

# Wysocka / Pogo

*Artefacts* · Art Rotterdam

OPEN DOORS GALLERY



**Artefacts**, the brand new body of work from Berlin based artist duo Wysocka / Pogo debuting at Art Rotterdam, turns to the idea of the artefact itself: not as a stable object recovered from history, but as something far more unstable: a fragment, a trace, a distortion, a residue of human desire to know and to measure. Conventionally, an artifact is an object shaped by human hands, bearing the weight of cultural or historical meaning. Yet in photography, it is also the opposite: an unwanted mark, a glitch, a shift from clarity. Between these two definitions, the artists find their terrain.

Since 2016, their practice has been research-driven, working with obscure narratives and found imagery drawn from scientific journals, forgotten books, manuals, archival photographs, and other forms of ephemeral printed matter. These images once had a clear function: to transmit knowledge. Photography acted as witness and instructor, a medium presumed to hold truth, even when addressing the hidden or the unknown. In *Artefacts*, such images return as

relics. Detached from their original contexts, they are no longer didactic but enigmatic. The human body remains fragmented. Trees, plants, stones, and caves seem to exist as parts of human-made models, measured and cartographed, yet belonging to an atlas whose logic is inward and private.

The works function as memorials to photography's past certainties, to a time when an image could be trusted to stabilise the world. Yet they are equally monuments to fragility. The fragments resist seamless reconstruction. Measurement becomes poetic rather than definitive. Cartography dissolves into speculation.

Central to the practice is an insistence on singularity. There is something powerful in allowing each piece to exist only once, especially within a medium defined by technical reproducibility. This tension is amplified through a self-refined risograph technique, using a printer originally designed for speed and mass production,

printing against its logic: layer by layer, with deliberate misregistrations and shifts, onto raw canvas. Distortions, smudges, pressure marks, hesitations in ink: these are not flaws to be corrected but events to be cultivated. The artefact becomes both subject and method.

Ultimately, *Artefacts* suggests that photography has always carried an archaeological quality. Every image is already a fragment of time. Wysocka / Pogo gather, displace, and rematerialize, producing an atlas without coordinates. A reminder that every attempt to understand the world leaves traces behind, and that these traces may tell us as much about ourselves as about the realities they once sought to describe.

The series *Artefacts* is ongoing and first exhibited at Art Rotterdam with Open Doors Gallery

tom@opendoors.gallery | +44 (0)7769922824



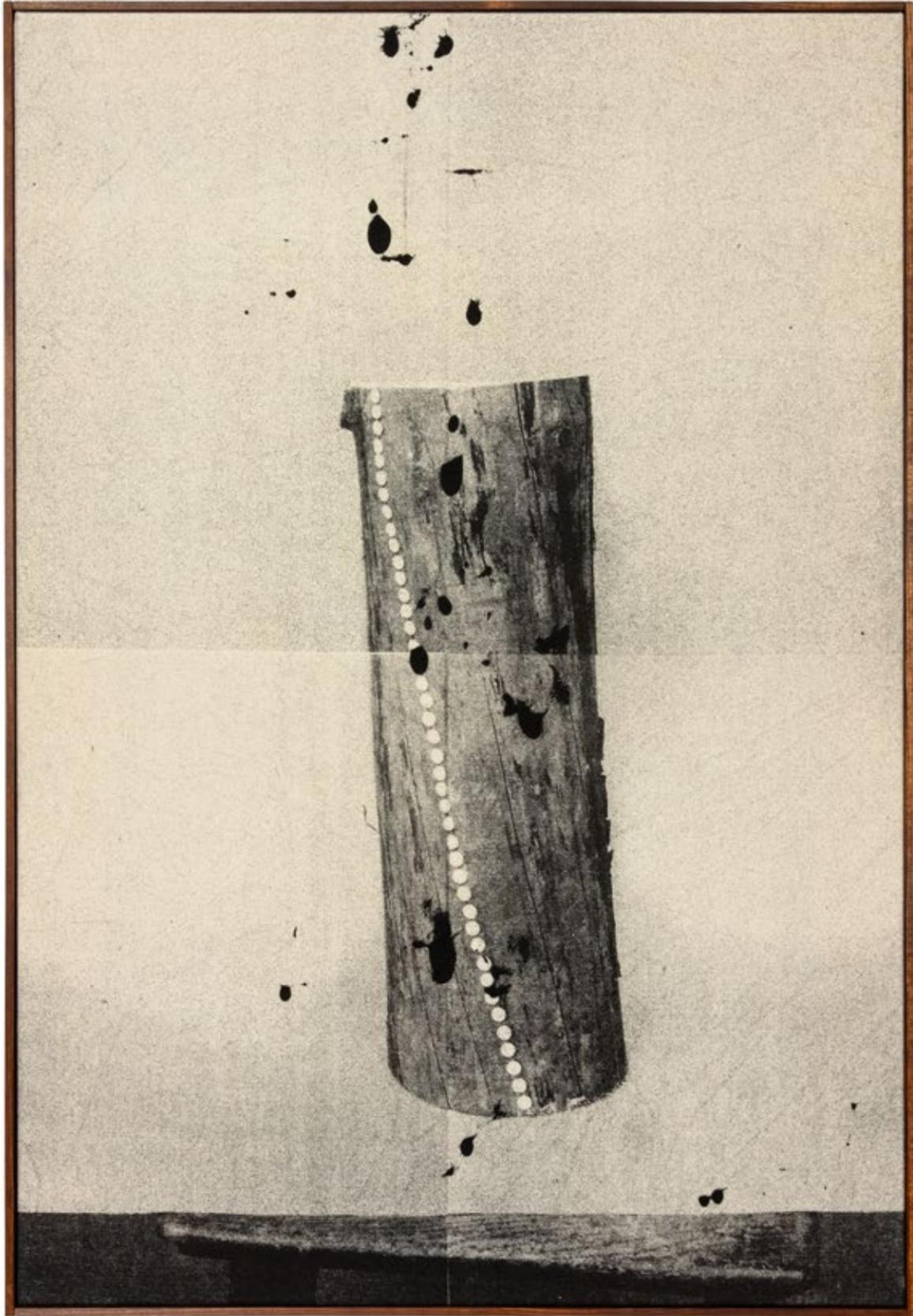
### **Artwork Information**

Unique, custom risograph printing process, oil on raw canvas

Printed, framed & stretched by hand by the artists in their studio with hand stained pine wood panels.

Each artwork is signed and stamped on the reverse of the canvas and a signed Certificate of Authenticity is issued from the artists

*Prices exclude applicable taxes and shipping but include framing & stretching.*



**NEW**

*Wood Axis, 2026*

65 x 45 cm

£2,200 [€2,500]



**NEW**

*1+3, 2026*

90 x 70 cm

£2,500 [€2,900]



**NEW**

*3 feet 4 inches, 2026*

150 x 160 cm

£5500 [€6,400]



**NEW**

*Cattleya, 2026*

150 x 160 cm

£5500 [€6,400]

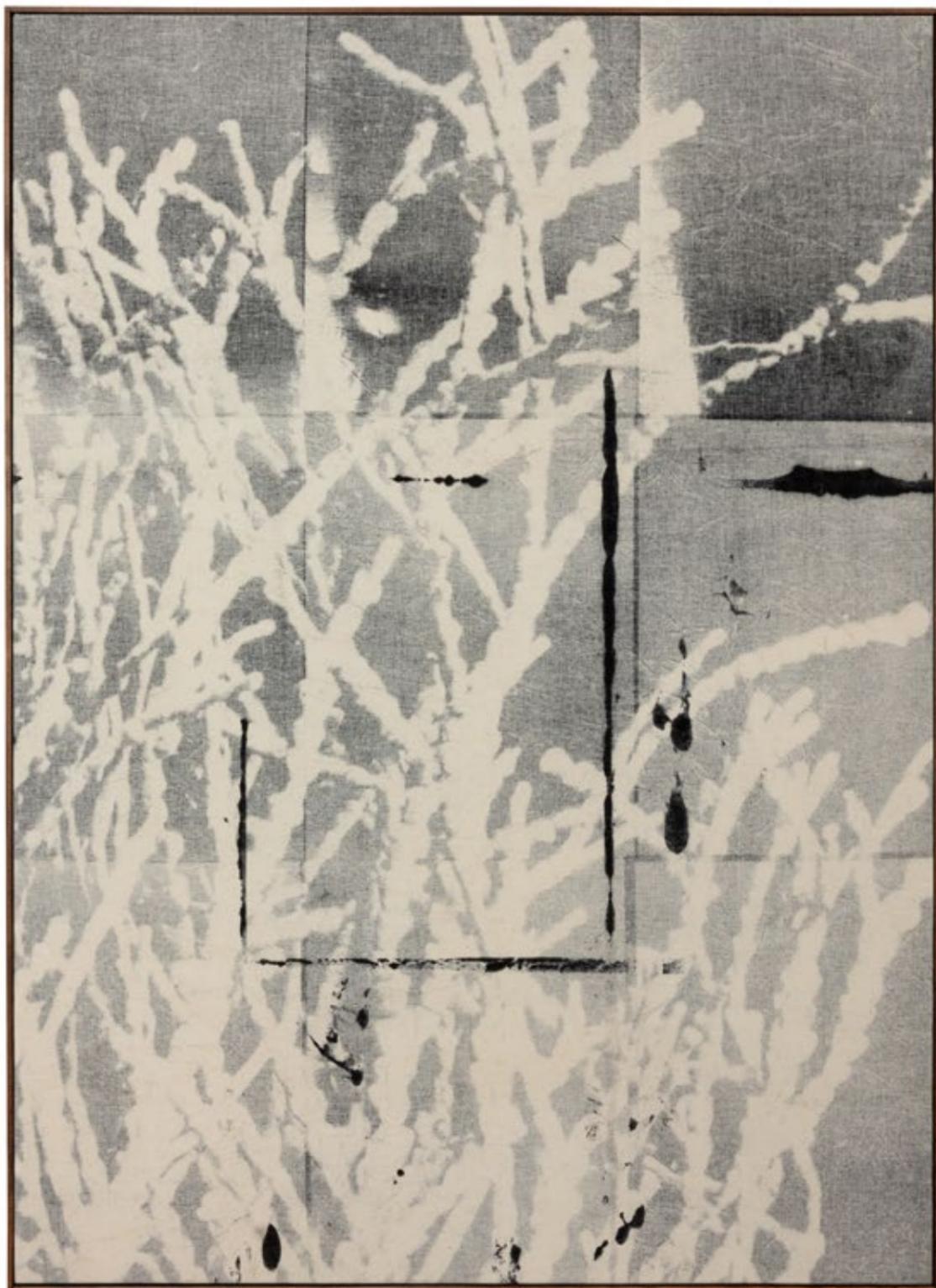


**NEW**

*Botanical Studies II 2026*

150 x 120 cm

£5000 [€5,850]

