

## GARDEN

*Man schlieÙe das Auge, man öffne, man schärfe das Ohr, und vom leisesten Hauch bis zum wildesten Geräusch, vom einfachsten Klang bis zur höchsten Zusammenstimmung, von dem heftigsten, leidenschaftlichen Schrei bis zum sanftesten Worte der Vernunft ist es nur die Natur, die spricht, ihr Dasein, ihre Kraft, ihr Leben und ihre Verhältnisse offenbart, so daß ein Blinder, dem das unendlich Sichtbare versagt ist, im Hörbaren ein unendlich Lebendiges fassen kann.*

JOHANN WOLFGANG GOETHE<sup>1</sup>

Nature is so eminently present in the area of the Bug River. Far from the hustle and bustle, everything sounds and smells more intensely. The Podlasie gorge of the Bug River is a border area of three voivodships: Mazovia, Podlasie, and Lublin. The further north-east of Biała Podlaska the pace of life decreases, it calms down like the waving meadows that stretch along the river. In the villages-streets, life revolves slowly around one main axis. Once in a while a shop on wheels passes by. Old ladies rest on wooden benches, warming themselves in the sun. Someone crosses the road and says hello. Rare traffic ceases in the late afternoon.

Janów Podlaski is the largest settlement among the villages featuring Bubel in their name, next to Nowy and Stary Pawłów. From the 15<sup>th</sup> century, the town was the seat of Łuck and Podlasie bishops. "Janów's episcopal history evolved quietly, imperceptibly, as was the life of this small town, owing its existence and significance to those to which it belonged,"<sup>2</sup> wrote priest Józef Pruszkowski in the book *Janów Biskupi or Podlaski* (1897). The private town of bishops was developing for centuries according to the urban fantasy of its founders. In the 16<sup>th</sup> century, it flourished at its most. There were three Catholic churches, an Orthodox church, a synagogue, and an impressive Bishop's Castle. In the following centuries they were consumed by fires, and the

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<sup>1</sup>See Andrea Wulf, *Człowiek, który zrozumiał naturę. Nowy świat Alexandra von Humboldta*, trans. P. Chojnacki, K. Bażyńska-Chojnacka, Wydawnictwo Poznańskie, Poznań 2017, 2 unnumbered pages; the quotation comes from Johann Wolfgang Goethe's *Zur Farbenlehre* (*Theory of colours*).

<sup>2</sup> Józef Pruszkowski, *Janów Biskupi czyli Podlaski. Z dawnych i współczesnych źródeł*, Kraków 1897, p. XI, quoted after ks. Robert Mironczuk, *Janów Biskupi. Miasto rezydencjonalne biskupów łuckich (1465-1796) i podlaskich (1818-1867)*, Wydawnictwo Naukowe Societas Vistuliana, Kraków 2018, p. 13.

Swedish deluge tried to sweep them of the surface of the earth. Some of them were rebuilt in the 18<sup>th</sup> century, the castle was then transformed into a palace and park residence. Currently, the restored Bishop's Castle makes the greatest impression among the architectural monuments of history in Janów. The symmetrical white building dominates its panorama. The castle is surrounded by a park featuring a narrow stream. At the end of the linden avenue you can find the Naruszewicz Grotto. Adam Naruszewicz, the last bishop residing at the Janów Castle, historian and intellectual of the Classicist era, built for himself this extraordinary place of seclusion. Apparently, it is where he prepared the theses for the 3<sup>rd</sup> May Constitution and wrote the books of the Commonwealth in which he predicted an imminent fall of the country, i.e. the loss of independence. I enter this dark, semi-circular pit. There are three small windows and a wooden platform inside. I find it hard to believe that in this very place the bishop spent long hours meditating on the constitution. There was certainly a secret passage somewhere. He would enter the cave and disappear into the underground corridors. – *Welcome to Podlasie, the vestibule of tomorrow!* – says Piotr, an expert with respect to the local castle stories – *Are you saying it with hope or fear?* – I ask – *You know, we are at the border. Certain moments in history make it a critical area. Times are uncertain, hence memories come back.*

Janów, located on the border between the Grand Duchy of Lithuania and the Crown was an ethnic, cultural and religious mosaic. Podlasie itself is an area where peripherality is inscribed into its structure. The history of these lands was restless. The border was changing, and the Yotvingians, Lithuanians, Russians, and Ukrainians were making their claims. Blue river stripes are numerous in this vicinity. They are as sharp as a whip. The history of Podlasie features resettlement, fighting, robbery, slaughter and occupation. Due to its borderline specificity, it was never uneventful and peaceful.

