

BOGUSŁAWA KOSZAŁKA

AUTOREFERAT

SUMAMARY OF PROFESSIONAL
ACCOMPLISHMENTS

Spis treści

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Bibliografia

Bibliography

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Photos

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West Pomeranian University of Technology
in Szczecin

DOCTORATE

Published on May 9, 2011 by the Council of the Faculty of Textiles and Clothing of the Academy of Fine Arts. In the field of plastic arts, the discipline of artistic design art. Subject: *Line as an element of the constructon of spatial structures* - problems presented in the artistic discipline - unique fabric; promoter: prof. Andrzej Banachowicz.

RECOMMENDED ARTISTIC ACHIEVEMENTS

According to formal requirements, I indicate the exhibition (as a design project) **Multiplikacje. Dostrzec, dotknąć, doznać...** presented in the **Gallery of Contemporary Art PROFIL CK ZAMEK, POZNAŃ, 2017** aspiring to meet the conditions set out in Article 16 section 2 of the Act from 14 May 2003 on academic degrees and academic title and academic degrees and titles in the field of arts (Journal of Laws No. 65, item 595, as amended).

Curriculum vitae and career path

1975 - 1980 High School of Fine Arts im. C. Brancuisi in Szczecin

1982 - 1987 National Academy of Fine Arts in Poznań

Obtained diplomas

1980 Exhibition technician

1987 Master of Arts in Art Education and Drawing

2011 Doctorate in the field of fine arts in the discipline of artistic design art

Course of employment

- 1987 – 2002 VI High School J. Paderewski in Poznań
– art teacher
- 1995 – 2005 School of Fine Arts Schola Posnaniensis in Poznań
– drawing and exhibition teacher
- 1998 – 2006 School of Fine Arts Schola Posnaniensis in Poznań
– drawing and exhibition teacher
- 2006 – 2013 Schola Posnaniensis Higher School of Applied Arts in Poznań
– educational and didactic worker
– since 2011 lecturer – didactic and scientific worker
- 2013 – up to now West Pomeranian University of Technology
in Szczecin, Faculty of Civil Engineering and Architecture,
Department of Design
– adjunct – teaching and research staff
-

Functions

- 2003 – 2007 member of the jury in subsequent editions of the poster competition promoting region of Wielkopolska – organizer: City Marshal's Office in Poznan
- 2010 – 2014 The Board Secretary of the Poznań Association of Polish Artists Designers
- 2012 Member of the Department for Quality Assurance of Education, Faculty of Arts at the Higher School of Social Skills in Poznan
- 2013 – 2016 Secretary of the Diploma Examination Committee at the Department of Design, in the West Pomeranian University of Technology in Szczecin

From 2013	Representative of Design Faculty in the Department Committee of the Quality of Education in West Pomeranian University Technological in Szczecin
From 2015	Secretary of the Department Program Committee of the Design Faculty
2015	Open Air Manager in Nowe Warpno, faculty: Architecture, in the West Pomeranian University of Technology in Szczecin
From 2016	Member of the Program Committee for Design Faculty, in the West Pomeranian University of Technology in Szczecin

Didactic and educational activities

Classes

1998 - 2011

Drawing and painting, project interpretation, composition of solids and surfaces, lettering and basics of typography in undergraduate and graduate studies in full-time and part-time.

After obtaining a PhD degree

2011 - 2013

Drawing and painting, Composition of solids and surfaces, Lettering and basics of typography in undergraduate and graduate studies in full-time and part-time.

2013 to the present

Visual constructions 2 + 3D, Design Faculty workshop, Bachelor's diploma thesis in Design in the full-time studies.

Bionic, Design Faculty Workshop, Master's diploma thesis in Design in the full-time studies.

Number of graduated theses in the last three years:

Bachelor's degree - 12, MA - 4.

Total thesis reviewed:

Bachelor's degree - 26, MA - 22

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS
DESCRIPTION OF ARTISTIC ACHIEVEMENT

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

Bogusława Koszałka

The following is a description of the most important events to me as an artist, and it is also a reflection on my perception of the world and its elements within it. Yet, the philosopher's or naturalist's sensitivity is different than the artist's one. The same phenomena they can perceive differently and react differently to them. My relationships with nature are very individual – they bear the traces of my personality. It is obvious because the sensitivity and specificity of perceiving phenomena comes from personal experience, education and who we are internally. For me, as an artist, the natural world has always been the driving force to act.

I grew up in close proximity to the sea and I have a special feeling for them. As a teenager I was passionate about sailing, which developed in me a unique kind of sensitivity to the element of wind and the sea where I could touch sailing on the Baltic. Sailing experiences have greatly influenced my perception of the world and have shaped my artistic attitude in some way.

In 1987 I graduated from the State Higher School of Fine Arts in Poznan. I got two diplomas, both as the best student. The promoter of the first one in the field of Art Education was prof. Alicja Kępińska. The other diploma in the field of drawing I obtained in prof. Wojciech Müller's studio. The theme was *Moje przestrzenie* and presented works consisted of multi-format abstract compositions on black reprinted paper. Today, I can see the surprising analogy of the expression layer of contemporary compositions with the photographic record of the objects I am currently working on. Apart from the honours, a very important experience for me as a young master of arts was my individual lecture *O tradycji w sztuce dzisiaj* (theoretical thesis) at the Polish Sculpture Centre in Orońsk, where I was invited by prof. Jan Berdyszak. But much more important than the theoretical reflections on art were drawing statements for me. Based on an individual program of intentions in this discipline I obtained in 1989 the Artistic Scholarship of the Minister of Culture and Art. I call such distant events, because then my way of interpreting spatial phenomena, nature, which culminated in the diploma of drawing, contained a characteristic way of narrating, which can be found at every stage of my way as an artist.

The greatest influence on my artistic decisions was when I started to work at the Higher School of Applied Arts in Poznań Schola Posnaniensis in 1998, where I was employed for 8 years. I met there the creative individuals presenting different attitudes and artistic disciplines. The cooperation with painters from Poznań: prof. Tomasz Psuja, prof. Maciej Lubowski and later with prof. Bogdan Wegner, whom I was an assistant, appeared in my paintings. This resulted in a series of paintings related to culture and nature, which I presented at collective and individual exhibitions. My experiences have enriched my sensitivity to range of colours, but they have also heightened my belief that colour would not be my true passion.

Working in Schola I participated in many paratheatrical projects such as MALTA OFF. I also had the opportunity to meet and collaborate on one of the scenic projects with Barbara Ptak. All these interdisciplinary experiences were very useful in the didactic process which I described in the following.

Working on different areas, I was constantly verifying my previous statements in painting and drawing. There was also a feeling of discomfort and restriction resulting from the flat record. Subconsciously I shifted the focus of my notation towards spatial activities. Schola Posnaniensis, whose founder was prof. Urszula Plewka-Schmidt, I was primarily associated with weaving matter. While conducting the classes I sensed the presence of linen, sisal, acidic scent of dyes and specific silence in the tapestry workshop. The contact with the fiber caused curiosity in me, its structure stimulated my imagination and touch sensation aroused the desire to form. But I could not think of fabric as a weaver, I perceived more textural and sculptural weaving, and in that sense, technological correctness was a restriction for me. I found in the fiber, in its linear form, some features similar to a drawing, but created in space. It was a discovery that translated into many concepts resulting from the new means of expression and workshop for me, and the possibilities created by this type of creation. It was a breakthrough and a total change in my artistic connotations, which took the form of a spatial drawing of a structural nature.

