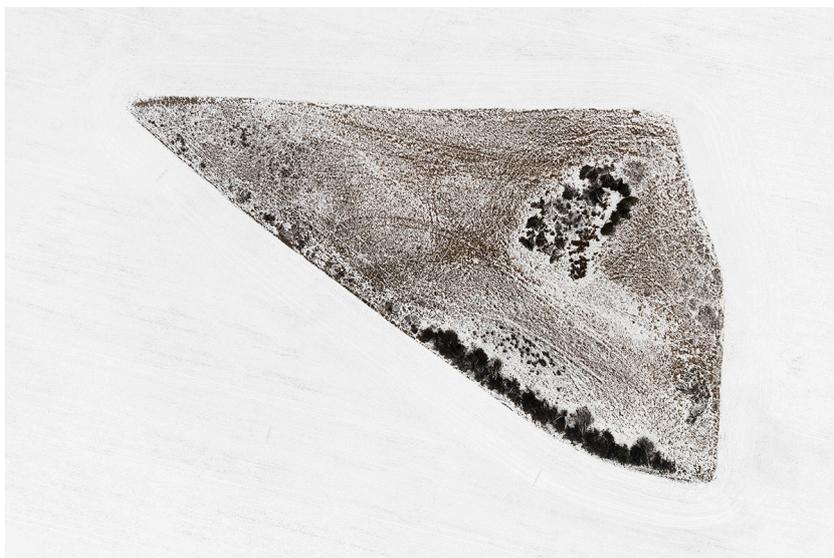


OVER

OVER is a personal project on what it means to spend 20 years with your head in the clouds and how it feels to return to the ground. It's a story about emotions told through aerial photography, available in the form of an exhibition and a book. The sequence of photographs in the book mirrors the sequence of flights or accompanying emotions.



OVER#02 • OVER • 2016 • KK0008VR02K1

I remember that flight. It started just like a hundred others. It was early in 2016. Fresh snow had fallen and the world looked like a Breughel painting. I wanted to take new pictures for the Side Effects series. I took off from my backyard. The air was calm and quiet. On the horizon, the sun was peeking from behind the clouds. I turned towards the beach. I knew what I was going to see: families feeding swans, the pier wrecked by storm and the industrial port teeming with life. I got it all in my archives. Human behavior, even when fascinating, becomes predictable after 20 years of bird's eye observations.



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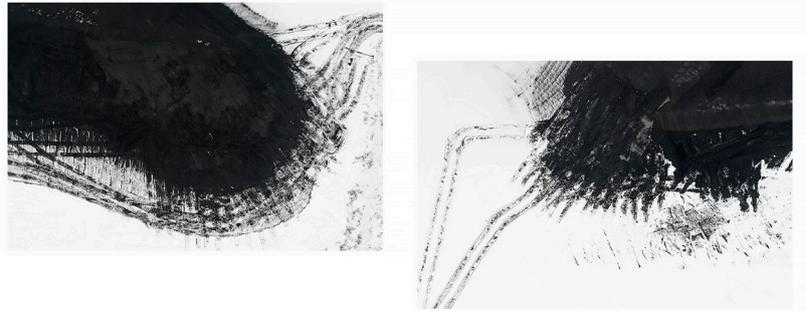
🕒 2017-10-02

PROJEKTY

cover • OVER • 2016 • KK0276VR103K1

“What am I doing here?”

