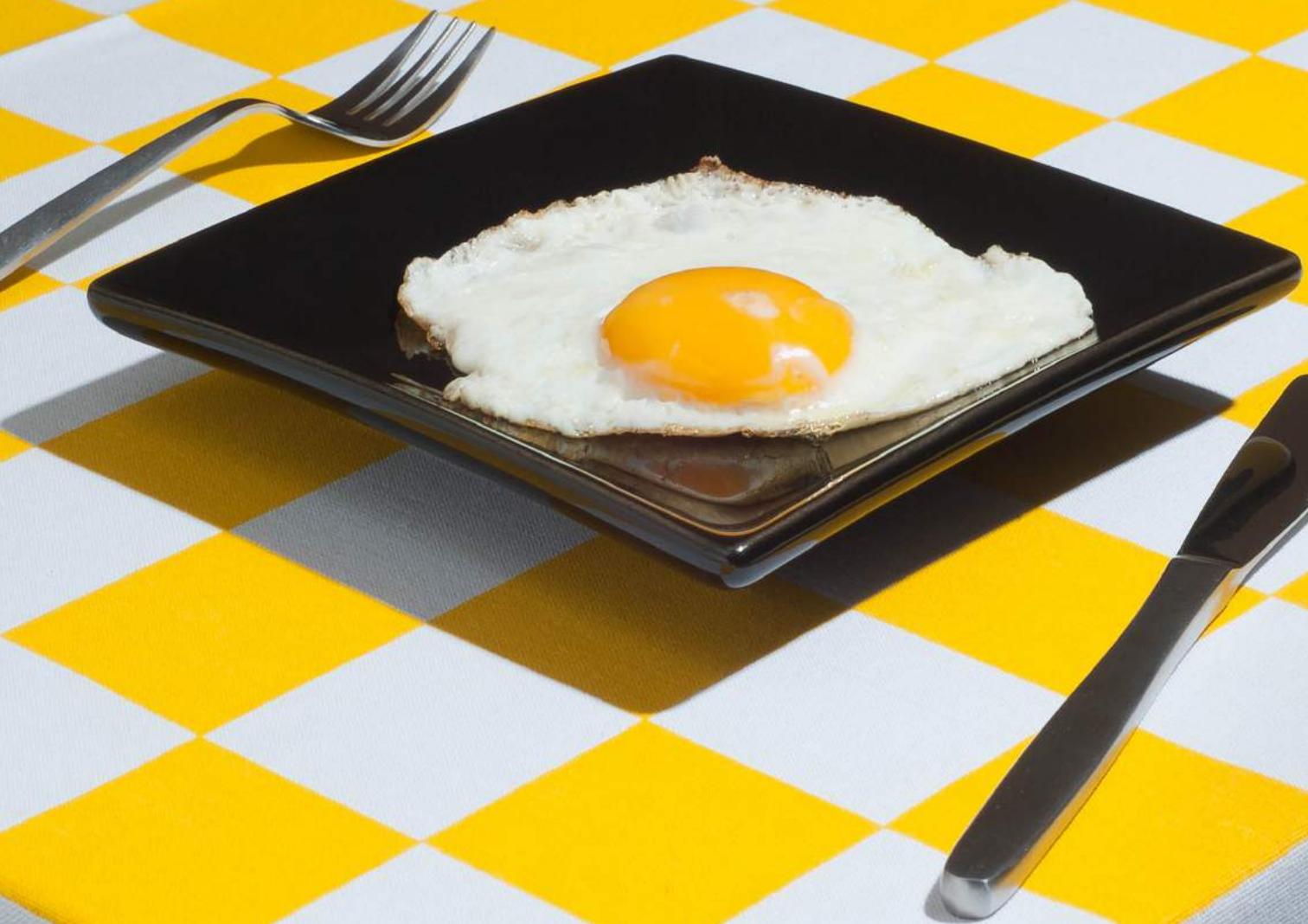


ISSN 2299-0658

#04

COMO

Poznań University of Arts Photography Students & Graduates Magazine



Mteusz Kiszka

Ewa Bielańczyk

Radosław Berent

Ewa Dyszlewicz

Maciej Ryter

Milena Banaszewska

Magdalena Łazarczyk

Agata Grzych

Natalia Niedziela

Sławomir Obst

Olga Ochocka

Michał Wilk

Vytautas Juozenas

Como #04, 2013

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Sławomir Obst,
series *Apparently nothing*

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The fourth issue of COMO magazine lies in front of You. This time we did not restrict the projects to a certain topic. It does not mean however that this various material does not have a common ground. Let us propose the term: "travel" in the context of which this edition earns a new value conjoining the whole issue. The meaning of a journey is incredibly vast. But in this case it manifests itself in a very specific way. It is not a will of being in motion, but rather an adventure which aims to remain hooked in the extraordinarily dynamic and versatile reality.

This justifies the presence of the urge to save the exceptional and important places from oblivion. This might be done through journeys with a camera into real places, or much further – into the world of imagination and dreams. Many of the authors presented underneath have found places (and things) – being metaphors, through which they tell about their experiences, emotions, and events. Or about the changing reality. The term of emptiness is strongly connected to this, what sends us back to the Why hasn't everything already disappeared? essay by Jean Baudrillard.

We have noticed the people, who are on the journey with a deeper thought. They engage into visual analysis of the state of nowadays world, and areas of life such as esthetics, and the boundaries of beauty, the outlook of a modern man, or familiarization with one's sexuality.

There also is another type of travel – inside the medium of photography, and it examines the relation of a human and a machine – camera and the photographer, which reveals an essential question about the purpose of the journey.

Magdalena Żołądź

MATEUSZ KISZKA

DEAD VISTULA

Dead Vistula is a closed arm of the river 24 meters long. It is an artificial estuary of the river to the Baltic Sea dug so that the high spring Vistula water full of floating ice doesn't form an ice jam, which might force the river to find a new estuary in an undesirable location. A situation of this kind took place in 1840 when the overflowing waters of the biggest river in Poland, due to an ice jam, broke the duners of Mierzeja Wislana and created a new estuary called Przełom Wisły. An excellent geographer Wincent Pol described what happened: "The night was scary and dark. You could hear the hum of water and the friction of floating ice from a distance [...] At that moment the floating ice started to crack [...] at the same time an awful roar and hum resounded in the air as if the whole Earth was shaking [...] but the floating ice broke and split in the widest place. After several minutes we were taken to the open sea by the fierceness of the flood". (Pol, p.141- 144, 1989)

The aim of my work was to wander the 24 meter long part of the Dead Vistula from the dam to the Baltic sea and record the places witnessed by history. In my pictures there are "perishing" fishing villages, wrecks of British ships which used to deliver food after World War II, Gdansk Shipyard falling into ruin, a dyke built by seventeenth century Dutch settlers and Westerplatte. The main drive for this project was to 'save' the landscape which is irrevocably disappearing.





























EWA BIELAŃCZYK

A DREAM OF A JOURNEY BECOMES A JOURNEY ITSELF

*First the places from my images wander to me
and then I wander to them and finally I end up where
I'm actually not. Imagination takes more sensory
shapes. I can see, touch, breath, smell and taste life
which, ripped away, I try to sustain.*

*These are my dreams of huge and distant journeys
which are not accomplished and dreams about things
touched by a man which remain uncontaminated.*

*Simultaneously, I'm a creator, an intruder and a
destructor longing for nature, but I try to protect life.*

*Creating these places and existing in between reality
and fiction becomes, the moment I finish, a source
of relaxation and fulfillment lasting for a while - then
I set off again.*

*In my imagination I wander these places which ask to
be materialized and I start to believe that this is the
real world and I'm a part of it.*













