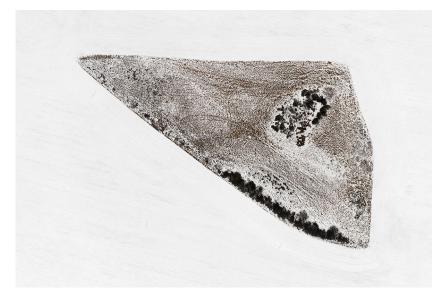
2017-10-02

**PROJEKTY** 

## **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.

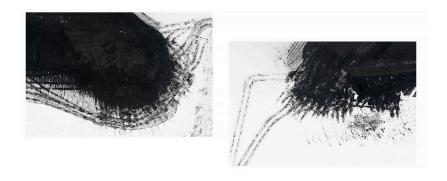


cover • OVER • 2016 • KK0276VR103K1

**PROJEKTY** 

#### "What am I doing here?"

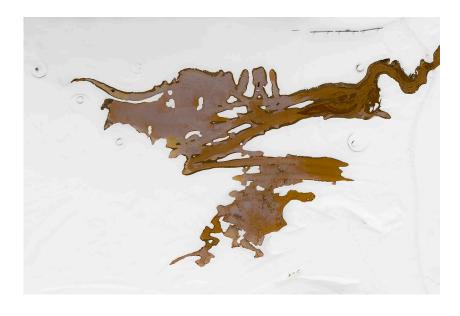
I don't know where the question came from. It popped up out of nowhere. I remember the moment vividly. I was flying 150 meters above the ground, the combustion engine was whirring on my back and the wing of the paraglider stretched above me. A red light flashed in my head: something went wrong! This 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

 $\hbox{``This isn''t your day. Descend right now! It is the only way to save yourself''.}\\$ 

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?



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.



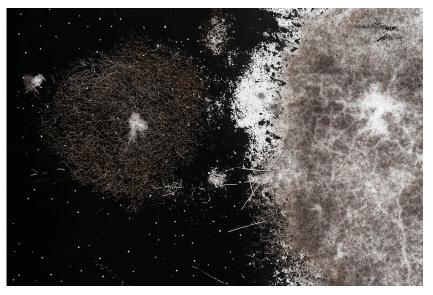


cover • OVER • 2016 • KK0277VR104K1

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

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### The OVER photobook is available here

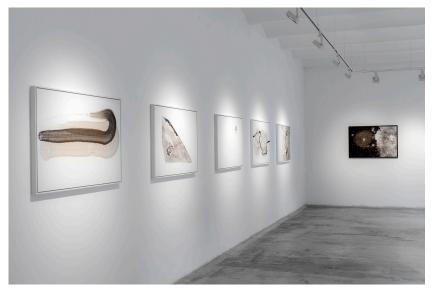
#### **Event Horison**

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more graphing 016; Where are every pook? Why savy 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. the next x and street of the next x and street of

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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
- <u>Digitam Camera</u> review by Joanna Kinowska
   <u>Architectural Digest</u> 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
   Photopok OVER | NOLLA travelling photopok | Incharty | London | 1018

- 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

- Kolga Award | Shortlisted: OVER | 2018