In contrast, the nature of this area is extremely picturesque, lush, and delightfully wild. As if it was filled with and feasted on difficult memories. Rich vegetation and habitats of many animal species have been preserved in the Bug valley. The natural value of this area was acknowledged by incorporating the western part of the Podlasie Bug Gorge into the Bug River Landscape Park in 1993. A year later, in the eastern part of the region, the Podlasie Bug Gorge Landscape Park was established (stretching from Terespol to the estuary of the Toczna River). It is intended to protect the extraordinary nature of the left bank of the river valley. Such places cannot be found anywhere in Europe. In 2017, the Multicultural Flow of the Bug River was awarded the name of Best European Tourist Destination in the European Commission EDEN competition. Indeed, this place is like a paradise. *It is a place for letting the eye sway around, the boat going wild / Along this*

*immense expanse of flooded meadows: / for a thought to fly on the wings of a lapwing, / for a song to resound and be challenged by your voice* – Maria Konopnicka expressed her enchantment, sketching the poetic image of the river and associating it with space and freedom. But she also wrote: ... *Bug! Home river of my parents! / You connect our lands – The tsar uses you to divide them / He wants to transform you into Lethe, the river of oblivion / Which when crossed by a Pole, would be denied its name*<sup>3</sup>. I am thinking about the winding stripe on the map which divides two countries by its meanders. The thin blue line vibrates and is treacherous, hiding many stories. Some disappeared in its blue depths forever, some come back in the tales passed down from generation to generation. Some have survived in the form of legends about the Yotvingians burial mounds and memories of the frozen riverbanks where you could skate.

Sometimes crosses hang on the walls of the houses. Mr. Józef, who is an adherent of the Orthodox religion, has vivid memories in spite of him being over eighty. – *Come with me, I will show you where this Jewish boy was killed*. I follow him and we pass along houses and gardens and then walk across the fields. We reach the place which is not special in any way. He remembers everything well even though sixty years have passed since. The river of oblivion spits out past events now and again. There are those who wait for them, catch, filter, and process them, not allowing them to disappear forever. Sometimes you can help a little by documenting and passing them on.

### Twilight of the Natural Ecosystem

Some say that the midnight of humanity is approaching and we experience the last flash of beauty before long darkness. Perhaps each generation reworks their version of the end of the world. In our case, however, the climate crisis is a real threat to the existence of our species. It becomes crucial to pay attention to water resources, trees, and places not yet contaminated by human activity. *The world must realize that the loss of biodiversity and man-made climate changes are not only environmental problems, but also economic, social issues as well as the issues of development, security, justice, and morality*<sup>4</sup> – we read in the IPBES Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem report of May 2019. Scientists have established that we need to plant one billion trees to cool down the earth. Global afforestation would absorb 205 billion tonnes of carbon dioxide from the atmosphere. Ecological problems that the earth faces bring people closer to nature. We search for relief and hope in nature, for answers to the questions about our future.

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<sup>3</sup> Maria Konopnicka, *Unici*, Gebethner i Wolf, Warszawa / Lublin / Łódź / Kraków 1915.

<sup>4</sup> See: *The IPBES [Intergovernmental Science-Policy Platform] Report on Biodiversity and Ecosystem Services*, “Summary for Policymakers of the Global Assessment Report on Biodiversity and Ecosystem Services”, updated on May 6, 2019, <https://www.ipbes.net>, accessed on September 9, 2019.

Old trees are very important. For countless decades, they have stored carbon dioxide and produced oxygen. They carry information about changes in ecosystems as a result of the climate change. The Białowieża Forest is one of such natural laboratories because it is closest to the original forests that grew centuries ago in the European lowlands. When their territory decreases, the whole landscape structure changes. The trees have also been disappearing in the vicinity of the Podlasie Bug Gorge. In 2017, fifty lime trees growing along the road in Old Sell were sentenced to being cut down. The border valley of the Bug River is still a unique area with a predominance of natural features of the environment. Backwoods, native, primeval forests are still there. The river meanders freely, flooding vast meadows along the river every year, cutting its banks. It is where the inhabitants of Stare Buczyce and Bubla-Łukowiska used to skate in winter in the old days. Satellite images show the backwaters as the most beautiful arrangement of concentric rings that narrow towards the main current. Wetlands in the river valleys, so ecologically important, have been disappearing slowly. Wetland drainage is often accompanied by the destruction of alluvial forests and water pollution. Residents and lovers of these areas have been trying to put an end to this devastation. Every year, they organize the Clean River Operation, which aims at cleaning up the Bug River from huge deposits of garbage in the thickets adjacent to the riverbed.

