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Academy of Fine Arts in Gdańsk,
Faculty of Painting.

Doctor of Arts degree in the field of visual arts
in the discipline of fine arts
granted by the resolution of the Council of the Faculty of Painting
Academy of Fine Arts in Gdansk
from December 12, 2012.

The title of the doctoral dissertation:
"Pasja kolekcjonowania i semiotyka obrazu",
("Collecting passion and semiotics of the painting").

Promoter in the doctoral thesis:
ad. II st. kw. Piotr Józefowicz

Reviewers in the doctoral thesis:
prof. Krzysztof Gliszczyński,
dr hab. Marian Stępak.

Occupational history:

April 2009 — September 2009

assistant at the 3rd Studio of Fundamentals of Painting and Drawing run by dr hab. Marek Modela at the Faculty of Painting at the Academy of Fine Arts in Gdansk

October 2009 — September 2012

assistant at the 2nd Studio of Fundamentals of Painting and Drawing run by dr hab. Krzysztof Gliszczyński at the Faculty of Painting at the Academy of Fine Arts in Gdansk

October 2012 — September 2016

assistant at the 3rd Studio of Diploma Painting run by prof. Krzysztof Gliszczyński at the Faculty of Painting at the Academy of Fine Arts in Gdansk

October 2016 — September 2017

assistant at the 1st Studio of Diploma Painting run by prof. Henryk Cześnik at the Faculty of Painting at the Academy of Fine Arts in Gdansk

October 2017 – currently

adjunct at the 1st Studio of Diploma Painting run by prof. Henryk Cześnik at the Faculty of Painting at the Academy of Fine Arts in Gdansk

as

ARTISTIC ACHIEVEMENT

in accordance with art. 16 points 1 and 2 of the Act of 14 March 2003 on academic degrees and academic title as well as on degrees and title in the field of art.

(consolidated text: Journal of Laws of 2003 No. 65, item 595, as amended)

I submit:

The series of paintings

created in 2015- 2017

presented at two exhibitions:

Gallery "Refektarz" in Kartuzy (April) 2017

Gallery "Nurt" in Toruń (November) 2017

A series of works:

1. „Nie-czy-tel-ność” Obraz ażurowy 95cmX285cm, technika własna, akryl, 2015r
2. „Obraz skrzynkowy”, 160x180cm, technika mieszana,2015r
3. „To wszystko, czego potrzebujesz” mural wykonany w galerii Refektarz 250x700cm,2017r
4. „SEE ME” z cyklu obrazy klecone (dziadowskie), 160x120cm, technika własna, 2017r
5. „ALL Products”, akryl na płótnie, 160x120cm 2017r
6. „Obraz znaleziony po 15 latach nieobecności” z cyklu obrazy klecone(dziadowskie), technika własna ,113x95cm, 2016r
7. ”Wraki współczesności” z cyklu obrazy klecone(dziadowskie), technika własna, 160x120cm,2017r
8. „Pasiaki” z cyklu obrazy klecone(dziadowskie)270x250cm, technika własna, 2017r
9. „Układanka” obraz odpadowy, papier, 350x350cm 2017r
10. „Z a p i i ” mural, 1000x60cm,2017r
11. „Best ever” mural 120x150cm,2017r
12. „Obrazo-objekty” cykl 16 elementów 40x60cm,technika własna 2017r

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

LANGUAGE OF SIGNS

Referring to my work, I would like to outline the area of my artistic research, which I have been trying to consistently develop since many years. When I am looking for the beginnings of my fascinations related to the language of sign and advertising, I return to my childhood, that is, the second half of the 1980s.

As a small boy, I often spent my free time in an advertising studio, or rather a interior decoration studio, where my mother worked. I remember how the basements of commercial pavilions that formed the base of this studio made a great impression on me. It was there where the silent spectacle of accumulated objects, plastic mannequins, colorful banners, passwords and numbers began. To this day, in my memory stuck corridors creating labyrinths woven from various junk, exhibition cubes, styrofoam forms, papers, chairs, baskets and other objects creating extremely messy collections. This place aroused in me extreme emotions, connected at the same time with fascination and inexplicable fear.

These basements of the subconscious have survived for a long time in my memory, acting on the imagination, to finally open their gates after a while. This process, naturally distributed over time, evolved, matured, revealing completely new layers of fascination related to the language of the sign and advertising.

