

# como #5

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Poznań University of Arts Photography Students & Graduates Magazine



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# COMO

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In the fifth edition of Como magazine we will take a closer look at the phenomenon of black and white photography. Our choice is not motivated by trying to find the roots of photography and trying to define it. It is also not motivated by a longing for „traditional“ analog technics. We have tried to approach the problem by finding intriguing projects that use this means of expression. Of course we do not do it only for esthetic reasons. We are interested in something more.

We are looking at black and white projects trying to define what makes black and white photography nowadays. The reason for it's use, generally speaking is erratic. On the one hand, the decision of abandoning color is made for the sake of the final effect. On the other hand it can be an initial assumption that is often irreplaceable that is related to the content of the image. Perhaps the border seems to be fluid but in this issue of Como we would like to have a closer look these distinctions in usage. Our goal is not to find answers but to state questions. Therefore we would like to encourage you not only to enjoy our chosen projects but also to think a bit deeper about black and white photography.

In this issue of Como, besides projects of students and graduates of UAP, we would like to show you the creativeness of our professors. We are interested in our teachers outlook on these problems. People who are motivating us on an everyday basis. We want to start a dialogue with them. In the Como #5 you can find the works of Maciej Nowaczyk and Anna Kędzióra. Additionally we placed an interview with this year's laureate of the Poznan Photo Diploma Award - Michael Etzensperg.

Magdalena Żołędź

# MACIEJ NOWACZYK

## SURPRISE

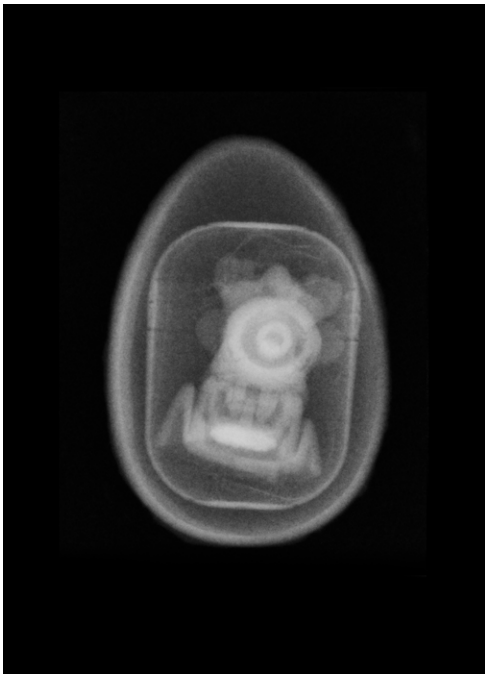
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*Photography has always been associated with truth. Even though nowadays this connection has been dissolved, giving photography independence, the remains of this past discussion are still traceable. Its echoes still accompany photography and the viewer's attitude. One of such "splinters" stuck in the eye of the beholder of a photograph is the strong demand for representation. Photography needs a subject which the viewer is allowed to recognise. A photograph should speak of the object's appearance, and consequently of its inner meaning. In his work, Maciej Nowaczyk uses this claim and treats it with his trademark subversiveness. Wherever uncertainty and curiosity come into focus, he receives them, and presents to the eye the radicalised postulate of photo object perception. This way, he "kills" the surprise, and destroys the astonishment. He shows where photography can lead, but also where it can be led. It is a kind of game, manipulation, viewer seduction, tempting their impatience.*

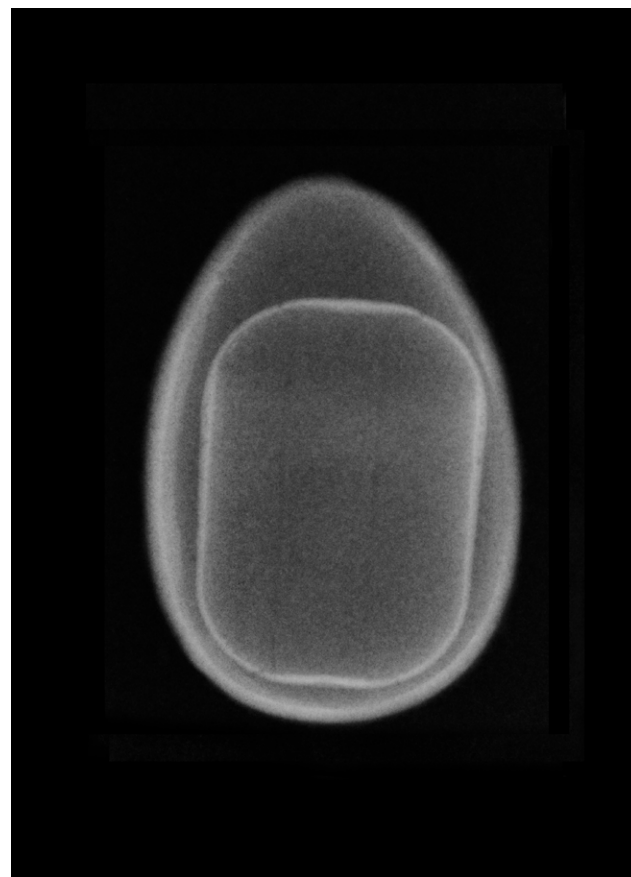
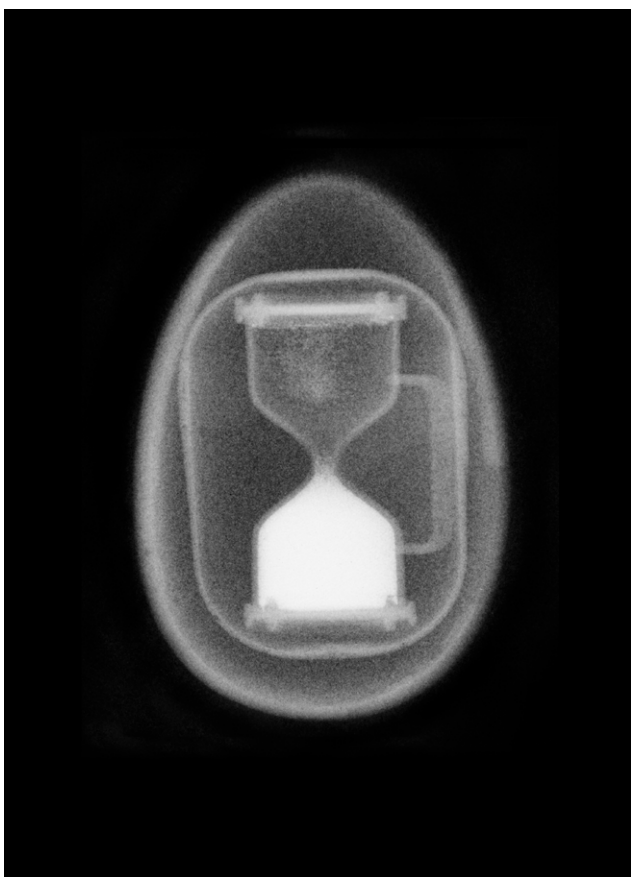
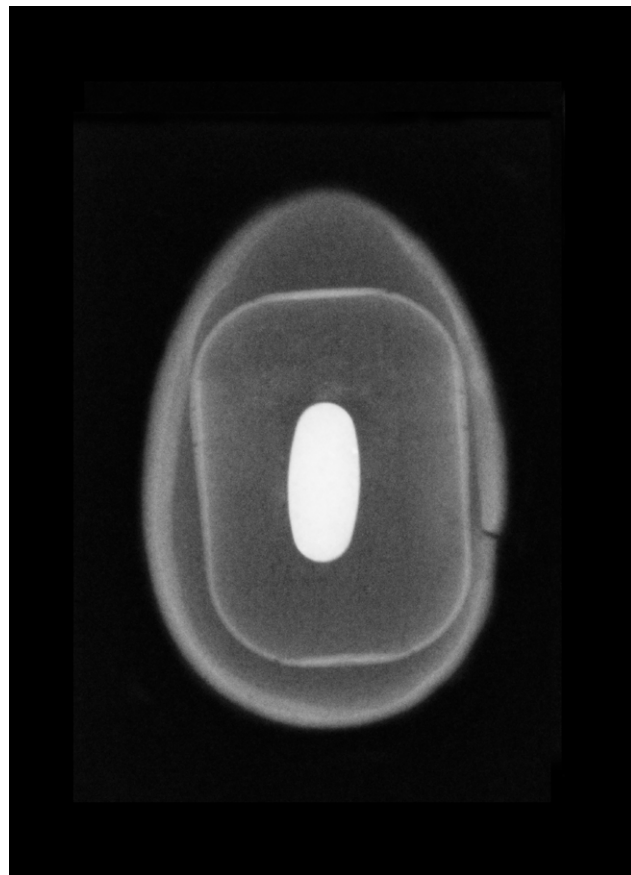
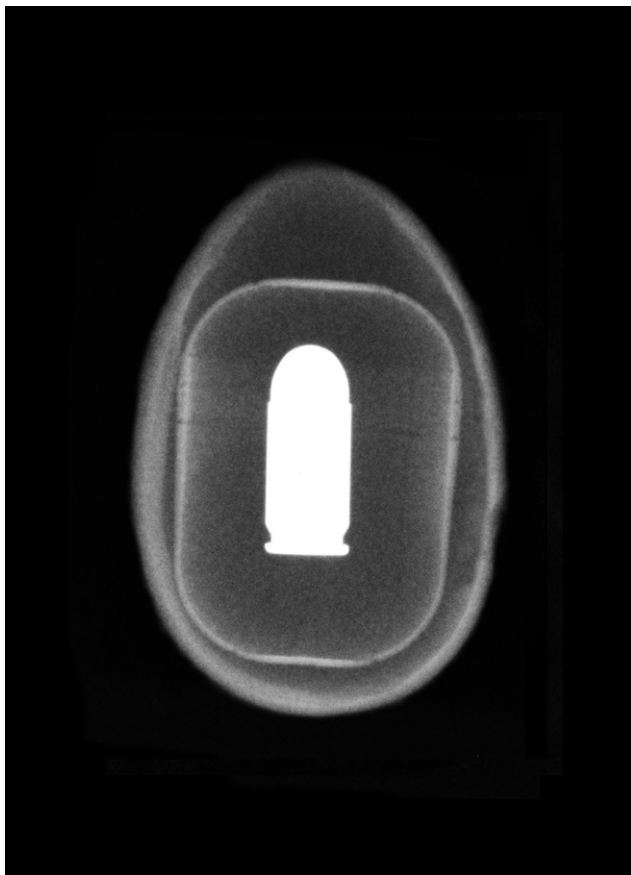
*In his attitude, the nerve of this small but cohesive work subordinated to a single perception regime (and using it), he unmasks the modern behaviours of photography's receiver and user. It is as if he was derisively repeating the famous Capa phrase: "If your pictures aren't good enough, you aren't close enough". Nowaczyk is the closest. He plays with tendency and adds a considerable dose of humour. And – as all good satirists do – he asks serious questions in the background.*

