

Katarzyna Stanny

DOKUMENTACJA

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Dokumentacja postępowania habilitacyjnego

**SUMMARY OF
PROFESSIONAL
ACCOMPLISHMENTS**

2019

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Dr. Katarzyna Stanny

Media Art Department, Warsaw Academy of Fine Arts

ACADEMIC CAREER

I received my PhD in Visual Fine Arts on November 24, 2010, from the Graphic Arts Department at the Warsaw Academy of Fine Arts. My thesis was titled *The Influence of Folk Art on Applied Art*, and my thesis supervisor was Janusz Fogler, PhD Hab.

My thesis included a practical section consisting of a series of 48 photographs, as well as a theoretical section. The practical section of the thesis consisted of the following publications: individual exhibition catalogs *Katarzyna Stanny: An Open Air Museum Painted with Tradition* (Stanisław Staszic Museum in Piła, 2011); *A More Intense Open Air Museum, or Mexico Before Easter* (*Tygodnik Piłski* 2011, No. 16/91/1685) *Folk Style* (*Tygodnik Nowy* 2011, No. 17, 1108) *Wójtowanie in Warsaw* (*Gazeta Krasnobrodzka* monthly 2011, No. 11/182) *Wedding Portraits and Such* (*Finelife.pl* lifestyle magazine 2011), as well as a publication in the catalog for the *Back to the Roots* international exhibition as part of the *CinEast 2012 5th Central and European Film Festival* (2012).

EMPLOYMENT

In 2002-2004, I taught Illustration and Painting in English at the Miami Ad School Warsaw.

In 2004-2013, I taught Illustration in the Photography Department at the Bogusław Linda and Maciej Ślesicki Warsaw Film School.

In 2004-2012, I conducted lectures titled “Canons of Fashion, Beauty and Makeup in World Cultures” in the Make-up Department at the Bogusław Linda and Maciej Ślesicki Warsaw Film School.

In the decade spanning 2004-2014, I worked as an assistant to Prof. Rosław Szaybo at the Photography Studio in the Department of Media Art and Stage Design at the Warsaw Academy of Fine Arts (renamed the Media Art Department in 2013).

In 2004-2014, I also worked as an assistant to Prof. Janusz Stanny at the Illustration Studio at the Art Department of the Academy of Humanities and Economics in Lodz.

Since 2011, I have had a formal employment agreement as an adjunct professor in the Media Art Department at the Warsaw Academy of Fine Arts.

Since 2014, I have been independently responsible for day and evening classes for second- and third-year bachelor's students at the Media Imaging Studio in the Media Art Department.

Since 2016, I have been the Associate Dean of the Faculty of Media Art at the Academy of Fine Arts in Warsaw.

During the 2016/17 academic year, I was a member of the *team developing the new structure of the Media Art Department* appointed as part of a remedial program.

INTRODUCTION

I was born in Warsaw into a family in which my mother, Teresa Wilbik-Stanny, as well as my father, Prof. Janusz Stanny, were involved in art. My parents' home was filled with painting paraphernalia, crayons, markers, paints, papers, frames, albums and books about art. One of my childhood games was to make copies of Renaissance paintings. I would get an album for my parents with reproductions of paintings by, e.g. Piero della Francesca, and some good pencils, and this is how I would spend my time as a seven-year-old. Now, when I view those works through the prism of time, I see how much this activity taught me; it not only introduced me to art history but taught me the basics of the craft of illustration and honed my observation skills.

I designed my first fashion collection while on vacation at the Radziejowice Palace Creative Retreat. I would spend entire days on the terrace designing fabric patterns followed by short series of clothing designs. It seems to me that it was more than a coincidence that we frequently visited the nearby town of Żyrardów, famed for its production of beautiful linens. I couldn't imagine being anything but an artist.

In my case, my parents' profession primarily meant their constant presence at home, which was so important to me as a child. My mother, a painter and illustrator, as well as my father, an illustrator and professor at Warsaw's Academy of Fine Arts, spent most of their time working at home. I therefore had invaluable care, as well as the opportunity to observe them at work. They would sometimes ask my opinion as to which illustration I preferred and why.

My artistic family home instilled in me the joy and passion that I experience in my current profession, and also imbued in me a work ethic and ambition as keys to success.

When I was a little girl, my parents would give me advice concerning creative work. It was their support, among other things, that allowed me to illustrate my first book, *Urodziny Kici* [Kicia's Birthday], as a seven-year-old; working on it was also simply fun for me. I

illustrated my next title at age 12: a book of songs by Jacek Cygan, published by Polskie Wydawnictwo Muzyczne [Polish Music Publisher].

My parents watched over my preparations for admission to an art high school and then the preparation of my portfolio submitted to the Graphics Department at the Academy of Fine Arts in Warsaw. I received my MFA from there in 2004 from the Poster Studio of Prof. Mieczysław Wasilewski, including a minor in Illustration under Prof. Paweł Nowak and a minor in Photography under Prof. Rosław Szaybo, whose assistant I became after graduation. I highly value his friendly artistic advice. As a world-class poster artist, Prof. Szaybo presents a slightly different point of view than my father, who was an illustrator. Still, I'm well aware of how fortunate I am to have met on my way such authoritative figures in the realm of applied graphic design, from whom I learned so much. In respecting the experience and differing points of view of my mentors, I always took into account their opinions regarding my projects, while often sticking to my own artistic conceptions.

In 2010, I received my PhD from the Graphics Department at the Academy of Fine Arts in Warsaw. I feel a connection to this department that goes beyond my academic, didactic and artistic work.

FOUNDATION FOR HABILITATION

In accordance with formal requirements, I present a publication „Katarzyna Stanny – posters and book covers” nr ISBN 978-83-66098 (on-line), nr ISBN 978-83-66098-45-9 (print).

One of the series presented in this publication is eight designs of covers and title pages for a book series published by the Institute of Literary Research at the Polish Academy of Sciences and the University of Białystok entitled *Philological Studies on Censorship in the People's Republic of Poland*:

2012: “*Lancetem, a nie maczugą*”. *Cenzura wobec literatury i jej twórców w latach 1945-1965* [“With a Lancet, Not a Club”: Censorship of Literature and Writers in 1945-1965] (design of the cover and title pages for a book edited by Kamila Budrowska and Marzena Woźniak-Łabieniec);

2013: *Zatrzymane przez cenzurę. Inedita z połowy wieku XX* [Censored: Inedita from the Mid-20th Century] (design of the cover and title pages for a book by Kamila Budrowska);

2014: *Literatura w granicach prawa /XIX-XX/* [Literature Within the Limits of the Law /19th-20th Centuries/] (design of the cover and title pages for a book compiling works edited by Kamila Budrowska, Elżbieta Dąbrowicz and Marcin Lula);

2015: *Kariera pisarza w PRL-u* [A Writer's Career in the People's Republic of Poland] (design of the cover and title pages for a book edited by Magdalena Budnik, Kamila Budrowska, Elżbieta Dąbrowicz and Katarzyna Kościewicz);

2014: *Studia i szkice o cenzurze w Polsce Ludowej w latach 40. i 50. XX wieku* [Studies and Sketches About Censorship in the People's Republic of Poland in the 1940s and 1950s] (design of the cover and title pages for a book by Kamila Budrowska, PhD Hab);

2015: *1984. Literatura i kultura schyłkowego PRL-u* [1984: Literature and Culture of the Declining People's Republic of Poland] (design of the cover and title pages for a book edited by Kamila Budrowska, Elżbieta Jurkowska and Wiktor Gardocki);

2016: *“Sztuka czytania między wierszami”. Cenzura w komunikacji literackiej w Polsce w latach 1965-1989* “The Art of Reading Between the Lines”: Censorship in Literary Communication in Poland in 1965-1989] (design of the cover and title pages for a book edited by Kamila Budrowska and Maria Kotowska-Kachel);

2016: *Cenzura wobec prozy nowoczesnej 1956-1965* [Censorship of Modern Prose 1956-1965] (design of the cover and title pages for a book by Kajetan Mojsak)

An important element underpinning my cover designs for books about censorship in the People's Republic of Poland was the need to create a series that could be continued for successive books without exhibiting the visible passage of time. First, I had the idea that all the covers would have a notebook cover as a background that would constitute a common denominator for all the different editions. The title I designed, *Badania filologiczne nad cenzurą PRL* [Philological Studies on Censorship in the People's Republic of Poland], was written on a period Łucznik-brand typewriter (typical of the relevant period), which I then scanned and colored red, a color that was very popular as a symbol of censorship and corrections at that time. All of the remaining copy, including titles, authors' names and fragments of reviews on the fourth cover, were also produced in an analog manner, without the use of digital techniques so that the typographic message could be as faithful as possible to the times described in the books.

