



Process Portfolio

Exploring Line and Rhythm: Angular or Flowing Rhythm?



Angular Rhythm

Installation I, Mixed media, 2020



Installation II, Mixed media, 2020

After previous observations concerning my passion for linear art and diverse techniques I had created two mixed media pieces, that aimed to express emotion-like dynamism, which is often associated with anger. The works are done with a black and white thread sewn to brown cardboard. The near-neutral, slow colour scheme is contrasting with the dynamic line. The most visible in both works is angular rhythm, while in the first work a random rhythm is present, while in the second one, radiating rhythm. There is a sense of space and depth created by overlapping lines. There is a presence of scratchy texture, created by the rough thread.

These artworks helped me understand that potentially abstract design can symbolise something more profound, such as the anger I tried expressing through these pieces. After the assignment, I decided to focus on symbolising emotions more.



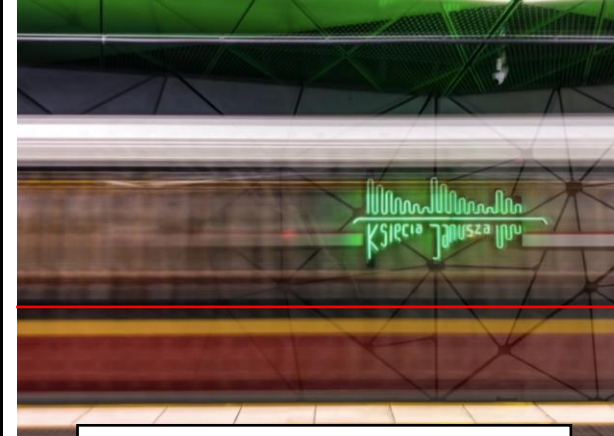
Fig. 1., 2. Reflections on the London Underground, Luke Agbaimoni, 2018

Urban Rhythms – Street Photography

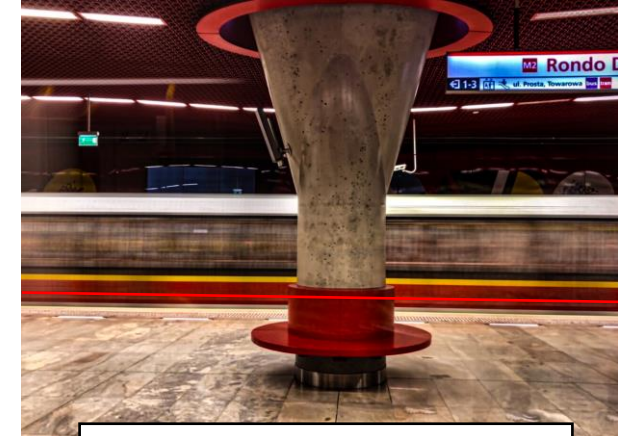
I decided to further develop my photography experience, thus I found this media to be astonishingly expressive. However, I decided to change the theme of my photos into something that will prove that not only faces but also places can be expressive. I discovered a project called „The Tube Mapper Project” by Luke Agbaimoni, who was devoted to photographing every station of London’s underground. His photos expressively represent the vivid life of one of the most popular cities in the world.

I decided to follow Agbaimoni’s approach and photograph every station of Warsaw’s second metro line, which is a newly developing line that is characterized by contemporary designs and modern architecture.

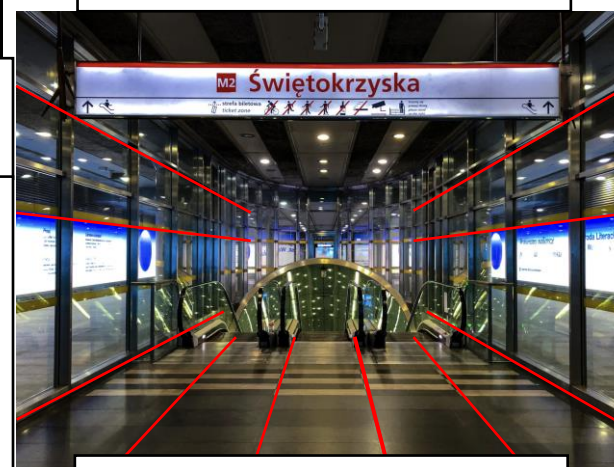
The main formal qualities I had focused on is cropping and colour scheme. I tried to imitate Agbaimoni’s ability to find composition in the architectural aspects of metro stations. The photographs are usually taken so that the composition is open and most often horizontal. „The Tube Mapper Project” is very focused on the colours, which are very vibrant and saturated adding the expression to the photos. I tried doing the same while editing the photographs, usually manipulating the exposure. During the photoshoot, I understood how universal is the importance of light in photography because the most astonishing photos came out from the best lighted places with the most interesting light patterns. Thus, just like in Agbaimoni’s photos, the light played a very important role. Additionally, being inspired by Agbaimoni I tried capturing a very static shot, that was disrupted by a movement of trains.



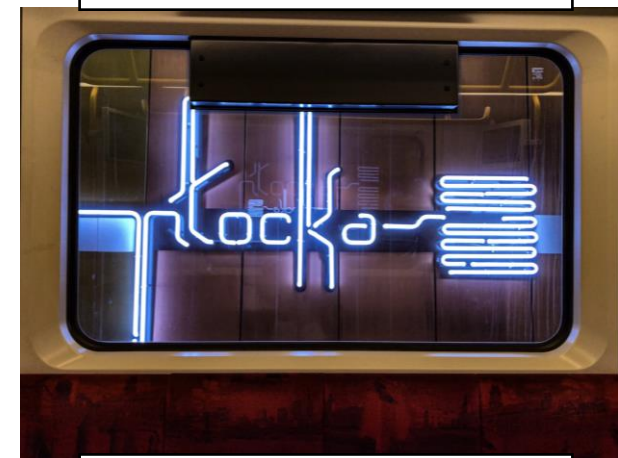
Księcia Janusza, Photography 2020



Rondo ONZ, Photography 2020



Świętokrzyska I, Photography 2020



Płocka, Photography 2020



Świętokrzyska II, Photography 2020



Świętokrzyska III, Photography 2020

Rhythm and Colour for Emotional Expression

'Woman's' choice is a work I have created as a form of objection to the modifications of laws concerning abortion and pregnancies. I believe that women should be able to decide themselves about their bodies and in Poland, these laws were taken from women.

I decided to create an artwork whose purpose is to protest the government's decisions. The monochromatic colour scheme focusing on red refers to blood and suffering, while the figure could be interpreted ambiguously: as a tortured woman after pregnancy, with a wounded torso, or as a female's genitalia, similarly harmed.

I used a sponge to obtain a smooth transition in hues and tonal values. Later, through brush strokes, I created a flowing texture and added paint splashes like "blood drops". I wanted to focus on the purposefulness and the minimalism of the pieces. To create the red piece, I cut the canvas and then sewed up the hole to create a vision of a healing wound. The texture also underlines the reference to a human. The canvas is a skin, not perfect, not smooth, with spots and imperfections, sometimes full of scars. The figures made of modelling clay symbolizes humans, however, I want everyone to have his own interpretation of the pieces.

Women's Choice, I Mixed Media 2020

I decided to create a second artwork, turning the works into a diptych. However, the second piece was inspired by Beksinski's oil painting „AE85". The painting represents a woman that is being suffocated by a cloud of fabrics. I feel that this piece nowadays can be a symbol of the abortion ban in Poland. My work is very symbolic because I tried to combine the technique of the red piece with Beksinski's work, thus I came out with a blue monochromatic mixed media work done with the same technique and materials like the red one.

The most appealing formal quality of the pieces is the colour. Because of the monochromatic colour schemes, the pieces are very expressive. Additionally, applying layers of paint of different hues created depth, while the figures made of a modelling clay add space to the pieces. Further, the radiating rhythm is created by the stretched hands and legs of the figures. Finally, the texture is created by applying paint with the sponge.

Women's Choice II, Mixed Media 2020

Fig. 3. AE85, Zdzisław Beksinski, 1985

Organic Linework: Controlled or Spontaneous Sifflage Experimentation

While investigating the role of line in art and its expressiveness I discovered a technique, sifflage, used by surrealist artists in the XXth century. Sifflage involves blowing at droplets of a liquid, for example, ink or water paint using a straw. The air's movement splashes the liquid around creating expressive and dynamic designs and patterns.

I had decided to create an artwork using the newly discovered technique and use sifflage in terms of expanding my creative research of expression of line. I researched artworks of surrealist artists and I found „Surreal V” by Jimmy Ernst, created in 1941. The piece is incredibly expressive and dynamic. Transitions between various hues and overlapping colours create a sense of depth. The radiating rhythm dominates because the liquid splashes into sun-shaped forms. The technique allows discovering not only how lines can be created with various rhythms, and how the expression created by lines varies with the colours.

For my artwork, I decided to combine sifflage with a classical line drawing. While I was planning the design I was in the middle of reading a fantasy book, thus I decided to use it as an inspiration. I wanted to include this fantasy element, not in an obvious way, thus I wanted to portray one of my favourite fantastical creatures, fairy. I represented the creatures through butterfly wings, yet without including the silhouette to make the butterfly wings mysterious and symbolic. After drawing with a thin marker the wings I used colourful ink for the sifflage technique, and I created the colourful splashes.

The final piece is very dynamic because of the movement created by the splashes. Just like in „Surreal V”, the space is created by overlapping colours with the wing's outline. The splashes create radiating rhythm directed from the hidden silhouette. The wings are located according to the rule of thirds to make the work even more appealing.



Fig. 4. Surreal V, Jimmy Ernst, 1940

Fablehaven, Ink, Watercolours, 2021



Art Nouveau Inspiration

Geometrisation of Plant Motif – First Linocut Attempts

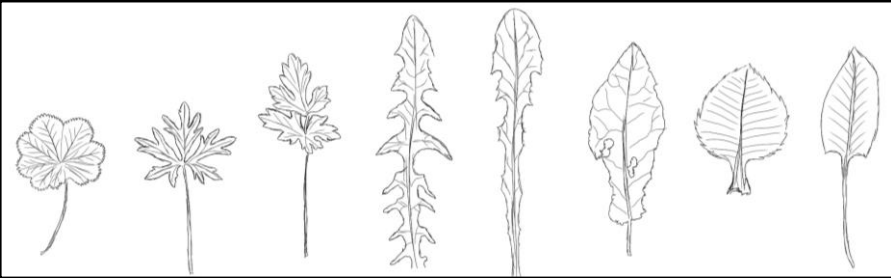


Fig. 5. Fragment of the exhibition catalogue, Stanisław Wyspiański, 1932



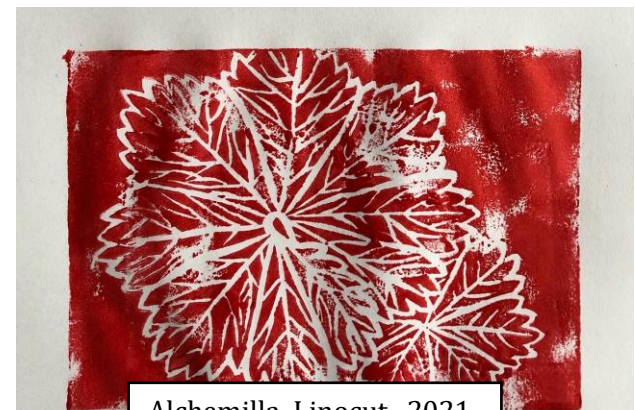
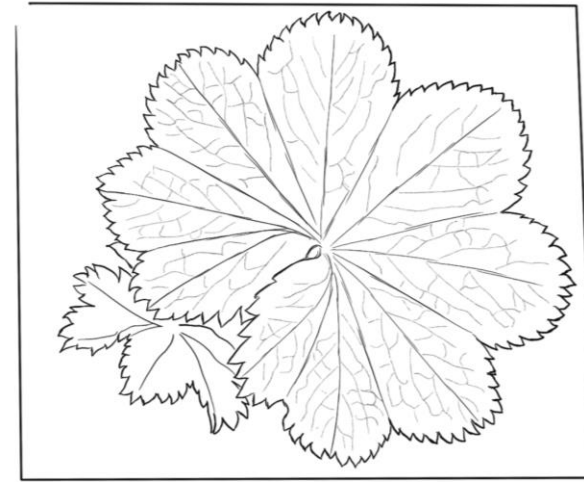
Fig. 6. Malwy, Stanisław Wyspiański, 1896

I researched plants in Tatry Mountains and Koscielisko wanting to find artistic inspiration for a linocut. I have discovered several interesting species and I made drawings of them, later choosing lady's, common both in TPN's forests and Koscielisko's grasslands. *Alchemilla vulgaris* is one of many plants that intrigued me. Because of its roundness and overlapping of the leaves, I thought this plant would be the most interesting to work with.

I've made sketches from different angles and perspectives to obtain the most interesting pattern for the linocut. I was trying to imitate Wyspiański's technique of geometrization of the plants since he was my inspiration in the first place. I also had in mind that I've never tried this technique before, and I can not choose the most complicated form. The size of my linoleum piece also limited me, it was the size of my hand, and my chisels were quite big, so I assumed that the cuts would be deep and wide. I chose a simple yet striking shape. I decided to select the most effective cropping - the leaf would fill the whole linoleum piece. Additionally, I decided to use the lady's mantle's most visually interesting feature - overlapping leaves, which are also strongly visible in Wyspiański's designs.

I had to redo the form two times since I hadn't cut deep enough, and the leaves weren't visible on the prints. I've done several prints, and learning from my mistakes, I finally got a perfect one with clear lines and texture. I am very satisfied with the outcome. It was my first linocut piece, and I'll definitely continue using this technique because I find the technique appealing and the outcomes very expressive. The technique is perfect for my line's expressiveness investigation.

The main formal quality of the final piece is the radiating rhythm juxtaposed with angular designs creating a flowy, organic design. The linoleum's texture is visible in the print and the space is successfully created by the overlapping leaves. The dynamic linear design expressiveness is enhanced by the redness of the print. The composition strongly imitates Wyspiański, and I believe that the potential of the technique was used in the creative process.



Alchemilla, Linocut, 2021

Art Nouveaux Inspiration (cont.)

Geometrisation of Plant Motif – Practicing Linocut Skills



Fig. 7. Róża rzucona w skos, Stanisław Wyspiański, 1898

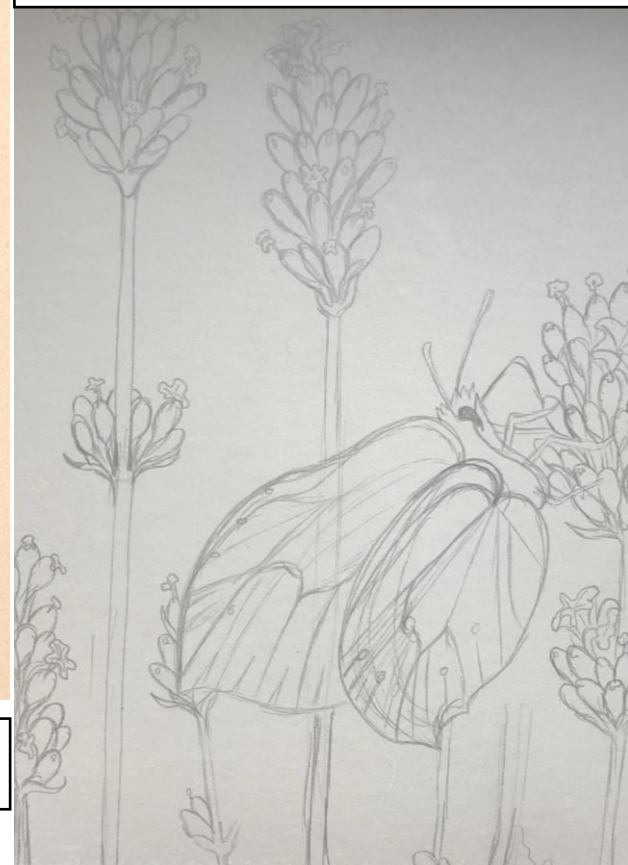
During the summer I had an opportunity to photograph nature, mainly flowers and insects. After the photography experience, I especially fancied one species of the butterfly – the common brimstone. I really like how its wings' geometric simplicity and angular rhythm connected to the flowing rhythm represented by flowers, and I made a linocut based on my photos. My design was inspired by Wyspiański's way of portraying nature, which is strongly visible in his nature-study drawings.

Using my photos and through observing, I made a sketch on the linoleum connecting common brimstone with lavender flowers. I found it challenging to transfer the detailed stems and buds to a more simple sketch that would be later cut out, however, I think I succeeded. Then, once again I followed the sketch to make the design last longer what helped me in further work.

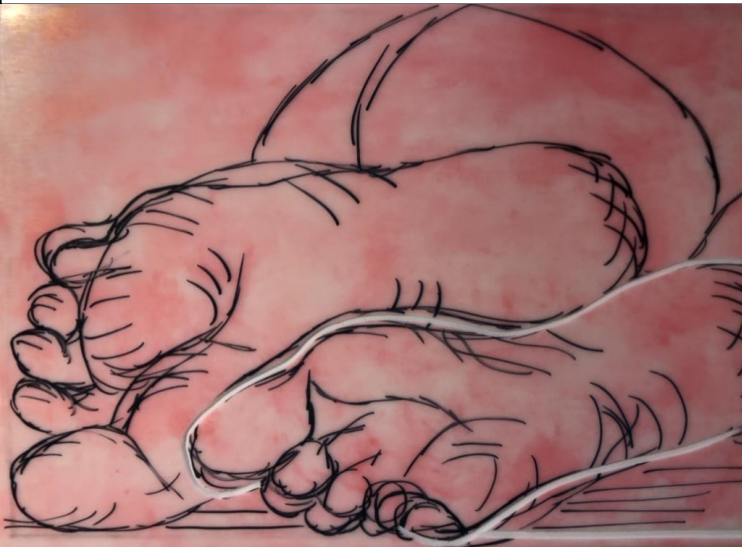

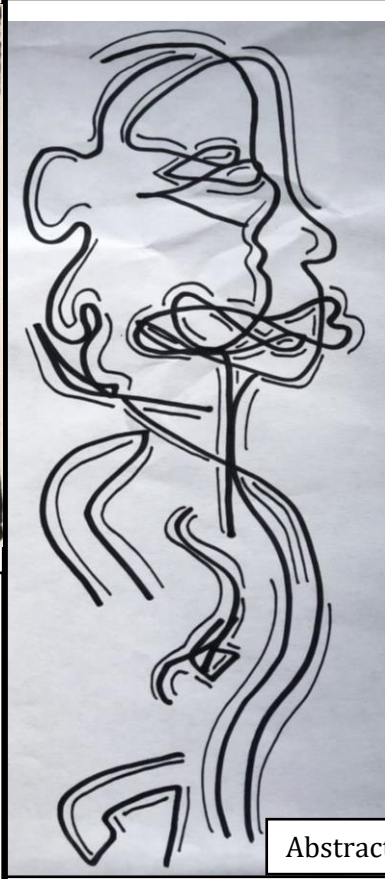
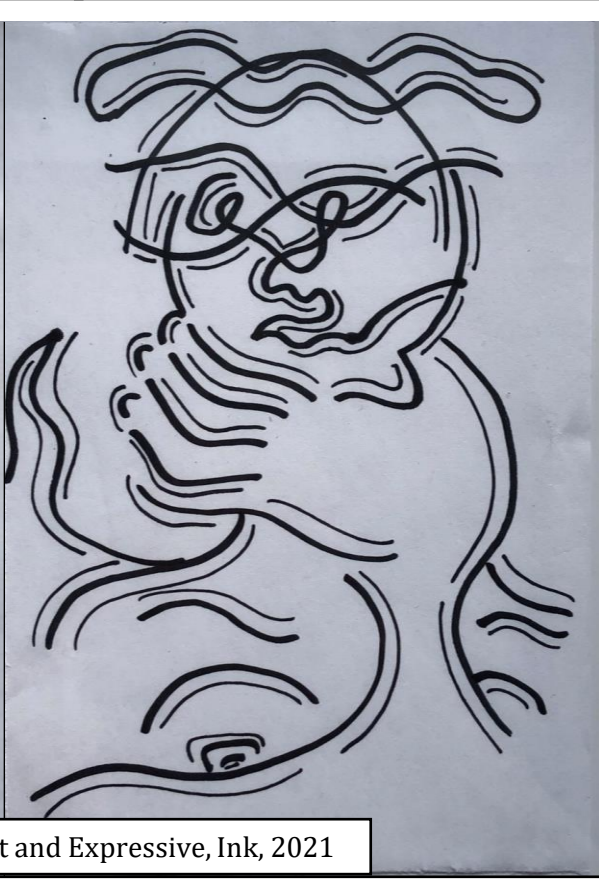

I had some problems with the cutting process because of the quality of my linoleum piece. I think I bought an old one because its texture was sand-like, and it was cracking instead of allowing it to make smooth cuts. The process took almost a whole day, however, I feel like it was worth the time and effort. I prefer the detailed linocuts, and when I compared my first linocut to this one, I felt like I made progress. I even improved my technique of making the prints.



Fig. 8. Kosaciec: cztery kwiaty rozwinięte i pąk, Stanisław Wyspiański, 1898



Nectar, Linocut, 2021

Lines of the Human Body	Flowing Rhythm	Automatic Drawing
  <div data-bbox="1261 107 1541 149">Feet, Linocut, 2021</div>		 <div data-bbox="1834 906 2305 949">Abstract and Expressive, Ink, 2021</div>
 <div data-bbox="12 1278 420 1356">Fig. 9. Self Portrait, Käthe Kollwitz, 1924</div>	<p>After widely researching the expression of lines, I decided to stay with the linear approach to art, yet shift the focus to a new theme. I felt deeply inspired by the concept of artworks based on human anatomy I have seen during a trip to the National Museum in Warsaw, thus I decided to shift my focus to the inspiration of the human body. For my inspiration, I chose Käthe Kollwitz, whose works are strongly inspired by the anatomy, and whose linear style I consider striking and very expressive.</p>	<p>For the design, I chose seemingly uninteresting body parts, feet. I drew them as if the feet's owner was laying down, one foot leaning on the other. I had used a V-shaped chisel and I made my first anatomy/expression of line inspired piece. Additionally, I had included a frame that would close the composition. The ratio of positive and negative space is the most visible formal quality of both the linocut and drawing series. The line was modelled so that it would be expressive and in both works, the line creates a flowing rhythm. The volume is added to the linocut through cross-hatching, whereas in the copies the space is created by overlapping body parts.</p>

Later, while researching surrealism, I discovered a technique called automatic drawing, which is a technique based on semi-conscious hand movements that result in a creation of a dynamic design. The majority of automatic drawings are just a series of unintentional lines combined in an expressive bundle, yet I decided to modify this technique and create figurative works that were based on automatic hand movement. This was the first time I created an expressive linear figurative work, which I further researched later.

Lines of the Human Face: In Search of Emotional Expression

I am not perfectly familiar with techniques including wood because of practical reasons like lack of specific tools and the possibility to get a special type of wood; however, I'm amazed by all the artworks created in this medium and want to use them as inspirations. Skoczylas and Wąsowicz, in his woodcuts named "Head of a Highlander", both created faces of an old man from Podhale. Their styles differ, yet they both obtained an extraordinary form of a human face. I'm amazed how the manipulation of the line obtains the shadows and texture of old faces (for example, wrinkles). Even though I probably won't be able to make a woodcut, I plan to make a linocut strongly inspired by the anatomical approach to a woodcut of these two artists.

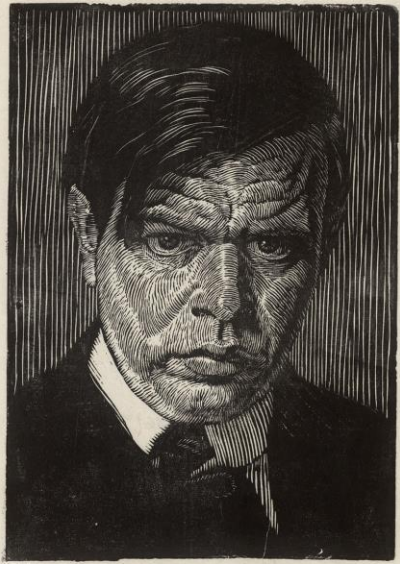


Fig. 10. Self Portrait, Władysław Skoczylas, 1913

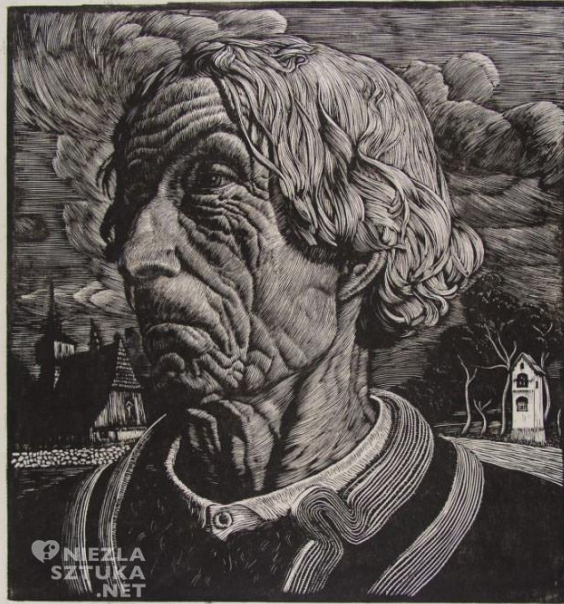
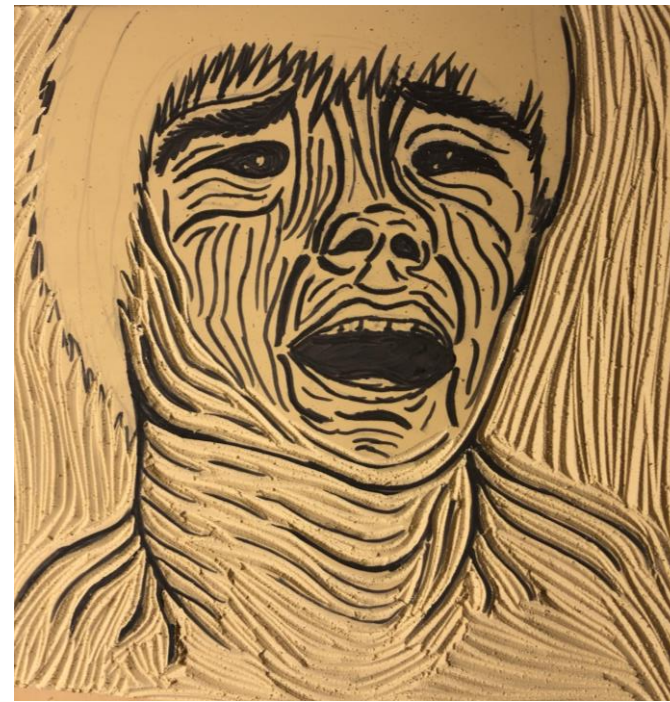


Fig. 11. Głowa Górala, Władysław Skoczylas, 1913

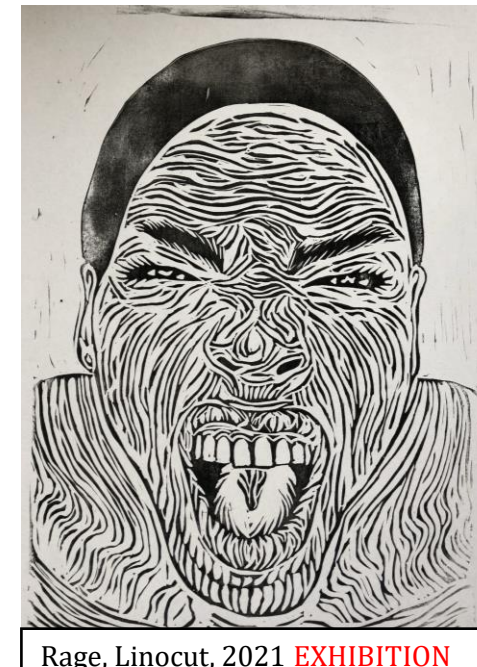
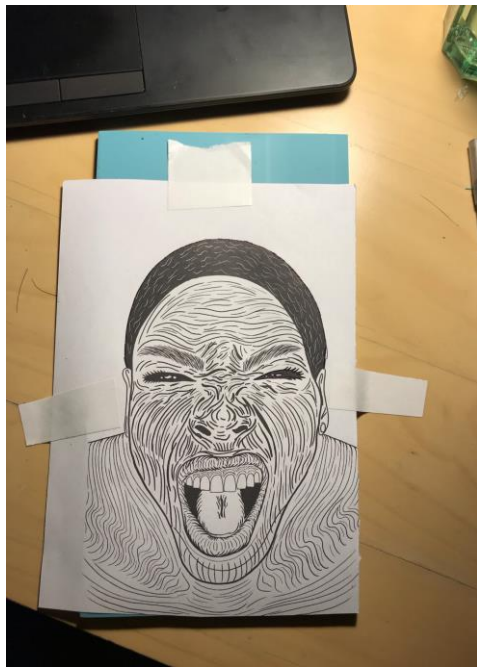


Scream, Linocut, 2021

I haven't got an opportunity yet to create a woodcut because of a lack of art supplies, thus I decided on using the linocut technique despite being inspired by woodcuts. Since my theme is the human body, and I want my artworks to be expressive, I decided on craving an expressive face of a hurt or distraught person. It was my fifth linocut, so I wasn't stressed about making mistakes and unintentionally destroying my linocut piece.

After I finished carving the pattern, I realized I made a great mistake because the face wasn't detailed enough, just like my inspirations were. I am satisfied with how I managed to catch the feeling and emphasize the expressiveness of the face, yet I feel like I could have made the linocut more complex.

I don't have professional paint for linocut, and I used simple oil paint for the prints. That's why they don't look as aesthetic as they could have, but I'm planning to buy a specific paint and redo the prints. After making the colourful prints of this linocut piece I decided to stop creating colourful prints to fully focus the viewer on the expressiveness of the lines, not the colours.



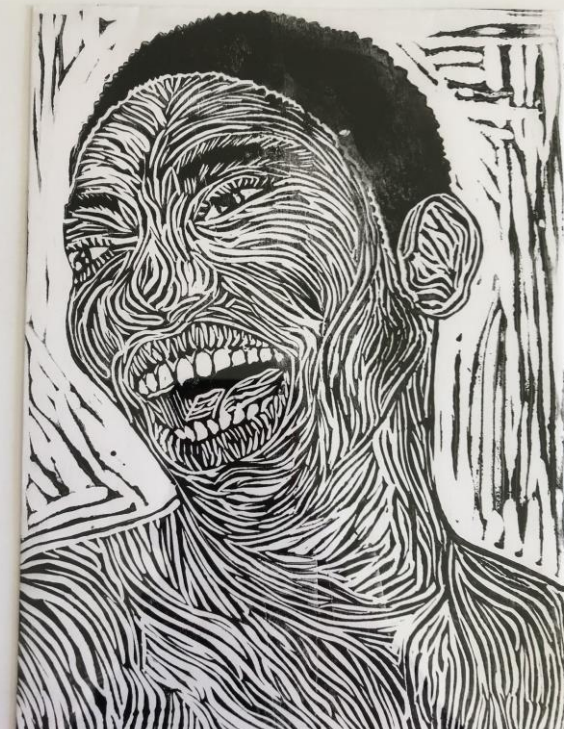
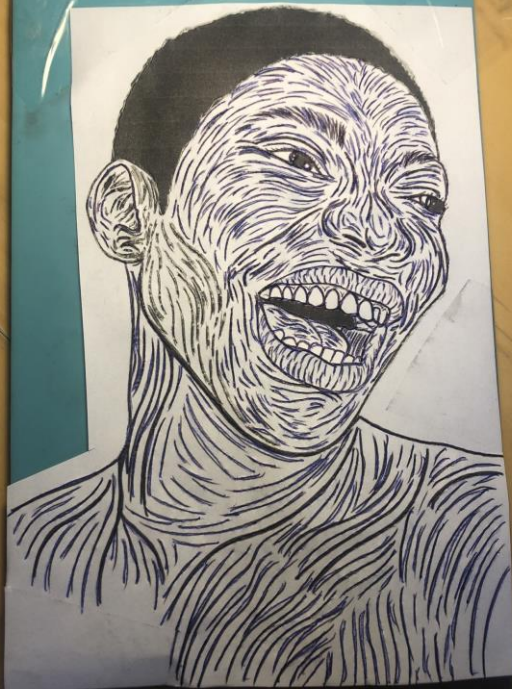
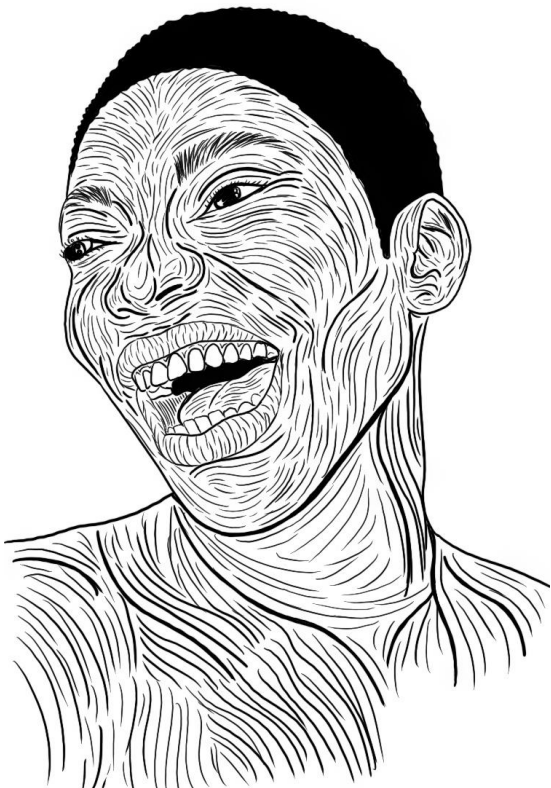
Rage, Linocut, 2021 EXHIBITION

Lines of the Human Face: In Search of Emotional Expression (cont.) *Rage*

My first emotion themed linocut was inspired by Polish artist Skoczylas , who had done woodcuts inspired by the culture of Podhale. I previously used their portrait pieces as inspiration, yet I decided to improve my work since the design was too simple. I followed my previous steps in obtaining an expressive portrait, and I decided to focus on one of the most dramatic emotions - anger. Additionally, I wanted to make my work more culturally diverse, and I designed a linocut of a woman of colour.

I tried imitating Skoczylas's technique of wood engraving to obtain a successful design with the right ratio of negative and positive space. I really struggled with the design, because I wanted to obtain a sense of likeness, which is very hard using a medium that is based on linear forms. Concerning the technical work, I used a 2 millimetre, V-shaped chisel for the facial features, and for the background, I used a U shaped chisel. The design was transferred by applying a soft pencil on the back of the design and following the lines once again to make a charcoal print on the linoleum.

The work required a great amount of work, and I had to do it extremely carefully so that the design would not be destroyed by an incorrect motion. The final outcome is even better than the design, a an accidental roughness applied by me during the work made the work even more visually pleasing. The lines create a flowing rhythm, and the volume is obtained by the curves. There is a rough texture exposed by the print.



Joy, Linocut, 2021 EXHIBITION

Lines of the Human Face: In Search of Emotional Expression (cont.) *Joy*

The second linocut of the series represents a woman looking upwards, showing the behaviour of a person who has just learned positive news. Analogically to the previous linocuts, the emotions are extreme, what is indicated by the body language: open laughing mouth, a smile showing teeth, head slightly tilted. There is an intentional likeness between the first and this linocut, demonstrating how potentially similar face modelling, raised eyebrows and parted lips can be both a scream of rage and happiness.

I began with a digital design, that was later printed. I transferred it onto the linoleum piece covering its back with a soft pencil, and then I put the sheet on the linoleum and traced the lines to obtain a delicate print. Just like previously, I used a 2 millimetre, V-shaped chisel for the facial features, and for the background, I used a U shaped chisel. The print was made with black oil-based paint, and a noise effect was created by the background.

The final piece is very dynamic because of the dense lines, which create not only a flowing rhythm, but also radiating rhythm, which is present because lines are leading in the direction of the nose. The ratio between positive and negative space is influenced by the noise effect, which creates a random rhythm and fills the composition. The space was obtained by curves that the more were bent the bigger the fragment of the face was. There is a texture created by the Surface of the paper and the texture of the linoleum piece that was used for the print.



Pain, Linocut, 2021 EXHIBITION

Lines of the Human Face: In Search of Emotional Expression (cont.) *Pain*

For my third linocut piece, I decided to portray sadness because it is one of the most destructive emotions. I knew that if I represented it successfully, many viewers would be able to perceive the piece the way I wanted them to, and they would both know and feel the figure's emotions. Additionally, I manipulated the cropping to make the design pressed in the space, almost claustrophobic, to emphasize the discomfort and suffering. I decided that I would be portraying women for all my linocuts because I understand the mimics and body language more, and I could also use my face as a support in obtaining desired emotions.

Analogically to the other two emotion inspired linocuts, the design was firstly made in the graphic program, then printed and via pencil transferred to the linoleum piece. This work has more positive space thus more chisel work was done. Additionally, the work also differs by the structure of the woman's hair, which previously was plain. Just like with the previous works, I used 2-millimetre V-shaped chisel.

Contrasting with the other linocuts, the composition is almost completely filled creating the previously mentioned sense of suffocation that could be felt while experiencing pain. There is a flowing rhythm created by the lines, and just like before the space was created by the curves. The achromatic colour scheme emphasizes the sense of sadness, and the rough texture was created by the linoleum's surface.

Going 3D: Initial Experimentation

I have started my journey with clay with these small organic forms. Creating them helped me with understanding clay, its facture and texture. I have learnt how to create curves and balance elements so that the construction would be stable. To obtain stability I used paper that was a supporting material, that allowed the substance to dry in the desired shape. I decided to create a smooth texture and make the works more complex increasing the volume.



Fig. 12. Venus de Milo, Alexandros of Antioch, Between 150 and 125 BC

Further, for my second try with clay, I created a sculpture of a body. I consider the natural body the most wonderful inspiration that is the closest to humans, thus I drew my inspiration from an ancient marble sculpture, Venus de Milo.

Analogically, I decided to cut off the limbs, so that the clay figure would be more similar to the marble inspiration. Considering the fact that this was my first time creating a silhouette using clay, I decided on making a more stable form, thus I chose the silhouette to be in a sitting position.

Contrasting with Venus de Milo, my sculpture is unrealistic with unnaturally big and small body parts. I suspected that I would not be able to create a lifelike sculpture, thus from the very beginning I planned of hyperrealistic approach to deforming the body parts.





Exploring the Form of the Human Head



Fig. 13. The bust of Nefertiti, Author Unknown, 1345 BC

The Nefertiti's head was my first more extensive format clay work. I began with creating a form that had to be empty inside, because I had plan to burn, thus instead of making a full head I had made only a part of it, leaving a big hole at the top, that would further allow me to develop the sculpture with some additional element or materials. The neck was also empty, because a thick layer of clay created a possibility of a crack. I began creating the face with adding thickness in face parts such as nose, lips, and eyebrows, whereas I created holes for the eyes and cheeks to emphasize the cheekbones. Further, more details were added, the neck and arms were thickened to stabilise the sculpture. At the very end I had added the most outstanding element, ears, and added texture using wooden tools.

I became obsessed with clay with after making this sculpture. I purposefully idealised some elements such as cheeks and made a face quite symmetrical, mostly because the actual Egyptian bust of Nefertiti was to a great extent unrealistically ideal, symmetrical and each body part had a perfect size. My work mainly differs from the inspiration with the length of neck, which I had issues making, because the neck was empty, and with the top of the head, which is decorated with a royal hat, while my sculpture lacks the top of the head completely.

The most important formal quality of the work is its volume, successfully obtained by the modeling done with clay. Tools swirling movements are visible thanks to the texture, which is flowy, yet quite rough. After burning, the head was left greyish, composing the stillness of the expression with the calmness of grey. The work motivated me to create more clay heads, yet I decided that I would try making the sculptures more realistic.



Conveying Human Emotions Through the Clay Medium: Despair



Fig. 14, 15, 16. Sad Woman, Konstanty Laszczka, 1904

The second sculpture is expressing extreme sadness or even pain. I consider sorrow the most relatable emotion, which is the most known and universal feeling that all had experienced. The tilted eyebrows and curved mouth and cheeks indicate the expression. The head is less realistic compared to the *Sad Woman*, yet a similar sense of sadness is obtained by imitation of the facial features.

The face is representing pain, while the expression of the form I had created before was more similar to pure sadness. I chose to limit the degree to which I was inspired by Laszczka, because, along with creating facial features, I decided that I wanted to exaggerate the emotions felt by the figure. The mouth is curved in a grimace of despair, and the eyebrows are unnaturally curved making the face express agonizing sadness.

The texture is quite rough and the finger movements are visible on the clay's surface. The sculpture was not burnt and the colour remained stone-like, static, contrasting with the emotional expression. Making this sculpture inspired me to make a series of emotion-based clay works.



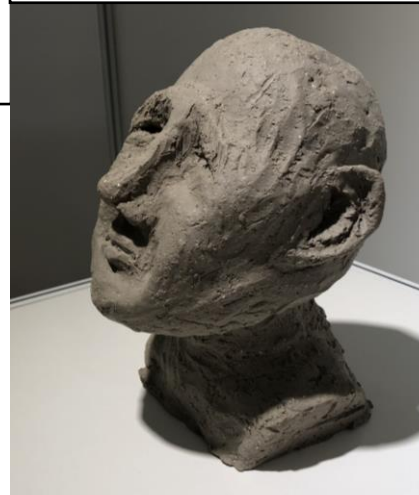
For my second sculpture of I head chose to focus on expressiveness and emotions. I decided to draw my inspiration from Konstanty Laszczka's sculptures, especially "Sad Woman". I wanted my sculpture's face to be in despair and to not only represent an emotion but make the viewer feel something.

I don't want this work to be similar to my previous, more static one with idealistic features. I prefer to make the nose bigger than usual and the cheeks a little chubby to make a face more relatable for the viewers. The body language of the sculpture is imitating Laszczka's artwork creating dropped arms and elongated cheeks that show an expression of sadness. Additionally, I tried to imitate the eyebrow's shape, yet the outcome turned out to be cartoon-like.

I decided on redoing the whole piece from the beginning and focus on enhancing the emotion I want to express through my work.



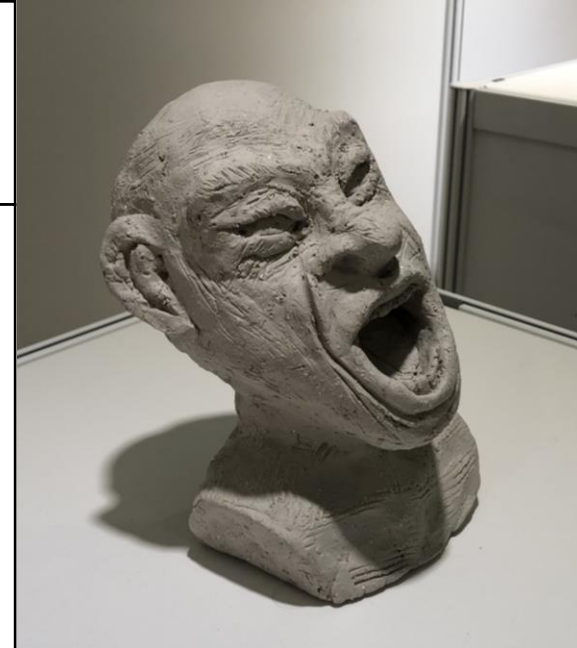
Despair I, Clay, 2021



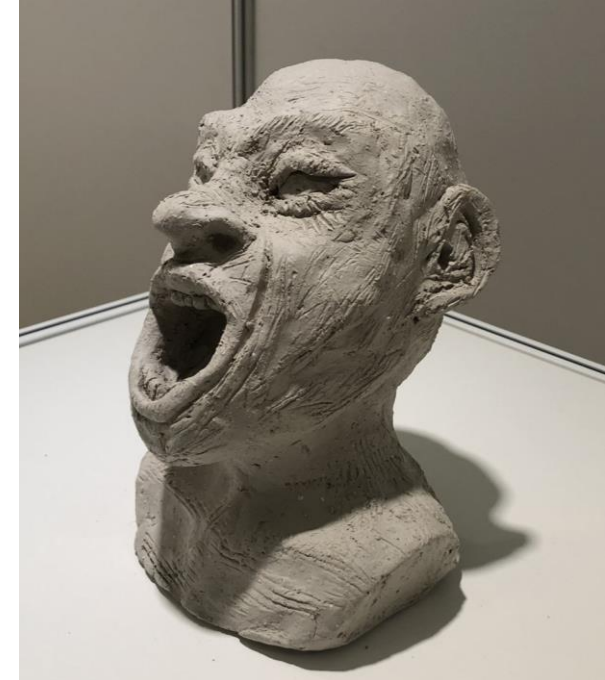
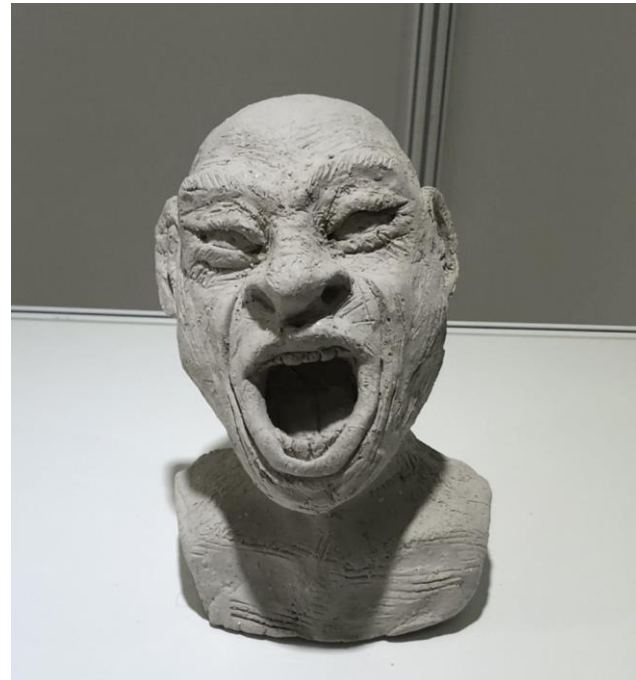
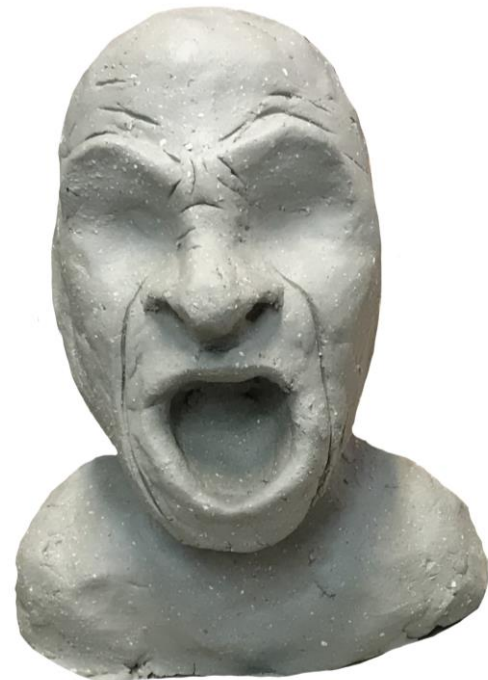
Despair, Clay, 2022 EXHIBITION

Conveying Human Emotions Through the Clay Medium: Anger

From my other attempt of making a clay sculpture representing a head, I decided to focus on the expressiveness, thus my fourth head was inspired by a screaming man. The expression could be understood ambiguously, as a positive cry of joy, or more likely, a negative cry of anger or pain, which was my intention. Additionally, anger is associated with dominance, so I decided to create a paradox and I made the sculpture significantly smaller than the previous works. This was my first time making a sculpture with an open mouth, which I consider a great challenge, especially making the teeth. Just like before, I began with making a clay form that was further manipulated to obtain holes for the eyes and mouth, and thicker layers of clay for nose and eyebrows. After making 'Despair', I wanted to be consistent in shaping the arms, that have this sharp cut, adding the elegance to the form.



Anger, Clay, 2022 **EXHIBITION**

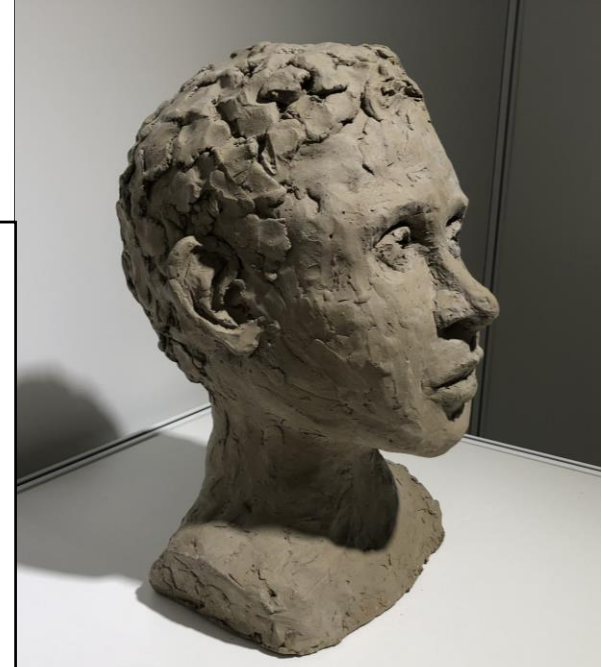


Conveying Human Emotions Through the Clay Medium (cont.)

Masked Emotions

The most distinctive and largest clay 3D form is called 'Masked Emotions'. Contrasting with other works, the sculpture is the only expressionless form. I included a lack of emotions in my emotion inspired sculpture series to refer to the act of hiding feelings, which is an extremely present occurrence in our society. The sculpture I made is meant to be analysed, and the face's feelings are meant to be chosen by the viewer. The form is based on a realistic model to increase the intensive apathy influence on viewers.

I see improvements considering the technique and how much more realistic the sculpture is. My face inspires the sculpture's construction, especially cheeks, and I actually see similarities and how much more lifelike a full face is. The light strongly emphasizes the lifelikeness, and the near-neutral colour of clay is enhancing the sense of stillness created by the expression.



Masked Emotions, Clay, 2021 **EXHIBITION**



Own Body as Means of Expression

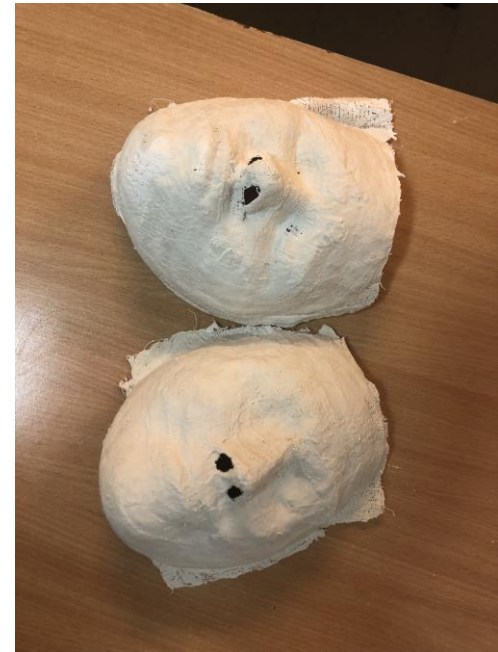
Plaster Mask – Wax Cast

After creating 4 complete clay heads, I decided to follow the theme of expression and body, thus I started researching masks. I was familiar with media such as papier-mache or material masks, yet I have never tried making a plaster work, yet the technique was mentioned during the visual arts classes, thus I decided to try this technique.

I created plaster and wax masks as experimentation with expressions. I began by making 3 plaster masks: one expressing sadness, one expressing joy, and one motionless, which had to be thicker so that a wax mask could be later created. I needed help from my friends in placing the gypsum on my face, yet I believe that I had the most challenging task of maintaining the same expression during the process of drying. After 10 minutes of drying a mask was removed, and another applied. Then, when all masks were done, I added extra layers of plaster to emphasize details, such as curved eyebrows. The additional layers enhanced facial features to better suit the reflected emotion.

Later the thick mask was filled with hot, liquid wax, and the mask was created after the wax cooled.

The most important formal quality of the created masks is the texture that is created by the structure of plaster. Additionally, when looked at the light can manipulate whether the facial features are visible. The whole process was really intriguing thus, I decided to use plaster in my future works.



Own Body as Means of Expression (cont.)



Fig. 17. Benin Ivory Mask, Author Unknown, 16th century AD

Masks had been an extremely powerful object throughout the ages. Their purpose varied between religious, cultural and aesthetic reasons. I decided to create a more extended masks that would refer to a subject that is especially important to me and would be related to my experiences. I have researched African masks and how the designs are used in representing the culture, and I have found an image of the Benin Ivory Mask, that I found the most inspiring, especially the ornamental crown-like element that is placed at the top of it, thus I decided to use it as an inspiration of my mask.

I decided to devote my mask to a really important issue of how covid 19 had influenced people's lives. Personally, I had lost some of my closest and the whole lockdown period was really stressful and traumatic. I had collected the covid tests I had done so that I would be able to use them in my future works, and I believe this mask was the best project for their use. I gathered the most recognizable objects associated with the pandemic and I created a digital project of my mask. I wanted my mask to be symbolic thus its design purposefully emphasizes mask importance.

- Gloves – I chose red, latex gloves and placed them on the eye and forehead so that they would relate to tribal masks with handprints over faces, and the colour symbolises everyone who suffered during the pandemic.
- Wire – I had placed the wire in the mask's eyes, which refers to lockdown, where our homes turned into prisons, which could not be left. Additionally, wire is a strong and crude medium, so the crown it was made of could be associated with a crown of thorns.
- Covid tests – present the irony that I had not caught covid, yet my closed ones caught it.
- Medical mask – another ironic element, nowadays people think of medical masks rather than the artistic and culturally related ones.

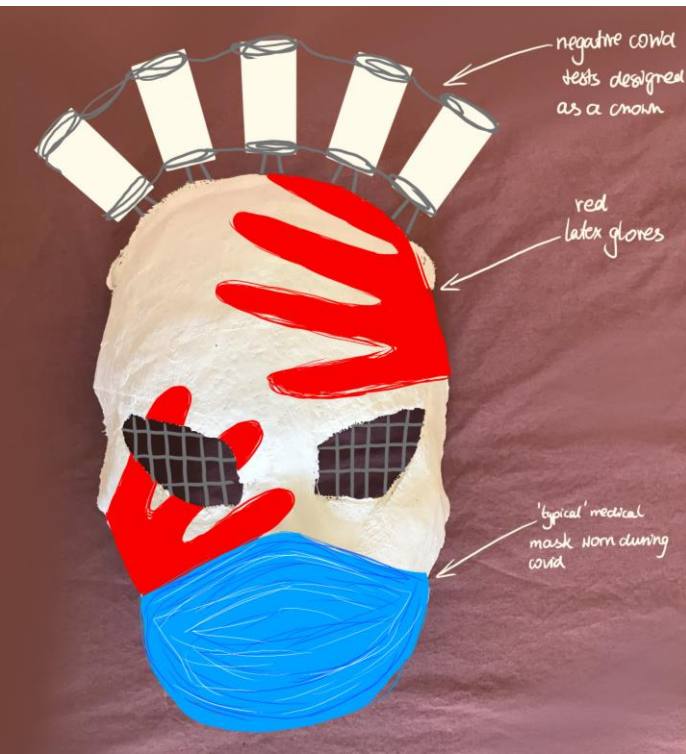


Own Body as Means of Expression (cont.)

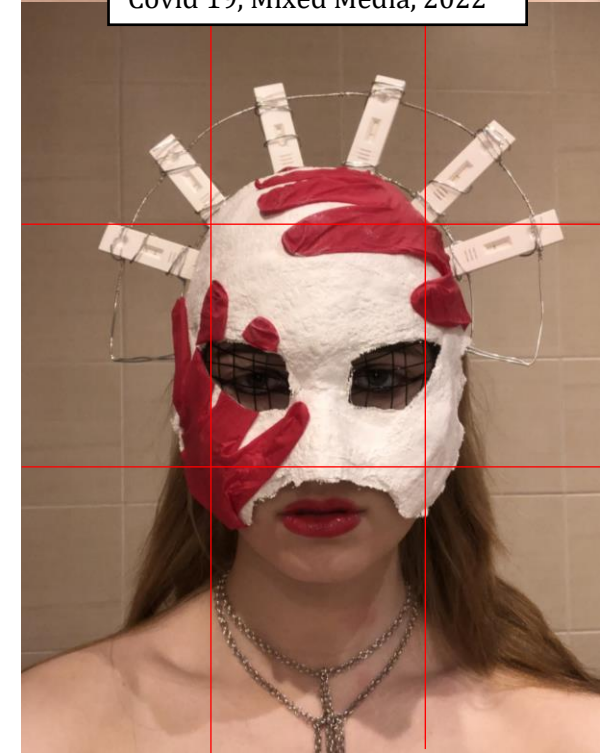
I began my work with one of my favourite 3D media – plaster. I love how using this media causes the body to become a canvas where the bandage is applied. I decided to create a form that would cover most of my face, yet without layers covering lips and eyes so that the facial features of the person wearing the mask will be visible. I applied a layer of foil so that my hair would not be ruined by plaster. Additionally, the upper part of the mask is extended so that it would be perfectly balanced with the face covering part so that any bands supporting the mask's balance would not be necessary.

I especially focused on three main formal qualities, colour, rhythm and texture, that helped me obtain the planned outcome. Two red gloves are placed according to the rule of thirds and when lips are coloured red, there is a presence of the rule of odds (red elements). The wire in the eye slots is creating an angular rhythm, due to its placement that results in rectangular shapes. Further, the covid test is placed according to the radiating rhythm giving it the features of a halo-crown. The final, most striking formal quality is the texture, which is extremely diverse thanks to the use of various materials. The rough plaster contrasts with smooth latex gloves and very the cold metal texture of the bars supporting the crown and creating prison bars in the eye slots.

I am deeply satisfied with how the mask met all my expectations and brings intensely the intended message. I believe that putting a medical mask over the actual design adds mystery and darkness to the work. Because of the placement of the crown, the mask is perfectly balanced so that no band is needed. I consider this work one of my most eloquent manifestations not only because it was influenced by my own experience and feelings, but also because of how dramatic and self-explanatory the design is. I really like how the colours contrast and I had decided on making big holes for the eyes because the person wearing the mask can express their emotions via their eyes and eyebrows, making the work more expressive.



Covid 19, Mixed Media, 2022



Own Body as Means of Expression (cont.)

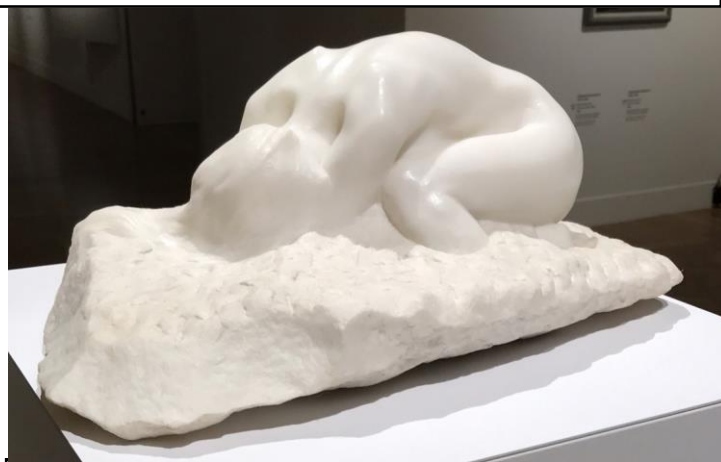


Fig. 18, 19. Woman in Despair, Konstanty Laszczka, 1922



Duality of Emotions, Clay, 2022 **EXHIBITION**



I continued using plaster, and I decided to create something much more expressive and impressive than the masks that were my first try with plaster. I made a plaster cast of my brother's chest, arms and hands and later combined the elements into an installation. I have placed a body and mask expressing sorrow in the upper cage while the joyful mask is placed separately in the lower cell. I am delighted with the idea and how successful I am working with plaster; however, the work is much more impressive in reality than in the photos.

The plaster sculpture became the most challenging piece in my exhibition. It consists of various parts that had to be later combined into a lifelike human shape. I created two plaster masks, one expressing sadness, the other one joy. The time-consuming process of drying plaster, applying more layers, and the big format resulted in the most majestic work. The joyful mask suspended over the body juxtaposed with the sad face placed on the hands create a sense of simultaneously felt emotions.



How does the Light Contribute to Emotional Expression?

To exceed my understanding of the balance between black and white I had decided to research the role of shadow. It had great importance in the 3D works I had created because light can beautifully emphasize aspects of a form and adds volume to an artwork. On the other hand, shadows can make the work more spacious and reveals the texture. I began my research with simple works with media that are based on the role of light and its relationship with shadow.



Firstly, I had begun with digital art, done with a camera. For the first time, I tried artistic, self-portrait photography, thus I became a model and an artist, photographer, at the same time. My main tool was a lamp and a digital camera, which I had to manipulate at the same time to obtain a view from different angles with the right exposure to the light. I was wearing a white shirt to enlarge the positive space. Then I moved my face so that the role of negative and positive space was satisfactory. I had further manipulated how my hair was placed, to create semi-translucent shadows, which turned out to be a very successful idea. At the very end, I edited the photos to have the achromatic colour scheme.



I had also created a very simple shadow theatre, making two stick puppets, male and female, and I moved them so that they would show affection towards each other. I was surprised that this very simple form, when arranged successfully, can create a beautifully sharp and meaningful shadow. This was my first time creating a makeshift art, which was also temporary.

The most important aspect of the works included above is light, and how it creates shadow. The faces are illuminated at different angles, whereas the source of light illuminating the puppets comes from the side of the viewer. Additionally, the achromatic colours are emphasizing the role of light.

Human Interaction



Conveying the Spectrum of Human Emotions

Digital Collage – Own Body as Means of Expression (cont.)

Witkacy not only created portraits using pastels but also photography. His photos are enigmatic and similarly present people familiar with him. The most appealing aspect of the photos below is cropping which emphasizes the emotions expressed by the models. Additionally, the faces are differently illuminated, making the photo series more diverse and intriguing. Additionally, the achromatic colour scheme is potentially calming the photos, yet because of that the figures are being more expressive contrasting with the colours.

I decided to create a series of self-portraits inspired by Witkacy's photography combining his style with his expressive body language visible in the photo taken of him by Józef Głogowski. I planned on including several self-portraits in one artwork, just like in „Autoportret wielokrotny”, what I wanted to obtain by using a digital graphic program.



Fig. 20. Autoportret wielokrotny, Stanisław Ignacy Witkiewicz, 1915-1917



Fig. 21. Miny – Stanisław Ignacy Witkiewicz, Józef Głogowski, 1931



Digital Collage – Own Body as Means of Expression (cont.)



Emotions I, Digital Collage, 2022
EXHIBITION

I decided to make a triptych that would be directly inspired by Witkacy's „Autoportret wielokrotny”, which required me to take several photos of myself. I wanted to follow the theme of emotions and expression present in my sculptures and linocuts, thus I decided to create a contrast between my inspiration and the triptych I was going to create and make all self-portraits very expressive. I wanted the photos to be excessively expressive and the emotions extremely vivid, thus the task required some acting, and I felt like and model and a photographer at the same time.



Emotions II, Digital Collage, 2022
EXHIBITION

Additionally, I decided to keep in the whole triptych the number of human faces visible in the photo that inspired me, thus 4. For the photo in the middle, where 5 faces could be seen an illusion was made, thus there are only 4 self-portraits visible, yet one is divided in a half. I began by taking the photos and creating rough compositions. Then, using the digital art program I started blending the photos creating smooth transitions between them, that would result in combining all the faces as if they belonged to a one person. At the end I had change the colours into achromatic and I manipulated the expousure and highlights to optain a desired outcome.



Emotions III, Digital Collage, 2022
EXHIBITION

The most intriguing aspect of the triptych is the cropping, which is very diverse and in one work creates a suffocating sense, whereas in another it creates a spacious field of grey. The colours contrast with the expressive faces that create a different pattern in each photo.

Art Manifesto – video

During visual arts classes, the concept of art manifestos was presented to the group. We were given examples of diverse poems or texts describing the wishes and motivations of exquisite artists who are known all around the world. I have always wanted my artworks to stand out from the monothematic concepts included in the majority of works. The manifesto that amazed me was the movie „Manifesto” written and directed by Julian Rosefeldt, starring Cate Blanchett. I especially focused on the trailer of the movie, which is a 2-minute video summarising the movie’s action.

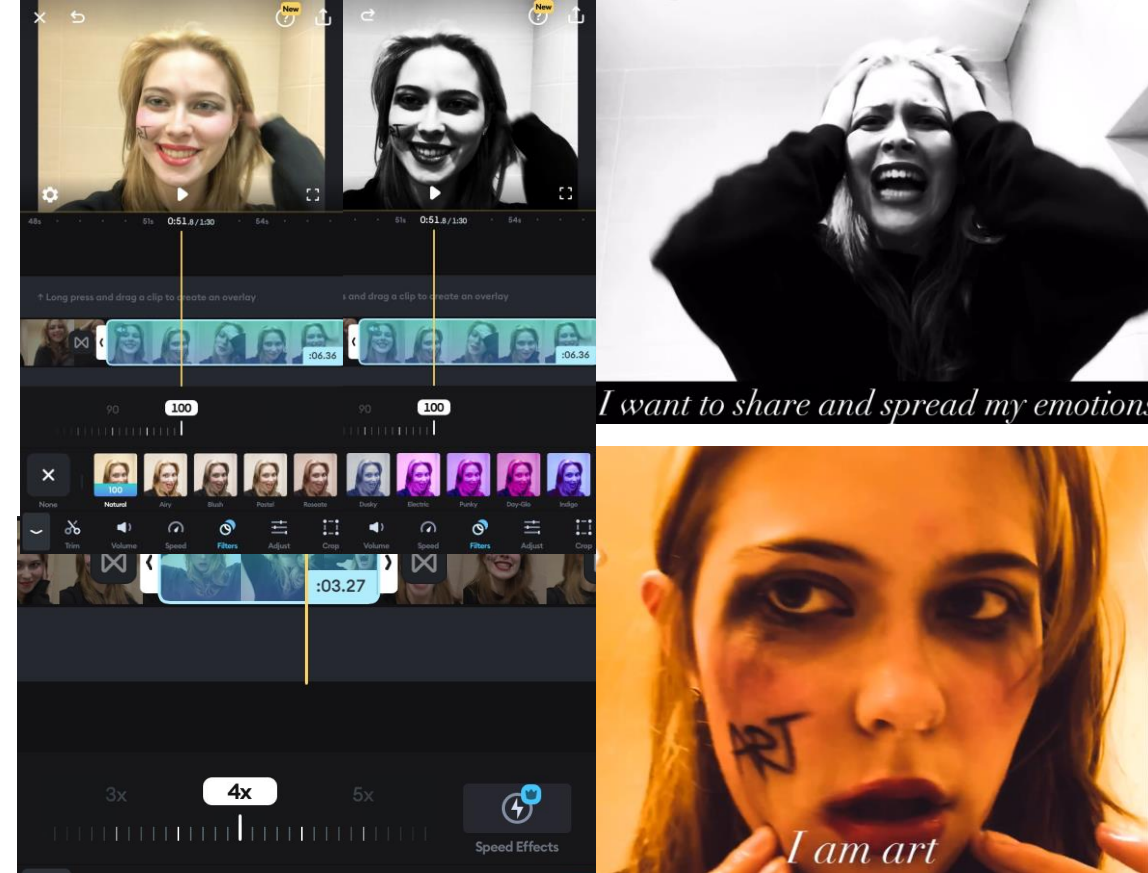


CATE BLANCHETT MANIFESTO

Fig. 22. Manifesto, Julian Rosefeldt, 2017

I decided to Focus on the trailer and for my own manifesto record a short video that would have the same purpose as the trailer – it would summarise my artistic creation. In the video, I included my main inspiration – my own emotions, and just like Cate Blanchett, I exposed all of my faces. Instead of including my voice, I had written a poem about art that is supporting my message.

I feel really exposed because I have never tried performance art before, and it feels different to actually be a part of my artwork, not ‘hide’ behind it. I am a beginner in editing videos, yet I think that as a first-timer, I was successful. I consider the whole process very interesting and joyful, and I am proud of my ‘acting’ skills. I will definitely continue using this medium.



I am art, Video, 2022 <https://youtu.be/u7M97U0XJuI>

The main formal quality of the video is colour. The introduction and the ending are in an achromatic colour scheme, while the main part of the video is in the sepia colour intertwined with black and white. Further, the colour scheme is combined with the dynamism. The video is assembled from alternating achromatic and sepia, very short clips, thus the transitions between colours are very dynamic. Additionally, the actor, me, is performing very irregular moves creating a rapid, chaotic movement. The cropping includes only the actor, thus my face is the focal point during the whole video.

List of figures

- