

Agnieszka Antkowiak

portfolio 2026

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Born in 1990 in Poland. Graduate of **Photography** at the University of the Arts in Poznań, Poland (2017) and **Cultural Studies** at Adam Mickiewicz University (2014), **Artistic Research** at the University of Amsterdam (2022-2023). From 2018 founder of ATM collective together with Anastasia Pataridze and Marta Szypulska. Currently a researcher at the **Institute of Network Cultures** (HvA Amsterdam) and assistant at the **Photography in Contexts Studio** at University of the Arts Poznań.

Working across a range of media I very often create situations, where the audiences involuntarily become part of my scenario. Indirectly framing or explicitly triggering the public's action, I use it as the material of my work. I employ the unconscious participation of my audience as a medium/epistemic frame with which to reveal obfuscated mechanisms shaping their everyday habits and experiences. Being born in the 90s I've experienced the shift between being completely analog to the deep immersion with technology in everyday life today. This topic naturally became one of my main interests. Through such methodology I probe the technological impact on human unconscious behaviours and its mobilization within the economies of attention, affect and presence.



Solo shows:

upcoming 2026 *The Presence is Not What it Seems*, Rodriguez Gallery Poznan, (PL)
2025 *The Clock And The Calendar Are Terrible Masters*, ATM, Domie gallery, Poznan (PL)
2024 *The Clock And The Calendar Are Terrible Masters*, ATM, Plast Gallery, Leipzig (DE)
2021 *Terms & Conditions*, K18 Gallery, Guest Room Maribor (SI)
2020 *The Aim Is To Hit The Hole*, ATM+\$, ROD, Warsaw (PL)
2019 *Three Is a Crowd*, ATM, 9/10 Gallery, Poznan (PL)
2017 *The Promise of Novelty*, :Skala Gallery, Poznan (PL)

Group shows:

upcoming 2026 *Flatland, Photography Festival, Poznan (PL)*
2025 *Archipelago*, MBWA, Leszno (PL)
2024 *Sculpture in Search of a Place*, ATM, CSW Ujazdowski Castle, Warsaw (PL)
2024 *Milieus of [Fictions] in Milieus*, Casino Display, Luxembourg (LU)
2024 *Falling Through*, Display, Prague (CZ)
2023 *The Five Obstructions*, Skala Gallery, Poznan (PL)
2023 *We Are Making Art Here*, University of Amsterdam (NL)
2022 *The Discomfort of Evening*, Zachęta National Gallery of Art, Warsaw (PL)
2022 *Proxy*, Iklectik Art Lab, London (GB)
2021 *Konteksty. Postartistic Congress*, ING Art Foundation Summer School, Sokolowsko (PL)
2021 *Why Pictures?*, Photomonth Krakow, online
2021 *The Secrets of Love*, Spoiler Room Gallery, Poznan (PL)
2020 Warsaw Gallery Weekend, *Pandemic Consequence: Dreams*, Serce Czlowieka Gallery, Warsaw (PL)
2020 *You Are My Image*, Krupa Gallery, TIFF Festival, Wroclaw (PL)
2020 *Thistime*, ATM4K, Sandra Art Gallery, Arsenal Municipal Gallery, Poznan
2020 *Contraband*, Pireus Gallery, Poznan (PL)
2020 *One Project*, Messe, North London (GB)
2019 *Sporty Elegance*, Sandra Gallery, Obrońcow Stalingradu Gallery, Szczecin
2019 *Traps_Simulations_Broadcasts – Areas of Postphotography*, Arsenal Municipal Gallery, Poznan (PL)
2019 *August*, Sandra Art Gallery, lokal_30, Warsaw (PL)
2019 *A land of Cockaigne*, ABC Gallery, Poznan (PL)
2019 *Stories About Walking Around The City*, BWA Contemporary Art Gallery, Silesian Museum, Katowice (PL)
2019 *Sundrise*, Sandra Art Gallery, Atelier Artel, Poznan (PL)
2019 *Foreplay*, Sandra Art Gallery, Lectwo Gallery, Poznan (PL)
2018 *Towards Photography #evanescent*, Duza Scena Gallery, Poznan (PL)
2018 *Test Force*, BWA Contemporary Art Gallery, Katowice (PL)
2018 *Finger in The Eye*, MOS Gorzow wielkopolski (PL)
2018 *After The End of Photography*, PGS, Sopot (PL)
2017 Young Art Biennale *Rybie Oko 9*, Baltic Gallery of Contemporary Art, Slupsk
2017 *Cyber_Lag*, FF Gallery, Lodz (PL)
2016 *Permeation*, Contemporary Museum MWW, Wroclaw (PL)
2015 *Interpret*art*, OFF_Festival, Bratislava (SLO)
2015 *Black Suns*, PKO Art Foundation, Warsaw (PL)

Awards/Stipends:

Stipend Polish Society of Authors and Composers 2022 (PL)
Polish Culture Around the World, Adam Mickiewicz Institute (2021)
Stipend Polish Society of Authors and Composers 2020 (PL)
Nominee Startpoint Prize 2017 (CZ)
II Award 9th Young Art Biennale *Rybie Oko* 2017 (PL)

Collection:

Collection of Art Foundation PKO Bank, Warsaw (PL)

Residency:

2023-2024 Casino Display, Luxembourg (LU)
2021 Guest Room Maribor (SI)
2020 Arsenal Municipal Art Gallery, Poznan (PL)
2019 Silesian Museum, Katowice (PL)

Curating:

upcoming 2026 *The Present in Drag, DIS and 2016 nostalgia*, Szczur Gallery Poznan (PL)
2022 *Sometimes Making Nothing Leads To Something*, AT Gallery, Poznan (PL)
2019 *HANDS UP WHO WANTS TO DIE*, Obrońcow Stalingradu Gallery, Szczecin (PL)
2018 *Finger in The Eye*, MOS Gorzow wielkopolski (PL)
2017 *Cyber_Lag*, FF Gallery, Lodz (PL)

Workshops/lectures:

2017-now Lecturer, Teaching Assistant, University of the Arts Poznan (PL), Department of Photography
2023-2025 Researcher, Institute of Network Cultures, HvA, Amsterdam (NL)
2024 PubLab – The Future of Reading on The Web, conference, discussion: Krzysztof Pijarski, Tytus Szabelski-Różniak, Maja Starakiewicz, Marcin Mlecza, Aleksandra Skowrońska, Agnieszka Antkowiak, organized by vnLab, PSNC Future Labs, Pawilon Poznań, (PL)
2024 Queens and Queers, Women in Academia, guest at panel discussion: Izabela Gustowska, Jagna Domzalska, Gabi Skrzypczak, Agnieszka Antkowiak, organized by Szczur Gallery Poznan, (PL)
2024 Authenticity as Life's Dominant Fiction, performative lecture, Key Note Lag, conference organized by xtremegr collective, Council+, Berlin, Betahouse Innospace, Berlin (DE)
2024 Falling Through, Performative reading, discussion: Morgane Billuart, Klara Debeljak, Agnieszka Antkowiak, organized by: Display.cz, Prague (CZ)
2024 Expanded Publishing Fest – 20 years of Institute of Network Cultures, guest at panel discussion: Geert Lovink, Tommaso Campagna, Giulia Timis Stefan Głowacki, Agnieszka Antkowiak, organizer: Institute of Network Cultures, The Void, live TV stream online
2022 Technologies From Everyday II, University of the Arts Poznan (PL), workshop
2021 Meet the Resident: Terms & Conditions, artist talk, K18 Gallery, Guest Room Maribor (SI)
2020 The Image Is Just an Excuse, artist talk, postfotografia.pl (online)
2020 Technologies From Everyday, University of the Arts Poznan (PL), workshop
2019 Photography After The Internet, University of the Arts Poznan (PL), workshop
2019 FELT CUTE MIGHT DELETE LATER - Sight, Body and Selfie: Reflections on Autopresentation, Arsenal Municipal Gallery, Poznan (PL), workshop
2016 Everything Can Shine, Contemporary Museum MWW, Wroclaw (PL), workshop

My Scholarly Texts:

Agnieszka Antkowiak, *Art at Work: The Role of Internet Memes in the Postartistic Age*, Institute of Network Cultures, networkcultures.org/06/2023.
Agnieszka Antkowiak, *The City as a Black Box: Navigating Through the Surplus of Information*, Institute of Network Cultures, networkcultures.org/07/2023.
Agnieszka Antkowiak, *Condensed Katja Novitskova's Art Guide 2017*, „Postmedium” Magazine, 1-2/2019.

