

# CreArt 3.0

#stringing\_together

**ART FESTIVAL**  
**5-11th August 2024**

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**Marketplace at Wileńska Street**  
**The Museum of Housing Estates**

**MOM**

Museum  
of Housing  
Estates

**curated by:**  
**Marta Ryczkowska**

**artists:**  
**Eva Alvor**  
**Viktoriia Teletien**

**Róża Kowalczyk**  
**Yuliia Terpilovska**  
**Michał Żyszkiewicz**  
**Maciej Połynko**  
Open Music Ensemble

substantive and  
organizational  
support from MoM,  
graphic design:  
**Michał Fronk**

**O P E N F O R M**

**W I L E Ń S K A**

**C A T A L O G U E**

# Marta Ryczkowska

Ph. D. – art historian, critic, curator, coordinator of artistic events. Academic lecturer at the Maria Curie-Skłodowska University, facilitator of creative processes, member of the Council of curators of the Centre for Culture in Lublin. She graduated from graphic design at the MCSU, and art history at the Catholic University of Lublin. President of the “Otwarta Pracownia” artistic association in Lublin, and member of the board of the Performance Art Foundation. Coordinator and leader of the interdisciplinary creative education program “Carousel of Art”, a co-creator of the “Strefa Półcienia”, a program of artistic activities for visually impaired people. Curator of exhibitions including „Capriccia” (Wejman Gallery, Warsaw, 2019), „Beneath the superficies” (Galeria Tabačka, Kosice/ Slovakia, 2016), „Świadomy sen” (Galeria Biała, Lublin, 2016), „Chłodne spojrzenie” (Galeria Salon Akademii, Warsaw, 2013). Author of texts on contemporary art published in Poland and abroad. Recipient of the Medal of the 700th anniversary of the City of Lublin, and the international Joseph Beuys Research Prize. She works on the boundaries of disciplines, combining artistic, curatorial, and critical strategies with academic tendencies that concentrate on the deconstruction of forms of creation and circulation of knowledge.

*The market on Wileńska Street is the vibrant and dynamic social epicenter of the Słowackiego neighborhood, which has a specific architecture that promotes communication. The marketplace on Wileńska Street is part of the estate complex designed by visionary architects Zofia and Oskar Hansen. Built in the 1960s, Lublin's Słowackiego estate is the first realization in Poland of the humanist vision of a residential complex based on the idea of Linear Continuous System and Open Form. In his theory of architecture, Oskar Hansen postulated that space should be designed in such a way that the viewer was also its subject. Architecture was to set the framework for human life. The artist is tasked with setting a broad framework of human activity, only the viewers give content to the form. The project of the estate involved dividing the estate into three zones, each of which was to perform separate functions. The central element of the premise is the serviced zone placed between the two serving zones. From the very beginning, the implementation encountered many difficulties. Over time, numerous changes were made to the space of the Hansen estate, not always in accordance with the project and the architect's idea. In 2006, as a result of the superstructure made over one of the pavilions at the market on Wileńska Street, the urban complex of the Juliusz Słowacki housing estate was entered in the Municipal Register of Monuments of the City of Lublin, which is a form of administrative and legal protection. In 2008, The Society for the Encouragement of Fine Arts in Lublin and the Kont Gallery in Lublin organized the symposium "Facing Oskar Hansen's Open Form".*

The marketplace at Wileńska 21 is a vital part of the modernist housing estate, which complements the image of the surroundings, that are already historical from today's point of view. It is a place where colours, scents, flavours, epochs, private and public spaces mix. The Museum of Housing Estates operates there, and animates the cultural scene by promoting both local and international phenomena in the form of MoM to Music, Move, Art events. The Market on Wileńska is slowly becoming Lublin's Kreuzberg, a habitat of progressive activities at the interface of activism and art, on the margins of official policies. As a complex structure it is an unique mosaic of problems, potentials and ideas. It is also stuck in a transitional phase, between the heritage of modernism and an unclear future. In this form, it becomes a dynamic exhibition space, co-created by young artists from different countries, mainly from Poland and Ukraine.

The methodology of creating the festival took into account various forms of artistic work as research work. Creative work in a public space requires vigilance and awareness of its peculiarities, related to the people in it, the contexts of the place, history, psychogeography. The market on Wileńska Street has also generated yet other qualities regarding labor, daily economics, ergonomics and choreography, an awareness of the needs and frustrations of the sellers at the market and those who have known the place since its beginning.