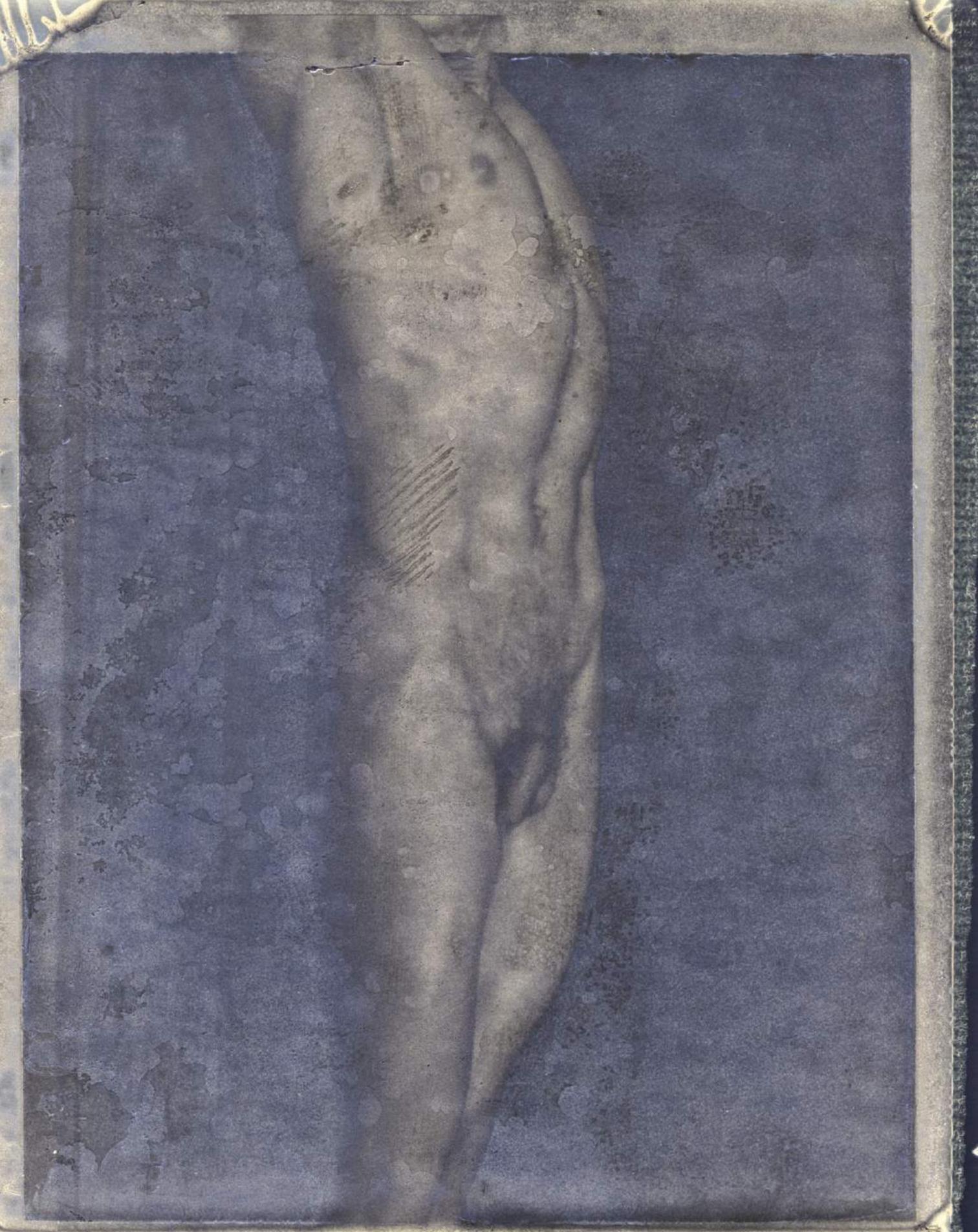


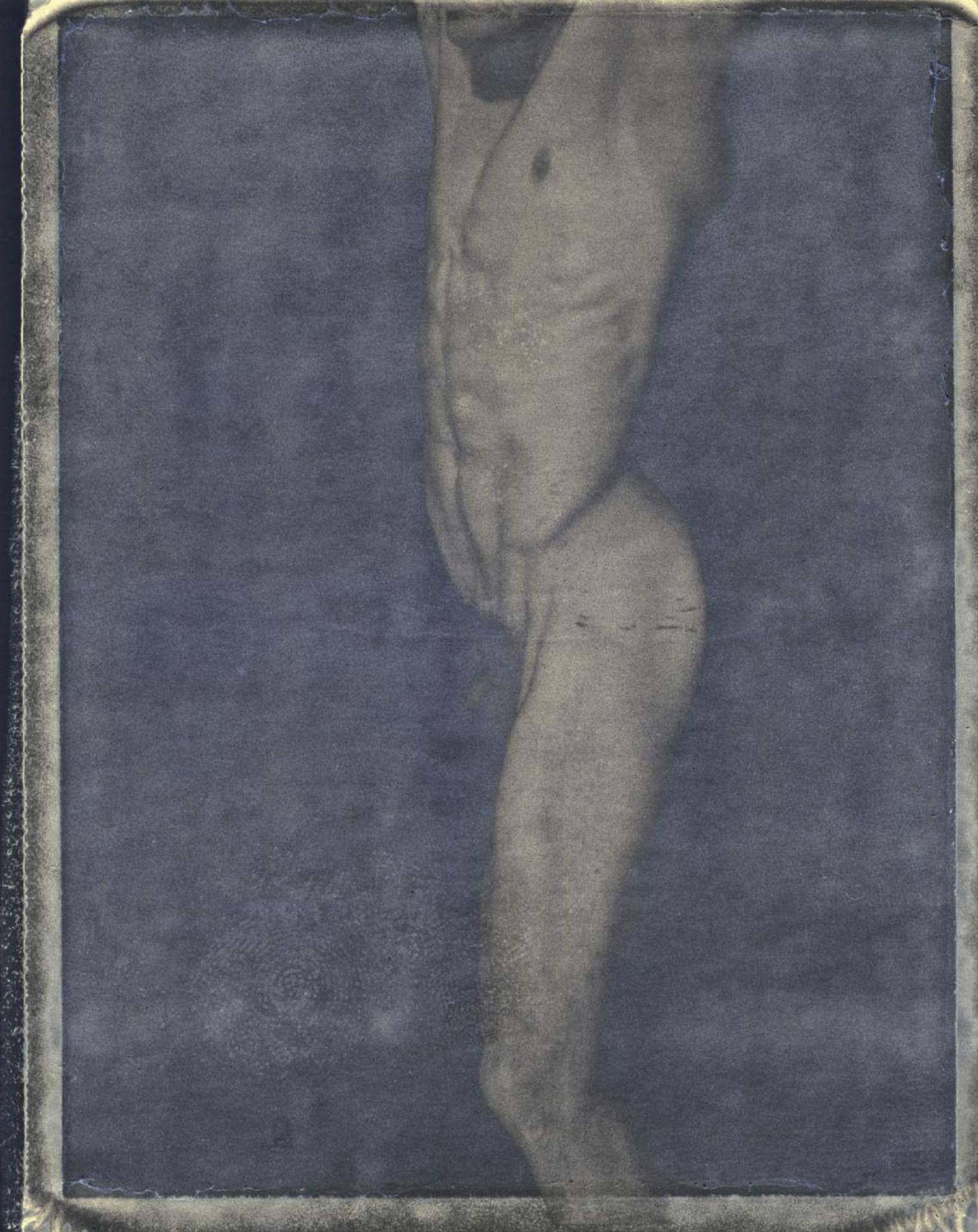


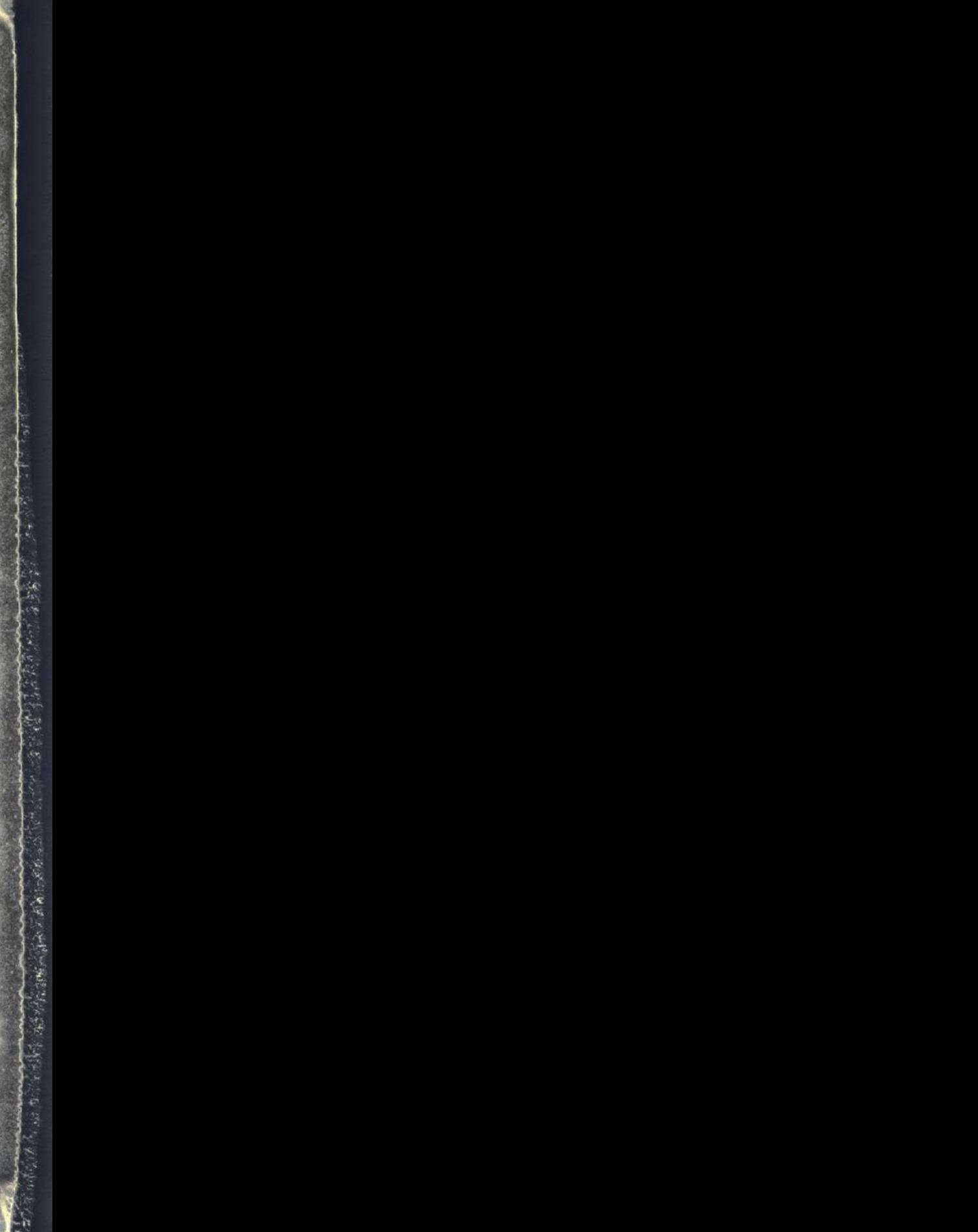
RADOSŁAW BERENT

SPECTRES OF MANHOOD

The status of manhood, changed by postmodern interpretations and manifestations of gender, has been for some time a central idea of my photographic work. Masculinity today – different from what it was just several decades ago – has become an issue of my interest, particularly as a spectrum that seems to be haunting its remains. The idea of a male subject, like many other notions and phenomena, has lost its meaning and