DOCUMENTATION OF ARTISTIC ACHIEVEMENTS

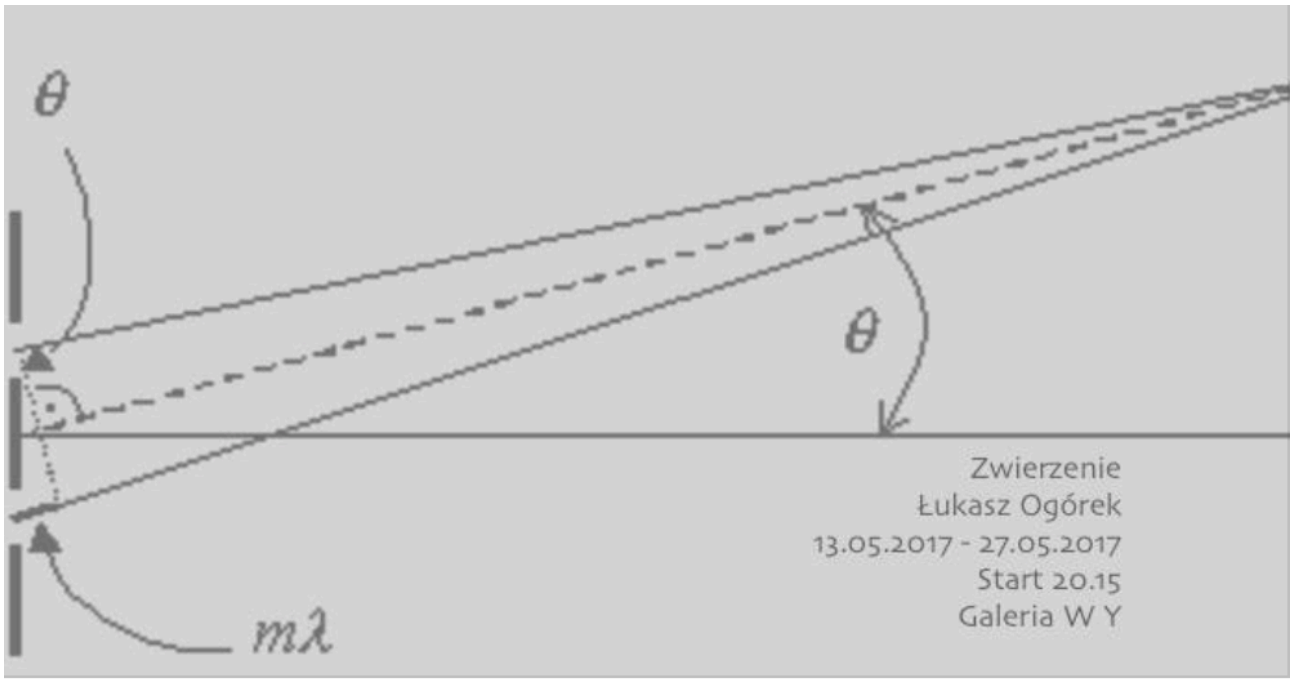
2011 - 2018

Part two: Exhibitions

Łukasz Ogórek

Individual exhibitions:

Confession / W Y Gallery in Lodz / 13-27.05.2017 /



MAJ
13

Zwierzenie / Łukasz Ogórek w Galerii W Y

Publiczne · Organizatorzy: W Y

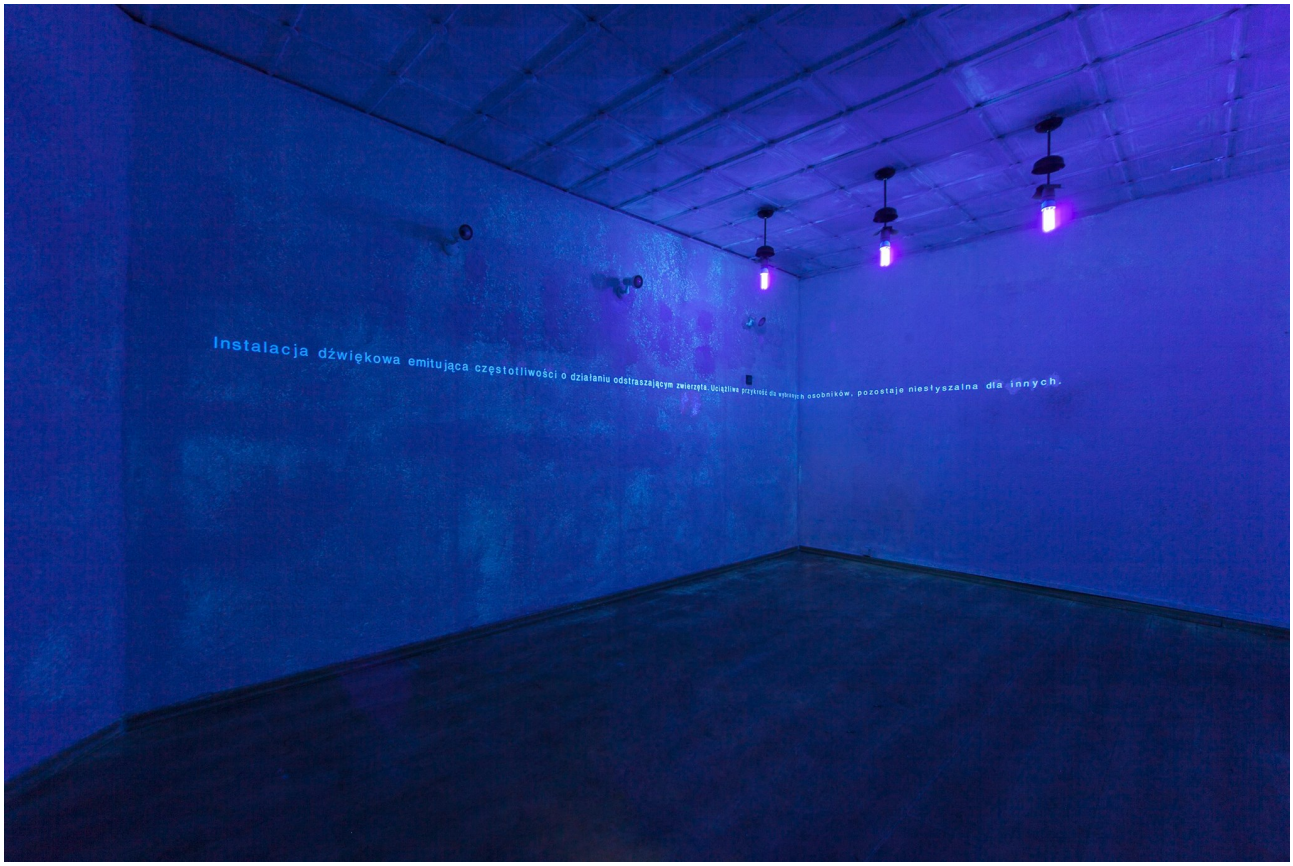
✓ Wezmę udział ▾ ···

13 maja 2017 o 20:15 – 27 maja 2017 o 20:15
Ponad rok temu

W Y
Piotrkowska 138/140/OFF Piotrkowska Center, Łódź
Pokaż mapę

Zaproszenie od: Łukasz Brodaty

/ Invitation / https://www.facebook.com/events/2267840753441017/



/ Confession / Sound installation /
Sound installation that emits frequencies that repel animals /
Writing on wall, light UVA / 2017 / View of the exhibition / photo: Anna Zagrodzka /

Galeria W Y
Piotrkowska 31
Łódź
13-27 maja 2017

Łukasz Ogórek
Zwierzenie
instalacja dźwiękowa

Zwierzenie

The first is to trust that this sound installation has really been implemented. That the invisible device that emits ultrasounds from outside the scope of sensitivity of the human ear is really out there and works. If we trust that it is, then "Confession" will not only be a rebus about the immateriality of art. Autotelic message delighted with yourself.

Because although Łukasz Ogórek's work seems to be a conceptual toy, a watch that entertains us with its precision all the more we are more unpunctual, after all, "Confession" is a story about the relationship between the author and the recipients of his work. A kind of mistrust of self-sufficient works. A question about the subjective sensitivity of the recipient considered today - a feature that is independent of the conventionalized language of understanding art or erudite competence and which determines our individuality. To what extent works presented in galleries go beyond the subject and communication pattern imposed by the art market? What is the fate of artistic action trying to go beyond this convention? Does it not go unnoticed by recipients from the environment, meeting at the same time hostility from the new addressee?

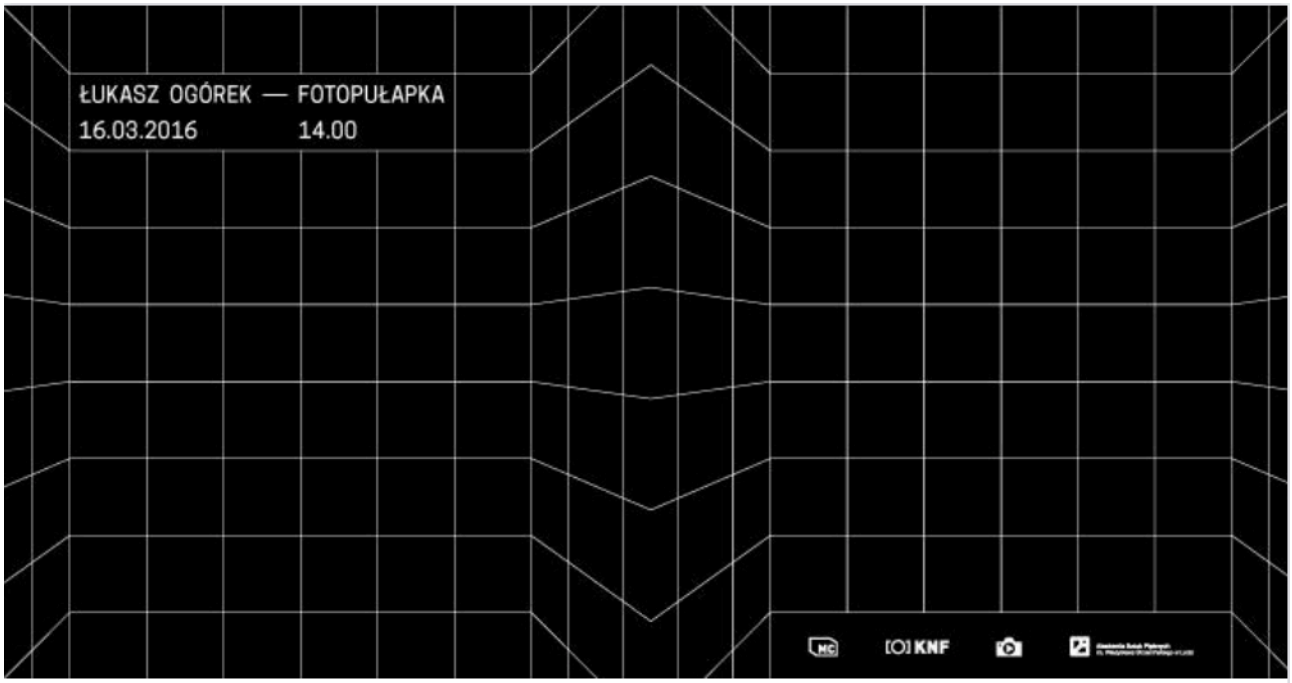
Does art diagnose conflict within society or does it contribute to its creation? Because although galleries and museums are created to be a neutral frame for works of art, does not this frame become a barrier between two realities? A barrier that contributes to an increase in the conflict between art recipients and those who bypass galleries and museums?

The sound installation has really been implemented. The ultrasounds broadcast in "Confession" - inaudible to invited guests of the W Y Gallery, but repellent to insects and larger animals inhabiting this part of the yard at 31 Piotrkowska Street - will separate this space from its everyday reality during the exhibition.

Insensitivity on duty of comfort in communing with art.

/ Piotr Olkusz /

Camera trap / Mała Czarna Gallery in Lodz / 16.03.2016 /





/ Invitation / poster: Krystian Berlak /
https://www.facebook.com/events/łukasz-ogórek-fotopułapka/2001002526792549/

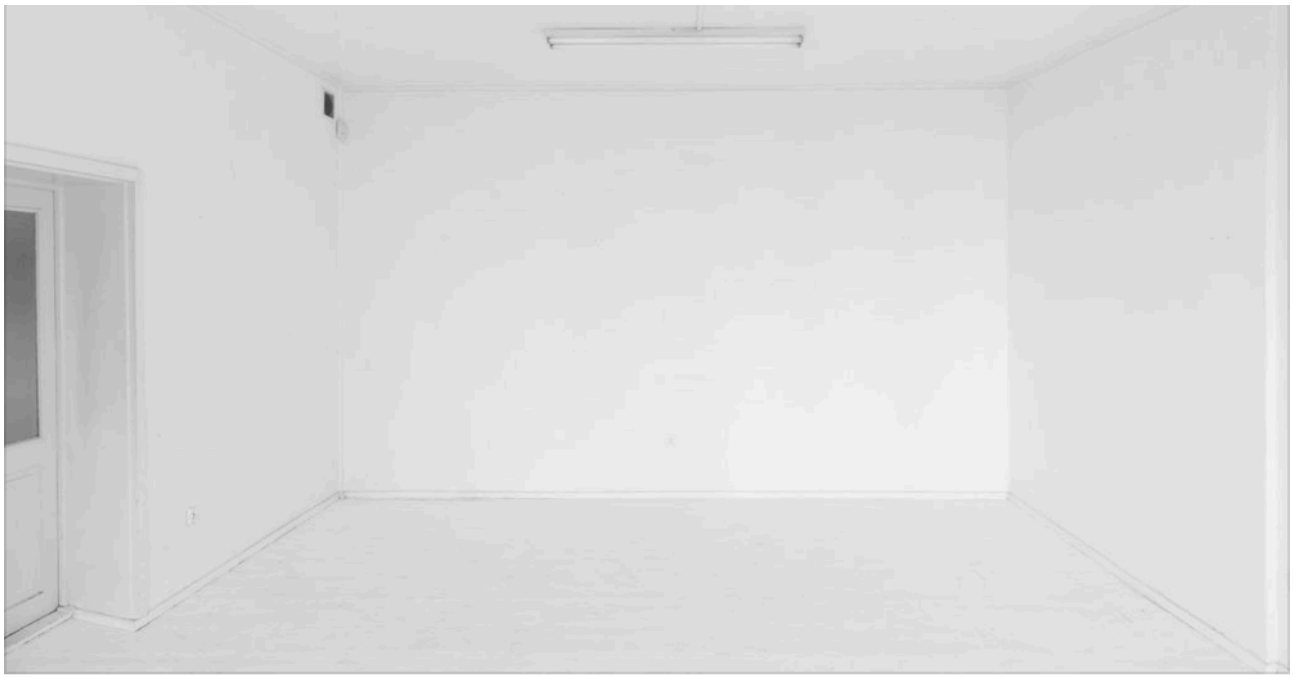


/ Camera trap / Interactive installation + video /
Trail camera - device recording those who look into the dark gallery space / 2016 /
photo: Magdalena Czyżewska /
Video https://www.facebook.com/galeriamalaczarna/videos/1836340366593413 /
Recording available as attached file /



/ Camera trap / Frames from video recording /

/ Wishes (I hope it's possible) /
Two-stage interpersonal happening / Pracownia Portretu in Lodz / 26.02.2016 /
First stage /



LUT
26

Łukasz Ogórek - Życzenia (mam nadzieję, że to możliwe)

