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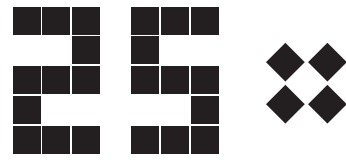
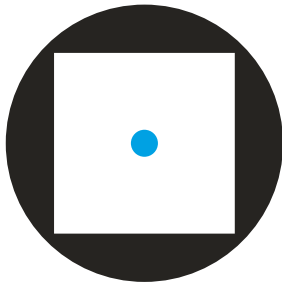
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FOTOGRAFIA

The leitmotiv for the sixth issue of the COMO magazine is rebirth. What we were looking for was freshness of chosen topics and unusual methods of realisation. Our searchings were caused by the fact that all conventional photographic solutions started to bore us at some point – the lack of creativeness and the urge to follow the actual trends were simply tiring – and we felt that for the viewer it is hardly possible to understand the complexity of the highly sophisticated concepts hidden behind trivial photographs. Therefore, we decided to pay attention to the projects which are focused on motives such as playing, tinkering, searching for beautiful forms in the surrounding world and transition states associated with magic, religion or dreaming. Furthermore, we wanted to describe the phenomenon of self publishing which creates a link between the world of professionals and amateurs. The sixth COMO unites the wide spectrum of photographic creativeness which common denominator is the affirmative attitude to life.

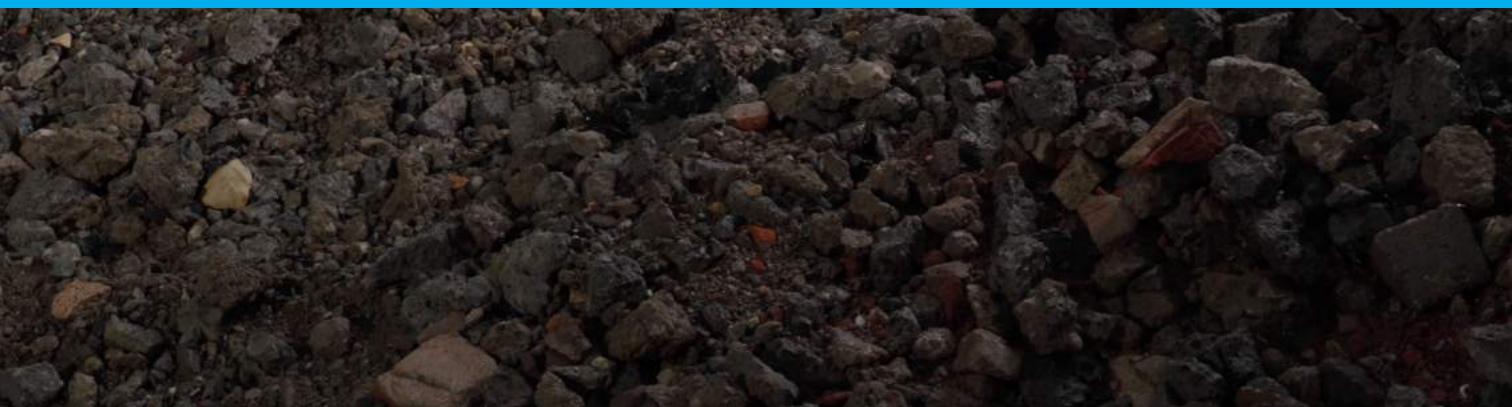
Enjoy!

Magdalena Żołądź





SHAPE OF MEANING
MAGDALENA BIRKENMAYER



Michael Brötje's texts had the major influence on this project and its meaning. However, this work is not just an illustration of theory but an intuitive and emotional way of expressing images as a whole. Using Brötje's terminology and assuming that surface of image is the absolute, and frame is the horizon of creation, I find polygon being the shape of content.

Formally this project was inspired by painting. Taken the fact that spectators' perception is not uniform, the rank of recognition of individual painters has no actual meaning. Moreover, it is even undesired that a better learned viewer sees those inspirations and therefore- by giving photographs a different meaning from the original one- goes by them, not noticing the different concept behind those images. Thanks to Brötje's texts, some natural abilities of perceiving images that were lost are now reborn. The author draws attention to the importance of intuition, at the same time giving the reader a complex

method of interpreting images. Being under the influence of these two aspects, I see paintings rather in a spiritual than conceptual way, but in the same time strictly as it comes to the aspects of realization and aimed shape of the work.

The issue connected with the long process of creation brought this project closer to painting as a whole, although it may have taken it away from showing concrete examples, which I had found my inspiration in. Yet, the viewer is not left alone with this problem, as they are given two basic instances to help finding the way- rectangular shape and frame. Contents, on the other hand, are constituted in an agreement between sight and surface, placed inside of the shape. Therefore, the content lays inside of the shape and the comprehension inside of the sight, and belittled intuition.













NORWEGIAN SYLVAN STYLE

MAGDALENA ŁAZARCZYK





NDBO

The series was created in in Subdo, Norway, (which means “good life”), a city that for 50 years had been a place of repose for employees working in a telecommunication company. Inspirational motives for the project were found by the author inside of the house where many objects and histories had been located, along with paintings created by visitors of the place. Oilcloths, tablecloths and hangings situated there were quickly transformed into costumes. The surroundings of Norway created a beautiful background for them.

















MODERN CONTRAPPOSTO

ANNA WALTEROWICZ

Contrapposto [it. “contrast”, “opposition”], system of portraying human body in the Greek sculpture which consists of the standing figure leaned on one leg, balanced slope of the torso and deflection of the other leg. Used to enrich the composition and omit the frontal view perspective (Polykleitos’ Doryphoros is the model example of such figure). This rule, however insignificantly changed, is commonly used in modern times.







YOUR WISH SHALL COME TRUE

MICHAŁ BUGALSKI

The distance between dream and man entangled in his past, and carnality is what interests me the most. The man tries to see the pure image of himself, therefore, achieve harmony in life. Just like the one on the sticks who wanted to fly and instead ended up crucifying himself.







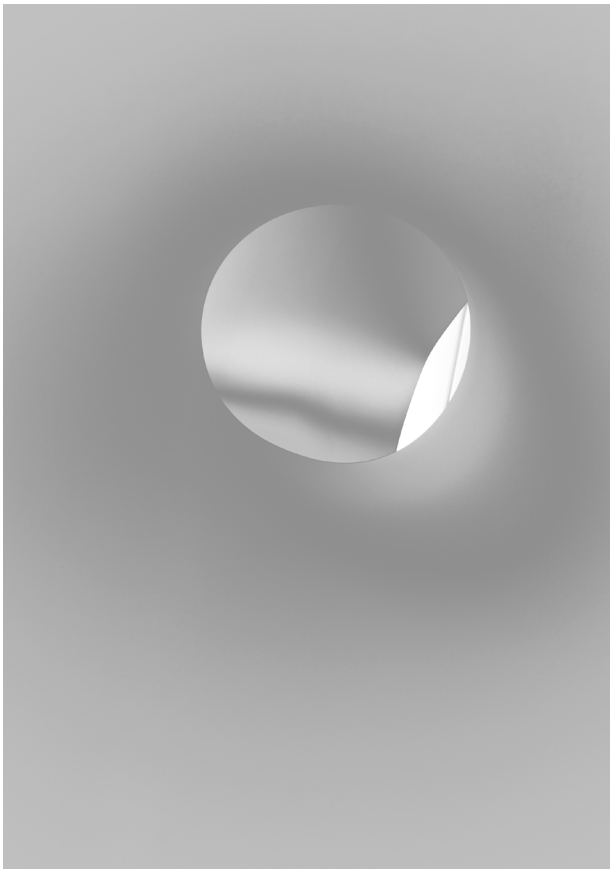


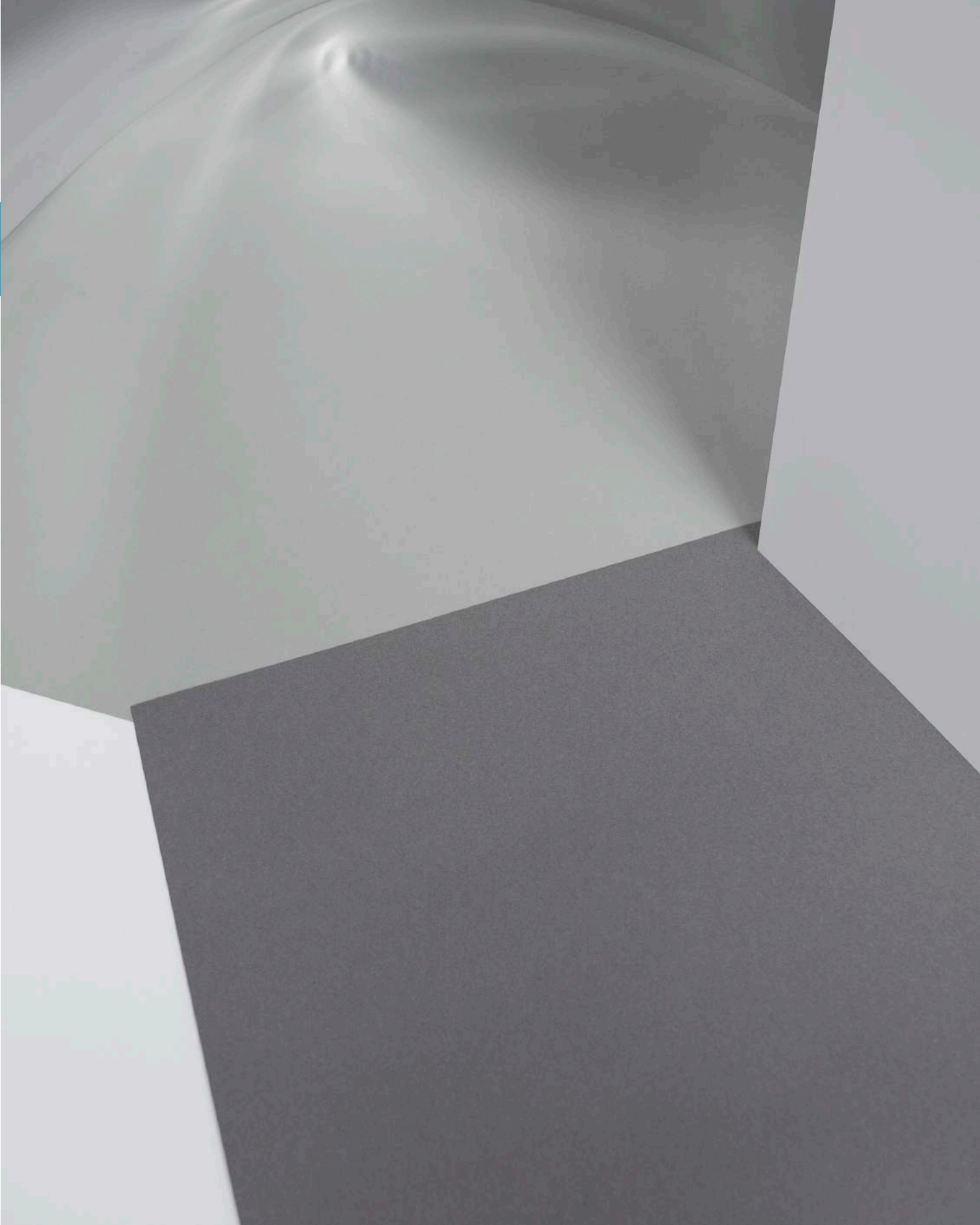


PRESENTATION

ALEKSANDRA LOSKA

NOTHING IN THE MIDDLE





INTERVIEW WITH ALEKSANDRA LOSKA

1. Where do your searchings begin when you embark on a new project?

Draught is what I put in the first place. Of course, right after the thought. I try to draw everything that comes to my mind. That is my way of gathering data for the project. Then I test all of this information. Next, I go out to find a place which fits best to the one I sketched. Also, I sometimes search for other helpful stuff such as photographs of paintings or architecture. This helps me develop my own aesthetics which I will use in the future projects.

