

Ph.D. Dorota Taranek

summary of professional accomplishments

**Between structural necessity
and compositional arrangement**

t e n u r e

attachment 1

PH.D. DOROTA TARANEK

Doctor's degree

awarded on the 13th of June 3013 by the Council of the Faculty of Textile Art and Fashion Design of the Strzeminski Academy of Art in the field of fine arts, in the artistic discipline of the art design.

Topic: "Did I got lost? Inspiration with weaving mistake in the process of creating the art textile

Supervisor: prof. Wlodzimierz Cygan

The process of employment

1990–1995 the designer of jacquard and doobby fabric in the Factory of Decorative and Furniture Fabrics TEXO in Lodz

1994–2011 cooperation with the Institute of Engineering Textile Materials (currently the Institute of Textile in Lodz) by the scientific researches

2008 / leading the course of hand felting the wool in the Academy of Fine Arts in Gdansk

2009 / leading the course of hand felting the wool in the Academy of Fine Arts in Warsaw

2010–2013 / assistant at the University of Technology of Lodz in the Institute of Architecture of Textiles, Design – the desired major

From 2013 until now: adjunct at the University of Technology of Lodz in the Institute of Architecture of Textiles, Design major

Chosen artistic achievements

According to the formal requirements I indicate the group of works presented on the individual exhibition entitled "Dorota Taranek. Jacquards." in Test Gallery in Warsaw organised by Mazowiecki Institute of Culture: "Greetings for the kontusz sash" (2018), "Roof tiles" (2018), "The wall" (2018), "Sticks" (2018), "Holes" (2018), "Lines" (2017), Dots (2017), "The wall 1" (2017) and the works: "Babel Tower" (2015), "Long tongues" (2015), "Loose topics" (2015), "Above mediocrity" (2015), "Four in One" (2014), "My pages" (2013), diptych: "Composition with a vertical line in black" (2012) as aspiring to fulfil the conditions specified in art.16 of act 2 from the 14th of March 2003 about the professional degrees and doctor's title as well as other scientific titles in the field of art (Dz. U. 2016, poz. 1589, Dz. U. nr 196, poz. 1165, Dz. U. from 2018 y., poz. 261).

Introduction

I come from Zyrardow. This city began to exist around the linen factory in which throughout all their lives have worked both of my parents. Mother was a textile engineer, father was an artist. I mentioned this because of the fact who they were and about what they were talking in the house where I grew up which undoubtedly influenced my future choices.

The first independent decision was the choice of the middle school far off from my hometown for almost 400 km. In the age of thirteen, I departed for Nowy Wisnicz and started my education in the College of Fine Arts in the artistic textile department (1997). My vocational teacher was Weronika Kostrzewa, descending from the circle of Cracovia's Workshops, who induced my unique and strong fascination with textile production by jacquard technique. Before that, I discovered all the artisanal techniques of creating and decorating fabrics. We were required to know: the construction of the mechanisms being the parts of a harness and jacquard looms, the techniques of spinning the warp, preparing the yarn for weaving, from spinning, twisting, colouring with natural dyes to spooling for the needs of shuttle mechanism during creating harnesses, birches, local types of kilims and hand woven rugs. My attention was also drawn to the batik, ikat as well as to fanciful distaining wool fabrics.

The consequence of previously chosen path, after passing my finals including both basic and professional knowledge, was to start studying in the Public High School of Fine Arts on the Textile major (1983), when I was developing my interests under the supervision of prof. Antoni Starczewski in the Studio of Designing Decorative Tapestry and Rugs as well as under the supervision of prof. Krystyna Nadratowska-Gorska in the Studio of Jacquard Textile. I received the title of Master of Arts in 1989 after completing the tapestry "Untitled" (258 x 165 cm) which was created with the help from prof. Starczewski. It was destined to decorate the representative places. As an addition to the diploma I presented jacquards executed in Linen Industry Unit of Zyrardow.

1990 I obtained a scholarship from the Ministry of Culture and Art and I went on a half-year internship in Hungarian School of Art and Crafts in Budapest. I learned the hand folding of wool and weaving haberdashery tapes with the use of the plate loom thanks to which it was able to create easy, geometric patterns. The result of my stay in Hungary was not only the new friendships but also the first individual exhibition organised in Balucka Gallery by the Agency of Art Exhibitions in Lodz (1993). I used the acquired abilities in 2008 leading the course of hand folding the wool in the Academy of Fine Arts in Gdansk and in 2009 in the Academy of Fine Arts in Warsaw.

