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**Cover:** Olafur Eliasson, Din blinde passager (Your blind passenger), 2010, Fluorescent lamps, monofrequency lamps (yellow), fog machine, ventilator, wood, aluminium, steel, fabric, plastic sheet, Dimensions variable, Installation view: Tate Modern, London, 2019, Photo: Anders Sune Berg, Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles, © 2010 Olafur Eliasson

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# “SPITZMAUS MUMMY IN A COFFIN AND OTHERS TREASURES” AT FONDAZIONE PRADA

“Il Sarcofago di Spitzmaus e altri Tesori” („Spitzmaus Mummy in a Coffin and Other Treasures”) is an exhibition project conceived by the director Wes Anderson and the designer, illustrator, writer, as well as Anderson’s wife – Juman Malouf. The display is said to ‘challenge the traditional canons that define museum institutions’. As innovative as it sounds, the space with a Wunderkammer-like arrangement was inspired by Ambras Castle in Innsbruck, a 16th-century palace designed to house the collections of Archduke Ferdinand II of Habsburg and his wife Philippine Welsler. What is so revolutionary about it then? The part that breaks new ground is the authors’ idea to juxtapose 537 natural findings, artworks and artefacts from over 5000 years of human existence (time span that extends from 3,000 BC to 2018) in an order unheard of before; to showcase them deliberately non-academically (unconcerned with time periods and chronological accuracy), and to emphasize the interdisciplinary approach. Some works are grouped: green objects, wooden objects, children’s’ portraits, miniatures, animals, timepieces, boxes, portraits of noblemen and common people, natural subjects, meteorites and animals, presented as scientific exhibits or artistic depictions. The curatorial effort is aimed at, taking the form of a reflection on the motivations that guide the act of collecting and on the ways in which a collection is kept, presented and lived’. Despite this, the impression that the exhibition makes is emanating with a rather light-hearted atmosphere. The title of the exhibition refers to one of the exhibits, the coffin of a Spitzmaus, an Egyptian wooden box with a mummified shrew from the 4th century BC. Juman Malouf fondly draws it many times, and it seems clear who stands behind the idea of this mascot becoming a leitmotiv of the exhibition.

More about the spatial frameup of objects tells Wes Anderson himself in the friendly introduction to the exhibition’s catalogue: „We situate the seventeenth-century emeralds in a confined space opposite the bright green costume from a 1078 production of Hedda Gabler in order to call attention to the molecular similarities between hexagonal crystal and Shantung silk; we place the painting of a seven-year-old falconer (Emperor Charles V) next to the portrait of a four-year-old dog owner (Emperor Ferdinand II) in order to emphasize the evolution of natural gesso; a suitcase for the storage of the war-robe of a Korean prince goes next to a case for the crown of Rudolf II, because both were so clearly shaped and formed by the introduction of the hinge”. A few sentences further he writes that even for the both of the greatest museum’s specialists, these inner references were pretty difficult to

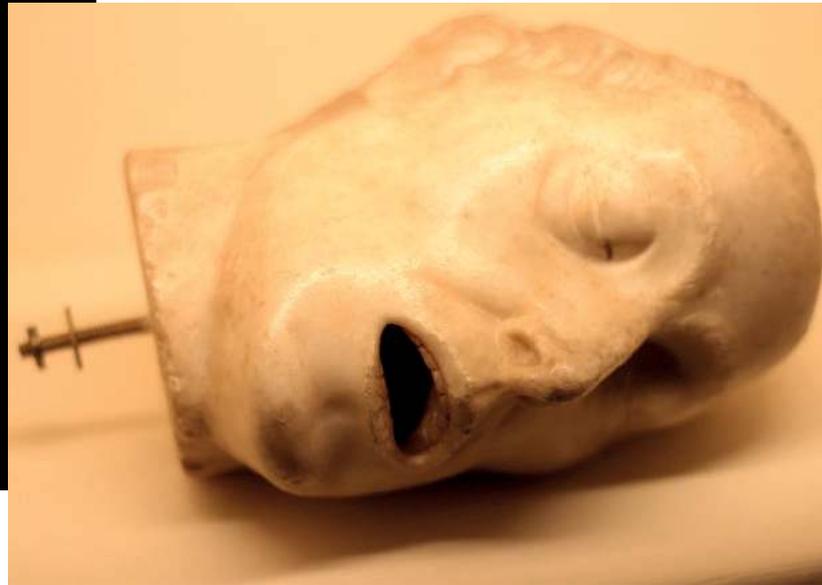
discover, and, in a sense, he admits curatorial defeat, at the same time emphasizing the importance of experimenting with creative tactics.

For this cutting-edge exhibition, Fondazione Prada collaborates with the Kunsthistorisches Museum (its 12 collections) and its twin museum Naturhistorisches Museum (11 departments), Vienna. This is probably one of the most beautiful outcomes of the whole experience. When two influential institutions are able to join forces and carry out costly and heavy, fragile operations on objects, (including transport, display, etc. – sometimes art is also about the down-to-earth issues), to create such visually smooth circumstances is already a win. By challenging the traditional museum canons, artists and galleries propose new relations between the institutions and their collections, as well as between professional figures and their public.

The inaugural exhibit of the arrangement conceived by Wes Anderson and Juman Malouf was already presented in Vienna in 2018. Now it has been moved to Fondazione Prada in Milan. The current display space covers a larger area and has a greater number of exhibits. Alongside the exhibition, the project is completed by an artist’s book published by Fondazione Prada. The publication takes the form of a box including drawings, reproductions and other various materials, and elaborates on the idea of the portable museum and the personal collection, referring to Marcel Duchamp’s *Boîte en valise* as its inspiration.

Last year, the exhibition in Vienna was reviewed by Cody Delistraty for the New York Times with these words: „The desire to flatten and redefine works that were already bursting with their own histories made the show feel like the Accidentally Wes Anderson Instagram account: It had Mr. Anderson’s surface-level aesthetic, but none of the underlying narrative or emotion of his movies’.

What she says is not far from the truth. Anderson’s visual style is undeniably noticeable at the exhibition (just as it is at the whole Fondazione Prada, including ‚Luce Bar’ designed by him in 2015, located at the very entrance of the gallery). At the same time, both inventively and senselessly juxtaposed works sadly remain on the surface level of the matter. Something didn’t work as it was supposed to, some guideline is missing. To justify the authors slightly, it’s worth adding that there is no one as precise and willing to put an unbelievable quantity of effort into his creation as Wes Anderson, but probably, after digging through 4.5 million works in both museums (Cody Delistraty adds



