

MARCIN DUDEK

Selected Works

Allegro Prize 2020

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- Marcin Dudek

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Working within the areas of performance, installations, objects, and collages, Marcin Dudek creates situations based on the confrontation between the world of violence and the world of art. To this end, Dudek often references events that took place at football stadiums and personal histories of football fans and hooligans to later deconstruct such reworked memories within the gallery space. The space intended for the exhibition of artistic objects and actions becomes a place where the artist's personal experiences clash with universal questions of crowd (mob) psychology and theories regarding architecture and the society of spectacle. Dudek often uses avant-garde means of expression, such as visual representation of abstraction and performance, and creates situations that transform objects into so-called "anti-readymades." These transformations take place during his performances or in the artist's atelier, where the shape and function of objects are altered, contradicting their original "ready-made" character. In their artistic form, Dudek's objects touch upon important questions regarding control, the hierarchy of power, and mechanisms ruling the release of violence and aggression as seen from sociological, historical, and psychological standpoints. After all, the latter belong to the atmosphere and local character of the football stand seen by Dudek as both a contractual space and a significant point of departure for experimental actions within the field of art.

> Collages

> Sculptures and Installations

> Performance

> Bio /CV

COLLAGES

(selection)

Marcin Dudek's two-dimensional works find themselves at the intersection of painting, collage, and textile. As quilts could be used to tell stories about ancestry, events or the cosmos in order to pass this information down to further generations, Dudek patches together imagery about a specific event or phenomenon in each of his meticulous creations. Once a visual archive has been established for the piece, the images are then transferred onto the painting, and either covered with, surrounded by, or composed of geometric lines of medical tape. This bandaging of the canvas leads to an extremely material aspect, and also nods to the healing of personal or communal wounds. The density of the tape and the sincerity of the biographical material used in the works gives each piece a strong physical force. This is also felt through the dimensions used by the artist, which echo those of the human body.

In *Passage*, three black bomber jackets are stacked like carvings on a totem pole. Arms outstretched, their interiors bleed together to create an orange strip that splits the composition into two halves as the familiar garment recalls people, places, and the escalation of violence during events the artist attended in the 1990s.

Once part of a uniform, here the jacket is a container for memories, a metaphor of an individual swept into the wave of an increasingly explosive crowd. Orange is not an accidental color. It's appearance in the stadium was a ritual foreshadowing of violence, a sign that things were about to get hot. Here, the orange line appears as a flame that transcends this time, tearing away at the fabric of the jacket. Read from top to bottom, there is a physical degeneration, a downward destruction eventually released into taught threads and sharp diagonal lines, which are partially inspired by Graham Sunderland's landscape paintings. As the bodiless torso begins to burn, close inspection reveals archival imagery as the overarching flame casts light onto photographs taken during a riot at a Polish football match in 1997.

As with many of his paintings, Dudek's approach incorporates a rather obsessive work ethic, meticulously slicing and manipulating medical tape, rubbing images into the cloth and building up a painting through collage. The level of detail and craft is manic and neurotic, meditative and thoughtful, as violence becomes an energetic aesthetic reflecting a lived experience. *Passage* is not necessarily as much about stadium violence as it is Dudek's relationship to the 1990s, post-communist Poland and the distinction between a single body and a unified mass made up of thousands of them.

***Passage*, 2020**

Acrylic paint, image transfer, medical tape, uv varnish on wood and aluminium,
200 x 155 cm





Passage, 2020 - details

Acrylic paint, image transfer, medical tape, uv varnish on wood and aluminium,
200 x 155 cm





***Slash & Burn*, 2020**

Acrylic paint, image transfer, ash, medical tape, uv varnish on wood,
256 x 252 x 16 cm,

Installation view at Harlan Levey Projects, Brussels, Belgium.



Slash & Burn is a set of 159 collages, which present responses to the history of Bradford City stadium fire. The fire occurred on May, 11 1985 during an English League Third Division game between Bradford City and Lincoln City, killing 56 spectators and injuring more than 250. Due to live broadcasting by Yorkshire Television, this event became a mass disaster viewed in real time by football fans in England. The fire was caught on film and on many photographs captured by fans, photo reporters and police, becoming thus a visual source of a disaster, which resulted from interdependent human failures.

***Slash & Burn*, 2020**

Acrylic paint, image transfer, ash, medical tape, uv varnish on wood,
256 x 252 x 16 cm

Installation view at Harlan Levey Projects, Brussels, Belgium and detail from burning process.



Inspired by the inauguration of the Colosseum, *Opening Events* draws a parallel between ancient Rome's bloody spectacles and contemporary football culture. It references Martial's 80 AD "Liber de spectaculis" ("Book of the Shows"), which offers a record of the opening event organised by the emperor Titus; a spectacle that lasted 100 days and involved the sacrifice of thousands of animals and people. Both in its scale and orchestration, it can be seen as the precursor of the modern Olympics, combined with a horror cinema scenario and delivered in Netflix style (divided into seasons and episodes). In many ways Titus can be seen as a pioneer of mass entertainment. The main composition of *Opening Events* is based on the 'Italia 1990' World Cup poster. The central position of the Colosseum not only creates a direct link between both events, it also depicts the very origin of stadium architecture. In its curves, images of various stadiums throughout history (from the 1938 Berlin Olympic complex to contemporary riots during football matches) seem to create a circle of madness spiraling down to its center. At the edges surrounding the arena, leftover objects, like balaclavas and weapons, related to hooliganism are combined with autobiographical pictures dating from 90's.

***Opening Events*, 2020**

Acrylic paint, image transfer, medical tape, uv varnish on wood and aluminium,
160 x 120 cm



The journey of the Olympic torch from Olympia to the host city symbolizes cooperation between nations, peace, and support for the games. However, the history of this tradition tells a different story. After the introduction of the Olympic flame at the 1928 games in Amsterdam, the 1936 Berlin Olympics were the first to introduce a relay to bring the flame directly from Greece. What seems like a symbol of amity, pleasure, and friendly competition was in fact born from Nazi propaganda, with the National Socialist regime wishing to show their grandeur throughout Europe and to trace their legacy back to the splendour of ancient times. Taking this contradictory thematic as the subject of the work *Relay*, Marcin Dudek has included images of various historical torches (Berlin 1936, Moscow 1980, Los Angeles 1984...), each attesting to the hosting nation's style and agenda. These images are combined with documentation from Athens' Olympic Museum and images of riots, protests, emblems, and flags. Just as fire was symbolic to the ancient Greeks, who believed that Prometheus gave this power to humans against the will of Zeus, the Olympic games became a show of force not just for athletes but for the hosting countries. The event itself can be likened to a fire - there is a fierce energy, contagion of excitement and support, and a strong drive to support and defend one's own territory. As the rest of Dudek's work attests to, this support for one team can be ruinous.

Relay, 2020

Acrylic paint, image transfer, medical tape, uv varnish on wood and aluminium,
160 x 120 cm



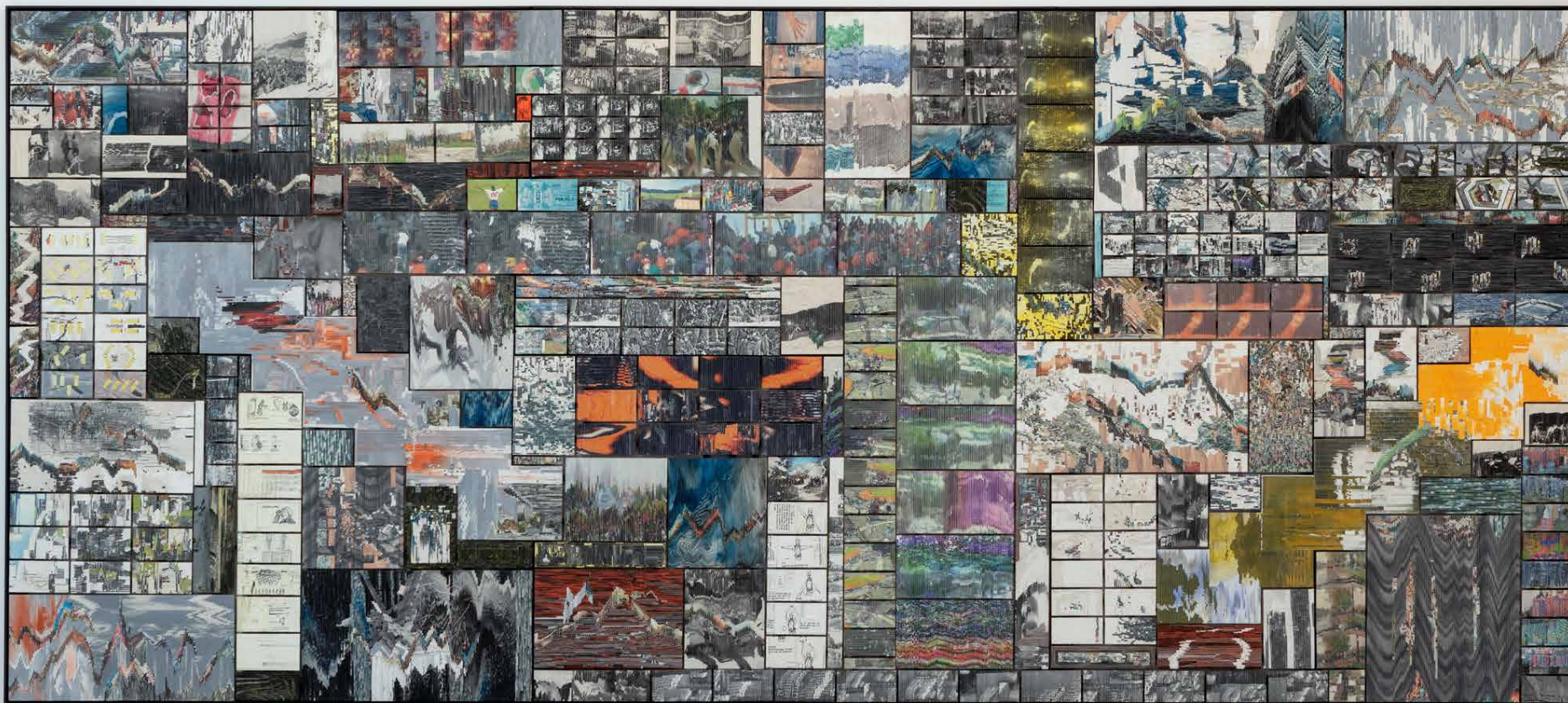
Twelve Steps is a collage inspired by key personalities who have had an impact on the history of crowd psychology. Their portraits can be discovered in the 12 side windows of the collage, which can be opened or closed, offering the work several forms and dynamics.