Since 1990 I participate in artistic circle presenting my works in the galleries and museums in Poland and abroad. My debut on the domestic presentations of unique textiles is dated on 1992, during the 5th edition of the event ("Jacquard 2"), a miniature in 1994 on the 4th National Exhibition of Textile Miniature in Lodz (Drawn by the weave 1, 2).

In 1990 I started working in the position of a textile designer in the Factory of Decorative and Furniture Fabrics TEXO in Lodz. That was a very interesting period in my life because I was gaining the experience in the industrial work. I was learning not only how to cooperate with technologies, weavers, yards' stockmen and weaving masters, but above all I mastered the specific terms used by engineers. It was easier for me since I heard a lot of the scientific phrases already at home. I witnessed the restructuration of the factory, the expansion of weaving mill to which were introduced the new rapier looms steered by Jacquard's razors by using – still available at those times – punched cards. The computerised station with a special programme to design the patterns and jacquard models was purchased. Thanks to this, as a first city in Poland we could produce cotton upholstery which was used by both the clothing industry and saddlery. The production of chenille yarn was started for the manufacturing needs. Until 1995 I finished over eighty designs of jacquard textiles. Some of them I can find up to this day on the furniture in different parts of my country. By dint of work in the Factory of Decorative and Furniture Fabrics TEXO in Lodz I could do many business travels for the international fairs in Frankfurt, Paris, Copenhagen and Brussels, during which I acquired knowledge concerning colour, design and structure trends for decorative textiles.

Concurrently, I was occupied with artistic textile. I used the possibility of experimenting on modern jacquard looms available in my workplace. I presented the results of my experiments at the following events: in 1992 and 1994 in a 3rd, 4th International Textile Competition Kyoto in Japan, in 1996 at the 11th International Triennial of Miniature Textiles Szombathely in Hungary. In 1998 I took part in the detour exhibition in the US (Lincoln, Chicago, Salina, Kent, New York) entitled "Different Voices. New Art. From Poland".

In the years 1992–1995 and 1997–2004 I took part in the International Symposiums of Fibre Art "Weaving workshops – Kowary" and I participated in all exhibitions included in this event. In 1999 at the exhibition in Jelenia Gora I received a second award for a textile entitled "Stone boards in black" (1992).

In 1994 I started a research work in the Institute of Architecture of Textiles in Lodz. I was designing the patterns for the use of automobile industry. I gained huge satisfaction from working in a team with engineers like Marek Lao and Pawel Skorka to create decorative yet technologically suitable for Polish Airlines Lot (2004). It was my first experience with non-ignitable fabrics which allowed me to discover their attributes. It was interesting since my textile entitled "Scribbles in the colour blue" (2003), designed as one of the propositions, was at that time rejected – in my opinion a way more safe design was chosen – is successfully presented at the exhibition in London (2017) and Warsaw (2018) just a decade later (est. 3, s. 72–73).

In 2007 I received an award of the Association AKAPI for the best debut on a 12th International Triennial of Textile in Lodz for a two-in-one piece "Window cleaning" (2006). Then I concretized the aims of my art "in this complicated technology, in the process of designing, preparing and weaving

on loom I enjoy the most the ability of portraying an emotion within a painting-like gesture.”¹

In 2009 I received an honourable mention in the competition “A souvenir from Poland” organised by Cepelia for a hand painted silk scarf.

Another interesting experience was preparing in 2010 in the Institute of Textile in Lodz the reconstruction of a textile “Checkboard/Rhombs” originally by Helena Bukowska for the Ministry of National Education in Warsaw. It was quite a challenge to fulfil the requirements of using hardly inflammable fabrics by applying chemical fibres and simultaneously maintaining the visual impression of being made with linen yarn. Apart from preparing a rapport of a design itself, I was also responsible for the quality of colouring with trevira CS.

In 2010 during the 8th International Baltic Triennial of Miniature Textiles in Gdynia I was awarded with a II prize of Pomeranian’s marshal for a work entitled “Astral Experience”.

