





**Born in 1985** in Rzeszów, Poland

2005 – 2010 Academy of Fine Arts, Kraków

2009 – 2010 Universität der Künste, Berlin

2007 – 2009 Academy of Fine Arts, Poznań

2005 – 2006 Cracow School of Art and Fashion Design, Kraków

2000 – 2005 High School of Fine Arts, Rzeszów

◀ fot. Marcin Kaliński

## Solo exhibitions

- 2014 Warsaw, CCA Ujazdowski Castle (Center for Contemporary Art) *Nobody Is Afraid To Die*  
Torun, CoCA Znaki Czasu (Center of Contemporary Art) *Waitingroom*
- 2013 Krakow, Poland, Bunkier Sztuki (Gallery of Contemporary Art), *Beggars*  
Katowice, Poland, CH Silesia City Center, *Black Diamonds*  
Bytom, Poland, CCA Kronika (Center for Contemporary Art), *Happy New Year III*
- 2012 Kalmar, Sweden, Kalmar Konstmuseum (Museum of Contemporary Art), *Swedish Doves*  
Bytom, Poland, CCA Kronika (Center for Contemporary Art), *Happy New Year II*  
Krakow, Poland, Art Agenda Nova Gallery, *Project Berlin-Birkenau*
- 2011 Bytom, Poland, CCA Kronika (Center for Contemporary Art), *Happy New Year*  
Krakow, Poland, Wyspianski Pavilion, *I Have Never Been*  
Poznań, Poland Nowa Gazownia, *Blemisch*
- 2010 Krakow, Poland, Art Agenda Nova Gallery, *Nice to Meet You*  
Krakow, Poland, Sculpture Gallery AoFA (Gallery of Academy of Fine Arts), *What Is Interpretation For*

## Selected group exhibitions

- 2014 Warsaw, MoMA, *As You Can See - Polish Art To Day*  
Krakow, MOCAP (Museum of Contemporary Art in Krakow), *Video Now*
- 2013 Hong Kong, City Hall Exhibition Hall, *East + Europe - Eastern European Contemporary Art Exhibition*  
Samara, Russia, Victoria Gallery, Shiryayev Biennale, *Have the wanderers of yesterday become today's backpackers?*  
Bytom, Poland, CCA Kronika (Center for Contemporary Art), *Workers of The Art World Unite*
- 2012 Berlin, Germany, Kunst Werke, *7 Berlin Biennale*  
Mechelen, Belgium, De Garage, *Air de Pologne*  
Sopot, Poland, Artloop Festival, *SPA*
- 2011 Warsaw, CSW Ujazdowski Castle (Museum of Contemporary Art), *Not in Place*  
Krakow, Poland, MOCAP (Museum of Contemporary Art in Kraków), *Award of the Vordemberge-Gildewart Foundation*  
Gdansk, Poland, Wyspa Institute of Art, *Alternativa - Labour & Leisure*  
Wroclaw, Poland, BWA Awangarda Gallery, *10th Geppert Competition*  
Berlin, Germany, Gallery Petra Vankova, *(Un)Polish*  
Krakow, Poland, Culture Container, *Pani Walewska*
- 2010 Kutna Hora, Czech Republic, *Start Point Prize 2010*  
Warsaw, Poland, Leto Gallery, *Don't Even Think About It*  
Berlin, Germany, *Rundgan*, UDK Berlin



## ALCCOIN 2014

*Alccoin* is a project which involves the production of Alccoins - alcohol ethyl, and the creation of an art workshop where people with alcohol problems will be employed. Fee for work on new artistic works will be Alccoins.