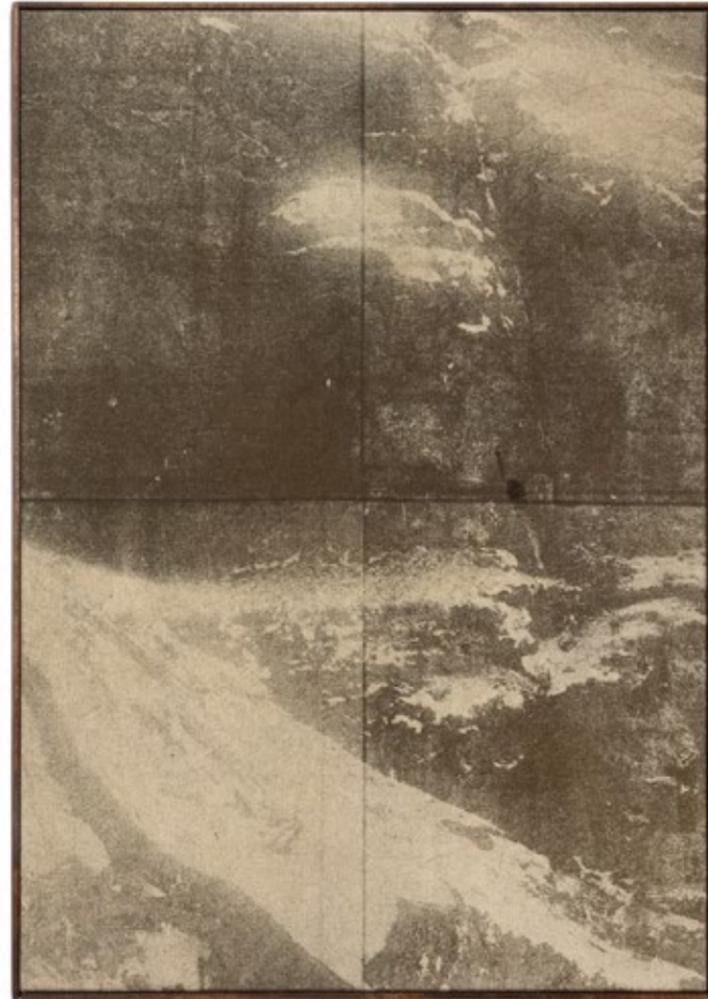


**NEW**

*Botanical studies III 2026*

90 x 65 cm

£2,500 [€2,900]



**NEW**

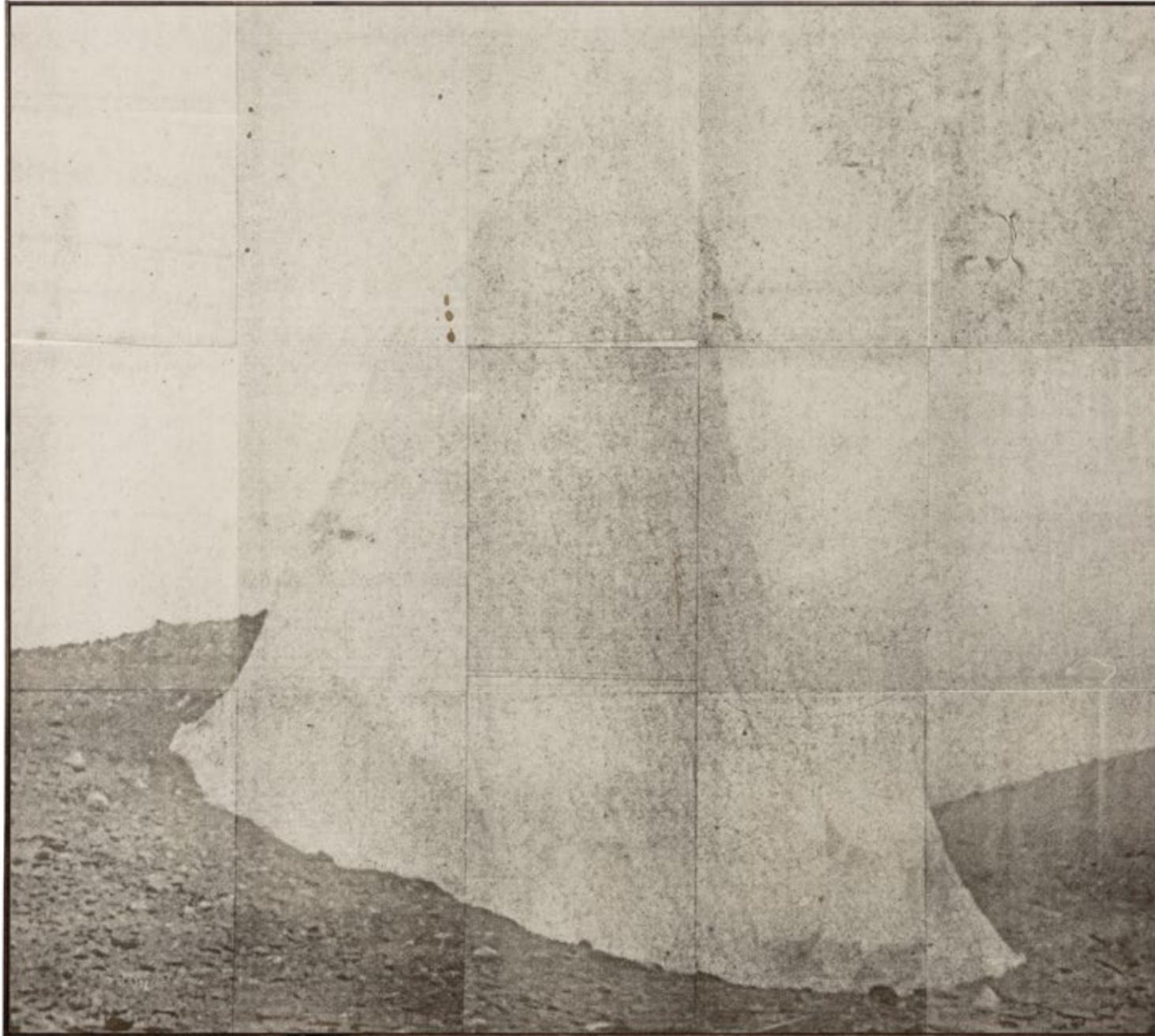
*Ascent AB, 2026 [Diptych]*

70x50cm each

£3,500 [€4,000]

Ascent AB, 2026 [Dptyych]



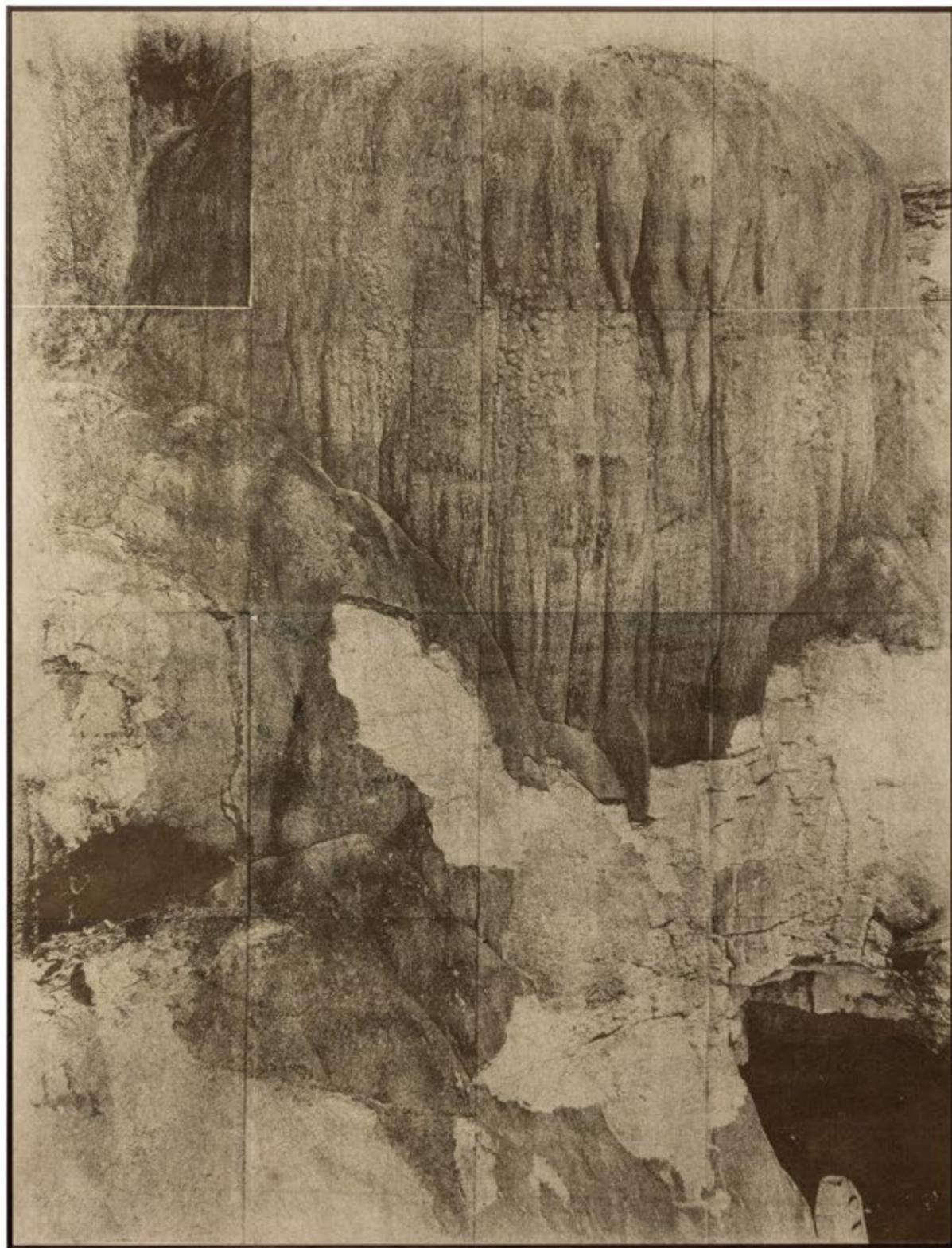


**NEW**

*Ice Pyramid, 2026*

110 x 125 cm

£4,200 [€4,850]

