

AUTOREFERAT

Art is like a tree

Firmly rooted in the tradition

It touches the clouds with the crown

fantasizing

It touches unreachable

Its trunk is present

Which combines both worlds

With certainty, my adventure with art began from passing the exam to the High School of Art Craft in Czestochowa. This small school known for its artistic tradition, great staff, and a small, because the population of just 150 people per year group of students, allowed me to get into the "family of Czestochowa art". The first experience gained in the studios of painting, drawing and ceramics, supported by the theory of the history of art and technology remain in my memory until now. The annual open-air art, first ones – concerning various art techniques and later ceramics ones, prepared me for creative activities. Those activities was responsible for developing the ability to work with others, and also taught me the principles of constructive art criticism. During my time in high school, I had the opportunity to present my works in the walls of the Gallery of Modern Art in Czestochowa for reviews, as well as to prepare the work for auctions organized by my school.

The next stage of my education, and simultaneously the time of creative researches, are my studies at the Jan Dlugosz University in Czestochowa, in the field of art education. Continuation of previous interest was reflected in the choice of field of study. Up to now, I remember the entrance exams of drawing, painting, which have been taking place in a huge room filled to the brim with future students. In my memory remains particularly examination of the history of art with Jacek Ojrzyński, during which by pulling solemnly beautiful colourful album, he asked for image analysis. Meetings with professors from the one taught the workshop, on the other hand gave full freedom of artistic exploration. It was then that I realized that drawing and ceramics are closest to my heart when it comes to the possibility of artistic expression. In fact, it was a continuation of the activities initiated in high school, and gave full expression in the choice of artistic specialization at university. In 1994, I received a diploma with honours defending ceramic artistic work carried out by adi. Anna Stawiarska and theoretical one titled "Ceramics as a form of kinesis" written under the direction of Professor Andrzej Niekrasza, outstanding teacher of the artist. Professor Andrew Niekrasza became my role model - as

Andrzej Niekrasza

theoretical work as well as artistic. It was he, an active artist and theorist, who gave the start of my creative efforts and theoretical considerations. His words, said during the defence of the thesis that the level of innovation and long run out of the requirements from such studies turn out to be significant.

Immediately after graduation I started working in the he School of Art Craft in Kielce, first as a technician teacher, and after just one year as an independent teacher, responsible for artistic side of created works. During my career, I had the pleasure to lead two years of graduates in the field of ceramics arts, and from each year, one student has been awarded. It is nice after years, while tracing the fates of fine arts graduates, to see that my students develop their skills and that they still work I the field of art, using the knowledge gained in my ceramics classes. After 6 years of work at the School of Art Craft, I decided to enter the competition for an assistant position in the Department of Aesthetics at the Faculty of Education at Jan Kochanowski University in Kielce. I would like to emphasize the fact, that my scientific development always went in two directions, artistic and scientific one. Creative activity gave me a sense of fulfilment, satisfaction, opportunities to translate ideas into an art language, sometimes pioneering ones, other time the ones which reflect the perception of nature. On the other hand, participation in conferences and undertaking theoretical considerations gave me the opportunity to confront my own thoughts on the broader scientific field. Chosen artistic and scientific way was summed up with obtaining the PhD degree at the Educational Research Institute in Warsaw under the supervision of Professor Janusz Gajda (outstanding representative of cultural pedagogy) based on the PhD thesis presented under the title of *Regional education functions in the gymnasium for example of świętokrzyskie region*, in which the decisive element was the analysis of content and the forms which regional education in the area related to the arts presents. The study that I conducted influenced the creation of lesson plans, conducting workshops and regional projects³.

Looking for artistic inspirations-Relief drawing records

Nature, especially trees, are images that have a significant impact on my personal aesthetic sensitivity. Creative impulse always came from the close observation and metamorphosed into a different, distinct, unique, non-obvious. Trials in order to record in the techniques of drawing and ceramics: contrasts, structures, or expressive forms of wildlife fulfilled my artistic considerations. My works are the results of many years of thorough research, resulting from the coexistence of two techniques that have shaped my artistic consciousness.

³ The result is the publication of the book *Regional educational projects. Materials for students and teachers* used by teachers from our region.

The search for structures in the techniques of ceramics, with references to the natural world by: organic forms, textures, the severity of the material, the colour over time turned into arrangements of interactive compositions, which encouraged the viewer to manipulate the elements of composition. At the surface of heaped up sand in boxes, like in a child's sandbox, temporary images were created. Once they were traces of element which was taken away, sometimes it was a drawing imprint left by the hand or fingers on the smooth heaped up surface. Ephemerality of emerging lines, spots, lights, shadows, originated from the fact of their creation in the granular material. The original nature of the resulting images had its connotations in games for children and works of primitive peoples, where the hands, stylus and a natural dye become creators of the first images.

The experience of the interaction of the work and the viewer have raised more formal solutions. Combining the two techniques gave expression in drawing compositions performed on pressed paper. None of the techniques alone - drawing and ceramics - was sufficient to realize the transfer of artistic experience, hence my artistic creativity in my further work is focused on the combination of effects characteristic for both techniques. I realize this connection by drawing compositions made on pressed paper.

The first stimulus for the drawing reliefs was old, wooden board scratched by a chainsaw. Its tired surface, seen in the sunlight, seemed to me very interesting. Light built on it different, far diverse impression from the purely physical possible ones which can be examined by touch. Some structures assumed a delicate, fuzzy spots without high contrasts; other strong, heavy, have become dramatic in its expression. Like a theatre of nature - dawn, midday, dusk or emotions such as - joy, sadness or fear. This, delicacy on the one hand, on the other hand roughness and drama occurred to me unconventional solutions technical and formal to use a natural matrix formed in the technological process for pressing and connecting formed prints with the delicacy of drawing techniques. Working on a combination of techniques allowed me to re-discovery of the world that surrounded me by possibility to use an extra dimension to provide artistic experiences. My searches are expressions of my artistic perception, in which visual sensations is equally important to the touch. Texture of stones, sand, metal, paper - their roughness, smoothness, gloss, and even temperature are very important for me, that is why the possibility of formation of textural plane in pressing process has become a major problem for me to solve formal in the creative process. Combining the two techniques, derived from the same plastic family, graphic art and drawings, using a form - as a matrix, line and point - as the main medium of artistic expression, gave an expression in drawing compositions performed on pressed paper. The task of pressing matrices in my case, is not the transfer of pigment to duplicate prints, but to create a negative image consciously chosen form of structure.

Blank printing which is forming a plane of white paper sheet paper in my case also has strong connotations with the form of ceramics, which forms the imprint of the ceramic mass. Deep pressings brought out ephemeral images shaped by the light on the plane. The next stage of my work is consistent analysis of fleeting impressions which appear on the surface of the paper relief. At the moment, the graphite pencil becomes the main creator, with which drawings are extracted by hatching, wiping, obfuscation. The expression used in drawing lines and spots seems to be subordinated to the geometric structures that penetrate each other around like the world enclosing a human. Nature with a wealth of forms, shapes and lightness in contrast to the cubist tissue of the city shaped by human hands, surrendered urban canons. The search for harmony and balance between both of the worlds, coexisting side by side, gives its expression in drawing reliefs.

The whole composition remains open, the more life begins in the space of a gallery. It was there, where the recipient is able to see the additional effects while the plane is vibrating, exposed to the sunlight. Work has its own independent life, which is the result of a careful and analytical creative intervention.

Recycling as an idea, among other things, the use of recycled materials in the act of creation, has been already subscribed to the pages of contemporary art, but in my case it took the form of re-use of previously processed material as a base for further processing technology without additional symbolic narrative.

In the ideological drawing layer, the relief records are integrating two parallel worlds - the world of nature, which at the beginning was not affected by a human and the industrial world as a result of human intervention into reality. Only seemingly these entities are distant. The effects of this symbiosis are not always beneficial for both - but always inevitable. In the natural way they are penetrating and complementing each other. Human in his actions is trying to strive for harmony and balance. On the one hand, destroying "something", on the other hand improving "something" in order to fix it. One would like to say, that this is some kind of struggle which has no end, but which gives a sense of causing and responsibility.

Nineteenth century mimesis is not used in my work. Emotional, expressive treatment of pressed surface of the plate allows experimenting with composition, light, texture, line, solids. It is always a struggle with the natural need to build classical harmony based on the golden ratio and the asymmetry of the frame composition. The diverse lines emphasize divisions formed by the matrix, giving them individual character. Sometimes this character has its reference to linear forms of nature, sometimes it is referring to the harmony of industrial architecture.

2010

Strong geometric divisions created by using visual means of expression give diverse tone division. Vertical and horizontal layouts are important, penetrating like a mesh mapping the two and three-dimensional space.

Cycle *Relief drawing records*, which I have present as the artistic achievement (article 16), evaluated from simple form, with a slight relief embossed by hand, the aim of which was disturbance of surface and adding three-dimensional effects to the two-dimensional composition. Other works were created as a result of the analysis of the relief drawing done on a white paper surface. Ephemeral drawings were highlighted by the linear forms of gently extracting graphical structures.

The next step is searching for the stronger, visually heavier, in the form of spots diverse structurally and in tones. Blank print made on the surface of the paper provides a wide range of technical and visual capabilities in the structural analysis, resulting in sets of works included in the cycle. *Structures 2011* - 5 works, whose leitmotif is square set in the centre of the composition and its unfinished structural image. Strong geometry is interspersed with spots of organic structures.

Ephemeral Structures 2011 - squares, is full of dynamism arrangement of strong spots, in places even seeking to black, with subtle forms referring to the vibrating branches in the wind. Geometry contrast with the poetics of diagonal lines and spots remains dominant.

Ephemeral figure 2011 are five works, that focus on the analysis of linear recording like egyptian hieroglyphics creating iconic record code structure formed on a plane of a white paper. Limitation of expression means to a minimum - line and texture - aroused the interest of critics who at VI Tomasz Ostrowski International Biennial of Drawing in Australia have identified my work giving her second prize. Also in the same year, two new works from this series were nominated for awards during the Triennial of Contemporary Polish Drawing in Lubaczów⁴.

Structural defragmentation 2012, in which the figure of a circle have becomes the starting point for artistic considerations. Its decay combined with penetration of forms composed of vertical and horizontal lines. The ideal figure, in spite of dismembered crumbling like a mystical puzzle diagram. Complement and decay, penetration and supplementing is the main formal problem solved by means of drawing artistic means.

⁴ In the protocol jury in this edition can be read: "(...) in this edition there are new opportunities in the field of contemporary drawing. The jury is pleased to see a very high level of competition entries. (...) "In: VII Triennial of Contemporary Drawing Polish Lubaczów 2011 catalog, p. 11

Evaluation of the discussion about a defragmentation aroused the need for creating works titled *Crossed dimensions 2012*, where the vague dimensions of space penetrate each other in order to create dynamic vibrating grid, with diagonal lines and structures. Only the background seems to be insensitive to the chaos, reigning in the foreground, and it is maintained in harmony of static systems, highlighted by the verticals and horizontals of pressed plane. I have been continued the theme of defragmentation in 2014 (*Crossed dimensions 2014*). This time penetrating planes are dominated by the form of a triangle, firmly embedded in the centre of the composition. Grid of created planes seems to fall slightly, like a veil casted off in the wind, on unmoved majestic triangle. Like the layers of the past, present and future that make up the identity of people.

Ordered structures 2013, is the natural transition from dynamics towards looking for statics. This gave expression in the compositions, whose main motive is square. The seeming silence of these works was destroyed by extracted using consistently held lines, bringing out the overlay and the structure of the paper. Linear, slightly undulating planes seem to vibrate on the surface of the paper. Studying raised structures, closing them in forms of squares, whether by means of spots obtained by the hatch, and the outlines of relief printing like in Egyptian hieroglyphics, shows my struggle with the chaos of infinitive interior space enclosed in square boxes.

Counterweight for them are *Vanishing structures 2013* in which I return to the theme of circle as perfection, circle that emerges once as linearly shaped stain, and sometimes serves as a pure white form.

Observations and reflections on human existence in the dual spiritual and material world direct my searches toward mysticism, which somehow becomes a form of literary narrative to my creative pursuits. *Mystical cathedral 2014* and *Cybernetic prayer 2014* seem to be an attempt to reconcile the inner nature of a human, which is the portion of the world, his feelings with the world created / built with his participation.

A series of drawing reliefs is for me a personal expression of feelings and experiences of everyday life. Language, the open form of writing my thoughts on the subject over the material, spiritual, ideological and emotional space resulting from the coexistence of the natural world and the world shaped by human hands.

2014