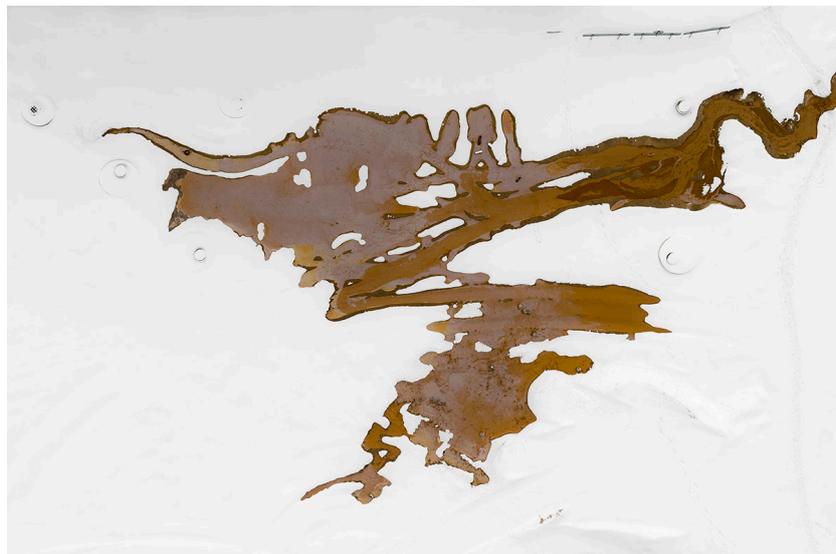
I don't know where the question came from. It popped up out of nowhere. I remember the moment vividly. I was flying 150 meters above the ground, the combustion engine was whirring on my back and the wing of the paraglider stretched above me. A red light flashed in my head: something went wrong! This type of question would not penetrate my defense system. Throughout the years, I have mastered excuses and retorts to any question undermining my method. “If I don't go, the world will never learn about this or that view. I must go! It is my mission, my job, my passion and duty. Moreover, I am good at it, as my books, exhibitions and awards continue to confirm. This is how I earn a living and support my family”. The argument in my head continued, but the question kept returning: “What am I doing here?”.



cover • OVER • 2016 • KK0273VR100K1

“This isn't your day. Descend right now! It is the only way to save yourself”.

I can't let unwanted thoughts break down my operating system like a virus. My modus operandi is simple: taking off, photographing, landing, downloading pictures, planning future flights. No questions, no doubts, no emotions: just the image. Who cares about the feelings of a TV camera operator? I was a human drone, providing images for the press or the ads, invisible to the viewer. I hid behind my camera - from the world and from myself. What for?



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🕒 2017-10-02

PROJEKTY

OVER#13 • OVER • 2016 • KK0032VR13K1

I should have followed the procedure and landed or at least flown to the beach, towards life and light. But I flew in the opposite direction, straight into clouds and falling snow. I wanted to be alone and reflect on what I was doing and what lied ahead. Is this what machine revolt looks like?

I noticed I can disappear in the clouds. Infinite whiteness closed around me. I felt that a void was pulling me in and I didn't resist. Lashed by the wind and the cold, on my paraglider covered with frost, I rushed into this void like a moth to the flame. Having landed, I packed my gear into the car and started chasing the weather front with its clouds and snow that came and went. I flew where a satellite couldn't peek, where a drone would not make it and where other pilots wouldn't want to venture. With each take-off, I tried to fly off the map, beyond what was known to me and away from people so as not to disturb them with my whirring engine.



OVER#11 • OVER • 2016 • KK0030VR11K1



OVER#23 • OVER • 2016 • KK0042VR23K1



OVER#28 • OVER • 2016 • KK0047VR28K1

I'm looking at the surface of the Earth and see no signs of life. I'm searching for evidence and traces. I can feel a presence and I'm trying to embrace it. I'm focusing on what I feel rather than see. I catch up with the unknown and I start taking pictures - this time only for myself. This is how I opened up to emotions. They were always there, but I concealed them for years so they wouldn't stand in the way of my work. Mania, obsession, fear – what I experienced up in the air was indescribable. How could I convey my feelings in a situation when the paraglider folds and I start falling into an abyss? Or when I have to fly somewhere just as the wind changes direction and I don't know if I'll be able to return to base. I promised myself once that I would tell someone about what happened up in the air, but there was nobody around when I landed. And after I packed my gear, I forgot to make that phone call. What could I say anyway? The emotions vanished into thin air.



