

Summary
of professional
accomplishments

Katarzyna Zimna

Diplomas, scientific/artistic degrees:

PhD, 2010, Loughborough University School of Art and Design, UK, dissertation: “Play in the Theory and Practice of Art”, supervisors: Dr Jane Tormey, Dr Malcolm Barnard, reviewers: Dr Gillian Whiteley (Loughborough University), Dr Joy Sleeman (The Slade School of Art, London)

Master of Arts, 2004, The Faculty of Visual Education, The Strzemiński Academy of Fine Arts in Lodz, individual course of studies, major – art education, supervisor: Dr Jolanta Bonar, a diploma with distinction

Master of Arts, 2002, The Faculty of Graphic Arts and Painting, The Strzemiński Academy of Fine Arts in Lodz, diploma in the Studio of Intaglio Techniques, supervisor Prof. Krzysztof Wawrzyniak, annex in the Studio of Painting, supervisor: Prof. Ryszard Hunger, a diploma with distinction

History of employment:

Since 15th September 2011 has been employed in the position of assistant professor at the Department of Visual Arts, Institute of Architecture of Textiles, Faculty of Material Technologies and Textile Design, Lodz University of Technology

In the academic year 2009/2010 employed as a dissertation tutor, Loughborough University School of Art and Design, UK

In the years 2005–2012 – independent graphic artist/illustrator, including long-term collaboration with educational Publishing Houses (Krzysztof Pazdro sp. z o.o. and Operon)

Following the formal requirements I select collections of prints *Colouring book* (2014–2015) and *Four seasons of anxiety* (2016–2018) as aspiring to fulfil the requirements defined in article 16 section 2 of the Act of 14th March 2003 concerning academic degrees and academic titles as well as academic degrees and academic titles in the field of art (Dz. U. nr 65, poz. 595 ze zm).

TABLE OF CONTENTS

Introduction	3
Artistic and scientific activity, including the period before obtaining the PhD	4
colour and gesture – between graphics and painting	4
PhD – the game of many layers	6
substrate – between printmaking, textile and object art	10
viewer/player/co-creator – between printmaking and interactive art	12
Description of the works aspiring as an achievement in the habilitation degree procedure – collections of prints <i>Colouring book</i> and <i>Four seasons of anxiety</i>	14
theory	15
inspirations	18
<i>Colouring book</i>	21
<i>Four seasons of anxiety</i>	24
Didactic, popularising and organisational activities	31
internships	31
Lodz University of Technology	33
graphic collective	38
<i>Post scriptum</i>	39
Bibliography	40

Move, move. Blessed is who goes.

Olga Tokarczuk, *Flights*¹

Introduction

The basic premise of my artistic activity is being on the move, avoiding longer stops, testing detours and shortcuts, ignoring the signs of the prohibition and order, but also returning to the known places all again from different directions. The journey, movement, process – is the goal. Work – only (as much as?) a record of this path. As far as I remember, I usually choose a circuitous route or check several roads at the same time, they later interweave, distant ideas meet unexpectedly. A model of creative attitude that I find applicable can be described by the figure of a "vagabond" proposed by Zygmunt Bauman². It means wandering/creating with internal coercion, searching for new directions, having difficulty with "sitting" in one place. Wandering becomes a goal as such, because achieving successive goals causes joy and a sense of insufficiency at the same time. The form and topics over the years have been constantly evolving. The basic and unchanging point of reference becomes the medium – the vehicle that I travel in – artistic graphics, the linocut technique.

This 'postmodern' creative personality does not make it easy to provide a clear summary, however for the sake of this text I have distinguished the main issues that have been organising my creative path since the completion of studies at the Faculty of Graphic Arts and Painting at the Władysław Strzemiński Academy of Fine Arts in Lodz, until today. These issues, marking subsequent stages of my creative development, result from the 'anatomy' of a print. Its individual components, such as design, matrix, print substrate, the process of printing, the final printout and lastly the 'post-print' area, including the relationship with the viewer, become starting points for formal and conceptual explorations, strongly intertwined with my everyday experiences and roles that I perform in my life.

¹ Tokarczuk, O., *Bieguni (Flights)*, Wydawnictwo Literackie, Kraków, 2008, p. 294

² Bauman, Z., *From Pilgrim to Tourist-or a Short History of Identity*, online at: http://pages.mtu.edu/~jdslack/readings/CSReadings/Bauman_From_Pilgrim_to_Tourist.pdf, [access 08.07.2018]

The attitude outlined above and, at a later stage, a methodology, of being on the move, on the way, in between fixed reference points, is largely inspired by the results of research undertaken during my doctoral studies at Loughborough School of Art and Design, Loughborough University in Great Britain in the years 2005–2010. My doctoral thesis referred to the role of play as a concept in aesthetics and as a creative strategy in the art of modernism and postmodernism. I define play, discussing, among others, the philosophy of Aristotle, Immanuel Kant and Jacques Derrida, as a state of being 'in between' different fields of experience: fiction and reality, being yourself and the 'other', serious and non-serious... In 2014 a developed version of my doctoral dissertation was published by I. B. Tauris as *Time to Play: Action and Interaction in Contemporary Art*.³

In the following sections, I will present the stages of my work from the beginning of my studies to current activities that aspire to fulfil the post-doctoral degree requirements. The theoretical foundation, developed during the doctoral studies, will be reappearing and accompanying described projects in various forms. I will devote more attention to current research in the section dealing with the collection of habilitation works. Then I will discuss the didactic, popularising and organisational achievements.

Artistic and scientific activity, including the period before obtaining the PhD

colour and gesture – between graphics and painting

While beginning my studies at the Academy of Fine Arts, I thought that I would complete them with the diploma in painting. I was fascinated with the expression as in Francis Bacon, and by the inexhaustible richness of colour combinations like in the case of Pierre Bonnard. I considered graphics, stereotypically, as the image in black and white. In the third year I came to the Studio of Intaglio Techniques, led by Prof. Krzysztof Wawrzyniak, and the Studio of Relief Printing Techniques, led by Prof. Andrzej Bartczak. Creating in metal techniques enabled, to

³ Zimna, K., *Time to Play: Action and Interaction in Contemporary Art*, I.B.Tauris, London and New York, 2014

some extent, the use of a natural, spontaneous gesture. Studies in this studio resulted in the creation of a diploma collection – a series of self-portraits in etching and aquatint. In spite of this, after completing my studies, due to the limitations in using colour and a demanding workshop, making it difficult to work on the matrices at home, I worked exclusively in the linocut technique. Why painting was marginalised and represented only as an annex to the diploma, created in the Studio of Prof. Ryszard Hunger? With graphics it was easier for me to control the form, to clean it of unnecessary elements, to show what was most important to me, elements in some measure peripheral to graphics: colour and painterly gesture. Looking back, I see that I did not give up painting. I have transferred its key elements to another medium – the artistic graphics. I believe that this early experience of oscillating between two languages of artistic expression – between painting and graphics, shaped my approach to creativity, which since then has been always characterised with the 'being in between' mode, searching for border zones, going beyond the limitations of the medium, or rather using and developing opportunities inherent in these limitations. As for the thematic scope of my works at that time – the human figure, the woman, the artist, were always in the centre of interest, immersed in their immediate everyday environment. The figure, defined by a painterly gesture, was contrasted with a minimalist and geometrically drawn background. The key role was played by colour – referring to the emotions accompanying the creation of the work, its symbolic layer and internal pulse. Examples include student linocuts *Intimate interior* and *She* and the cycles that were created after graduation: *Idola tribus* (2003), *Vernissage* (2004) and *New Year's Eve* (2005). Already, at this stage, I was asking myself maybe naive, but fundamental questions for every graphic artist – how is the language of graphics different from other fields of art? How does it affect the message and the reception of works? Can it defend itself in the era of digital printing, being so traditional and subject to technical limitations?

I was returning to painting several times, however, over sixteen years since graduation, only two short series have been created, which I preserve in my portfolio: *afterimages* (2008) and *promised land* (2010). I mention this because they are, in turn, transferring the experience from graphics into the field of painting. I created them just like graphics, with layers, often using templates, the latter on a paper substrate – recycled cardboard.

An important experience that influenced my thinking about graphics and generally about art were artistic residencies. In 2004, I spent a month in the Art Center in Can Serrat, Spain, in the company of a group of artists, representatives of various disciplines, from around the world. Everyday intense work, conversations and presentations, made us breathe with art. This stay resulted with a dozen or so of small graphic forms and a briefcase full of painting sketches, but also with a reflection that beside the interesting form it is the idea, learning and experiencing the world through art, that are of fundamental value: deepening knowledge, exploring new areas, 'research'. Today, this does not sound new, but during my studies, the content of the work and the broader theoretical context were not discussed so much.

The other two important trips, connected directly with graphic art, were three-week fully-funded residencies at Centrum voor Grafiek Frans Masereel in Kasterlee in Belgium (2005 and 2006). Thanks to them, I discovered the variety of roads followed by modern graphic artists, and despite the short time I executed many new works – from concept to print edition. Residences, if one approaches them with commitment, can become a good training in creativity. The opportunity to fully focus on the work is a huge privilege, a luxury, which I presently miss a lot.

PhD – the game of many layers

The abovementioned trips encouraged one of the most important decisions in my life, the relocation to Great Britain. I gave up the opportunity to work as an assistant in a Drawing Studio at my *alma mater* and commenced doctoral studies at the Loughborough University School of Art and Design in 2005.

At that time, I created a series of works depicting gardens/parks/playgrounds – a kind of artificially created isolated space that allows for safe exploration, development, experiment. This series was presented during an individual exhibition entitled *Playground* at Bałucka Gallery (Municipal Art Gallery in Lodz) in 2006.

