

The Contemporary Painting Magazine

émergent magazine

Issue Six

ISSN 978-1-5272-7457-0



9 781527 274570 >

Cover Artwork by Piotr Łakomy

Johnny Izatt Lowry 25 Lydia Gifford 25 Eric N. Mack 43
Paulo Nimer Pjota 50 Ida Ekblad 88 Alvaro Barrington
Mandy El-Sayegh, Rachel Jones, Dona Nelson 115
Piotr Łakomy 122 Carl Mannov 138 Kevin McNamee-Tweed
165 George Rouy 188 Lucas Dupuy 212

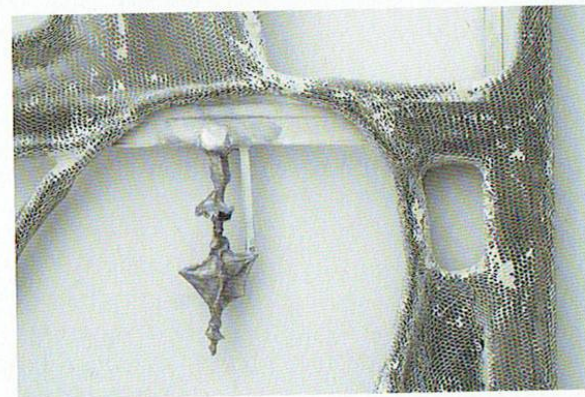
Piotr Łakomy (1969) is a visual artist, architect, and designer. From 2003 to 2008, he studied at the Faculty of Arts of the University of Zielona Góra. In 2009 he obtained his diploma in painting from the workshop of Professor Leszek Knaflowski. Łakomy has received numerous scholarships - twice from the city of Gorzów Wielkopolski, and from the the Minister of Culture and National Heritage in 2011. He also received the residency scholarship of the DIVA programme in Copenhagen in 2010. He presently lives and works in Poznań.



NON-PLACES Piotr Łakomy in conversation with Inês Mena Silva

"I have a feeling that I am still working on the same thing" says Piotr Łakomy on what he has been working on lately. "I have just been seeking for the right way".

For over ten years, the Poland-born and based artist has painstakingly made the audience measure itself against his work, either through scale or choice of materials. Twisting modernist architectural theories as much as he does oddments of aluminium, Łakomy's practice is filled with a bare subversiveness and a progressive human outlook.



The artist's compass, an open-ended map of proportions borrowed from Le Corbusier's moduror and Frederick Kiesler's ideals, permeate his intuition-led work ethic: "I don't design another step. If it does not come naturally, I am not going to do it".

This process allows Łakomy's works to operate at more intimate levels, where perspective and materiality all direct towards anthropologic scalability. Current Weight, the opening piece of his monograph, 1211210, and the first one directly dedicated to the human body, shows Łakomy's commitment to working with materials proportional to physical force: "I do most of my work with my hands".

Whirlpooling together in his latest body of work, the powerplay between natural and industrial elements opens a window into the intricate habitat of contradictions Łakomy has built. Pieces using manufactured materials, like *Nor Eye Nor Window* or *Nest*, all have a moldable quality to them, whereas natural elements seem, paradoxically, more resilient to force. Adding aluminium honeycomb, beeswax, quail and ostrich eggs to aluminium sheets and frames, charges his practice with a visceral paradigm - one of resistance in contrast with a novel and innate potential for movement and growth.