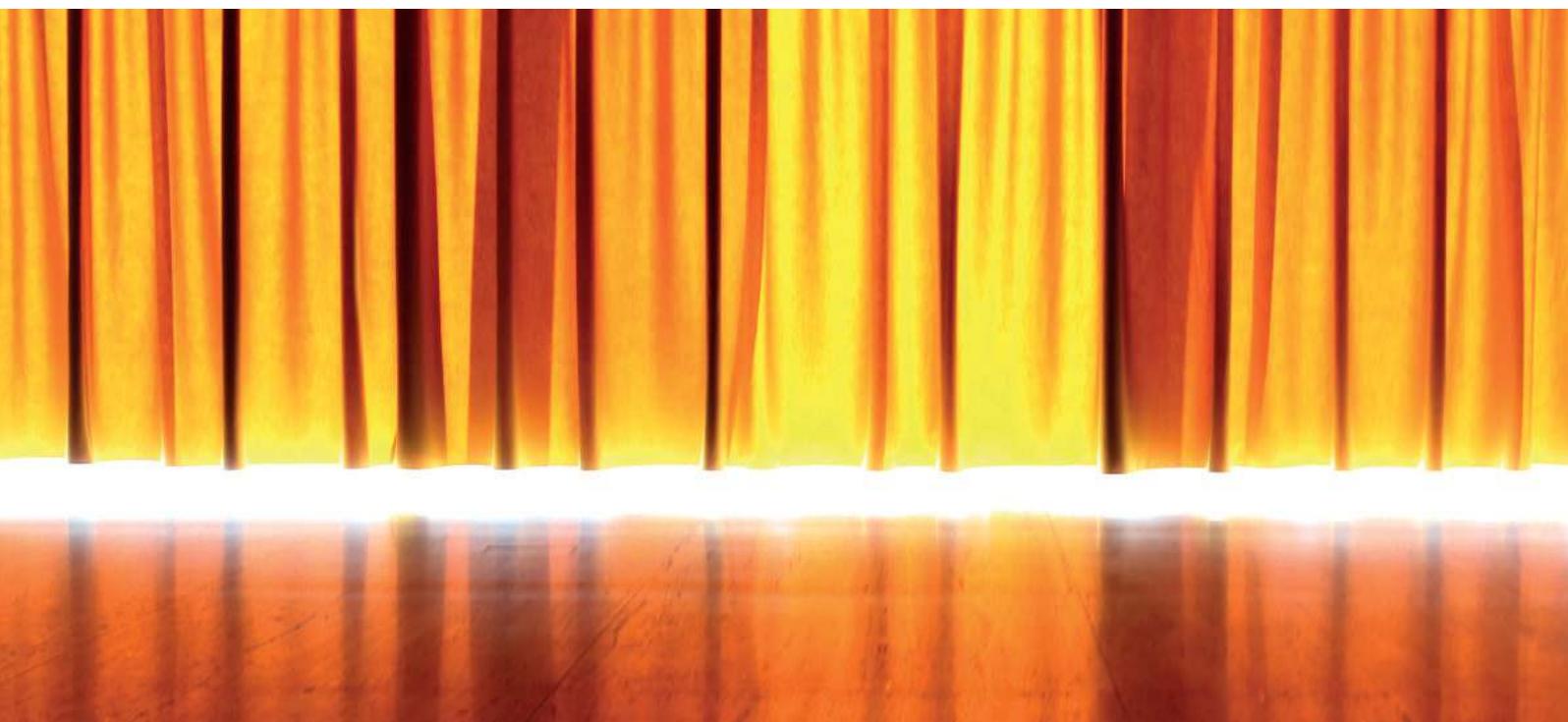
that the artist couple isn't fluent in German either), they stuck with creating the exhibition by following the visual temptations of colour, material, and size of the objects. 'Onscreen aesthetic is all about creating narratives and moods — of yearning, of melancholy, of passion. Art curation is a fundamentally different pursuit. Unlike a director moving actors around a set, a museum curator cannot dictate how the works will make a viewer feel' - adds journalist.

As Wes Anderson explains at the beginning of the exhibition catalogue: 'Juman Malouf and I jumped at Jasper Sharp's offer to follow in the footsteps of the wonderful Ed Ruscha and Edmund de Waal, and curate our own version of the greatest hits of the Vienna Kunsthistorische because: a.) we love the museum and have been visiting it on regular basis since we met over a decade ago; b.) we were honoured to be asked and eager to do

anything we could to support that magnificent institution; and c.) we thought it was going to be easy'.

Putting aside the accuracy of the concept and curatorial performance, we will find a whole bunch of truly phenomenal objects at the exhibition. Some of them are notable works of art, as is a painting of Salome carrying the head of John the Baptist on a platter (Bernardino, 1532), others are curiosities like an emerald, a cigarette case, feathers, bowls.

We are sinking into the gallery space among intensely-orange curtains hung around the 'Podium'. The exhibition was aimed at creating a setting inspired by the Italian garden, with the presence of elements evoking hedges and allegorical pavilions typical of a Renaissance garden. The overall visual impression is somehow exotic, and at the same time, it looks as if we were inside a huge toy.





# EXPERT'S PICK: TREASURES REVEALED AFTER MANY YEARS IN HIDING

**Juliusz Windorbski, the CEO of the DESA Unicum auction house, provides his perspective on the art world and auctions sales. This time he writes about treasures revealed after many years in hiding.**

Works of art by eminent artists that are often worth a fortune can, from time to time, be found in attics, waste heaps, closed in divans or offered for sale at antique fairs. Sometimes they simply hang on the walls in the apartments of random people, unnoticed or completely forgotten. Nobody realizes that a particular painting above a kitchen table is worth a huge amount of money. These are the stories that make art lovers dumbfounded. The astonishment is so much more extreme in the cases when art historians believed a given work to be irretrievably lost. As mind-blowing as it may sound, valuable works can be found in places we would have never expected them to be.

I will start the story with the most expensive painting ever sold at a public auction. "Salvator Mundi" by Leonardo da Vinci was bought by the Saudi Arabian crown prince whose winning bid was USD 450 million. The fact that this very painting was found, served as one of the most unbelievable discoveries in the world of art in the 21st century. Could you imagine yourself as an owner of a painting by a world-famous artist for, let's say, 50 years, and not having a clue what you have at hand all this time? The former owner of "Salvator Mundi" purchased the painting for merely USD 750. He was evidently oblivious to just what kind of work he kept in his apartment. Many years passed until he finally sold the painting to two collectors for less than USD 10.000. The new owners presumably suspected at the time of the transaction that the painting which depicted Jesus Christ could have been created by the Renaissance artist. When the author was confirmed, the painting was sold for about USD 80 million to a Swiss art dealer. Afterwards, a Russian millionaire bought it for 127 million. Finally, it was offered at an auction at Christie's. This is by all means the most spectacular story involving a work of art in the last hundred years.

The recent sensational discovery only confirms the assumption that there are much more valuable works of art out there waiting for someone to unearth them. Recently a lot was being told about the work by an Italian painter, Cimabue, which dates back as far as the year 1280. For many years this exceptional work took up the space above an electric stove in the kitchen of a French lady. The value of this painting is estimated as EUR 6 million. In fact, this painting was one of the two Cimabue's works that have been searched for a long time. The first one was luckily found in 2000 in a priva-

te noble estate. Another unique discovery was made a few years before in similar circumstances. "Fruits on a Table" by Paul Gauguin was hanging on the wall of a Fiat factory worker's kitchen, afterwards being purchased for a sum equivalent to EUR 23. The owner acquired the painting in 1975 at an auction in Turin where things left behind in Italian trains were sold. When he retired and relocated to Sicily, where his close family lived, he took the painting with him and placed it in the kitchen. After all, still life was an ideal kind of picture for a kitchen wall. Little did he know that the painting was stolen a few years before from the residence of Mathilda Marks, a daughter of Michael Marks, co-founder of the Marks & Spencer store chain. In 2014 the son of the factory worker in question found a photograph of a similar painting in a catalogue presenting works of art. Startled by this discovery, he commissioned experts to make a valuation of his father's collection. When the mystery of the painting was revealed, the new owner notified the police. Despite that, the painting could, unfortunately, be returned to neither of its previous owners, who died, nor to their heirs, as there actually weren't any. This is why the piece found itself in a museum, rather than become an exhibit at an auction.

