

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

I recall my student years as a time of creative development, and of deepening my artistic passions: first in the painting class of Professor Romana Hałatowa who instilled in me the need for searching for graphical sign in the surrounding world of visual phenomena and rewarded my works with - A plus - grade. Besides of Romana Hałatowa the persons who influenced me were: Leszek Różga, Jerzy Grabowski, Stanisław Fijałkowski and Andrzej Bartczak - my diploma work included a collection of graphic art works in linocut technique under his supervision.

Why did I chose graphics? At the start of my education I was torn between painting, that allowed me to examine different aspects of phenomena of nature and translating them to the density and texture of paint, colour temperature - and graphic art, that demanded from me setting the boundaries of sign and working with strong, hard form of plain colour imprinted on high quality paper. I decided for graphic reproduction techniques and the aesthetic synthesis and strongly defined boundaries. I made a series of works in lino, intaglio, lithography, aquatint and etching techniques. I graduated from the Academy in 1988 and then I participated in a few exclusive exhibitions: International Biennale Small Forms of Graphic Arts '91 and '93, 1st International Print Biennial, Maatricht, Holland '94.

A ground-breaking technique for my artistic work was digital printing, that allowed me to experiment with form, commencing many aesthetic trials with the ability of selecting works and to transfer the whole graphic workshop into my computer. My transition into the side of IT technology happened in 1998 at the ZETO Computer Centre in Lodz, where I learned how to work with graphic software. I deepened my skills thanks to the internship at the Technical University's Computer Centre in Lodz in 1999.

I have created digital graphic art since the early 2000 and I'm fascinated with this work. It allows for expression in visual form, creating many projects, from which I select only a few. Since 2003 I have extended my qualifications in the area of creative development education and started my work in Institute of Creative Activity, where I conducted artistic workshops for students of University of Humanities and Economics in Lodz. During this time I prepared my PhD thesis and in 2008 I completed doctor's degree given by the Faculty of Graphics and Painting's board at the Academy of Fine Arts in Lodz. In October 2008 I have started working at the Art Department of University of Humanities and Economics in Łódź.

Didactic, organisational and popularization work

From day one, aside of my artistic and teaching work, I took part in organising and defining new curricula at the University, which was connected with the implementation of European Qualification Framework. Between 2009 and 2012 and later from 2015 until this day I have been acting as the head of Graphic Faculty. I have actively participated in any action leading to change of structure and programme of education. Our goal is implementing specialities more appropriate for modern, dynamic society, that give education more in line with requirements of a labour market.

In order to match my new challenges and duties and acquire necessary qualifications I started intensive individual studies. Those consisted of seminars and coaching sessions in my University and courses available online on project administration, conflict management led by Assecco Business Solutions.

As part of my professional work I can fulfil my interests from my youth: writing documents in Polish and English, giving interviews before camera for Promotion and Marketing Department, where I can share experience and good practices with fellow pedagogues. Often I conduct workshops for teachers and students in Polish and English. I gain modern methods and tools during International projects. The ones that interest me are projects relating to topics like creative

communities, art education, entrepreneurship in creative sector. For ten years I've been conducting classes remotely with the help of e-learning platform at the Polish Virtual University. The experience of on-line education have developed my didactic toolkit. I have started to use social media as an educational tool in my didactic work with full-time students. On e-learning platform of the Virtual University I have an access to modern communication and education solutions: Clickmeeting room and Webinars – which seem to be the future of the education.

I treat my didactic work as contact with art and open artistic workshops. I popularise creative activities of my students in cooperation with House of Literature in Łódź (earlier known as Downtown Culture Forum), Poleski Art Centre, Academic Centre for Art Initiatives and Art_Incubator by organising their posters and graphic arts exhibitions. I'm also running the Student's Gallery Kontakt, where young artists present their dissertation works and art project they made during their studies. The students also act as the curators of their own exhibitions, thanks to which they learn self-reliance and responsibility for their work's visual message.

Those are not only competences that stimulate students to develop: inspired by the problems and issues raised by international project Creative Communities Igniting Change I have started to promote entrepreneurship mindset amongst young artists and I'm supporting their conscious search for their place in society and on the labour market.

At the Graphic Faculty I conduct classes for second year undergraduate studies: for part-time, full-time students, also with the support of e-learning. The issues considered during those classes are meant to familiarise young people with traditional graphic forms and techniques, but first of all they create an educational situation for them, where they can realise that their work is the beginning of a creative programme that every artist continues his/her whole life.