The ISBN number, which was required on the fourth cover, became a declarative pretext to compose a row of red digits that encapsulated the bottom portion of the design. The fourth cover, designated for outtakes of reviews, also contained “office decorations,” such as paperclips, a thumbtack and a piece of surgical gauze that was a kind of response to the razor blades that appeared on the first cover.

The most personal graphic design in the series was the “portrait” of a writer from that era, which I created from specially selected props that might stick out of someone’s pocket: a white pocket square, constituting a background for the symbolic red carnation, and a broken and extremely worn-out pencil, which was far more popular at the time than a pen and much more easily obtainable than the rationed butter, beef or bone-in veal that I referenced visually on the cover of *1984. Literatura i kultura schyłkowego PRL-u* [1984: Literature and Culture in the Declining People’s Republic of Poland].

The design challenge for this cover series was to show that which could not be shown, i.e. which had been hidden by censorship, withheld or prohibited from being printed.

On one of the covers, the padlock on a string exemplifies a certain situational paradox where the heavy metal lock constitutes only a superficial safeguard against the breaking of the twine that encircles the book.

In the design of the cover for the book on “modern” prose, I used a black marker, the thick black line of which blocked out the book’s typewritten title.

Despite this graphic “censorship,” the title remains visible, and the emotional gestures of deletion on the fourth cover completed this edition in terms of its composition.

Sztuka czytania między wierszami [The Art of Reading Between the Lines] is a continuation of the *Lancetem, a nie maczugą* [With a Lancet, Not a Club] volume. For that reason, I decided to repeat the photographic composition using the same typewriter. In this case, the typewriter took on a saturated red color, thereby losing all of the letters on the keyboard to become a completely mute object.

Designs concerning literature from the People’s Republic of Poland—the selected colors, objects and font—endeavor to transport the reader back to the times described in the books and constitute a legible historical and cultural allusion.

COOPERATION WITH THE INSTITUTE FOR LITERARY RESEARCH AT THE POLISH ACADEMY OF SCIENCES

In 2010, I began designing covers for the Polish Academy of Sciences. Two years later, the Academy commissioned an article from me that would bring the context of fine arts together with the literary realm discussed on the pages of the interdisciplinary *Napis* annual published by the Institute for Literary Research and the University of Warsaw.

The fragments of my essays about art published in the last few years and quoted below are an attempt to conduct a thorough investigation into the main theme of each of the titles, but they also constitute a commentary on the fine arts and the contemporary context in which

they are received. Each year, the theme suggested by the editorial board of *Napis* is one of the subjects I work on with my students at my studio in the Department of Media Art at the Warsaw Academy of Fine Arts.

My first article was an attempt to answer the question I posed in the title, i.e. “Tabu i wstyd w fotografii czy zimny i nagi obiekt?” [Taboo and Shame in Photography or a Cold and Naked Lens?]

Anyone may be called an artist, and any activity may be raised to the rank of art. Once, the subject of a photograph, a model’s nudity, violation of the norms of *sacrum*, respect for a human being and their privacy could have served us as a pretext for discussion. However, there are no norms in the wild world of media (not limited to visual media), which is denuded of any veil of decency, and everything occurs in the name of successfully selling a “product.”¹

My next project was called the “Album rodzinny z traumą w tle” [The Family Album with Trauma in the Background]:

Many interesting works of photography and of photography combined with graphics have been produced in the course of classes at the Academy of Fine Arts that use family photographs found after years of being forgotten in family albums, in empty boxes of chocolates and in books...

Thanks to the suggested theme, young people reached into the memories of their grandparents or great-grandparents not just to illustrate their stories, but also to record and save stories that are important to them from the dustbin of history.²

The articles I wrote for *Napis* are a set of unusually interesting experiences that offer a field for reflection that is both theoretical and personal on issues related to art, literature and aesthetics in the broad sense. One such example is an article entitled “Pryzmaty postrzegania: estetyka, ideologia, interpretacja w sztukach pięknych” [Prisms of Perception: Aesthetics, Ideology, Interpretation in the Fine Arts]:

“New media” is a very broad concept that concerns numerous forms of expression using tools more modern than pencil and paper. The artistic story about a lens spun using solely this technique would be relatively difficult. However, irrespective of its use in modern art, what should count most in every project is the idea [behind it] and skill [used to produce it], because contemporary art faces a different set of tasks than the art of the 19th century mentioned in the title. It is good if [20th-century art] comments on contemporary problems or expresses the artist’s view with respect to some phenomenon. It is great if it is a perceptive commentary that presents a certain worldview. However, it is increasingly less often an activity that helps to satisfy the potential viewer’s aesthetic longing to experience beauty. In both the fine arts and in contemporary literature, there is much extravagance, pushing the limits of what it means to shock, lines that have likely been crossed long ago. Beauty has ceased to be of value. Expressions thereof may still be found in applied art; while I am thinking here of the broad concept of design, in this context it cannot extricate itself from the framework set upon it by the demands of utility. ...

The aspects of seeing reality in the art that I have described hitherto concern solely the physical transfer of the artistic vision or project onto a canvas or photographic image. Undoubtedly, an important aspect is also the matter of artists’ perception of the world and their interpretation of reality as transferred to the field of the fine arts. In this context, it should also be remembered that the way of perceiving

¹ K. Stanny, “Tabu i wstyd w fotografii czy zimny i nagi obiekt?”, *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej*, Series XVIII *Tabu i wstyd*, 2012, p. 302.

² K. Stanny, *Album rodzinny z traumą w tle*, *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej*, Series XIX *Album rodzinny z traumą w tle*, 2013, pp. 401-402.

phenomena also changes over the ages along with the passage of time and changes in mores occurring in our environment.³

Another extremely interesting aspect discussed on the pages of *Napis* was the eponymous *Sztuka tracenia, sztuka rezygnacji. Samoograniczenie i autocenzura* [The Art of Loss, the Art of Self-Denial: Self-Limitation and Self-Censorship]. This is a hugely important theme in the literary field, as well as in the broad field of the fine arts.

In a similar way, resignation from a complete work on behalf of showing solely fragments of a greater whole or works that have been mutilated, which have become a permanent canon of art history, concern the Egyptian Sphinx or fragments of painted elements and sculptures salvaged from Pompeii or Herculaneum. They were originally created as complete works of art and were then destroyed by the impact of external factors independent of the artist. They survived until the modern era in the form of mutilated fragments and will remain such forever. Art history has accepted them with the respect they are due and eschewed the frequently impossible task of reconstruction. A certain kind of “disability” has, meanwhile, been decisive in their powerful force of expression and oftentimes a deeper message than that initially intended by the artist. It is, in fact, every artist’s dream to satisfactorily complete a work. The question we are unlikely to answer, however, is whether it is at all possible to complete a work with all certainty, and who makes that decision? Is it the artist? The art critic? Is it the external factors that may halt the production process at a moment unforeseen by the author? A signed work is considered complete, the proverbial dot over the i. A work that the artist did not complete for reasons outside of their control was certainly subjected to criticism or simply evaluation by art historians prior to its display in museum halls. ...In his spare graphic form and rich color palette, Henri Matisse was undoubtedly an inspiration for Prof. Henryk Tomaszewski, the most important figure in the history of the Polish School of Poster Art. When looking at Matisse’s *Blue Nude III* (1952), numerous Polish posters from the 1950s and 1960s come to mind, made in the genre of graphic simplicity and hitting the intellectual “bullseye” using a visual joke or amusing association.

The European or even world history of pre-WWII movie posters recalls realistic representations of actors and animals, which was not the design domain of either Tomaszewski or other graphic artists working at this time.

“Graphic designers forever moved away from the pre-WWII concept of the movie poster and offered something new. These works were based to a large extent on the ideas of Lipiński and Tomaszewski, which presented an interpretation of the film in graphic form along with a commentary expressed by the designer. The film posters ceased to be neutral informers and began to also convey emotions, views and even truth about mankind and our environment. Poster artists perfected the graphic form that synthesized information and additionally offered a deeper theme allowing for expression of commentary by the designer.”

By eschewing the realistic recreation of the film’s plot, the Polish School of Poster Art became a meaningful brand in the international graphic design arena of the 1960s and 1970s.

In the 21st century, neither art nor the artist has to eschew anything, and every activity qualified by the gallery curator has an opportunity to become an object of art by the context in place of the exposition it is granted. But could the total freedom that currently exists also be a kind of enslavement because of the lack of a framework within which art should exist? It seems that it is impossible to provide an answer to this question since the democratic freedom of expression by a citizen may be considered art.⁴

³ K. Stanny, “Pryzmaty postrzegania: estetyka, ideologia, interpretacja w sztukach pięknych”, *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej*, Series XX *W soczewce. Wybrane aspekty wizualności w kulturze XIX wieku*, 2014, pp. 305, 308.

