

DOCUMENTATION OF ARTISTIC ACHIEVEMENTS

Part one: Remarks - guide

Łukasz Ogórek

Indicated achievement:

Remarks - guide.

Ośrodek Działań Artystycznych w Piotrkowie Trybunalskim.
08.05 – 02.06.2017



Works described:

Wszystko po / Everything for / p.5

Podejrzany przechodzień / Closely watched passerby / p.7

Niestworzone rzeczy / Incredible things / p.8

Mniejszości / Minorities / p.9

Hel jes / p.10

Fotopułapka / Camera trap / p.11

Życzenia (mam nadzieję, że to możliwe) / Wishes (I hope it's possible) - documentation: video recording of spoken wishes + two reports from exhibition by Piotr Olkusz and Tomasz Załuski / p.12

Remarks

This guide was created upon a request from the exhibition organiser. Usually remarks are exhibited without any additional information, in an approach fully open to cooperation. If you wish to enjoy the limitless semantic potential balanced on the border of understanding without any personal interjections from the author, don't read it.

WSZYSTKO PO* / EVERYTHING FOR

Writing on window, 2017

I saw this kind of writing while walking along the streets of Łódź in places where different bric-a-brac had been displayed for sale, all at the same price, before the era of post-truth, post-internet and post-media began. Wszystko po - How 'vanitas' is the tone of the wording!

* The Polish word 'po' could mean both 'for' and 'after'.

PODEJRZANY PRZECHODZIEN / CLOSELY WATCHED PASSERBY

Titled view from the window, 2016/2017

It is enough to look and think.

Will he come into sight?

To what extent and in what sense will he turn out to be watched?

A work of chance or rather destiny?

How you are written about is how you are seen?

NIESTWORZONE* RZECZY / INCREDIBLE THINGS

Titled space between other works presented in the exhibition, 2017

A philosophical question: do incredible things exist?

Experiencing an overabundance of stimuli on a daily basis, we hear about inconceivable things.

Perhaps it is nonsense, something improbable?

Or could it be powerlessness in the face of the immensity of possibilities?

Can emptiness equal fullness?

* The Polish word 'niestworzony' could mean both 'incredible' and 'not created'.

MNIEJSZOŚCI / MINORITIES

An eye chart used for visual testing

Arabic version, ?/2017

I spied it in a run-down antique shop during my research stay in Alexandria, Egypt in 2008. I thought about my dear friend and mentor from my university period – professor Andrzej Chętko - who was a lecturer in typography. Andrzej's father is an ophthalmologist so I considered it to be a fantastic gift idea which combined the aforementioned elements. I recalled the object in my mind again while preparing last year's exhibition entitled 'Minorities' organized by Artur Chrzanowski in the Museum of the Factory in Łódź. It struck me then that in the times of human mass migration, the Arabic eye chart together with the exhibition title may constitute an interesting artefact open to manifold interpretations. Unfortunately, it turned out that the eye chart had gone missing. Luckily, it has been found again recently and so it may now be seen thanks to the owner's courtesy.

However, do we see clearly?

Perhaps we don't look in the right way or there is something we don't understand?

HEL JES

100 balloons filled with air + 1 balloon filled with helium on the day of the exhibition opening, 2017

The English expression of excitement in Polish transcription may be assigned to the balloon with extraordinary qualities: because it contains helium, it hovers above the rest.

The narrative of this work evolves in time.

In the exhibition titled after Huxley 'Brave New World' in Manhattan-Transfer Gallery in Łódź, the arrival of the crowd at the opening of the exhibition saw almost half of the collection release its last breath as the balloons burst with a loud bang.

The rest of them shrank and wilted gradually in the course of the following four weeks.

The extraordinary quality lasted a day shorter.

One wonders what will happen this time round.

FOTOPUŁAPKA / CAMERA TRAP

Interactive installation/video, 2016/17

Camera trap is a camera connected to a motion detector which activates the mechanism of taking photos or video recording the moment some movement is detected.

I used the device for the first time following an invitation from a photography research group at ASP in Łódź to prepare an exhibition in the Mała Czarna Gallery. The space itself is a few square metres in size and it can be accessed through a door with a framed porthole window the size of a human head through which exhibitions may be admired. This time around, the exhibition space was taken by the video recorder and the space for admiration was overtaken by brief bewilderment signified by a range of facial expressions and gestures subject to a viewer's personality. The resulting unusual collection of portraits was published by the gallery, ironically, on their Facebook profile as planned. In order for a communication process to be realized, both a sender and a receiver are needed. The work with the tautological title 'Camera Trap' allows for certain functions fixed through exposition conventions to blend. The receiver becomes the sender and their image becomes part of the message. It may produce amusing results – subject to a viewer's personality.