Times changed, and with them capitalism appeared in our country. The 90's showed a screaming motley, an intrusive language of advertising that was everywhere where it was gray and empty a while ago. The new language began to shape and educate the consumer, who would quickly fall into the trap of needs, expectations and imaginations. Undoubtedly, this has affected my young psyche of an insightful observer, curious about the surrounding and constantly changing world.



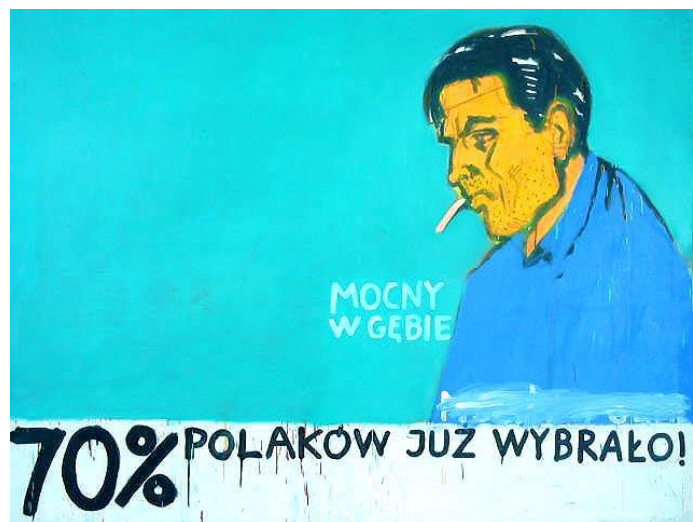
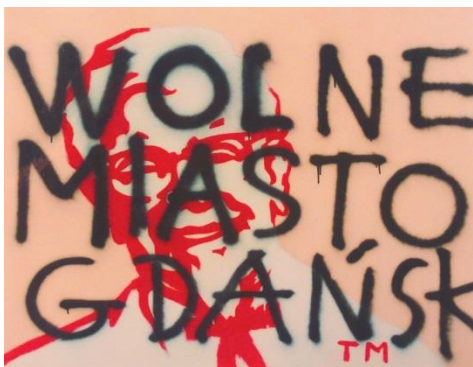
A fragment of a pasted image made at the club "Mózg" Bydgoszcz, 2012.

CITY

Fascination with the urban structure perceived as a great organism gave me many interesting topics related to the area of sign and advertising. In retrospect, I know that it was rather a kind of dealing with what unconsciously did not give me peace. In 2002, as a second year student, I had my first important exhibition referring to the world of advertising, which I organized in Gdansk, in an underground passage. The title of the project was "50% Free", I perversely used the marketing strategy of selling, pushing the consumer into a vortex of great opportunities and incredible promotions, and an increasingly aggressive form of struggle for the client. During the exhibition, I presented eight large-format paintings referring to the problem of consumerism. It was a very important and interesting experience in my first activity related to public space.

"In the cities we live in every day, we see hundreds of advertising images. We do not encounter any other kind of images so often"

John Berger Ways of seeing Poznań 1998.



Wolne miasto Gdańsk, oil on canvas, 120x100cm, 2002
Mocny w Gębie, oil on canvas, 160x120cm, 2002

Another event devoted to the theme of the advertisement was an exhibition in the colony of artists from the Mm gallery on the grounds of the Gdańsk Shipyard, entitled: "Reklama w Sztuce", ("Advertising in Art"), organized in 2003. Large-format paintings that I presented during the exhibition entered into a dialogue with advertising. On the canvas, quotes from advertising slogans appear, often creating an irrational message. Logos of well-known companies were intertwined with the slogans "Save the world, use all means to destroy the cruel machine", "KFC free city Gdańsk" "70% of Poles have already chosen ALL TALK". The sign and its form significantly complemented the painterly composition.

Developing my interests related to the language of pop culture, I focused on the aspect of *the sign* as an essential form of communication. The semitrance of the image became a fundamental area for me, in which I tried to gather important content for me. In this way, bizarre sets of characters accumulated over the years; single letters, sometimes sentences, quotes, advertising slogans, information plates collected in various corners of the world. Such semiotic travels and these collections made me realize that the sign areas extend literally everywhere where human appears.