As the head of graphic faculty, internship supervisor I'm in contact with students dealing with their problems and successes as well. As the head of the diploma committee I promote their diploma works – I have written tens of reviews, opinions and recommendations (also for Erasmus students exchange programme). Popularising art and innovative methods in work with young people is not only a

passion for me – I also noticed, that as a teacher and an artist I'm learning from them to perceive anew the already known things. During workshops we meet and work together on solving a problem as a team with creative mindset, sharing experience and values. As for the international projects I participate in it's an opportunity for being a part of creative community, learning new attitudes, new perspectives and cultures. It is also strong motivation to overcome difficulties and schemes.

Artistic activity

During the time of studies, the characteristic elements of my works was greater dynamism, larger form. At this time I tried to oppose the curriculum conducted in our study with actions typical for young artists, manifesting by rejecting the rules of order that were introduced to me, with strong colours. The expressionistic part of my nature constantly battled with opposite values of the Lodz Academy of Fine Arts that were grounded here by the grand tradition of Avant-garde, the a.r. group and the geometric abstraction. In graphic art works and drawing I built form with the clash of white and black, where the most important was the lighting similar to that existing in nature. After studies I started to make my graphic art using lino-cut technique, from a single matrix, black and white. It was a small scale (with a side of 30 cm maximum). In following works I looked for a way to improve this method. Most important aspect of my works is the fascination of space. I refer to it by using strong tint contrasts, colour and different perspectives. Every tool used by me serves for referring to special, physical aspects of reality on a plane that is flat paper. The strongest experience of space is hidden in a landscape. I most often refer to it by a division between sky and earth. This division is not always highlighted by horizon: I place the heavier optical zone in "lower" parts and lighter zone is "higher". I often include the image of light, however its strongest intensity: tint, or colour is not always placed at the higher zone area of graphic work. The theme of nature, landscape appears in my following works in different forms.

Most inspiring for my creativity are journeys, when I see sky and earth in different colours and textures, different moods, strongly illuminated, they remain in my imagination for years and are a constant source of inspiration. The first series of works dedicated to travel was titled "On my way".

I want to oppose global, digital world (I myself create with the use of digital technology) to traditional criteria: construction, purpose, space that you see, the tint, the light. Anecdotal elements, plot in my works should play smallest part. I believe that the magic, the inside meaning of painting, graphic art work lies in construction, tint, contrast and the mood. Sometimes the theme helps in expressing it, and sometimes quite the opposite. Communication between creation and viewer happens on different levels. It is especially true with my graphic works, that were created between 2013 and 2018. I presented those in virtual museum IconData of International Print Triennale Associations in Cracow in 2014 and 2015, at the International Graphic Arts Centre in Cracow, as part of the exhibition "Graphic is a Women". Polish graphic art of 20th and 21st century (Vermillion and Black, Vista), at solo exhibitions: on the solo exhibition of graphic art, High Voltage Gallery, Faculty of Electrical, Electronic, Computer and Control Engineering, Lodz University of Technology, Lodz, (art works from the series „Structures of landscape” and „Scheme of space”) in the Municipal Art Gallery Bałucka in Łódź (from the series „Image of light” „Portraits” and from the series mentioned above).

The atmosphere of graphic art printing studio is important for me – the presence of printing press, the smell of an offset ink, turpentine enable me to start creative process anew, referring to my experience from classic workshops. I work with digital techniques, which does not mean that I abandoned traditional mediums: the source of my graphic art works are drawings, monotypes, gouaches in equal part as photography. I transfer them into form of scans to my computer and further transform them with the use of graphic programs. The knowledge of classic techniques allows me to use digital spectrum to its fullest. Diaphanous spaces formed from transparent texture, blazed colours, contrast of colour and tints, allows me to create reality void of literal realism, possessing no superficial reality. A virtual world built from details and general layouts, signs and symbols, being hand written record, graphological private note, the sketch

of the outside world, deep and universal things important for all of us – that I try to combine in my works into logical, aesthetic and autonomic whole.