ŻYCZENIA (mam nadzieję, że to możliwe) / WISHES (I hope it's possible)

Two-stage interpersonal happening, the documentation of the first stage, video 30 mins 28 secs, 2016

What would you like to find in an art gallery?

Is it possible to live up to expectations?

Let's find out.

Let's come around.

To each other.

Mutually.

Łukasz Ogórek

Born in 1879 in Piotrków Trybunalski.

Graduated from the Primary School nr 15 and the Secondary School nr 1 in Piotrków Trybunalski.

Obtained a Diploma from the Strzemiński Academy of Art in Łódź in 2003.

Received his PhD degree from the Faculty of Multimedia Communication in the University of Arts in Poznań in 2011.

Currently works as an adjunct professor at the Department of Photography and Multimedia at the Strzemiński Academy of Art in Łódź.

Head of the Multimedia Studio.

A participant and an organiser of multiple exhibitions.

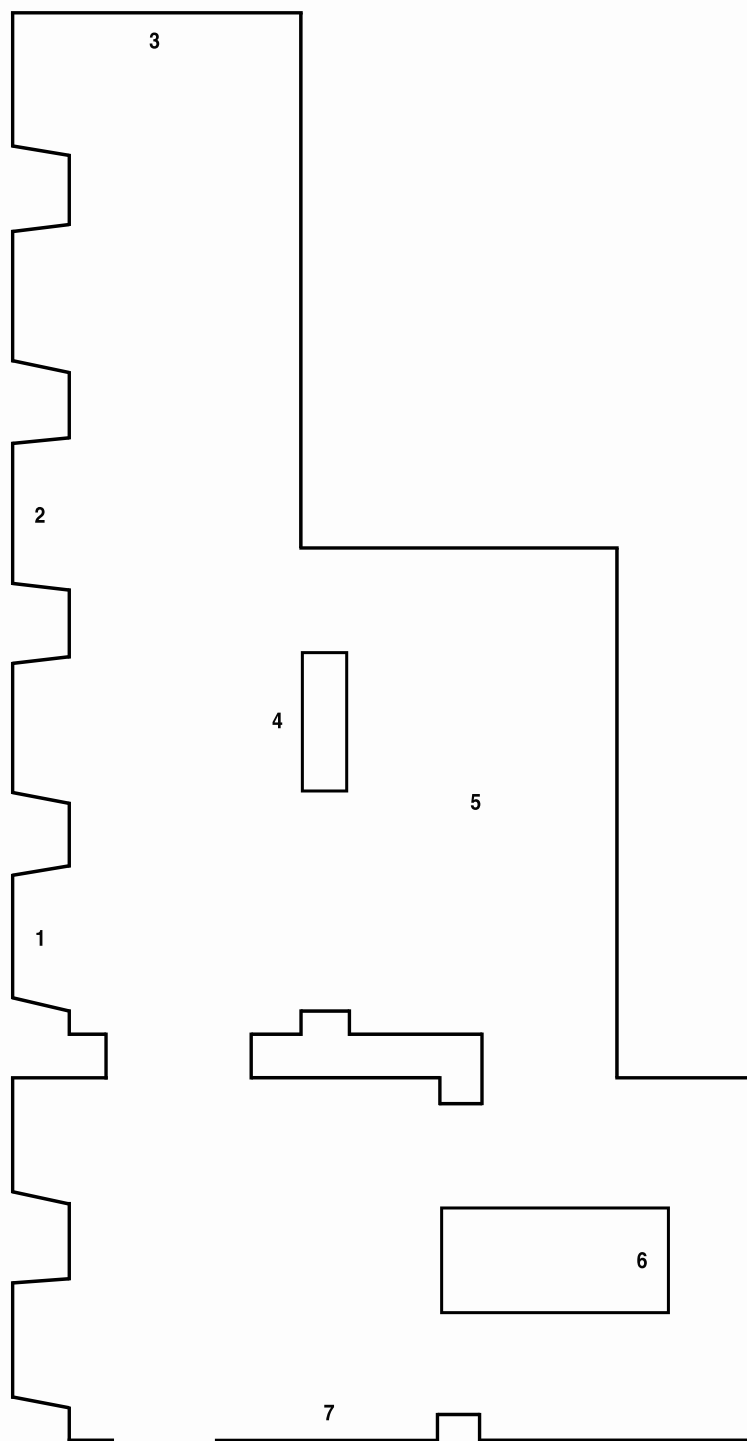
Lives and works in Łódź.

Does not exist on Facebook.

As of yet.

/ Remarks / Author's guide to the exhibition /

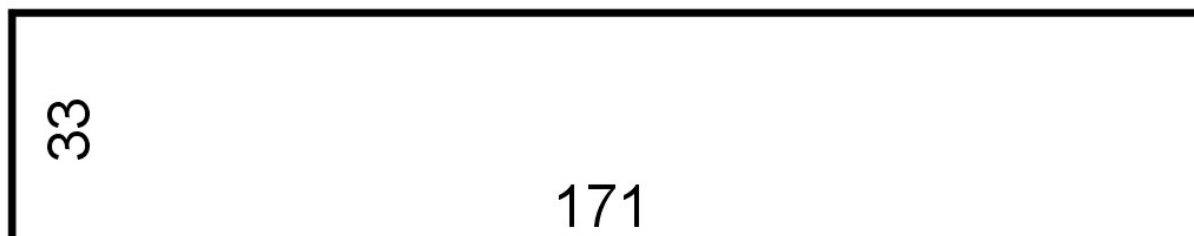
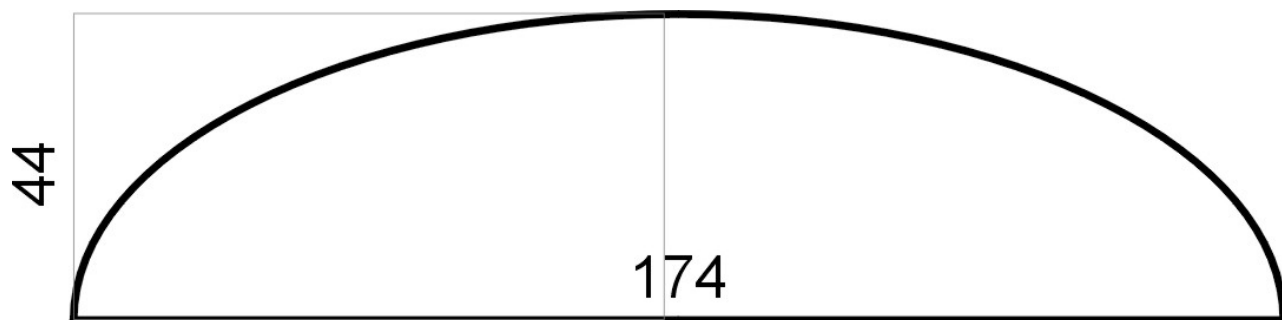
Two-sided printing / Page one / Remarks. Ośrodek Działań Artystycznych in Piotrków Trybunalski / 08.05.2017 /



/ Remarks / Author's guide to the exhibition /
Two-sided printing / Page two / Remarks. Ośrodek Działań Artystycznych in Piotrków Trybunalski /
08.05.2017 /



/ Wszystko po / Everything for / Conceptual realization / Writing on window, red self-adhesive foil /
Remarks. Ośrodek Działań Artystycznych in Piotrków Trybunalski /
View of the exhibition from 08.05.2017 /



/ Wszystko po / Everything for / Conceptual realization / Writing on window, red self-adhesive foil /
Remarks. Ośrodek Działań Artystycznych in Piotrków Trybunalski /
View of the exhibition from 08.05.2017 / Project /



/ Podejrzaný przechodzieñ / Closely watched passerby / Conceptual realization /
Titled view from the window / Remarks. Oórodek Działañ Artystycznych in Piotrków Trybunalski /
View of the exhibition from 08.05.2017 /



/ Niestworzone rzeczy / Incredible things / Conceptual realization / Titled space between other works presented in the exhibition / Remarks. Ośrodek Działań Artystycznych in Piotrkow Trybunalski / View of the exhibition from 08.05.2017 /



/ Mniejszości / Minorities / Ready made object / An eye chart used for visual testing. Arabic version circles - (found object) / Remarks. Ośrodek Działań Artystycznych in Piotrkow Trybunalski / View of the exhibition from 08.05.2017 /