*In this way, Jajka [Eggs], addresses the entire tradition of studying the most deceitful and viewer naivety-exploiting medium of all.*

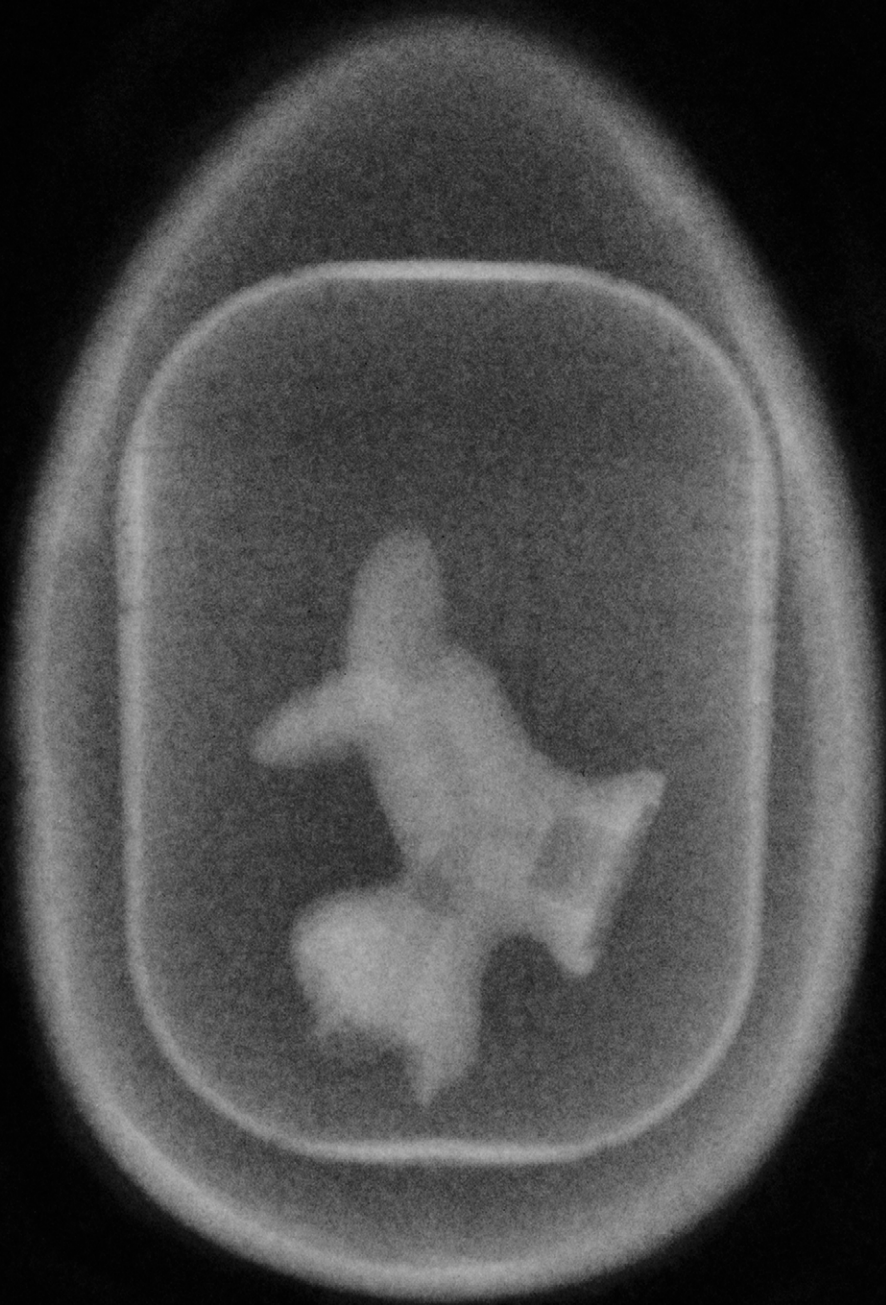












# WERONIKA ŁAWNICZAK

## INCLUSUS

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\_it goes all

the way back to the Greeks.