Publiczne · Organizatorzy: Pracownia Portretu

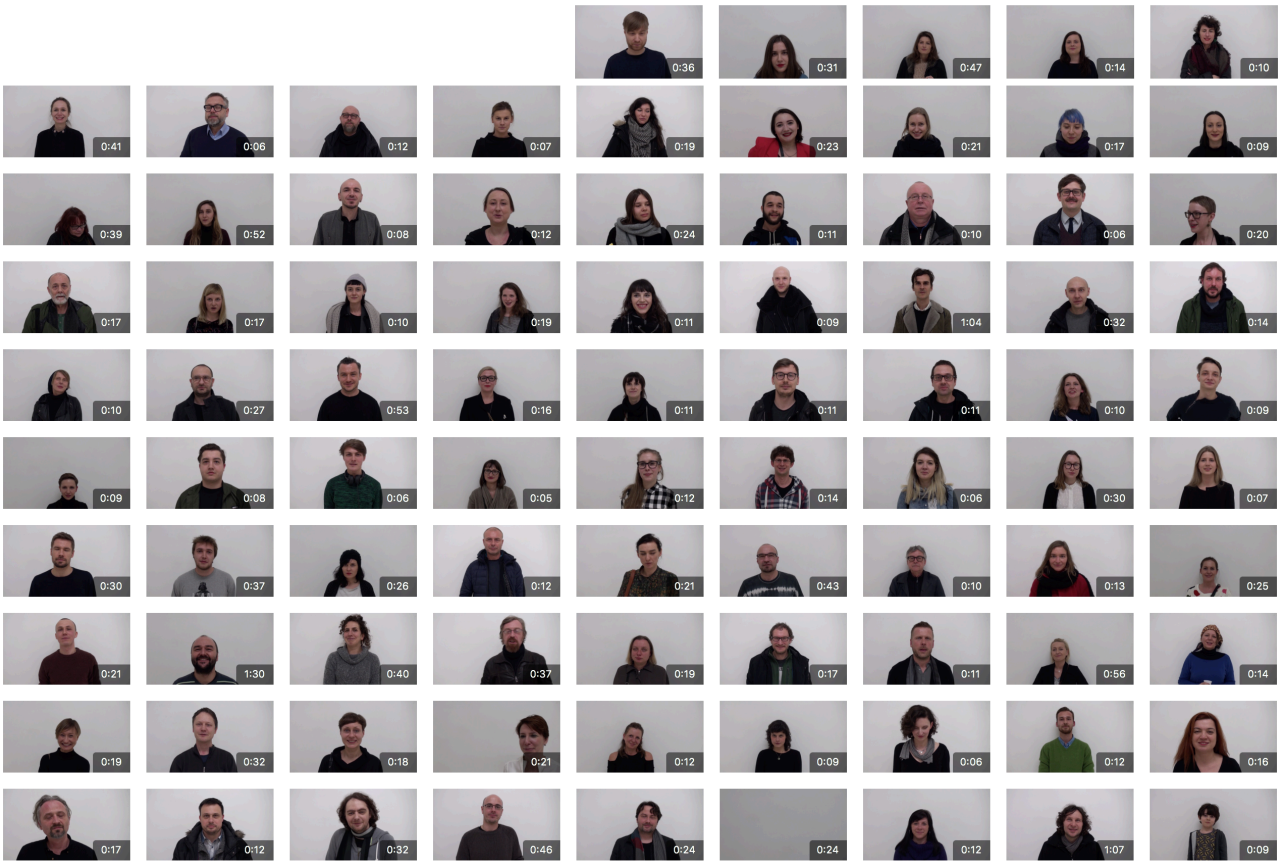
✓ Wezmę udział ▾ ···

Piątek, 26 lutego 2016 o 20:00
Ponad rok temu

Pracownia Portretu
Przędzalniana 55, Łódź

Pokaż mapę

/ Invitation / https://www.facebook.com/events/1713285522245786/

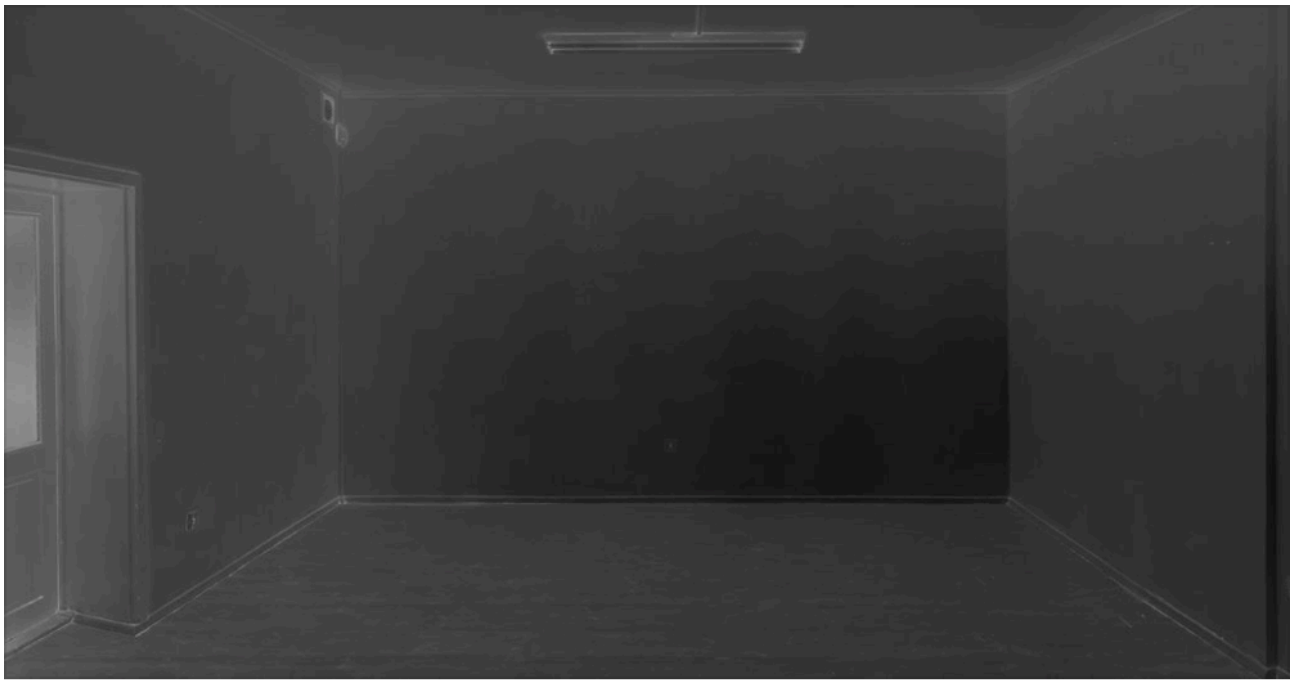


Wishes (I hope it's possible) / Two-stage interpersonal happening, the documentation of the first stage, video 29'21''/ 2016 / Frames form the video recording /
Recording available as attached file /



/ Wishes (I hope it’s possible) / Two-stage interpersonal happening /
First stage / photo: Pracownia Portretu /

/ Wishes (I hope it's possible) / Two-stage interpersonal happening / Pracownia Portretu in Lodz / 04.03.2016 / Second stage /



MAR
4

Życzenia (mam nadzieję, że to możliwe) - Ekspozycja

Publiczne · Organizatorzy: Pracownia Portretu

✓ Wezmę udział ▾ ···

Piątek, 4 marca 2016 o 20:00
Ponad rok temu

Pracownia Portretu
Przędzalniana 55, Łódź
Pokaż mapę

Zaproszenie od: Kasia Stańczak

/ Invitation / https://www.facebook.com/events/679537602170346/ /



/ Wishes (I hope it’s possible) / Two-stage interpersonal happening /
First stage / photo: Pracownia Portretu /

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 own the 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 were 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 mercantalised 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 divulged 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.

http://pracowniaportretu.com/wystawy/zyczenia/zyczenia.html /

Is sound audible? / Muzeum Sztuki in Lodz / Tansman Festival / Lodz Philharmonic / 09-20.11.2012 /



ms Muzeum Sztuki

muzeum kolekcja wystawy zasoby edukacja program EN

dla zwiedzających
kalendarium
ms club
księgarnia

Newsletter
Podaj adres e-mail
Wyrażam zgodę na przetwarzanie moich danych osobowych i akceptuję regulamin newslettera Muzeum Sztuki.

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CZY DŹWIĘK JEST SŁYSZALNY? ŁUKASZ OGÓREK NA FESTIWALU TANSMANA

Praca Łukasza Ogórka na Festiwalu Tansmana
9 listopada - 20 listopada 2012
Filharmonia im. Artura Rubinsteina

Praca przygotowana przez Łukasza Ogórka dla Festiwalu Tansmana opiera się na naturalnym środowisku filharmonii. Wykorzystując infrastrukturę tego miejsca oraz charakterystyczne dla niego rytuały uczestnictwa, zwraca uwagę na związek dźwięku z przestrzenią i cielesnością.

Pierwszym dźwiękiem znaczącym, na który powinniśmy zareagować po wejściu do filharmonii jest gong, będącym jednym z najważniejszych elementów uczestnictwa w grupowym słuchaniu muzyki. W łódzkiej filharmonii można go usłyszeć z głośników w foyer. Jest on odgrywany z mp3, na którym umieszczone są trzy sygnały – pojedyncze, podwójne i potrójne gongi (całość trwa ok. 7 minut). Ich słyszalność jest kluczowa – publiczność musi znaleźć się na sali w momencie rozpoczęcia koncertu.

Łukasz Ogórek przygotował swój autorski gong, który będzie odgrywany przed każdym z koncertów w ramach Festiwalu Tansmana. Oparty jest on na skali tonów od 250 do 8000hz, co odpowiada skali audiometru tonalnego, wykorzystywanego do badania słuchu przez laryngologów. To próba zobiektywizowania tego, co słyszalne, gra z przyzwyczajeniami i uniwersalizacją doznań zmysłowych. W tym przypadku włączeni są wszyscy ci, którzy z medycznego punktu widzenia – słyszą.

Kuratorka: Aleksandra Jach

The work prepared by Łukasz Ogórek for the Tansman Festival is based on the natural environment of the philharmonic. Using the infrastructure of this place and characteristic rituals of participation, he draws attention to the relationship of sound with space and corporality.

The first significant sound that we should respond to when entering the philharmonic hall is gong, which is one of the most important elements of participation in group listening to music. In the Łódź Philharmonic you can hear it from the speakers in the foyer. It is played as mp3 file, on which there are three signals - single, double and triple gongs (the whole lasts about 7 minutes). Their audibility is key - the audience must be in the hall at the start of the concert.

Łukasz Ogórek has prepared his own gong, which will be played before each of the concerts as part of the Tansman Festival. It is based on a tonal scale from 250 to 8000hz, which corresponds to the scale of the tonal audiometer, used to test hearing by ENT specialists. It is an attempt to objectify what is audible, it plays with habits and the universalisation of sensory experiences. In this case, all those who, from a medical point of view, hear.

Curator: Aleksandra Jach

/ Invitation / https://msl.org.pl/wydarzeniams/archiwum/czy-dzwiek-jest-slyszalny,1169.html /



/ Is sound audible? / Lodz Philharmonic - foyer / 2012 /
Recording available as attached file /

Group exhibitions:

From Freedom to Freedom / Kobro Gallery in Lodz / 07.09 - 1.10.18 /



/ Poster: Krystian Berlak /



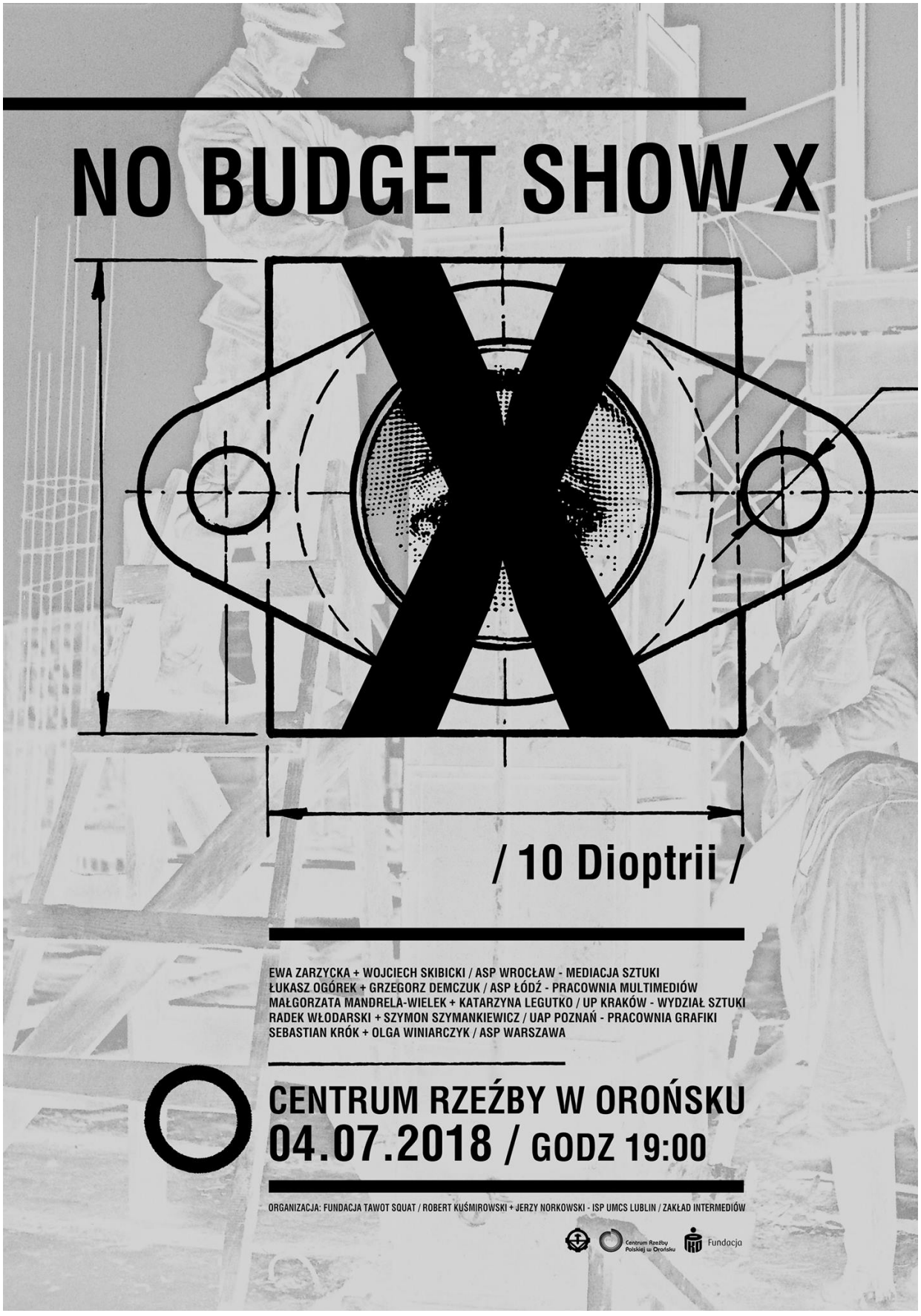
Wolna amerykanka** / Free-for-all
2018
Used fold out armchair

The possibility of making decisions in accordance with one's will is the foundation of unrestricted activity, including the one in the creative field. This is the starting point for all activities whose consequences in the final result can not be fully predicted. Are our actions really free when we strive for freedom? We think free, we operate in a world of conditions ...
An armchair that evokes associations with meditation, in this case it is fold out. You can also dream in it. Such a chair in polish language is commonly called Amerykanka*.
A free place on an armchair can become a ring for a fight with your own limitations - in the name of freedom. Any tricks are allowed, because it's free for all.

* The Polish word ‘amerykanka’ could mean both ‘american’ and ‘fold out armchair’
**The Polish phrase ‘wolna amerykanka’ could mean both ‘free fold out armchair’
and ‘free for all wrestling’

Łukasz Ogórek / Wolna amerykanka / Free-for-all / Found object, text / 2018 /
View of the exhibition / photo: Marek Domański /

10 Dioptres / No budget Show / Centrum of Polish Sculpture in Orońsko / 04.07.2018 /



/ Invitation / https://www.facebook.com/events/263222784427807/



Łukasz Ogórek and Grzegorz Demczuk / Koralacje / Corralations / Site specific work visible through gallery inner window / Screensaver, framed photography / 2018 /



Łukasz Ogórek and Grzegorz Demczuk / Podlew / Watering cast / Performance / 2018 / fot. Wojciech Skibicki /

To The Point / Kobro Gallery in Lodz / Exhibition accompanying Fotofestival 2018 / 01-24.06.2018 /