2. What are the methods you use when you set a photo?

Just like I said- first comes the draught. I need to find this certain place in which I will put the paper elements created in my head before finding its equivalent in reality. I also analyze possible ways of building spatial illusions that are dependent on how I bend and illuminate the paper or other objects used in the composition.

3. Can structures in your photographs be called scenographies of some sort?

Probably yes. I don't interfere in the background of a photograph, but because its scenery is always carefully chosen you could call it scenography. Same goes with most compositions placed in the foreground of a photo.

4. Can you recall when your experiments with form began?

Thinking of it right now, I'd assume the evolution which concluded in this specific way of thinking about photography was, in my case, more or less a natural process. At some point I realized that the Polish photography bored me. At that time it focused mainly on the topic of humanity. Quantity of works touching this issue was enormous, thus I felt kind of overwhelmed by it. Whereas working with form gives you freedom of choice in search for your own topic.

5. Are rules of perception something you often use in your projects? If yes, how does it help you?

To me, perception is a cognitive structure connected with imagination. What I give the viewers by using it are external stimuli which affect their senses accordingly to the subliminal needs and expectations created by them.

6. One of your projects is called *The Generating Lines*. What do you mean by that? Is it somehow connected with the objects used in your works?

The title of this series was brought strictly from the mathematical terminology. It was used to emphasize the fact that by using intersecting straight lines, I tried to trick the viewer's perception. Moreover, all my works were put together in a very straight (from Polish prosty- simple) form.

7. What do they create?

All of the elements simply create a construction.

8. The Generating Lines were shown some time ago in the Starter Gallery as a part of a bigger project called Forms and Feelings. My question is- are they more forms or feelings?

Definitely forms. My intention is to leave emotions to the viewers, while I can fully focus on the formal sight.

9. Form and content are the two issues often considered while talking about photography. How do you understand these concepts and the relation between them?

Lately, while working on my projects, I've been mainly focused on the formal aspects. This enables me to work freely with shapes and perspectives, lights or shadows, without being distracted by the conceptual side of taken photographs. Of course, I don't leave it behind. It's just easier to properly define the idea when you have the results of it before your eyes.

10. Do you ever photograph just for the joy of it? Do you like to tinker, experiment?

Yes, of course. I've started to enjoy certain aspects, mainly the ones focused on fixing something or painting, even sewing things. Pressing the shutter button is the last episode of a whole process leading to it. And I must admit, the "journey" is more enjoyable.

11. In some of your projects you tried to find a link between nature and geometry. Can you tell why it preoccupied you in the first place? How would you describe this relation?

Geometry is an omnipresent thing. And so is the nature. In my latest projects geometrical elements, merged with "natural scenography", create an implausible impression. This creates a very interesting situation.

12. I've noticed that photographs uploaded by you on the Internet are left untitled, whilst exhibited in galleries, they suddenly show up with titles, for example Nothingness within or The Generating Lines. What's the pattern? Do you give your photographs titles or are they just occasional?

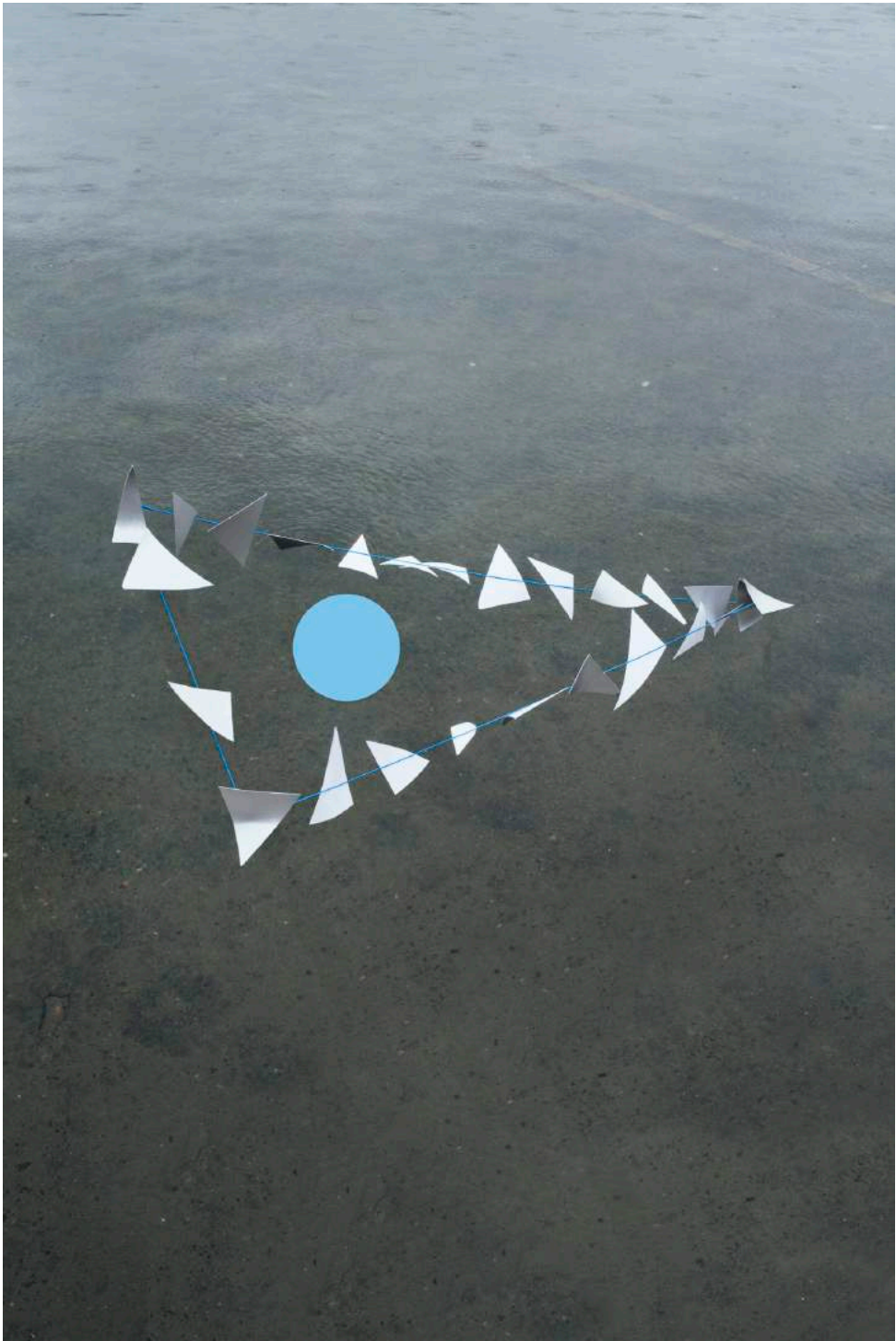
Content shouldn't be imposed to the viewer, so I prefer to leave my works untitled. On the other hand, it's good to give the audience some clues, especially when photographs are exhibited in a gallery. But I always try to leave all paths open.

