

Krzysztof Jung
Boys

Sep 28 – Nov 18, 2023

Gunia Nowik Gallery

Krzysztof Jung

Boys

Krzysztof Jung died a quarter of a century ago, but the trace he left in the hearts of his friends, boyfriends and lovers is still strong. He operated at high emotional amplitudes, had an infectious energy, was intense and demanding – especially towards the men he loved. We dedicate this exhibition to them. This exhibition depicts love.

The portraits of men presented in the first room manifest these feelings. Jung drew his loved ones as if he

wanted to perpetuate his affection towards them. He often bestowed them his works, occasionally he gave them a self-portrait, as if he was handing over himself.

We cannot identify all the men inhabiting Jung's drawings. Some of the portraits resulted from a fascination with someone's beauty. However, many depict men who accompanied him in life for a while or – in the case of some – for longer. We take a closer look at the most important of them in the following rooms,

where we have showcased photos and other items taken from the artist's archive.

The exhibition also allows you to trace Jung's extensive network of connections in Poland and Europe. From the mid-1970s, Jung traveled abroad, sometimes for several-month stays, creating his own enclaves in various cities – Stockholm, Paris, Berlin.

Karol Sienkiewicz

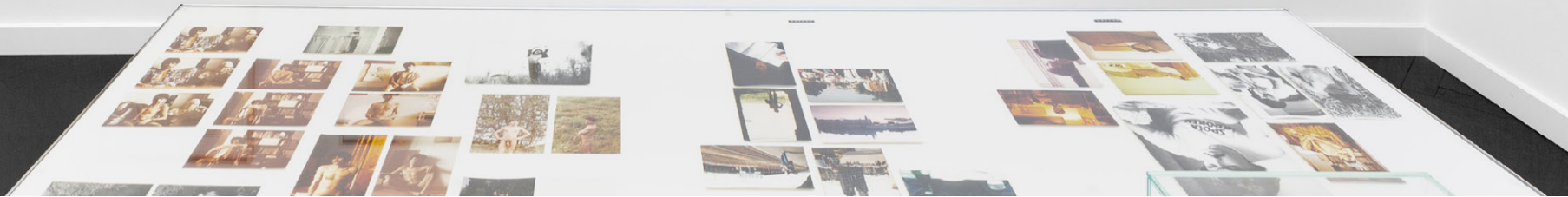






















3a. *Nude*, 1980s
quill pen on paper
37 x 23,5 cm

3b. *Nude*, 1980s
quill pen on paper
42,7 x 30 cm

3c. *Man in Bed (Wojtek)*, 1980
blue crayon on paper
46,2 x 70 cm

3d. *Sleeping Man*, 1980s
pencil on paper
29,8 x 42 cm

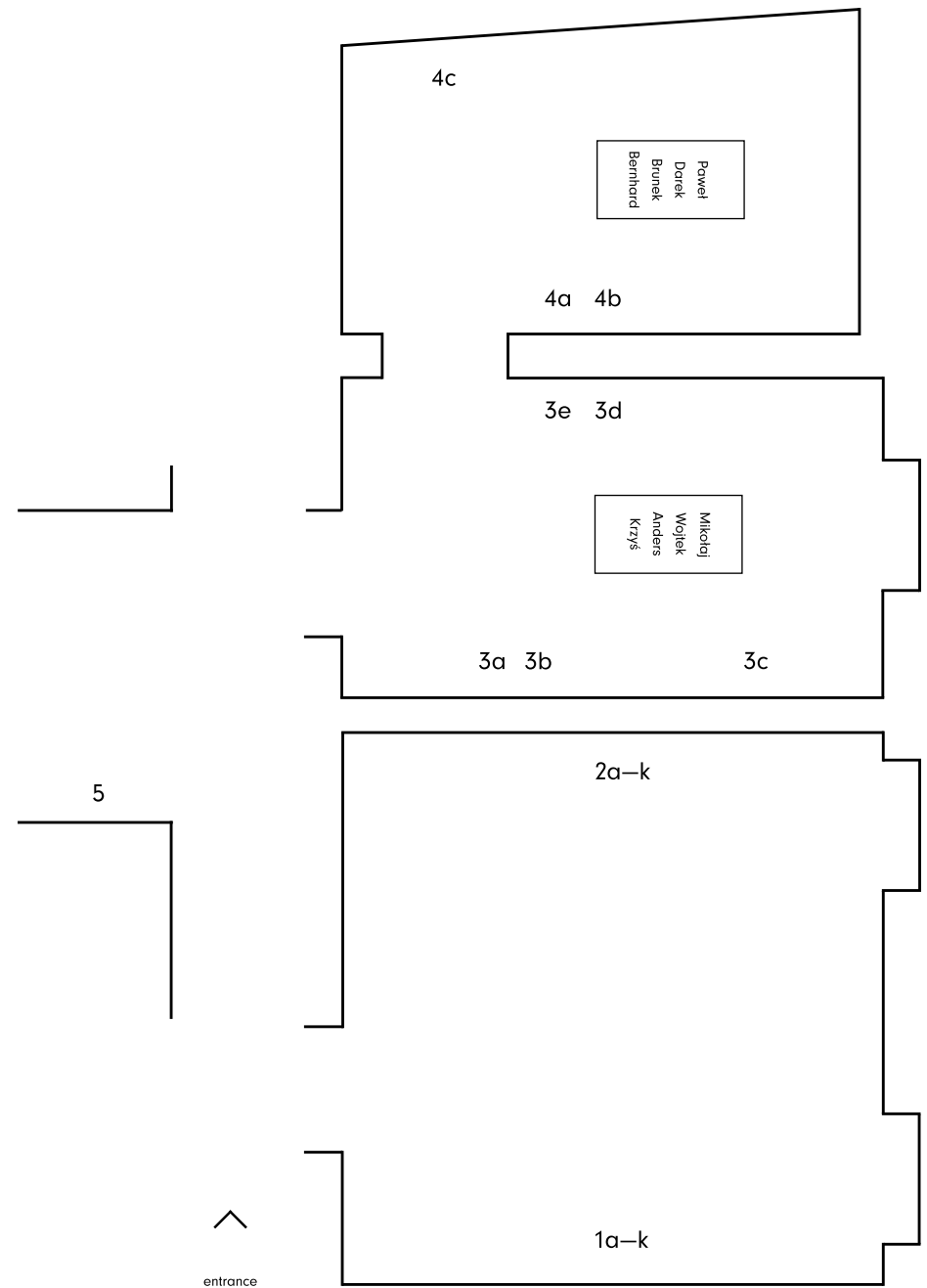
3e. *Sleeping Man*, 1980s
pencil on paper
42 x 29,8 cm

