

Summary of professional accomplishments

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The Strzemiński Academy of Fine Arts in Lodz

DOCTORATE

The doctorate was awarded on 23rd June 2010 by the Board of the Faculty of Textile and Fashion, the Strzemiński Academy of Fine Arts in Lodz in the field of fine arts, the artistic field of design arts. The title: "Relations – the Artistic Object – the Viewer – Space – Movement" – the subject matter featured in the artistic field of unique textile print; promoter: Professor Krystyna Jaguczańska – Śliwińska. The title of the adjunct professor awarded in 2011.

PROFESSIONAL EXPERIENCE

2004 – 2015 a didactic worker at the Faculty of Textile and Fashion (full-time programme), the Strzemiński Academy of Fine Arts in Lodz; a teaching assistant of Professor Krystyna Jaguczańska – Śliwińska in the Textile Print Design Studio I in the Department of Textile Print

2006 – 2011 – running classes at the Faculty of Textile and Fashion, the Strzemiński Academy of Fine Arts in Lodz (part-time first cycle programme – a licentiate degree)

2006 – 2008 – running classes based on the author's curriculum with students of the 1st year of the part-time first cycle programme (a licentiate degree) in the Department of Fashion Design, the Faculty of Textile and Fashion, the Strzemiński Academy of Fine Arts in Lodz

2012 – 2014 – running classes based on the author's curriculum with students of the part-time second cycle programme (a master degree) in the Department of Fashion Design and the Department of Jewellery, the Faculty of Textile and Fashion, the Strzemiński Academy of Fine Arts in Lodz

SELECTED ARTISTIC ACCOMPLISHMENTS

Following the formal requirements I select the exhibition (a project work) titled "And the Line was the Pretext... II" / Lodz 2013, Imaginarium Gallery / as aspiring to fulfil the requirement defined in the article 16 section 2 of the Act of 14th May 2003 concerning academic degrees and academic titles as well as degrees and titles in the field of art (Dz. U. Nr 65, poz. 595 ze zm.).

Introduction

"And the Line was the Pretext..." is a cycle of individual exhibitions which I started in 2009 in the Gallery BWA JATKI in Nowy Targ. The second exhibition was held in 2013 in the IMAGINARIUM Gallery of Łódzki Dom Kultury (The Lodz Culture Centre), hence no. II.

I deal with abstract – geometrical art; it is textile art which allows me to expand my scope of design and craftsmanship activities, the intermedia and exposition potential. I began my adventure with textile with traditional, flat works, exposed on walls, made in the screen printing technique and now I am at that point that I can make spatial objects/installations, using digital techniques and video art, and finally the viewer can be actively involved.

The exhibition which I selected as aspiring to fulfil the requirements of academic degrees and the academic title had a pre-determined purpose and specific character; I was able to combine all the elements in such a way that they could function together in subtle harmony and consistently introduce the viewer step by step into the world of my actions. The actions intensified by juxtaposed, repetitive linear arrangements together with the presentation of printed textiles in the presence of the viewer, finally providing them with the opportunity to interfere in my work. I used this exhibition to convey the whole information concerning not only my creative path but also my sensitivity. I created a kind of book that uses my

personal linear code to tell the story of 10 years of my creation related to textile, in which I distinguish two important stages.

As for me, what is significant in the creative process is the work of art and the way it is exposed. I consider the aforementioned exhibition to be the whole design concept, and in this particular case the exhibition space is an integral part of the whole of my artistic expression, which I will try to prove in the following summary.

THE LINE....

... is what became the pretext of my artistic activity many years ago...

At this point let me go back to the beginning which is important to show the consequences of my artistic activities. Analysing the course of my creative path, the explicit geometrisation and simplification of forms was already clear at the end of my studies at the State Higher School of Fine Arts in Lodz (now the Academy of Fine Arts). In 1991 I obtained a diploma in the field of fashion design. It was a collection consisting of silhouettes with purely geometrical constructions; divisions and structure of forms resulted from the strict mathematical calculation, the whole was formed on different scales from elements of squares, rectangles, lines ("A collection for business women") (fig. 2). Similarly to paintings presented at the diploma exam in painting – they are 5 paintings in the format of a square (150cm x 150cm) painted according to the principles of Kazimir Malevich's Suprematism, which is so close to my way of thinking (fig. 2).