The Land Art Festival, which has been taking place in this area for five years now, has significantly contributed to the development of the ecological and cultural awareness among its residents and visitors. It shows that one cannot be indifferent to this little part of nature, because it provides an incentive for our imagination. Art and nature coexist here. Art exposes nature and nature exposes art. This unchanging balance characterizes this dialogue. Land Art highlights the fact that the landscape and artistic creation inherent in it are the source of experience that determines not only the quality of life but also people's attitude to the environment in which they live.

The theme of the 9<sup>th</sup> edition of Land Art – Garden – is an expression of a tendency of returning to nature in a creative way. As such, a garden provides a safe and isolated physical space filled with vegetation. There is a certain contradiction here. On the one hand, it results from the pursuit of security, and on the other, freedom. A garden is associated with an enclave and our need to calm down. It is separated from the hustle and bustle of urban life. It envelops houses, cottages, and palaces. Since the ancient times people have aimed at taming wild nature, subordinating it, trying to give it a certain order and usefulness. Arranged by human hands, flora is fashioned into specific compositions: fruit orchards, blueberry gardens, vineyards, vegetable gardens, herb gardens, pineapple orchards, rose gardens, lavender fields, and sunflower alleys. A variety of fruit, vegetables, trees, and shrubs are featured in garden, but none of them find their own way there. It is

an artificial creation of nature. Rosario Assunto, an Italian researcher whose work focuses on the aesthetics of gardens, believes that regardless of whether it is grown or only visited, it is a "subject" of experience. He emphasizes that culture and nature meet in gardens<sup>5</sup>. A garden is also space whose demarcation lines become a representation of the boundaries and evolution of human consciousness. The whole world can be our garden. In this sense, therefore, it appears to be a result of the conceptualization of the world. Its sensual and symbolic function goes far beyond the botanical framework.

### The Garden of Earthly Delights

The tradition of gardens goes back to the ancient times of Babylon, Greece, China, Japan, and Arab lands. It is associated with the forms of palace life and religion, like the garden of Eden in the Book of Genesis or the garden of Hesperides in the Greek mythology. In our culture we are most familiar with the biblical Eden, a paradise garden that God created for people. It was typified by harmony and order. The Book of Genesis presents it as a place of innocence, happiness and hope for immortality, untouched by evil and corruption. The first people violated this order and, for that reason, never returned there. However, we still share this unrequited longing for the divine garden. The Arab gardens, where warmth, water, flowers, shadow-giving vegetation and beautiful women were the posthumous reward for the followers of Allah, took the form of palace gardens.<sup>6</sup>

As a form of life, garden has since acquired a status of art. Its special development in Europe goes back to the 17<sup>th</sup> and 18<sup>th</sup> centuries when famous floral compositions were developed in Italy (Bobola Garden behind the Pitti Palace in Florence), France (Versailles Gardens) and England (Kensington Gardens). They also provided direction to the development of various types of gardens which were arranged according to specific conventions and travelled in this form to different countries. The romantic gardens imitated wild nature but were deprived of its natural tensions. They had nothing to do with the idyllic vision of happiness, as they depicted anxiety, the four elements, and clash of demonic forces. They were an attempt to translate inner landscapes into the external ones. The gardens in France followed a different aesthetic. King Louis XIV imposed a certain discipline here, just like he did with his court. The park in Versailles was to be an outdoor palace adjoining the real palace as its extension. The divisions into English and French gardens began to obliterate in time.

Mental spaces of the 20<sup>th</sup> century gardens are flexible, heterogeneous in genre, combining

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5 Rosario Assunto, *Filozofia ogrodu* [Philosophy of Garden], translated by M. Salwa, Przypis, Łódź ROK, p. 12.