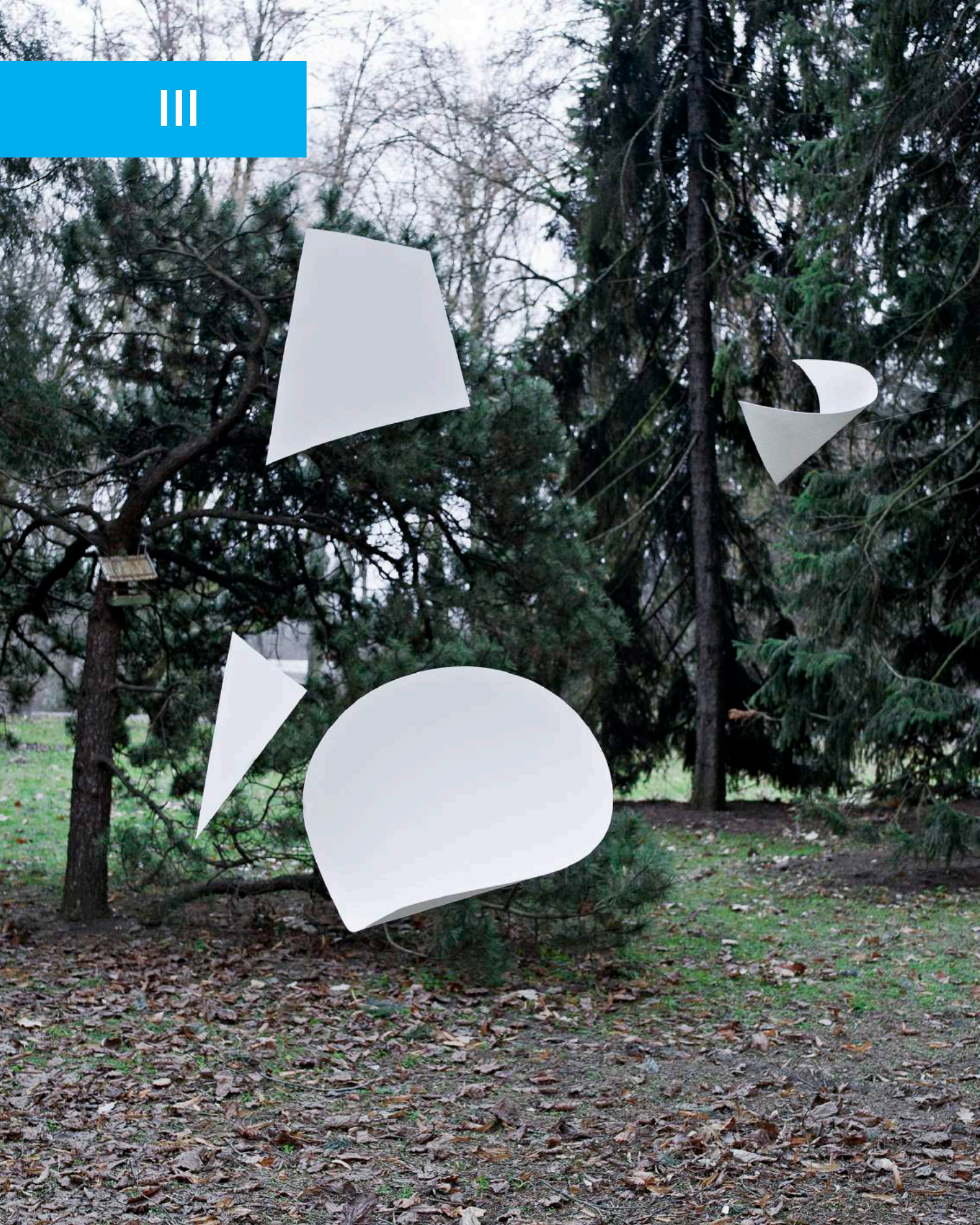
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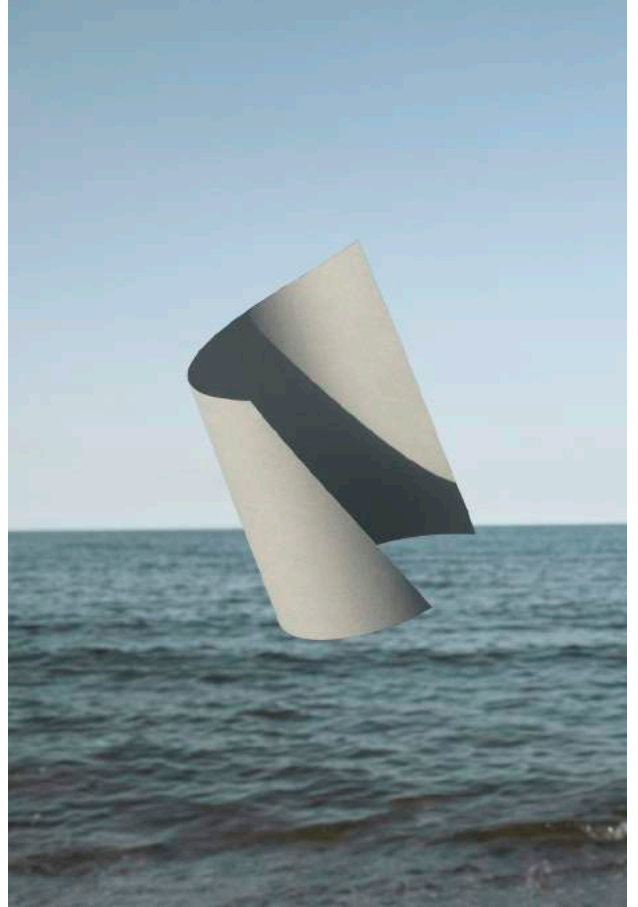
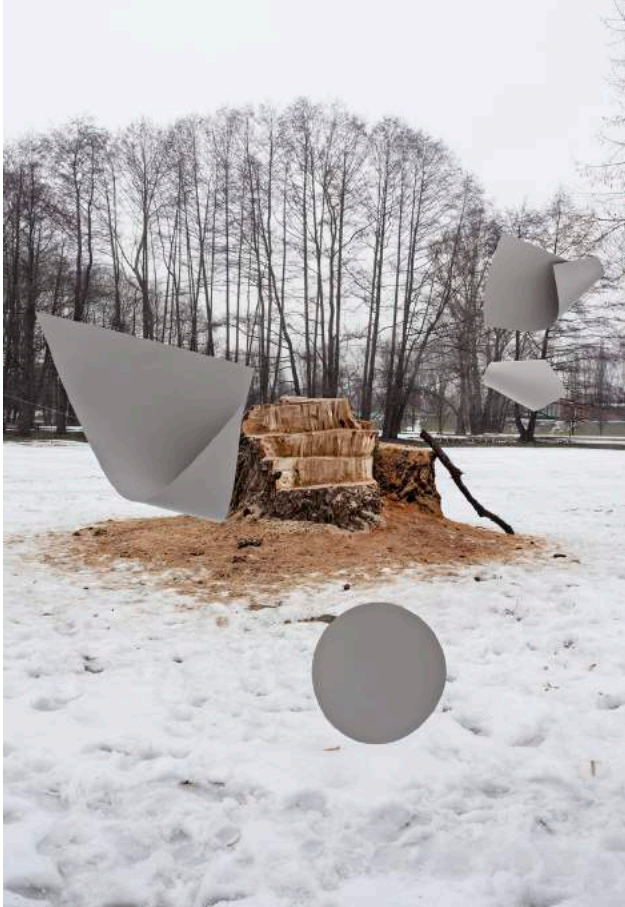