cover • OVER • 2016 • KK0277VR104K1

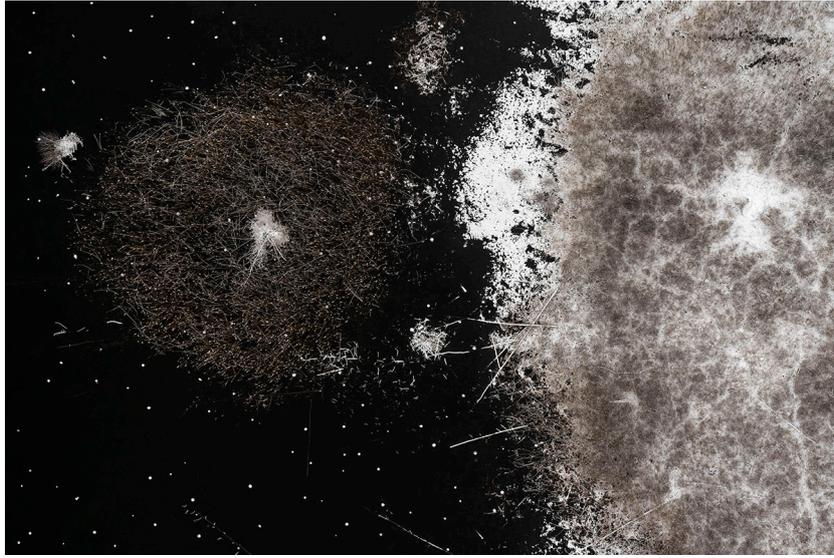
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🕒 2017-10-02

PROJEKTY

Fresh snow covers the traces of human presence. It conceals flaws, shortcomings, evidence of life. Its surface reminds me of drawings I made when I attempted to be an architect. Even though I gave up my life over a drawing board, I was still fascinated by black-and-white diagrams containing information about three-dimensional space, linking the past with visions of the future, illustrating function and habit, organizing movement and life. When I worked on a project, it was up to me to choose how to draw a forest or a space altered by human interference. During my winter flight I discovered a ready map, a complex message. Landscape is a medium; I attempted to decipher and pass on its message. Back then I didn't know who the addressee was. I planned to think about it in spring, after landing for good.

When spring came, I looked at the photos. "Are these mine? Where is everybody? Why is the world so deserted? Is there going to be happy ending?"



OVER#41 • OVER • 2016 • KK0059VR41K1

OVER is a personal project on what it means to spend 20 years with your head in the clouds and how it feels to return to the ground. It's a story about emotions told through aerial photography, available in the form of an exhibition and a book. The sequence of photographs in the book mirrors the sequence of flights or accompanying emotions.

[The OVER photobook is available here](#)

Event Horison

Why I did such a project 2016: The big questions, myself, the trance.

● Spring 2016: Where are everybody? Why I saw Earth abandoned? Why I did such a project? Starting to ask questions to myself.

● Summer 2016: I'm working with curators, gallerist, critics, friends. Asking and wondering.

● August 2016: Entering the Berlin Review at Landskrona Photofestival with more and more questions. I won the review. The prize - the next year festival edition on the Berlin Review.

● November 2016: 'Fade To White' exhibition in New York City with a few prints from OVER.

● November 2016: New York Times, Lens Blog article about the incoming project.

● December 2016: Working on the book with Ania Nalecka-Milach;

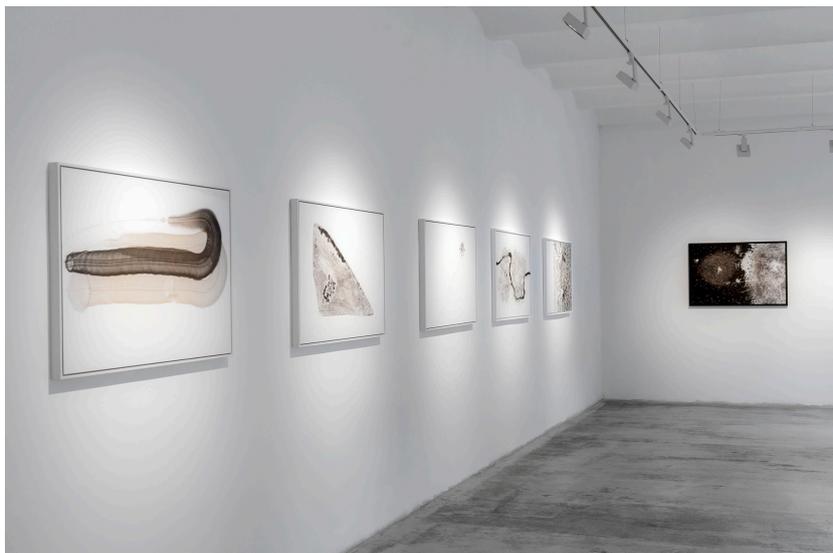
● September 2017: First solo exhibition of OVER during the Landskrona Photofestival.