Publications:

Echo Poznan, interview, podcast *Satellite*, episode 1, with Dominika Hoyle and Agnieszka Topolska, 2025.
Falling Through, zine, co-authored: Agnieszka Antkowiak, Morgane Billuart, Klara Debeljak, published by Institute of Network Cultures, Display. cz, available here: <https://networkcultures.org/blog/publication/falling-through/>
IF YOU DON'T MOVE YOU'RE NOT HERE: Welcome to the Post-Zoom Alternative Mumler.app, Agnieszka Antkowiak, networkcultures.org/01/2024
Magdalena Zołędz, Agnieszka Antkowiak, *Networks, Circulation, Computation and Algorithms of Behaviours. A Conversation with Aga Antkowiak*, postfotografia.pl, 2022.
Marianna Michałowska, Expanding photography – Flusser and Polish intermedia photography, „Flusser Studies” 27/2019.
Daria Skok, *Przemoc i dyscyplina*, „artluk” magazine, 2(39)/2018.
Marta Lisok, „Test Force”, catalogue, BWA Contemporary Art Gallery, 2018.
Adam Mazur, „Po końcu fotografii”, PGS Sopot, 2018.
Piotr Policht, 9. Young Art Biennale „Rybie Oko”, „Szum” magazine, 19/2017-18.
Young Art Biennale „Rybie Oko 9”, catalogue, Slupsk, 2017.
„Permeation”, catalogue, Contemporary Museum MWW, Wroclaw, 2016.
„Black Suns”, Catalogue, Warsaw, 2015.

Luxemburg–Gorky effect*

Agnieszka Antkowiak with Alexis Puget and Emma Dupré

Two pirate radio stations have been established inside acoustically insulated Faraday cages. A small transmitter and a radio receiver are nestled amidst acoustic foam to create an intimate and private broadcasting experience. This setup is informed by the rich history and inherent credibility of radio broadcasting, yet it deliberately subverts these conventions to create what might be termed 'anti-radio.' These stations are accessible only from within the wave-blocking confines of the Faraday cages. The two broadcasts are experimenting with fictional narratives - from science fiction to conspiracy theories, exploring local anecdotes tied to the development of radio technology in the region. Cages are deliberately designed in the cyber rural aesthetic of vernacular solutions to complicated problems. Around the cages on the steel corners a poem is engraved.

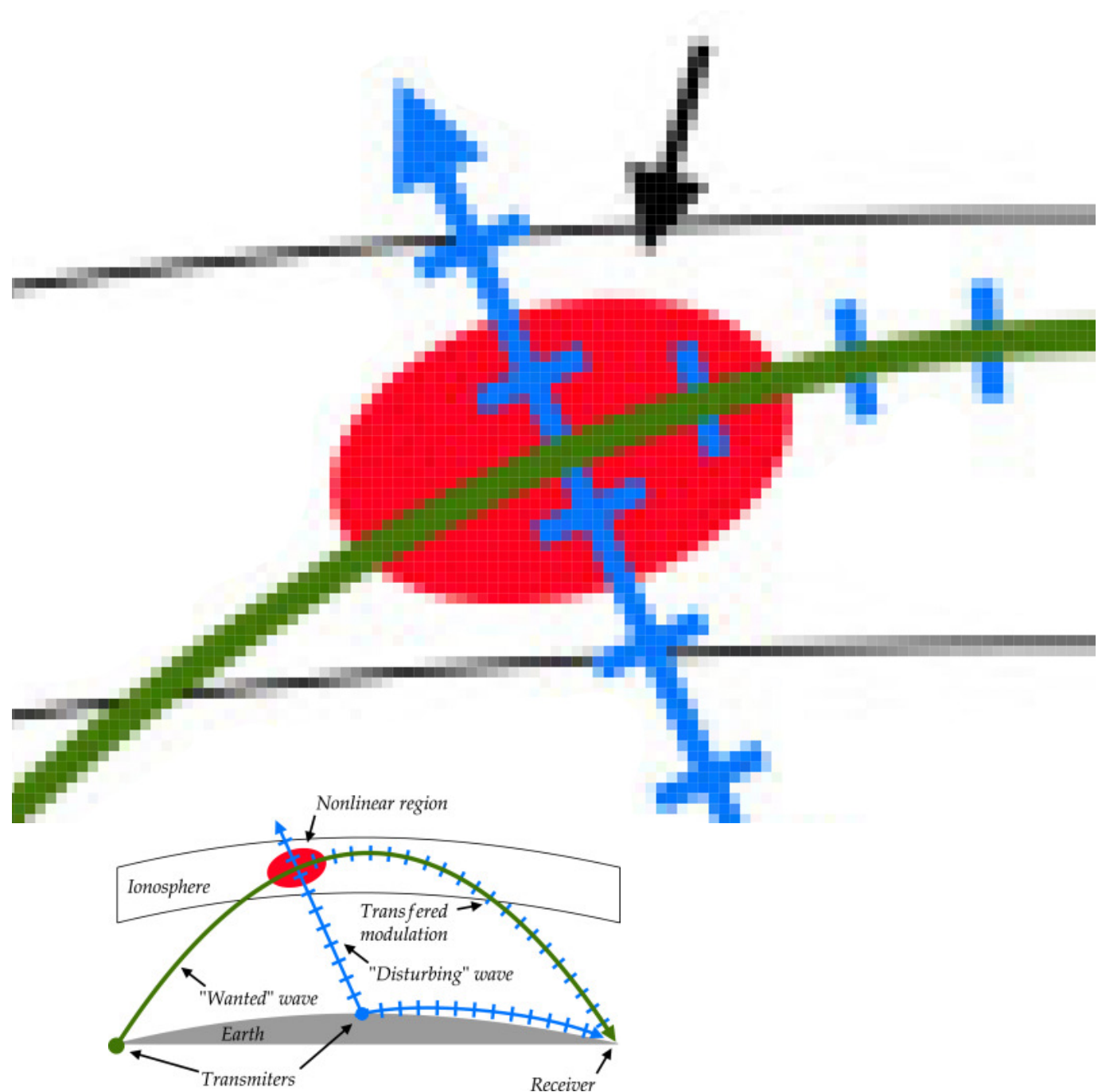
Radio Luxembourg was the forerunner of pirate radio stations with its continuous wavelength shifting and broadcasting to forbidden areas. The end of its long-wave transmission on January 1, 2023, ended an era. To celebrate the end of the harmful electromagnetic waves we invite you to delve into our pirate broadcast to discover the real knowledge about the influence of radiation on human and non-human well-being in the safety of high-end Faraday cages.

* phenomenon of cross modulation between two radio waves, one of which is strong, passing through the same part of a medium, especially a conductive region of atmosphere or a plasma. Current theory seems to be that the conductivity of the ionosphere is affected by the presence of strong radio waves. The strength of a radio wave returning from the ionosphere to a distant point is dependent on this conductivity level.

