

ATM

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BIO

ATM was founded at the end of 2018 by a group of three girls: Aga Antkowiak/Taso Pataridze/Marta Szypulska, graduates of the University of Arts in Poznan, born in Poland and Georgia. Brought together by love and hate, in their art practice they search for a balance between the accident and the rule, fate and opportunity. Their art wouldn't exist without a deep fascination with popculture and fashion. Ready for sacrifices with each work they prepare, they often change the name of the collective and expand the group —ATM4K with Karolina Pawelczyk (Academy of Fine Arts, Warsaw PL), ATM+\$ with Stefan Głowacki (School of the Art Institute of Chicago, IL, USA). They were part of Sandra Gallery and participated in *Forplay*, Lectwo Gallery, Poznan, PL, *Sporty Elegance*, Obrońców Stalingradu 17, Szczecin, PL, *Thistime*, Arsenal Municipal Gallery, Poznan, PL and individual shows *Three Is A Crowd*, 9/10 Gallery, Poznan, PL, *The Aim Is To Hit The Hole*, ROD Realny Obszar Działan, Warsaw, PL, *The Clock And The Calendar Are Terrible Masters*, Plast Gallery, Leipzig, DE.

Solo shows:

2024 *The Clock And The Calendar Are Terrible Masters*, Plast Gallery, Leipzig, DE

2020 *The Aim Is To Hit The Hole*, ROD Realny Obszar Dzialan, Warsaw, PL

2019 *Three Is a Crowd*, ATM, 9/10 Gallery, Poznan

Group shows:

2020 *Thistime*, ATM4K, Sandra Gallery, Arsenal Municipal Gallery, Poznan, PL

2019 *Sporty Elegance*, Obrońców Stalingradu 17, Szczecin, PL

2019 *Angust*, Sandra Gallery, Galeria lokal_30, Warszawa, PL

2019 *Sundrise*, Sandra Gallery, Atelier Artel, Poznan, PL

2019 *Forplay*, Lectwo Gallery, Poznan, PL

2018 *Finger in The Eye*, Miejski Ośrodek Sztuki, Gorzow wielkopolski, PL

Stipend:

2020 Stipend, Polish Society of Authors and Composers ZAiKS

Residency:

2020 Arsenal Municipal Gallery, Poznan, PL

THE CLOCK AND THE CALENDAR ARE TERRIBLE MASTERS

Do you feel like you wake up every day to the same nightmare? ATM invites you to delve into their dystopian dream, where sleep and laziness are the highest goals of capitalist production and being late is right on time. Laziness is the mischievous shadow of productivity. One wouldn't exist without the other. We tend to believe that we are inherently lazy and only compelled to work due to societal pressures. But maybe our default state is to be occupied and achieving laziness is a rare and challenging feat?

ATM explores practices connected to sleeping, resting and indulging. How much work and effort do we put into preparing to sleep? What about the elaborate rituals we undertake just to unwind on a night out with friends? In a world that never sleeps a time-sensitive installation of alarm clocks is there for you – idly waiting with its satisfying pleasure of hitting on a “snooze” button for as long as you wish. The performance on the opening night will be designed to be a visceral representation of the tension dictated by the clock and the calendar between societal expectations and the individual's struggle for self-care. If the performers show up late, don't worry—there's a huge puffy duvet to soften the wait.

Laziness can be an antidote to the burnout-inducing treadmill of modern life. It's a chance for our overstimulated minds to recharge, reconnect, and resist the societal pressure to measure our worth by our output. Let's take care of ourselves!