The city appears as a sign empire that literally extends anywhere where it is possible. Reading the signs becomes an indispensable status for its inhabitants to function properly. The times in which we live are filled with signs. Our culture adheres to signs as an extremely important form of communication. Fast and universal message transmission, easy-to-read form, easy and effective communication - this is the language we use every day. We live in a picture age in which the sign reached its apogee becoming an extremely important form of message. Of course, the beginnings of signs and markings go much further to prehistory and rock paintings, accompanying people almost from the beginning. One could say, then, that this is the language of modern primitivism, to which we have already got used to.

"Signs, symbols, signals are in their diversity the language of our times, perpetuating and pervading our everyday life. They embrace and preserve what was formerly and provide an indication of what will happen."

Adrian Frutiger, Człowiek i jego znaki, Warsaw 2010



My daughter Amelia and the picture painting No. 512, oil on canvas 120x160cm, 2012

EXHIBITIONS

At this point, I would like to mention several important exhibitions and projects relating to the issues of signs inscribed in the cultural context and phenomena inspired by pop culture.

Plastic-Art is the title of the exhibition, which took place in 2004 at the LAZNIA Centre for Contemporary Art in Gdańsk, during which I presented a series of paintings inspired by comic book. Objects "Hardboxes" consisting of aggressive muscular figures of hoodies and video installation titled "Wirtualny bin Laden", ("Virtual bin Laden"). The works were a commentary of phenomena that personally touched me and for which I did not want to remain indifferent.

"Contemporary man gives the impression of being lost in the world of consumption, his own aspirations and expectations. Reality becomes an illusion created by: media, fashion, music and advertising. In my works I show the externality of the ideal world, delicious colors. I do not want to depict brutal reality in a brutal way, but describe the world with the beauty which it created".

Auto-commentary for the exhibition; Plastic-art. Guidebook of the LAZNIA Centre for Contemporary Art, Gdańsk 2004



„Hardbox” object, own technique, 80x60x20cm, 2004.

Another important exhibition: "*Kolekcja czaszek*", ("*Skulls Collection*") took place in the Refektarz Gallery in Kartuzy in 2008. At that time I showed: a video, a collection of images and objects devoted to the theme of the skull present in pop culture and the vanitas concept in contemporary culture. The extension and continuation of the project was an exhibition dedicated to "*Pasji Kolekcjonowania*", ("*Collecting Passion*") in the next year, in the Baltic Sea Cultural Center. At the exhibition, under the same title, in addition to the enlarged collection of skulls, a collection of butterflies also appeared. The butterfly connotes the beauty of rebirth, joy; skull - death, vanity and poverty. These two symbolic collections completed the project over which I worked for over two years. The collected skull motifs come from various places in the world, I found them on packaging, various kinds of products, on the walls of buildings, clothes, gadgets and toys. The skull symbol used in pop culture loses its original meaning *memento mori* and the rich symbolic area, becoming the "*smiling face*" of the beginning of the twenty-first century.



„Kolekcja czaszek” painting-objects, oil on canvas, Gallery Refektarz, Kartuzy 2008. Fot.J. Pieleszek

An important and significant moment on my artistic path was the doctoral exhibition (2012), during which I showed the most essential images relating to the language of SIGNS. I described each of the presented works in detail in my doctoral thesis entitled "*Pasja kolekcjonowania i semiotyka obrazu*", ("*The passion of collecting and the semiotics of the image*"). I think it is worth briefly drawing the semantic layer of a few of them.

One of the most important works from this series is "*Revolution time*" 200x300cm. It is a black and white revolutionary manifesto of the times in which we live. Facing it, we can read the essential record of what has happened in recent years and what has had a significant impact on changes in our daily lives.

"*Autoportret semiotyczny*", ("*A semiotic self-portrait*") 140x240cm, is a record of your my experiences and a personal view of your life through a sign record. Not everything seems to be clear and understandable for the person trying to read the sign content shown in the picture. This self-portrait has a hidden secret, requiring additional explanation.



„Masakra w Denver”, own technique 2011

"*Masakra w Denver*", ("*Denver massacre*") 120x280cm is another picture inspired by a bloody event in the US from 2012. One madman started shooting at the cinema of random people, during the premiere of "*Batman The Dark Knight Rises*", as a result of which twelve people were killed and fifty-two were injured. As he explained later, he considered himself Batman's enemy and the incarnation of the Joker. It seems that the world of pop culture and fictitious reality provoked the madman to act, who believed he was part of it, not distinguishing the real world from fiction.