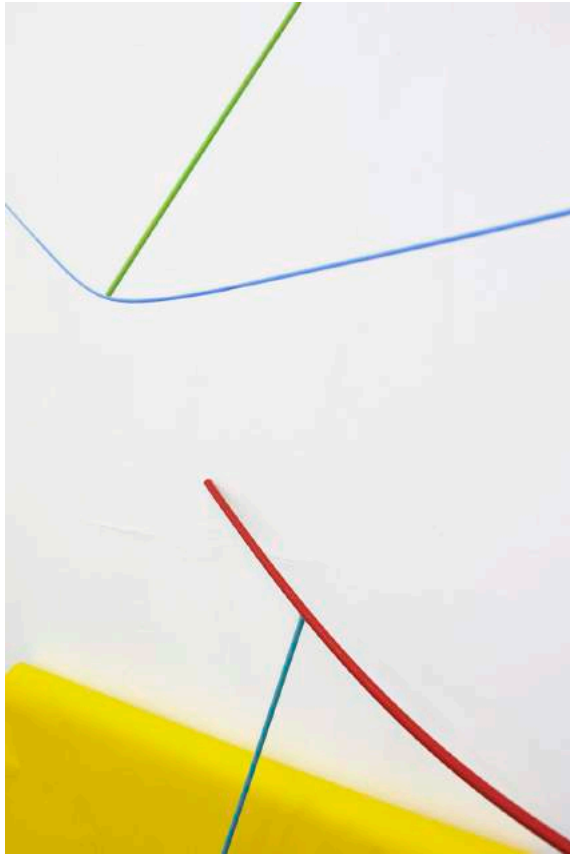


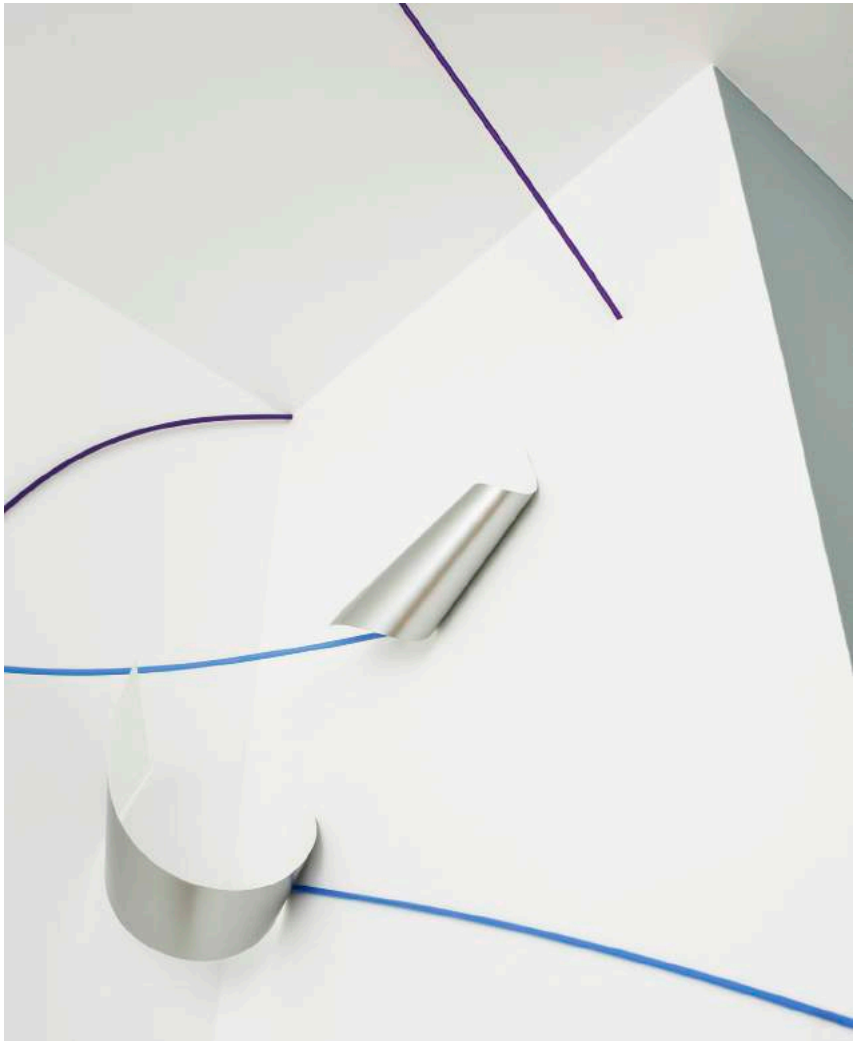


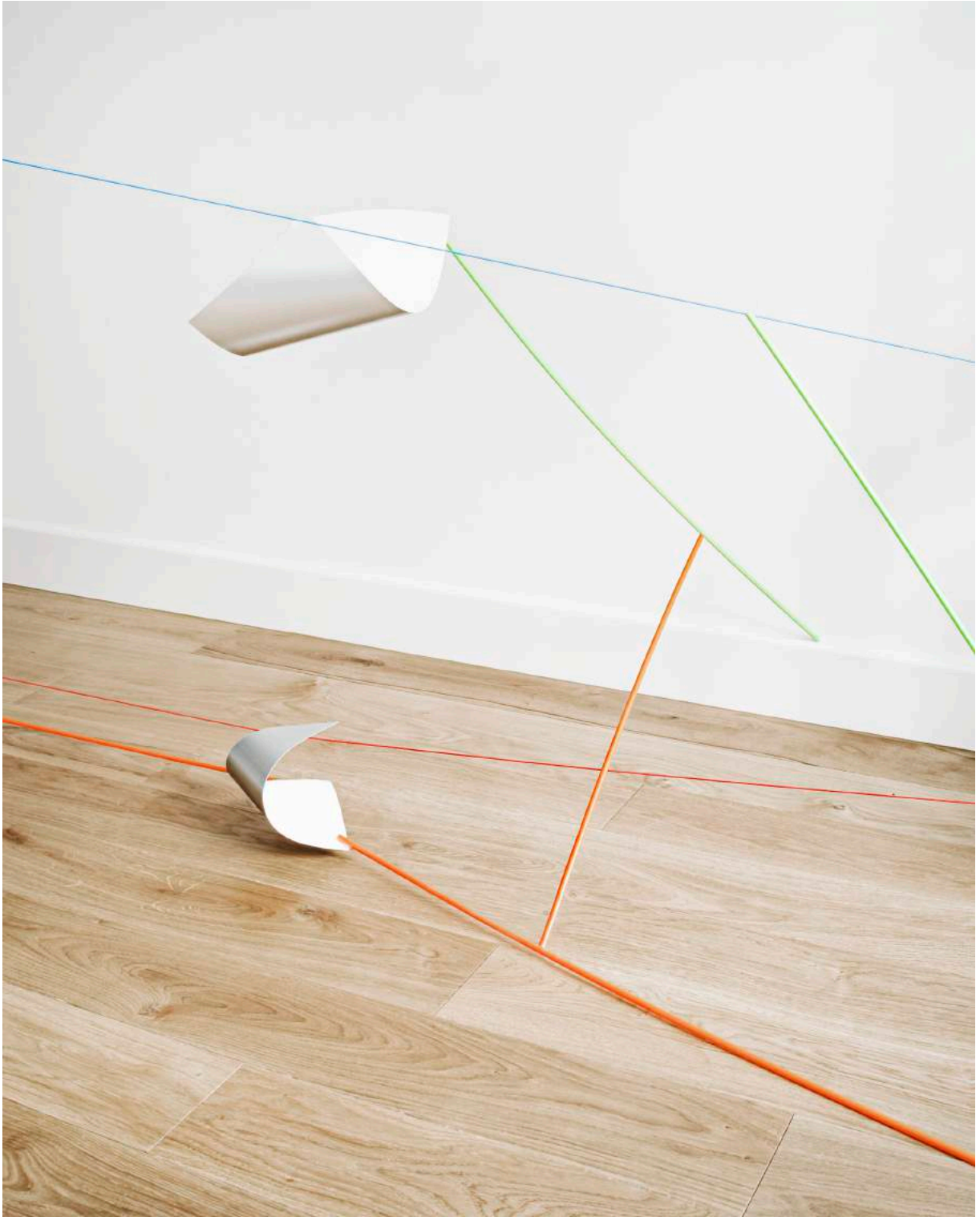


THE GENERATING LINES









BETWEEN VANITY AND FREEDOM OF CREATIVITY – MARGINAL NOTES TO SELF PUBLISHING MARIANNA MICHAŁOWSKA

In Foucault's *Pendulum*, Umberto Eco described a strange publishing house named Manuzio. This company makes money by deluding emergent writers with visions of fame and successful career. "The Manuzio company was the publishing house for the AOC. [...] AOC is an abbreviation for: Author's Own Contribution, and Manuzio is one of many projects called vanity press in the Anglo-Saxon countries. High invoices with no own expenditure."¹ Publisher prints a book at the expense of its author, finances a number of positive reviews, and after a few years encourages to buy all of the remaining volumes. "The final bill: the author generously paid for the production of two thousand copies of the book, however Manuzio printed only half of them, of which eight hundred

and fifty were bound. Five hundred of the bound books were once more paid for. Fifty authors a year is all this company needs to make a profit. And all of this without any compunction - after all, the Manuzio sells happiness."² Not only did AOC satisfy the authors whose books no one else wanted to publish, but also gave them hope for becoming successful in the future - because "[...] even Joyce or Proust happened to publish books with their own money[...]"³. But is there any connection between AOC and the idea of self publishing?

I am going to compare these phenomena with other publishing initiatives rather than describe them in a scientific or realistic manner. The quote from Umberto Eco's book

was not cited by me to criticize the trend of self publishing but to show that there are many different possibilities of searching for the right way of self presentation. The most extreme of them are the ones that come from vanity and self- satisfaction. The most respectable – dissemination of valuable and niche contents, the publication of which would not be profitable for commercial publishing corporations. Paradoxically, the point of it is to avoid traps set by companies like AOC that give promises which they are unlikely to fulfil in the future. Modern self publishing can therefore be described as a form of independent writing. Awareness and search for circulation wider than the commercial one is what distinguishes it from the AOC. The independent writing will not let the Manuzio lure it with golden letters.

I would like to raise four basic issues related to self publishing. Firstly, its connection with the Internet network. The process of publication has become cheaper and easier compared to the one described in Foucault's Pendulum thanks to the fact that it is no longer required to actually print a book. But has it really? Secondly, it is said that the web creates freedom of choice and space for authors. But don't all these applications that let their users choose between different layouts and templates in fact kill the originality? Thirdly,

are blogs, as some authors say, also a form of self publishing? And finally - has this type of publication not become the only option for publishing houses which are focused on submitting artistic photography albums?

Self publishing and materiality

Availability of digital editing technologies overthrew the printers, whose abilities in the field of interference fitting were a guarantee of quality prints, and graphic designers, who possessed knowledge necessary in desktop publishing, authority. Before the revolution costs of printing, creating illustrations and folding a book had been totally dependent on the publishing houses will. Suddenly, with the appearance of the Internet, everything changed. Nowadays, texts can be easily spread omitting all steps that were previously necessary to publish them. Of course, the skill and design competence required to fold a book in an attractive and efficient way are still important, however, the overall costs have decreased significantly. Thanks to the web all niche books and magazines have become available to the public. But is that true? Are materials and projects cheaper than the print? After all, self publishing does not always have the pro publico bono character. The practice of independent acting has different, most often ideological backgrounds-

movements such as Creative Commons are committed to the issue of disseminating knowledge and creativeness. Thinking of self publishing in this way, I would situate it in the field of community action, rather than in the area of individual, independent creativeness or public presentation. Creative Commons shares its resources with others because of the belief that every human should have free access to the knowledge. What is interesting is the fact that publications of that type are often rooted in the cultural and educational institutions.

Internet magazines, run by different artistic groups, are an example of this phenomenon. Punktmag, a magazine from Poznań, is one of them. It popularizes young art and therefore can be counted among all independent journals, from La Revolution surrealiste to zines, popular in the 1980's, which have always been alternative to the mainstream publications. Screen versions will always have better quality than the paper ones. However, for those who want to possess a material copy of a publication it is possible thanks to the AOC, or rather the ROC- Reader's Own Contribution. Punktmag, for instance, tempts the readers with the possibility to purchase paper prints of the its quarterly: "There is a possibility to acquire special, printed issues of Punkt. The price of such rarities varies between 120 and

200 zlotys, depending on the shipping costs and the volume of the desired issue. The print format of Punkt is 148 x 210 mm. We use chalky matte paper 150g and the covers are made of cardboard 250g"⁴.

The materiality of the publication is, therefore, an important feature, even though the digital version is more accessible. But is it not a manifestation of an old – fashioned fetishism? A fascination with the smell of ink and texture of paper? Perhaps those are the reasons why we are not afraid that books will disappear?⁵ Umberto Eco supported this idea in the conversation with Jean Claude Carrier. The two bibliophiles noticed that books will survive, no matter what form they will take in the future. However, paradoxically, the paper has an advantage over other types of book related media . It does not need to be provided with any additional encoders – CDs, or e – book readers. Moreover, it has symbolical value - it is every writer's desire to be published, printed and therefore appreciated.

Freedom and originality

Self publishing was created in order to grant writers independence from corporations. But has it really opened the door to freedom of expression? As always, there are two sides of the coin. Let us begin with the publishing

situation in the art industry. All significant and respected publishing houses – Arsenal Gallery, Art’s Atlas, Bounce Change Foundation – grew out of the self publishing trend. This happened because none of the artistic institutions in Poland could count on mass production publishing houses’ attention (eventually, they could try to acquire grants, but this was associated with the necessity to gain the favour of the Ministry of Culture). This system prevented artists from becoming fully independent.

On the other hand, authors working in big publishing companies are condemned to function between Scylla of profit and Charybdis of critics. They want to escape from the redactor’s power, but most often are unable to do that. For some reason the most successful publishing houses in the Polish market were all established by people who tried to show their specific interests to the readers. But, at some point even they had to make a compromise – three commercial publications for one experimental.

Independent writing had found a way to bypass many traps thanks to the Internet, but soon new ones occurred. How to become noticed? How to publish works on a high formal level without having any editing or graphic design skills? The dream of freedom

was destroyed by the market and specialised self publishing companies which provided their readers with pieces of advice, applications and help in the field of promotion. Efficient templates will let us modify the text and create illustrations accordingly to the current trend. Online editors will advise us what to write.

And what should we write?

Texts about self publishing are always full of tips on that subject: “write frequently”, “think about how much you can give away for free”, “write, write and write more!”⁶. It is not hard to notice that self publishing promotes the proliferation of many unnecessary or even unwanted manuscripts. But that is how promotion strategies work. Self publishing is a part of industry focused on sale. The Internet editions which sell best are very likely to be printed. There are many examples of this phenomenon, such as the Metro 2033 series or the so called mom – porn – advertising literature as an offer “for people” (just as if the readers who chose other options were not humans). Is not the process of submission to the modes in another publishing machine destroying our freedom? Hopefully, there is an alternative solution to this problem.

Blogs

Blogs and photoblogs first appeared in the 1990’s

and started a revolution. The idea of creating an online journal, open to the readers worldwide, was very exciting. This peculiar method of communication allowed its users to comment others' lives instantly. Very soon it gained popularity all over the world. Unfortunately, not for long. Blogs are not a stable method of self publishing, because hardly ever does anybody read archive messages posted on them. Moreover, it is almost impossible to write every day about something new.

It is a separate species and, although sometimes brought to a different form (exhibitions, paintings, etc.), most of the time blog remains within its primary habitat - the Internet. There are of course some interesting examples of these online journals like Robert Danieluk's "Underground" (2006), which is one of the best metro blogs I have visited.

Independent photography

In Poland, self publishing is one of the few if not the only platform through which it is possible to present national authors and tendencies in photography. Media consortiums willingly reprint foreign publications. At the same time they refuse to show Polish artists (especially the young generation). This leads to creating an alliance between cultural institutions and independent writing photography. Only within the process of cultural education and

through art galleries it is possible to publish works from outside of the mainstream, such as Honza Zamojski's books, Konrad Pustoła and Wojtek Wilczyk's albums or other valuable positions. All of this with help acquired from the above – mentioned grants. Reaching to the Umberto Eco's terminology, one could say that Talbot's Pencil of Nature was also a product of self publishing.

Looking at the area of local initiatives it is worth saying that the artistic publishing houses – either in the paper and online form – can exist mainly thanks to the passion of private persons, which is not reflected in the market. For example, Rookie – Book ideas, an event organised annually from the 2013 by the Arsenal Gallery in Poznań. All publishing houses that take part in it – Kropka, Clever Comics Central, Archeology of Photography – perfectly fit into the understanding of the term self publishing. The organizers of Rookie posted: "In the search of bibliophiles, collectors and graphic designers, we often meet authors for whom the book is a part of their artistic activity. This activity is reflected in the combination of knowledge, passion and visual reality. We are interested in artists and book lovers who are trying to penetrate the secrets of a successful marriage of form and content. For whom the book is either a source of wisdom and an artefact"⁷⁷.

It would be hard to find a better explanation for the phenomenon of self publishing.

Self publishing can be a good way of starting an artistic career, but only if the artist wants

to create valuable and important contents. Is this summary banal? I do not think so. Was it not the conclusion that created the idea of bringing the Manuzio company into existence?

1 U. Eco, *Foucault's Pendulum*, transl. A. Szymanowski, PIW, Warsaw 1993, p. 249.

2 *Ibidem*, s. 254.

3 *Ibidem*, s. 248.

4 Information from <http://www.punktmag.pl/> (access: 15.04.2014).

5 "Don't think that books will disappear" — a conversation between Umberto Eco and Jean Claude Carrier.

6 For example Kristen Lamb specializes in advising young authors.

Go to: <http://warriorwriters.wordpress.com/2013/07/03/freedom-isnt-free-5-common-tactical-errors-in-self-publishing/> does anybody read archive messages posted on them. Moreover, it is almost impossible to write every day about something new.

7 <http://www.arsenal.art.pl/edukacja/8806>.

METAREALITY

PIOTR CHOJNACKI

Tree is one of the archetypal symbols that illustrate the elementary approach to the way of thinking about the world, its transformations and the role of human in it. According to the cultural tradition, the tree should be situated in the centre of the universe (or, in other words, the paradise). This specific localization results from the idea of the so called cosmic tree. The arbor mundi (the cosmic tree) is connected with the

axis mundi, a mythical concept known to all cultures of the world which has its beginning in the primary imagination. The need to draw the axis of the universe came from the desire to designate the point of reference around which humans would be able to create their own living spaces, communicate with the spiritual realm or restore the original balance. In the Slavonic countries oak was considered to be a particularly important tree – mainly



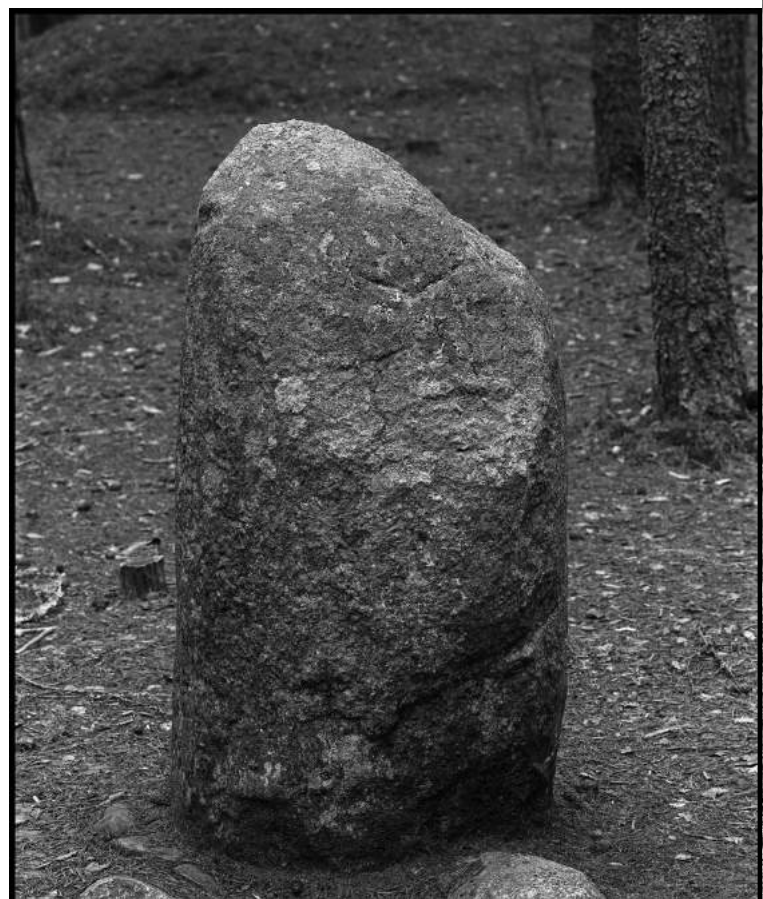
thanks to its enormous size and the “ability” to attract lightning. These attributes were the reason why Slavonic people created images of their deities on oaks, prayed and offered sacrifices under them, which in turn led to the conviction that the cosmic tree has transmission properties. For Slavs, oak’s upper branches symbolized the domain of gods, its trunk was a representation of humans’ reality and its roots could reach the land of the dead. Rocks had similar functions to the trees. For example, stone menhirs or stellas were also situated in the centre of the universe, determining the vertical order of the axis mundi and guiding souls to the afterlife.

The most developed of structures used by humans in search for the sacrum were the circle shapes placed on the ground. It was written in the Book of Joshua that after the

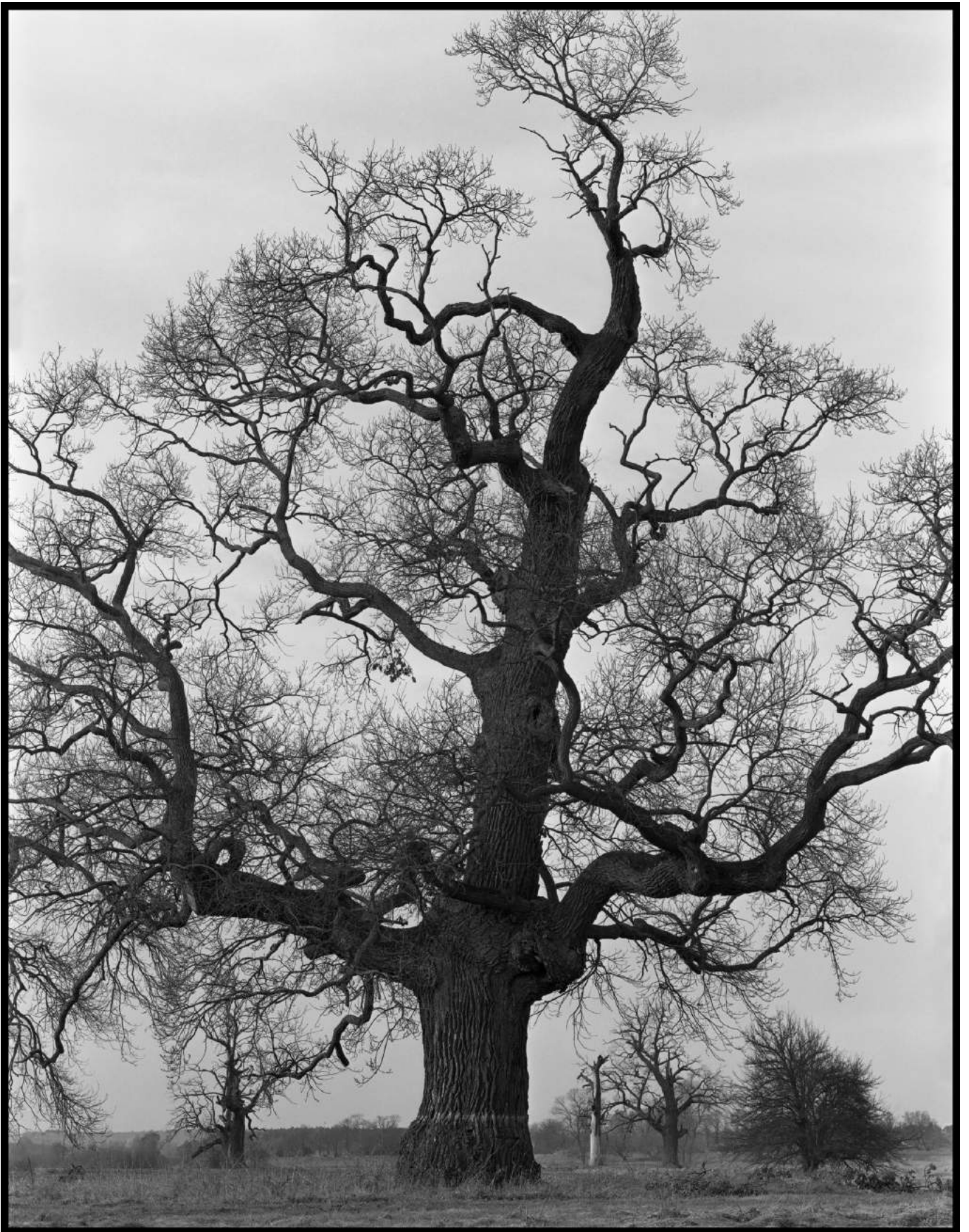
Israelites had crossed the Jordan God ordered them to find twelve stones and put them in a Gilgal (circle) in which they set up a camp and rested.

Martin Heidegger depicted the Greek temple in these words: “A building, a Greek temple, portrays nothing. It simply stands there in the middle of the rock- cleft alley. The building encloses the figure of the god, and in this concealment lets it stand out into the holy precinct through the open portico. By means of the temple, the god is present in the temple. This presence of god is in itself the extension and delimitation of the precinct as a holy precinct”.