The Clock And The Calendar Are Terrible Masters
Plast Gallery, Leipzig, DE
Curator: Philip Hagen



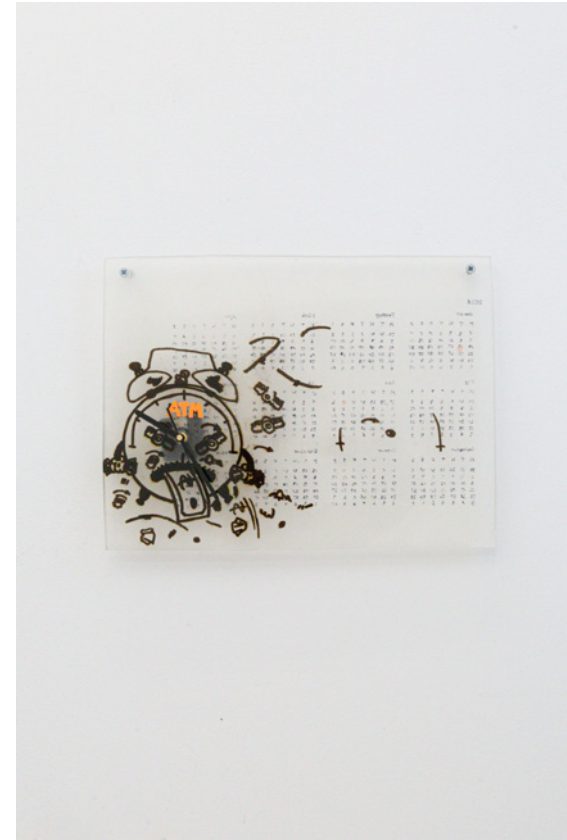


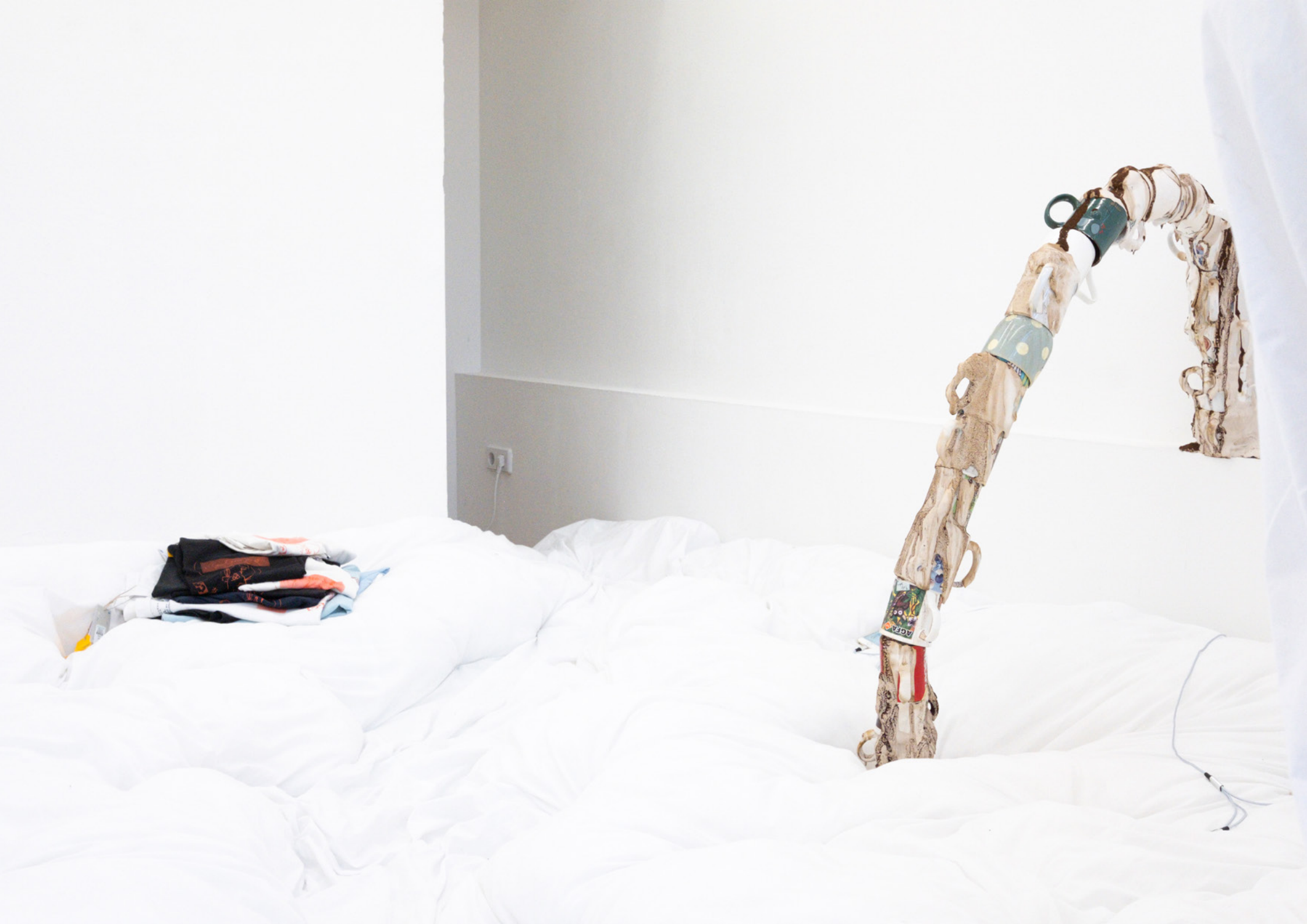
Photo documentation of the exhibition by Philip Hagen