⁴ K. Stanny, “O sztuce rezygnacji w Sztuce”, *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej*, Series XXI *Sztuka tracenia, sztuka rezygnacji. Samoograniczenie i autocenzura*, 2015, pp. 363, 366-367. Quoted in K. Matul, “Wykonawca – Twórca – Artysta. Model autorski w polskim plakacie filmowym i filmie 1946-1968”, in *Plakaty w zbiorach Muzeum Plakatu w Wilanowie*, collective work, Warsaw [b. r. w.], p. 57.

Resignation as a phenomenon occurring in art provided an interesting inspiration for me to build a literary narrative around this problem. I discussed an equally interesting aspect in my next article, i.e. changes occurring in art and their various contexts.

This paper aims to portray a remarkably diverse range of phenomena related to transformations in art: from the transformation of [a] sculptor's or painter's matter into a work of art ([following] the example of works of Michelangelo and Leonardo da Vinci), through the spiritual metamorphosis of the artist whilst creating a piece, up to [the] reciprocal flow of inspirations, feelings, emotions, and consciousness or its absence on the creation of the artifact that shapes the spiritual experiences of the audience. During ... human engagement [with a] work of art, [these] phenomena can also occur with respect to faith by means of an artistic expression of a purely religious character (e.g. [the] Vatican's monumental and magnificent architecture).

"The aging" of a piece of art or restoration activities that [prevent] this aging are examples of changes of the matter owing to the technology that changes the perception of the work over time; while art devoted to glorifying – and inducing – social evolutions and revolutions is in the service of propaganda and politics (e.g. works created in ancient Egypt, the Third Reich, North Korea, the USSR).

Artistic visions often depend on the influences of psychoactive substances on the consciousness of the artist and [their] perception of reality, which results in [a] completely different reception [thereof] (Witkacy's portraits). Is such artistic vision created under the influence of substances objective? Where (if at all) in the modern world can we trace questions and doubts[?].⁵

As mentioned above, beginning in 2010, I received regular graphic art commissions from the Polish Academy of Sciences. As part of this work, I produced a series of covers and logos for the Institute of Literary Research, the Adam Mickiewicz Literary Society and cooperating institutions such as the Lublin Catholic University Academic Society. Over the last seven years, in addition to essays, I produced a series of covers for the annual entitled *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej* [Napis: A Magazine Devoted to Occasional and Functional Literature], with the following titles of particular volumes: *Literatura i rytuały*; *Jawne i ukryte w literaturze i kulturze* [Literature and Rituals; Open and Hidden in Literature and Culture]; *Tabu i wstyd* [Taboo and Shame]; *Album rodzinny z traumą w tle* [The Family Album with Trauma in the Background]; *W soczewce. Wybrane aspekty wizualności w kulturze XIX wieku* [In the Lens: Selected Aspects of Visuality in 19th-Century Culture]; *Sztuka tracenia, sztuka rezygnacji. Samoograniczenie i autocenzura* [The Art of Loss, the Art of Resignation: Self-Limitation and Self-Censorship]; *Warunkiem trwałości jest przemiana. Kontynuacje, parafrazy i aluzje literackie* [Change Is a Condition for Durability: Literary Continuations, Paraphrases and Allusions].

In this cycle of projects, one of the elements I used was a photograph that became a tool that allowed me to attain the effect intended in the original project. It did not constitute an

⁵ K. Stanny, "The nature of transformations in the Fine Arts", *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej*, Series XXII *Warunkiem trwałości jest przemiana. Parafrazy, kontynuacje i aluzje literackie*, 2016, p. 258.

image in the strict sense of the word, something that would be a recording of a fragment of a selected reality. Conversely, by using a photographic collage, I built a new image while maintaining complete control over the hue, the size of particular elements and the composition of the entire frame. The photograph used as a tool allowed me to compose selected elements of reality that created a new image thereof that could not possibly exist in the real world. The photographic composition supplemented with typography constituted a response to the content of each volume of these academic publications.

The covers I produced annually constitute a cohesive series while also maintaining their individual character for a particular subject matter. The subdued color palette, typography and the consistent logotype (the title of the publication), which I also designed using a narrow palette of hues, create a cohesive whole of the classic representation of titles presented by the editors. In the cover designs, I attempted to combine an intellectual rebus, seemingly from the poster form of thinking by Tomaszewski and his graphic ellipsis with a poetic art form that presents elements characteristic of past eras and the changes going on therein described on the pages of this unusually worthwhile and interesting publication.

The graphic identification for the Year of Bolesław Prus under the patronage of UNESCO is an extensive project I produced for the Institute of Literary Research of the Polish Academy of Sciences in 2012. This graphically cohesive set includes a logotype, posters, a leaflet, a roll-up, invitations, a folder, artistic supervision over the webpage, the graphic elements of the multimedia disc *Prus's Warsaw*, as well as the design of covers and title pages for books published for this event such as *Bolesław Prus In Warsaw. Wybór z "Kronik"* [Bolesław Prus in Warsaw: Selections from "The Chronicles"] (selection S. Sandler, eds. A. Bąbel and A. Grabowska-Kuniczuk, vols. 1-3, Narodowe Centrum Kultury, Warsaw 2013), *Bolesław Prus Short stories* (translated by B. Johnston, Narodowe Centrum Kultury, Warsaw 2013); *Realiści, realizm, realność. W stulecie śmierci Bolesława Prusa* [Realists, Realism, Reality: On the Centennial of the Death of Bolesław Prus] (eds. E. Paczoska, B. Szleszyński and D.M. Osieński, Narodowe Centrum Kultury, Warsaw 2013); A.M. Pycka, *Pod rękę z Bolesławem Prusem. Spacer po Śródmieściu*. [Arm-in-Arm with Bolesław Prus: A Walk Through the Śródmieście District] (Instytut wydawniczy Erica, Warsaw 2015).

In beginning work on the logotype design, which was also to be a poster promoting this event, I also had to graphically answer the question of who Bolesław Prus was and what the Warsaw of his era meant to me. I used the traditional profile cut-out, which was very

popular at a time when photography was available to only a few as a new “top-shelf” technology. The profile cut-out has been with me since childhood; it was present in family albums inherited from my great-grandmother. This simple black graphic form faithfully reflects the character of the portrayed individual. I framed the portrait of Bolesław Prus in a classic oval with a warm golden tone. This method worked both as a very small logotype and as a large dominating poster form that decorated the ground floor windows of the Staszic Palace, part of the aesthetics of the Royal Route, the architectural form of which has basically remained unchanged since the literary figure of Stanisław Wokulski took his walks there.

The direction set by the logotype was an indication of the further design for the graphic materials accompanying events for the Year of Bolesław Prus 2012, such as maps of Warsaw or retouching and correcting archival photographs of Warsaw and its buildings from the late 19th and early 20th centuries.

Since 2010, I have been designing the covers of *Wiek XIX. Rocznik Towarzystwa Literackiego im. Adama Mickiewicza* [19th-Century: Adam Mickiewicz Literary Society Annual]. When I designed the new graphic layout for the institution’s periodical, the toned-down color palette, selection of serif fonts, decorative elements and border allowed me to, stylistically, place readers to a past century.

For the next seven years, the only change I introduced in particular issues of this publication was a subtle color correction so that each issue differed from its predecessor, while maintaining the sort of graphic and typographic cohesion that are important for a publication series.

Other projects completed since receiving my PhD include covers, invitations and bibliophile prints for the Catholic University of Lublin Academic Society and the Jan Kasprowicz Club, both of which work with the Polish Academy of Sciences Institute for Literary Research.

I take great care in my projects to assure that their formal aspects are in line with the relevant era, its character as well as the content of a given publication. Examples include *Małe prozy Konopnickiej i Orzeszkowej* [Short Prose by Konopnicka and Orzeszkowa] (2012), *Literatura Konfederacji Barskiej* [Literature of the Barska Confederation] (2012), *Zdzisław Libera – druk bibliofilski* [Zdzisław Libera – Bibliophile Publication] (2013), *Żeromski – nasz bliźni* [Żeromski – Our Brother] (2014), *Skandal, gafa, prowokacja* [Scandal, Gaff, Provocation] (2015), *Romowie w literaturze, historii, polityce* [The Roma in Literature,

History, Politics] (2016), *Kasprowicz. Szkice o życiu i twórczości* [Kasprowicz: Sketches about Life and Creativity] (2017)

OTHER PROJECTS

In addition to working with the Polish Academy of Sciences Institute for Literary Research, I designed posters for the La Strada Foundation's National Intervention and Consultation Center for Polish and Foreign Victims of Human Trafficking titled *Chcesz pracować za granicą? W Holandii?* [Do you want to work abroad? In Holland?] (2014) and *Skontaktuj się!* [Get in Touch!] (2015) and posters for digitally restored classic Polish films for Kino RP: *Ziemia obiecana* [The Promised Land] (2013) directed by Andrzej Wajda and *Wesele* [The Wedding] (2014) by Wojciech Smarzowski.

In 2010-2017, I also designed posters, which then became cover designs, for the exhibition *Udacznicy* [The Talented] by students from the Photography Studio of the Media Arts and Stage Design Department at the Warsaw Academy of Fine Arts under Prof. Rosław Szaybo and Kasia Stanny, PhD, shown at, e.g. the Ostrów Cultural Center –Synagogue Forum in 2012, and *Polish School of Illustration 1960-1980* at the 15th Poznań Trade Fair – Books for Children, Adolescents and Parents. The latter project used elements of illustrations by Janusz Stanny for the book by Maria Terlikowska *Wędrówka pędzla i ołówka* [Brush and Pencil's Great Adventure]. The catalogue was published by the Polskie Towarzystwo Wydawców Książek (Warsaw–Poznań).

Other poster projects from this period include self-published works such as the Valentine's Day-inspired *No More Toxic Love* (2012) and *13.11.2015*, commemorating victims of the Paris attacks on 13 November 2015, and poster designs commemorating the 103rd anniversary of the birth of Henryk Tomaszewski and *Kino dla Puszczy* [Films for Forest] (film screenings), as well as the accompanying poster exhibition at Warsaw's Kino Dobra in 2017.

My posters were published in the catalog for the group exhibition of the 15th Polish Poster Review (Poster Museum in Wilanów, Warsaw 2011, p. 53), in the catalog of the 23rd International Poster Biennale – Warsaw 2012 (Poster Museum in Wilanów, Warsaw 2012), the catalog of the 16th Polish Poster Review (Poster Museum in Wilanów, Warsaw 2013, p. 99), in the comprehensive album *Andrzej Wajda's Films in International Film Posters* in the chapter

entitled “Ziemia obiecana” [The Promised Land] (Polish Film Institute, Warsaw 2014) and in the catalog for the 2nd National Auteur Poster Review Roller Poster 2016 (Szczecin).

The poster as a graphic form functioning in urban space fulfills a slightly different role than a book cover, though it is very close to it in terms of substantive principles. In the great postwar Warsaw of the 1960s, as the Polish Poster School was coalescing, a 100 x 70 cm standard-format poster put up on the wooden fences surrounding construction and rebuilding sites fulfilled the role of an urban decoration. While being a European capital, Warsaw was a small and, you might say, intimate city, and it lacked large-format billboards that ruthlessly covered building façades, nor did it have ads towed on trailers attached to cars. There were no LED information screens at intersections or flashing photographs advertising “everything at the best price”. At the time when the Poster Biennale in Wilanów was established, Warsaw was a city in which the poster was a visible piece of information for pedestrians. Film posters encouraged potential viewers to go to the cinema, while posters with social and political themes commented on the reality of the time in a way that was, of course, acceptable to the government’s censors.

At that time, posters did not have to defend against, as is the case today, the deluge of image-based communication, which is currently unlimited by any scale of print. Then, the only competition were the lights of cafés and neon storefronts that came to life after dark and wilted as dawn welcomed the day in Warsaw, as commemorated in the song by Czesław Niemen.

Despite the changes in urban surroundings, the poster still remains the kind of road sign that informs people about important cultural and social events.

Near the end of the 19th century, when Henri de Toulouse-Lautrec was designing the playbill for the Moulin Rouge cabaret, he used just a few colors that were utilized at the time by the lithographic press. He was extremely successful due to the simplicity of the graphic message; he managed to reference Japanese etchings and the reality of the Parisian street, both of which were so *en vogue* at the time. The poster functioned at that time as a large piece of graphic information and a constant element of the urban cityscape. Meanwhile, a cover was, and is, a smaller form of a poster that functions on a different scale, that should simply and legibly comment on the content of the book for which it was designed. Considering that a book enters into a much closer and personal relationship with its reader, however, it is an intimate object and does not have to defend itself against a flood of large-scale gaudy information of the street.

The Polish Poster School, unusually rich with graphic designers such as Tomaszewski, Roman Cieślewicz, Jan Młodożeniec and Jan Lenica as well as many others, is an example that shows that poster art and book design are extremely close to one another, where the fundamental change is the difference in the scale of the font and its legibility.

Examples of covers I completed after receiving my PhD, in addition to those for the Institute of Literary Research of the Polish Academy of Sciences, include: Michał Wichowski *Amerykański matol* [American Idiot] (Warszawska Firma Wydawnicza, Warsaw 2013), Magdalena Budnik *“Książka nowego czytelnika“ Literatura dla byłych analfabetów przeszkolonych w Polsce w latach 1948-1951* [“A Book for New Readers”: Literature for Former Illiterates Trained in Poland in 1948-1951] (Białystok University, Białystok 2014), a series of covers for the books *Feminus*, *Legalus* and *Masculinus* by Katarzyna Błęszyńska (2014), Kama Zboralska’s *100 Polskich Artystów współczesnych. Wybitnych, uznanych, debiutujących* [100 Contemporary Polish Artists: Outstanding, Recognized, Debuting] (Narodowe Centrum Kultury, Warsaw 2015), *Galeria -1 Polski Komitet Olimpijski. Wystawy sztuki współczesnej 2006-2016* [Gallery -1 Polish Olympic Committee: Exhibitions of Contemporary Art 2006-2016] (Polski Komitet Olimpijski, Warsaw 2016). In all of these examples, I attempted to maintain cohesion between the graphic design and the content of the book and its character.

A cyclical project I have been working on for many years is the design of postcards, business cards, vouchers and other materials for the Moniówka guesthouse in Warmia.

In 2012, I was part of an international project where I was responsible for the design of a multimedia training presentation for UEFA EURO 2012 called *Volunteers Programme e-learning*.

In my time off from graphic design work, I take pleasure in the most feminine aspect of my creative work, which is the design and production of ethnically inspired jewelry. My techniques include embroidery, knitting and threading.

Several years before completing my PhD, in 2006, I began working with Swarovski Elements on the *Cultures of the World by Polish Designers* project, and in 2007, I was invited to take part in *Design Expressions from Brazil & Russia*.

After completing my PhD, in 2011, I took part in the 17th Amberif International Fair of Amber, Jewelry and Precious Stone by presenting the Natural Happiness – Trend Earth by Swarovski Elements jewelry. Also in 2011, I presented my jewelry at Fashion Week Poland

in Lodz as part of Agata Mocarska's project and at the Etnokolekcja Trade Fair of Objects Inspired by Cutouts. As a prize for being a finalist in the competition, my necklace was given to the Ethnographic Museum in Warsaw, thereby initiating the first collection of ethnic design in Poland. It is currently on display as part of a permanent exhibition called *Time of Celebration* at the same museum.

In April 2012, I had my first individual showing of the *Kasia Stanny Jewellery Collection* during the *Designeria Trendy Show* at Warsaw's Teatr Palladium.

Another project that was important for me in this creative realm was the design and production of an ethnic-inspired necklace for the Aga Zaryan album, *Remembering Nina & Abbey* (2013).

At the invitation of Elzbieta Dzikowska, my necklaces were included as display pieces in the jewelry show *Decoration or Amulet?* at the Tony Halik Travel Museum in Torun (2014), and they were also shown during *ShowRoom* at NEY Gallery&Prints in Warsaw (2015) and during the *From Source to Inspiration, Ethnic Motifs in Polish Design* at the National Art Museum of China (NAMOC) in Beijing.

Publications accompanying this area of my artistic activity appeared in the Finelife.pl lifestyle magazine in an article entitled *Kawior, rosyjskie romanse i energia zaklęta w paciorkach* [Caviar, Russian Romances and the Energy Enchanted in Beads] (2011), in *Mercedes-Benz Magazine* titled "Apetyt na piękno" [Appetite for Beauty] (2011, No. 3), in *Fashion Magazine* titled "Nowy Folk" [New Folk] (2012, No. 42), in *Pani* magazine (2014, No. 12) as well as in an album by Elzbieta Dzikowska in a chapter titled "Katarzyna Stanny – współczesna biżuteria polska" [Katarzyna Stanny: Contemporary Polish Jewelry] (Bernardinum, Warsaw 2014).