*"...Through his project, Łukasz Surowiec wants to examine the possibility of launching a program that would involve a production of alccoins as a means of payment, forms of remuneration for work and at the same time an incentive to take it. This project refers to experimental therapy programs that are realized in Amsterdam (for alcohol addicts), in Scandinavia and Switzerland (for drug users).*

*The strategy that the artist is employing in "Alccoin" could be read as supporting alcoholics in their alcoholism. It is possible that the first step to saving someone's life, is providing them with whatever they are dependent on in a controlled manner. Though perhaps this approach buttresses and habituates a person in their addiction, it does, modestly, give hope.*

*Surowiec's attitude stems from the intention to get to know the addicted to, the problems and the relationships occurring within. The artist places the viewer, so to speak, inside a kind of social margin, on the periphery of humanity. This can clash with common-sense logic, nonetheless, it aspires to develop good and helpful strategies..."*

Szymon Maliborski



^ *Alccoin* - design studio, paper, wood, 45x70 cm.

^ **previous page** *Alccoin*, glass, alcohol ethyl, various dimensions.







▲ One of the project's planned houses, made by a homeless man, pen on paper, 29.7 x 21 cm

◀ **previous page** *Happy New Year*, photography.

## HAPPY NEW YEAR 2010-2014

The homeless - by choice or not - are social outsiders par excellence. A blank space appears in their ID cards under the address box. They have no chance of a normal job; they cannot take credit or vote in free elections. Being a group of excluded members of society they do not have the right to strike nor do they have a right to fight for any rights.

In Katowice at Bocheńskiego Street, a group of homeless people illegally constructed a shelter, for which they had no planning permission. They were not able to rent an apartment and did not want to use the shelter or to ask for social help. They earn by collecting scrap, trading and begging. They want to live and survive until spring.

*Happy New Year* is a series of artistic interventions that focus on the realization of dreams of the homeless from Katowice. This project is open ended. This is a kind of manifest, which consists on cyclical building or rebuilding of a house in which the protagonists of the project live.

*Happy new year* is a project about particular group of homeless people and their illegal existence. It is a story about this community, with its own system of values, rights and responsibilities, which is trying to survive in the capitalist jungle. This is a study of loneliness that brings with it irreversible effects on human existence. It is a story of helplessness, and the dream about some day finding a permanent roof over one's head, or a piece of land from which one cannot be thrown off. The project touches upon many issues, namely the concept of an 'empty state', whether it is right for the homeless to be thrown off the city's land and why so many are left to die from the cold. This is a human story, a true story.

Art can certainly be thought provoking, but to find an answer to the questions it poses is something else entirely. It has been argued that a question generally leads to an answer. In this work I would like to do the opposite. I will give an answer that may pose a new question.



## HAPPY NEW YEAR - WINTER 2010



[http://katowice.gazeta.pl/katowice/1,35018,9255252,Osiedle\\_dla\\_bezdomnych\\_na\\_placu\\_pod\\_Spodkiem.html](http://katowice.gazeta.pl/katowice/1,35018,9255252,Osiedle_dla_bezdomnych_na_placu_pod_Spodkiem.html)

▲ *Happy New Year*, on the left a homeless man on the right President of Katowice City, digital photomontage

♣ *Happy New Year*, stills from the video document, running time: 21 min 53 s



## HAPPY NEW YEAR - AUTUMN 2011

*Happy New Year - Fall 2011* is the second part of the documentary about a group of homeless people from Katowice. After the presentation of the first part of *Happy New Year - Winter 2011* at the CCA Chronicle in Bytom their illegal buildings located in Katowice, under the viaduct were destroyed by the local council authorities. In the first part of the documentary the homeless talk about the liquidation of their homes, and later on we are shown the renovation of their newly acquired accommodation. These are post-industrial ruins, which from now on will serve as their living quarters.



▲ *Happy New Year*, stills from the video document, running time: 21 min 53 s



▲ *Happy New Year - Tile*, certificate of ownership, paper, 29,7x21 cm.

► *Happy New Year - Tile*, ceramic 13x25 cm.

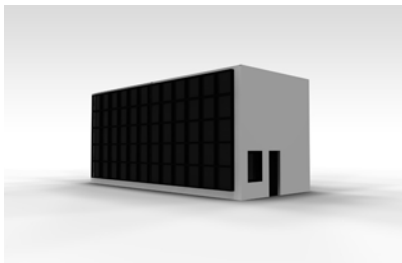
## HAPPY NEW YEAR - TILE 2013

Kolejna część projektu polegała na renowacji ruiny, odnowieniu elewacji, poprawieniu konstrukcji budynku oraz dachu. Dach miał stanowić ważny element zabezpieczenia całości budynku nie tylko przed deszczem ale również przed wyburzeniem budynku przez właścicielem, który był zmuszony nakazem sądowym do jego wyburzenia.