LIST OF WORKS:

1. The Clock And The Calendar, 2024 (sharpie hand-drawing on office paper, mineral oil, epoxy resin, clock mechanism 50x40x2 cm)
2. The Clock And The Calendar, 2024 (sharpie hand-drawing on office paper, mineral oil, epoxy resin, clock mechanism 30x25x2 cm)
3. The Clock And The Calendar, 2024 (sharpie hand-drawing on office paper, mineral oil, epoxy resin, clock mechanism 30x25x2 cm)
4. The Clock And The Calendar, 2024 (sharpie hand-drawing on office paper, mineral oil, epoxy resin, clock mechanism 30x25x2 cm)
5. The Clock And The Calendar, 2024 (sharpie hand-drawing on office paper, mineral oil, epoxy resin, clock mechanism 30x25x2 cm)
6. Terrible Master, 2024 (sunflower shells, wood, steel, polymer glue 160x60x60 cm)
7. Ghost From The Past, 2019-2024 (pizza boxes, ceramic plaster 63x36x36 cm)
8. At Your Service, 2024 (ceramic mugs, ceramic plaster, steel 100x100x10 cm)
9. — 14. Time Sensitive Work (interactive mobile website, mobile phones, alarm clocks, ringtone, snooze button)
15. Emotional Support, 2024 (duvet, cotton, polyester fiber filling 450 x 800 cm)
16. ATM Invisible Hand Theory Explained, 2024 (performance, time-sensitive merch clothing)
17. Merch clothing 2024 - variable sizes, variable prices (silk screen printing)





