Wysocka / Pogo

NOXIOUS WEEDS

OPEN DOORS GALLERY



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.

CV Claudio Pogo

2006—2010 Studies cinematography at German Film School, Berlin

2002—2006 Studies fine arts & photography at HfK Bremen

1998—2001 works as a photolab technician in Freiburg

1978 Born in Freiburg, Germany

CV Magdalena Wysocka

Since 2016 Artist duo with Claudio Pogo

2013 MA Degree in printmaking (Diploma with Honours)

2007—2013 Studies Printmaking at ASP Katowice

1987 Born in Jaworzno, Poland



Artwork Information

Unique artworks, 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.





















Noxious Weeds collection

contact tom@opendoors.gallery

40 x 55 cm · £1,300 [€1,550]



Noxious Weed no.01, 2026

40 x 55 cm

£1,300 [€1,550]

SOLD

Noxious Weeds began like many of their series, with a discovery. A vintage book cataloguing common weeds. In this series Wysocka / Pogo have reworked its images through their own unique Risograph process. Each work is printed by hand in two tones, with one print laid directly over the other on a single sheet of raw canvas. Registering the second print exactly over the first is hard to control, and it took the artists sustained experimentation to master. The small shifts between the two layers create subtle double edges, and coupled with the texture of the canvas the plants seem to rise out of the weave.



Noxious Weed no.02, 2026

SOLD



Noxious Weed no.03, 2026



Noxious Weed no.04, 2026



Noxious Weed no.05, 2026



Noxious Weed no.06, 2026



Noxious Weed no.07, 2026



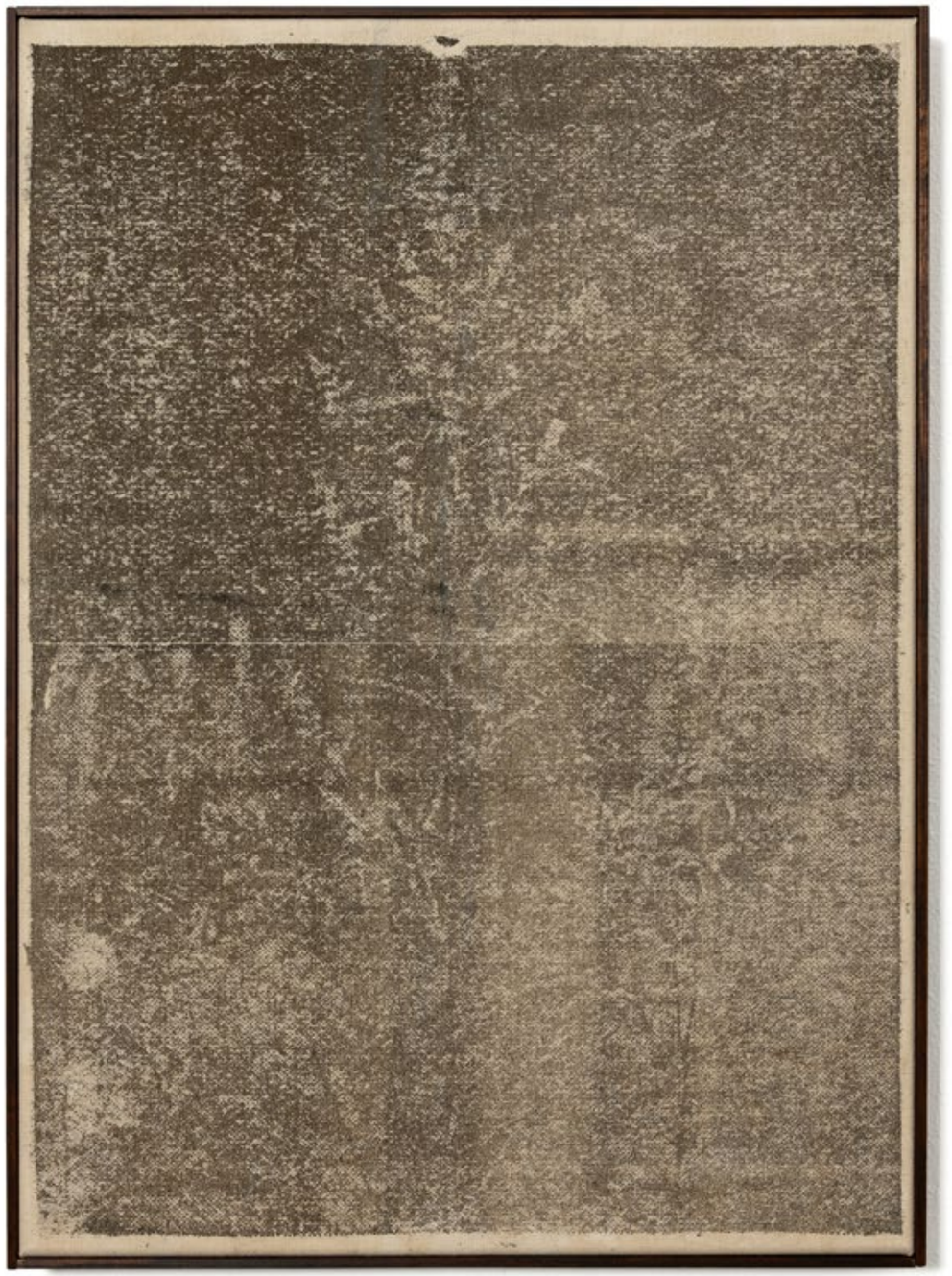
Noxious Weed no.08, 2026



Noxious Weed no.09, 2026



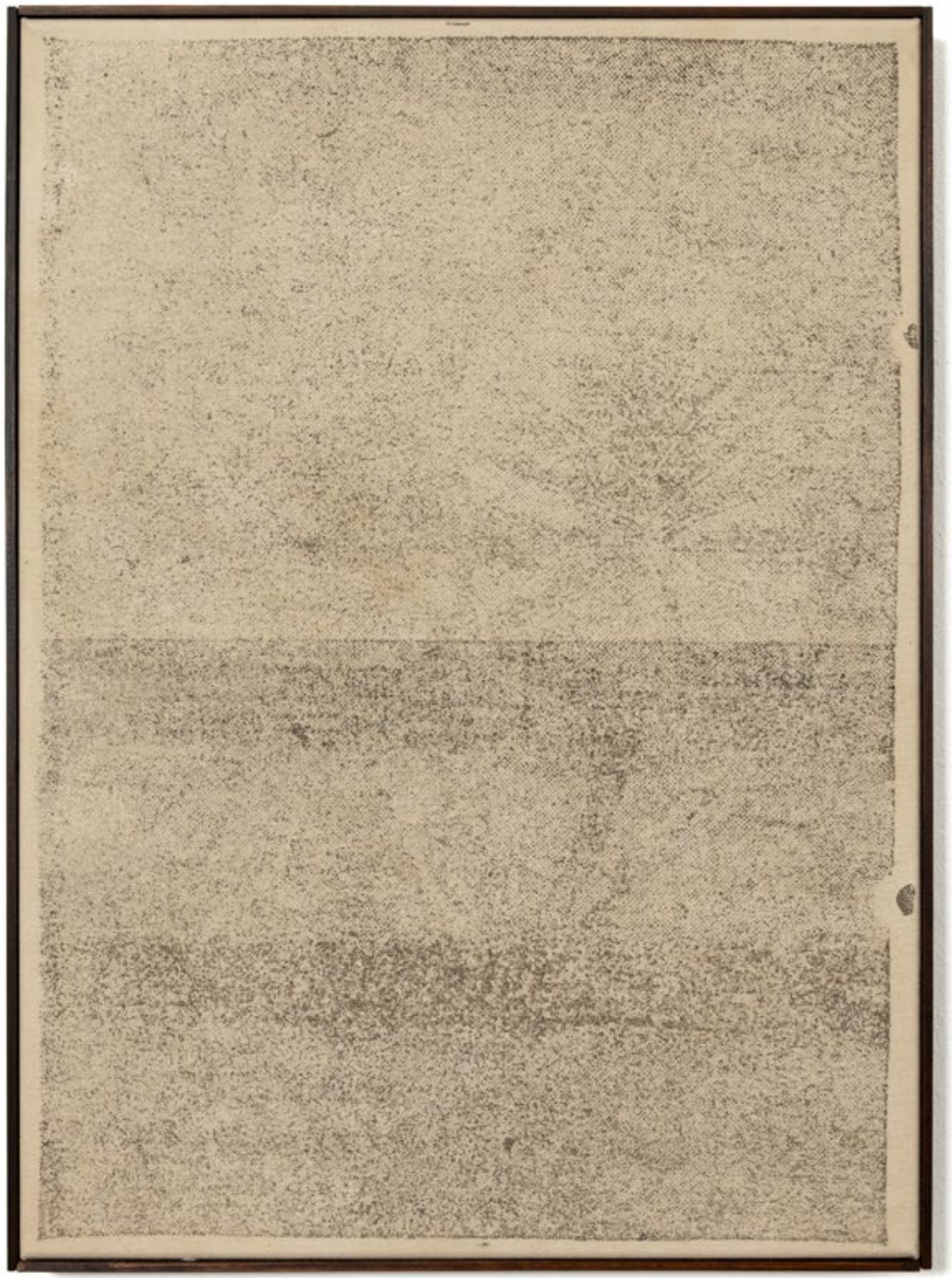
Noxious Weed no.10, 2026



Noxious Weed no.11, 2026



Noxious Weed no.12, 2026



Noxious Weed no.13, 2026



Noxious Weed no.14, 2026



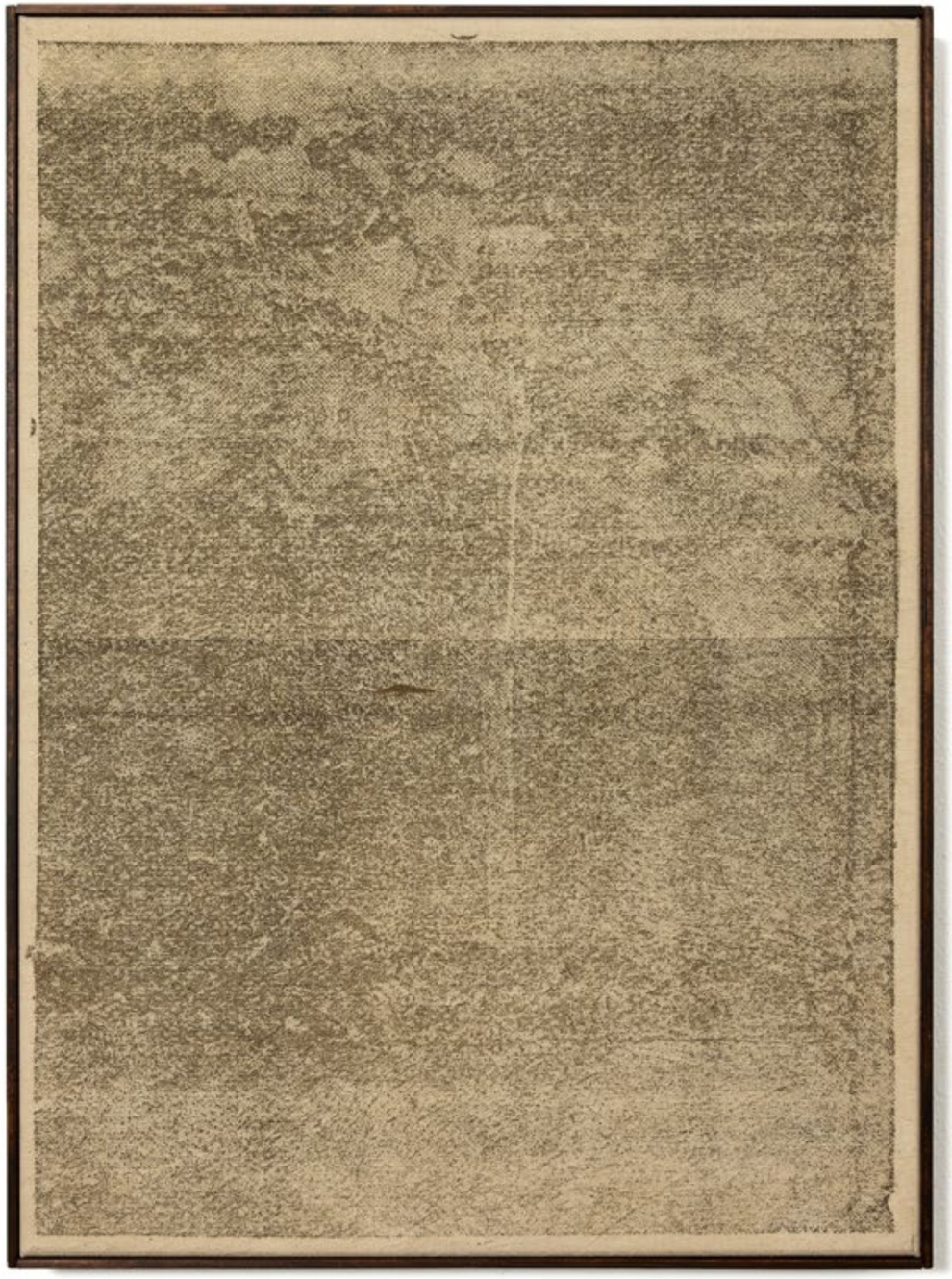
Noxious Weed no.15, 2026



Noxious Weed no.16, 2026



Noxious Weed no.17, 2026



Noxious Weed no.18, 2026



Noxious Weed no.19, 2026



Noxious Weed no.20, 2026

SOLD



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 exhibtied at Art Rotterdam with Open Doors Gallery

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SOLO BOOTH

ART ROTTERDAM x UNSEEN, 2026



SOLO EXHIBITIONS

2026 Potsdam, GER

2026 Paris Photo, FR, Open Doors Gallery

2026 Art Rotterdam x UNSEEN, NL, Open Doors Gallery

2025 Fax From Hell, Solo Exhibition, GER, 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

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

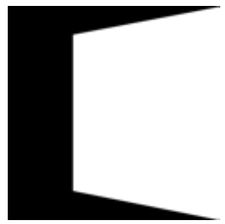
2024 Innovate Grant | Shortlist

Die Schönsten Deutschen Bücher | Shortlist for 'Dirty'

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

2019: Die Schönsten Deutschen Bücher / Shortlist 'RÓŻE'

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



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