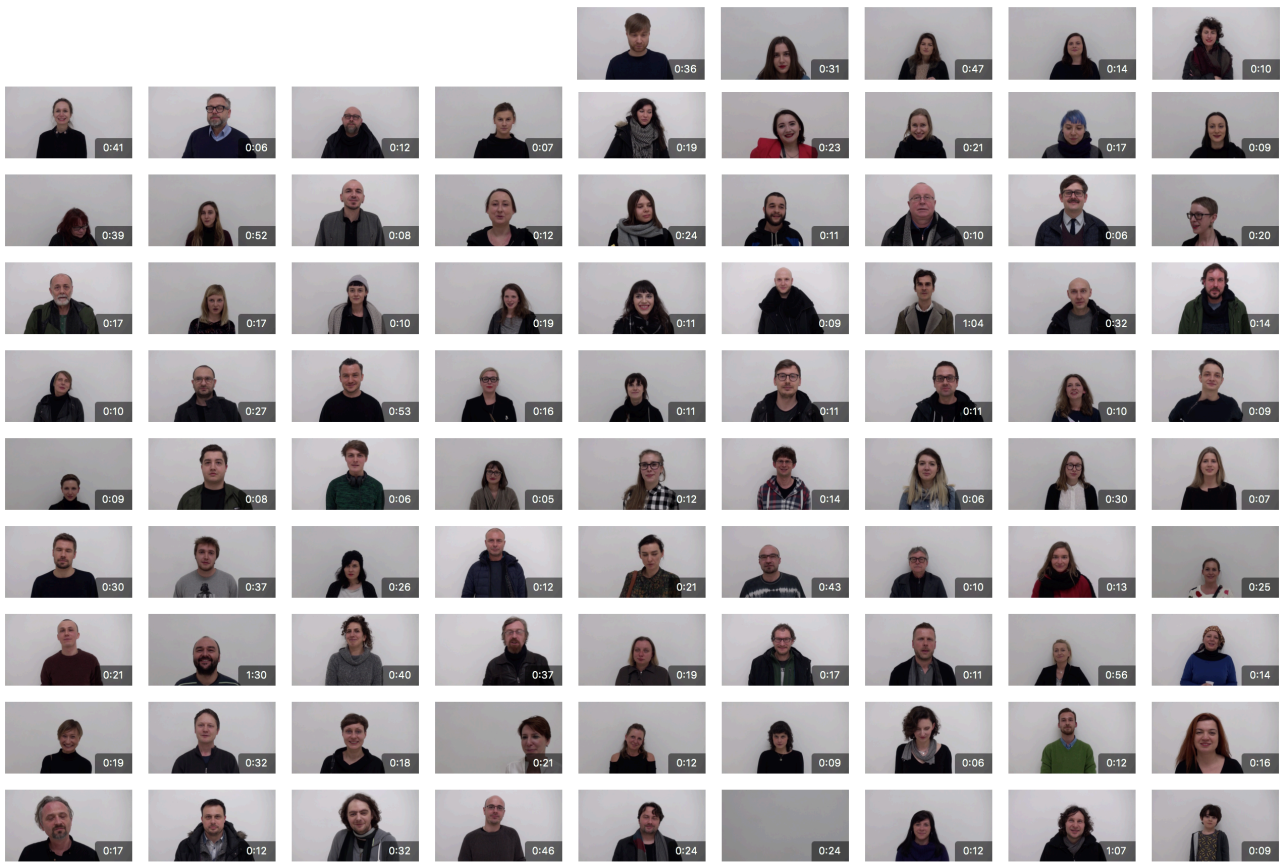
/ Hel jes / Installation / 100 balloons filled with air + 1 filled with helium (black version) /
Remarks. Ośrodek Działań Artystycznych in Piotrkow Trybunalski /
View of the exhibition from 08.05.2017 /



/ Fotopułapka / Camera trap / Interactive installation+video / Recording device /
Remarks. Ośrodek Działań Artystycznych in Piotrkow Trybunalski /
View of the exhibition from 08.05.2017 / Recording from camera trap available in video file /



Życzenia (mam nadzieję, że to możliwe) / Wishes (I hope it's possible) /
Two-stage interpersonal happening, the documentation of the first stage, video 29'21" /
Remarks. Ośrodek Działań Artystycznych in Piotrków Trybunalski /
View of the exhibition from 08.05.2017 / Recording available in video file /



/ Wishes (I hope it's possible) / Two-stage interpersonal happening, the documentation of the first stage, video 29'21"/ Remarks. Ośrodek Działań Artystycznych in Piotrkow Trybunalski / / frames from the video /

Wishes

A week later, sitting in complete darkness opposite Łukasz Ogórek, each of us, whether we wanted or not, was reminded of that evening seven days earlier, when – brightly lit and facing him and his camera – we had talked about the work that we would like to see in the gallery the following Friday. We had entered the bright room one by one, leaving behind a queue waiting outside the door, to talk about our own wishes. Everyone has some. And now we are sitting with him face to face. A fluorescent strip on the back of our chair, until a moment ago the only source of feeble light, now already completely shielded with our own back, and the works we had wished, about which he is now telling us, are too invisible to point them with a finger.

Inherent in these wishes is a special kind of care to not leave the issue of contact with works of art in the grip of an impersonal narrative. Not to surrender such experience to some instance that creates a hierarchy of values, defining the place of a given work among a number of seemingly objective narratives about art. To prevent the museumification of works, lest they be uprooted not only from the consciousness of the recipient but from the intent of the creator, and set within an impersonal, but still hierarchising sequence of museum and gallery narratives. The question we heard at the first meeting ("What would you like to find in this place in a week's time?") first of all draws attention to the fact that we go to the gallery/museum primarily with personal expectations, with a need to discern something of our own world in the artist's creation. But there is also the artist's openness and his testament to his readiness for the task.

Therefore, it is not just about reclaiming our communication with the work from the clutches of someone else's narrative but also about producing a specific dialogic situation other than the opening of the recipient to the world of objects. A situation in which there is a "me" and there is a "you". A dynamic situation and one of commitment.