Radio broadcast:
<https://soundcloud.com/user-859007702/sets/luxembourg-gorky-effect-casino-luxembourg>

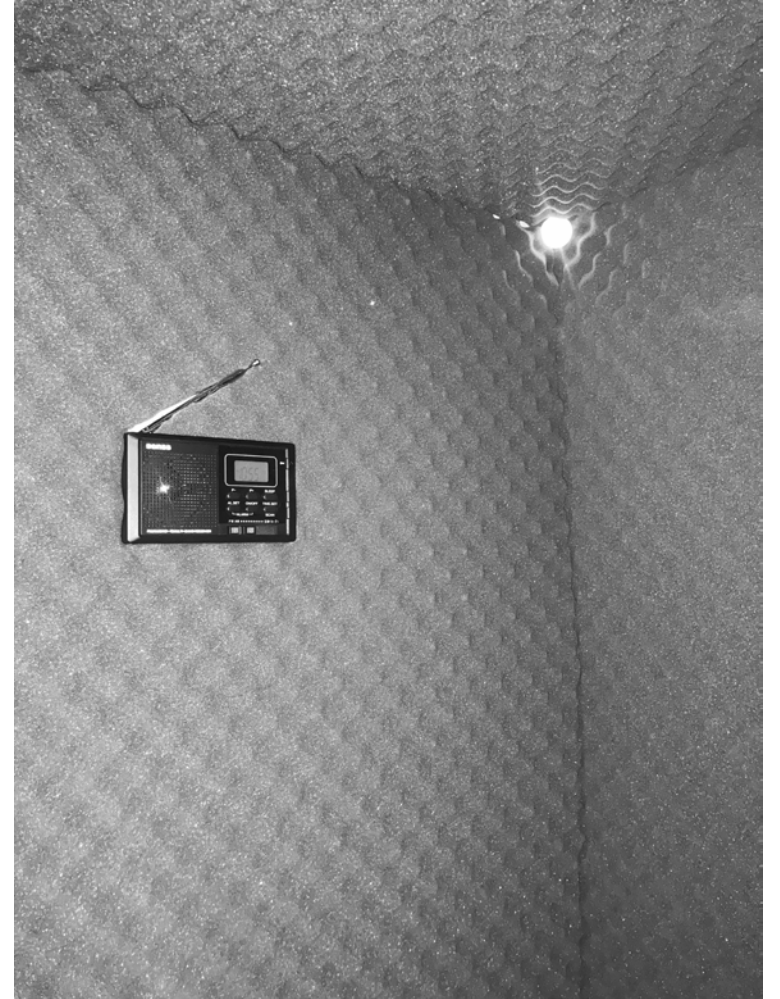
Milieus of [Fictions] in Milieus, Casino Display, Luxembourg (LU)
curator: Charles Rouleau

audio installation, Faraday cages, wood, steel, copper, aluminium, polyurethane, 3d video, radios, transmitters, waves, 2024









Terms & Conditions

with Stefan Głowacki

The solo exhibition „Terms & Conditions” by the duo Agnieszka Antkowiak & Stefan Głowacki refers to the idea of public space as a site of negotiations and discourse. As the internet has displaced the public sphere it also distorted our way of shaping it. In the face of this transition it seems that „terms and conditions” and other pop ups are a contemporary equivalent of ancient debates. Tracking down our unconscious behaviours, the artists are investigating the dependencies and influences between online communication and behaviours towards the physical telecommunication infrastructure.

The exhibition is designed in three spaces – the website, the waiting room and the main exhibition space. In the center of the space you can observe the infrastructure of the project. The little device is a carrier of data, a server for the website, connected to every corner of the exhibition. Approaching it, you simultaneously become an agent in the play of invisible forces – interfaces and signals, that may or may not influence your life choices.

The graph is inspired by a horoscope life chart. Like twelve planets, we have twelve dark patterns – tricks used in websites and apps that make you do things that you didn't mean to. Technology outran our knowledge, that's why not only we believe in horoscopes but also we turn toward irrational tools to understand things that were made to increase our access to knowledge and make the world more understandable.

The 6 minute 43 seconds video essay tells a story of its own, about technology, infrastructure, superstitions and knowledge, compliance and protest. You can find there footage from across the internet – historical tv programmes, maps of underground cables, rare footage of unmanned aerial dowsing vehicle, personal correspondence, you can spot the differences of google's representation of places, there's even original footage from Maribor and a lot of things that don't exist. The video is interactive – every click from the website reveals a story, every move is traced creating a heatmap layer.

„Terms & Conditions” Guest Room Maribor, K18 Gallery, Maribor, Slovenia
curator: Lucija Smodiš

