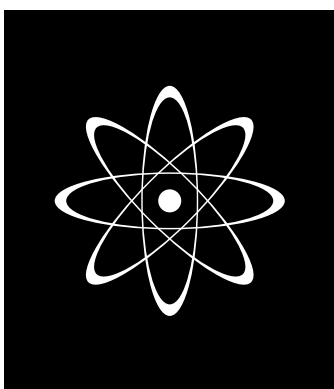
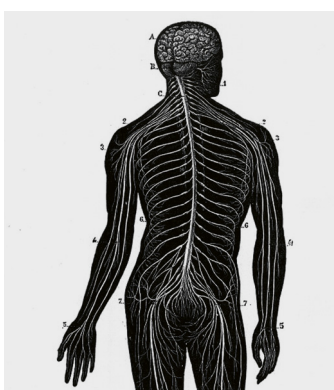
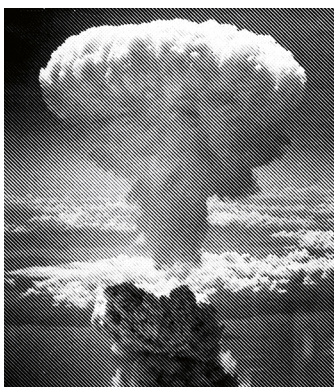
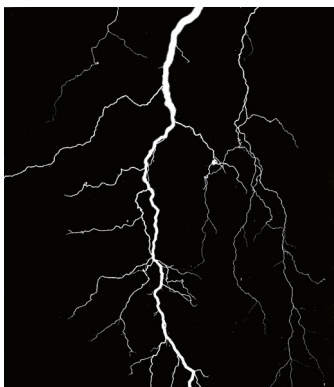


**Anna Bujak**



**Hyperobjects**

The idea for Anna Bujak's latest exhibition was inspired by the theory of hyperobjects developed by American philosopher Timothy Morton. Morton's theory posits hyperobjects as phenomena, objects, and interactions of the Anthropocene existing beyond human cognition—examples being radioactivity, global warming, and petroleum deposits—eluding our grasp owing to their scale, relative invisibility, and dispersion. They nevertheless deeply impact the state of humanity and the Earth's biosphere. And while, as Morton writes, "We vaguely sense them out of the corner of our eye while seeing the data in the center of our vision,"<sup>1</sup> we remain immersed in them, cut off from any possibility of escape.

The exhibition may be navigated as a "landscape-as-place," within which hyperobjects warp and alter the concept of environment as we know it—a "revenge of place" in the face of the Anthropocene and the unfolding ecological predicament for which it is responsible. The imagined sphere of the exhibition manifests as a creation of the artist's personal experiences and anxieties, with echoes of the existential crises faced by twenty-first-century humanity. The artist assembles a narrative exploring the complex interrelation between humans and nature. It avoids providing simplistic answers to frequently asked questions. Without completely assuaging feelings of guilt and apathy, it brings us face to face with reality, while also allowing us to glimpse the possibility of a future bypassing despondent thinking. An attempt at transforming the horrific-invisible into the demystified-visible.

As a representative of object-oriented ontology (seen as a branch of speculative realism), Morton has formulated a theory that one can ascribe to or not. Anna Bujak allows herself to be transported by it. Employing the means and tools afforded by art, she materializes the idea of the hyperobject for her own purposes. Within the exhibition at Studio BWA Wrocław, we happen upon objects frozen in time and space, references to atmospheric pressure discharges, explosions, afterimages, and magnetic field effects. Such phenomena, exceeding the capabilities of human cognition, are here represented through conventional aluminum forms, installations, photography, and video work.

In the works *Hyperobjects: Thunder Room* (2025) and *Spectrum* (2025), the artist explores a range of the uncanny, of illusion, seeking to capture the evanescent,

