

Piotr Lakomy
Press

October 2016

Curating The Contemporary

THIS MUST BE THE PLACE _ Chpt. 5 : Room Temperature, Piotr Lakomy

Posted by curatingthecontemporary October 17, 2016



The series aims to point out the existing dialogues between art and space, intended as architectural or geographical and approached as material or relevant context.

Architecture and body,
Habitat and skin,
Materials and corporeality.

These are some of the recurring themes suggested in the sculptural works by the polish artist Piotr Lakomy, now exhibiting at The Sunday Painter Gallery, in Peckham.

His work engages with the idea of skin, seen as the first architectonic structure in which the body is contained, and develops using the physical properties of other materials, reflecting on human connections within its surroundings.

In his new solo show, *Room Temperature*, the artist extends the connection with architecture to the space itself, working across all aspects of the gallery's structure and creating a eerie environment of bodily structures.

He approaches bodies' habitats using organic and industrial materials in the gallery space, which in turn becomes an organism and a living body itself.

Beeswax, ostrich eggs, body bags, foam, aerospace materials and clothes are assembled in anthropomorphic sculptures that contrast with rectangular-shaped wall works. Fluidity and rigidity coexist in a context whereby the choice of materials, the forms and the use of the space all carefully contribute to the idea of inhabiting.

On entering the space, a suspended cylindrical sculpture appears on the stair. It is a foamy, grey, juicy, spinal form; a protuberant and stalactitic introduction to a quasi-organic environment.

In the main gallery, another sculpture made of aluminium honeycomb, fabric and beeswax hangs from the ceiling. It is a structure that once encased the body of the artist and now, through its skin-like qualities and form, uncannily preserves a capsular character.

A cocoon-like atmosphere envelops the room; the effect is given by a layer of Vaseline, which covers the windows and, consequently, transforms the external light in to a milky shadow that raises the feeling of being inside *something*. And the same idea is amplified by the glimpse of the back of another painting installed outside one window, which materialises through the nacreous layer.

Positioned on the walls, there are three tactile rectangular paintings made of aerospace materials, foam and ostrich eggs, whose measurements follow Le Corbusier's *The Modulor*. The overall effect they give is of a layered beehive-like structure; all three paintings have a rigid format but, according to the particular character of the deformation effected by compression or stretching, different kinds of movement are suggested. Then, in one corner, a smaller painting quietly augments the cocoon-like ambience through its soft and tactile quality, which is given by the re-elaboration of a jacket.

The show continues at the ground floor, using the rear side of the gallery plus the roof terrace and the experience of walking through a disorientating and intricately organic space is thus reinforced.

A work made with body bags is displayed in the archway at the back of the gallery, which is being used for the first time as part of a show.

A curved zip runs across the rectangular painting, mirroring the contour of the archway, and the low temperature of the space creates a sympathetic connection with the material used, inducing the feeling of inhabiting a body bag; the *last* container.

Finally, a last work inhabits the roof terrace; it is another cylindrical sculpture made of bamboo, aluminium honeycomb and beeswax that stands proudly in the landscape, blending with the other vertical elements of the roof.

Its spinal appearance recalls the first sculpture of the show and completes the experiencing of a coherent and rich body of works.

Caterina Avataneo

Room Temperature is showing at The Sunday Painter Gallery until 5th November. For more information please click [here \(http://www.thesundaypainter.co.uk\)](http://www.thesundaypainter.co.uk)

January 2016

Mousse

Piotr Łakomy



Piotr Łakomy creates installations remaining in dialogue with architecture, that reacts to the present space, relating it to the scale of the human body. Using these proportions he creates a kind of “painterly landscape” in which human left traces of his presence. By bringing the anthropometric factor Łakomy allows the spectator to “set against” the object, both literally and metaphorically. A key role in his works is played by the used materials, their origin and physical properties. Equally important is the social context in which these materials are functioning in everyday life—the nature of the relationship they establish between humans and their surroundings, environment, earth and the sky. Arranging space Łakomy often operates with light and its sources. He uses and interprets it in different ways: as an energy carrier, information about space and architecture, as well as a testimony of time, expressed in the transience of the technology available to us.

[at SpazioA, Pistoia](#)
until 23 January 2016

October 2015

Cura

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PIOTR LAKOMY



For his first solo exhibition in Italy, at SpazioA, Pistoia, Polish artist Piotr Lakomy presents a group of untitled installations in dialog with architecture, reacting to the actual space and relating to the scale of human body. Using these proportions, he creates a sort of "painterly landscape" bearing traces of human presence. Lakomy allows the spectator to "set against" the object, both literally and metaphorically. The origin and physical properties of the materials he uses are fundamental to Lakomy's practice; equally important is the social context related to them – the nature of the relationship they establish between humans and their surroundings, the environment, the earth and the sky. Lakomy often operates with light and its sources: he uses and interprets it in different ways – as an energy carrier or testimony of time, expressed in the transience of the technology available to us.

Piotr Lakomy
[SpazioA, Pistoia](#)
Through January 23



TAG

[PIOTR LAKOMY, SPAZIOA](#)

September, 2015
Contemporary Lynx

CONTEMPORARY
LYNX



FIVE YOUNG CONTEMPORARY ARTISTS TO WATCH

Sep 22, 2015



Piotr Łakomy, photo Maciej
Landsberg

Piotr Łakomy (b. 1983) is a visual artist, informed by the minimalist tradition and testing the limits of painting, who makes installations reacting to extant architecture. His work reflects a critical attitude to reality, to data glut, to the materials and technologies that surround us. Using motion-sensitive materials and lighting, he triggers the emergence of site- and time-specific spatial arrangements/compositions, introducing the viewer to the process. The featured installation by Piotr Łakomy combines the artist's theoretical and formal investigations to date. It was inspired by the *Endless House*, a fundamental design by architect Frederick

Kiesler and an idea of interaction between man, the environment and technology. Łakomy's installation refers to Kiesler's concept of perceiving architecture as a human organism. The tent-lamp has been made of a light-sensitive fabric, through which can be seen a pulsating light imitating the rhythm of human breathing. Appearing in many of the artist's works, light becomes here an element that builds and defines architecture. The tent's form alludes to the other objects (vest, life jacket, coverings) and to the idea of building 'protective housings for body parts' using contemporary materials.

May, 2015
Art Net

10 Exceptional Millennial Artists to Watch

Who will be the next market darling?



Piotr Lakomy, *Need Room* (2013).
Photo: courtesy of the Sunday Painter.

5. Piotr Lakomy (b. 1983)

Polish artist Piotr Lakomy's minimalist steel works construct new images of architecture and the urban environment. In spite of its austere aesthetic, Lakomy's work remains light and intimate. For example, *Need Room* is a styrofoam sculpture nestled in a corner and shaped like a granite Rubik's Cube missing a piece. Three small light bulbs occupy the missing piece, placed as if in conversation. The Poznan-based artist, who was spotted at London-based gallery [The Sunday Painter](http://www.thesundaypainter.co.uk/) (<http://www.thesundaypainter.co.uk/>)'s booth at Art Basel in Miami last year, was recently featured in a group show in the Museum of Modern Art Warsaw and is currently in a two-person show at [Hester](http://hester.nyc/) (<http://hester.nyc/>). (see [NADA Art Fair Is the Most Fun You'll Have In Miami](https://news.artnet.com/market/nada-art-fair-is-the-most-fun-youll-have-in-miami-189469) (<https://news.artnet.com/market/nada-art-fair-is-the-most-fun-youll-have-in-miami-189469>)).