EXHIBITIONS

In 2010-2018 (after receiving my PhD), I took part in five individual exhibitions:

1. 2011: **Photography exhibition "An Open-Air Museum Painted with Tradition"**, Stanisław Staszic Museum in Pila
2. 2012: **Photography exhibition "Wedding Portraits and Such"**, Obok ZPAF gallery, Warsaw
3. 2012: **Photography exhibition "Wedding Portraits and Such"**, Krasnobród Cultural Center

4. 2014: **Poster exhibition “The Best of ... Posters”**, part of the 24th International Poster Biennale in Wilanów, Przechodnia Gallery, Warsaw
5. 2016: **Individual exhibition**, Gallery -1, Pope John Paul II Olympic Center, Warsaw
6. 2018: **Poster and book covers individual exhibition**, Piotr Dąbrowski Gallery, Warsaw

In 2010-2018 (after receiving my PhD), I took part in 25 group exhibitions:

1. 2010: **Exhibition “Illustrators for Children”**, Ursynów District Office of the Capital City of Warsaw
2. 2010: **Exhibition “Rosław Szaybo and His Talented Students”**, Zagłębie Artystyczne LOFT 44, Warsaw
3. 2011: **15th Polish Poster Review**, Poster Museum in Wilanów
4. 2011: **Fashion Week Poland 2011 Exhibition as part of the “Agata Mocarska Puppen”** project, Łódź
5. 2011: **18th Photography Biennale in Photography Technique and Digital Image Processing** – Remis 2011, Ostrów Cultural Center
6. 2011: **Exhibition of illustrations “Maria Konopnicka - About the Dwarves and Orphan Marysia”**, Krasnobród Cultural Center
7. 2012: “Chapel” as part of the **Exhibition by the Alternative Imaging Studio of the Department of Media Art, Academy of Fine Arts in Warsaw “Courtyard in Praga”**, Sen Pszczoły, Warsaw
8. 2012: **“Kasia Stanny - Jewellery Collection”** show as part of the **Designeria Trendy Show**, Teatr Palladium, Warsaw
9. 2012: **“Talented”**, **Exhibition of Art by Students From the Photography Studio of the Department of Media Art and Stage Design at the Academy of Fine Arts in Warsaw, Professor Rosław Szaybo and Dr. Kasia Stanny**, Ostrów Cultural Center Kultury - Forum Synagogue, Ostrów Wielkopolski
10. 2012: Exhibition of Flags by the **Alternative Artistic Workshop of the Faculty of Media Art at the Academy of Fine Arts in Warsaw**

11. 2013: **Illustrators' Salon 2013** as part of the 12th Poznań Trade Fair – Books for Children and Adolescents, MTP
12. 2013: **16th Polish Poster Review**, Poster Museum in Wilanów
13. 2013: **“The Song Will Remain”**, national exhibition of illustrations, Polish patriotic songs, Galeria Resursa, Żyrardów
14. 2013: **“Multiculturalism”**, post-competition exhibition, Galeria Resursa, Żyrardów
15. 2013: **“Offer in Progress”**, Galeria Limited Edition Gallery, Warsaw
16. 2013: **“Time of Celebration”** permanent exhibition at the State Ethnographic Museum in Warsaw
17. 2014: **PATIO 2014 - Exhibition of works by graphic design lecturers**, Academy of Humanities and Economics, Galeria Patio, Łódź
18. 2014: **“Ornament or Amulet?” jewelry exhibition**, Tony Halik Travelers Museum, Toruń
19. 2015: **Exhibition of Works by Students of the Dr. Katarzyna Stanny Intermedia Design Studio at the Faculty of Media Art**, Academy of Fine Arts in Warsaw, Galeria -1, Pope John Paul II Olympic Center, Warsaw
20. 2015: **Exhibition of illustrations “Poems, Stories and Rhymes from Pre-war Readers”**, Krasnobród Cultural Center, Krasnobród
21. 2015: **ShowRoom exhibition**, NEY Gallery & Prints, Warsaw
22. 2016: **Exhibition of illustrations “Baptism of Poland in Illustrations”**, Krasnobród Cultural Center, Krasnobród
23. **Roller Poster 2016 2nd National Artistic Poster Review**
2016, 13Muz Cultural Center, Szczecin (Poland)
24. **Exhibition of posters for films by Andrzej Wajda**
2017, Galeria Grafiki i Plakatu na Hożej, Warsaw (Poland)
25. **Year of the Vistula River in Illustrations, illustration exhibition**
2017, Krasnobród Cultural Center, Krasnobród (Poland)

In the years 2010-2018 (after receiving my PhD), I took part in 11 international group and individual exhibitions:

1. 2010: **Exhibition of the 6th VIDICAL International Calendar and Holiday Card Competition 2010**, Poster Museum in Wilanów
2. 2010: **International Post-Competition Exhibition “Chopin's Smile”**, Museum of Caricature, Warsaw
3. 2011: **Amberif 2011 – 18th International Fair of Amber and Precious Stones**, Exhibitor: Swarovski Elements, Gdańsk
4. 2011: **Photography exhibition** as part of the celebration to commemorate the Polish Presidency in the European Council and the 4-year existence of the PTTK club in Berlin, Spiegelsalon, Berlin
5. 2012: **Photography Exhibition “Back to the Roots” as part of CinEast 2012 5th Central and European Film Festival**, Abbaye de Neunstmunster, Luxembourg
6. 2012: **23rd International Poster Biennale**, Poster Museum in Wilanów
7. 2013: **Exhibition of Posters for Andrzej Wajda films, 38th Film Festival - Gdynia**
8. 2014: **Exhibition of the 10th VIDICAL International Calendar and Holiday Card Competition 2014**, Visual Artists Association in Warsaw
9. 2014: **Exhibition of International Movie Posters for Andrzej Wajda films**, National Museum in Krakow
10. 2015: **“From Sources to Inspiration, Ethnic Motifs in Polish design”**, exhibition, NAMOC, Beijing
11. 2016: **Andrzej Wajda Films as Depicted in International Movie Posters, celebrating the director’s 90th birthday**, Museum of Cinematography in Łódź

PARTICIPATION IN WORKSHOPS AND OTHER ART PROJECTS

Every year since 2010, I have participated in the National Artistic Illustrators Workshops organized by the Krasnobród Cultural Center. Themes explored in the workshops were as follows: *The Saints* (2010), *Folk Songs* (2011), *Folk Songs Part II*, *There Beyond the*

Manor, Beyond the Lake (2012), *Verses, Stories and Rhymes from a Pre-war Reader, Part I* (2013), *Verses, Stories and Rhymes from a Pre-war Reader, Part II* (2014), *The Baptism of Poland in Illustrations* (2015), as well as *Year of the Vistula 2017 in Illustrations* (2016).

The illustrations I produced during the workshops were published in albums released by the Krasnobrod Cultural Center, such as *Maria Konopnicka – About Orphan Mary and the Dwarves* (2011), *There Beyond the Manor, Beyond the Lake* (2013) and *The Baptism of Poland in Illustrations* (2016).

While working as an academic lecturer, I convey knowledge during corrections as part of practical workshops but also in the course of brief introductory lectures about art history and the Polish Poster School, its principles and the works of its most important artists.

I also conduct lectures on these topics outside the university. One example of this is a cycle of lectures I developed for postgraduate studies in Cultural Literacy at the Polish Academy of Sciences in 2010, titled *Plakat jako wizytówka przestrzeni publicznej* [The Poster as a Calling Card in the Public Space].

In 2011, I prepared a lecture as part of the Seminar and Workshop for teachers put on by the Music Is for Everyone foundation and the Education, Social Innovation and Training Center in Warsaw titled *O plakacie* [About Posters] as part of the Labyrinth project, while, during the Open Homes Festival (2016), I presented lecture titled “Film Poster in the Context of the Polish Poster School”.

After completing the postgraduate program at the Institute of History of the University of Warsaw, in 2010, I developed original art and history workshops for the Education Center at the Museum of the History of Polish Jews, while in 2015 I gave an original lecture at the Taube Center about the impact of Jewish art on Polish art. In 2016, I prepared part of an exhibition for a project organized by the Jewish Historical Institute called “Gan Eden – Paradise? Medem Sanatorium in Miedzeszyn.

In 2014, I worked as the curator for an exhibition of paintings by Anna Wolska called *Pochwała koloru* [In Praise of Color], and in 2016 I took part in a discussion panel during the 15th Poznan Trade Fair - Books for Children and Parents titled *Polska Szkoła Ilustracji oraz rola i znaczenie Muzeum Książki Dziecięcej* [The Polish Illustration School and the Role and Meaning of the Children’s Book Museum].

AWARDS

In 2010-2018 (after receiving my PhD), I received five awards for my artistic and academic work:

1. 2011: Audience Award at the 6th International Calendars, Christmas and New Year's Cards Competition VIDICAL 2010
2. 2011: 2nd place in the Etnokolekcja 2011 competition - design inspired by a cut-out motif; necklace included in the collection of the Ethnographic Museum in Warsaw
3. 2013: 3rd place in the 4th National Satirical Competition Manufaktura Satyry "Multiculturalism", Resursa Gallery, Żyrardów
4. 2014: Małgorzata Omilanowska Award of the Minister of Culture and National Heritage for excellent achievements in artistic and didactic work, Ministry of Culture and National Heritage, Warsaw
5. 2015: Prof. Adam Myjak Rector's Award of the Academy of Fine Arts in Warsaw for perseverance in educating young generations, respecting tradition and openness to ongoing changes in art, Academy of Fine Arts in Warsaw

DIDACTIC WORK

When I received my PhD in 2010, I was an assistant to two eminent graphic arts professors.