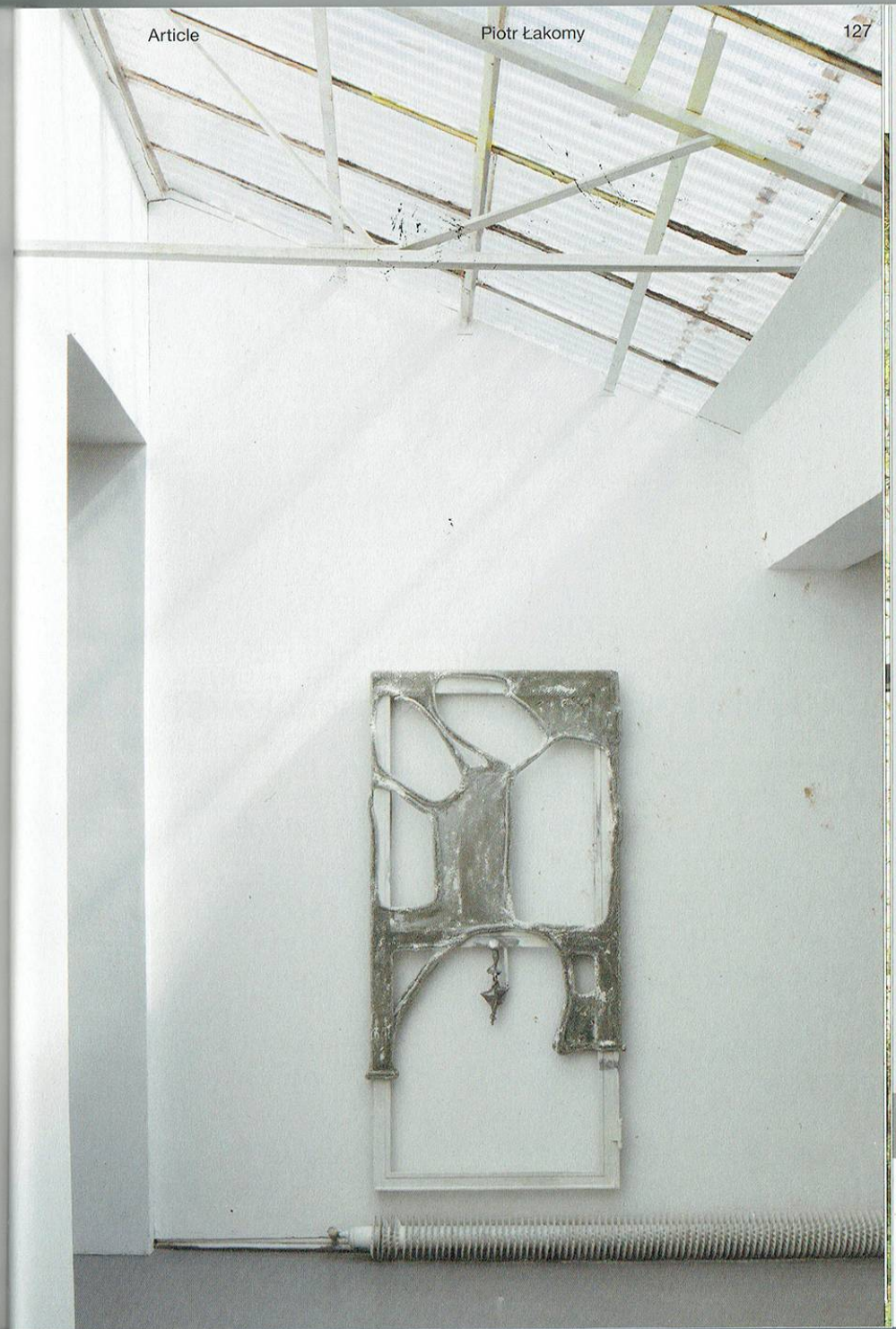
If, in the beginning, the focus rested on the pieces themselves, it has shifted to the space in between them, their "silent dialogues", as Piotr puts it, "I like to think about my works as a living organism".