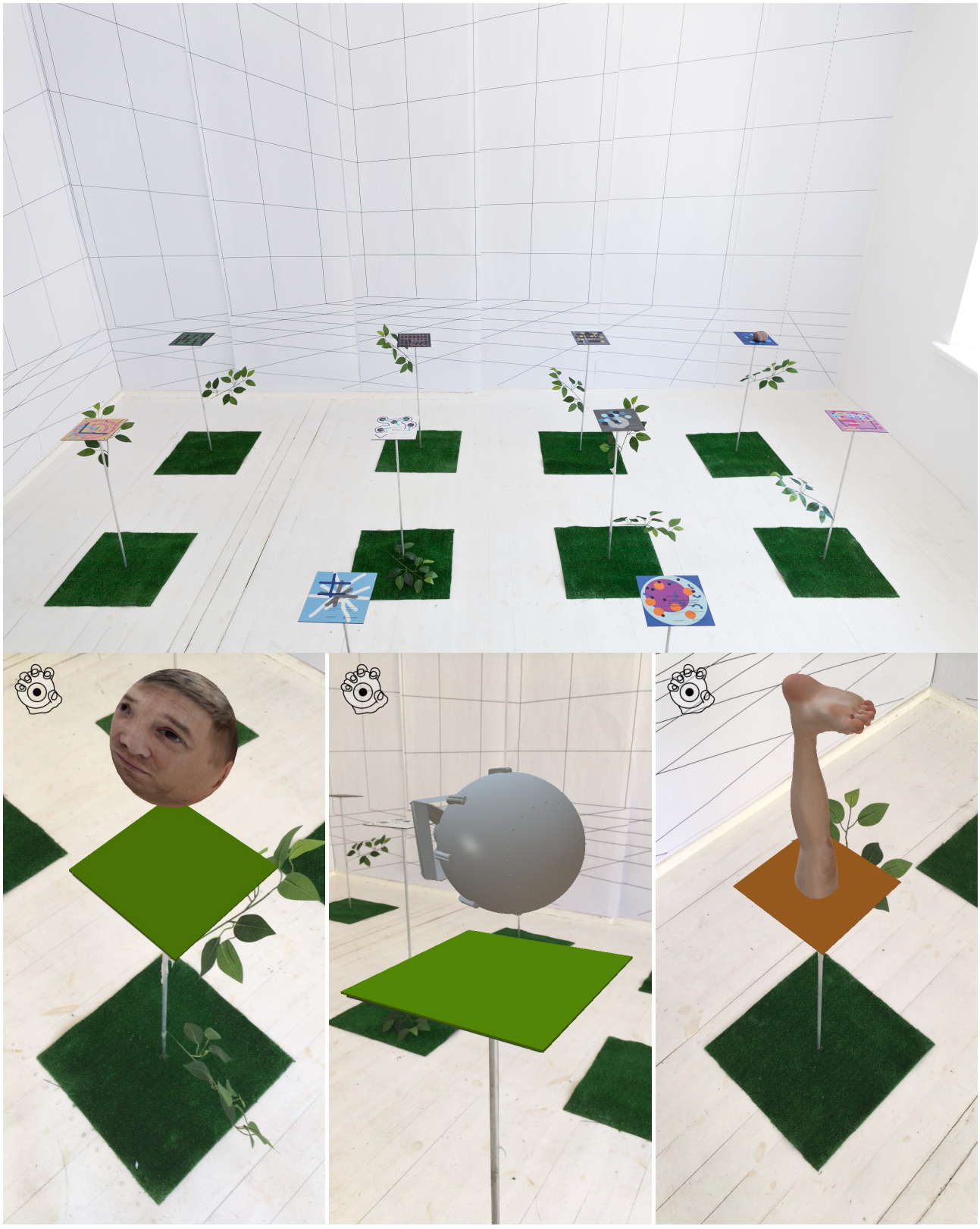


/ Invitation: Krystian Berlak /
https://www.asp.lodz.pl/index.php?option=com_content&view=article&id=8226%3A180530-wystawa-fotografii&catid=136%3Agaleria-kobro&Itemid=189&lang=pl /



Łukasz Ogórek / Nimb do zdjęcia / Nimbus to a photo or Nimbus to take off / Object / Golden, oval photographic background, diameter: 30cm / 2018 /

Nano / Pracownia Portretu in Lodz / Museums Night / 25.05.2018 /

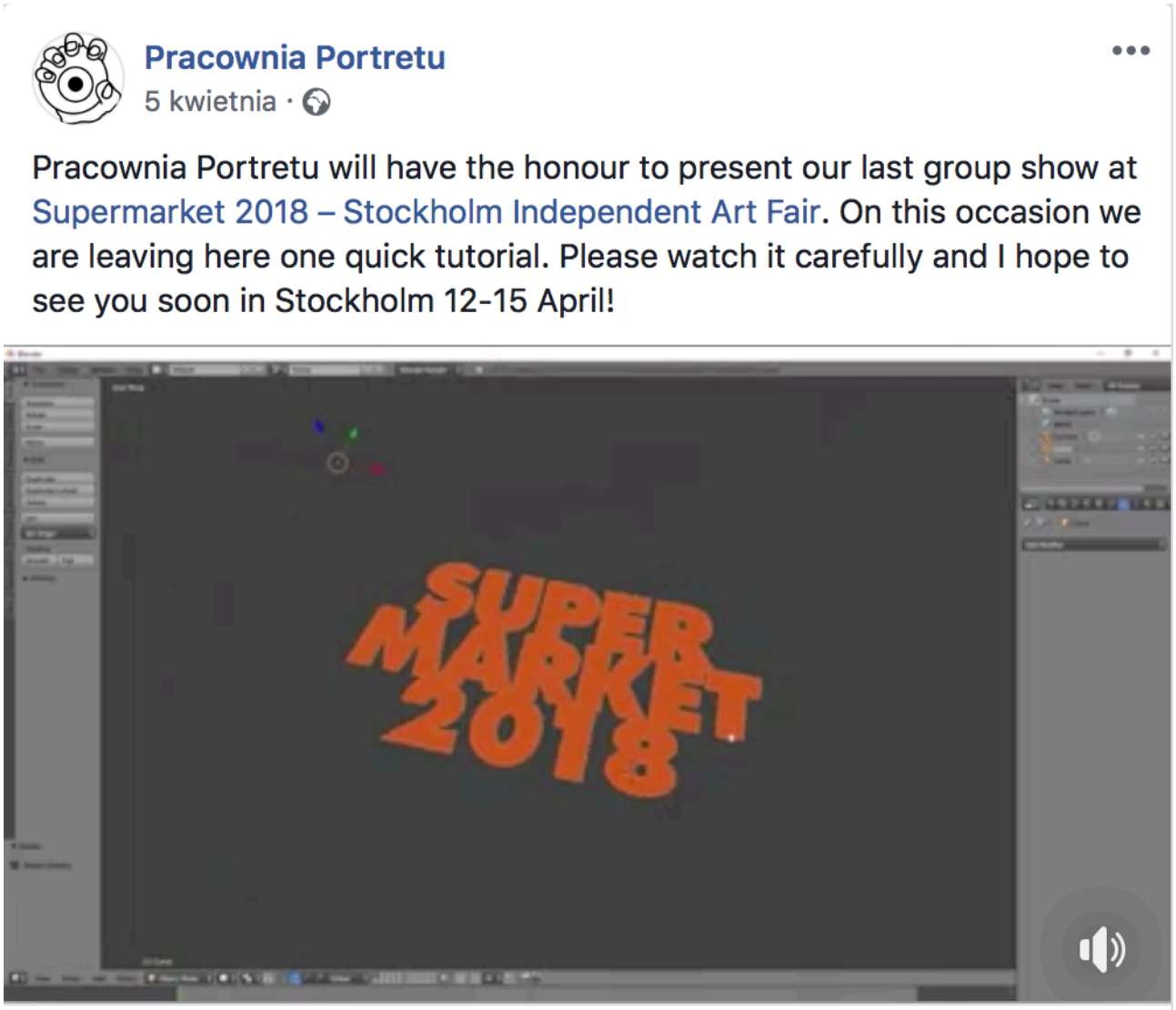


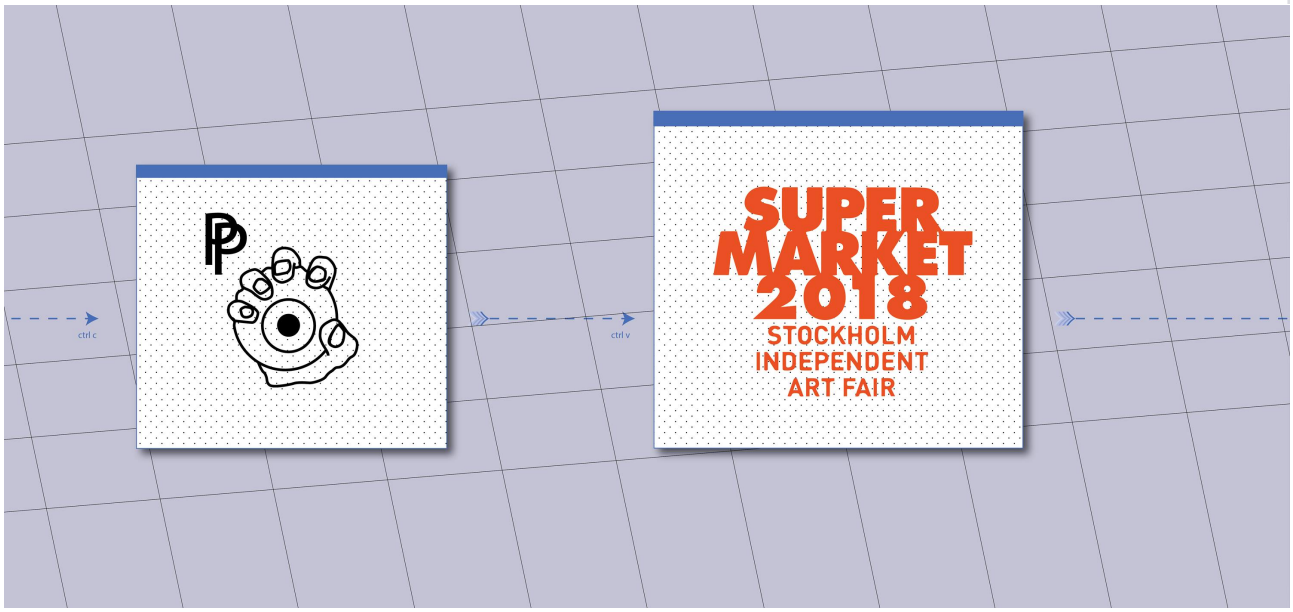
/ View of the exhibition / photo: Pracownia Portretu /



Łukasz Ogórek / Wiatr w polu / Wild goose chase / Object /
The only material object (stone) presented at the exhibition intended for viewing through the Augment application / 2017 / photo: Pracownia Portretu /

Nano / Supermarket 2018 / Stockholm Independent Art Fair / Sweden / 12-15.04.2018





/ Invitation / Catalogue cover /

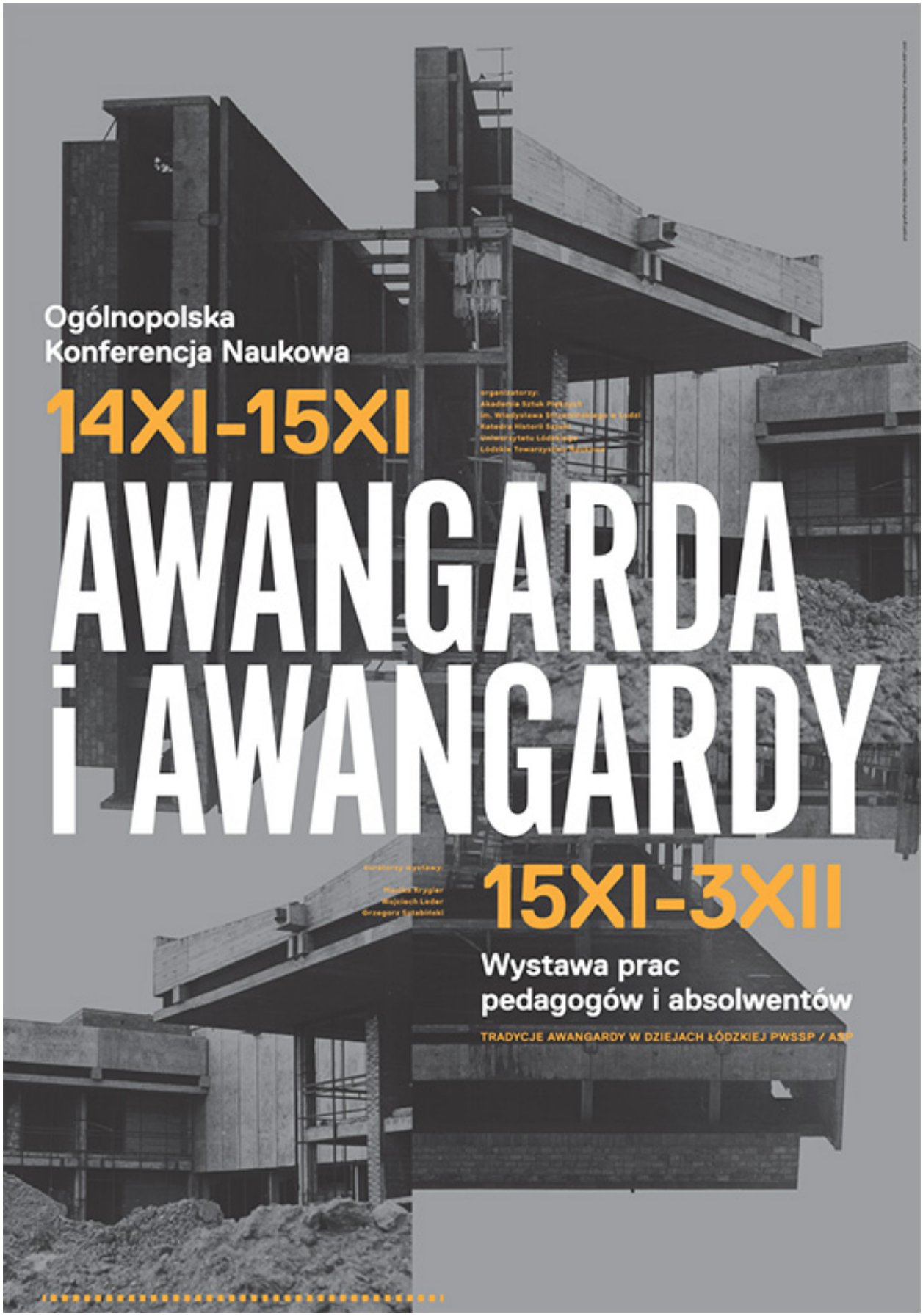


/ View of the exhibition / photo: Pracownia Portretu /



Łukasz Ogórek / Wiatr w polu / Wild goose chase / Object /
The only material object (stone) presented at the exhibition intended for viewing through the Augment application / 2017 / photo: Pracownia Portretu /

Avant-garde and Avant-gardes. Avant-garde traditions in the history of PWSSP/ Strzemiński Academy OF Fine Arts in Lodz / Kobro Gallery in Lodz / 15.11-03.12.2017 /



/ Invitation /



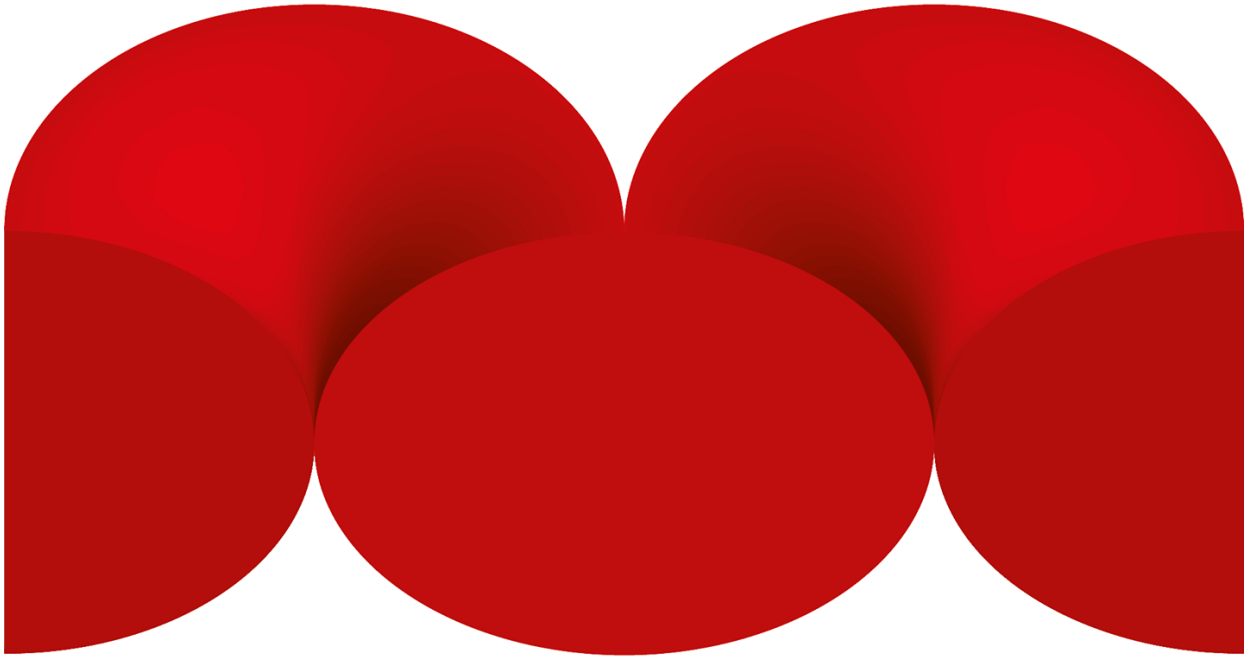
Łukasz Ogórek / Niestworzone* rzeczy / Incredible things / Conceptual realization / Titled space between other works presented in the exhibition / 2017 /
* The Polish word ‚niestworzony' could mean both 'incredible' and 'not created