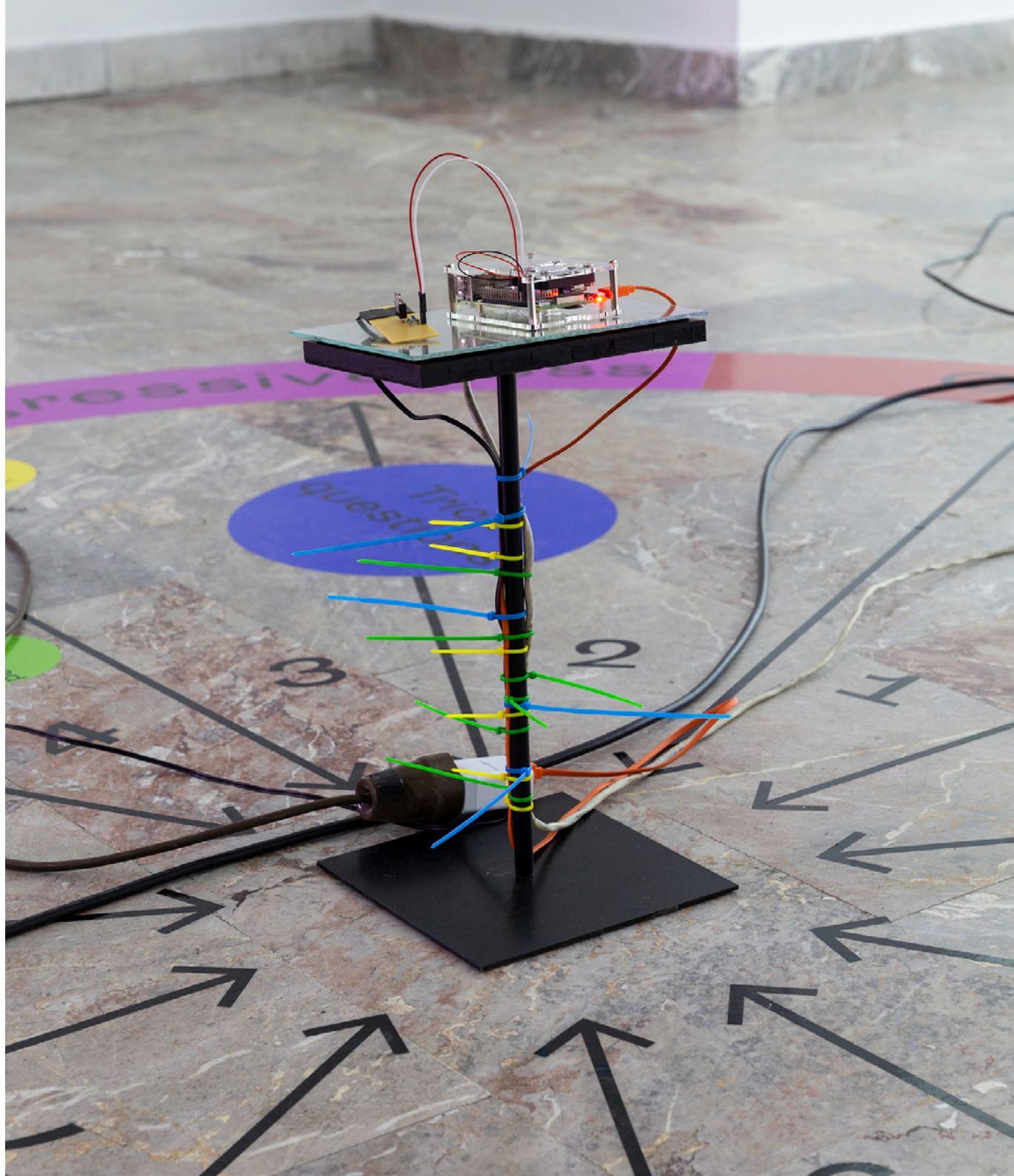


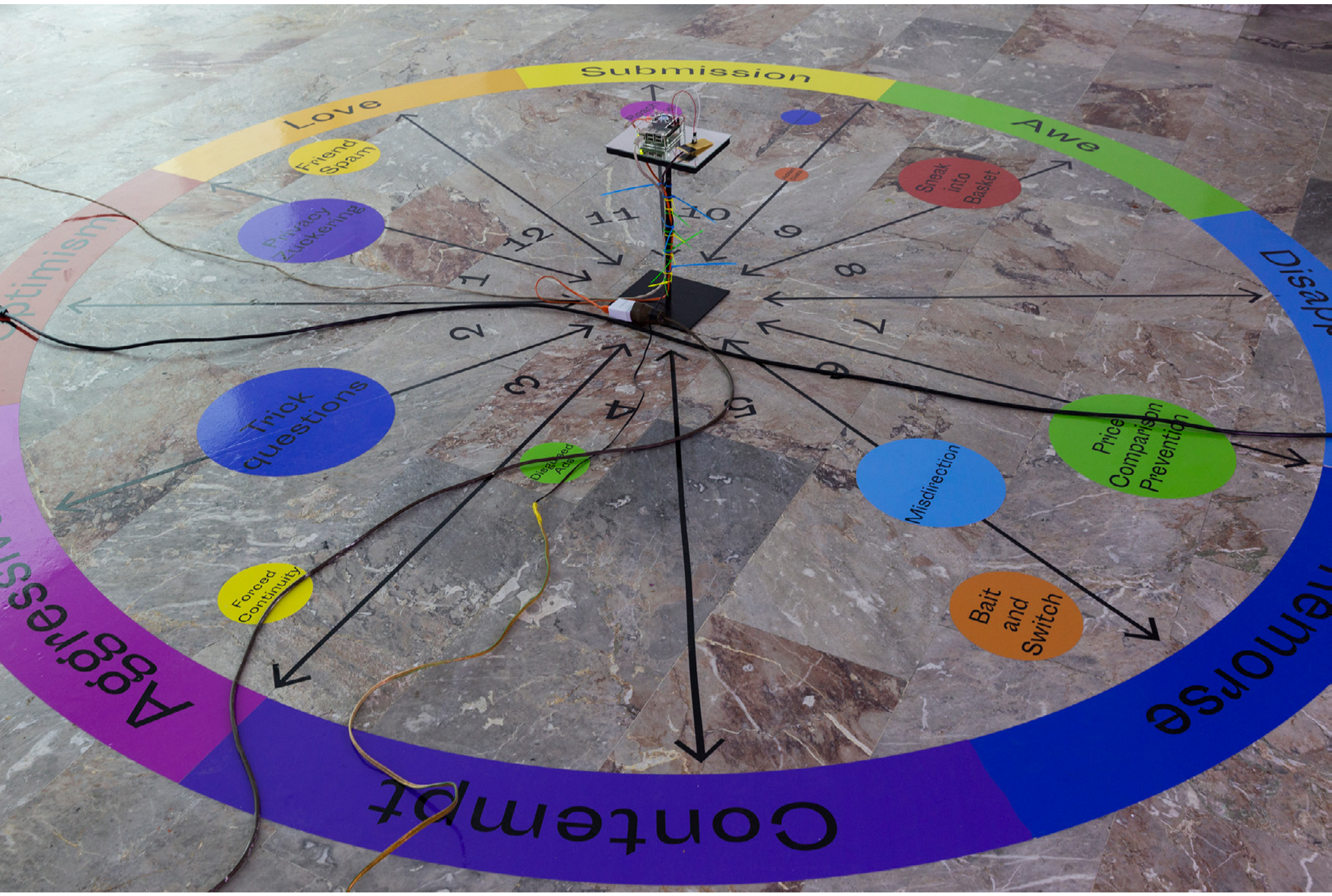
Here is a mockup website for mobile devices:
<https://www.terms-and-conditions.online/>

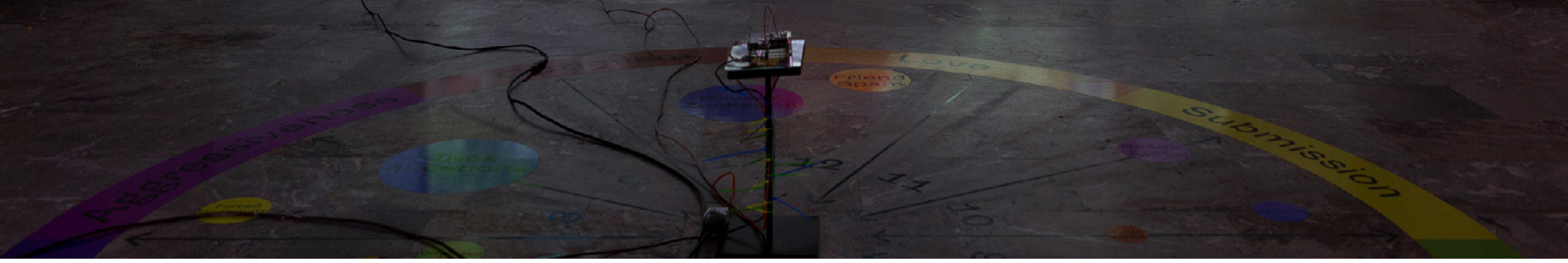
Here version for desktop where you can simultaneously see what are you doing on the mockup mobile website. If you click once you'll be able to see the traces and hear/see the video:
<https://terms-and-conditions.online/test/test>

VIDEO: <https://vimeo.com/647518399>
music: Adrian Kolarczyk, Maria Stożek

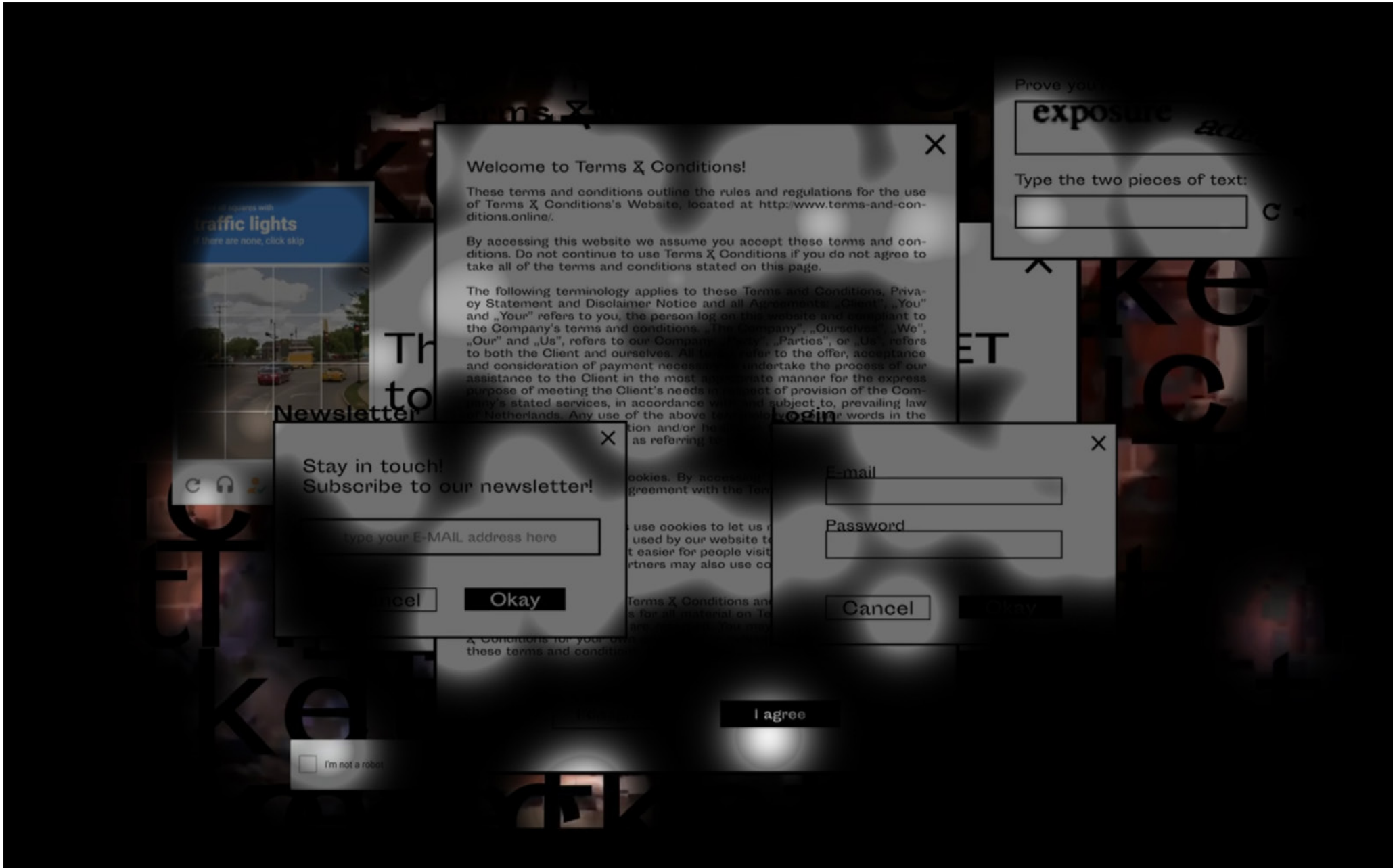
Installation, server, video 6'43", smoke machine, led clock, steel, cables, cut-out graphic 400x400 cm, 2021