Already, for some time, I had been interested in play as a cultural phenomenon, including children's psychology and creativity. After completing my studies at the Faculty of Graphic Arts and Painting, I continued for two years at the Faculty of Visual Education, where I obtained pedagogical qualifications, took apprenticeships at schools and got acquainted with

literature in the field of pedagogy and child psychology. Since 2004, I have also collaborated as a graphic artist with educational publishing houses illustrating school textbooks. It was a good starting point for further research on play, this time in a philosophical context, and with reference to the evolution that took place in the twentieth and twenty-first century art and to strategies applied by the artists.

My studies in the UK lasted five years, because I started them part-time. In 2007, I transferred to full-time course, was awarded a scholarship, and changed the supervisor. My supervisors then became Dr Jane Tormey, artist and art theoretician, and Dr Malcolm Barnard, philosopher and art theoretician. Cooperation with Dr Barnard turned out to be extremely fruitful and inspiring despite initial difficulties. Following his suggestion, I read *Writing and Difference* and other works by Jacques Derrida. It was a breakthrough in my research, and a crucial tool to combine play theory with critical theory and the history of the 20th and 21st century art. My dissertation was entitled *Play in the Theory and Practice of Art*. Dr Joy Sleeman from the Slade School of Fine Art in London was appointed as an external reviewer. My viva took place in March 2010. A year later, according to the suggestion of my supervisor and other members of the faculty board, I started working on a book version of the dissertation. In 2014, it was published by I.B. Tauris (London and New York) as *Time to Play: Action and Interaction in Contemporary Art*.

While working on my doctoral dissertation I used sources from many fields – pedagogy, psychology, sociology, philosophy, history and theory of art, to capture the spirit of play, which in my opinion, penetrated and defined the way of thinking about art and practicing art from the beginning of the 20th century. What exactly was/is 'play' as a concept in art theory? What were its consequences for successive generations of artists? In addition to the analysis of the 'turn to play' in historical terms, my doctoral thesis also contained an extensive philosophical thread, describing the relationship between the terms 'work' and 'play'. Of course, I also wondered how the 'strategy of play' can be used in traditional medium such as printmaking. Graphic techniques, especially woodcut, linocut or other engraving techniques, similar to traditional sculpture, refer to physical work. Preparation of matrices is time-consuming. Applying paint, printing, contact with toxic chemicals – acids, solvents – dirty hands and apron – make the creative process tiring, physically and mentally exhausting, where getting a perfect output requires many attempts. The artist must follow certain routine he has developed, act carefully,

because every mistake can destroy the planned result of the work. As I described this later in the text *Autographic. Anatomy of a Print*:

“One can risk the assumption that traditional printmaking belongs to the concept of work as *ergon*, introduced by Plato and Aristotle. This Greek word can have different translations, including: process of production; product; achievement; action; task; activity; and function. In Plato and Aristotle the meaning of *ergon* is used to describe the unique, essential, proper function of humans and things or their only goal or purpose. In terms of art, *ergon* can be interpreted as a traditional identification of artist as a maker, the highest form of *homo faber*⁴ (Latin for ‘Man the Smith’ or ‘Man the Maker’). *Ergon* implies orientation towards preconceived goals, with the use of proper skills, tools and procedures of a given art discipline.

Concurrently, the idea of play – *parergon* (traditionally marginalized and subordinated to the concepts of work, seriousness, reality) is a force disrupting the *status quo* and introducing a new perspective. According to Jacques Derrida play means movement of any structure, like ‘give or tolerance ..., which works against ideas of self-sufficiency and absolute completion’.⁵ Play is therefore the element enabling movement, change and evolution, operation ‘in-between’ frames of reference, viewpoints, positions, practices, media and disciplines.

Certain medium-specific features and processes that characterise printmaking can be analysed from the perspective of the ‘proper’ and the ‘playful’; *ergon* and *parergon*.⁶

An example of this second approach can be constructing prints from individual matrices or layers, according to the principle of a “rhizome” – a structure, each part of which can be combined with another part, creating an environment without a clear beginning and end. A whole is created that is open, always giving the impression that something can be added to it. “The rhizome does not begin or end, it is always surrounded, between things, between-beings, intermezzo”.⁷ This kind of approach to graphics in the linocut technique, with reference to the series *artificial island* (2008), was discussed in my presentation during Impact 6 International Multidisciplinary Printmaking Conference in Bristol in 2009.⁸

⁴ The notion described in: Arendt, H., *The Human Condition*, The University of Chicago Press, Chicago, 1958

⁵ Derrida, J., *Writing and Difference*, trans. A. Bass, Routledge and Kegan Paul, London, 1978, p. 292

⁶ Zimna, K., *Autographic: Anatomia Grafiki*, text in the exhibition catalogue *Katarzyna Zimna: Autographic*, Amcor Gallery, 2015, pp. 8-9

⁷ Deleuze G., Guattari F., *The rhizome*, „Colloquia Communia”, no 1-3, 1988, p. 237

⁸ Copy of the academic poster and accompanying publication are available in the appendix.

As for the message, the prints of that time could be interpreted as a kind of pictorial blog. Following the suggestion of the Swedish artist Johanna Haalsen, who was the supervisor of my practical work, I began to explore regions on the border of printmaking and illustrations/comics. I used to employ pictures of myself and of people close to me in a simplified form – as figurines inhabiting 'boards' depicting interiors and landscapes. Simplified, graphical representations of characters from photographs contrasted with the painterly multi-layer background. The continuation of the previous period were experiments with colour by using transparent inks. These graphics referred to the search for one's own identity in the situation of some cultural isolation. They are quite narrative, they are illustrations of events from my life or the history of my family. The summary of this stage was an individual exhibition *Education*, organized after my viva and return to Poland, at the Gallery of the Faculty of Visual Education of the Academy of Fine Arts in Lodz in 2011. There were presented prints from several series: *mission* (2007), *little freedom* (2007), *artificial island* (2008), *yoga* (2009) and *reconstruction (Qi)*.

This stage, although formally it constitutes a separate whole, a kind of digression, was very important in my development, because of the new way of thinking about the graphic medium. I started to consciously use the 'anatomy' of a print, the presence of the matrix, the printing process. The creative process, for the first time, gained a connection with the content of the works, and not only with their form. In the series *artificial island*, I used the effect that appears when not all the matrices are printed in the multi-matrix colour graphics. The disclosure of the internal fragmentation of the image, the abandonment of the illusion of the 'whole' harmonized with the message of these works concerning longing for an ideal, safe place, and the difficulty with accepting the situation here and now, perceiving the surrounding reality as a set of fragments. In turn, the idea of the *yoga* series was to create a number of matrices, which were then printed in various configurations. The printing process was like playing blocks. Works were created spontaneously, without a plan. These graphics referred to building relationship with another person.

Similar idea – creating images with separate matrices like with children blocks – guided me while creating the series *children of the city* (2010), inspired by the views of English suburbs. Graphics from this series were awarded a honorary mention in the 4th Ludwik Meidner Graphic Competition in Oleśnica in 2011.

The development of this way of thinking about the print (the release of components from the dominance of the whole, as the only proper version) were also the series: *microcosmos (soup of the day)* (2014) and *transformation* (2010). The first one is a number of variations of one image, printed from the same set of matrices, but each time using different tones of colour, transparency of the paint and the order of printing. This graphic is inspired by the view of a pot with boiling soup – every day different and repetitive at the same time. The printing method matches the content of the work. The use of variation underlines the aspect of routine, but also the multiplicity of potential solutions. The *transformation* series is an example of another use of multi-matrix printing: a sequences. In this case, "particular prints can be quite dissimilar, created with blocks or plates that are being moved around the image – change position or colour, appear and disappear. (...) Static and repetitive position of some elements in the subsequent 'frames' can be contrasted with change, movement, disappearing or adding up some fragments of the composition."⁹ This series was created during my first pregnancy. It concerns the changes occurring in my body and affecting my identity. Thanks to the manipulation of the matrices, the reference is made to the stop-motion animation, emphasizing the aspect of time and the process of transformation.

substrate – between printmaking, textile and object art

Professional and personal experiences had a strong impact on the further stages of my work. However, I kept, even more deliberately, searching for inspiration in the border zones. I remained faithful to the somewhat cartoon-like aesthetics in terms of humane figures. I eliminated the background, as a suggestion of a specific space, and turned my attention to the printing substrate – it became the carrier of meaning, allowing me to break away from a flat surface, create objects and use its functional features to strengthen the message. I am talking about textiles. This interest emerged as a natural consequence of starting work at the Institute of Architecture of Textiles at the Faculty of Material Technologies and Textile Design, Lodz University of Technology in 2011. In addition, the period of pregnancy and the birth of my first daughter naturally inspired the use of textiles in many works. I printed, among others, on tetra nappies, baby clothes and gauze. Especially tetra diapers turned out to be a useful substrate.

⁹ Zimna, K., *Autographic: Print's Anatomy*, text in the exhibition catalogue *Katarzyna Zimna: Autographic*, Amcor Gallery, 2015, p. 20

Handy 'tetra', as a new element of my everyday life, became a matter of art – absorbent, prone to dyeing, stitching and printing. Using the wordplay referencing the popular logic and dexterity game, I named the exhibition summarizing this stage *Tetris* (Gallery of Contemporary Art Chłodna 20, Suwałki, 2013). Presented works could be classified between graphic art, textile and everyday objects. These were mainly linocuts on tetra diapers: *to be, to have* (2012) and a series of works *without a title* (2012), and also the series *nomen omen* (2012) – linocuts on baby clothes.

A set of untitled works, printed on tetra diapers, was also shown at the collective exhibition *Milagro/Cud* at the National Museum in San Jose in Costa Rica and at the Central Museum of Textiles in Lodz (2014).

