

**Marcela Chrenst'ova – Praga – Česká Republika**  
**„Layers of Prague” – „Warstwy Pragi”**

All photos were taken with my ragged paper pinhole camera called „Krabicák” – like the cheapest wine, sold in boxes. Krabicák was made from card boxes ripped to many small pieces. A lot of moving around the Prague gave me the access to this cheap material and I didn't want to waste the chance for building my own paper pinhole camera.

Prague is like my rough pinhole camera – it is a city with so many layers... You can meet modern architecture next to the historical buildings, and if you go very deep under all of those layers, you can find the love to this overwhelming place.

I wanted to finish the circle of ripping with irregular borders of the photographs. So white paper on the edges created natural frames.

2011: First pinhole camera

2011: DIRKON

2012: Ceramic pinhole camera

2016: PINCOTT (pinhole made of cotton)

2016: Gingerbread pinhole camera

2017: Galaxy pinhole camera (3D pen)

2017: Chocolate pinhole camera

2017: Play-Doh pinhole camera

2019: Krabicák (paper pinhole camera)



**Wystawa 289**



Zrealizowano przy pomocy  
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**„Pinhole – three ladies”**

**Marcela Chrenst'ova**  
**Lena Källberg**  
**Kümei Kirschmann**

Jastrzębie-Zdrój 14.07.2022 do 12.08.2022

**Lena Källberg – Årsta – Sweden**  
**„Beyond subject matte” – „Poza tematem”**

I have been working with pinhole cameras for about 15 years, experimenting with different cameras until I find the right one for the expression I'm after for a particular subject or project.

The design of the camera is an important part of a project for me; tweaking and re-designing until I am happy with the result.

My pinhole work has been shown in a number of exhibitions and in print in Sweden and internationally, including OFFO 2009, 2011, 2013 and 2015 and 2017.

I work as a workshop leader from time to time, teaching pinhole photography and darkroom technique. When I do not, I work with B2B communication within the field of technology and engineering.

The images in this series are made with a camera equipped with a slit aperture instead of a pinhole. This adds an element of abstraction to the photos, and poses a challenge to the eye as it tries to make sense of what is in the images – they seem to present something familiar, you may squint and take another look, but you may still not see exactly what they are.



**Kümei Kirschmann – Santa Fe – Argentina**  
**„Will it be long?” – „Czy to potrwa długo?”**

Kümei Kirschmann is an Argentinian photographer currently based in Argentina who has lived in Berlin and Brno. She has been in touch with photography and art since she was a child but committed to it in 2012. Analogue photography has always been her passion and that lead her to discover alternative processes such as solargraphy, pinhole, and cyanotype.

Even though we are living in a digital world, she has discovered that this experimental and analogue universe has infinite possibilities to work with and has made it her main field of work. She has been working with solargraphies since 2016 and has spread cameras in several cities of Europe and Argentina.

I create solargraphic pictures using pinhole cameras and very long exposure times such as weeks or months. In a frantic world full of snapshots, I believe in “waiting” as a creative power. The resulting images: deformed landscapes that erase the borders of the real and the imaginary, without retouching, only time.

These pinhole selfportraits then turned into solargraphs represent exactly what I felt during lockdown 2020. Everything was still and confusing – even myself – but the only thing that kept passing by was time. In any of those days the sun was always up, spying on me, disguised as rays. Must have been hard for it as well?



**Kümei Kirschmann – Santa Fe – Argentina**  
**„The Tell-tale Can” – „Puszka oskarżycielska”**

The artist creates solargraphic pictures using pinhole cameras and very long exposure times such as weeks or months. In a frantic world full of snapshots, she believes in „waiting” as a creative power. The resulting images: deformed landscapes that erase the borders of the real and the imaginary, without retouching, only time. But time is also fictitious and factual. It is something that we know it exists but that we can redefine as we please. Time is ungraspable. We know it is there but we cannot hold on to it because it moves. Time is movement. In solargraphies, the time is sketched in the paper disguised as a series of lines, the sun rays. The motion of the sun is registered in this photosensitive support, resulting in a colorful and feeble negative. These negatives are portraits. Unstable portraits of an uncertain time.