But it is also a situation of risk as it the sheer volume of wishes resulting from the high turnout (eighty seven – more than four hours of meetings in the bright room) exceeded earlier estimates, thus forcing the artist to revise his original plan. Even before the first evening, Łukasz Ogórek had been willing to fulfil the guests' possible expectations (he assumed that the majority of them will wish for objects – and they did). Such items crafted within a week would, after all, be a way of deepening the very personal relationship "me" – "you", based on the production of a unique, custom-made work for a particular person, as well as on the artist's overcoming his own limitations and creative habits. However, making almost a hundred works, while still

technically feasible, would have meant that the resulting objects, produced under time pressure, would have belonged to a different, impersonal, almost mass-produced order.

Hence the decision: to give up production in favour of another situation, another commitment, another meeting of the "me" and the "you." Although this time it was even more personal. Because the original plan of creating a set of works in the public space of Pracownia Portretu had been executed, the micronarratives of those works would have become part of a more general story. The second meeting, in the dark, face to face, was another step in a situation of personal commitment. And finally, it was also a situation of sacrifice because the decision that the only record of the effect of actions is an experience that is available only to "I" and "you" is at least risky for an artist today (one is even tempted to say – unprofitable). Already at the beginning the project aimed to strengthen the personal reception of a work at the expense of the likelihood of the work being included in impersonal narratives. When the original idea was revised, impersonality (which would have been conveyed by the material prop and – especially – broadly available documentation of the second part of Wishes) was completely rejected. We know almost nothing about the details of meetings during the second part. We can also only guess what his week-long contact with the wishes of almost a hundred participants meant for Łukasz Ogórek: was he trying to remember their stories and memorising their names, or perhaps he was preparing himself for another, more personal meeting, one without the support of a written registry of expectations, photos and descriptions. What was that weeklong attempt to think in individual terms about everyone who had come to the gallery once and would come again? What was it like for him to wait for the moment when he would bring his guests back to Pracownia Portretu, to the gallery room – when for a moment, he would see the face of another person in a bright corridor, and then greet that person in a completely dark room by his or her name and recall the evening seven days earlier, which had also been very personal, at least for a gallery setting, but much less so than the meeting one week later.

The result was not a conceptual work because it is rather obvious that the focal point of Wishes is not the image of the work whose details Łukasz Ogórek described. In this process, stretched for the duration of seven days, the focus was on a meeting, a very specific and celebrated one, where the "me" and "you" are defined precisely in that very act of mutual naming of one another. In defining their mutual being. And being, after all, is not conceptual. Nor can this work be interpreted in terms of a theatrical event – because although it has its own dramaturgy, although it is based on the possibilities of time management, there is neither a role nor an audience. There is no performance that would make one of the parties an actor. Łukasz Ogórek offers false clues, he does not create puzzles to solve, no traps to bypass. The participants, even if they make their answers into a joke, challenge or attempt to disguise, still make use of the freedom they are given in Wishes (though according to the rules as it cannot be otherwise).

The curiosity that the work has awoken is surprising. People were queuing at the door to the room where the meetings were held both on the first and on the second Friday: Łukasz Ogórek's fear that it would be difficult to persuade the participants to enter the other room turned out unfounded. As for the participants, they mostly kept the content of individual conversations secret: they wanted to save the experience of Wishes for themselves, or perhaps, on the contrary, they found the most efficient way of sharing them by observing the rule of privacy? Or perhaps yet another thing was true, namely that they did not want to exclude Łukasz Ogórek himself from this alternative life of his work?

Therefore, even if we know the contents of wishes formulated by the participants from the video documenting the first meeting, we do not know how Łukasz Ogórek fulfilled them, other than the fact that he did not produce any objects. Besides, it is hard to imagine analysing such works, which minimised references to a general, non-individual set of clues while striving to seek individual sources of values, meanings, allusions, and metaphors. How are we to open such works if the universal erudite key, the only we would have at our disposal, would not fit them on principle? In communicative situations where the recipient is not a single individual, when he or she is not a specific person but there are many recipients and virtually every one of them is anonymous, the frame of reference becomes a more or less universal set of tropes or metaphors that come into play. As in the case of this text: it is being written with many readers in mind, therefore it features numerous descriptions and generalisations employing largely the verified poetics of such texts, while it could be open with a paragraph alluding to some literary work for the sake of formal variety (let us call it developing the theme). Some recipients will recognise it while others will not, but the key to open the text is still somehow available to the public. However, in reading and writing of this text there is no meeting. It is a more or less formal game to be activated in individual reading, reminiscent in terms of its communication model of communing with a typical work: whether it is an hour of watching it in a crowded museum, or learning it for as long as one hundred years in solitude. The meeting of "you" and "me" will not happen this way.