At the Academy of Fine Arts in Warsaw, it was Prof. Rosław Szaybo, who, at the time, was the head of the Photography Studio in the Media Arts Department, and Prof. Janusz Stanny, who then ran the Illustration Studio in the Art Faculty at the Academy of the Humanities and Economics in Lodz.

In 2014, after the death of Prof. Stanny and Prof. Szaybo's departure from his post at the Academy of Fine Arts, I took over responsibilities for heading the Media Imaging Studio (previously called Intermedia Design) in the Media Arts Department at the Academy of Fine Arts in Warsaw. Since then, I have supervised 16 bachelor's degrees.

2014: Oliwia Cabaj, Marta Dębska, Weronika Harla, Aleksandra Przerwa, 2015: Alicja Ewertowska, Paulina Stawska, 2016: Katarzyna Boniecka, Zuzanna Pałkowska, Anna Łukasiewicz, Gabriela Sołowiej, 2017: Anna Bartosiewicz, Weronika Kwiatkowska – Forero,

Nikodem Rosiński, 2018: Anna Łukasiewicz, Paulina Szczepanek (Master's degree under the supervision of prof. Sławomir Ratajski)

The following received the Dean's Award for their final theses:

2016: Stanisław Klucznik

2017: Karolina Ptasznik

An important aspect of my didactic work is to give students the ability to join the extensive art market after completing college.

At the Media Imaging Studio, which I am responsible for, students complete projects in cooperation with external institutions, thus responding to actual market needs. The projects described below are select examples of such cooperation.

In 2015, jointly with the Muzeum Nadwiślańskie Dom Kuncewiczów Section in Kazimierz Dolny, I organized a poster competition to celebrate the institution's 10th anniversary – *Fundata Anno 2005*. The exhibition of student posters was included in the repertoire of the *Two Shores* Art and Film Festival. Fifteen students from the Media Arts Department of the Academy of Fine Arts in Warsaw took part (Kazimierz Dolny 2015).⁶

Another important project was the presentation of posters designed under my auspices titled *Jeść* [Eating] produced in cooperation with Marta Gessler's Qchnia Artystyczna restaurant and *QA* magazine. The poster exhibition took place during the 2nd Culinary Book Fair at the Center for Contemporary Art Ujazdowski Castle. The exhibition involved 19 students from the Media Arts Department at the Academy of Fine Arts in Warsaw (CCA, Warsaw 2015).

After two years of independently being responsible for the Intermedia Design Studio (now called Media Imaging), I organized an exhibition involving 27 students from the Media Arts Department at the Academy of Fine Arts in Warsaw. It was held in 2015 at Galeria -1 (Pope John Paul II Olympic Center, Warsaw).

I organized another project with an external institution, i.e. a competition for posters promoting the 2nd International Zbigniew Seifert Jazz Violin Competition. Ultimately, the jury selected the design by Magdalena Wieczorek, one of my students. The music competition was accompanied by an exhibition of over 50 posters sized 100 x 70 cm. Since 2016, that

⁶ For materials about this event, see:

http://www.radiomerkury.pl/kdCmsAssets/render/id/91425/file_name/spotkania-z-kultura-3-maja-2015.mp3;
<https://www.youtube.com/watch?v=k0OIoQa5PW8>.

exhibition has been on display at the Krzysztof Penderecki European Center for Music in Lusławice.⁷

In 2016, one of the projects designed by Media Arts Department students under my tutelage were ads for the Ave Arte Foundation for the 2nd International Jan Paderewski International Festival, titled “Paderewski, A Synthesis of Music and Politics”. Fifteen students took part in the exhibition held on the evening preceding the official Festival opening on November 11 at the Stanisławowski Theater in the Royal Łazienki Park in Warsaw.

Other projects completed in 2016 included a poster competition called “Night of the Pools” at Termy Bukovina and the organization of an exhibition of works by 12 students from the Media Arts Department at the Academy of Fine Arts in Warsaw. The show took place in the lobby of the Termy Bukovina hotel in Bukowina Tatrzańska.

An unusually interesting project that we took part in during the 2016/2017 school year involved cooperation with the Anna and Jarosław Iwaszkiewicz Museum in Stawisko. As part of the project, students designed advertising gadgets, billboards, posters, booklets, advertising spots and developed numerous advertising campaigns. One valuable experience was creating an environment that allowed for harmonious cooperation between a generation of young people and a traditional museum institution. As a result of this project, students learned about the art of Jarosław Iwaszkiewicz and combined it with the innovative thinking of young people about contemporary design.

As a result of the successful project with the Maria and Jerzy Kuncewicz Museum in Kazimierz Dolny (described above), we were invited once again to take part in a joint project. This time it involved production of ad spots as part of a project called “The Multimedia Book of Life: Classic and Electronic Promotion Program at the Nadwiślańskie Museum”. An exhibition of the projects was held in 2017 at SARP in Warsaw.⁸

In the spring of 2017, with great curiosity and enthusiasm, I began to work with students on an artistic response for a wallpaper design competition for the Holiday Inn hotel being built in Warsaw. This subject matter was a new and interesting challenge for me and the

⁷ For materials about this event, see:

<http://zbigniewseifert.org/proj/2016/konkurs-na-plakat-seifert-competition-2016.html>;
<https://wsm.asp.waw.pl/2016/09/17/wystawa-plakatow/>.

⁸ For materials about this event, see:

<https://www.youtube.com/watch?v=MtTSmgvOjS0>;
<https://www.youtube.com/watch?v=YujLha6Y0No>;
<https://www.youtube.com/watch?v=V56JLlyawdY>;
<https://www.youtube.com/watch?v=mqcgDpSW4cQ>.

students in my studio. After several months of consultations, conceptual and design attempts to work with the theme of the *cultural diversity of Warsaw residents*, the young artists designed about 50 patterns expressed in various colors. Some of them referred directly to the theme by presenting national motifs while interweaving them with symbols from other cultures. Other designs took on the theme in a slightly more abstract manner by operating with forms, colors or even referencing the city's multicultural past. Work on the project was an ambitious undertaking that combined a design approach in offering fragments of the wallpaper at a scale of 1:1 with the conceptual projection of how such a fragment would look on the wall proportionate to the size of the room for which it was conceived.

We initially received drawings of the interiors, and their designs had to be visualized at the appropriate scale. This was kind of a first trial to learn the extent to which a large or small wallpaper pattern would work in a specific interior in terms of the color, form and size. Another inspiration was the form of the building; it was simple and modern, all the while referencing the architectural environment in which it was located. It is important for appearances from the outside to be cohesive with what appears inside. In addition to the motifs of multiculturalism in Poland, a commonplace inspiration for the pattern designs was Warsaw and its familiar symbols. We feel honored that an international jury consisting of professionals gave very high marks to the projects by students from the Media Arts Department.

The specific nature of this, the youngest department at Warsaw's Academy of Fine Arts, is that its task is to give students the most comprehensive education possible, using interdisciplinary creativity and skills with the latest technologies to help them cope as well as possible in the media market, in the broad sense of the word. As a result of jury deliberations, all the awards went to students who worked on the project under my tutelage.

The opening of the hotel is planned for February 2018.⁹

In 2017, I supervised another project by students from Warsaw's Academy of Fine Arts, which involved the design of signage and logotypes for the *Nowy Świat Muzyki* club and café in Warsaw's Śródmieście District, which were presented in an exhibition opening at the Open Academy in May 2017. Meanwhile, in May 2017, I provided artistic and substantial supervision on behalf of the Media Arts Department for student projects entered in the Leroy

⁹ For materials about this event, see: <https://wsm.asp.waw.pl/2017/04/06/rozstrzygniecie-konkursu-na-projekt-tapety-dla-hotelu-holiday-inn-warsaw-city/>.

Merlin conference *Kolor w natarciu* [Color on the Rise], held at Galeria Spokojna in the Media Arts Department.

In 2016 and 2017, selected posters from the Media Imaging Studio in the Media Arts Department at the Academy of Fine Arts in Warsaw were shown in the halls of the Student Depot Polonez in Poznań, as well as part of the Open Academy at Kino Dobra in Warsaw (May 2017). The exhibition of projects took place during the presentation of a film called *Druga strona plakatu* [The Other Side of the Poster] on the occasion of the 103rd anniversary of the birth of Henryk Tomaszewski.

Every year since 2012, I have worked on a metaphoric theme with my students and journalists from *Napis: A magazine devoted to occasional and functional literature*. In writing an article and designing each magazine's cover, I include students in this extraordinarily valuable project that involves producing a photographic response to a topic selected each year, enriched with a brief literary commentary.