Miniatures made with printed and dyed gauze *My daughter* (2012) and *Four generations* (2012) participated in the *9th International Baltic Mini Textile Triennial* in 2013 and in the exhibition at the Kunstlerhaus Gallery in Nuremberg, Germany, organized in 2014 by the Museum of the City of Gdynia.

Textiles also dominated my exhibition at Escuela Superior De Diseno de la Rioja (Esdir) in Logroño in Spain in 2013. Works from the *Dressing room* series (2013) were created specifically for the historical interiors of this University filled with plaster copies of classic Greek and Roman statues. My exhibition was based on the antithesis: the contrast of black paint prints and white plaster figures, softness of fabric and hardness of gypsum, warmer filling of my objects and hollow casts.

The work *1, 2, 3, rest* (2013), printed on dyed gauze, lined with a sheet and filled with a warmer, reminds one of a soft mattress, but also of a mat for fitness exercises. It was shown at the solo exhibition *Double nature* at Biblio-Art Gallery in Lodz, undertaking various themes related to the lives of contemporary women. Co-author of the exhibition, Aleksandra Wereszka, presented, among others, a collection of pregnancy clothing and sports underwear.

In these and the later attempts to print on fabric, the choice of a particular substrate has always been associated with the intended meaning of work. For this reason, my work with textiles has more to do with the object art than with printed textiles. However, graphics always remains at the centre of interest, sometimes becoming an overprint, referring in some way to its utilitarian roots.

Later, going beyond the subject of motherhood or feminine body, I reached for a different textile substrate – polyester nonwoven. Popularly called polyester felt, as a modern, cheaper equivalent of woollen felt, it served me as a basic material for the *Memo* exhibition (Galeria Bałucka, 2016), referring to the issues of memory and places – everyday images shaping the sense of identity – belonging or alienation. Felt, as a material, the carrier of sense, became for me a bridge between the past and the present. The main work, entitled *memo*, a linocut on polyester felt, is my version of a card memory game. Pairs of images present simplified views from the window of the apartment of my childhood, in a concrete huge block of flats, from which I was about to move out. My version of the game differs from the original, so as the pairs of cards with the same graphics are not identical. Applying the print's characteristic feature, which is creation of variations, I printed them in slightly different colour versions, modifying their tone and saturation. The search for two identical pictures has been treated as a metaphor for the operation of memory. It is fluid, just like the perception of reality itself. We try to find certain and unchangeable points of reference in it, but under the pressure of present events they are constantly changing. Playing a memo game is like a utopian search for steadiness. This work comments on functioning of memory, plays with the notion of a game and plays with the medium, using its ability to multiply the image in different variants. Using the textile substrate was important here because of its haptic properties. During the game, viewers/players engage their sense of touch, which also leaves important traces in memory. Extensive reflection about this exhibition was published in an interview in the special edition of the online journal *Articulation Art Review*.¹⁰

viewer/player/co-creator – between printmaking and interactive art

The aforementioned realization, in addition to the use of textile substrate, contains an important aspect, which since 2014 has begun to appear in my work. It is an attempt to activate viewers, so they have a more direct contact with or even co-create presented works. Undoubtedly, such actions were inspired by reflections on the strategy of play with the graphic

¹⁰ Ryder, J., Hillborn, M. C., *Articulation Art Review*, Special Issue, 07/ 2016, https://issuu.com/articulation/docs/articulation_art_review_speecissuu *Articulation Art. Review*, [access 11.06.2018], in the appendix.

medium, resulting from the theory of play developed in my doctoral thesis. Assuming that, traditionally, the essential function of printmaking (*ergon*) is to produce an edition of x copies, each of which is an original signed by the artist, then following the strategy of play this feature can be employed in a different way to investigate the anatomy of a printed image, so it can be deconstructed. The concepts of authorship, signature and the original that are essential to graphics, have inspired me to pursue a play with tradition. This approach to graphics is an important feature of the *Colouring book* and *Four seasons of anxiety* series. I will address these issues in more depth in the following chapter.

An important experience concerning viewers participation were for me exhibitions that has been organized since 2011 in Lodz by Artur Chrzanowski. *The night with the Master*, accompanying the Dialogue of Four Cultures Festival in 2011, was an exhibition/action devoted to the person and work of Czesław Miłosz. I proposed installation (*eat me*) at the vernissage table – a quotation from the poet made with chocolate letters stencilled on hand-baked cookies. The cookies were then eaten by the participants of the vernissage, underneath there remained a photo of an untouched installation. A year later, another work was created, also especially for the exhibition accompanying the Festival of Dialogue of Four Cultures *Return to the Avant-Garde*. My work was related to the idea of constructivism, dreams of a modern, renewed city, in the context of plans for the development of the New City Centre of Lodz, and the clash of various forces: political, economic and social, in which these plans were and still are entangled. Installation *Your turn* (2012) consisted of a table with a printed board-map of the New Centre, similar to the chess board. The pawns were children's wooden blocks, painted red and blue, to be used by the participants to build their own mock-up of the iconic building of the New Centre of Lodz. The key rule was that the block once placed could not be moved again in a given game. This installation was later presented at the exhibition of the 5th Art and Documentation Festival in Łódź.¹¹ Another exhibition/outdoor action, *Bałuty XXI*, was organised on the occasion of the 100th anniversary of connecting Bałuty to Łódź. It consisted of printouts that filled up windows in abandoned flats in several old tenements around Wojska Polskiego street in Łódź, Bałuty district. My work *panel building* from the habilitation series *Colouring book* fitted very well in this context. Due to the specific size of the windows, I could not present the original print. The work has been appropriately rescaled and

¹¹ The description of this work can be found in the texts by Miłosz Słota in the appendix.

shown in the form of a digital print. The participants of the exhibition opening and the local residents were invited to write and draw their own stories on the printout filling white spots of windows. Aleksandra Talaga-Nowacka recalls this in her review of the event in the Łódź Kaleidoscope magazine.¹²

Description of the works aspiring as an achievement in the habilitation degree procedure – collections of prints *Colouring book* and *Four seasons of anxiety*

The collections of works reported as an achievement in the habilitation procedure contain elements of all previously discussed stages and the most important aspects of my current work. After a long meandering, exploring various roads, I found myself at the point where the paths interweave. From a time perspective, I see that the consecutive phases of my exploration served to understand the graphic medium, to break it down to the primary factors, in order to apply its characteristic features to strengthen the message and search for a corresponding form of my works. The value of this approach to graphics, which I have been developing since 2008 (documented with participation in Impact 6 in Bristol in 2009), has been confirmed by the subsequent editions of important events – printmaking competitions and conferences that try to redefine graphics, its components – a matrix or a print, its place in contemporary art and relations with other disciplines of art and science.¹³ In 2015, I was invited to work in the Academic Commission of the international Impact 9 conference, which took place in Hangzhou, China. During this event, entitled *Printmaking in the Post-print Age*, I presented the paper *Autographic: Play with the graphic medium in the post-print age* and the series of prints *Colouring book*. In December 2017 I took part in the *Post-digital print-*

¹² "Katarzyna Zimna proposed a work brilliant in its simplicity. This is a linocut with a simplified outline of a block of flats – a gray form with white rectangles in place of windows. The task of the viewers is to draw in these rectangles, whatever they like. This is how a dead, empty place can be enlivened – filled with imagination, dreams, fears." Aleksandra Talaga-Nowacka, *Bafuty XXI*, a note in the review, *Kalejdoskop*, 09/2015

¹³ These were, among others: *Password: Printmaking* (Ljubljana, Slovenia 2014), *Cutting-Edge Printmaking*, 2013, *Post-digital printmaking. Redefinition of a matrix*, 2015 (Wrocław), *From Tradition to Transition* (Nicosia, Cyprus, 2017), *Contemporary Printmaking and Matrix Strategies* (Katowice, 2017).

making. Redefinition of a print international conference and the accompanying exhibition, organised by the E. Geppert Academy of Fine Arts in Wrocław.

theory

The *Colouring book* and the *Four seasons of anxiety* series are strongly embedded in theoretical reflection on the meanings connoted by the graphic medium, including, above all, a creative process itself, a print, and the relationship between an artist and a recipient. I would not like to repeat here all the ideas contained in the articles I have published so far, in which I discuss particular features of printmaking, which become the starting point for creating the content and formal layer of my works.¹⁴ I want the creative process, form and content to be interrelated so that each of these layers is important and brings something to the reception of the work. I am not interested in purely conceptual, processual or illustrative art, nor the one focused on formal analysis and transformations. I am looking for something in between.

The area of this search has become mainly the printmaking in the so-called 'expanded field'. 'The expanded field' is a term from the 1979 influential essay by Rosalind Krauss about sculpture. Concerned about the overly flexible use of the term 'sculpture' in relation to the activities of artists such as Robert Morris, Robert Smithson and Richard Serra, in which the genre divisions between sculpture, architecture and landscape were blurred, she proposed to transgress the rigid modernist definition. She outlined the relationship between the need of 'expanding the field' and the postmodern way of acting and thinking. This 'expanding the field' is a strongly present notion in contemporary printmaking¹⁵, which is still treated and manifests itself as a rather traditional medium. Postmodern tendencies, such as the need to deconstruct traditional roles and concepts, continue to play an important role and, in particular, due to the connections with the play theory, are in my opinion utterly up-to-date. However, other contemporary ideas appear as well, forcing a change of approach. These are the so-called 'post-digital' aesthetics, and the advent of the so-called 'post-print' age. Art in the post-digital

¹⁴ Their selection can be found in the enclosed documentation.

