

Questions & quotations

that structure the publication

Why to use photography?

I work with „limit” situations, in which I use photography to experience „inhuman” seeing as often as possible.

Paweł Kula

If used (consciously) as support for thinking, it has the capacity[...] to become the sphere where deep reflection on the world that surrounds us takes place.

Krzysztof Pijarski

Reality is a bit like photography – what it will look like depends on how we will make it.

Agnieszka Pajączkowska

The device functioned as sort of an echo sounder: it enabled gathering significant information thanks to the reactions it provoked in the environment. It was a dangerous supplement (...).

Maciej Frąckowiak

Pictures can, - or at least are expected to be able to – spur viewers to take ethical stance, affect their convictions and encourage potential engagement (...).

Iwona Kurz

What are the effects of the technological change?

Fears of closing cinemas have been manifested throughout the whole history of cinemas. Nowadays they are intensified due to the presence of new digital media.

Anna Desponds

New technological tools which we use in our daily life change the way how we create, store and share our knowledge.

Ruben Diaz Lopez

When we start connecting archaic magic lanterns with the screens of mobile phones and laptops, or kaleidoscopes with a camera and a multimedia projector possibilities arise.

Paweł Kula

We had been provided with devices – still cameras, camera and computers – without any social

manual attached, and we started producing pictures. In most of cases without any coherent philosophy behind it.

Kamila Szuba

The new media have proved to be the right tool (film and the Internet) [...] these methods are associated with entertainment, they are sort of a camouflage footbag.

Edyta Ołdak

We have got used to thinking that high quality pictures stand for pictures prepared with the use of advanced technology. We keep mistaking resolution for quality and value.

Łukasz Zaremba

Let us not forget that being connected to a computer, let alone owning a Smartphone are not that common, possessing these commodities and the skills to use them are still a privilege.

Iwona Kurz

Is looking an experience?

Participants are trying to „feel” images in this way, later on we are analysing this experience [...]. That's the starting point for deconstruction of popular ideas and stereotypes.

Maria Stafyniak

Throughout implementation of Kinoterapia project we have witnessed many situations when our viewers ascribed to film images and scenes the status of true experience.

Karolina Giedrys-Majkut

Going to the cinema is increasingly taking the form of a great celebration. The future of the cinema lies in the possibility to turn being in the cinema into a total experience - *experience design*.

Anna Desponds

[...] involvement in video-mediated contact is a strong emotional experience for the participants of the course – stronger than in the case of text-mediated contact.

Ania Miler

Watching the world upside-down disturbs spatial orientation to such an extent that reaching for a pencil lying in front of us is a challenge.

Paweł Kula

What is visual in the public space?

The point is not *visibility* alone but the fact that things (or people) that appear in the public space are *present*.

Dorota Ogrodzka

The colour of walls in the community centre [...] becomes the excuse to engage others in the process of collective decision-making and taking responsibility for shared and public space.

Magda Kubecka

Urban environment is treated here as something more than “just” architecture, as a sign of something else, as a symptom.

Krzysztof Pijarski

We got practically no feedback on our announcement that as part of comprehensive educational activities we were going to carry out a colour analysis in the village and choose the colour for it.

Edyta Ołdak

If we notice *invisible city* at all, it is usually just to see vandalism, illegal building and aesthetic helplessness that infest it.

Maciej Frąckowiak

Can images be effective?

Film has a particular persuasion power and as such is more and more often used in social interventions.

Karolina Giedrys-Majkut

It's impossible to diagnose to what extent these projects were successful without asking for the objectives and intentions of the creators.

Dorota Ogrodzka

It's beyond doubt that the clip we have uploaded “does” something. He turns us into creators and distributors rather than recipients.

Łukasz Zaremba

It will allow us to understand the world and the audiovisual inputs that will inexorably affect us in a way that is more participatory, active, critical and alert.

Ruben Lopez Diaz

What is the place of visibility in work with communities?

It turns out that a bus stop can be an element of visual, social, cultural education.

Edyta Ołdak

There are some traps in participation [...] however I still see it as an untapped though extremely interesting way of working out compromises – aesthetic ones including.

Magda Kubecka

Knowledge communities interact with other communities by creating network of interests,

mutual production, and the reciprocal exchange of knowledge based on remixes.

Ruben Lopez Diaz

Some inhabitants voiced their objections claiming that the sculpture was used for kicking, its rubber form provoked aggression, it mocked the district strengthening its superficial and negative stereotype.

Dorota Ogrodzka

How is the cinema changing?

The New Horizons Cinema, founded on many-year work of a NGO now that it has multiplex facilities at its disposal faces a chance to become a modern culture centre.

Joanna Żak

There are new film forms, presentation of which in the cinema makes no sense. [...] Forms intended for the Internet or Smartphones.

Anna Desponds

Film is a democracy-strengthening medium [...] and it helps to make contact across age, social and other divisions. It is unparalleled as far as building bridges is concerned.

Karolina Giedrys-Majkut

Digitalisation of cinemas prompted their development. [...] Films manufactured on digital media can be released in bigger and smaller cities all over Poland simultaneously.

Anna Desponds

What has ethics to do with aesthetics?

As demonstrated, according to some Internet users placing such drastic pictures [...] is standard in our country. Therefore, I guess I must live somewhere else.

Kamila Szuba

Equating „pretty” with „good” (valuable) leads to – more or less – sublime aesthetic violence.

Magda Kubecka

The point is not to treat the persons referred to instrumentally, but to maintain their subjectivity, ensure visibility of their perspective.

Ania Miler

Standardising seeing entails easy contempt for what exceeds the scheme of „high quality” visual experience.

Łukasz Zaremba

The stereotype of the countryside – greedy, backward, ugly – combined with a certain vision of

„Polishness” (outdated, ill-behaved and „contriving”) became the major framework for the film.

Magda Szczęśniak

Can watching be an excuse?

In none of these activities visual tools were „for their own sake”, but they were sort of a pretext, method, exactly a tool – making it possible to construct a certain situation.

Agnieszka Pajączkowska

Body and body image workshops served as an excuse to talk about the ethics of visual messages and revealed blurred boundary between looking and experience.

Maria Stafyniak

The meaning is not present in the photo itself, it occurs when the picture meets the look. Therefore there is no such thing as the “truth” of a photographic image.

Krzysztof Pijarski

I imagine cinema as the source of ideas and inspiring practices which attracts daring, active people and those who need support to act.

Joanna Żak

An afterimage is ephemeral and therefore different from photography – that is a pretext to talk about how our memory functions when confronted with photos.

Paweł Kula

What is the potential of art?

Nevertheless a germ of a conflict, an agon appeared and had even a considerable potential for a public debate, using certain explicit categories.

Dorota Ogrodzka

In order to identify conventions of how women and men are presented in pop culture, during my workshops I use not only examples of advertisements but also works of artists.

Maria Stafyniak

The German artist treats art as the way to learn the world. His book is an attempt to tell us something about this world – it is a collection of visual essays.

Krzysztof Pijarski

Conflict is the marrow of an Internet mem. It arises from mismatching visual elements, the image and unsuitable description.

Magda Szczęśniak

Does the looking manner affect our thinking?

Teaching how to look critically is a good practice of critical thinking, and consequently – more conscious being in the world which would reflect our own choices and decisions.

Agnieszka Pajęczkowska

In anti-discrimination activities it is stressed to select visual aids taking into consideration diversity of the world in terms of sex, age, nationality, culture and subculture.

Ania Miler

Apart from expanding the visibility sphere, we need to work on our seeing, disarm stereotypical images by questioning their obviousness.

Magda Szczęśniak

The device encouraged to overcome one's habits, biases and as such it made it easier to notice the mechanisms responsible for marginalisation of an interesting phenomenon.

Maciej Frąckowiak

What is responsible watching and showing?

Production of images should involve responsibility for their content. Technological progress is however several times faster than the development of „philosophy of images”.

Kamila Szuba

Categorising occurs [...] „at first glance”. It promotes organising knowledge of the world and people, but poses a threat of simplifications. To see does not equal to know.

Ania Miler

It is hard to condemn attempts to include film in the struggle for a better world, however engaged cinema requires an appropriate context and presentation, so that the viewers' right to doubt is secured.

Karolina Giedrys

I cannot help feeling that [...] cultural animators have relentless will of changing the world however in line with a very specific (also aesthetically) vision.

Magda Kubecka

It is always a good idea to approach images with a certain amount of distrust.

Magda Szczęśniak

As in the case of a hammer, which is suitable for both – knocking a nail and knocking out somebody's teeth, with a camera too it is the user who decides which to choose from all potential applications.

Maciej Frąckowiak

How to show the unnoticeable?

A category which is repeatedly mentioned in the context of analysing the situation of persons from minority groups is „invisibility” often synonymous to being excluded.

Ania Miler

[...] during workshops we attempt to specify what is a cultural framework for femininity and masculinity. Then the canons otherwise unnoticeable in our everyday experience start to emerge.

Maria Stafyniak

However, several questions need to be asked in reference to this picture – a film which has revealed additional facts – concerning not only its contribution to this story but also what it leaves untold.

Magda Szcześniak

This „hidden curriculum” that reproduces the dichotomy of those who know and those who don’t is what expanded education wants to destabilise.

Ruben Diaz Lopez

In order to expose this type of absence, reveal something that has not been under discussion for years, it is not enough to point one’s finger at it and say: „look”.

Krzysztof Pijarski

Why and how to teach looking?

I said – no and they asked me why. „For I don’t like banners” – I replied and a second later I felt how helpless I am, not having any reasonable arguments.

Kamila Szuba

At all educational centres it should go without saying that we all teach and we all learn.

Ruben Diaz Lopez

Education can be understood as provoking to think, [...] stripping things seemingly unambiguous e.g. city landscape of this apparent obviousness.

Dorota Ogrodzka

Seeing is a part or a dimension of almost all human practices, including those regarded as not for display.

Iwona Kurz

Teaching how to look [...] as a kind of participation: conscious, thoughtful, and finally – critical, which allows practising how to see the meaning of phenomena that are invisible at first sight.

Agnieszka Pajączkowska

How to engage participants into change?

Viewers, apart from being consumers of the events should animate the new ones[...] build up

the spirit of community and responsibility for directing changes as well as contribute to the liveliness of the place.

Joanna Żak

Sometimes it is enough to close one's eyes and by touching the objects around „see” them afresh. Cardboard pipe can be a sufficient excuse to travel to different planets.

Paweł Kula

Remix encourages us to turn our backs on the role of the selfless spectator, obedient citizen or the acquiescent users to decipher messages that are invisible to the eye “educated” from a very young age.

Ruben Díaz Lopez

Prior to the meeting, which took place in the village head's barn, I had a very clear vision and internal consent to this project being run by participants too.

Edyta Otdak

Therefore it is he who listens, tastes, kisses, wanders, stumbles, hurts, feels and palpates that learns. Staring – even with the greatest empathy and the best of intentions – does not suffice.

Maciej Frąckowiak

How to use visual tools?

Making them visible is to notice their problematic status, their volatility and the consequences which arise when they come into contact [...] with people and the reality.

Agnieszka Pajączkowska

The distance resulting from using varied recording devices is beneficial when we are in need of an external look; it can be however dangerous when it enhances and underlines the difference from others.

Iwona Kurz

Learning what is an image and what it can be used for would be like learning the alphabet, thanks to which a new generation of „producers” will first learn to read and only then to write.

Kamila Szuba

Inviting participants to an intermedia activity [...] is fruitful – the participants venture beyond assessing the picture („pretty” and „ugly”) towards critical reflection.

Maria Stafyniak

Mistaken fusion of resolution and quality makes us reject as inappropriate everything that is unclear, opaque, blurred, hazy.

Łukasz Zaremba

What are images?

Image (as any other medium, text including) does not give final answers, it is not transparent, it

has no evidence status.

Magda Szczęśniak

Images [...] have this kind of resemblance to the reality which may deceive into unconscious instinctive looking at them [...] as if through the window.

Agnieszka Pajączkowska

The contemporary culture is sometimes called a visual culture. It is not a telling description, if we limit it to the excess of pictures in the modern world.

Iwona Kurz

We are hesitating between understanding an image as a (hidden) text to be read and an image as a projection screen.

Krzysztof Pijarski