Since 2004, the main area of my activity has been the weaving miniature and unique / spacial fabric, and the preferred medium is a galvanized wire. A year later, made by me the miniature *Alien of Live* (phot. 3) was qualified for the 15th edition of the International Exhibition of Filmmaking - 2005 Miniartextil Como, which was a huge success. In my work I dealt with the theme of nature, concentrating on shaping the wire form, mainly in miniatures. In 2006, I won the first Grand Prix for the work of *Gniazdo* (phot. 4) at the 4th International Biennale of Artificial Linen „From krosno to Krosno”. This event has strengthened my conviction that in this



Phot. 3 *Alien form of life*, miniatura, 2005



Phot. 4 *Gniazdo*, tkanina unikatowa, 2006

discipline my artistic expression is noticed and appreciated. This event strengthened my confidence a lot, and prompted the realization of objects annexing larger and larger areas of space.

In the same year I started work at the Art Department of the Higher School of Applied Arts in Poznań. I regularly participated in domestic and foreign collective exhibitions in the fabric area. Confronting my works with other artists I found similarities in technology, which I was hard to avoid, but at that time I tried to expand my knowledge in this field, experimenting with metal and synthetic media.



Phot. 5 *Lodołamacz*, tkanina unikatowa, 2007

My favorite material was a metal „yarn” which permanently entered my workshop. This medium is used in the fabric area, in installations by many artists, e.g. Japanese Kyoko Kumai whose works still fascinate me. Thanks to the success my work has evolved towards the unique fabric. In 2007, I made a multi-element object *Lodołamacz* (phot. 5), which was awarded the ERA ART statuette at the IV Painting Biennial and Unique Fabrics in Gdynia. This work was presented at an individual exhibition and at group exhibitions.

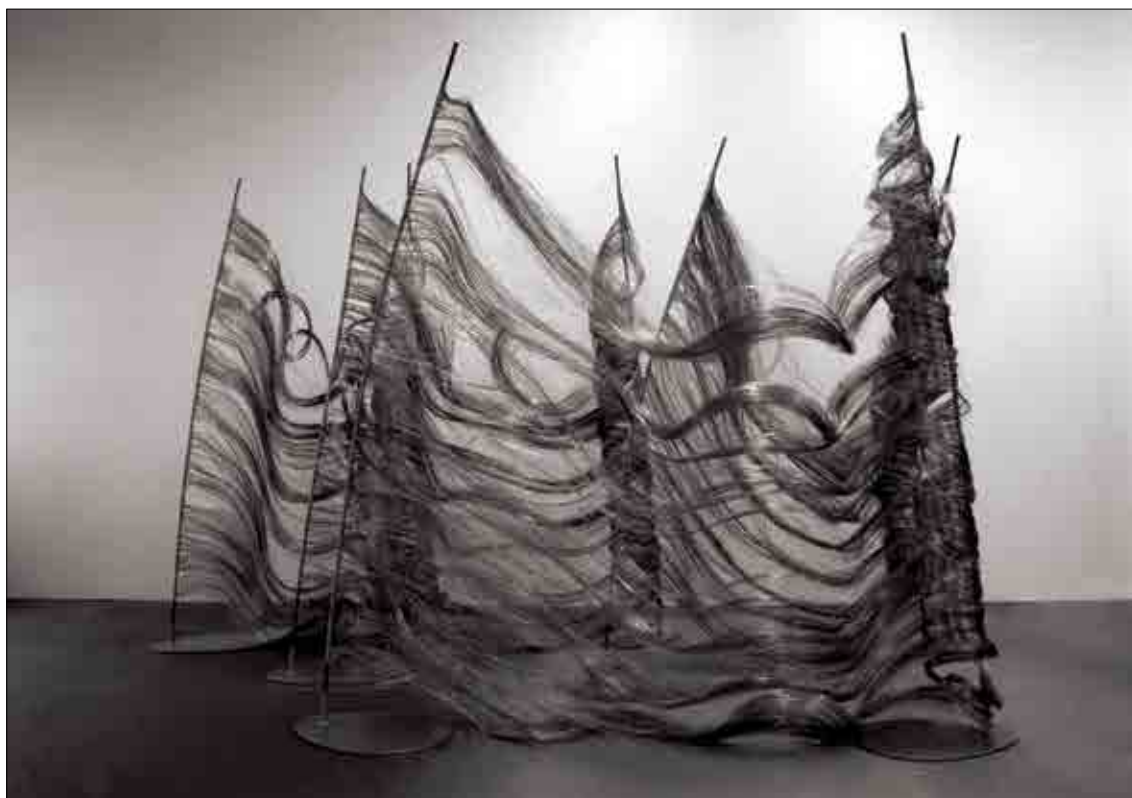
An important element of my artistic accomplishments was and is the area of digital graphics, in which similarly as with painting, I was involved in the didactic process. However, new experiences have changed my way of narrating, and sometimes the point of reference itself. At the individual exhibition *Oplatanie przestrzeni* in the Mosina City Gallery, apart from the unique fabric, I presented multi-format solvent prints (phot. 6-10), which were a graphical interpretation of linear structures contained in exposed objects. I mention this because I repeated this experiment several years later in the painting, in the aspect of the work done as a doctorate

This type of artistic expression was episodic to me, but extremely important, as it allowed me to get some distance from my own accomplishments in the fabric. It was not an alternative, but it reminded me of my other skills and 2D capabilities.



Phot. 6 -10 *Bez tytułu*, solvent, 2008

I studied digital records of selected fragments, subjecting them to graphic processing. The new quality obtained in this process, I visualized on the surface with paint agents. This experience was a kind of confrontation of three dimensional spatial objects with a flat record. It was very refreshing and disciplined, while also tempting my second - graphic - nature.



Phot. 11 *Cztery wiatry II*, tkanina unikatowa, 2010

Such analytical look through the prism of the computer gave the rise to the kind of distance to reality. The possibilities of framing and processing revealed to me the reality in a more abstract way, leading to experimentation not only with structure but also with image.

