SUDICZKI - PERSONIFICATION OF SLAVIC GODESSES

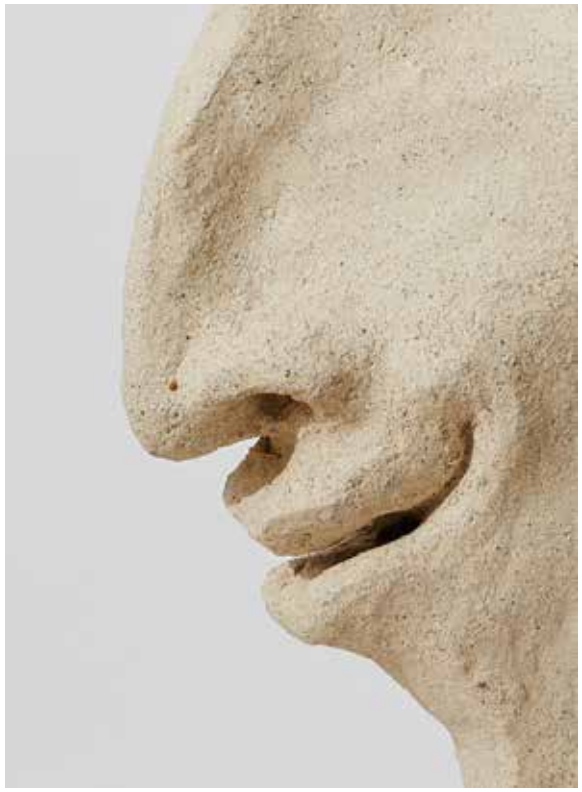
Sudiczki appeared in multiple forms, entering the human world to determine the course of a newborn's life.

Sometimes perceived as fate’s demons, they were responsible for initiating the thread of existence. To gain their favor, an offering vessel filled with gifts was placed next to newborns, ensuring they wove a benevolent destiny for the child.

The ceramic heads serve as a symbolic evocation of deities born from the elements—air, water, forest, fire, and earth. Sculpture names stem from the sounds of nature and the emotions interweaving during the process of mindful creation. Since the birth of the first ceramic head, the Sudiczki family has continued to grow. Totem Shh!, named after the sound of the wind, became the starting point for the sculptures in this collection.

The creators of Sudiczki have formed a collective dedicated to visual arts, claywork, and ceramics.