as the primary metaphor

for what it means to be

alive\_



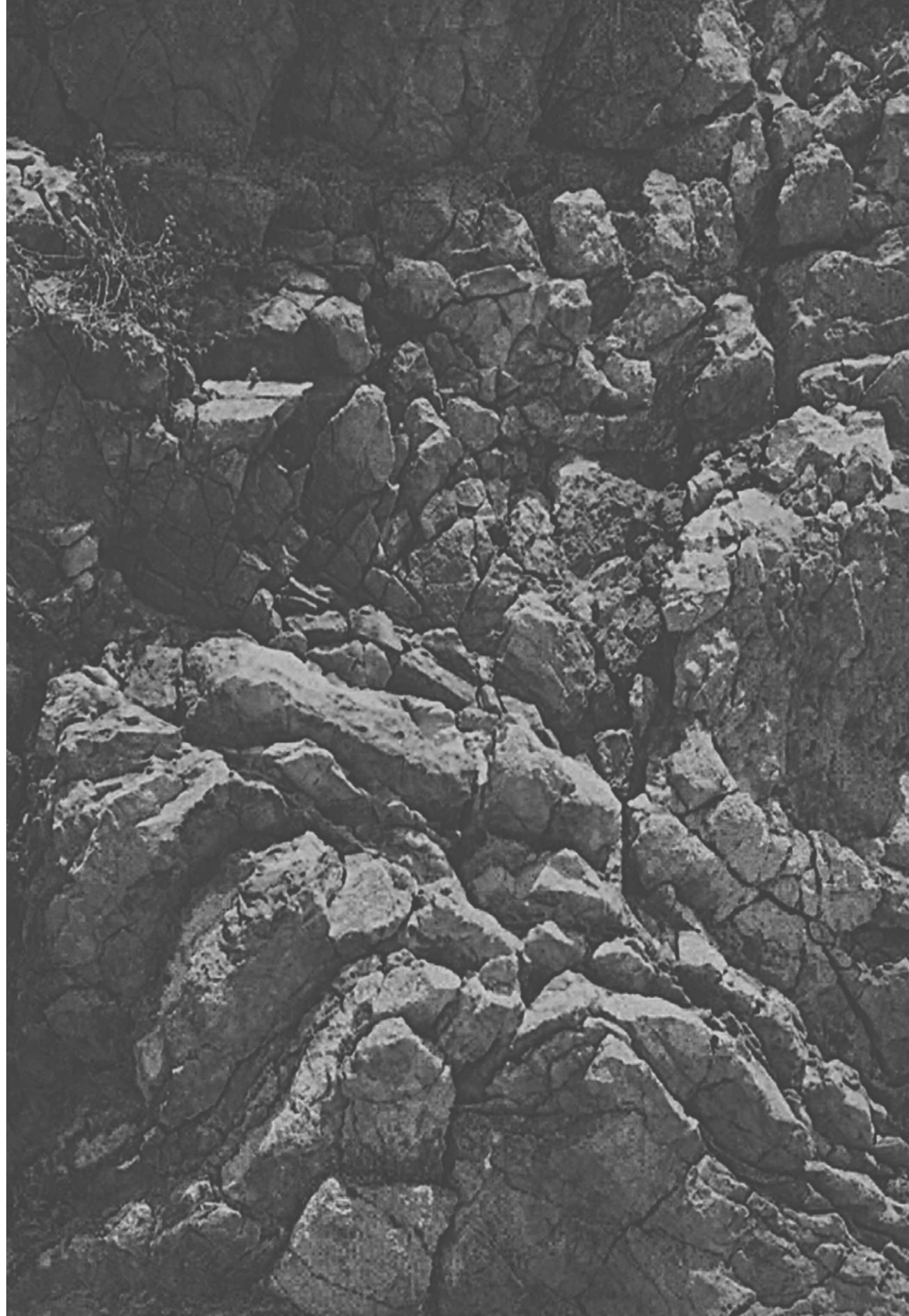












# MACIEJ DZIEKAN

## I AM A DRAWING.

## I AM A PHOTOGRAPHY

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*The idea for this work started because of my interest between two art domains - drawing and photography. The most important thing for me in drawing is a creative stage but in photography I'm more concerned about the final effect. That's why I've become interested in the synthesis of these two art forms. The model appears as a canvas on which I make a graphical drawing exposing the anatomical muscular system. Then I photographed the model in front of a real sheet of paper which causes a specific optical illusion. It is hard to recognise here if the model was drawn on paper, or if I photographed the real, dimensional figure. The creative stage has not ended yet. After making prints, I realised, that in spite of the space, my drawing makes this print unusually dimensional.*







# KINGA ŚWIĘTEK

## GENERATION Y

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*I am presenting an ongoing project concentrated on portraying the generation called by sociologists "Generation Y". They are my family, friends and peers I captured in places they feel safe and secure. The main aim of the cycle is to familiarize the viewer with the casual but at the same time dignified and peaceful image of the captured person.*

























# ANNA KĘDZIORA

## (NOT JUST) FAMILY STORIES

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*What can be more personal and real than a family picture, a memento enclosed in a family album?*

*„(Not just) Family Stories“ touches upon the notions of what is personal and universal, real and fictitious.*

*In „(Not just) Family Stories“ someone's individual recollection becomes a group recollection.*

*While a personal memory is a moment of a particular place and time from the past kept alive, a group memory becomes a continuity, detached from both place and time.*

*Family albums build up a universal thread of life above our personal lives.*

*In „(Not just) Family Stories“ personal tokens of remembrance cross the line between reality and fiction.*

*Rephotographing changes the perspective, the meaning, the focal point. I rearrange the past to make it more universal but also to tell a new story. What was once very real can turn fictitious and mysterious. Photography indeed helps keep memories but it also can't help altering them significantly.*















































# KAROLINA TYRNA

## SYMBIONT

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*Surprised that light uses different strategies to remain unnoticed.*