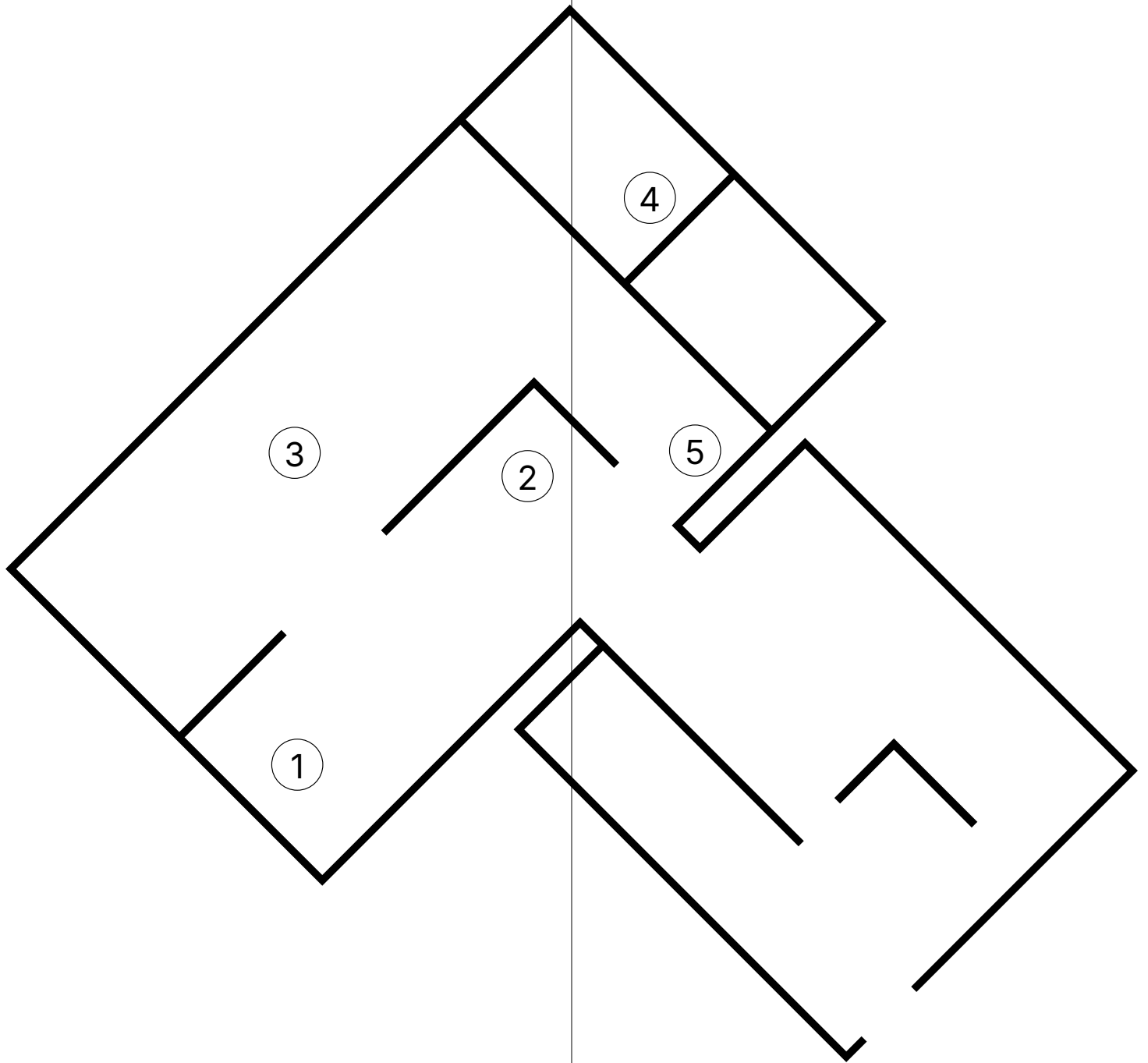
1 Timothy Morton, *Dark Ecology: For a Logic of Future Coexistence* (New York: Columbia UP, 2018).

that which is felt subcutaneously, intuited, only visible in fragments. The smell of ozone during a storm, hair standing up on the back of your neck, static-electric cat fur. Although it is only short flashes that we register in moments of atmospheric pressure discharges, a distinct afterimage is impressed on the retina. The artist snags it, holds it a moment, and then releases it into the space of the gallery.

Employing the medium of sculpture, Bujak allows us to experience this familiar yet riveting phenomenon in novel fashion, leading the viewer into Morton's darkness, setting up a subtle interplay between illumined legibility and benighted mystery. She uses classic sculpting techniques in the process, harnessing the remarkable elastic properties of aluminum, which combines excellent electrical conductivity, aesthetic, and reflective properties. To prepare these two site-specific installations, the artist opted for thick aluminum strands sourced from high-voltage cables. The material underwent a metamorphosis in her hands, acquiring fresh relevance in an embrace of upcycling. The resultant installations alter perceptions of the space they occupy itself. A lightning strike is recorded within the exhibition in sculptural as well as photographic form. An electrical discharge, reaching a human body, marks it with a cutaneous fractal drawing known as a Lichtenberg figure, resembling a branching tree or neuron—a cell capable of processing and conducting data as electrical signals. In *Lichtenberg Figures* (2025), the artist transfers the "drawings" onto her own skin and that of the body of a loved one, then eternalizes the transference within the frame of a photograph.

Another fascinating hyperobject captured in the exhibition is the influence of the magnetic field, an invisible force shielding planetary life. In *Uncanny* (2025), Bujak utilizes the ferromagnetic properties of metals to concentrate it in one place, revealing it to the viewer in visible form. And in *Contaminated Landscapes* (2025), she allows the viewer to marvel at the strange beauty of an explosion and shock wave releasing imperceptible radioactive fallout across radically impacted terrain. The ruminative nature of the work, achieved through the expansion of time in the video, is contrasted with the phenomenon's inherent violence, all while providing the viewer space for contemplation of it.