Currently, the marketplace is facing many challenges. A car park, video surveillance, a coherent signage system, as well as, among other things, a map with shops and service points - these are the main needs of the sellers, who emphasize that "the market is deteriorating" and its progressive degradation is visible. The Museum of Housing Estates periodically organizes meetings focused on the future of the market at the level of not just everyday life, but comprehensive revitalization planning. The Open Form festival held in the marketplace paid special attention to the social character of the place and the heritage of modernism, which demands balanced action in terms of its protection. Preparatory work on the festival ran on two tracks. On the one hand, young artists gathered around the Faculty of Arts at Maria Curie-Skłodowska University spent six months developing their research projects under the supervision of Marta Ryczkowska, PhD. The purpose of their research was to make an in-depth study of the neighborhood and the marketplace with a view to creating prototypes for the revitalization of the site. The students and graphic design students: Yuliia Terpilovska, Michał Żyszkiewicz and Róża Kowalczyk conducted individual case study research work, selecting elements of the market that interested them: architecture, design, social character, daily choreography, etc., compared the market with other well-known markets in Poland and around the world. They also studied the place for potential artistic interventions.

The market is stuck in a transitional stage, between Hansen's noble idea and an unclear future, and in such a stage it becomes a very interesting space for artistic exploration (as can be observed in post-industrial spaces dedicated to artistic activities or in neighborhoods undergoing accelerated functional reevaluation due to gentrification). Graphic designers therefore had enough background material before the festival began, and during the preparation stage they were already able to adapt their projects to the framework of the festival. Michał Żyszkiewicz wrote down and recorded the words spoken by people at the market during different months of the year, and also photographed typical for the market tarpaulins, which are a natural protection from the rain and the sun. The elements became the basis for graphic transformations in his author's calendar. He also created seven posters that included phrases, characteristic sentences spoken by people, and blanks for market-goers to fill in on their own. Róża Kowalczyk developed the design for the bags, which she sewed from fabrics bought at a local thrift store. They contained distinctive products and original typography. She also created a new design for the doors of the men's and women's restrooms referring to the marketplace products. Yuliia Terpilovska made digital images and frames for them imitating museum ones, which became the basis for installations scattered throughout the marketplace.

Another mode of work became the participation of resident artists in Lublin within the framework of the festival. In June 2024 an open call was announced for young artists associated with the CreArt network. Marta Ryczkowska and Michał Fronk selected two artists from Ukraine: Eva Alvor (Zaporizhzhia) and Viktoriia Teletien (Lviv), who arrived in Lublin on Sunday, August 4, and had a few days to get acquainted with the place and prepare their works. The short residency is certainly a great challenge for those participating in the event as it requires intensive work with the site, sharpening the senses and focusing on selected aspects of the marketplace for further creative work. Eva Alvor, who works with fabric and embroidery, which she sees as her personal approach to painting and graphics, listened to the history of the place, where the "Waffles at Irena's" patisserie plays an important role. She created watercolor visualizations and sculptural forms that were installed on one of the walls of the market on the side not used by the sellers, referring to the legend she invented about the monster of the market. Its pink tentacles stick out from the walls demanding waffles. Viktoriia Teletien made a performance using white materials referring to the tarpaulins that provide protection from the rain at the market. In doing so, she used blue pigments and water. She also created a series of ceramic objects.

The visual interventions were complemented by audio presentations prepared by the Open Music Ensemble. As a result of deep reflection on Hansen's words recorded on audio tapes and the space of everyday sounds of the market.

**c u r a t o r**

### Michał Fronk

Architect, exhibition designer. Co-founder of the Museum of Housing Estates. Illustrator, landscape architect, cultural activist. Since 2010, he has been involved in the design of public buildings and spaces, revitalization plans and strategies, museum exhibitions and art exhibitions, as well in realisation of own artistic and spatial installations. Graduate of architecture at the Lublin University of Technology and landscape architecture at the University of Natural Sciences in Lublin. Co-founder of the Culture of Space Forum. Authorial spatial installations *Openers* (2013, East of Culture) in dialogue with the idea of the Hansens' Open Form. Authorial exhibition *Atlas Post Botanicum* (2022), about the space of the Open Form Theatre on the Słowacki housing estate in Lublin. In 2023, together with the Look Around\* collective, he represented Poland at the International Quadrennial of Scenography in Prague. He explores and develops methods of creative inventories. Works with complex contexts. Treats design as a way of thinking, reflecting, learning. Drawing as a tool of intellectual and intuitive work with seen and imagined reality. Co-organizer of events in the fields of culture and architecture.