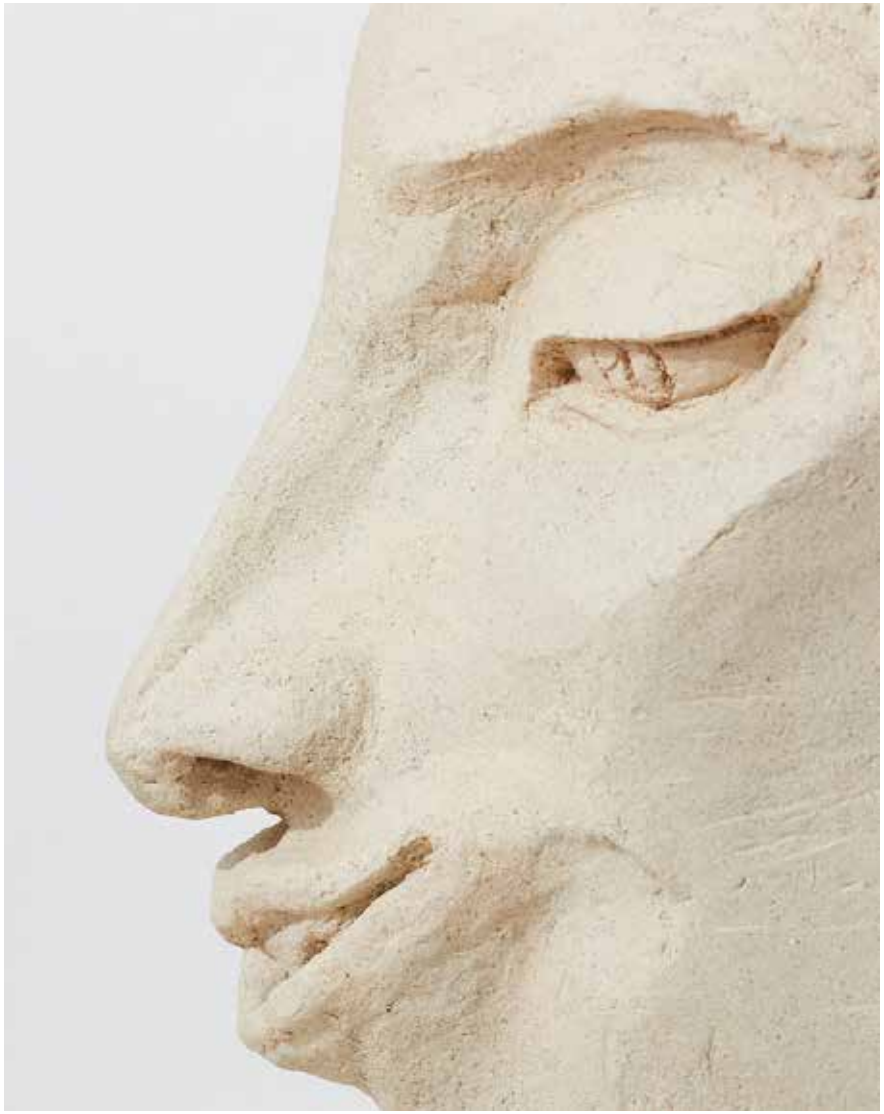
Through cultural narratives, they pose fundamental questions about identity and the eternal inquiry: Where do we come from, and where are we going?
The beliefs of the ancient Slavs became a snapshot evoking a memory about a lost world of gods and demons.
Flashbacks of the lost world of gods and demons of the ancient Slavs became a foundation for the sculptures
The Slavs called their clay vessels "činiti", meaning "to create, to make, to enchant." Centuries later, molded in the hands of contemporary artists practicing spiritual, functional art, clay reanimated ancient myths. The very atoms of clay, extracted from the earth, are still imbued with the emotions and beliefs of the past, preserving the wonder and reverence for the forces of nature.



Sudiczki also awaken sensory memories —the feel of fresh clay soil, the sweet and sour scent of fermenting plants, the sticky sweetness of honey, the warm wind carrying the echoes of something lost.

The artists.

Maria Jachowicz and Anna Dobrowolska – two designers who, for years, have been working together to bridge the gap between art and functional design. Their work spans architecture, design, painting, ceramics, and sculpture. Maria studied Industrial Design and Painting at the Academy of Fine Arts in Gdańsk, while Anna pursued Painting in Toruń. Their differing temperaments and wide range of interests continuously translate into a rich array of artistic and activist projects. Since 2015, they have worked together in a Design and Architecture Studio, which has become a shared space for creative exploration and production. The ceramic heads have also inspired work in performance art, Earth Art, and Video Art. The Sudiczki project opened doors to collaborations with artists in music and film, including filmmaker Lesław Dobrucki, allowing them to document and expand their artistic practice through film.



Hymm- the head from Sudiczki series.

The name of the series, Hymm, originates from the sound "Hyymmm?", a common murmured expression of surprise or reflection. The sculpture was created in a workshop located in the forest by a Kaszubian lake, a place where the artist continually experiences astonishment at the beauty surrounding her, often saying, "How beautiful it is here."

The Hymm head, along with other sculptures from the Sudiczki series, is made from chamotte clay, shaped spontaneously without any internal structure. The form is guided solely by the sounds of the forest during the creation process. Nature’s noises—rustling leaves, the wind, birds, and the movement of water—are the primary influences on the shape.

The sculpture itself functions as a vessel.

Each head is fired twice, ensuring its durability and strength. After the first firing, the sculptures are glazed, then carefully hand-painted by the artist giving each one a unique color palette. No two sculptures are alike; each has its own distinctive hue and pattern, making every piece entirely unique.