Piotr Olkusz

Institute of Contemporary Culture, University of Lodz

Space / Secret

Łukasz Ogórek likes to design various types of “spaces” – empty, framing, receptive places and situations – and invite others to fill them with specific content and their own actions. This way, he initiates events of a polyphonic, confrontational and communal character. On February 26 in the *Pracownia Portretu* in Lodz, he arranged another such “space.” The project was announced on Facebook with a simple picture of a white, empty room and the enigmatic title “Wishes (I hope it’s possible).”

Pracownia Portretu consists of two rooms; during openings, one is used as an exhibition space, while the other serves as a venue for meetings and socializing. This time, the functional difference was emphasised symbolically – and thermally. The atmosphere in the open, “social” space, filled to the brim with guests, was warm, even hot, raised even further by wine and central heating. The second room, the actual “space” – white, empty, cold both literally and aesthetically – was where the artist himself resided. The room was closed and the assembled guests could only enter it one at a time, while the rest queued outside. What they encountered inside could potentially be uncomfortable, depressing, and even – as the behaviour of some people demonstrated – slightly oppressive. Upon entering, each person was asked by the artist to speak to the camera and answer one question, “What would you like to find in this place in a week’s time?”

Such simple, minimalistic premise produced a whole variety of opportunities that can be summarised in a series of questions: How do individuals react to such an unexpected invitation? Will they express their wishes and dreams honestly, with a sense of embarrassment, bordering on sentimentality that sometimes characterises such declarations, will they decide to reveal, expose, or bare themselves? Or will they hide behind some kind of a role or performance calculated so as to make them appear in a certain way in front of the camera, in the eyes of others, and in doing so to express (and to some extent already fulfil) what others (Other) might wish? Will the participants, by voicing their wishes, expect them to be really granted, materialised, and that they are actually going to find what they wanted in the space the following week? Or rather will they treat the whole situation as an artistic game, playing with concepts and imagination? To what degree will different assumptions as to the nature of the situation affect the character of expressed wishes? Will the guests treat it as an opportunity to concentrate on themselves, on their individual, maybe even narcissistic wishes, or will they decide to wish for something that would concern all those gathered? Will they wish them good or ill? Or rather, will they focus on the artist? Maybe they will see his invitation as a desire to test the boundaries of what is possible – what can happen – and they will want to test him themselves in return: wish for something impossible or at least difficult to provide? Will they treat him gently, with understanding, kindness and empathy, or will they try to challenge him with wishes that are uncomfortable, embarrassing, nasty or even potentially dangerous to his health or life should he attempt to fulfil them? And finally, how is Łukasz Ogórek himself going to cope with this situation? Will he want to fulfil all those wishes? Or will he rather limit himself to ones that are attainable? What will “the fulfilment of

wishes" entail exactly – their actual enactment, their materialisation? How will individual wishes relate to one another? Will they be mutually inclusive? Will some of them be divergent or even contradictory? How to fit their potential fulfilment in such a small space? Or perhaps failure is an inherent part of the project from the outset – collision with the obstacle of the artist's individual capabilities? How does he intend to deal with possible dissatisfaction, disappointment or potential conflicts?

Originally, only a small group of people were supposed to participate in the project, ultimately however nearly ninety guests of *Pracownia Portretu* agreed to share and record their wishes. Some of their wishes referred to the collective, social, and even communal aspect of the situation ("dance party," "banquet," "common space for all," "the same people," "a group just as a large at this," "myself/ourselves" "a gathering of people talking to one another," "everyone healthy and happy"). There were also abstract concepts ("love," "warmth," "peace," "emanation of happiness and love," "fulfilment," "loneliness") and notions of "existential" nature ("guidelines," "something changed," "clear conscience," "answer the question how to live," "the thing that is most important in life," "something sensible," "something"). Some people had an "allergic" reaction to the white, empty, cold space, and tried to fill or replace it with something ("beautiful garden," "spring flowers," "forest," "riot of colour," "colour expressing emotions," "exhibition of portraits," "exhibition of photographs or nudes – female but ambiguous," "naked handsome man," "sofas and couches," "gaming consoles"), while other did are the opposite, namely tried to maintain or intensify its features ("the same space," "emptiness," "more white," "sound, which is silence," "high in the mountains, frosty and windy"). Also expressed were expectations regarding the artistic nature of the project ("something unexpected," "something surprising," "something I don't expect," "something that alters perception," "coherent exhibition," "compromise solution to this puzzle – fulfilment of all these wishes"). Some participants responded with challenges on their own ("guess or make up what I want and do it") or a grassroots institutional criticism ("so that I don't have to wait in such a long queue").