¹⁵ This issue was, among others, widely discussed by Alicja Candiani in her lecture inaugurating the IMPACT 10 conference in Santander in September 2018.

times (as described by Kim Cascone¹⁶, Scott Contreras-Koterbay and Łukasz Mirocha¹⁷ or Ian Andrews¹⁸, among others) derives from the full assimilation of digital achievements in culture and everyday life, from the necessity of analysing the effects of the digital revolution with a certain distance and finally from the need of even a partial return to the 'non-digital', 'human' and 'natural' world, even if the realisation of this need is no longer fully possible. As Ian Andrews points out, the post-digital approach does not mean a return to the dominance of traditional concepts promoted by cultural institutions, such as author, authority, original, unique, or only contemplative reception of the works of art. One cannot ignore the achievements of the digital era, which radically changed the way people interact with reality. The same applies to the concept directly affecting the area of printmaking, namely the 'post-print'. This issue was addressed at the already mentioned Impact 9 conference "Printmaking in the post-print age". The subjects of the discussion were the role of the medium, strategies adopted by the artists, the ways of creating and communicating with the viewer in the world dominated by virtual image displayed on the screen and devoid of any material properties. Undoubtedly, new technologies, the virtual world, continuously offer artists new tools and possibilities. It seems, however, that even here dominates the reflection typical to the post-digital era, a kind of turn towards 'materiality', interest in the creative process as a performance or community action. Nevertheless, the potential and dominance of virtual reality cannot be overlooked. As I proposed in my paper: 'post-print', as well as 'digital', primarily determine the state of mind of the artist¹⁹, the everyday user of digital technologies, the creator of visual messages, which regardless of the medium used, are disseminated in the Internet in the form of reproduction or documentation, losing its material character. "Emancipation of the print from the page"²⁰ refers to the sharing of the artist's work in the global 'network' or in the 'cloud', but also to a psychological release from the obligation to print editions and treating a print as the only and most important output of the whole process.

¹⁶ Cascone, K., *The Aesthetics of Failure: "Post-Digital" Tendencies in Contemporary Computer Music*, Computer Music Journal, Winter 2000, pp. 12-18

¹⁷ Contreras-Koterbay, S., Mirocha, Ł., *The New Aesthetic and Art: Constellations of the Postdigital*, Institute of Network Cultures, Amsterdam, 2016

¹⁸ Andrews, I., *Post-digital Aesthetics and the return to Modernism*, 2002, <http://www.ian-andrews.org/texts/postdig.pdf>, [access 28.05.2018]

¹⁹ Zimna, K., *Autographic. Play with the graphic medium in a post-print age.*, [in:] IMPACT 9 International Printmaking Conference, China Academy of Art Press, Hangzhou 2015, p. 150

²⁰ Jeffries, F., *Material Empathy: Making/ Un-Making/ Re-Making to navigate the undercurrents of cultural experience.*, [in:] IMPACT 9, op.cit., p. 324

The idea, the process, reaching beyond the traditional workshop limitations, the attempt to establish a relationship with the viewer/co-creator, opening and sharing the 'oeuvre' make it a product of the post-digital and the post-print age. The key element here is interactivity, in art understood as the mutual impact of the work and the viewer. As Ryszard Kluszczyński writes: "(...) interactive art did not develop in a vacuum. (...) It arose, as I have already mentioned, as a result of the meeting of ideas (not only artistic, but also philosophical, scientific, cultural and political) with modern technologies that allowed it to develop and acquire social significance."²¹ The question arises whether the 'old' medium, such as graphic art, can also generate interactive works. Of course, it can, and this is, among others, the area that I am trying to explore in the presented graphic series. Interactivity can also be understood more widely, as I suggest in the book *Time to Play: Action and Interaction in Contemporary Art*. 'Inter-activity', apart from being the action and mutual interaction of the work and the audience, is also an activity, action taking place 'in-between' various points of reference, fields, media or disciplines of knowledge that affect each other.

The above context shapes my approach to printmaking. The *Colouring book* and the *Four seasons of anxiety* collections are to a large degree broadening the limits of the graphic medium, the area of traditional prints/artefacts, towards the 'open', 'shared' work, which can be modified also after printing ('post-print'). According to Umberto Eco and his canonical text from 1962, every work of art is in fact 'open'. However, being 'open' here is interpreted in a more literal way than "the fundamental ambiguity of the artistic message".²² I am rather interested with the concept of a work that Eco describes as a 'work in movement', which is "a free call to the specific intervention, to the unrestricted entry into the world, which remains the world the author wants".²³ The artist remains the 'game master'²⁴ here – he or she initiates a certain structure – object and situation, and to some extent keeps control over them. There is no 'death of the author', as in Roland Barthes²⁵, the activity of viewers/participants is limited

²¹ Kluszczyński, R. W., *Sztuka interaktywna. Od dzieła-instrumentu do interaktywnego spektaklu*, Wydawnictwa Akademickie i Profesjonalne, Warsaw 2010, p. 119

²² Eco, U., *Dzieło otwarte. Forma i nieokreśloność w poetykach współczesnych*, trans. J. Gałuszka, Wydawnictwo W.A.B., Warsaw 2008, p. 51

²³ Eco, U., *Dzieło otwarte. Forma i nieokreśloność w poetykach współczesnych*, op.cit., p. 94

²⁴ I described my concept of the artist as a "game master" in the article *Artist the game master*, essay, academic online magazine Stimulus-Respond (theme of the issue: *Master*), Great Britain, 08/2010 and *Tricksters lead the game*, article in the collective publication *Trickster strategies in the artistic and curatorial practice*, ed. Anna Markowska, Polish Institute of World Art Studies, Tako Publishing, Warsaw-Toruń 2013

²⁵ Barthes, R., *Śmierć autora*, trans. Michał Paweł Markowski, *Teksty Drugie*, no 1/2, 1999

with a specific scenario. The viewers complement, add, co-create, but on the principle of 'colouring', filling the finished image signed by the author. For me it is interesting because it shows how the viewer interprets a given work, what associations and reflections arouse.

Due to the presence of a matrix, a print never contains full information, it is always somehow 'incomplete'. Further opening of the work ('sharing') emphasizes only this characteristic feature, it extracts from the graphic medium what has always been there. The print is not a whole (in the sense of a closed autonomous being, even if only speaking of its materiality), it is always a part, because it has a supplement in the form of a matrix. The matrix, in turn, imposes the idea of multiplication. If one breaks with the principle of sameness of prints in the edition, a matrix and particular prints, which are somehow autonomous (different), can be treated as one work – open, which can grow in a rhizomatic way and change over time.

Creating in the 'expanded field' of printmaking means, therefore, using typical features of the medium such as, for example, multiplication, in order to share or initiate interaction, as well as taking actions in-between printmaking and other fields of art and experience.

inspirations

I pay attention to be sincere in what I do, so it comes from my direct experiences, insights, current interests, reading. I agree with Bogusław Deptuła who wrote about my works in the introduction to the exhibition catalogue of Small Graphic Forms Triennial in Lodz – it is a work outside the mainstream²⁶, although it would be difficult to say what actually is the mainstream and whether it exists at all. Definitely, art is the area that has the least impact on me, although, of course, I am aware that my approach to creation, my decisions regarding the organisation of form or colour result from obligatory lessons in art history acquired during the period of education. In my graphic work, despite the fact that it is not homogeneous in terms of its formal qualities, the basic elements of my language of visual expression keep reappear. In the habilitation series these elements are also present.

²⁶ "The works of Katarzyna Zimna and Alfons Kunen had their own, explicit artistic tone. One cannot qualify their works as the mainstream of graphic art, but it is impossible not to see the strong, individual features of their art." Deptuła, B., *Retreat*, remark in the introduction to the catalogue of the exhibition of 13. International Triennial Small Graphic Forms, Municipal Art Gallery in Lodz, Lodz, 2008

A painterly gesture, a free brush stroke, is for me the basic way to record impressions and thoughts. In both collections, I painted directly on the matrices, accepting the deformation of the composition – a mirror image on the print. I treat a brush stroke as a manifestation of vital energy, which can bring deformation or destruction, like in Francis Bacon, Georg Baselitz or Gerhard Richter, it can be an expression of the body, the result of movement, a kind of dance over the ground like in Jackson Pollock, it can also be an attempt to represent such corporeality, sensuality, materiality – this is how I perceive the work of Marlene Dumas.

The gesture needs complementing in the form of plain surfaces or geometric forms. They constitute an organising element in my works, a reference to the world constructed by man, an expression of longing for order. Here, undoubtedly, echoes Constructivism and geometrical abstraction. These are inspirations – 'afterimages', coming in a limited form, but, nonetheless, assimilated from the tradition of the Lodz Art Academy – Kazimierz Malewicz, Katarzyna Kobro, to a lesser extent Władysław Strzemiński.

These two elements – painterly expression and an attempt to organize it – are present in both collections – delineating the basic dichotomy – the world built and settled by man and the world of nature, even if experienced in residual amounts, pressed into squares, lawns, patches, flower beds, pots, but also the world of human nature – instincts, feelings, struggles with the body and the desires of the soul.

The third element, particularly important to me, is colour. I treat it symbolically. For the sake of this analysis, I can probably, giving it some thought, state that I associate colour with being, following the tradition of colour perception, which has its origin in antiquity. The four colours of Apelles' palette have their counterpart in geometrical figures, four elements, perhaps also – four seasons.²⁷ This approach, present in philosophy in the antiquity and the Middle Ages, later became a domain of art, one can find it, for example, in Wassil Kandynski or Piet Mondrian. In my work it would be difficult to distinguish a close heraldic connection between colour and the meaning it connotes. In various works, a similar colour may refer to slightly different conditions, sensations, elements, or particles... Undoubtedly, however, colour always 'signifies', although it is often a hint of this meaning difficult to verbalise. Colour is also a part of the game: with the viewer, with tradition, with pop culture. I like to look for different

²⁷ Taranczewski, P., *Kolor w świadomości Europy – dzieje problemów*, [in:] miesięcznik Znak, no 640, September 2008

sources of inspiration: in works of masters of painting (such as Giotto, Jan van Eyck, Diego Velasquez, Francisco Goya, Mark Rothko), as well as in the *Dictionary of Myths and Tradition of Culture* by Władysław Kopaliński, in feng-shui tutorials or in the Internet at websites for housewives, in entries such as: *which colour is the best for the dining room...* I almost never look for colour in nature, and if I come across an inspiring shade or combination, I happen to use it, but in a different context.