In 2013 I obtained the doctor degree on the basis of a doctor’s hearing entitled “Did I got lost? Inspiration with a weaving mistake in the process of making a decorative textile” in the field of fine arts, the discipline of art designing indicated in the resolution of the Council of the Faculty of Textile Art and Fashion Design of the Strzeminski Academy of Art in Lodz. “The mistakes in the process of creating a decorative textile – which on the daily basics are disqualifying, because they decrease the quality of the material, proving the imperfections of both humans and machines – in the art process they were inspiring for me, creative, they brought a new aesthetic value.”²

¹ *Taranek – Jacquards*, a catalogue of exhibition, Central Museum of Textile, Lodz, 2010, p.2.

² Doctor’s hearing by Dorota Taranek *Did I got lost? Inspiration with a weaving mistake in the process of creating a decorative textile* 2013, p.25.

The brief description of the tenure

"The work of art is our only means of recapturing the past"
Marcel Proust³

The presented works are the recreated pieces of the real world in which are included the ideas and intentions of the author. This work is one of the ways of communication to pass on the crucial emotions, inspirations and fascination with the surrounding. It's a true interpretation of a chaos perceived everywhere around in which, despite all, I manage to notice the moments of harmony and beauty and then present them in the language of fibre art. I'm all about the continuity, endurance and endeavouring forward a concrete aim. The results of previous activities implicate certain art processes. In this way the self-realisation, authenticity and fulfilment follow. The only limit is the imagination.

My idea is not only to support the tradition of jacquard basing on the new weaving techniques, but also to develop and look for the modern ways of expressing myself balancing on the verge of the structural necessity and the composition.

Being a professional with no limits in using textiles I started looking for an individual way, obliterating the distance between the mass/useful art and the high art. For me, the matter of the highest importance is to break the stereotype in perceiving the function of jacquard textile which has been only envisioned for the industry.

The artistic consciousness has allowed me to negate this perception, because this what is created with the use of modern machines can't diminish the value of work. Like this I definitely rejected the parameters of utility reserved for a series of textiles, by applying the unconventional structures, materials, but also their combinations which allowed to obtain an absolutely new quality in the choice of formal methods in the process of designing the art textiles single- and multirapported.

The realization of jacquard is a long and tedious process. This job requires full contribution, it stimulates human physique and emotions. It never stops, since you are unable to control your often subconscious intellectual activity allowing to create new ways, thinking of creative ideas and interpreting the designs. My experimenting are "the never ending improvisations without a sign of respect for a beautifully composed standards from which they were started."⁴

I'm stuck in between the technical rules and searching for the artistic freedom.

The starting point to make the contrast in the rapports' composition is the observation of the similar, repeating elements. They are the reflections about the rhythm in nature, everyday life and art. Often they are also a social commentaries to situations between

³ M. Proust, *In Search of Lost Time*, Vol. VII. The Past Recaptured, own translation

⁴ Kazuo Ishiguro, *Nocturnes*, Albatros, Warsaw 2010, p. 136.

people. Then, the successful combinations of the artistic idea and preparing a strategy create a further plan to complete. On this highly depends the final effect which is the realization of the textile on a jacquard loom that usually operates only in the industrial conditions. This time I completed most of my works in the lab of the Institute of Architecture of Textiles at the University of Technology in Lodz.

Few years later, after finishing my thesis about the weaving mistake in the process of creating jacquard textiles, but still – although with different awareness, experience and knowledge – I’m looking for the new value in the experiments and research work. Yet again, but this time in the complex structure of the jacquard textile, I introduce the topics concerning compositions connected to the point, line and dimension. Enriched with the speculations about the purpose of colour, shimmer, mat and facture based on the chemical and natural fibre.

It was my first time using rayons (cellulose-based synthetic fibre).

The beauty of a rayon is the most visible in my work entitled “Dots” from 2017 (est. 3, p. 13–14). The surfaces of the background created with a blue thread in the weave stitch in contrast to the brown spot also build with rayon of the old gold and brown cotton fibre. Mixing the yarn in the satin stitches with the different thread covering is creating the gradient. Composition itself refers to the old, patterned punched cards. According to the definition of perforation (puncture) is “a sequence of holes being a coded transcription of a certain information.”⁵ It’s a method of registering the jacquard designs I reminisce with nostalgia, however I remember, from the college times, how much time and patience did it take to prepare the model and cutting the holes, which nowadays we innocently call dots.

