Encounters



Janusz Wrobel

Encounters is my open invitation to collaborate on, or to revise, our cultural response to changes in natural ecology, identified as "global warming." The starting point is the recognition that our planet's conditions are not only a scientific or political problem. The problem is limits of human perception: many of us find it difficult to connect abstract planetary scales of processes and their outcomes with the biological reality of our lives.

The project proposes to explore these connections through interdisciplinary inquiry, including the arts to enhance communication. The starting point is that every living organism is also a biochemical system bound by the universal laws of physics and chemistry. Energy and material flows dictate possibilities. Our societies are no exception, even if proponents of economy and technology may encourage us to imagine otherwise.

How can the relationship between biological processes and physical world reality be made more visible, tangible, and culturally meaningful? How to use material that explains the causes of problems and articulate it in a more acceptable manner? Not to replace science, but to help its findings resonate within average human experience.

The task is not a finished theory or an authorized program. It is an invitation to collaborate as scientists, educators, artists, and journalists. The goal is to exchange individual perspectives and evaluate what could resonate more effectively. And to help articulate better arguments about the need for sustaining Life's conditions as an ongoing process. The outcome matters.

The process I use might be my contribution. I captured reflections of reality from places few would ever see. Even if it happens, we perceive them often through filters shaped by the working framework of our contemporary culture. That has its glaring deficiencies, like navigating applied science findings and susceptibility to interest groups' arguments.

"The painter constructs, the photographer discloses."

Susan Sontag

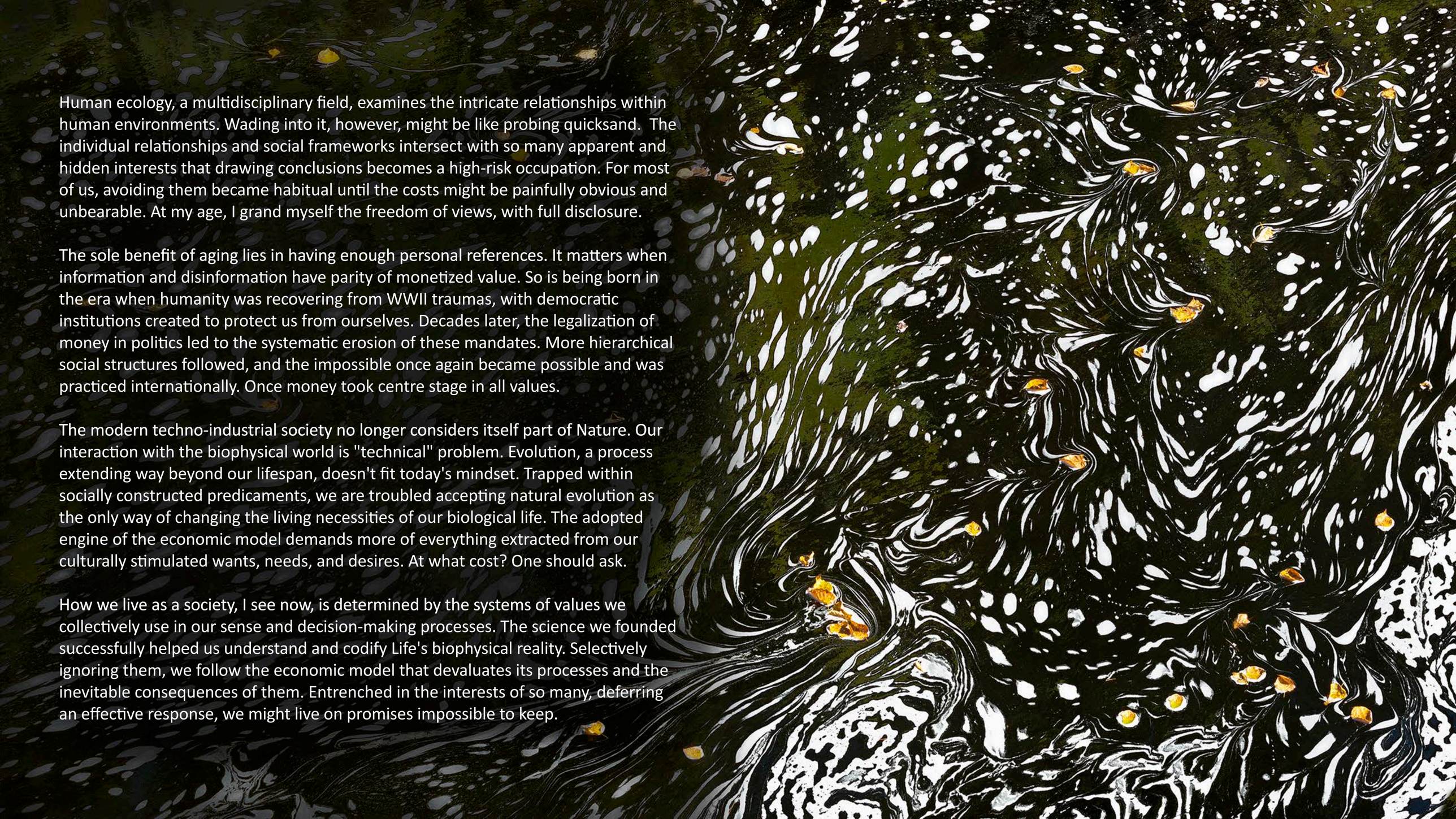




Words, the building blocks our lives' connections, have interpretive meanings. So is ecology, the human study of the biological world's relationships within selected environments. The pool of infinite explanations categorized by different fields of expertise. Portraying myself as an artist, I grant myself the freedom to breach the multitude of science domains, to push forward their common goals.

My way of reasoning was shaped when people's expertise was validated by the proven merit of their contribution to human culture. I view culture as an accessible pool of human life realities for practical reasons. It remains my way of content valuation in a world of often contradictory noise. Therefore, I find empirical wisdom in the phrase "I am because we are." It sprouts fruit in my cognitive interpretations while I work with nature processes. Framing them with the use of my tool has limits, but it must still be an informed reason. This exemplifies Life’s principle of "unity in diversity." I attempt to transform climate discourse from an external scientific verdict into an intimate, participatory experience. Accepting that Life's invisible processes might reveal themselves through a wide range of forms or expressions. To illustrate, I can use the following descriptive narrative as an example.

It took over three billion years of evolving processes to shape my body working today. The record of them is written in every living cell's working aspect, and its DNA and RNA codes. However, I must accept that as a self-contained living system operating within a narrow range of internal temperature, it does so in full compliance with the laws of thermodynamics. Everything my body generates could be reused without harm by other living beings. An intricate communication network connects the trillions of human and microbial cells in my body through electrical and chemical signals. All this occurs beyond my conscious awareness — the latest stage of my brain's development. What my brain generates has, at best, only a contested value among other human minds.



Human ecology, a multidisciplinary field, examines the intricate relationships within human environments. Wading into it, however, might be like probing quicksand. The individual relationships and social frameworks intersect with so many apparent and hidden interests that drawing conclusions becomes a high-risk occupation. For most of us, avoiding them became habitual until the costs might be painfully obvious and unbearable. At my age, I grand myself the freedom of views, with full disclosure.

The sole benefit of aging lies in having enough personal references. It matters when information and disinformation have parity of monetized value. So is being born in the era when humanity was recovering from WWII traumas, with democratic institutions created to protect us from ourselves. Decades later, the legalization of money in politics led to the systematic erosion of these mandates. More hierarchical social structures followed, and the impossible once again became possible and was practiced internationally. Once money took centre stage in all values.

The modern techno-industrial society no longer considers itself part of Nature. Our interaction with the biophysical world is "technical" problem. Evolution, a process extending way beyond our lifespan, doesn't fit today's mindset. Trapped within socially constructed predicaments, we are troubled accepting natural evolution as the only way of changing the living necessities of our biological life. The adopted engine of the economic model demands more of everything extracted from our culturally stimulated wants, needs, and desires. At what cost? One should ask.

How we live as a society, I see now, is determined by the systems of values we collectively use in our sense and decision-making processes. The science we founded successfully helped us understand and codify Life's biophysical reality. Selectively ignoring them, we follow the economic model that devaluates its processes and the inevitable consequences of them. Entrenched in the interests of so many, deferring an effective response, we might live on promises impossible to keep.

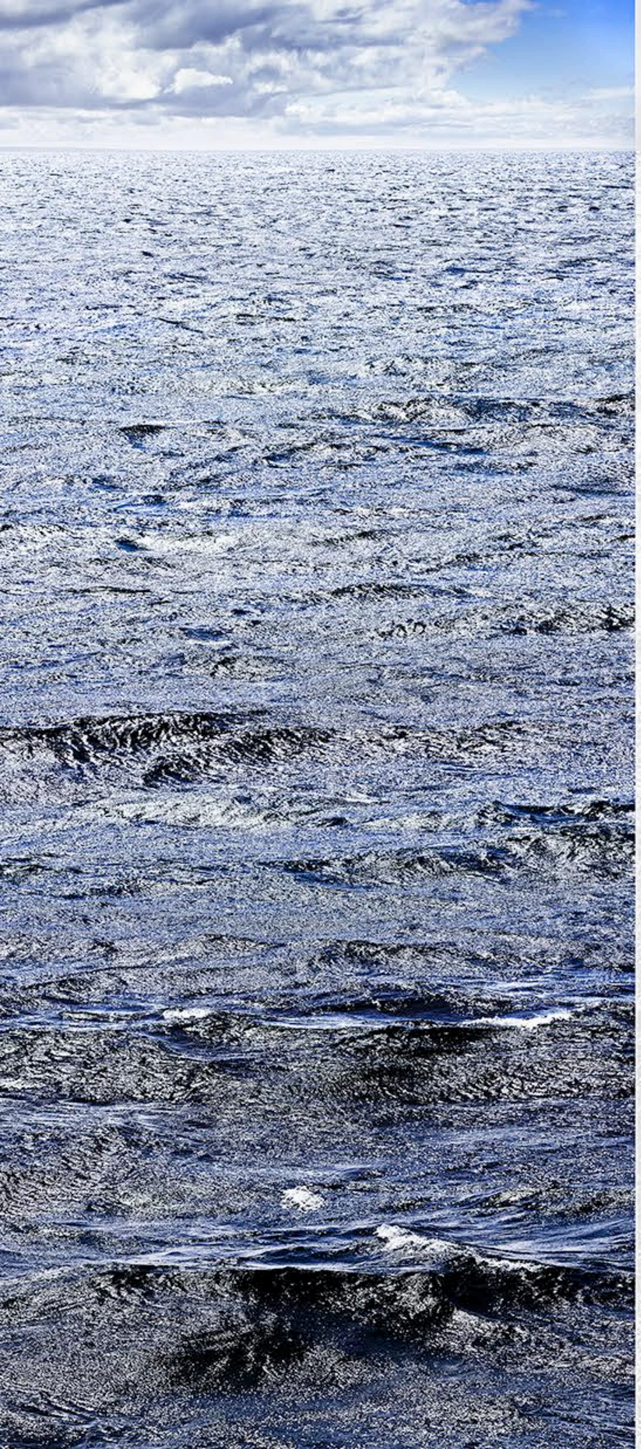


The frequent escapes from the busy life in an urban environment became my habit. A solitary practice, with my frame of mind open to incoming stimulations, filtered through own growing observation base, experience, and expanding understanding of empirical science. I thought that using visually attractive images of natural processes would help to engage and then convey. That only worked for a while.

What emerged was evolutionary, driven by curiosity that had rewarded me many times before. When I was inventing new products or services in enterprises, I managed or founded. Yet what I saw was different, striking in scale while unfolding. Hidden response: the impending feedback caused by careless human interaction with our planet's natural ecologies. The greatest scale of intergenerational injustice in its consequences.

Two conclusions were impossible to ignore. Life, or any process described in that way, exists only within the physical limits of its requirements. Second, human society's entrenched habits and expectations would continue to deny this biophysical world's reality.

That led me to own inevitable conclusion. Only one can exist without the other.



Concluding Summaries and Objectives.

Global warming is a crisis of physical conditions, the biological world's capacity to moderate them, and the dominating social perception of both. Only interdisciplinary collaborations have a chance of making these relationships universally defined and emotionally tolerable. Including photography or visual arts to engage people’s visual sensory systems can make communicating what’s important far more effective.

My re-engagement with the arts two decades ago was effective until it was not. The collapse of the arts ecosystem forced me to withdraw from it. Encounters is an introduction to accumulated work organized as Projects. The collection of working material focused on five pre-selected areas of my ongoing interest, the basis for my past exhibition projects. A sort of notebook with visual materials and sprouting thoughts while frequently visiting different ecologies across Ontario. Once teeming with wildlife, traumatically silenced now, has restored my motivation..

I have witnessed in my lifetime, experienced, and contemplated outcomes of many kinds of blindness. The historical, ideological, political, technological, and cultural. They had attractive names: the "amnesia of nations," "tribalism of belief," "capture of attention." There was a common thread through all of them; they were, after all, actively curated conditions, sponsored illusions of temporary comfort.

My lesson from the past is to reveal, first, my guiding principles. I view culture as an accessible pool of human realities. The key contributors to it, science, independent journalism, and the arts, are judged by their effectiveness of culture actualization in our changing world. Facilitating escapes from reality is the domain of the entertainment industry.

The drive of social media proliferation, core cultural contributors have lost their voice and trust. The challenge of reversing it by unshackling communication to serve the well-intentioned benefit of us all. Each cultural contributor has its own ghosts to confront while trying to find accommodation to the culture of ever-changing expectations shaped by the media's attention algorithms. Recovery needs everyone of them to let out what lurks in their closets. What’s inevitably coming up matters.

The purpose of my summaries is to seek actively and join like-minded parties with defined objectives and means of actively supporting prospects for a natural ecology. To improve the integrity of social one.

Projects, Navigation & Intended Purpose.

- *Each project on my web presentation was formatted to illustrate my mind's evolution, a way of seeing their subjects, not as exhibition project proposals. I am open to co-operating reasonably with scientists, journalists, artists, curators, publishers and organizations on any project with clear objectives and means of delivery. I have a sizable collection of exhibition-ready works, hundreds of engaging images from different environments with resolutions supporting digital 4K, 8K, and 12K multiscreen presentations. I also have image selection for printing photo-quality murals when scale and impact of finely defined details matter.*

- *Some images underwent on-location revisions while maintaining the integrity of the edition. Each show what one would observe at the place of my camera with eyes and mind wide open. Brackets indicate editions.*

- *I **would appreciate** if you shared this document with a party that might be interested in my invitation. Please inquire about the availability of the print-quality PDF version of Encounters.*

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