*Adapts to the form of its surroundings.*

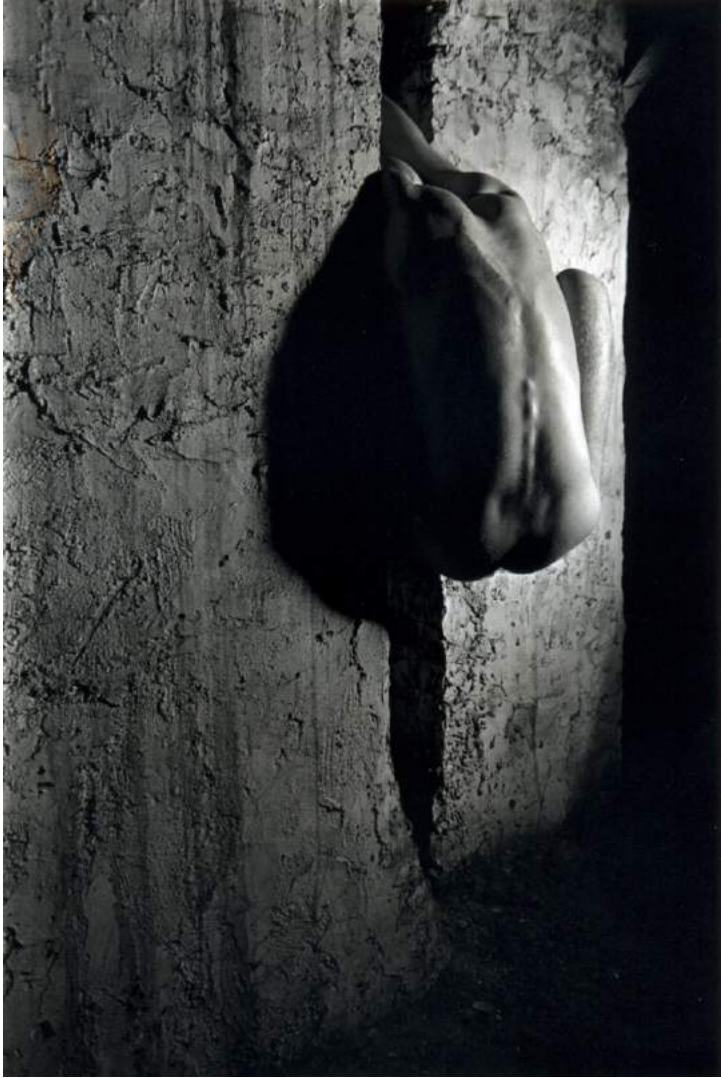
*Morphs onto the surface of matter.*

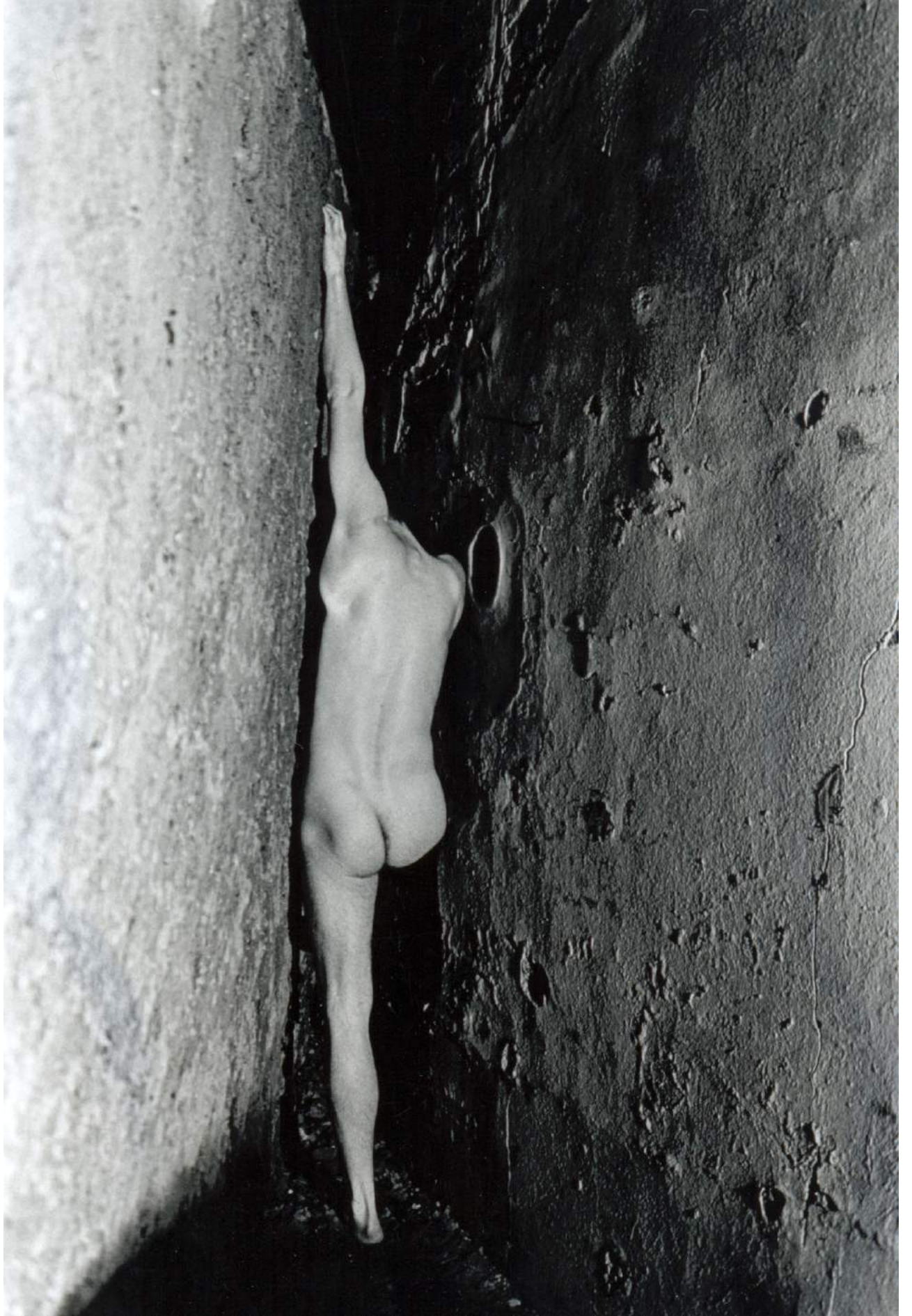
*Exists in great tension when the stream of light tears the body out of the realm of darkness.*