One of the sources of inspiration for my work are photographs, although I would call them notes from reality. Those are most often made during travels, and that's also how I named my collection from 2009, its called "On my way" – "Podróż". Three works from this collection were presented at the XIIth European Biennial Competition for Graphic Art, Musee Brugge, Brugge Belgium. Another of my works was chosen by the jury for New Images competition XIVth International Biennale of Engraving and New Images of Sarcelles, Ecole Municipale 'Arts Plastiques de Sarcelles, France in 2009. I don't want to refer to the metaphorical meaning of journey, but rather to the experience of time and space, colour, light and movement, which I greatly admire. It is easier to observe changes in those aspects in a journey.

My inspiration for graphic art works from 2012 were human figures on rock paintings. In those 11 works in format of 100 x 70 cm and one in 130 x 150 cm I made structure based on flat background of pure colour. Those graphic works were printed with plotter in the solvent technique that ensured their resilience when outdoors and then was placed on the foam background and covered with protecting foil. In order to achieve transparent and shiny effect, one of my works was printed on transparent film and later applied on plexi board. This work (Metropolis, Necropolis2) was published in the Museum of Cinematography at the solo exhibition in 2012, at the Graphic Faculty Teachers' Exhibition, Patio2 Gallery, Academy of Humanities and Economics in Łódź, Poland in 2014 and in galleries "High Voltage Gallery" and "Bałucka" in Łódź in 2015. Another experiment with the limits of modern print was the Alef realisation, made on advertising mesh in format 150 x 130 cm, also made in 2012.

Another visual area from which I take my ideas is the television medium and the images that are being generated on screen. From images moving at slow pace or faster than one can register, from this "afterimages" of meanings are made, that after some time begin their existence in the form filtrated by my imagination. Such are the graphic works from "Natura Humana" series (2016), "Yellow pattern" (2015), "Vermillon and black" (2011: "Vertical space" (2010), "On my way" (2009).

The titles I sometimes give to my exhibitions: : „Fleeting emotions confirm the presence”, „Intueri - watching”, „Natura Humana” are personal comment only and do not refer to the essence of the graphic works.

The artistic activity is the way to know the world that surrounds me, every perfect and natural structure that forms it, structures that stand in contrast to each other or supplement one another and also the relation between man and those structures. As biological and natural I take forms, which come from biological, organic world. Synergy between biology, nature and the industrial trace that is placed by man I understand in this way: even if there wasn't any golden division present in nature, man would still invented it, because he requires it. And alternatively if nature would create a square, man would discover it instead of inventing it. In the collection of graphic art works “Portraits” man and his emotions are the subjects of observation. As years went by I realised that in my graphics I try to contain physical and metaphysical space.

My artistic activity is realised in areas of graphic art works, drawing and photography. Each of them allows me to note down the picture of reality, to capture aspects and details, that surprise me, call out to me with it's peculiarity. In my sketch book I keep notes from the real world, while the tool I use is less important, to make it simple I will classify it as photography or drawings. I analyse structures taken from reality with the use of analogue tools: pencil, charcoal, black crayons, pen, I “exhaust” fragments of work until paper rips, sometimes I draw directly on the printed structure taken from photography. When the result inspires me, I scan that partially completed work. In options and filters I search for new quality for textures, lines and lighting.

Computer software allows me to resume my work on drawing that is already scanned and changing the definition of picture with help of digital tools. I can again see the traces of pencil, charcoal, pen that on paper created illusion of lighting and space. I try out new approaches, shapes made of pixels, to uncover the meaning of form made, improving the strength of tint, textures. With the use of “form tension” I build a sense of space in my works, that refers to the fundamental rules of world construction. The seemingly easiness to use this software does not help me; the arduous search for the right imprint, shape and finally create a graphic work consisting of natural and virtual actions. The digital

tools used by me serve for visual and thematic enrichment of the graphic message, make it easier to generate effects that would be extremely hard to achieve with traditional methods, maybe even impossible. The digital technology used by me is a tool of creation, that serves to make traditional artistic message. The result of using digital means is still a graphic art work, printed on paper or some other structure, framed, and placed in public interior space. Digital technique and the matrix generated by it allows to make changes with great ease, but it is the conscious intent of acting that really matters. By combining the experiences from classical and digital technique, I manage to achieve in my artistic activity the solution that I search for. The area of my aesthetic interests and the fabric, which forms, builds my works, they are forms derived from modern visual culture, in which I live (commercials, billboards, television, photography, independent cinema, internet, social forums, picturesque world of consumer civilisation). Second important visual and philosophical element that I never gave up is the nature, processed and separated from unambiguous connotations. Point, line, shape, contrast, space, abstract forms, non-objective, separated from the known reality of the world, together they create system that refers to that developed and taken from nature. Observation of nature is a first inspiration for me, bewilderment over the visual richness of world. I leave realism to media that by definition are entitled to it, such as film or photography. Contact with nature teaches me to be disciplined, and humble.