Throughout 2014-2018, there was a total of nine nationwide public exhibitions of student projects from the Media Imaging Studio that I am responsible for.

Under current conditions, it is not easy to set any boundaries whatsoever, and therefore, it is also difficult to clearly define phenomena occurring therein. This applies to interpersonal relations as well as many walks of life or social coexistence, of which art is one expression. Actual or palpable reality intertwines with virtual reality (VR) to create a new "quality" of perception of its phenomena. VR, so difficult to capture in any framework, has also seeped into the fluid world of contemporary art. Pieces produced at the Media Art Department frequently make for examples of this.

Thanks to new technologies and the erasing of borders demarcating the framework of contemporary art, the artist of the 21st century, through his or her actions, has the ability to penetrate reality and directly influence the viewer's worldview. The space of artistic expression often influences the audience in unexpected and surprising ways. This new phenomenon in contemporary art may be difficult to accept for the average observer as art. Painting, sculpture, set design, costume, fashion or even objects of industrial design such as furniture, fabrics and home furnishings are tangible, three-dimensional objects on the borderline of art. I believe that the majority of observers find it easier to refer to any image as a "work of art", because objects deeply rooted in social consciousness have been present in frames, display cases or pedestals in museums for centuries. Contemporary art commenting

on social phenomena with such formally elusive tools such as performance is certainly more difficult to perceive by an observer with a common education regarding the field of art.

If such actions constitute a valid and accurate commentary on the world around us, they are certainly that form of contemporary art that, using modern technologies as a substitute for traditional media, has become part of broadly understood social education. This is a new quality, impossible to compare with what came before, and the subjective perception of art makes it difficult to make an unambiguously objective classification. I believe that it is primarily history and time that filter important phenomena, leaving what is essential, groundbreaking or innovative in the history of art. Let the Impressionists be just one example.

On the other hand, it is difficult to define what kitsch is in contemporary art because the art of new media and cutting-edge technology, in a sense, shelter the artist from their lack of skill, while formal proficiency used to provide a kind of determinant of mastery in traditional techniques. Currently, the overriding value in art is the conception of showing a socially important topic and its consistent implementation at the highest-possible level. The mind is at least as important as the hand, and that's what I'm trying to teach my students.

In 2015, I received the Prof. Adam Myjak Rector's Award of the Academy of Fine Arts in Warsaw for perseverance in educating young generations, respecting tradition and openness to changes taking place in art (Academy of Fine Arts Warsaw, 2015).

PARTICIPATION IN EXPERT AND COMPETITION COMMITTEES AND JURIES, AND MEMBERSHIP IN ORGANIZATIONS AND ASSOCIATIONS

An important part of my work is participation in the art community through participation in associations, cultural events and jury deliberations.

Since 2013, I have been the deputy chair of the Section of Fine Art Work in the ZAiKS Copyright Association as well as a member of its Board.

Performing this function gives me the great satisfaction of working to protect copyright and helps to deepen the awareness of artists from the artistic community in this respect.

This position also involves being a member of the Jury of the annual ZAiKS Award for Art for Children.

In 2014-2017, I was also a member of the jury of the Polish Volleyball Federation's competition for the logo of the Men's Volleyball World Championship and the UEFA EURO

2012 photography competition called “Together, We Are Creating the Future” and the New Look Design REFRESH 2016 Sophisti.pl competition.

In 2017, I was invited to join the academic team of experts developing the “Optimization of Evolutionary Digital Photography in the Expanded Color Space” project in the Media Art Department at the Warsaw Academy of Fine Arts. Another research project I was involved in at my department last year was the *Tradycja i współczesność fotografii polskiej. Fotografia w realizacjach multimedialnych* [The Tradition and Contemporaneity of Polish Photography: Photography in Multimedia Projects] project.

Since 2017, I have been a member of the Expert Council of the THINKTANK Dialogue and Analysis Center, which gives me the opportunity to discuss my opinions with council members representing other areas of professional life.

I have been supporting charity auctions for many years, donating my work to the Aperió Association for Education of Children and Youth with Autism and the Family Alliance Association.

ADMINISTRATION OF PROF. JANUSZ STANNY’S OEUVRE

My father, Prof. Janusz Stanny, headed the Illustration Studio at the Academy of Humanities and Economics in Lodz, where I worked as his assistant in 2004-2014.

Professor Stanny was born on February 29, 1932, and died on February 13, 2014, in Warsaw. He was a master Polish illustrator, poet and university professor. He obtained his diploma in 1957 in the studio of Prof. Tomaszewski in the Graphic Arts Department at the Warsaw Academy of Fine Arts. Beginning in the early 1970s, he ran the Illustration Studio at his alma mater. He produced illustrations and designed books, posters, satirical drawings and animated films. He illustrated over 200 books. He authored children’s books, in which the literary message formed a cohesive whole with the artistic concept: *Baśń o królu Dardanelu* [The Story of King Dardanel], *O malarzu rudym jak cegła* [The Red-Brick Painter], *Koń i kot* [The Horse and the Cat]. His mastery of his genre garnered awards in Poland and around the world, including the second prize in the competition in Buenos Aires for illustrations for Cervantes’ Don Quixote (1966), the “Premio Grafico” at the ICC in Bologna for illustrations for *Zaczarowanego Krawca* [Enchanted Tailor] by H. Januszewska (1968), a Gold Medal IBA in Leipzig for illustrations for the *Adventures of Sindbad the Sailor* by B. Leśmian (1972), a Silver Medal at the Trade Fair in Moscow for *The Story of the King of Dardanel* (1975), a Medal at the BIB in Bratislava (1975) and the “Premio Europeo” in Padua for *Lwy* [The Lions] by H. Januszewska (1975), a Medal at the BIB in Bratislava for the *Fairy Tales and Other Stories* by Hans Christian Andersen (1977), an Entry in the IBBY International

Honorary List for illustrations for the book *Pchła Szachrajka* [Flea the Swindler] (1998). In 2003, he received the Medal of the Polish Section of IBBY for lifetime achievement for children and youth, and in 2006 the Gloria Artis Gold Medal.

After his death in 2014, I took over the administration of his artistic legacy and oeuvre. One of my first activities aimed at archiving and popularizing his work involved writing a chapter in a monograph about his work and selecting illustrations to be published as part of *Very Graphic: Polish Designers of the 20th Century*, edited by Jacek Mrowczyk. Below are the excerpts from this article.

A [s]imple outline drawing lends shape to flat patches of vibrant color. This is an example of Stanny's method and thinking characteristic of all his works, where he translates a basic poster image into the language of illustration, with graphics and freehand lettering combined in a harmonious composition. In many of his works, the letter not only conveyed the content, but also constituted a decorative element, evoking the appropriate epoch. ...

Soon after graduating, Stanny was appointed assistant in the Illustration Studio then headed by Professor Jan Marcin Szancer, who was also the art director of the Ruch publishing house. In time, Stanny took over the latter's duties, namely the artistic supervision of its children's books. This fact was certainly important for the development of the Polish school of illustration, which – along with the Polish school of poster [art] – brought a lot of color to the gray reality of the ... People's Republic [of Poland]. The posters hung on wooden fences lent everyday life a touch of variety.¹⁰

Another monograph I penned was an article titled “Pastisz i wierność epoce w ilustracjach Janusza Stannego” [Pastiche and Loyalty to the Age in the Illustrations of Janusz Stanny], published in the national design quarterly magazine *2+3D grafika plus produkt*:

The author of a text gives a certain character to the world they create. It is not only about specific literary content, but also, and perhaps above all, about the character of the described world, its feel, color, smell and aura. All that can be called a kind of “literary illustration” with the help of a well-chosen word. The term may be somewhat puzzling, but how true. A dry description of a situation occurring in a book is something completely different from a description containing a certain spirit of an age, reflecting the characteristic language of the particular time or place from which the text comes. It is natural to write in the spirit of the age if the plot takes place in the past, for example in the Middle Ages. Texts created in specific times have their specificity, timbre and subject matter, often resulting from the historical, social or moral conditions in which they were written.

The text as literary material ascribed to a given time in history goes on a never-ending journey in the following decades or even centuries. Therefore, should a graphical text created at a given time be construed in the context of its contemporary interpretation? The only exception is probably the Old and New Testaments, which, despite the historical distance in which they were written, are a kind of clue without an age, like the Ten Commandments. The Ten Commandments cannot be changed, they cannot be interpreted in a different way. The case is similar with documentary literature, which, as a written transmission of historical truth, is not subject to interpretation, although taking into account political changes, it unfortunately does not always have the opportunity to defend its objectivity. The situation is slightly different with literature, poetry or literary fiction, the reception of which can be interpreted differently depending on the circumstances of time and place.