Between the nature and fiction / Spokojna Gallery in Warsaw / 08-26.11.2017 /

Pomiędzy naturą a fikcją

08/11/17 —— 17.00

WYSTAWA CZYNNA DO 26/11/17



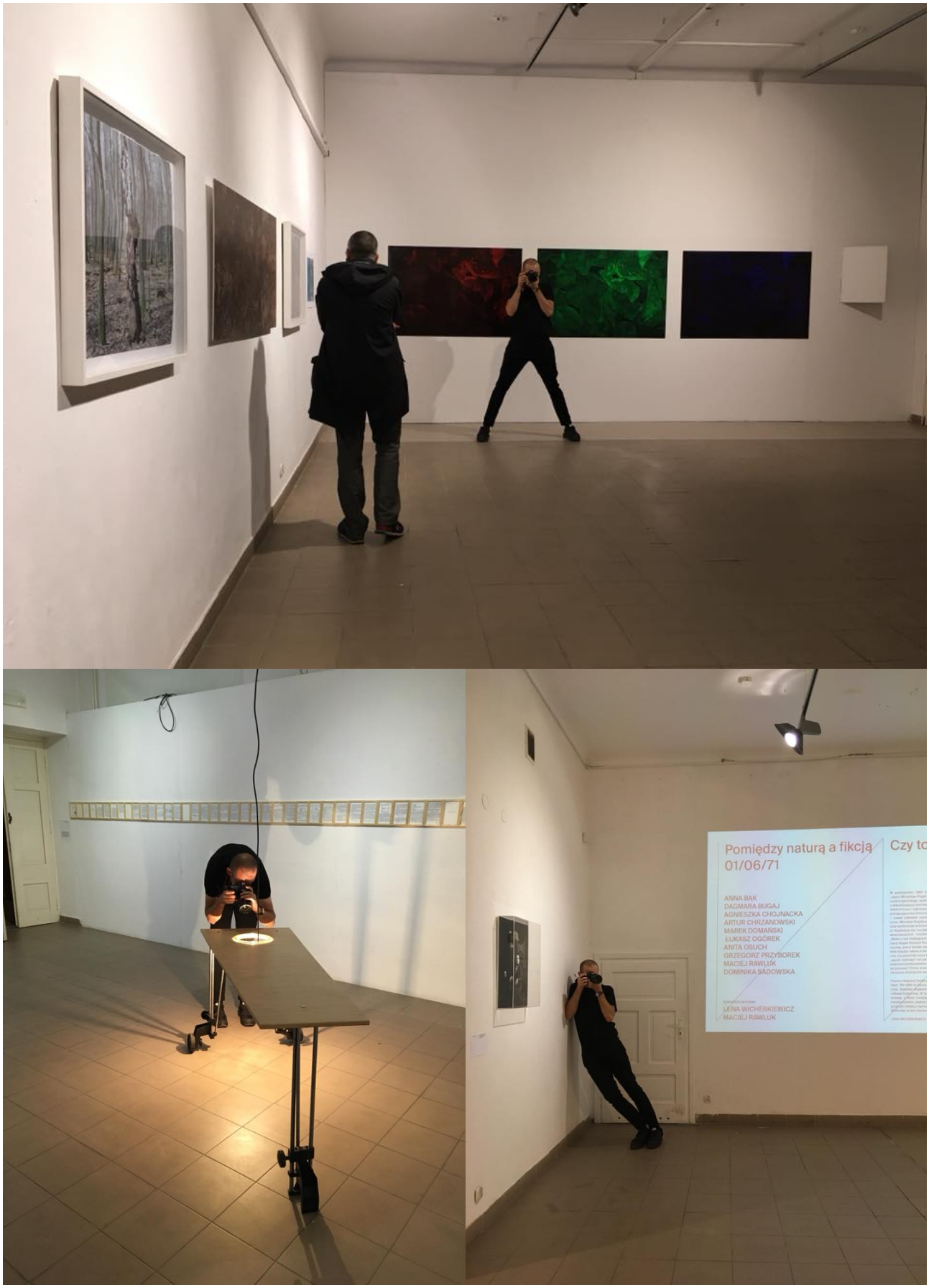
GALERIA SPOKOJNA, WYDZIAŁ SZTUKI MEDIÓW,
AKADEMIA SZTUK PIĘKNYCH W WARSZAWIE,
UL. SPOKOJNA 15, GALERIA CZYNNA PN—PT
W GODZINACH 11.00—17.00, 8—26/11/17

WYSTAWA KATEDRY FOTOGRAFII I MULTIMEDIÓW
WYDZIAŁU SZTUK WIZUALNYCH AKADEMII SZTUK
PIĘKNYCH IM. WŁADYSŁAWA STRZEMIŃSKIEGO
W ŁODZI:

ANNA BĄK, DAGMARA BUGAJ, AGNIESZKA CHOJNACKA, ARTUR CHRZANOWSKI, MAREK DOMAŃSKI,
ŁUKASZ OGÓREK, ANITA OSUCH, GRZEGORZ PRZYBOREK, MACIEJ RAWLUK, DOMINIKA SADOWSKA

KURATORZY WYSTAWY:
LENA WICHERKIEWICZ, MACIEJ RAWLUK

/ Poster: Krystian Berlak /



Łukasz Ogórek / Pose / Performance / Action with a camera in the hand, based on discreet postures more or less typical for people taking pictures / 2017 / photo: Dagmara Bugaj /

The nanoworld remains a mystery to us, and the smallest particles are only detectable with the help of the most sensitive tools. Without those tools the particles vanish, dissolving in space.

Imagine a man holding a parrot in his hands. The act of seeing is the act of knowing – the proof of the parrot's existence. Now close your eyes as the man throws the bird into the air. Where does it land? It could be anywhere. Only by examining the room do we have a chance to find it. And as we locate the parrot, all the possibilities of its existence materialize in one single entity – the parrot itself. Our project is envisaged to function on a similar basis. The installation is accessible only when – being aware of its existence – we apply our exploratory tools to discover it.

Perhaps everything is a mere simulation, a hologram. If so, our lives would solely depend on those fragments of reality that we choose to explore, the possibilities we choose to undertake.

Maciej A. Łuczak

translated by: Ilona Zineczko

. . . . .

In the gardens of Centre of Polish Sculpture in Orońsko 11 artist's related with Portrait Studio Gallery has placed 3D objects accessible to viewers through Augment app.

Among the autors of those objects are:

Agnieszka Chojnacka
Sabrina Chou
Ryo Ikeshiro
Dico Krujise
Anna Maria Łuczak
Maciej Łuczak
Łukasz Ogórek
Zbigniew Olszyna
Wiktor Polak
Hanna Rozpara
Joanna Szumacher

We would like to thank the curators of VIII Young Triennale Romuald Demidenko, Aurelia Nowak and Tomek Pawłowski for their tender and gentle care.
In Triennale, the Portrait Studio Gallery represented by Katarzyna Stańczak, designed a table which was to became center for discussion and ideas exchange. In our opinion it really fulfilled this function well.
We would like to thank the creators of application Augment for letting us use it's magic during Triennale.
We would like to invite you to download
AUGMENT
app and use it to scan codes available for download after pressing "download codes" button on the upper part of this site.



Ryo Ikeshiro
Mandelbox from Pika! Ppeonjjeog, Pika! Ppeonjjeog / Ppiikkaa!! PPppeeoonnjjjjeeoogg
obiekt 3D
2017



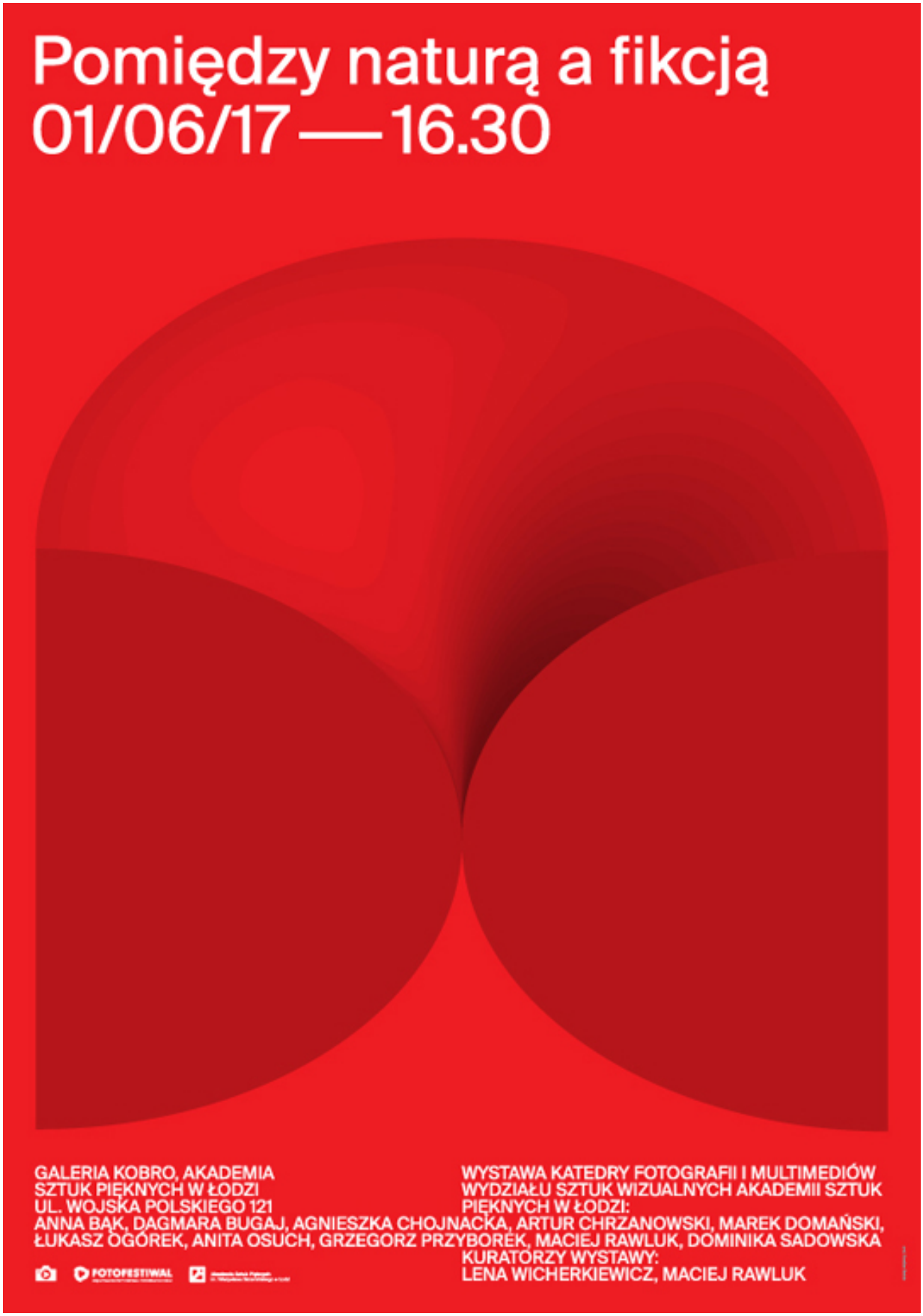
Wiktor Polak
Kallax
obiekt 3D
2017

/ View of the exhibition / photo: Pracownia Portretu /



Łukasz Ogórek / Wiatr w polu / Wild goose chase / Object /
The only material object (stone) presented at the exhibition intended for viewing through the Augment application / 2017 / photo: Pracownia Portretu /

Between the nature and fiction / Kobro Gallery in Lodz / Fotofestival 2017 / 01-19.06.2017 /



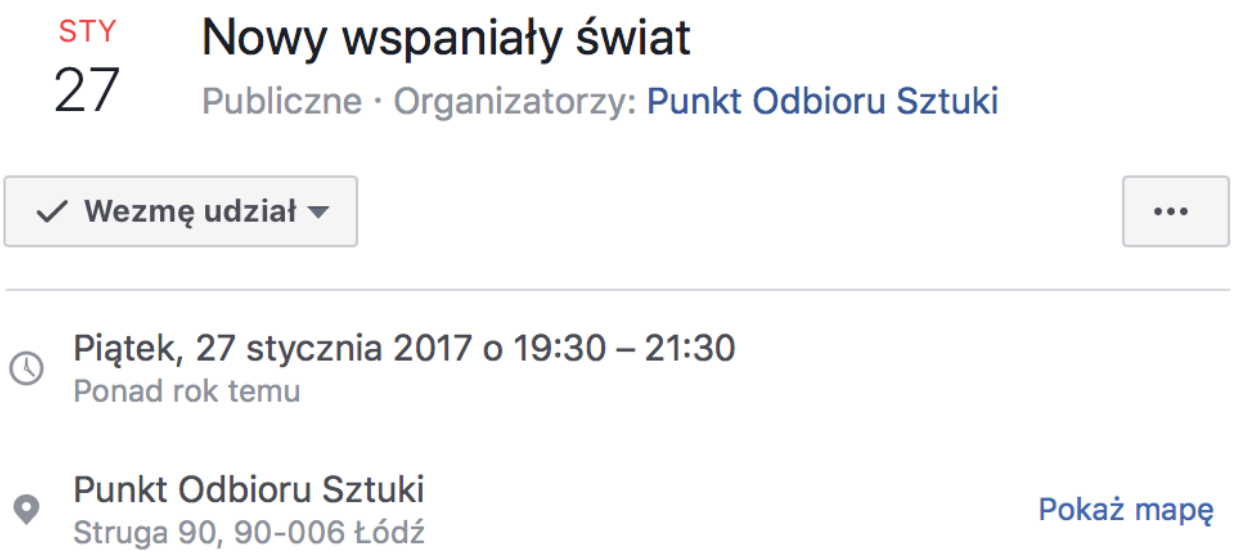
/ Poster: Krystian Berlak /



Łukasz Ogórek / Pose / Performance / Action with a camera in the hand, based on discreet postures more or less typical for people taking pictures / 2017 / photo: Dagmara Bugaj /

Brave new world / Punkt Odbioru Sztuki in Lodz / 27.01-25.02.2017 /





"Nowy wspaniały świat"

Punkt Odbioru Sztuki
ul. Piotrkowska 118, Łódź

Artyści: Agnieszka Chojnacka, Małgorzata Górska – Ogórek, Łukasz Ogórek, Wiktor Polak, Vonsechsundachtzig

Kuratorka: Magda Milewska

Wernisaż: 27.01.2017, godz. 19.30
Czas trwania wystawy: 27.01. - 25.02. 2017

/ Invitation / https://www.facebook.com/events/681110625384461/



Łukasz Ogórek / Hel jes / Installation /
100 balloons filled with air + 1 filled with helium (grey version) / 2017 /
View of the exhibition from 27.01.2017 / fot. Punkt Odbioru Sztuki

Synergy / Biuro Wystaw Artystycznych in Gorzow Wielkopolski / 28.01-05.03.2017 /



SYNERGIA

DAMIAN ANTOLAK | KATARZYNA CZARNOGRECKA | ARTUR CHRZANOWSKI
KAMILA DEREŃ | ZBIGNIEW DUDEK | MARTA DZIOMDZIORA | PAWEŁ FRĄCKIEWICZ
JACEK GALEWSKI | ALEKSANDRA GIERAGA | OSKAR GORZKIEWICZ
MICHAŁ KACPERCZYK | MAŁGORZATA KOPCZYŃSKA | BOGUSŁAW KRZCIUK
JULIA KUREK | IRENEUSZ KURIATA | WOJCIECH LEDER | JAROSŁAW LEWERA
MARZENA ŁUKASZUK | ARKADIUSZ MARCINKOWSKI | TOMASZ MUSIAŁ
ZBIGNIEW NOWICKI | ŁUKASZ OGÓREK | KED OLSZEWSKI | MACIEJ OSMYCKI
MIROSŁAW PAWŁOWSKI | ARKADIUSZ PIĘTAK | JOANNA ROGUSZCZAK
MICHAŁ RYBIŃSKI | DOMINIKA SADOWSKA | NATALIA SZOSTAK
DOROTA TOŁŁOCZKO | TOMASZ WENDLAND | MARIUSZ WŁODARCZYK
ANDRZEJ WOCHNIK | ANNA WRZESIEŃ | KAROLINA ZABORSKA

GALERIA BWA
MIEJSKI OŚRODEK SZTUKI
GORZÓW WIELKOPOLSKI

28.01.2017 - 05.03.2017

WERNISAŻ
28.01.2017
GODZ.17.00

gorzów PRZYSTAŃ

Miejski Ośrodek Sztuki Galeria BWA



Łukasz Ogórek / Niestworzone* rzeczy / Incredible things / Conceptual realization /
Titled space between other works presented in the exhibition / Synergy /
BWA Gallery in Gorzow Wielkopolski / 2017 / View of the exhibition / photo: Tomasz Musiał /
* The Polish word ‚niestworzony' could mean both 'incredible' and 'not created