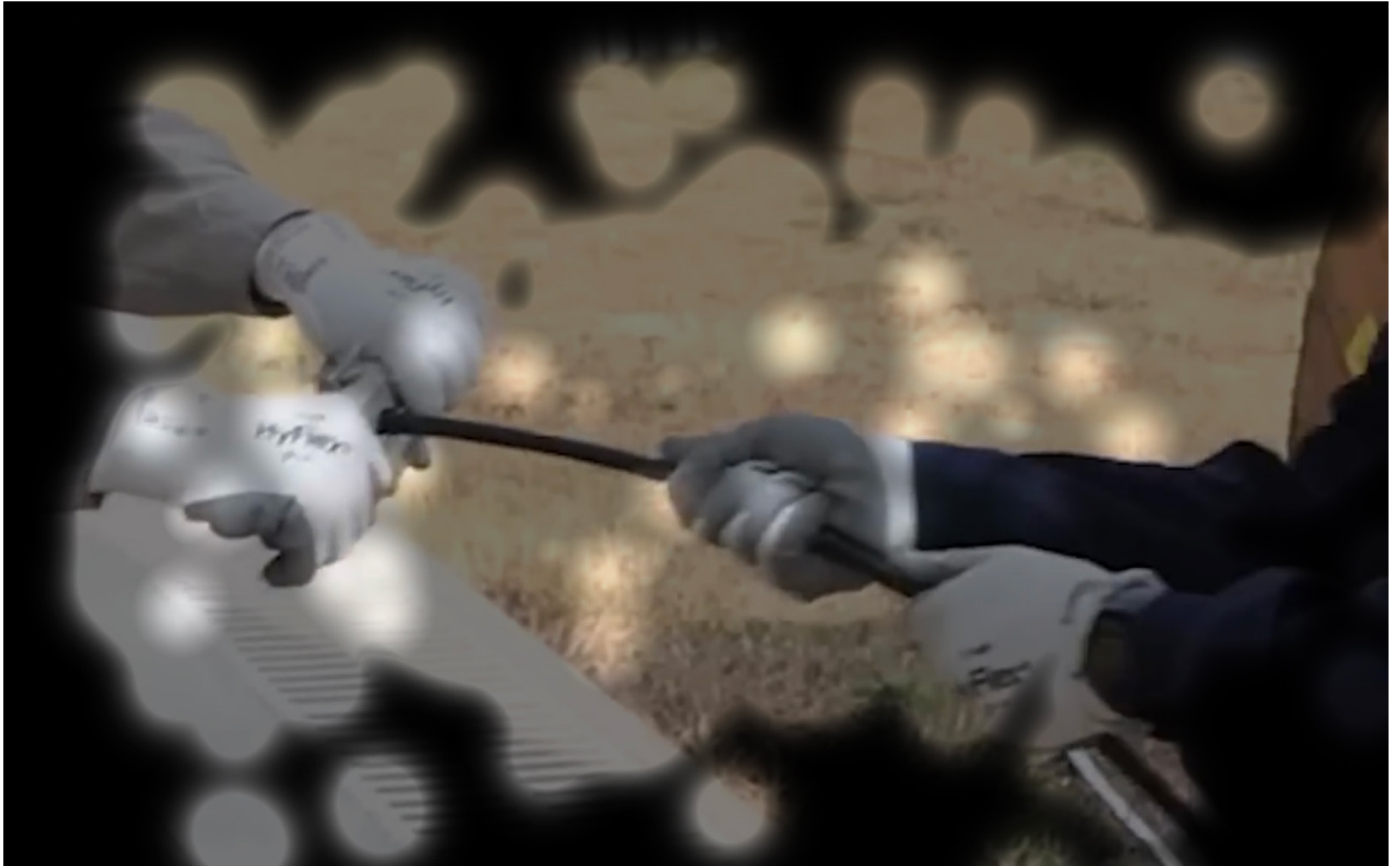




video still with click's traces from project's website



video still with click's traces from project's website



video still with click's traces from project's website



fot. Gregor Salobir

SCRIPT TERMS & CONDITIONS

Part 1

You won't believe this story, because it's just so normal. I was researching the junctions and transitions in media communication as a physical evidence of behaviour and I came across this website of some sort of an art project. I clicked "ok" in a popup window on this website. I do it for fun, to amuse myself, as an escape from the boredom I'm experiencing with no time breaks. But I saw the video.

The man in the leather coat had no idea what he was doing. He didn't even know he had done something wrong. With all this science and technology accelerating ever faster, we're constantly falling behind, clueless. One could say that we rely more on superstitions like believing that finding and picking up a penny is good luck than on information from a reliable source. Superstition is as good a way of making sense of it all as any other... We just don't know what to rely on! We're seeing some irrational reactions to breathless technological change. These days advanced quantum physics and religion seem almost related. I'm no expert in that field so I'll leave it like that.

This video is quite strange, unbelievable almost, but that's what makes it so good, even if it's all staged - a hoax or a prank. But you don't have to believe what you see, believe what you like. Thank you for watching, hit the like button and subscribe.

Part 2

You won't believe this story, because it's just so normal. I was researching the junctions and transitions in media communication as a physical evidence of behaviour and I came across information that dowsing rods are used to locate the underground invisible infrastructure that we might not believe exists, like optic fibre. It is used even here, where you stand right now. The telecommunication company really uses dowsing rods. When I found out about it, I immediately had to tell my friend. And then she goes „Is there any scientific evidence for dowsing?“ We're seeing pockets of pre-scientific wisdom that have always been present, but at times like this we just notice them more.

We take a perverse pleasure in things that confound our senses, which is why conjuring tricks is so delightful and science can seem a killjoy. Anecdotal evidence and scientific research undermine one another, but in the end it always comes down to the dowsers - not their tools. I made an experiment myself. I made dowsing rods out of a hanger and went out on the streets. The rods crossed. Where it happened, there was nothing there, maybe just a slightly discolored square of concrete beneath my feet. Only later have I found that that's where the last phone booths in the city used to be, removed just a few days ago.

When the city decided to lay down fibre optic cables in my neighbourhood I was a little bit skeptical and afraid. One day the workers arrive. Using what can best be described as 15th century sorcery, preparing my neighbourhood for the 21st century information highway. They began to mark the street with orange spray paint. Some of them studied books of charts. But one workman walked around holding two bent metal rods, one in each fist, pointed directly ahead of him. He watched the rods intently as they swung left or right, crossing and diverging.

Part 3

You won't believe this story, because it's just so normal. I was researching the junctions and transitions in media communication as a physical evidence of behaviour and I decided to apply for a residency. I thought everything here will be as I imagined, as I planned, but I had to start the research from scratch again. Being here made me realize that it's more about inertia and action, idleness and engagement than whatever presumptions I might have had built from the images seen on the internet.

In 1858 the telegraph wire was laid on the bottom of the Atlantic, connecting Europe and America in a self-congratulatory handshake. After the first messages were transmitted the ecstasy of connectivity drove the heated crowd to set the city hall on fire. Maybe that's the same heat some of us fear today, released by the high frequencies of 5g signals threatening the body cells with incineration.