The form and colour in my works are largely independent of each other. Of course, this is correlated with the printmaking technique. The form, shape, figure results from the shape of the matrix. The colour can, of course, be included in the design, but its final form appears during the printing process.

This approach to colour was crucial in creating a *Colouring book* series and later also the *Four seasons of anxiety* collection. Seemingly, the colour in these works is scarce or not existent at all. In fact, one can risk the opinion that the meaning of colour is their important subject. Due to the fact that it is variable – it is not permanently assigned to a given form – it can reveal its power to create symbolic references, express emotions, build narratives. Colour is the spirit of these works. Empty forms help to evoke it.

Continuing this metaphor, it can be said that if the colour is the spirit, then the next step is going towards the substance, looking for a relation between the colour and the texture, including the sense of touch in the reception/co-creation of the work. For now, such an attempt was undertaken with the tablecloth project – linocut on nonwoven crop cover, entitled *the sew/the crop*, in which the colour is added by means of embroidery. I presume that this is a path that I will develop in the future. The inspiration for further exploration can be found with textile art, especially stunning, sensual and full of colour, early works by Magdalena Abakanowicz, which I had the opportunity to see at two exhibitions entitled *Metamorphism*, recently organised by the Central Museum of Textiles in Lodz.

As I have already mentioned, in addition to inspirations coming from the world of art, which act on me rather subconsciously, from the 'back row', these are, first and foremost, the closest everyday surrounding and non-artistic reading that provide me with impulses to action, ideas and inspirations, in terms of the content of my work, applied strategies and general approach to art. In the recent period, my interests concern, in particular, the relationship between man

and nature, the creation of cities and gardens, the transition from consumerism to 'sustainable self-sufficiency'²⁸ and permaculture. From English 'permanent agriculture', it is the idea created in the 1970s by the Australian scientist Bill Mollison. In its original form, permaculture refers to the design of self-sustaining systems that meet human needs (of shelter, food) and manage their waste.²⁹ More broadly, it is the strategy of design (of gardens, houses, cities) in a sustainable and effective way. Ideas of permaculture can become an inspiration for any artist or designer. Its main principles are: "Design from patterns to details", "Use small and slow solutions", "Do not create waste", "Use and appreciate diversity", "Use the edges and appreciate the boundary elements".³⁰ In the recent time, the ideas of permaculture have had a strong impact on my approach to creative process. The key concept that helped me to sort out my reflections on printmaking, its internal anatomy and relations with other fields of art, has become the 'edge effect'. This is the occurrence of the natural wealth of zones at the border of ecosystems. The above ideas were presented in the paper *Edge effect: Printmaking as an inter-medium* during the international *Post-digital Printmaking: Redefinition of print* conference in Wroclaw in 2017. This text can be found in the enclosed documentation.

Colouring book

Reflections about the function of a matrix, about the works 'open' as a 'rhizome' and contesting the "tyranny of the edition"³¹, had led me to the question about the possibility to continue the creative process after printing. The first step was subtracting. In the series *Alchemy* from 2013, for the first time I created matrices by cutting off the figures and leaving the background. It is, admittedly, the easiest and the most intuitive technique in relief printing, but I have had never applied it before. This time I used it because of the topic. I was looking for the clear and fulgent form of the depicted signs.

²⁸ <https://uprawiaj.pl/ogrody-permakultury-dotnac-ziemi> [access 01. 06. 2018]

²⁹ London, S., Introduction to the interview with Bill Mollison, trans. B. A. Lazar, <http://permakultura.edu.pl/archiwa/132#more-132> [dostęp 02. 07. 2016]

³⁰ Harland, M., *A way of designing using nature's principles as a model*, Part2 – Principles, <https://www.permaculture.co.uk/articles/what-permaculture-part-2-principles> [access 02. 07. 2016]

³¹ Cohan, Ch., *The Net of Irrationality: The Variant Matrix and the Tyranny of the Edition*, [in:] *Contemporary Impressions*, vol. 1, no. 2, 1993, pp. 9-11

At the same time, I started thinking about the profounder sense of showing the elements of my reality by removing, subtracting them. Such action corresponded well with the themes of memory, transformation and passing that I was undertaking.

The *Colouring book* series was created in 2014. I decided to include it in the habilitation proposal as it was the clear foundation of the line of thinking about and approach to printmaking, which had been later developed in the *Four seasons of anxiety* collection. Both series, due to their topics, complement each other, forming the entity that I did not plan, but which emerged naturally as a story about the dichotomies driving my life and my art.

The set of seven linocuts under the common title *Colouring book* (created for the *Memo* exhibition, included earlier in the *Autographic* catalogue and presented during Impact 9 conference in China), shows views from the place where I spent 36 years of my life, with only a break for the doctorate in the UK. This is the post-communist block of flats residential area in Baluty district in Lodz. During the process of moving out I started to observe this site more closely, creating the subjective inventory of views, such as: the parking lot from the perspective of my kitchen window at the 9th floor; completely inefficient pigeon 'scarecrow' on the balcony; or the entrance no. 6, that soon after that was replaced with an ugly structure with gabled roof and the columns. These images were created by subtracting – figures are empty spaces, like traces on the walls left by removed furniture. As I wrote in the text *Autographic. Anatomy of a print*:

„The process of cutting the matrix is a metaphor of experience – which is like eating: what remains, in memory or in the body, actually no longer exists, it becomes processed, preserved or destroyed. The reference is made also to the artistic representation as such, (im)possibility to reproduce the 'essence' of things.³²

Lately, in *Flights* by Olga Tokarczuk, I came across the quote, that resonates well with the above sentences, complements, and maybe even more accurately describes my impression. The context here are tourist guides – also the form of describing the world – and a good metaphor of artistic creation. “Describing is like using – it destroys; the colours are being rub

³² Zimna, K., *Autographic: Anatomy of a print*, text in the exhibition catalogue *Katarzyna Zimna: Autographic*, Galeria Amcor, 2015, p. 22

off, the edges lose their sharpness, and finally, what has been described, starts to fade and disappear.”³³

A graphic print in this form – a figure as an empty space – is, to some extent, a crippled, but the only a possible form of representation.

When preparing the application for the Impact conference, I was thinking about the meaning of the term "post-print". In addition to the one discussed earlier, describing the trend in the graphic medium development, it seemed interesting to me to interpret it literally in the context of traditional graphics. I asked myself – is printing the last stage of the creative process? What can happen 'after printing'? There is only/as much as the viewer. The 'post-print' stage is the stage of the distribution of images and meanings, the stage of meetings and exchanges. The empty form can be treated as a matrix, capable of generating variations of itself. The viewer can fill it once again: with colours, shapes, words, also quite literally, with crayons and markers, changing and thus creating its message, emotional impact, sense.

During the *Colouring Book* exhibition presenting this series of works during the Impact 9 conference in Hangzhou, I tested the theory in practice for the first time and offered the viewers the opportunity to colour the graphics. The other copies were made available to the participants of the *Memo* exhibition opening and also as a printout during the *Bałuty XXI* exhibition. It turned out to be an interesting experience, breaking the taboo regarding the contact between the viewer and the original print signed by the author. Cassandra Wilmont from the University of Cape Town in her article, summarizing the conference and accompanying exhibitions, wrote about my work:

“Most recognizably challenging the conventional distance imposed between the viewer and the signed and editioned print by allowing the audience to co-author the works, and thereby complicating the traditional roles of artist/viewer, this series is demonstrative of Mutchler and Urban’s conviction that in the age of the ‘post-print’, “the act of making, and the authorship of that act, can belong to anyone”, and further supports their argument testifying to the participatory possibilities of the post-print.[xx].”³⁴

³³ Tokarczuk, O., *Bieguni*, Wydawnictwo Literackie, Kraków, 2008, p. 79

³⁴ Wilmot, C., *IMPACT 9 'Printmaking in the Post-Print Age: Critical and Creative Methods in the Context of Contemporary Art and Society'*, Centre for Curating, University of Cape Town,

Printmaking, as a field of art deeply rooted in tradition, clearly discloses the ambivalent nature of such activities. There arise questions and dilemmas regarding the status of a print as an original/copy, of artistic works being 'untouchable', the question of authorship or the actual value of the viewers' participation. These actions confirmed my conviction that it is worth experimenting with the creative process in the 'post-print' phase and that relational art can be an inspirational trail here. Nevertheless, what I am most interested in is again the area 'between' – a formally valuable, traditional graphic work and the processual, relational, also engaged art, and its documentation.

In 2015, I created another one smaller work (70x50cm), which I incorporated to this series at the *Memo* exhibition. This linocut, entitled *Mirror*, presents wall inscriptions, graffiti from the wall in the gate of my block. I printed it on a polyester felt, and then two other versions on paper, just like an intaglio, filling in empty spots with paint and wiping it from the smooth surface of the matrix. It was a technical experiment, but at the same time a step towards further works created on the basis of subtraction and filling, which later became part of the *Four seasons of anxiety* collection.

I also added to the collection a miniature print showing my daughter on a swing, still remembering my childhood, nearby the block. A title borrowed from my daughter: *when I will be little*, acts as a brace that connects various stages of my life in a block of flats in Bałuty district.

Four seasons of anxiety

The leitmotif of the works from the *Four seasons of anxiety* collection: observation of the seasons in the home garden, is to some extent a return to the topics important to me that have already appeared in my work. Garden/park, as a place of growth and maturation was captured in the prints at the exhibition *Playground* in 2006 (*Open?, What is on the other side?, Be careful*), in the series: *Spring*, dedicated to the memory of my grandmother, or *November*, which was created during walks with a baby carriage around the park.

<http://www.cca.uct.ac.za/news/impact-9-%E2%80%98printmaking-post-print-age-critical-and-creative-methods-context-contemporary-art-and>, 01.12.2015, [access: 02.06.2018]

In *Four seasons of anxiety* the garden is treated symbolically and anthropocentrically, as a place of constant change, inevitable, evoking various emotions: fascinating and disturbing. At the same time, it is a specific space: 300 square meters of my backyard garden with a lawn, flower beds, fruit crops, erected vegetable beds, bushes where snails hide and the playground of my daughters. It is also a small field of experiments with natural gardening, with the permaculture philosophy.

I use previously developed creative strategies resulting from the encounter of printmaking with other media: painting or textile art. I continue presenting elements of the surrounding reality by 'subtracting' – cutting out the elements that constitute the content of my experiences and observations. This subtraction allows 'adding', during printing or later, for example in the form of colouring, embroidery, back-lighting, and sharing 'open' forms with the audience. Of course, this type of activity cannot be an end in itself. I want it to be always a carrier of meaning, of a specific message.

The common denominator of the whole collection is also the colour scheme. In the *Colouring book* series, it was an achromatic grey, consisting only of black and white. Here, due to the additive of yellow, a range based on various shades of greenish grey was created – from very bright to almost black. It is a reference to colours occurring in nature, neutral enough to allow further intervention with colour during or after printing. At the same time, it is a reference to the masking colours, which are associated both with protection (mimicry) and fighting, with an attack carried out from hiding. The world of nature, which is the source of images that I use, looking for visual metaphors describing different experiences and emotions, is a synonym of a safe oasis, a land of happiness like in Rousseau, where one can hide, and on the other hand it is deeply inhuman in its determinism, often perceived by me as hostile or at least deeply indifferent to human strivings and anxiety.

As part of experiments with various fillings, I started using spray paint instead of classical printing with ink. I find it interesting to compare the traditional, fine art with the industrial, alternative, street technique. In addition, it is a step towards painting. An undoubted advantage is the speed of drying of this paint, which is important to me in the face of limited time for creative activities, the combination of the philosophy of 'slow' and 'fast'; the downside is the toxicity of these paints. This is actually a problem that I have been considering for a long time, the need for a change, in terms of technology, the abandonment of oil-based

paints. For a short time I printed with water-based paints, but they were simply too expensive. Certainly, however, this is an area that will require me to take action in the near future.

The work that initiated this series is entitled "four seasons of anxiety"³⁵ – four views of the panorama of my garden, which associates the continuity of experience with the change taking place in time. From each of the four matrices, the lower band has been cut off, which can be later filled with a colour on the print. In the version presented at exhibitions in 2018 and in the catalogue, these are different tones of pink, red and orange, painted with spray paint. I refer these colours to my emotions and feelings related to the body, resulting from a specific identification with the changes observed in the world of plants. This work arose from the sensual need to immerse in the garden. It reminds me of erotics by Bolesław Leśmian, aptly described by Andrzej Żmuda: "(...) the omnipresent nature, just like us marked by love, watching us and completing. Like us, it takes on disturbing mysterious shapes, perhaps to remind us that regardless of our own existence, it is really just a substitute for our "I".³⁶

Lower stripes, as cuttings, leftovers, were used to create a print entitled *compost*.

The other works from the collection, refer to particular seasons/transformations and their corresponding activities undertaken in the garden – sowing, pest control, contemplating nature, harvesting and covering plants for the winter. These issues are a pretext to reflect on different phases of human life, anxiety that accompanies change/maturation, as well as about creativity and community activities that may help to seek balance.

The series of miniatures entitled *seedlings* is a metaphor of the beginning and unlimited possibilities. It is shown both in the 'blank' version, 'open' to interpretations or actual intervention from the viewers, as well as already finished – filled with spray paint or a classic undercoat in the colour linocut technique. While working on this series, there appeared an idea that the print, as an empty, cut out form, acts like a seedling – taking the final form depending on whose hands it hits, the type of 'fill', the way of exposure, and so on. In case of this work, the possibility of multiplication, is used to literally share art, as among gardeners sharing excess seedlings.

³⁵ This title has been adapted from the song *Premonition* by Jacek Kaczmarski (1987)

³⁶ Żmuda, A., *Czy to całe nasze bogactwo?*, introduction to: Leśmian, B., *Sen miałem*, ed. Marta Hydzik-Żmuda, Ad Oculus, Warsaw, Rzeszów, 2000, p. 7

Apart from the *Four seasons of anxiety* shows, this series was presented during the international conference *Post-digital printmaking. Redefinition of a print* and accompanying exhibition, organized by the E. Geppert Academy of Fine Arts in Wrocław in December 2017 and in another version at the individual exhibition *Przemiana materii (Transformation of matter)* in the Okno na Sztukę Art Gallery in Kutno in February 2018.

The *valerianella locusta – rapunzel* prints can be displayed in a few different versions as well. The first of them (*blank*) is a basic one, like a matrix – open to interpretations and possible further intervention from the artist or the audience. The second version (*fluo*) is an author's proposition, already completed, indicating a specific interpretation. It was printed on paper coloured with fluorescent spray paint, which represents artificiality and the 'instant' effect, which is the negation of the essence of gardening and being close to nature. At the same time, in the context of a fairy tale to which, among other things, refers this work, it points to the toxicity of rapunzel (plant). The third version ('girl power') is a print coloured by my daughter (5.5 years old). Her participation, documented with photos and a short video, brought unexpected values to this work. More important than the end result was the common time spent during colouring, reading the fairy tale, my daughter's own stories, her initial enthusiasm, folly and finally the fatigue. An additional layer was the props that she brought – a disguise, Barbie's toy telephone and markers with Minnie mouse. A multi-layered story about the age-old and contemporary girl's fascinations in pop-cultural setting was created.

The other version of this graphic (as well as the one entitled *ants*) was printed on textile. The printed fragments of fabrics were used for an installation that I created together with Irena Keckes, during the exhibition accompanying Impact 10 International Printmaking Conference in Santander, Spain, at the beginning of September 2018.

The series *pretty flowers* and *hybrids* are somewhat contradictory interpretation of a typically female motif, associated with a garden. By printing the same matrix twice, I obtained symmetrical forms, slightly mechanical in character, homogeneous. In turn, as a result of crossing two matrices with each other there were created asymmetrical forms, deformed, imperfect, from the point of view of classical beauty and the laws of nature. The work *seeds* comes from the same series.

The next series is *imago*, showing various shapes of butterfly wings as the 'empty' version, 'coloured' with spray paint and as a contour. It refers to the theme of transformation, especially emphasizing the aspect of time and ephemerality of natural phenomena, which inevitably also reminds one of his/her life. The work *distinguishing marks*, also using the motif of butterfly wings, was complemented with fingerprints.

A different version of an *imago* print (II, linocut, template) took part in the project of international graphic exchange Frontera, which was presented during the Midwest Printmaking Conference in Wyoming in the United States in August this year.³⁷

The works: *ants*, *s-he*, and *greenfly* (1, 2) directly represent emotional states, such as anxiety and fear, which undermine good and joyous moments of life. *S-he* is a macro image of a vineyard snail. Snail is a garden destroyer, it arouses my aversion, but here it serves as a symbol of uniting the opposites. The combination of a graphic form with a painterly, soft filling of the outline of the shell is a reference to the snail's androgynous nature and at the same time a metaphor of the appearance (identity?) of contemporary women. *Ants*, printed on paper coloured with uneven black spray paint, due to the small contrast of the background and figures are hardly visible. Their presence is unobtrusive, but in fact they are ubiquitous. This is an everyday anxiety, mainly related to motherhood, accompanying me somewhere on the edges of consciousness. The version presented in the catalogue has a fragment from the *pretty flowers* series added as a collage. The *greenfly* diptych refers to the most primeval fears related to the fragility of the body, disease, passing away. The presentation of these works in the form of lightboxes, most literally, is a reference to the medical imaging methods. The use of light also carries a more universal message referring to the spiritual world, independent of the weakness of the body or material existence.

A specific summary of the entire collection is the *Snail-Uroboros* stop-motion animation, which can be treated as an independent work, located between traditional graphics and multimedia, as well as a documentation of the creative process and its penetration with everyday life. It refers to the philosophy of 'slow life' associated with the cultivation of a backyard garden, but also with the meditative process of creating linocut matrices. It is a process that has always fascinated me with its ambivalent character, containing elements of

³⁷ *Frontera, Go West: A Collaborative Turn*, Mid America Print Council Portfolio Exhibition, University of Wyoming, Laramie, Wyoming, USA, 2018

destruction and creation, physical and spiritual work, truth and lie. The 'snail' motif returns, treated here less directly, which, like Uroboros, creates and destroys itself, all over again, is a symbol of the constantly repeating process of transformation, infinity and the unification of the opposites. This work is also a documentation of the creative process, which becomes an end in itself, because no print was created from the matrix presented together with the animation. The soundtrack (like in the *Layers* video from 2013) refers to the reality that surrounds me, which, during cutting, for a very short moment, is pushed back to the background, but does not cease to remind of itself.