The portraits are of the following people (from top): 1. David Duckenfield, a former South Yorkshire Police chief, who was responsible for failures which led to the loss of life of 96 fans during the Hillsborough disaster. / 2. Gabriel Tarde, author of *The Laws of Imitation*. / 3. Charles-Marie Gustave Le Bon, author of *The Crowd: A Study of the Popular Mind*. / 4. Charles Mackay, author of *Extraordinary Popular Delusions and the Madness of Crowds*. / 5. Plato. / 6. Elias Canetti, author of *Crowds and Power*. / 7. Anonymous crowd member. / 8. Wilfred Trotter, author of *The Instincts of the Herd in Peace and War*. / 9. Ryszard Siwiec, an accountant who committed suicide by self-immolation in protest. / 10. Edward Hooligan, for whom the word 'hooligan' was coined. / 11. Dawid D. victim of police violence. / 12. Gerald Stanley Lee, author of *Crowds: A Moving-Picture of Democracy*.

***Twelve Steps*, 2019**

Acrylic paint, image transfer, steel powder, medical tape, uv varnish on wood, steel and aluminium, 160 × 120 cm





Five Seconds, 2018

Acrylic paint, image transfer, pigment, steel powder, medical tape, uv varnish on wood and aluminium, 200 × 450 cm

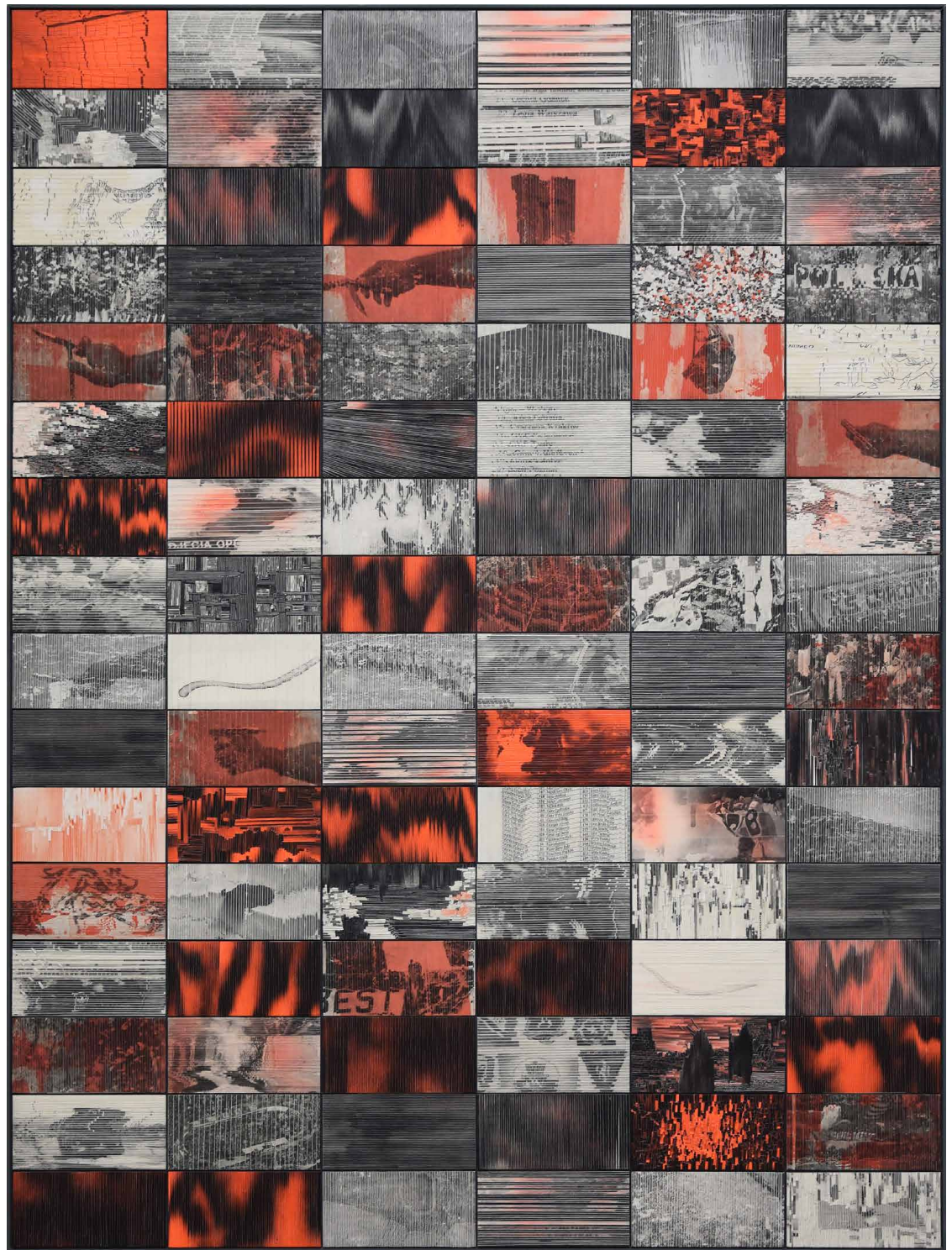
Installation view at *Psychic Wounds: On Art & Trauma*, The Warehouse, Dallas, USA.



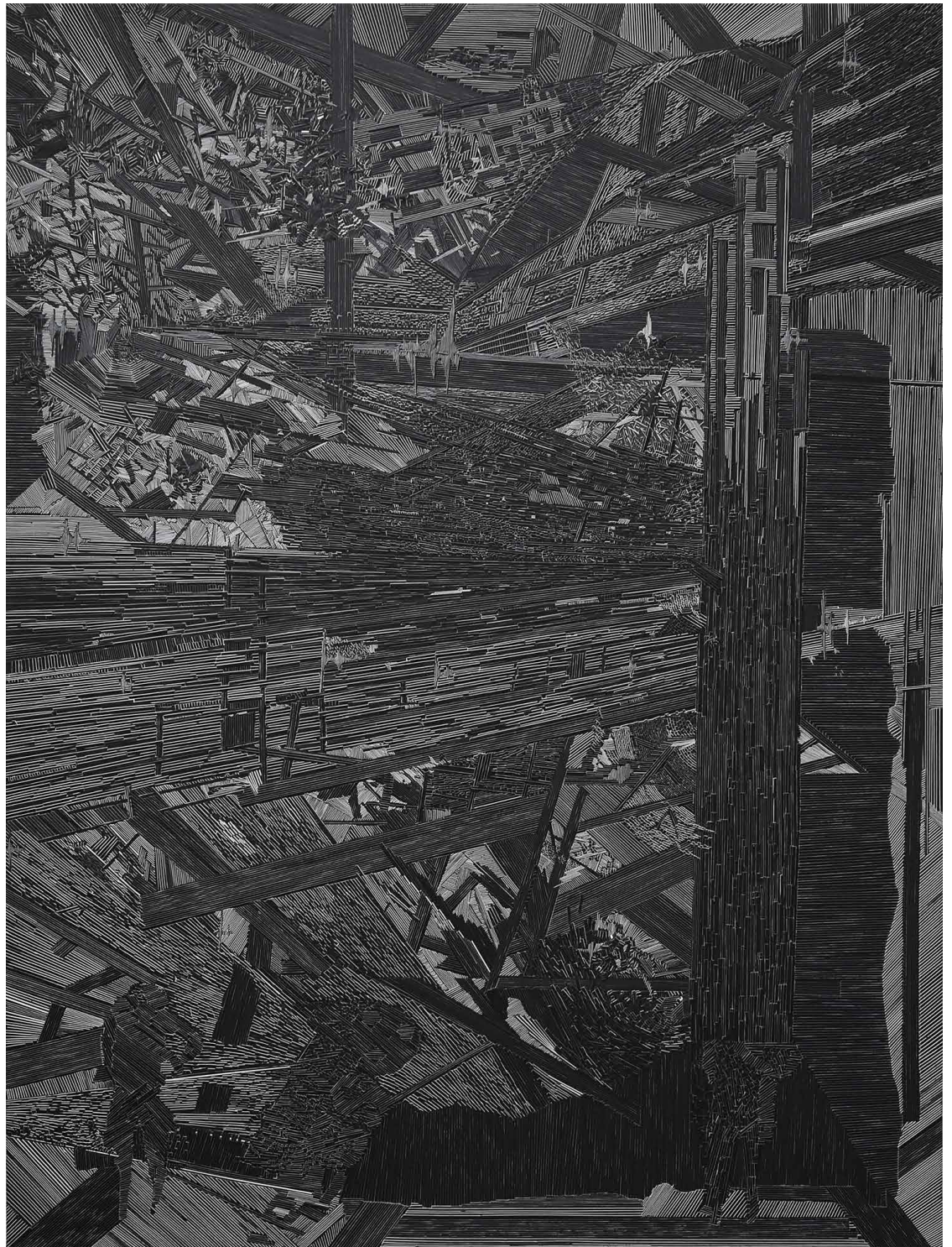
1996 is the year in which Marcin Dudek was at the height of his activities as a hooligan for the team KS Cracovia. This work refers to his personal experiences engulfed in crowds of sports fans. These memories are punctuated by trips to different stadiums in Poland and the violence these voyages entailed. Images from the artist's personal archive have been carefully chosen, before being manipulated, distorted and reconstructed into 96 rectangular fragments, each testifying to moments of joy, horror, adrenaline, comradery and rage.

