

# W PŁYNIE IN FLUX

The exhibition “In Flux” invites us to take a closer look at water. It does not speak of water simply as something we need in order to live. Instead, it presents water as a source of pleasure, an object of care, a source of wonder, but also as something humans try to control and exploit.

Our relationship with water is full of contradictions. There is both too much and too little of it at the same time. On a hot day, a glass of iced beverage brings relief. On holiday, the sea is associated with rest and play. But that same water can mean a flood or a tsunami—or its absence, in the form of drought. We enjoy swimming pools on hot days, rarely

Water is everywhere. We drink it, bathe in it, swim in it and use it to water plants. It is in our bodies, in animals and even in photography. In rivers, lakes, seas and clouds. It accompanies us every day and yet we often stop noticing it. It is transparent, but that does not mean it should be invisible.

stopping to think about how much water it takes to fill one.

We do not assume that a single exhibition can change the world. Nor do we want to create yet another grand narrative of catastrophe. Instead, we draw on the idea of “education through wonder.” Rather than speaking about water only through numbers and alarming reports, we want to show that we can love it, admire it, and appreciate it. By getting to know water, we begin to understand more fully why it matters and why it is worth caring for. Education does not have to inspire fear. It can spark curiosity, tenderness, and a desire for change.

## PAMELA BOŻEK

thinks of our planet as an Ocean rather than Earth. Blue is everywhere. It crosses borders and connects different forms of life. The artist turns a familiar way of thinking upside down. Water does not belong to us. We belong to water. We are part of it and live alongside it. This is why water in her work becomes something almost sacred. Bożek draws on forms associated with religion and ritual, but gives them new meanings. Every body of water is valuable in its own right. It does not need human beings in order to have value. In these works, it is humans who become part of a larger world of water—literally, in the presence of a monumental head of a moose, and symbolically, through an encounter with spiritual, blessed water from the wetlands. The artist also brought this sense of wonder into her work with children. The workshops were not simply an addition to the exhibition. Together with the artist, the children created their own stories about water. They built structures from bulrush, worked with beaver wood, and pressed their hands into clay. They discovered wetlands through direct experience: by touching, playing, and creating.

**Like water, exhibitions can be experienced in many different ways. We do not only look—we also touch, smell, listen and create. We want everyone to be able to experience “In Flux” in their own way.**

**Especially for the exhibition, the scent studio molanné scentuary, co-created by Martyna Oleszczak and Anna Cendrowska, has created two “scents of water.” The first evokes water transformed by humans: bottled, purified, and processed. The second is inspired by water closer to nature: wetlands, the sea, forests, and glaciers. These are not literal scents of these places, but olfactory interpretations of the ideas and associations they evoke.**

**“In Flux” is an invitation to get to know water in many different ways: through touch, scent, sound, and making. To see in it not only a resource or a threat, but a protagonist of a larger world of which we ourselves are a part.**

## JULIA KLEWANIEC

her works explore the human attempt to appropriate water. We seal it in bottles, filter it, sell it, and pour it into swimming pools. We want to contain it and bring it under our control. But water always escapes. It flows, spills, leaks, and dissolves boundaries. It resists complete control.

Klewaniec also reveals another side of our relationship with water: love and pleasure. In her works, the blue of a swimming pool evokes relaxation and holidays. Yet this pleasurable image has another side. It reminds us that things that appear innocent come at a cost.

In “I see love everywhere”, the artist dissolves into declarations of love for water. She uses simple signs, such as hearts and the infinity symbol, arranging them into something resembling a song about falling in love. Here, water becomes someone (or something) that one can truly fall in love with.

**“You protect only what you love,  
you love only what you know,  
and you know only what you  
have been taught.” –**

**Baba Dioum**

## LUCJAN DEMIDOWSKI

looks at water in an entirely different way. He presents it on a vast scale. The Icelandic glacier occupies a special place in his work. It is a vast natural “vessel” that stores water and gives rise to new sources. We admire it together with the artist, but a sense of sadness also emerges. The documented landscape is slowly disappearing. Photography becomes a record of a world that is vanishing before our eyes.

The artist also experiments with the very act of looking. He uses mirrors and reflections, making it sometimes difficult to tell what is reality and what is merely an image. The boundary between the two begins to dissolve. What seemed solid turns out to be fluid.

In his photographs, Demidowski reveals the immensity of water—the scale that we are unable to see or imagine in our everyday lives. In a series of photographs depicting the horizon, the water level gradually rises. With each successive image, the viewer finds themselves deeper and deeper in the water. Here, there is both too much water and too little. These images can be read as a story of catastrophe, or one can simply immerse oneself in the experience of water’s vastness. It is larger than we are, older, and more independent than we would like to think. Demidowski’s works remind us that we are only a small part of a much larger world.

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