4a. *Nude*, ca. 1980
pencil on handmade paper
42,7 x 30 cm

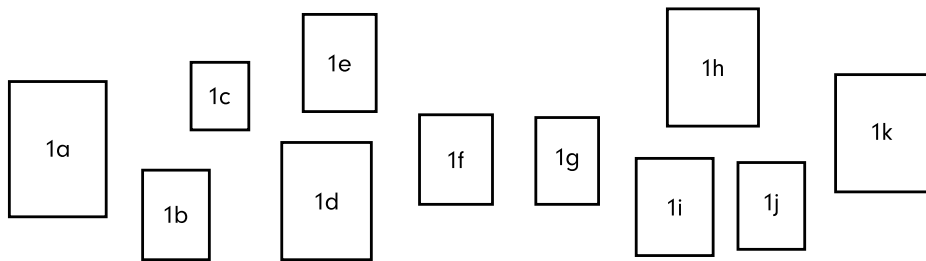
4b. *Nude*, 1980
crayon on paper
41,9 x 29,7 cm

4c. *Man in Bed (Wojtek)*, ca. 1980
pen on paper
70 x 100 cm

5. *Orgy*, 1980
pen on cream paper
27 x 20 cm







1a. *Nude (Artur)*, 1987
pencil on paper
70 x 50 cm

1b. *Saint Sebastian*, 1980s
watercolour, pencil on paper,
36 x 24 cm

1c. *Bruno*, 1985-1986
pencil on paper
27 x 21 cm

1d. *Nude*, ca. 1990
crayon on ivory paper
48,9 x 62,8 cm

1e. *Mikołaj*, ca. 1981-1982
pencil on handmade paper
30 x 42,2 cm

1f. *Darek*, 1987
ink on paper
42 x 29,7 cm

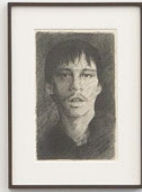
1g. *Paweł*, 1990s
pen on paper
37,5 x 24 cm

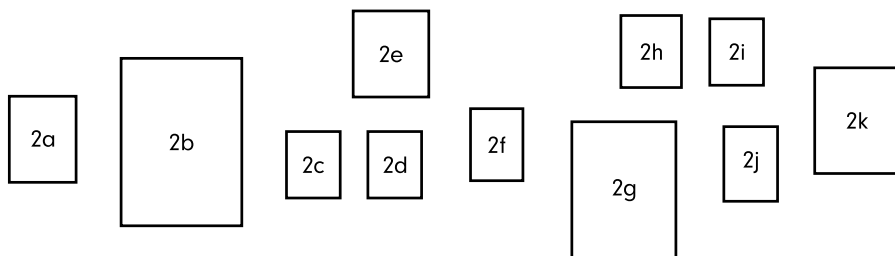
1h. *Mikołaj*, ca. 1981-1982
crayon on handmade ribbed paper
with filigree
64,5 x 48 cm