shape, producing gaps difficult to fulfill. Devoid of its “original” status, the masculine seems stuck between its past representation (the bodies of Antique warriors) and the contemporary lack of significance, which leave it in a state of suspension. My photographic collections aim at showing what might be called: “Longing for Manhood”, presenting male bodies as spectral and suspended images waiting to be completed.

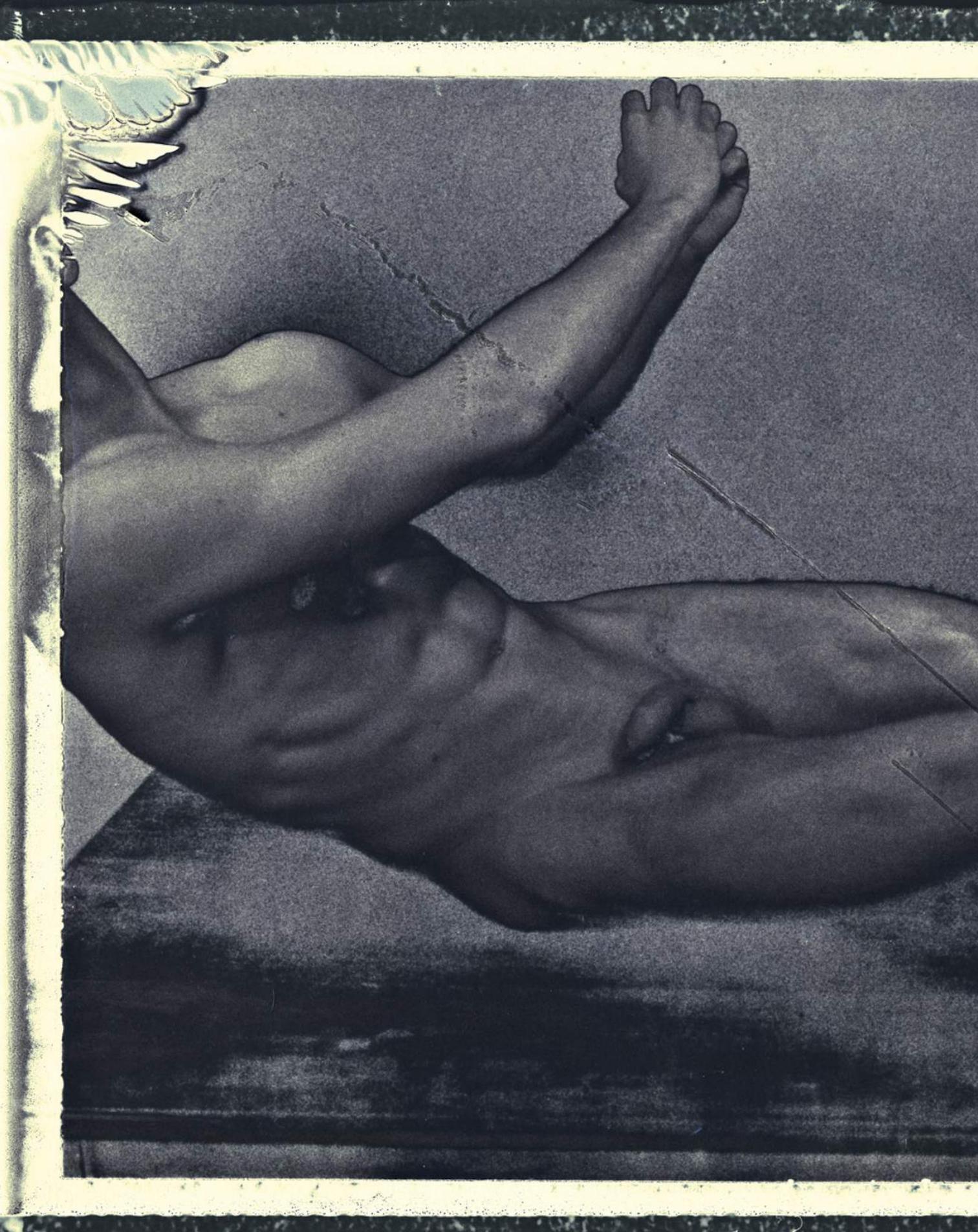








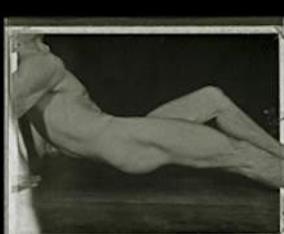
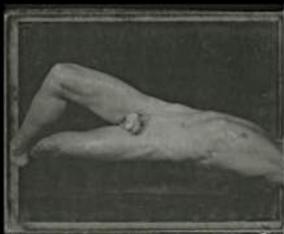
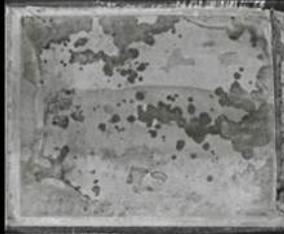