1996, 2018

Acrylic paint, image transfer, cloth tape, uv varnish on wood and aluminium,
200 × 150 cm



The Meaning of Collusion, 2017
Cloth tape, UV varnish on wood,
161 x 121 cm





Zulu Mix, 2016

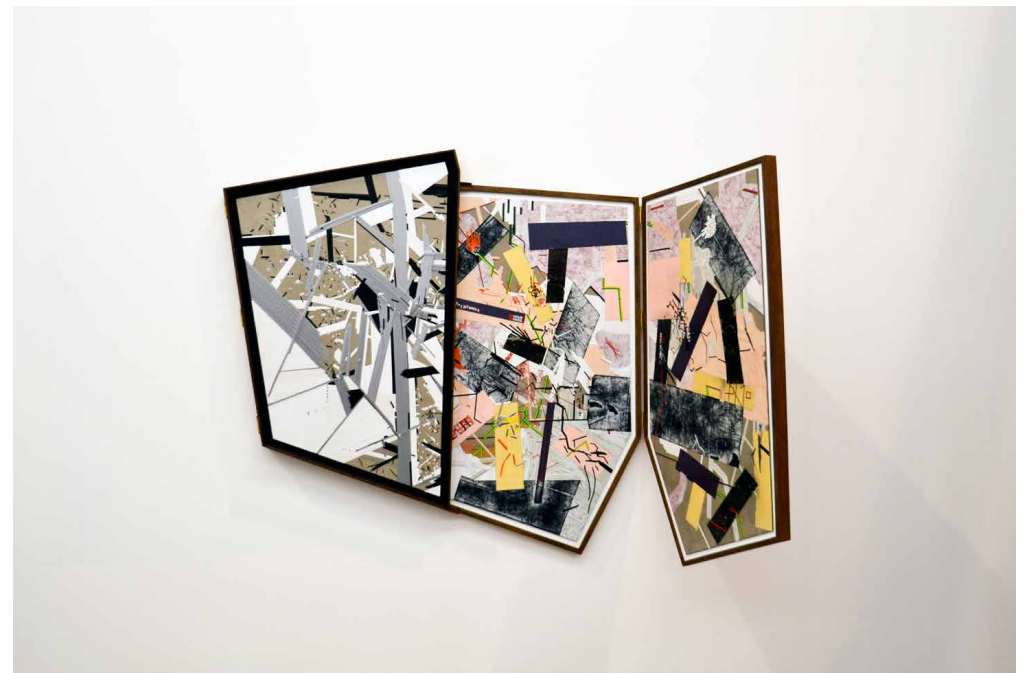
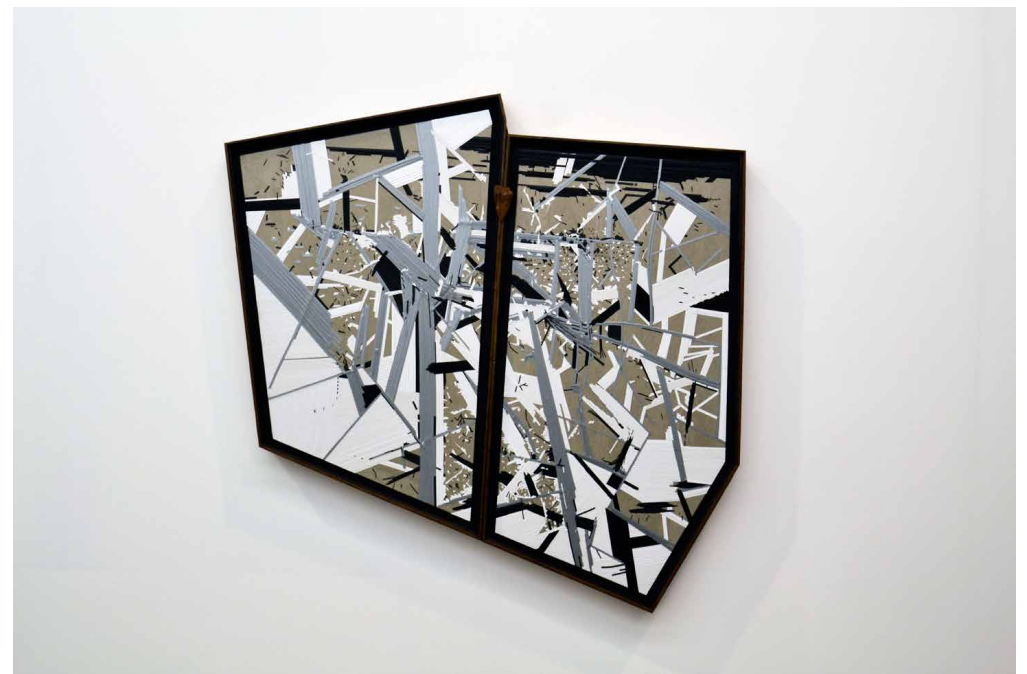
Gaffer tape, steel, wood, resin, UV varnish,
Close 30 x 45 cm, Open 30 x 90 cm

Shaped like the map of Poland when closed, the triptych panel collage *All My Scars* takes us on a journey through Marcin Dudek's youth. When the exterior grey-black façade opens up and spreads its wings, the work's fleshy interior reveals autobiographical content with a landscape mapped through the distortion of scars on the body, which extend to a host of collective histories. Images of the artist and archived personal photographs taken with comrades during excursions to football games across Poland are embedded between collaged tape, all loaded with turbulent, violent and painful memories. Red lines seem to set an image of the artist on fire, an apocalyptic effect. Larger collaged strips resemble passionately defended football scarves and dark black veins appear from beneath colour-coated paper, sanded back to expose organic networks of lines.

Once again reflecting Dudek's anti-readymade approach, this first in a series of triptychs is a work of fine carpentry, made from teak he found in the ground while excavating a tunnel. On a more impersonal level, the opening of the outer-hinged wings serves as a metaphor for Poland's dual personality, which is open to the ideologies of its Eastern and Western neighbours. When closed, a little fist slides up and serves to fasten the wings, holding the composition together, and the relationship between a citizen's scars and the lines that mark a state territory begin to converse.

***All My Scars*, 2014**

Teak, mdf, cardboard, adhesive film, vinyl flooring tiles, gaffer tape, PVC tape, cotton, carbon paper, inkjet prints, fragments from photographs and brass, 108 × 102 cm (closed) .





SCULPTURES and INSTALLATIONS

(selection)

Incorporating autobiographical objects and resisting the utilisation of prefabricated elements, Marcin Dudek's three-dimensional works are a testimony to the anti-readymade; a way of working that was doubtlessly taught to him during his youth in 1980s Poland, where you threw nothing away and you made what you needed from that which was already on hand. His sculptures and installations attest to the toxicity of hooligan culture, incorporating clothing, archival footage, and even vehicles into the work. Elements from his childhood such as the door to his father's business or a Volkswagen Transporter evoke underground DIY gym culture and trips to see away games, all excuses to cause havoc and propagate toxic masculinity.

Commenting on the post-communist survival economy as well as the cult of the body, Marcin Dudek creates a play on words with the pre-Christian Slavic God Swiatowid, who is present in this work in the form of two portraits on the top of a homemade lateral pull down machine. The Polish pronunciation of 'wid' is phonetically similar to the English pronunciation of 'fit', thus transforming the deity's name into a catchy brand which encourages us to attain certain fitness goals. In a world in which fitness has become a new religion, Dudek imagines a world in which we aspire to become more like the gods instead of hoping to look like movie stars or social media influencers. The two heads of Swiatowid look down on the athlete, replacing a culture of vanity with a proposition of spirituality.

Reflecting the anatomy of the physical body, the two portraits of Swiatowid represent the skeleton and the portrait. The skeleton is rough and cage-like, showing the roughness of Eastern Europe and of the basement gyms that one finds in its communist-era housing estates. The portrait, made of terracotta and broken mirror, represents the flesh, the skin, and the more fragile aspects of the human body. At the same time, it reflects a fragmented vision of ourselves back at us, creating a disconnect between the body and our view of ourselves. The machine itself is a continuation of Dudek's past work *Akumulator*.

***Swiatofit*, 2019**

Steel, mirror, wood, terracotta, plastic,
approx. 190 x 100 x 80 cm





***Trans Hooligans*, 2019 - 2020**

Steel, textiles, glass, plastic, steel dust, paint, 3 videos on monitor and dvd,
2 halogen led, wire, 557 x 370 x 200 cm.

Installation view at Liebaerts Project, Courtrai, Belgium.



The work's foundation is a deconstructed Volkswagen Transporter. There isn't much left of its original form, having been cut up into strips that were then worked into a "cage" or "cell." The cage is a characteristic element of ultra culture – we see them at the stadium, but many of the most fervent fanatics also end up in a cage after getting picked up and transported to the police station. The space of the cell has been covered in a flag made of fabric quilted out of the characteristic elements of ultra garb – training pants, tops, sport shoes, custom scarves and caps, which represent a fetishism of masculinity that has been cultivated in the fanatic subculture of football enthusiasts – which is raw, at times aggressive and even toxic. Inside, screens show images such as ultras sleeping in the "ashtray pose" or lulled to sleep by their drink of choice, a mashup of ultras boasting about what hooliganism they'd just gotten up to, or a collection of images and videos of hools posing shirtless, flexing their oiled muscles, while others run out naked onto the pitch or show off their naked asses, revealing the toxicity and contradictory signals sent by the desire to appear masculine.



Trans Hooligans, 2019 - 2020 - details and video still,
Steel, textiles, glass, plastic, steel dust, paint, 3 videos on monitor and dvd,
2 halogen led, wire, 557 x 370 x 200 cm.

Akumulator is a one-to-one scale replica of a gym I built in a squatted basement of a Krakow council estate in the 1990s.

Akumulator is an anti-readymade; analogue resistance to mass mechanisation; a sanctuary of neglected materials.

Akumulator is not used as an empty exercise machine for repetitive body building movements – it is a manifestation of resistance, a laboratory for solution finding, an alternative pathway for crime-driven youth or a model for survival in economically deprived situations.

Akumulator can be activated anytime, anywhere.

Akumulator recreated a basement gym from the housing estate of Dudek's youth, complete with machines built with whatever materials were found in the streets. Due to a lack of resources, machines were made out of non-conventional materials. This is one of aspect of the artist's anti-readymade approach related to economy and his youth in post-communist Poland: When you can't buy ready to roll goods, you need to forge your own path and work with what you have at hand. This attitude depends on creativity, ingenuity and a willingness to learn. It's a survivalist approach, one the artist acquired in the basement gyms of the 90s. These underground athletic clubs were essential and encouraged the building of mass – both for an individual body and a community growing rituals around subcultural allegiances.

Akumulator, 2013 - 2018

Steel, wood, medical tape, mirror, neon light, paper, leather, silicon, cell phone, 290 x 220 x 220 cm.

Installation view at Harlan Levey Projects, Brussels, Belgium.





Akumulator, 2013 - 2018 - details

Steel, wood, medical tape, mirror, neon light, paper, leather, silicon, cell phone,
290 x 220 x 220 cm.

Installation view at Harlan Levey Projects, Brussels, Belgium.



Control Room, 2019 - details and video stills
video installation, approx. 150 × 150 × 50 cm
Installation view at Muzeum Współczesne Wrocław, Poland.



Control Room, 2019 - details and video stills
video installation, approx. 150 × 150 × 50 cm
Installation view at Muzeum Współczesne Wrocław, Poland.

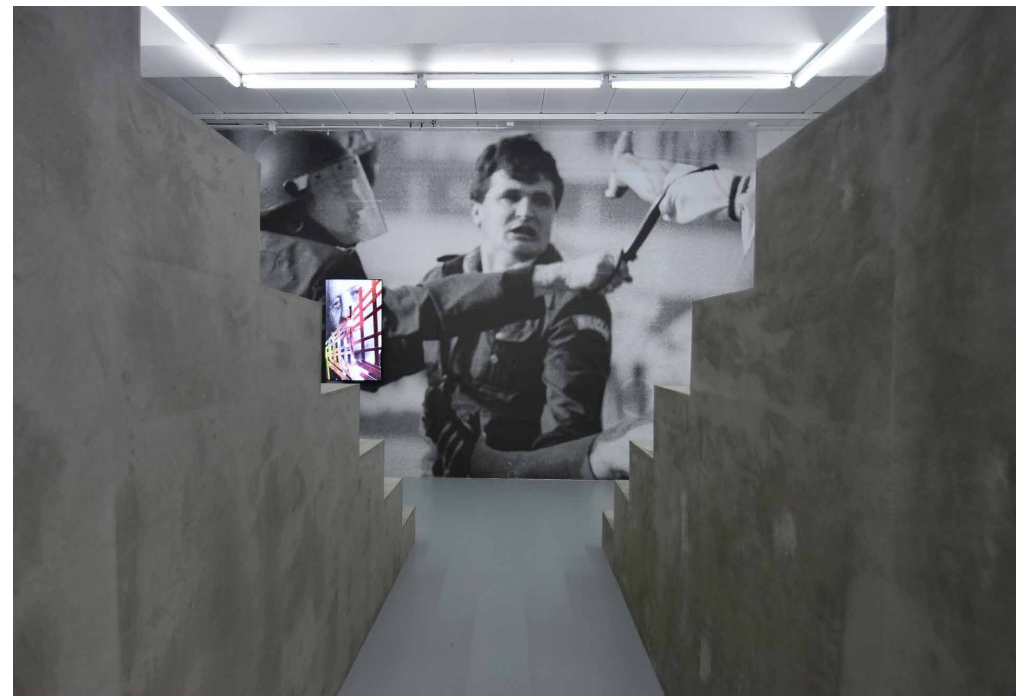
When we speak about hooliganism, many imagine this is something invented in Margaret Thatcher's Britain, but similar stories date back as far as a 59 A.D. during gladiatorial games in Pompeii. To punish the Pompeians, the senate banned all gladiatorial combat for ten years, dissolved private clubs and trade associations and exiled those responsible for the disorder. What do authorities have to do with the violence of spectacle, its collapse and legacy? What does KS Cracovia have to do with the coliseum? Marcin Dudek's line of questioning travels from Pompeii to Rome to the European capital, turning to the Heysel disaster of 1985. This is one of many tragic events Dudek illustrated for "Steps and Marches." The Luzhniki disaster (1982), Hillsborough (1989), a vicious stampede at a stadium in Ghana (2001), and others are also portrayed in a series of complex collages.

Inside the stadium, the concrete terrace is as cold, well crafted, humorous and haunted as the first four works in the exhibition. Casts of burnt, broken and twisted seats populate the concrete rows while the ghosts of diehard fans wave colors in the wind. When sat, spectators are confronted with the towering image of Zvonimir Boban's outstretched leg, a kick for which the former AC Milan midfielder was both suspended from sport and paraded as a national hero. To the left the three stripes on the footballer's boot are being scraped into the wall by a kinetic steel portrait struggling to escape the stands. The last work in the exhibition is a video, which places individuals appearing in Dudek's research back into the center of the spectacle. This is a digital work made through analogue collaging, bridging mediated experience with autographical detail and connecting dots as it jumps to different people and points of history. How do individuals shape mass experiences like those in ancient Pompei, the French Third Republic or an EC qualifier in 1995? They are the leaders, the police, the players, the fans, the analysts, activists, industrialists and so on that construct conditions and create the architecture of an event.

***Steps and Marches*, 2017**

Wood, concret, plaster, metal, video, printed image on wall,
variable dimension.

Installation view at Harlan Levey Projects, Brussels, Belgium.



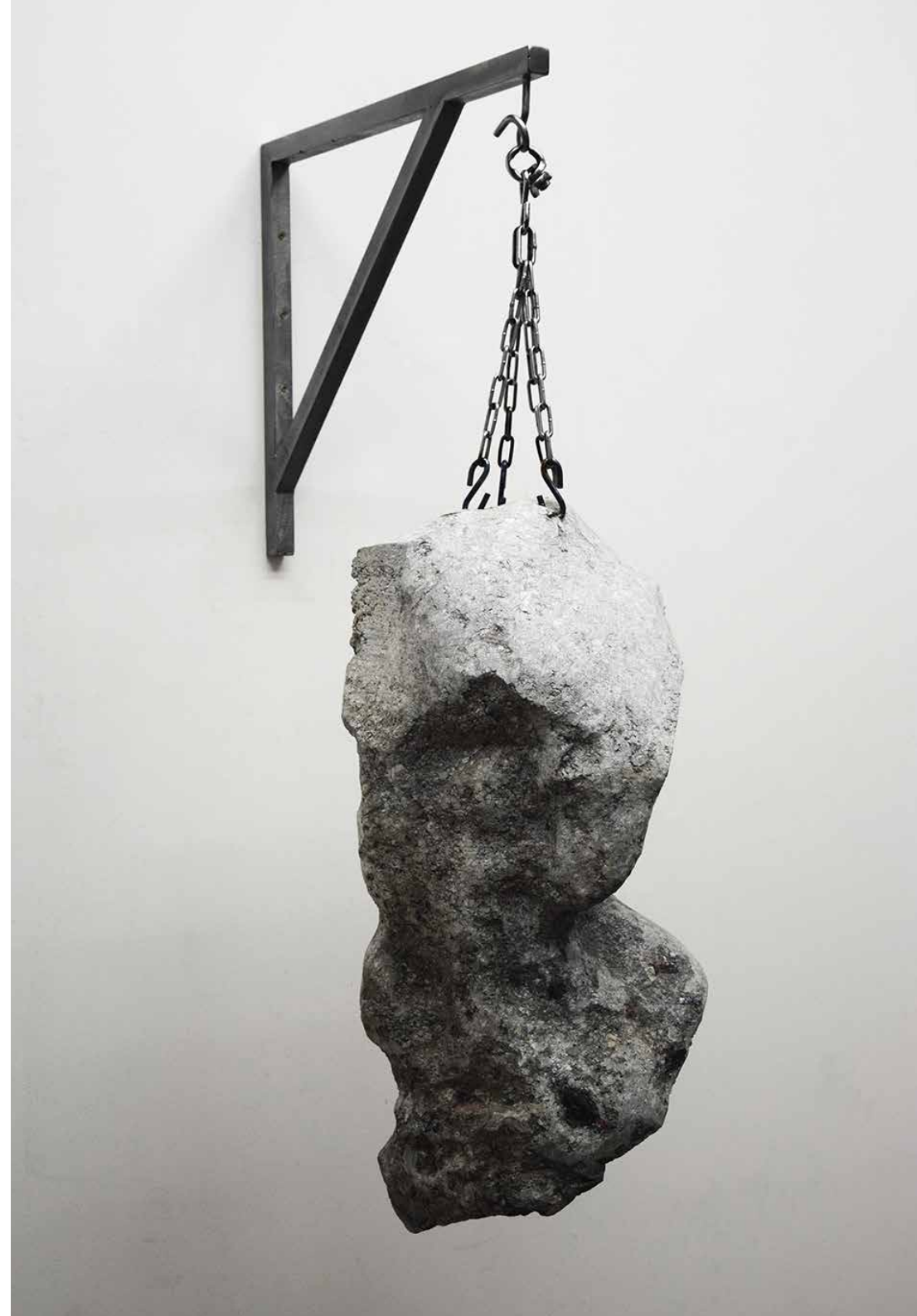


"Offal" has been evolving since the 2013 exhibition "Too Close for Comfort" at Harlan Levey Projects. It is part of a body of work in which Dudek retraces his own steps as a teenage member of the Cracovia football fan club, pivoting to investigate sports, spectacles, crowd psychology and violence. Initially displayed as an almost human punching bag constructed out of two leather jackets (worn after matches by his teenage friends), it was later sliced open at Leto Gallery (Warsaw, Poland) in the 2015 exhibition "Head in the Sand" where the entrails of the beaten body spilled out onto the floor; information that fed the young artist like bits of KS Cracovia game day tickets, catalogues and other memorabilia mixed with torn pages of copied paintings by the likes of Roger van der Weyden, the Master of the Life of the Virgin, Italian Futurists and others mimicking a heap of guts. In 2017, as a part of the exhibition "Steps and Marches" which took place between Harlan Levey Projects in Brussels and Edel Assanti Gallery in London, the third and final incarnation of the work reclaimed the spilt meat and organs, sculpting them into an archaeologically twisted torso composed of sophisticated primitivism.

Offal, 2017

Magazine paper, glue and steel,

136 × 83 × 42 cm



PERFORMANCES

(selection)

Dealing with subjects of identity and brutality, Marcin Dudek's performances allow him to slip into his old skin, channelling the version of himself that is capable of planning and inflicting violence. Notions of social pressure, claustrophobia, and the power of weapons such as fire and knives are recurring elements, as the artist obliges us to deal with our own fears and reactions to the bold irrationality of violence. Props such as bomber jackets, smoke grenades, or razors allow Dudek to awaken the emotions related to his past, and to take on a persona that is not concerned with the context of the art world but who lives purely in the moment, looking to cause a disruption.

More information about Marcin Dudek Performances
at [Marcin Dudek Vimeo](#) and [Harlan Levey Projects Viewing Room](#)



***The Crowd Man - Performance*, 2019**

Performance during the solo exhibition *The Crowd Man* at Muzeum Współczesne Wrocław, Poland.

Smoke grenade, approx. 5 min.

Link: https://www.youtube.com/watch?v=Rs616oSFqEs&ab_channel=museumwspolczesne



The Crowd Man - Performance, 2019

Performance during the solo exhibition *The Crowd Man* at Muzeum Współczesne Wrocław, Poland. Smoke grenade, approx. 5 min.

Link: https://www.youtube.com/watch?v=Rs616oSFqEs&ab_channel=museum-wspolczesne



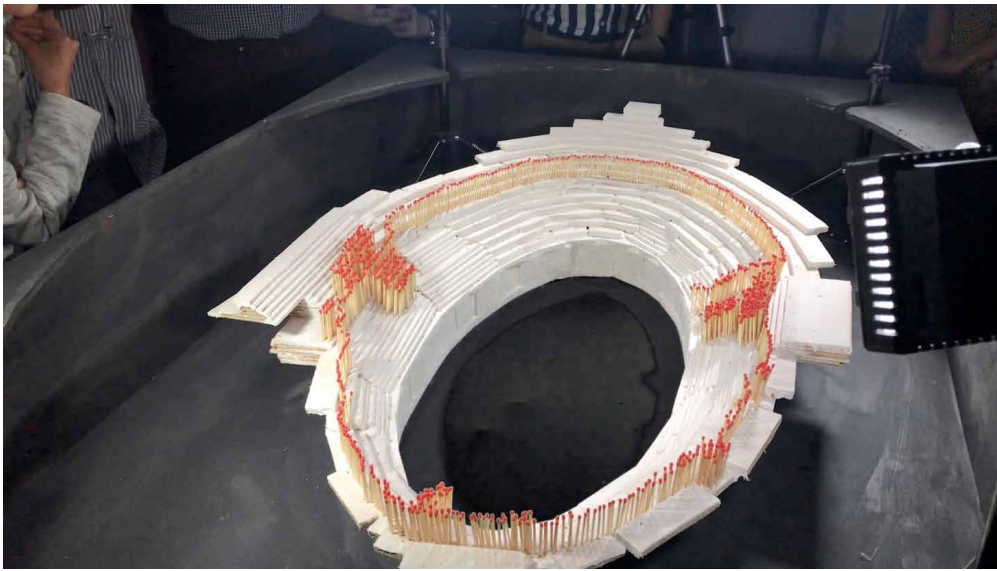


***Tribunalia*, 2018**

Wood, matches, fabric, spots, hair, camera, approx.10 min.

Performance during the Launch Pad Lab Residency, La Boissière, France.

Link to video: <https://vimeo.com/445544862>



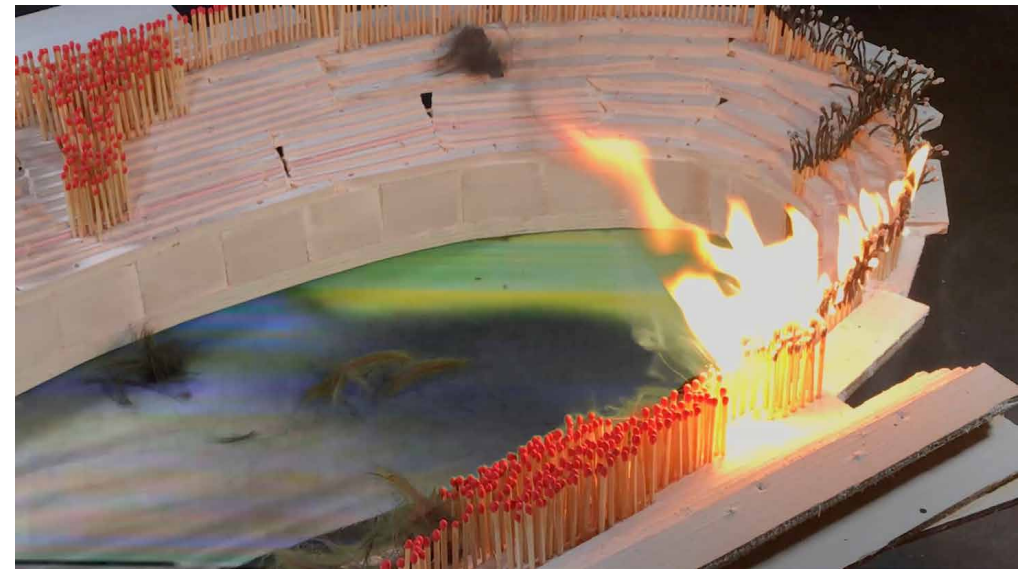
Marcin Dudek's 2018 performance *Tribunalia* (his seventh since 2013) is a direct precursor to the monumental work *Slash and Burn*, the most recent in an ongoing series of works investigating catastrophes in football stadiums. *Tribunalia* was conceived as part of the residency 'Being in the Body' at Launch Pad LaB in Charente, France, curated by Fatoş Üstek. Intrigued by Pompeii's ancient amphitheatre, which, while in ruins, closely resembled the Polish stadiums of the '90s, Dudek reconstructed its architecture using wood and matches. The matches are akin to bobbing heads crowded around a spectacle, and are placed according to Dudek's memory of crowds in his home stadium. This maquette was placed on top of a hollow construction, which was then inhabited by the artist in the manner of a puppeteer hiding below the stage.

***Tribunalia*, 2018**

Wood, matches, fabric, spots, hair, camera, approx.10 min.

Performance during the Launch Pad Lab Residency, La Boissière, France.

Link to video: <https://vimeo.com/445544862>





***The Protectionist Reflex*, 2017**

Performance during the group exhibition *Solstices*,
at BWA Katowice, Poland, approx. 1 min.

Link to video: <https://vimeo.com/user4785767>



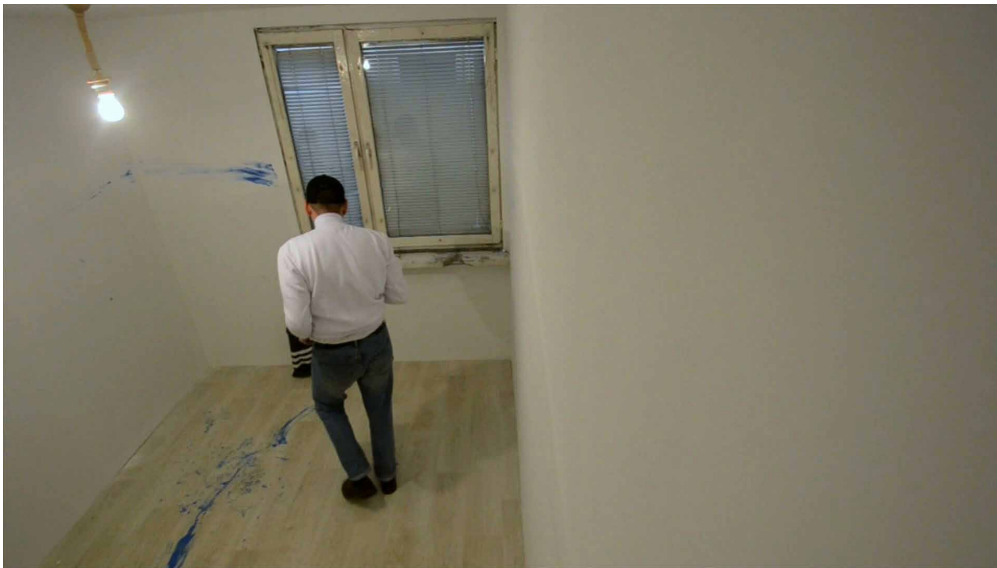
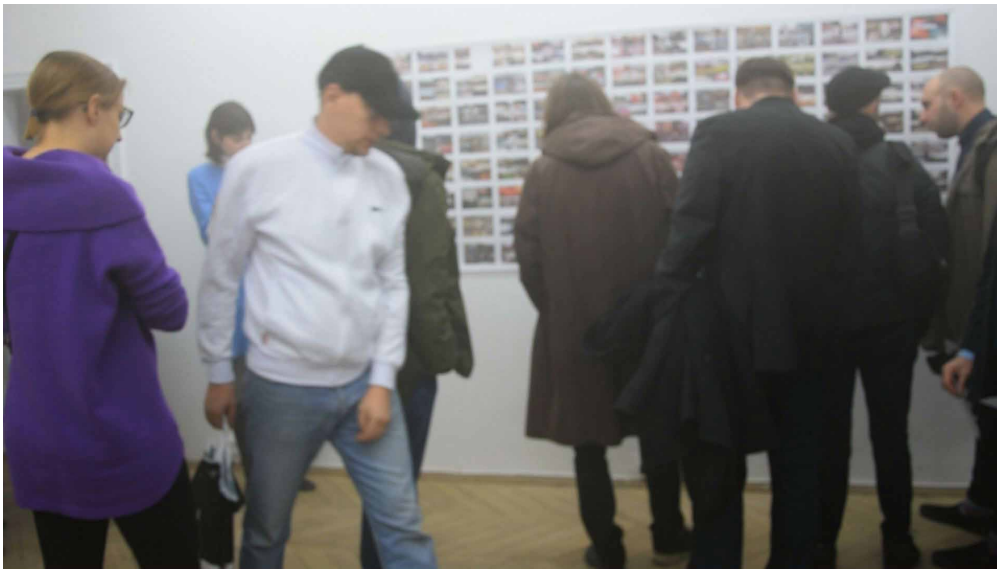
***The Protectionist Reflex*, 2017**
Performance during the group exhibition *Solstices*,
at BWA Katowice, Poland, approx. 1 min.
Link to video: <https://vimeo.com/user4785767>



