

Remarks

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

WSZYSTKO PO* / EVERYTHING FOR

Writing on window, 2017

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

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

PODEJRZANNY PRZECHODZIENIE / CLOSELY WATCHED PASSERBY

Titled view from the window, 2016/2017

It is enough to look and think.

Will he come into sight?

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

A work of chance or rather destiny?

How you are written about is how you are seen?

NIESTWORZONE* RZECZY / INCREDIBLE THINGS

Titled space between other works presented in the exhibition, 2017

A philosophical question: do incredible things exist?

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

Perhaps it is nonsense, something improbable?

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

Can emptiness equal fullness?

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

MNIEJSZOŚCI / MINORITIES

An eye chart used for visual testing

Arabic version, ?/2017

I spied it in a run-down antique shop during my research stay in Alexandria, Egypt in 2008. I thought about my dear friend and mentor from my university period – professor Andrzej Chętko - who was a lecturer in typography. Andrzej's father is an ophthalmologist so I considered it to be a fantastic gift idea which combined the aforementioned elements. I recalled the object in my mind again while preparing last year's exhibition entitled 'Minorities' organized by Artur Chrzanowski in the Museum of the Factory in Łódź. It struck me then that in the times of human mass migration, the Arabic eye chart together with the exhibition title may constitute an interesting artefact open to manifold interpretations. Unfortunately, it turned out that the eye chart had gone missing. Luckily, it has been found again recently and so it may now be seen thanks to the owner's courtesy. However, do we see clearly? Perhaps we don't look in the right way or there is something we don't understand?

HEL JES

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

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

The narrative of this work evolves in time.

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

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

The extraordinary quality lasted a day shorter.

One wonders what will happen this time round.

FOTOPUŁAPKA / CAMERA TRAP

Interactive installation/video, 2016/17

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

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

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

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

What would you like to find in an art gallery?

Is it possible to live up to expectations?

Let's find out.

Let's come around.

To each other.

Mutually.

Łukasz Ogórek

Born in 1879 in Piotrków Trybunalski.

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

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

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

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

Head of the Multimedia Studio.

A participant and an organiser of multiple exhibitions.

Lives and works in Łódź.

Does not exist on Facebook.

As of yet.