Here, we come to the heart of the main theme, which is the great significance and immense influence that loyalty to the text in creating illustrations or even the entire graphic design of a book has

¹⁰ K. Stanny, “Janusz Stanny”, in *Very Graphic: Polish Designers of the 20th Century*, Jacek Mrowczyk ed., Instytut Adama Mickiewicza, pp. 331 and 333.

on the way literature is understood. Not every text should be illustrated in the same way, because it is not the graphic designer who is the main character in the interpretation of the text; it is the reader, based on the literature and graphic design, which complements the literary content. ...

[Janusz Stanny, one of the leading representatives of the Polish school of illustration,] attached great importance to the costume, color range or artistic ingenuity that helped readers get closer to the age and author of the text being worked on.¹¹

A veritable example of such a study are Stanny's illustrations for A. Jarry's *Ubu Roi*, published in 1989 by WAiF, combining the written word and simple graphic form.

It was on the basis of one of these illustrations that, in 2014, I made a film poster project for the digitally restored film adaptation of *Ubu Roi* (directed by Piotr Szulkin), shown at Kino RP (Warsaw).

In 2015, the Academy of Fine Arts in Warsaw published a Christmas card from the series *Akademia prezentuje swoich Mistrzów* [The Academy Presents its Masters], which was a reprint of a postcard designed by Janusz Stanny in the 1970s.

Since 2014, as part of popularizing the Polish Illustration School and the art of Janusz Stanny, I gave the following lectures:

1. Lecture on illustration and the art of Janusz Stanny based on the book by Tadeusz Mioduszeowski, "Dzieciakom i Ptakom" [For Children and Birds], 2014, Stacja Muranów, Warsaw.
2. Lecture on the Polish School of Illustration based on the work of Janusz Stanny, 4th Edition of the LiterObrazki Festival, i.e. the Picture Book Festival, 2015, Bydgoszcz.
3. Lecture titled "How A Book is Made" and presentation of Maria Terlikowska's book *Wanderings of the Brush and Pencil* with illustrations by Janusz Stanny, 7th Warsaw Book Fair, 2015.¹²
4. Lecture titled "Sur les traces d'Henri Fauconnier et du pantoun malais" [On the Trail of Henri Fauconnier and the Malay Pantuns], 2017 and "Collection of Pantuns: Songs About Dark Love". Translation from French and presentation of Janusz Stanny's graphic works for Robert Stiller's translations and prose. Asia and Pacific Museum, Warsaw

¹¹ K. Stanny, "Trochę skromności wobec autora! Pastyz i wierność epoce w ilustracjach Janusza Stannego", in *2+3D grafika plus produkt*, No. 60, March 2016, pp. 46 and 48.

¹² For materials about this event, : <https://www.youtube.com/watch?v=8UIYdrj5kOs>.

5. Lecture titled "Homeworks of Janusz Stanny", 2018, Ethnographic Museum, Warsaw

Since 2014, I have curated and organized the following exhibitions of works by Janusz Stanny:

1. Curator and organizer of an exhibition of illustrations by Prof. Janusz Stanny, Galeria Patio2, AHE Łódź, 2014.
2. Curator and organizer of an exhibition of illustrations by Prof. Janusz Stanny as part of Warsaw Museum Night. Katarzyna Napiórkowska Gallery, 2015, Warsaw.
3. Curator and organizer of an exhibition of illustrations by Prof. Janusz Stanny at the Ministry of Culture and National Heritage, 2015, Warsaw.
4. Exhibition of illustrations by Prof. Janusz Stanny, 2016, Poster and Graphic Design Gallery Hoża 40, Warsaw

Group exhibitions and accompanying catalogues for which I made illustrations by Janusz Stanny available:

1. *Polska Ilustracja Książkowa dla dzieci i młodzieży z lat 50.-80. XX w.* [Polish Book Illustration for Children and Adolescents From the 1950s-1980s], 2016, Museum of Printing, Warsaw.
2. *Polska Szkoła Książki Obrazkowej* [The Polish School of Picturebooks], 2017, Nadbałtyckie Cultural Center.
3. *Children's Illustrated and Picture Books from Poland*, 2017, Murray Art Museum Albury, Australia.

In 2015 and 2016, as part of the Open Homes Festival, I organized a presentation of the art studio of Prof. Janusz Stanny combined with short lectures on the Polish Illustration School.

In 2017, as part of the Optimization of Evolutionary Digital Photography in an Extended Color Space academic project in the Department of Media Art at the Warsaw Academy of Fine Arts (study commissioned by Studio Tęcza Piotr Stefański, under the leadership of Dr. Piotr Kucia, Department of Media Art, Academy of Fine Arts in Warsaw), we created photographic archives of Janusz Stanny's posters in the collection of the Poster Museum in Wilanów, published by *BOSZ Posters and book covers by Janusz Stanny* (2018)

Reprints of books with illustrations by Janusz Stanny that have been published since 2014 include the following:

Wędrówka pędzla i ołówka Marii Terlikowskiej (Nasza Księgarnia, 2015)

Awantura o kapcie Jana Wilkowskiego (Warstwy, 2018).

Czarno na białym Marcina Brykczyńskiego (Literatura, 2019)

My activities are my passion, and it is difficult to classify the above projects as work. They are my way of life, which I am trying to live as well as possible.

Links to webpages that include shows with my involvement:

www.radiomerkury.pl/kdCmsAssets/render/id/91425/file_name/spotkania-z-kultura-3-maja-2015.mp3

www.youtube.com/watch?v=k0OIoQa5PW8

www.youtube.com/watch?v=8UIYdrj5kOs

www.youtube.com/watch?v=MuTSmgvOjS0

www.youtube.com/watch?v=YujLha6Y0No

www.youtube.com/watch?v=V56JLlyawdY

www.youtube.com/watch?v=mqcgDpSW4cQ

www.zbigniewseifert.org/proj/2016/konkurs-na-plakat-seifert-competition-2016.html

www.wsm.asp.waw.pl/2016/09/17/wystawa-plakatow/

www.wsm.asp.waw.pl/2017/04/06/rozstrzygniecie-konkursu-na-projekt-tapety-dla-hotelu-holiday-inn-warsaw-city/

www.polskieradio.pl/8/3869/Artykul/1485185,Swidermajer-Koniec-swiata-podwarszawskich-willi

www.youtube.com/watch?v=gqspr9cBKjQ

www.rdc.pl/podcast/mnie-sie-to-podoba-niech-zyje-ilustracja-warsztat-ilustratora-od-kuchni/

Bibliography:

1. K. Stanny, "Tabu i wstyd w fotografii czy zimny i nagi obiektyw?", *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej* (DiG for the Institute of Literary Research of the Polish Academy of Sciences, 2012), Series XVIII 2012, ISSN 1507-4153, Volume XVIII, pp. 301-309;
2. K. Stanny, "Album rodzinny z trauma w tle", *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej* (Institute of Literary Research of the Polish Academy of Sciences, 2013), Series XIX 2013, ISSN 1507-4153, Volume XIX, pp. 399-405;
3. K. Stanny, "Pryzmaty postrzegania: estetyka, ideologia, interpretacja w sztukach pięknych", *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej* (Institute of Literary Research of the Polish Academy of Sciences, 2014), Series XX 2014, ISSN 1507-4153, Volume XX, pp. 304-316;
4. K. Stanny, "O sztuce rezygnacji w Sztuce", *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej* (Institute of Literary Research of the Polish Academy of Sciences, 2015), Series XXI 2015, ISSN 1507-4153, Volume XXI, pp. 360-371;
5. K. Stanny, "Oblicza przemian w Sztukach Pięknych", *Napis. Pismo poświęcone literaturze okolicznościowej i użytkowej* (Institute of Literary Research of the Polish Academy of Sciences, 2016), Series XXII 2016, ISSN 1507-4153, Volume XXI, pp. 247-258;
6. K. Stanny, "Tradycja i współczesność fotografii polskiej. Fotografia w realizacjach multimedialnych", academic research carried out under the supervision of Maria Pyrlik, PhD, Hab., Media Arts Department of the Academy of Fine Arts in Warsaw, 2017;
7. K. Stanny, "Janusz Stanny", in *Piękni XX-wieczni. Polscy projektanci graficy pod redakcją Jacka Mrowczyka* (Instytut Adama Mickiewicza, 2016), ISBN 978-83-935975-7-4, pp. 330-335 / *Very Graphic: Polish Designers of the 20th Century*, ed. Jacek Mrowczyk (Adam Mickiewicz Institute, 2015), ISBN 978-83-60263-18-1), pp. 330-335;
8. K. Stanny "Pastisz i wierność epoce w ilustracjach Janusza Stannego", *2+3D grafika plus produkt* No. 60 III/2016, ISSN 1642-7602, pp. 46-55.