Sing When You Are Winning, 2016
Intervention at KARST, Plymouth, UK,
during the group exhibition *The Earth Is Our Radio*.
Link Video: <https://vimeo.com/156541698>

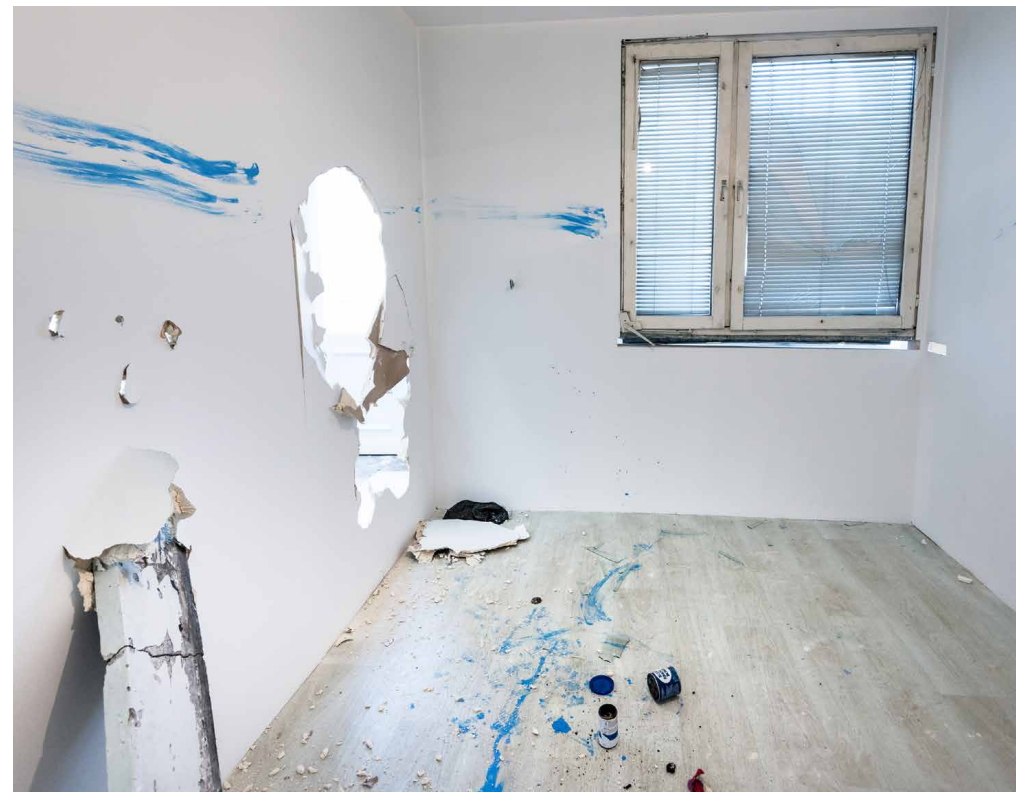
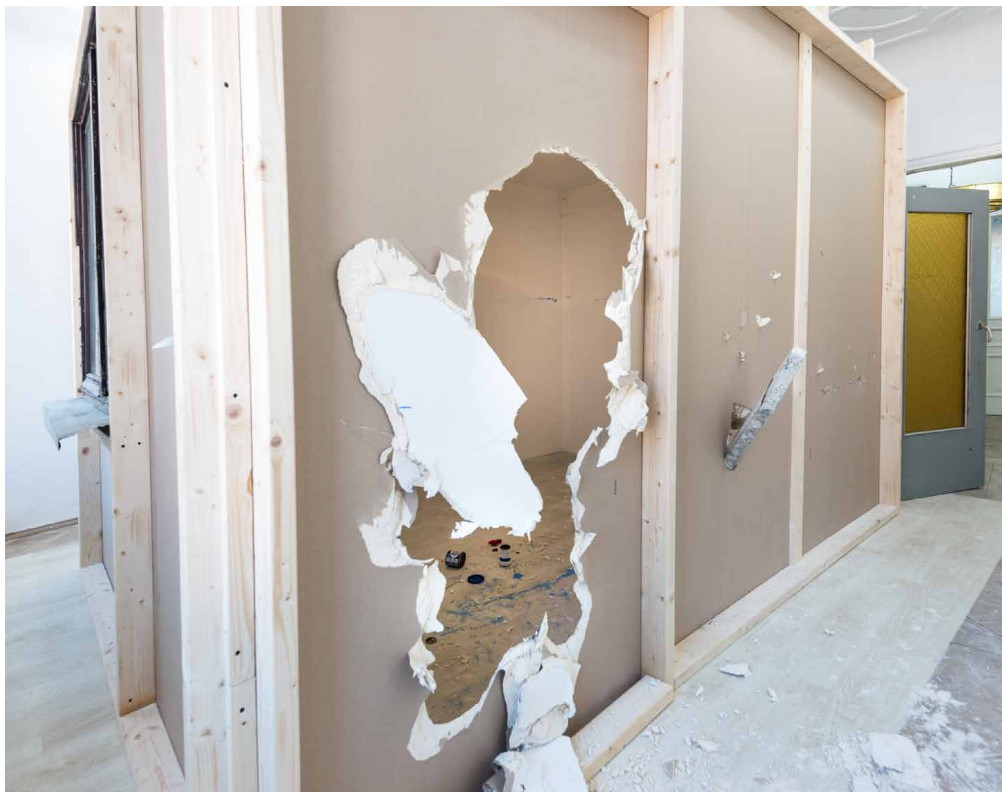


***Saved by an Unseen Crack*, 2015**
and view of the installation *Saved by an Unseen Crack*
at Harlan Levey Projects, Brussels, Belgium, approx. 7 min.
Link to video: <https://vimeo.com/125374167>



***Head in the Sand*, 2015**

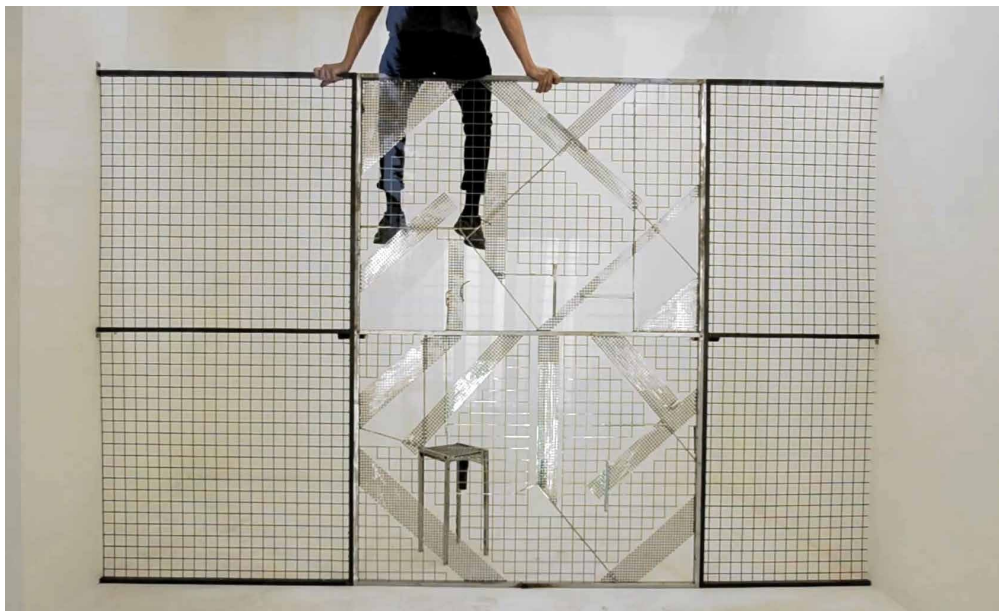
wood, plasterboard, glass, steel, concrete, smoke grenade,
 350 × 250 × 250 cm (137,7 × 98,4 × 98,4 in).
 performance at Leto Gallery, Warsaw, Poland, approx. 3 min 38.
 Link to video: <https://vimeo.com/user4785767>



***Head in the Sand*, 2015**

wood, plasterboard, glass, steel, concrete, smoke grenade,
350 × 250 × 250 cm (137,7 × 98,4 × 98,4 in).

Installation view after performance at Leto Gallery, Warsaw, Poland,



***Wild VS The Dying Breed*, 2013**

Performance at Do Not Open, Brussels, Belgium,
collaboration with Petr Davydtchenko, approx. 5min.

Link to video: <https://vimeo.com/74050246>

After leaving Poland aged 21, he studied at the University Mozarteum, Salzburg and at Central Saint Martins, London, graduating in 2005 and 2007 respectively. His work has been exhibited internationally at institutions including the Moscow Museum of Modern Art, Salzburger Kunstverein (AT), the Arad Art Museum (RO), Bunkier Sztuki Gallery in Krakow (PL), the Goethe-Institut Ukraine, and The Warehouse Dallas (US). His installation "The Cathedral of Human Labor" (2013) is on permanent view at the Verbeke Foundation in Belgium. In 2018, he presented a large installation at Manifesta 12 Palermo, which was followed by a solo exhibition at the Wrocław Contemporary Museum. Current and upcoming exhibitions include the "Psychic Wounds" at The Warehouse Dallas (US) curated by Gavin Delahunty and a group exhibition at 180 The Strand/ Vinyl Factory, curated by OOF, London (UK).

