

INTERNATIONAL
PRESS PACK

BEAUTY,
GOODNESS... **FAKE?**

CONTEMPORARY KALOKAGATHIA

Jachowicz
SCULPTURE

CSK | THE CENTRE
FOR THE MEETING
OF CULTURES
IN LUBLIN

THE CENTRE FOR THE MEETING OF CULTURES (CSK)
LUBLIN, POLAND

EXHIBITION DATES:
14 JUNE — 6 SEPTEMBER 2026

OPENING RECEPTION:
13 JUNE 2026, 7:00 PM



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1 / EXECUTIVE SUMMARY

**BEAUTY, GOODNESS... FAKE? –
The Sculpture of Michał Jackowski is a major
institutional exhibition dedicated
to one of the most recognised
contemporary Polish sculptors working
today.**

Presented throughout the Centre for the Meeting of Cultures in Lublin, the exhibition explores the contemporary relevance of the ancient Greek concept of *kalokagathia* – the unity of beauty and goodness – in a world increasingly shaped by digital culture, shifting identities, and the tension between appearance and authenticity.

Bringing together monumental sculptures, intimate works, classical references, animation, kinetic elements, and site-specific interventions, the exhibition transforms the architectural spaces of the Centre into a journey through questions of beauty, ethics, freedom, responsibility, and human values.

The project represents one of the most ambitious presentations of Michał Jackowski's work to date and marks a significant milestone in his growing international career.

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Can beauty still carry
ethical meaning?



2 / PRESS RELEASE

The Centre for the Meeting of Cultures in Lublin presents *BEAUTY, GOODNESS... FAKE?* – *The Sculpture of Michał Jackowski*, the largest solo exhibition to date by one of the most acclaimed contemporary Polish sculptors.

Spanning multiple exhibition spaces throughout the Centre for the Meeting of Cultures (CSK), the exhibition explores the relevance of the ancient Greek concept of kalokagathia – the unity of beauty and goodness – in an era shaped by digital culture, shifting identities, and the growing tension between appearance and authenticity.

Jackowski's sculptures draw upon the visual language of classical European art. Marble, bronze, idealised forms, and references to Renaissance masters evoke notions of perfection, harmony, and transcendence. Yet beneath their aesthetic refinement lies a critical inquiry: does beauty still imply virtue? Can appearance remain a reliable indicator of truth?

Rather than offering definitive answers, Jackowski invites viewers into a process of reflection. His works become catalysts for dialogue, encouraging audiences to confront questions about values, responsibility, freedom, and the human condition.

The exhibition has been conceived specifically for the architecture of the Centre for the Meeting of Cultures. Monumental sculptures, intimate works, kinetic elements, and animated interventions are integrated into the building's public spaces, transforming the visitor's journey into a symbolic exploration of personal and collective choices.

By juxtaposing classical ideals with contemporary anxieties, **BEAUTY, GOODNESS... FAKE?** proposes a compelling meditation on what it means to remain human in the twenty-first century.

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In art, gold has been a symbol of the absolute for centuries – a symbol of goodness and beauty. But in Michał Jackowski’s sculptures, it is the inner emptiness that gives pause. It is as if the artist were trying to say that in the modern world, beauty does not always equal goodness.



3 / WHY THIS EXHIBITION MATTERS NOW

The contemporary world is increasingly shaped by images. Digital technologies, social media, artificial intelligence, and accelerated communication have transformed the ways in which individuals experience reality and construct systems of meaning.

Within this environment, appearance often acquires greater influence than substance. Visual attractiveness can become detached from truth, while representation increasingly competes with lived experience. Questions concerning authenticity, responsibility, and human values have therefore acquired renewed urgency.

It is precisely within this context that Michał Jackowski's exhibition gains significance. By revisiting the ancient concept

of *kalokagathia* – the unity of beauty and goodness – the exhibition proposes a contemporary reflection on values that have shaped European culture for centuries. Rather than nostalgically restoring historical ideals, the project examines whether such ideals remain relevant in the present.

Can beauty still carry ethical meaning? Can art provide a space for reflection in a culture dominated by distraction? Can classical traditions help us better understand contemporary uncertainty?