Initially, Łukasz Ogórek had planned to fulfil – materialise – wishes in the form of objects that would be then made into an exhibition. As a result of the sheer number of wishes, however, he changed his original idea and opted for a feigned, symbolic approach instead, that is actions carried out using props, reproductions, audio-visual materials played on a mobile phone, instructions on how to behave, narrated anecdotes and descriptions of material objects or situations. A week later, on March 4, during the second edition of the project, he "fulfilled" the wishes he had recorded earlier. However, while the wishes themselves were made public – they were available for viewing in the *Pracownia Portretu* "social" room, once again filled with guests to the brim– the exact method of their fulfilment remained secret. Only the authors of individual wishes could be told as one by one they entered the other room to meet Łukasz Ogórek. This time, the room was completely dark, so that it would take each entering person quite a while until his or her eyesight adapted to the conditions. The "sessions" were highly personalised in nature – the artist remembered the name of each person and, using the aforementioned instruments, talked about his ideas for the realisation of their wishes, presented auxiliary props or audio-visual material, gave instructions of actions through which the wishes were to be – in a more or less symbolic way – fulfilled. Sometimes there were questions that led to

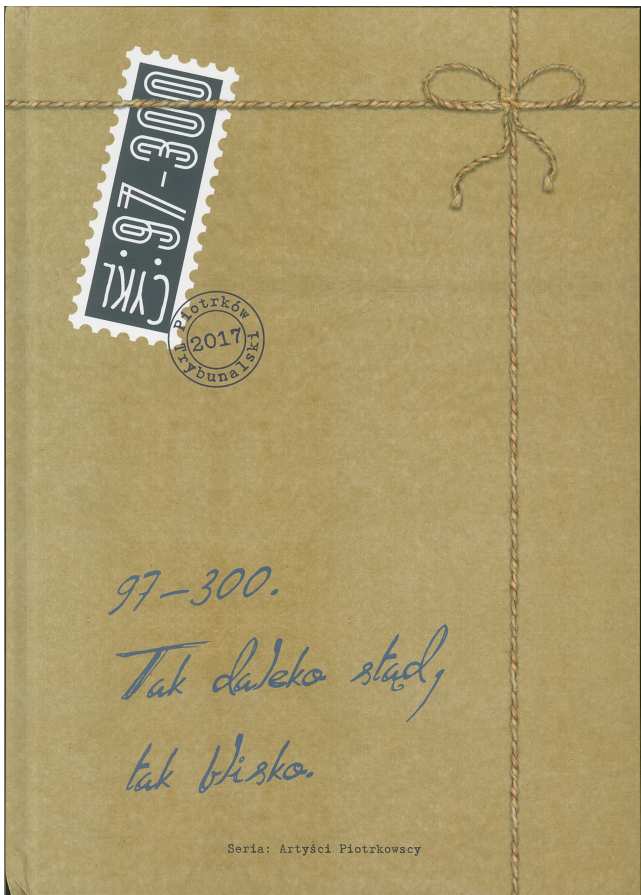
a dialogue. Sometimes the fulfilment of the wish involved an activity carried out together, while in other cases – the action was to take place elsewhere and later.

Echoing in Łukasz Ogórek's undertaking are various past "survey-based" conceptual and performative projects. It also follows the Lodz tradition of public-private actions in studios, alternative galleries and ephemeral places, where artistic events were accompanied by community meetings and socialising. Above all, however, it can be seen as a kind of "test" of relational aesthetics – a desire to see whether the ephemeral community situation occurs as postulated, whether the action results in forging more authentic relationships, selfless communication and exchange, which takes the form of gift economy. When yours truly later interviewed the participants of the event, it was clear that to a large extent the project proved to be a success: the interviewees spoke of their positive amazement with the purity and intimacy of contact, the openness and kindness, and the spontaneous commitment free from suspicion. There are many indications that in the participants did indeed experienced and felt something like a temporary, emotional, imagined community. Such an outcome was most likely helped by the fact that many members of the group had already been colleagues, friends or at least acquaintances. Another contributing factor was how the artist directed the situation: he infused it with some measure of idealism and escapism, providing an incentive to get away from reality (a wish, a dream...) and inviting others to participate in the creation of a poetic micro-utopia. The third element is the ultimate form of the project, namely the decision to abandon the original idea of materialising wishes and opt for telling stories about their potential implementation instead.

