

**POZNAŃ  
PHOTO  
DIPLOMA  
AWARD  
2015**

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On behalf of the jury, I'd like to thank the organisation for inviting us. It is an honour to be in the jury of the Poznan Photo Diploma Awards 2015. Also, the facilities and production are impeccable, our thanks for this go to the university and Andrzej Florkowski and Anna Kedziora in particular.

First of all, we would like to say that we were very impressed by the work of all the participants. We selected the finalists individually and this wasn't an easy task. It was really good and interesting to see such a diverse range of graduation projects, which often showed great technical skills.

The 20 finalists show a combination of skilled photography, significant research, and unique topics. Most interestingly, we recognized certain themes returning more often than others – like reflections on political and environmental landscapes, refreshing takes on portraying youth culture, re-evaluations of history through documenting architecture and communities, and explorations of gender identity via our contemporary visual culture.

But as a jury we were searching for the projects that stood out, that had an experimental and innovative approach, and that we hope will have an inspiring future. Besides technical and formal qualities, we appreciated process-based work, a certain historical consciousness, conceptual relevance, cross-medium approaches, and a visibly conscious decision-making behind either book, framing, presentation or moving image. The winners and honorable mentions all reflect on the significance of photography, they explore their ideas of archive and memory, and they stretch the meaning of other media in relation to photography.

After serious discussion we are all very pleased with the outcome, that was accepted democratically and unanimously. There are two prizes and three honourable mentions. The second prize receives 1000 euro (1111,11 bruto). The Grand Prix receives an invitation to a solo exhibition for the next biennale in 2017, and a sum of 2000 euro (2222,22 bruto). Now we will start with the three honourable mentions.

The 3<sup>rd</sup> honourable mention goes to Aleksandra Walkow with her project You are cool and pretty. Walkow chose her little cousin Magda as her subject. The jury appreciated the experimental approach, the playful presentation and the conscious use of different disciplines with book, video and photo series. Through both capturing the development of her niece and re-evaluating more conventional photography of subjects and objects both in the commercial and artistic fields, Walkow explores her own identity as a young woman too.

The 2<sup>nd</sup> honourable mention goes to Nikita Shergill with his project Educational Procedures. We were impressed by the conceptual approach, which goes beyond the technical or aesthetic photographic approach. Yet at the same time the choice for the medium was quite evident, as the photographic framing, rhythm and lines – its characteristic surface and flatness – are cleverly resonating in the artist's exploration of the functioning of educational systems and procedures.

The 1<sup>st</sup> honourable mention goes to Michal Sierakowski with the series Uranium. The documentary topic is valuable and intriguing, but simultaneously the unique aesthetic quality is evident as well. The

alienating series goes beyond photojournalism or landscape photography and becomes a comprehensive work in itself, which gives a layered insight into post-totalitarian histories: stories that grant these local narratives a universal value. The uncanniness and enigma of the artificial region and its tragic origins is presented in a truly fascinating and impressive way.

Now the winners.

The second prize goes to Megan Moore with the video September 7<sup>th</sup>. Somewhere in between photography and moving image, Moore shares her private inquiry of her grandmother's childhood experience of World War 2. Sensitive pictures of the houses and landscapes of Quebec, Canada and Great Britain accompany the words of a woman named Muriel Moore – narrated, appropriated and repeated by her granddaughter, the artist. The combination of beauty, simplicity, nostalgia and poetry brings the straightforward record of a local family history to a higher level with universal value.

The Grand Prix goes to Vendula Knopova with her project Tutorial. The work, a photobook, was absolutely outstanding in its experimental and innovative approach. Knopova reflects on her personal development and identity in a wonderful, playful and humorous way, taking as a starting point the digital images folder of her mother about her daughter, the artist. The book, which is something in-between a tutorial for dummies and a pillow book, brings the selected pictures together and gives a carefully designed, highly intriguing insight into Knopova's private life – and coming of age stories in general. On top of that, Tutorial is an unpretentious homage to what it might mean to be a young woman today, and the meaning of mother-daughter relationships in particular. We very much look forward to Knopova's future projects.

Our congratulations go to all! Again, we were honoured to be part of this jury and wish all participants the best of luck. Thank you.

On behalf of the jury:

Michaela Bosakova  
Markus Hartmann  
Natalia Lloreta  
Adam Mazur  
Jesus Vilamajo,

Zippora Elders (chair)

*Poznań, 20 November 2015*



**Zippora Elders, Amsterdam, Holland**

Zippora Elders studied art history and heritage studies at the University of Amsterdam and the VU University, where she specialized in visual art of the 20th and 21st centuries and museum curating. She has worked and written for various Dutch art institutions, including the Stedelijk Museum Amsterdam, the Sandberg Instituut, the Rijksakademie van Beeldende Kunsten and Nieuw Dakota. Moreover she is an advisor at Mondriaan Fund and Stadsschouwburg Amsterdam. Elders has been a curator at Foam museum since 2014 and was there responsible for exhibitions with Nobuyoshi Araki, Katy Grannan, Nerhol, Momo Okabe and Bruno Zhu, amongst others. Elders is also a contributing editor at Foam Magazine and Foam's talent blog Spotlight.



**Jesús Vilamajó & Natàlia Lloreta, Tarragona, Spain**

Jesús Vilamajó has a degree in Press Photography by IDEP Barcelona, 1986. He has worked as a freelance photographer and filmmaker and has received several LUX, the Spanish Professional Photography Awards. He was the driving force, ideologue and director of the prestigious International Photography Festival Emergent-Lleida (2008-2011). Together with Natàlia Lloreta (Tàrrega, 1979) he is currently working as the curator of Full Contact, an activity within SCAN Tarragona Festival. Full Contact –with the same spirit of Emergent Lleida– is meeting point that aims to encourage exchanges and generate networks between young or emerging talents and professionals in the world of photography such as curators, festivals, galleries, art centers and publishers. SCAN Tarragona supports twenty-six emerging photographers from around the world. From 2014 they codirect Embarrat, a contemporary art festival in Tàrrega.

[www.embarrat.cat](http://www.embarrat.cat)



**Markus Hartmann, Stuttgart, Germany**

Markus Hartmann, born 1962 in Berlin, living and working out of Stuttgart, Germany. A former publishing director at Hatje Cantz Verlag and long time photobook expert, who left his position at the end of 2013 to venture off into the inspiring uncertainty of self employment and become an editor, curator, exhibition organizer and small publisher und his new company „Hartmann projects“ which he runs together with his wife Angelika Hartmann. After studies of printing and publishing economics and formative years abroad, he started his publishing career at Verlag Gerd Hatje and Edition Cantz in Stuttgart, helped both companies to merge in 1990 and started the photography program soon after the merger. He is constantly thinking, sometimes writing about the future of the „old fashioned“ book publishing world in our ever more digitized and globalized times as well as about photography and exhibitions in general.



**Michaela Bosáková, Bratislava, Slovakia**

Michaela Bosáková was born in 1978, in Bratislava, Slovakia. She studied the History of Arts at the Comenius University in Bratislava. Since 2008, worked as a curator for contemporary painting. In 2009 started working for the Central European House of Photography in Bratislava as a project manager and curator. She organized many photography exhibitions in Slovakia and Europe, writes articles and reviews on photography. She is the project manager for a major project – encyclopedia The History of European Photography 1900-2000, and the project manager for the second volume of the book.



**Adam Mazur Phd, Warsaw, Poland**

Adam Mazur Phd, art critic, art historian, curator, editor-in-chief of „Szum“ magazine. His main interests are contemporary art and documentary photography. Assistant professor at the Artistic University in Poznan. In years 2002-2013 worked at the Centre for Contemporary Art Ujazdowski Castle in Warsaw and curated several exhibitions such as „New Documentary“ (2006), „Red-Eye Effect“ (2008), „Missing Documents. Photographs of Polish Transformation After 1989“ (2012) to list only major group shows. Edited exhibition, collection catalogues and books like „New Phenomena in Polish Art after 2000“ (2007). Published books „Histories of Photography in Poland 1839-2009“ (2010), „New Phenomena in Polish Photography after 2000“ (2012), „Depth of Field. Essays on Polish Photography After 1945“ (2014). Curated several solo shows at different venues in Poland (Lodz, Cracow, Poznan) and abroad (Madrid, Bratislava, Berlin, Istanbul). Among most recent exhibitions are Martha Rosler's solo show at CCA Ujazdowski Castle (2014) and Artur Zmijewski new works on view at PGS Sopot (2015). In 2013 established with Lukasz Gorczyca a research platform focusing on Polish photobooks [polishphotobook.tumblr.com](http://polishphotobook.tumblr.com)





WINNERS:

GRAND PRIX



## Vendula Knopova

Tutor: Doc. MgA. Jaroslav Prokop  
Tomas Bata University in Zlín, CZ

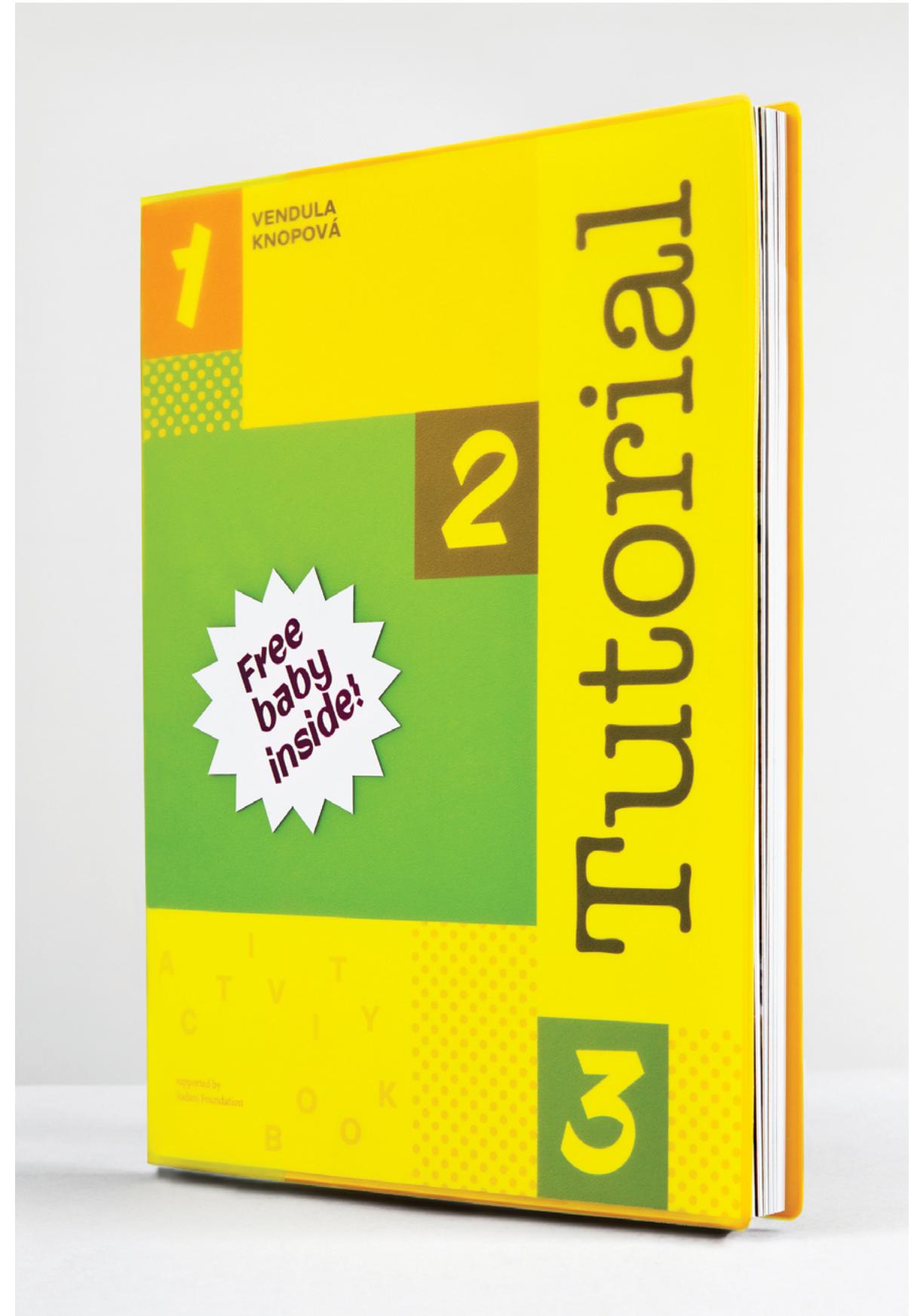
### *Tutorial*

Tutorial is my mum's best hard drive from which some shots showing pets and natural disasters have been selected. My mum's name is Lenka. She is a perfectly normal mum and a casual digital camera user. Sometimes it is enough to simply remember certain moments, especially the less important ones.

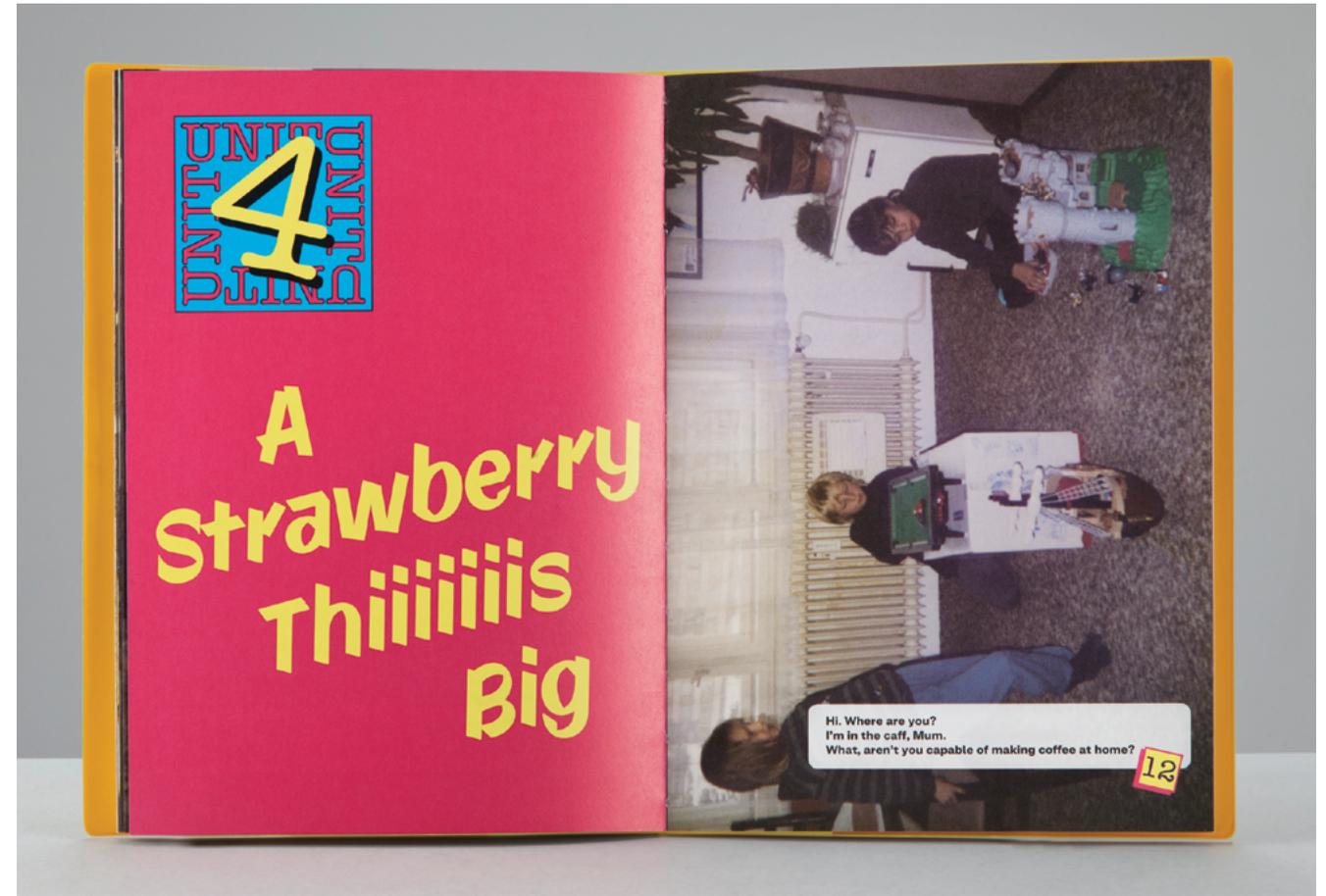
My name is Vendula and I belong in the "Big Kids" folder. My role is that of a sibling icon and a black sheep, but most of all I am an independent observer who remixes the final collection, adding situational shots. I have 3 sisters and 3 brothers and we all live in solitary house in the countryside. We don't have a Tesco Club Card, and Coca-Cola can only be bought with a medical prescription.