Since then, in my further work I have been penetrating the issues of geometry – geometry in fashion – e.g. in 1993 – as an honourable mention I was invited to take part in FASHION BERLIN with a collection of evening dresses, which later was presented in the Italian fashion magazine MODA IN as a reward; before that the same collection was awarded by the Department of Culture and Art of the City of Lodz Office in 1991 (fig. 2); in 1996 – also as an honourable mention, I was invited to take part in the fair IGEDO DUSSELDORF in the presentation of young talented designers in the salon THE TENT to show my summer collection; this collection was also awarded at Textil Medium Lodz (fig. 2); – geometry on the plane – individual exhibitions: among others: in 1992 – "Works on Paper" Papier

Servis Gallery Lodz, individual exhibitions: in 1994 – painting – the Manhattan Gallery Lodz, in 2000 – painting – the Linia Gallery Lodz (fig.2);

Since about 2004 up till now – geometry on textile, spatial objects and geometry in motion – presented for the first time in 2010 on the occasion of my doctorate defence titled: "Relations – the Artistic Object – the Viewer – Space – Movement" (fig.3)

The year 2004 was a breakthrough for my work because, winning a competition for a teaching assistant in the Department of Textile Print, the Academy of Fine Arts in Lodz, it became obvious that from that moment on it was textile that would be the main subject of my interest. I simultaneously took a new path, with a new medium, and that relationship has been continued for 11 years.

The process of fashion designing and painting was gradually limited, now I take up some projects on specific commissions or when I take part in specific events, which can be confirmed by my participation in the exhibition in 2011, presenting works of teachers of the Academy of Fine Arts in Lodz, faithful to the rules of Unism originated by Władysław Strzemiński – "WE INHERITORS / SUCCESSORS?" / the Kobro Gallery ASP Lodz), where I exhibited my painting „9999” (fig.2).

However, the fascination with textile itself appeared much earlier. The city where I was born contributed to it too – historically it is, after all, the cradle of the textile industry as well as the city with the unique on the international scale Central Museum of Textiles, where every three years there is the International Triennial of Textile – in 2013 they held the 14th edition of this event. It was in this magical interior of the White Factory where for the first time, as a young person, I could admire "live" works by Magdalena Abakanowicz or Wojciech Sadley. I still remember the impression they made on me. Each year of their activity the Museum prepares outstanding exhibitions of prominent artists, whose names cannot be mentioned here. Nevertheless, I do stress that many of them have their special place in my memory.

Therefore, the job in the Department of Textile Print, getting familiar with the craftsmanship of classical printing (screen printing) and later on with digital printing opened up a completely new possibilities and forms of artistic expression.

Fascinated by new techniques, I began to enter into the areas hitherto unknown to me, which quickly became close to me. I began to explore new technological opportunities, new means of expression, and above all still very surprising ways to use them that I experience in my creative or design search.

At the beginning the process of creating my textiles was as follows: the LINE certainly came first – linear projects of patterns were created, often on the computer – simple, geometric linear arrangements. Then these patterns were printed on tracing paper so that they could be transferred on the screens through exposure. Next the proper printing process started, the process of composing, experimenting with different grounds, the search for suitable compositions and, despite the multiplicity of existing linear combinations (multiple overlapping the same screen with different registrations or a few different screens), tending to such an effect to make the textile coherent, harmonious, balanced as a whole.

Here I would like to pay respect to the principles of Unism started by Władysław Strzemiński, patron of the Academy of Fine Arts in Lodz, which undoubtedly played an important role in my perception of aesthetic rules.