1i. *Szymek*, 1980s
pencil on paper
42 x 30 cm

1j. *Portrait of a Boy*, 1980s
pen on paper
37 x 24 cm

1k. *Self-Portrait*, ca. 1990
crayon on paper
64 x 49 cm





2a. *Michał "The Small"*, 1984
pencil on cardboard
29,7 x 41,9 cm

2b. *Konrad*, 1980
pencil on paper
84 x 60 cm

2c. *Self-Portrait*, ca. 1980
gouache on green paper
28 x 19,5 cm

2d. *Wojtek*, ca. 1980
crayon on laid paper
29,5 x 20,5 cm

2e. *Michał "The Small"*,
ca. 1985-1990
pencil on paper
35,1 x 43 cm

2f. *Bernhard*, 1983
pencil on paper
34,8 x 21,9 cm

2g. *The Boy with Closed Eyes*,
1980s
pencil on paper
50,9 x 72,7 cm

2h. *Mikołaj*, ca. 1981-1982
pencil on cream paper
33,5 x 25,5 cm

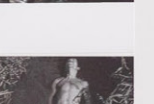
2i. *Mikołaj, Smiling*, ca. 1981-1982
pencil on cream paper
28,5 x 20,5 cm

2j. *Portrait of a Boy*, undated
pen on handmade paper
41,5 x 29 cm

2k. *Sleeping Boy*, ca. 1990
pencil on ivory, laid paper
63,1 x 49 cm

BRUCH

BRUCH



BRUCH

BRUCH



Krzyś
(1k, 2c)

"He could be greedily, euphorically in love or tragically unhappy," wrote artist Grzegorz Kowalski about Krzyś Jung. Krzyś – this is how he introduced himself and how his friends called him. He loved nature. He invited his friends to Jungówka, a summer cabin bought by his parents, which he turned into an almost idyllic oasis of freedom. He didn't tolerate loneliness well, but he had the gift of winning people over. After Krzyś's sudden death in the fall of 1998, his friends discovered a collection of drawings – landscapes and portraits of men – in his futon.

Anders

Krzyś met Anders during a several-month stay in Stockholm at the turn of 1976 and 1977, when he was working in a cafe. As usual, Krzyś recognized Anders' talent and persuaded him to study design. In 1978, Anders met his long-time partner Kettil. The house of Kettil and Anders became a Swedish haven for Jung and his friends for years. They both also visited Poland. During his stay in Warsaw on New Year's Eve 1978, during the memorable "winter of the century", Anders took part in Grzegorz Kowalski's action-question *Could you and would you like to turn into an animal in front of my camera?* He posed as a cat fawning over Krzyś, who was standing next to him. In another photo, Jung's friend Mary took on the role of another cat.

Wojtek
(2d, 3c, 4c)

When they met in early 1980, Wojtek was a newly licensed dentist. Once again, Jung left for Stockholm, and for several months they missed each other across the Baltic Sea. In the works of art by Krzyś and his artist friends, they always appeared as a couple. In Jung's *Conversation* at the Re'Passage Gallery in December 1980, they threaded their clothes together and then took them off. Together they posed for the work *Mirrors* by Grzegorz Kowalski (1980) and for the sculpture *Ganymede* by Barbara Falender (1984). The bond between them is evident in all of these artworks. Jung brought his friends to Wojtek to have their teeth fixed. Wojtek's boyfriend was later Artur, who posed for Krzyś at Jungówka, becoming the subject of many drawings.

Mikołaj

(1e, 1h, 2h, 2i)

Krzyś's relationship with Mikołaj lasted only about a year, but it was intense and resulted in a series of portraits. They met at the beginning of the martial law, when the Repassage Gallery, which Jung considered his second home, had just been closed. On December 11, 1982, Jung dedicated a performance to Mikołaj entitled *Teach me, and I will be quiet, show me where I have gone wrong* (Job 6:24). The action, which addressed Mikołaj directly took place in the studio of Barbara and Wiktor Gutt in the presence of only a few people. In the semi-darkness, Jung tied himself with threads and knelt in front of the mirror lying on the floor, in which he saw Mikołaj's face. He cut his hair and placed it on the mirror, then set it on fire. As a metaphor for their difficult breakup, Jung used "Dido's Lament" from Act III of the baroque opera "Dido and Aeneas" by Henry Purcell, a story of unrequited love. However, the portrait of Mikołaj hung in his apartment for years to come. In the artist's belongings there was an unopened bundle with his letters.

Bernhard
(2f)

In November 1983, when they met in a sauna in West Berlin, Bernhard was 23 years old and Krzyś was 32. Bernhard was studying medicine. Until the end of Jung's stay in Berlin, where he lived with his friend Dorota, they met almost every day. In April of the following year Bernhard visited Jung in Poland for a few weeks. They traveled to Gdańsk and spent a few days in Jungówka. Bernhard took part in Grzegorz Kowalski's action-question *Would you like to return to your mother's womb?* It was a question Kowalski asked men while photographing them naked in the bathtub. Bernhard doesn't remember that session. Kowalski recalled that "he saw it as one big freak show." In the following years, Krzyś and Bernhard met several times in Berlin. Bernhard's portrait hung in Jung's apartment until his death.