The series of miniatures printed in sets of 4 x 7 pieces, entitled *28 days*, refers to the creative process, which is intertwined with everyday life, taking care of children, works at home and in the garden. Miniature matrices were created according to the motto *nulla dies sine linea*, some time after the birth of my younger daughter in December 2016, when I practically did not have time for any creative activities. These are random notes, fragments of reality, directly cut in linoleum and printed more than a year later. The choice of twenty-eight, out of more than fifty, as the final representation of this activity, touches interweaving topics: body, nature, rhythm of life and creative activities determined by the needs of the new being. Tiny 'colouring' marks, made with a pen after printing, represent the emerging frustration and fatigue, a note on an earlier note, but with a different emotional charge.

A work that also celebrates the creative process, dominating over the final effect, is printed and then embroidered 'tablecloth' entitled *the seed/the crop* (2018). Empty forms, referring to the shapes of fruit collected by me in the autumn, have become an invitation to the audience, to fill or complement them with colour using embroidery. A few people from my close circle, relatives and friends, took part in embroidering. The project is still open and made available to viewers/participants of the exhibitions. The idea of this work is the celebration of a shared time, cooperative action, as a remedy (even if only temporary) for many fears and anxieties that are present in other works. It is also an expression of longing for the moments that I remember from my childhood, when in the summer and early autumn women (but not only) sat together and peeled, shelled, cut fruits and vegetables preparing stockpile for winter. It was a joyful time, collective, as if to describe it today. *The seed/the crop* project combines the elements of various activities – sowing (printing and initiating participants' activities) / harvesting (joint action, observing the effects of this activity).

The work *straw mulch stack* (2018) also contains the element of change, symbolically combines the stage of dieback, putting to sleep life functions and the transition to the next stage, rebirth. Printed on translucent non-woven crop cover and exposed in the space of the gallery, it intertwines with this space, also through the movement around its own axis, it is visible from both sides: the obverse and the reverse. It is a kind of frame around the 'passage', an empty place. This print refers to the pairs of opposites that are at the heart of the whole project – empty/filled, lack/presence, death/life.

From the above descriptions of individual works, I hope, however, does not emerge a zero-one picture. The leitmotif is primarily the transformation process, not just the initial and final stage. Similarly, as far as the creative process is concerned, closely related to the content and form of my works, the road is the goal.

What comes next, what will be the next stop on this road? I feel that the works from the *Colouring book* series and from the collection *Four seasons of anxiety* and the attempt to analyse them in this text, have helped me to identify several threads that I would like to develop in the future. For sure, I will try to return to colour to be applied more extensively, using combined techniques – traditional printing, spray paint, stencil, embroidery, perhaps also experiments with textile substrates. The idea of a print as an empty form/a seedling still inspires me – I will try to use it in collective activities that I hope to develop thanks to international cooperation with other graphic artists. I would also like to find a way to make permaculture ideas become more than just a theoretical reference in my work.

"(...) not from the goal, but from itself the journey draws its sense. To care for a long-term goal would be a waste of time, because you know that the maps of the world you wander, change from day to day and will change many times before the end of the journey will be achieved. At most, you can plan a route for today or tomorrow. (...) So it is difficult for the vagabond to say where the front and where the back is; mottos dear to the heart of the pilgrim: "always forward", "never go back" – they sound dull for the vagabond. It is important not to lose the ability to move; and it is also important to get out of every stopover as much as possible.³⁸"

³⁸ Bauman, Z., *Ponowoczesne wzory osobowe*, [in:] *Studia socjologiczne* 2 (129), PAN, University of Leeds, 1993, pp. 7-31

Didactic, popularising and organisational activities

The above motto also inspires me in didactic and organisational activities. Since my graduation in 2002, I have tried to gain various experiences, develop and look around. As I have already mentioned, these were art residencies, internships at the university, doctoral studies in Great Britain, international conferences, but also professional work as a graphic artist and illustrator in educational publishing houses. It was also an activity within the framework of the Koncept Association, which I founded with my friends from the Academy in 2000. We organized eight summer open-air events for students, teachers and graduates of the Łódź Academy, combined with art workshops for local children, several exhibitions (in Łódź, Piotrków Trybunalski, Kutno, Warsaw), we partnered with the La Genie de la Bastille Association from Paris and with students from Norway and USA (Florida) and Germany. In teaching, I try to share these experiences with students, inculcate that the time of study should be the time of the greatest cognitive activity, trying different paths, benefit from all that the university, Lodz, Poland, Europe, the world, have to offer...

internships

After completing the second Master degree (Visual Education), in the summer semester of 2005, I took up an internship as assistant in the Studio of Drawing run by Professor Zdzisław Olejniczak at the Academy of Fine Arts in Lodz at the Faculty of Graphics and Painting. At that time, there was no assistant employed in the studio, and from the very beginning I was responsible for all duties related to this function. As a graduate of this studio, I knew its program and the requirements for students, which was very helpful. I knew that most important were self-reliance and active search for individual artistic path. These were also the principles I followed at work. Even though it was a very early stage of my teaching job Professor Olejniczak let me propose some assignments and carry out assessments. It was a challenge, but also a time of intensive development, broadening my knowledge and acquiring teaching skills. As a part of the same internship, I also worked in my diploma studio of Intaglio led by Professor Krzysztof Wawrzyniak and Adjunct Professor Wiesław Przyłuski. There, I was mainly responsible for helping students with some technical aspects of printing.

I organised presentations about particular intaglio techniques and their presence in the history of art. Both internships were a very valuable experience, they allowed for observation of different teaching methods.

A stay in Great Britain interrupted my didactic work for some time, although it allowed me to get acquainted with a completely different system of artistic education. The most surprising turned out to be a key role of the theoretical element in the creative process. I needed time to understand and appreciate the effects of this approach to art education. I believe that it helps students advance faster and become more independent. They are more aware of various contexts of their activities, they know that they do not create in a vacuum. In my opinion combining artistic work with theoretical reflection is necessary, they complement each other and indicate creative maturity. As Władysław Tatarkiewicz writes: "The theoretical attitude and the aesthetic one are both impractical, both theoretical. They are variations of the theoretical concentration of the mind on things."³⁹ I treat this kind of concentration as a foundation of further actions, even if intuition, emotion and expression – practice and process, play an important role in artistic activity.

During the last year of my doctoral studies in the UK (2009/10), I was offered a job as a dissertation tutor. I run a graduate seminar for a group of students from Fine Art (BA) course. I was also involved in writing reviews and assessing BA theses. This work was a very good training of conducting classes and preparing all related documentation in English. It also helped to learn the requirements for diploma procedures and individual work with students, which was a summary of the entire period of their studies.

Back to Poland in the winter semester 2010/11, I worked as an intern-volunteer in the Painting Studio led by Professor Jolanta Wagner at the Faculty of Visual Education at the Academy of Fine Arts in Łódź. Apart from the organisational and didactic work, together with Dr Dariusz Ludwisiak, I organised a student exhibition in the Biblio-Art Gallery of the Lodz University of Technology. I was also coordinating the project involving collaboration of students with American artist Suzanne Morlock during her *Magic Carpet Ride* project for the Central Museum of Textiles. This internship was another valuable opportunity for me to observe

³⁹ Tatarkiewicz, W., *O filozofii i sztuce (About philosophy and art)*, PWN, Warsaw, 1986, p. 168

different methods of working with the students. This time it was to encourage them to engage in various external projects, to organize additional workshops, trips and exhibitions.

Lodz University of Technology

In September 2011, I was employed as assistant professor at the Institute of Architecture of Textiles at the Faculty of Material Technologies and Textile Design at the Lodz University of Technology. My task was to run general artistic classes (painting and printmaking) at the Design course (an ordered specialty until 2015). This is the first and the second cycle degree program (Bachelor and Master of Arts) – majoring in Textile Design, Fashion Design and Visual Communication and Printing Techniques.

Teaching at the Design course develops my interests in border zones. Design is an interdisciplinary activity, it combines research in the field of psychology, sociology, ergonomics and materials science with the creative process, new technologies or handicrafts. It is also a constant study of the potentials appearing on the border between art and technology. In my work with students, also those working towards their diploma, I try to encourage them to thoughtfully observe and analyse the world around them, have the courage to be themselves, and to constantly improve and experiment, especially to go beyond their comfort zone. "(...) in the original, deepest sense of the word *educatio* and its homonym *educo*, we learn to understand the evolving world by asking questions and looking for answers (...). Uncertainty, doubt or cognitive incalculability, together with the emotional uniqueness accompanying it, are conditions of creativity.⁴⁰"

Printmaking is perfect as a foundation art subject at the Design course, because it allows adjusting classes to the major – textile design, fashion design and graphic design. In addition to typical assignments that familiarise students with the language and potential of graphics, they create printed artistic and functional objects, pieces of clothing or art books and experiment with various substrates and materials on which they print and make matrices with. We work using primarily relief printing techniques – linocut and colograph. While discussing other graphic techniques there are sometimes projects realised in drypoint and monotype.

⁴⁰ Malikowski, J., *Dynamika, nieliniowość, niestabilność świata impulsami inicjującymi porządek*, [in:] *Podstawy Edukacji. Między porządkiem a chaosem*, vol. 8, 15–34., 2015, p. 30

The first exercise is usually the introduction to technology, familiarisation with the tools, the idea of the matrix and the printing process – black and white linocut. I adapt the subsequent exercises to the group's abilities and interests, I try to teach them graphic thinking, separating layers of the design, creating colographic matrices – linocuts inspired by the *chiaroscuro* technique, using several shades of grey, and finally colour linocuts. This is a huge challenge when you work with a group of 15 people, there are five rollers and two presses available, each person implements a 3-4 matrix design and the colours are mixed according to the design and not printed straight from the can. This is extremely important to me, as a very effective way of learning the language of colour, much more focused and more suggestive than it takes place in painting classes, where you can always improve something, change it, and easily add another layer. Printmaking teaches how to create a colour like in a laboratory, to separate the one proper colour, which must fit well among other two or three. It allows for in-depth analysis, awareness of the colour characteristics in practice and in relation to others. Students react very positively to these classes, although they are physically and mentally tiring, dirty, completely different from computer work and even hand weaving. The completion of a successful print gives great satisfaction, even if the final effect differs from the design. I teach students to be open during the creative process, react to what is happening, to be able to embrace error and experiment. I do not remember who said that, but I completely agree: "chance is a measure of talent", of course, if we can realise its value.