It was a really huge success for me to have one of my first textile prints qualified in a competition for the ETV Conference International Art Exhibition Workshops "Visions in Textiles" in Izmir, Turkey already in 2005. (fig.6)

Each subsequent year brought the following little achievements. They were particularly important because, regarding the exhibitions I participated in, it was the jury that selected the participant (when I was sending my artwork there was no guarantee that it will be selected). For example, in 2006 – the Triennial of Textile / Liptovsky Mikulas, Slovenia, in 2007 – the 2nd International Festival of Textile Art "Structures of Connections" / Cracow, in 2009 – the 3rd International Biennial of Weaving Miniature "Centeries and Instans" / the Arka Gallery, Vilnius, Lithuania and the Triennial of Textile / the Bohuna Gallery, Liptovsky Mikulas, Slovenia. (fig. 6)

In my view, the essence of considerations on geometrical art is the concept of Wolhelm Worringer. He claimed that geometry is an escape from the chaos of the world, it staves off fears and anxieties associated with the external world; that it rationalizes the world around us, it is designed to establish order in our world, to tranquillise our emotions, to help organize our thoughts. It is a goal that I set when I formulate the final effects of my work, but they are also my personal emotions which I experience in the design process. Thus, since 2004 I have been consistently provoking "new perspectives", the endless landscape of linear structures, the landscape of new dimensions (three-dimensional). And if it is the line which in my work has become an expression of my individual message, and at the same time a pretext of continuous search, it is not a coincidence that my solo exhibitions are titled and numbered "And the line was the pretext... I", "And the line was the pretext... II" and let it be.

„And the Line was the Pretext...II” / The Intermedia Space (fig.1)

Professor Ewa Latkowska – Żychska writes in the folder accompanying the exhibition "And the Line was the Pretext...II":

Quot. 1: "The line or actually the theatre, where the line is the main protagonist, is the area of Małgosia Lachman's activity. Tools to prepare the performance are a computer and classic printing techniques. That combination results in a show, where we see images of complications of linear actions developing in time. The resulting visualizations convey a load of harmony and order of the world which they describe and, like in the real theatre, after the performance is finished we are left with the memory of pictures which evoke reflections".

The exhibition "And the Line was the Pretext...II" is an event exceptional to me, held in an extraordinary location. The number II (in the title) also gained some double, symbolic meaning. It is not only my big individual exhibition dedicated to textile art, but a parallelism of a given artefact.

The Imaginarium Gallery is an interior with two exhibition rooms, which enabled me to convey clearly the idea, the concept of the whole arrangement and above all the premise and the course of the entire creative process from the moment of entering the path of "textile". I took the liberty of taking the word textile in inverted comma, because for most people textile might be associated with the traditional fibre art, however me and many other contemporary artists work in so many different media, often completely not associated with it, that I would prefer to use the quotation marks to show it in a broader light.

The actual exhibition space, the appropriate arrangement of the sequence of presented works and finally involving the viewer into a proper exploration of the artwork makes the whole concept of the exhibition, which becomes an artefact – an event that is to show the intermedia potential of my textiles and the network of their transformations. As the exhibition space plays an important role to me, I deliberately chose the IMAGINARIUM GALLERY in Łódzki Dom Kultury (The Lodz Culture Centre). The interior has a partition wall that divides the room into a bigger and smaller one. This wall became the imaginary boundary – the interface, a smooth transition to something new This interface is a distinct separation of the two stages of my artwork, yet inextricably linked by the common inner tissue which in this case the LINE is. The first room presents what is "old", the other one shows what is "new". In the first room I present works that were made in the classic method of silk screen printing. What was important was a pure, clear message. Nothing happened by chance; the position of each work determined its surroundings, the intervals between the works and the gradually evolving narration of colours. Having the left to the entrance side of the gallery as the main narrator, the exhibition was „open” by the „white” work (1.Composition DX) and finished by the „red” work (2.Target) on the same wall. The second exhibition room opened with the work exhibited left to the entrance, made at the beginning of my work at

the Department of Printing in 2004 (3.Composition AX) (works 1,2,3 – fig. 1 and 6). The history came full circle – literally and metaphorically. The first work, simultaneously the first one where I use a circle as the main narrator and in addition to that it is black and white. Instead of opening the exhibition it opened a new room where new works are based on the construction of the circle and are black and white. In the second room there were works based on new technologies of digital printing and objects where I use video art and mobile objects which each time I adapt to the requirements of a given exhibition interior. And the work made in 2004 was a prelude here and at the same time it showed its universality in my compositional search. Thanks to such a division I present in a clear way the course of my creation from 2004 up to the present day and I point out the direction which I am going to take. As I still hope and I am keen on new “pretexts” and new stages...

