

The fact the professional interests carry out from generation to generation is well known. We can easily count names of jewelers, actors, painters, doctors, musicians - people behaving family tradition by doing the same job as their fathers did.

Scientists agree with opinion that we inherit our ancestors' dispositions and being from birth in the matters relating of their profession it had a considerable influence on choice of our way of life. It was in my case, too. Everyday contact with paints, brushes and work on posters, book covers, logos, which my father used to do, caused that brush and pencil, which I got in pre-school time, practically I did not leave from my hand till today, they became my main working tools. As it often happens in case of gifted child I was a school chronicler, an editor of the wall magazine, I did decorations to different school's events; by teachers and fellows called as a future artist.

Therefore, at time when some of my classmates had a problem with choice of their way of life, I knew my destination and quite early I started to prepare to my study.

This preparation was connected with opening for incentives associated with art, it took practical and theoretical forms.

Reading about art and watching artistic works I concluded that I prefer to admire rather manual skills than fireworks, which may surprise at first moment, according to thesis of Karel Appel that "art must shock", but do not have a sufficient value, atmosphere or depth necessary for experiencing art. Let me share some of my thoughts about it.

It is understood that art critic's opinions and exhibition's catalogues are first net of assessment of artistic works, verify creator's aspiration to be an artist. They show him whether he found right way or not. Nevertheless of the "conspiracy of art" (J. Baudrillard: Conspiracy of art, 1996), there is a necessity of creation, and fairness in this process that gives an artist a chance for accomplishment.

Need for forming is thirty thousand years old, when appeared first oldest samples of art: animal figures, musical instruments, wall-paintings. Twenty thousand years ago a prehistoric artist carved the famous Venus. Five centuries later were created paintings in the caves of Lascaux. In evolution scale, artistic activity of man exists incredibly short. Throughout evolutionary process, in a very short time artists passed from caves, by renaissance, impressionism, pop-art up to video art.

For all this time, people made hundreds of thousands of works which amaze us till today. Scientists rack their brains over the meaning of art. They study human brains for regions responsible for aesthetic experience and which are active, when we are watching works of Michel Angelo or admire impressionists.

Result of that research is knowledge that everyone perceives art in a different way.

We do not have the same brains as do not have the same fingerprints. One man with right educated area is more sensitive for colors, another one pays attention for perspective, sees shapes and details. One conveys its views of the world to another one, creating works of art. Visual stimulus cause makes that picture, sculpture or drawing starts to intrigue customer, interest more. Scientists agree what is a result that any work of art we like or not. It is a merit of symmetry, metaphoric, puzzles, contrast, similarity. As a result of their research, we know that we exist thanks to genes. Gens are source of evolution and man just moves and spreads them.

According to Richard Dawkins, a sort of genes acting similar role on level of culture is a meme. It is smallest unit of cultural information. The most original memes relate to decorating and explore man's body. According to this theory, one of group of such memes are responsible for man's sensitivity to the arts. By groups of memes they spread ideas, according to interpretation of art. For thousands years man when satisfies his basic needs as food or roof over his head, makes useless activity: decorates his body, arranges hair, buys clothes, surrounds with variety objects, fills up apartment with them, draws, paints, plays. That what distinguishes artistic activity from others is associated with need to convert environment, according to his own personal vision. As Carl Gustav Jung says, "from masterpiece we should expect unusual forms and shapes we assimilate only thanks our intuition. We would not be impressed by process of creation, until we would not see and understand it". Art is a vital area of human activity thanks people's communication. Art is also a demonstration of skills of their creators. Every kind of art: war, culinary, cosmetic or love shows greater skill than average. To be appreciated art must be amazing. Beauty means what is difficult to obtain, rare and expensive, requiring great skill and talent. While its long way, when art passed from the caves to our times, a lot of indications changed, but beauty still is measured by its exception. To do something better than others that is the point. That is the ART.