\* Look Around collective: Zuzanna Berendt, Ludomir Franczak, Magdalena Franczak, Anna Majewska, Sára Märc, Ida Ślęzak

### Architecture as a tool for reflection

The Open Form Festival. Wileńska comprehensively fits into the multidimensional nature, spirit of the place and sorts of the activity of the Museum of Housing Estates. Our location and the chosen medium of architecture as a way of learning and imagining the world are a consequence of the unique and intriguing heritage of the "realized utopia" of the Słowacki housing estate, which, on an exceptional scale, is located in Lublin. Created at the turn of the 60s and 70s, a controversially ambiguous architectural work, designed by the most outstanding Polish architects of the second half of the 20th century, Zofia and Oskar Hansen. It inspired creative communities associated with art and architecture over the years. From being omitted in the main national discourse, to great fashion for and mythologization of the Hansens' work thanks to Filip Springer's book "Zaczyn" and the activity of the Museum of Modern Art in Warsaw.

### The Passage of Time

Today, there is a huge contrast between the vitality of ideas, the interpretative capacity of teaching, the complexity of design and theoretical studies, and the condition of the architecture built by Zofia and Oskar Hansen. The reasons for this situation can be seen in the ruthless models of economic transformation. Where what is material either unequivocally fulfils its purpose or has to give way. A condensed illustration of these transformations is the commercial and service complex at Wileńska 21 street, on the Słowackiego estate. The place where the Open Form. Wileńska festival took place. The complex, built in the years 1970-74, is still vital thanks to the multi-generational businesses operating here and the archetypal, urban economy of exchange, street trade. Tarpaulins, tables, boxes, strings, frames, cardboard, plates, metal sheets, rods, boards, knots, chairs, countertops. Everything that is elementary for human hands and necessary for displaying the fruits of the earth, clothes, trinkets. After hours of trading, it remains like a filling of architecture. A sleeping actor of temporariness. Like scenography in the backstage area. The Hansens' architecture as an "absorbent background" for market life also becomes a setting for this "temporary" infrastructure. Life after hours.

### Artistic statement

The architecture of the Słowacki housing estate and the space of the market are an artistic and ideological manifesto. Expressing faith in human as a relational being. They expand the classical understanding, reception and functioning of architecture. Each element designed by the Hansens is at the same time an artistic statement. Not in the aspects of visual representation, but of dialogue with the world. The market is a search for this dialogue at the level of social relations. As a public sphere of exchange, trade, interaction. Urbanistically, it is a city within a city. A complex of buildings with its own internal streets, the main commercial route and a square (market shed). Medieval streets, commercial villages from Morocco or Turkey. You can feel the whole world here. In this sense, the architecture of the market (and the entire housing estate) works beyond its physical condition. It is an expanded field of research and artistic activity undertaken by Oskar Hansen. Because that was his design and scientific activity approach. That is why it inspires. It doesn't hide or wrap everyday life, but exposes it.

### Expanded field of activity

Walls, floors, roofs, in Hansen's terms, are like an exhibition display. Human activity turns into a performance of everyday life. The market becomes a presentation of microdemocracy in action. A look from the inside and from the outside.

Architecture as a practiced community and collective imagination, expressed in the everyday spectacle of life, gains an expanded field of action. It is more than just infrastructure, better or worse maintained. It provokes asking questions, examining relationships, interacting, living.

In this sense, the functioning of art and culture in the space of the market is something natural. Architecture as a medium around which meanings and qualities are generated. Thanks to artistic reflection, it can ask questions, imagine and name, make visible what is invisible. Expand everyday practices with mindfulness, reflection, presence, imagination. The formula of the artistic festival and each activity of artists elevate reality above economic models and the physical condition of infrastructure. Art begins to operate beyond investment. Developing collective imaginations. With each artistic event working with context, there is a constant revitalization of the perception and practice of everyday life.

Tomasza Zana Street

Słowackiego estate

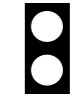
trade shed

Wileńska Street

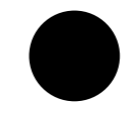
# MARKINGS:



Eva Alvor



Róża Kowalczyk



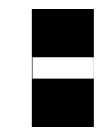
Viktorii Teletien



Open Music Ensemble



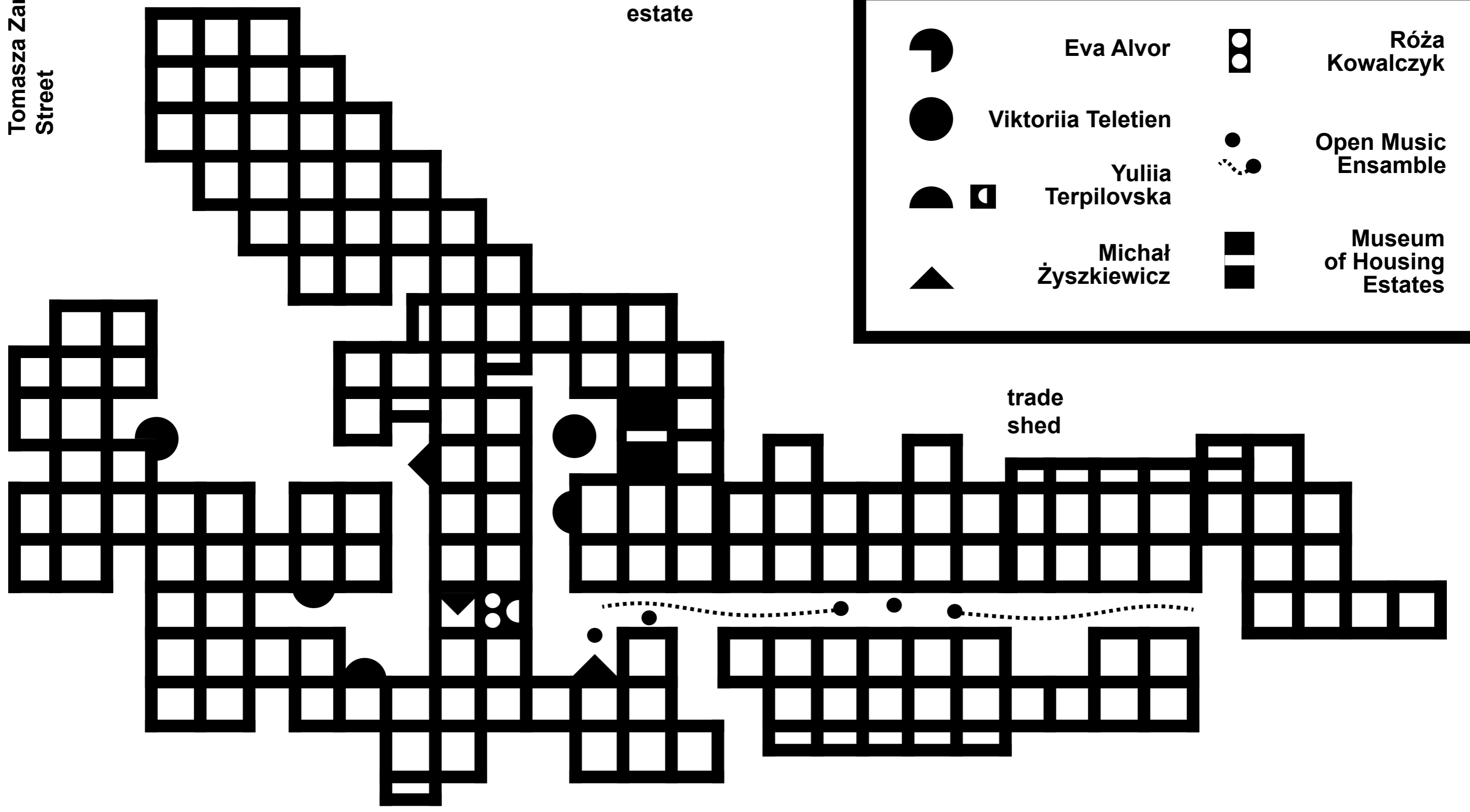
Yuliia Terpilovska



Museum of Housing Estates



Michał Żyszkiewicz



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# Eva Alvor

(Olena Myrnychenko)

(1983) studied at Khmelnytsky National University, Faculty of Design (2001-2006). Worked as a designer in an advertising agency, then as a 2D graphics artist in the game industry in Kyiv. Also, she worked as a freelance artist, created watercolor botanical illustrations and traditional art.