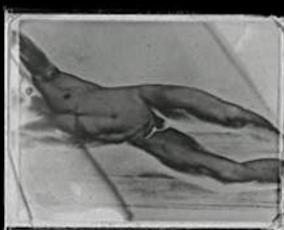












EWA DYSZLEWICZ

I REMEMBER THAT I FORGOT EVERYTHING

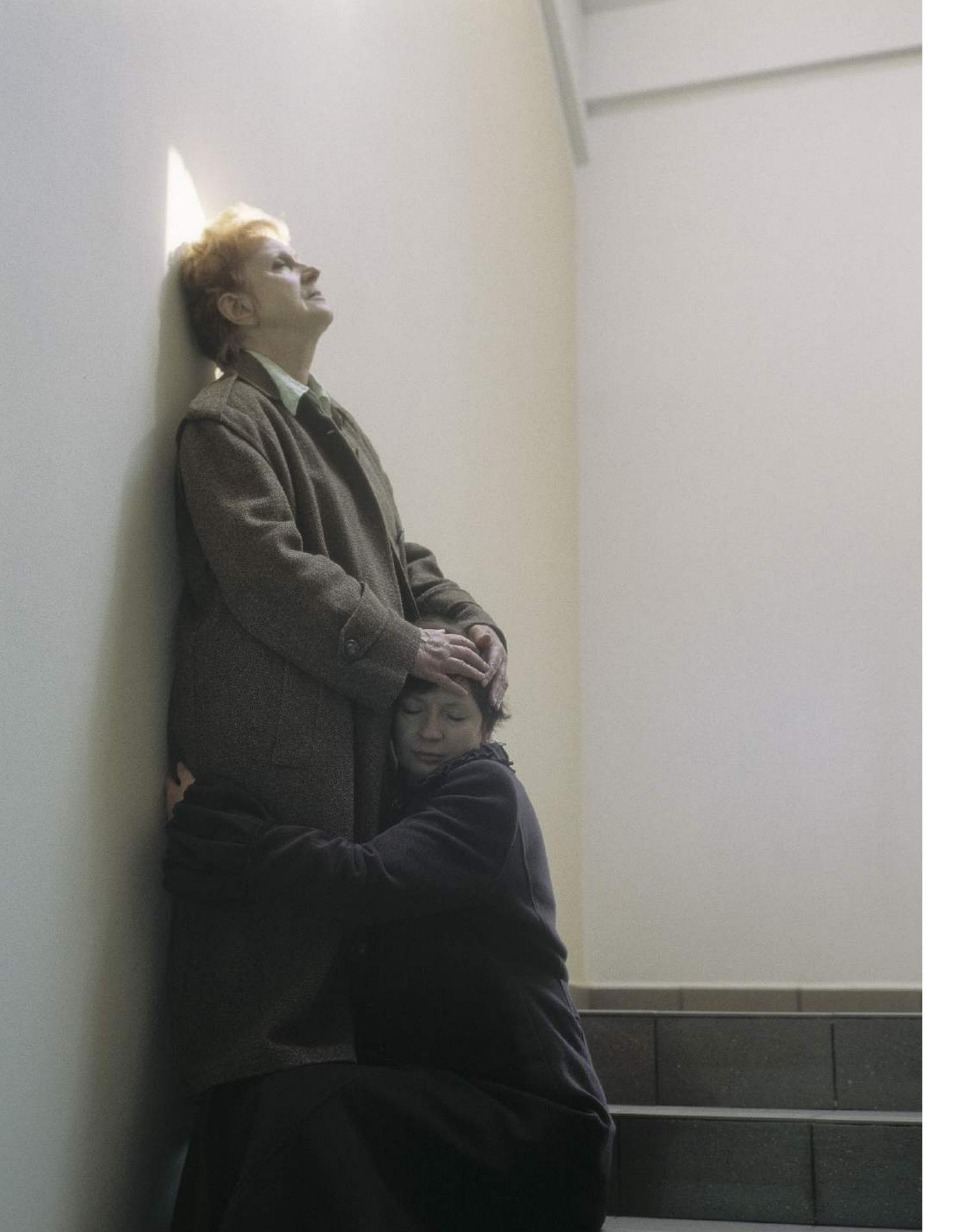
It was a summer day or maybe it was already an autumn day. I did not want to hear this. We were crying, lying on the bed for a long time. All those months full of helplessness. The smell of the hospital, impossible to air out. The view of a red fringe, which, when nobody was looking, would turn into a silk scarf.

Frightened eyes.

Today we'd rather not talk about it, like about the dreams, which disappear after waking up.

















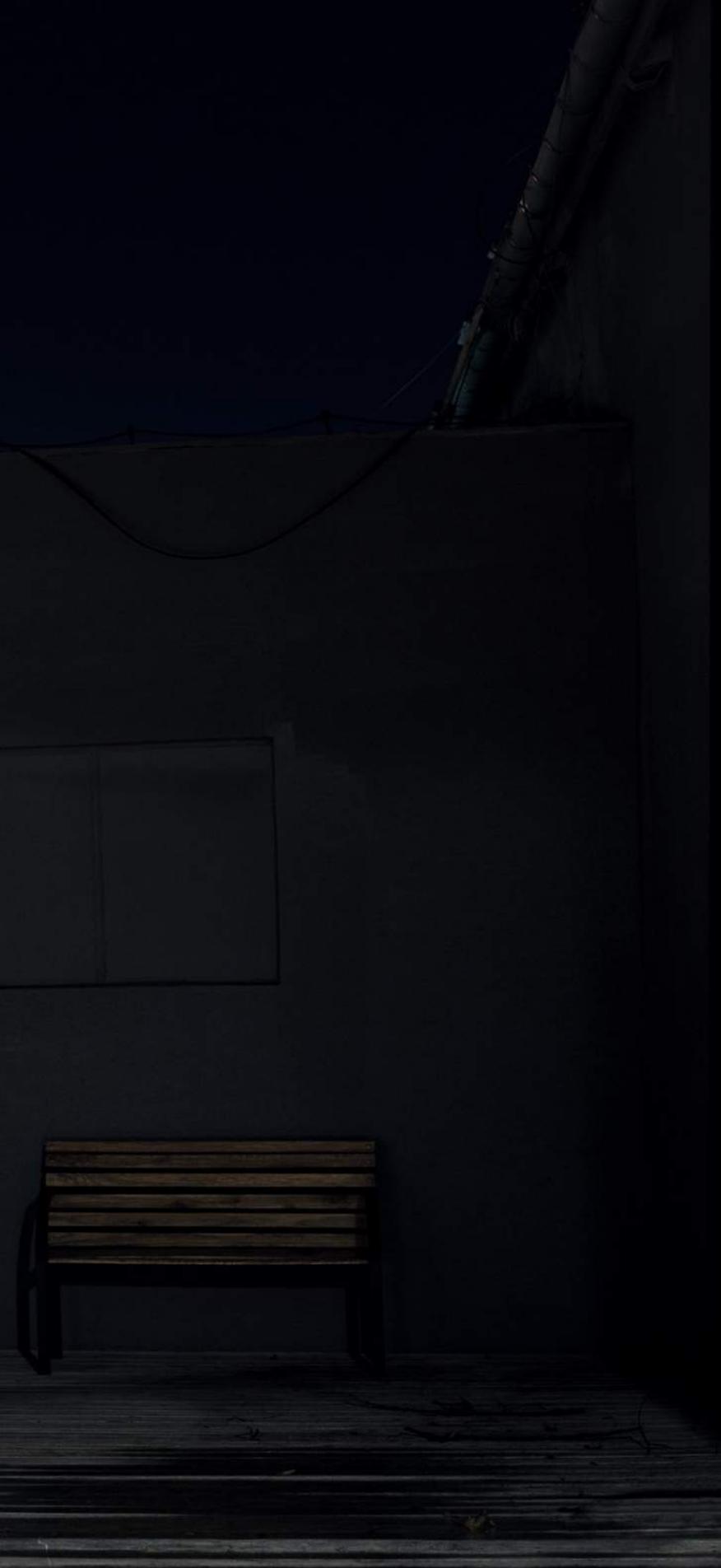
MACIEJ RYTER

UNTITLED

My work, using individual symbols that form a unified whole, deals with the complexity of a particular part of modern reality. Showing metaphors of aspects such as life choices, the influence of mass symbols, professional careers, belonging to the “better” group or the current way of communication, it becomes a question of humanity and the distance that separates us from how it used to be.























MILENA BANASZEWSKA

AN EMPTY SPACE INSIDE ME

Empty space is where there is nothing. The empty space is also where there is not yet something that might be and where there is already not the thing that was before. Does this place pose a threat? Does it give hope? Have you already been there?

