In the first room I present works printed on felt, "flat" architectural compositions, arrangements of lines, showing in "square boxes" an endless visual spectacle appealing to the viewer's imagination... Most often it is the square that is the format and module repeated in most of the works, and felt became the ground indispensable for me when I use the screen printing technique – it is a very rewarding, soft fabric that tames the whole operation, tranquillises lines which by nature are simple, with sharp expression. From the very beginning I title all these works "Composition" and I give them symbols in the form of Roman numerals. In this room, on the right side, I present parallel works in a small format / miniatures – objects that are complementary to that period of my creation. However already here, in a few cases one can see the first experiments with mobility and an attempt to draw the viewer into interaction.

A partition wall constituting the division of the gallery has become a key point for me, not only to show the symbolic separation but also to present the most important work of my doctoral dissertation, which was the culmination of my multimedia search at that time and simultaneously the beginning of a new stage – the beginning of open, interactive works, where I give the viewer an opportunity to interact with them, where I encourage them to take up a kind of play with art. ...

Quot. 2: "The concept of play turns out to be one of the main structural categories of the latest phase of the history of multimedia installations. The play takes place here between materiality and virtuality, the concept and technology, space and time, between the narrative and its frame, tradition and the present, the work of art and the viewer".

As we start with the premise that art should evolve and each artist should take a risk to overcome resistance, stereotypes, their own routines and try new things again and again, at the end of 2008 I also began more boldly and deliberately to enter new areas. Fascinated by the potential capability of the computer and multimedia programmes, I took a chance and an attempt to use my original projects to construct mobile images. Using appropriate computer programmes I began to set my tracing papers, my lines in motion. Suddenly they started to come alive.

From now on textiles become screens where I displays my "linear films" – mobile sets, moving to their own rhythm, at the time programmed by me. I no longer make prints in solitude on printing tables. Now the printing process takes place in front of the viewer, during the exhibition in a particular place. As I mentioned before for the first time I made the presentation of such works in the Kobro Gallery at the Academy of Fine Arts in Lodz during my doctoral dissertation defence. (fig. 3) The then occupation of a specific space in the Kobro Gallery meant that the whole installation had several meanings and took place simultaneously at several levels. As I disclosed the process, I do not hide computers, projectors, the whole "backstage"; to be able to comprehend the whole installation the viewer was forced to move in its area. And some additional effects that the viewers were exposed to in the process of watching at the time they entered into the stream of light from the projector and saw themselves with the work in the background, even intensified the mutual relations and dependencies. That possibility – the motion in-between – is an important form of experiencing space and moving in it. Such a work situates the viewer on the border of the real and virtual world.

Quot. 3.: "We have become aware of different elements of the gallery that acquire meaning when exhibiting works of art and thus have an impact on their sense, because the meaning of the work does not rely on objects but it is raised as a result of the meeting between the viewer and the work in a particular space" – wrote Brian O`Doherty in the article "Inside the White Cube / Ideology of the Gallery Space".

For me, it is a very significant formal issue which also became a specific challenge when I designed the exhibition "And the Line was the Pretext...II". The space started to play an important role in the presentation of my works. The relations between objects, the surrounding and the viewer become essential. This approach open to a given interior provides an opportunity to introduce relations that were difficult to predict in advance with every new exposition, but thanks to this situation they may be endowed with new meanings each time. This is what happened in the case of one of the works included in the doctorate. At the doctoral defence it was a part of a larger multimedia video installation with which it formed an inseparable whole. Here it functioned individually and took over the role of the main element.