These questions lie at the heart of the exhibition. Through sculpture, architecture, movement, and dialogue, *BEAUTY, GOODNESS... FAKE?* creates an environment in which **visitors are invited not simply to observe, but to engage with fundamental questions concerning what it means to be human today.**



4 / CURATORIAL STATEMENT

BEAUTY, GOODNESS... FAKE? – The Sculpture of Michał Jackowski revisits one of the foundational questions of European culture: does beauty remain intrinsically connected to goodness?

In ancient Greek philosophy, the concept of kalokagathia described the harmonious unity of aesthetic and ethical values. Contemporary culture, however, increasingly challenges this relationship. We inhabit a world in which visual attractiveness often eclipses meaning, and where representation can become detached from truth.

Michał Jackowski's artistic practice emerges from this tension. His sculptures draw on the visual legacy of classical figurative sculpture, employing idealised forms, refined craftsmanship, and noble materials such as marble and bronze. Yet these seemingly timeless qualities are frequently disrupted by elements of ambiguity, irony, fragmentation, or contradiction.

The exhibition invites viewers to reconsider assumptions about beauty, morality, and authenticity. Rather than presenting fixed interpretations, Jackowski constructs situations that encourage reflection and active participation. His sculptures function as interlocutors rather than objects, prompting questions rather than delivering conclusions.

Distributed throughout the diverse architectural spaces of the Centre for the Meeting of Cultures, the exhibition unfolds as a journey. Visitors navigate a sequence of encounters that engage both physical movement and intellectual exploration. The exhibition becomes an experiential map of contemporary existence—one that asks how we define ourselves and what values continue to guide us.

By bringing classical ideals into dialogue with the complexities of contemporary life, Jackowski's work proposes a renewed reflection on humanism, responsibility, and the enduring search for meaning.

Dorota Seweryn-Puchalska
Curator



The artist during the installation of the exhibition at the CSK

5 / ARTISTIC PRACTICE

Michał Jackowski's artistic practice is rooted in an exploration of the relationship between the human condition and the systems of values that shape individual and collective experience.

Drawing upon the visual language of classical sculpture, the artist revisits enduring questions concerning beauty, truth, goodness, and human identity. Rather than treating historical forms as objects of nostalgia, Jackowski employs them as active instruments for examining contemporary realities.

His work emerges from the tension between inherited cultural ideals and the uncertainties of the present moment.

Marble, bronze, and idealised figurative forms become vehicles through which questions of authenticity, spirituality, freedom, and ethical responsibility can be addressed.

Central to Jackowski's practice is an ongoing inquiry into the status of beauty in contemporary culture. Can beauty still carry ethical significance, or has it become detached from deeper systems of meaning? His sculptures do not attempt to resolve this question. Instead, they create spaces for reflection, dialogue, and personal interpretation.

By combining exceptional craftsmanship with philosophical inquiry, Jackowski's work establishes a compelling dialogue between classical traditions and contemporary experience.

6 / EXHIBITION NARRATIVE GUIDE

A Major Institutional Project

BEAUTY, GOODNESS... FAKE? represents one of the most ambitious institutional presentations of Michał Jackowski's work to date. Rather than functioning as a conventional sculpture exhibition, the project has been conceived as a spatial and intellectual journey. Distributed throughout multiple architectural zones of the Centre for the Meeting of Cultures, the exhibition transforms the building into an immersive environment in which sculpture, architecture, movement, and reflection become inseparable.

The project brings together key concerns that have defined Jackowski's artistic practice over recent years while presenting them on an unprecedented scale.

Why the Centre for the Meeting of Cultures?

The Centre for the Meeting of Cultures provides an exceptional context for this exhibition. Conceived as a space

dedicated to artistic exchange and international dialogue, the institution reflects values that resonate strongly with Jackowski's understanding of sculpture as a catalyst for conversation rather than a self-contained object.

The exhibition unfolds throughout public circulation areas, foyers, architectural passages, and transitional spaces, encouraging visitors to become active participants rather than passive observers.

Sculpture in Dialogue with Architecture

The monumental scale of the building, exposed concrete surfaces, industrial textures, and dramatic spatial sequences create a compelling counterpoint to the refinement of Jackowski's sculptures. This dialogue mirrors one of the exhibition's central tensions: the relationship between permanence and instability, tradition and transformation, idealism and contemporary reality.

The visitor's movement through the building becomes an integral part of the exhibition experience.

6 /

Why Kalokagathia Today?

At the heart of the exhibition lies the ancient Greek concept of *kalokagathia*. For centuries, European culture was shaped by the belief that beauty and goodness were fundamentally interconnected. Contemporary culture increasingly challenges this assumption.