6 Bożena Tokarz, "Ogrody transwersalne", in: *Przestrzeń ogrodu, przestrzeń kultury*, edited by G. Gazda, M. Gołąb, Universitas, Kraków 2008, p. 15.

the English style with the French style, home gardens, parks, landscapes, as well as cemeteries and dumps.<sup>7</sup> Zbigniew Herbert affirmed the garden of art, while Edward Stachura's garden of life was invaded by locust. Jonasz Kofta sang *remember the gardens as you all came from there*, referring to the nostalgic memory of our origins. Kofta's garden is a garden of culture, which following the changing needs of an individual and community, has "trimmed" nature, speaking of man, its gardener. Jarosław Iwaszkiewicz wrote about gardens-memories that belong to the past: *What old poets saw was not just one tree. They saw groups of trees that were safe. They saw forests, they saw gardens. Maybe there will be no gardens soon. The vast expanses of land will be covered by deadly shining greenhouses and flowers. Like everything else they will be the fruit of organized production, devoid of improvisation, devoid of surprise.*<sup>8</sup> In poetry, a garden is a figure of thought defining the limits of knowing and being, but it is also an aesthetic figure of beauty. For casual recipients, gardens are no longer assigned to any specific culture, but instead they constitute a mental space that consists of closing and opening, the beauty of harmony and chaos of forms, culture and nature.

Increasingly, it is perceived as a threatened space, the last bastion of beauty. Poets write about disappearing gardens, artists paint oneiric landscapes, experiment with matter, return to forests and keep wandering. Creative activities aiming at nature are also accompanied by a new philosophy of nature. *In the last quarter of the twentieth century the philosophy of nature can be neither speculative physics, as in case of Schelling in the nineteenth century, nor the philosophy of natural sciences, as it was the case until the twentieth century. The basic question of the philosophy of nature: What is nature? is nowadays motivated by the so-called environmental problem. It is like that because man has once again realized that he is inevitably nature himself and that he must live in nature and with nature*<sup>9</sup> – says Gernot Böhme. Hence a new reflection on nature is ecologically motivated. The German philosopher postulates the need to create and develop a discipline which he calls the ecological aesthetics of nature. He remarks that, contrary to the false hopes of environmentalists, modern nature cannot be treated as something given – an autonomous, independent being (*natura naturans*). Nowadays we deal with socially constituted nature, i.e. in every corner of the Earth's nature, people have left their anthropogenic stigma (harmful chemical compounds reach the Arctic or Antarctica). There is no other nature and there will not be any. However, this does not mean its complete appropriation for human, aesthetic and material needs. According to Böhme, the ecological aesthetics of nature aims at respecting what exists and works by itself. In order to achieve this goal it must exceed the limits of ecology and classical aesthetics.

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7 Ibidem, p. 22.

8 Jarosław Iwaszkiewicz, *Ogrody*, WYDAWNICTWO, Warszawa 1974, pp. 27-28.

9 Gernot Böhme, "Przestrzeń ogrodu – przestrzeń mediacji", in: *Przestrzeń ogrodu*, WYDAWNICTWO, MIEJSCE ROK, p. 42.

Böhme puts forward the concept of landscape gardening, an art allied with nature. Its idea is to make room for nature as nature. Man appears there as a bodily, sensual being, and thus not separated from environment. For Böhme, man is also nature. The new ecology gets inscribed into the framework of anthropology. The division into human sciences and natural sciences ceases to be justified. We are all elements of the same ecosystem that keeps us alive. Perhaps the ideal of nature as a garden will have an impact on the solution or at least alleviate our contemporary environmental problems.

What is a garden in human experience? The etymological meaning of this word in Polish (fencing, closing), just like in English (enclosure, piece of land, yard) requires gardens to be treated as places. On the other hand, gardens happen to be more open than houses which must be architecturally closed. Gardens are areas of mediation between space and place, freedom and security. The cycles of gardens are associated with nature, its eternal laws, the inevitable and alternating repetition of disappearance and rebirth. A garden is also a metaphor for what is most valuable and fragile in people, their values, individuality and feelings. It brings relief, takes us away from everyday problems, creates space for meditation. It reminds us of the presence of the divine element in each of us. It is fully manifested in Japanese Zen gardens, made mainly of gravel, sand and stones, following simple forms inherent in nature. It turns out that they affect our subconsciousness not because of the presence of stones, but due to the empty spaces between them. Clearances stimulate our imagination. This use of free spaces refers to the Mahayana philosophy, which states, among other things, that all beings are just the swirls of emptiness. Artists invited to participate in the Land Art 2019 Festival approach the concept of a garden in different ways, using various media and following their intuition.