The partition wall at the end of the big exhibition room, opposite the main entrance, and the textile-screen on it, with a white ball suspended in front of it, on which mobile linear images are projected. The scale of the work and the gleaming light from the projector attract viewers' attention faster than I expected. The chance to set the ball in motion, to interfere into its location, which creates new visual aspects to the viewers, met the requirement of the concept of an open work of art. Placing it in this specific position marked the symbolic beginning of the second part of the presentation in the other part of the gallery, where there are more open works and the viewer has more opportunities to actively react to them. And only going through the narrow passage, which perfectly camouflages the content of the second interior, one can see new, different, intermedia works. That wall is a conventional interface and here on the inner wall I created a work on the spot, in the gallery. My intention was to adapt it to the specific size of the wall and to the whole exposition in the further section of the gallery.

-quot. 3 Sztuka u progu XXI wieku, Grzegorz Dziamski.

It should be noted that the works with video projections were located only on both sides of the wall, according to the original assumption, the older work in the first part, the new one in the other. Standing in the passage, front to the narrow side of the partition wall, resembling a thin line, the viewer has an opportunity to simultaneously watch fragments of both works, which become the obverse and reverse to each other and at this point, where there was supposed to be a clear distinction between two phases of my artwork, a really emotional creation developed which used new technologies to reveal what was invisible at the beginning. It smoothly, "painlessly" combined the old and the new, yet above all it evoked an astonishing visual effect. We deal with an incident of intermedia nature which occurred during the exploration, depending on the position of the viewer. Thanks to this kind of unexpected changes of the viewer's position, they have the opportunity to discover different, new sets of stimuli. The second room, where I show most textiles and intermedia objects, is a continuation of my search and the beginning of new experiments. They were created by means of a variety of media, they became a combination of science, art and technology. They are multi-element works, which I made having this particular space in mind, or in such a way that they could build it intentionally. As a matter of fact, it is true about the whole exhibition at the Imaginarium Gallery. All the works were incorporated into the space in such a way that they made an impression of "tailored" to that specific interior – where each work has its well-thought place in the exposition and they make a coherent whole. As we live at the time dominated by technology, we observe rapid changes and processes in art, we face virtually unlimited choices, whereas the visitors to the gallery become increasingly fastidious – it forces us artists to work out new creative strategies. I dare say that if an artist wants to hold the ground in the field of contemporary art, they have to conceptually fuse several media. Therefore, some time ago I expanded the classical method of screen printing, I resigned from felt as a ground, I consciously left the whole printing workshop facilities. However, on no account did I perceive this method as obsolete. Screen printing is a unique method of printing patterns on textiles (known for thousands of years) that I am and I will always be fascinated by and I know I will still have a chance to work with this technique in the future.

Nevertheless, it was the need to search for and confront with new media that somehow forced me to undertake new activities. Now the computer has become not only a tool to design patterns of stencils/tracing papers, to set them in motion, but above all the design tool of textiles-objects. The suitable software allows me for greater interference and often deliberate distortion of the pattern so as to enhance the apparent sense of movement in fixed arrangements of lines. Such textiles are based on digital printing, which also opens to experiments with new grounds: polyesters of varied thickness, rubber fabrics, oilcloth used for advertising banners. White or transparent grounds – all of this is so fascinating that I would say only financial aspect can hinder the unlimited possibilities of imagination. Further stages rely on the interference in their shapes, combining with other media, looking for such conditions of their intermedia nature to meet the requirements of the task, where not only the works are to be mobile and adapted to the existing interior, but also the viewer has to be able to "complete the work of art" (as Umberto Eco wrote).

There are more and more mobile objects in which the viewer can alter individual elements, affecting the nature of the work, yet never destroying my concept. As an example we can point to the work made of four squares filled with small round disks, fastened with Velcro, where the viewer can freely rearrange them, thus creating an unknown number of variants. A new visual experience and great fun. (fig. 1) Or the work "Spools", where the viewer can freely rearrange the components, making in this way their own, new spools. (fig. 1) And one of the latest works "Hanging" – an object made up of 8 circular discs of different size. The discs are hung at different heights in the middle of the second interior. The central location of the work fully conveys the meaning of the original conception – it adds to the other works, it imperceptibly gets into reaction with the video, it casts shadows on it. It provokes reactions between objects, projected images, an object with an object, an object and an image and the viewer as well as the existing situation. (fig. 1) I was qualified with this work (as the only person from Poland) to take part in the International Artistic Event dedicated to textile "ASIA – EUROPE II" – presented in 3 places in Europe: in 2014 – Deutsches Textilmuseum Krefeld /