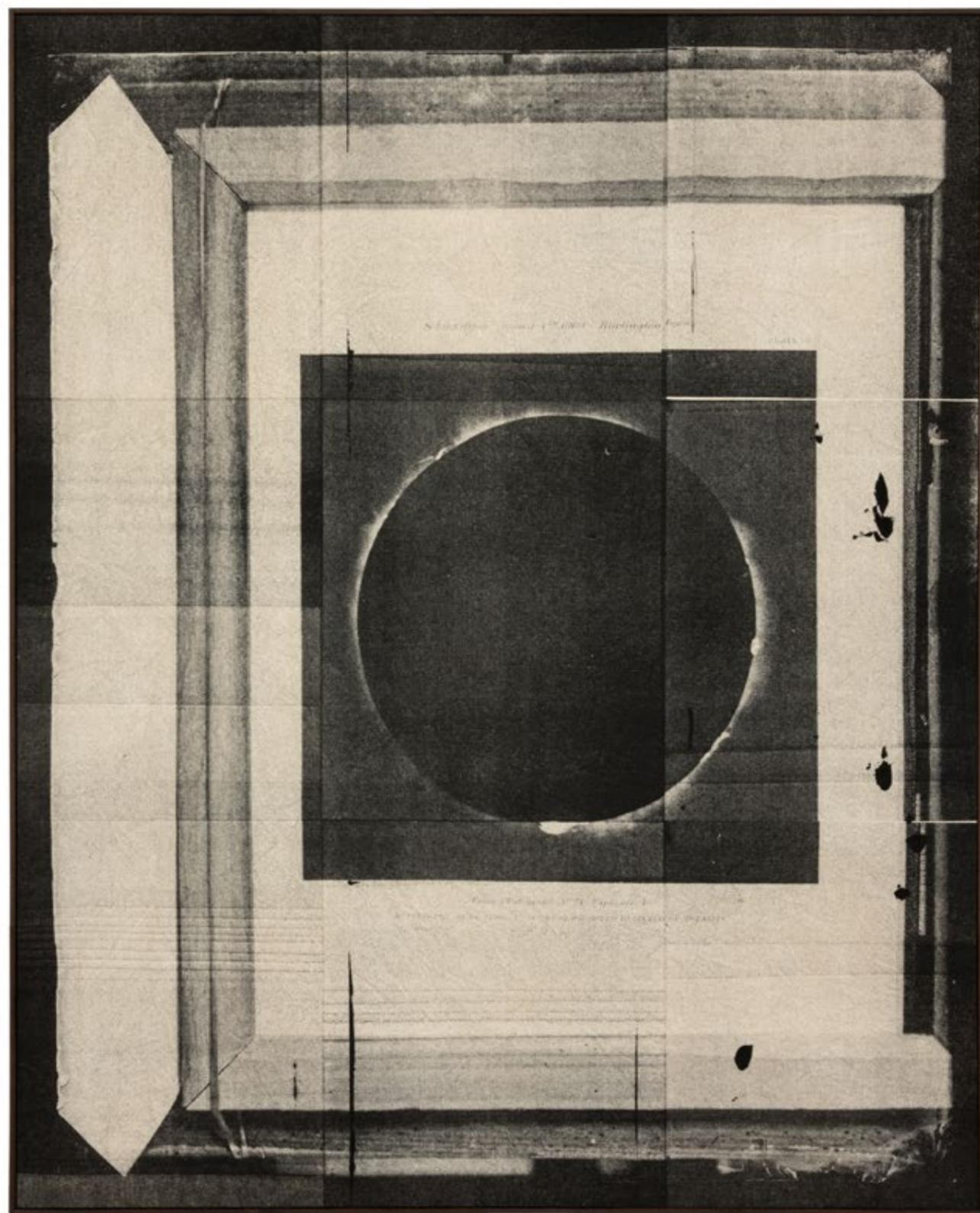


**NEW**

*See you!, 2026*

130 x 95 cm

£3,500 [€4,000]

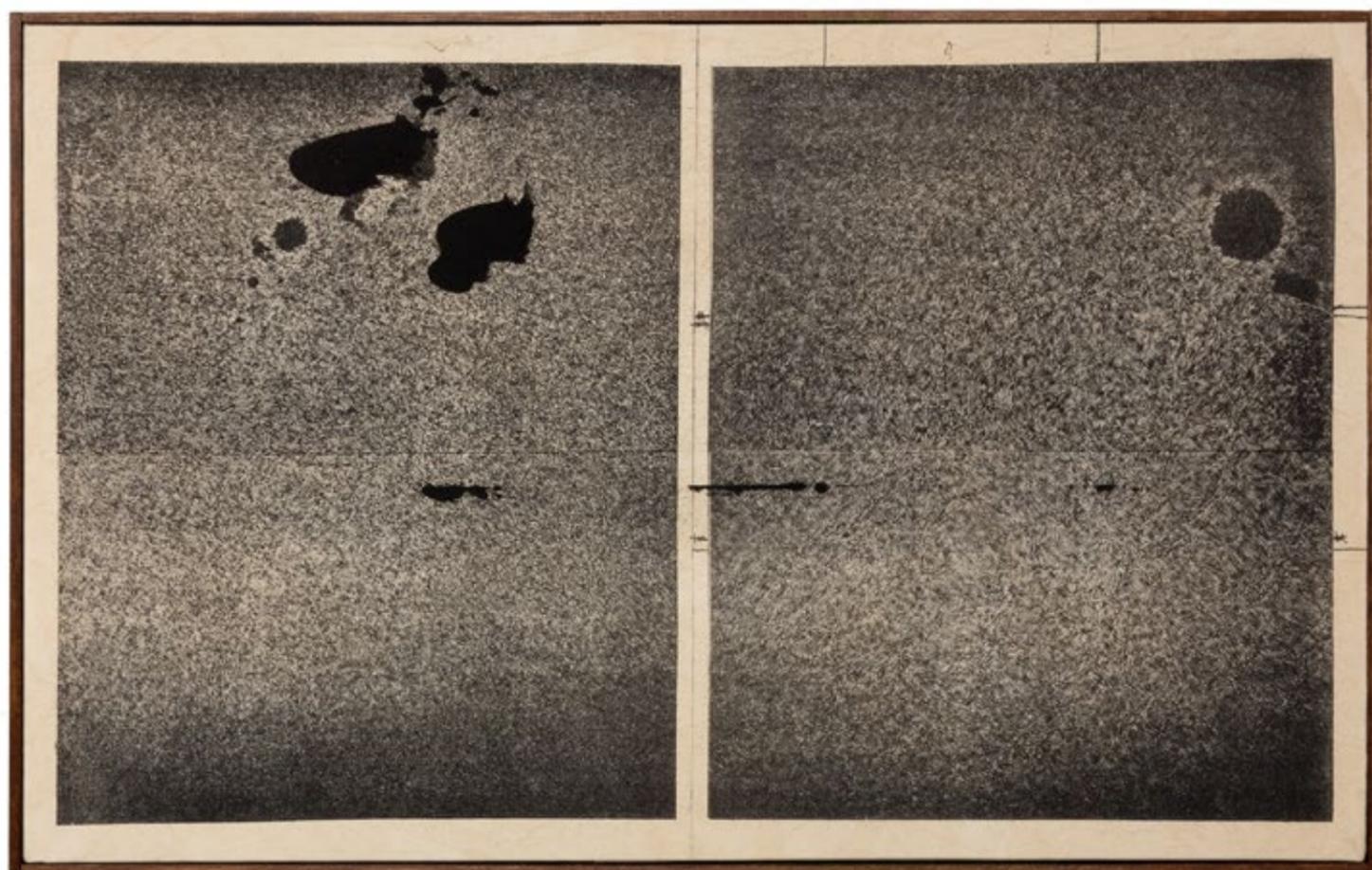


**NEW**

*Solar Eclipse Plate II, 2026*

95 x 75 cm

£2,800 [€3,200]

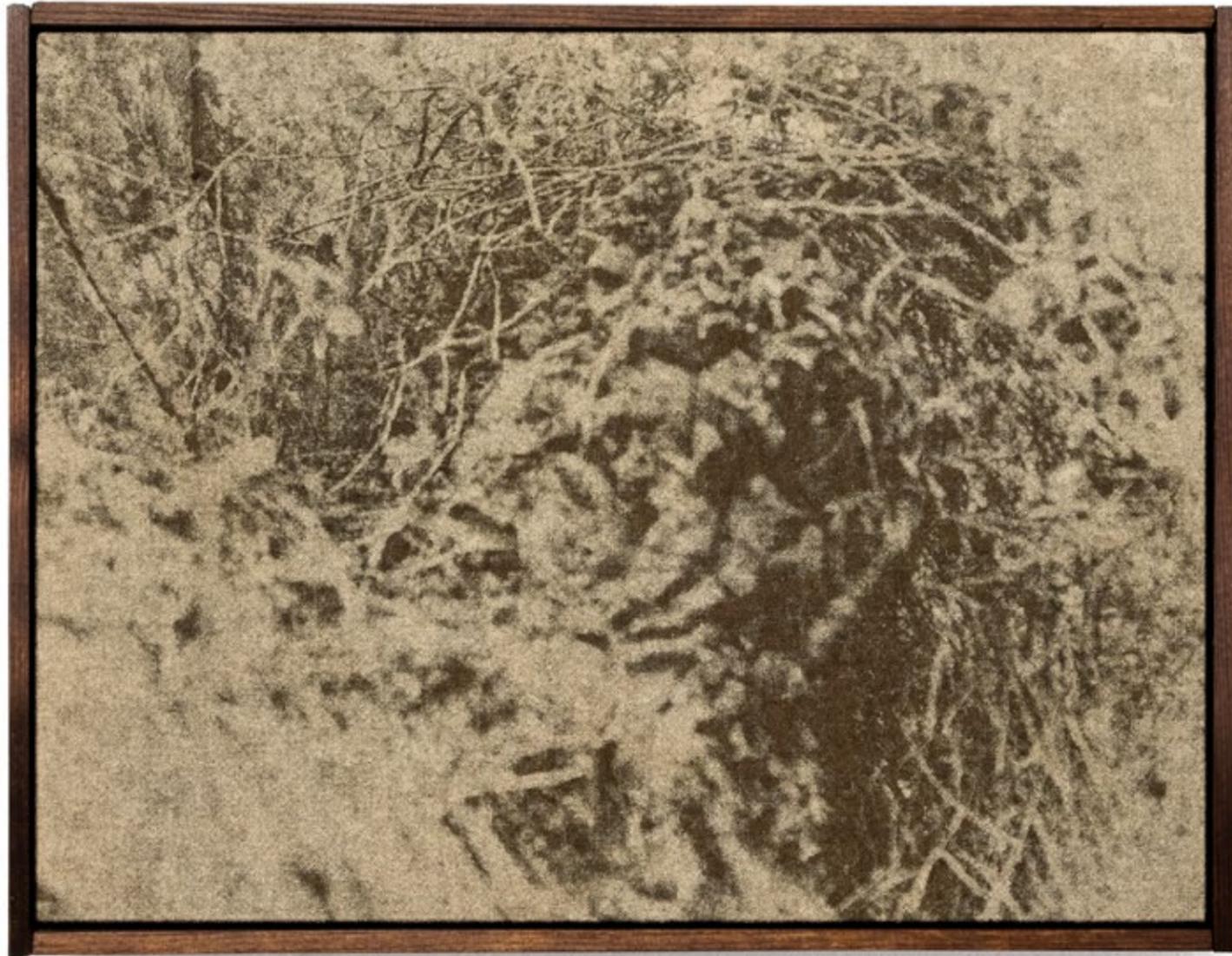


**NEW**

*The surface of the sun, 2026*

80 x 50 cm

£2,000 [€2,350]