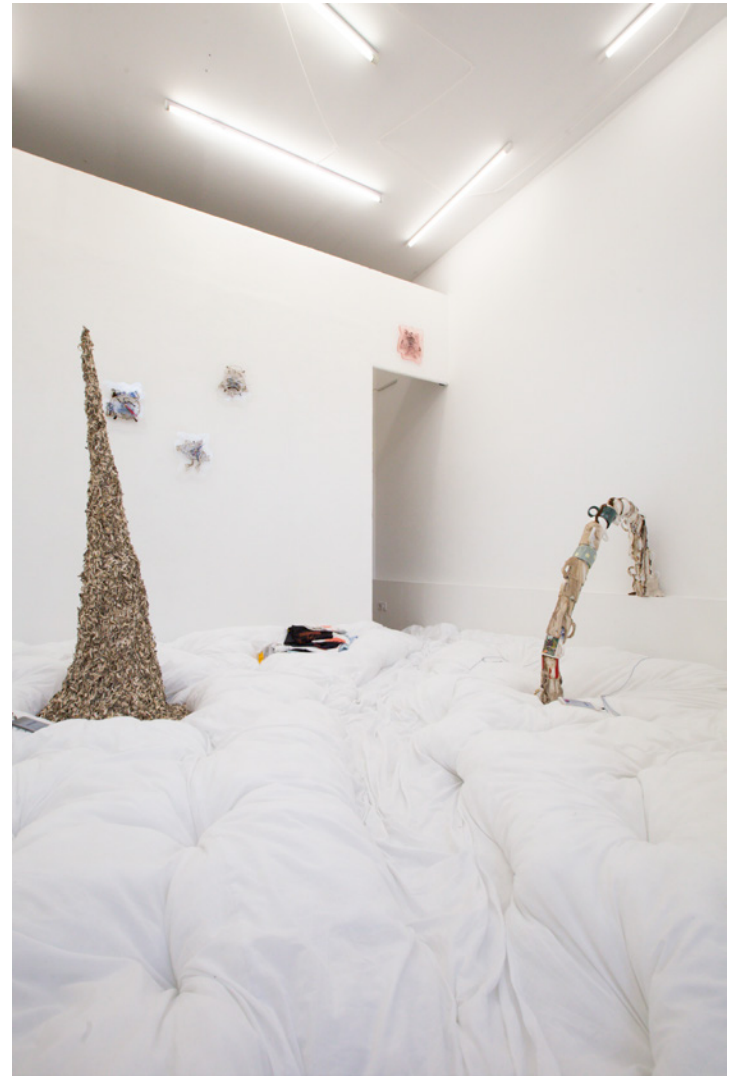






<https://timesensitive.work/atm/>
website only mobile version

thanks to Maria Stożek for the
drawing and to Stefan Glowacki for
coding









Invisible Hand Theory Explained, 2024 (performance, time-sensitive merch clothing)

MAGIC HOLE

ATM+\$ with Stefan Glowacki

Portable mini golf course with live chroma key. Playfully abstract version of a mini golf game. The work consists of a participatory performance - playing golf on tracks with ceramic sculptures and a chroma keyed video stream. Three performers in green-screen second skin suits will assist you in a game of mini golf. The performance is captured by a camera - its stream projected, the performers keyed out of the image. Player hits the ball with a golfclub, but the ball isn't following its normal trajectory. It starts to hover - performers are leading the ball with theirs hands freely. Finally, on the screen we can observe a series of abstract activities, disobedient to any known rules, in which a levitating golf ball falls - or not - into the hole.

After Franco Berardi we see mini golf as a travesty of its elitist counterpart. Tough, the goal is to hit the hole, success is not always dependent on our efforts. It's the invisible mechanisms, only occasionally revealed, which directs our fate. Neoliberalism brought us to the moment at which every activity is subsumed by the logic of capital - be it labor, leisure or boredom. Following Berardi, we try to overcome this logic, its rules and rhythm - we create chaos and seek our own flow. We treat the golf rules frivolously, inviting every participant to set them by herself, with one's own interpretation, fantasy and needs.

The Aim Is To Hit The Hole
Realny Obszar Dzialan, ROD, Warsaw, PL
Curator: Tomek Pawlowski-Jarmolajew