Germany, in 2014/2015 – Musee Jean Lurcat Et De La Tapisserie Contemporaine, Angers / France, in 2015 – Janina Monkute -Marks Museum- Gallery, Kedainiai / Lithuania. The assumption of mobility of this work was fully used there. Each of the three museums is architecturally different, so for example, with regard to the difference in the height of the interiors they require another approach to designing the manner of hanging works and the arrangement of some juxtaposed objects. Therefore, the form of the work was subject to mutations, it changed according to the context and the existing space and in this way each exposition provided new demonstrative and visual capabilities. (fig. 6) To my surprise I was asked to leave that work in the collection of Janina Monkute-Marks Museum in Lithuania. I certainly agreed and in this way the work "Hanging" will be presented at the exhibition titled GIFT WORKS in this museum from June to August 2015.

In 2009 Professor Krystyna Jaguczańska-Śliwińska wrote about my approach to textiles and the way of arranging exhibitions – quot. 4 : « ...experiencing her own space, intellectual play on the plane, evoking illusions and impressions, building new meaning structures without strict frames, it is merely as much as necessary to leave free space for emotions and imagination... », « ...search for her own formula under an impact of the reality, reflections and verification, ordered by the presumed construction rules... ».

My plan for the future is to organise my next exhibitions so that works could be created for specific exhibition spaces – where the exhibition itself, apart from being a presentation of works from the field of fine arts, will fit into the design, conceptual work. I wrote before (both in the case of my doctoral dissertation and individual exhibitions) how important for me is the exposition place for each work. However, what is still essential is the search associated with textiles, concerning new means of expression and experiments with new grounds and modern technological achievements. It is a peculiar challenge – where my fascination with geometry, simplicity and minimalism can lead me. It is a lifelong goal and artistic stimulus.

-quot. 4 – Prof. Krystyna Jaguczańska – Śliwińska / a folder for the exhibition « A pretextem była linia I » (And the Line was the Pretext I) / BWA Jatki, Nowy Targ / 2009

To sum up, the exhibition "And the Line was the Pretext ... II" revealed the progress of my work concerning the textile art in a very thoughtful, transparent, programmed way. It showed the process of search, the process of getting to my present achievements It exposed my artistic sensitivity and, despite the changing craftsmanship, it showed consistency and faithfulness to geometry, where the LINE always comes first. The line, which in this case (we can say) has become an i d e a l l i n e defining the direction of my artistic path.

APPENDIX – DESIGN

The world of design that surrounds me in my everyday reality, which I have to penetrate and be familiar with, mainly because of my didactic work where I am responsible for teaching future designers, is another challenge and design opportunity for me. As an artist, I would like to have an impact on the creation of things around me, interiors, the environment. Therefore, I also prepare design concepts that I am planning to present soon at the relevant fair events focusing on design studies.

Recently, on the occasion of the 21st International Festival of Pleasant and Unpleasant Plays held at the Powszechny Theatre in Lodz, I came across a question raised by the organisers:

Does the artist design new worlds?

My answer is – yes, and in my view, the issue has a wider context and it perfectly relates to the design art. As artists are involved in the culture of their time, are a part of the reality that surrounds them, it is their duty to create it. Entering the field of design they raise its rank. Art does not close anything, is an action that in the continuous process may gain new meanings and in this way the artist can become

a designer of mass production goods or limited versions. Works that seem to be created only once, for the purpose of the exhibition, thanks to modern technologies, can get a second life and be easily adapted to other areas such as the contemporary design. The technological development leaves a great deal of room for manoeuvre. As a result, artists have a sense of unity of goals – they can create «beautiful» things not only hermetically, for the gallery but for everybody. They can add new value to people's everyday life. As I mentioned above, agreeing with the concept of Wolhelm Worringer, geometry staves off fears and anxieties associated with the external world, so I also find my works in utility elements functioning in the interior design, where our home is our asylum, which is to be an oasis of calm and harmony. We rest there, we find peace of mind there.