Hi! Where are you?  
I'm in the cafe, Mum.  
What? Aren't you capable of making coffee at home?

Retail price: 25€











## Megan Moore

Tutor: Marisa Portolese, Associate Professor  
Concordia University, CA

*September 7th*

September 7th, 1940 examines the intergenerational effects of war through reinterpreting Muriel Moore's childhood experience of World War II. Each segment combines the landscape of Quebec, Canada and Great Britain through video and photo manipulation, reconciling the distance between the two places she called home. Megan Moore recites her grandmother's journal as the Quebec landscape moves around still but incongruously placed buildings and scenery from the various places her grandmother inhabited throughout the war.







## Michał Sierakowski

Tutor: Prof. Andrzej P. Florkowski, Associate Professor Piotr Chojnacki, University of Arts in Poznań, PL

### *Uranium*

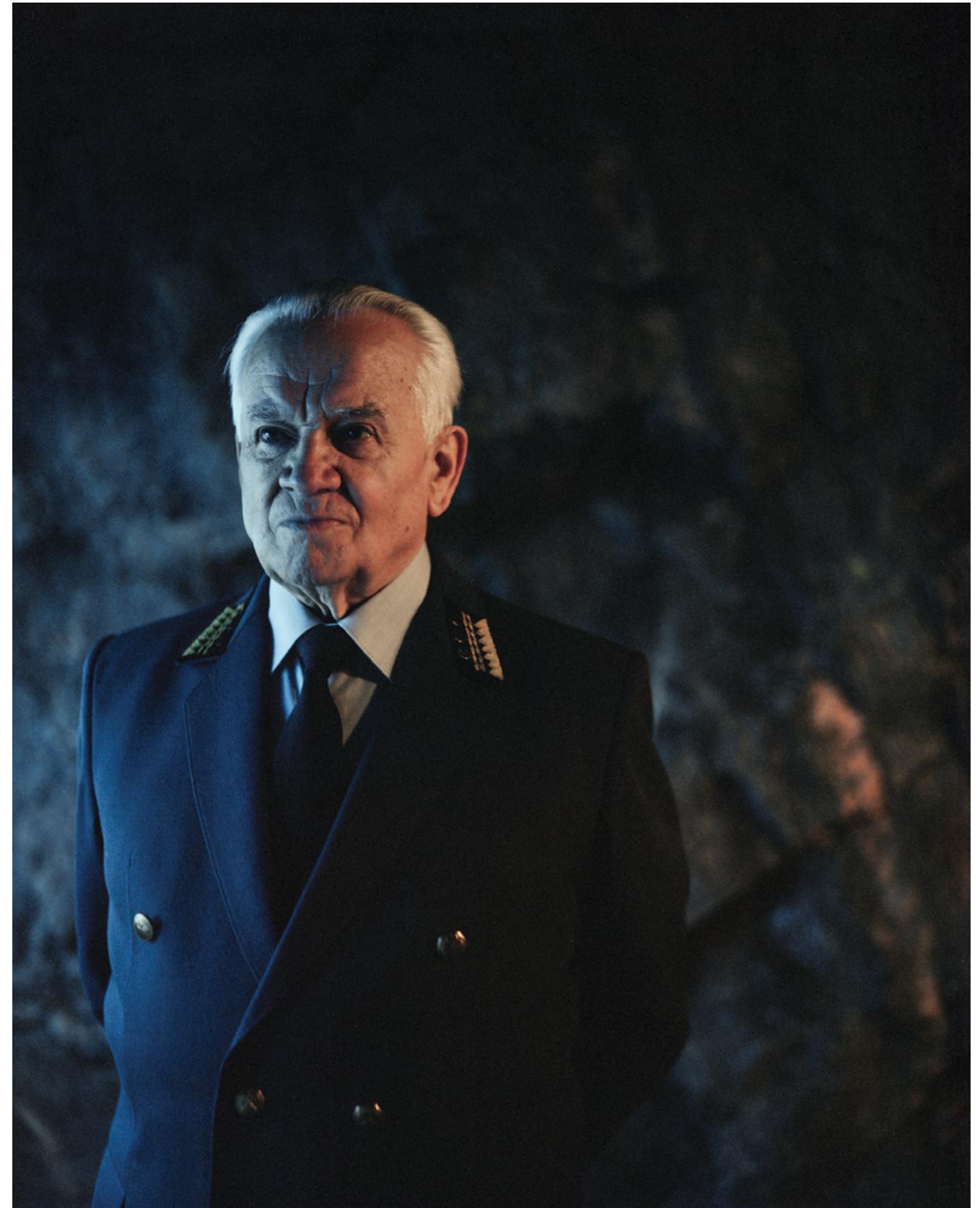
For hundreds of years, people have been digging lunatically in search of the most precious materials that the Sudetes could give them: marbles, gold, coal, copper, brimstone, lead, pyrite, opals, nickel. Wealthy mining cities rose and fell – to the ground and sometimes, literally, underground. One of the last mining chapters in the history of the Sudetes and also the most tragic one took place in the 1950's, when the Soviets discovered uranium ore deposits in old German shafts. Driven mad by Stalin's obsession to possess a nuclear bomb, they started to frantically overexploit old mines, Polish miners and the whole region. Hundreds of people lie buried in shafts, murdered by the Soviet secret police, thousands of miners died of cancer or mining accidents, villages ceased to exist and one city was buried underground because of the extensive and improper mining operations underneath. Today, when the mining period had come to an end with the shutting down of the coal industry in the 1990's, spreading high unemployment and poverty in the region, thousands of shafts, pits and caves can be found in the forests and fields, on the hills and in the valleys, fuelling imagination and being the source of hundreds of mystery stories, legends and rumours, both about the horrors and treasures lying deep beneath the Sudetes.

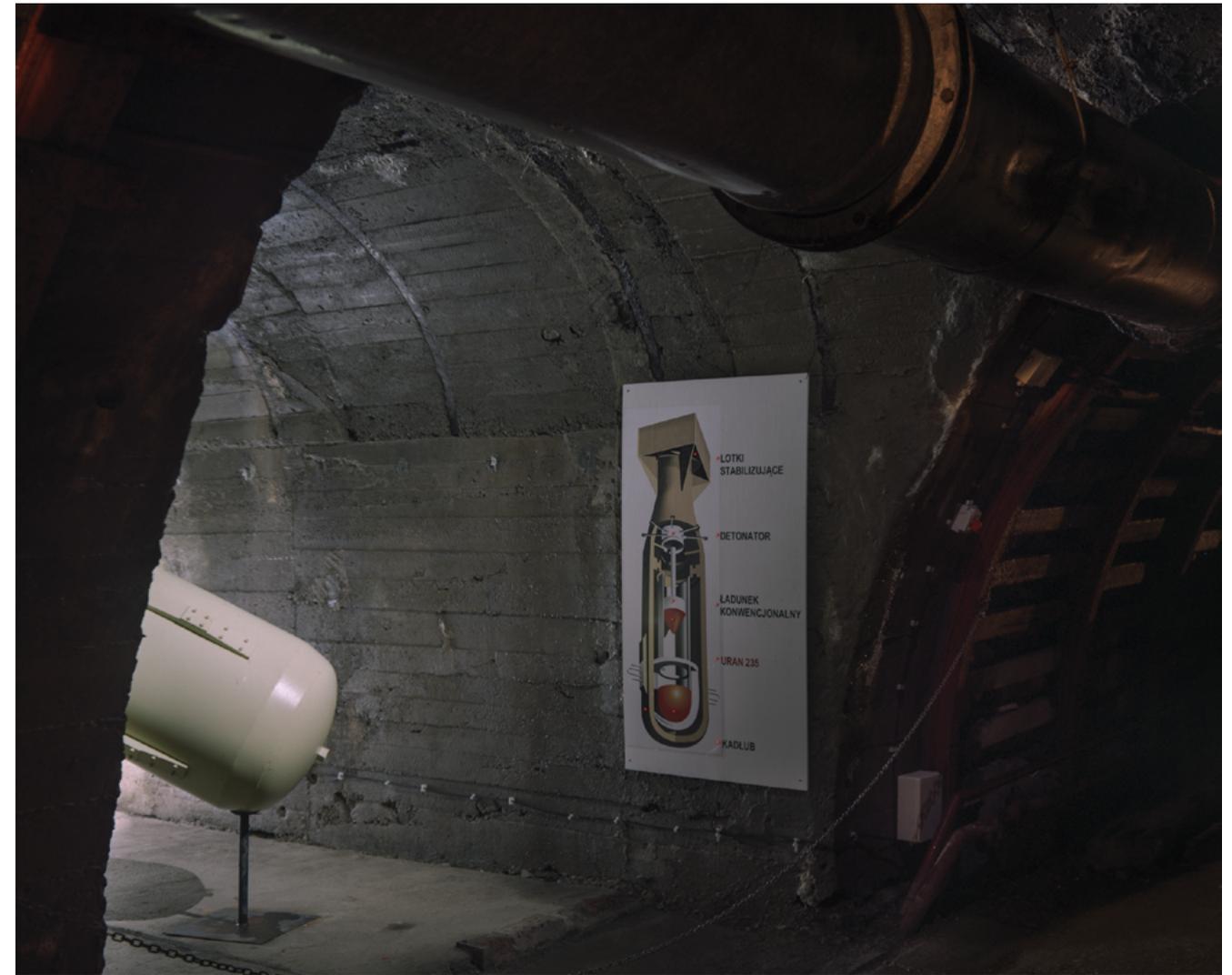
















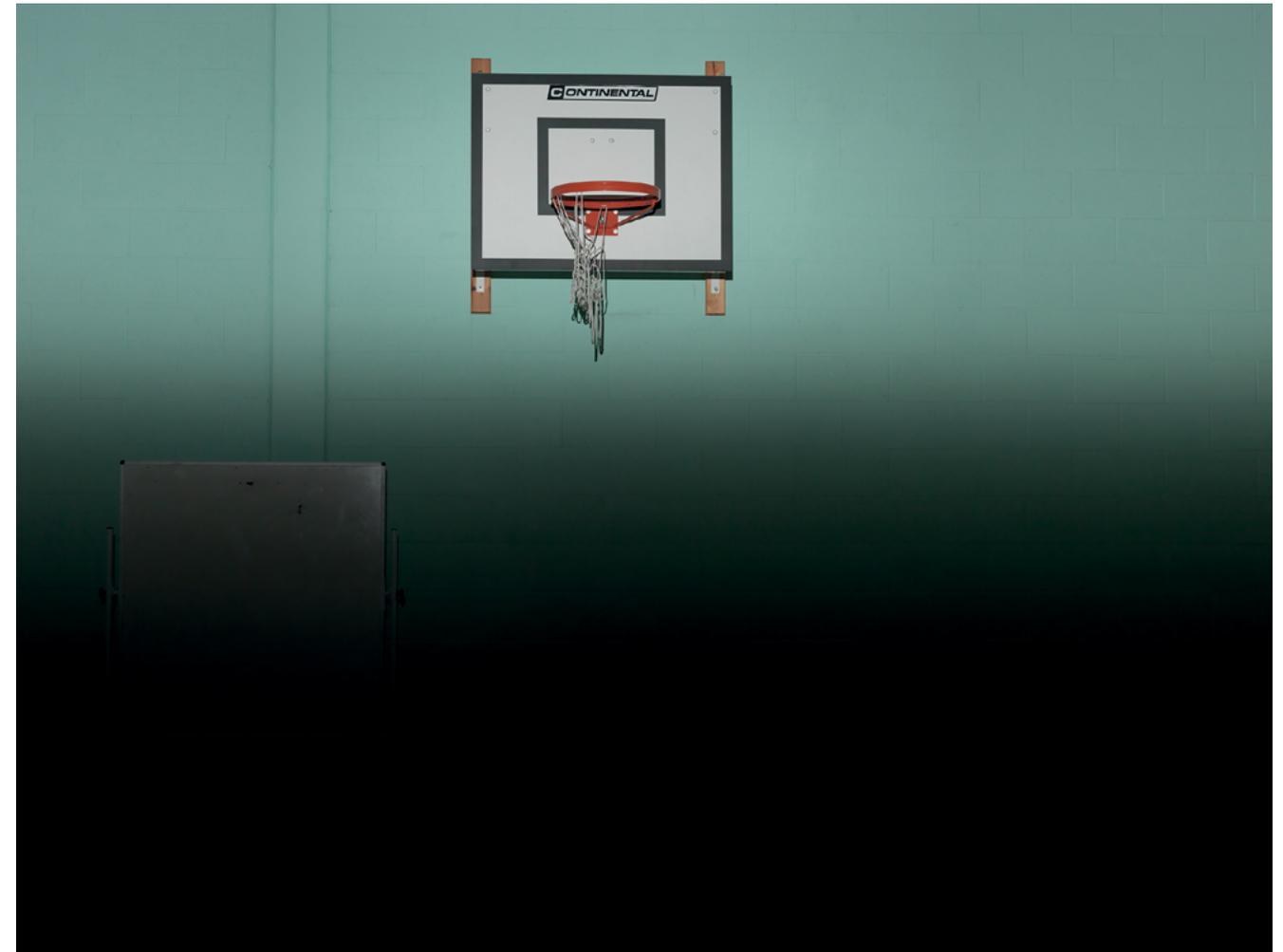
**Nikita Shergill**

Tutor: Steffi Klenz, Reader in Photography  
University for the Creative Arts (UCA) Rochester, UK