*Masked by adhering to the walls.*

*Becomes an integral part of it.*

*Coexists to exist.*



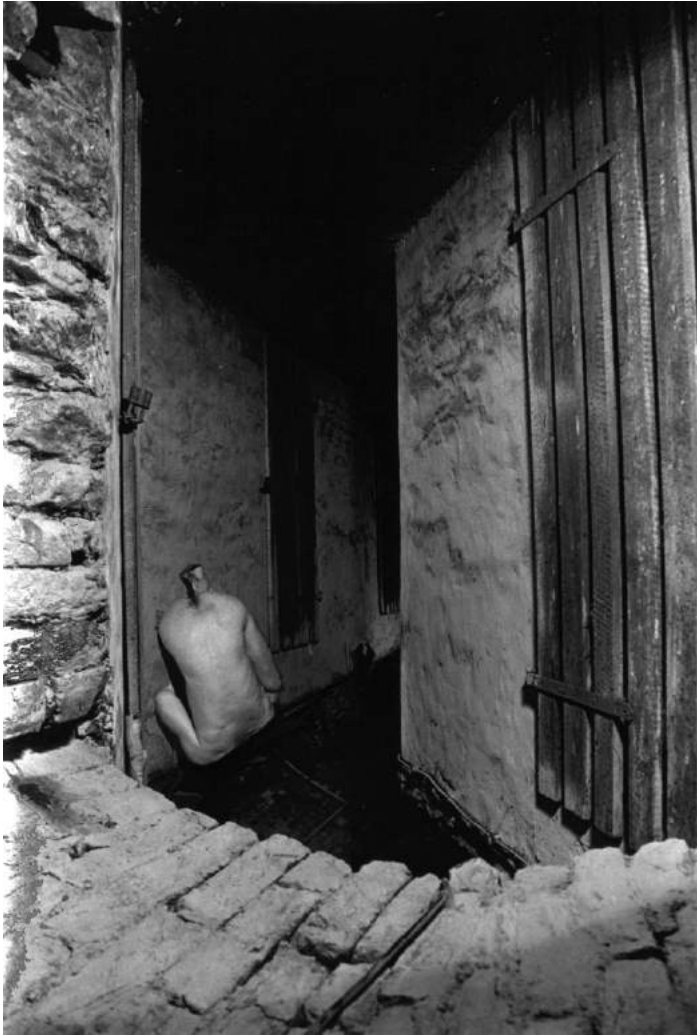
















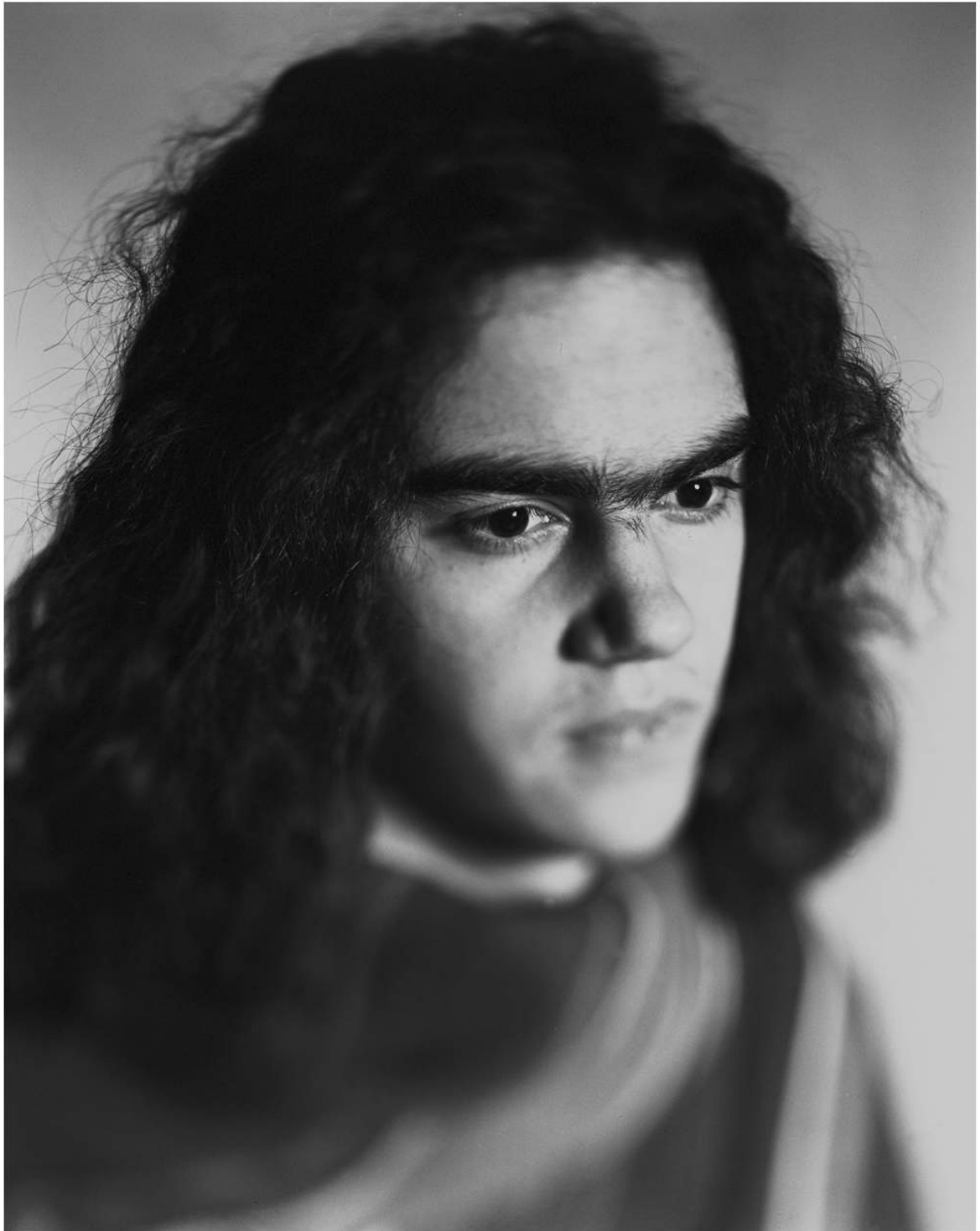
# KAMILA KOBIERZYŃSKA

## SONS

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*The work titled "Sons" is a mystification of classic studio portraits from a century ago. The title itself directs the viewer to the heart of this work. The images are reminiscent of portraits of famous painters, and the presentation in the old frames and old museum signs are evidence of the portraits lineage. On the one hand it is just a play of an image in an image, on the other hand it requires from the viewer some knowledge of the history of art, which creates another level, thanks to which, the work becomes a polemic against the essence of photography as a medium serving primarily registration.*









# MICHAŁ STRYCHOWSKI

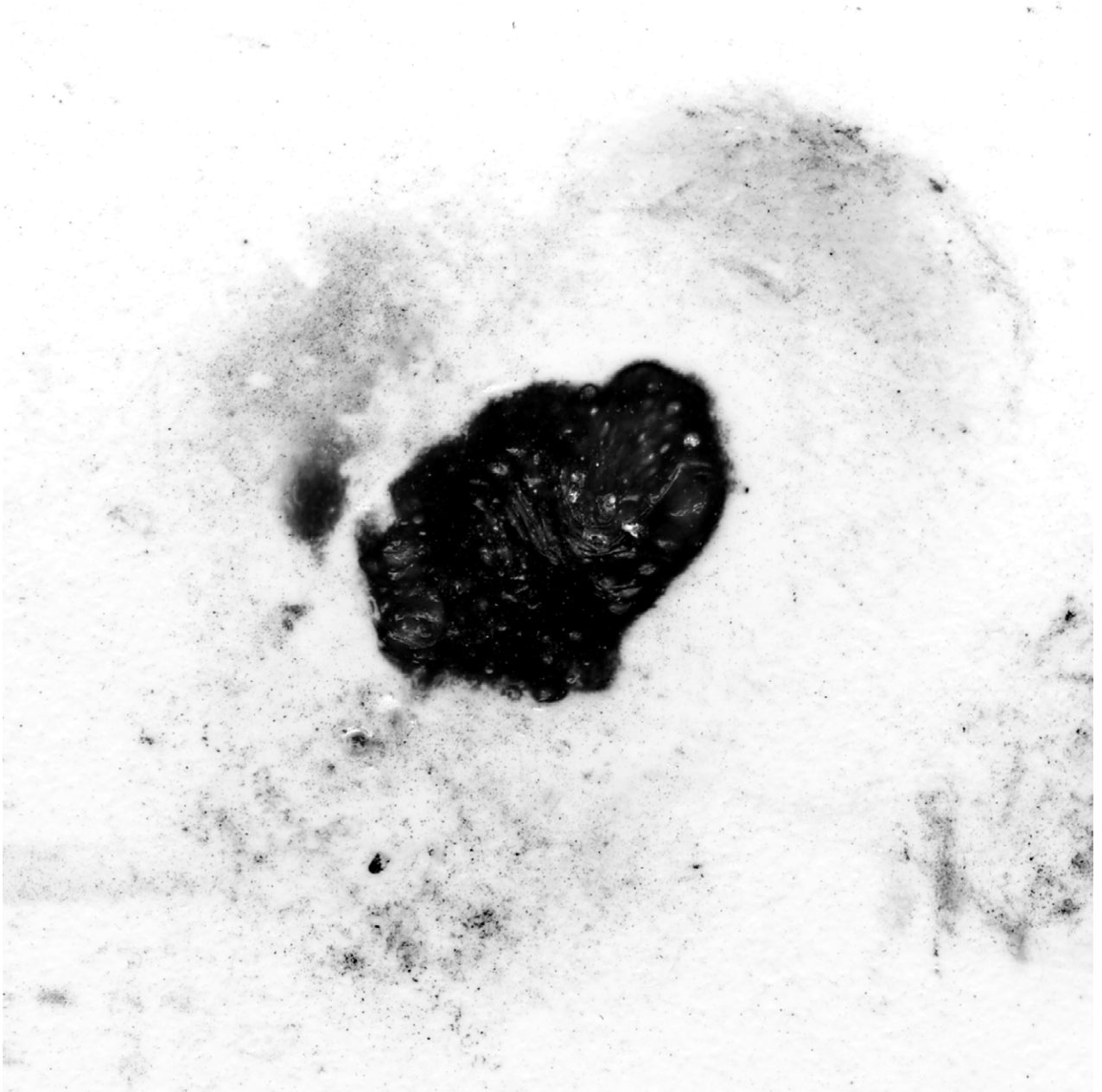
## SMOKER'S JOURNAL

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*From a Smoker's Journal is a work that comes from addiction. I have always been fascinated by forms of smoke and the incomprehensible attractiveness of a cigarette as an object, which mimics the look of the smoker and shows an easiness that a model has in front of the camera. This theme can be seen in many of my photos. In this particular case I took a different path. "Piece", which was supposed to be an experimental with photo paper's light sensitivity in contact with cigarette burns, after adding some descriptions, became part of my life, a portrait of myself as a smoking student.*



