

Data sheet of the exhibition

Theater of life

Tomasz Lazar

Cultural Association ONTHEMOVE

**Theater of Life**  
Tomasz Lazar

Curated by  
Arianna Rinaldo

Exhibition produced by  
Cultural Association ONTHEMOVE  
for the international festival  
of photography  
Cortona On The Move 2014

Printed by  
Bottega Antonio Manta  
Digigraphie By Epson

**CORT  
ONAO  
N THE  
MOVE**  
*fotografia in viaggio*

**bam**  
bottega antonio manta

**DIGI  
GRAPHIC®**  
by **Epson**

"Theater of Life" is a very personal project about life how I perceive it. It is an exploration of surrealism in everyday life. It is an essay that is a combination of my experiences and thoughts about what surrounds me. As a result of fast-changing technological developments that are shaping our lives and the invading presence of mass media, many people seem to feel disconnected from the world. These off moments are what interest me. Today, the place of the divine power has been taken over by mass media, which shapes our lives, tells us what is right or wrong and creates the narrative of our existence. We are under the influence of a mass culture that comes straight from the television and the Internet. It seems to me, people are increasingly getting lost between the borders of two worlds: the real world in which they live, and the world created by the media. This phenomenon can most notably be seen in most highly developed countries, where people rely more and more on technology in everyday life, where mass media has had the greatest impact on people.



[CORTONA ON THE MOVE – photography in travel, Scalpendi Edition 2014]

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## *Data Sheet*

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<b>Title</b>	Theater of life
<b>Photographer</b>	Tomasz Lazar
<b>Number of photographs</b>	24 prints
<b>Type</b>	Black and white
<b>Print size</b>	cm [40 x 50] (see details in print list attached)
<b>Frame size</b>	cm [55,8 x 65,7]; cm [55,8 x 78,9]. (see details in frame list attached)
<b>Linear development</b>	19 meters, minimum required linear space.
<b>Set up</b>	<p>Photos are printed on <b>Canson Photographique Satin paper</b>, assembled on artisan lime wood black frames (3 cm) with passe partout.</p> <p>Panel: intro, bio (text in appendix) and title, must be printed at the expense of the hosting organization.</p>
<b>Set up mode</b>	 
<b>Shipping crates</b>	N° 2
<b>Transport and insurance</b>	Transport and nail to nail insurance, at the expense of the hosting institution.

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## LE IMMAGINI

		Print size cm (height x base)	Print size cm (height x base)
1		40 x 50	55,8 x 65,7
2		40 x 50	55,8 x 65,7
3		40 x 50	55,8 x 65,7
4		40 x 50	55,8 x 78,9

5



40 x 50

55,8 x 65,7

6



40 x 50

55,8 x 65,7

7



40 x 50

55,8 x 65,7

8



40 x 50

55,8 x 65,7

9



40 x 50

55,8 x 65,7

10



40 x 50

55,8 x 78,9

11



40 x 50

55,8 x 65,7

12



40 x 50

55,8 x 65,7

13



40 x 50

55,8 x 78,9

14



40 x 50

55,8 x 65,7

15



40 x 50

55,8 x 65,7

16



40 x 50

55,8 x 65,7

17



40 x 50

55,8 x 78,9

18



40 x 50

55,8 x 65,7

19



40 x 50

55,8 x 65,7



20



40 x 50

55,8 x 78,9

21



40 x 50

55,8 x 65,7

22



40 x 50

55,8 x 65,7

23



40 x 50

55,8 x 78,9

24



40 x 50

55,8 x 65,7

## APPENDIX A - Text

### INTRO / BIO

#### TOMASZ LAZAR

#### THEATER OF LIFE

Theater of Life is a very personal project about life how I perceive it. It is an exploration of surrealism in everyday life. It is an essay that is a combination of my experiences and thoughts about what surrounds me. As a result of fast-changing technological developments that are shaping our lives and the invading presence of mass media, many people seem to feel disconnected from the world. Some seek refuge and create alternative realities for themselves. Some merely look for a temporary escape, by letting off steam. Some dress in costumes, play role games or pretend to be heroes from movies, games or anime. We all find our ways to cope, somehow. These off moments are what interest me. The concept of the surreal, the theatrum mundi—theater of the world—stems from Plato; the world as a place where man is only a puppet, an actor, whose role is to play his part in the theatre of life; a play created by the powerful being known as the creator (demiurge, God). Today, the place of the divine power has been taken over by mass media, which shapes our lives, tells us what is right or wrong and creates the narrative of our existence. We are under the influence of a mass culture that comes straight from the television and the Internet. It seems to me, people are increasingly getting lost between the borders of two worlds: the real world in which they live, and the world created by the media. This phenomenon can most notably be seen in most highly developed countries, where people rely more and more on technology in everyday life, where mass media has had the greatest impact on people.

Tomasz Lazar (Szczecin, Poland, 1985) is an independent photographer, a graduate of the West Pomeranian University of Technology, Faculty of Computer Science and Information Technology. He attended numerous workshops, such as Tomasz Tomaszewski's workshop or the Eddie Adams Workshop in the USA. He has been the winner of photography competitions in Poland and abroad (e.g. the Sony World Photography Award, the International Photography Award, Grand Press Photo, Lumix Festival for Young Journalism, Grand Prix at Photo Festival in Łódź). He took the second place in the World Press Photo 2012 contest in the "People in the News" category and received Picture of the Year in BZBWK Press Photo 2012. Since 2011, he is a member of the Unposed photography group, dealing with street photography.

# APPENDIX B – PRESS REVIEW

International New York times 22 Luglio 2014

2 | TUESDAY, JULY 22, 2014

INTERNATIONAL NEW YORK TIMES

## PAGE TWO

### IN YOUR WORDS

**Investigating the crash of Flight 17**  
 Sadly, the average Russian point of view is shaped totally by what she or he sees on the television news. And that is not just propaganda. An expert says that the intercepts were fakes. A Spanish air controller in Kiev received Castro's order that he saw two planes following MH17 and shot at it. (Of course there was no Spanish air controller, but the story was out.) The Ukrainians did it to make NATO come. The Ukrainians did it to discredit the separatists. The Ukrainians did it because they were trying to shoot down Putin's plane and made a mistake. Shall I go on? I live in Moscow and am terrified.  
 M.A., MOSCOW

Governments are wary of backing sanctions on Russia because their oil supply may be cut off. Oil is poison. Russia is a thuggish dealer. Let's not make him mad. Let him carry on, as long as we get our oil. So now, our dependence on oil is not just an environmental problem; it's a moral problem.  
 DANIE, NEW JERSEY

The E.U. reveals its political weakness. The fact that some countries and leaders ( Merkel) are afraid of the economic aftermath induced by a showdown with Putin is absolutely disgusting.  
 ANTONI, BARCELONA, SPAIN

**Global income inequality**  
 The author raises some important points. Developing countries were impoverished by European countries — China and India were the world's biggest economies until the 1800s. Then colonialism turned the world around (Japan was not colonized, and has done fairly well economically). So when the U.S. had competition only from Europe, it was an unusual situation. China and India catching up is a return back to the normal state of affairs.  
 SANDRO, OREGON, U.S.A.

See what readers are talking about and leave your own comments at [nytimes.com](http://nytimes.com)

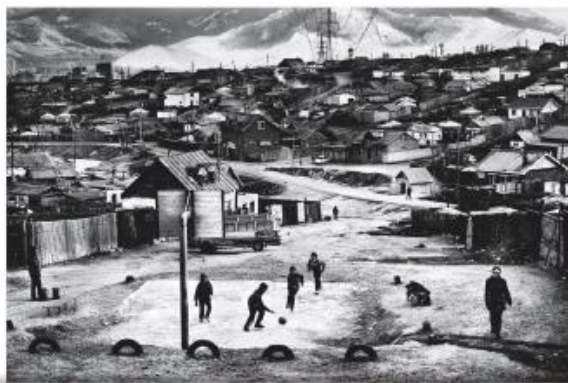
### IN OUR PAGES

**1939 Sign of Life on Mars Reported**  
 BLOOMINGTON, SOUTH AFRICA Dr. V.M. Sligher, director of the Lowell Observatory at Flagstaff, Ariz., who is here to take color photographs of Mars from the Lamont-Hessley Observatory, today reported that camera studies definitely indicate the presence of life on the planet — which in six days' time will be nearer the earth than it has been for fifteen years. Dr. Sligher's photographs show a gradual change in the appearance of the planet, he said, which prove the growth or decay of vegetable matter. Scientists have long believed that Mars is a planet where all

## A festival for wanderers



**ON THE ROAD**  
 The 2014 edition of Cosmos on the Moon, an international travel photography festival in Caracas, Italy, includes studies of journeys and adventures by a host of photographers. The current festival features, above, Tomasz Lazar's "Transmagical," a chronicle of the repression of Mongolia's 1980s, below right, a shot from Above Luz's "Transmagical," a chronicle of the repression of Mongolia's 1980s, below left, Tomasz Tomaszewski's "Obscured," a chronicle of the repression of Mongolia's 1980s, below right, a shot from Above Luz's "Transmagical," a chronicle of the repression of Mongolia's 1980s, below left, Tomasz Tomaszewski's "Obscured," a chronicle of the repression of Mongolia's 1980s.



## Millennials, government and mistrust



Anand Giridharadas

### LETTER FROM AMERICA

The grand parents stood for Franklin D. Roosevelt's New Deal and its massive expansion of government power. The children marched for civil rights and a war's end, demanding changes in law and policy. And now the grandchildren use Facebook to ferry their children to charter schools.

That is the picture painted by new polling data on American political loyalties. It depicts, among other things, a rising generation of left-leaning Americans who possess less faith than their elders in the power of government to combat injustices and pursue noble collective enterprises, and who seem to place greater stock in rugged, self-starting individualism.

Perhaps the most staggering finding, in the report from the Pew Research Center, was this: The so-called "next generation left" is seven times more likely than traditional liberals — 85 percent to 10 percent — to agree with the statement that "blacks who can't get ahead are responsible for their own condition."

Coupled with data in the same poll showing a coming generation of right-leaningers who are knee-deep both on social issues like same-sex marriage and in their view of economic redistribution, there appears to be an untapped opportunity for candidates aligned with these libertarian-leaning youth. None of this is good news if you believe in the resurgent power of government. And yet the collapse of liberal faith in the state makes sense if you think of the realities with which the so-called millennial generation — those born in the 1980s and 1990s — have grown up.

The antislavery views found on the right are anchored in our life. It's an anti-government impulse born of skepticism of a state that often looks remote and, when it comes around to collect your taxes or regulate your guns, intrusive.

In contrast, the aristocratic feelings for the next-generation left simmer among educated urbanites. In their case, it seems to be more a matter of being seduced by the idea of cooptation and the market in this age of globalization, personal brands and highly regulated, self-organized bed-and-breakfast, case-service and crowdfunding platforms. Their parents may tell stories about

Per informazioni:

*antonio@cortonaonthemove.com*

*Antonio Carloni*

*+39 328 6438076*

*simona@cortonaonthemove.com*

*Simona Nandesi*

*+39 338 8109584*