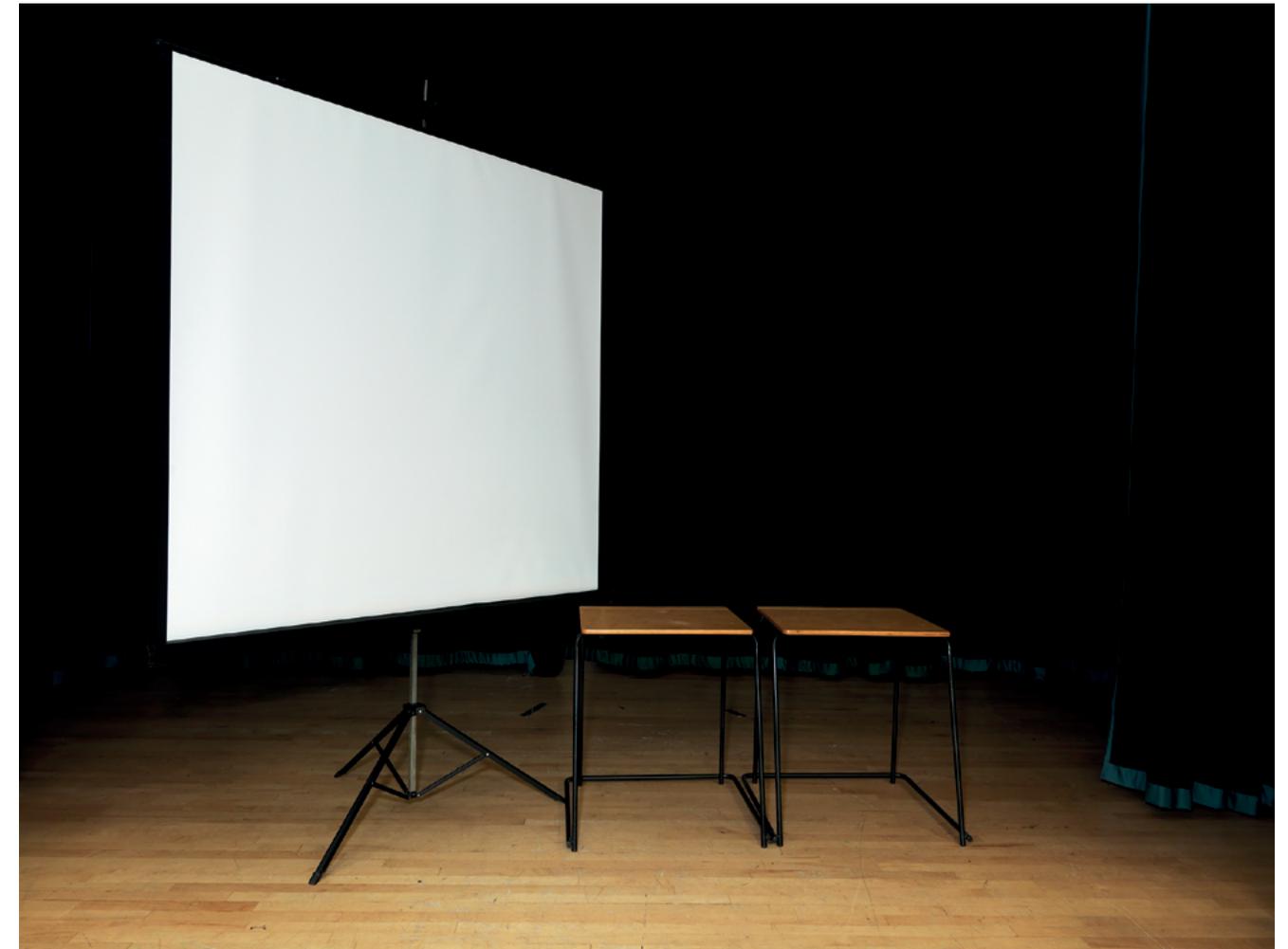
*Educational Procedures*

Educational Procedures looks at the institution of the British school and the behaviours its system expects of its pupils. The school is a complex space that harbours growth, experimentation, adolescence, maturity and sexual development, but socially imposes critical boundaries of power and social pressure. My photographic series does not rely on human presence yet these photographs become psychological portraits of the spaces. The theoretical image of the whiteboard, the lone chair and the floor markings make visible the structure and controlled experience of school education. The sense of foreboding being explored critically evokes ideas of being on stage and having to perform. The school is thus a place of disciplinary regimes where its pupils cannot resist conforming to the practices of intense examination.











### Aleksandra Walków

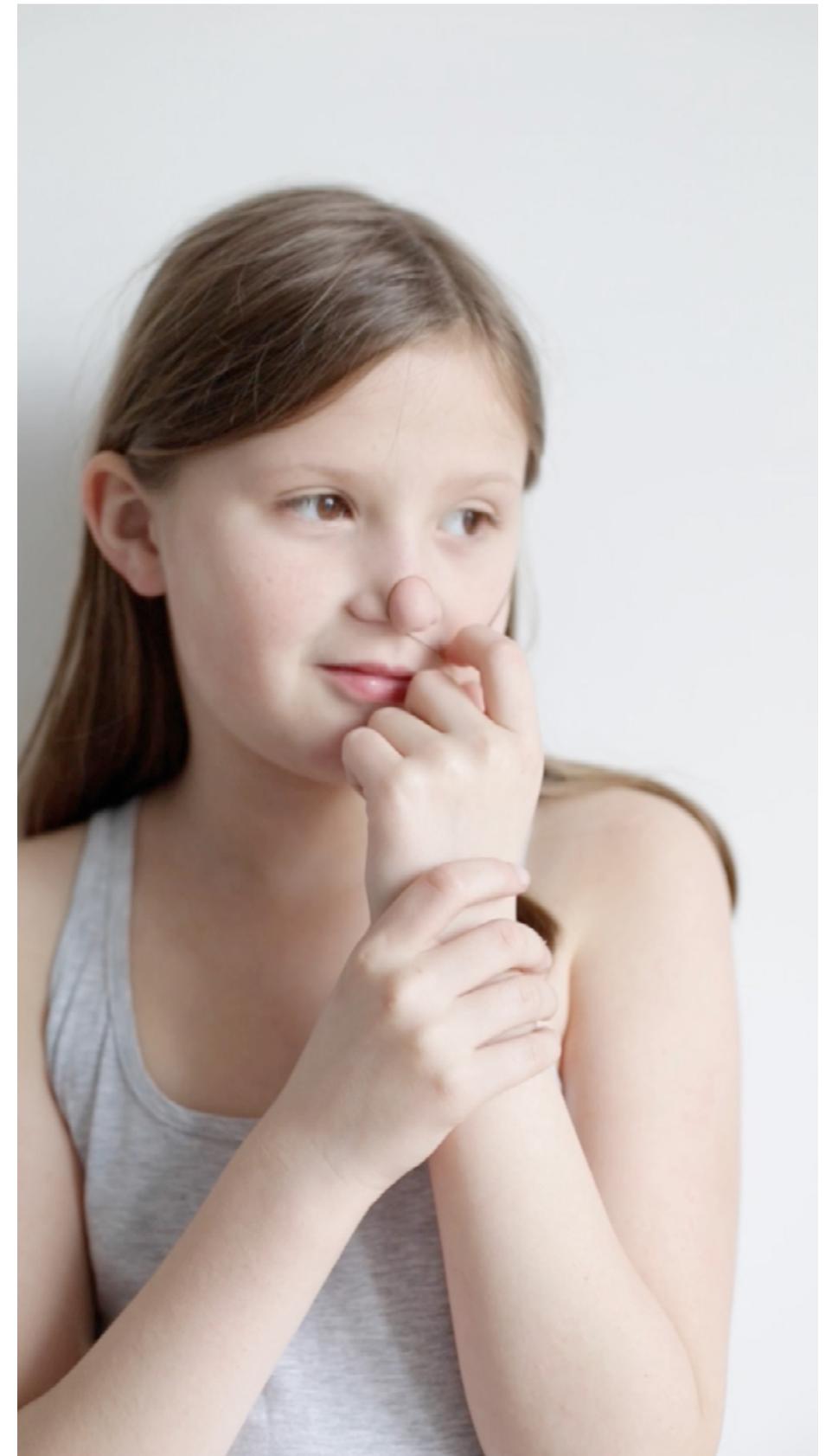
Tutor: Prof. Andrzej P. Florkowski, Prof. Piotr Wołyński  
University of Arts in Poznań, PL

#### *You are Cool and Pretty*

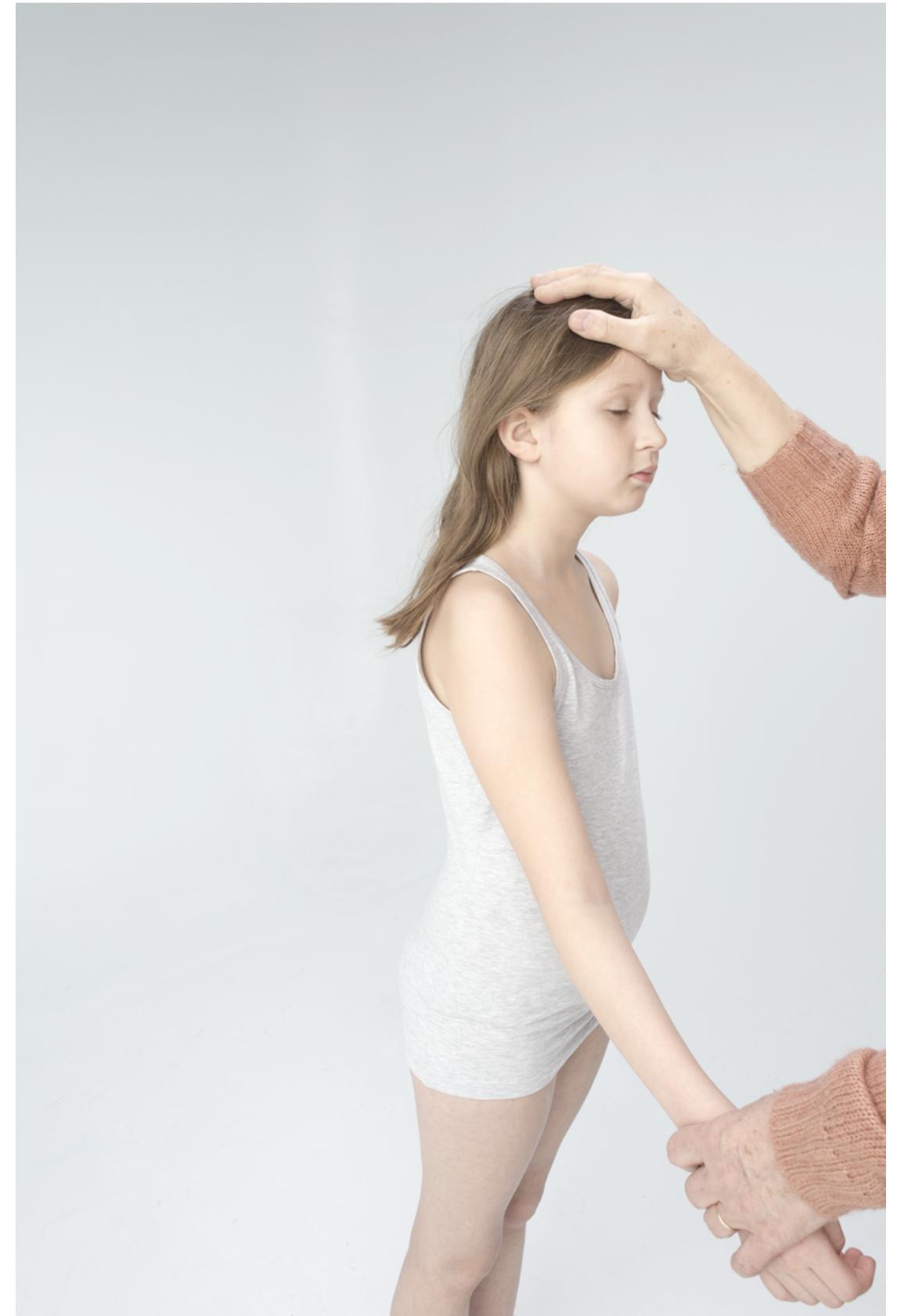
You are Cool and Pretty. That's what my cousin wrote to me once. I then started watching her. I realized that she was cool and pretty too. Everyone is cool and pretty. We just need someone else to discover this in us. Sometimes people can be very much alike. They can have a strong connection. It most often happens within a family – a simple reflection of one another. We can see this connection in the most important part of our lives, i.e. adolescence. I find this period in life fascinating, especially the body at that time, which is very short, beautiful and difficult at the same time. However, we remember it forever. My cousin Magda is the heroine of my pictures. We have a strong connection. She is my soul mate. When I look at her, I see myself from the past. Do you know how amazing it is to see yourself once again? To analyze yourself once again? Through this sensitive girl, I have a better understanding of who I was and who I am.