Brunek

(1c)

Early in 1985, Krzyś spent several months in Paris, staying with his friend, writer Wojciech Karpiński. Once, in the Le Trap club, he spotted a student – Brunek, as he would affectionately call him. In August 1985, Bruno came to Poland for two weeks. While waiting for his French lover, Jung wrote to him: "We will travel around this strange country and live together in my strange apartment on the outskirts of Warsaw. Maybe you will like our landscape, which you partly know from my paintings and drawings." And he added: "I like it when you come to me in my dreams, and I like looking at photos of you during the day." On a postcard with Rubens' "Saint Sebastian", Bruno wrote: "I would like to be pierced through my body by your loving's arrows."

Darek
(1f)

In June 1986, Krzyś met Darek, a tailor from a village outside Warsaw. Darek was 23 years old. It turned out to be the longest and most serious relationship in Krzyś's life. Jung introduced Darek to his circle of friends, and he himself became acquainted with Darek's close ones. They tried to make a home, although they only lived together for a short time. Christmas parties thrown by Krzyś for his friends coincided with Darek's name-day celebrations. Until the end of his life, Krzyś considered him one of his closest people. Jung's archives include, among others, photos from a trip with Darek and Dorota to Gdańsk. Darek was one of two actors (along with Artur) in the performance *Trace* on May 4, 1989, dedicated to Konstanty "Kot" Jeleński, who died of AIDS two years earlier. Today, when asked about Jung, he emphasizes that Krzyś opened his eyes. – To art? – The world.

Paweł

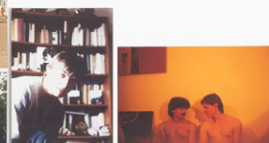
(1g)

Paweł, Jung's last crush, came from Darek's entourage. In August 1997, together with Wojtek Karpiński, Paweł and Jung traveled through the Czech Republic, Austria, and Germany. Paweł and Krzyś wrote short messages to each other on the wall in Jung's apartment. Jung wrote: "Somehow, we managed to let you avoid the army. You got your driving license and saw the Alps. But without your help, I won't be free from the fear that prevents me from being myself." These notes were recorded in photographs by Anna Niesterowicz documenting Jung's apartment after his death.

1970



Handwritten notes on a piece of paper.



1971

Handwritten notes on a piece of paper.

Handwritten notes on a piece of paper.

Handwritten notes on a piece of paper.

Handwritten notes on a piece of paper.