MAGDALENA ŁAZARCZYK

PLACES

Paradoxically, the project 'Places' by Magdalena Łazarczyk does not concern space but time. The series of photographs pictures a craftsman's workshops' interior but with a narrative layer that brings up multi-threaded stories of transformations; political, economical and social - that have overlapped in Polish reality. Aged barbers, watchmakers, and shoemakers have been defied the influences of the free market system, latest trends and mass production throughout the last three decades. In the world around them everything is faster, cheaper and at the same time standardized. 'Places' can be then considered as a specific requiem for the waning world. The photographs depict the very last moments of these small workshops' existences. Their owners, who've been carrying on their small businesses for dozens of years, will soon be retired. Little groceries and barbershops, or any other small enterprise, which has already grown for a quarter of a century; which have been there 'since always' will soon disappear irrevocably. Their current space will be occupied by branch offices of one bank, chain stores or fancy restaurants, which suit the architecture of a contemporary city better. In Magda's pictures however there is no regret for reality or even a slight piece of sorrow. Her photographs record the traces of past creativity. Stretched out girls on weathered posters, fancy cloth curtains, exuberant potted plants, and extraordinary business cards, were the owners main centerpiece. Who cares that these items are not hot anymore?

Translation: Anna Miczko





Luży

PONIEDZIAŁEK	
WTOREK	
ŚRODA	
CZWARTEK	
PIĄTEK	
SOBOTA	
NIEDZIELA	

1

Marz

PONIEDZIAŁEK	2
WTOREK	3
ŚRODA	4
CZWARTEK	5
PIĄTEK	6
SOBOTA	7
NIEDZIELA	1

1

Kwiec

PONIEDZIAŁEK	
WTOREK	1
ŚRODA	2
CZWARTEK	3
PIĄTEK	4
SOBOTA	5
NIEDZIELA	6

1

Maj

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WTOREK	
ŚRODA	
CZWARTEK	
PIĄTEK	1
SOBOTA	2
NIEDZIELA	3

1

Czery

PONIEDZIAŁEK	1
WTOREK	2
ŚRODA	3
CZWARTEK	4
PIĄTEK	5
SOBOTA	6
NIEDZIELA	7

1

Lipiec

PONIEDZIAŁEK	
WTOREK	
ŚRODA	1
CZWARTEK	2
PIĄTEK	3
SOBOTA	4
NIEDZIELA	5

1

Sierpie

PONIEDZIAŁEK	3
WTOREK	4
ŚRODA	5
CZWARTEK	6
PIĄTEK	7
SOBOTA	1
NIEDZIELA	2

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Listopad
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Grudzień
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PONIEDZIAŁEK
WTOREK
ŚRODA
CZWARTEK
PIĄTEK
SOBOTA
NIEDZIELA











OPLATA NA NAPRAWĘ OBUWIA
POBIERANA JEST W GÓRY











GARY
ZAUSŁUGI
NIEODBRANE W
TERMINIE POKRYWANE
PROWIZJĄ ZA
SALOWANIE

Placówka Obsługi K. i A. Górnego i Jeleniowa
Podlega zobowiązaniu

Marzec 2012

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23	24	25	26	27	28	29	30			

Placówka Obsługi K. i A. Górnego i Jeleniowa
ul. Piłsudskiego 10, 20-000 Lublin
tel. 22 631 11 11

Marzec 2012

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AGATA GRZYCH

FREAKS PORNO SHOW

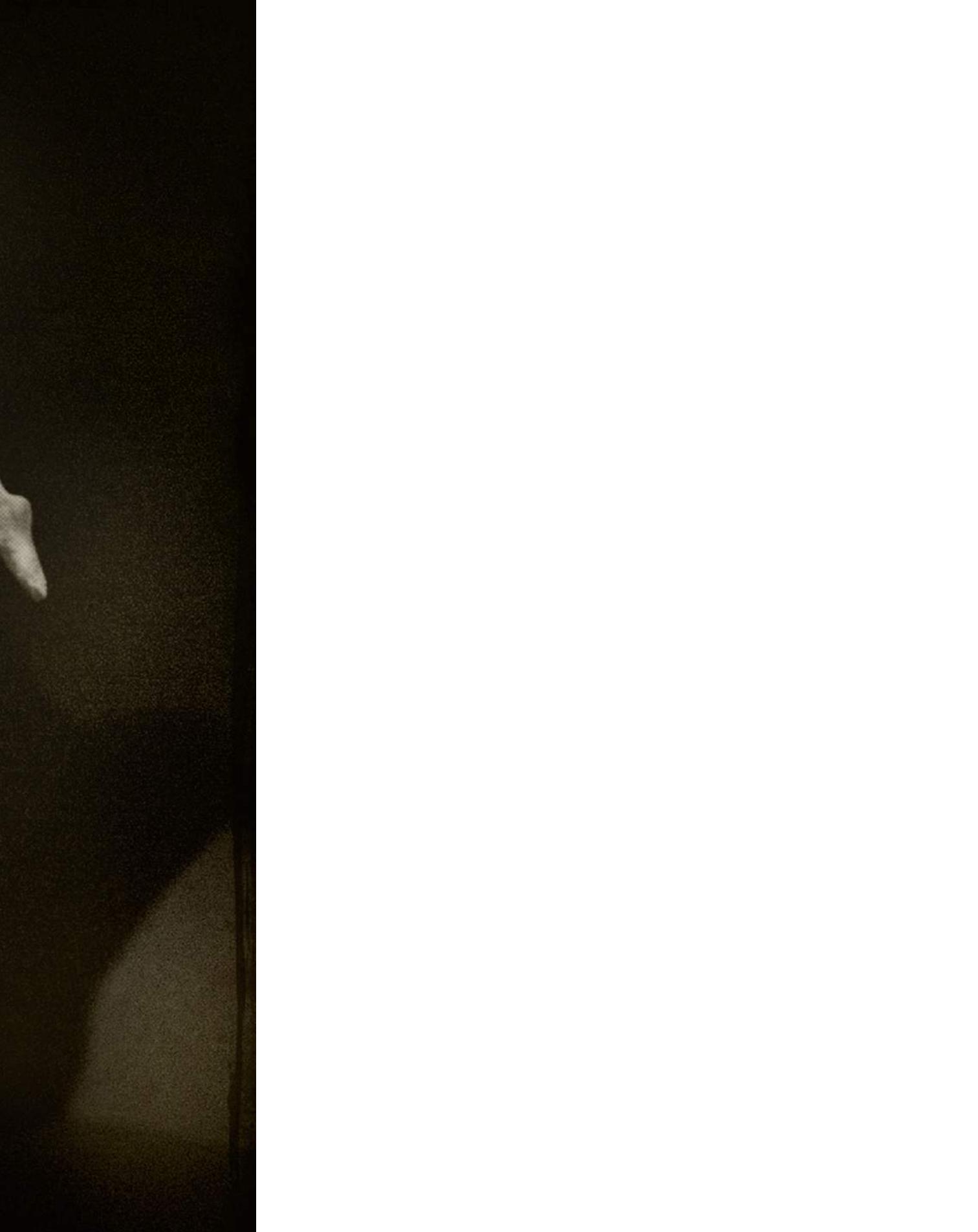
“There is no way to remove them from the human world. Carefully studied and enslaved, expelled from the rational world as aberrations or superstitions, as diseases, and fiction, they still return to our back door. Monsters, freaks ... Always found somewhere- what’s more, we will look for them, because their nature intrigues and attracts us. We find the bodies, which can be labeled with ambiguous words, we put them on the show, saying that it is needed as the deviation indicates the rule, because the deformity is a form of learning. We blur the word ‘monster’ with its old connotations, and we make it useful for science, or for spectacular entertainment. Then the enormity does not appeal to us, covered with its veil woven with threads combined with educational, ludic or other discourses - the veil is not a tight end, which allows us to see the shape of the atrocities.” Anna Wiczorkiewicz, Monstrarium Freaks were popular in the sixteenth century, when the congenital deformations and rare diseases were not well known yet. Presenting a distorted body was often a way of perverse satisfaction of needs and fetishes. Erotic freaks provoking curiosity and laughter are a metaphor for people who, through their otherness were condemned to live on the margins of society.



