I've learned this on the internet, scrolling, slightly bored, opening one tab after another - driven by the prospect of a pleasant surprise. Nevertheless that's not only the physical space or body that is left with an artifact of destruction, that's our pockets too. As we are constantly immersed in invisible interfaces and infrastructures we're constantly working for the big data, collecting, taking them places, showing our deepest thoughts that are supposed to be buried beneath layers of psychosis. The heat hits us now from another side.

To move according to your own free will now means to be moved by the invisible forces. Heatmaps, unknowingly drawn by our collective, planetary finger, and captured by the cold gaze of user tracking systems. The heat, a manifestation of energy the interfaces try to instill in us, to instill a level of excitement, emotion and inclusion and bring us out from the idle trance of scrolling by the occasional piece of information that will rub our synapses the right way - leading us to congenial places, opinions and social circles. We are understood so well by something we hardly understand at all. This pattern of behaviour creates new reflexes of clicking OK, ACCEPT, AGREE, making compliance a default state of every user. In the face of the new public space (the Internet) it seems that „terms and conditions“ and other pop ups are a contemporary equivalent of ancient debates - an exclusive process shaping the terms of participation. Depoliticised participation has displaced resistance.

The Master's Tools Will Never Dismantle The Master's House

In an immersive photographic project I have occupied half of the gallery's space blowing up my naked image that is still to be found on the internet as a small icon of 64 x 64 px. In this work, I'm exploring the structures of academic life full of inconsistent criteria and relating them to my role as a teacher, collaborator, artist, and private individual. I consider the demands that a public institution should meet and I particularly consider parity, my position as a woman within the institution. I am questioning parity as something oppressive, another „decree” that institutionally needs to be fulfilled, whereby all individuals are treated objectively, not based on their merits, but based on rules. The image I'm using is of great importance. It is a picture that was captured by a graduate of the Photography In Contexts Studio (of which I'm now part as a lecturer). Posing as a model for this photograph for a student project, I never imagined that I would ever meet the people who were looking at this image at that time. Through this project the image circulated back to the internet archives in a greater resolution.



„The Five Obstructions” Skala Gallery, Poznan (PL)
curator: Piotr Wołyński

Installation, print on monomer foil, 73 m², 2023







ATM+\$

MAGIC HOLE

Portable mini golf course with live chroma key. Playfully abstract version of a mini golf game. The work consists of a participatory performance - playing golf on tracks with ceramic sculptures and a chroma keyed video stream. Three performers in green-screen second skin suits will assist you in a game of mini golf. The performance is captured by a camera - its stream projected, the performers keyed out of the image. Player hits the ball with a golf club, but the ball isn't following its normal trajectory. It starts to hover - performers are leading the ball with their hands freely. Finally, on the screen we can observe a series of abstract activities, disobedient to any known rules, in which a levitating golf ball falls - or not - into the hole.

After Franco Berardi we see mini golf as a travesty of its elitist counterpart. Tough, the goal is to hit the hole, success is not always dependent on our efforts. It's the invisible mechanisms, only occasionally revealed, which directs our fate. Neoliberalism brought us to the moment at which every activity is subsumed by the logic of capital - be it labor, leisure or boredom. Following Berardi, we try to overcome this logic, its rules and rhythm - we create chaos and seek our own flow. We treat the golf rules frivolously, inviting every participant to set them by herself, with one's own interpretation, fantasy and needs.



<https://vimeo.com/470397966>

<https://www.instagram.com/atm.collective/>

Installation, performance (golf round play), chroma key live, portable mini golf courses, ceramic sculptures, flags withprints, custom golfclubs, 2020

2020 Exhibition *The Aim Is To Hit The Hole*
Realny Obszar Działan, ROD, Warsaw, PL
Curator: Tomek Pawlowski-Jarmolajew







video stills









The Past Cannot Serve As Future Anymore

The performance refers to the normalization of the state of dispersed attention. The action tests the attention span of the spectators, checks how far the internal journeys of the mind may lead, and how much the fear of missing out (FOMO) influences our behaviour. Mediation is an inherent factor of being a spectator, an observer of art. As our participation becomes technologically mediated, new types of audience are produced.

Performance starts with the performer among the audience, where she is just documenting the event than slightly becoming more and more engaged with the action of photographing and filming. The performer takes out a selfie stick and starts to walk closer and closer to the central events, constantly taking photos with weirder and more complex poses (almost circus-like). Finally the audience starts to look at the peculiar behaviour of the performer (who just a minute before was one of them). That's the moment when the visitors are becoming performers themselves. They start to take photographs of the performing acrobat mirroring her behaviour in an unconscious and involuntarily way.

<https://vimeo.com/262960954>

#attentionperformance
[instagram.com/attention.performance](https://www.instagram.com/attention.performance)
performer: Sonia Borkowicz
performance, 2018

<https://www.flusserstudies.net/sites/www.flusserstudies.net/files/media/attachments/michalowska-expanding-photography.pdf>

2018 Exhibition: *Finger In The Eye*, MOS, Gorzow

2019 Exhibition: *Traps_Simulations_Broadcasts – Areas of Postphotography*, Arsenal Municipal Gallery, Poznan









I'M AN EMPIRE YOU CAN NEVER HURT ME

The work refers to the oppression of technological innovations, which are leading us to assimilate distinctive changes in communication, increase in pressure, acceleration, coercion of being up to date and addiction of being constantly online. In particular instant messaging, where the „seen” function allows us to see if the recipient has read the message, evokes ever more intense emotions (ghosting). Installation comes from the need to escape, disappear from the map, erase oneself from the coverage of our own media. The patchwork tent is made from fabric with special prints and despite its delicate structure, functions as a bunker. The inner Faraday's cage blocks electromagnetic waves and the GSM signal.

Performance broadens the context of installation, emphasizes paradoxes, exaggerates daily life. Together with performers we've built our own vision of the future – an empire on weedy assumptions of its own indelibility. During the opening performers were approaching people and in a very subtle and personal way telling them ridiculous stories about a huge change in their lives after they've resigned from using a phone, begun to feed on solar energy, hid from the GPS signal. Stories about how desperately we are all looking for safety and happiness. Performers were triggered to approach someone by the action of taking a photograph by that person during the vernissage. (Performance is in polish)

2018 Exhibition: *Test Force*, BWA Contemporary Art Gallery, Katowice
curator: Marta Lisok

<https://vimeo.com/290582839>

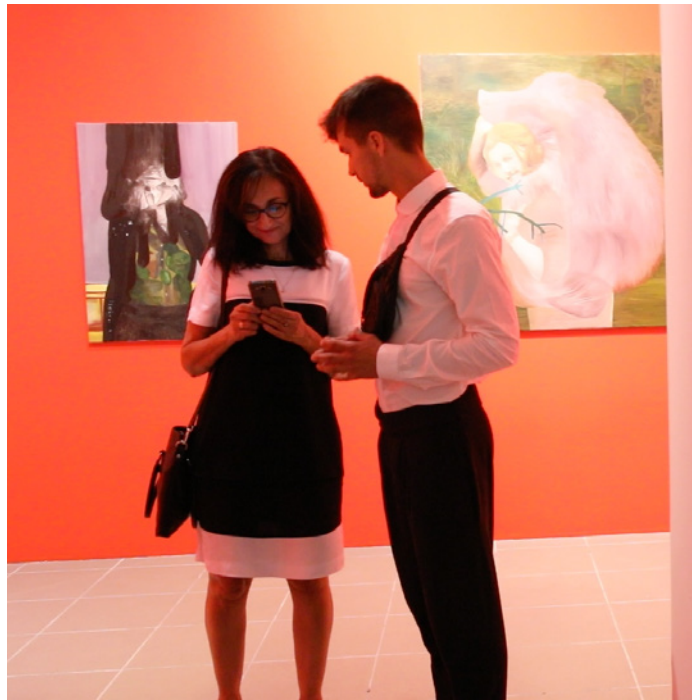
performers: Natalia Ługiewicz, Kuba Margosiak, Grzegorz Łabuda
performance, 2018

installation, fabrics with prints, Faraday's cage, copper, 2018









performers: Natalia Ługiewicz, Kuba Margosiak, Grzegorz Łabuda

I AM BROKE

The slideshow-video consists of over 6,000 photos from Instagram hashtagged #brokennail. Photographs flash to the rhythm of a techno track, arranged by color in 32 shades, inducing a state of trance. Artificial fingernails – a phenomenon that poor as well as rich people desire. But what does the bad luck of a broken nail mean for one of them and what for the other? In a sense, it is a universalizing and unifying event, but its economic consequences are unevenly distributed.