Equally spectacular discoveries happen in the Polish art market as well. Such was the case with "Architectural Capriccio" by Jan Baptist Weenix, painted in 1647. An inhabitant of Warsaw found this work locked... in a divan. It was safely stored there along with various other trinkets. The painting was sold at an auction for nearly PLN 56.000. This discovery is considered a truly sensational one, because there aren't a lot of works by old art masters in Poland in general. Works by Weenix are displayed e.g. in The Louvre, National Gallery in London and Rijksmuseum in Amsterdam, which definitely adds to the value of the painting found in Warsaw.

A private storage building with a modest-looking sculpture inside, which, as it later turned out, was worth an unbelievable amount of money. I discovered "Bird" by Alina Szapocznikow, one of the most renowned Polish artists, accidentally while valuing the collection of an American collector. The owner of the storage building inherited the sculpture and stored it for a long time together with common household junk. During this time, it gathered a thick layer of dust. The owner was obviously unaware who the author of this sculpture was and did not realize how much it may have been worth.

The discovery stirred up enormous excitement, partly due to the fact that nobody saw this sculpture during the previous 50 years. Alina Szapocznikow presented "Bird" at the Polish Painting and Sculpture exhibition at the Gres Gallery in Washington in 1961. Many people were convinced that the sculpture vanished into thin air and would never be seen again. Fifty years passed and the price of the sculpture went up to the level of PLN 2 million, which was a record price for this kind of artwork in Poland.

Experts employed by auction houses are very proficient and effective in finding such valuable rarities. Some of them helped a senior French lady who bought a small picture presenting a biblical scene in a flea market for less than 20 euro. The picture was framed and hidden behind dirty glass, so at the beginning it did not seem worth much more than the price paid. After some time however, the lady decided to send the picture to experts for valuation. When one of the auction house experts learned the name of the artist who painted the picture, he was speechless with wonder. What he was holding in his hands was an original painting by Rembrandt with a watermark in the middle. "The Archangel Raphael Leaving Tobias' Family", painted somewhere around 1641-47, was eventually sold for over PLN 50.000, which is a much higher price than its estimated value. This was one of the most recent lost and forgotten works of art unexpectedly unearthed and put on sale at an auction.



# MINA CERAMICS: Say hello from your studio

Mina is the face of the plate, it is witty grimaces and various emotions; it's also having fun with fragments of the human body, which through multiplication and varied settings creates an interesting and often ironic picture that evokes many associations. The original graphics designed by the artist Weronika Surma were made by hand with the technique of serigraphy, and as ceramic decals (also by hand) that were applied to the surface of the plates and fired at 850°C. The plates are usable or can be treated as decoration.



**What is your morning routine?**

Waking up early, drinking warm water, doing exercise and eating delicious breakfast.

**What is the first thing you do when you arrive at your studio?**

I turn on the light and open the windows.

**Do you prefer Instagram, Facebook or no social media at all?**

Definitely Instagram. I'm addicted to Instastories. :)

**Which magazines and books do you read?**

I subscribe Wyborcza magazine. I like different kinds of books: self-help, non-fiction, biographies, novels and of course everything about art and design. I love Legimi – it's an ebook and audiobook rental – I find it very useful; I use it passionately!

**Which three objects would you say are essential to your work?**

A plate, water and decals, kiln (ok it's four objects, but less isn't possible for me :).

**What are your favourite tools that help you get the job done?**

Definitely an app called Week Plan.

**What is the project you are working on right now?**

Special gold and platinum smiles on plates.

**What inspires you and motivates you to get your work done?**

People's smiles when they see my works.

**Can you tell us a funny story from your work?**

Sorry, only funny plates and no stories, not yet...

**What do you love about your job? What don't you like?**

I like unloading kiln. I don't like uploading kiln.

**Do you prefer hand-made or mass-produced?**

Hand made.

**Do you work individually or with a team?**

Individually, but sometimes I ask for help.

**How do you rest and relax after work?**

I walk a lot, read/listen to audiobooks, watch movies and hang out with friends.

**Do you have any advice for anyone who wants to work in your field?**

Just start, ideas will come. Work a lot and talk to your friends, ask them for opinions and advice. Don't be afraid of making mistakes, just keep going and be brave, and spontaneous. And the last one: don't over-think!

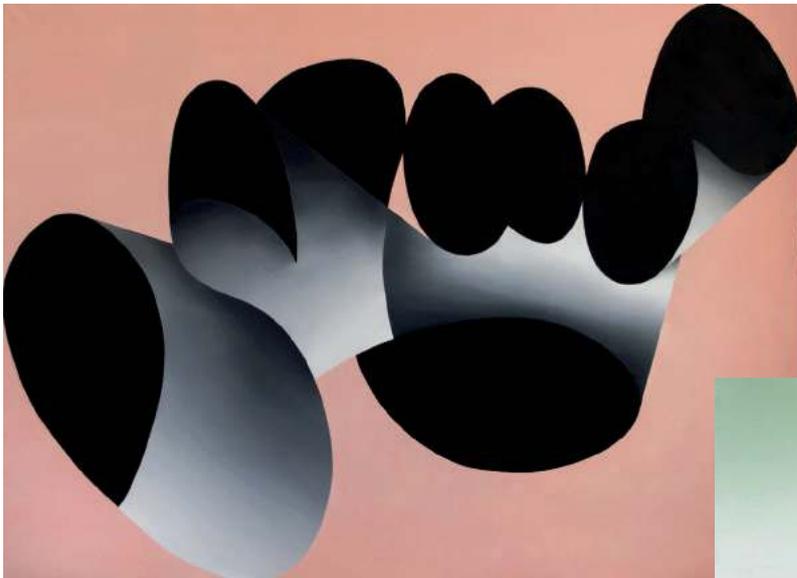


# SZYMON SZEWCZYK

## PORTFOLIO



**Szymon Szewczyk (b. 1989)** graduated from the Academy of Fine Arts in Katowice. He creates paintings, objects, collages and installations. In his projects, he focuses on the relationship between humans and their surroundings, both in terms of the material as well as cultural aspects. He likes to find a non-obvious connection between phenomena that seem to be distant. He is fascinated by the theories of conspiracies, creative quick fix, temporality or cheap DIY materials. Further, he is interested in the excess of the information, dubious scientific articles, deadpans, trash, imitations, disturbance, errors, bogus rituals, tamed exoticism, doubt in organised knowledge of the world.





# CAN TAPESTRY REPRESENT SUCCESSFULLY THE MOST PRESSING ISSUES OF THE WORLD WE LIVE IN?

The 16th International Triennial of Tapestry in Łódź follows a slightly updated formula. As a throwback to its early years, the presentation revolves around a pre-established theme, therefore providing the artists with an opportunity to touch upon the most current and widely resonating issues. Consequently, the tapestry itself can be perceived through the prism of the latest artistic tendencies. The main theme of this year's edition is "Breaching Borders." What better way to launch a multifaceted debate than to focus it on one of the most pressing and poignant matters in today's reality.