NATALIA NIEDZIELA

ANIMALIA

The sense of sight supplies us with innumerable impressions. This powerful and acquisitive tool demands new experiences and sophisticated entertainment. Moreover, it tends to head toward stronger stimuli and more expressive esthetics capturing our imagination.

In response to this need art has created the esthetics of atrocity. It makes the notion of suffering become more meaningful and full of new ideas. My aim was to take this concept a step further... I wanted to look at this issue from the contemporary audience's perspective. It is an attempt to tame death. By the use of typical billboard esthetics, I invite my audience to enter a labyrinth of forms which conceal the truth about the nature of living matter. Furthermore, I encourage the audience to face their personal sense of esthetics, which - unfortunately - are not dictated by our internal wisdom and intuition, but very often simply imposed by the external norms. It is imposed through the same sources that try to manipulate our desires and needs. The truth, which is frequently unpleasant, is decorated with trinkets, and hidden behind the surface of commerce. The decorations are used as a metaphor for the artificial shield we create to protect ourselves from what we are afraid of. In this case from suffering, death and ugliness.











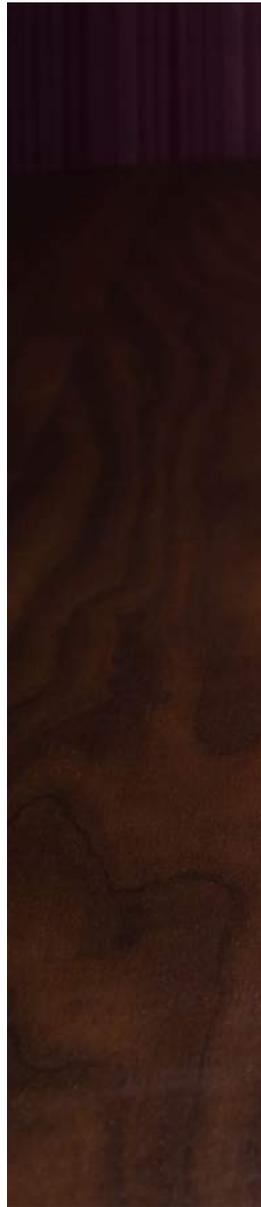




SŁAWOMIR OBST

APPARENTLY NOTHING

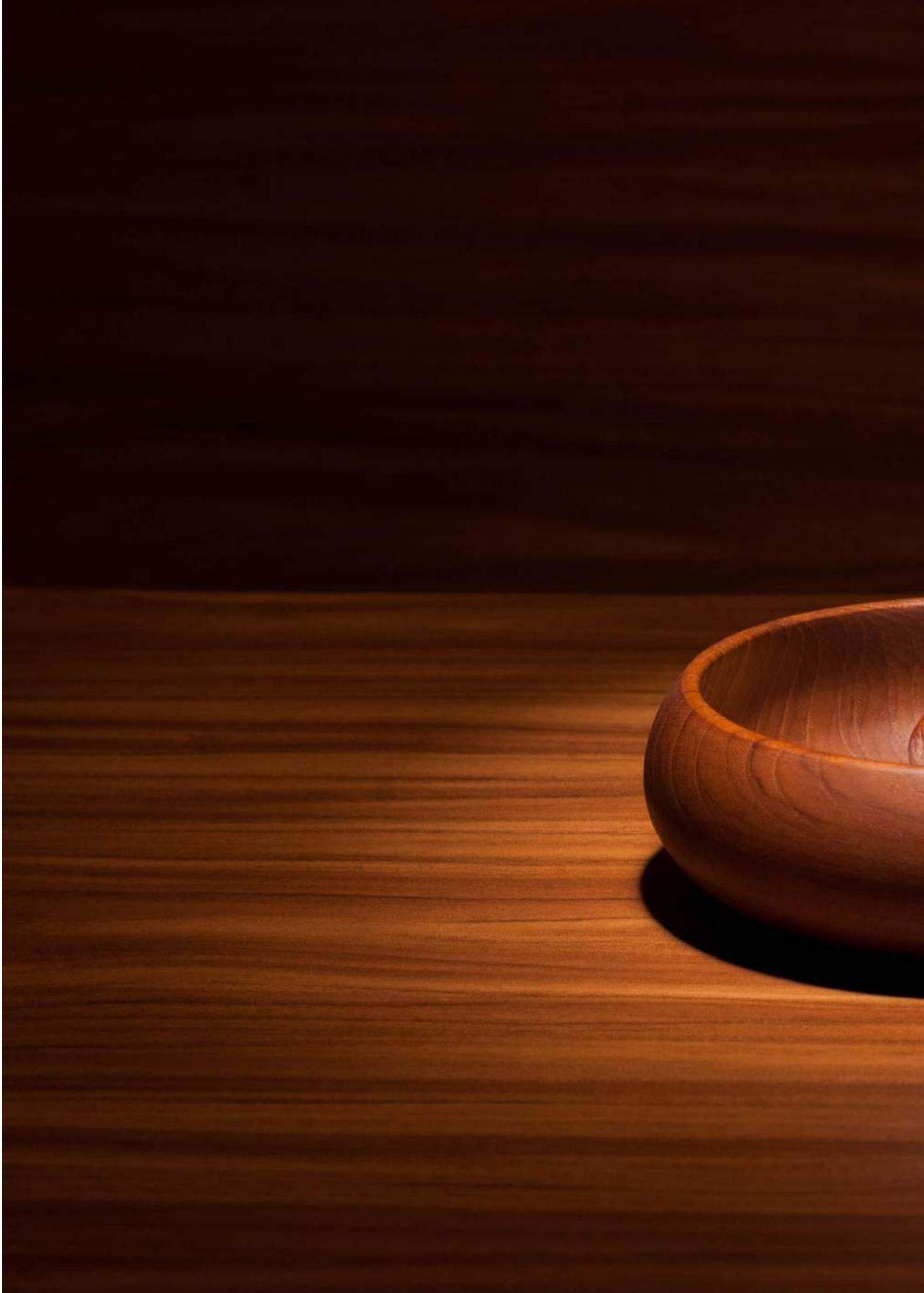
This project is a result of my interests in form and space, and the main stimulus for its creation was my fascination of current design achievements, advertisement and graphics. It's a play with the form, interaction and relation between little details in the picture which add up to its achievement of full synthesis.













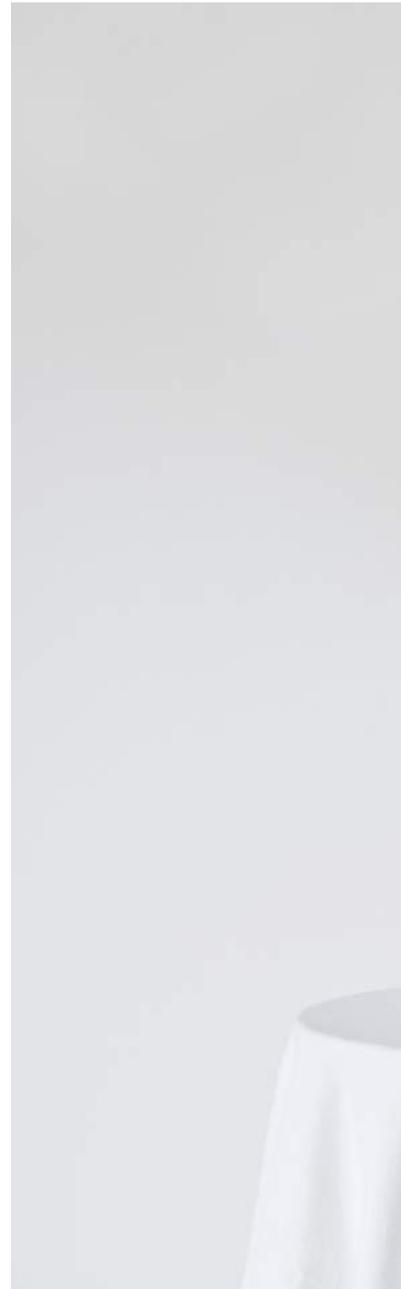




OLGA OCHOCKA

REFLEXES OF THE PAST

On the surface they are ordinary and everyday, but to me they are particularly important - these are the objects that I am presenting in the cycle "Reflexes of the Past". In each of them is locked a value or commemorative piece of one person in my family. One object is a person and a piece of their everyday life, one picture is one fleeting moment, closed into a new space. This method attempts to reject the original function of the objects and imbue them with the unreal.