## Franciszek Ammer

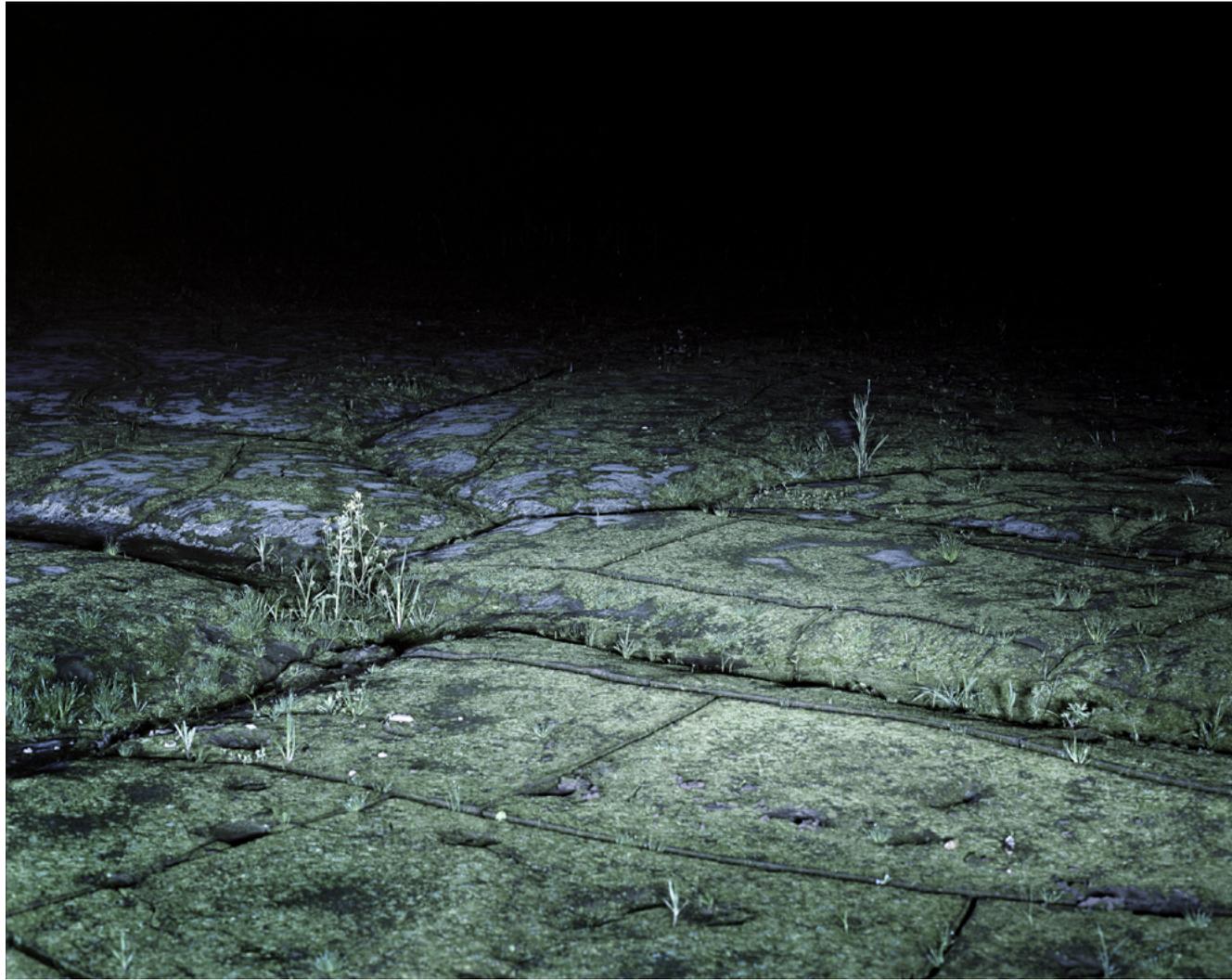
Tutor: Prof. Grzegorz Przyborek  
The Leon Schiller National Film, Television and Theatre School, Łódź, PL

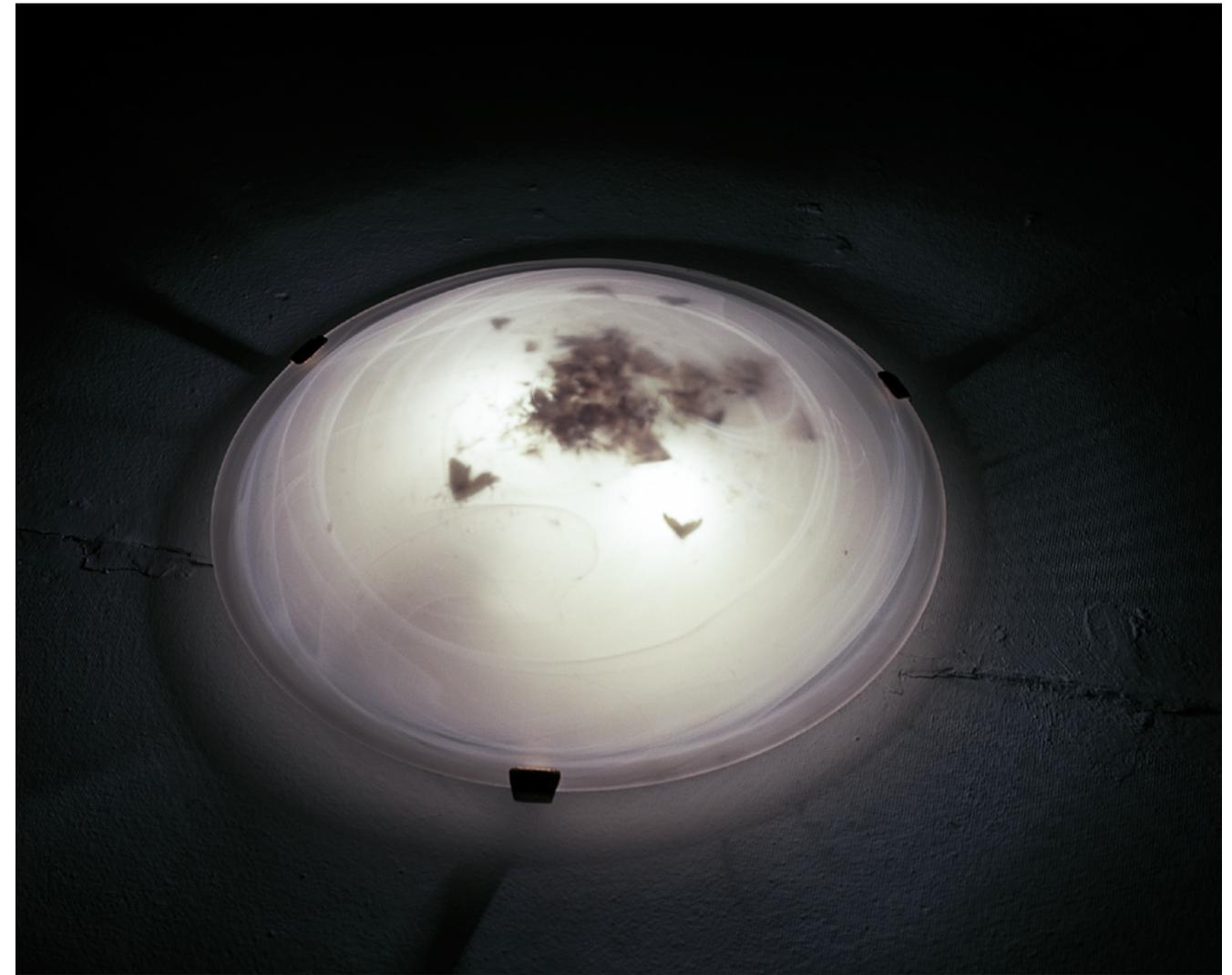
### *Exclusion*

The series *Exclusion* explores the power of light to produce uncanny and ambiguous images. It was inspired by the person of Charles Fort who was a writer and one of the first investigators of paranormal phenomena. Following his stories, I seek a magical element within photography. To this end I use long exposure photography and light painting, transforming common objects and sceneries into mysterious images.











## FINALISTS:



### Tomas Chadim

Tutor: Miroslav Myska  
Silesian University in Opava, CZ

#### *Violated landscape*

They are everywhere. They are sticking up all over the Czech landscape. Antennas, transmission towers, water reservoirs, gas holders, lights, billboards, concrete plants, cooling towers, cranes and other technological structures. Take a walk through the countryside. You will hardly find a place not occupied by at least one of them. We are aggressive beings, extensively violating the land. Yet I find all these structures profoundly fascinating and highly attractive, for we are not only invasive, but also creative beings.









## Anna Grzelewska

Tutor: Prof. PhDr. Vladimír Birgus Vladimír Birgus  
Silesian University in Opava, CZ

### *Julia wannabe*

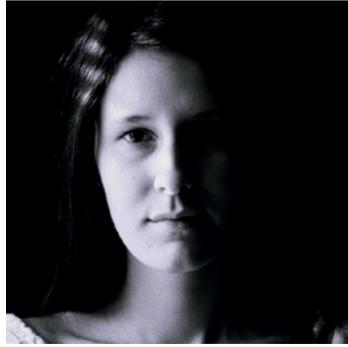
Julia wannabe is a project that shows my daughter Julia growing up. My purpose was to search for the sources of a woman's identity and to explore the moment when a girl becomes a woman. There is something ambiguous and disturbing about this transition. Popular culture depicts childhood as a land of happiness: sweet and innocent. Our memory, too, tends to wipe any flaws off this image. Shooting Julia, I wanted to look at the process of growing up in a more complex way. It is not a reportage, a diary or a family album, but rather an attempt to capture the universality of this period. It is also a photographic reinterpretation of the psychological process of transferring – the photographic image is the result of Julia's experience and my memory of it. The title of the project is a reference to the "Madonna wannabe" phenomenon. Girls who listen to Madonna's music dress up and use make-up to look exactly like her. With these external attributes they try to discover the essence of being Madonna, the essence of femininity which she embodies. Paradoxically, it helps them to express themselves.











**Lena Jakubčáková**

Prof. Mgr. Jindřich Štreit, Dr.h.c.  
Silesian University in Opava, CZ

*Granny from the Woods*

Granny from the Woods is a personal document about an unusual life of the last inhabitant of a vanished village in eastern Slovakia, which is now submerged under the waters of the Ružín reservoir. The eponymous Granny is a tough woman who has lived her entire life alone in the woods above the village, in a mysterious, dark and scary world. However, the woman's soul is simple, pure, and peaceful, and it glows in the dark. Despite her plight and the tough conditions in which she lives, she is a brave old woman, reconciled with her life and ready for death to come knocking at her door anytime. Her harsh personality and the place to which she is strongly attached are like a cobweb veil that could scare townspeople away. This veil, however, is gentle, it hides a kind heart, gentility, but also extraordinary life experience and the very valuable wisdom of an elderly person. The series is to be published in a book form.











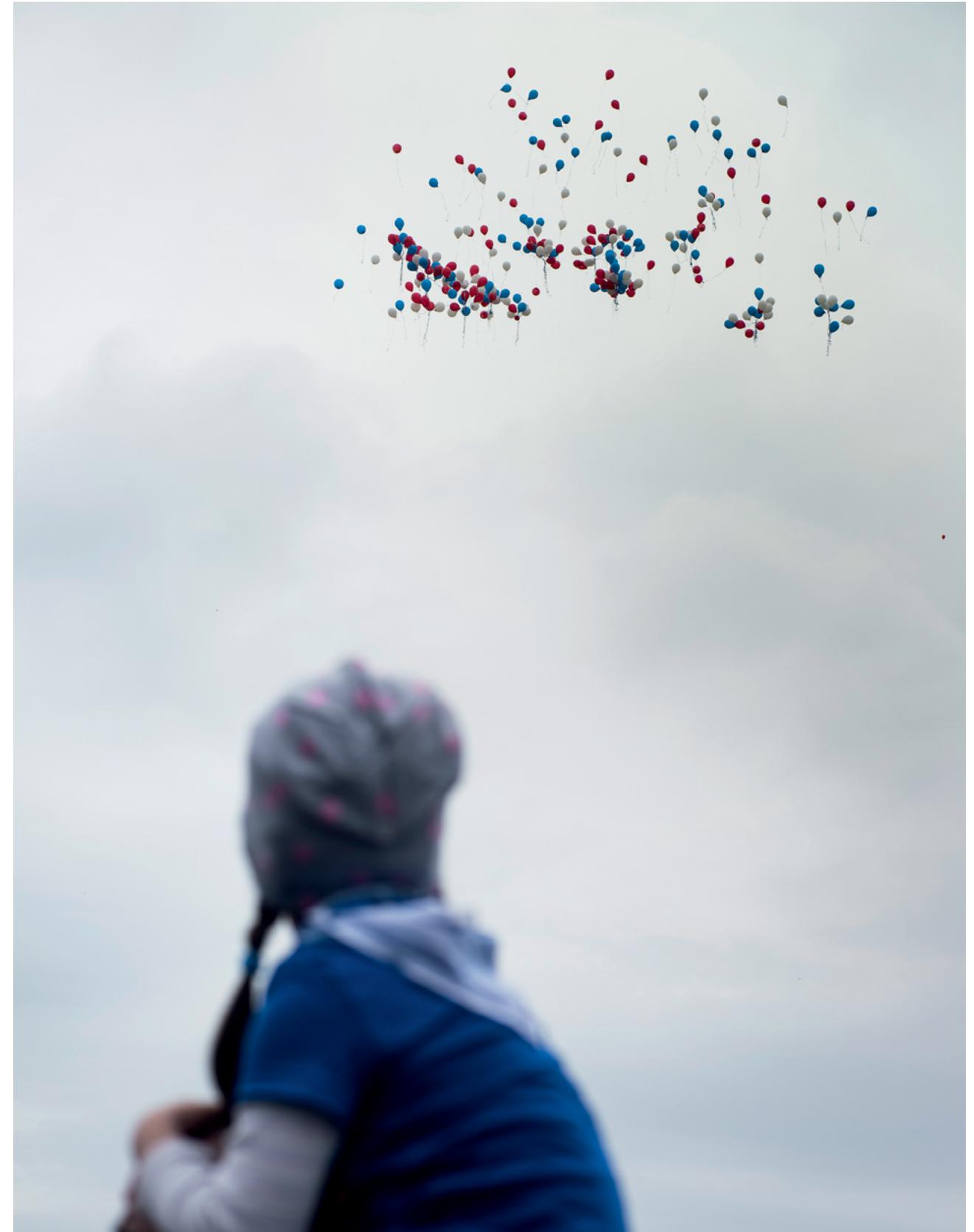


## Moritz Küstner

Tutor: Prof. Dr. Karen Fromm  
Hannover University of Applied Sciences, DE

*The Silence is the Sound of Fear*  
*On the life of the Crimean Tatars*

When Crimea was annexed by Russia, the Islamic minority of the Crimean Tatars knew difficult times had begun yet again. To understand their attitude one has to know their history. The Crimean Peninsula, which is connected to the Ukrainian mainland at one of its most narrow points and is stretching an arm to Russia, has always been a pawn in the hands of the powerful. After the Red Army had liberated Crimea from the German occupation, the Crimean Tatars were accused of collaborating with the Germans. Stalin, as punishment, gave order to deport all the indigenous peoples on the night of May 18, 1944. Trains transporting about 189,000 people rolled towards Siberia for three weeks. During this time, more than one third of the Crimean Tatars lost their lives in the long journey, either of thirst or starvation. It was after 1988, during the breakdown of the Soviet Union, when they were allowed to return to their native land. Even though an entire generation had never known their native land, hundreds of thousands of Crimean Tatars returned to Crimea, where today they represent more than 12% of the population. They have become a power not to be underestimated within the political structure of Crimea. In March 2014, Mustafa Dschemiljew, the chairman of the Medschlis, a self-founded minority government, called all Crimean Tatars to boycott the referendum on the annexation of Crimea. Russia responded with intimidation and repressions.







## András Ladocsi

Tutor: Máté Gábor, Assistant Professor  
Moholy-Nagy University of Art and Design, Budapest, HU

*series: Svabian, Emerging Identities, Adversity, Marton Tang, Lumen/LumenII*

My Diploma Pack consists of many series of photographs which explore the relationship of the human being and the world that he considers to be real. The exploration goes through three aspects: the emerging identity, self-discovery, and social assimilation too. The cohesive force of the different topics is that every theory questions whether the world I prefer, the real one, is the correct one. I examine the significance of personalities and connections through my own past, present, and environment. The works of art deal with the philosophy of happiness by Socrates and the birth-related speculation of Rousseau as well. My aim is to create a sort of personal contact between the viewer and the photographs, and by that contact individual ideas are to be born.