● November 2017: [Book World Premiere](#) & opening in Vienna & opening in Paris...

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🕒 2017-10-02

PROJEKTY



Publications:

- [GUP Magazine](#) project review
- [ASX](#) - review by Brad Feuerhelm
- [Float Magazine](#) review by Tim Hodge
- [F-Stop Magazine](#) review by Cary Benbow
- [L'ŒIL DE LA PHOTOGRAPHIE](#)
- [Duży Format | Gazeta Wyborcza](#) Ada Petriczko
- [New York Times | Lens Blog](#) by Rena Silverman
- [L'ŒIL DE LA PHOTOGRAPHIE](#)
- [GUP magazine](#) book review by Erik Vroons
- [Elizabeth Avedon Journal](#) review
- [Przekrój](#) review by Joanna Kinowska
- [Feature Shoot](#) Ellyn Kail
- [Fast Company](#) Adele Peters
- [Elizabeth Avedon Journal](#) review
- [L'ŒIL DE LA PHOTOGRAPHIE](#) After Landskrona Festival
- [Digitam Camera](#) review by Joanna Kinowska
- [Architectural Digest](#) by STEFANIE WALDEK about Fade To White exhibition

Selected exhibitions:

- OVER | [Haute Photographie](#) | [ATLAS GALLERY](#) | Nederlands Fotomuseum, Rotterdam | 2019.02
- Side Effects & OVER | [Galerie XII](#) | Los Angeles | USA | 2018.12
- OVER | [Paris Photo](#) | [ATLAS GALLERY](#) | Paris, France | 2018.11
- KUNST 18 ZÜRICH | [International Contemporary Art Fair Zurich](#) | Zurich, Swiss | 2018.10
- 44 under 4K | [ATLAS GALLERY](#) | London, England | 2018
- Hare&Hounds | [W Ramach Sopotu Festival](#) | [PGS - National Gallery of ART](#) | Sopot, Poland | 2018
- High: Photography from above | [ATLAS GALLERY](#) | London, England | 2018
- OVER at Photobook Exhibition | [Athens Photo Festival](#) • [Benaki Museum](#) | Athens, Greece | 2018
- photobook OVER | [NOUA travelling photobook library festival](#) | Norway | 2018
- OVER | [Anzenberger Gallery](#) | Vienna, Austria | 2017
- OVER & Side Effects | [Photo12 Gallery](#) | Paris, France | 2017
- OVER | [Landskrona Fotofestival](#) | Landskrona, Sweden | 2017

Awards & Honourable Mentions:

- Independent Publisher Book Awards | **GOLD: photobook OVER** | nonfiction, Europe | 2018
- MIFA 2018 | **GOLD: photobook OVER** | Fine Arts | 2018
- Fotograficzna Publikacja Roku | **HONOURABLE MENTION: Photobook OVER** | 2018
- PX3 - Prix de la Photographie, Paris | **Silver: photobook OVER** | Books, Nature | 2018
- PX3 - Prix de la Photographie, Paris | **Silver: OVER** | Nature, Earth | 2018
- GRAND PRESS PHOTO 2018 | **Nomination to the book of the year, OVER** | 2018
- Int. Photography Awards IPA | **Honorable Mention: photobook OVER** | Self Published | 2018
- 2018 Daylight Photo Award | **Juror's picks: OVER** | Sarah Leen (NG, Washington, DC) | 2018
- Singapore Photo Festival 2018 | **finalist: photobook OVER** | 2018
- FOLA® PHOTOBOOK AWARD | **Shortlisted: książka OVER** | 2018
- Kolga Award | **Shortlisted: OVER** | 2018