MICHAŁ WILK

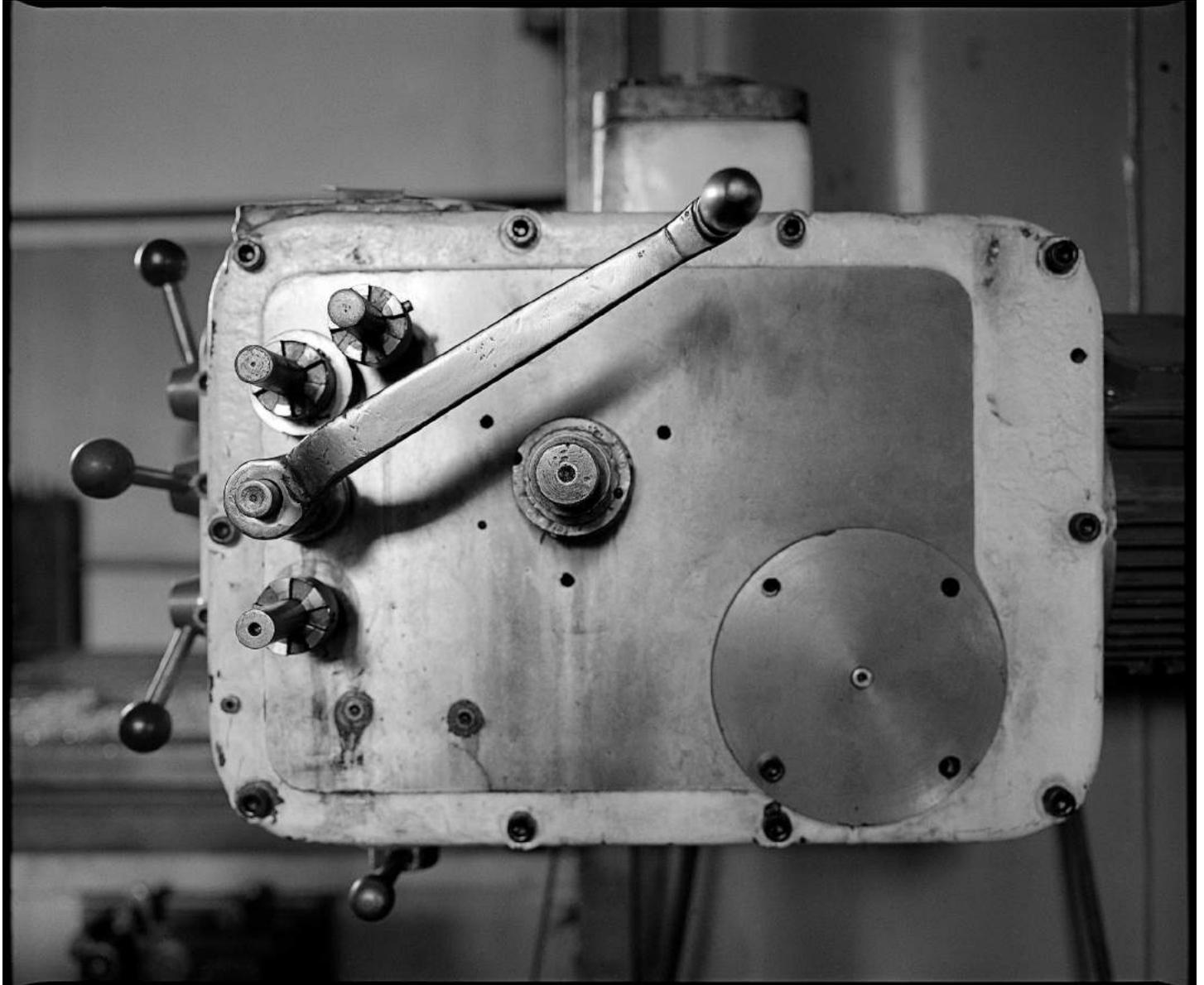
MACHINES

There are many social groups that, because of their occupation and environment, use specific language and phrases which are not completely comprehensible for other people. I created a fictional character who is a lathe operator and in his spare time takes photos of his work area. I was wondering how such a person would think about photography. Thus, a text describing short thoughts on each of the subjects was created.

Not knowing what to do with ourselves, not having any passion, we are like a three jaw self-centering chuck missing as Archimedean spiral. It won't appear on its own either. Only when we will open ourselves in a mystical electric arc, will we sense that freedom has a scent of acetylene.



There are no such cast irons which we wouldn't like to be spheroidal. With time, however, when they become like that, we get used to this fact and forget what they were before. The bigger the joy when we realize it. Lets bore!







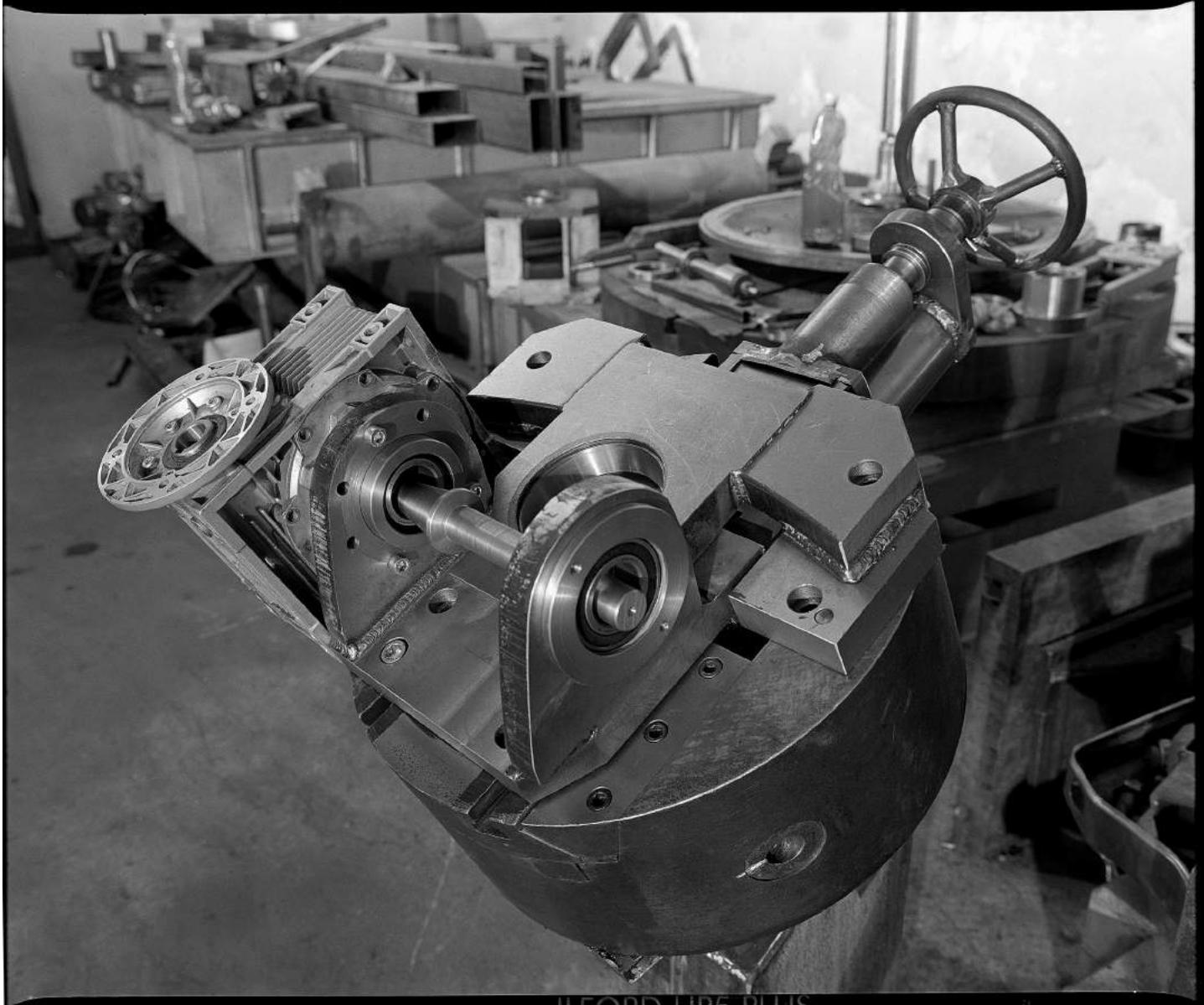
We are only operators of double column vertical milling machines. We need to keep in mind not to limit ourselves to this role. It's not about becoming a cog that turns a wheel. It's better to remain a person deciding about this moment.