Since the new generation of artists entered the scene, the art of tapestry has been subject to a number of transformations. Instead of deliberating whether textiles should be deemed art or craft, they decided to place the emphasis on their multiple meanings and various functions rooted in the material culture. Through textiles, they explore bodily protection, accumulation of wealth and prestige, as well as religious implications.

Alex Younger's *Solidarity* opens the exhibition. The artwork composed of two loosely interwoven pieces of fabric highlights the significance of unity and collective effort. A print "Community is made through the collaboration of those invested in each other's fight" is legible only after the work is stretched out thoroughly. The jury awarded a gold medal to the artist. One of the cited reasons was the relevance of its message to the contemporary global landscape.

Although the majority of pieces projects an optimistic vision, a substantial portion of the exposition reflects our pervading fears and threats we face. In their work, artists often refer to the complex and perturbing political climate, social and political tensions, climate change and climate-related catastrophe, environmental pollution, development of technology etc. In order to elucidate the works' meaning in the context of the entire exhibition, Marta Kowalewska, the show's curator, divided them into the following thematic sections: Migrations, Identity, Memory, Soma, Nature, Psyche and Dialogue.

The act of breaching borders is immediately and naturally associated with different aspects of migration, which captured the imagination of many artists. The problems and barriers linked to relocation, tensions arising from cultural differences, the notion of cultural identity and a sense of belonging in the world marked by varying, often antithetical beliefs or ideas – these are some of the matters which fascinate the artists.

An unhurried process of creation involved in tapestry encourages focus and contemplation. As an antidote to the dynamic contemporary shifts, meditative craftsmanship might guide us through the times of grief and provoke pensive rumination over the nature of suffering. Two works on display seem to illustrate this idea. After an unexpected turn of events, the jury awarded the second gold medal to Dobrosława Kowalewska. In her "Letters to Helena", the artist bids farewell to a friend who died several years ago, composes the letter depicting her thoughts, feelings and memories. The silver medalist of this year's triennial is Aurélia Jaubert. A mixture of references to art, history and popular culture instilled in the collage "3eme ge" blurs the boundaries between categories. As a result, it could be interpreted as the portrayal of contemporaneity descending into chaos.

Our perception of reality is also affected by unnerving changes in the world of nature. In this context, we encounter the concepts related to civilization and its impact on the environment. Artists comment on the unlimited exploitation of natural resources causing the extinction of species and marked by animal cruelty, they indicate consumerism as the driving force of the Western society, resulting in global food and textile surplus, unevenly distributed.

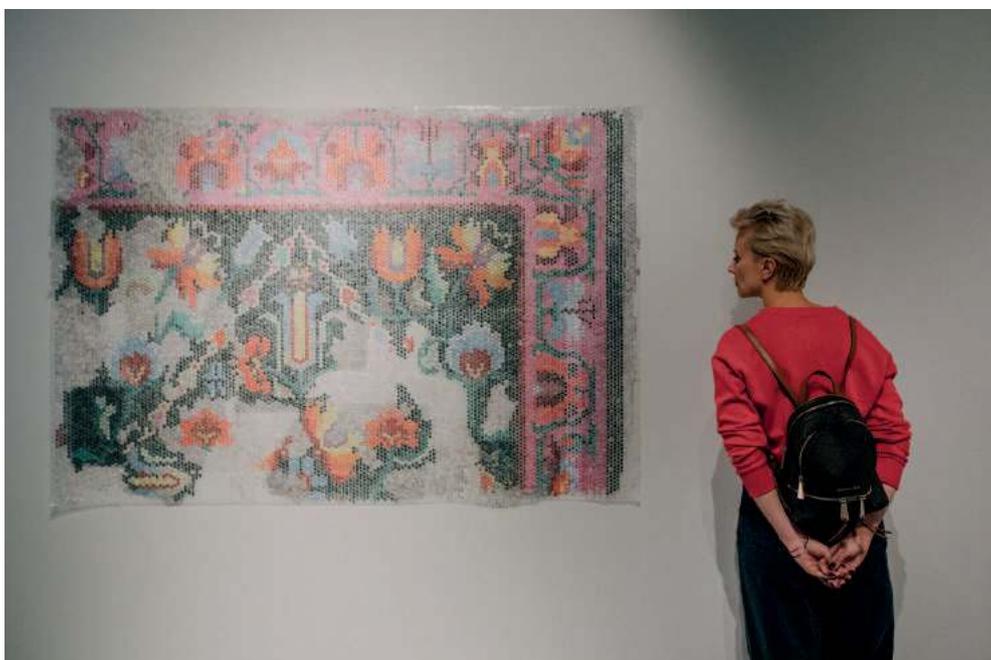
Additionally, the breached borders might be connected with corporeality. Artists are interested in the way



in which a human body often determines one's identity and sexuality. This delicate issue evokes intimacy and potential violation of certain areas. Human psyche is affected frequently by the turbulent modern times.

A large section of the exhibition covers technical aspects of textile art, especially practical and material expertise. The artists' cutting-edge technique and execution testify to the fluid distinction between various art disciplines. The piece by Ieva Augaitytė combines for instance visual arts with music.

Diversity of artistic production, plethora of materials, structures and formal solutions remind us all that tapestry can represent successfully the most pressing issues of the world we live in. As such, it has earned its place in the contemporary art canon.



# ART RESIDENCY: EDITH LAZAR SHARES HER EXPERIENCE FROM AKADEMIE SCHLOSS SOLITUDE RESIDENCY



Edith Lázár is a fashion theorist and art writer based in Cluj-Napoca in Romania. Currently, she is a fellow in the residency program of Akademie Schloss Solitude, Stuttgart (Fashion Theory/Design), where she explores the ways of writing that merge theory, literature and journalism. Her soft spots are science fiction and speculative design.

**How did you find out about the residency programme? How did you apply?**

I found out about the Akademie Schloss Solitude residency from a former fellow, Tabetzel Ticalos. She is a digital media artist, and we've collaborated while I was a part of an artistic collective running the Superliquidato art space in Cluj-Napoca. You see, the digital art scene in Romania was, and is, quite small. At that point, we've had something of an internal network between artists and friends, a Cluj - Bucharest connection, meaning that we've mostly shared residency calls, technical tips, texts, and ideas. I wanted foremost to see how this process of applying functions, and what it requires. It was also an excellent excuse to bring together my thoughts on fashion theory, fiction, artistic practices, and technology.

**What does your regular art residency day look like?**

Most of the time it starts early, around 8 am with a coffee, non-spiritual yoga for my back, and maybe a walk. But this should not lead anyone into thinking I am a disciplined person. Set in an 18th siècle castle (Duke Carl Eugen's summer residency), the residency is surrounded by a baroque garden that has outgrown itself into a messy forest. Designed by accident, hence my fascination for it. Other than that, it's an ongoing melodrama, where I aim to write a text and end up reading unrelated materials and watching documentaries. I love the processes of learning more than the processes of production, and I'm not making schedules because I can rarely follow them.