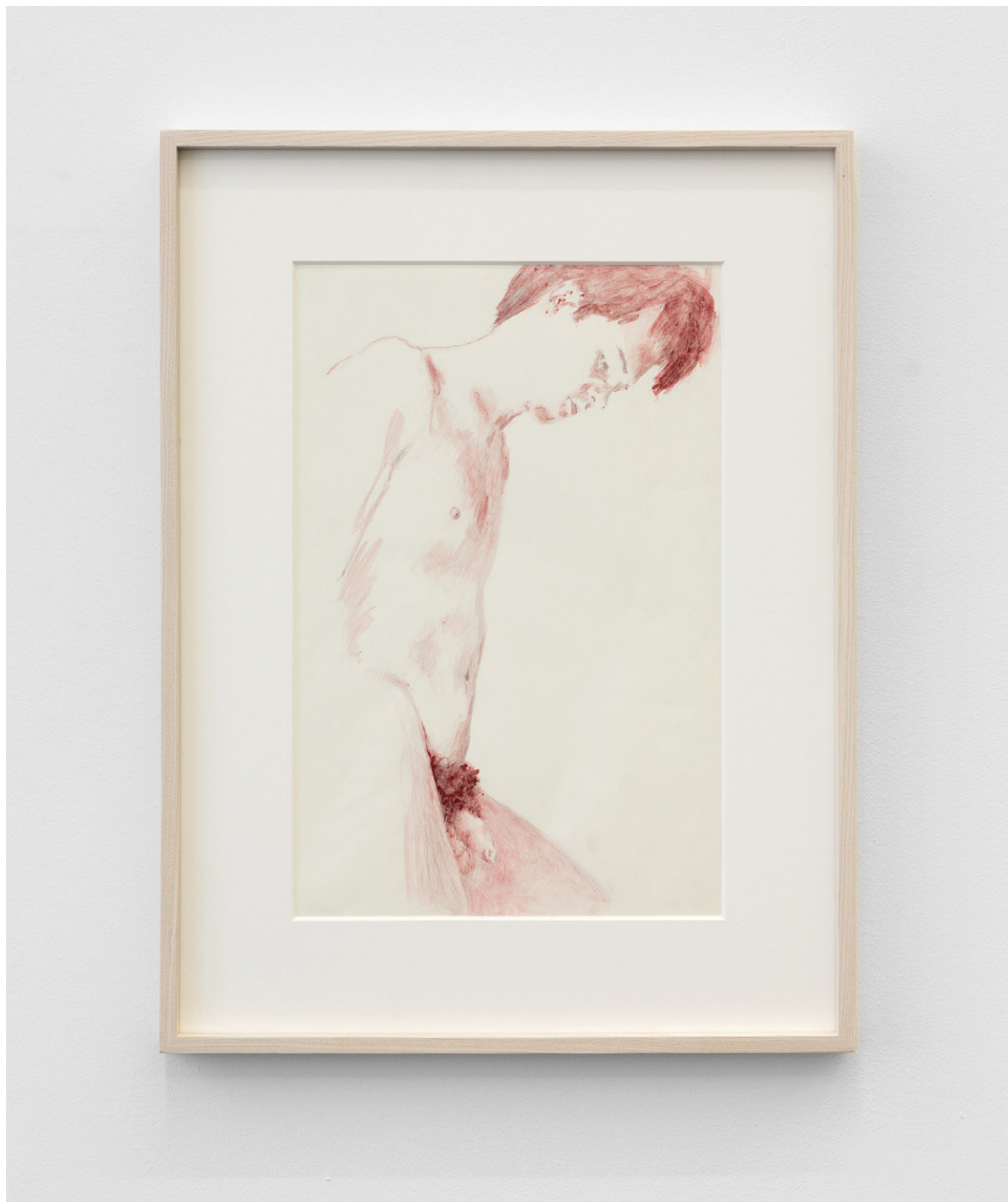
1972

1973

Krzysztof Jung
Nude (Artur), 1987
pencil on paper,
wooden frame, UV glass
drawing: 70 x 50 cm
frame: 78 x 57 cm



Krzysztof Jung
Saint Sebastian, 1980s
watercolour, pencil on
paper, wooden frame,
UV glass
drawing: 36 x 24 cm
frame: 51,5 x 38 cm



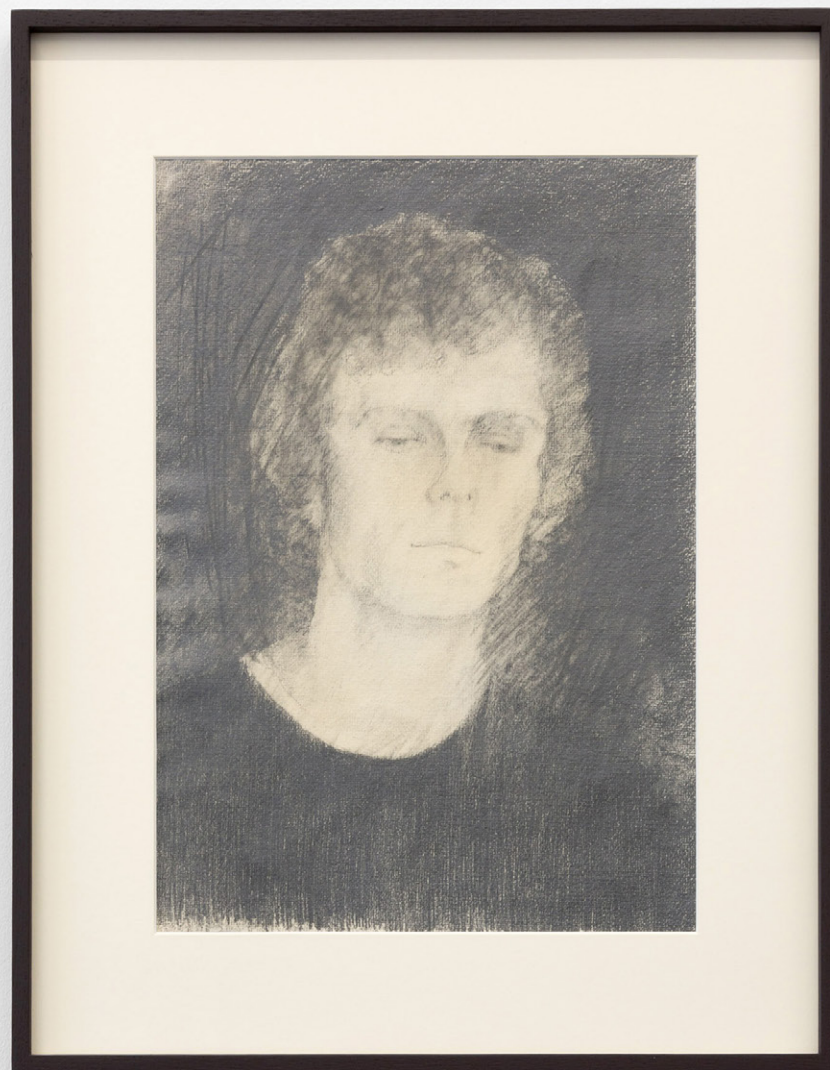
Krzysztof Jung
Bruno, 1985-1986
pencil on paper,
wooden frame, UV glass
drawing: 27 x 21 cm
frame: 39 x 33,5 cm



Krzysztof Jung
Nude, ca. 1990
crayon on ivory paper,
wooden frame, UV glass
drawing: 48,9 x 62,8 cm
frame: 68 x 54,5 cm



Krzysztof Jung
Mikołaj, ca. 1981/82
pencil on handmade
paper, wooden frame,
UV glass
drawing: 30 x 42,2 cm
frame: 56 x 42 cm