Reception of artistic creation and necessity of active participation in this are affected by two levels of human functioning. Level of personal experience and level of cultural memory. Personal experiences associated with perceptions are necessary to remember in what individual memory man is endowed. This causes a signal to emotional experiences inspired by artistic activity. Memory works selectively and in one moment we can remember and think only about one event. On the other hand, the only important event evokes emotions, making it easy to accept it. If we have bigger, more

frequent and rich personal experience in acceptance of artistic creativity, with greater willingness we participate in similar behavior. Man is surrounded by symbols that convey archetypes. Who is reflected by art, always gives to it a specific meanings.

They comes out from philosophical, anthropological and metaphysical memory in which man exists. Artist should be aware that every recipient of his work may be a critic. Any acquired skills, knowledge of psychoanalytical techniques or history of art are needed for this purpose. Only freed emotions are enough as a consequence of this confrontation: what he sees and what he remembers. As long as any work touches or snap strong enough, each recipient feels need to understand and comment. Dialogue has to be completed. Readability is a essence of every kind of media. This means that a message sent by sender-creator: painter, graphic, musician, theater or film director is readable by the recipient, forms and contents are clear.

I HAS TO BE SIMPLE.

It should be not quite completed, there ought to be a place for individual interpretation of customer who takes it on basis of his own competence and experience. Clear message is a result of application of appropriate formal measures. For centuries meaning of symbols and allegories were essential for work of art. Now we need a helper for interpretation of symbols, shortcuts and conventions used by artists from middle ages up to 18th century. For people from these times iconography of paintings was clear and understood as synthetic picture in posters for us, now. Artists use symbols to express their feelings, opinions, thoughts, ideas. They send information to customer and he interprets it himself. Special interpretation is essential for better reading of the message. Critical analysis help to explain art, to get a better understanding and reaction for work. Sharing these, maybe too long thoughts of my personal "theory" of art, I hope that my activity on this field will be more understandable. Interest and artistic choices, understanding a mission of teaching were a sense of related events, which I met on my artistic way. Often all threads mixed, sometimes went into different ways, finally to be back with bigger force, affected final vision. The most important was decision what college to choose, to develop my sensitivity in right way. In 1972 I passed exams and was admitted to the Academy of Fine Arts in Katowice. During study, thanks to wonderful professors I had opportunity to learn a different artistic disciplines. However, graphic designing and especially poster designing became most interesting. I was privileged to take an active part in global achievements of Polish Poster's School. Designers who created it, showed how to connect teaching with

art, making right atmosphere in which talents bursts out. Confirmation of this reasonable choice were my successes in poster's competitions in which I tried to take part. My first achievement was first prize for a poster I designed in cooperation with my friend from poster's workshop. In competition which recommended problems of secondary raw materials and their treatment we won first prize. From today's perspective, I think that this experience was important for me because it made me to realize that there are no tough topics for good designer; synthesis in thinking and designing always helped me to solve many artistic problems. Second success, more important because individual, was prize in an international competition in Lahti, for poster connected with Security and Cooperation Conference which was held in Finland in 1976. Problems of human coexistence with modernity and nature in contemporary Europe I took many times in my works for years. Third major event was pedagogical job, I took as an assistant in my Alma Mater after my diploma in 1977. In addition to teaching, managing school Gallery belonged to my duties. I was responsible for organizing exhibitions, prepare posters and invitations. It allowed me to know thoroughly ins and outs of photography and screen printing, which were helpful for all necessary prints. First series of portraits of artists who were invited to participate in exhibitions were designed: Franciszek Bunsch, Bronisław Chromy, Eugeniusz Delekta, Roman Starak, Krystyna Filipowska, Stanisław Hochuł, Józef Wilkoń, Tadeusz Grabowski, Tadeusz Siara, Leszek Różga, Lech Kołodziejczyk, Wojciech Krzywobłocki. It was another important thread in my artistic interest that I continue till today. The range of posters called PORTRETS is that artistic achievement I present to the habilitation procedure. Working at the Academy I organized Students Biennale of Drawings. In 1979 and 1981 that event was enjoyed by great interest of young people studying in art schools in Poland. In this time that was first review of students from all over the country. After a few years break, without my participation, but also in the Academy of Fine Arts in Katowice, this initiative turned into a nationwide event named AGRAFA. It gave me not only artistic satisfaction but true community awareness aspirations, which I realized since days of my scouts time. Year 1981 brought memorable events and changes both in my country and in my life. I stopped working at the Academy, but started teaching at Trade High School in Katowice. It was an important period for me as a stand-alone work. It gave me opportunity to test my teaching skills, acquired during my assistantship in the Academy, in classes of professors Tomasz Jura and Michał

