

## **A professional summary**

PhD Ludwika Żytkiewicz - Ostrowska  
Strzemiński Academy of Fine Arts in Łódź  
Poland

### ***Doctorate:***

Granted by the Faculty of Textile and Fashion of the Strzemiński Academy of Fine Arts in Łódź,  
in visual arts, specialisation art design, 4th June 2009

Title: "*Disappearing tradition. Contemporary interpretation based on Shibori, the Japanese art of fabric dyeing*", supervised by Professor Krystyna Jaguczańska -Śliwińska

### ***Employment history:***

2002 -2014 teacher for part-time studies (Bachelor level) at the Faculty of Textile and Fashion,  
the Strzemiński Academy of Fine Arts.

2004 acting assistant in the Experiment and Execution Studio run by Professor Krystyna  
Czajkowska, Faculty of Textile and Fashion, in the Department of Printed Textile, the  
Strzemiński Academy of Fine Arts in Łódź

Since 2009 assistant Professor (PhD), Head of the the Experiment and Execution Studio,  
Department of Printed Textile, the Strzemiński Academy of Fine Arts in Łódź

Since 2012 lecturer in postgraduate study since 2012 at the Strzemiński Academy of Fine Arts  
in Łódź (Fashion, Style, Trends and Food Design)

2014 assistant at the international PATA Courses (Summer Courses Printmaking & Textile Art,  
Łódź, 2014)

### ***Artistic achievement:***

In compliance with the formal requirements I indicate the series of works (objects and instalations) functioning under the title "*Form of Stroll; between Vision and Reality. Installations in spaces*" as aspiring to fulfil the conditions specified in 16.2 of the Act of 14th of March 2003 on Academic Degrees and Titles and Degrees and Titles in the field of Art (Dz.U./Journal of Laws, no 65, position 595 as amended).

I perceive the world in an individual, analytical way. I do this, however, through a process selective mental and emotional perception. Although I function in a certain cultural reality which influences my perception, I use my knowledge to search for connections with other areas. I explore these issues deeply enough to help me define my own creative approach and satisfy my natural curiosity about my changing surroundings.<sup>1</sup>

For the last few years my artistic explorations have been closely linked to the subject of space, understood as a variety of aspects. The works that I am going to discuss were developed slowly and evolved gradually and in stages. The series has one common title "*Form of Stroll*"; the works differ significantly but, at the same time, there are a range of common themes. One of them is the issue of mobility; it can be observed at various levels of implementation. Mobility refers to the circumstances of place, volatility of configuration and freedom of rearrangement in view of various contexts and needs. The 'liquidity' of spatial experience in itself is also significant as it represents challenge, development and openness to change. During the 'walk', ruled by the geometric order of the elements frozen in their forms, a new value and interpretative context emerges.

Selected works from the "*Form of Stroll*" series have been presented at exhibitions through a range of settings and locations including "*Internal Space*" at BKF Gallery in Budapest, "*Stuck the Moment*" in the Central Museum of Textiles in Łódź, "*Textiles of Ludwika Żytkiewicz*" at BWA in Olkusz, "*Soft Space*" at BWA "Jatki" in Nowy Targ, and in public spaces in Łódź and Graz. Expositions were accompanied by publications by the author on work foundations, explorations and creative experiments. The "*Soft Space; between tradition and interpretation*" catalogue (att. no. 3), released in 2010, reflects my thoughts and pursuits to 'capture the links' between the form, colour, object and space. The colour and shape are unified as one but, at the same time, they keep arguing for their interpretive independence. My works from that period were inspired by Japanese culture and art. The discovery and exploration of the mysteries of my professional skills have become very important to me in the process of creation. Later came conscious 'handling of content'. "*Form of Stroll*", (att. no. 2) published in 2014, constitutes further development of the fascinating issue of spacial activities. It brings me closer to the effects of my explorations and consistently develops the concept of modifying the scale and proportion and 'liberation' from the two-dimensionality in order to create large spatial compositions and installations.

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1 Żytkiewicz L. "*Soft Space; between tradition and interpretation*" p.27 catalogue issued by National Center of Culture, 2010

*"Form of Stroll"* is a continuation of the subjects I explored before completing my PhD studies, with a number of additional new contexts. The author's concept naturally follows the areas of my professional interest, which I have researched over several years. I would like to emphasise the difference in the development and application of the Shibori method in artistic creation and an installation which constitutes both the main 'actor' and the background for spatial events. Presenting the works created in the earlier years (2005-2009) is intended to justify this observation. I first came across the Shibori method when searching for experimental techniques during classes at the Strzemiński Academy of Fine Arts in Łódź. I quickly took to this technique, despite the fact that essence of my experience was not the method in itself. Shibori, however, inspired me and allowed me to use it in a way that resulted through new means of expression. During this period, I carried out my work by using Shibori in a variety of ways, as reliefs, objects and installations. This method seemed to have great possibilities of interpretation in the context of contemporary artistic activities.

### ***Reliefs (2005 -2009)***

The first works in textile art were based on a traditional understanding of the discipline. This approach, however, did not satiate my artistic needs; I sought to explore other solutions which would allow me to broaden my range of activities. From the very beginning I was interested in creating spatial elements. My early steps were intuitive; I explored new solutions through trial and error. I created my works using mainly Arashi Shibori. The experience gained during my studies in the professor Maria Zielinska's Decorative Print Studio (1995-2001) had a great influence on my artistic choices and resulted in my preference for the graphic elements provided by this technique. I differentiated linear systems in terms of directions and contrasts of quality. I was initially less interested in the colour and the fabrics were mostly black and white or monochrome. My first creations could be referred to as reliefs-drawings. These compositions were organised in terms of the direction, movement and quality change. Due to technical reasons I had to use the module. In Shibori it was difficult to control large batches of cloth; I cut pleated silk into squares and stuck them on the surface to create a form of a collage. Modular design was highlighted to a various extent; sometimes I even consciously disturbed it, always respecting the divisions and levels defining the composition and surface distribution. The similarities and the contrasts became one of the elements used to create the spaciousness. My attention focused primarily on the soft matter of my fabrics; the whole work was subordinate to this feature. I constantly interfered with it, through folding, creasing, perforating and stapling. It happened that the fabrics were complemented by printed elements. In these works the light

becomes significant as it enhances the visual effects, activates the structure and supports their ever changing nature. I could monumentalise these activities by introducing the large scale fabrics. Finally I decided against it as I believed that this would deprive them of their unique character and proportions. The small scale of the fabric allowed me to maintain discipline in the form of my work.<sup>2</sup> One of the earlier compositions, accepted for the international edition of the *Vision in Textiles From Tradition as Textile art / Design of tomorrow* fabric competition in Izmir, Turkey, was a 2005 relief titled "*Light and Shadow*" 2005.<sup>3</sup>

### **Objects (2007-2009)**

At some point I noticed that twisted silk becomes an independent entity that can exist somewhere between fabric and soft sculpture. I then tried to use this feature in my compositions; I believe I was successful as this approach resulted in a number of textile objects. In these works I presented the properties of dyed and pleated fabric as well as its natural tendency to roll and stretch. I did not wish to "force" these objects to function in unnatural shapes, against their characteristic movement. I rather attempted to 'capture' them in a state of natural behaviour. My main intention was to capture and describe the one unique moment that I considered to be the most expressive. The dynamics of these works and their movement have created a sort of a 'living' structure, changing with the light or the position of the viewer. These objects 'provoke' to look inside and they open and activate the surrounding space. They show their interiors which sometimes seem familiar and sometimes just the opposite, as they are based on a variety of associations. The nature of my work is influenced by their soft and rounded shapes in contrast to the textures that occur at the edges. This specific, simple and precise cut constitutes an 'armour' of what is happening inside. The objects are built on a dissonance between the softness of the shapes and the sharpness of the edges. I believe that this contrast represents the duality of my psyche; on the one hand I am hidden inside; on the other I express myself. I'm not quite sure how much I would like to explore this depth. My place is probably somewhere in between. These works owe their organic character to the range of colours that I have decided to use here and they are all similar to the colours which one might find in nature. My spatial works are dyed black, dark cobalt, various shades of yellows, reds and browns. They are usually kept in a range of natural colours, applied repeatedly and in layers. The colours have an essential meaning here as they links my work to Japanese tradition and colours found in the landscape of Japan. They also refer to a certain way of living and experiencing the world, its transience and impermanence, 'melancholy' and 'the charm of the moment'. During this period I presented my work at numerous exhibitions:

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2 Żytkiewicz L. "*Soft Space; between tradition and interpretation*" p.38 catalogue issued by NCK, Łódź, 10

3 "*Light and shadow*" 2005, 182 cm x 123 cm, relief, mixed techniques (shibori, montage), silk

"DIVERS TISSES"- exhibition of the resident artists in the frame of the project "European Contemporary Tapestry and Textile Art" French Institute, Paris (att. no.3 p. 28,29) and Individual exhibition "Europa im Dialog" in Lauterach, Austria.<sup>4</sup>

In 2009 I started to create objects that utilised the materials with their own "past" such as pieces of silk clothing with stitching, shawls and scarves. I pushed my imagination to explore new realms of meanings. As part of my works, these materials have lost functional justification; I believe that including them in the compositions will save them from oblivion. For me this approach felt like a journey through the reality of abandoned objects, their colours, traces, touches and smells. A matter brought to life does not remain fully obedient. Through an understanding of this feature, I can utilise this disobedience to create a new space. At this point, I shall once again refer to the Japanese tradition. Shibori, in the old days, was also used to re-dye and process damaged items of clothing. I was, however, striving towards other goals. I create silk forms by utilising a variety of nuances, while maintaining the essential texture of the patterns; I choose specific elements from the multi-layered material. External objects 'open up' and show their internal form of spatial existence. All this allows me to create my own space, which can be called *soft*.<sup>5</sup> Softness does is not a negative quality. It is not synonymous with a smooth thought process and lack of difficulties. It causes the spatial and temporal context to lose its formality, begin to lose its meaning and becomes more liquid. Professor Krystyna Jaguczańska -Śliwińska, in the catalogue "Soft space - between tradition and interpretation" wrote:

*"Beauty of spatial perceived from the outside. It also provides us with an opportunity to look inside. The artist meticulously studies the matter so that it would share its new solutions, she tries to tame it or else she surrenders to it. Experience and tradition allows for manipulations which bring fruits of originality and discovery. "... The matter, however, is uniquely shaped under the influence of the spirituality of the artist, which gives it its style." (Luigi Pareyson, Aesthetics, 1954). The objects created by Ludwika Żytkiewicz curl up and stretch, have the potential for movement but at the same time give the impression of being captured at a specific moment of time. Sometimes the artists uses worn fragments of clothing with ruffles of fasteners and sewing marks. They are carriers of memories, remind us about the elusiveness and transience."*<sup>6</sup>

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4 object "untitled" 2008, 122 cm x 24 cm x 36 cm, shibori, silk; "Pair 2", 2008, 2 x (78 cm x 26 cm x 8 cm), shibori, silk; "DIVERS TISSES" exhibition of the resident artists in the frame of the project "European Contemporary Tapestry and Textile Art", French Institute, Paris, France, 2009; reliefs objects (miniatures) 2005-2007, shibori, silk, Alte Seifenfabrik Lauterach, Austria, 2007

5 Żytkiewicz L. (2010) "Soft Space; between tradition and interpretation" p.49 catalogue issued by NCK, Łódź, 10

6 Jaguczańska -Śliwińska K. "A few words about..." p. 6, ibidem

### ***Installations (2009- 2014)***

Installations are the result of the search for a new form by creating different relationships between the objects, giving them a different role and content. They are inspired by thoughts about the essence of the creative process and the status of contemporary work of art. They present the process of "building" art, finding a place of belonging, recognising the limitations and the rules which govern the modern world. One of them, titled *Game*, is a conceptual proposal focussed on initiating artistic situation with an open ending. I provide loosely scattered elements, which constitute separate fragments of an unfinished composition. This way I show only a certain stage of creation, giving freedom for artistic expression. I am aware that a drawing may be an ordering element; it is, however, only one of many possible ways. Every decision opens a different system of solutions and creates another artistic story. The installation "*Game*" (2009) is commenced with a series of mobile compositions in which form, space and movement play a key role.<sup>7</sup>

An important element of building my artistic awareness was the scholarship at the Royal Academy of Fine Arts in Belgium, realised within the framework of the "*European Contemporary Tapestry and Textile Art*" project of 2009. The other significant event was my participation in the "*DIVERS TISSES*" scholarship winners exhibition at the French Institute in Paris in 2009. New experiences encouraged me to reach for contemporary media, including photography, as well as explore artistic areas other than working with fabrics. Since then a common theme emerging in my installations has become a digital image, which came to create relationships with objects and create a new context and visual phenomenon.

In 2009, I defended my PhD thesis at the Faculty of Textile and Fashion of the Strzemiński Academy of Fine Arts in Łódź. My thesis was written under the supervision of Professor Krystyna Jaguczańska-Śliwiska and was titled "*Disappearing tradition. Contemporary interpretation based on Shibori, a Japanese art of fabric dyeing*". An exhibition organised at the Block Gallery was a part of my doctorate presentation and included a set of works which, due to their form and diversity of expression of artistic composition and the message were divided into three series: reliefs, objects and installations. One of them was the object 'trapped in a box' titled "*Stuck the Moment*". By opening and closing the box I wished to 'freeze the moment' with its characteristic elusiveness. In this work, the main theme was time; time immersed in the past,

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<sup>7</sup> Żytkiewicz L. (2010) "*Soft Space; between tradition and interpretation*" p.53 catalogue issued by NCK, Łódź, 10

penetrating the present and the future. After completing my PhD studies I continued my artistic exploration and developed this subject even further. As a result I created a large-format installation functioning under the same name "*Stuck the Moment*", 2011 *Annexe* (att. no. 3 p. 58). My experiments using the printed image allowed me to search for new meanings. In this perspective, I only used fairly limited associations. Soft elements including paper box, mirror, photograph or aquarium conveyed different messages when placed in new surroundings (att. no. 3 p. 34, 35). In several compositions I used a simple, primitive element of water, thus referring once again to nature and Japanese tradition. This trend was revealed in all its fullness in the series of objects "*Pair*", diverse in terms of colour and structure. In 2009, three works of this series, a part of my doctorate work in Łódź were awarded in the 2nd edition of the International Triennial of Tapestry in Slovakia; subsequent series were presented on exhibitions in Austria and Poland (att. no. 3 p. 33, 54, 55), (att. no. 5 p. 99-101).<sup>8</sup>

In 2010, under the Scholarship of the Minister of Culture and National Heritage, 7th edition of the "Young Poland 10" programme, I prepared my author's project titled "*Soft Space*" comprising of exposition, workshops and publication. I presented the objects set on platforms and arranged in groups at my exhibition at the "Jatki" Gallery in Nowy Targ, organised within the 13th International Triennial of Tapestry (2010). The forms were available to be viewed from all sides. The works and their images formed their own lax order. In this case, the similarities and contrasts which that place between the objects and their relationship with space became relevant to me. The recipient was not only surrounded by shapes and bright colours, but also 'forced' to enter into the form. This experience, associated with arranging the exhibition in the much smaller gallery made me focus not only on my individual works but also as the presentation as a whole. The first time I used the existing layout of the rooms to complement my composition. The way I saw my actions was described well by professor Dorota Grynczel in the publication accompanying the "*Soft Space*" exhibition: "*The works seek to combine the subjective mood and the objective fragment of the world, in the author's version aimed to reflect something existing beyond physicality and imagery. They are characterized by the austerity of technical means and asymmetrical composition. The individual elements of the composition are just as important as a whole and constitute a unity created from contrasting and complementary elements. As Buddhist maxim says "ichi soku issai, issai soku ichi", which means "one is all and all is one". Unoccupied yoboku space (literally "excess of whiteness"), which in Western culture is perceived as emptiness, constitutes a part of the composition and holds an extremely important role. A lack of definition results in the space being filled with*

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8 "*Cut*" exhibition in the frame of the celebrations of the 30th Anniversary of Symposium of Textile in Graz, Internationale Textilkunst Graz, 2009, object "*Wrong and Right Side*" 2008, 2 x (59 cm x 20 cm x 6cm); 9th National Exhibition of Polish Miniature Textiles, Central Museum of Textiles, Łódź 2010 "*untitled*" 2009

*imagination, which in turn creates the aesthetics of ambiguity of the work*".<sup>9</sup>