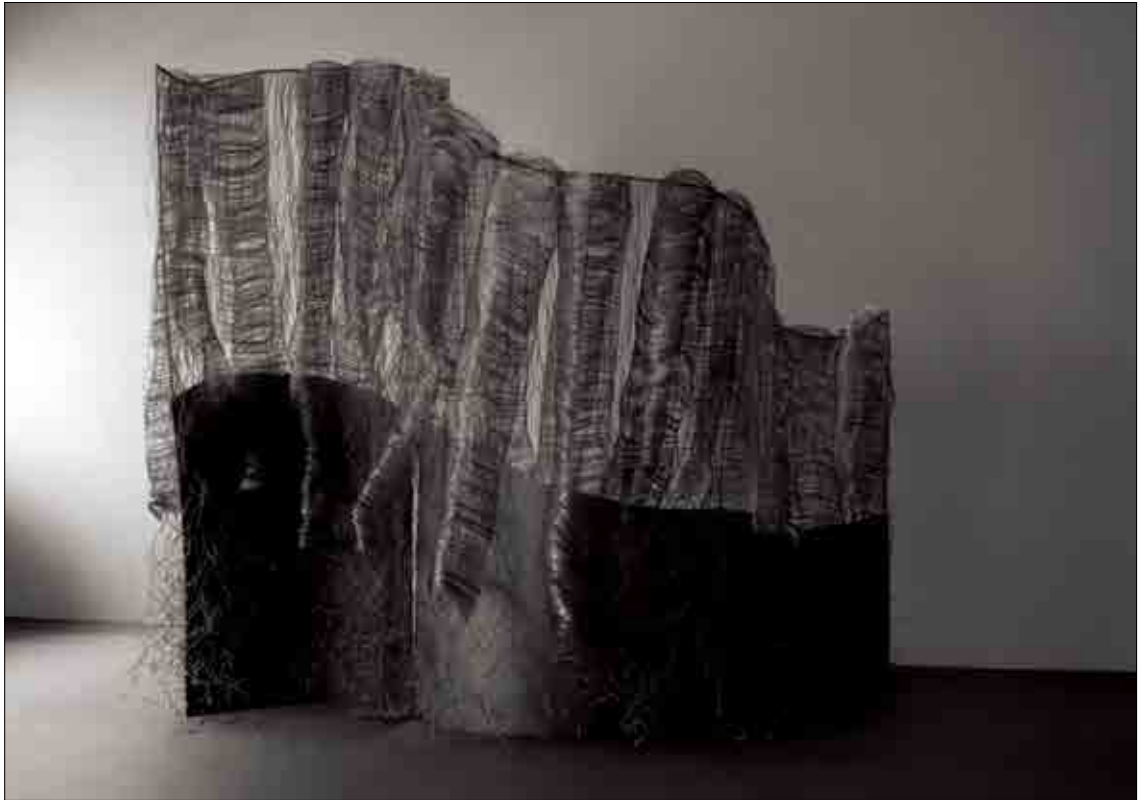
All the spatial works created before the doctorate, weaving miniatures as well as unique objects made of wire, steel wool and plexiglass. The main medium - the wire, had fascinating properties, which had no traditional yarns: the memory of the hand that shaped it. My experience with this material was fully utilized in my dissertation. In 2011 I received a Ph.D. in fine arts from the Academy of Fine Arts in Łódź, Faculty of Textiles and Clothing. The promoter of my dissertation on the *Linia jako element konstrukcji struktur przestrzennych* was Prof. Andrzej Banachowicz, and reviewers: Prof. Zbigniew Dudek and Prof. Joanna Brylewska. I have presented three projects entitled *Cztery Wiatry II* (phot. 11), *Ku morzu* (phot. 12) and *Przełamana fala* (phot. 16) referring indirectly to the elements. Working on them,



Phot. 12 *Ku morzu*, tkanina unikatowa, 2010



Phot. 13 -15 *Refleksje I, II, III*, olej na płótnie 2011



Phot. 16 *Przełamana fala*, tkanian unikatowa, 2010



I used about 40 km of metal „yarn“. Placing on metal frames in the braiding process of such wire length consumed countless hours.

From the perspective of current experience, I think I was trying to express something that can not be expressed. Something that is irrational with regard to the shape, the beginning and the end, something that is simply the *Cosmos*, even in our earthly dimension, and that is a subject to constant change. Constructing the structure of the wire thread, I subconsciously sought the equivalent of the element of water, earth and air, trying to express wind, sea waves, etc., their infinity expressing a line of wire. I was focused on this idea that I was trying to translate into a form with the features of a soft sculpture. The creative act itself, in relation to the braiding process, has taken a conceptual meaning.

The medium consumed in such quantity has caused some kind of fatigue, I felt the need to enrich my workshop with new strategic materials. I was also convinced that in some sense I exploited the possibilities of this metal medium. All these reflections slowly changed my artistic attitude. What has so far been obvious to me has become increasingly questionable, and these questions have become increasingly common.

2011 - 2013

Time after my doctorate is a period in which I often analyze my previous connotations. I became more and more convinced that as an artist I reached the place from which the perspective of this infinity of Universum, which I am interested in, acquired a new meaning. The center of gravity of my research observations has shifted from the very idea of elements to the forms that fill them, but in terms of their different biological births and spatial relationships. I have always been fascinated by nature, I have always felt its presence, but I began to analyze the phenomena in it.

Since childhood I loved natural science films, popular science, especially in terms of natural environments hard to access due to physical limitations. In this way I realized my dream of learning about flora and fauna in primarily visual aspects. Micro and macrocosm, oceans, unexplored forests, these slogans always caused me specific images. They were not a recording of some direct observation, although I had such experiences, but above all a collection of images fixed with the camera's eye. This resource of visual material accumulated over the years in my mind sometimes refreshed, evoking favourite passages, or just watching the movie material I was interested in, drawing from a private multimedia library.

In the context of a new spectrum of interest, these resources have gained a different meaning. My way of perceiving and interpreting the phenomena occurring in nature has undergone the metamorphosis, where I saw new possibilities of interpretation in the area of the fabric.

The concepts that emerged from the need to articulate structural measures of new insights required a qualitative change in the used materials. This moment in my life is primarily a time of experimenting with matter. Looking for new solutions that allow quick assembly of multi-element and extended spatial execution made a significant discovery, which was a factor influencing in a constructional and visually important way on my further statements in the area of miniature as well as unique fabric / installation. This verification led in particular to the emergence of new interpretative possibilities for organic forms, which I suddenly began to see through the prism of new materials, mostly synthetic ones. I also noticed that there was a strange relationship between the form of the world that I created and the one it referred to. The semantic layer of objects forming the complex, bionic structures has changed.