In a world shaped by digital images and mediated realities, beauty may no longer guarantee truth or ethical meaning.

The exhibition does not attempt to restore a lost ideal. Instead, it **asks whether the relationship between beauty and goodness can still be meaningfully discussed today.**

Position Within Michał Jackowski's Career

Throughout his career, Michał Jackowski has consistently investigated themes of human identity, spirituality, freedom, vulnerability, and transcendence.

BEAUTY, GOODNESS... FAKE? brings together many of these concerns into a comprehensive curatorial statement. The exhibition can therefore be understood as both a synthesis of previous artistic investigations and a new stage in the artist's development.

International Significance

Following major presentations in Italy, the Netherlands, Germany, and the United Kingdom, as well as international recognition through awards such as the NordArt Public Award, Jackowski has emerged as one of the most visible representatives of contemporary Polish figurative sculpture.

This exhibition demonstrates the maturity of his artistic vision on an institutional scale and positions his practice within a broader international conversation about contemporary humanism and the future of figurative art.



7 / ABOUT LUBLIN AND THE CENTRE FOR THE MEETING OF CULTURES

A City at the Heart of Europe's Cultural Future

Lublin is one of Poland's most dynamic cultural centres and a historic meeting point of cultures, religions, and traditions. In 2024, the city was awarded the title of **European Capital of Culture 2029**, recognising its outstanding cultural vision, international outlook, and commitment to intercultural dialogue.

As Lublin prepares for this prestigious role, the city is increasingly establishing itself as an important platform for international artistic exchange and contemporary cultural discourse.

The Centre for the Meeting of Cultures

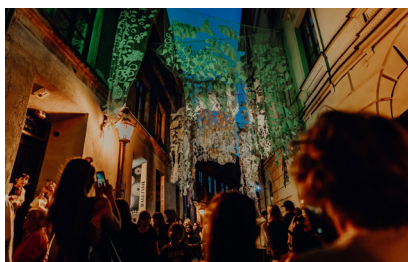
The Centre for the Meeting of Cultures (CSK) is the largest cultural institution in Eastern Poland and one of the

country's most technologically advanced multidisciplinary cultural venues. Designed as a space for artistic exchange, innovation, and international collaboration, CSK hosts major exhibitions, performing arts productions, festivals, concerts, conferences, and interdisciplinary projects.

The institution occupies one of the largest cultural facilities in Poland and offers exceptional technical infrastructure capable of supporting ambitious international productions and large-scale exhibitions.

Its architectural scale and flexibility make it uniquely suited to projects that extend beyond traditional gallery formats, allowing artists to engage directly with public space and visitor movement.

The presentation of Michał Jackowski's work at CSK reflects both the institution's commitment to artistic excellence and Lublin's growing role within the European cultural landscape.



LUBLIN



FOT: FB MIASTO LUBLIN, LUBLIN MIASTO KULTURY



THE CENTRE FOR THE MEETING OF CULTURES



THE CENTRE FOR THE MEETING OF CULTURES

8 / ABOUT THE ARTIST

Michał Jackowski (born 1978) is a Polish sculptor whose work combines the legacy of classical figurative sculpture with a critical reflection on contemporary culture and the human condition.

Working across marble, bronze, and contemporary materials, he creates both intimate sculptures and large-scale public installations. His practice explores themes of beauty, spirituality, freedom, identity, and the relationship between aesthetic and ethical values.

His work has been exhibited extensively throughout Europe, including exhibitions in Italy, Germany, the Netherlands, and the United Kingdom. He is the recipient of numerous international awards, most notably the NordArt Public Award, which he received in both 2022 and 2023.

His distinctive artistic language places classical ideals in dialogue with contemporary questions, creating works that are both visually compelling and intellectually engaging.

jackowskiart.com





Michał Jackowski at the Art-Odlew foundry, next to the bronze sculpture of Ampty Gold