DESCRIPTION OF THE ART WORK

The work presented here is a collection of twelve graphics made in digital print technique in dimensions of 100 x 70 cm, on cotton paper Radiant White 350 g/cm². The research purpose, that I decided to handle is:

- Extracting and naming the phenomena in my graphics
- Researching the impact that elements have on each other – confronting.

I conduct this analysis for two reasons: the need for aimless and beyond-practical discovery and the need to balance two creative impulses: intuition and

calculation. I describe my works in two aspects:

- in abstractive aspect, outside of material form of the plane.
- in reference to material form of the plane

In the description of the work I look into elements being the substance of this work: composition, it's separate elements and it's construction.

Since the beginning artists, architects searched for what they considered a canon of beauty – they searched for it in mathematics and the perfection of numbers. Being aware of this fact, I also reached for this prototype, Vitruvian square, golden section, symmetry. For obvious reasons the geometric shape: circle, square, sharp triangle has been present in every series of my works, over the years. With time it gained meaning, as a classificatory element, substitute for material objects and inner space relations. The composition for many of my works is made of geometrical elements being emotionless, however expression and intuition are very important to me. The history of art knows two types of periods: “canonical” and “non-canonical” – on one hand following the rules of canon, because it guaranties perfection, on the other – quite the opposite, avoiding them, as limiting one's freedom. Because of that duality and the need to balance those two perspectives I have created the latest series of graphic works made in digital print technique, tunder a working title “Quadratum”. The usage of squares as a module of composition is artistically justified, the main reason is to use proportions that can be expressed in numbers. As a result of different experimentations with geometric figure I have chosen one, that does not exist in nature and that expresses the balanced perfection.

Unlike the circle, it is immobile and strongly grounded, firm. It contains a hidden meaning, connected with the vision of Vitruvian human character described by Leonardo Da Vinci. At the same time square is a perfect product of logic and mathematical speculation, and living structure describing man. Nowadays probably no one expects the canon, rules or set pattern, the recipe of beauty and guaranty of eternity. We live in an era where every rule equals slavery. However artists always searched for a way to fully, perfectly express the beauty and harmony. And they expressed it in architecture, sculpture, and also in painting. It was the ancients that discovered a secret that can shock people till today with it's simplicity: that the final effect of artistic work is decided

by its proportions. Appropriately chosen and used have decisive impact on what it expresses, decide whether the correlation of its parts will be proper, whether the final product feels like work of harmony, simplicity, beauty, or maybe the opposite – disorder, ugliness, chaos. There exists a relation between harmony expressed in numeric proportions built by man – and the harmony of shapes built by nature.

Reciprocal parameters of given part of human body became irreplaceable model for creators and scholars, architects and philosophers.

In ancient Egypt, antique Greece, in Rome, up until Renaissance in early modern Europe, the proportions of human body were considered as excellent, closest to perfection. They were looked at for consequence, general rule, principle to be transferred to the grounds of art. There existed a pursuit for discovering regularity in human proportions, that had its final in Renaissance. It was believed that human is the most perfectly built creature in the world of living nature. The prototype, the matrix found in nature allowed to form a rule of creation based on a module, namely the basic measure unit (usually it's the unit related to the length of given body part).

I decided to make the canon for my composition of two squares, that cut out two areas in the background. Within those areas differences appear, caused by various transparencies, tints and temperature of colour.

I check the scale of this “differences” – does it need to be extreme contrast of whisper and scream, or maybe a delicate dissonance/ similarity. I create a certain area of aesthetics and I research the subtleness of colour or graphic. I concentrate on elements, that can be compared: colour, saturation, blackness, lines, texture, rhythm, space. In every work the elements of composition are the same, I place them on a background, like pieces of a puzzle, from many possible combinations I chose those that fulfil the aims of my research.

Why there are two squares, why is black sometimes on the top, and sometimes at the bottom? Every time they are two concepts that I somehow transformed into squares. They are like the earth and the sky in the landscape, like metaphor and oxymoron, like two seasons.