Phot. 17 *EKOSYSTEM. Migracja populacji*, 2013, fragment

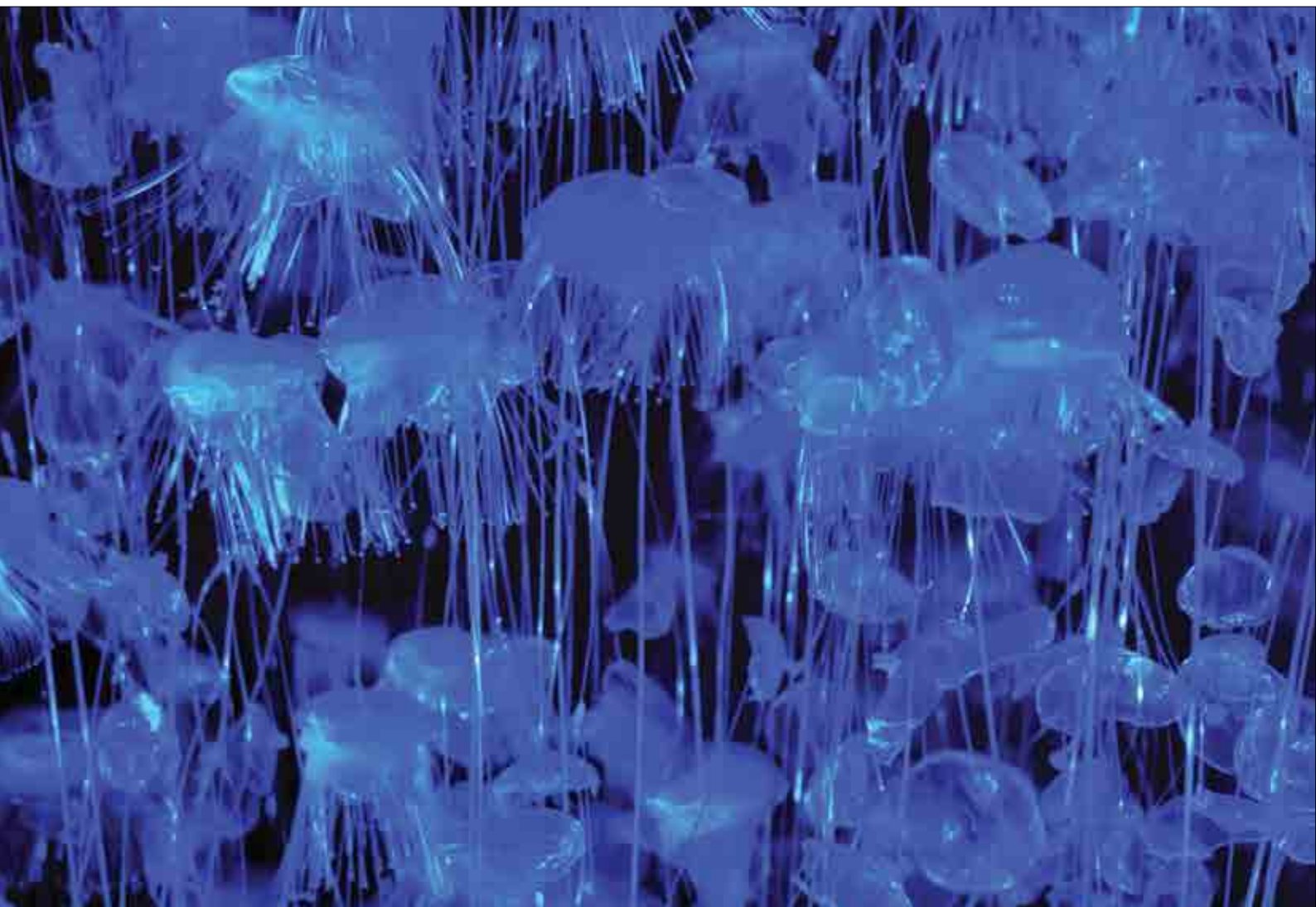


Groundbreaking significance for me was the application of new materials that in the unique fabric I introduced for the first time in 2013 in the multi-element work *EKOSYSTEM. Migracja populacji* (phot. 18). The principle of multiplication of elements used in its implementation has become the guiding principle of my subsequent installations. My workshop has undergone significant metamorphosis, so far used media have been replaced with new ones and the old ones began to perform other functions over time. The work was awarded the Grand Prix at the VII International Biennale of Painting and Fabrics in Gdynia.

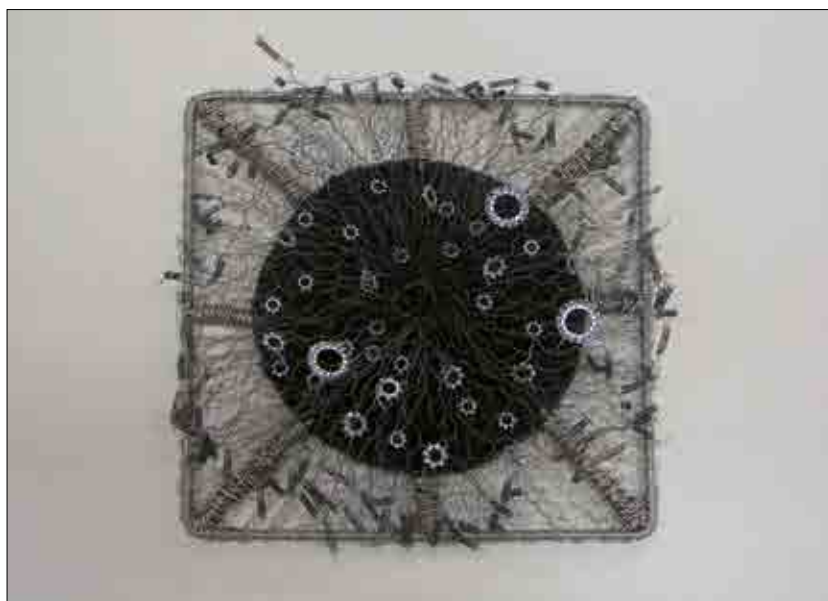
2013 is a year of many significant events, discoveries and the time of total change in my life. I changed my place of residence and employment. I came back and again near the sea, I also started work at the West Pomeranian University of Technology in Szczecin, Faculty of Building and Architecture at the Department of Visual Arts and now at the Department of Design. These changes have affected my way of life, and didactic work at the former Polytechnic, with future specimens forced me to verify the approach to technology in the creative process. This change has significantly affected the sphere of my artistic accomplishments, and was also a factor disciplining the process of creation.

In spring 2013 a collective exhibition WIATR DO MORZA 3 was also presented, at the Jesuit Gallery in Poznań. It was already the third episode, but for me it was of particular importance because of the exposure conditions. The interior where I suspended the work *EKOSYSTEM* and *Migracja populacji* (phot. 19) did not have windows, which forced me to use an artificial light source. This necessity has created new exhibition possibilities - I used directional light bulbs with blue light. Thanks to this treatment I got an additional effect, a game of shadows on the gallery wall. The result was very intriguing visually, and above all, the lighting applied generated a new artistic situation. The blue light certainly worked very well for the receiver and changed the reading of the work itself that began to exist as a subterranean phenomenon to which it referred. In the daylight, the same installation took on a different character, but its impact was equally strong, as evidenced by the reward of this work at the biennial in Gdynia.

In almost all post-doctoral studies, the subject of my artistic reflections was an underwater environment, although the *Łowca gwiazd* (phot. 20) is an exception. This work was presented at the international exhibition A-21 INTERNATIONAL ART EXHIBITION, at Kit House Gallery, Osaka, Japan in 2015. Showed works were exhibited at a charity auction to raise funds for the rehabilitation of a school destroyed by the earthquake in Nepal.



Phot. 19 *EKOsystem*. *Migracja populacji*, 2013, fragment



Phot. 20 *Łowca gwiazd*, miniatura, 2013

In the process of forming the works realized at that time, I used material experiences gained during the implementation of large installations. However, as with wire, new materials on a small scale were losing weight, which was depressing to me. I was much more attracted to the format, the more since I noticed that each installation translated into hundreds of small objects that were just miniatures and every „existence“ I created could exist on its own. Such a conclusion was constituted in my consciousness in the research process of observing the physical properties of created objects. Depending on the location of the system, installation, or as a stand-alone, miniature object, the molded matter was governed by other laws.

In the context of the described observations and doubts, I came to the conclusion that miniatures as finite objects are too static for me. Made in a small scale, the bionic forms in relation to the issues I am interested in have forced me to associate with the lack of life. I saw them as a kind of preparation or preserved organism of life. Paradoxically, the same object or similar, existing in a spatial installation somehow came to life. I have observed that in the same aggregate of organic form of elements, there are some relations between them and a specific game between them. The physical characteristics of individual „beings“ lose their original meaning, their number, the accumulation of individuals of a given population, becomes more important. These conclusions are the result of observing their own actions, perceived by the prism of the real world of nature. They have significantly influenced the character of subsequent works

The years 2014-2015 is the time when I realized my greatest artistic assumption. They were a series of multi-element structural objects related to the element of earth and air. They continued the problems encountered in *Ekosystem. Migracja populacji* into the aquatic ecosystem. At the same time I created another bionic form of miniature weaving.