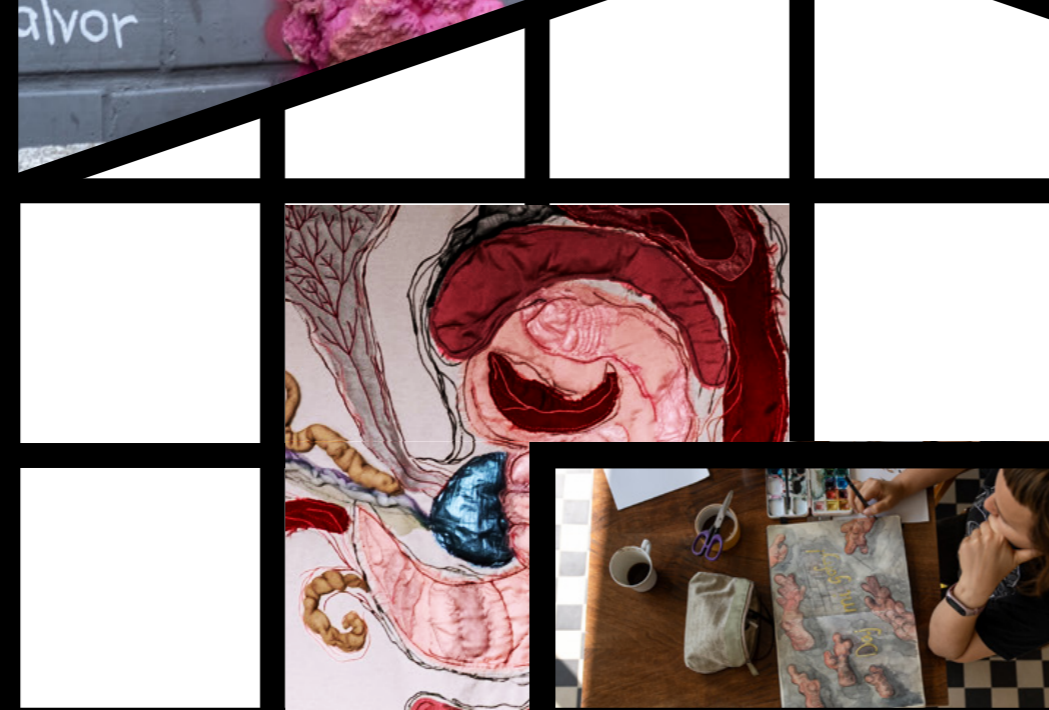
Since 2019 she has been participating in exhibitions, creating works in the genre of contemporary painting and graphics, working with textiles, embroidery, and creating costume designs for theater actors. Currently, the artist lives and works in Zaporizhzhia, Ukraine.

## Exhibitions:

- 2024 – solo show „Creatures” Contemporary Art Centre, Pivka, Slovenia (curator: Bagrat Arazyan).
- 2024 – group show „Salon de Refusees” krautArt gallery, Berlin.
- 2023 – traditional group annual exhibition in the Tartu Art House, Estonia.
- 2023 – solo exhibition „The Riddle Game” Aparaditehas gallery, Estonia
- 2023 – solo exhibition „Dreams about War” ZAPOCM gallery, Zaporizhzhia, Ukraine.
- 2023 – solo exhibition „PABACH” gallery 31-artspace, Lviv, Ukraine.
- 2023 – group show „The Fletcher Exhibit” Johnson City, Tennessee, USA.
- 2023 – group exhibition „ART-ROCK” pinakoteka, Kharkiv, Ukraine.
- 2023 – group exhibition „Both Sides of the Border Face East” with the support NVAIR, Lviv, Ukraine
- 2023 – Collective exhibition „Stay” within the framework of the project „NULLA” with the support of the Rhizom Gallery, Graz, Austria.



In my artistic practice, I often use themes related to nature and living creatures, such as mollusks, meat, the internal structure of the body and organs. Based on these details, I create images of various fantastic creatures. That is why, as part of the Open Form. Wileńska Festival, I came up with a fantastic creature. It is a kind of patron of the market, the spirit of this place, funny and scary at the same time. Its tentacles stick out of the wall and ask passers-by to feed it waffles. I love it when my works intertwine humor with serious topics. I am very happy that I could be one of the participants of the festival and contribute to drawing attention to this unique place.



**a r t i s t s**

## Viktoriia Teletien

(1986) studied at Kharkiv State Academy of Design and Arts (specialization in monumental painting). Since 2009 is a permanent participant of land art festivals Mogritsa (Sumy, Ukraine) and Mithogenesis (Nemiriv, Ukraine). Currently lives and works in Kharkiv. From March 2022 relocated to Lviv.

The themes of her works, which she implement in the form of painting, graphics and landscape art, are the reinvention of the meaning of things that have lost their primary functions, as well as self-identification, safety and the environment and the human influence on it.

She took part in art residencies in Białystok, Poland (2024), Przemyśl, Poland (2023), Lviv, Ukraine (2023 and 2022) and in Poznań, Poland (2019). In 2024 she won a special award sponsored by The National Museum of Przemyśl District. She is an author of environmental projects such as "Blanket" which is about safety and protection in the forest, and land art "the Boundary", which she created on river Biała in Białystok.

Viktoriia Teletien's artworks can be found in private collections in Ukraine, England, Germany, Poland and Greece.



In my projects I tried to fit into the space of the Wileńska market. For my works I chose activities that take place in the marketplace every day, but I used means and tools appropriate to an artist.

The installation "Random Form" is the initial random art forms that have not yet been fully formed, but already carry the energy of the market. The main idea was to feel the mood of the market and interact with the average buyer at the market and realize the act of exchange - an art object for some thing, as it happened in ancient times, without money, at the beginning of the birth of the market in the historical context.