"Coca-cola i kwiaty", ("Coca-cola and flowers") 65x95cm, is a picture that shows the most distinct way of pop culture and folk. The Coca-cola inscription has become an ornament of modern typography and at the same time the most recognizable graphic symbol in the whole world. Translated into many languages, it reaches different, most distant cultures. Comparing it with a folk tree - the lilies, placed centrally on its axis, shows the expansiveness of advertising in a cultural context.



„Coca-cola i kwiaty”, own technique, 65x95cm, 2011.

INSPIRATIONS

Many different events that shape our personality appear on our path in early childhood. This was the case with folk art that appeared in my life in the second half of the 1980s. All this thanks to my father, who was the guardian of folk artists working at the cultural center in Puławy. This is how I met the folk artists, riding around the Lublin villages together with my dad. As a small boy, I participated in events related to folklore during the Festival of Folk Bands and Singers in Kazimierz Dolny. This event was especially important to me and it was deeply embedded in my memory.

I remember this time as magical, colorful, full of unusual stimuli, glass paintings, clay singing birds, wooden ponies, colorful cut-outs, embroidery, beautiful regional costumes, all in the sounds of folk music. These experiences influenced my perception through: image, sound, smell, touch and taste. Perhaps it was an image of a mythological fairy-tale folk connected with an area that I had never known before. As a 7-year-old boy, I believed in this image and I believe to this day. Although many years have passed, I know that those events have influenced my later artistic search, showing me a beautiful, colorful culture that has always remained important to me. The people use the most honest form of expression, they touch the modern language of our civilization in a faultless manner.

Using the example of a folk cut-out, we can observe that it connects: expression of meaning, form's savings, the power of influence through color, the notion of a sign in ideographic understanding. The paper cut-out, usually small, often monochromatic, carrying in itself content that is both legible and economical, seemed to me extremely interesting both through its form and the way of describing the observed reality. The present-day folk cut-out consists in the fact that we are able to read its content without error and accept it as part of the language we use.

"The associations of folk and modern art are multifaceted, and examples of their correlations can be multiplied indefinitely. They concern both visual aspects and formal means"

Erika Krzyczkowska-Roman, Wycinanka-sztuka nowoczesna-sztuka ludowa, Warsaw,2010.

The cultural encounter between folksiness and contemporary times seemed to me extremely interesting and demanding to comment in the new area of my search. I often refer to folk art, I am looking for references and similarities in pop culture through the form of a record and a graphic symbol.

There are many common levels that can be found in folk and contemporary art expressed through sculpture, painting or fabric. Unfortunately, often academic circles, described by Aleksander Błachowski, in a contemptuous and unfavorable manner referred to such correlations, recognizing folk art as a manifestation of ignorance and backwardness.

Perhaps the prism of beautifully illustrated albums dedicated to folk art, open-air museums and ethnographic museums that thrive throughout Poland makes us believe in the myth of Polish folk culture, seeing shreds of what has been saved. Unfortunately, the historical continuity and cultural heritage relating to folk art in Poland is slowly disappearing. There are, however, attempts to save or relate to the rich legacy associated with folk art, which is an interesting area of exploration.



Painting-objects, own technique, Art Gallery Wozownia, Toruń 2011

"The process of disappearing the remnants of ancient cultural sequences has lasted for a long time, and here it has happened. When we realize this, it makes us feel uncomfortable that we could not stop what was inevitable. We are still convinced that we have an impact on the cultural and natural environment. Nothing ends finally. The discussion about a new, different folk culture, structurally different, with other references to the world of values and other material correlates is already beginning. In view of the unrecognized world of culture, we use old measures, clichés and concepts. We do not know what we are defending - old values or our own habits"

prof. Czesław Robotycki

In 2011, an exhibition took place at the Wozownia Art Gallery in Toruń, during which I referred to the language of folk culture using the form of a sign. The objects depicted were filled with white sterile space of the room, displaying a strong orange pigment. The accumulation of a large number of carefully selected objects in a small space has increased the power of interaction through color, light and form. Most of the works presented at the exhibition referred in a formal way to folk cutouts and forms related to themes: lily, trees and stars.

OPENWORK PAINTING

In a perverse way, the convention of folk art began to be part of the artistic language of expression of the residents of urban agglomerations. The awareness of the rich cultural heritage has begun to inspire again. The influences of folk art can be seen in design, graphics, painting, architecture, fashion and street art. Undoubtedly, folk art influences through the strength and simplicity of form, the beauty of the observed nature, remaining a sincere source of inspiration.