FIGHT SELF PUBLISHING CLUB

ANNA WALTEROWICZ

The possibilities of exhibiting the created photographs were endless. Some of them were taken using jars or compacted waste, other glued to the vertical side of a curb or hung between two telegraph poles. All conducted experiments led their creators to the idea of making a book. However, such an attempt had already occurred in the past under the title *The Pencil of Nature*. What was different this time was the fact that the author of the series decided to participate in the process of publishing the book, and therefore in the fascinating phenomenon of self-publishing, which has been experiencing a comeback lately. In the last few years, book has become the testing ground for many photographers. Some

say, that paper is responsible for that situation. Photo book might become a difficult task, especially for photographers among whom inexperience in the matter of graphic editing is a common problem. Often, they have to rely on intuition, and therefore their work on publishing a project ends with a rather amateurish effect. Happily, book is a logically constructed object and because of that it helps the creator, suggesting the order of procedures they have to undertake and requiring new fields, different from photography, in which they are obliged to improve themselves in order to succeed. An independent publisher thus becomes a photographer, graphic designer,

printer and bookbinder- a one- person factory, ruled by factors such as absorbency, direction, texture of paper, imposition, typography, mock- ups, bleeds, samples, photocopies, scans, digital, offset and laser prints, different types of thread, duct tape, glue and scissors. Work on a publication is both a mentally and physically exhausting process. Folding a book is like operating on a living organism, hence many unexpected difficulties reveal during the act of creation. Some of them cannot be imagined or predicted and the only solution for dealing with them is to experiment, make samples and compare the effects.

Content of a book is always strictly subject to its form. The aesthetic side of a project might give the viewer some clues about the subject or the method of exploring it. Accordingly to its character, some books may resemble handmade zines, other, professional mass publications. The ability of combining all aesthetical elements together in a coherent but not aggressive form, is crucial in constructing a photo book.

Whether the publication is going to be exhibited in a gallery, on a white stere, with gloves laying next to it, or passed from hand to hand and probably destroyed by the viewers - is dependent on the author. For some of them it is highly important to have problems like this

solved before embarking on the project, whilst others will find their answer during the work.

For many photographers editing and placing elements on paper might also become an issue. Since they are personally involved, their lack of objectivity might be destructive for the project. Help can be found in the crew of Paper Beats Rock, which conducts workshops, titled 8h Books or in the Sputnik Photo Mentoring Programme. Papers, Rookie, Zines of the zone and Super salon are helpful in the field of distribution, and competitions such as Photographic Publication of the Year, Photography Book Now, Book me one and Wilhelm von Bladowski's Competition for the Photo Book Project if one is seeking for prizes and fame.

More and more books are being "wrapped" by their creators in different forms- boxes, files, intriguing paper packages- that are designed to interest the viewers or reveal some information about the content of a certain publication. I myself, have once seen a book enveloped in a black bubble wrap.

The form of photo book is perfect for making summaries of projects which are hard to finish even after years of working on them, and therefore block all new ideas that come to one's mind. It requires discipline, concentration, decisiveness and the ability to ask the right questions. It helps to move on. To close

any unfinished projects. Moreover, it can always be expanded to second and next volumes or even a single photo attached to it.

Although all these one – man factory photographers work alone, their aim is the same and it connects them with an invisible link. They willingly share ideas with other members of this society, providing each other with help.

The text was based on the journal from “the books battlefield”, conducted by Katarzyna Balicka, Łukasz Gniadka, Katarzyna Wąsowska, Michał Sierakowski, Adam Wilkoszarki and Kuba Rodzewicz (who hadn't struggled at all, because creating a book seemed way too easy for him).

SELF PUBLISHED

AFTER SEASON

ADAM WILKOSZARSKI

After Season

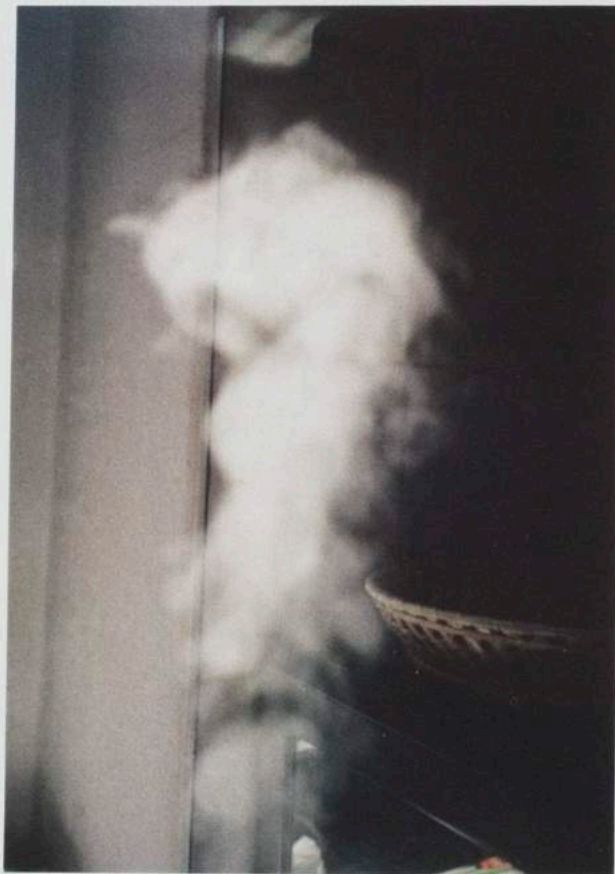




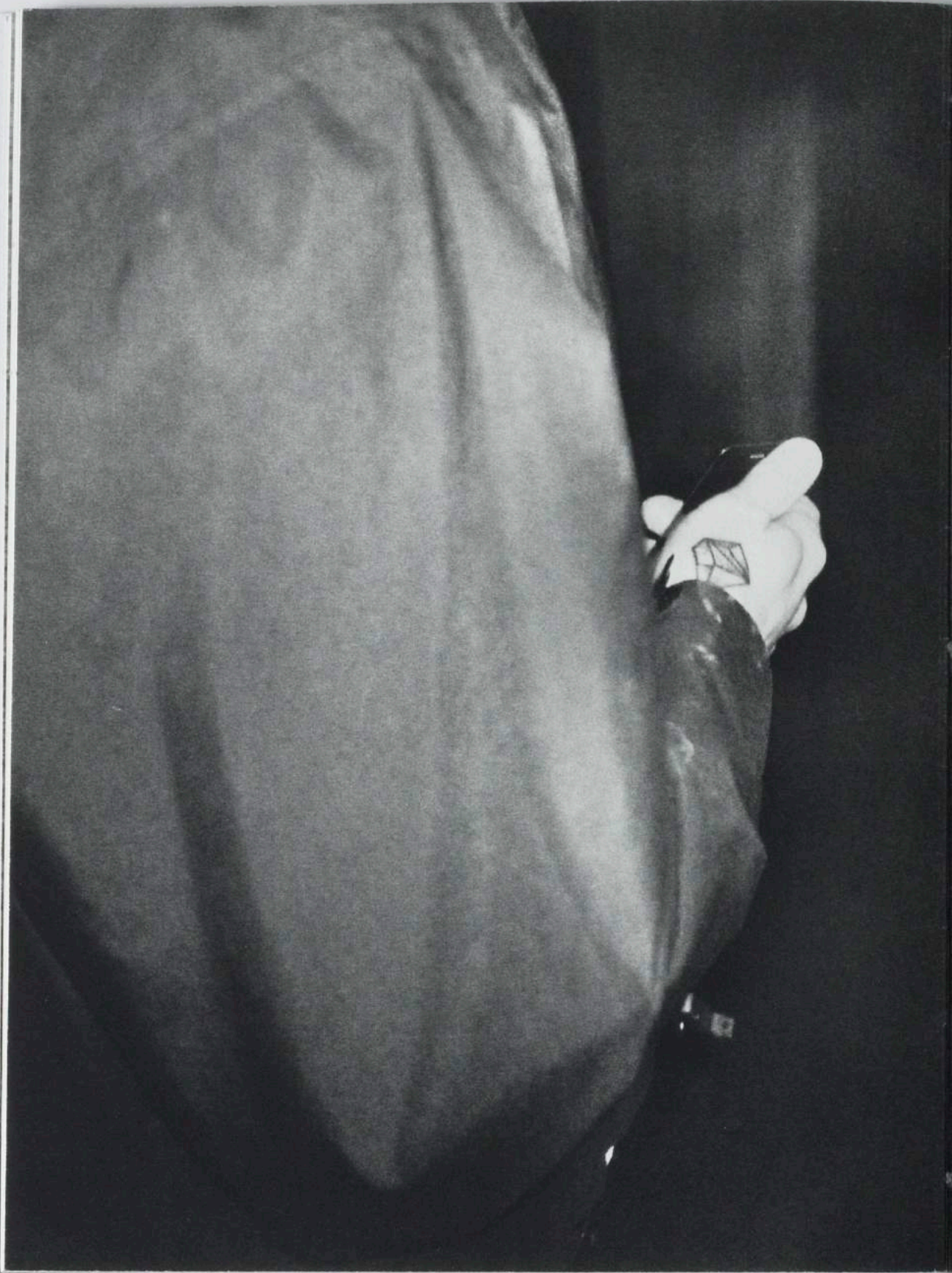
SELF PUBLISHED

COLD STEAM

KUBA RODZIEWICZ







SELF PUBLISHED

**LIGHTNESS
SPEED
ACCURACY
CLARITY**

ANNA WALTEROWICZ







13.06.2014 07:57

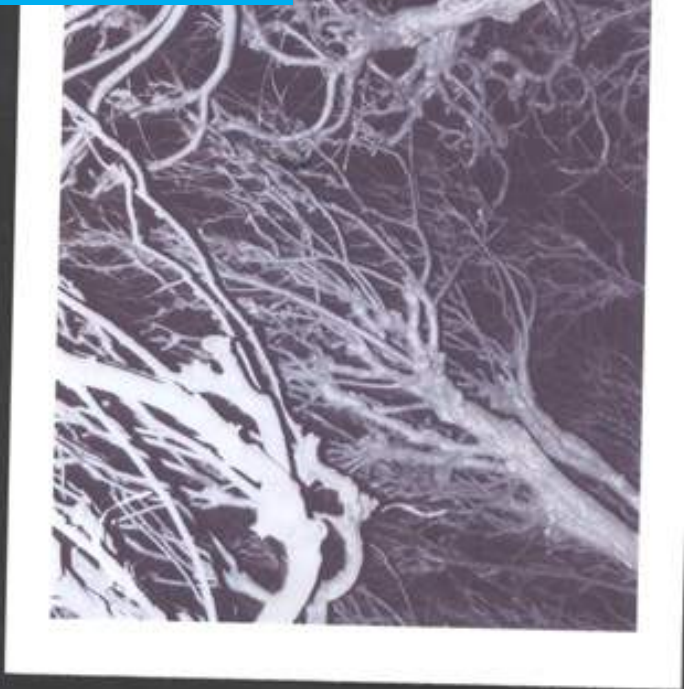


Bez nazwy-2.indd 8-9

SELF PUBLISHED

HIDE AND SICK

KATARZYNA BALICKA





48 X 30



33 X 26



59 X 39



33 X 27



40 X 26



43 X 35

SELF PUBLISHED

ROUTE 66

ŁUKASZ GNIADK









WOMEN OF MIGHT

KATARZYNA MAJAK

In Poland Christianity had been enforced many ages ago, rapidly extirpating all remnants of paganism, witchcraft and shamanism. Practically, not even one piece of information about these cults remained to this day. Nowadays, kids at schools learn about the Greek and Romanian mythology.