Krzysztof Jung
Darek, 1987
ink on paper, wooden
frame, UV glass
drawing: 42 x 29,7 cm
frame: 56 x 43 cm



Krzysztof Jung
Paweł, 1990s
pen on paper, wooden
frame, UV glass
drawing: 37,5 x 24 cm
frame: 49 x 36,5 cm



Krzysztof Jung
Mikołaj, ca. 1981/82
crayon on handmade
ribbed paper with
filigree, wooden frame,
UV glass
drawing: 64,5 x 48 cm
frame: 70 x 53 cm



Krzysztof Jung
Nude, ca. 1990
crayon on ivory paper,
wooden frame, UV glass
drawing: 48,9 x 62,8 cm
frame: 68 x 54,5 cm



Krzysztof Jung
Portrait of a Boy, 1980s
pen on paper, wooden
frame, UV glass
drawing: 37 x 24 cm
frame: 50 x 37 cm



Krzysztof Jung
Self-Portrait, ca. 1990
crayon on paper,
wooden frame, UV glass
drawing: 64 x 49 cm
frame: 66 x 53 cm



Krzysztof Jung
Michał "The Small",
1984
pencil on cardboard,
wooden frame, UV glass
drawing: 29,7 x 41,9 cm
frame: 56 x 42 cm



Krzysztof Jung
Konrad, 1980
pencil on paper
drawing: 84 x 60 cm
frame: 110 x 76 cm



Krzysztof Jung
Self-Portrait, ca. 1980
gouache on green
paper, wooden frame,
UV glass
drawing: 28 x 19,5 cm
frame: 43 x 34 cm



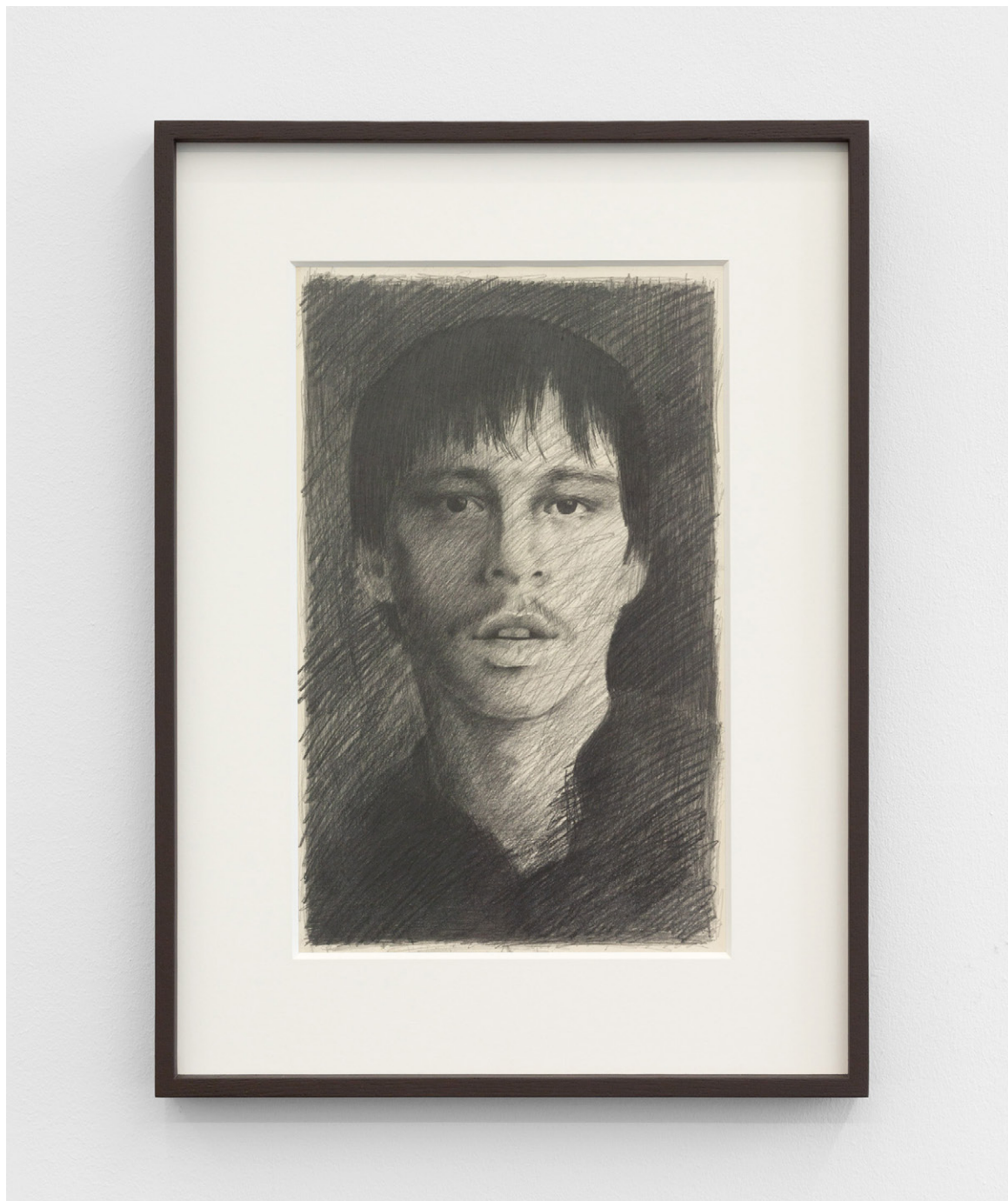
Krzysztof Jung
Wojtek, ca. 1980
crayon on laid paper,
wooden frame, UV glass
drawing: 29,5 x 20,5 cm
frame: 43 x 34 cm