Room with a view / Piotrkowska 143 Gallery in Lodz / 10.12.2016 /



/ Invitation /



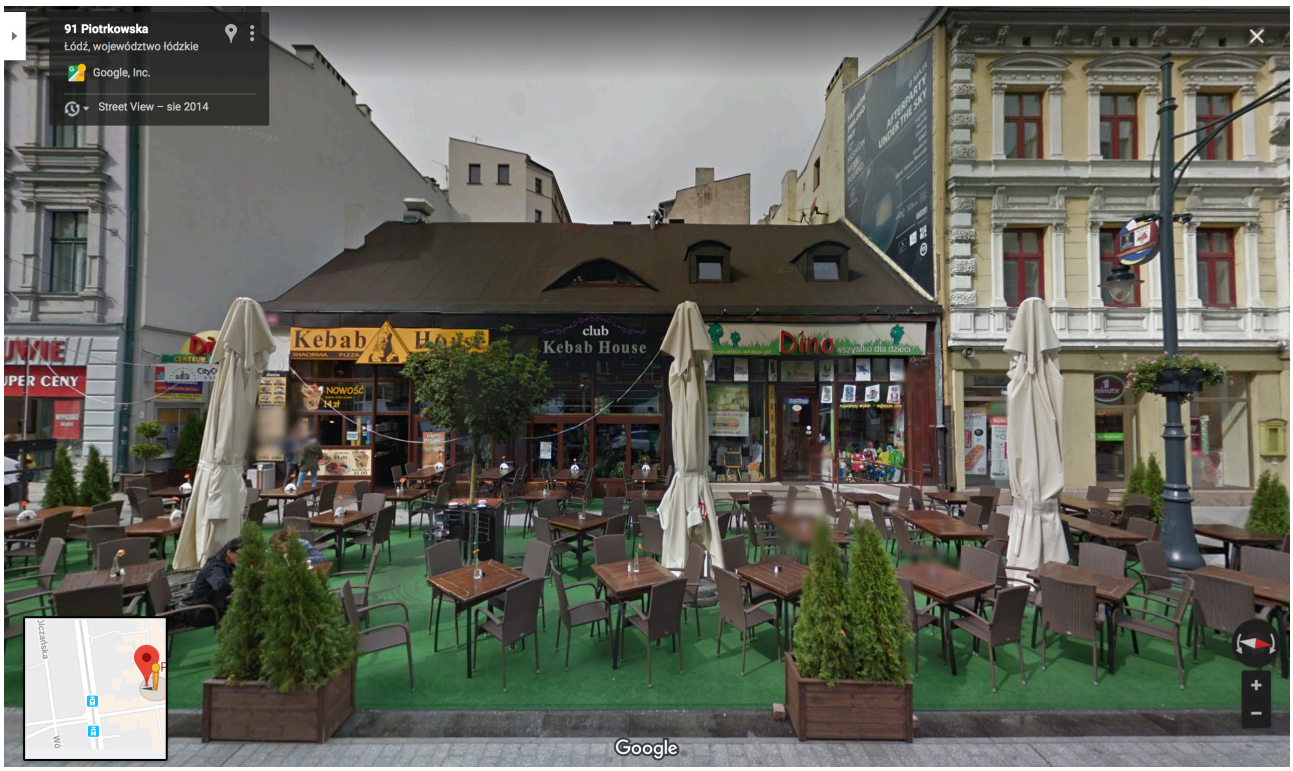
Łukasz Ogórek / Closely watched passerby / Titled window view /
Room with a view / 143 Piotrkowska Street, Lodz / 2016 / View of the exhibition from 10.12.2016 /

Things / Museum of Archaeology and Ethnography in Lodz / 21.04-16.05.2016 /



Otwarcie wystawy: 21.04.2016, czwartek, g. 18.00, Wstęp wolny
Miejsce: Muzeum Archeologiczne i Etnograficzne w Łodzi
Pl. Wolności 14
Wystawa czynna do: 16.05.2016
Artyści: **Anna Bąk, Ada Birecka, Karolina Borowska, Artur Chrzanowski, Monika Drożyńska, Łukasz Filak, Monika Gałaj, Małgorzata Górska, Justyna Gorządek, Magdalena Gwiazdowicz, Karolina Hałatek, Iwona Harabin, Łukasz Jastrubczak, Martyna Kacprzak, Piotr Kotlicki, Damian Kosowski, Ola Kozioł i Suavas Lewy + Chór ASP, Konrad Kuzyszyn, Tomasz Lech, Anna Maria Łuczak, Anna Madeńska, Robert Mainka, Magda Moskwa, Łukasz Ogórek, Anna Orlikowska, Marcin Polak, Wiktor Polak, Marta Pszonak, Iza Robakowska, Daniel Rumiancew, Dominika Sadowska, Tomasz Sikorski, Joanna Szumacher, Kama Sokolnicka, Kinga Szczepaniak**, **Kacper Zaorski-Sikora**

/ Invitation / http://sensorsztuki.pl/rzeczy/



Łukasz Ogórek / State of things II. 91 Piotrkowska Street - 91 Piotrkowska Street - former main office of Museum of Ethnography as a potential space of present field research/ Location indication with description / 2016 / View of the indicated location / Google Street View /

Minority XXI / Factory Museum in Lodz / 17.03-03.04.2016 /



Wystawa Mniejszość XXI / Minority XXI
Być w mniejszości, być mniejszością / To be in the minority, to be the minority

Temat wystawy to Mniejszość w znaczeniu wszelkiej odrębności (np. narodowej, etnicznej, wyznaniowej, parlamentarnej, seksualnej, światopoglądowej etc.), uchwyconej w relacji do grupy dominującej, czyli większości obserwowanej współcześnie – tu i teraz. Czy jest coś takiego jak „tożsamość mniejszościowa”? Jaka jest zależność i relacje pomiędzy mniejszością a większością? Czy mają na nie wpływ różnice kulturowe, światopoglądowe?

Uczestnicy:
Artysta Nieznany, Beata Bugaj-Tomaszewska, Artur Chrzanowski,Eliza Gaust, Małgorzata Górska-Ogórek, Małgorzata Gralińska, Magdalena Gwiazdowicz, Iwona Harabin, Justyna Jakóbowska, Marta Janecka, Bartek Jarmoliński, Martyna Kacprzak, Mikołaj Klejbach, Ewa Kaja/Bożydar Kowalski, Katarzyna Koba, Maria Korczak-Idzińska, Piotr Kotlicki, Marta Krześlak, Kuba Krzewiński, Ania Kucharek, Tomasz Lech, Patrycja Lewandowska, Izabela Maciejewska, Ania Madeńska, Beata Marcinkowska, Ewa Michalska, Maria Milosavljevic, Piotr Napres, Łukasz Ogórek, Zbigniew Olszyna, Piotr Piluk, Przepraszam, PUL, Michał Rybiński, Dominika Sadowska, Paweł Sobierajski, Kinga Szczepaniak, Katarzyna Świstek, Aleksandra Wygnańska, Weronika Zarzycka

Wystawa towarzysząca Międzynarodowej Konferencji Naukowej "Być w mniejszości, być mniejszością".
http://filolog.uni.lodz.pl/minor/?page_id=117&lang=pl

Czas wystawy: 17.03-3.04.2016 r.

kurator: Artur Chrzanowski

/ Invitation /
https://www.asp.lodz.pl/index.php?option=com_content&view=article&id=5973%3A160330-mniejszosc-xxi&catid=142%3Ainne-wystawy&Itemid=195&lang=pl /



Łukasz Ogórek / Minorities / Ready made object / Snellen eye chart that can be used to measure visual acuity. Tumbling E chart version (in use in arab countries) / Minority XXI /
Muzeum Fabryki w Łodzi / 2016 /

Utopia-Dystopia-Atopy /
Center of Science and Art. Strzemiński Fine Arts Acedmy in Lodz / 21.01-29.02.2016 /



J. M. Rektor Akademii Sztuk Pięknych im. Władysława Strzemińskiego w Łodzi, prof. dr hab. Jolanta Rudzka Habisiak, zaprasza na wernisaż wystawy UTOPIA – DYSTOPIA – ATOPIA, który odbędzie się 21 stycznia 2016 r. o godz. 13.00 w Galerii Kobro (I p. budynek główny ASP, ul. Wojska Polskiego 121). Wystawie towarzyszy specjalny appearance “Ostatni “Ostatni Dzień Nauczyciela””, przygotowany przez dr. hab. Andrzeja Chętko, który odbędzie się tuz po wernisażu w Centrum Promocji Mody. Kuratorem wystawy jest Kazimierz Piotrowski. Ekspozycja będzie czynna do 29 lutego 2016 r.

***

UTOPIA – DYSTOPIA – ATOPIA
70 lat sztuki w ASP w Łodzi
(koncept z Mody)

Kazimierz Piotrowski / kurator
Monika Krygier, Wojciech Leder / współpraca
wernisaż / 21.01.2016 godz. 13.00
Andrzej Chętko / appearance w Centrum Promocji Mody
Ostatni 'Ostatni Dzień Nauczyciela'

Wystawa jest próbą problemowego, syntetycznego ujęcia przemian w sztuce artystycznego środowiska ASP w Łodzi na przestrzeni 70 lat istnienia uczelni. Zwraca uwagę na impuls Wielkiej (Klasycznej) Awangardy, której utopia – reprezentowana zwłaszcza przez doktrynę artystyczną Władysława Strzemińskiego i dążenia jego kontynuatorów – próbowała być mimo ogromnych przeszkód realizowana po 1945 roku w PWSSP w warunkach komunistycznej dystopii (grec. złe miejsce). Prezentowane dzieła sygnalizują też ideowe napięcia w środowisku – zwłaszcza spór pomiędzy industrialistami (skupionymi wokół Romana Modzelewskiego) a humanistami (których aspiracje najpełniej wyrażał Stanisław Fijałkowski). Przełom 1989 roku otwiera nowy okres, który charakteryzuje wzmagające się przekonanie, że sztuki – podobnie jak pragnień społeczeństw zniewolonych przez ideologię – nie można zamknąć w systemie czy formie, że nie da się jej zredukować do żadnych danych przyrodzonych (jak w unizmie Strzemińskiego). Atopijna sztuka (od grec. átopos – pozbawiony miejsca, nieklasyfikowalny – álogos) ze względu na swe radykalne zróżnicowanie przypomina dziś raczej Modę (pisaną z dużej litery, jak chciał Roland Barthes). Prezentowany na wystawie koncept zakłada, że Moda jest niewytłumaczalnym terrorem pustego znaku, który staje się modny nie wiadomo dlaczego. Moda jest też najbardziej pasożytniczą, złośliwą formą mitu. Celem wystawy jest ukazanie tego mitu w kontekście obecnego kryzysu utopii multikulturalizmu, który obserwujemy w zachodnich krajach UE. Koncept z Mody sprawia, że najnowsza twórczość środowiska łódzkiej ASP staje się niezwykle aktualna i interesująca.

Janusz Antoszczyk / Bogusław Balicki / Andrzej Marian Bartczak / Andrzej Boss / Andrzej Chętko / Lidia Choczaj / Agnieszka Chojnacka / Artur Chrzanowski / Włodzimierz Cygan / Piotr Czajkowski / Zbigniew Dłubak / Marek Domański / Zbigniew Dudek / Stanisław Fijałkowski / Wiesław Garboliński / Andrzej Gieraga / Jerzy Grzegorski / Ryszard Hunger / Sławomir Iwański / Dariusz Kaca / Witold Kaliński / Wiesław Karolak / Adam Klimczak / Kamila Kos / Sławomir Kosmynka / Mariusz Kowalski / Jerzy Krawczyk / Stefan Krygier / Lech Kunka / Ewa Latkowska - Żychska / Wojciech Leder / Jarosław Lewera / Mendla / Andrzej Łobodziński / Mariusz Łukawski / Roman Modzelewski / Tomasz Matuszak / Magdalena Moskwa / Tomasz Musiał / Marcin Nowak / Zbigniew Nowicki / Jerzy Nowosielski / Łukasz Ogórek / Roman Opałka / Krzysztof Ostrowski (i Cool Kids of Death) / Ireneusz Pierzgalski / Grzegorz Przyborek / Marta Pszonak / Maciej Rawluk / Leszek Rózga / Jolanta Rudzka-Habisiak / Michał Rybiński / Dominika Sadowska / Andrzej Adam Sadowski / Marek Skrobecki / Magdalena Soboń / Antoni Starczewski / Jakub Stępień / Wawrzyniec Strzemieczny / Władysław Strzemiński / Grzegorz Sztabiński / Jacek Talczewski / Jerzy Treliński / Teresa Tyszkiewicz / Jolanta Wagner / Marek Wagner / Jan Jubaal Wasiński / Stefan Wegner / Mariusz Wilczyński / Izabela Wyrwa / Krystyn Zieliński

Dzieła prezentowane na wystawie pochodzą z kolekcji prywatnych, Galerii Miejskiej w Łodzi, Muzeum Sztuki w Łodzi, Narodowej Galerii Sztuki – Zachęta w Warszawie oraz Uniwersytetu Łódzkiego.

Wystawie towarzyszy publikacja w formie plakatu – rozkładówki autorstwa Jakuba Stępnia

/ Invitation / https://www.asp.lodz.pl/index.php?option=com_content&view=article&id=5778%3A160118-utopia-dystopia-atopia&catid=136%3Agaleria-kobro&Itemid=189&lang=pl /



Łukasz Ogórek / REALITY DOESN'T EXIST / Slogan in a public space / Video documenting the tram course with the slogan RZECZYWISTOŚĆ NIE ISTNIEJE placed on the side of the vehicle, HD 1:11:02 loop + Photography / 2010 /

Strzemiński Choir - visuals / Assembly hall of Strzemiński Academy of Fine Arts in Lodz / 17.12.2015 /



/ Invitation / https://asp.lodz.pl/index.php?option=com_content&view=article&id=5689%3A151210-koncert-choru-akademickiego&catid=41%3Awydarzenia&Itemid=96&lang=pl /



Łukasz Ogórek / Visuals based on video work RGBRBGR (permutation of a set of structural components of the matrix of the screen phenomenon) / 2004/2015
/ View of the assembly hall / photo: Strzemiński Academy of Fine Arts /

FOTO ASP LODZ / ASP Gallery at 68 Piotrkowska Street in Lodz / 31.03-08.05.2015 /



/ Invitation / http://70lat.asp.lodz.pl/program/foto.php /



Łukasz Ogórek / Photocell / Gnome-shaped lamp powered by solar energy in combination with the decorative ceiling of the gallery / FOTO ASP LODZ / ASP Gallery at 68 Piotrkowska Street in Lodz / 2015 / View of the exhibition /

For your eyes only..from Y. Miron collection /
Opcja Gallery in Cracow / 22-29.10.2013 /
6 Dzielnica Gallery in Lodz / 10-24.05.2013 /

tylko/ dla/two ich/ oczu/

z kolekcji Y. Mirona

zaproszenie
na wernisaż 22 października 2013 r.
o godzinie 19.00 w Galerii „Opcja"
przy Wydziale Intermediów ASP w Krakowie
ul. Piłsudskiego 38. Wystawa czynna
do 29.10.2013 r. w godzinach 16.30–19.30

Anna Bąk
Dagmara Bugaj
Artur Chrzanowski
Marek Domański
Tomasz Ferenc
Konrad Kuzyszyn
Łukasz Ogórek
Dominika Sadowska

opcja

WERNISAŻ WYSTAWY: „Tylko dla Twoich oczu... z kolekcji Y. Mirona"

10.05.2013 godz. 18:00, 6. Dzielnica (ul. Piotrkowska 102, II piętro)

Ze skąpych informacji o Y. Miron wyłania się postać tajemnicza i pełna sprzeczności. Wiadomo, że mieszkał, przynajmniej przez jakiś czas, w Łodzi lub był związany z tym miastem przez rodzinę, której członkowie uczestniczyli w tworzeniu potęgi miasta na przełomie wieków. Był osobą prześladowaną przez tajemniczą chorobę, która uniemożliwiała kontakt ze światem. Jego problemy zdrowotne dotyczyły także psychiki, szczególnie pamięci. Skierowało to jego zainteresowania w stronę rozmaitych technik rejestracyjnych: fotografii, wideo, nowych mediów. Miron poszukuje w obrazach tego, co za sprawą choroby stało się dla niego niedostępne lub mocno ograniczone.

Zaciemnione, puste mieszkanie wypełniały fotografie i obiekty stanowiące substytut realnego kontaktu z ludźmi i miejscami. Z kolekcji Y. Miron'a można wnioskować, że podstawowym kryterium doboru prac była chęć intymnego obcowania z tym co niedostępne. Spotęgowane, wrażliwe spojrzenie, kompensowało niemożność użycia innych zmysłów. Powstał zbiór, obiektów i fotografii dla których trudno byłoby poszukiwać jednego i jasnego klucza (nikt poza właścicielem nie widział kolekcji w całości).

Ulubionym zajęciem Miron'a było wracanie do swoich zbiorów, oglądanie na nowo starych zdjęć i nagrań, poszukiwanie i odkrywanie nowych znaczeń. W różnych okresach, swojego życia, kierował się odmiennymi kryteriami doboru kolekcjonowanych artefaktów. Spełniały one różne role, kompensowały różne braki i zaspokajały różne potrzeby. Sam autor kupowanych prac z reguły niewiele go interesował, w jego katalogach nazwiska pojawiają się rzadko, często są pomylone, można odnieść wrażenia, że czasami po prostu zmyślone. Miron nigdy nie kierował się logiką inwestowania w sztukę, nigdy nie zabiegał o prace znanych twórców, choć można w jego zbiorach natrafić na dzieła uznanych artystów. Czasami zlecał wykonanie konkretnych prac, które traktował jak swoje własne dzieło. Cechował go instrumentalny stosunek do artystów, i do kolekcjonowanych dzieł. Jego koncepcja sztuki niewiele ma wspólnego z jakkolwiek rozumianym światem doznań wyższych, bliższa wydaje mu się być freudowska idea sublimacji.