For the first time, I started to think about my potential exposure as an arrangement of space.



Phot. 21 *Dmuchawce*, tkanina unikatowa, 2014

According to the accepted concept, I made an attempt to implement air-based installations and organic forms that exist freely in this environment. On the one hand, I wanted to express the movement of air lifting the matter, on the other hand its lightness.

In *Dmuchawce* (phot. 21) implemented in 2014, I used the same technology, technique and materials as in the previous work. However, I decided to use a synthetic reinforcement tape instead of a line that would be a „warp”. I wanted to avoid a formal similarity to the *Migracja populacji*. Virtually all of the compositions were bathed in rain and the vertical rhythms were too competitive for delicate blowers. Therefore, in order to better define the composition and enhance its dynamics, I applied some rust-colored organza elements, which had a positive effect on visual reception. I was striving for the effect of lifting the delicate bionic wind through the wind, provided by nature with aerodynamic elements, allowing the gliding in a certain direction. The installation was created in a small space and after being exposed in the gallery, its character and proportions did not quite meet my expectations. I was convinced that I had to reconstruct it and replace some of the other design elements to get the intended effect.



Phot. 22 *Dmuchawce*, tkanina unikatowa, 2014, fragment

The Earth, is the place of the third ecosystem, to which I attributed the completed multi-element installation. *Bez chlorofilu* (phot. 23) a unique fabric, which in the form as well as the material used (stiffened with wool glue water) is definitely different from the existing objects. Its elements in relation to previous works are the most material, strong and simply embedded on the ground, because they relate to it. Their construction is made up of metal racks that build the stems and main branches. The linen matter is deposited on them.

In the concept of this work, I assumed the assumption of some openness to the number of duplicated forms. Such an idea was accompanied by previous work, but on a different scale. In this case, the size of the elements constituted a certain limitation, but it created the possibility of a certain totality in the annexation of the exhibition space. Because of this I have gathered large quantities of bleached linen yarns of different degrees of brightness, and I was able to accomplish my aim without difficulty. As a result, 25 leaves forms of varied sizes were created.

Realization of this assumption was a significant experience for me, given the need to develop an appropriate technological process. It was bound to happen with logistic activities and the execution of a special workstation that enabled the multi-plant „production“ of linen pane, also at a later time.

In 2016, the number of elements was doubled, which was my conceptual assumption.

In the autumn of 2015, my individual EKOSYSTEMY. Tkanina unikatowa, miniatura tkacka exhibition was planned for a long time. In the Szczecin Gallery, I presented three multi-element installations and several miniatures. For the first time I could see my long struggle as a whole, I could also evaluate the operation of the installation in this particular space and catch the existing shortcomings. This exhibition experience has led me to some reflections and made me realize how important the spatial and lighting conditions are. Once again I was forced to verify my priorities.

The work of the gallery was best suited the work *Bez chlorofilu* (phot. 23). This was largely due to the synchronization of linen structures with marble floor of similar colour value. An additional positive value was the sunlight, which, especially before sunset, intensified the shadow play, unfortunately, in later expositions of this work I did not get such effect. Observation of dependence between lighting conditions and the operation of the installation confirmed the previous observations that had taken place with the use of blue lighting in the Jesuit Gallery. This knowledge has decided about the location of the exhibition, which I show as an artistic achievement.



Phot. 23 *Bez chlorofilu*, tkanina unikatowa, 2015



Phot. Fot. 24, 25 Wystawa *EKOSYSTEMY*, Galeria ZPAP KIERAT I w Szczecinie, 2015



Phot. 26 *Endemity*, tkanina unikatowa, 2016, fragment



The compilation in a single space of several tens or hundreds of elements confirmed my earlier observation that they are a type of multiplication with respect to both nature and the process of creating individual elements of a given work. This reflection prompted me to follow this path further, which would result in an exhibition at the PROFIL Gallery in Poznań.

Another issue that needs clarification is my attitude towards colour, from which I almost completely resigned. Irrespective of my paintings, I was always interested in form, the colour had a secondary importance. The resignation of this interaction layer made the operation of all elements in a given installation virtually equivalent. You can look at individual, closer forms and see smaller or larger differences, resulting from scale, deformation, and simply consciously added to the individuality of each of them. However, all „existence” of a given installation has the same „genetic code” that allows for the creation, multiplication of subsequent elements of a given system.

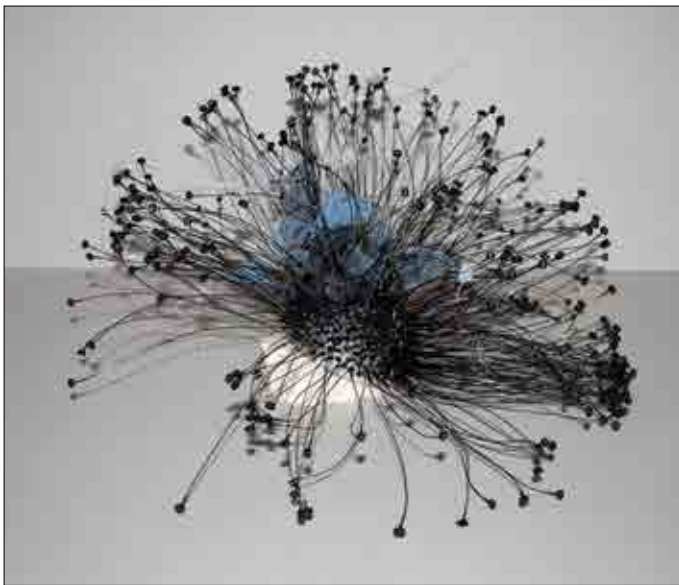
2015 – 2017

In 2016 work *Bez chlorofilu* was exhibited within the Triennale on the 13th National Exhibition of Unique Fabrics in Łódź and was among the works nominated for the award for the best work, which was a great achievement for me. Being at the opening I saw all the expositions in the Museum, thus I made a certain confrontation with my own creative attitude.

This year I participated in several exhibitions unrelated to the area of the fabric. I have made some smaller objects in ecosystem conventions like *Endemity* (phot. 26), *Puste gniazda* (phot. 106), using existing means of expression. It was a challenge for me to design work for the exhibition accompanying the Wieniawski International Violin Competition in Poznań – ZOBACZYĆ DŹWIĘK – POZNAŃ 2016, which took place at the Gallery of Contemporary Art PROFIL CK Castle in Poznan. The topic seemed very strange to me and far from the areas I was interested in, also in the context of weaving. As a result, I managed to create a small, spatial composition of the *Narodziny dźwięku* (phot. 27), which fit well into the nature of the exhibition. The end of my artistic activity in 2006 was a collective exhibition POMIĘDZY in THE ZPAP KIERAT I Gallery in Szczecin. The curator was Renata Jackowiak and the invited artists presented various disciplines and academics.



Phot. 28 *Rip Current*, tkanina unikatowa, 2016



Phot. 29 *Symbiosis*, miniatura, 2017



Phot. 30 *Transience*, miniatura, 2017

This year my two miniatures *Symbiosis* (phot.29) and *Transcience* (phot.30) are taking part in two exhibitions in Japan in Osaka and Yamanakadani in Gallery Nika. The exhibition that I point as an artistic achievement is a kind of summation of the wandering, full of reflections, experiments, fascination, sensations and ordinary life's events. It is the space I have been trying to organize with respect to the three elements: earth, water and air. We are inseparably associated with them, constantly accompanying us, but we usually lack the perspective to see in their infinity the infinite richness of forms, but only because we are an integral part of this Universum.