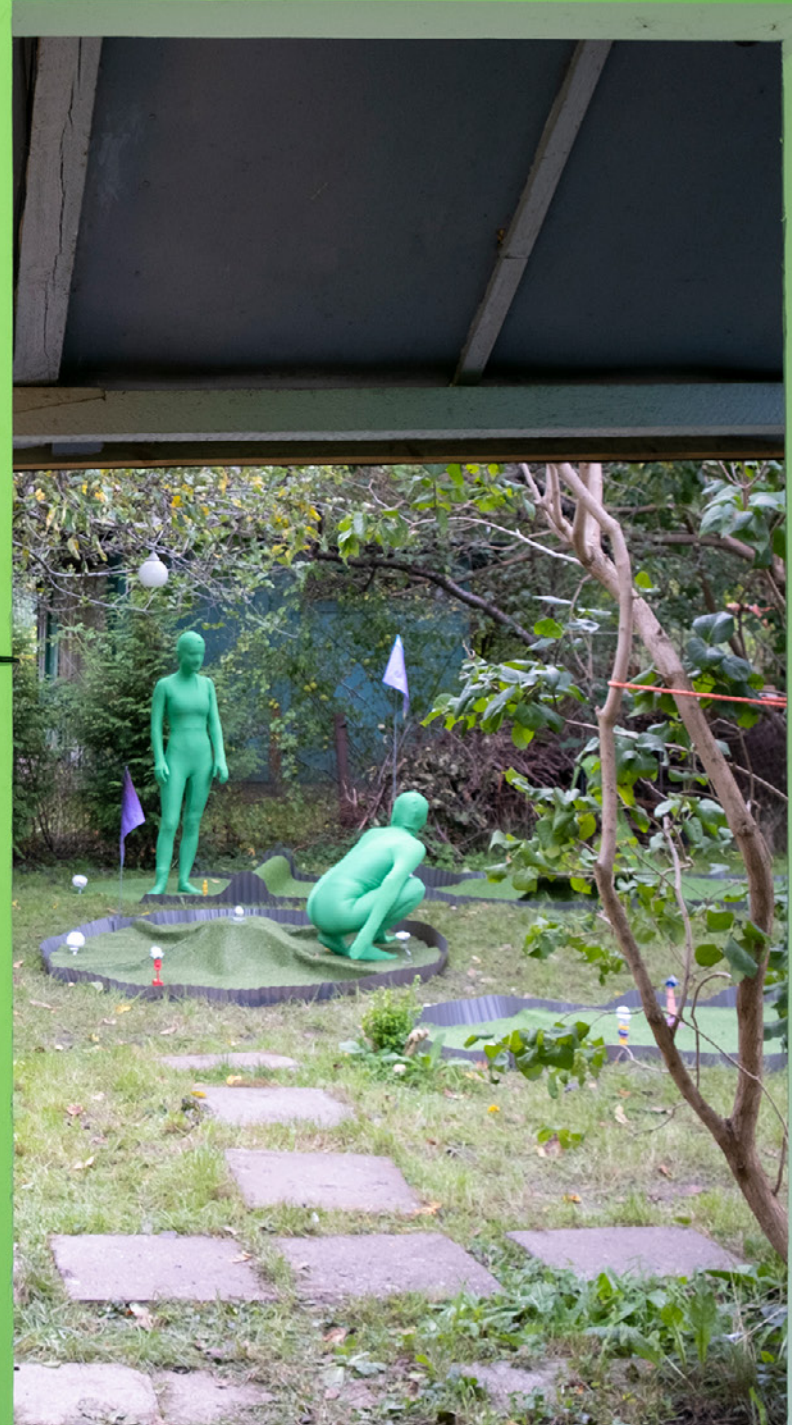
Installation consists of:

- performance (golf round play)
- chroma key live — live video projection
- portable mini golf courses
- ceramic sculptures (both golf balls and obstacles)
- flags with prints
- custom golfclubs



LINK <https://vimeo.com/470397966>







video stills









HOW MUCH IS YOUR ART

ATM4K with Karolina Pawelczyk

If we only had the conditions (financial and technological) to make the works, we would love to do them. But those are the mock-ups/prototypes of dream sculptures made of salt dough - cheap and affordable material, which is a food reserve. Armed with fake, exaggerated nails we clumsily present these sculptures on a video. The awkwardness of movements, or even the inability to manipulate objects is often programmed into artistic practice with no proper resources and support. Inspired by YouTube amateur fashion videos we reveal the true cost of works.

Curatorial text:

I'm in and I'm out
Take out a loan
Swallow it hard
I'm in a sense
And then I'm not
Inhaling this time
Do you at times?