Anna Bąk, Dagmara Bugaj, Artur Chrzanowski, Marek Domański, Tomasz Ferenc, Konrad Kuzyszyn, Łukasz Ogórek, Dominika Sadowska

/ Invitations /
https://www.asp.lodz.pl/index.php?option=com_content&view=article&id=2891%3A130509-miron-6-dzielnica&catid=142%3Ainne-wystawy&Itemid=195&lang=pl /



Łukasz Ogórek / Lodz, 34/36 Nawrot Street / Object titled with location indication / 2013 /



Łukasz Ogórek / Lodz, 34/36 Nawrot Street / Object titled with location indication / 2013 / View of the indicated location / Sentence on the photo: *Where is the door handle /*

Still ON / ON Gallery / Old Synagogue in Poznan / 30.11-02.12.2012 /



Serdecznie zapraszamy na interdyscyplinarne wydarzenie pt. **Still ON,** w ramach obchodów 35 lecia Galerii ON, które inaugurujemy **30. listopada o godz. 18.00**, **w budynku byłej synagogi** na ul Wronieckiej w Poznaniu.
W programie otwarcie wystawy, koncerty, pokazy specjalne, performance.
Wystawa będzie czynna do 2 grudnia w godz. 12.00- 18.00

Wystawa składa się z prac ok. 100 z blisko 600 artystów współtworzących program galerii na przestrzeni 35 lat jej funkcjonowania. (Niektóre z prac mają charakter autorskich dedykacji.)

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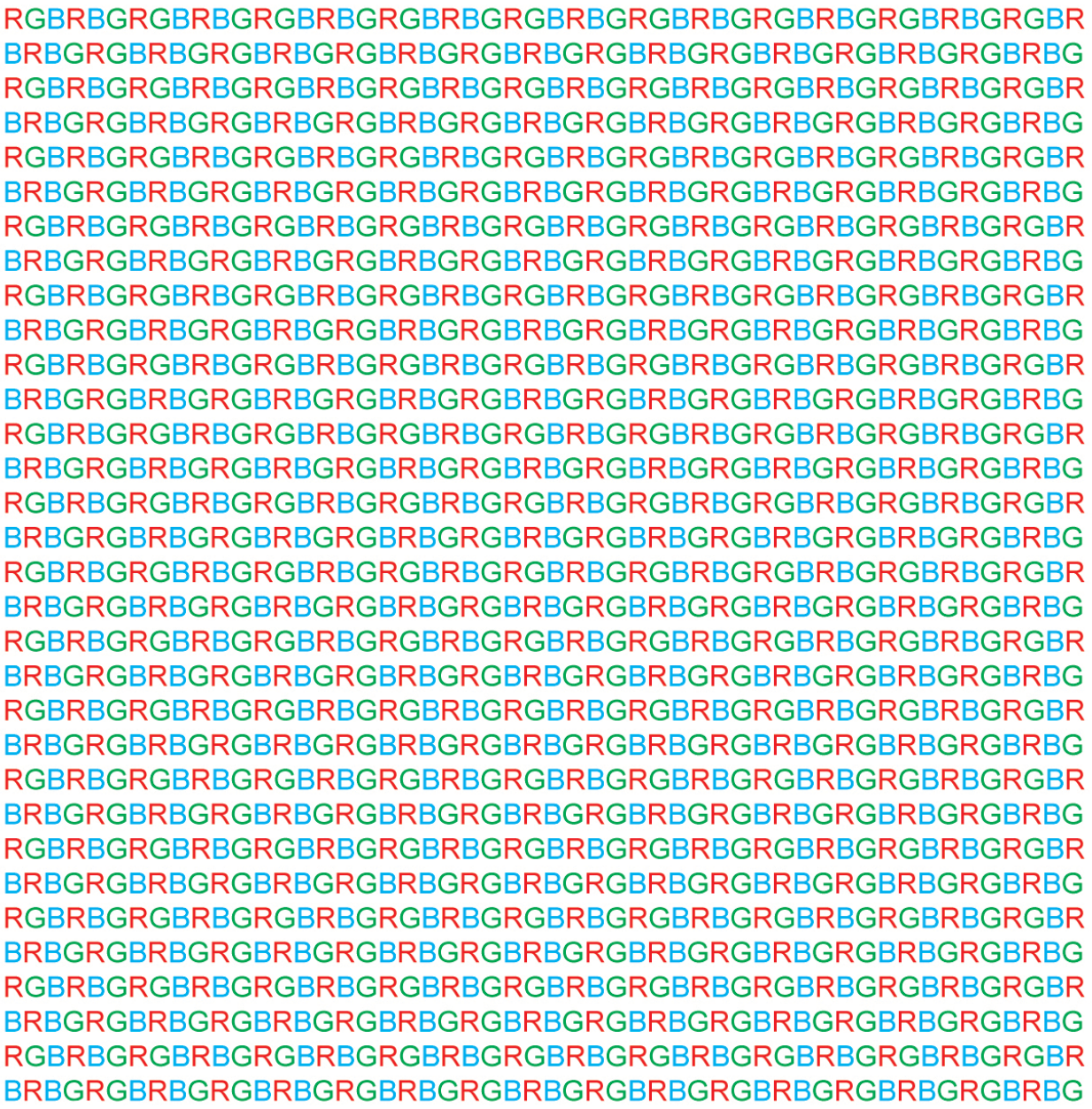
On 30th November & from 1st to 2nd December 2012 we celebrate the 35th anniversary of ON Gallery, launched in the year 1977 in the Emperor's Castle in Poznań. The original space of the gallery was closed in the beginning of 2012 and we decided to perform an official closure event combined with the anniversary party. This initiative of the artists will be held in the building of former synagogue in Poznań.

ON Gallery was an important art space in Poznań realizing the exhibitions and artistic events, meetings with artists, concerts, conferences, film screenings and performances for more than thirty years. As one of the most important galleries in the city as well as recognized in Poland - consistently since 1977, it was the only ARTIST RUN SPACE of such kind in Poznań. Among the artists who run the place were: Izabella Gustowska, Sławek Sobczak, Krystyna Piotrowska and in the next period, when gallery was co-created by a group of artists and curators: Anna Tyczyńską, Agata Michowska, Marek Wasilewski, Joanna Hoffman, Hubert Czerepok, Monika Bakke and many volunteers, the project OBSCURATORS by Krzysztof Lukomski with the support of Agata Rogoś (2008-2010). Recently, just before closing, the Gallery formulated as a meeting place for interdisciplinary arts and culture sciences also attracted people such as curators Magda Komborska and Zuzanna Koszuta from the University of Art in Poznań, Jacek Zwierzyński and Natalia Pichłacz from the Institute of Art History at the Poznan University, TRANSIT Foundation (responsible for film festival), curator Joanna Wozniak, students of Anthropology and Ethnology from the Poznań University, led by Julia Stec . The important initiative begun with the ON STUDIO, young artists space, whose energy has recently created a new collective spot of artistic activities in Poznań. The gallery held a number of exhibitions, which were the debut shows of many artists who are widely recognized in contemporary art world. Working as exhibition space, music studio and residence of international artists, Gallery has always been a place with - a fairly say - unusual atmosphere, rather home-like, workshop-based and experimental than a place of typical accrochage. Currently, the authorities of the University of Art bring the concept of temporary gallery space and its new headquarter in the future new building of the University.___

idea - Sławomir Sobczak, Anna Tyczyńska, Krzysztof Łukomnski
Organizator Stowarzyszenie Via Activa
Współorganizatorzy - Fundacja Mediations Biennale oraz Uniwersytet Artystyczny w Poznaniu
finansowanie - Urząd Marszałkowski województwa Wielkopolskiego

/ Invitation / http://galeriaon.asp.poznan.pl /



Łukasz Ogórek / RGBRBGR / Permutation of a set of structural components of the matrix of the screen phenomenon / DVD, 02:26 loop / 2004 / illustration /

Walls / 8th Mózg Festival / Galeria Miejska BWA in Bydgoszcz / 15-29.11.2012 /



Projekt Ściany
Festiwal Muzyki Współczesnej i Sztuk Wizualnych – 8th Mózg Festival
otwarcie wystawy: 15.11.2012, godz. 19.00
2012.11.15 – 2012.11.29
Festiwal Muzyki Współczesnej i Sztuk Wizualnych – 8th Mózg Festival
Od 15 do 17 listopada 2012 roku odbędzie się kolejna, ósma edycja Festiwalu Muzyki Współczesnej i Sztuk Wizualnych – 8th`Mózg Festival`. Projekt realizowany będzie w sali koncertowej Miejskiego Centrum Kultury oraz w klubie `Mózg`, natomiast część wizualna festiwalu odbędzie się w Galerii Miejskiej bwa w Bydgoszczy.
Prezentowana będzie wystawa zbiorowa pod tytułem `Ściany` cz. 2, w której wezmą udział następujący artyści: Tomasz Mażewski, Łukasz Ogórek, Jakub Pieleszek, Piotr Szmitke, Artur Trojanowski, ZbyZiel. Kuratorem wystawy jest Jolanta Ciesielska.
Na wystawę składają się obrazy, zdjęcia oraz prace multimedialne odnoszące się do idei artystycznych Johna Cage`a, którego rok jest obecnie obchodzony.
Poza pracami wymienionych artystów, podczas festiwalu prezentowane będą w Galerii Miejskiej bwa filmy pokazujące najciekawsze wykonania muzyki Johna Cage'a, jak również 2 filmy dokumentalne o muzyce współczesnej: `Step Across the Border` oraz `On the Edge`.

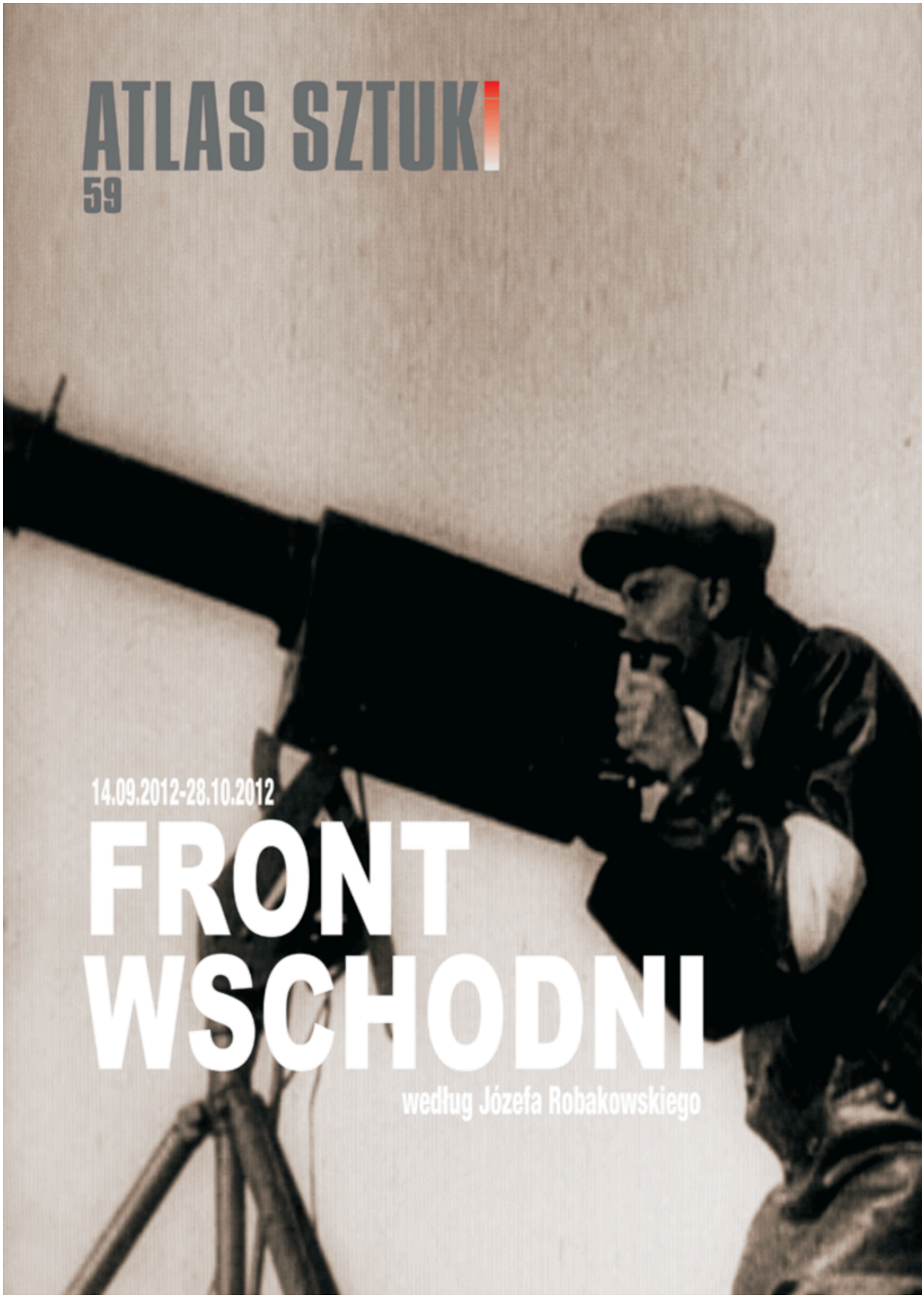
/ Invitation / http://www.mozg.pl/8festiwal/en/



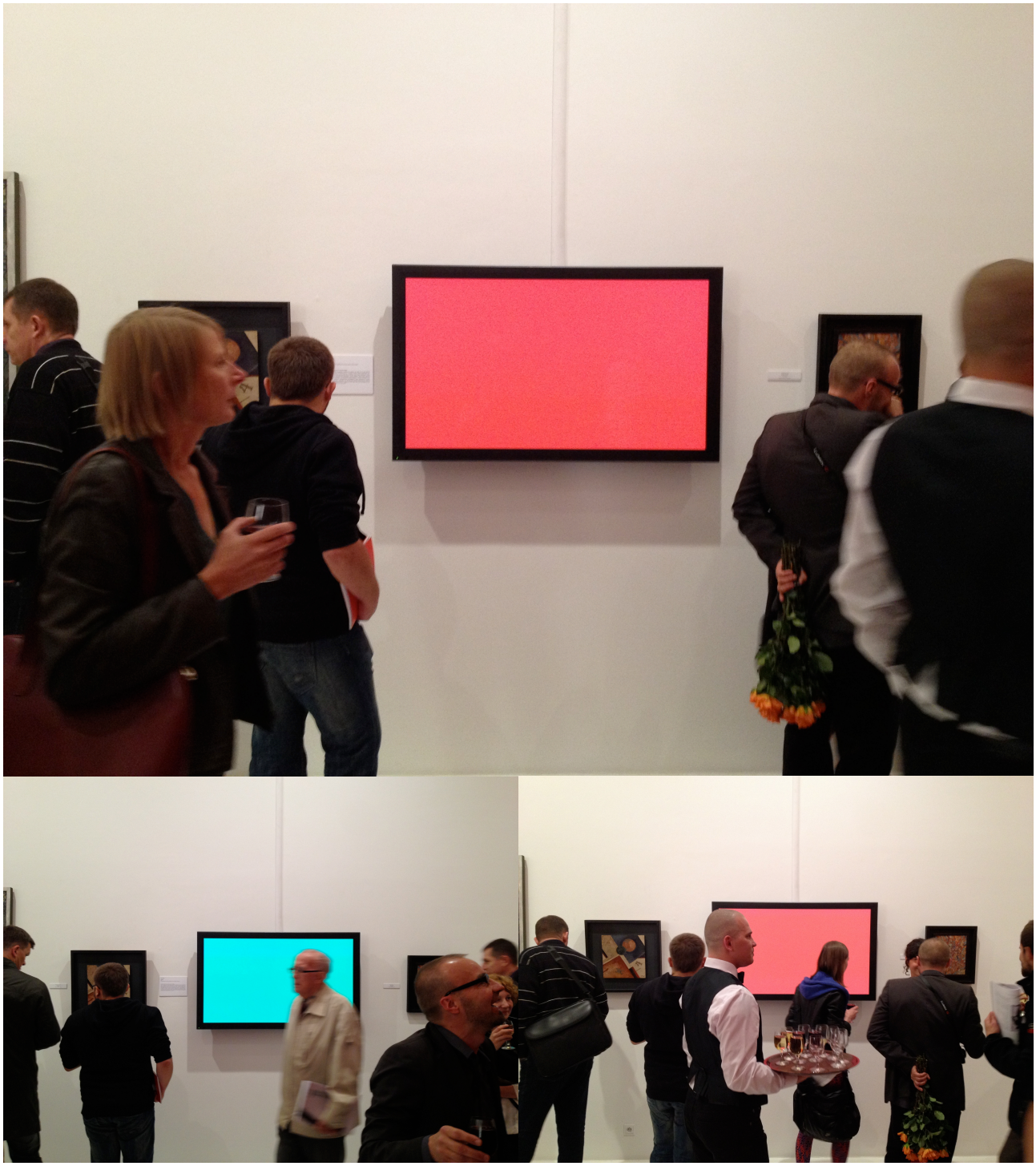
Łukasz Ogórek / 4:33 / Sampled on 25 tracks, the composition of John Cage 4:33 / DVD loop / 2003 / View of the exhibition / photo: Jolanta Ciesielska /