The next phase was the installation of silk shirts, with a 2011 launching of a large-format work titled "*Spring Summer 2012/13*". It was composed of 30 'deformed' blouses and their photos, referring to sculptural forms. The composition was presented at the "*Stuck the Moment*" exhibition organised in 2011 in the Central Museum of Textiles in Łódź. In time, some random objects associated with the execution of work, including scissors, pins and boxes began to appear in my compositions. Similarly, the memory of the process of creation is to be maintained by preserving its tracks like seams, tears or untrimmed edges. As previously mentioned, I consciously used elements that had existed before, including old scarves and silk shirts. These materials, strongly connected with human existence, conceal a great deal of memories and stories. I deliberately changed them; in this new shape they were freed from their function, as well as their superficial and common nature. They remained recognizable in a number of projects, which made them enrich the realm of content. Sometimes their fatigue was utilised as a value, emphasizing the effect of passing time. I think the creative process includes not only the creation, but also transformation. The works described above were exhibited both as single objects 3 Biennial of Applied Art, 2011, SVU Gallery in Bratislava (att. no. 5 p.62-63) and large - format installations "*Stuck the Moment*" exhibition at the Central Museum of Textiles in Łódź, 2011 (att. no. 5 p. 61).

I created another work in the same vein in which I composed an object titled "*The Other Side 2*", which was made of worn scarves. It was awarded by the International Jury for the 13 Competition of Miniature "*Revers-Avers*" in 2011 in Slovakia (att. no. 5 p. 70-72). The award resulted in my exhibition during 14 Competition of Miniature organised in the SVU Gallery in Bratislava. In 2012 3 winners were invited by the competition organizer to present their work at the SVU Gallery in Bratislava (att. no. 5 p. 29-33). Each artist "managed" a fragment of the exhibition space; individual projects were combined to create the exhibition as a whole and to represent an international artistic dialogue. In the same year I enjoyed further motivation and appreciation of my work when I was awarded by the Polish Academy of Sciences and the Conference of Rectors of the Łódź Universities for my achievements in the field of textile art.

It appears that the last five years has been the most creative period in terms of artistic exploration. During this time I made an attempt to argue with my own achievements. Recognising limitations and regulations has become an additional challenge, which has led to the recognition of failures and successes. I am aware that any assessment of my work has an impact on the shaping and development of my artistic personality. The fact that I was included in the "*TEXTILES-The Art of Mankind*" publication prepared by Mary Schoeser and published by

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9 Grynczel D. "*The way of Art of L. Żytkiewicz*", p. 4, ibidem



Thames & Hudson in London in 2012, constituted a defining element of my creative attitude (att. no. 5 p. 47-51).

For the last three years, I am also continuing my adventure with classic print, which has allowed me to use this technique when developing the "Game" series. The module has become the basis for the mobile situation and has gained a different role in the context of the installation. The need to create complex compositions with loose squares acting similarly to puzzles emerged and I have become aware that following this 'trail' could have been progressed to create 3D solids in space. However, I did not focus on this aspect of my work. I believed that creating open compositions made of supple material subjected to free movement held greater potential. In 2011, new systems of variable series of games formed from tiny squares of different quality and texture were created. I expanded the original idea by using printed typographic elements. The relationship that occurs between them became significant to me, as well as creating a formal and semantic layer to my work. This exploration was similar to playing with colourful blocks, scattered on the floor and playing with space, light, form and colour, to which the recipient is invited. The first miniature in this series was presented during the competition for the contemporary unique textile taking place in Como, Italy (att. no. 5 p. 45-46) Another part of the series was produced for the 4 International Triennial of Tapestry titled "Textil +" organised in Szombathely, Hungary. (att. no. 5 p. 42-44).

### ***"Form of Stroll" Between vision and reality" (2011-2014)***

"Form of Stroll" is a perverse title, which I used to define my artistic activities in relation to the phenomena of contemporary art. The project is divided into three cycles: "Stuck the Moment", "Stroll" and "Memories". The Shibori technique, which I used previously, has become a subconscious impulse to find harmony between the silk matter and the artistic idea. As a result I created works which combined fabric and the way it can be used, a vision and reality. I limited my colour range so that the entire attention of the recipient focused on the essence of matter, its processing and the reception of the installation. The individual elements of the mobile composition were arranged in a larger whole, depending on the context of place, time and space.

An extension of an interesting subject of space was the described above the "Stuck the Moment", installation from an exhibition at the Central Museum of Textiles in Łódź (2011). It was the first time I used large format photography as a means of artistic expression. In my work of the same title I used a medium which is most commonly used to record the surrounding reality. My goal was not to create documentation, but to attempt a confrontation with my own

creative work. I enriched this installation with new elements, colour and space, added to the existing form, colour and space. The resulting phenomenon was recorded in four apparently identical compositions and 'loose' pictures. The light created the foreground, creating a specific mood and designating the intellectual task for the recipient. A context of meaning had also become an important element of my work. Capturing "the traces of the past" allowed me to maintain my relationship with time; a relationship that some may wish to keep hidden. It was not about denying the past for the benefit of the present but to integrate it fully in the process of creation. The nature of the installation was discussed by professor Krystyna Czajkowska in the publication "Stroll with the capital S": *The work "Stuck the Moment" is a specific philosophy and logic of the world imbued with the awareness of transience of all things beautiful; love, youth and happiness. It is the mystery of existence which includes seemingly unimportant moments, temporary and often elusive. It is them who decide on an unforgettable atmosphere of a piece of work. Synthetic, clear form strongly provokes you to find the values that constitute the creative aspect of life. It is a record of remembering and reflections on the meaning of existence and elusive time. The artist reveals her inner life for a short moment in which the work exists, only to close it up very soon. Weaving together physical beauty and the atmosphere of mystery the artist widens the sphere of our sensitivity and imagination*".<sup>10</sup>

The first version of the "Stroll" installation was produced in relation to the space of BWA Gallery of Modern Art in Olkusz, where it was presented at the "Textiles of Ludwika Żytkiewicz" exhibition in 2011. The format of the exhibition was defined by the existing space within the gallery. The construction of the work was based on simplicity and multiplication of basic forms. An important element of the construction was the silky texture of specific parts of the work. By using several tens of vertical rolls, each about 145 cm long, organized into a larger whole, it became possible to obtain two variations of multi-element composition, namely regular and irregular. Each of them formed different formal and meaning contexts. The invisible limit defining the interior of the installation was "blurred" into two types of areas: external, inviting the recipient to join in, and internal, creating the intimate atmosphere of the work. As a result, an open and variable composition was created. The space of the gallery became a very important element of interaction with the recipient. (att. no. 5 p. 64-69).

Over time I began to increase both the number of modules and compositional systems, which became more complex and dynamic. Other elements of the "Stroll" installation were presented during exhibitions at the Central Museum of Textiles in Łódź "Stuck the Moment", 2011 (att. no. 5 p. 55-61) and "Internal Space" in BKF Gallery (Budapesti Kommunikációs és Üzleti főiskola) in

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<sup>10</sup> Czajkowska K. "Form of Stroll" p.8, catalogue issued by Strzemiński Academy of Fine Arts in Łódź, City of Łódź, 2014

Budapest in 2012 (att. no. 5 p. 34-38). *"Internal Space"* was a joint project conducted with Associate Professor Izabela Wyrwa. As a result, two exhibitions were created; they were then presented at the same time, place and space. An important element of the project had become the context of various artistic relationships and attitudes in relation to the main subject of space. *"Walk"* was also presented as the main part of *"Matter X"*, an exhibition of works prepared by a young teacher of the Department of Textile and the Department of Printed Textile. I used the character of Kobro Gallery to support a new system. This system consisted two main areas, the ground floor with "striding" scrolls which prepared the recipient for what they were to see on the top level where the final work consisting of dozens of elements could be observed (att. no. 5 p. 23-26).

*"Stroll"* is an open conceptual proposal, still remaining under construction with new modules added regularly. Every location proves to be a challenge and leads to the discovery of a different system of solutions. An additional benefit is the variability of the configuration of elements as well as the visual experience. Space may be experienced once again. During *"Walk"*, ruled by the order of the modules, the recipient becomes blended into the exhibition and they are also introduced to the "staging" of the changing sensory experiences. The boundaries between the illusion and being becomes liquid. Artistic vision blends with reality. Location becomes linked with art.

In the *"Memories"* series, a spatial installation composed of spherical forms was created. Placing a few dozen mobile modules together gave the impression of motion and the system movement. Textural elements encouraged the touch; I organised them through direction, quality and dynamics. The recipient became surrounded by forms and their relief structure, moreover, they became specifically "forced" to experience physical intimacy with them. The large-format composition *"Memories"* was nominated for the Award of the Central Museum of Textiles on the 14th International Triennial of Tapestry, Łódź 2013 (att. no. 5 p.18-20). My longing for linearism, space and movement resulted in the *"Gea"* and *"Textile World"* works, the concept of which was based on similar provisions. The objects were presented at *"GEA 2014 - Miniartextil"* at Villa Olmo in Como, Italy and 16 Competition of Miniatures *"Textile Over Gold"* at SVU Gallery, Bratislava 2014 (att. no. 5 p.15).

The final theme around which I built my compositions was the public space. The issue of the context space inspired me to arrange *"Stroll"* and *"Memories"* at the Art Incubator in Fabryka Sztuki, Łódź, 2014. The installations were to respond to the challenges of the sense of sight in the urban space where the range of visual experience is disturbed by "the street view". The works became a kind of 'filter' for the images of the factory as well as a source of visual

experiences that are unusual and surprising in such space (att. no.5 p. 8-12). Another confrontation between an installation and the public space took place thanks to Professor Renate Maak's invitation to organise an exhibition in Sterienmarkhoff in Graz. The edition was scheduled for 2013 but did not take place. It was then re-scheduled to take place in the following year; it would also become a part of the celebrations of the 30th Anniversary of Symposium of Textile in Graz (ITS 2014). In 2014, at the "*Perspectives*" jubilee exhibition in Hofgalerie, 54 artists presented their creations in the area of textile art. The "*Form of Stroll*" project was arranged at the same time in the incredible space of the former public swimming pool, revitalized for the centre of arts in Kunstbad. Installation format was defined by the size of the swimming pool (18 x 10 meters). The series seamlessly blended in the place; at the same time it provoked and encouraged the recipient to interact. The location strongly influenced the shape of the project; it was the swimming pool with its sloping floor that was used for the design of spatial modules. It all provided an astonishing effect, the elements broke the 'austerity' of reality and introduced the recipient into the perverse scenery of the ever changing visual experiences. I believe that my works there gained new energy, a new order was established and the recipient was suddenly "bathed" in art. The vision and arrangement of the elements in the public space became the reality and, once again, a 'fresh look' brought endless creative possibilities (att. no.5 p. 3-5).

My current artistic activities evolve in the direction of relationships, indicated through cycles of mobile elements placed in the exhibition or public space. These installations form a set of ambiguous sensations deriving from new concepts, visions and locations. In order to share the experience of searching for the 'perfect' means of expression I invite the recipient for a walk; a walk between the vision and reality, and between thinking and seeing.

### ***Teaching***

Teaching Art, similarly to creating art, means a challenge, development and openness to everything new. I am aware that developing my own personality is, to some extent, my commitment to the students. I have worked as a university teacher in the Strzemiński Academy of Fine Arts in Łódź since 2004. I was initially employed as an assistant in the Experiment and Execution Studio run by professor Krystyna Czajkowska in the Department of Printed Textile at the Faculty of Textile and Fashion. I have been a lecturer since 2009 and I run an independent workshop. My author's curriculum includes creative workshops and interactive activities in groups, designed to prepare students for the comprehensive and complex existence on the practical, artistic and design level. All tasks are aimed at fostering imagination, self-awareness

and responsibility in implementing developed solutions. Through their individual exercise, classes have the opportunity to critically and creatively respond to the surrounding reality, posed problems and analysed trends. Work carried out in the workshop under my supervision has been presented at national and international exhibitions, competitions and fairs including events in Łódź, Bielsko-Biała, Poznań, Budapest and Bratislava (att. no. 6). Another teaching experience is related to conducting the classes in a foreign language. The workshops are attended by international Erasmus students, whose achievements are presented twice a year at exhibitions at the Biała Ściana Gallery, Strzemiński Academy of Fine Arts in Łódź. In 2012, within the Erasmus exchange programme with the BKF in Budapest, a teaching project titled "*Inter-cultural Dialogue*" was organised, comprising workshops, an exhibition and a presentation. In 2014 I became a tutor of the student Scientific Society, founded at the Experiment and Execution Studio where another exhibition is currently being prepared. I have reviewed 23 dissertations and I tutored 2 written theses at the Faculty of Textile and Fashion. I am a promoter of a Master's Degree in Textile Print, currently being finalised by my student.

A fascinating challenge, associated with promoting textile art and the Strzemiński Academy of Fine Arts, was organising the printing workshops on *the International Summer Courses PATA'14*. After each of the daily meetings new experiences and reflections emerged. The confrontation of artistic and professional experiences of the participants and the tutors turned into a unique artistic dialogue.

Ludwika Fyfeerou-Oghowska