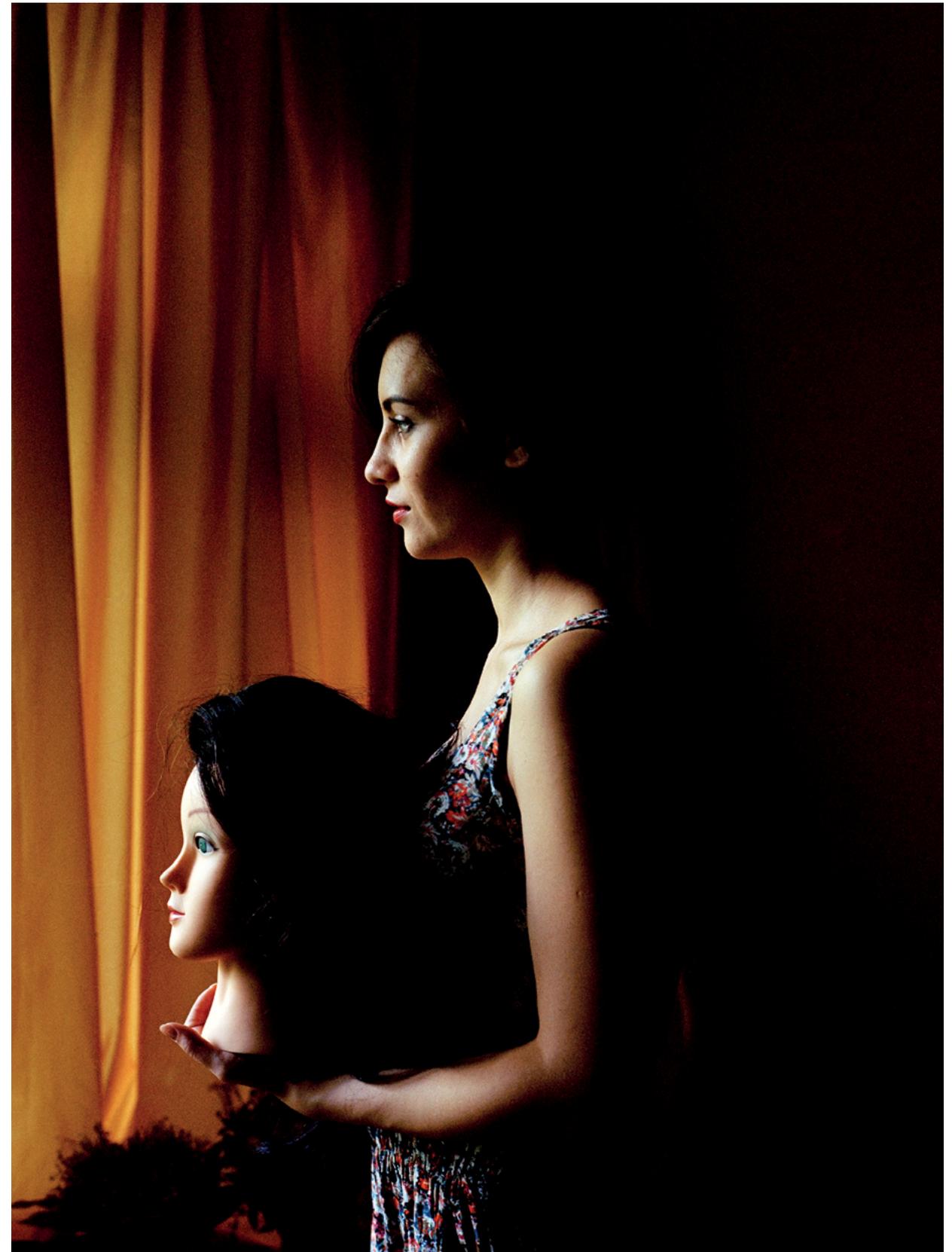


## Ksenia Les

Tutor: Prof. Roman Bezjak  
Bielefeld University of Applied Sciences, DE

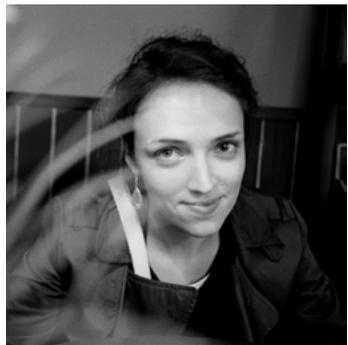
### *The Dreamers*

In 2011, I packed my life into a suitcase and left my hometown, my country. I traded off the prospect of a “good” career, friends, and a family for a chance to pursue my dream. The dream of eternal love, the dream of a perfect job which would allow me to find myself, the dream of possibilities and people with perspectives similar to mine. During my recent trips in my native Russia, I met more and more young people who – like me – dreamt of something bigger, moving from the province to a big city, turning their ideas into reality – people who have not given up. We are the first generation of young people who were not born in the Soviet Union and who have now grown up and taken on responsibility. A generation without food stamps and travel bans, but with a global network and a decent education. Many of our dreams may remain dreams. Perhaps we will understand only later that we are not as special as we thought. Regardless, we are the generation whose search for ourselves often puts us in conflict with the “system”.









**Lena Lukačovičová**

Tutor: Prof. Mgr. Ing. Ľubo Stacho  
Academy of Fine Arts and Design Bratislava, SK

*RE: Photography*

The principal aim and concept of my diploma thesis *RE: Photography* touches upon the problems and questions connected with the establishment and existence of digital and analogue photography.

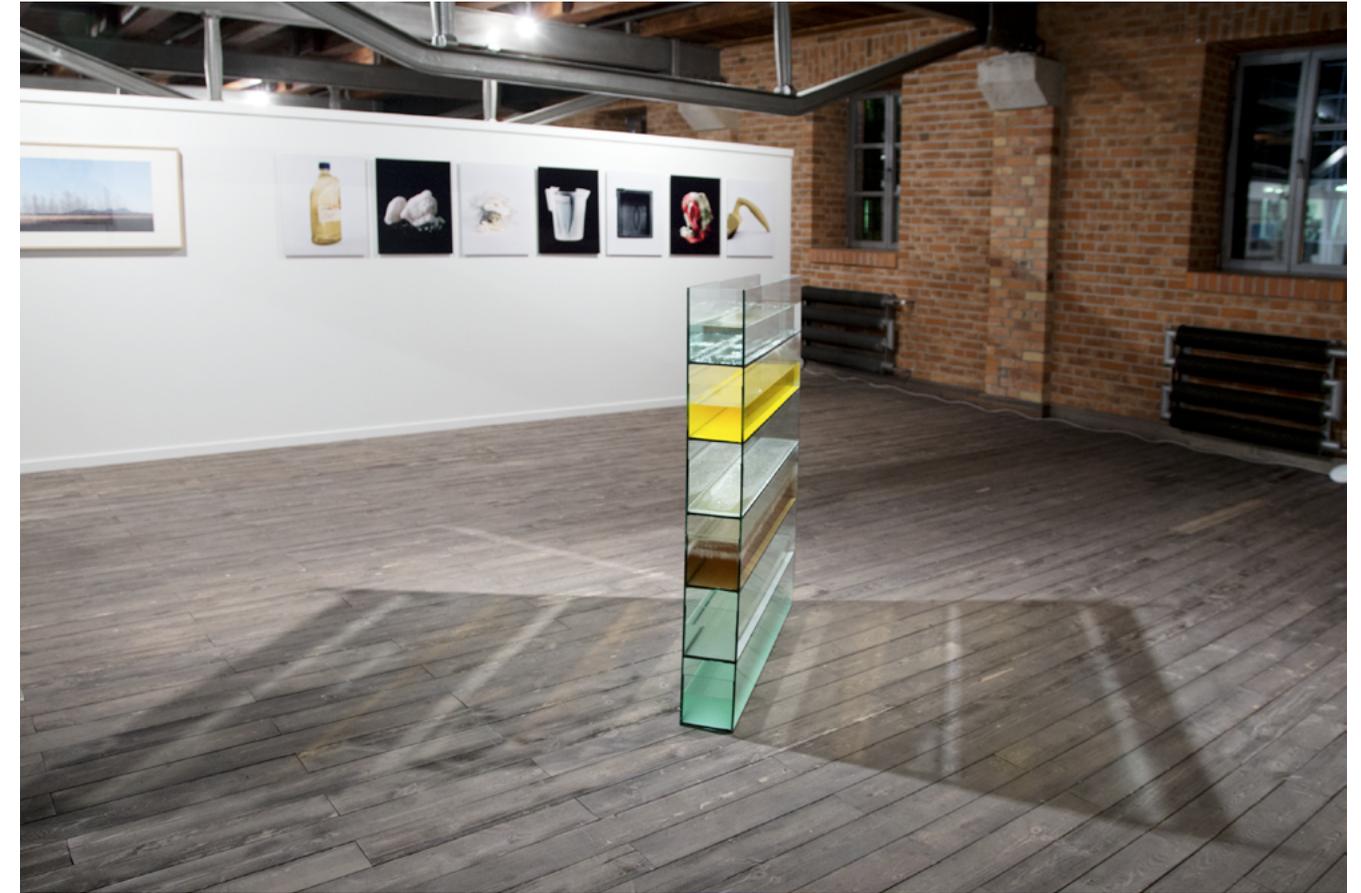
The everyday photographic experience, too, offered me space for looking at things out of artistic context. I judged the status and position of photography in the visual world through space installations and objects – from the historical context, through the outcomes, to the present day. Exploring interdependence, material and technique or close links brings me to a set of mixed-media objects primarily stemming from photography but aimed at its overlapping with other media. I work with analogue photography in a digital language; I simply combine them. For example, a massive glass object represents a colour model of a digital CMYK printer; the fluids represent themselves but their origin is analogue. The fluids are taken from induced films, water or fixer will be changed in the process on a daily basis. Or if you look at the man, in his portrait he is in a certain way similar to Mathew Brady, who, by the way, is known as a photographer of the American Civil War. He is the man who took photos of several dignitaries; his pictures were published in the media and he was made famous by the saying “Brady made me president”.

Photography in its own history created its social awareness. And this fact was the reason why I decided to focus on this topic.









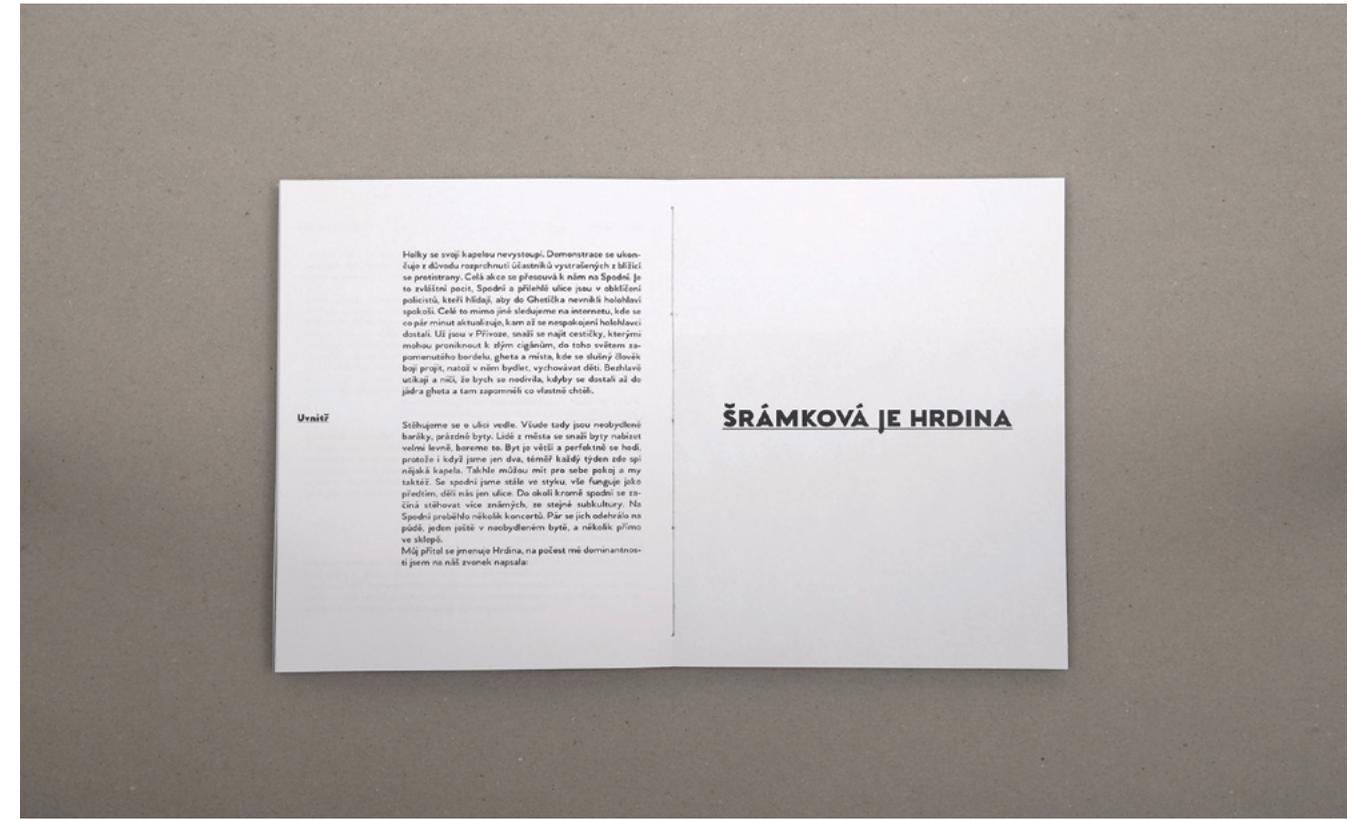


## Zuzana Šrámková

Tutor: Mgr. Lukáš Bártl, Ph.D.  
University of Ostrava, CZ

### Undercurrent

Undercurrent is about people from my surroundings and also about Ostrava. Everything can be related to anyone and anything can take place anywhere. Although I am trying to describe situations that are specific to a given era, I would like them to look neutral and be applicable to all other places or people. I do not want to deny the uniqueness of the people I'm trying to portray, I'm captivated by the feeling that everything and nothing matters. My goal is to convince you about the atmosphere of a place and about the idea that you can live anywhere in the world because the local colour of a place stems from the people who live there. For this reason, I focus on the various personalities around me or, to be more precise, on their behaviour in particular situations.