M. Pomoylov

DESCRIPTION OF ARTISTIC ACHIEVEMENT

Human consciousness is embodied, while the world is structured around a sensual and carnal center. „I'm my body," notes Gabriel Marcel. „I'm what's around me," Wallace Stevens says. „I am the space where I am," states Noël Arnaud, and finally: „I am my own world," concludes Ludwig Wittgenstein Ludwig Wittgenstein.¹

2017

Multiplications. See, touch, experience...

In March 2017 in the Gallery of Contemporary Art PROFIL CK Castle in Poznań, my individual exhibition took place, which I indicate as an artistic achievement. Choosing a place of exposure is not by accident, but it is a result of previous thinking and decisions.

The title of the exhibition contains the key words where in the semantic layer I hid all the essential references, as a guide for the viewer entering the annexed gallery space.

The observations I made at my KIERAT I exhibition in Szczecin have had a major impact on the choice of venue I show as an artistic achievement. I was dependent on space without daylight and in several exhibition halls. These requirements were dictated by the concept of designating zones for objects exposed to land, water or air. Such conditions were met by the Gallery of Contemporary Art PROFIL CK Castle in Poznań, which I met by participating in various exhibitions.

The gallery has an amphibious layout of four exhibition rooms. Such a distribution of the exhibition area made it possible to create some tension with proper lighting and proper arrangement of works. Namely, standing in the first room, we also see the last one, and there I foresaw the use of blue lighting, which magically hypnotizes and attracts the audience entering the first and the next room. This will provoke the desire to quickly pass through these rooms. However, in each of them there will be a new artistic situation, built by the spatial game of placed objects and light, which will be difficult to ignore the recipient. This will provoke constant movement between the zones.

¹ Cyt. za: PALLASMAA, Juhani Uolevi. *Myśląca dłoń*. Instytut Architektury, Kraków 2015, s. 20.



Phot. 31 *Rój*

By observing, I have repeatedly examined this situation, „being inside” or „between” forms, which we know directly from life and seeing them in a way that will cause physical contact - touch. So I reached my research aim.

At this point Morleau-Ponty's words lead me to mind: *Our body is subjected to other objects and at the same time to those who see and touch them*². Visions are the first signal for our senses, a kind of invitation to touch. Our eye examines objects from distance, evaluates them in spatial terms, compares them to other forms. We keep an eye on these images of reality that are important to us or simply intriguing. Moving we change our point of view, the reading of space and the forms set in it are metamorphosed by light, distance, perspective, but this picture is incomplete. Otherwise we see „the eyes of the skin”. Touching matter is a kind of experience, especially in aesthetic terms. In everyday life, haptic properties largely determine our behavior. The same artformed matter takes on a new meaning. And conversely, the familiar forms of nature interpreted in foreign matter, will induce in us completely different experiences. I think the most important point is the moment of confrontation. The moment of imposing two signals: visual and tactile, the rest is a matter of sensitivity and imagination.

2 Cyt. za: PALLASMAA, Juhani Uolevi. *Myśląca dłoń*. Instytut Architektury, Kraków 2015, s. 20.

Such a plan of space arrangement resulted from a well-conceived and considered concept. All intent was a many-month effort and I could not afford to improvise in any wider scope. I had a plan for the gallery and I knew how to arrange all the objects.

Bez chlorofilu, 2015 - 2017 (phot.31-37)

/Earth/

The first of the presented works - *Bez chlorofilu* - refers to the earth. Compared to earlier places of exposure (Szczecin, Łódź), the number of components were doubled. The entire technological and technical process was described above in the summary of the professional accomplishments. The present arrangement was to create a slightly different situation than the one which took place in the Kierat Gallery in Szczecin. In that exhibition room, the viewer was still outside the system, whether standing inside the Gallery or watching the whole street, through the big windows. My idea was to arrange the space in a way that made it possible to find the recipient literally between the bionic, linear shadows of structures whose organic form would also annex the floor.

At the area of the Profile Gallery, it is impossible to see all the molds rising from the floor, because of the two rooms (the first and second room), but it gives the impression of continuity - being between them on the way to the blue. Laying them on both sides and illuminating from below created a situation that I could not achieve in Szczecin. Here, on the white walls of the organic, the hollow material outlined a game of shadows, over which the shadows thrown by passing characters overlapped. This intensified the impression of being inside an ecosystem. Observing the drawing of tangled linen fibers in perforated, as if dried leaf forms, the desire to become familiar with the subject by touch. I think that in each of the viewers there was a need to confront the knowledge, sensory experiences with the real flora with the objects presented by me. This desire of direct contact emanated very strongly, which I enjoyed immensely in the context of other works that aroused completely different feelings. Curiosity, surprise, sometimes difficult to verbalize from the process of perception and touch experience is a kind of feeling, very individual, even intimate experience.



Phot. 32,33 *Bez chlorofilu*, fragment



Experience, memory and imagination are of equal quality in our consciousness; we may be resonant with something resounded by our memory or imagination as some sort of actual experience. Art creates images and emotions that are as true as the real encounters that come to life. In the work of art we meet in principle, in strength, ourselves, our emotions, and our being in the world.¹



1 PALLASMAA, Juhani Uolevi. *Oczy skóry*. Instytut Architektury, Kraków 2012, s. 144.



Phot. 34-37 *Bez chlorofilu*, fragmenty, detail



Phot. 38 *Bez chlorofilu*, detail



Part of the installation *Bez chlorofilu* adjoins the first room with a work *Rój* hanging in the ceiling in which I refer to the element of air.

Rój, 2015-2016 (phot. 39-43)

/air/

It's an object floating in space. It is to arouse anxiety. Its structure is built from the black synthetic forms, wire, strands and bionic modules „seeds” gives the impression of being in constant motion. The multitude of elements and their readings vary with the viewer's point of view, and thus the background colour (white screens, dark floor, deep blue). The triangular load bearing structure and verticality of the system intensify the dynamics. This work, is another version of fabric displayed in *Szczecin (Dmuchawce)*. To make it, I also used aerodynamic elements, emphasizing the analogy with wind-driven forms. Several hundreds of such bionic mini objects were attached to hanging dangles, creating a dynamic, clearly structured composition, on a triangular plan, with a wire-wrapped load-bearing structure hung up centrally in the first room, right in front of the entrance. I emphasized the verticality of the structure, hanging thick strands. For each of them, at various heights I attached several dozen black plastic elements that create the illusion of flying insects. I also used the wire, which I now treat mainly as a carrier, but its use influences the visual enhancement by generating reflections of light reflecting off the metallic surface. Similar properties have a wire-like strand. The whole of the spatial composition vibrates optically. I have achieved the intended effect of the existence of hundreds of tiny beings hung in the air, which appear to be frightened by outstretched hands, will fly away. In fact, that would be the case. Here I managed to arrange a situation in which a viewer could immerse a hand in an apparently living structure, but the accompanying experience would certainly be completely different from those experienced in contact with stiffened flax. Here there is no stability, hung swarm of small „beings” is moving under the influence of air blast, hand touch and imagination. There is an almost lively relationship between the „individuals,” and their number translates into a kind of sensation that is not only touchy, but almost audible.