Here, when designing elements for the interior, the entire network of connections works – geometric abstraction as aesthetics characterized by simplicity and restraint orders not only thoughts but also the entire interior. My simple, unobtrusive linear systems are a good solution for wallpaper, varnish finishing furniture fronts, on the curtains, carpets and bedding fabrics, upholstery; in my opinion they are the best designs for simple and minimalist interiors. Then they begin to form together the inextricable combination of beauty and harmony.

Professor Włodzimierz Cygan (I have the honour to work with him in the same Department, where he runs his own Unique Textile Studio), writing an introduction to his catalogue "Light and Darkness - Włodzimierz Cygan Chapter III", raised an important question about the usefulness of textile, which let me cite as a punchline – quot. 5: "Freedom of utility? Yes, it is possible when it comes to textiles as a medium of artistic expression and at the same time the medium which organises the space Between freedom and functionality it takes its natural position".

The design concepts I present in the attachment titled « DESIGN ».

DIDACTIC ACTIVITY

Working in the Department of Textile Print, at the Faculty of Textile and Fashion, the Strzemiński Academy of Fine Arts in Lodz as Professor Krystyna Jaguczańska- Śliwińska's teaching assistant I have the privilege of participating in the history of this unit. In 2011 the Department celebrated the 65th anniversary. It was founded by great people: Maria Obrębska – Stieber, Lech Kunka, Janina Tworek - Pierzgalska and Teresa Tyszkiewicz, whose teaching assistant was Professor Jaguczańska. We "young" workers cannot forfeit its history and heritage. The basic conception is still up-to-date, yet it is us didactic staff who have to be open to the ongoing changes in art and mutual relations between its various fields as well as changes in the surrounding reality. It is our task to help students develop their creative personality and find their own artistic language.

I help Professor Krystyna Jaguczańska – Śliwińska to run the Textile Print Design Studio I at the Department of Textile Print. Professor Jaguczańska confided in me quite early and in 2006 I could independently run classes with students of the first year in the full-time programme.

At the same time, in 2006 - 2011 I cooperated with Professor Krystyna Czajkowska in the part-time first cycle programme. It is a system of extramural studies, where groups of students are big, classes last for many hours. They are extremely exhausting but at the same time they give a lot of satisfaction. I think that it was my "real university of life".

In 2006 - 2008 too I had the opportunity to run classes based on my own curriculum with students of the Department of Fashion Design. I put emphasis on a dialogue between form and pattern. Due to graduation from the Academy of Fine Arts in Lodz, with specialization in fashion design, and thanks to the active practice as a clothes designer at the beginning of my work, I am particularly sensitive to this problem and I pay special attention to such issues.

I conducted classes in such a way that students could become aware of the fact that not only the form of the outfit determines our appearance and style, but also the comprehensive design. The pattern can affect the silhouette, lead to its distortion. It can be just decoration or a message. (selected works of my students, atch. 4)

From 2012 until 2014 (currently in the academic year 2014/2015) I asked for a substitution for family reasons; next year I hope to continue my job (I ran classes according to my own author's curriculum in the part-time second cycle (a master degree) programme with students from the Department of Fashion Design and the Department of Jewellery. Despite such a short time I was able to instil in them love for print. Two students from the Department of Fashion Design decided to use their designs produced during our classes to their diploma collections of clothes (Agnieszka Łyko, Luiza Kimak) (atch. 4)

In the academic year 2013/2014 I was a supervisor of 3 diplomas (atch.4) :

- 1 master degree in the part-time second cycle programme (Dominka Górecka)
- 2 licentiate degrees in the full-time first cycle programme (Agata Zastrzeżyńska, Joanna Minkiewicz)

and I reviewed 9 diplomas – 5 master theses, 4 licentiates.

In the present academic year 2014/2015 I started to supervise two licentiate diplomas which will take place in September 2015 (Anna Kędziora, Paulina Sołtyzewska) (atch.4); I am a supervisor of 1 master thesis and a reviewer of 2 master diplomas and 1 licentiate. I treat my didactic work very seriously. I have a very good contact with students; I like them (and I feel they like me too) and I am keen to share my knowledge with them. I devote to them not only my working hours but often my private time too. I feel responsible for these young people and I am particularly careful to respect their individual artistic predispositions.