Jarek Koziara | *Burning Tree*

A tree with leafless branches lives in isolation on a small island surrounded by the river. Koziara covered its branches with textile flames which shine at night using renewable energy. It looks as if the tree was burning. *I introduce the elements of scenography and set design into nature. In a way I dramatize it. I'm trying to imagine what our end will be like. A beautiful catastrophe awaits us* – says the artist. The installation visible from afar induces strong emotions. Some people even make attempts to rescue it. This burning tree located on the outskirts of Europe can be interpreted as an accusation thrown in the face of decision-makers who ignore climate changes and a prophetic symbol of burning Amazonian forests.

Małgorzata Wasilek, Maciej Połynko | *Lampyrus Cyberis #13*

Lampyrus Cyberis is a glow-worm that lives in the area of the Bug River. Meadows and water are its natural habitat. *Lampyrus Cyberis #13* was created by two artists who realize audiovisual and interactive installations as well as stage designs. They are fascinated by worm-shaped organisms, which constitute an aesthetic starting point for further transformations. The object they created for Land Art Festival resembles a macro chrysalis. Its arched body is covered with natural fabrics in organic colors, jute and pieces of textiles. During the day, it is almost completely embedded in the surroundings, while it gets transformed at night. Luminescent paint and photovoltaic panels make it alive making it acquire a psychedelic look.

Zuzanna Sadowa | *Play Garden*

My garden is Earth.

It is this territory.

Shaped by the strength of water, the current of the old Bug River that once was there.

Formed a long time ago and still being formed.

Alive. It is a Body.

It is a vessel, a cradle for air, light and space.

It has its concavities and convexities. Little hills and little holes. It goes up and down.

Ridges. Folds.

Fold after fold radially mark the center of the former circular vortex.

I puncture the surface of this area, touching it with points and color placed in the hollows of the folds.

We are such points while walking up and down, stepping on its surface, on the ground. We are waving.

This is what I call garden. A play garden.

Zuzanna Sadowa perceives a garden as a land stigmatized by time, water, and air. The artist worked in the backwaters of the Bug River. The current of the river formed concentric hills, arranged in the form of rings. Wet meadows have a wavy structure, stretching over the hills and valleys. The artist



points to their similarity to human bodies with their folds and cavities. Sadowa's road performance, which she presented during the vernissage, made the form of the area and scale of a human body clearly manifested. As a result, a human being becomes a researcher of this space with the help of acupuncture that marks it. The artist placed color stones in the meadow niches.

#### Magdalena Kleszyńska | *Wardrobe*

An old wooden wardrobe was placed in an imaginary room in the meadow stretching around the Bishop's Palace. It contained handmade "clothes" and "footwear" woven from linen and grass. Its casket arrangement inverts the concept of what is internal and external. Inside, the wardrobe turns out to be a white cube – white, sterile space inside out. The object plays with meanings and functions, explores the limits of a number of dichotomies: old-new, natural-artificial, open-closed. Taken out of its usual place, the wardrobe seems to belong to the world of organic forms, at the same time revealing its cubic character, sterile exhibition interior which is reminiscent of a micro-gallery.

#### Przemek Branias | *Untitled. Olfactory Installation*

This installation consists of fragrances and of over a dozen elements found around the palace. Stone and concrete forms enter into relationships with each other and create some material structure. The unique fragrance composed of over thirty natural and synthetic substances was sprayed onto them. The inspiration for creating this fragrance were plants growing in eastern Poland, more precisely in the Podlasie region as well as at the borderland area of Belarus, Ukraine, and Poland. They included wormwood, angelica, dwarf mountain pine as well as mushrooms, moss and beeswax. In many cultures these ingredients acquired magical properties and were considered to be a link between people and the cosmos. This spatial and fragrant installation was created in a tiny hotel room bearing visible traces of architectural transformation inherent in the walls and surrounding elements. Everything that smells outside was reduced to one small claustrophobic space. Man is absent here, only a trace left by him remains. The fragrance of the world outside, i.e. extracts of flowers, mushrooms and mosses, was condensed into stone-like bottles. The question arises: how will the world smell when people are no longer there?