Phot. 39 Rối



Phot. 40 *Rój*, fragment





Phot. 41, 42 *Rój*, fragmenty





Phot. 43 *Rój*, fragment



Rafa, 2017 (phot. 44-47)

/water/

In the third room I exposed *Rafa*, this work consists of five objects formed in high temperature with plexiglass by the routing and deformation of the level into irregular, forms of various sizes. They are the basis for small colonies growing on them that are sensitive to air movement. I formed them in the process of duplicating the petals from the gray, thermally-structured organza, which I attached to the synthetic „feet“ of varying heights and then glued to the ground. In each of the objects I made several perforations, the edge edges of the holes were also clad with synthetic white „cilia“, which in their differences disturbed the growth of the colony. Rigid but irregular forms - thanks to transparency and numerous pockets on the bumps and bulges of surface reflecting the focus of reflected light - make the impression of wet. Enriched organisms move under the influence of light breeze. This effect was carefully thought through and examined before. I wanted to get the impression of the movement that causes the flowing water, its rippling, the brisk current. Of course I was wondering about the possibility of using air from the fan, but I thought that such a treatment would be too literal. I assumed that the recipient in the imagination would notice the analogy with the underwater environment. In addition, as in previous implementations, I have also pointed this sphere of tactile sensations, which is intended to induce the described associations. I think I was able to get an underwater effect that can grow by duplicating and sticking the next pieces in the different forms of plexiglass. The amount of presented objects, as in the *Bez chlorofilu*, is not a closed system. I can add more forms according to the idea of the growing „ecosystem“, depending on the needs and exposure conditions. In this case, I wanted the recipient to feel the fragility and delicate quality of the matter. Equally important and distinctive is the distortion of the image behind the objects. This phenomenon can be observed when looking through glass dishes, empty or filled with water.

The exposure conditions for *Rafa* did not work well because of the work due to the material properties described above, it required a specific environment, fully neutral. Any quality arising from the surrounding environment was some type of distortion. Nevertheless, the work attracted a lot of interest from the audience.



Phot. 44 *Rafa*



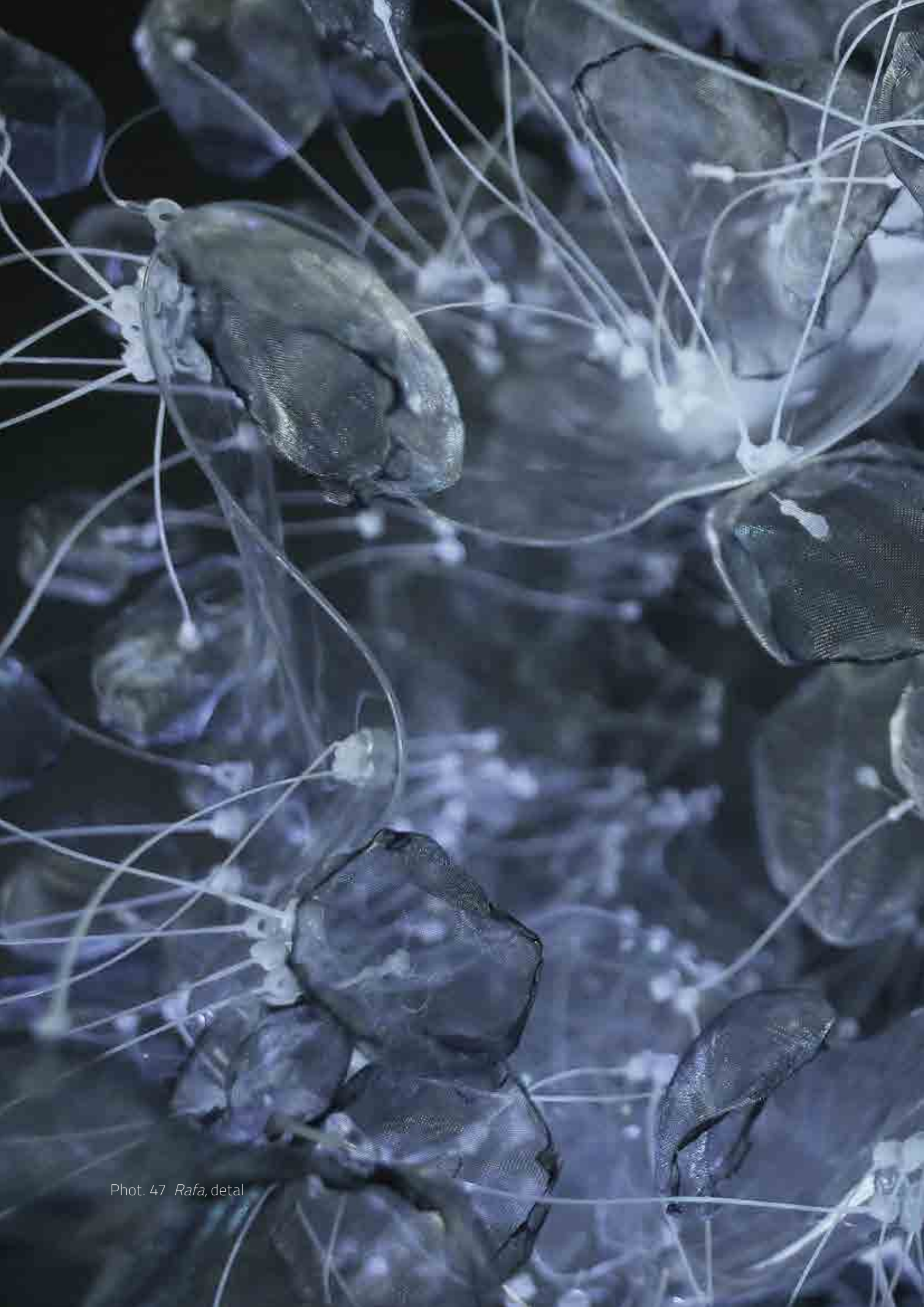
Phot. 45 *Rafa*





Phot. 46 *Rafa*, detal





Phot. 47 *Rafa*, detal



Ławica, 2016 - 2017 (phot. 48-54)

/water/

In the last, largest hall I exposed the most laborious from my current works - *Ławica*. For this installation, I had to deal with design problems related to the load-bearing structure. As far as I know how many problems cause the necessity of hanging up large size works under the ceiling, especially in the historic interiors. I decided to use an independent system that guaranteed the ability to set up work on any surface, in any way. I have designed three identical, triangular steel constructions that can be deployed independently or in a single unit. For the purpose of this exhibition I arranged a situation on a hexagonal plan, which fit into a circle of 300 cm diameter and height of 200 cm (height is a constant value). I also used the connection system used in earlier work. Fulfilling the criterion of fast and easy unfolding and then folding more than a thousand elements required a tedious process of proper preparation work: not only the proper hanging up, but also the thoughtful integration of the entire installation.

Performance parameters are large enough to allow you to be inside an object. I allowed this situation, but under control. This was due to the fear of breaking a thin wire on which small objects were hung. In the future I plan to use a stronger connection system to avoid the described risk.

The essence of this undertaking was the quantity of made elements - fish. I have created 1200 of them, not counting the elements of „plankton” which were put into space. In the Poznań exhibition I used about 1000 small fish. I have spent over a year to make 20-30 cm size forms. The implementation of the project involved the development of individual parts by duplicating certain processes, which required gathering the right amount of material, choosing the right place and good time organization. Each fish consists of a synthetic backbone constructed of about 50 spears and tail. To this skeleton I glued two-way thermally-built organza forming the torso. Then in the same way I glued a head, a tail and fins. Finally, the plastic casters as eyes and the element for quick assembly. With such a number of forms, the duplicated components changed quantitatively into thousands. Each fish is a replica of a prototype, or some neighboring form, but at the same time there are no two identical individuals.