Środa, 13:53 - Po wejściu do domu



Środa, 17:13 - Do kawy



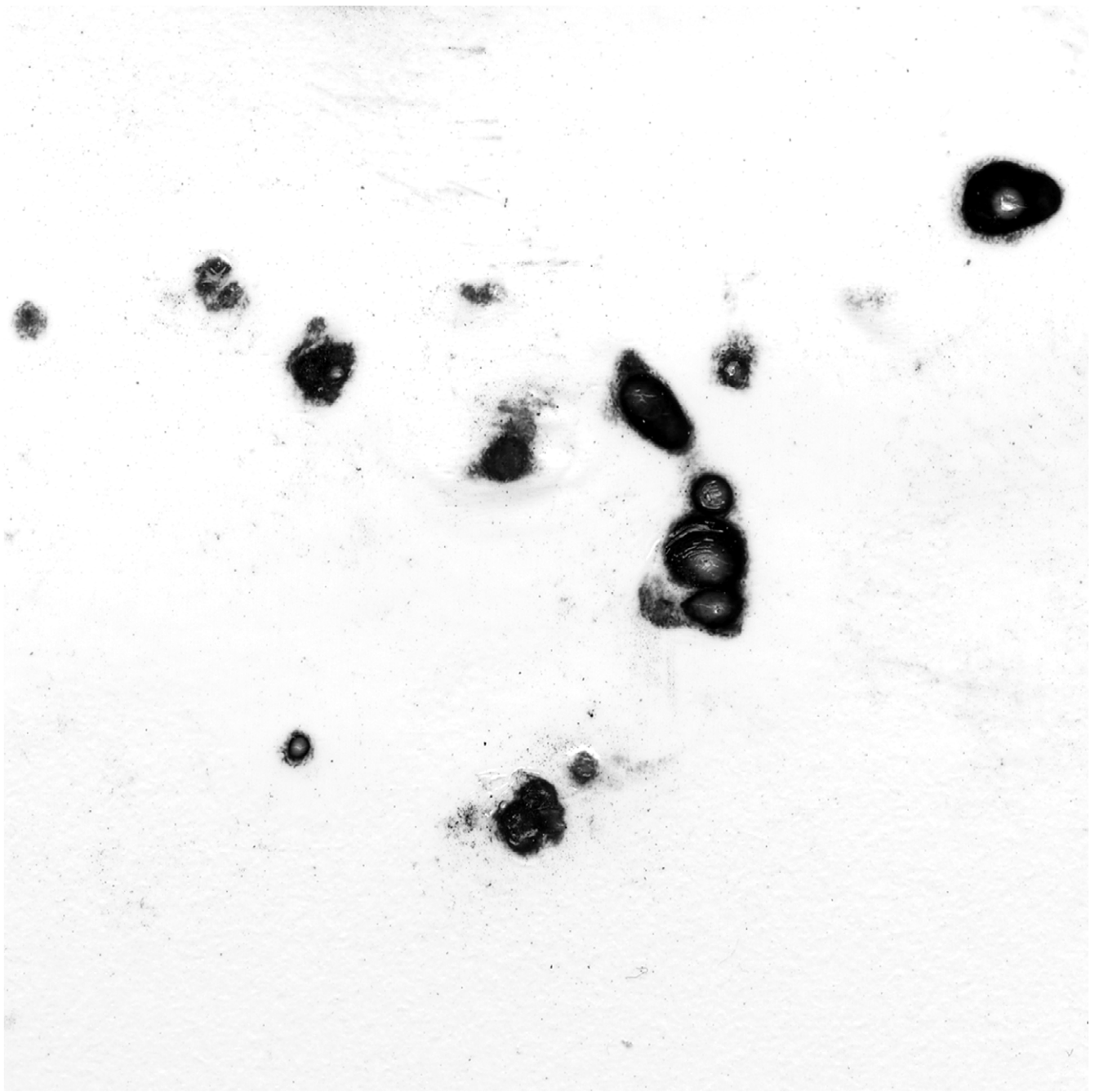
Czwartek, 17:28 - Po obiedzie





Niedziela, 02:15 - Na dobranoc

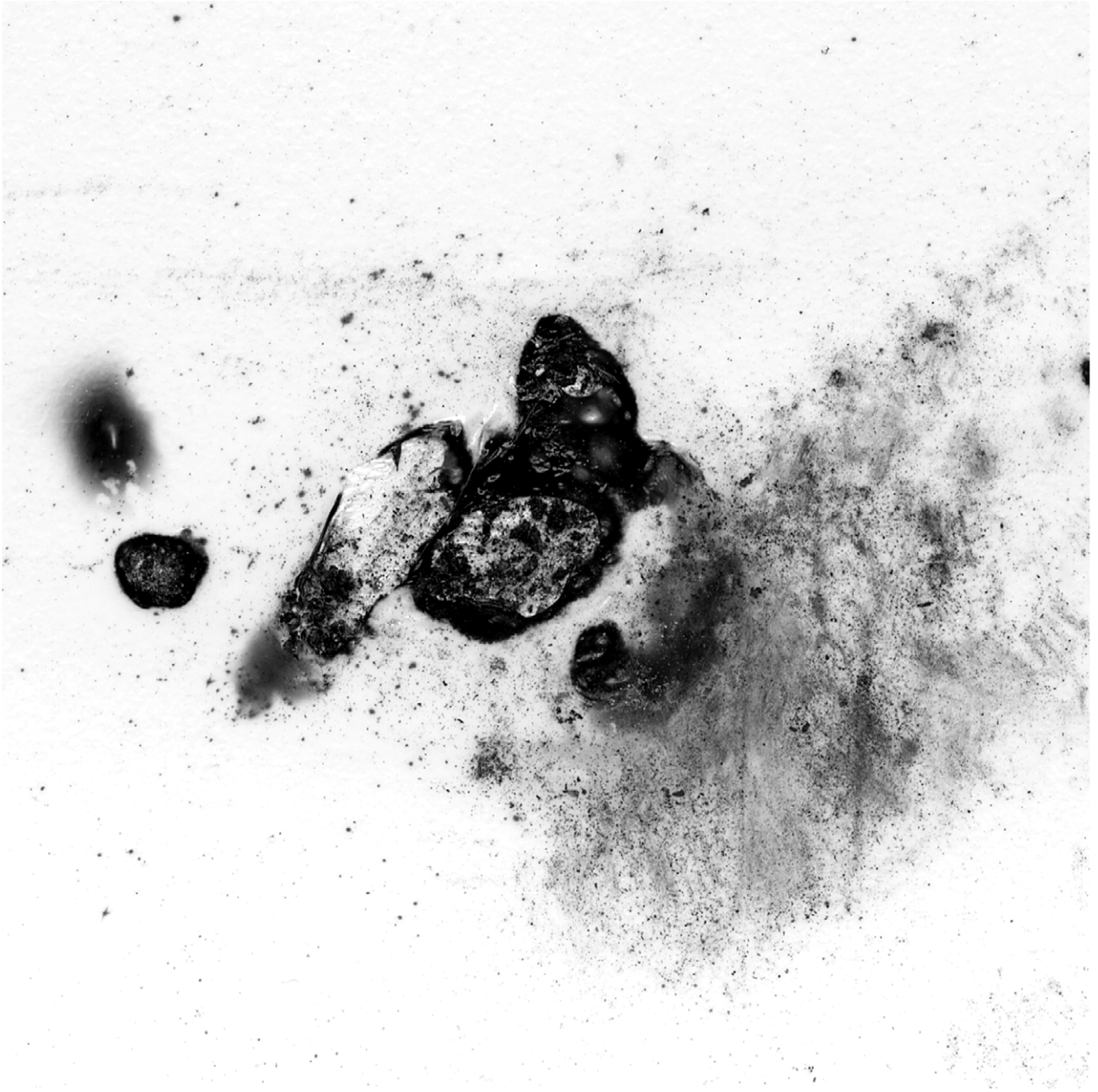




Piątek, 23:18 - Na dobranoc



Piątek, 15:15 - Do kawy



Czwartek, 21:29 - Skończyłem pracę na rysunek

# MAGDALENA ŻOŁĘDŹ

## ESTABLISHED

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*„Established“ is an installation compiled of stop-motion animation and old photography. The animation is made from a series of contact sheets of old photos (which is also part of the installation), the following one is a contact sheet created from that etc. This simple piece is an outcome of tedious work in the dark room, which emphasizes how many narratives, contexts and inspirations a sole photo can contain.*



SEE VIDEO

<https://vimeo.com/83973757>



# ADAM WILKOSZARSKI

## MOONRISE

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*"Moonrise" deals with the night and the things happening while we are asleep.*





SEE VIDEO

<https://vimeo.com/68884915>

GUEST

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# MICHAEL ETZENSPERGER

POZNAŃ PHOTO DIPLOMA AWARD 2013  
HONORABLE MENTION

1) In the series 'Normal Viewpoint' you are trying to determine your ideal perspective of seeing. How does photography aid you in these efforts (help with these manipulations?)