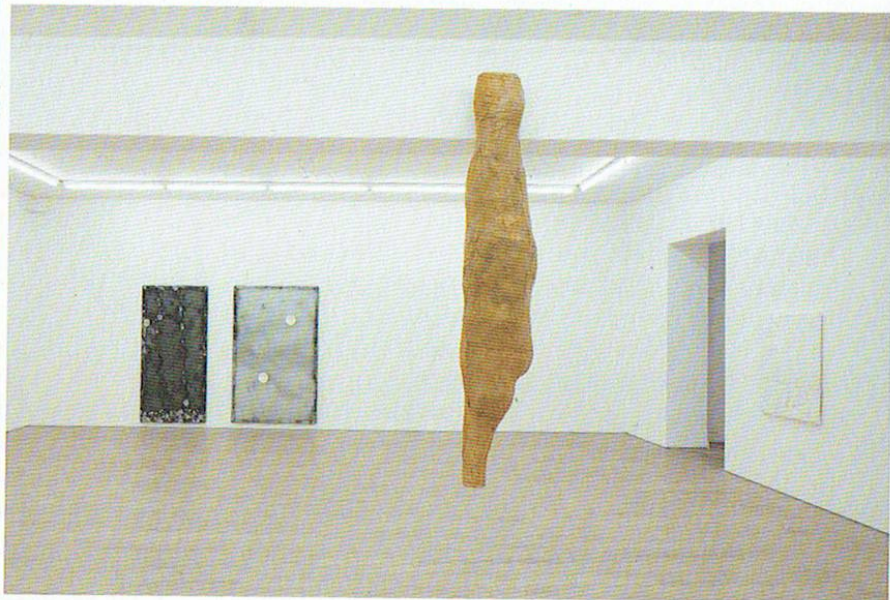
An uncanny stillness foreshadowing a drip, a fall, a breaking point, ascribes a thick, elastic sense of time to these dialogical systems. Are they glimpses of transformation or last traces?

In fact, Łakomy's works have never been fixed objects: undoubtedly against the flat image, they have constantly processed the viewer's movement and rendered his points of view, proving to be at once a matter of both surface and survey.

Actively dependant on the absence and remnants of human presence, his architectural narratives unfold through a state of ruin. Perhaps a better tool for activating

Untitled_2019_aluminum frame door,
aluminum honeycomb, aluminum cast,
paint 183x86x15 cm_photo: Tomáš Souček





Nest, 2016_installation view_Room Temperature, The Sunday Painter, London, UK_ photo. Lewis Ronald

memory than the original, they betoken a structural detachment from their original function of guarding, resisting, and as it is clear with Wakefulness or Vigil, of sheltering.

It is perhaps this condition of archetypal rupture of form and function which makes Łakomy's works be "not site-specific, but site-general". Their ability to sit naturally in every context brings back Marc Augé's idea of Non-Place. And it is exactly through these spaces of transience, simultaneously balanced between an extremely anonymous and familiar feeling, that the interchangeability of the body and of architecture can be fully grasped: as Łakomy notes "the human body could be placed anywhere".

Łakomy underlies the frictions between familiarity and strangeness, resilience and resistance, of the natural and industrial, stillness and mobility: a riddle of adaptation, and survival. The idea of the body as the ultimate shelter and architectural structure confirms the subversive power attributed to natural elements which become, through Łakomy's intricate system of dichotomies and contradictions, an emblem of his practice. It is by playing this complex game that the artist sheds a light on a wider discourse about the bare bones of architecture and how the condition for strength, is not an imposing fixity, but a fragile adaptability.

Fenix (03), 2012-2019_wooden door (studio door), ostrich eggs, inkjet print on paper, body bags, aluminum honeycomb, aluminum tent poles, bambu poles, paint, resin_approx. 220 x 99 x 10 cm_photo: Stereo

Untitled_2019 aluminum, aluminum honeycomb, bone ash, oil paint, ostrich eggs 186/186 x 92/92 x 80/66 cm _Fondation Cartier, Paris, FR_photo: Luc Boegly





Installation view_2017_Pale House,
 Untitled_2017,aluminum door frame, aluminum
 Eye nor Window_2017 aluminum door
 83 x 113 x 25



Galeria Labirynt, Lublin, PL
 honeycomb_183 x 113 x 25 cm
 frame, aluminum honeycomb, ostrich egg_1
 cm photo. Daniel Koniusz