Łukasz Ogórek / RGBRBGR / Permutation of a set of structural components of the matrix of the screen phenomenon / DVD, 02:26 loop / 2004 / View of the exhibition / photo: Jolanta Ciesielska

The Eastern Front / The Lodz of Four Cultures festival 2012 /
Atlas Sztuki in Lodzi / 14.09-28.10.2012 /

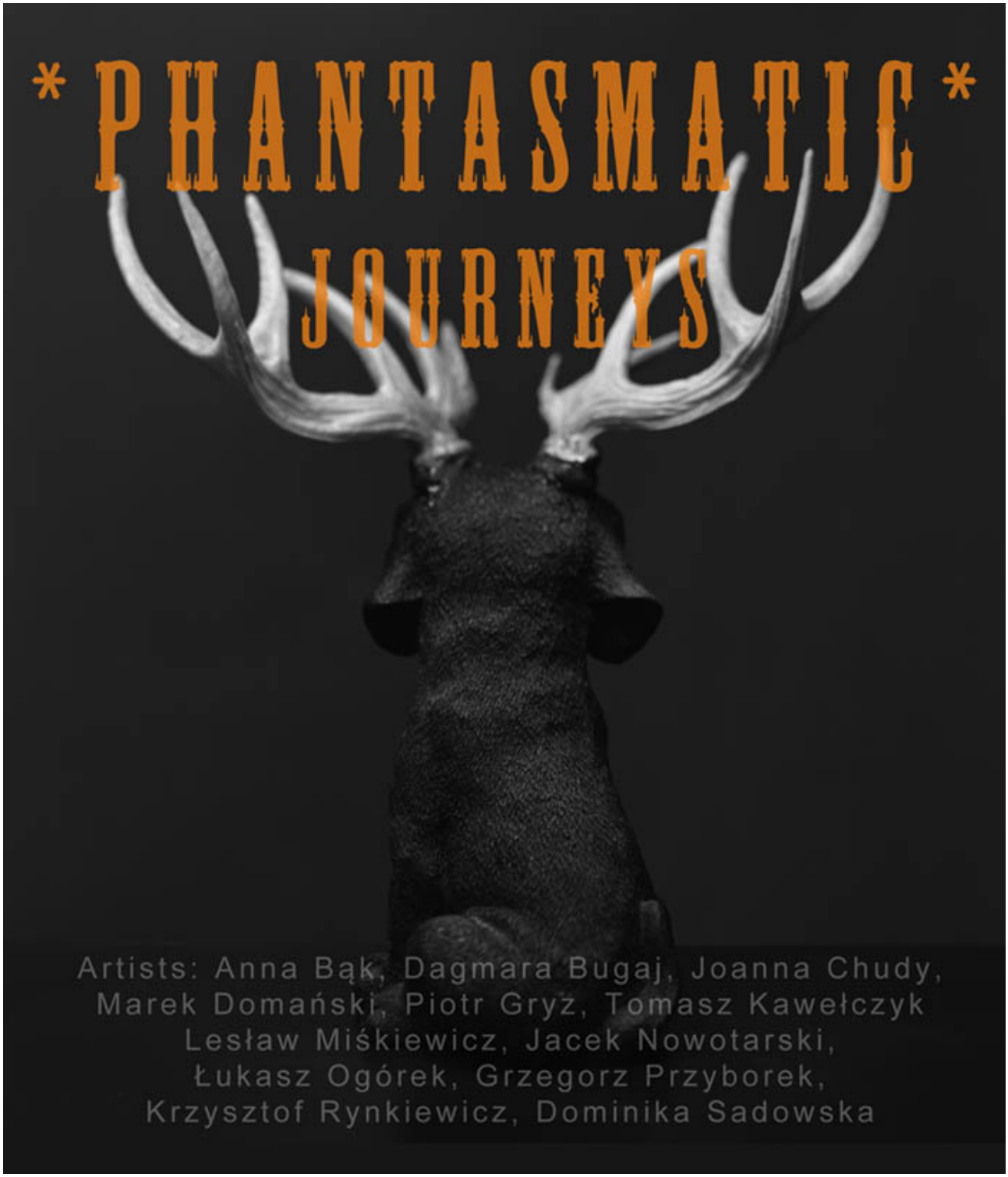


Front Wschodni (The Eastern Front) is already the fourth meeting with Jozef Robakowski in Atlas Sztuki. Professor Jozef Robakowski – the initiator and curator of Front Wschodni (The Eastern Front) – asks the following question: how was the art and culture of Lodz city influenced, by the arrival of some avant-garde Russian artists in the 20s. ? Works of the following artists will be shown on the exhibition: Wladyslaw Strzeminski, Karol Hiller, Jung Idysz group, Samuel Szczekacz, Julian Lewin, Konstanty Mackiewicz, Aleksander Rodczenko, Pawel Filonow, Dzigi Wiertow, Siergiej Paradzanow, Gunther Uecker, Stanislaw Ignacy Witkiewicz, Waclaw Szpakowski, Gerard Jurgen Blum-Kwiatkowski, Wojciech Wiszniewski, Jozef Robakowski, Zbigniew Rybczynski, Wojciech Bruszewski, Ryszard Wasko, Małgorzata Borek, Kamil Kuskowski, Zygmunt Krauze, Lukasz Ogorek, Anna Orlikowska, Maciej Walczak, Aleksandra Chciuk, Aleksandra Czerniawska and Moskwa band.
The works presented on the exhibition come from the collection of the Museum of Art, the National Museum in Warsaw, the Collection of Dariusz and Krzysztof Bienkowscy, the Exchange Gallery, the Collection of Cezary Pieczynski (Piekary Gallery), the Collection of Hendrik A. Berinson (Berinson Galllery), the archives of TVP (Polish Television) in Lodz, WFO and the artists.
In the catalogue we publish two conversations with professor Jozef Robakowski. One of them was conducted by Michal Jachula, curator from the young generation, on an everyday basis working in the Arsenal Gallery in Bialystok, and the second one by the undersigned. Inviting You to see Front Wschodni (The Eastern Front), I will quote professor Jozef Robakowski, who says in one of his interviews: "The exhibition Front Wschodni (The Eastern Front) is my utterance, which I make as an artist. […] As an artist I don`t have to totally reckon with history of art and the way of understanding constructivism accepted by historians. In this exhibition I rather change myself into an active intruder, interested in the question, if the works appearing in the space which I organized, have the power of energetic activity at the moment? Arranged in a new multimedia order, they should activate new impressions in the visitors. The situation is supposed to be risky by design, otherwise I will not reach the creative shift, which is really important to me".
Jacek Michalak



Łukasz Ogórek / RGBRBGR / Permutation of a set of structural components of the matrix of the screen phenomenon / DVD, 02:26 loop / 2004 / View of the exhibition /
photo: Małgorzata Górska-Ogórek /

Phantasmatic Journeys / Zero Gallery in Berlin, Germany / 24.02-10.03.2012 /



Ausstellung dauert: 24.02. - 10.03.2012

Phantasmatic Journeys

This exhibition is a presentation of selected artworks of the atrists cooperating professionally with the Academy of Fine aAts in Lodz. The artists are using their artistic experiences in various fields of visual arts in teaching at the Department of Multimedia. The variety of techniques, themes and experiences is a great value, allowing an active answer to the processes occuring in contemporary arts and culture, of which the basic characteristics is flow and variety. It seems obvious, that the methaphor of the situation in which contemporary artists are now, is a journey into the unknown, along which they can only count on themselves.

Marek Domański



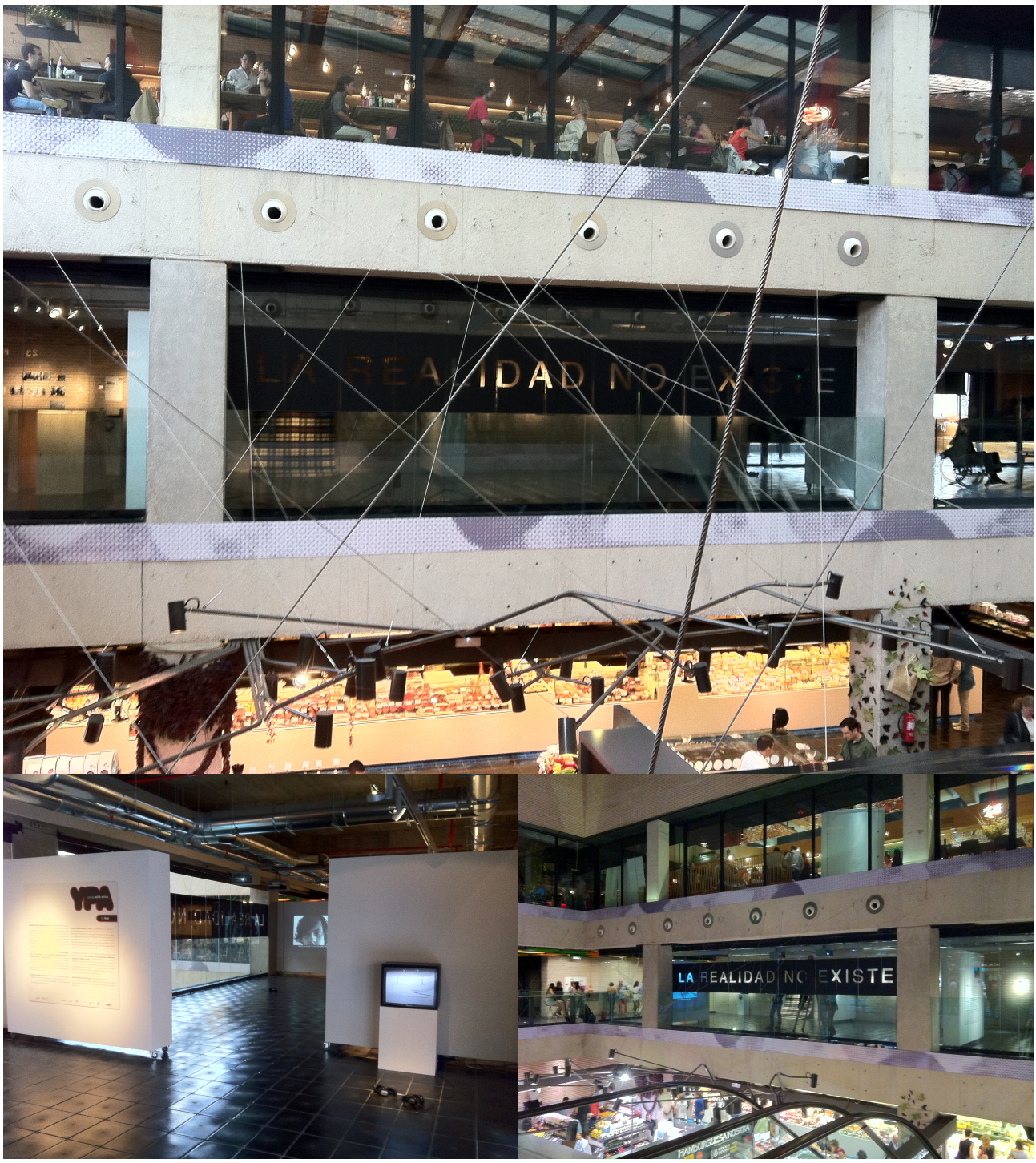
Łukasz Ogórek / REALITY DOESN'T EXIST / Slogan in a public space / Video documenting the tram course with the slogan RZECZYWISTOŚĆ NIE ISTNIEJE placed on the side of the vehicle, HD 1:11:02 loop + Photography / 2010 /



Young Polish Artists on tour
Madrid-Berlin
Curator: Agnieszka Kulazińska
Madrid, Curator: Pensart, Javier Duero
6. 10-6. 11 **Building Bridges**, exhibition in: espacio trapézio, Mercado de San Antón C/ Augusto Figueroa, 24, 2ª Planta
Artists: Wojtek Bąkowski, Alicja Bielawska, Karolina Freino, Łukasz Ogórek, Kama Sokolnicka, Zorka Wollny
The project is subsidized as part of the programme of the Polish Minister of Culture, Polish Presidency 2011
Young Polish artists on tour is a cycle presenting the works of young Polish artists in European capital cities, which in 2011 was held in Berlin and Madrid. The aim of the project is to promote young artists on the one hand, and on the other to ask the question of how art can affect the image of our country. The reasons for its presence here are obvious: the aim of the exhibitions is to promote the Polish artistic scene during the Polish Presidency of the EU Council. The young artists were chosen for several reasons. Their art,

which is neither connected with the struggle for liberty (as most of the Polish art from the 1980s), nor with defining the boundaries of freedom (the 90s), brings a new view and is a formal experiment. The works often allude to Polish and world art from the 70s, 80s, and 90s in this way they are a kind of modern rendering of historical motifs. The artists underline Polish virtues and mock national vices in a way which is both familiar and comprehensible. Their distance from the landmark date of 1989 releases them from the burden of historical heritage.
Each presentation of the Young Polish Artists On Tour project will vary from the others. Curators from each city are asked to choose 5 artists from the list, which makes every exhibition a unique event disclosing a different aspect of young Polish art.
The Madrid exhibition presents for the first time in Spain new works of Kama Sokolnicka, Zorka Wollny, Alicja Bielawska, Wojciech Bąkowski, Karolina Freino and Łukasz Ogórek. Some of them have been produced specifically for the exhibition. The participating artists work in the context of a research process that formulate their project, formalizing its presentation in several media like video, performance, drawing, collage, installation, sculpture and intervention in public space.
The Madrid exhibition has been developed in cooperation with espacio trapézio run by Pensart which embraces two-prong responsibility. Firstly, to position itself as a platform for professional artwork for young, emerging and artists with a potential for growth. Secondly, to open a dialogue with cultural agents within the city, the state and throughout the world in order to foster the improvement of the artistic context of Madrid. The location of espacio trapézio inside the San Antón market at the heart of the Chueca neighbourhood is one of its defining features. This feature highlights a proactive identity as a starting point for the investigation into the intersection between culture, economy, consumption, dialogue and gastronomy

LA REALIDAD NO EXISTE



Łukasz Ogórek / LA REALIDAD NO EXISTE / Writing on the gallery window, black foil, dimensions: 845 x 250 cm / 2011 / View of the exhibition /

MPK (Międzyludzka Przestrzeń Komunikacji) / Interpersonal Communication Space / Fokus Lodz Biennale in Lodz / 06.09.2010-03.07.2011 / opening 17.06.2011 /



/ Invitation / https://www.facebook.com/pg/mpklodz/photos/?tab=album&album_id=182978905090985 /



Łukasz Ogórek / REALITY DOESN'T EXIST / Slogan in a public space / Video documenting the tram course with the slogan RZECZYWISTOŚĆ NIE ISTNIEJE placed on the side of the vehicle, HD 1:11:02 loop + Photography / 2010 / View of the exhibition / photo: Marcin Polak

ACTIVITIES IN PUBLIC SPACE:

Light Move Festival / ASP Gallery at 68 Piotrkowska Street in Lodz / 14-16.10.2014 /







Łukasz Ogórek / Cooperation: Artur Chrzanowski and Anna Bąk / Light installation /
Preview of the new ASP gallery at 68 Piotrkowska Street in Lodz / Five-channel strobe light /
2014 / https://www.facebook.com/asplodz/videos/835725726460100/ /

Zielony Jazdów / Ujazdowski Castle. Center for Contemporary Art / 13-14.07.2013 /



LIP
12

ZIELONY JAZDÓW|PROGRAM WYDARZEŃ: weekend 12 - 14 lipca

Publiczne · Organizatorzy: Zielony Jazdów

★ Zainteresowana | ✓ Wezmę udział | ...

12 lipca 2013 o 17:30 – 14 lipca 2013 o 17:00
Ponad rok temu

Centrum Sztuki Współczesnej Zamek Ujazdowski ...
Warszawa
ul. Jazdów 2, 00-461 Warszawa
Pokaż mapę

Informacje | Dyskusja

17.00 – 18.00 Interwencja artystyczna: "Oddźwięk" – Daniel Koniusz i Łukasz Ogórek

Daniel Koniusz i Łukasz Ogórek zaproponują uczestnikom Zielonego Jazdowa włączenie się w proces tworzenia dźwięku, zamianę ich ciał w instrument muzyczny. Dźwięk stanie się świadectwem relacji, jakie zbudują ze sobą ciała uczestników zdarzenia. Wzajemny kontakt stanie się słyszalny. Dźwięk zależeć będzie od liczby uczestników, powstanie dzięki interakcji z urządzeniem reagującym na dotyk. Projekt "Oddźwięk" został po raz pierwszy zrealizowany w ramach programu Ekologie miejskie Muzeum Sztuki w Łodzi. W CSW Zamek Ujazdowski zostanie zaprezentowana druga odsłona projektu przygotowana specjalnie dla Zielonego Jazdowa.