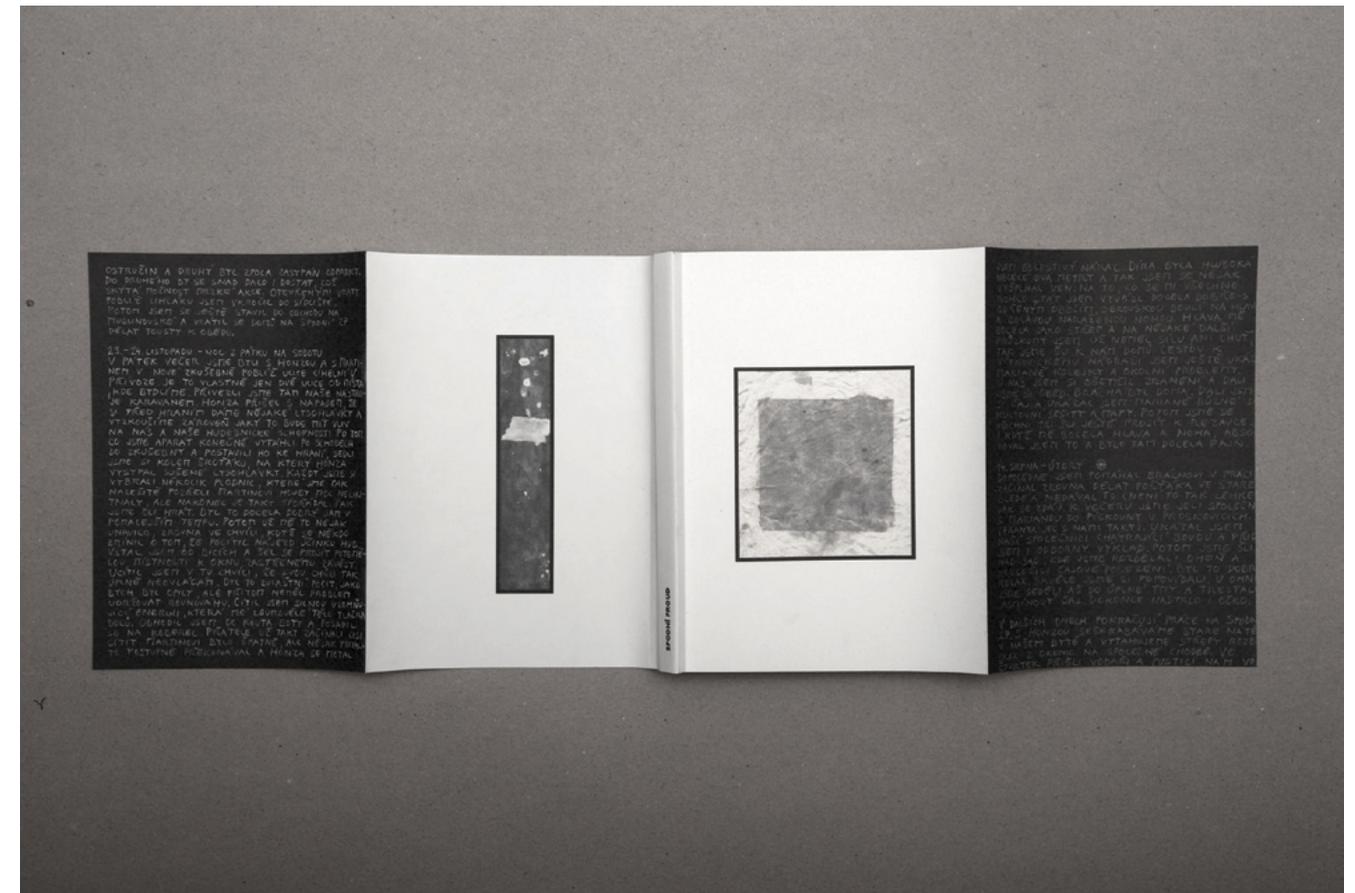


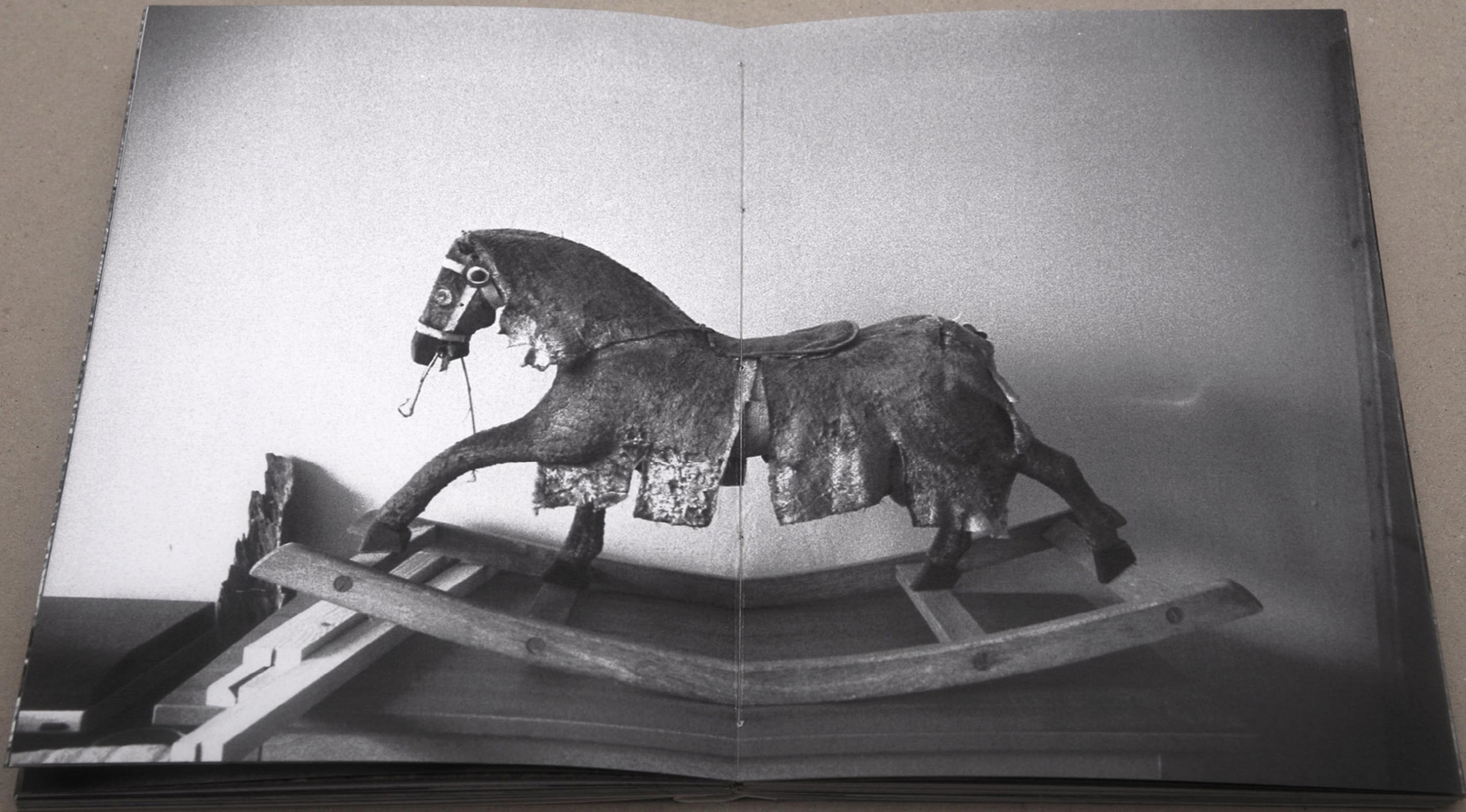
Hulky se svoji kapelou nevystoupi. Demonstrace se ukončuje v důvodu rozprchnutí účastníků vystrašených z blízkosti se prostírány. Cíla akce se přeměňuje k nám na Spodní. Je to zvláštní pocit. Spodní a přilehlé ulice jsou v obklápení policistů, kteří hledají, aby do Ghettička nevnikli holobřeví spokojili. Čas to mimo jiné sledujeme na internetu, kde se co pár minut aktualizují, kam až se nepokojení holebřevci dostali. Už jsou v Přívoze, snaží se najít cestičky, kterými mohou proniknout k nám c. g. ghettom, do toho světem zapomenutého barického gheta a místa, kde se dušný ševčík bojí propít, natož v něm bydlet, vychovávat děti. Bechlavě utákní a má, že bych se nedivila, kdyby se dostali až do jádra gheta a tam zapomněli co vlastně chtějí.

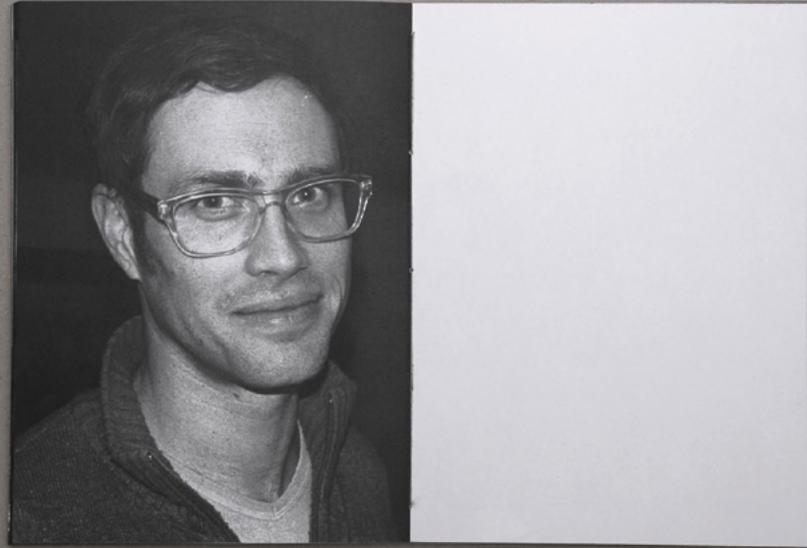
#### Uznitř

Stiháme se a uši vedle. Všude tedy jsou neobyčejné barčky, práškové byty. Lidé v města se snaží byty nabízet velmi levně, boreme se. Byt je větší a perfektně se hodí, protože i když jsme jen dva, téměř každý týden zde npi nějaká kapela. Takhle můžou mít pro sebe pokoj a my také. Se spodní jsme stále ve styku, vše funguje jako přetím, děti nás jen ulice. Do okolí kromě spodní se začíná stěhovat více zněných, se stejné subkultury. Na Spodní probíhaly někdy koncerty. Pár se jich odehrávalo na půdě, jeden ještě v nachyleném bytě, a někdy přímo ve sklepě. Můj přítel se jmenuje Hrdina, na počest mé dominantnosti jsem na něj zvolněl napísal.

## ŠRÁMKOVÁ JE HRDINA









## Jana Šturdíková

Tutor: Doc. MgA. Mgr. Tomáš Pospěch, Ph.D.  
Silesian University in Opava, CZ

### *Our châteaux*

During communism, châteaux in Slovakia were used for purposes which would have been unconceivable in a different political system. Some of them survived in a relatively good shape until the end of socialism. Others were rebuilt and used for purposes that led to their destruction. Many hoped that the new capitalistic era would bring a better future for these buildings. Unfortunately, it has not happened yet. Dozens of them are still waiting for their material and social reconstruction. In my work, I divided abandoned Slovak châteaux into categories according to their last function. Thanks to this classification, I created a bizarre dictionary of terms and images that normally would not be related to one other. By doing so, I also painted a strange image of a country where cultural heritage does not look a way that we would normally expect it to.



Apartment



Apartment



Apartment



School



Warehouse



## Imrich Veber

Tutor: Doc. MgA. Mgr. Tomáš Pospěch, Ph.D.  
Silesian University in Opava, CZ

### *BLOK 62*

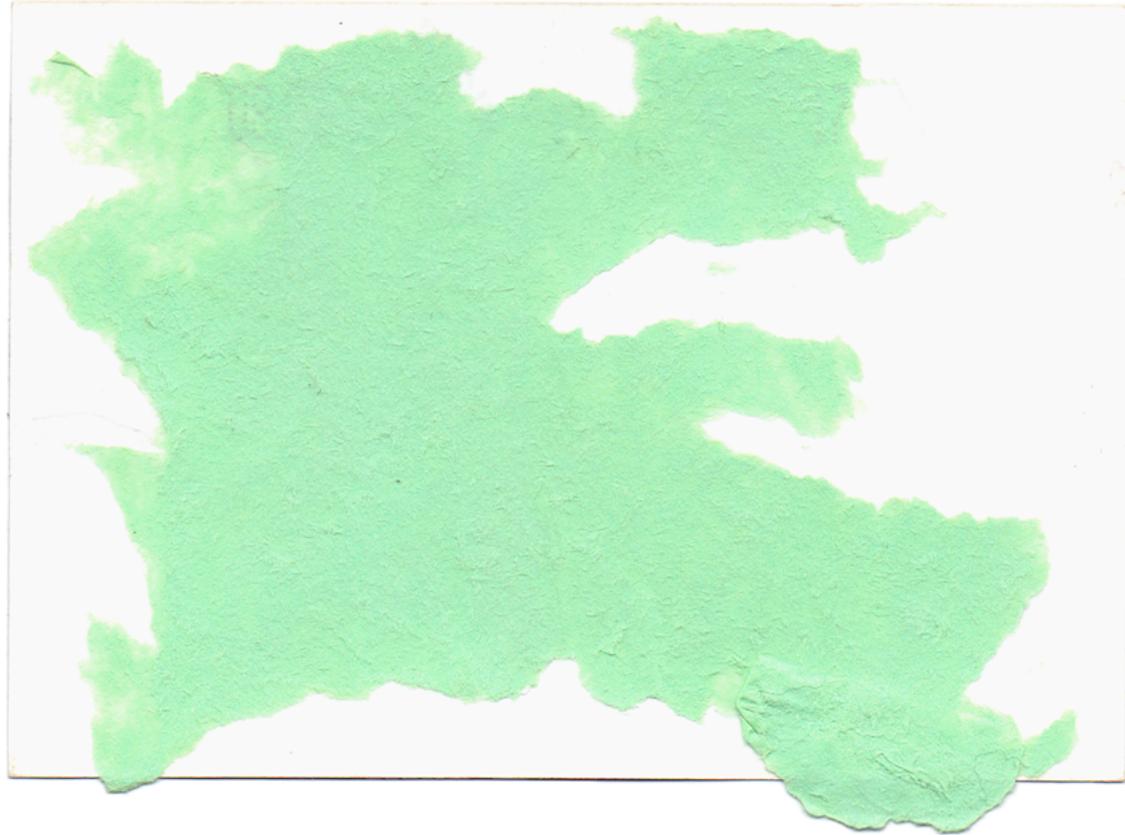
One necessary component of the socialist housing policy is planning for the housing demand according to the needs to develop production and society in general and the social needs of the various strata of the population. The housing construction plan is therefore part of the plan for improving the standards of living in the narrow sense of the phrase and part of the socio-economic development plan. J. M. and collective.