Po konsultacjach prawnych istniała możliwość utrudnienia rozbiórki bądź pozyskania sporej sumy odszkodowania za jego zniszczenie. Projekt zakładał ułożenie przez bezdomnych 280 artystycznych form ceramicznych, poprzednio sprzedanych jako dzieła artystyczne. Dachówi miały być sprzedane np. kolekcjonerom sztuki i instytucją (również państwowymi) i użyczonych bezdomnym na mocy prawa. Taki zabieg spowodować miał nadanie własności do dachu 280 osób i instytucji. Wartość dachu szacowano na ok 80 tys euro.

[http://wyborcza.pl/duzyformat/1,136729,15486429,Partyzanci\\_miejscy\\_\\_Sprytem\\_\\_nie\\_kilofem.html](http://wyborcza.pl/duzyformat/1,136729,15486429,Partyzanci_miejscy__Sprytem__nie_kilofem.html)





## HAPPY NEW YEAR - SUMMER 2013

<http://www.youtube.com/watch?v=pqXOU1crSII>

<http://www.rozswietlamykulture.pl/reflektor/2013/07/13/jutro-przyjezdza-prezydent-podsumowanie-niezwyklego-projektu-lukasza-surowca/>

[http://katowice.gazeta.pl/katowice/1,35063,14692265,Przeniesli\\_sie\\_z\\_szalasu\\_zeby\\_wyremontowac\\_ruine\\_.html](http://katowice.gazeta.pl/katowice/1,35063,14692265,Przeniesli_sie_z_szalasu_zeby_wyremontowac_ruine_.html)

▲ *Happy New Year - Summer 2013*, photograph, homeless man with visualization of the renovated ruins

◀ *Happy New Year - Summer 2013*, visualization of the renovated ruins.

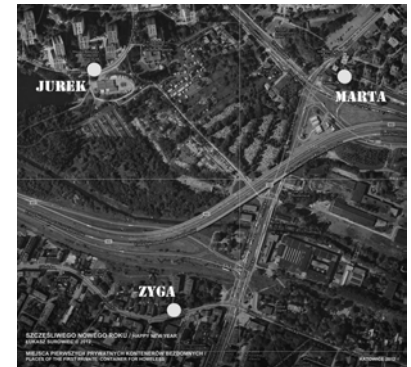
## HAPPY NEW YEAR - GARBAGE CONTAINERS



▲ A homeless person by their private container. Each container is marked with the name of the homeless person and there is an inscription that reads:

"COLLECTION: ALUMINUM, COPPER, BRASS, STEEL, ALL KINDS OF METALLIC MATERIALS  
SUITABLE FOR RECYCLING: CABLES, MOTORS, CANS, ETC. PROJECT AIMS TO HELP THE  
HOMELESS PEOPLE WHOSE ONLY SOURCE OF INCOME IS RECYCLING"

▼ The map of Katowice. Location of the garbage containers for the homeless







## HAPPY NEW YEAR - WINTER 2014

*Happy New Year - Winter 2014* is the last part of the documentary about a group of homeless people from Katowice. In winter, there was a building fire that Jurek one of the heroes of the project die. The building was destroyed.

◀ *Happy New Year - Winter 2014*, stills from the video document.

▶ **next page** *Happy New Year - Spring 2014*, photographs - sleeping homeless with an excavator that destroys his home.







## WAITING ROOM 2013

Waiting room was a projects which consisted on opening the gallery's door 24 hours per day. This space been marked as the place of the broken social contract, everyone could stay in it all on her own terms. After a few days of opening the door of the gallery space has been dominated by a homeless. From the whole event was made a document which is a kind of forty minutes collage of events taking place in the waiting room.