"..." The current situation is beginning to transform the status of artists and the culture sector employees from difficult to impossible. We ask the question: "Production or survival?", but will we survive without producing an exhibition that gives us temporary work? We accept gigs. It is a temporary junk time in the world of art - but it's always something. For the time being. In the face of grim outlooks for the future and many questions about the sense of doing art now, we do create, act and do our business "as usual". Because that's what we can do. Though we don't have much, our imagination powers are great. Does anyone need what we do? "..."

Thistime, Sandra Gallery hosted by Arsenal Municipal Gallery, Poznań
curated by: Magdalena Adameczek, Tomek Pawłowski, Aleksandra Polerowicz

video, installation, salt dough, 2020



LINK: <https://vimeo.com/476044296>





3FH by atm

Cocktail bar by 3FINEHOEZ made on the occasion of Sandra Gallery members University graduation hosted by DOMIE gallery.

We've created two cocktails concepts – an amateur, who takes part in an activity for pleasure, and a graduate, who has successfully completed studies at a university. What do you choose? What do you think is better? The drink is a starting point for a discussion. We've raised questions about the position of women both in art industry and education sector.



Sandra Gallery hosted by Domie Gallery, Poznan

performance, drinks, bottle, 2019



performance, drinki, butelka, silikon, 2019



REBUS: SANDRA

Foreplay is primarily a meeting, accompanied by an exhibition and performative evening, inaugurating the Sandra Gallery's new opening - in 2019. For the whole year Sandra returns to Poznań and becomes a nomadic agency associating and supporting emerging female artists from the local scene. We meet to get to know each other better, to see what's new, to think what intrigues us or annoys us, what are our dreams for this new year. We are going to prepare energetic cocktails and social experiments.

Sandra Art Gallery- an ephemeral platform for collaboration between artists, established in 2008 in Poznań by Dominika Olszowy. Sandra's previous activities include pop-up exhibitions "Panties" (Łazarz, Poznań 2008), "There will be chick in Sandra Art Gallery" (Jeżyce, Poznań 2010), "Sandra saloon / prestige and style" (Warsaw, 2013), "Horsefuckers Moped Club (CCA Warsaw, 2015) and Performance Festival in the Public Space in Warsaw (2015).

Forplay, Sandra Gallery hosted by Lectwo Gallery, Poznań
curated by: Magdalena Adameczek, Tomek Pawłowski, Aleksandra Polerowicz

installation, fashion collection, steel, 2019





Why join the navy if you can be a pirate (**S** like socks)
handmade embroidery, part of collection, 2019





Why join the market if you can be a bankrupt (**A** like scarf in polish)
handmade embroidery, part of collection, 2019

Why join the girl gang if you can be an asshole
(**N** like pantlegs in polish)
handmade embroidery, part of collection, 2019





Why start a family if you can be a gangster (**D** like tracksuit in polish)
handmade embroidery, part of collection, 2019



Why join Sandra if you can fight her (**R** like stockings in polish)
handmade embroidery, part of collection, 2019



Why join the pussy power if you can be a dickhead
(**A** like And skirt?!)
handmade embroidery, part of collection, 2019

THREE IS A CROWD

New York, a legend in itself, is a dream of many, but unfortunately usually not to be won. Though absent we clearly see the city – its aura, yellow taxis, spontaneous interactions with strangers, „our” daily rituals. We perceive it all like ours. We are trying to realize our needs by creating our own every-day reality under this pop aesthetics. The desires are inadequate to the quality and capabilities of reality so they lead to abstract situations. The project initiates the ATM collective (antkowiak/pataridze/szypulska). Fate, opportunity, destiny, accidents they all mix together and equate to zero. USA has always been now.



Three Is a Crowd, 9/10 Gallery, Poznan

installation, printed fabrics, porcelain, ceramics,
audio, video, performance, 2019

Research On Jean Baudrillard America – Chapter NEW YORK
video, 8'43'', 2019

LINK

<https://vimeo.com/313659599>

I start the day with a cheerful confrontation with my twenty-year reflection in the steamed bathroom mirror on the top floor of the illuminated loft at Berry Street. I lived here in the pursuit of a dream, „among the thirteen million pillars of grass” dreaming like me about speed and climbing to an ever-higher rotation between images of laughter, fun and carefree abundance. And here I am, brushing my teeth with the verve of an angel on high, fueled only by the energy of the streets and parks surrounding me. A quick oat milk shake, a bowl of roasted almonds and I'm back on the way to a space full of fresh action.

This immeasurable life has always existed here, prepared only for the prepared. There is no time for panic when someone calls from an unknown number, proposing a dinner at a restaurant to discuss a new project. „I got your number from... Meet me at lunchtime.” A visit to Triple Canopy. (Thought to note: „Is there a map of the map of this city? And if so, is it only in my head? This whole experience of constantly jumping on its plan, what is it? My head as a small footnote to the huge movement within its borders”). And although sometimes even forks and knives are illegible to someone who spent most of their time in the jungle, eating music from random places, I am quite comfortable with various conventions. Of course, also parties in some lofts on Bowery are just games with the relic of the old language, which we devised, planning a jump into the future from the gloomy past, openly counting on much more than we have ever experienced through the magazines, films and jokes, pillars of our good self-esteem, by which each one individually chose the possibility of being someone else. In the end something-there-sometime we called growing up to these roles, no one remembers what, but many things happened that changed us beyond recognition. So whose language is now spoken by someone who has come here suddenly after years according to a dream plan, standing here or sitting somewhere else over a rustic table, tinkering with puzzlement with own image, trying to get the right figure according to the seriousness of the convention?

Fast gym at Bond St. Successful shopping (Spanish shawl and Italian handbag from a niche collection) on Mercer. A shot at Nolita. An hour later, I walk along the shore, looking at the Hudson waves, thinking about the end of the week, when people from the city will finally come and start working in the garden, which I took over in the absence of the hosts. Heavier equipment arrived here on Wednesday. Yellow machine wet in a sudden drizzle. There are people in coats and thick trousers, in decent shoes for technical matters. They stand one against the other or in small groups. Somebody giggles and treats a falling monument with a cigarette. Brick buildings and vast parks; returning over the bridge to Manhattan. Suddenly the phone vibrates on the edge of the kitchen counter, for a moment the words of the song are interrupted by digital noise from the East Side: F. calls (evening out, Canal Street, another meeting). My thoughts are almost by Tuesday, when I pick up the materials for the next exhibition, but as for now plans for tonight are getting more clear and the city, with the proper logic of an incomprehensible hurricane, draws me into completely new topics.

Marcin Czerkasow

untitled (Cocktail Party);
installation, galsses, cosmopolitan drink, ceramic
plaster, 2019



exhibition view





Research On Jean Baudrillard America – Chapter NEW YORK
video, 8'43", 2019
LINK
<https://vimeo.com/313659599>

Installation view
performance, merch collection, curtains, photograph,
video, ceramics, 2019



Detail;
ceramics, curtains, 2019



documentation of performance *New York State Of Mind*, 2019
live performance, fashion collection (hangover, work, art opening, sport outfits), porcelain detail



documentation of performance *New York State Of Mind*, 2019
live performance, fashion collection (sport, cocktail and party outfits), porcelain detail



detail;
clothes collection, porcelain accesories, 2019



detail:
curtains, print on textile, print on transparent
foil, 2019



Mixed Views (New York, Poznan), 2019
detail; print on transparent foil,



exhibition view;
installation, printed curtains, porcelain, ceramics,
photographs, epoxy resin, 2019



untitled (Coffee Table), 2019
epoxide sculpture, ceramic plaster, ceramic,
porcelain, headphones, pills, cigarettes,



szczegóły;
porcelanowa guma do żucia,
porcelanowe pałeczki, zasłony, 2019



untitled (Welcome Home), 2019
answering machine with field recorded sounds
of New York, ceramic plaster, pizza boxes