„Tarpaulin“. Performance. Almost every seller at the market at Wileńska Street has their own tarpaulins to protect from the rain and sun. So I made my own tarpaulins near the Museum of Housing Estates. The difference was that I treated them like canvases. I interacted with them in a performative way.



a r t i s t s

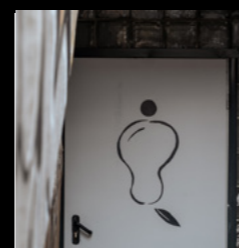
# Róża Kowalczyk

(1999) – artist associated with Lublin. Graduate of C.K. Norwid Art School Complex in Lublin (2018) and Faculty of Arts at the University of Maria Curie-Skłodowska in Lublin. She received her BA in Art Education in 2022 and MA in Graphic Design in 2024.

She took part in several group exhibition and events, such as:

- Group exhibition on the occasion of the 40th anniversary of the Association of Creators of Culture and Art PLAMA, Cultural Center, Łęczna
- Group exhibition "Everything is an inspiration", Nałęczów
- Exhibition of student works made in the Serigraphy Studio under the direction of PhD Amadeusz Popek, Kalinowszczyzna Cultural Center, Lublin
- Group exhibition "Drawing's spaces", Chatka Żaka, Lublin.
- Group exhibition "Błaszane (nie)przypadki. Czyli to co nam wyszło z tej dłubaniny", Gallery on 111 stairs, Lublin
- Post-plain air group exhibitions in Józefów, Susiec and Kazimierz Dolny

The artist also prepared tiflographs for the Labirynt Gallery in Lublin for the exhibition "Accessible Collection vol. 2" and participated and assisted in the organization of the event "Integration workshops for children" in Lublin (European Union project).



During the Open From. Wileńska festival, I made two artistic activities. One of the activities was to sew eco-friendly bags for the market with my own hands. The material used to create the bags came from items purchased at the market. On the bags I placed simple illustrations and texts referring to the specifics of the place. The illustrations depicted vegetables, fruits, balloons, waffles, bread and many other motifs related to the market. I transferred all the designs onto the material using acrylic paints.

The second action I took was to refresh the old space of the place. I painted the destroyed doors of the restrooms and designed simple pictograms referring to the character of the market. Working with the festival was a unique experience for me. During the event, I had the opportunity to listen to people's voices, learn about their visions, and see the joy that their interest in their workspace brought them. It was also an opportunity to gain a lot of knowledge and learn about the history of the place. It was not only an artistic challenge, but also an important social experience.



a r t i s t s

@Juli.H

# Yuliia Terpilovska

(2001) completed a Master's degree in Printing and Publishing Technologies from the University of Igor Sikorskiy in Kyiv and a Master's degree in Graphic Arts from Maria Curie University in Lublin.

Throughout her career, she has organized and participated in numerous exhibitions, showcasing her talent both as an artist and an organizer. She organized the exhibition "Unseen" featuring visual artists from Estonia, which took place in Lublin in June 2023. Additionally, she participated in the Młode Wilki competition exhibitions in Szczecin and emerged as the winner of the Lublin Biennale 2023.

Yuliia Terpilovska is also an active member of the Dusha Foundation, which organizes various events such as art workshops, exhibitions, and actions to highlight the war in Ukraine and collect money for medicines for injured people in Ukraine. Currently, Yuliia is involved in the „Reborn” project, which involves creating designer overlays accessories for prosthetic legs to give people with disabilities the opportunity to express themselves and increase their self-confidence. This project was also created to help those affected by the war in Ukraine who have lost limbs.

## IF ART HEALS, WHY DO WE KILL IT?

The installation consists of seven works made of paper, placed in various locations in the market at Wileńska Street. I created them as part of the Open Form Festival.

What can be art? Is it a painting? A sculpture? Or is the market? The market on Wileńska Street has a rich history, but it is currently in bad shape. By showing paper artworks, I want to draw attention to this issue. The destroyed artworks around the market symbolize the market itself, reflecting the way people and decision-makers treated it.

Art styles have changed a lot over the centuries. From the finely detailed paintings of the Renaissance to the more abstract styles of modern art, the art of each era reflects the times in which it was created. The current state of the market reflects this change, showing how its meaning and care have faded, as have some styles of art. It is possible to interact with these works of art! You can tear and scratch them, paint on them or add your own touches. Contribute to the completion of this masterpiece and become part of the conversation about art and its place in our lives!