**Tell us about the work/project on which you are working right now?**

Right now, I'm working on SKIN45^ which is a non-linear piece of writing and audio-text, for which I'm using storytelling as a medium to address our relationship with technology and the body. The fragments bring together discussions about algorithms and their influence on our ways of living, thinking, and the way touch still holds a transformative potential. It's a way of re-framing. I've been interested in the social and political threads that are interwoven into our clothes, for which fashion and design create other rearrangements. Because of fashion's ability to shape and re-shape collective memory, it's ultimately a means to stretch the past into the present, but also to open a discussion about possible futures. It functions more like a mind map or something of a constellation that tackles labour conditions, waste issues, and my own upbringing in an Eastern European country. I'm also expanding the text and creating a decorum/ installation that encourages listening. I see it as an open process, so I still have some difficulties in framing it properly.

**In your experience, what distinguishes working as part of a residency from working on a daily basis?**

I don't have much experience with residencies in the first place. What I can say is the approach I have to my own work has become slightly structured. Ideally, a residency will make you focus on a particular project, which is not my case, since I'm inclined to a cross-pollination manner of working. But I think it's related to a sort of distancing from everyday routine that allows other forms of interaction and exchange. I came to believe that residencies function as what Michel Foucault would call 'heterotopias' – spaces on the margins of our own, creating their order and rhythm. We get to live in a bubble or incubation capsule, temporarily.

**Does the change of context help in your research?**

Yes, very much. I do feed on that enthusiasm of newness and the influence a new place has on me, for better or worse. Like with a piece of writing, you have to move around from the desk to the kitchen table, to the



couch or onto your favourite cushion, to keep the flow going. I've started a travelogue on exhibitions at the intersection of design, fashion, and artistic practices for the digital platform of the residency, Schloss-Post. It's an exhilarating experience to just travel around, see shows that time-wise, and financially, would have been difficult for me to reach. And then to piece things together in a residency that still holds to be a new environment.

**Do you place an emphasis on your work or rather on meeting people and networking, finding new materials for your research/articles?**

I do enjoy processes of learning and all those ideas that are not-yet projects. Conversations are a big part of it. But I like networking when I don't have to think about it as such, otherwise socialising in that performativity of work seems to be an excruciating process, and I prefer to retreat.

**What challenges and opportunities did the residency involve?**

It's called 'solitude' for a reason. The residency is in a remote area, and Stuttgart is not the most tempting of cities in the first place. Having too much time on your own can be at times an intense experience, though I ended up enjoying the process of reflection that comes with it. I'm part of the curatorial collective Aici Acolo that activates unused spaces in Cluj-Napoca, and a collective always has some specific dynamics. Since we are also friends, it was interesting to experiment with the ways of putting things together by myself, while also having their support. The residency allowed me the time to conceive and show installations without the pressure of finding a space or having to justify this transfer from text into other media. And the community of fellow residents is ever so vibrant and brings together people with a very diverse cultural background and practices. You get a mix of feedback and suggestions. That, for me, has been both the best thing and the biggest challenge. There's a sort of emotional stress in having to say 'good-byes' to people you've made friends with and rely on.



**Name three objects which are the most important to you during a residency.**

A coffee machine, a laptop, and my notebook, with no particular order - they all fit in my favourite backpack.

**What is the role of an institution in your residency? What does it provide you with?**

Akademie Schloss Solitude functions as an institution that doesn't want to act like an institution. In this sense, it's more of a subtle mediator that provides a transdisciplinary context and a very diverse community. They've been active for over 30 years and are still a good model of residency that doesn't push artists, researchers or writers into production-mode. There's a beautiful setting you get to live in, you have a monthly stipend as well as a budget that you can easily access, discuss, and get advice for. You get a carte blanche for your way of thinking and ideas, in the first place. It works well because I think most of us active in the cultural field tend to push our boundaries anyway.

**What would you recommend to others going abroad for a residency?**

To give themselves time to adjust to a new environment and try to not fall into self-exploitation mode. Maybe also resist the urge to prove themselves head-on. There's always an exchange between artists and residency programs, in the sense that residents make the residency as well. The image capital flows both ways. It's a good thing to remember. Being abroad is always thought-provoking; the differences in ways of life find their way into your way of thinking. Ultimately a residency is another way of looking at things. And when blue, call best friends, they know what to do.

But as one Brazilian fellow once told me: If advice were of any good, people wouldn't give them so easily for free.



# STEP BY STEP: DO YOU WANT TO BUY ART ONLINE? HOW TO DO IT AND WHAT TO LOOK FOR?



Today, thanks to the benefits of the Internet, it doesn't take much to become an art collector - the only thing we need is our computer or smartphone and a little patience. Although galleries and auction houses have been conquering the Internet for just a few years, statistics show that more and more people decide to buy artworks online and the last year saw the market's value grow to a whopping \$4,5 bln. The appeal of online shopping lies in its convenience. The range of available objects is practically limitless and prices are usually more attractive than in traditional galleries.

The greatest Internet's advantage and disadvantage at the same time is its anonymity which not only protects the buyer but can also turn against him. Everyone can become an online seller and the art world has always been known to attract all kinds of scammers and frauds. Fortunately, exercising even basic caution can save us from an unpleasant experience and loss of money. When buying art online, it is important to read the offer carefully and make sure that it contains all the necessary information - a detailed description of the object and the artist.

We should also take a closer look at the dealer - whenever it's possible, it's best to choose the services of renowned and reputable galleries and auction houses. When dealing with a trustworthy seller, accessing the company's details and checking them in online databases shouldn't be difficult. Another great habit is contacting the dealer by phone - reliable galleries will be happy to answer all our questions and even a five-minute phone call can reassure us of our decision and give us much-needed peace of mind. Lastly, before making the final decision, it is crucial to double-check the terms and conditions and make sure that we're aware of any potential additional costs and fees like the seller's commission.

Undoubtedly, a big downside of online shopping is that we can't get acquainted with the artwork in per-

son. The most obvious solution to this problem is visiting the gallery after spotting the object online. However, even if it's not possible, we need to remember that legally there is no difference between works of art and other objects - we have the right to return goods bought online within 14 days of receiving them, without specifying the reason.

Every amateur collector will soon discover that the Internet offers a huge range of objects and it's easy to get swamped with the number of offers. Art is a long term investment and it's supposed to please the eye for years - we should avoid hasty decisions and impulsive purchases. Having the Internet at our disposal, we are able to conduct basic research that will not only allow us to familiarize ourselves with the object and its author but also determine whether it's authentic or not. Although for some it may seem trivial, Google is still a basic tool used by art professionals. Depending on the level of our determination, we are able to trace the work's history or even access its creator's catalogue raisonné and ensure that the object is authentic. Every year, the number of websites offering artworks for sale increases and although the leader position on the international market is still held by old players like Sotheby's or Christie's, portals specialising in online transactions are becoming their strong competition. One of the biggest ones is Live Auctioneers, international portal organising online auctions offering a variety of works in different price ranges. Art galleries also seem to thrive in the virtual world, like the most renowned of the kind, Saatchi Art, which brings together artists from around the world.