Even if in a certain moment I’m not creating anything, I observe the reality, I absorb the experiences, images, thoughts. I grow ripen. In my imagination I generate the forms and schemes which I develop, intensify, multiply and consolidate. The impulse to create the work entitled “Lanes” from 2017 (est. 3, p. 25–26) were the circles in the bark of the cork oak set in prism, which I could see multiple times during the tripe with students to Provence, Catalonia, I remembered also the ones from Portugal.

In “Lanes”, to obtain the lines made from gestures which create a relief from long linen interlacing, I used monofilament for the first time. It’s an often used term to describe a single, basic continuous fibre, also a venule. Linear mass of monofilaments is usually not smaller than 1dtex but not greater than 5dtex. A venule is often used by knitters to construct the distance knit. The usage of monofilament allowed to elicit the good stability of fabric, the additional value as well as the result is a delicate shimmering on the surface of the background which becomes more intensive in the artificial lighting. A textile which was made like that requires

⁵ *Dictionary of foreign words*, Vol. 4, PWN, Warsaw 2007, p. 309.

movement. Even the slightest change of viewer's position which also means the change in angle of light, determines it anew.

A separate work, which was inspired by beauty, texture and vividness of cork oak is entitled "Holes" from 2018 (est. 3, p. 19–20). My holes formed from hanging, not interlaced black polypropylene warp. In the background I correlate coarse linen in the natural, warm shade with coppery, glossy viscose, cold-grey linen and brown cotton.

The series of works under one title "Sticks", "Sticks 1–4", completed in 2018, was a way to pay respect to the master – Antony Starczewski who was explaining that "everything in the surrounding world, in macro- and micro-cosmos is composed of repetitive, seemingly the same, but actually slightly, even minimal different. This variety comes from the nature of individualising everything, but also from procesualising the reality."⁶ The design drawings for textiles were inspired by dry sticks found on the beach. In the search for another, more interesting structure, this time I firstly tried weaving basing on the sketches where I interpreted differently the weaves to choose the best ones for the textile of a big format. "Sticks 1, 2, 3" (est. 3, p. 23–24). On the back of the three metered coupon "Sticks" (est. 3, p. 8–10) the relief is formed with the use of weave of double fabric so that on the surface is created a regular, geometric web. Applying this method allowed me to underline the beauty of the natural linen. In the contrast to well-structured background, the variety of lines creating sticks with purple cotton yarn and viscose in the colour of old gold combine effortlessly. At the front (est. 3, p. 10) the composition changes, the background is flat, graphic, lines are reaching throughout the horizontal plane of a fabric. Basing on the work entitled "Sticks 4" I started a brit called "Greetings to the kontush sash" 2018 (est. 3, p. 11–12) which is the reference to the symbol of a noble state and provoke the reflection about the composition scheme in the products from Sluck. Several repeating of the elements of the design refers to the rhythm which can be founded in sash, but also highlights the interlines of golden viscose.

Our culture is based on the surplus and oversupplying, in the result the sensual experience is becoming less and less intense. The conditions of the modern life, material wealth weakens our ability to feel and interpret emotions. Moreover, too much incentives render people to miss important details. Nevertheless, I found the cure. Being by my side for years, a professional camera allows me to capture the unique elements of buildings, roofs, floors and walls. From the ancient, historic frescos to the modern facades from new materials. The light reflecting from them on the glass surfaces, coarse textures, scaling off and ruined by vandals walls is undoubtedly interesting. Those photos were a starting point for the textile designs like: "The wall" (2018) (est. 3, p. 17–18), "The wall 1" (2017) (est. 3, p. 15–16), "The wall 2" (2018) (est. 3, p. 27–29). All were created on a double fabric with four warps, because the amount of the colour stains of each and every composition was the total of twenty. For

⁶ B. Kowalska, *Uniqueness in repetitiveness, Starczewski*, catalogue of exhibition in The Museum of Art in Łódź, 2002, p. 10.

each one I've personally chosen the weave and colour of the yard to reflect the character of the ruined, scratched facade. For me it was important not only to mix the coloured threads well, but also the texture. That's why I used the natural linen yard, glossy viscose and cotton. "The wall" proves how much the visual elements of designs can change due to the way of building on the weave during the process of weaving.