*Jeśli sztuka leczy, to po co ją zabijać?  
Yuliia Terpilowska, papier*  
*Co może być sztuka? Czy to obraz? Rzeźba?  
A może sztuka to rynek? Rynek przy ulicy  
Wileńskiej ma bogatą historię, ale obecnie  
jest w zaniedbanym stanie. Poprzez te  
prace pragnę uwypuklić ten problem.  
Proszę, podrażnijcie i porysujcie je!*

*"We found market in a hopeless place - Rihanna"*

*"All you need is love market"*



**a r t i s t s**



"If everyone who is passing through the market stopped and looked more carefully, he would see something more." - this is not a literal quote, because I said these words quite spontaneously, in emotions, during the opening of the festival. It is a paraphrase of my words, which I still believe in. Overall, my project, its core, can also be linked to this sentence, because, to quote the classic, everyone sees the market or the calendar as they are. However, if we delve into these two matters, it is possible to take a look deeper.

## Michał Żyszkiewicz

(1999) - graduate of the Faculty of Arts at the University of Maria Curie-Skłodowska in Lublin. In 2024 he received his master's degree. In his work he relies on expression, emotionality and the broad theme of "dirt". He has presented his work at:

- "Reflection - written in words" - KONT Gallery in Lublin (solo exhibition).
- 4th International Student Drawing Triennial - Academy of Fine Arts in Katowice (group exhibition)
- "Spaces of drawing" - Academic Center of Culture and Media of the Maria Curie-Skłodowska University, Chatka Żaka, Lublin (group exhibition)
- AFekT Art Festival 1st edition - "Open bar" art installation - bar built for the festival.
- AFekT Art Festival 3rd edition - "Bread and brown butter" - art installation using baked bread and edible garlic butter candles.



During eight months of my work on the calendar, I was an observer, although it would be more accurate to say that I was the listener. I tried to be invisible, to blend in into one of the painted, tagged and destroyed walls of the marketplace architecture and listen. Listen to things so ordinary and common that in their simplicity they've become something more: the noise of the forest of concrete gaps between the stalls. They created all the dialogues in a given month, becoming a kind of journal of the marketplace adventures in 2024. I didn't ask questions, I didn't engage in discussions, I didn't provoke any reactions with my behavior - I was a court reporter of the Wileńska market.

During the opening of the festival, I talked to a person who researches the language used in particular social groups and their dialects. People who visit the market every day, either as sellers or buyers, they also have their own language. It does not differ from colloquial speech, it consists of the awareness that "For me the usual" is what a person always buys from a given person, and "That crap it's leaking again" refers to nothing other than the tarpaulins hanging above heads of people selling on the main avenue of the market. Right over this "crap" I saw something more in it. I saw that the leaking aspect and being riddled with holes may not necessarily be that useless. Visually, it catches the eye. With the right camera angle on my phone I managed to take photos of geometric forms resembling abstract paintings consisting of a composition of triangles, squares and lines. I transformed something that bothers people working there into something worth devoting your time to. Why? I wanted to find something in this market that goes unnoticed and it wasn't difficult at all. It was enough to treat the place with more commitment.

Coming to this part of my memories and emotions related to the marketplace, I believe it needs more involvement from its owners. When I say "more involvement", I mean any kind of involvement. This place isn't actually a decaying ruin with a den of corruption as many says. You may hear that it is not profitable to take care of this place, that it is not worth it, but in fact it doesn't take much. Especially since there are people who are willing to take care of the market, because they see even more in it than I do, people who has the Wileńska Market close to their heart. My research also showed me that the sellers themselves shows initiative and willingness to change. Unfortunately, they are also tired of constantly trying and often have an attitude of giving up. "It's better not to hang anything here, they'll steal it", "No, don't fix it, they'll come and break it anyway", "Don't paint anything here, because someone will blur it out soon", and so on. At the same time, they could not hide a sincere smile seeing the people for whom this place began to mean something more, who wanted to dedicate at least a moment to it.

In conclusion, I hope that the actions of our group, the group involved in the festival, will not be a one-time thing. I hope that we have shown that you can do interesting things at the market. I would like for the market to survive, even though I don't live close to it, in fact it's not even on the way to any of the places I frequently visit. I hope that I will be able to keep coming here and listen to its noise. And I hope that this noise will be a bit more positive so that there is more joy in it than complaining.



**a r t i s t s**

# Maciej Połynko

## Open Music Ensemble

(1985) audiovisual artist, researcher of possibilities. He works with light, sound, electronics and code. He creates electronic objects, is the author of interactive installations, and theatrical performances. He works with electronic and improvised music and field recording. Founder of the Foundation for the Study of Possibilities. His works have been presented at the Museum of Contemporary Art in Cracow (MOCAK), Labyrinth Gallery in Lublin, El Gallery in Elbląg, Sound Office Katowice, Wola Museum in Warsaw (interactive part of the exhibition "Museum of Glass Houses" - Architectural Award of the President of Warsaw 2019), Gallery "Tworzę Się" in Szczecin, The Studio of Socially Engaged Art "The Districts" and Museum of Housing Estates in Lublin.