In Poland, we can find an interesting alternative for foreign moguls - Strefa Kolekcjonera Allegro (Allegro's Collector's Zone), which emerged on the market in September 2018, offering online art auctions. It stands out in a crowd thanks to its process of selection - all the offered objects come from established Polish galleries and auction houses, making collecting easier and safer for first-timers.

# IS THERE A LIGHT AT THE END OF THE TUNNEL? OLAFUR ELIASSON'S "IN REAL LIFE" REVIEWED

Olafur Eliasson's the "Weather Project"(2003) was a huge success, that not only made Eliasson famous but also left us, the viewers, hungry for more. It has changed the way we perceive art and what we can expect from it. Does his latest exhibition manage to feed our appetite?

Eliasson's show is a massive project for Tate. His semi-retrospective is accompanied by a public programme, focused on sustainability and community – two important topics in the work of this Danish-Icelandic artist. Alongside the programme are practical workshops and there is even a restaurant in which you can feel like one of Eliasson's studio members, at least for a while, eating vegetarian dishes made with organic ingredients.

The exhibition starts when you get out of the lift, with the "Room for one colour" installation that is made out of lamps emitting yellow light. The colour used here makes us feel uncomfortable. Yellow, usually associated with happiness, energy and optimism, here is rather unsettling and dazzling.

The bile-like colour forces us to go to another room as soon as possible – to the space which is also the opening space of the exhibition. Filled with prototypes, models and different geometric forms, it seems like we are about to start a science lesson, or accidentally landed somewhere in the physics department.



Next, we have the "Moss wall", which is supposed to change colour if watered, and a few other pieces made by the artist in the 90s. As we wander around the rooms filled with Eliasson's works, we finally arrive at "Your blind passenger", the highlight of the whole show. The work, made in 2010, is a fully immersive masterpiece. Would you like to experience what an immersive art feels like? Then look no further, you're in the right place. And if you're lucky enough, you won't even have to queue to do this!

"Your blind passenger" is a 39 metres long tunnel filled with fog. It's beautiful, it's breathtaking, it's like nothing you've seen before. The way you experience Eliasson's work depends on whether you see it with someone or alone. I recommend going there by yourself, as the experience seems to be even more intense. As soon as you lose sight of people standing in front of you, you're on your own, probably wandering your hands on the wall to get to the exit safely.

"Your blind passenger" is a sublime experience. Beautiful and scary at the same time. And it makes the whole show. Without it, Olafur Eliasson's "In Real Life" exhibition would be a real-life Instagram heaven where each of the artworks asks for a picture. Is there more to Eliasson's work than that? There probably is... For now, I'm happy with what I saw and experienced in his fog tunnel. It was all sweetness and light, so maybe the future won't be so dark after all?



# ART ENCOUNTERS BIENNIAL 2019: STRATEGIC AMBIGUITY OF NEGOTIATION

Similar to the winds in Herta Muller's novels (Nobel Prize laureate in Literature, born in Nițchidorf, Timisoara) which take place in and around Timisoara, the winds of change metaphorically embraced by Maria Lindt and Anca Rujoiu, the two curators of Timisoara Art Encounters Biennial, blow through borders and edges of visibility and invisibility as Europe's borderlands are in flux from the shores of the Baltic to the Black Sea and from the peaks of the Carpathians to the Caucasus mountains. As an artist myself, participating in the inaugural edition (2015), and as a visitor in the second one two years later, I couldn't help but notice the changing wind, blowing in its wings. Since its outset the biennial policies have been hellbent on strengthening the local community with stimulating ideas for a more inclusive and more sustainable future. Since 2015 its founder/collector, Ovidiu Sandor, has been fostering an initiative in partnership with Timisoara City Hall and Timis County Directorate of Culture, among other bodies. What follows is my own interpretation of the works of Lawrence Abu Hamdan, Anca Benera and Arnold Estefan, Asian Gaisumov, Walid Raad and Virginia Lupu.

The two appointed curators of 2019 Art Encounters Biennial anchored themselves in these shifting "winds" with particular attention to local crafts, publishing and personal collections or forms of self-management, in an overall manner in slow digestion with Romanian consciousness and the biennial's main public – the city's inhabitants. More than thirty locations and outlets across the city contain such "winds" in a city that has been at the forefront of innovation and implementation being the first city in the Habsburg Monarchy with street lighting (1760), and the first European city to be lit by electric street lamps and to have the first public lending library with reading room in the Habsburg Empire. Timisoara is a patchwork of cultures and nationalities and common historical or current complicated regional issues, mirrored in introductory word of the Biennial founder and president Ovidiu Sandor, who places Timisoara Art Encounters at the intersection of an experimental art festival and a contemporary art biennial, engaging in meaningful dialogues with the local context.

I will not at all survey the entire biennial, nor prioritise any exhibition, rather I will highlight five artworks which stand firm in their poignancy and acuteness – showcasing unblinking, uncompromising realities and milieus. Visiting the Maria Theresa Bastion, a part of the fortification system built by Timisoara's Habsburg administration, I was immediately captured by the video contribution of the Beirut based artist Lawrence Abu Hamdan (b.1985 Amman) who's "Walled/Unwalled", (2018). A single channel video installation unset-



Virginia Lupu - Molibdomanție - performance, Kunsthalle Bega 2019



Lawrence Abu Hamdan - Walled\_Unwalled, 2018 single channel video installation, 20.4min



Anca Benera and Arnold Estefan - The Equitable Principle, 2012 - ongoing - mixed media installation

tled my understanding of borders and their plasmatic properties. In front of the microphone, walled himself off in radio studios, the artist brings forth a recent American court case, in which a military thermal camera provides evidence, invisible from the exterior, where an individual is growing weed inside the house. In another case the artist goes on demonstrating how muons (elementary penetrating particles) similar to electrons are described as allowing "seeing" through the walls of pyramids and shipping containers alike. In retrospect, during the Cold War, Radio Free Europe showed that the iron curtain was not soundproof either. In the Soviet Bloc, in the 1950s, the most advanced acoustic architecture for radio-phonic propaganda was developed in East Berlin. At the same time the GDR invented a new kind of prison architecture where the walls were "weaponised" against the inmates through sound, exporting the model not only to the Eastern Bloc, but also to Egypt, Angola and Syria. Last year on the event of the Korean Summit, South Korea has started taking down the loudspeakers along its border with the North, and says it thinks Pyongyang is doing the same thing.

Kyllo, the hero in one of the stories in Abu Hamdan's film, arrested and convicted of illegal weed farming ended up at the Supreme Court after ten years of trials. Finally, the "hot walls" of his apartment unveiling Kyllo's habit of growing weed became a constitutional problem. Was the heat that passed through the wall into the open air outside, public or private property? Here, as the artists states, the internal fabric of the wall becomes a grey zone between that of the public and private, between technologies used by the military abroad and those used by police at home.

We are witnessing a work which is direct and stubborn in factual information. Within narratives there are renderings of pain, suffering and mutilation expressed in sound transmissions, which as the artist states, takes place within confined spaces – most of the times prison cells or torture rooms; sometimes by a plastic pipe hitting a body, where prisoners can't see a thing but hear everything. Abu Hamdan has done a great job in his quest of superimposing the audible/perceptible with the inaudible/invisible, reminding us that sound can be more powerful than pain.