In the series of 29 photographs and conversations I tried to reveal to the viewer a reality hidden behind the mainstream – the kingdom of witches, healers, visionaries, spiritual guides.

Podlasie (north of Poland, next to the border with Belarus) is the only place in our country in which many traditions remained to this day. There it is possible to come across whisperers or female healers who provide sick people with extraordinary treatment, such as prayer.

The rest of these women live in Ukraine, Lithuania and Bulgaria. Most of them state that the religious knowledge survived in the subconsciousness. Moreover, they search for this hidden wisdom in other countries and cultures.

Therefore, many of them had travelled to foreign countries – North America, Peru, New Zealand – and came back in order to combine all learned methods with the local traditions.

The fascinating journey from one woman to another (the youngest was 30, the oldest almost 90 years old) was the result of my search for the feminine wisdom and the richness of spiritual paths hidden in the mono religious society. For many of the women that I met the consent to call them “witches” was equal to coming out of the hiding.

Photo on the right side: Maria – healer and visionary





Elwina – Druid



Kasia Emilia – is



Natalia LL – artist



Kasia – herbalist



Joanna – Conducts ceremonies and spirituals meetings for women



Paraskiewa — Whisperer



Bea, the one who listens to the forest

URBAN GODZILLAS

TOMASZ ALBIN

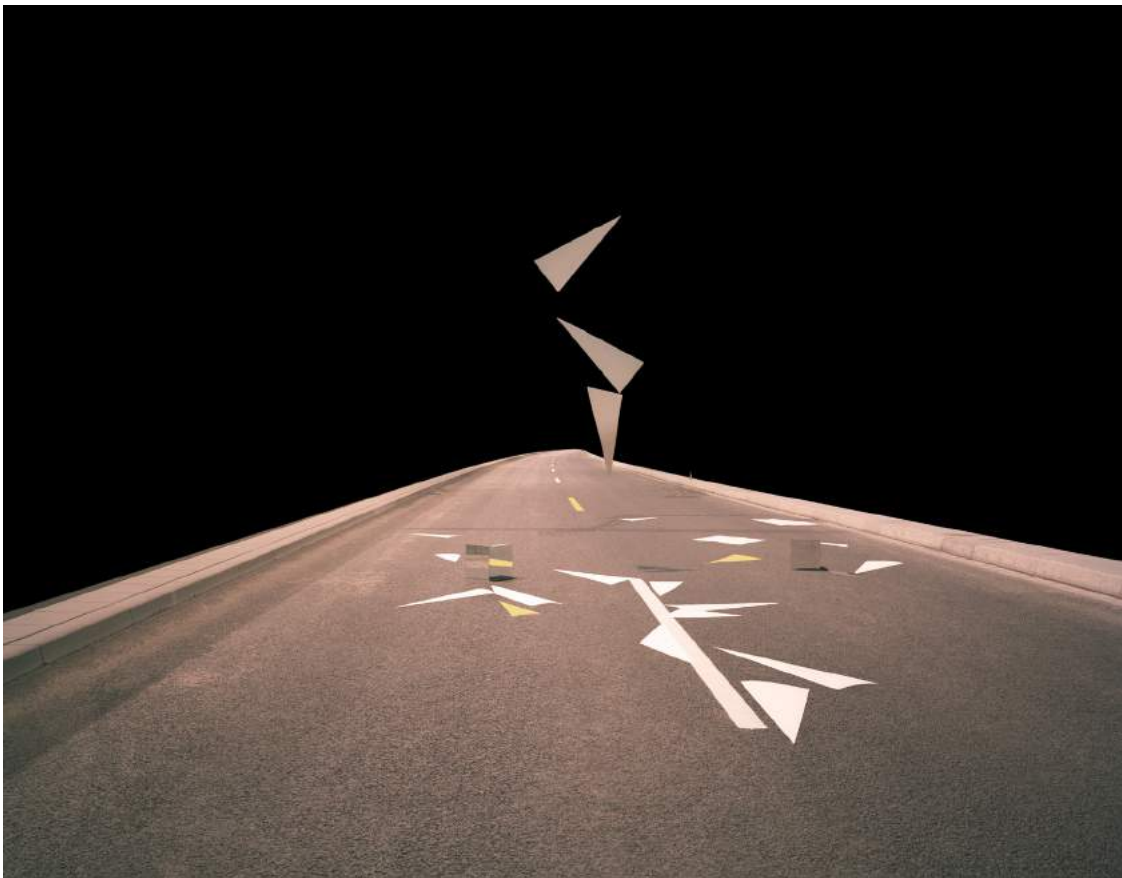


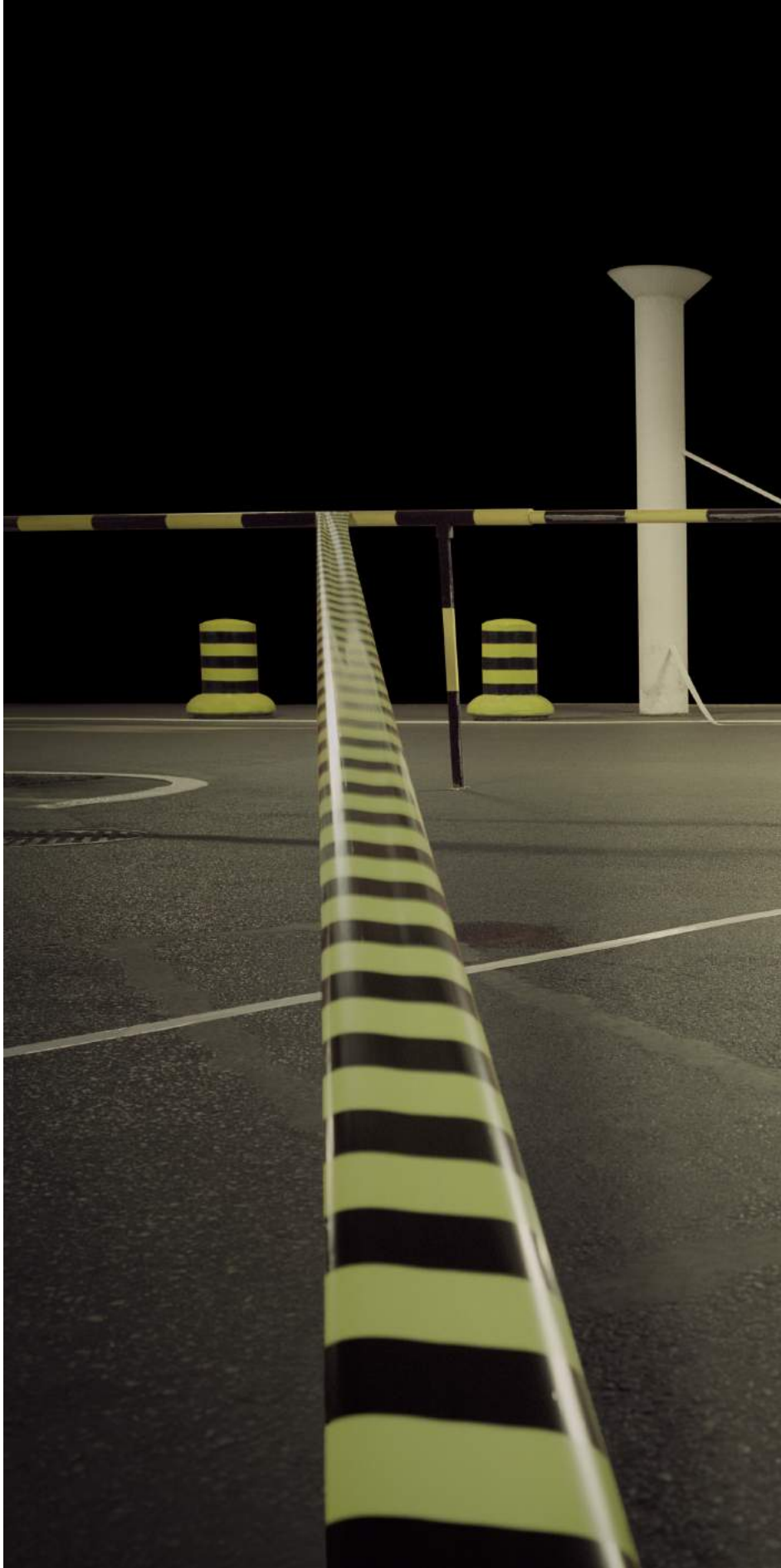


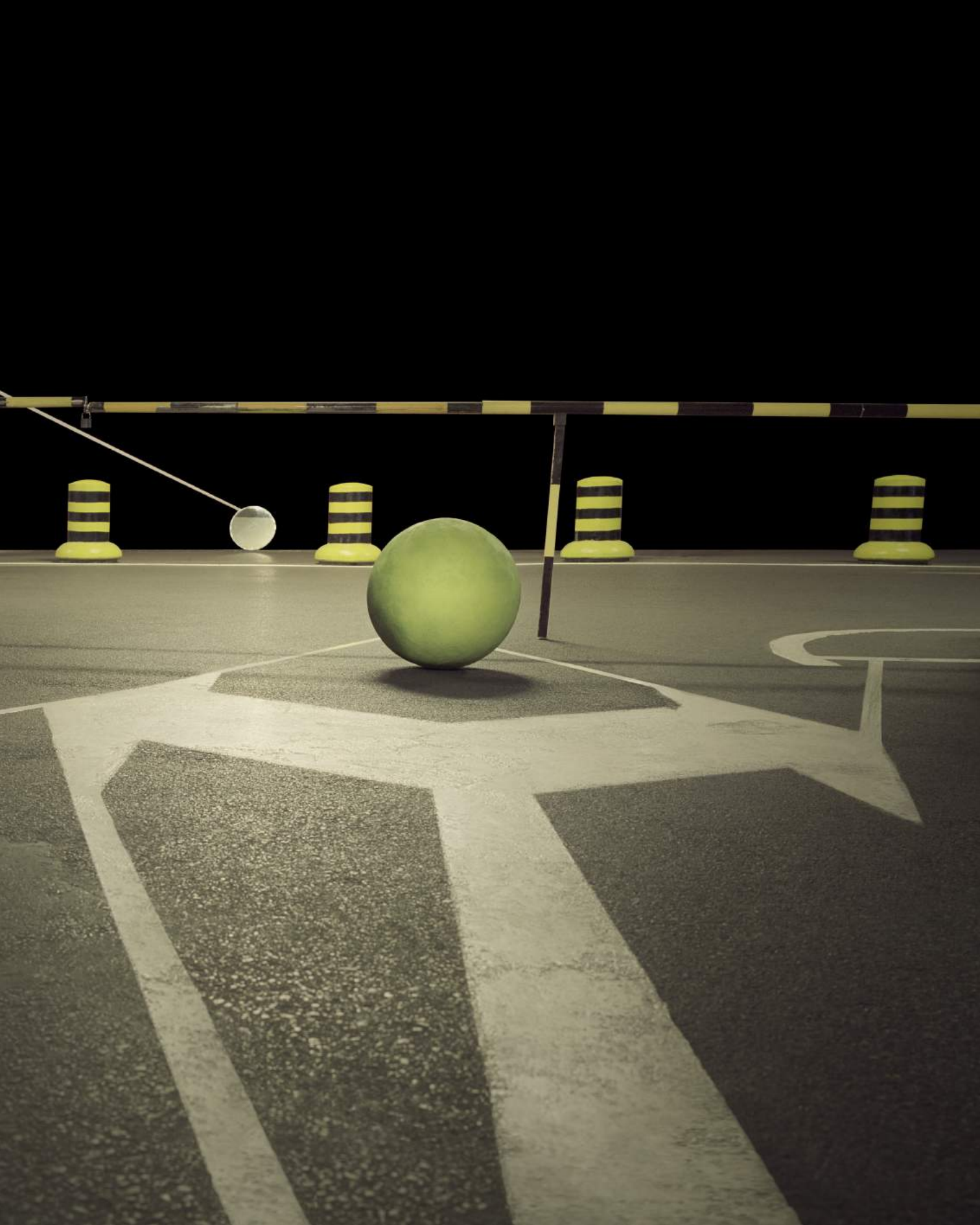
Reality seems as if it were a stream of objects, appearing before our eyes and then fading away. The way we perceive and analyze them depends on either method and place from which we observe. We often forget what hides behind the simple statement that everything is relative.

In his project, Tomek Albin points out the ambiguity of objects, portrayed by geometric figures and elements of “urban tissue” encountered by him. He tries to draw attention to one specific attribute of reality: the difficulty in marking out the boundary between object and its background . Where lays the border between spectator and the thing he observes? How did modernity change our perception of reality and objects in it?

There is also a different way of thinking about this project. Should art be just an imitation, illusion, or should it create the reality? Albin's vision on the topic is that simulation is not what photography aims in. Photographer's role is to help the viewer realize the fact that they are looking at a certain surface which, first of all, shows the image and after that the object. The photographer frequently deceives the viewer by manipulating their perception, although on the other hand points out the uncertainty of the work and reality.















VIDEO

CONST

MARTA STACHOWSKA

I unceasingly see the absolute truth hidden in the contradictions.

zobacz wideo
<https://vimeo.com/93502303>



REVIEW OF THE ZOOLOGICAL ARCHIVE EXHIBITION

KAMILA KOBIERZYŃSKA

The exhibition of Wiesław Rakowski's Photographs

The Zoological Archive

Curator: Michał Sita

The Cultural Centre of The Castle

15.11-15.12.2013



The photographs from the collection of The Museum of Natural History in Poznań, taken by Wiesław Rakowski during the interwar period, create an undoubtedly unique exhibition thanks to their history and the topic they focus on. These images were shown to the viewers who participated in the eighth edition of The Photography Biennial in Poznań, titled The Passion of Photography.

Two hundred and fifty glass negatives captured from 1924 to 1939 were found in 2012, during the search for images illustrating history of The Institute of Agricultural Environment in Poznań. This shows that condition of Polish photography in the pre World War II period was excellent.

Rakowski's work was centred on photographing natural exhibits brought to Poland from different corners of Earth by travellers, scientists and historians. The author himself was gifted with a variety of talents, and therefore collaborated with The Museum of Nature History for many years. It is hard to say whether his attempts to construct such an amazing collection, in both its historical and conceptual aspects, were one hundred percent intended. Luckily, thanks to Michał Sita, a young documentary photographer strongly connected with Poznań, who finds the relation between nature and scientists who explored it at that time as well as the tools they used

to do that most interesting the exhibition of Rakowski's negatives was possible.

The collection presents photographic illustrations of deformed and dissected animals, that were created in order to give scientists a possibility of examining and describing those anomalies. Although nowadays they seem to show the viewer a scenery taken from some fairy tale about the old times, for the researchers who worked with them in the interwar period, these photographs were a valuable source of information about nature. The sharpness, quality and aesthetic characteristic of the large format camera, were inseparable factors since there was no better technology.

