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T- HOOD “Temporary Hood” by Piotr Łakomy – a case and failures of creativity

What is the prime significance of Piotr Łakomy’s actions? To observe that anyone can be an artist and all can become art would be an oversimplification in his context. This is not solely the question of a gesture, where an artist’s anointment, like a magic wand, transforms nothing into something and converts non-art into art. It seems that the artist is after a far more important thing – he wishes to trace the sources of human creativity.

Łakomy accepts as his material objects that we can often come across in urban landscape. These are most often makeshift and spontaneously created barriers, obstacles (fences, railings), unauthorised parking places, etc. Set up intentionally, with a specific function in mind, they frequently assume fancy forms and amaze us, reflecting the constructional (constructivist) imagination of their authors. This annexation of space within shared space, an isolation from the latter of a space that functions as a separate, limited one, has much to do with the situation of a gallery exhibition, where it is the will of the artist that separates the exceptional from the common.

In the case of actions that Łakomy specialises in, critical jargon often stops short (as above) at the moment of coming up with an analogy between an actual (non-artistic) situation and an artistic one. However, I am intrigued by something else, something which I see as a relation of kinship between artistic reflection and practice.

What I am mostly interested in is the eye, the eye that is “spoiled” by the number of absorbed visual messages – exhibitions, single works, albums, and magazines. It is the eye that sees through the knowledge about art. A fatigued eye that makes us see in makeshift constructs an attractive form, a sculpture or a motif that will function perfectly well in a gallery interior that has been severed from reality. On the other hand, we crave for this form as we believe in its sincerity and authenticity. We believe in the power of chance which gave birth to it, as it is based not on calculation but on the simplest need that imposes creativity.

I am not convinced whether Łakomy’s experiment of trying to reflect the manner of thinking of the Primitivists (authors of makeshift limiting constructs, unaware of their power) will succeed when he installs his own “sculptures”. I do not think this were possible without a moment of amnesia, possibly also dementia. What’s more, I am almost certain that the artist is braced for a failure of his actions.

After all, creativity is but a function of failures and chance. It seems that, defined in this way, it constitutes a great value for Piotr Łakomy.