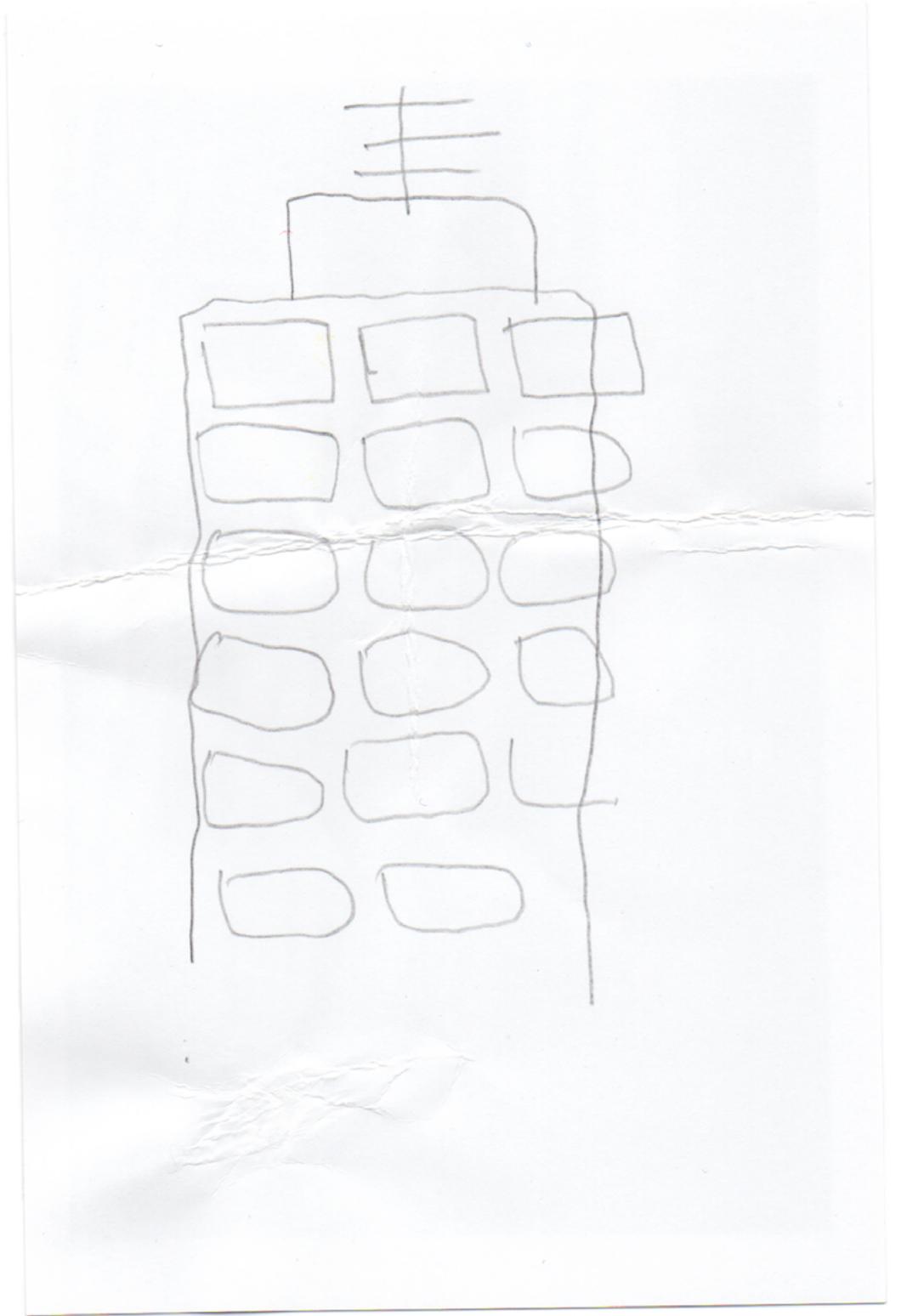
BLOK 62 is a docufictive project which focuses on the generations living in blocks of flats. It is a reconstruction of a family album, maybe a flashback to my own childhood and an attempt to deal with our common history. A lot of families started living in that kind of buildings in the 70's and the 80's in Central Europe. Particularly in Central Europe, this idea of avant-garde architecture was basically abused by communism, which consequently dramatically changed people's lifestyle for many years. This should be the album of our memory.

Essentially, I was trying to approach documentary photography in a way that would give me space for experimenting with it. We often tend to read documentary photography believing that what we see is actually true. But documentary photography has changed and today not everything necessarily has to be true and believable. Therefore, I tried to ask the question of how believable documentary photography can be on the one hand, and how believable fiction based on facts and history can be, on the other. I used archives, found photographs, and my own pictures, combining them into this kind of common history, a kind of family treasure found by chance or whatever... The main idea was to disturb the viewers, to blur the border between past and present, and to make unclear the origin of the photographs. After all of this, one main question remains: can reconstructed fiction based on true past be more believable than, let's say, a modern and contemporary piece of documentary photography?









## FINALISTS:



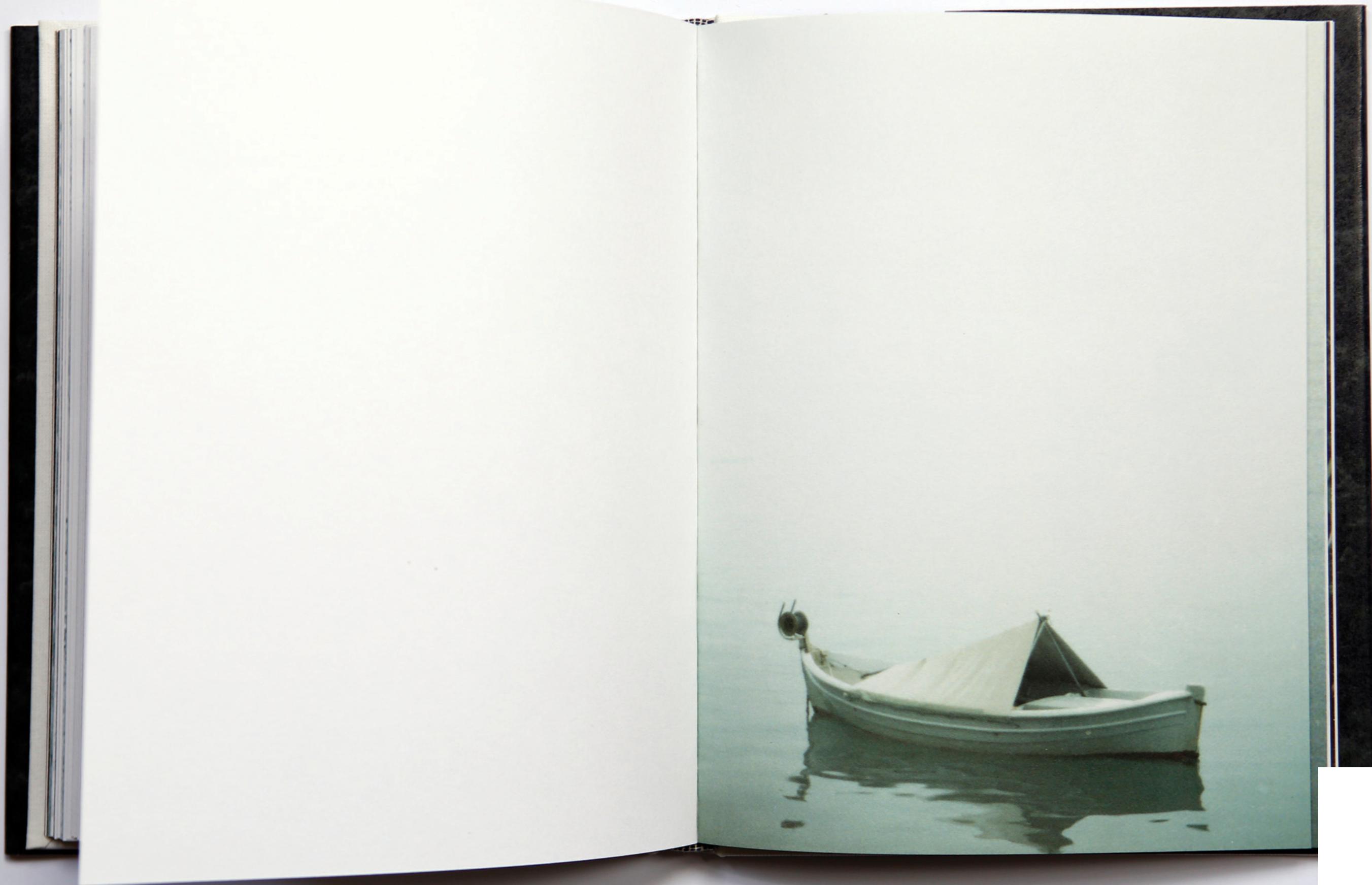
### Katarzyna Wąsowska

Tutor: Associate Professor Krzysztof J. Baranowski,  
Associate professor Piotr Chojnacki  
University of Arts in Poznań, PL

#### *Don't draw the map of the comet*

Don't draw the map of the comet is a story about constant movement and its emotional consequences. Constant change gives us a feeling of excitement that leads to monotony. In this unstable situation, I try to find some strategy for creating a home or some predictions for the future from the road constellations that me and my "neighbours" travelled in the past. I was inspired to create the book Don't draw the map of the comet by my friends and workmates from seasonal fruit-picking jobs in Europe. Many of them don't really have a home in the sense of a place; they wander from one job to another, forming temporary communities. The book was inspired by travelling and reflection (on travelling, movement, temporariness, home). It mainly touches upon the emotional and psychological consequences of constant movement.











## Maja Wirkus

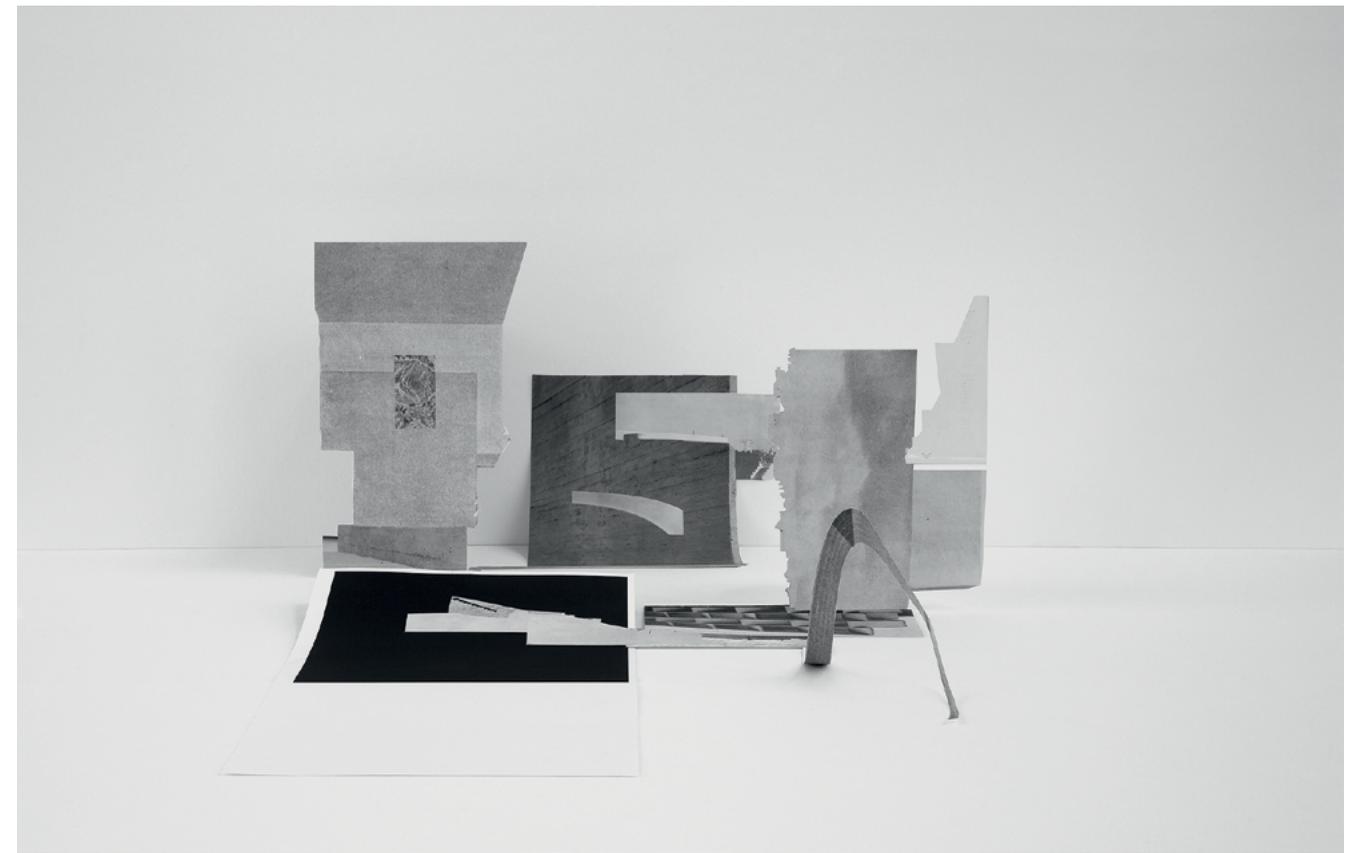
Tutor: Prof.in Dr.in Johanna Schaffer, Prof. Joel Baumann  
Kunsthochschule Kassel, DE

### *Praesens || Präsens*

In the course of my artistic research on Warsaw Modernism I scrutinise the way in which the reception of architecture is subject to perpetual change – in the perception of the public, critical assessment as well as individual adaptation. The reasons are to be found in the shifts of private and public needs, political systems and trends. My aesthetic investigations bear witness to those alterations in the way I make use of architectural photography, archival footage, categorisation of architectural fragments and addition of objects. In my work entitled *Praesens || Präsens* I focus on the interdependence between photography and architecture. What is the constitutional quality of the medium, once it is liberated from its mimetic paradigm and eventually acquires its interpretive grasp of the object? How does their interrelation change when architecture becomes the descriptive medium of photography? To what extent do their individual vocabularies depend on each other?











**Piotr Zbierski**

Tutor: Prof. Grzegorz Przyborek  
The Leon Schiller National Film, Television and Theatre School, Łódź, PL

*Love has to be reinvented*

The series *Love has to be reinvented* began in 2012 and its starting point was not an image but my personal experience, which changed my view of and redefined my opinion on many issues. At the same time, it is neither my diary nor a personal document; lately, such a name has been given to whatever cannot be named. The titles of my series are just mottos for my creative works at their particular stages. Words are created by letters in the alphabet, which is a matter of convention depending on the culture. I build my series out of emotions, which are a biological fact, they are unquestionable. The key objective I identify for myself is the availability of a feeling. I really want the person looking at my photographs to experience something more and not just say whether the photographs are good or bad. Photography does not begin with an image, it does not end with an image either; I favour authenticity rather than originality. An image is a form of communication of a higher art form, which is life itself.