What is the most epic in folkhood is the close relationship between man and nature. On the one hand, I see the world of folk art sincerely and simply imitating nature, on the other - the world of pop culture, which is expansive, flooding every culture.

That is why the topic of folkism is for me an incredibly important and close to the area of inspiration, which in an increasingly stronger way connects with the language of pop culture. My latest paintings reveal not only the inspiration of folk art, but an attempt to find mutual spaces.

In this way, the concept of *post-folk* acquires a new meaning and becomes very important in my further artistic search. It is in this place that one should mention the open-work painting whose spatiality is filled with: signs, letters, words, sometimes shapes that are completely undefined, fragmentary. Such a form of discovering successive layers in visualization reveals an interesting painting space. By rejecting or leaving some fragments of the image, I formally refer to the folk cut-out. The three-dimensionality of the image introduces further interesting issues like shadow, light, the intersection of the plane and the definition of space behind the picture.



„Nie-czy-tel-ność” open-work painting 95X285cm, own technique, acrylic, 2015.

FATIGUE

No readability

Drawn, photographed, scanned, saved and processed by computer characters, they created bizarre sets of information, sometimes overlapping and losing their original meaning. This transcending the boundaries of readability is most aptly described by the language of abbreviation, slogans which we use every day. Uniformity of the sign language and its constant development reveals another unknown alphabets: QR-Codes, Emoticons, various types of icons used in cell phones, I-phones, and I-pads. All this to condense a large amount of content in one character and pass it to others as soon as possible.

Working on the next painting and preparing another exhibition, I saw how the space of my studio is strewn with templates and fragments of cut letters, numbers and signs. Everything overlapped with one great chaos of disinformation. This fact has made me aware of the phenomenon (*the unimagability of the image*) of getting lost in the bizarre tangle of signs that have ceased to mean losing their original form. Reflected in this way, the templates gained an interesting form of expression, obtaining a kind of illegibility. The content ceased to matter, it was beyond the control of readability.

It was at this moment when I realized that it was a turning point which can be described by the words - "*fatigue of the city*".



A fragment of the realization at the "North South" exhibition in Katowice at the Wilson Shaft Gallery 2015

I do not like crowded cities, shopping centers, hyper and super markets, ubiquitous promotions, bargains, discounts, endless chases and race, who is first. My urban "fascination with advertising" is rather based on a psychological accountability with myself, with the previously mentioned basement of junk, which is rather frightening than fascinating. This vision is reminiscent of the film "*night of the living dead*", in which the movie characters "the living dead" are in one of the shopping centers and attack all who are still alive.

Perhaps I needed time to experience some kind of catharsis, which allowed me to look differently at the urban fascinations associated with advertising and sign. I combine this with the fact that several of my paintings have been destroyed because of too long "*maturing*" in my studio. In fact, the word maturing is the most accurate definition of another important stage in the creative process. For me the painting is never finished, it is a stage closer to inexplicable leaving, at the same time being a prelude to further painting considerations. At this moment, let me recall my favorite quote, which constantly accompanies me in critical moments, which J.M. Basquiat placed on one of his paintings:

"PAY FOR THE SOUP, BUILD A FORTRESS AND SET IT IN FIRE"

These words most aptly describe the creative act as a continuous struggle with oneself and the development of a new thought on the ashes of an already existing one.

OBJECTS

One of the favorite materials I use is wood, which I used repeatedly for building objects and image-objects. One of such projects I made in 2016 in Lechnica, Slovakia, it was an artistic and research project entitled "*Blok dla ptaków*", ("*Block for birds*"). I have always dreamed about becoming a painter and architect. The passion for designing buildings and spaces has given me a lot of inspiration in art. The task before which I stood seemed to me very interesting, and at the same time multifaceted. I wanted to approach it as professionally as possible, reading the relevant literature and consulting my thoughts and doubts with people involved in ornithology. What is most fascinating in the "*Block for Birds*" is its unpredictability, processuality and interaction with the environment. This project was part of the bioart field, combining artistic and scientific activities. The concept of this work

was to construct a building for birds that would live together in a small space in a shared block. The installation refers to the architectural vision of Le Corbusier, whose modernist vision of the city played a major role in the shape and functioning of large residential agglomerations.