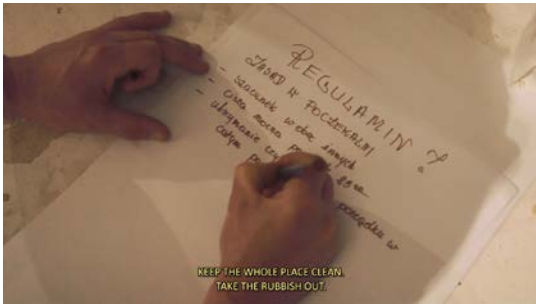


▲ *Waiting Room*, video stills, running time: 39 min., 32 s.

◀ *Waiting Room*, photography, one of the participants in the waiting room

◀ **previous page** *Waiting Room*, photography gallery after the project





## WAITING ROOM 2013



- ▲ *Moneybox* - one of prototype made by one of the participants in projects *Waiting Room*, steel, glass, folia print, 23x18x11 cm
- ▲ *Waiting Room*, video stills, running time: 39 min., 32 s.





## BLACK DIAMONDS 2013



In the project was involved a group of unemployed former miners, who have done hundreds of sculptures in coal modeled on the shape of diamond jewellery. The engagement of the ex-miners, the people endangered by exclusion, who find it difficult to secure their place in a free-market economy, is to give the project a social context. Not only is *Black Diamonds* a discourse with post-industrial tradition of the Upper Silesia, but also an attempt to answer a question of the causative power of art and artist in initiative of societal activity.

<http://vimeo.com/57272274>

- ▲ *Black Diamonds*, coal, various dimensions.
- ◀ *Black Diamonds*, video stills, running time: 9 min., 31 s.
- ◀ **previous page** *Black Diamonds*, coal, various dimensions.

## THE GIFT FOR GOD 2012

The project involved the purchase of a single bar of gold, which was then ground down to small sand-like grains and scattered along the coastline of the Polish seaside town of Sopot, as part of the first edition of the *ARTLOOP Arts Festival* entitled *SPA*.



▲ *The Gift For Gog* , stills from the video document, running time: 5 min., 23 s.





## BERLIN-BIRKENAU 2012

The project *Berlin-Birkenau* brought a few hundred young birch trees (circa. 350) from the area around the former Auschwitz-Birkenau concentration camp to Berlin. It was realised as part of the 7th Berlin Biennale. The trees were planted in public places including roundabouts, parks, avenues and quads and will remain there forever. The project was also a large initiative involving many public institutions, councils, schools and volunteers



◀ *Berlin-Birkenau*, stills from the video document, running time: 9 min., 26 s.





## SEEDS 2012



*Seeds* was the second part of the Berlin-Birkenau project. In Spring 2011 a large number of seeds were taken from the trees growing around the Auschwitz-Birkenau concentration camp. The plants, which had grown out of these seeds were then presented as an installation at the 7th Berlin Biennale. Around 4000 of them were handed out to visitors during the exhibition.

<http://www.youtube.com/watch?v=Mv9XYZGN-MA>



- ▲ *Seeds*, still from the video document, running time: 5 min., 31 s.
- ▲ *Seeds*, installation - 4000 birch seedlings
- ▲ Certificate handed with plants
- ▲ **previous page** *Seeds*, installation - 4000 birch seedlings





## STERBEN UND STERBEN 2012

This work is an extension of the project *Berlin-Birkenau* (the work in the other parts of portfolio). When birches were transplanting from the cemetery at Birkenau to Berlin some trees died. Part of dead trees returned back to the cemetery, some were mounted in the frame.

♣ *Sterben und sterben (Die and Die) dead tree, glass, MDF, 164x87x9 cm.*





## SWEDISH DOVES 2012

video

Three and a half kilograms of fragmented German firearms and clay was handed out to a group of Swedish children during a sculpture workshop in Kalmar. The children's task was to create an object, which reminded them of something positive, using the materials provided. During the workshop a film was made focusing solely on the children's hand movement during the creative process.

♣ *Swedish Doves*, video stills, running time: 8 min., 21 s.