**Marta Zgierska**

Tutor: Prof. Grzegorz Przyborek  
The Leon Schiller National Film, Television and Theatre School, Łódź, PL

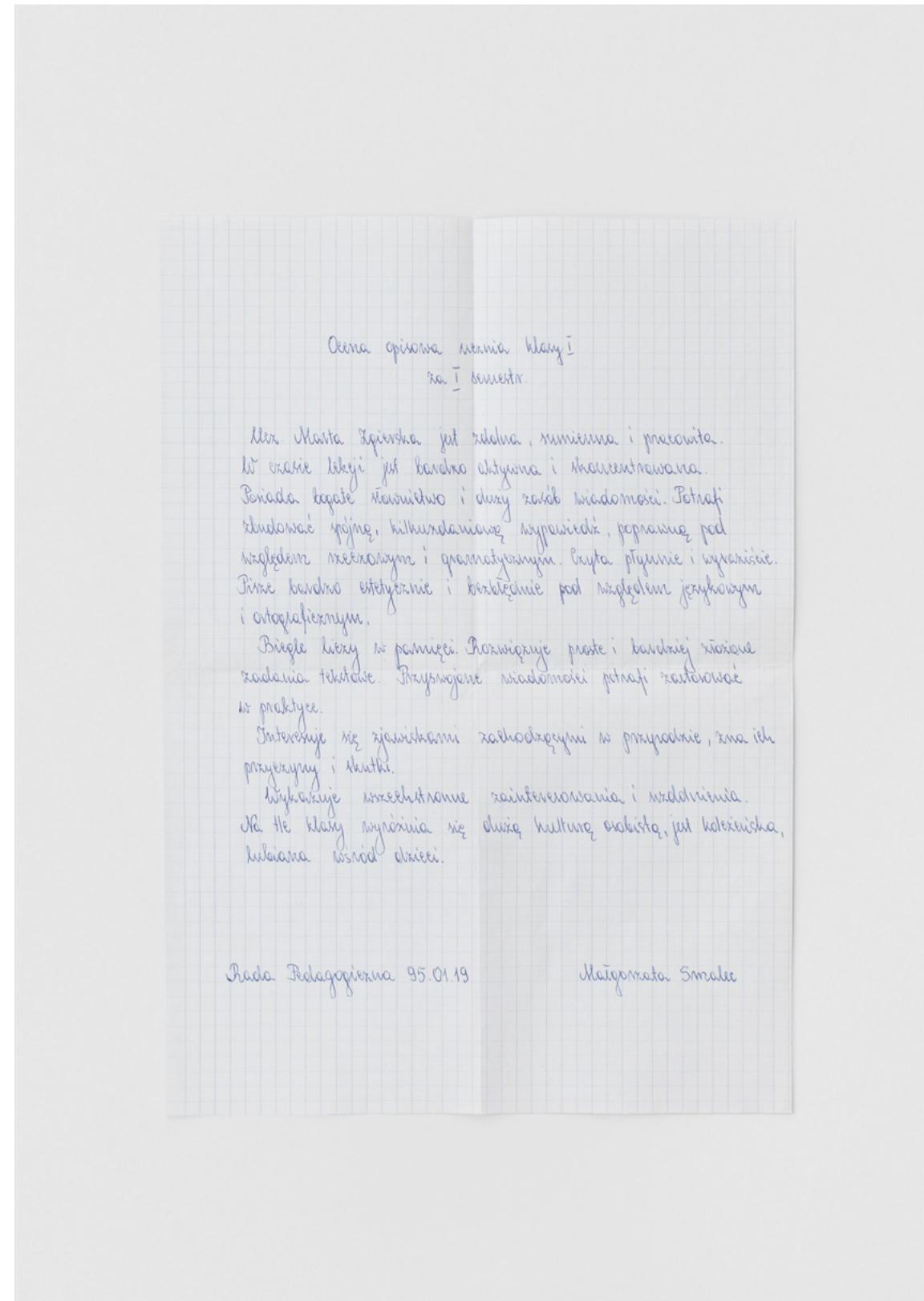
*Post*

In 2013, I survived a serious car accident. I nearly died and the reality – the one that I had been adapting to with difficulty – slipped through my fingers. This misfortune was followed by a series of others: surgeries, months of physical limitations, a breakup, and the return and aggravation of anxiety neurosis.

Shortly before the accident, I found at my family home a teacher's descriptive feedback from the time when I was a seven-year-old exemplary student. I am still one in my adult life. However, contrary to what others may believe about me, my limitations, shame and anxiety are still teeming inside me. I first started taking photographs as a method of transforming fear into aesthetic images. The accident brought my work to a halt. My mind was filling up with fragmentary memories and sharp, detached details. My own physicality and pain became a source of images that felt more and more substantial and bodily as time went by.

*Post* is a project about trauma, frozen in dead greyness, silence and tension. Everyone can find their own punctures here – exhausting dreams, fears, obsessions. As a personal way of discovering a twin traumatic memory in another human being, *Post* is an attempt at intimate contact which closes the past non-experience in the present.





Ocena opisowa studenta klasy I  
za I semestr.

Uczeń Klasy I gimnazjum jest rzetelny, sumienny i pracowity. W czasie lekcji jest bardzo aktywny i skoncentrowany. Posiada bogate słownictwo i duży zasób wiadomości. Potrafi skonstruować spójną, kulturowo poprawną wypowiedź, poprawną pod względem merytorycznym i gramatycznym. Czyta płynnie i wyraziście. Język bardzo estetyczny i bogaty pod względem językowym i ortograficznym.

Biegło czyta w pamięci. Rozwiązuje proste i bardziej złożone zadania tekstowe. Przynajmniej wiadomości potrafi zastosować w praktyce.

Interesuje się zjawiskami zachodzącymi w przyrodzie, zna ich przyczyny i skutki.

Wykazuje wszechstronne zainteresowania i wdzięk. Na H. H. klasy wyróżnia się dużą kulturą osobistą, jest kolekcjonistą, kochana wśród rówieśników.

Rada Pedagogiczna 95.01.19

Malgosza Smolec





## LIST OF SCHOOLS:

### AUSTRALIA:

Royal Melbourne Institute of Technology University  
[www.rmit.edu.au](http://www.rmit.edu.au)

### CANADA:

Concordia University  
[www.concordia.ca](http://www.concordia.ca)

### CZECH REPUBLIC:

Silesian University in Opava  
[www.slu.cz](http://www.slu.cz)

University of Ostrava  
[www.osu.eu](http://www.osu.eu)

Tomas Bata University in Zlín  
[www.utb.cz](http://www.utb.cz)

### FINLAND:

Lahti University of Applied Sciences  
[www.lamk.fi](http://www.lamk.fi)

### GERMANY:

Technische Hochschule Nürnberg  
[www.th-nuernberg.de](http://www.th-nuernberg.de)

University of Applied Sciences Mannheim  
[www.hs-mannheim.de](http://www.hs-mannheim.de)

Kunsthochschule Kassel  
[www.kunsthochschulekassel.de](http://www.kunsthochschulekassel.de)

### HOLLAND:

Royal Academy of Art, The Hague  
[www.kabk.nl](http://www.kabk.nl)

### HUNGARY:

Moholy-Nagy University of Art and Design  
[www.mome.hu](http://www.mome.hu)

Kaposvár University  
[www.ke.hu](http://www.ke.hu)  
University of Applied Sciences, Budapest  
[www.metropolitan.hu](http://www.metropolitan.hu)

### POLAND

Academy of Fine Arts, Łódź  
[int.asp.lodz.pl/academy](http://int.asp.lodz.pl/academy)

Academy of Fine Arts, Kraków  
[www.asp.krakow.pl](http://www.asp.krakow.pl)

Academy of Fine Arts, Warszawa  
[asp.waw.pl](http://asp.waw.pl)

Szczecin Academy of Art  
[www.akademiasztuki.eu](http://www.akademiasztuki.eu)

The Loen Shiller Polish National Film, Television and Theatre School, Łódź  
[www.filmschool.lodz.pl](http://www.filmschool.lodz.pl)

University of Arts, Poznań  
[uap.edu.pl](http://uap.edu.pl)

### RUSSIA:

Lomonosov Moscow State University (MSU)  
[www.msu.ru](http://www.msu.ru)

### SINGAPORE:

Nanyang Technological University  
[www.ntu.edu.sg](http://www.ntu.edu.sg)

### SLOVAKIA:

Academy of Fine Arts and Design, Bratislava  
[www.vsvu.sk](http://www.vsvu.sk)

### SOUTH AFRICA:

University of Cape Town  
[www.uct.ac.za](http://www.uct.ac.za)

### UNITED KINGDOM:

University for the Creative Arts (Rochester)  
[www.uca.ac.uk](http://www.uca.ac.uk)

Glasgow School of Art  
[www.gsa.ac.uk](http://www.gsa.ac.uk)

University of the Arts London  
[www.arts.ac.uk](http://www.arts.ac.uk)





Nikita Shergill honorable mention



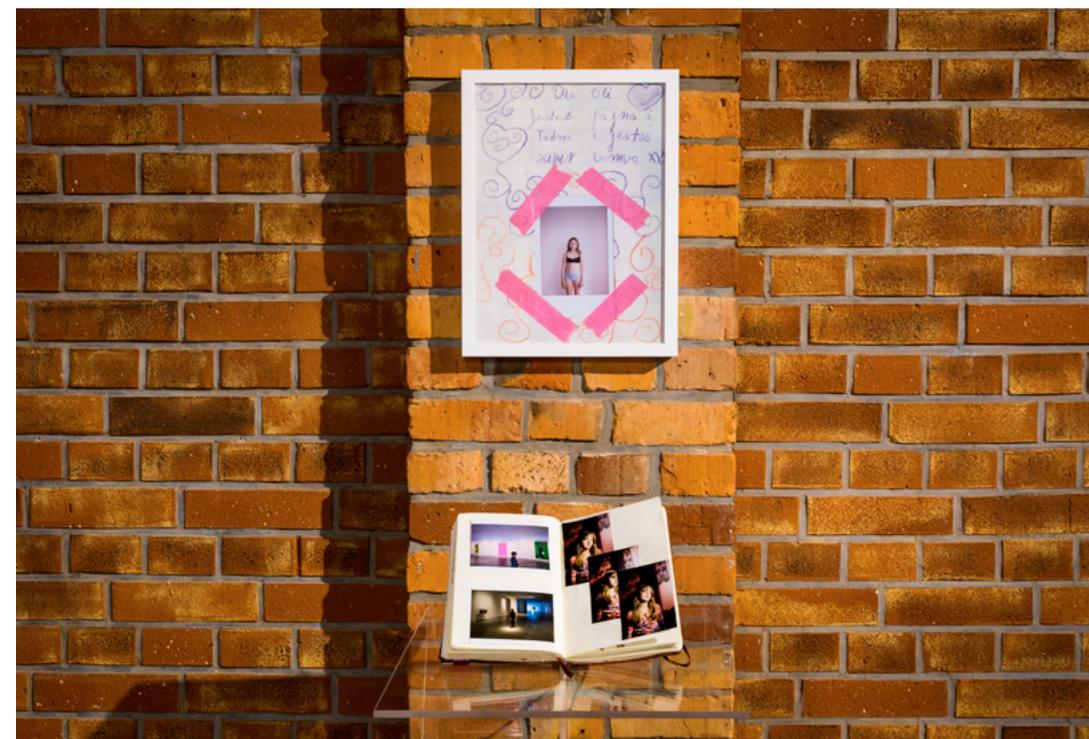
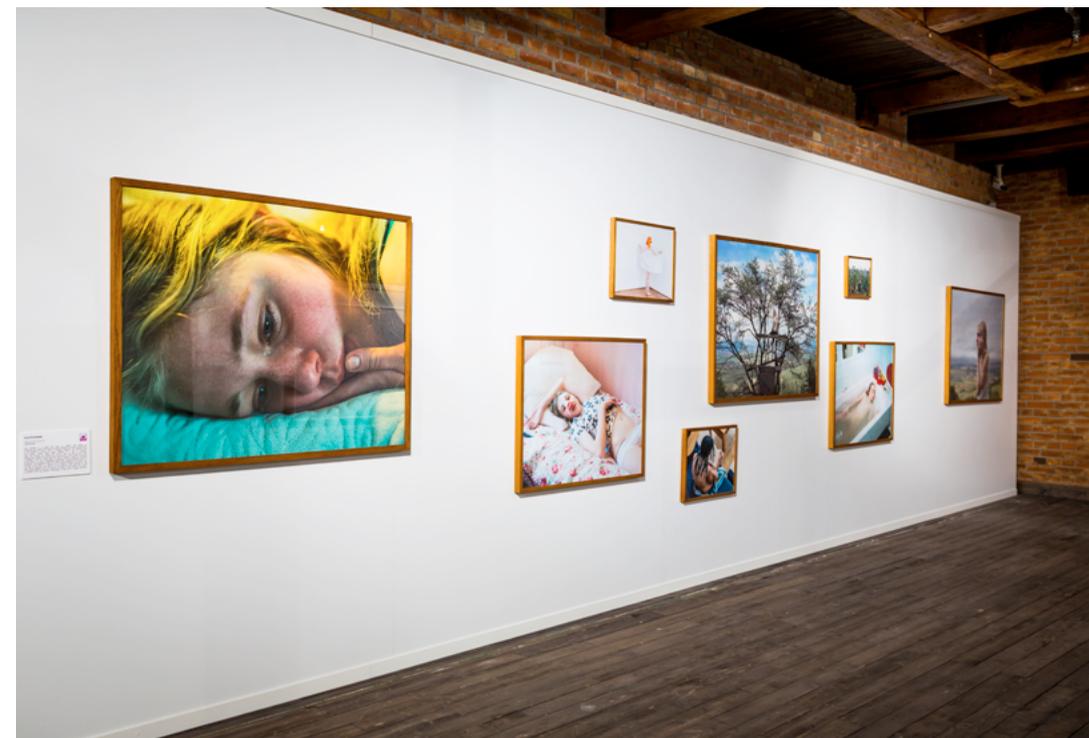
Vendula Knopova Grand Prix

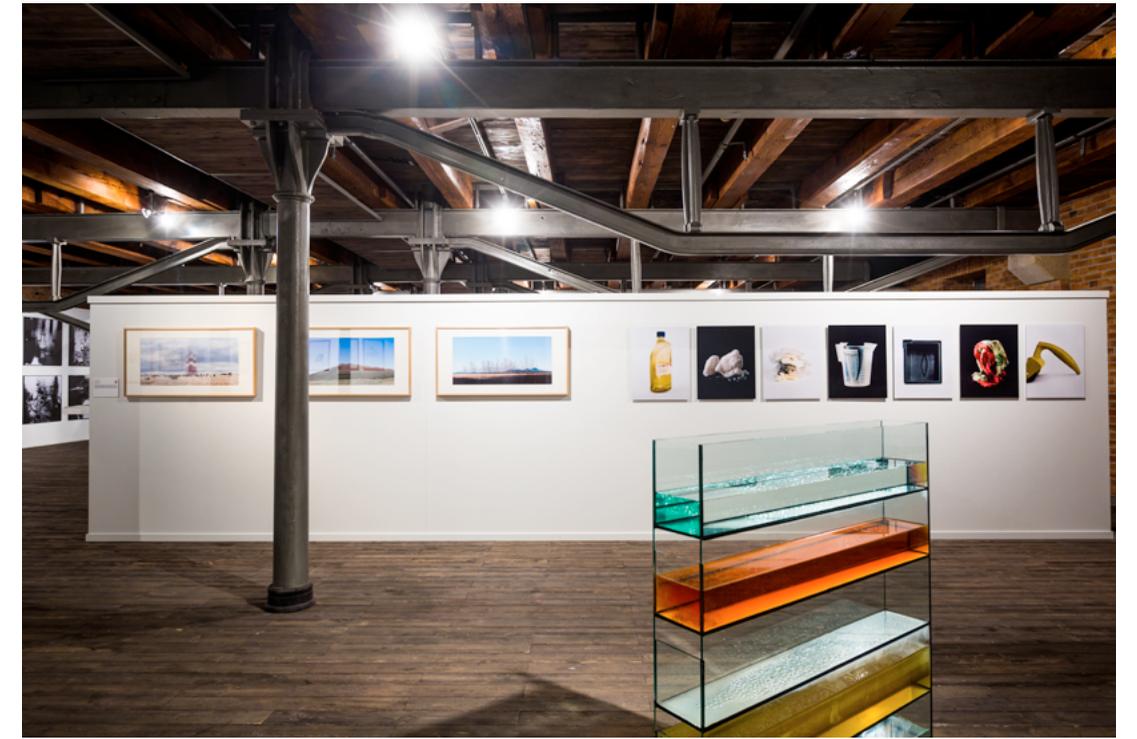


Michał Sierakowski honorable mention













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