The other formal solutions I used in "Roof tiles" (2018) (est. 3, p. 21–22). The composition, the rhythm of lines inspired by the arrangement of ceramics on the field in front of kiln in the brickyard belonging to my uncle in Opalenie. Up to this year I remember the smell of freshly scorched clay. The unique fabric is created in the way that the drawing of lines, looking like the roof tiles on the surfaces forms the loose interlaces. I didn't use any regular, academic bighting. To intensify the expression of gesture I applied the ultramarine linen, which shows alternately with blue-grey cotton on a hanging warp. In order to support the construction of loose weaves I used the copper viscose weave on a linen background.

The miniatures completed in 2015 are the commentaries to the interpersonal relations. "Long tongues" (est. 3, p. 33) I dedicated to all people who are unable to keep a secret. This work took part in the 10th Mini Textile in Gdynia. "Loose topics" (est. 3, p. 33) refers not only to the arrangement of threads in the miniature, but also to the way of talking, presented during the 8th International Biennial Exhibition of Mini Textile Art "Scythia" in Cherson. "Superiority" (est. 3, p. 34) means the same as sophistication, elegance, originality. "A person who is larger than average can be told the greatest things. A person who is smaller than average can't be told nothing."⁷ "Appearances deceive" (est. 3, p. 34) are the superficial, illusive impressions of someone or something.

The miniatures are made as the result of cropping out the weaving attempts for the bigger format. It's because I focus on the viewer concentration on the details of the weave drawing which runs through and away gaining the new meaning in the textile rapport.

Compositions: "Four in One" (2014) and "My pages" (est. 3., p. 35–37) (2013), "Babel Tower" est. 3, p. 30–32) (2015), diptych "Composition with a vertical line in black" (est. 3, p. 38–39) (2012), were realized in the industrial conditions on a single rapped jacquard loom with a warp thickness of 72 threads in a centimetre. In the process of preparing a dispositional design and pattern required a lot of effort not only intellectual but also physical. The rapiers of those works are all in the size 300 x 145 cm. Although they are the single fabrics, their internal structure of applied weaves is extremely rich and it's for repeating the painting gesture on the surface of the art project on a jacquard fabric. The width, density and panache of lanes of applied paint express the personality and emotional state of the author just as the handwriting does. The same with the aim of the painting which is to leave the record of an artistic activity,

⁷ Confucius, *Lun Yu, Conversations*, Aletheia Warsaw 2017, p. 115.

the proof of letting go of the deeply hidden emotions. The characterise that set the Japanese painting apart is the intensity of stroke technically called *fuole no chikara* or *fude no kioi*. Unlike the painting, the layers in my textiles are not the records of a certain process which builds the spatiotemporal structure of work. In jacquard techniques in the process – interpretation of an art project, during preparing technical drawing, a person needs to plan ahead the interlacing of every thread, in this case the number of warp's lines outnumbers eleven thousands only for one weave in the length of fabric. I call it the work on the "living organism" constructing the complicated systems of webs based on the mathematical transmissions of the function of the weave not only on the gradient, but also on the texture of the matter. This mathematical world building the inner architecture of jacquard fabric is not visible for the viewer who at the first sight can only see the composition, which in my works consists of different lines made from gesture. The textile "Four in One" was presented at 5th Riga International Textile and Fibre Art Triennial (2015), "Babel Tower" in the 13th National Exhibition of Unique Textile (2016) where I received honourable mention. For diptych "Composition with vertical line in black", which was firstly showed during the 14th International Textile Triennial in Lodz (2013) I obtained a silver medal.

The textiles are the proof of time in which I live. Since always I was focused on finding my own language of textile forms which undergo metamorphosis, but allow the viewer the recognise the author right away. Thanks to the adeptness in the technique of the jacquard weaving, the passion and fascination with logic of interlines I could reach this goal. In my creations I'm interested in three things: consciousness about what the artistic textile really is, good technical background and emotions. Because "one of the purposes of art is to show who we are and allow us to understand ourselves. Modern artist often makes himself a subject of his own art, showing not only his world, but own experiences of this world."⁸

⁸ K. Berger, *Potęga smaku (The power of flavor) A theory of Art, Word/ image territories*, Gdansk 2008, p. 322

Didactic work

In 2010 I was employed as an assistant in the University of Technology of Lodz in the Institute of Architecture of Textiles. I took part in the project "Design – The desired major at the University of Technology in Lodz". I started to work with students by the side of prof. Włodzimierz Cygan with whom I cooperated well – we understood each other and completed one another. I think that was due to the same mentor – Antoni Starczewski. For both of us, although with years of difference we walked out from his workshop and we dedicated him an exhibition of students' works entitled "Jacquards Zero one +" of the Design at the University of Technology of Lodz in the Institute of Design in Kielce in 2015.