Im not trying to determine my own ideal perspective of seeing. But the title of my work „Normal viewpoint, no other than the direct frontal view“ does refer to a text by Heinrich Wölfflin which is about how to correctly photograph (look at) sculptures.

2) What do you mean by “undermining” the Wolffin’s thesis to which you refer?

Wölflins essay „How one should photograph sculpture“ has a very distinct manner. It almost sounds like instructions. He claims, that the creator of a sculpture sets a point from which the form, countour and proportions of a sculpture can be seen in its perfection. Normally that point of view is the frontal view. So he commands to the photographers to take their pictures from this specific point and not from any random one. As I’m constructing my Objects (sculptures) by myself, I am able to photograph them in a frontal view (how Wölfflin commands), but combining several sights into one photographed object which undermines his guidance.

3) Whence comes inspiration to raise the subject associated with the sculpture?

It started with the work „Statues de Bruxelles“ which I made during my erasmus exchange in Brussels. By then I was just amazed about the amount of statues which are in the public space. I started to take pictures of them but I didn’t like them at all, so I started to use this imagery to „construct“ my own images. At a certain point the work „Statues de Bruxelles“ was finished, but the topic was still ongoing.

My interest in sculpture was growing the more I thought and read about it. Sculptures belonged to the first subjects who have been photographed and photography was very important to bring sculptures to a broader public. So their relation is very strong in my opinion.

#### 4) Could you say a few words about the objects that you photograph?

At the moment, I'm working mainly with found footage, mostly imagery of books (on sculpture) which I use for collages. I photograph those flat collages like three dimensional objects.

#### 5) Why did you use black and white photography in the project 'Normal Viewpoint'? How does the decision to use black and white photos shape this project'?

First of all I just like black&white photography! But there are also other reasons. The practical reason is that you won't see the different qualities of the imagery I combine in the collages. Another reason is, that I'm only working with old reproductions. All the books from the 1930-60s I use are in black&white. Most of them have a very nice quality (almost blueish black, with a very fragile surface). With the final prints I'm trying to reach this quality.

#### 6) Most of the works are made with black-and-white photography, why is that?

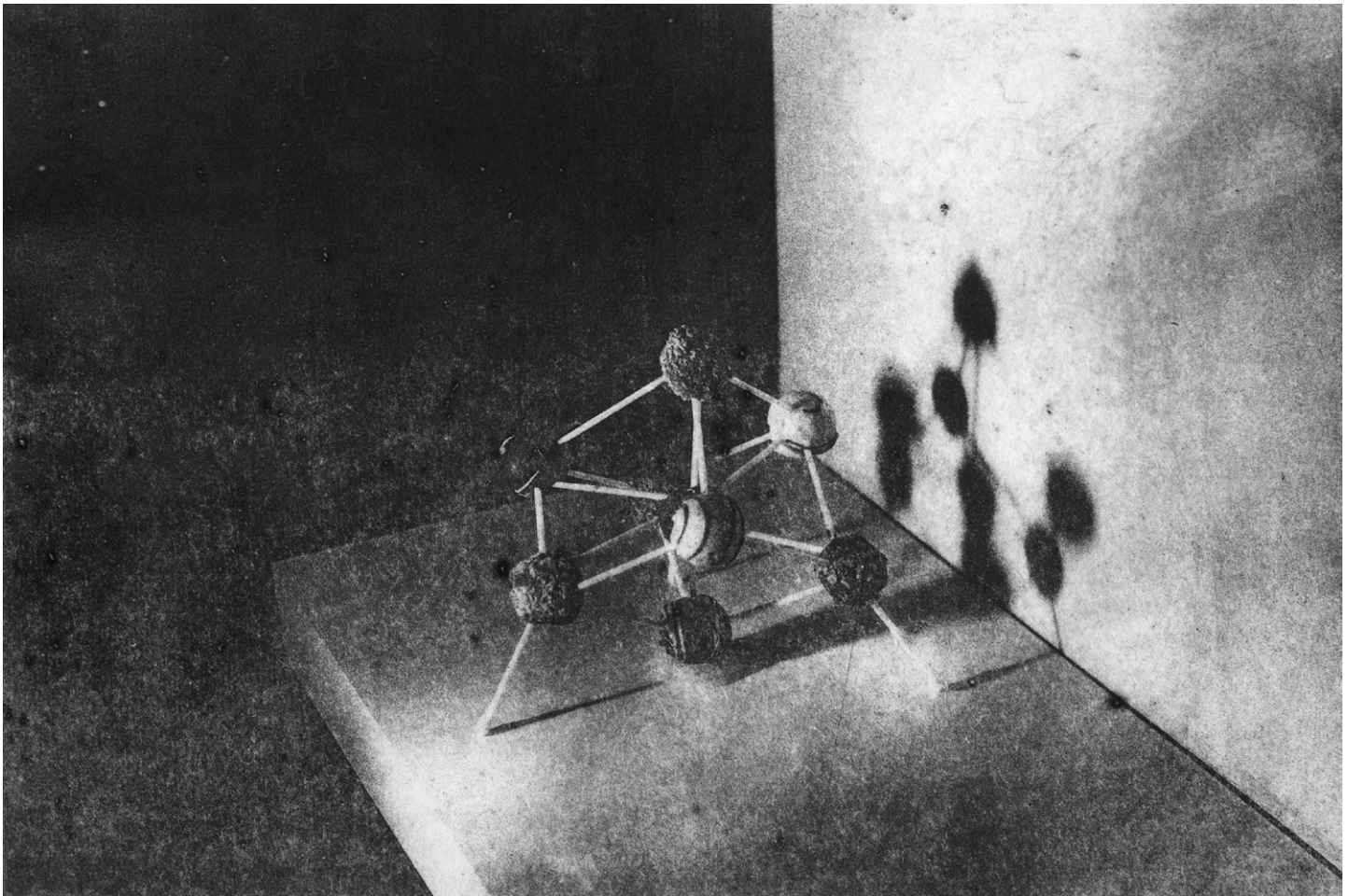
I like it, and it fits into the process of my work. Black&White is also helpful when you work with abstraction.

#### 7) The topics of body and sculptures often appear in your works. Could you explain how you perceive their relationship? Is it an important aspect of your work?

Obviously there are relations between body and sculpture, but I'm not an art theorist so I'd better not try to explain them. It is not necessarily an important aspect of my work. I came to the topic of the sculptures more or less by accident and I think I won't work with this topic for the rest of my life. The 3 works you asked me about (Statues de Bruxelles, Escalier descendant un nu and Normal viewpoint, no other than the direct frontal view) may all use body or sculpture, but what they really have in common is that all of them can be read like my own comment or interpretation of an existing piece ie. a book, an artwork, a text.