This amount was in my opinion essential to express the issues that bothered me, to visualize the fascinating phenomenon. In domestic conditions we observe the underwater world through the prism of the camera, in the oceanarium we can see through the glass. Only under water we experience directly, though physically limited. My thoughts and observations confirmed me that this multitude is capable



Phot. 48 *Ławica*, fragment





Phot. 49 *Ławica*, fragment



Phot. 50 *Ławica*, fragment





Phot. 51 *Ławica*, fragment







Phot. 52, 53 *Ławica*, fragmenty



Phot. Fot. 54 *Ławica*, fragment

of inducing in us a kind of direct experience, although certainly very diverse. The priority was not to experience the contact with the material itself, but the ability to observe its concentration in the form of a thousand similar individuals. In the real world, such richness of forms impresses us not only with quantity, but also with colour or movement. The presented installation is a retained image like a still image. It starts to revive with the moving spectator. The area of experience goes beyond the ones described earlier.

Of course, a few words about the magic of light. In white or in a daylight, the whole installation is perfect and I will definitely show it in the future. However, the use of blue lighting was aimed at arranging a viewer's impression of being underwater, at a depth that limits access to light. In addition, the placement of the headlights cast shadows of the hung forms onto the surrounding walls and partially the ceiling, duplicating their shape. Thus a centrally located installation with a plurality of transparent „bodies” became part of a larger space. The impression of movement was enhanced by the shadows of passing people. Although as I mentioned before, the installation itself is quite static, passing people generated shadows on the walls, apparently moving the hunting fish. In the interior of this space, the audience

saw other galleries which were seen from the perspective of the sunlit world, just above the surface of the water.

In conclusion I would like to think about the process of creating the described realizations. The number of created elements makes us think about hundreds of hours spent in „multiplying“ forms and combining ready-made elements, which production is also based on duplication. Accompanying each molding imperfection in the reproduction of the master model has made, like in nature, no two identical individuals in the installation, but only similar. As I described earlier, this was especially true in modeling fish in *Ławica*. Each of the forms could appear as a miniature of weaving - independent of the artistic meaning of being. Multiplication in relation to the described embodiments is a process that gives me the opportunity to create another „individual“, causing the growth of each work. I can decide to further expand and annex the selected space described by forms or call to existence completely different ones, it is just to reach the source - the nature that surrounds us.

The same space, another time, the same matter, but closed to other forms. The same phenomena, but perceived differently. The image of the surrounding nature has created many prisms, sharpening only the processes that I can now define with my own artistic language. I give this expression to create bionic installations, which I call ecosystems. My current artistic stance comes from an idea that has been formed over the last three years. It is a process of unique duplication of forms, which I find in every element except fire. This increase of small and larger objects is a free transposition of the processes taking place in the surrounding world on a micro and macro scale. The realization of this concept was associated with the total change of the means of artistic expression in relation to those used before obtaining a doctorate degree.

A handwritten signature in black ink, appearing to read 'M. Kowalski', written in a cursive style.

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OPENING THE EXHIBITION



Fot. 55-58



Fot. 60-62









Fot. 65-68



Fot. 69





Fot. 70



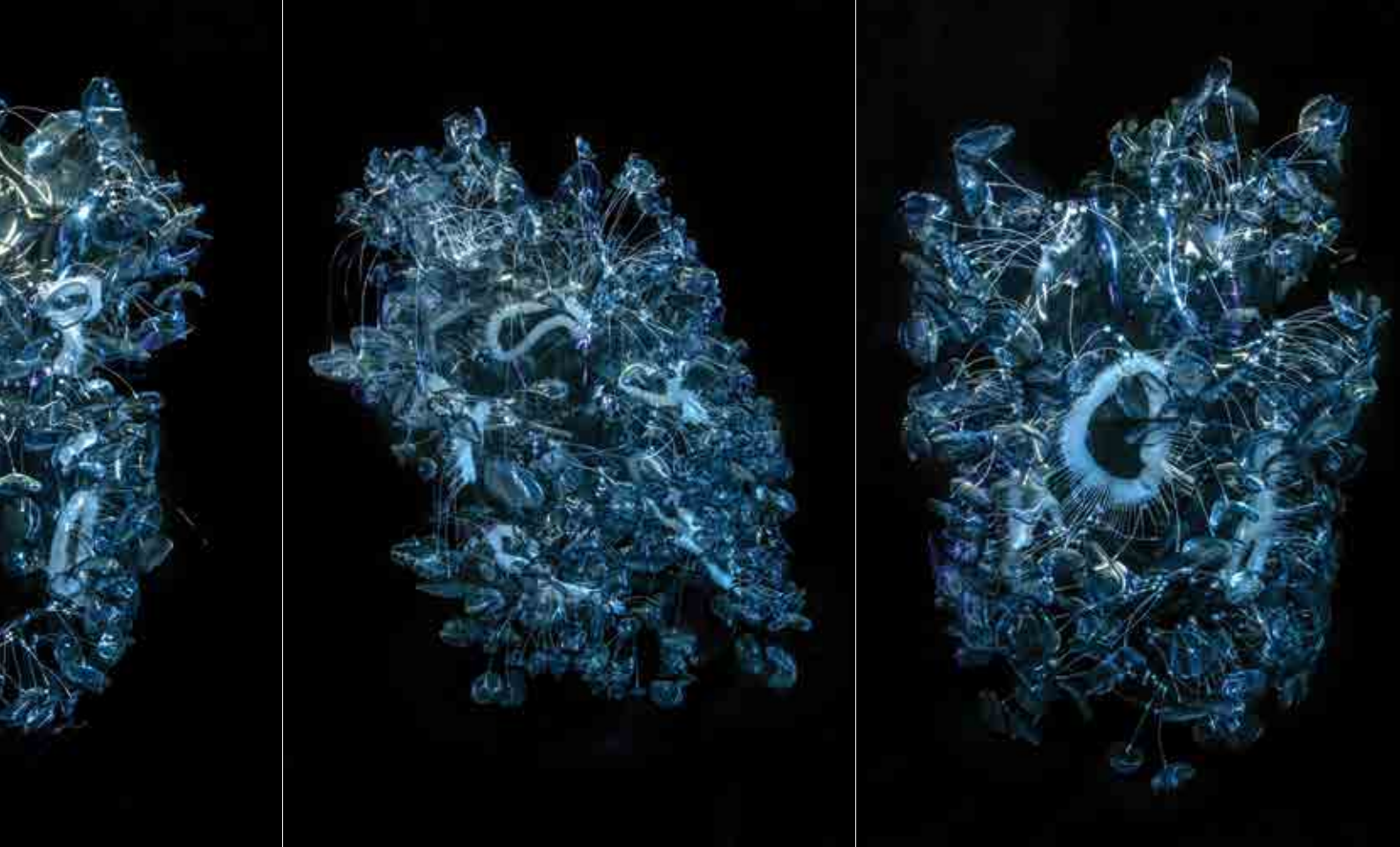


Fot. 71-74





Fot. 76-81





Fot. 82-86





Fot. 87