After obtaining the doctor's title in 2013 I was employed as an adjunct. I lead the courses of Composition, Digital art realisation I, II; I realize the individual exercises as a part of the subjects: Architectonic design of textiles I, II, III; Artistic design of metric fabrics (est. 2, p. 21). Since 2014 I'm a supporting teacher of students' thesis. Until now I've leaded 31 bachelor's degrees and 16 master's degrees (est. 2, p. 27). In 2017 the award of prof. Janusz Szosland for the most creative degree on the Department of Technology and Textile Design at the University of Technology of Lodz was received by the graduate of my major – Design – Karolina Wojcik for the master's degree under my supervision with the collaboration with dr Malgorzata Lukawska (est. 2, p. 27)

Project, research and artistic achievements of students are also connected to the activity of the Students Research Circle 'Designer' with which I collaborate on the annual interdisciplinary event "Retrospection". Within the topic of reminiscence, the students are designing and creating the printed fabrics and jacquards from which often the fashion collections are developed and then presented on the runway (est. 2, p. 27). The printed fabrics realized by the students: Dominika Toborek, Adrianna Skotnicka, Jadwiga Lenart in the project "Polish because good – Folklore in Design" are to be found in the top ten the best in the country in 2014.

In the years 2010–2015 dr hab. engineer Katarzyna Grabowska prof. UT, the head of the project Design – a desired major on the University of Technology of Lodz – confided me the organisation of the art workshops for the students after every year of studies, but also preparing the exhibitions highlighting the results of workshops in the galleries in the urban spaces of Lodz (est. 2, p. 21, 24).

In the years 2014–2016 the dean dr hab. en. Katarzyna Grabowska prof. UT, Department of Technology and Design of Textiles of the University of Technology of Lodz has chosen me as a supervisor of the "Drawing course with the basics of composition for the candidates for the first degree of art studies – Design".

In my didactic work above all I try to pass on my love for the technique of jacquard weaving. Basing on my own experience I introduce to students the unlimited possibilities of interpreting of art design. Moreover, I repeat them that every each of them can find their own artistic expression.

However, remembering about the purpose of a textile, the awareness and ability to make the right decisions about the technique of realisations are crucial as well.

I organised the exhibitions of the works of my students entitled "Architecture of Imagination. Jacquards" made during the courses of the subject that I lead as well as the ones prepared as the parts of the degrees with a collaboration with Włodzimierz Cygan in the Central Museum of Textiles in Łódź (in the years 2015/2016), which accompanied the 15th International Triennial of Textile.

In 2017 I was a curator of an exhibition entitled "In the porcelain garden. The students of the University of Technology of Łódź" which had place in the Museum of the City Łódź.

Among the successes of my students are:

The presentation on the exhibition "Beauty & Pragmatism" in Mediolan (2016) of the jacquard textile "Order" completed during the course of Digital art realisations by Wiktoria Nowak,

Jagoda Janczak was among the group of finalist in the competition "Chopin's portrait" (2015), organised by the Chopin's Museum in Warsaw where she presented a jacquard created specifically for the contest,

Gabriela Sienkiewicz got a II place in the competition "Youngsters for the start" (2015), organised by Elle Decoration during Gdynia Design Days. Moreover, Beata Warda received an honourable mention. Both ladies has shown the jacquard textiles completed in the Institute of Architecture of Textiles,

Wiktoria Nowak was a finalist in the contest "Make me" at the Łódź Design Festival (2015), thanks to the jacquard fabric created during the course of Digital Art Realisation.

A detailed listing of every previous presentation of my didactic and organisational achievements is to be found in the attachment number 2 on the p. 21.

DOROTA TARANEK.