„Gdyby Ptaki Mogły Mówić”, instalacja, 95X180cm, Biotop-Lechnica, Słowacja2016

Another important painting object was the work presented during the 2nd Triennial of Pomeranian Art at the State Art Gallery in Sopot 2015 under the title "*Brutal Toys*". The work consisted of 53 objects of violent toys. These toys were definitely not designed for children; sharp rough edges, protruding nails and screws, dangerous shapes. The work is an attempt to draw attention to the problem of mass production of toys mainly from China. Often the material from which seemingly innocent toys are made is highly harmful, toxic and dangerous. Another important aspect of "*Brutal toys*" is the fact that people are used to heavy, excessive work, often in disgraceful conditions and very low pay. The most frightening is the fact that in difficult conditions when producing toys, children also work to please their peers from Europe, the USA and other developed countries. "*Brutal Toys*" is a work describing our world of unrestrained consumption based on exploitation, hard slave labor and lack of awareness and empathy.

EPITAPH OF CONTEMPORARY

The story of "*Obraz odnaleziony po 15 latach nieobecności*", ("*Painting found after 15 years of absence*") discovers a certain perversity of time, restores memories hidden in the picture. This bizarre event made me aware of another important plane. Apart from its influence through the painting structure, the image also has memory, a kind of emotional charge that constantly interacts. This painting's memory seemed to me extremely important. If we understand time as a spiral record of our functioning in the world, it is possible to encounter ALMOST the same moment in certain sections of our lives. However, the stretched spiral of time makes us realize that we are much further ahead. Such contact points can be called mental travel in time or looking ahead to what will happen. This is how I try to understand the painting's memory which I found in an unexpected way. Until today, I do not know what has happened to this painting for 15 years. I did not remember the existence of this work, what is more I never looked for it. I wonder why I found it after 15 years in a non-accidental moment and a turning point on my way, and how important it turned out to be.



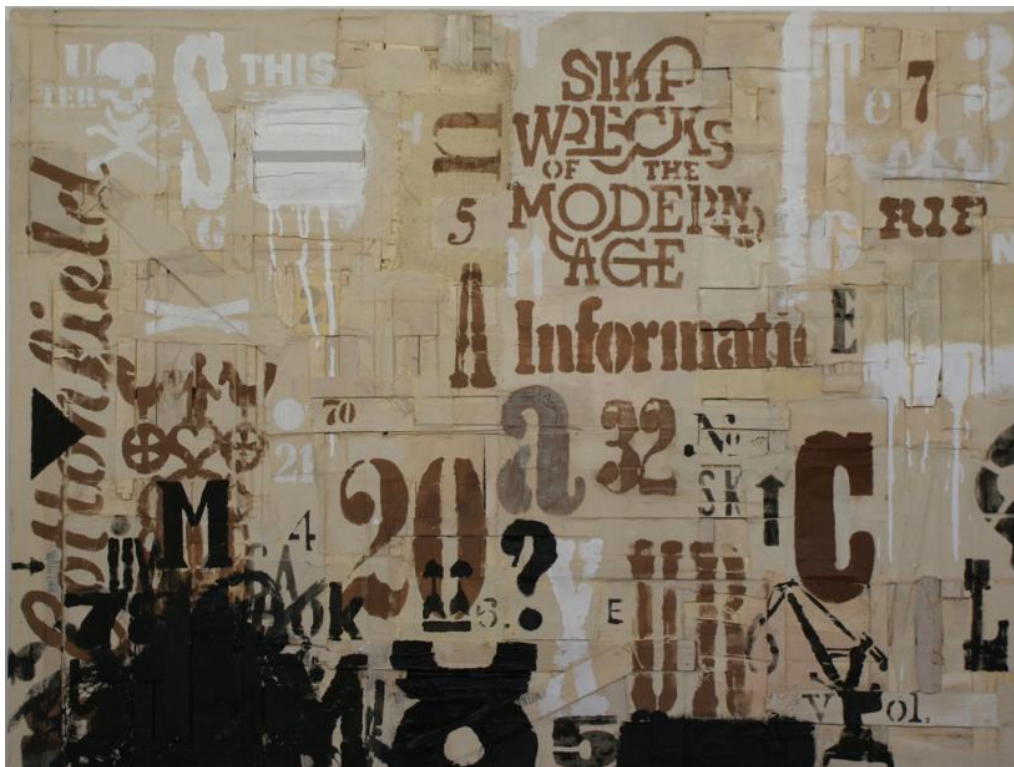
„Epitafium”, pasted image, 186/170cm, Galeria EL in Elbląg, 2012. Fot. J. Pielaszek

Shipwrecks of the modern age

However, not everything is worth throwing into the trash can. Often we save the left objects from the death sentence by using the slogan "it will surely come in handy."