At painting classes, in addition to topics introducing basic issues like a colour circle, perspective, texture or painterly gesture, in the third semester the students are being confronted with problem-based assignments, including the one to be realised 'off the canvas' that requires applying colour somewhere within the faculty space. In addition, I organise presentations on selected classic art themes from the outset to their most contemporary interpretations (i.e. "still life", "body", "self-portrait") as well as presentations about selected famous painters, primarily from the 20th and 21st century.

Despite the short duration of education (2 semesters of printmaking and 3 semesters of painting at the first level), students achieve very good results and significant artistic maturity. I try to regularly show their work in the Faculty's space and at external exhibitions. The best graphics and paintings from the years 2012–15 created under my supervision were presented at the exhibition *Review* in the Galeria Promocji Młodych (BOK, Łódź) in March 2015. The

works of my students also took part in the cyclical exhibition *Fundamentals* in the ZPAP Gallery "On the first floor" in Lodz in 2014 and 2015 and in the *Spektrum* exhibition in the Cultural Centre "Browar B." in Włocławek in 2015. In 2016, in the Faculty gallery JUTRO together with Dr Maciej Jabłoński, we organised an exhibition of sculpture and graphic art of students entitled *Animosities*.

An important element of my organisational work is also curating group student shows. They were, among others *Spectrum* in the Antresola gallery at the Browar B. Cultural Centre in Włocławek in 2014 and the exhibition of the best diploma projects *Form, Structure, Message* in 2016 at the Imaginarium Gallery in Łódź.

Although I do not run 'specialty' classes, students sometimes ask me to supervise their diploma projects, most often using elements of artistic graphic, print, illustration and design for children. Until now, I have supervised nine BA theses and three MA theses.

In 2016, I initiated, in cooperation with Dr hab. Aurelia Mandziuk-Zajączkowska, foundation of the gallery JUTRO in the space of the Institute of Architecture of Textiles, which, since then, I have been running together with Dr Maciej Jabłoński. Presented there are diploma collections, exhibitions of students' works, works created by the members of staff – both artists and engineers, and exhibitions organised by our foreign partners.

Between the years 2014–16 I was the person responsible for writing the program and teaching at the non-obligatory print and visual communication workshops for students – beneficiaries of the ordered specialty. Students were creating works in various printing techniques on many substrates (paper, wood, ceramics, textiles). In cooperation with Dr Eng. Jadwiga Bemska, prints were made in screen printing and sublimation techniques. In 2013, a collection of printed objects for children (toys, clothes and interior design elements) was presented at *No Kidding: Print design for children* exhibition (within the Faculty's building) and *TUTAM: Students of Design for children* in the Prexer gallery in Łódź (in cooperation with Prof. Włodzimierz Cygan and Dr Dorota Taranek). The latter exhibition was accompanied by a catalogue. The next year, the topic of the workshop was print and upcycling – the results were presented at the in-house exhibition *Od rzeczy*. During the last edition, students created a collection of pillows with illustrations of slogans concerning art and design ("design lexicon

for sitting"), which was presented at the *Printed Matter* exhibition in the gallery of the Graphic Department of the University of Zagreb, Croatia, in February 2015.

In addition to general artistic classes at the Design course, I am also involved in the didactic process at the Textile Engineering and Fashion Industry course, to which I created the syllabus of Artistic Aspects of Printed Textiles module (in the program from the academic year 2018/19) and at the Industrial Design Engineering course, where I teach the subject Interdisciplinary Drawing (I, II), also according to the original syllabus. Working at the engineering courses and working with engineers gives me a lot of satisfaction and inspires me to constantly develop my teaching skills. These classes help me to look for and develop connections between the analytical/engineering and intuitive/artistic approach.

Similar opportunity can be found with the participation in the interdisciplinary semester projects with an international group of students (EPS – European Project Semester) organised by IFE (International Faculty of Engineering). These are problem-oriented projects carried out in small groups (5-6 people) using the project based learning (PBL) method, in my case in cooperation with the second supervisor – engineer, for example *Product Design Using Innovative Textiles and Textronics – Urban Tex* (textile furniture design), supervisors: Prof. Dr hab. Eng. Józef Masajtis, Dr Katarzyna Zimna (winter semester 2014/15) or *Product Design Using Smart Textiles* (design of a textronic bracelet for measuring UV radiation), supervisors: Dr hab. Eng. Zbigniew Stempień, Dr Katarzyna Zimna, (summer semester 2014/15). In these projects I performed a role of a tutor (mentor), I introduced issues related to the design thinking methodology and creative aspects of design. It was an extremely inspiring experience that I would like to go through again, because it enables working in interdisciplinary international groups, systematically studying a given design problem and broadening one's knowledge and competence.

Teaching gives me a lot of satisfaction; I was happy to be nominated for the best teacher at the Faculty of the year award (2014/15). I also try to constantly improve in this respect. I have been qualified for the university project Masters of Teaching funded by the Ministry of Science and Higher Education (foreign training trips in the field of tutoring method), which will be implemented in the autumn 2018.

The internationalisation of educational processes and international exchange programs is an important area of my organisational activity. Immediately after taking up my job at the Institute of Architecture of Textiles, the Director and later Dean of the Faculty, Prof. Józef Masajtis assigned me the task of developing a network of bilateral agreements in the Erasmus program, addressed to students and teachers in the field of design. The existing network had concerned only textile engineering. Currently, the Design programme has 26 bilateral agreements signed for the 1st and the 2nd cycle studies, including, among others, Elisava in Barcelona, National College of Art and Design in Dublin and HDK – Academy of Design and Crafts at the University of Gothenburg in Sweden. In recent years, thanks to the activity of Design students, the Faculty has been twice awarded the title of vice-leader of mobility in the category of student exchange, among the other faculties of the University. As the international coordinator for Design, I am responsible for helping students at every stage of the application procedure and for monitoring implementation of relevant learning outcomes during their studies at a partner university. Moreover, every year, I run a promotional action at the Faculty, the so-called mobility week. On this occasion, together with students who returned from the exchange, we organise information meetings for students of the entire Faculty, and exhibitions of works created during the exchange, e.g. *We are Back!* (2014), or *Lokacje/ Locations* (2015). This latter exhibition won the award for the best event promoting student mobility at TUL in 2015. I also organise lectures conducted by tutors from partner universities, combined with promotion of their centres among our students.

As part of the Ceepus program, I am an institutional coordinator of the networks: Education and Research in the Field of Graphic Engineering and Design and Multidisciplinary Approach to Education and Research in the Field of Digital Media Production (from the academic year 2018/2019) As part of this program, we hosted many lecturers from partner universities, and many of our students also benefited from short scholarship trips. Due to this function, I participate in training meetings organised by the National Agency of Academic Exchange (from 2018).

In 2018 I was appointed to the three-person group of experts for internationalisation at the Faculty.

graphic collective

In 2017, for more than six months, I exchanged an e-mail correspondence with Irena Keckes, a graphic artist of Croatian origin, working at the University of Guam (USA), whom I met at the Impact 9 conference in Hangzhou. We participated in the same session – *Print, play and exploration*. The papers we presented were searching answers to similar questions, so we decided to continue our meeting by mail. Each of us had prepared a list of questions, regarding forms and functions of graphic art in the context of contemporary problems, including the situation of women. We talked about combining different life roles, our inspirations, and readings. During this long-distance conversation, the idea was born of a joint presentation at the Impact 10 conference, Santander 2018, as a record of our correspondence (we presented a paper *The Encounter, The process. The Outcome?*) and realisation of the first project. We entitled it “Bonding”. Each of us brought with her printed pieces of fabric and on the site, at the gallery, we sewed them together, creating the common work. I used matrices of my habilitation linocuts *ants* and *rapunzel*. We were working the whole day, nine hours, which was an occasion to get to know each other, tell many stories, go together through the creative process and celebrate the completion of the project. Further exhibitions are planned, including the one at the University of Guam in October 2018, as well as inviting other artists to cooperative activities. Our goal is mutual support and promotion of 'feminine' values, in their ordinary everyday manifestations – empathy, cooperation, sharing, as well as promotion of graphics as a language that is predisposed to communicate and disseminate these values. I hope that in the near future this cooperation will result in further 'journeys' and 'stops' on the way.

Post scriptum

When I opened the computer for the first time with the intention of starting work on this text, I wrote:

"Autoreferat" (Summary of Accomplishments)

28. 01. 2017, 23.13, girls are asleep, my husband is still working, feeding in 2 hours, renovation adding up done as well as the exploration about coconut oil in atopic dermatitis in children, an e-mail sent to the student, should I cut a matrix, read, cook something for tomorrow, finish design of a new print, maybe write the first sentence of a Summary of Accomplishments?

...and turned off the computer.

More than a year and a half passed, sentences, thoughts slowly appeared, intertwined in everyday activities. I am, of course, in a different place of my journey, many new works have been created, my daughters have grown a little again, the autumn garden produces fruit. The anxiety present in the graphics is not gone, but at the moment I sense it as a positive creative force. When I close my eyes I see colours, shapes slowly emerging, in my mind a new key word is being repeated: *sisters*, a new cycle begins.

A handwritten signature in blue ink, appearing to read 'Zimna', written in a cursive style.

Katarzyna Zimna

Lodz, September 2018

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