Krzysztof Jung
Michał "The Small", ca.
1985-1990
pencil on paper,
wooden frame, UV glass
drawing: 35,1 x 43 cm
frame: 58 x 48,5 cm



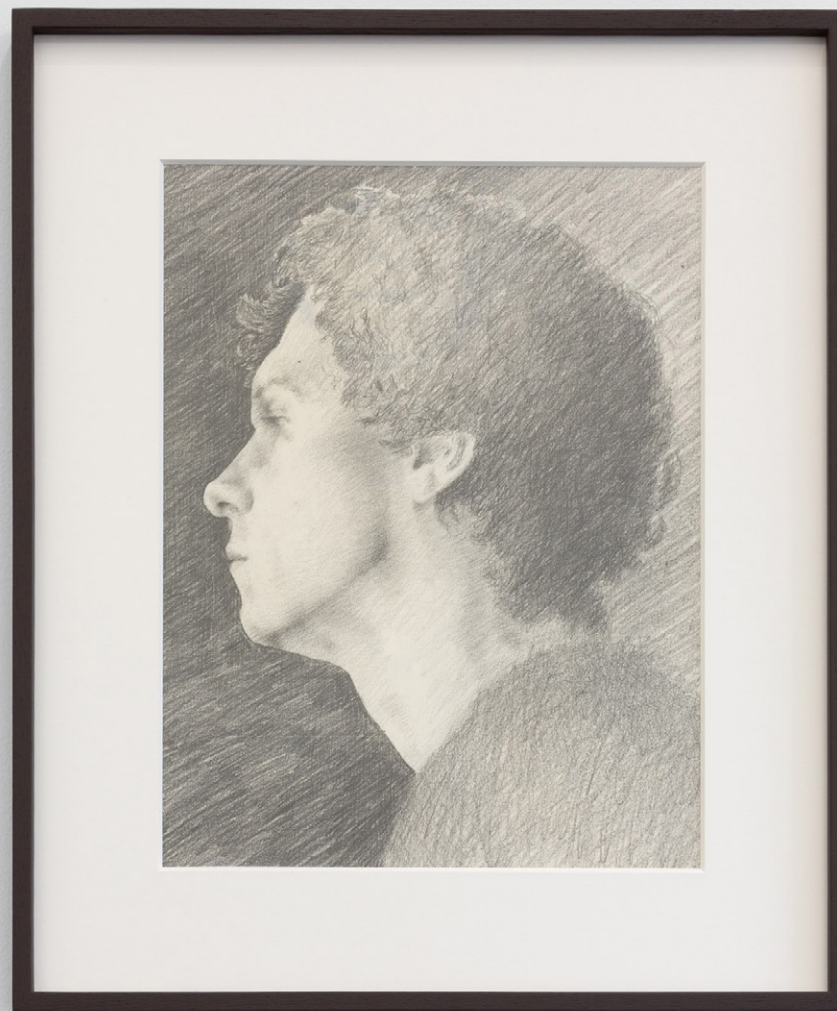
Krzysztof Jung
Bernhard, 1983
pencil on paper,
wooden frame, UV glass
drawing: 34.8 x 21.9 cm
frame: 46 x 34 cm



Krzysztof Jung
*The Boy with Closed
Eyes*, 1980s
pencil on paper,
wooden frame, UV glass
drawing: 50,9 x 72,7 cm
frame: 88 x 63,5 cm



Krzysztof Jung
Mikołaj, ca. 1981/82
pencil on cream paper,
wooden frame, UV glass
drawing: 33,5 x 25,5 cm
frame: 45,5 x 38 cm



Krzysztof Jung
Mikołaj, Smiling, ca.
1981/82
pencil on cream paper,
wooden frame, UV glass
drawing: 28,5 x 20,5 cm
frame: 42 x 32,5 cm



Krzysztof Jung
Portrait of a Boy,
undated
pen on handmade
paper, wooden frame,
UV glass
drawing: 41,5 x 29 cm
frame: 46 x 33,5 cm



Krzysztof Jung
Sleeping Boy, ca. 1990
pencil on paper,
wooden frame, UV glass
drawing: 63,1 x 49 cm
frame: 69 x 54,5 cm



Krzysztof Jung
Nude, 1980s
quill pen on paper,
wooden frame, UV glass
drawing: 37 x 23,5 cm
frame: 50 x 39 cm