According to the principles of relational aesthetics, community situations and relations created as part of artistic actions provide an alternative to the everyday reality of mercantiled interpersonal contacts that inevitably turn into some form of trade. As we know, this concept is often criticised for it: it is stressed that relations produced by art are not an alternative to the "new capitalism," but only a symbol, aesthetisation or sublimation of its mechanisms. Does relational marketing and production of customised goods – or rather services – not use, more or less openly, the poetics of "fulfilling wishes?" Has modern capitalism not learned to appropriate and profit from the social idea of "gift economy?" And do artists who build their symbolic capital on relational projects not do the same, at least to some extent? Such criticism is in many ways justified and represents a challenge for projects within the ideological orbit of relational aesthetics. Many projects, including the one by Łukasz Ogórek, can however also be seen as attempts to recover and purify symbolic values captured, instrumentalised and distorted by marketing culture. The problem – which perhaps applies to all types of art – is the fact that said values are recovered only for a moment, so that they could exist in the realm of "selflessness," "experience," "experiment," "poetry" and so on. Such projects are limited by the prospect of other possible – or, so far, impossible – ways in which the reclaimed values are used and exist. There was a wish in the project initiated by Łukasz Ogórek that opened the following perspective (also in a rather symbolic dimension): the idea to make the situation even more social and organise a weeklong workshop for local children at *Pracownia Portretu*.

Relational aesthetics has so far distinguished two general models of community generated as part of artistic projects: consensual and agonistic. Łukasz Ogórek's project produced another community around what might be called "experience" and

"sharing" of a secret. All participants shared the same experience, but for each of them it became something else, secret from others. Most people, in keeping with the unspoken rules of the game, did not divulge how their wish was fulfilled. However, just like all communities, this one also excluded some individuals: those who were absent during the first part could only learn the idea of the project when they came to the second meeting, but they could no longer take part in it.



/ 97-300. *Tak daleko stąd, tak blisko* exhibition series /
 Catalogue publ. Ośrodek
 Działań Artystycznych
 in Piotrków Trybunalski 2017.
 ISBN 978-83-949067-2-6,
 p. 28-35.



Łukasz Ogórek. Urodzony w 1979 roku w Piotrkowie Trybunalskim. Studia w latach 1998-2003 na Akademii Sztuk Pięknych im. Władysława Strzemińskiego w Łodzi. W 2002 roku Stypendium Nottingham Trent University w Wielkiej Brytanii. W 2008, stypendium Radius, Alexandria Contemporary Arts Forum w Egipcie. Od 2003 roku pracownik dydaktyczny w Pracowni Fotografii i Obrazu Video. Doktorat obronił w 2011 roku na Wydziale Komunikacji Multimediów Uniwersytetu Artystycznego w Poznaniu. Od 2013 roku kierownik Pracowni Multimediów na Wydziale Sztuk Wizualnych macierzystej uczelni. Twórczość w zakresie obrazu, obiektu i dźwięku. "W działaniach Ogórka występuje znamienne napięcie między zainteresowaniem elementarno-esencjalnymi strukturami rzeczy, zjawisk i sytuacji, a otwarciem się na to, co wydarza się w przestrzeni „pomiędzy” – pomiędzy komunikatem i odbiorcą, tym, co obiektywne i tym, co się subiektywizuje z perspektywy widza, pomiędzy strukturalną koncepcją i zmysłową konkretyzacją."

(Tomasz Załuski)

Łukasz Ogórek - „Sposzrzenia”
Wernisaz: 8 maja 2017



34





XIX Międzynarodowy Festiwal Sztuki
interakcje



/ XIX International Festival of Art
"Interakcje" / Catalogue publ.
Stowarzyszenie Działań
Artystycznych "Galeria OFF" in
Piotrków Trybunalski 2018.
ISBN 978-83-949067-1-9

Lugórek

XIX Międzynarodowy Festiwal Sztuki
interakcje

wystawa towarzysząca / accompanying exhibition



Łukasz Ogórek
Polska / Poland

Urodzony w 1979 roku w Piotrkowie Trybunalskim.
Ukończył Szkołę Podstawową nr 15 oraz I L.O. w mieście urodzenia.
Dyplom Akademii Sztuk Pięknych im. Władysława Strzemińskiego
w Łodzi zdobył w 2003 roku.
Doktorat na Wydziale Komunikacji Multimedialnej Uniwersytetu
Artystycznego w Poznaniu obronił w 2011 roku.
Adjunkt w Katedrze Fotografii i Multimediów macierzystej uczelni.
Kierownik Pracowni Multimediów.
Uczestnik i organizator wielu wystaw.
Mieszka i pracuje w Łodzi.
Nie istnieje na Facebooku.
Jak dotąd.

Born in 1979 in Piotrków Trybunalski.
Graduated from the Primary School nr 15 and the Secondary School
nr 1 in Piotrków Trybunalski.
Obtained a Diploma from the Strzemiński Academy of Art in Łódź
in 2003.
Received his PhD degree from the Faculty of Multimedia Communication
in the University of Arts in Poznań in 2011.
Currently works as an adjunct professor at the Department of Photography
and Multimedia at the Strzemiński Academy of Art in Łódź.
Head of the Multimedia Studio.
A participant and an organiser of multiple exhibitions.
Lives and works in Łódź.
Does not exist on Facebook.
As of yet.

Łukasz Ogórek