I'm weary of discussions about what's better. A universal horizontal milling machine with a vertical spindle axis orientation or a side-head bolting lathe. Either way, it's the operator that matters.





The fact that the material we process will wear down someday is as certain as the fact that sintered carbide processes grey cast iron, not the other way round. Therefore, a question comes to mind: What is the sense of the work? I think this equation is close to the truth: $E_p - W = E_k > E_p$



LEARD HPS 2115

VYTAUTAS JUOZENAS

UNTITLED

A desperate trying to catch the forever moving image. It is direct contact between cameraman and film itself. And it's not so easy: the film is running away by bringing fresh images and deleting the past touches. Finally the Picture wins and the artist has to surrender.

Film is the biggest liar. Since it was invented, the human inside cinema theater was like slitley tickled, tortured or simulated. It is clear that nobody is touching him. Just a light pancake on the wall, but - works. Today it's on every corner in everybodys pockets. And it looks like nobody has a little doubt with what he sees. Such a small picture can sunk our imagination so deep. Yesterday it was "Arrival of a train" that scared me inside the cinema - today I saw everything.

Photography for me is first about canvas and paint. It is much more than just a result after click. People have reached the speed of light so we can see how it travels in the space. It bounces from surfaces, paints them in colours, and it takes time for it to reach everything. The lamp is nothing more then a paint spray. The phenomena of light going through a hole or lens is still such a big mystery even in 21st century. I like when Photography is used as an very scientific experiment, for another research in a spacetime. As a tool for learning and understanding the light as a material. Everybody today is a photographer but nobody understands how it works. When people look at the camera from 19th century they believe it's not working. Photography is only used as representing the things we know well. Nobody is making discoveries anymore. And there's even a stereotyped that old cameras takes black and white pictures.



WATCH VIDEO:
<http://www.6p3s.eu/no-title.html>

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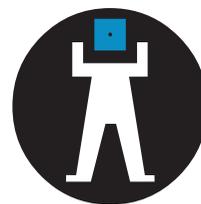
Vytautas Juozenas

Born and raised in Vilnius, Lithuania, where he studies photography and media arts at Vilnius Academy of Arts. Past winter semester he studied at University of Arts in Poznan.

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weetukas@gmail.com



STUDY PHOTOGRAPHY IN POZNAN!



Department of Photography is one of the 3 departments of the Faculty of Multimedia Communications of the University of Arts in Poznan. Artists, researchers and educators related to photography and other media of contemporary communication meet there. Their mutual work for the development of arts - photography and both theoretical and critical reflection relates photography and new media. Photography Department professors, teachers organize a number of important artistic events and publications, participating and organizing both national and international symposia and conferences regarding issues of art-photography. Since 1991, as a initiative of Professor Stefan Wojnecki, Department of Photography organized PROFILE International Photographic Workshops reviewing teaching trends in the field of photography in the world, and since 2011 as a initiative of prof. A. P. Florkowskiego organizes Poznan Photo Diploma Award, an international review of the qualifications in the field of photography. Artists and theoreticians associated with the Department conducts teaching full-time and part-time at BA and MA and PhD levels. For three years Department offers possibility of studying photography offered in English.

**deadline for enrolment:
June 30, 2013**

details: <http://uap.edu.pl/en/university/>



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University of Arts in Poznań is an international Fine Arts academy with a longstanding tradition with over 200 Polish and overseas teaching staff, renowned and valued artists as well as designers. The participating students in their creativity make up an enormous potential, supported by an innovative educational programme as well as a series of work and initiatives in contemporary culture and art. At UAP there are over 100 Fine Art and Design studios that offer: Film Studies, Photography Labs, Fashion Design, Drawing and Painting as well as advanced IT software. The University also has at its disposal numerous exhibition spaces and a historical palace in Skoki, where outdoor seminars, workshops are offered as well as international residencies for artists.

UAP has conferred the title of Honoris Causa to artists of particular distinction such as Magdalena Abakanowicz (2002), Garry Hill (2004), Emmet Williams (2005), Krzysztof Wodiczko (2007), Christian Boltanski (2009), Ross Lovegrove (2010) and Jozef Jankovič (2011).

UAP is part of a community of prestigious international organizations such as the European League of Institutes of the Arts (ELIA) and is an active participant in the Boulogne Framework of higher education, thus ensuring the University meets European standards. Under the programme of exchange, students can complete part of their studies in other participating countries across the globe.

UNIVERSITY OF ARTS IN POZNAŃ

University of Arts in Poznań also offers a selection of Fine Arts and Design full-time study programmes in English, with participating student artists from USA, South Korea, Mexico, China, Egypt, Bulgaria, Belgium, Turkey, Brazil and Japan.

Requirements

On-line applications are accepted until the end of June and by post, the relevant documents and work portfolio. A non-refundable fee of **200** euro needs to be paid for enrolment. The processing of documents is completed by the middle of July then an evaluation of the cover letter (part of the application) and candidate's portfolio is made by the enrolment panel.

Applicants are informed by the beginning of August and then if accepted for study at the UAP, need to pay the fees for the first year by the end of August.

Annual fees for a Bachelor's Degree are **5,000** euro, annual fees for a Master's Degree are **6,000** euro.

Finally, in September the University sends future students an Admission Letter, which needs to be forwarded to the Polish Embassy or Consulate in the country where the candidate lives, so as to gain a Polish visa.

All the relevant information can be found at: www.uap.edu.pl and www.uap.edu.pl/uczelnia/study-in-english/

The Programme Co-ordinator for studies in English is: office@studyarts.pl

Any queries concerning enrolment should be directed to: study@studyarts.pl



Magdalena Abakanowicz | Doctor Honoris Causa 2002



Christian Boltanski | Doctor Honoris Causa 2008



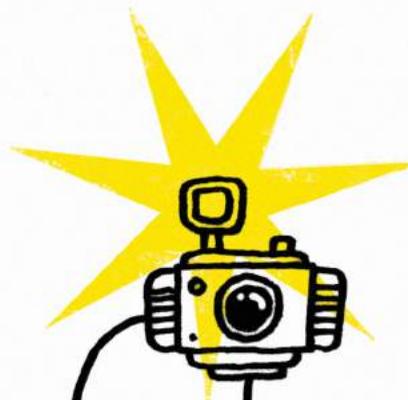
Ross Lovegrove | Doctor Honoris Causa 2010



Jozef Jankovič | Doctor Honoris Causa 2011

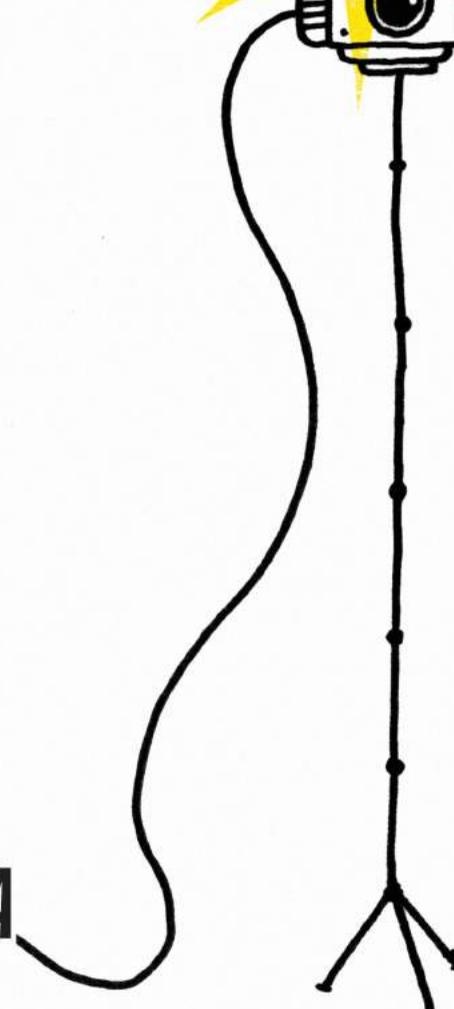


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