## CARTS 2012 / collection



*Carts* involved the acquisition of 40 transport carts, which were then exchanged for authentic trolleys belonging to people who collect scrap metal, paper, wood, etc. in the old mining town Bytom. Bytom is a town in southern Poland, which was hardest hit by the industrial transformation that led to economic re-

cession and mass-unemployment.

The aim of the project was - first and foremost - to create a collection of collectors' carts as well as a series of photographic portraits of the cart-owners. Moreover, the goal was also to test the reaction of citizens. After Poland joined to the European Union in 2004 grants for new tools became available and are now seen to be the norm. The appearance of this group of 40 carts may therefore surprise and raise questions.



▲ *Carts* Fragment collection of 40 trucks and 40 photos,

♣ *Carts*, portrait of a collector, print in photographic paper, plexiglas, 21x15x1cm

DEAD BOY 2011 / sculpture

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▲ *Dead Boy*, silicone, resin, textile, dimensions 81x45x23 cm.

## FIVE SHORT EPISODES 2010

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*Five Short Episodes* is a twenty-five minute-long video consisting of five parts. The first is an innocent and devoid of sound video recording showing a group of residents in a townhouse. They are seen through a window, and are without doubt being filmed by the man living opposite – who we assume to be the film's main protagonist. The images shown are simply the view this character is confronted with every evening from his flat. We suspect that the film and images are taken from real life, which begins to raise moral concerns in relation to the attitude of the 'so-called' main protagonist to the footage he is recording. This unease and concern is intensified in the following parts of the video recording in which the imagery becomes more questionable. At this point we begin to ask ourselves – why the footage is being recorded, and whether this man has a right to do so.

*Five Short Episodes*, takes us on a journey, which we would never have chosen to take ourselves. However clear a stance we have on the footage shown, it remains unclear which one of us will close our eyes when the projection is played.

♣ *Five Short Episodes*, video still, Running time: 24 min 58 s



## I HAVE NEVER BEEN HERE 2010 / audio-video instalation



This project is an audio-visual recording mapping the history of two elderly women living under the same roof for more than 12 years. They began to live together after one of the women became a widow. After moving into the apartment the woman fell into a deep depression because she lacked the skills to adapt to a new environment. Short after she was diagnosed with Parkinson's disease, had a stroke and developed Alzheimer's. Six years after her diagnosis she lost all contact with the world.

Two women, two points of reference and two relationships are the focus of the video. It begins with a blank white screen and an audio track. The audio track is monologue of a woman who simultaneously tells two separate stories. The first is about the very tragic life of the sick woman. The other is about the story of this woman's illness. Both tracks can be heard simultaneously, but after a while the sounds merge into a 8000 hz- screech. At the same time the projection changes from a white screen to show a video portrait of the woman who's story was just told.

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*I Have Never Been Here*, video stills. Running time: 7 min