This series of works in a project *I WAS BORN POOR AND WILL DIE POOR* deals with the economic adaptation to one's own situation. In a world in which the basic commodity is our attention, absorbing innumerable quantities of artificially created needs, one can not find her own, authentic ones. Therefore, our perception of our place in the world may, unfortunately, be distorted and divorced from reality. The project consists of a sculpture, photography in epoxy resin, video slideshow and performance.

<https://vimeo.com/492288190>

video loop 21'17", music: Szymon Heinze, 2020

fineart print on barit, epoxy resin, gold&silver chains, 90x60 cm, 2020

2020: *I'll Be Your Image*, Krupa Gallery, TIFF Festival, Wrocław
Curator: Piotr Wolynski

2020: Warsaw Gallery Weekend, *Pandemic Consequence: Dreams*, Serce Czlowieka Gallery, Warsaw, exhibition Awarded with Special Prize by ING Art Foundation
curator: Kamil Pierwszy







fineart print on barit, epoxy resin, gold&silver chains, 90x60 cm
2020

Keep It Real

By parasitising on a figure of a rapper, they use iconography and life style attributed to him. They temporarily put on his costume, but they bear it inside out, they try to deconstruct repeating strategies and gestures. With all of that they try to consider the city as a center of discourse in polish hip hop, in which the urban structure is understood as a text. City is treated here as a language, unfolds infinite number of roads to take and in this context the city becomes an individual act of speech. (...)

Marta Lisok

2019 Exhibition: *Stories About Walking Around The City*, BWA Contemporary Art Gallery, Silesian Museum, Katowice (PL)

Curator: Marta Lisok

Installation, welded steel, printed textiles, epoxy resin, 2019







Decisions, decisions...all of them wrong.

Considerations on the use of technology and the consequences of it by referring to the figure of the alien smoking a joint.
We can observe a pool of images starting with primal fire developing into a e-cigarette with USB power supply.

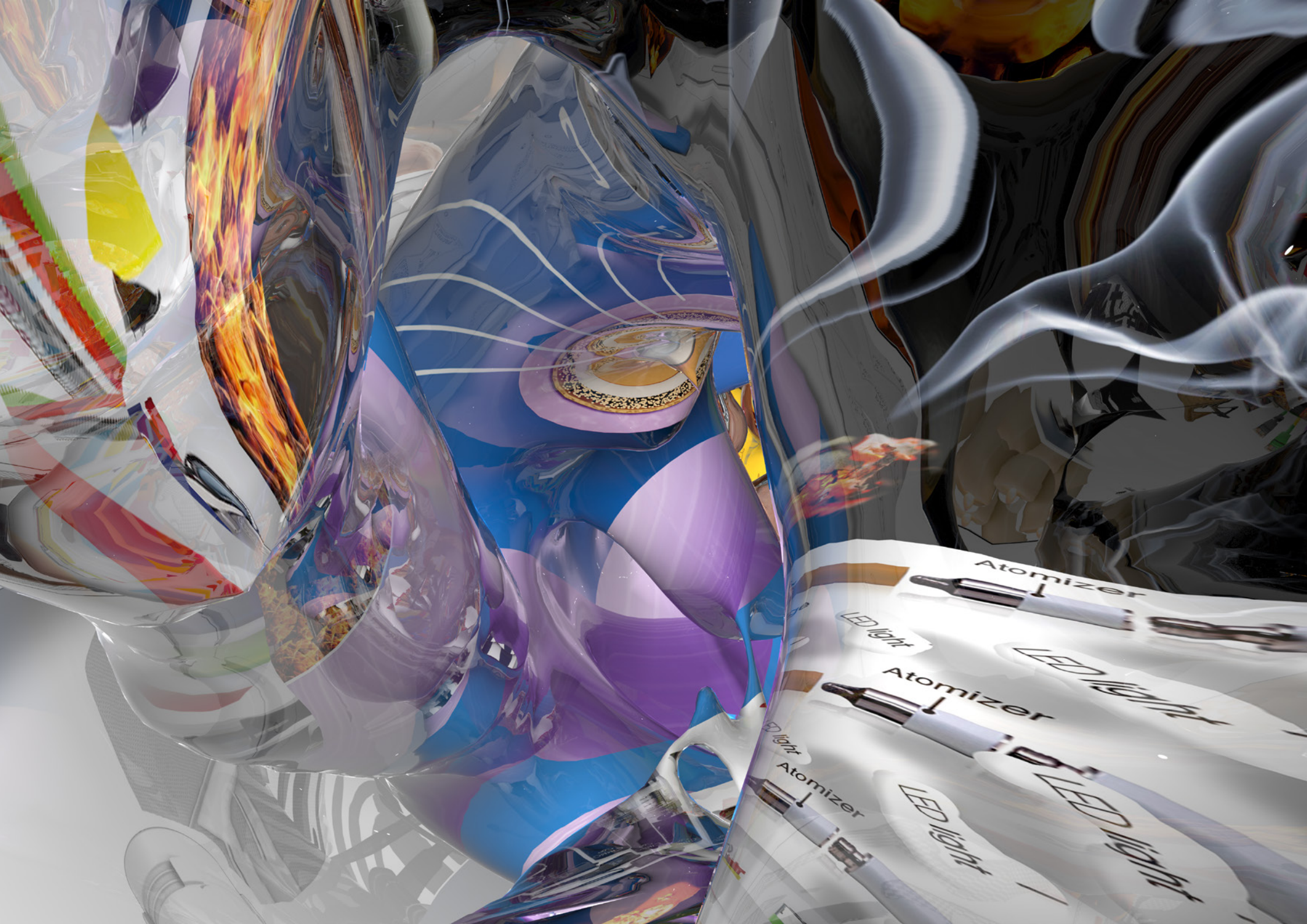


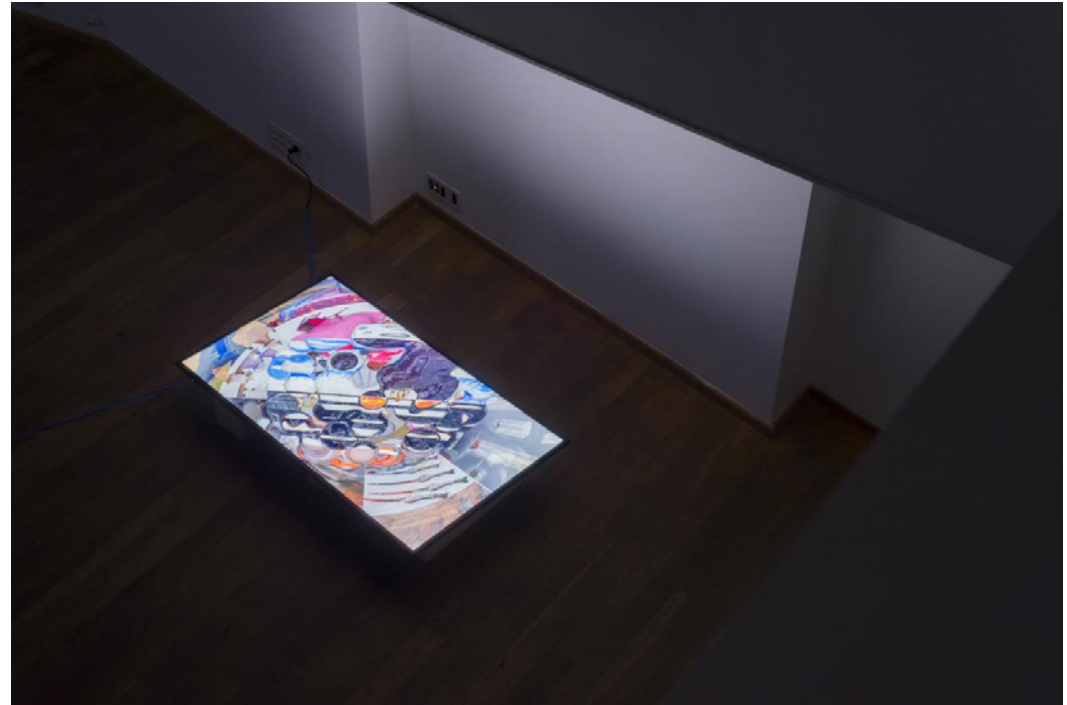
<https://vimeo.com/261580699>

video loop, 2018

„After The End Of Photography”, National Art Gallery PGS, Sopot
Curator: Adam Mazur