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Anca Benera and Arnold Estefan have worked together since 2011 and their multidisciplinary installation "The Equitable Principle" – an ongoing project that takes a look at borders and property, and property at large in a performative restitution of the economic interests over the Snake Island. Located in the Black Sea, the island was toyed with over centuries by the Ottoman Empire, Romania, The Soviet Union and lastly, Ukraine. Following the collapse of the Soviet Union, the Snake Island became the subject of a major territorial dispute resulting in political deadlock between Romania and Ukraine. In 2009 the Hague tribunal decided to give 80% of the disputed terrain to Romania, alongside the rights to its gas and oil reserves.

The backdrop of this settlement urged the two artists to address the Roman ancient law that literary says: "no one can give what they don't have," citing out a 0.509 square metre snow block from the ice-covered area of the Black Sea. The size represented the equivalent surface-unit that each Romanian national would have received, had the territory been divided per capita. Likewise, they are planning to bring 0.892 square metre of solid from Snake Island to Bucharest in similar policy.

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In line with the discrepancy between the nations interests and those of the individual, Asian Gaisumov (born in Chechnya), in his video projection called "People of No Consequence", a short video from 2016, has created something of a monument to the historical responsibility and courage of his people. The artist captured the meeting of a number of survivors of Chechen and Ingush deportation by the Soviet Union to Central Asia during the Second World War. Filmed in a single shot and centrally framed, the work has been produced in the tradition of tableau vivant. No one looks at the camera, no one speaks. The survivors are coming together, and it is in this frame that the film is startling. The slowness with which they all take their seats and the probability of sharing similar traumas can blow one away, even though there is no movement of the camera whatsoever, and no dialogue. The act of 119 survivors sitting in silence brings about not a nostalgic and pitiful feeling, but that of immense presence and dignity these people have in facing their own past and future.

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The motif of the wall is present once again in one of the works at ISHO House – the seat of Art Encounters Foundation and of the Biennial at large. This old historic house turned into a centre for arts in 2017, and now is the hub and exhibition space of the permanent collections of the Biennial, as well as a meeting point for artists and other cultural workers. It is here that we are torn between what is invisible and what is visible, expanding on the provocation of visual perception of things via graphics, photography and sculpture. Once you enter the exhibition space you are struck by a life-size wallpaper, representing a travesty of space and perspective. Walid Raad, the Lebanese born artist whose oeuvre was shown at Documenta 11 and Venice Biennial, and who now commutes between NY and Beirut and confronts the viewer in "Views from outer to inner compartment", presents a silk-like wall print which stands as the entrance into another space, possible via two door frames which invite the viewer to other chambers. Blending calmly with the actual space where it is placed, this work invites one into a masochistic game of wanting to step into the illusion and refraining from it, while at the same time being pulled inexorably in. In actuality the artist gives a hint on how to interpret his work in a short text which consorts the wallpaper. There we find out that the empty walls seen in the print are possibly a hallucination of an Arab woman, who at the opening of the modern art exhibition (we

are not told which modern art museum nor what city) vocally endorses the existence of empty walls despite the masterpieces on show. Her claim that the museum walls are filled with nothing is arguably something to think about when the artist materialises such vision and throws it into the art circuit. Here, Walid Raad returns to the motif of museum walls, something which he has done in numerous past projects. Coming in various scales and shapes, the museum-like walls are constructed while blinking at the Louvre, the Guggenheim, the Whitechapel Gallery and other institutions with which he engages. Accompanying the walls are the stories of those who, for mysterious reasons, cannot enter the institutions, nor find the seemingly full walls to be empty inside, along with museum objects which morph into something else.

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Coming to terms with who we are and finding ways to understand the other are the main themes inspiring the work of a Romanian artist Virginia Lupu, whose works are shown at Banat Museum. Quite unique among her fellow Romanian artists, she is an inside player. She has to get into particular entourages and alternative cultures to out thereafter something which is luminous, and at the same time – dark. This time, images of witches are her thing, and particularly the depictions of witch-hunt and witchcraft. The latter is a popular practice in Romania with a long history of stereotypical representation. It stimulates fantasies in literature, cinema and television, it draws attention across mass media from high-ranking politicians, to various celebrities and to the general public. Virginia Lupu's photographs challenge this representation

which gained currency in media and public discourse. Drawing on her own interest in esoteric practices as well as in marginalised communities, Virginia Lupu has been working with a family of witches of Roma origins. Lupu follows them during various rituals at home, outdoors in the nature, and on the street, carving out a performative space for self-representation. She captures the nuances of their world from the transformation of the domestic space into a site of female empowerment; to the adaptation of magic rites to contemporary technology; to the entanglement between the urban landscape and natural environment; to the contrast between the social stigma and their financial independence. In the context of the 2019 Art Encounters Biennial, the selection of photographs focuses on a collective portrayal of female witches and the power and beauty that emanates from a communal practice. Virginia Lupu is also a part of a massive exhibition at the newly opened Kunsthalle Bega, "Lay me Down Across the Lines" – curated by Valentina Iancu. Here Virginia Lupu performs a kind of a spiritual ritual herself, with the help of a spoon in which hot tin metal placed in water on top of someone's head can dissipate fear. The aftermath of this cleansing is absolutely magnificent. The metal takes shapes resembling nuclear explosions, snow-like particles or sea creatures. Seeing one's fear materialised in such a manner is unsettlingly pleasurable, with the risk of being tossed around by strangers and maybe even bought, nevertheless enriching its conceptual potential and nuance.

Concerned with representational fidelity to the world out there, this year's edition of Art Encounters Biennial is more of a mirror to ourselves, one that needs constant cleaning in hope of freeing us from its imprisonment.



Aslam Gaisymov - People of no consequence 2016 single channel HD video, colour, sound 8'34"

# EVERYTHING YOU SHOULD KNOW ABOUT PAPER AND ECOLOGY

Did you ever think about ecology in the printing industry? What is ecological printing? How do we produce paper? Is the recycled paper really so eco-friendly?

Our paper magazine is an object produced with many environmental concerns. When selecting paper, we paid attention to sustainability of the materials we use and looked for those which are natural, renewable, recyclable and biodegradable. That's why we only choose paper with a number of environmental certificates and labels. We also spoke with Paweł Kunowski – the paper and print Advisor from Europapier.

Rarely do people even realize that “ordinary” paper contains only 3% cellulosic fibres (i.e. wood pulp), the remaining materials are the substances used for binding, coloring, coating etc. Is there really so little paper in the actual paper?

There are multiple variations of paper – the so called “synthetic paper” contains no cellulose whatsoever.

Cellulose is merely the processed fibre component of wood. Paramount to the papermaking process is the pulp consisting of water, pigments, adhesives and other materials. The initial paltry amount of cellulosic fibres in the liquid solution increases after the water is drained and then evaporated. Every kind of paper has a unique percent composition: coated, uncoated, recycled etc.