Rakowski's photographs bear resemblance to the nineteenth century's cabinets of curiosities, thanks to the fact that he didn't categorize his collections, leaving details among the main objects and gathering images of both stuffed, and living creatures (the seal looking at an emblem; the frightened tiger in a cage).

Moreover, on some of the presented photographs one can find notes written by other employees of the museum. Repeatedly, they would even appear on them, standing next to the exhibits, which can be interpreted as an unconscious reference to the situation where a hunter shows their trophy- the sign of victory. What is still peculiar after ninety years since the formation of Rakowski's collection, is

how the human was seen at that time- as a collector, hoarder of exotic exhibits from around the world, who puts them in a glass box in order to overcome the fear of the uncontrollable nature.

Photographs are accompanied by texts that describe scientific research conducted at that time. Also an album, titled Wiesław Rakowski 1924-1939, had its premiere during the presentation of gathered images. The album contains texts written by people connected with the museum, the curator of the exhibition, archive notes and photographs of Wiesław Rakowski.

his intentions are no longer significant because of a new sense, which emerged over the decades. These photographs are both disturbing and beautiful. They evoke deep emotions, and therefore cannot be forgotten.



The discovered set was called a national curiosity thanks to its unbelievable artistic potential. Its inner strength lies within the time that has elapsed since Rakowski finished his work and the fact that



GUEST

FIREWORKS AND THE SOUND OF THE SEA

HANNA BECKER

Fireworks and the sound of the sea is a compilation of images which observe the connections between time, reality and hope. For this the photographer works with found footage, documentary images which she took mainly in the east part of Germany and portraits of two young boys.

An image of a waterfall, the interior of a viewpoint or streets which frequently lead into nothing. Horses and birds made of porcelain which people sell on ebay, trying to put them in perspective or abandoned settlements where hundreds of inhabitants live without knowing each other. In addition to all the images Hanna Becker works with text passages by Paul Auster. These passages place special emphasis on: ›What is real?‹, or ›What does it mean to lose everything? What is everything...family, friendship, oneself, haven of home?‹

How do the moments (cheap thrills) look like, that put us in a happy mood and cause us to laugh? Where are the places where we regain our strength?

Isn't nature with its vulnerability on the one hand and with its ability on the other the best representative for inner life of mankind?

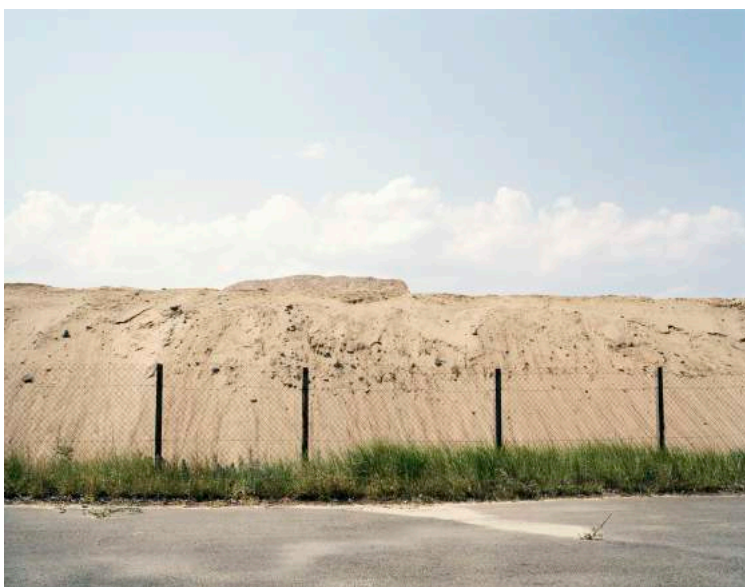
The portraits of the two boys approaching the rivalry between mercy and nature.

Two excesses which accompany all of us in our lives and everyone has to decide how he/she wants to live with it. The urge of self-preservation, the survival of the fittest.

A prerequisite is, however, that the absolute term, the guarantee is always around and never get lost. However, it is a natural process that things get lost and Paul Auster describes it in the following way: ›Even if it is for the hundredth time, you must encounter each thing as if you have never known it before. No matter how many times, it must always be the first time. This is next to impossible, I realize, but it is an absolute rule.‹

Hanna Becker wants to give the people an understanding of simple moments. Simple moments which fill our life over and over with magic. She takes the observer by the hand and shows him/her fragments of her own magic moments which she finds from time to time in natural surroundings.

In the best case, the observer recognises the relations between: nature, life, magic, transience and contrasts.





A house is there one day,
and the next day it is gone.
A street you walked down yesterday
is no longer there today.
Even the weather is in constant flux. A day of sun followed
by a day of rain,
a day of snow followed
by a day of fog,
warm then cool, wind then stillness, a stretch of bitter cold,
and then today, in the middle of winter,
an afternoon of fragrant light.

Paul Auster











Never think about anything.
Just melt into the street and pretend your body doesn` t exist.
No musings;
not sadness or happiness;
no anything,
but a street, all empty inside,
concentrating only on the next stop you are about to take.

Paul Auster















All we ever wanted was everything.
Mike Mills





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Presented series *Shape of meaning* was an diploma work, made at UAP Photography Department

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PHOTO PROF. STEFAN WOJNECKI

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