Kliś, supported by small but my own experience. For four years I gave classes in lettering and graphic designing. Many graduates of this school continued further study of fine arts at the Academy in Katowice or at the Artistic Faculty of Silesian University in Cieszyn. It is quite possible this work was the moment that determined my choice and deeper thinking about independence in my own commercial activities and right test in reaching out to people through my art. Thinking now about my teaching time, combined with my other activities I observe with happiness that it forced me to put up a challenge, where satisfaction was only gratification. My experience in working with children belongs to this. As an instructor of Polish Scout Association for many years I made art classes for young scouts. I have to mention here about my long cooperation with National Publishing Agency, which ordered me posters, calendars and other commercial prints.

I verified my visions with expectations of customers and it was an interesting experience, which I used on my further professional way. In 1984 I was one of a founder of marketing agency AGEMARK, which in the 80th served in terms of many leading advertising companies, such as: Centrozap, Węglokoks, Staleksport.

I was art director there. Applied art was not, is not and will not be a trivial statement and mental shortcut for me. I treat this as a mission in that I am involved.

Therefore, parallel to my commercial job I took part in numbers of reasonable poster shows in Poland and abroad. In 1987 I got scholarship to Bielefeld in Germany. A group of young German artists from "Artists Unlimited" invited me to their headquarter for two-month stay, where I worked on posters and graphics. At that time, I gave some lectures about poster art in Poland. Exhibition of my works in local exhibition centre Ravensburger Spinerai finished my stay. During this time I had opportunity to contact with computer designing and half - automatic silk screen printing. Beginning of the 90<sup>th</sup> was imported moment for Poland and for me, too. Opening for the world and wider possibility of designing and printing, which

I could use. After fruitful experience in AGEMARK, in new reality, I established PLAKART - designing atelier combined with printing office. I learned computer's design and semi-automatic screen printing, marketing, contacts with clients. Since 1995 this undertaking started its life as GRABOWSKI & SKA, and now is the small printing office, set on low costs art prints. Activities in publishing market, where the various forms of advertisement as logos, flyers, press advertising, posters,

calendars gave me huge baggage of professional experience. Let me tell now about my artistic creation which I join into two aspects.

#### SOURCE

In my artistic work I move between two disciplines: poster and graphic art, and in fact: photo-poster and photo-graphic. Photography is a medium that I use in both fields.

Camera as a form of sketchbook fixes shapes, situations, themes.

Digital recording is like a motherboard graphic matrix, which picture observed reality.

Observing the world, I focus attention to certain details, fragments of reality. Shot

fragment is inspiration to explore picture's space, to discover color indications to differentiate interior of landscape, to change points of gravity and plans. Shooting

world has to be subjective so I try to add something from me into observed reality,

interpret it. There I am looking for a characteristic key. Nature itself suggests solution:

composition, gravity points. Just only a glimpse. Is artwork. Working on graphics or

poster I think how to make any picture as clear and convincing for recipient as it is

possible. Communication is a problem of understanding and responses: who

says, what, to whom, with what meanings and effects. From psychological point of

view, as result of perception of poster art is how to express opinion about itself and its

contents: theatre performance, film, social political event. Poster plays an information

function by reducing uncertainty. This means that value of message

contained in poster, one can measure to extent that it can oppose chaos.

Message, also artistic, especially expressed in my poster, has semiotic meaning. By

using a shortcut in any way it can present anything as a consequence becoming into

symbol. Tradition of communication is based on a message that people create

and reproduce, thus crosses bridge over the cultural gap. So poster features in this

aspect should facilitate and simplify agreement between creator and audience.