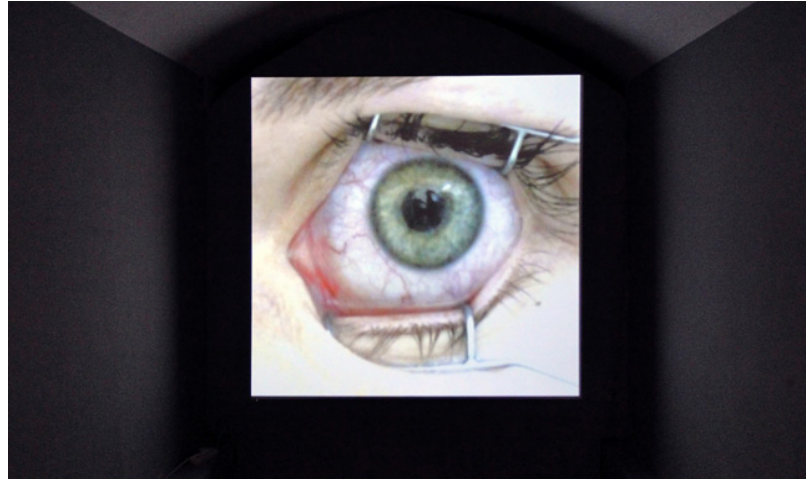


## NICE TO MEET YOU 2010



▲ *Nice to Meet You*, video loop, running time: 5 min 31 s

► *Nice to Meet You*, video installation, 170 x 170 cm



Our human self-awareness (our inner 'self') allows us to establish an abstract boundary around ourselves, which accompanies us through life and confirms our divine nature. Despite our best intentions and rational motives, this dualism operates in our consciousness and convinces us that our physical makeup (the human body with all the baggage of cultural meaning, the physiological-psychological body and ego), does not constitute the 'self' but only helps build an identity. My exhibition is an attempt to introduce the recipient to a place of reflection, between the "self" and the physical.

*Nice To Meet You* was a monthly exhibition presented in late April and May 2010 in the Art Agenda Nova Gallery, in which I began to address the question of the body / body as the carrier of human identity. The exhibits were designed with a classical exhibiting manner in mind. The show consisted of paintings, sculptures, objects, video installations and films.

<http://www.youtube.com/watch?v=Q-bCwJXXgbg>

## NICE TO MEET YOU 2010

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▲ *Nice to Meet You*, ceramics, 20 x 60 x 15 cm

► *Nice to Meet You*, chrome-nickel, crystal, 21 x 7 x 5 cm



NICE TO MEET YOU 2010

↗ *Nice to Meet You*, wood (black oak)





▲ *Nice to Meet You*, reproduction of a portrait of Robert Jarvik (American scientist, researcher and entrepreneur known for his role in developing the Jarvik-7 artificial heart), oil on canvas, 120 x 100 cm

## NICE TO MEET YOU 2010

Basic function of sight is seeing. Sight allow to perceive the world and to exist in it. It is an initial condition to cognition, to see is equal to know. *Nice to Meet You* by Łukasz Surowiec can be a lesson of seeing the man as a human being that creates itself in a process, that is ambiguous. In this circumstances, the acquiring aspect has its return impact. The viewer who has the power of seeing in the situation of exposition is changed into the object of observation, is exposed. When treated as an object of external vision is ought to confront the act of reinfication. In the metaphorical sense, while contemplating the exposition is making act of introspection, because he is reaching knowledge that concerns himself as well.

Objects of the exposition are always referring to the context of a human corporal. Though their precise form is an autonomous aesthetic value, it reveals anthropological reminiscences. Both, by its shape inspired by the miraculous machinery of the human body, and by creation of objects that like substitutes become parts of body. However, in this art the corporal aspect (which is a kind of *extensa* of a man) is not manifested directly. The minimalistic sterility- all the small sculptures are sophisticated but keep its untransformed and primordial essence, hints apparently distant spaces: the world of culture and the world were the dominator is nature. This two world orders situate us as a body and as a subject (*res cognitan*) who is or is not aware of the possibility of constructing itself personality from the act of transgression that works both ways. Situation of exchange replacements (like in a service workshop), upheld in the perspective of knowledge narrative may fulfil the myth of immortality. The story finds its contemporary characters whose visions can be understood as devotional articles, kind of specific feasts, although not without slide irony.

The artist is trying to give us knowledge about ourselves. He asks where in the perspective of the potential possibilities and inconstancy stays the permanence of being, something that is real essence although the real can only be existence.

Szymon Maliborski



## EVE 2009

video performance

During the Christmas Eve Supper are eaten fishes that were bought before as a live creatures. Then they are killed by a person of the family. Before killing them they are kept in bowls, or as in the case of this particular family, in the bathtub. The video is a registration of Last Supper, the absurd willingness of the reconciliation just before the sudden death.

◀ Eve, video stills, running time: 16 min 19 s



## PROSTHESES 2009

object



The artwork was prepared for *Expedition Art Festival Minsk, 2009*. This is called "The Equalizer Attitude", which eventually had to exist as a product to sell. For the device was made pouch, packaging and instruction manual.

◀ *Prostheses*, stills from the presentation video



THE TREE 2009 / installation



## Contact

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