The Promise of Novelty

We are participating in the pursuit of the new. The pursuit which gives us a promise of being among the leaders and the prize, of which we nothing about. The new, which eats its own tail. Participating is about keeping the pace, being constantly updated – thereby being actual and present is elusive. We are participating by being up to date. Whatever happens now, in the present becomes a dead space. I combine in this project two elements that are clashing with each other – human and technological.



series of works, 2017

II Award 9th Young Art Biennale Rybie Oko, Baltic Gallery of Contemporary Art, Słupsk
Jury: Sebastian Cichocki, Roman Lewandowski, Adam Mazur, Piotr Stasiowski, Edyta Wolska

Nominee Startpoint Prize, National Gallery, Praha (CZ)
Jury: Adam Budak, Fons Hof, Lolita Jablonskiene, Seamus Kealy, Adam Mazur

History Brush, digital print on fabric, Photoshop algorithms

2017 Exhibition: *The Promise of Novelty*, :Skala Gallery, Poznan

100% ACTUAL

Performance *100% ACTUAL*

The prospect of the progress of human behaviour working as an algorithm, which may cause a reversal of two dimensions: humans working like machines, and technology working more like a human being. Installation begins with a performance of 8 people walking around in the pattern of the first sorting algorithm – the bubble sort. They are placing themselves in a particular order of 0s and 1s, replaceable by any letter of the alphabet. They are being constantly updated. They are trying to reach the undeterminable here and now. That is why they stay in a continual pursuit. Installation consists also of a series of clothes with a logotype presenting 4 basic symbols used within the discipline of programming and an LED screen displaying an impossible to accomplish slogan – 100% actual.



<https://vimeo.com/224444834>

performance, LED screen, logo, accessories, 2017

100% ACTUA





History Brush

This installation is a print on a transparent curtain which can also act as an utilitarian object. The image has been made by using Photoshop's algorithms – the brushes which has been programmed to change in a particular way. This image is a perception of history as a figure, which is influenced by algorithms and alternative programs, that work regardless of human's will. Those algorithms and programs have access to knowledge we are not aware of. Magnitude of this knowledge is out of human's reach. Tools that I have used (history brush, art history brush, mixer brush) have been hacked – they are painting with data from the browsing history of an Internet browser – an infinite data base.



digital print on fabric, Photoshop algorithms, 2017



Philosophical Dispute

There are 4 voice assistants debating – Siri, Cortana, Alexa, Google Now. Those are programmed devices, counting their answers based on algorithms, self-trained, with access to an unlimited data base and they come together in a very human-like dialogue. The language they are using is supposed to be an illusion of an artificial intelligence, but it turns out differently when assistants are becoming to interact with one another.

<https://soundcloud.com/user-859007702/philosophical-dispute-siri-google-now-cortana-alexa>

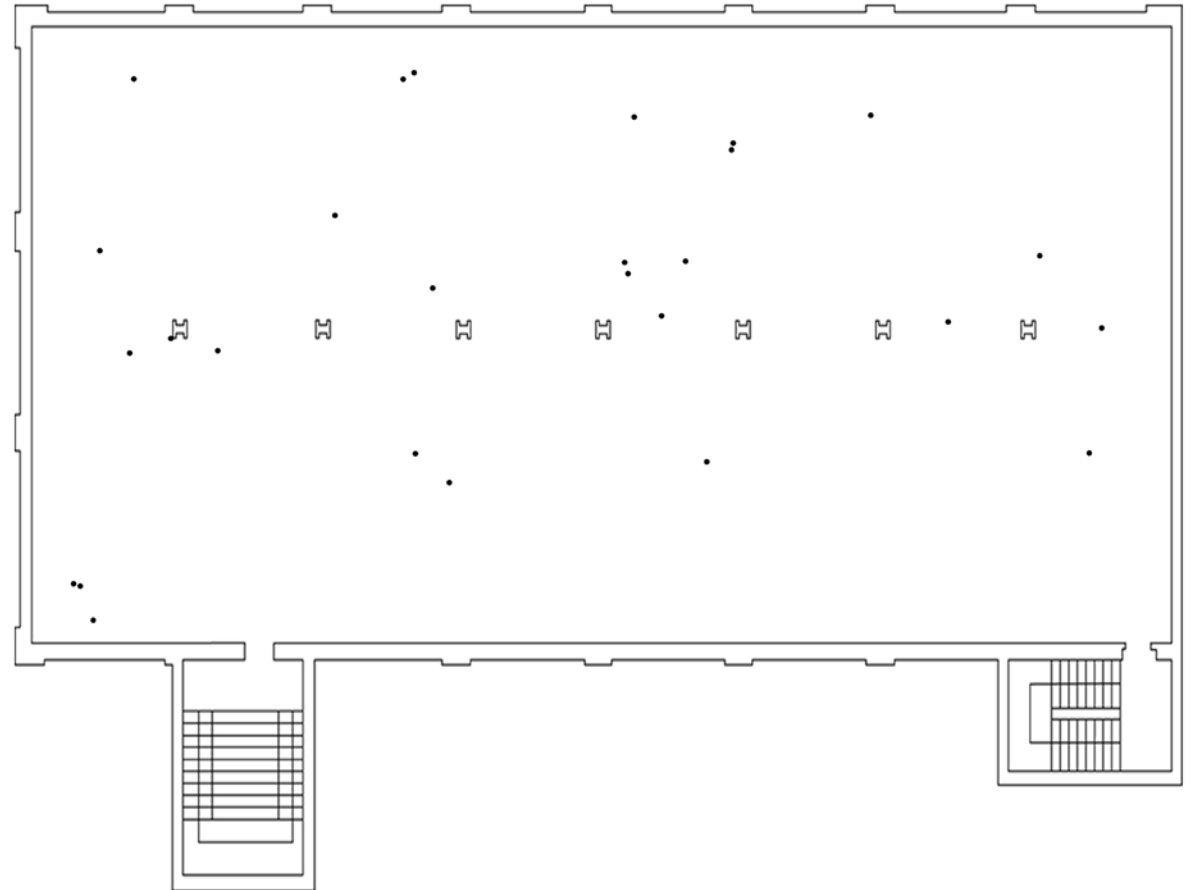
quadrophonic audio installation, AI personal assistants, 2017





PC AND OTHER STORIES

The points of the departure were given by the spots and smudges on my PC's screen - and their visual connotation with a map one is guided by through an exhibition's space. These marks become an imaginative chart, shaping my movement across the screen. Even though the map does not really exist - it is merely a chaotic constellation of points - it nevertheless carries out the function of spatial organisation. This project produces an analogous situation in the tangible world, where the map becomes one of the works and enters into relationship with its space. The position of spots is transposed from the screen of the computer onto the floor plan of an abandoned yeast factory. With the map as a reference, the search audience is engaged in at once becomes an act of construction, as the map subsumes objects and situations under its new context. The ephemeral character of the exhibition sustains the ambiguous status of the objects present within the space, their intentionality and meaning.



Installation, situation/action, map, found objects,
photographic documentation

<http://pcandotherstories-blog.tumblr.com>

2014 Exhibition: *PC and Other Stories*, Armii Poznan, Lubon