Interpretation of subjective experiences – author from nature, recipient from poster -

this is implemented in practice, another theory of communication based on tradition of

phenomenology, it means development of consciousness. It's a way

to experience oneself and others through dialogue, reasonable interaction. Value

of importance of the poster cannot be interpreted without awareness of functioning

of mass communications. Canadian writer and journalist Marshall McLuhan's

theory says that medium is message. Roland BARTHES, French semiotic says

that essential role plays contents and way of transmission, to avoid misunderstanding in

communication. His theory is based on semiotics. It is important to stop over meaning

of contents, sense and significance of name. Thanks this formulation one more precisely can describe ideological luggage which carries signs we meet in our lives and which we use in artistic creation, including the poster. We do not need to explain and interpret meaning of characters to mass recipient. At any time, any community uses its own codes, which helps in interpretation of myths of culture. Throughout history signs penetrate, borrow from each other but always make it easier to understand the meaning of existence and the world. Mythical stories are found in sculptures, paintings and drawings. These symbols artist can use easily being convinced to effect of recipient's reaction. Sense of sight seems to be more practical than sense of hearing. Image conveys information as a complete work. As finished object. In this sense media, also poster are ideological, especially if creator decides to express itself in social - political poster. On the other hand, one should be aware of diversity of contemporary mass media because they, especially television, film, internet learn man in perception of artwork. Thus, poster designer is enforced to operate a shortcut for faster and more precise access to customer, direct recipient of poster; poster does not function without him. Due to buzz of information which reaches us, naturally we are forced to cull and organize everything what finds its way into our consciousness. Because it's easier to assimilate deal than chaos, everything what is illogical, confusing, unclear or reject we relegate to the back ground. Therefore, a clear message must have one basic condition: to have simple, readable form. To find its way into minds of consumers must be outstanding from surroundings. Always being in a company has to pay attention: otherness, originality, surprise by elimination of unnecessary details, by using allusion, metaphor, abbreviation. Talkativeness is unacceptable. I can say that communicative poster is like a film sound track from which one cannot escape. I treat poster as a product for customer, so graphic art - quite different, as a work of no commercial function. This is connected with emotions which stir me when I admire nature. It confirming my spiritual balance and inner peace. However, one should not forget that, as a consequence of this action, emotions are presented on both, artist's and customer's level. With emotions man has to do when he is caused by physical and mental reactions for important situation, are vital for him, in spite of whether he see consciously or not. The evolution of man pursuit to connect intellect and emotions. I hope that I am on the right way, because that's exactly what I feel making graphic art. People are visual learners. Looking we

accept eighty percent of all sensory experience. What we see, consciously or unconsciously, this reaches us much better, filled up us with bigger emotion. Then it wakes up first impetus to the work of graphic. The need now enforces wish to memorize this moment for permanent leaving in the future. When camera captures a fragment of reality, automatically framing surrounding nature. Only harmonizing with emotions, intellect conceptually transforms registered picture in graphic art forming the proper shape. Very important here is my fondness for synthesis and order. Thanks to the whole process I record a thrilling moment, and at the same time I provide a recipient possibility of right emotions.

#### TECHNIC

My work is based on two distinctive elements: photography as a mean of expression, silkscreen printing treated not only as a copying method. At the beginning of my work there was only black and white photography. To reach grey effect it was necessary to use special raster negatives or to developed the negative until the positive become only black and white in its tones. When computer appeared in my studio it made my relations with color photography much more intensive. The ease with which one can work with the picture thanks appropriate programs and make the separation as a result of which we get a ready material for print enriched also my silkscreen printing process. This kind of printing was used hundreds years ago in China and Japan for printing patterns on textiles. The natural net, woven of animal hair was tightly drawn on a wooden frame, next the stencil made from mulberry fibers was glued on it. In Europe, this technique came to be known in the mid of 20<sup>th</sup> century and its development on an industrial scale started in the 60 's and 70 's. Fabric is plastic or metal thread with different weave and a density of fibers. Net is fixing on the aluminum frame. To perform printing matrix is used a light-sensitive emulsion which is spotted through appropriately profiled tool. After drying the emulsion the stencil is applied on to the screen. Next is irradiate with ultra-violet light, and develop with water that flushes out not lightened emulsion. After drying, the screen is ready to print. Process of printing depends on to forcing down the paint through the mesh using squeegee. In collaboration with peripherals, computer makes color separation work, as result is a dotted film. Printer has a different raster points: rhomb, elliptical, linear or stochastic. Color picture is separated into four main colors: cyan,



magenta, yellow, black, called CMYK. Appropriate selection of raster, manipulation basic and pantone colors allows realize picture, in which changes temperature, saturation and structure space. During printing I change the order of printing matrix.

Printing process becomes creative. I present object in subsequent stages of printing:

1. cyan, magenta, yellow, black,
2. magenta with cyan, yellow with black, cyan with black,
3. magenta with cyan and black, magenta with yellow and black.

In another combination, instead cyan I put blue or green, magenta or brown instead of black. Screen printing is a printing technique as endearing by its simplicity, that allows to build a workshop in very primitive conditions and in an easy to implement way. And at the same time appreciate graphic effects that more technically sophisticated offset might envy. Knowledge of printing techniques as offset or screen printing is basis for work of graphic designer. My experience and observations in the work as the publisher shows that this is a serious problem. Many errors can be avoided by being aware of how the project will be implemented. I know from my practice, how life verifies knowledge acquired in school and that knowledge and skills are often insufficient to be able to function more effectively in market as well prepared graphics designer. This technological leap which made improvement on our eyes in printing techniques and communication require permanent develop designer's skills.

## TEACHING

After 35 years of work as a designer, I currently have the ability to share the acquired theoretical knowledge and practical experience to students. For many years of pedagogical work at the Art Institute of Silesian University I have been leading I and II year's students. Period to get knowledge about basics of graphic design. Main problem it is communication. It is easier to assimilate deal than chaos, so clear message has to have one essential condition: simple and readable form. To flash in the minds of audience through a variety of incentives, must stand out from surroundings. Acting always in some environment has to attract attention of: otherness, originality, surprise by eliminating unnecessary details, be an attractive form. The main aim of graphic design is artistic shape of image for commercial purpose. By synthesis to illustrate topic. These are the basic assumptions, which I try to keep designing poster, trademark, advertisement. And in this field of activity talkativeness is unacceptable. I suspect that awakened from a deep sleep and asked about what is the most important thing for me, I answer: SYNTHESIS. I teach students of this. Student has

to assimilate ability to translate ideas, transform it into visual form, to achieve a synthetic picture. These are the presumptions to pass within two semesters. During my classes student starts his adventure with a graphic designing from topic: *My initial*. Using basic tools, as paint brush, pencil, pen to create artistic form based on first letters of his first and last name, to get new form, lettering sign. Student has to base on his own handwriting, paying attention to texture and shape. He can use not typical tools, designed by himself. Next exercise is: *Animal*. It has to be a sketch, free drawing, far from realistic character, but capturing the nature of dog, cat or elephant. After these two exercises, student makes transformation of his works to get a synthetic form of his initial and animal, to design sign and pictogram. Sketches done manually, can be overworked in the computer. The same way he takes making own: *Alphabet* and *Calendar*. Writing this, I think about pedagogical principles in graphic design. Here they are:-development of student's imagination and skills proper to associate and artistic processing concepts searching the right expression, mental shortcut, conception, originality, the investigation to a personal artistic creations by experiment, appropriate selection of measures. Inter-disciplinary: trendy word today, but I have to use it, thinking about the way I am, now. Art for me is related to such disciplines as:

1. teaching - learning psychology
2. artistry – aesthetics
3. marketing – economy.