Weaving this spellbinding story, the artist guides us through the exhibition with her own voice, in the process allowing us to experience hyperobjects with multiple senses—sight, hearing, and touch.



**1. Contaminated Landscapes**  
video installation, found footage (video loop), 2025

**2. Uncanny**  
steel, magnets, steel filings, 230 × 150 × 80 cm, 2025

**3. Hyperobjects: Lightning Room**  
installation, aluminum (recycled), variable dimensions, 2025

**4. Spectrum**  
aluminum (recycled), luminescent paint, approx. 290 × 150 × 90 cm, 2025

**5. Lichtenberg Figures**  
photographs, photographic cooperation from Hubert Bujak, 56.7 × 37 cm and 36 × 27 cm, 2025

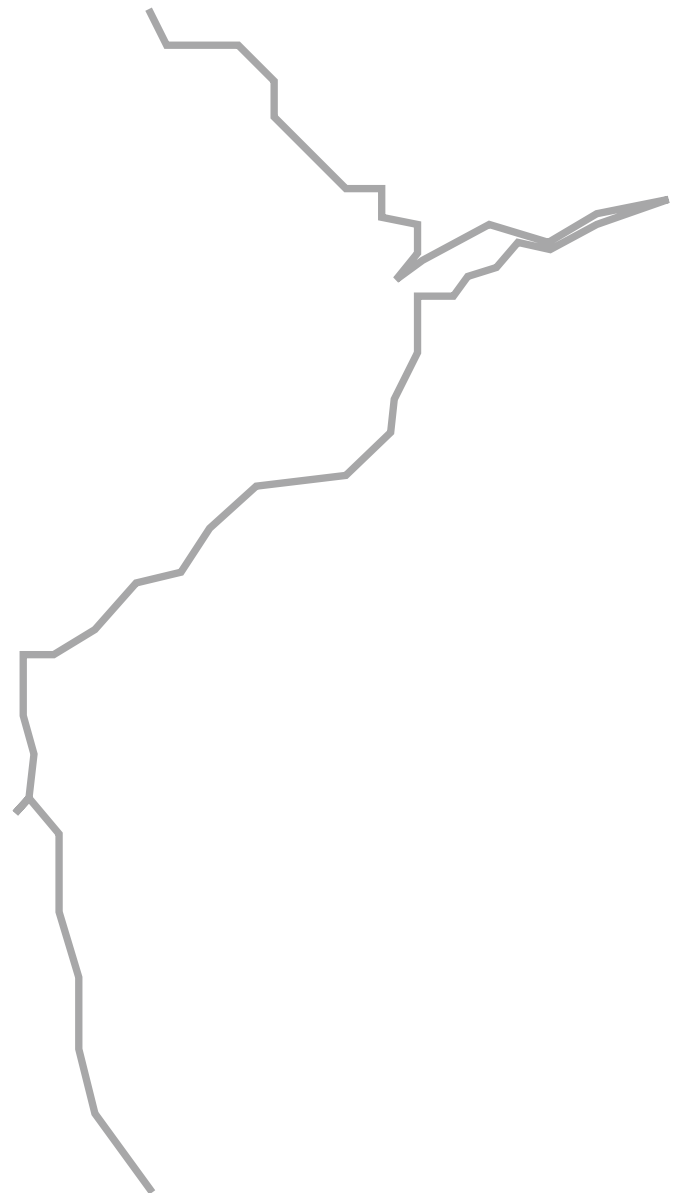
In my quest to assemble a cognitive whole, I sought to represent the sensory atmosphere and thought patterns I have toward the phenomenon of hyperobjects. Timothy Morton's theory posits that we live abreast of them, with and within them. We have ample opportunity to experience their unsettling proximity, when fissures in our familiar, lived reality crack open, bringing us into contact. We may be in a seemingly safe, contained interior, but the place is suddenly dramatically warped, turning inside out, ejecting us into open space. The experience presented here is that of the impossible: time unbound, within which we experience phenomena that transpire in milliseconds.

\* \* \*

Once upon a time, when violent storms descended, entire apartment blocks went dark—lights switched off, plugs pulled from sockets. This was to prevent lightning-strike incidents. Even more frequently, turbulent weather conditions caused a collapse of the power grid. Total blackout ensued, riven only by electrostatic discharges in the atmosphere outside. A darkness antithetical to our sense of safety triggered anxiety. If lightning entered the home, it could be tamed and held for longer, helping to alleviate the all-consuming dark.

\* \* \*

I perceive us as branded by hyperobjects. They tattoo our bodies with bluish-red fractals recalling fern fronds, recording the tale of how they penetrated our core, becoming entangled with our nervous systems, ultimately transmuting us in their image.



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