**What's the definition of recycled paper? Is it really eco-friendly?**

Recycled paper is made from the wastepaper, meaning previously processed fibres. Unfortunately, wastepaper contains the mixture of dyes, primers, stickies and pigments. Therefore, it needs to be properly cleaned prior to the manufacturing process, for instance bleached (otherwise the paper will be naturally greyish) or reinforced with stronger glue in case of short fibres. Environmental benefits of this kind of paper derive from the recycling component. However, the final product is in fact far less eco-friendly than one might presume. Its harmful effect on the environment exceeds the one inflicted in the production of virgin paper from raw materials (Munken) certified by the Nordic Swan Ecolabel, which signifies the company's minimum environmental impact with regard to paper production, use and waste. In other words, eco-paper reduces the environmental impact not only at the stage of production, but also processing and ultimate disposal. Recycled paper does not fulfil all these criteria.

**What should we pay attention to while choosing the eco-friendly paper?**

Certificates, for sure - FSC, PEFC, Nordic Swan, Ecolabel, Blue Angel, EMAS etc. Detailed information on sustainability is always posted on every paper manufacturer's website.

Certification criteria often pertain to sustainability and forest management. What type of trees can be

used in paper production? Is every kind of wood suitable for papermaking?

Paper is produced from various types of wood rejected by the furniture and construction industry, including deciduous and coniferous trees. Every cellulose has different qualities. FSC Certification provides assurance that a given product comes from responsibly managed forests.

**Apart from forest exploitation, we should also focus on water consumption. In our last conversation, you mentioned the water waste treatment plant operating by the paper mill delivering the product to our new storage unit (Munken). The purified water flows into the nearby salmon farm, then the fjord.**

Of course, Artic paper mill is furnished with a state-of-the-art treatment plant that returns the pristine water back to nature. In fact, the facility merely “borrows” these resources – 93% of water used in paper production is drained, the remaining 7% is removed in the steaming process. In the case of Munken, 3-4 m<sup>3</sup> of water is used to manufacture a ton of paper. Biological waste meets all the criteria indispensable for dispersing it on the adjacent fields, which cultivates natural ecosystems. The clean water is used for breeding trout and salmon, then flows into the fjord.

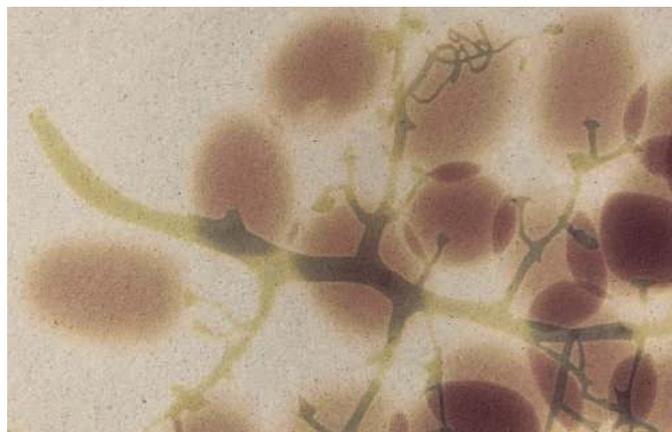
**What is more, they even used to conduct experiments in the self-contained production process to preserve the condensed water...**

Unfortunately, these plans have never been implemented permanently in the mill. Closed water system encourages rapid algae formation whose removal with the essential, yet toxic chemicals, is hardly environmentally friendly.

**What about the traditional paper?**

To produce a ton of offset paper, you need approximately 10m<sup>3</sup> of water. A pulp mixture of 0.2-1.5% fibre is processed in the paper machine; the rest is just water. Presumably, circa 15m<sup>3</sup> of water is required for making a ton of “the usual” paper for copy machines or everyday use, compared to the abovementioned 3-4 m<sup>3</sup> demonstrated by Munken.

Perhaps a viable solution would be a paper production process that substitutes the cellulosic fibres with natural resources, such as fruit and vegetable



**waste which would otherwise be tossed or used to make food for animals.**

Definitely, a portion of cellulose can surely be replaced by fully biodegradable organic materials. For instance, Crush contains 15% dried plant fibres. These are natural products, so you could say that our company uses 15% less cellulose to make paper.

**Another significant issue we failed to mention so far is the price component. Why are the recycled and eco papers more expensive than “the usual” paper?**

The price reflects an incredibly complex and painstaking production process that employs a broad spectrum of certified cellulose. Paper mills abide by the sets of guidelines, certification requirements, as well as innovative solutions implemented to reduce heat and power consumption.

**Who issues these certificates? Is it a group of independent experts / scientists?**

Different certificates are provided by different bodies. Let us take FSC as an example – the members of this international organization founded in 1994 include the entities dealing with the rights of communities, indigenous peoples, environmental protection, forests’ certification, forests’ owners and managers, wood and paper mills, retail networks, as well as private individuals interested in sustainable forestry. International organizations with the FSC membership are for instance Greenpeace, WWF, Sierra Club and Friends of the Earth. The Working Committee FSC – Poland oversees the certification process at the national level, the member companies include Arctic Paper Polska, Barlinek, Castorama Polska, IKEA and the accredited NEPcon Sp. z o.o. The social branch is composed of e.g. NSZZ Solidarność (the Independent and Self-Governing Trade Union Solidarność) and Związek Leśników Polskich w Rzeczypospolitej Polskiej (Forestry Association of the Republic of Poland), while the environmental branch is represented by Liga Ochrony Przyrody (League for Nature Conservation), WWF Polska, Ogólnopolskie Towarzystwo Ochrony Ptaków (Polish Society for Birds’ Protection) etc.

In addition, certification schemes implemented in FSC aim to verify the compliance of all procedures. The ac-

credited certification bodies are eligible to assess whether a given firm’s operations abide by the FSC standards. Accreditation Services International (ASI), which presides over the certification scheme in FSC, conducts annual audits in the accredited bodies’ offices, as well as on random locations. What is more, the so-called certifiers must act in accordance with the ISO 65 norms.

**What should we do then with the exorbitant amounts of paper we throw away every single day? We’re talking daily newspapers, packaging, cards, documents etc. If we intend to lead an eco-friendly lifestyle, should we just rely on waste sorting or carry the wastepaper to the collection point? If you have a fireplace, it’s supposedly worth investing in the paper briquette machine to press old magazines. Is there any other way?**

It’s a huge dilemma, to be honest. Segregation in a collection point might not be your best option considering potentially harmful substances within the wastepaper. Needless to say, electronic solutions spring to mind; Fun fact, tough – one hour spent on the internet releases three times more carbon emission than a production of one kilogram of paper. You could choose the following:

- throw it away: not recommended, it takes much longer for any newspaper to decompose in a landfill,
- recycle: try to reappropriate the waste you’ve produced, use brown paper for packaging etc. As consumers, we’re sadly attracted to shiny new things, hence greyish eco products are considered far from alluring (and successful),
- compost: selected types of paper, e.g. Munken or Crush, are perfect for it,
- burn: interesting option, but beware of the add-ons, such as primers, sheets and pigments, which have at least some environmental impact. If you opt for briquettes, then throw only the paper made from natural resources into the flames. Otherwise, you run the risk of poisoning the environment – chalky paper, LWCs, synthetics, cartons and processed packaging are to be avoided.

**Thank you for the conversation.**

**Dear Reader, we are pleased to inform you that the latest issue Contemporary Lynx Magazine dedicated to the Environmental Activism in Art was printed on the following papers mentioned above: MUNKEN LYNX, CRUSH FAVINI CORN and KIWI, as well as Ensocoat. Enjoy your reading!**