Each of these disciplines require continuous improvement to keep up with current trends, new developments. At the end I have to mention about another one discipline. At the beginning of the 1990's, I had opportunity to learn other one unknown discipline - stained glass painting. On bank of the Mosel River in Germany, among vineyards, I practice in Stained Glass Studio, where I was employed as a designer of stained glass windows. On the occasion of working on projects I studied medieval art of painting, burning and joining glass with lead. I learned from old masters. Directly from my chief and observing medieval works which were around, in German old cathedrals of Cologne, Aachen, Mainz, Koblenz and in near Alsace, Strasbourg's Cathedral. Later there was opportunity to enjoy examples of stained glass art in France. I respond to this kind of painting, especially in its early

roman style. Stained glass, "La Bible des povres" (art for poor), another synthesis and philosophy of communication is very close and has a lot of common points to the discipline I go – graphic designing.

## **PORTRAITS**

My artistic achievement, which I submit to conduct habilitation posters are arranged in a series of portraits of the two communities which have had a significant impact on me.

The first series relates to my close professional environment: Silesian artists.

The second is environment of the metropolis - New York that always attracted me, and the moment came to me to stay. In both cases, I wanted to emphasize the merits - reflecting what most specific to the artist, for painters, graphic artists and actors, and the city, yet inspirational material constantly modified by man. Keywords for this choice was for me the emotions that this environment triggered in me. Both groups are portraits of my multidimensional by playing specific details within one poster, with generalizations within the group of posters depicting an appropriate environment.

I wanted to achieve the effect, so that the vision of a single poster is a vision different from that when we have the opportunity to see him in a group corresponding to portray environment. In other words, the same work at the individual exhibition of the author, exhibited in the series, is seen and perceived differently than the one at the collective exhibition.

Artists Silesian portraits of my friends with whom I shared experiences relate directly or indirectly. Total experienced similar or entirely different aesthetic related to our study, or experiencing art and stormy discussions on this subject, I can say, inspire me to this day. Sometimes our paths diverged greatly, sometimes unexpectedly turned out that we have similar observations, reflecting itself, or in the approach to the creative process, or in the evaluation of some new artistic phenomenon. Subject relating to my own view on the environment in which I live, has long been operating in the field of my interests.

At a time when working at the Faculty of Fine Arts in Katowice faculty taking care of the gallery, the designed posters for subsequent exhibitions, I used portraits of the artists whose works were to be exhibited. Working in the darkroom, processing photos, the screening or more contrasting, then manual screen printing studio.

Technical capabilities especially screen printing were very limited and not really possible to predict the final result intentions.

The creative process from idea, sketch, by treating the photographic print was a process full of surprises. They were trying to print on different colored paper, paint frequent change of the poster actually affected that the effect was satisfactory. Then I made several portraits of authors exhibitions.

After three decades in a totally different reality, especially technological, I decided to return to that topic.

Today's portraits are not posters on display, although it can be like that. Portraits combining the characteristics of a hero to the nature of his work. Thus the picture in the form of his face, more or less realistic, silhouetted, sometimes being a caricature, incorporated in the form of a performance of his graphic or picture elements of his creative workshop. Of course, this facilitates a computer program which it causes the effect of printing one hundred percent predictable. Today print these posters in screen printing is not a problem as it was thirty years ago. My now more extensive technological knowledge on this subject, and have own mechanized printing office allow me to achieve even more satisfactory than offset.

However, practical considerations meant that eventually most of these works were printed in digital printing. An example of screen printing are two portraits of actors Silesian Theatre, Ryszard Zaorski and Antoni Jurasz.

Emotions that caused the need to portray New York were embedded deep inside me and were very individual. I spent only a week in Manhattan, and the need to translate impressions of the city into the poster did not leave me for a long time. I brought home a lot of pictures that became material for the expression of personal relationship to the "Big Apple". I realized a series of posters talking about it. They are as a city, non-dimensioning, and therefore do not fall within accepted traditional printing standards. They have widely recognized for poster B1, which is 100 x 70 cm, as in the case of portraits of artists. Are long as skyscrapers in Manhattan, they are two or three meters long, were printed on digital machines.

Poster hung singly tells the story of the detail. When the subject is developed in a series of posters, creates a mini panorama of the metropolis. Similarly, in the case of portraits of artists is a mini panorama of the artistic community of Silesia.

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