I also took part in the collective research projects of my Department (financed by the Ministry of Science and Higher Education), which contributed much to the didactic process:

2012 – „Uzyskiwanie wzorów na tkaninie i papierze z wykorzystaniem druku sublimacyjnego (metodą ręczną i technikami cyfrowymi)" [„Patterns on textile and paper based on the sublimation printing (manual and digital techniques)"] KBN project, Agreement from 2010,

2012 – „Nowe technologie w procesie realizacji wzorów na tkaninie – druk transferowy" [“New technologies in the process of printing patterns on textile – transfer printing”] a research project realised on the basis of

AGREEMENT 3/T iU/DS./2011),

2013 – „Zastosowanie druku cyfrowego w działaniach o charakterze interdyscyplinarnym" [“The use of digital printing in interdisciplinary actions”] – research based on the AGREEMENT no. 1/DS/Tiu/2012 of 10.09.2012

2013/2014 – „Druk cyfrowy w kontekście działań unikatowych” [“Digital printing in the context of unique activities”] – opening of a research project financed by the Ministry of Science and Higher Education within the subject donation to maintain the research potential.

2014 – 2015 – the Project TWINNIG – a coordinator

In 2014 I submitted an application for the author’s research and it was approved:

2015 – 2016 - Realisation of the Research – the title: „INTERMEDIALNA PRZESTRZEŃ” (“THE INTERMEDIA SPACE”)

The research objective: Studying new ways of image recording, differentiation, production and reproduction. The answer to the question – Can a Scanner replace a camera and what is its influence on the process of creation?

ORGANISATIONAL ACTIVITY

For the last 11 years I have had an opportunity to show my initiative and good organisation. I personally established contacts with various cultural institutions, which resulted in students’ exhibitions. I contributed to the following exhibitions:

2005 – „Wyobraźnia zmaterializowana” (“Materialised Imagination”) – BWA Skierniewice

2011 – the contact with the Polish Institute in Budapest – organisation of the exhibition of the Department for “Budapeszt Design Week”

2012 – the contact with Mary Katrantzou’s Fashion House in London – arranging students’ placement/training; – the student Karolina Jaworska’s half-year placement (02.2013 – 08.2013, after graduation Karolina Jaworska got a full-time job there)

2013 – the contact with the Finnish company MARIMEKKO printing on textiles –

arranging students' applications for a job

2014 – organising the exhibition of the Department of Textile Print in Łódzki Dom Kultury [the Lodz Culture Centre] (the Stara Gallery / the Nowa Gallery)

2014 – organising the exhibition of students of the Textile Print Design Studio I – Warsaw, Fantastic Studio

2015 – October – planning the students' exhibition on the premises of the Lodz University of Technology in the "Biblio – Art" Gallery

I was also a co-author of other exhibitions, including students' and pedagogues' exhibitions of the Department.

When I worked for the Academy I held the following positions:

2005 – 2011 – the Commissioner of Diplomas at the Faculty of Textile and Fashion

2005 – 2008 – the Assignee of the Rector for Education Fair events

2012/ 2013 – the Chairperson of the team responsible for the website of the Faculty of Textile and Fashion

2013 – Karolina Jaworska's supervisor during her placement in Mary Katrantzou's Fashion House in London (February 2013 – September 2013)

2014 – assignment by the Deputy Rector for Education, Development and Fund Raising for the position of a coordinator of the European Union research project (H2020) TWINNIG

2015 – a member of the recruitment commission for the full-time second cycle programme

On 19th December 2014 I was given the RECTOR'S AWARD of the Strzemiński Academy of Fine Arts in Lodz for – quot.: "Extraordinary accomplishments in the artistic and organisational field, the active participation in promotion of the Textile Print Design Studio, arranging exhibitions and presentations of students' achievements, involvement in and improvement of the process of education and its quality".

13.04.2017.