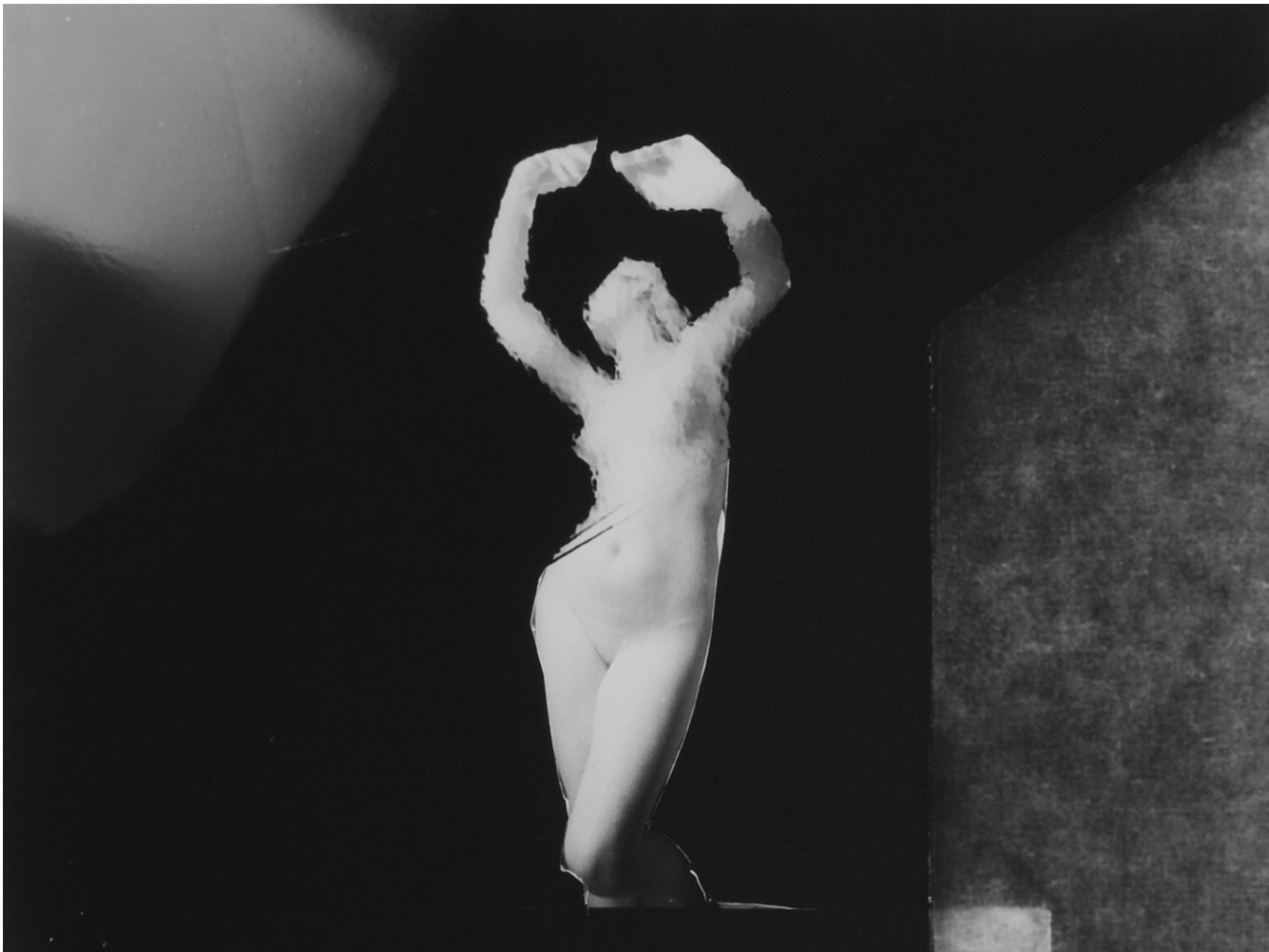
MICHAEL ETZENSPERGER  
STATUES DE BRUXELLES

*This work was inspired by the book Statues de Bruxelles by Marcel Broodthaers and Julien Coulommier where they showed Brussels statues from an unfamiliar sight. I was interested to show a unfamiliar view on statues in a contemporary way and to use photographic material like a sculptour. All the images where made completely analogue in the B/W-lab.*









31°







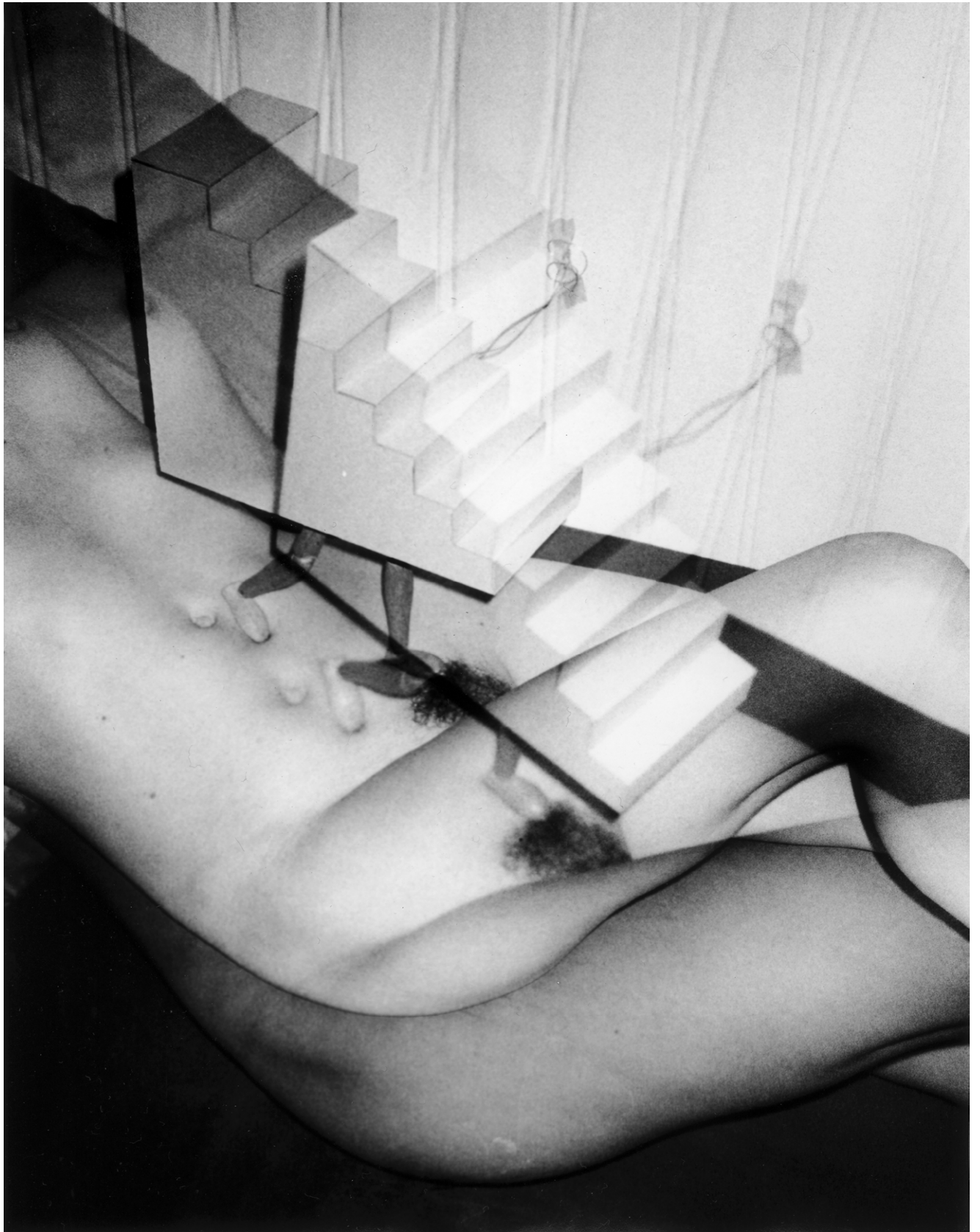


MICHAEL ETZENSPERGER

# ESCALIER DESCENDANT UN NU

*Staircase descending a nude*

*In occasion of the 100th anniversary of the almost homonymous piece of Marcel Duchamp.*



MICHAEL ETZENSPERGER

# NORMAL VIEWPOINT, NO OTHER THAN THE DIRECT FRONTAL VIEW

*The title of this artwork is borrowed from the Heinrich Wölfflin text "How one should photograph Sculpture" (1890). In his essay, Wölfflin strongly holds the view that sculpture cannot be photographed from any given side, but that it demands the right angle from its spectator, which usually is the direct frontal view. Form, contour and proportion should appear in perfection from this viewpoint. In this series I am newly interpreting the essay by creating sculptures out of already normed depictions. By merging various views of a figure (or several ones), I am pushing Wölfflin's thesis ad absurdum: Keeping ostensibly to his guidance, yet subtly undermining his thesis in the end.*























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# COMO