He has also presented his realizations and worked on art projects outside Poland, in England, Belarus, Belgium, Czech Republic, France, Spain, Israel, Japan, Germany, Slovakia and Turkey. Recipient of scholarships from the Minister of Culture and National Heritage (2012, 2020) and the Mayor of Lublin (2016).



### Open Music Ensemble

A musical collective created on the occasion of the festival Open Form. Wileńska.

Since 2022, its members have been collaborating with the Museum of Housing Estates. They create and organize the MOM TO MUSIC series, inviting artists from all over the world with unlimited musical horizons. They explore the possibilities of imagination and creativity themselves.

For Open Form. Wileńska, they entered into an acoustic relationship with architecture even more than usual.

As part of the Open Form. Wileńska, Maciej Połynko and a group of sound artists associated with the Museum of Housing Estates performed the opening concert of "Łamańce" and sound interventions commenting on and dialoguing with the architecture of the market designed by Zofia and Oskar Hansen.

audio zone:

Jacek Steinbrich,  
Maciej Połynko / Piolun,  
Łukasz Prokop,  
Adam Szczepanek,  
Sławomir Książniak / Kurz

a r t i s t s

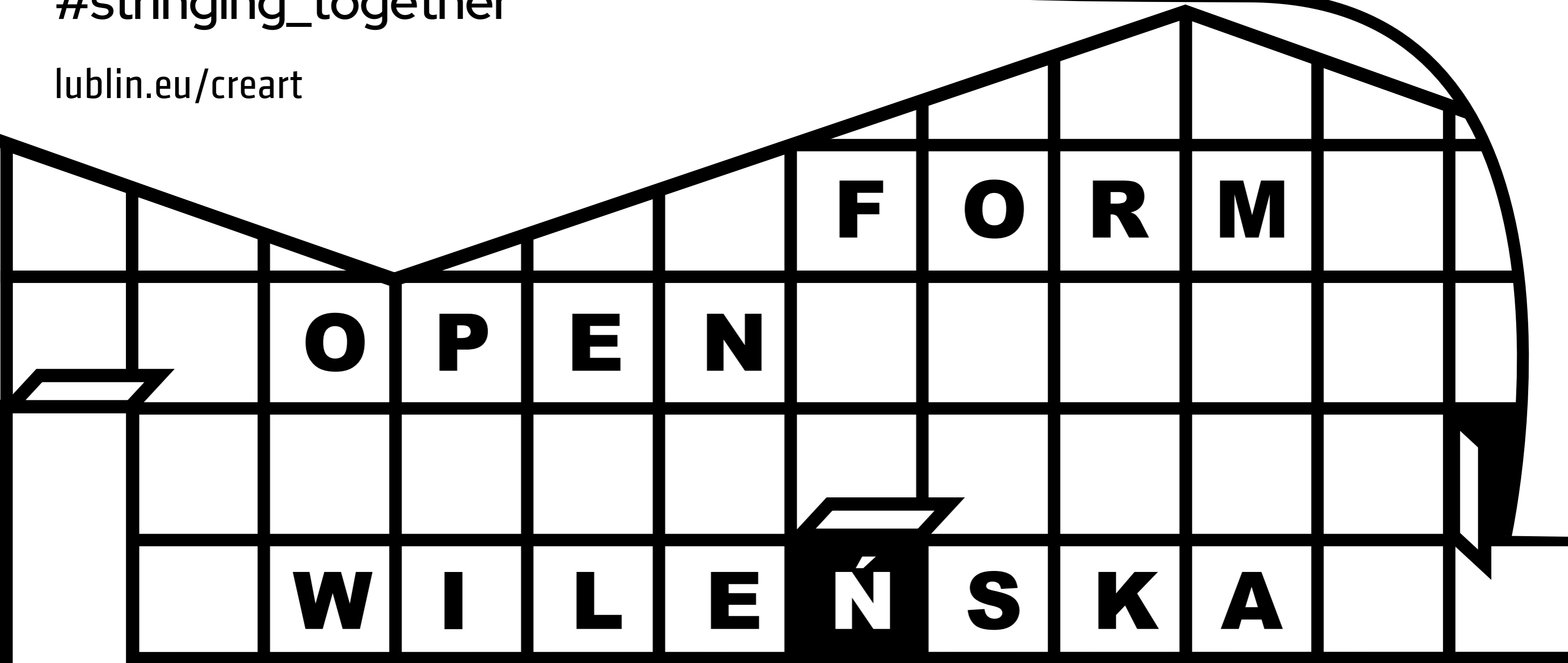
# CreArt 3.0

# MOM

Museum  
of Housing  
Estates

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