Placing elements at the top usually builds a sense of lightness, easiness, freedom. I strengthen or contrast this feeling, depending on the structure with

which an active square is filled. The weight of those squares in every work is made in different way: with taint, saturation, transparency. Trials for containing fragment of dynamically changing space, filled with colour inside of figure surfaced in my series of works from the beginning of 2017, titled "Square light". They are small graphic works 20 x 14 cm made in digital print technique, presented in December that same year in Budapest, at the exhibition in VárMező Gallery. The exhibition was a form of award, with which the Jury granted the winners of competition in Matrices in 2012, as an acknowledgment of high quality of their works. In the years 2016, 2017 I created a series of 20 works titled "Natura Humana", all works in digital print 100 x 70 cm, where the building module was a square-pixel. In the last series from the end of 2017 it became the most important element.

The subject of my research is also the line and its connection with graphic work's plane – its coherence with background or with objects in the foreground. I understand line as Kandinsky did, as a development, a trace left behind by a moving object, where by different spread of line I can state how strongly the tool contacted the surface. In comparison with the weight of square, weight of a barely visible point is insignificant. The object is the sign of tidiness and focus, and as a graphic sign used in writing it is an expression of silence. This object is the confirmation of first contact between a tool and paper. The trace left by serves as a contrast with much bigger square because of its humble dimension.

The image that I create in my graphic works is not a finishing line for me, nor is it a goal to achieve, but rather it is a problem needing a solution, an opportunity to gather new understandings, the ability to create visual message. Before me is the time of an artistic search, for which I already have ideas, not yet clearly defined, but rather foreknown. I want to start working on a next cycle of graphic works, that will contain new traces and means of expression invented by me, together with traditional graphic matter where I will reach for the beginning by bringing the project to the digital world and then making it material again by means of print on paper or some other material. I will analyse the phases of reality, its three-dimensional nature, movement building structure of the world in my photography and drawings and later reduce them to texture and tint.

The key question is: do artists express their feelings through the work? Elzenberg distinguishes between “expression in a real sense” that occurs outside of art and aesthetic expression. According to Henric Elzenberg; in aesthetic expression the artist does not reveal feelings through the work, but because of its elements like: composition, spectrum of colour, contrast, topic, means of manual expression – the work is marked by joy, sadness, nostalgia, loneliness, work does not express it by itself, those feelings are created by contact with audience. It is the audience that adds them.

During the creative process I’m not stopping with one state and one solution, a sketch or drawing is created as a recording of a creative energy, but it also has its second and third life. It begins as an electronic record in my computer, where I can see it in different light and in different space, mainly because it was made on the table top vertically, while later I see it horizontally on my computer screen. I use the digital tools to deepen the texture and line, with which the drawing is built, my future graphic work. When I have nothing to add, I print the project and later draw on it. And then I discover that I can place new traces. Not every drawing is like this, some are ready from the start and remain what they are, can’t be used for graphic art works, their character is too strong. In my art emotions are an important element, because I can not be separated from my emotional inside, my autonomy and uniqueness, also from my subjectivism.

I can’t judge, whether feelings are necessary in art, or if they are not, are they good or bad, appropriate and creative? I participate in a discussion that goes on from the time of antique, on the concept of art: objective or non-objective. The history of expression goes back to ancient Greece, where initially this area belonged only to dance, music and poetry. Expression was not intended as a joy of manifesting, or watching this expression of feelings, its purpose was to get rid of negative feelings.

Most extreme approach towards art is presented by J. Kosuth as part of his conception of art for the sake of art. Every definition (including artistic one) needs to have its actions maximally objectified, devoid of singular, subjective character. An artist, according to Kosuth should be operating only in the area of art, working with art and push towards changing the definition of art. Scientific

approach calls for separation of feelings and affections as unrepeatable, unobservable events, which would only obscure judgement and make it impossible to reach logical conclusion. Feelings and emotions, "Poetry and Dream" as says the plate next to the surrealists room in Tate Modern, are the essence of every true creation. For me they are synonym of journey into the unknown, risk that I take while believing that it isn't the destination, but the journey that matters. What I look for in my works is simplicity, moderation and harmony, but also exaggeration, instability and dirt. Because artistic expressions should be complex. They result from our experiences, which are often complicated. Everyday life requires from us an intensified attention, because it was augmented by the "media reality". The problem is not being lost in the world, alienation and loneliness, like it was before, but rather it is a question: do we still live in a real world, or are we watching a fiction, a world of illusion. I try to include those topics in my works.

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