#### Jan Sajdak and Ewa Dąbrowska | *Trace*

These two artists created a work using their own technique of twisting sculptures made of natural materials found in the woods. Woven from sticks, two figures were placed on the meadow facing

each other. One of them embodies vibrating energy, momentum and dynamics, leaving behind a shadow of lush greenery. It is a patron of life that can grow. The other figure, dark and reddish-brown, is an image of destructive force, leaving behind a dead black trace. The two figures personify two strong tendencies inherent in our approach to nature: protection and mindless degradation. They are heading towards each other, getting ready for the final clash. There will be only one winner in this game and the stake is high.

#### Karin van der Molen | *Not in My Garden*

The artist arranged her installation from tree trunks covered with carpets. Her work concerns the changes that human beings make in the natural ecosystem. She is interested in how architectural forms permeate the landscape: water pipes emerging from the earth, transboundary gas pipelines and various forms of industrial landscape coexist with the elements of urban architecture and natural space. Karin van der Molen "domesticated" alien forms, merging the external world with the internal. The artist perceives the whole world as a garden – in this sense, it is a natural and artificial environment at the same time. In her work, she used both natural and man-made elements, of which the latter refer to nature. The carpets that covered the wooden structures come from Iran and Podlasie. They are covered with floral and ornamental patterns.

#### Bettina Bereś | *Garden of Memories*

The artist marked a path that led across the meadows from Stare Buczyce towards the river. There are six stops, each consisting of a delicately ornamented wooden bench and a sign. On each of them there is one sentence referring to the aural history and memories of the people living in a nearby village. Bettina Bereś carried long conversations with the inhabitants of Stare Buczyce. She learned about their lives. The artist was told that in the old days hundreds of cows used to graze in the meadows along the river and in winter when the wetlands were frozen over you could skate there. The river often turned out to be treacherous and many daring swimmers lost their lives in its waters. The artist immortalized several of these stories, giving them a subtle and meditative form. Everyone can sit on these benches and evoke her or his own associations, thoughts, fears, hopes, and dreams.

#### Tomasz Górnicki | *Just for Fun*

Tomasz Górnicki is a guerilla sculptor operating in big cities. His actions can be described as socially engaged art. He places laboriously carved figures in various places in public space in order to communicate his protest against hatred, ignorance, and lacklustre devotion. His intervention took place in the vicinity of the Bishop's Castle. He placed a life-sized plaster cast pig surrounded with thin barbed wire among the concrete blocks left by the builders. The sculpture was inspired by a true story and showed the dark relationship between man and nature, and thoughtless use of nature for man's own purposes.

#### Daisaku Ueno | *Border Tea Room*

The artist built a hut from thin bamboo shoots and clay. He placed it next to the river. *When I saw this place, I felt something special because in Japan the border is only marked by the sea and is invisible,* he said, *I imagined Eurasia, Asia, and Japan behind this river.* The artist created a border tea pavilion. In Japan, tea ceremony is very important and unifying. It brings together artistic creativity, sensitivity to nature, religion, and social exchange. In accordance with the traditional Japanese ritual, focusing on guests constitutes one of its basic elements. Therefore, it is important to have a properly organized place; all the details related to the ritual are crucial. *If a border divides people, there should be a tea room next to it,* says Daisaku Ueno.

#### Takashi Ikezawa | *I – Beaver – Existence and Consciousness*

Takashi Ikezawa created a two-part work, one of which was located on the river bank, while the other at the Bishop's Castle. They are connected by the material the artist used – wood – and by the white and red colours. The starting point for the minimalist installation on the river was fauna typical of Podlasie: beavers and storks. Along the Bug River there are many dry and dead trees as the roots and trunks of which are routinely gnawed by beavers. The other side of the river is wild and boiling with lush vegetation. You can see beaver lodges built from tree branches and soft vegetation there. The artist observed the habitats of these rodents persistently for a long time. The Bug River installation refers to beaver houses. Takashi says: *In the region where beavers live, there are fewer pesticides and other harmful substances, and beaver dams contribute to the removal of pollution.* He believes that the most important thing in his work is the presence of roots and wings, hence the reference to beavers and storks. The white and red colours, finely marking the branches of the trees

along the river as well as wooden bars in the former moat surrounding the castle, refer to the colors of Polish and Japanese flags. In 2019, both countries celebrate the 100<sup>th</sup> anniversary of establishing diplomatic relations.