10 / AWARDS AND DISTINCTIONS

NORDART PUBLIC AWARD, Germany – 2022

NORDART PUBLIC AWARD, Germany – 2023

FLORENCE INTERNATIONAL ART BIENNALE – Award
Recipient

ARTROOMS FAIR LONDON – Award Recipient

**Multiple international exhibitions and distinctions
across Europe**

11 / SELECTED SOLO EXHIBITIONS

Municipal Art Gallery (Re), Łódź, Poland – 2026

Anatomy of Soul, Białystok, Poland – 2025

Galleria Emanuele Milano, Milan, Italy – 2024

Cris Contini Contemporary, Porto Rotondo, Italy – 2024

De Twee Pauwen Gallery, The Hague, Netherlands – 2024

Art The Hague, Netherlands – 2023

Alfons Karny Sculpture Museum, Białystok, Poland – 2022

Kazimierz Pułaski Museum, Warka, Poland – 2021

12 / CURATOR'S HIGHLIGHTS

Sculpture as Dialogue

Michał Jackowski treats sculpture as a space for reflection rather than a source of answers. His works invite viewers to engage with questions about identity, freedom, responsibility, and the values that shape human existence.

The Human Being at the Centre

The human figure is the artist's primary subject. Beyond physical form, Jackowski explores the emotional, spiritual, and existential dimensions of contemporary life.

Beauty and Goodness Reconsidered

Drawing on the ancient Greek concept of kalokagathia, the exhibition asks whether beauty still carries ethical meaning in a world increasingly shaped by appearances and mediated realities.

Classical Tradition, Contemporary Questions

References to Antiquity and the Renaissance serve not as nostalgia, but as a framework for addressing urgent contemporary concerns. Classical forms become tools for examining the present.

An Immersive Journey

Conceived as a site-specific installation, the exhibition unfolds throughout the architecture of the Centre for the Meeting of Cultures. Visitors experience the works physically as well as intellectually, becoming active participants in the exhibition narrative.

The Choice Belongs to the Viewer

Oscillating between harmony and disruption, freedom and constraint, beauty and illusion, the exhibition ultimately leaves interpretation open. The final choice belongs to the viewer.

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The exhibition oscillates between disintegration and harmony, between enslavement and freedom, between beauty and goodness and the fake, but it is the viewer who makes the final choice.

Dorota Seweryn-Puchalska
exhibition curator





13 / EXHIBITION FACT SHEET

Exhibition Title:

BEAUTY, GOODNESS... FAKE? – The
Sculpture
of Michał Jackowski

Subtitle:

Contemporary Kalokagathia

Venue:

Centre for the Meeting of Cultures
(CSK), Lublin, Poland

Opening Reception:

13 June 2026, 7:00 PM

Exhibition Dates:

14 June – 6 September 2026

Curator:

Dorota Seweryn-Puchalska

Exhibition Spaces:

Gallery 0
Multimedia Meadow

Culture Avenue 0
Opera Hall Foyer
Main Hall
Side B – Levels 0–3

Expected Attendance:

Approx. 14,000 visitors

Admission:

Free admission

Optional Support Ticket:

Visitors may purchase a symbolic
support ticket (€2 / PLN 10) contributing
to the Centre's visual arts programme.

Honorary Patronage:

Mayor of the City of Białystok

Exhibition Partners:

Cris Contini Contemporary
(United Kingdom)
De Twee Pauwen Gallery
(The Netherlands)

ART.-ODLEW

Polish Society for Logotherapy and Noo-
Psychosomatics
Jackowski Art Foundation

Logistics Partner:

PX-Logistics

Media Partners:

Polish Radio Białystok
Radio Lublin
TVP3 Lublin
Dziennik Wschodni (Eastern Daily)
European Foundation for Art Therapy
Artinfo.pl

Institutional Context:

Lublin – European Capital of Culture 2029

Press Contact:

klaudia.brzuch@csklublin.pl

Artist Website:

www.jackowskiart.com

12 / PARTNERS AND SUPPORTERS

Honorary Patronage:



*Honorary Patronage
President of the City
Białegostok*

Exhibition Partners:

**DE
TWEET
PAUWEN**
kunstpauze / fine-art gallery

 **ART-ODLEW**



Jachowicz
ART FOUNDATION



POLSKIE TOWARZYSTWO
LOGOTERAPII
I NOWO-PSYCHOSOMATYKI

Logistics Partner:



Media Partners:

artinfo.pl

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SZTUKA**
WWW.NIEZLASZTUKA.NET