Wideo z realizacji projektu w Łodzi:
vimeo.com/46676038

16.00 – 17.00 Interwencja artystyczna: "Oddźwięk" Daniel Koniusz i Łukasz Ogórek
(we współpracy z tancerzami zaproszonymi przez Małgorzatę Haduch do projektu "Passing Through Zielony Jazdów#1")

Daniel Koniusz i Łukasz Ogórek zaproponują uczestnikom Zielonego Jazdowa włączenie się w proces tworzenia dźwięku, zamianę ich ciał w instrument muzyczny. Dźwięk stanie się świadectwem relacji, jakie zbudują ze sobą ciała uczestników zdarzenia. Wzajemny kontakt stanie się słyszalny. Dźwięk zależeć będzie od liczby uczestników, powstanie dzięki interakcji z urządzeniem reagującym na dotyk.
W niedzielę 14 lipca w proces powstawania "Oddźwięku" włączą się tancerze zaproszeni przez Małgorzatę Haduch do jej projektu "Passing Through Zielony Jazdów#1". Projekt "Oddźwięk" został po raz pierwszy zrealizowany w ramach programu Ekologie miejskie Muzeum Sztuki w Łodzi. W CSW Zamek Ujazdowski zostanie zaprezentowana druga odsłona projektu przygotowana specjalnie dla Zielonego Jazdowa. Wideo z realizacji projektu w Łodzi:
vimeo.com/46676038

/ Event info / https://www.facebook.com/events/144076465794693/ /



Łukasz Ogórek and Daniel Koniusz / Resonance / Interactive installation /
Computer, USB port isolator, arduino, copper plates, software: Ableton Live +MaX/MSP / 2013 /
Generating a resonance / photo: CSW /

Ekologie miejskie / Muzeum Sztuki in Lodz / 19.05.2012 /



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Wyrażam zgodę na przetwarzanie moich danych osobowych i akceptuję **regulamin** newslettera Muzeum Sztuki.

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EKOLOGIE MIEJSKIE: ODDŹWIĘK / ŁUKASZ OGÓREK / DANIEL KONIUSZ

Skwerek, róg ul. Sienkiewicza i Traugutta

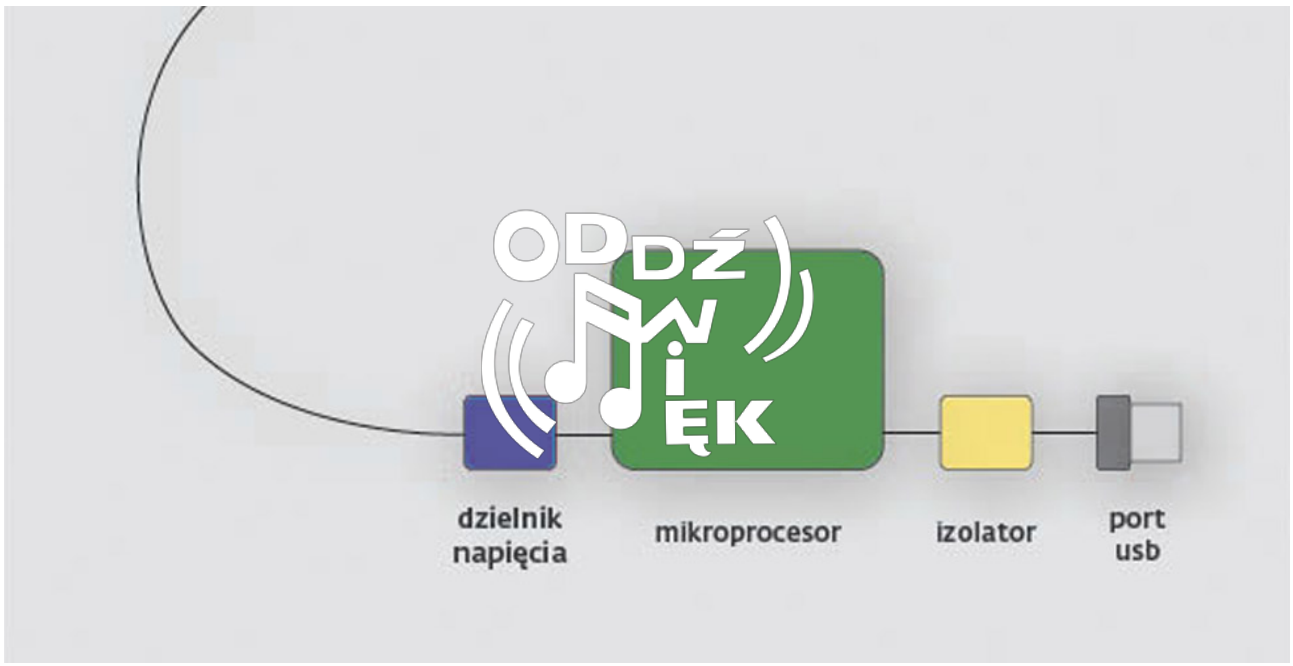
Realizacja przygotowana w ramach EKOLOGII MIEJSKICH ma polegać na wygenerowaniu dźwięku stanowiącego ekwiwalent obecności zgromadzonych osób. Dźwięk zależny od ilości uczestników, powstanie dzięki interakcji z urządzeniem reagującym na dotyk. Będzie więc próbą stworzenia tymczasowej wspólnoty generującej zmiany w krajobrazie dźwiękowym.

Łukasz Ogórek - studiował 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. W roku 2011 uzyskał stopień doktora sztuk plastycznych na Wydziale Komunikacji Multimedialnej Uniwersytetu Artystycznego w Poznaniu. Od 2003 roku pracownik dydaktyczny w Pracowni Fotografii i Obrazu Video. Obecnie adiunkt w Pracowniach Multimediów Akademii Sztuk Pięknych im. Władysława Strzemińskiego w Łodzi. http://www.logorek.asp.lodz.pl/

Daniel Koniusz - studiował na Akademii Sztuk Pięknych w Poznaniu na Wydziale Komunikacji Multimedialnej. Od 2009 roku jest pedagogiem w Katedrze Intermediów na Uniwersytecie Artystycznym w Poznaniu. Współtwórca projektu 8780 w galerii XR w Luboniu.

Implementation prepared within the framework of Ekologie Miejskie is to generate a sound equivalent to the presence of gathered people. The sound depends on the number of participants, created thanks to the interaction with the device responding to touch. It will be an attempt to create a temporary community that generates changes in the sound landscape.

/ Invitation / https://msl.org.pl/wydarzeniams/archiwum/oddzwiek,112.html /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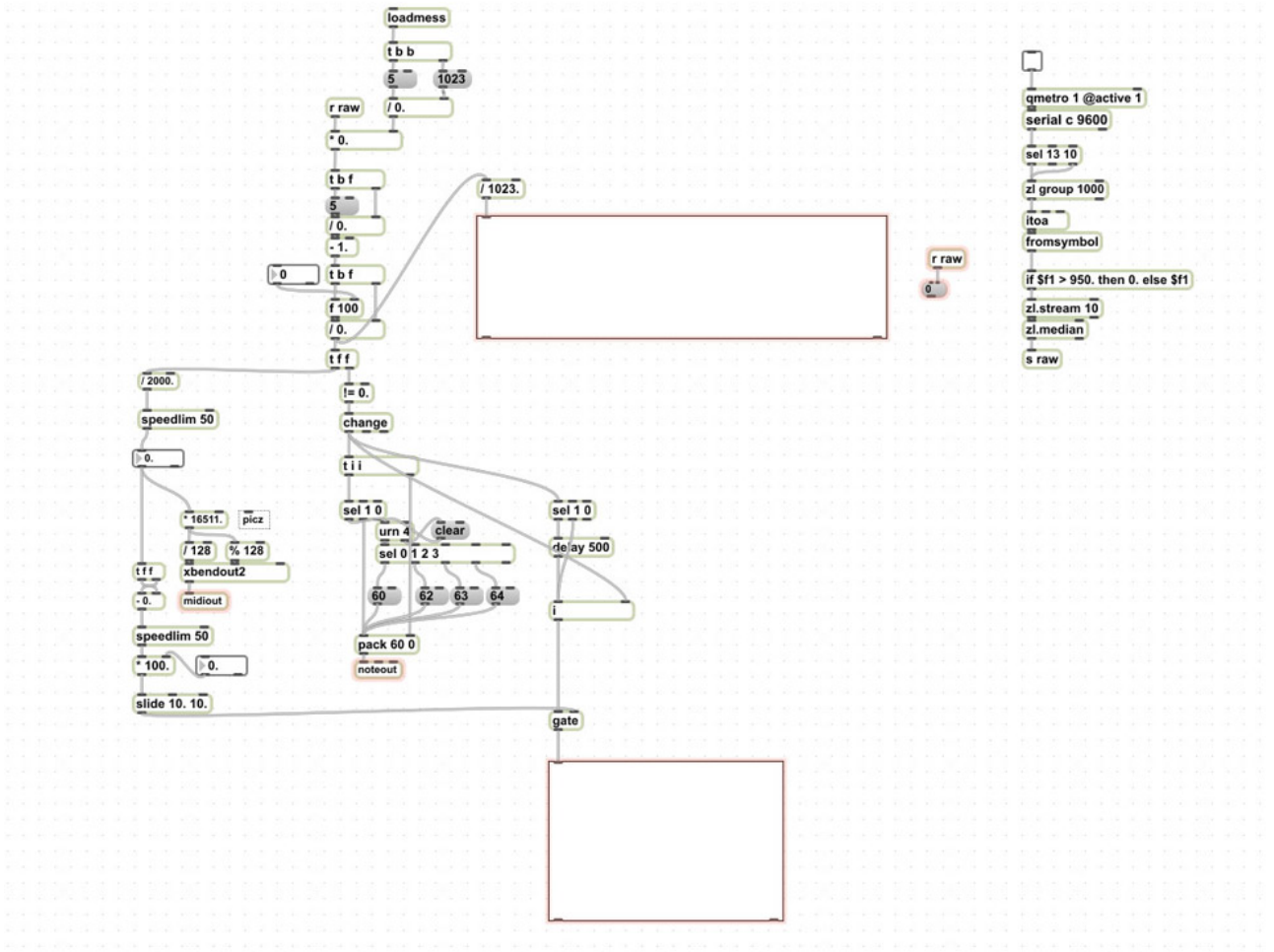
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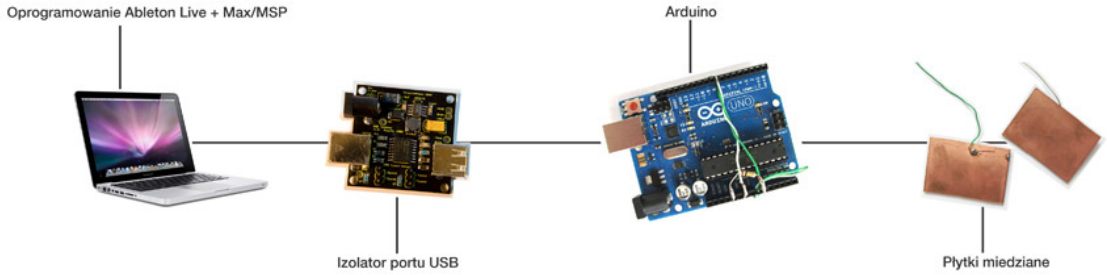
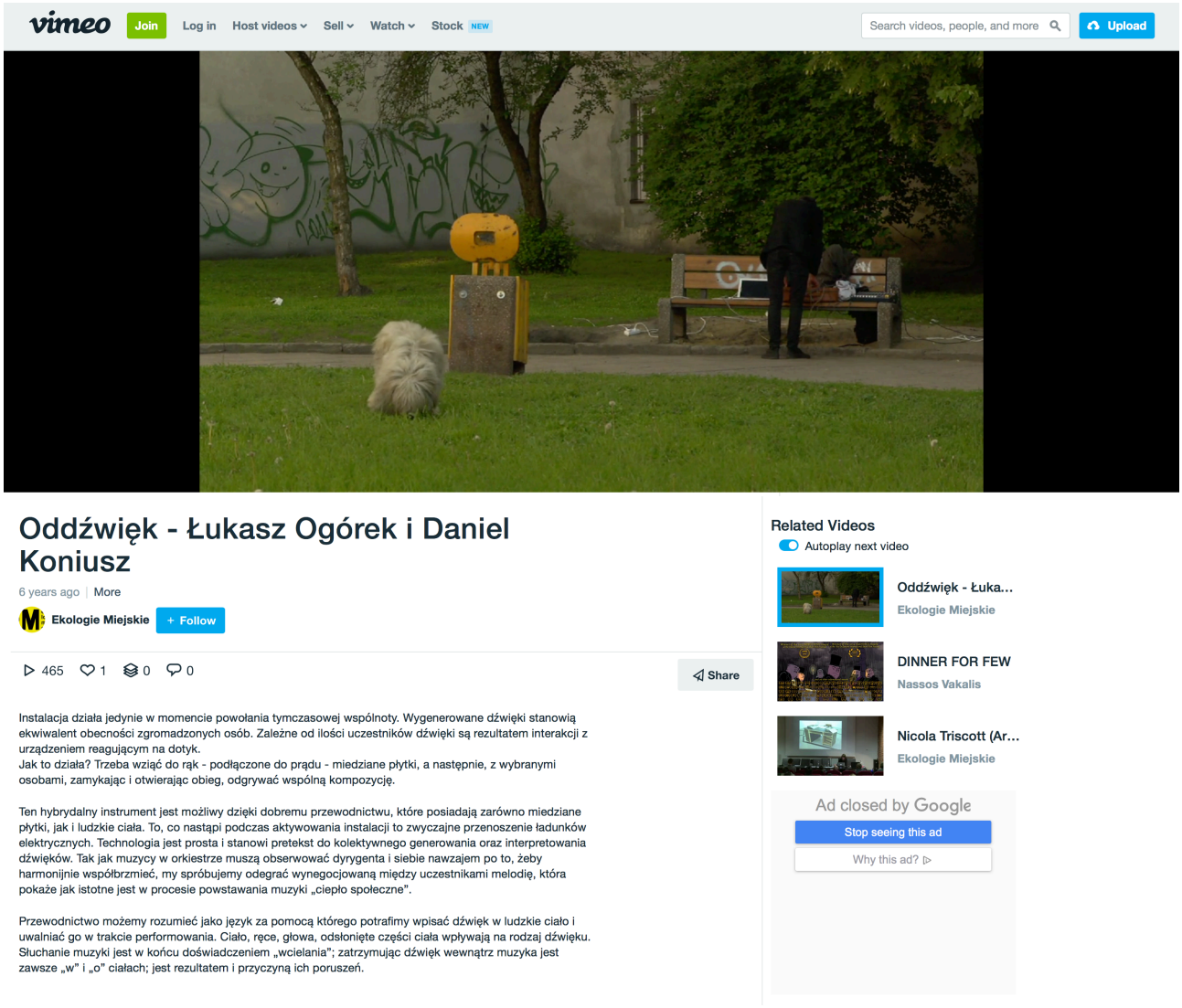




/ How to create a Resonance : http://ekologiemiejskie.pl/projekty/oddzwiek /



Łukasz Ogórek and Daniel Koniusz / Resonance / Interactive installation /
Computer, USB port isolator, arduino, copper plates, software: Ableton Live +MaX/MSP / 2012 /
Generating the resonance / photo: Zuza Brzozowska /



The installation works only at the moment of establishing a temporary community. The generated sounds are the equivalent of the presence of gathered people. Depending on the number of participants, the sounds are the result of interaction with the touch-responsive device.
How does this work? You have to take in your hands - connected to electricity - copper plates, and then, with selected people, closing and opening the circuit, play a common composition.

This hybrid instrument is made possible by good conduct that has both copper plates and human bodies. What happens when activating the installation is simply transferring electric charges.
The technology is simple and is a pretext for collective generation and interpretation of sounds.
Just as the musicians in the orchestra have to watch the conductor and each other in order to harmoniously resonate, we will try to play a melody negotiated between the participants, which will show how important in the process of making music "social warmth" is.

Conductivity can be understood as a language by means of which we are able to enter the sound into the human body and release it during the performance. The body, hands, head, exposed parts of the body affect the type of sound. Listening to music is finally an experience of "incarnation"; by stopping the sound inside the music is always "in" and "about" the bodies; it is the result and cause of their movements.

Video documentation / Lucia von Horn Pagano / Ekologie Miejskie / Muzeum Sztuki in Lodz / https://vimeo.com/46676038 /

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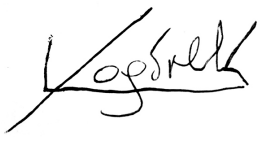

Date of access to Internet sources: 03.12.2018