Krzysztof Jung
Nude, 1980s
quill pen on paper,
wooden frame, UV glass
42,7 x 30 cm





Krzysztof Jung
Man in Bed (Wojtek),
1980
blue crayon on paper,
wooden frame, UV glass
drawing: 46,2 x 70 cm
frame: 60 x 82,5 cm



Krzysztof Jung
Sleeping Man, 1980
pencil on paper,
wooden frame, UV glass
drawing: 29,8 x 42 cm
frame: 45 x 56 cm

Krzysztof Jung
Sleeping Man, 1980s
pencil on paper,
wooden frame, UV glass
drawing: 42 x 29,8 cm
frame: 57 x 44 cm



Krzysztof Jung
Nude, ca. 1980
pencil on handmade
paper, wooden frame,
UV glass
drawing: 42,7 x 30 cm
frame: 56 x 43 cm



Krzysztof Jung
Nude, 1980
crayon on paper,
wooden frame, UV glass
drawing: 41,9 x 29,7 cm
frame: 56 x 42,5 cm





Krzysztof Jung
Man in Bed (Wojtek), ca.
1980
pen on paper, wooden
frame, UV glass
drawing: 70 x 100 cm
frame: 76 x 104 cm

Krzysztof Jung
Orgy, 1980
pen on cream paper,
wooden frame, UV glass
drawing: 27 x 20 cm
frame: 46 x 34 cm





Krzysztof Jung
artist's working photograph,
a self-portrait (© Dorota
Krawczyk-Janisch)

Krzysztof Jung

Krzysztof Jung (1951–1998), known mostly as a performer, prolific painter and portraitist, called “the painter of trees” during his lifetime, has become more celebrated over the last few years for his male nudes, intimate drawings, rarely or never shown in public, revealing his queer side and giving an insight into his private life. His works were included in the first large manifestations of LGBTQ-related art, such as *Ars Homo Erotica* (2010), curated by Paweł Leszkowicz at the National Museum in Warsaw, and the Heritage pop-up exhibition organized as part of the Pomada 7 Queer Festival (2017). The changing reception of his works was recapped by his solo exhibitions at Salon Akademii in Warsaw (2016) and Schwules Museum in Berlin (2019). As Jung stated in his will, his friend Dorota Krawczyk-Janisch, based in Berlin, became the sole caretaker of his works after his death. For over two decades, she has been responsible for his estate, and along with his other friends, such as Wojciech Karpiński, she kept the memory of Jung, a great person and artist. From November 2021, working closely with Dorota Krawczyk-Janisch, Gunia Nowik Gallery is representing the Estate of Krzysztof Jung.

Krzysztof Jung studied interior design at the Academy of Fine Arts in Warsaw (1971–1976). From his diploma year on, he became part of Repassage Gallery milieu and performed on a regular basis at the gallery. His performances and actions, which he called the Visual Theatre, most often took the form of “threading”, in which he used the naked bodies of himself and/or his friends, and a thread that was formed into a spiderweb-like nets in the course of performance, entangling people and the space. The Visual Theatre often took place in the presence of an intimate circle of friends and conveyed messages addressed to specific people. Jung ran the Repassage Gallery for a year (1978–1979), renaming it Repassage 2.

At the turn of 1970s and 1980s, in the atmosphere of growing political tension in Poland, Jung organized several actions of sociopolitical significance, both in public and private spaces. He staged the happening *A Street Epitaph to Jan Palach* on Krakowskie Przedmieście Street, dedicated to the Czechoslovak student who self-immolated himself in 1969 in protest against the military intervention of the Warsaw Pact in Czechoslovakia. After introduction of martial law in Poland in December 1981, Jung performed in the private studio of Barbara and Wiktor Gutt, when he tried to draw a copy of Goya’s famous *Caprichos* No. 43 while being blindfolded. At the same time, he

played a crucial part in animating artistic and social life, for instance organizing annual Christmas parties at his apartment.

From the late 1970s on, Jung started spending more time abroad, especially as his friends emigrated to Sweden, West Berlin, and Paris, expanding his network of international connections, and having access to Western museums, publications, as well as the gay scene. Furthermore, through his friend writer Wojciech Karpiński, he became acquainted with the circle of Polish emigrés in Paris, connected with *Kultura* magazine published in Maisons-Lafitte by Jerzy Giedroyc. He found a special connection with writer and critic Kot Jeleński and painter Józef Czapski. Karpiński and Czapski encouraged him to focus more on drawing and painting, which in the 1980s became the main media of Jung’s art. He made portraits of famous writers and poets: Czesław Miłosz, Zbigniew Herbert, Adam Zagajewski and others for *Zeszyty Literackie*, published in Paris.

In 1991, he started working as an art teacher at a private high school in Warsaw, which as a result of his efforts was named the Józef Czapski Memorial School. He died in 1998 in Warsaw. His tomb is decorated with the sculpture *Narcissus* by Barbara Falender, for which he posed.

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