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 Polskie
Radio
Białystok

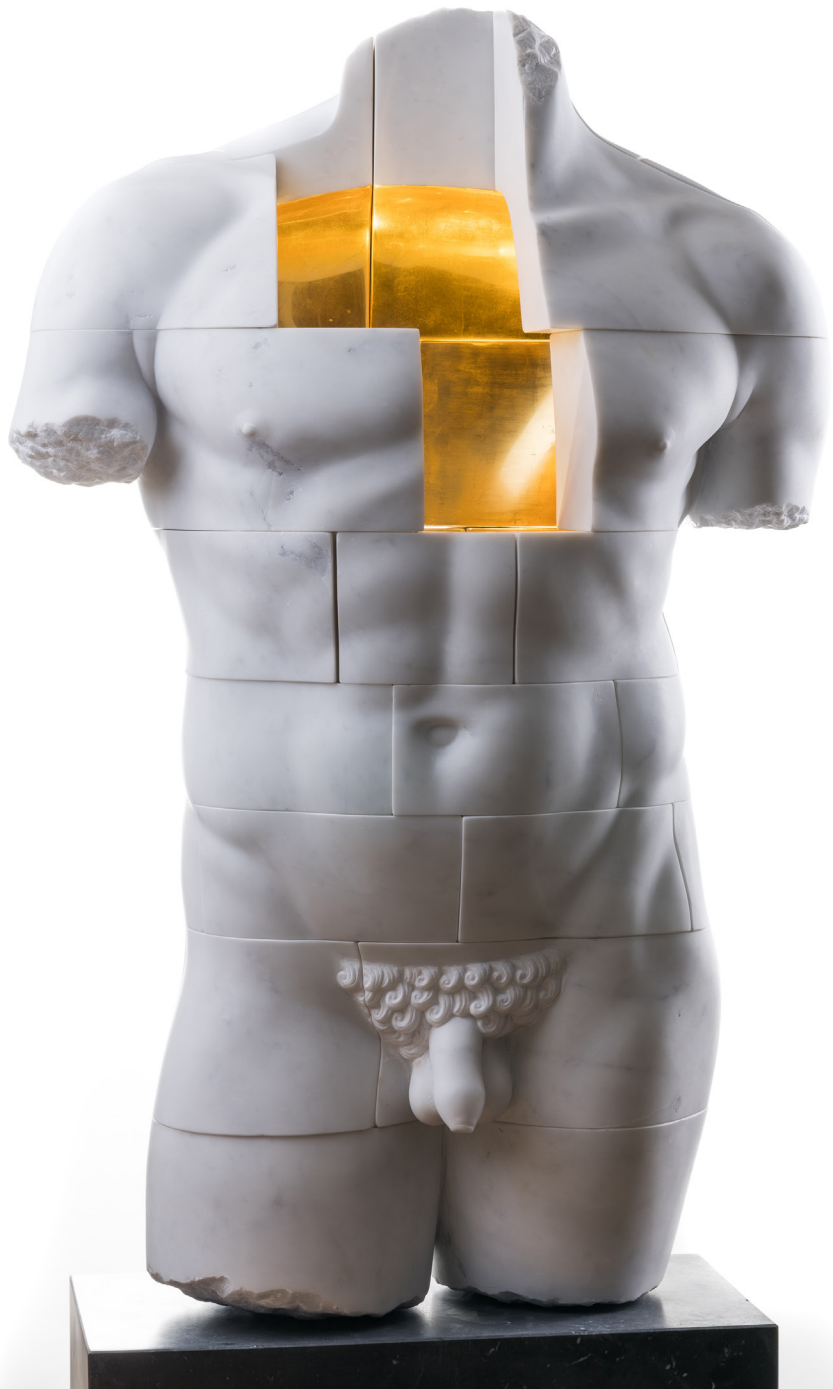
 **TVP3**
LUBLIN



dziennik
WIELKOPOLSKI



Empty Gold | marble, gilding | 40 x 40 x 130 cm | 2024



Body Facade | marble, gilding | 94 x 63 x 33 cm | 2024



Promise | marble, bronze | 100 x 60 x 24 cm | 2023



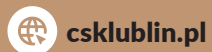
Pilgrim | marble, resin, bronze | 70 x 40 x 56 cm | 2026



Dreaming of him | marble | 120 x 97 x 28 cm | 2017



Centre for the Meeting of Cultures in Lublin
1 Teatralny Square, 20-029 Lublin



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więcej na:
csklublin.pl

EXHIBITION: JUNE 14 — SEPTEMBER 6, 2026
Gallery o | Avenue of Cultures o | Multimedia Meadow | Main Hall | Opera Hall Foyer | Side B - Levels 0, 1, 2, 3