Irena Nawrot | *Eden*

Eden is a biblical paradise created by God for the first people. In Hebrew, it means a garden of delights. Adam and Eve sealed their fate by picking fruit from the tree of knowledge of good and evil. Afterwards they were not allowed to enter the garden again. However, it is still marked by the erstwhile human presence: traces have been indelibly left behind. Irena Nawrot's garden is filled with colorful flowers, but when you get closer to them, it turns out that they are pinned to color skulls. The artist tells the story of the first humans through the prism of the garden. She refers to the context of the Mexican skull, the symbol of Dia de Los Muertos (The Feast of the Dead). Three thousand years ago, when the Aztecs and the Mayans lived in America, colorful rituals dedicated to the deceased took place in the land of present-day Mexico. The guardian of those ceremonies was the goddess Mictecacihuatl, i.e. the Queen of Death, who died on her birthday. Throughout the whole month, known as the "Birth of Flowers", the dead were worshiped. Mexican skulls are beautiful and colorfully decorated with flowers. They have also become a vital ingredient of pop culture. The garden of flower skulls plays with the symbolism of death and with the sense of kitsch. Symmetrically arranged in the form of a pyramid are, the small flowerbeds are a bittersweet memento mori.

Tomasz Domański | *Treadmill of Meditation*

*Treadmill of Meditation* is an installation that you have to run yourself. The rotating mechanism of an old agricultural machine, using a gear from vertical to horizontal, makes it possible to rake the ground into symmetrical furrows resembling the wavy patterns of a dry Zen garden. From a drone's perspective, the drawing looks like a giant gramophone record. *Treadmill of Meditation* helps us free ourselves from the obsessions of daily task sequence, scheduling and planning, helps put idleness into thought. The easiest way to achieve this is by focusing on a monotonous, repetitive activity that requires some physical effort. The seemingly pointless action of infinite earth gathering is the beginning of the path to meditation – into the center of nothingness. This object is another "Monument of Time", belonging to the cycle of monumental sculptures which attempt to visualize, as befits the title, time. Winding the treadmill, we draw circles on the ground and time stops in them.

Anna Tyczyńska | *AnnaField*

The artist created her installation of colorful, decorated poles in a place where large, cut down trees rest. The gloomy graveyard of dead trunks contrasted with the vital green meadow. *AnnaField* completed this landscape, giving it an additional, vertical dimension. The space was saturated with a riot of colors and movement of ribbons blown by the wind. The artist referred to the primeval cult of nature, associated with the celebration of holy trees and olive groves. The old beliefs were absorbed by Christianity and folk tradition. The holy poles (Hebrew, Asherah) used to be placed in the middle of villages as a phallic symbol of prosperity. To this day, wooden May poles carved from maple, birch, and hawthorn are an integral part of spring rituals. They are decorated with banners, ribbons, and flower garlands. They symbolize the navel of the world, axis mundi, the axis that enables traveling between the worlds. In the Podlasie region, you can find many shrines full of flowers and ribbons, inviting you to contemplation. *AnnaField* is the artist's tribute to trees, her expression of the original need to communicate with nature, and an attempt to show continuity, the subconscious symbiosis of humanity and the surrounding world.

Pat van Boeckel | *Apron / In the Countryside*

Near the river Pat van Boeckel built a grotto from wooden boxes used for fruit and vegetables. He placed a female figure wearing an apron inside. Her face was carved using the thin pieces of wood the boxes were constructed from. The figure in the massive hut resembled Madonna in the grotto. The accumulated objects piled up over the sculpture and created a dynamic structure. In this way, the artist wanted to honor a woman who cares for the plants, looks after the crops throughout the whole process, from sowing to preparing a meal from the harvested crops. Between the trees, on the road through the woods, Pat van Boeckel hung aprons, messages announcing his work. The installation was accompanied by a film, inspired by Józef Czechowicz's poem by "In the Countryside". This soporific poetic impression of the riverside landscape showcased local nature along with the traces of human life and death.

*Garden of Values* | Little Land Art

Little Land Art workshop was based on creative activities related to nature combined with the exercises of mindfulness. The starting point was the garden of humanistic values important to all people regardless of their age, which included love, peace, acceptance, and change. The most important of them, freedom, was shown in the form of an installation that the workshop leaders – Agnieszka Chwiałkowska and Agnieszka Grzywacz – created together with the participating children. Inserted in the branches, mirrors were connected by a rope, forming letters. "Freedom" was laid on an escarpment at the Bishop's Castle. Round, tiny mirrors reflected reality, showing the condition of freedom nowadays.

Translated by Małgorzata Sady