Concentrating on the packaging, we reveal the truth about the consumer. It is not without reason that nosy journalists studying the secrets of celebrities bury in their home rubbish bins searching for the truth hidden on the bottom of a plastic black sack. We all throw away packaging that is an addition to the product, like sweet candy paper. This uniqueness of the packaging is the bane of the times in which we live. Ocean-lined islands made of rubbish are so large that they can be seen from space. We are drowning in stacks of packaging that are unnecessary to anyone.

It was the packaging that became an interesting artifact for me, the use of which in the construction of images gave me a new spectrum of expression. This creates a record that I call metaphorically; "Shipwrecks of the modern age".



„Ship Wrecks Of The Modern Age“, canvas, board, acrylic, 120x140cm, 2017.

Wickered paintings

Old, destroyed advertising banners, illegible, faded from the sun and rain, devastated or simply forgotten. They are just beginning to reveal a certain hidden truth of time, elusiveness, impermanence and uselessness. Outdated content, illegibility and painterliness of such phenomena began to catch my attention. In this way, I started the path of perverse "feeding" by the city, discovering the rubbish dumps of consumption which are no longer necessary to anyone.

Paintings made and stuck from many waste elements of canvas and boards begin to function again growing out of the garbage of our civilization, like the emerging slums on the outskirts of large urban agglomerations, mangled from what spits out the city, next to wealth and unleashed consumption, showing the problem of the civilized world in which we live.



„Obrazy klecone“, own technique, canvas, board, acrylic, 2018r.

This is how the *wickered paintings* were made, constructed of old fruit crates, which I brought home with my shopping. To build a proper size of the image I needed a dozen boxes, everything was spread over time. By combining the role of the artist and the consumer, I carried out my secret plan of double "feeding by the city". After some time I could calmly proceed to the next stage of building my paintings. In fact, it was like wickering wicker baskets or patching holes in clothes. Hence, the term "miserable paintings" that arise from unnecessary, waste items such as wood, rags, cut canvas and paper. Often, open-work

holes and gaps appear in my paintings. Light plays a significant role here, emphasizing the structure of the painting. It is the structure resulting from successively imposed layers of canvas covered with paint that gives my works the essential meaning of matter. My recent works resemble more patched rural fences or old, crumbling, boarded-up huts. Perhaps subconsciously I return to what I like, what I want to save, what is important to me and is related to the folk.

I return to the countryside many times, start a sentimental journey in time, looking for inspiration, traces, unexplored to the end crumbs of the old folk culture. It gives me great strength and hope that I will discover something important here, something that has not gone out and is still smoldering. I like the peace and quiet of the village, the old wooden mysterious huts and secrets hidden in them, the fences bustling against the winds, the sandy, field roads winding up to the horizon and the fierce ominous willows.

Striped cloth

In my recent works I am looking for a subtle touch that appeals to folk art. These contacts operate on several levels, the first of them refers to the conscious use of the materials which it are; wood, paper, canvas, or clay. The second level concerns the broadly understood recycling and combines ecological awareness of the reuse of materials. The most important is the thematic layer referring to the folk, showing new possibilities of looking for a topic in the area referred to as post-folk.

An example of such work is "Pasiaki", ("Striped cloth"), created in 2016, inspired by woven handmade folk footpaths. This work was built from fruit boxes with fragments of advertising typography. Re-used boxes, dismantled and stacked, lost their readability, interact with intense color, create geometric belt divisions. Folk striped uniforms were made from cut into narrow strips, cotton rags. The material used to weaving striped items was re-used and came from partially damaged clothes, curtains, and bedclothes. Dyed with intense pigments, woven strips were often called rags.



„Pasiaki” z cyklu obrazu klecone (dziadowskie), 270x250cm, technika własna, 2017

Paper paintings

Paper became a very interesting material for me, although I must admit that I did not appreciate it many times in my creative process. Perhaps because my approach was too pragmatic. The fragile, unstable and delicate folk cut-out is a very subtle trace of the creative act. Once I found a description of an extremely interesting analogy between a cut-out and a template. When a certain cultural continuity dies in the countryside, it appears in cities, bringing a new quality and awareness of artistic expression. Cut out templates revealed a certain process in which I threw unnecessary items into the bin. Why exactly them? After all, they are often interesting equivalent forms, they are part of the creative process. These "wastes" accompanying the artistic activity have become something important to me, speaking a lot. They form part of the whole process understood as a whole. For some time now I have been collecting these elements knowing that they are a significant complement to my work. For the first time, I decided to present them during the exhibition at the Refektarz Gallery in 2017, working on "Contemporary Epitaphs". This painting, arranged for several hours on the gallery floor, showed a strange record of ephemeral activity. A small breeze of air would be enough, and the whole work would spill over the gallery space. I admit that I regret a little that it did not happen, it would be the most beautiful completion of the process.



„Uktadanka”, waste image, paper, 350x350cm, 2017r

Performance

Performance appeared on my artistic path as an outlet of some emotions that can not be expressed otherwise than through this medium. This plane allows me to fully explore the areas of activities that have become important to me, and most often affect sound and expression through music, gesture, sometimes a word. This broadening of the expression's limits gives me artistic freedom and allows me to look from a different perspective on a specific issue. My performances are an attempt to build musical images for which I use self-made instruments. It gives me the ability to control the sound from the very beginning, which allows me to adopt the appropriate music key. Building my instruments, on the one hand, I'm inspired by traditional ethnic instruments, on the other I create my own "industrial" objects, built from waste found in cities. They were often useful items such as: an old mirror, a toolbox, hydraulic pipes, power tools, sheets, damaged electrical equipment, a cabinet clock.



Festiwal performance Koło Czasu V, CSW Toruń 2011



Festiwal performance Koło Czasu VIII, CSW Toruń 2014

In 2011, during the 5th Performance Festival "Kóło Czasu" at the Center for Contemporary Art in Toruń, I performed the performance "Symfonia na lustrze", ("Symphony on the Mirror"), playing on the old mirror. This operation lasted 10 minutes, in addition to the sound, a simultaneous image was created which was a record of what was happening on the wet surface of the mirror. The sounds filled the space of the exhibition room while at the same time complementing the drawing reflecting on the ceiling. Another important event was the performance presented at Galeria nad Wisłą in Toruń in 2015, during which I presented a listening image. This image was to listen to and absorb the sounds in the gallery room. For this purpose I used: didgeridoo, clap-sticks and czuring. All three instruments are derived from indigenous Aboriginal culture. Unfortunately, the expansive activity of the white settlers practically destroyed this beautiful and old culture of native Australians. In 2016, I started cooperation with the Grzegorz Bral Theater in Wrocław - Pieśń Kozła, for which I design scenography and instruments that are used in theater performances.



„Obraz nastuchowy”, own technique, 100x50cm, Gallery Nad Wisłą in Toruń 2015 fot. J. Pieleśzek

The performance that I am dealing with looks for mutual relations between the visual art and the spatial musical image. It is no wonder that there are many common concepts in music and art such as colors, tonalities, shades, rhythms or composition.

CONCLUSION

I admit that I have often wondered how to refer to my artistic path in a clear and transparent way. It is impossible to mention all the exhibitions and refer to the works that were created at that time. This process contractually covers the period of majority or 18 years counting from the beginning of studies. During this time, I participated in over 30 individual exhibitions and 80 group exhibitions organized in Poland and abroad. I made about 30 artistic projects, I made about 600 paintings, hundreds of drawings and sketches, graphics, dozens of installations and murals. In addition, I made dozens of projects and realizations of design, film and performative musical experiments, I participated in recordings of 6 CDs. During this period, I organized and participated in dozens of workshops, plein-air, lectures, festivals and concerts. I made several festival sceneries and one theatrical one. I completed six research projects, including four individual ones.

In this approximate and very reporting way I am able to outline the area of my artistic realizations.

Summing up the period of several years of my artistic path, I realized that it was a time of very hard work, many turns, discoveries and interesting explorations, during which I could develop, drawing immense joy from the passion of creation. I think that this is a stage that requires a summary and some reflection. Expression through art is the most beautiful form of humanity, it is connected with sacrifice, resignation, loneliness, but also sharing with others, great passion and joy resulting from creation. Everything that we do has its beginning in the early period of our lives, we often owe it to our parents, their sensitivity and passion. What is most important to me is being an open and interesting artist in the world, expressing myself through various media, experiencing all senses of phenomena that surround us and fascinate us.

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