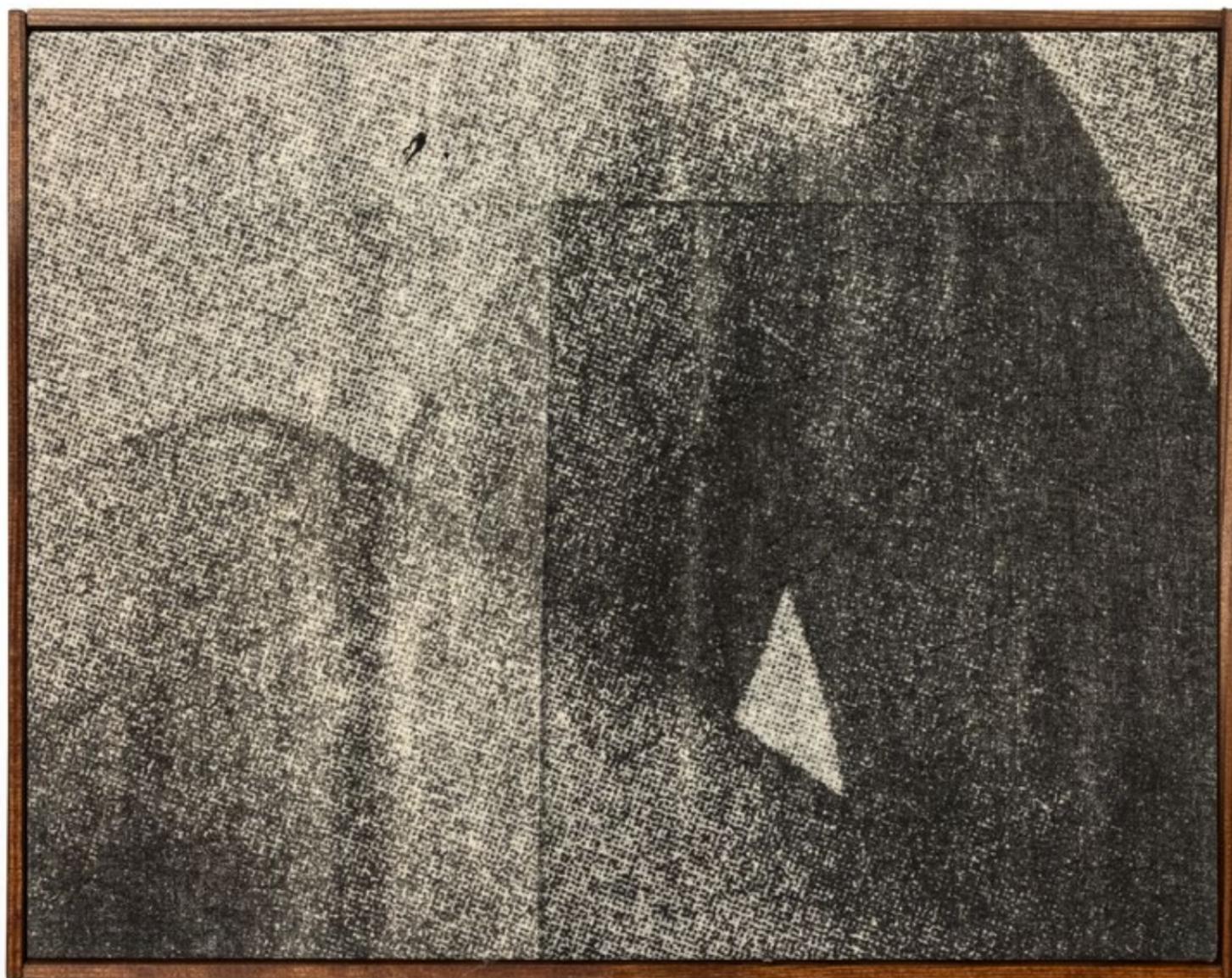


**NEW**

*Nest, 2026*

20 x 16 cm

£600 [€700]

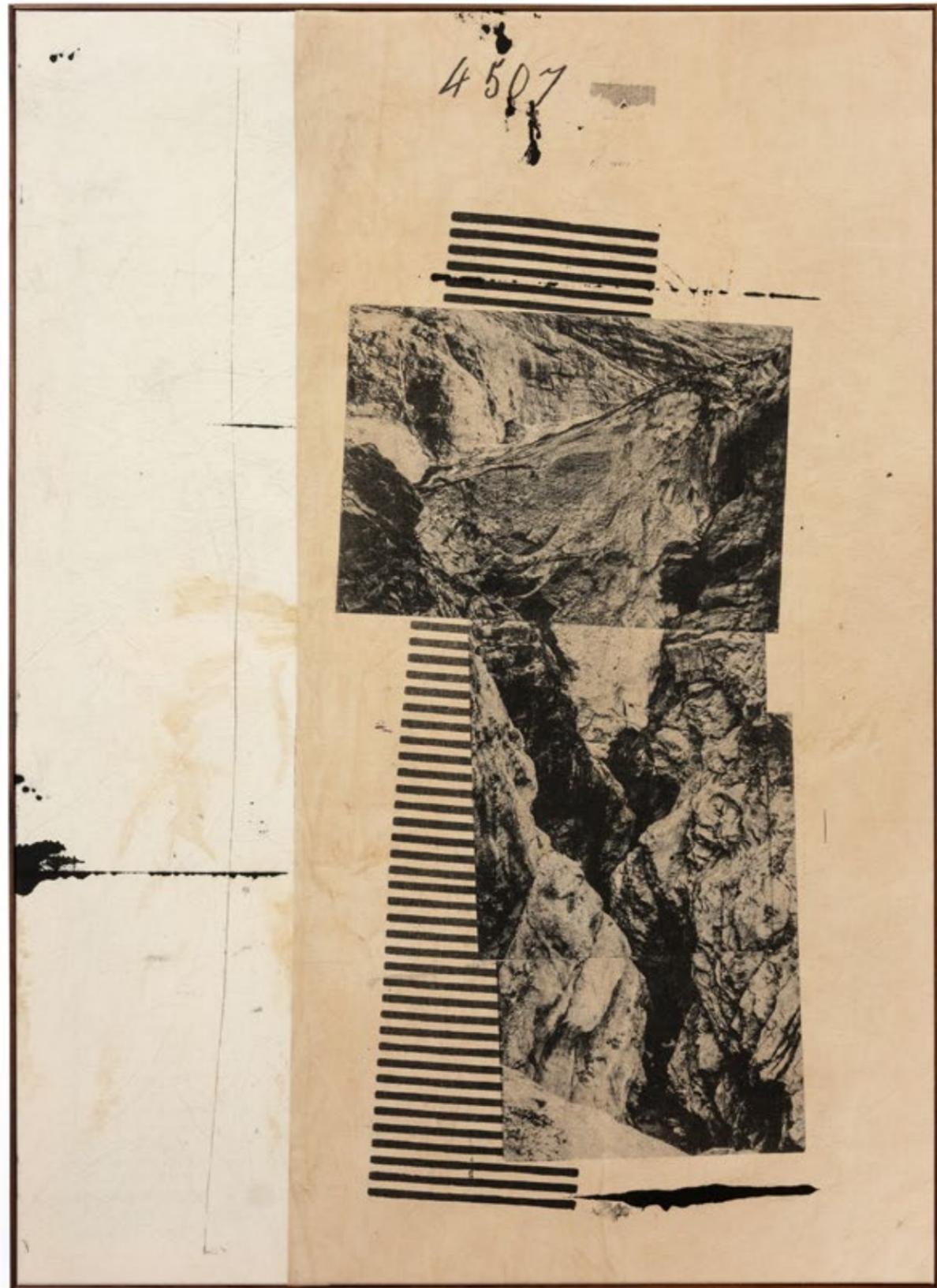


**NEW**

*6 years and 4 minutes, 2026*

39 x 30 cm

£900 [€1,100]

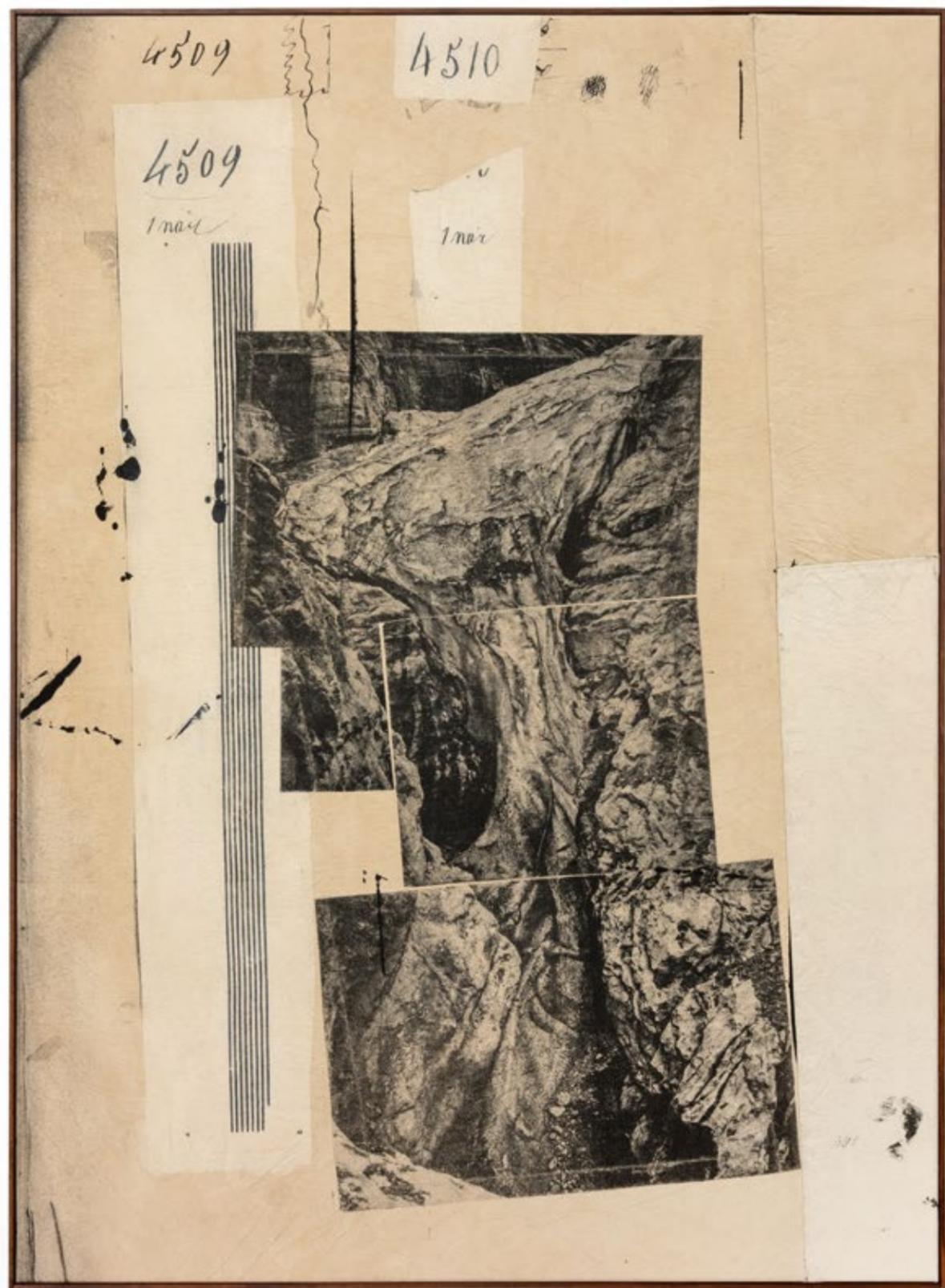


**NEW**

*No. 4501, 2026*

110 x 80 cm

£3,000 [€3,500]

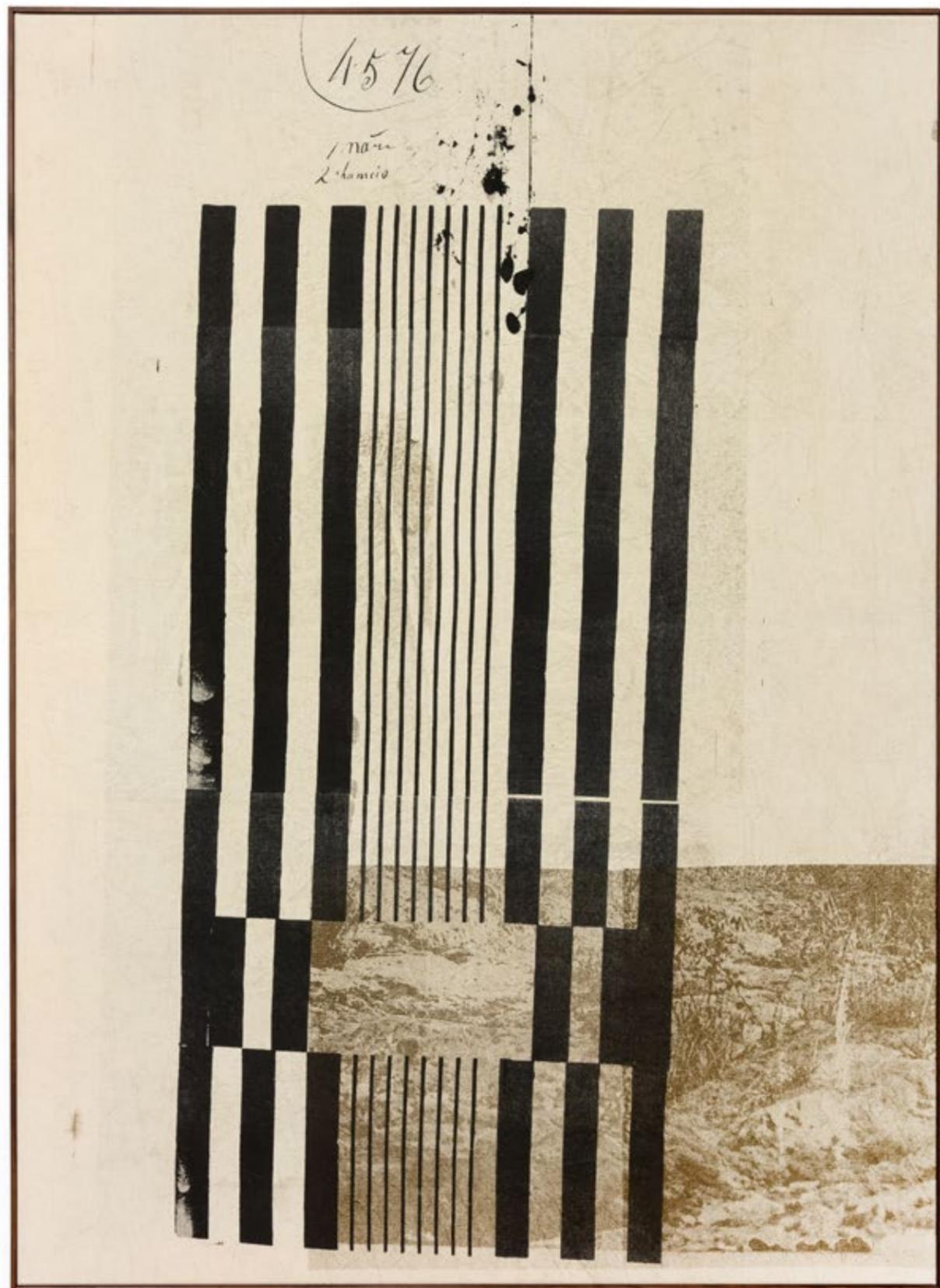


**NEW**

No. 4509, 2026

110 x 80 cm

£3,000 [€3,500]



**NEW**

No.4516, 2026

110 x 80 cm

£3,000 [€3,500]



**NEW**

*Artifact No. III, 2026*

50 x 35 cm

£1,200 [€1,350]

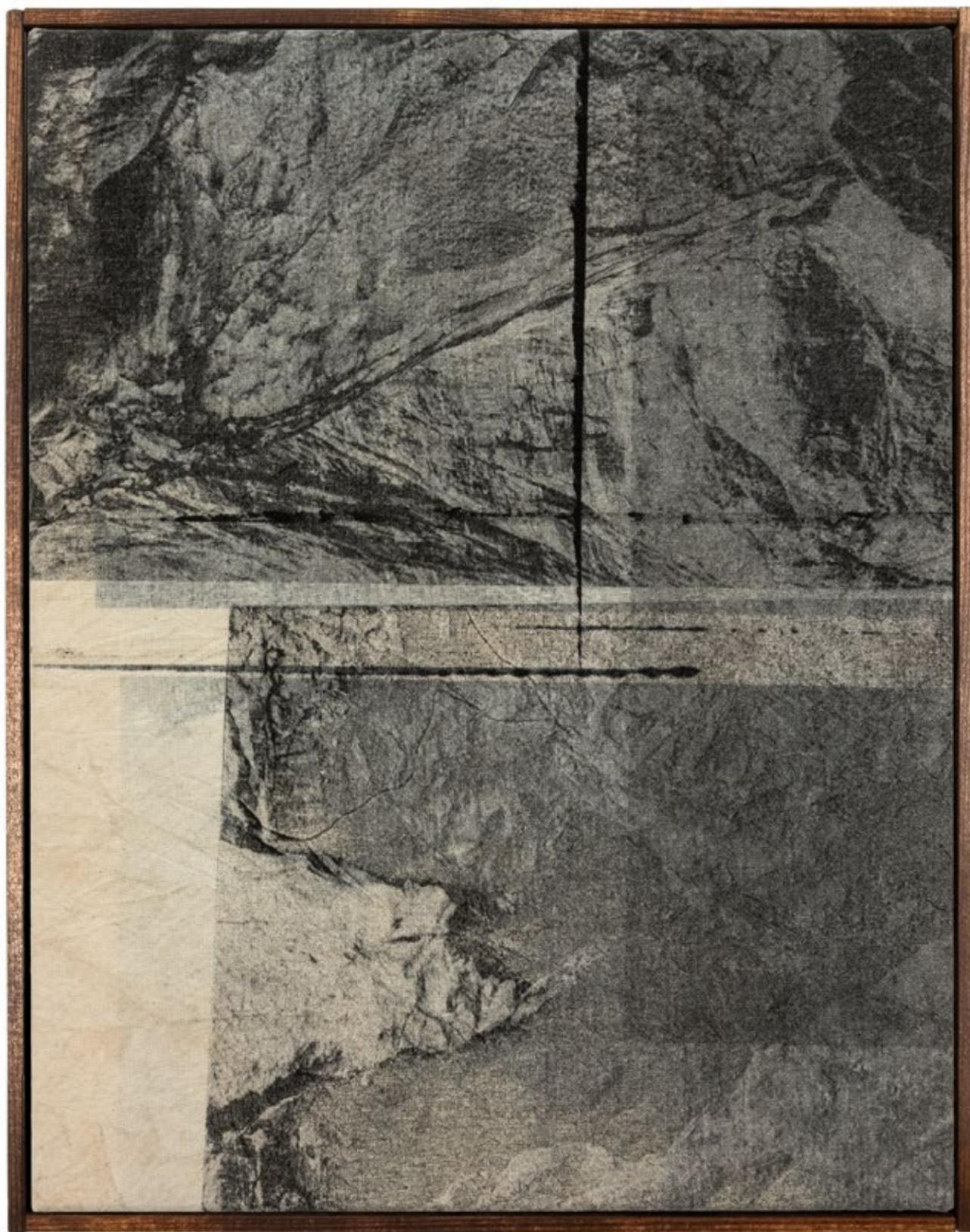


**NEW**

*Artifact No. II, 2026*

28 x 25 cm

£800 [€900]

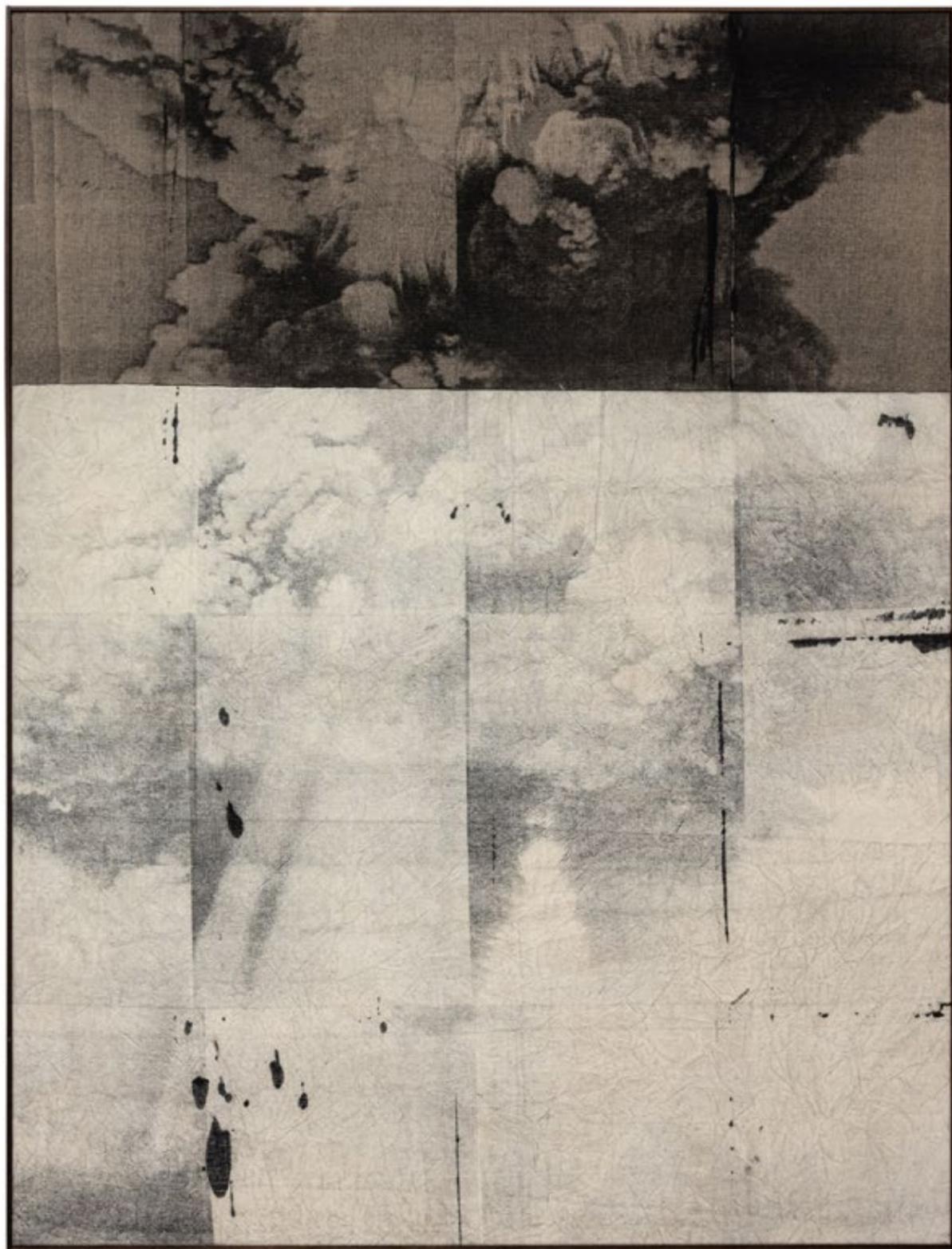


**NEW**

*Artifact No.1, 2026*

45 x 35 cm

£1,200 [€1,350]



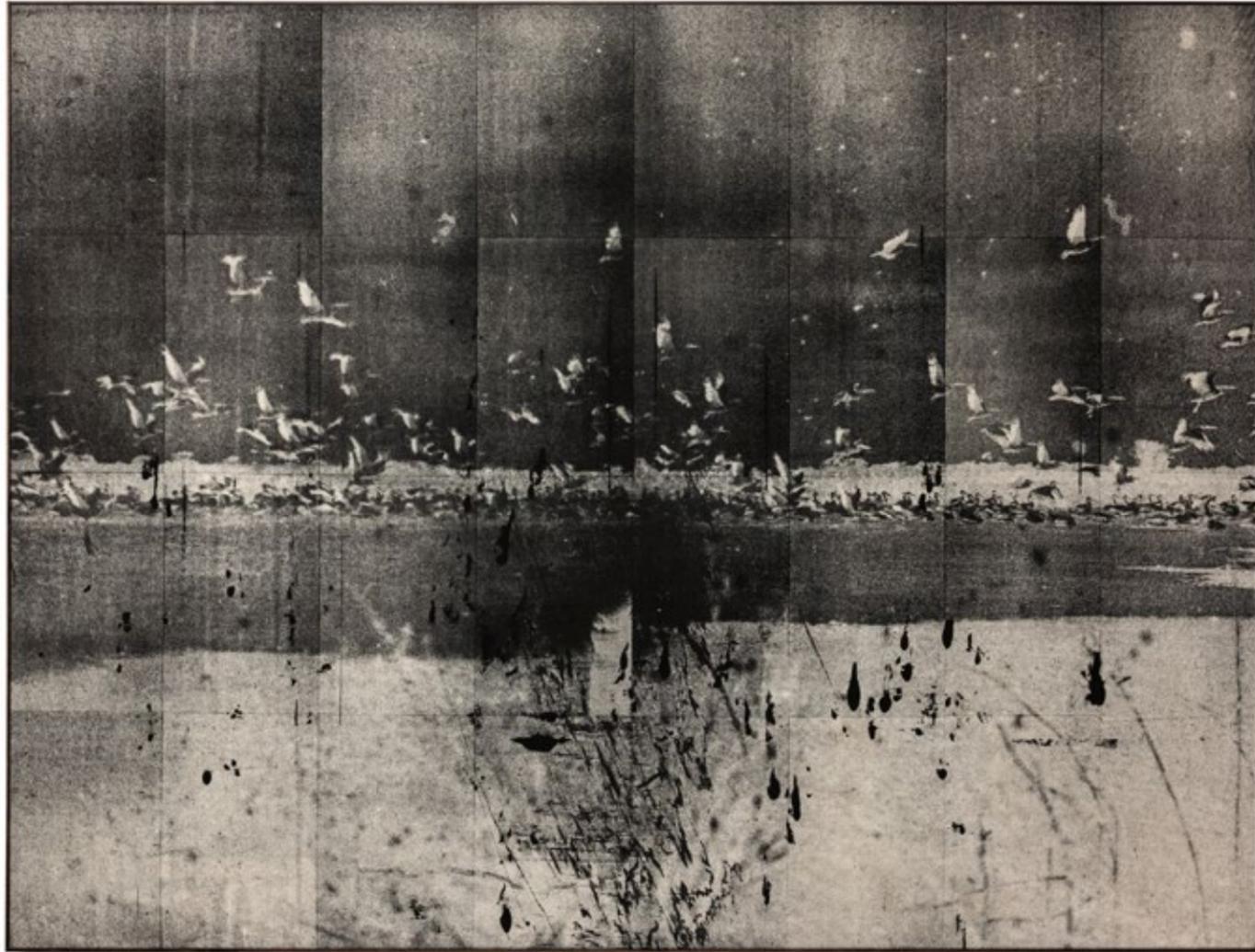
*Fax From Hell no.1, 2025*

125 x 95 cm

£3,500 [€4,000]



*Field, 2025*  
32 x 24 cm  
£650 [€750]

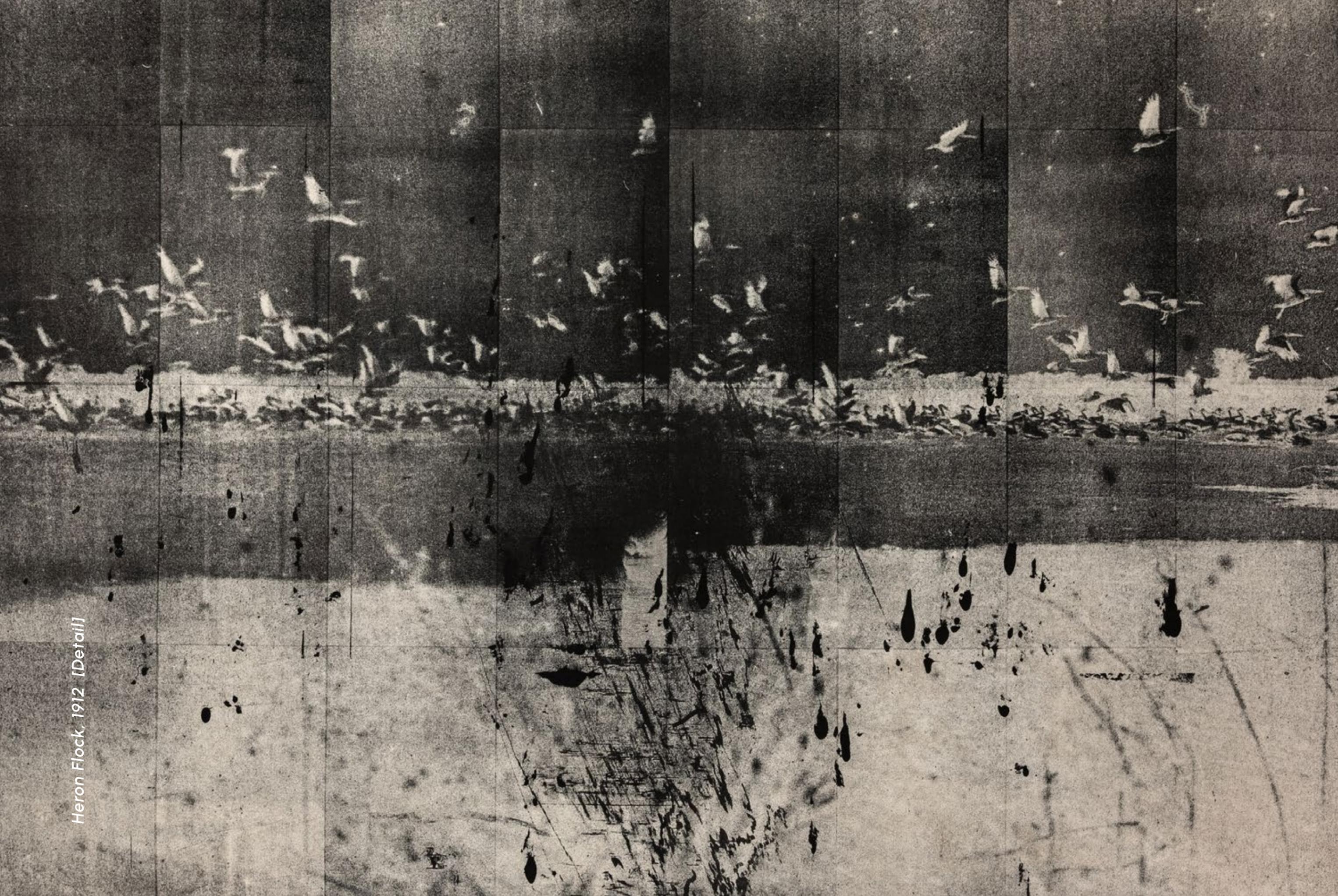


*Heron Flock, 1912*

150 x 200 cm

£7,900 [€9,000]

Heron Flock, 1912 [Detail]



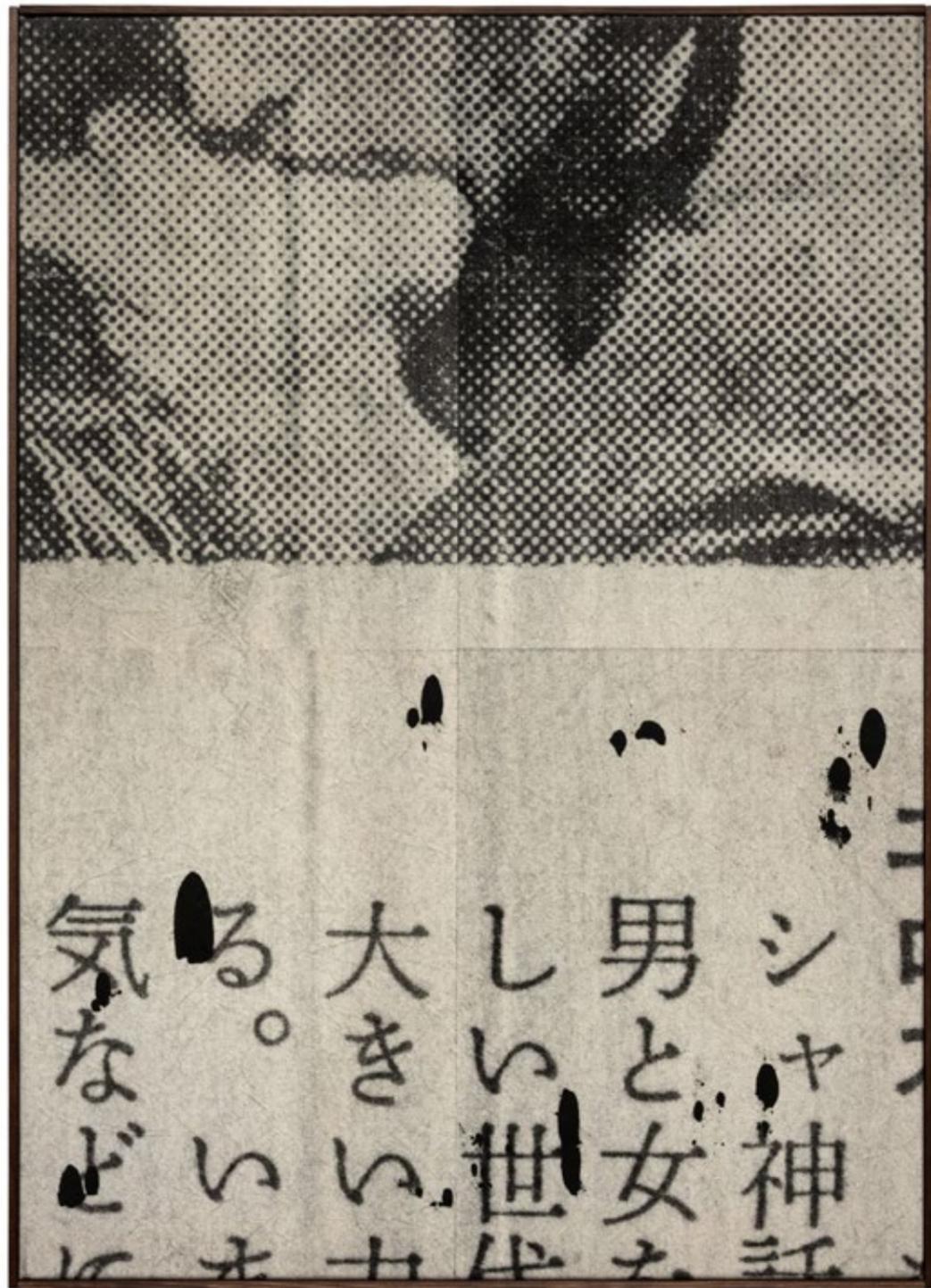


*Botanical Studies no.1 2025*

150 x 200 cm

£7,900 [€9,000]





*Eros, 2025*

70 x 50 cm

£1,900 [€2,150]



*I saw it, but, 2025*

70 x 50 cm

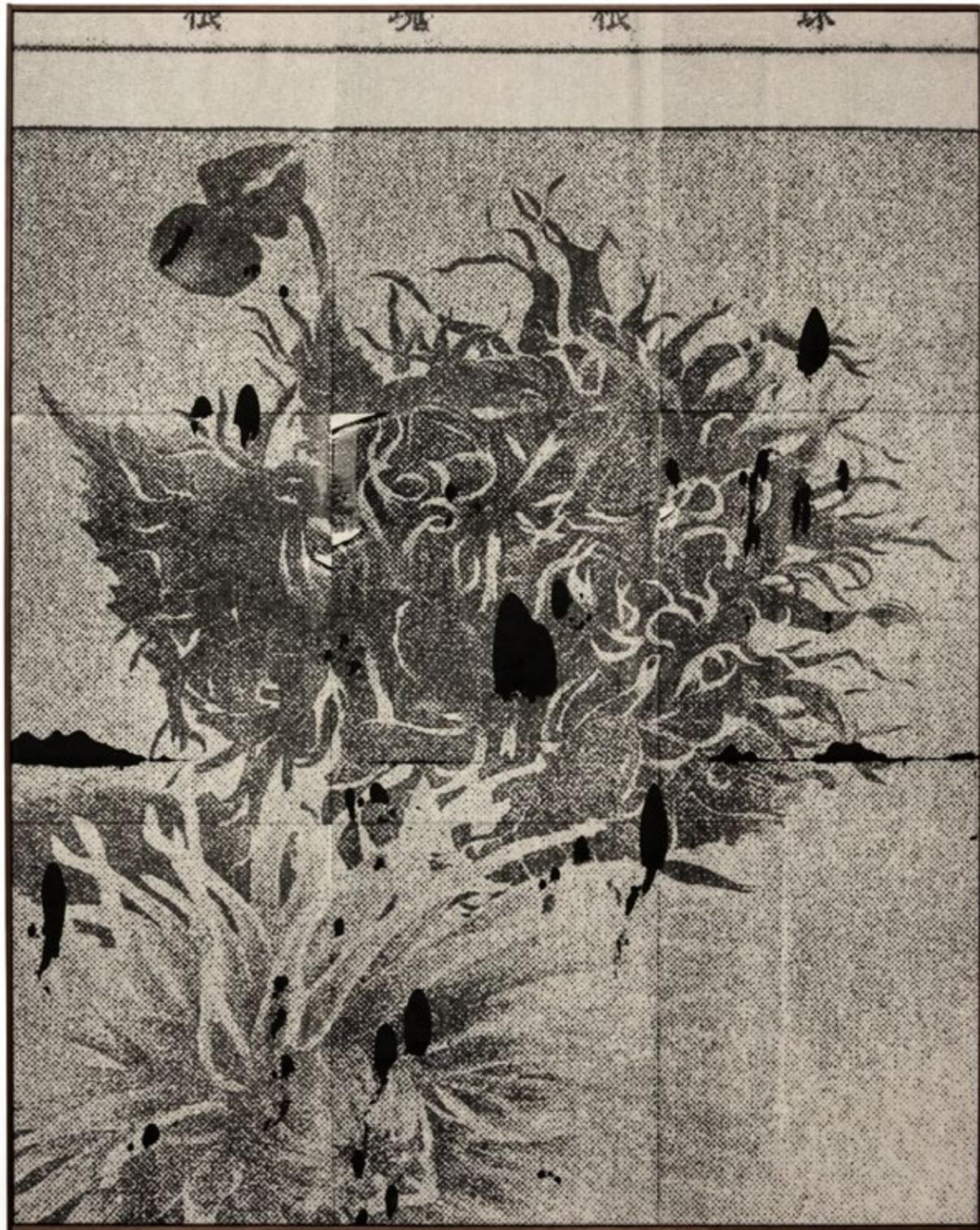
£1,900 [€2,150]



*Freycinetia, 2025*

100 x 80 cm [Printed with gold ink]

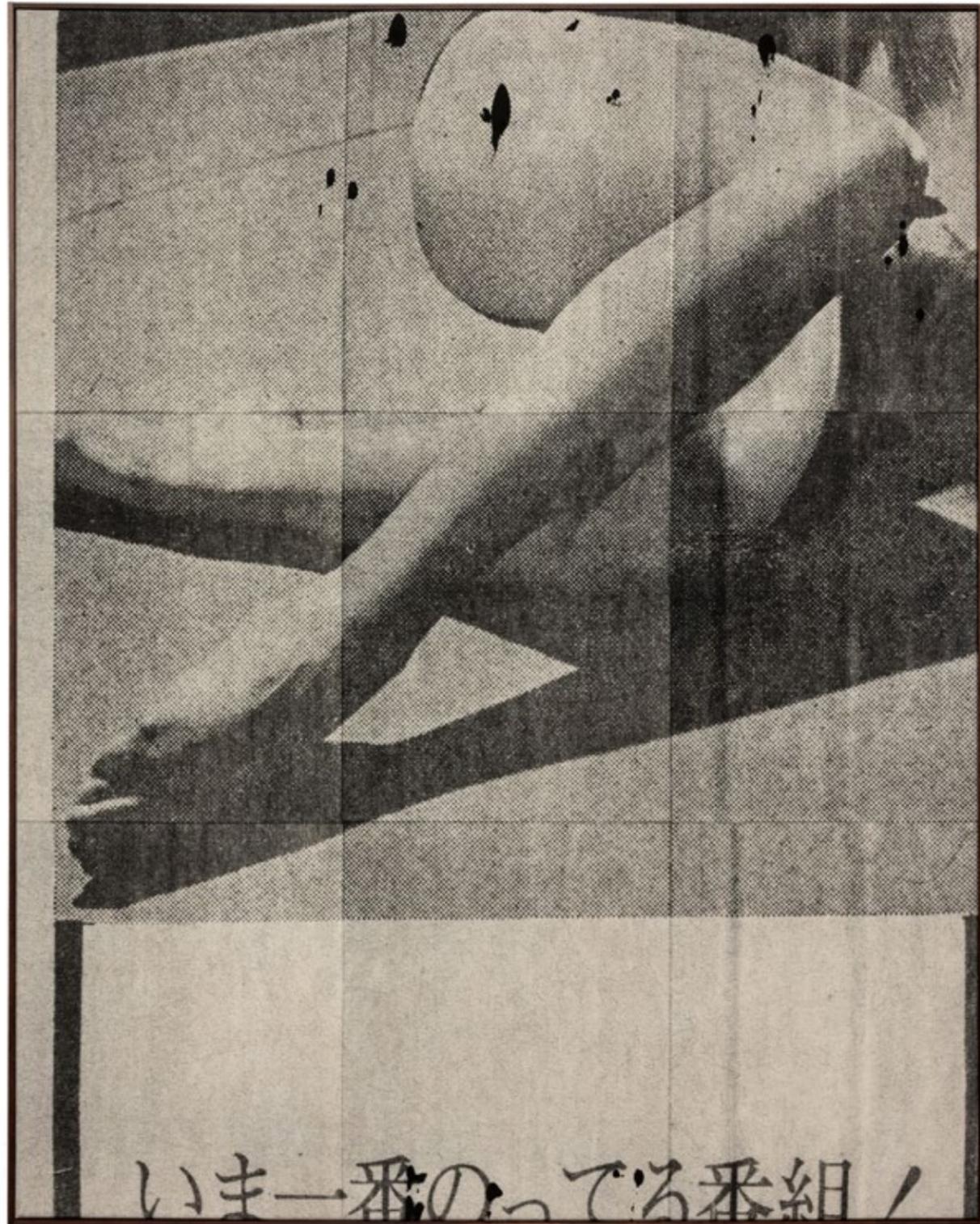
£3,000 [€3,500]



*Dahlia, 2025*

100 x 80 cm

£3,000 [€3,500]



*The best show in town, 2025*

100 x 80 cm

£3,000 [€3,500]



*Stalactite, 2025*

70 x 50 cm [Printed with gold ink]

£1,900 [€2,150]



1888, 2023

112 x 85 cm

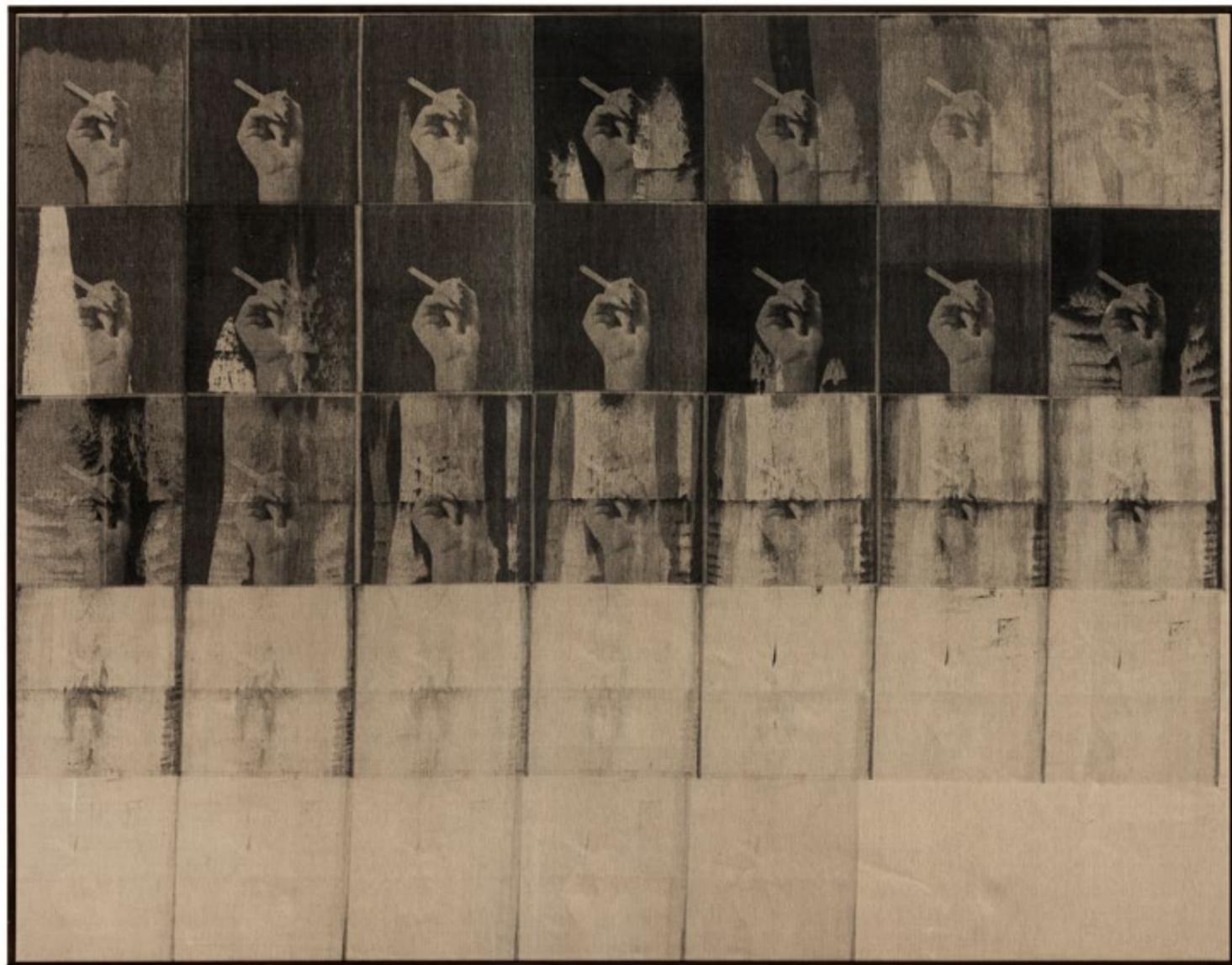
£3,000 [€3,500]



*Hewlett's Hands, 2023*

24 x 40 cm

£900



*Habit patterns no.1, 2022*

125 x 160 cm

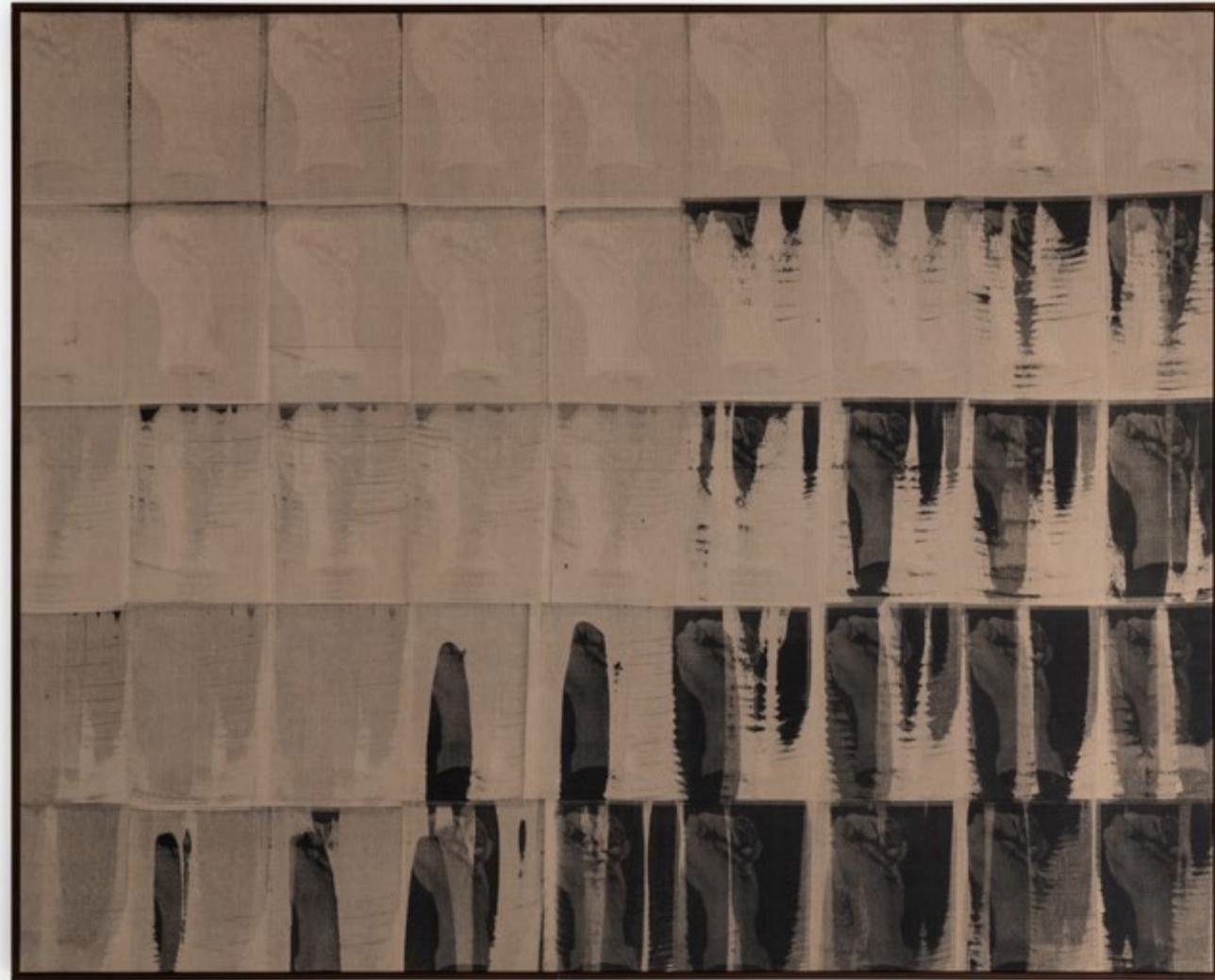
£5000 [€5,850]



*Habit patterns no.3, 2022*

75 x 120 cm

£3,150



*Habit patterns no.7, 2022*

125 x 160 cm

£5000 [€5,850]





Magdalena Wysocka [b.1987, Poland] and Claudio Pogo [b.1978, Germany] are a Berlin-based artist duo who have been working together since 2016. With backgrounds in printmaking and photography, their work bridges a variety of related mediums, from large-scale printed canvas works to handmade photobooks. Their practice is centred around collecting and re-contextualising found imagery.

Material is sourced from vintage photographs, books and other archives, stripped of its original context and transformed to create new visual narratives. Wysocka and Pogo utilise Risography, a Japanese stencil printing technique from the 1960's, to express this reinterpretation. They purposefully push the risograph's boundaries heightening the elements of chance and unpredictability in the finished pieces. Their canvases become a beautiful and uniquely tangible reflection on the passage of time and context, as well as machine-made replication vs. hand-made interpretation.

Fascinated by the aesthetics and possibilities found in Risograph printing, Wysocka / Pogo's practise quickly turned to harnessing its potential. Perfecting their process over the past decade. Allowing



the 'mistakes' or natural imperfections of their practise, the unpredictability of the inks and materials used, to take centre stage. These moments of chaos add so much to the aesthetic and help the artists to reclaim and reinvent the archival / found images they use for each artwork. It's this playful experimentation and curiosity which goes to the heart of their practise. Constantly pushing the possibilities of their practise and, coupled with their journalistic instincts, uncovering fascinating and obscure stories in the process.

After nearly a decade of private exploration and a number of award winning books, the prolific duo have now begun producing large scale, unique artworks utilising their secretive process for the first time.

### **Artwork Information**

Unique, custom risograph printing process, oil on raw canvas

Printed, framed & stretched by hand by the artists in their studio with hand stained pine wood panels.

Each artwork is signed and stamped on the reverse of the canvas and a signed Certificate of Authenticity is issued from the artists

***Prices exclude applicable taxes and shipping  
but include framing & stretching.***



## SOLO EXHIBITIONS

2025 *Fax From Hell*, Germany, Bremen

2025 London Art Fair, UK, Open Doors Gallery

2024 *Blind Field*, London, UK, Open Doors Gallery

2024 *Everything is right, when everything is wrong*, Katowice, Poland

2023 *it will keep growing and falling apart In*, collaboration with Sculptor Veronika Janovec, Berlin, Germany

2022 *Weltraumgemüse*, FFTN, St Petersburg, Russia

## GROUP EXHIBITIONS:

2025 *Botanical Murmurs*, Centre de la photographie, Genève

2024 *About Repetition*, Studio for Creative Research, Germany

*Mortal Maps*, Malkasten Künstlerverein, Germany

2022 *Heaven Neither Burning Farther'*, Crypt Gallery, London, UK

## AWARDS

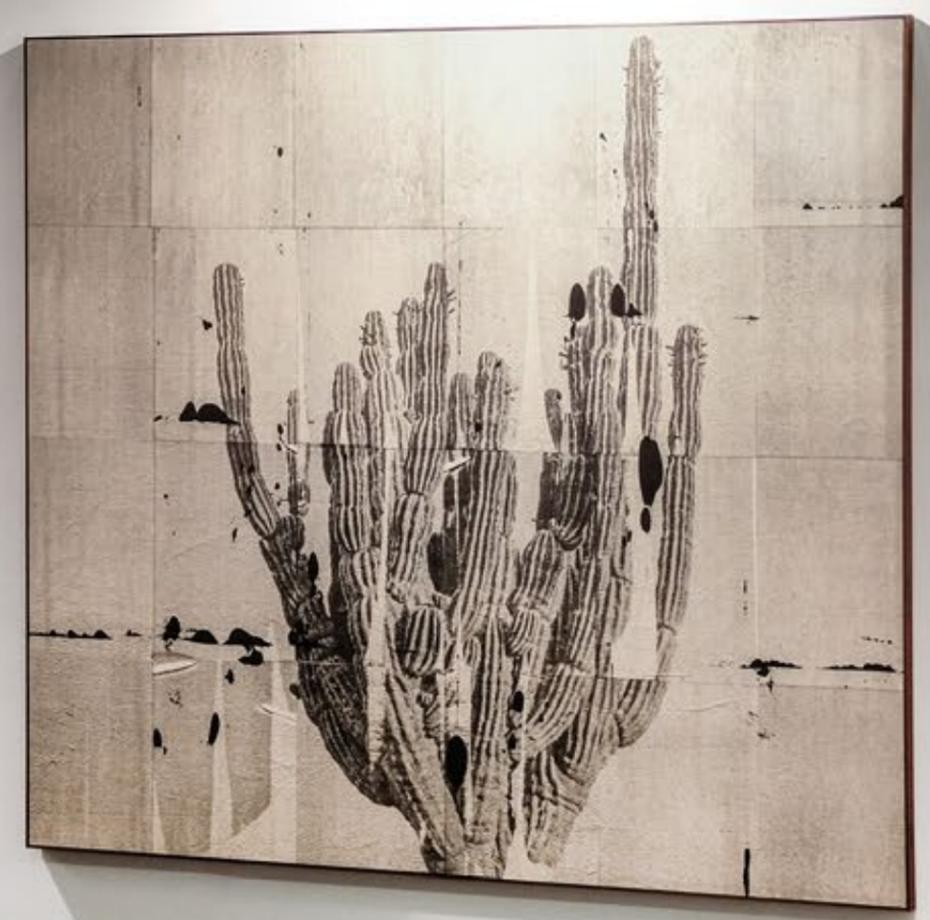
2024 Innovate Grant | Shortlist

Die Schönsten Deutschen Bücher | Shortlist for 'Dirty'

2021 Volumes Award, Winner 'Only the plants will ever know'

2019: Die Schönsten Deutschen Bücher / Shortlist 'RÓŽE'

2018: Die Schönsten Deutschen Bücher / Shortlist '67—P'



SOLO BOOTH

LONDON ART FAIR, 2025



BLIND FIELD | SOLO EXHIBITION, 2024 | DANDI · BATTERSEA, LONDON · UK



BLIND FIELD | SOLO EXHIBITION, 2024 | DANDI · BATTERSEA, LONDON · UK



OPEN DOORS GALLERY

tom@opendoors.gallery | +44(0)7769922824