Marcin Dudek

1979, Krakow, Poland

Lives and works in Brussels and Krakow

www.marcin-dudek.com

EDUCATION

2005-2007 - MA Fine Art Central Saint Martins College of Art and Design, London, UK

2001-2005 - University of Art Mozarteum Salzburg, Austria

SOLO EXHIBITIONS

2021 - *Slash and Burn: Part 2* at Harlan Levey Projects 1080, Brussels, Belgium

2020 - *Slash and Burn: Part 1* at Harlan Levey Projects 1050, Brussels, Belgium

2020 - *Trans Hooligans*, Curated by Sebastian Gawlowski, Galeria Leto, Warsaw, Poland

2019 - *Akumulator*, Edel Assanti, London, UK

2019 - Expo Chicago, with Harlan Levey Projects, Chicago, USA

2019 - *The Crowd Man*, curated by Piotr Lisowski, MWW Wroclaw Contemporary Museum, Wroclaw, Poland

2018 - DAMA 2018, with Edel Assanti, Turin, Italy

2018 - *Sovereign Heads*, Yeo Workshop Gallery, curated by Przemyslaw Strozek, Singapore

2017 - NOT FAIR, with Galeria Leto, Palace of Culture and Science, Warsaw, Poland

2017 - *Steps and Marches, Chapter2*, Edel Assanti, London, UK

2017 - *Steps and Marches, Chapter1*, Harlan Levey Projects, Brussels, Belgium

2015 - *Head in the Sand*, Curated by Sebastian Gawlowski, Galeria Leto, Warsaw, Poland

2015 - *We Stumbled As We Clambered*, Edel Assanti, London, UK

2015 - *Saved by an Unseen Crack*, Harlan Levey Projects, Brussels, Belgium

2015 - *HUFF Studio*, Yeo Workshop, Singapore

2013 - *Land of Space and Optimism*, curated by Simon Delobel, Galerie Marion de Cannière, Antwerp, Belgium

2013 - *Punch to the Sky*, Edel Assanti, London, UK

2013 - *Wild*, Do Not Open, Brussels, Belgium.

2013 - *Too Close For Comfort*, Harlan Levey Projects, Brussels, Belgium.

2012 - *Exico Vol.2*, Stade Hall, Old Town, Hastings, UK

2010 - *Kopalnia*, T1+2 Gallery London, UK

SELECTED GROUP EXHIBITIONS

2021 - Group Exhibition, curated by OOF, Vinyl Factory, London, UK

2020 - *Six Degrees*, Liebaert Projects, Courtrai, BE

2020 - *Psychic Wounds: On Art & Trauma*, curated by Gavin Delahunty, the Warehouse Dallas, USA

2019 - Untitled Miami, with Harlan Levey Projects, Miami, USA

2019 - Untitled Miami, with Edel Assanti, Miami, USA

2019 - Art Brussels, with Harlan Levey Projects, Brussels, Belgium

2019 - Dallas Art Fair, with Harlan Levey Projects, Dallas, USA

2019 - Miart Milano with Edel Assanti, Milano, Italy

2018 - Untitled Miami, with Harlan Levey Projects, Miami, USA

2018 - Untitled Miami, with Edel Assanti, Miami, USA

2018 - *Giochi Senza Frontiere*, Manifesta 12, Palazzo Mazzarino, Palermo, Italy

2018 - *The Ratcatcher*, curated by Piotr Lisowski, MWW Wroclaw Contemporary Museum, Wroclaw, Poland

2018 - Brussels Art Fair, with Harlan Levey Projects, Brussels, Belgium

2018 - Dallas Art Fair, with Harlan Levey Projects, Dallas, USA

2018 - *BioPix*, Steve Turner Gallery, Los Angeles, USA

2018 - Art Stage, with Yeo Workshop gallery, Singapore

2017 - *Swag & Threat*, curated by Łukasz Białkowski and Piotr Sikora, TRAFO Center for Contemporary Art, Szczecin, Poland

2017 - *Listening to The Form*, Panthera.Today, Brussels, Belgium

2017 - NADA Miami, with Galeria Leto, Miami, USA

2017 - Untitled Art Fair, with Harlan Levey Projects, Miami, USA

2017 - *Solstices*, curated by Marta Lisok, BWA Katowice, Poland

2017 - *10 Summer Afterimages*, Galeria Leto, Warsaw, Poland

2017 - Dallas Art Fair, with Harlan Levey Projects, Dallas, USA

2017 - Art Central Hong Kong, with Yeo Workshop, Hong Kong

2017 - ZonaMaco, with Harlan Levey Projects, Mexico City, Mexico

2017 - *In/Out*, curated by Septembre Tiberghien, Greylight Projects, Brussels, Belgium

2016 - *Imprints*, Harlan Levey Projects, Brussels, Belgium

2016 - *The Earth Is Our Radio*, Karst, Plymouth, UK

2016 - Bazaar Art, with Yeo Workshop, Jakarta, Indonesia

2016 - Art Brussels, with Harlan Levey Projects, Brussels, Belgium

2016 - Dallas Art Fair, with Harlan Levey Projects, Dallas, USA

2015 - *No Matter How, Round and Square*, Sala Projeto Fidalga, São Paulo, Brazil

2015 - Officielle Fiac, with Edel Assanti, Paris, France

2015 - *Revers de Trompe*, curated by Siegfried Zaworka, Academy of Fine Arts Vienna, Vienna, Austria

2015 - *One Way or Another – investiga-se o ISSO*, curated by Eduardo Matos, Plataforma Revólver, Lisbon, Portugal

2015 - Art Brussels, with Harlan Levey Projects, Belgium

2015 - *Borders in Motion*, Sculpture Project, Dallas Art Fair, Dallas, USA

2015 - Art Los Angeles Contemporary, with Edel Assanti, Los Angeles, USA

2014 - *Deformation Der Stille*, curated by Siegfried Zaworka and Franz Bergmüller, Galerie 5020, Salzburg, Austria

2014 - *I Wish I Had a River*, Harlan Levey Projects, Brussels, Belgium

2014 - Art Brussels, with Harlan Levey Projects, Belgium

2014 - *Anywhere Out of My World*, curated by Abel Nicosdriou, The Loft, Brussels, Belgium

2014 - Dallas Art Fair with Edel Assanti, Dallas, USA

2014 - Art Rotterdam with Edel Assanti, Rotterdam, Netherlands

2013 - *Park + Ride*, Verbeke Foundation, Belgium

2013 - Art Brussels, with Waterside Contemporary, Belgium

2012 - *Diagrammatic Form*, curated by Ami Clarke, Banner Repeater, London, UK

2012 - *Subject to Change*, curated by Zbigniew T. Kotkiewicz, Deconstruction Project, Southend on Sea, UK

2012 - *Polish Contemporary Arts*, Rich Mix, London, UK

2012- *Kopalnia i Fantom*, curated by Piotr Sikora, Bunkier Sztuki Contemporary Art Gallery, Krakow, Poland

2012 - *Things That Have Interested Me*, curated by Olga Ovenden, Waterside Contemporary, London, UK

2012 - *Now & After 12*, Moscow Museum of Modern Art, Moscow, Russia

2012 - *Snapshot*, Galerie Nadine Feront, Brussels, Belgium

2012 - *Winter Pavilion*, Waterside Contemporary, London, UK

2011 - *Exico*, 16th Cerveira Biennial, Vila Nova de Cerveira, Portugal

2011 - Vienna Art Fair, with Waterside Contemporary, Austria

2011 - *I Will Eat This Sleepy Town*, curated by Pierre d'Alancaise, Waterside Project Space London, UK

2011 - *Project of Absorbing The Other*, Galerie 8, London, UK

2009 - *Art in an Ephemeral Age*, The Art Festival at Hay, UK

2009 - 15th Cerveira Biennial, Vila Nova de Cerveira, Portugal

2009 - *Transfer*, Galeria Sub-Carturesti Bucharest, Romania

2008 - *Visions in the Nunnery*, curated by Tessa Garland, Cinzia Cremona, Darshana Vora, The Nunnery Gallery, London, UK

2007 - *Out of the Frying Pan Into the Fire*, Espace Uhoda Liege, Belgium

2007 - *11.472*, Bargehouse Oxo Tower Wharf, London, UK

2006 - *Laboratory*, Project Hoe, London, UK

2006 - *Identikit*, Temporary Contemporary Gallery London, UK

2005 - *Blick A Blick B*, curated by Tanja Widmann and Johannes Porsch, Salzburger Kunstverein, Salzburg, Austria

2005 - *Blachowo bzw. Prowizorycznie*, Schloss Goldegg Goldegg, Austria

PERFORMANCES

2019 - *The Lure Of The Arena*, MNAC National Museum of Contemporary Art, Bucharest, Romania.

2019 *The Third Landscape*, Curated by Croxhapox, Kunsthal Gent, Gent, Belgium.

2019 - *The Crowd Man*, MWW Wroclaw Contemporary Museum, Wroclaw, Poland.

2018 - *Sovereign Heads*, at Yeo Workshop, Singapore.

2018 - *Maquette Performance*, at Launch Pad Lab Residency, France.

2017 - *The Protectionist Reflex*, in the occasion of *Solstices* group show, at BWA Katowice, Poland.

2015 - *Head in the Sand*, at Leto Gallery, Warsaw, Poland.

2015 - *Saved by an Unseen Crack*, at Harlan Levey Projects, Brussels, Belgium.

2015 - *46 Seconds*, at edel Assanti. London, UK.

2015 - *Border in Motion*, Dallas Art Fair, Dallas, USA.

2013 - *Punch to the Sky*, at Edel Assanti, London, UK.

2013 - *Wild*, with Petr Davydtchenko, at Do Not Open, Brussels, Belgium.

2013 - *Land of Space and Optimism performance*, at Marion de Cannière, Antwerp, Belgium.

SCREENINGS

2014 - *Permanent Marker*, Kunstfilmtage Düsseldorf, Germany.

2011 - *Connected- Disconnected*, Projector 2011 Video Art Festival Madrid, Spain.

2011 - *Corporate Urban Interventions*, Stowarzyszenie OFFicyna Szczecin / Smolny, University St.Petersburg / Arteles Tampere / Estonian Academy of Arts Tallinn, Estonia.

2011 - *Figure it out - performance in video art*, Arad Art Museum Arad / Goethe Institute Kiev / City Art Gallery Kharkiv, Ukraine.

2011 - *The Cu Chi Tunnels*, Waterside Project Space London, UK.

2010 - *Territorial Play*, Radiator Festival Nottingham, UK.

2010 - CologneOFF VI Delhi International Arts Festival, Alliance Française New Delhi, India.

2009 - *Complex Financial Instruments*, curated by Benjamin Cook, S1 Salon, S1 Artspace Sheffield, UK.

2009 - *Frame I*, Festival of Performance and New Technology Porto, Portugal.

2008 - Stand Assembly, Nottingham, UK.

2008 - *Videoholica*, International Biennial of Visual Arts, Varna, Bulgaria.

2008 - *So Fresh*, Project Room - Sala Antiche Mura, Monfalcone / Galleria d'Arte Contemporanea L.Spazzapan, Gradisca d'Isonzo / Spazio Comunicarte, Trieste, Italy.

2008 - Cittadellarte Michelangelo Pistoletto Fondation Biella, Italy.

2007 - *Ghosts of Presence*, Curated by Darryl Bank, Art Gallery of York University Toronto, Canada.

AWARDS, GRANTS and RESIDENCIES

2019 - Artist Resident, MNAC National Museum of Contemporary Art, Bucharest, Romania.

2018 - Artist Residency, Launch Pad LaB, Charente, France.

2015 - Artist Residency, Ateliê Fidalga, São Paulo, Brazil.

2013 - Art on Paper+1 Award, Belgium.

2009 - IPJ Prize for digital arts, Portugal.

2008 - The Juliet Gomperts Trust London, Project Grant, UK.

2004 - Scholarship from the Graphic Workshop, Traklhaus Salzburg, Austria.

2003 - Scholarship of the International Summer Academy of Fine Arts Salzburg, Austria.

PUBLICATIONS

2019 - *The Crowd Man*, published by MWW Wroclaw Contemporary Museum.

2015 - *The Department of Subterranea*, published by Harlan Levey Projects and MER. Paper Kunsthalle.

PRESS AND PUBLICATION

2020 Fire walk with me, by Kurt Snoekx, in BRUZZ, Sep 2020

2020 Brussels Gallery Weekend 2020: 11 Must-See Exhibitions in See You There, Sep 2020

2020 Kunstenaar Marcin Dudek: 'De taal waarmee ik mijn bestaan uitdrukte, was groeps geweld', by Tine Danckaers, in MO Magazine, Aug 2020

2020 'Slash & Burn I' by Marcin Dudek at Harlan Levey Projects in blok magazine, Aug 2020

2020 Dallas Art Fair from the Sofa, by Paul Carey-Kent, in FAD Magazine, April 2020

2019 Recommended London Art Exhibitions December 2019, by Paul Carey Kent, in Artlyst, Nov 2019

2019 Marcin Dudek: Akumulator review, by Eddy Frankel, in Time Out London, Nov 2019

2019 The Top 5 Art Exhibitions to see in London in December, by Tabish Khan, in FAD Magazine, Nov 2019

2019 Three exhibitions to see in London this weekend, by Kabir Jhala and José da Silva, in The Art Newspaper, Nov 2019

2019 The Crowd Man, by Mechteld Jungerius, in TLmag Nasza Polska, 19 June 2019

2019 The Crowd Man, Interview by Piotr Lisowski, in Postmedium, July 2019

2019 The Crowd Man, in Szum, July 2019

2019 Marcin Dudek. The Crowd Man (one of us), by Dobrosława Nowak, in Juliet Contemporary Art Magazine, 23 July 2019

2018 Dream Team: 11 of the Best Football Works, by Eddy Frankel, The Art Newspaper, 14 June 2018

2018 Marcin Dudek at Manifesta 12, by Jeremy Epstein, 14 June 2018

2018 Manifesta Biennial | Marcin Dudek's 'Giochi Senza Frontiere' mirrors and shatters our past and present, by Johanne Affricot, GRIOT, 13 June 2018

2018 OOF magazine: where the worlds of art and football meet - in pictures, by Jonny Weeks,

in Beautiful Games, The Guardian, 26 February 2018

2018 Feature Marcin Dudek: Ultra Violence, by Eddy Frankel, OFF Art & Football magazine, one Issue 1, 2018

2018 Sovereign Heads, Yeo Workshop, Gillman Barracks, February 2018

2018 MARCIN DUDEK 'Sovereign Heads', Ran Dian Art Magazine, February 2018

2018 „Przechwálki i pogróżki” w Trafostacji Sztuki, SZUM Magazyn, 5 January 2018

2017 Steps and Marches by William Davie, Wall Street International Magazine, 17 November

2017 The best art exhibitions of 2017 by Eddie Frankel, Timeout London, 14 November 2017

2017 Marcin Dudek: Steps and Marches, This is Tomorrow Contemporary Art Magazine, 30 October 2017

2017 Marcin Dudek: Steps and Marches review by Eddy Frankel, Timeout London, October

2017 Marcin Dudek Steps and Marches, by Mark Westall, FAD magazine, 21 September 2017

2017 A weekend in Warsaw, by Sam Steverlynck, DAMN Magazine, 25 September 2017

2017 Brussels Gallery Weekend 2017 Round-Up: 5 Moments Which Put Belgium On The Map by Cristina SK, Sleek Magazine, 18 September 2017

2017 Brussels Gallery Weekend 2017 by Ive Stevenheydens, Metropolis M, 9 september

2017 12 Must-see Shows during Brussels Gallery Weekend 2017, See You There Magazine, September 2017

2017 Marcin Dudek 'Steps and Marches', Art Research Map, September 2017

2017 25 things to do in Belgium this weekend by Nicholas Lewis, The Word Magazine 6, September 2017

2017 Critic's Guide: Brussels, by En Liang Khong, Frieze, 5 September 2017

2017 Special Feature, Marcin Dudek, Contemporary Lynx Art Magazine Issue 1(7)2017

2017 Studio visit: Marcin Dudek, by Dobromila Blaszczyk, contemporary Lynx 24 June 2017.

2016 Exhibition Review of The Earth Is Our Radio, KARST, Aesthetica Magazine, 4 March 2016, Lizzie Lloyd

2016 I'm a surrealist, a dadaist and an anarchist: A Conversation with Geert Verbeke, Contemporary Lynx, 5 March 2016, Marek Wolynski

2016 Rekonstrukcje przemocy. NN6T - Notes Na 6 Tygodni, Aleksander Hudzik

2015 Wie koopt dat?: Beatrice De Gelder over haar 'Kukiel (Letters from Prison)' van Marcin Dudek, Sabato, 24 October 2015, Thijs Demeulemeester

2015 More Dallas Art Fair 2015, Glasstire Texas Visual Art, 11 April 2015, Bill Davenport

2015 Best of the Arts: Border Control, Patron, 1 June 2015, Jeremy Epstein

2015 Marcin Dudek, 'Saved by an Unseen Crack' in Harlan Levey Projects, Brussel, H Art No.141, 14 May 2015, Christine Vuegen

2015 Marcin Dudek: Going Heyssel, Agenda No.1473, 8-14 May 2015, Kurt Snoekx

2015 Heizeldrama in de galerie, De Standaard 29th year No.100, Wednesday 29 April 2015,

Sam Steverlynck

2015 9 Brussels Gallery Shows to See Right Now, Artsy, 27 April 2015

2015 Marcin Dudek Mixes Football and Soviet Politics in Searing New Works at Edel Assanti, Artsy, 11 May 2015, Karen Kedmey

2015 My Highlights from Art Los Angeles Contemporary 2015, Artsy, 22 Januari 2015, Frédéric de Goldschmidt

2015 House Under Four Flags Studio By Marcin Dudek, Nookmag, 17 Januari 2015

2015 Old Causes, Both Aesthetic and Political, Breathe With New Life at Officielle 2015, Artspace, 21 October 2015, Andrew M. Goldstein

2014 Nalatenschap Ad van Buuren in Kemzeke, Brabant Cultureel.Brabant Literair, FebruaryLauran Toorians

2013 A weekend of Mathématique Moderne, Magnum & Mountain Bike, The Word, 12 September 2013, Sarah Schug

2013 Tunnel vers un autre monde, Collect No.441, December 2013/ Januari 2014

2013 Marcin Dudek, H Art No. 120, 19 December 2013, Anne-Marie Poels

2013 Wunderkammer/71, Studio Visit: Marcin Dudek, Agenda No.1396, 4-10 October 2013, Kurt Snoekx

2013 Marcin Dudek: grand gagnant du concours 'Jeune talent', Arts Libre No.201, Week of 27 September to 3 October 2013, Roger Pierre Turine

2013 1 oeuvre, 3 points de vue, Victoire No.294, Saturday 14 September 2013, Amandine Maziers

2013 Sur la toile, Focus Vif No.33, 16 August 2013, Michel Verlinden

2013 Punch to the Sky, Time Out London, 23 October 2013

2013 Punch to the Sky: an interview with Marcin Dudek, Happy Famous Artists Blog, 12 December 2013

2012 Zbiornik Kultury, Dziennik Polski, 19 juli 2012, Lukasz Gazur

2011 Waterside Contemporary presents series of projects titles Winter Pavillion by three artists, Art Daily, 13 December 2011

2011 In the frame, The Art Newspaper No.223, April 2011

2011 Translation, Artslant London, David Yu

2010 Flatpack Studio on the Move, The Art Newspaper No.219, December, Richard Unwin

2010 Venezuelan Pavilion, Hotshoe Magazine August/September 2010

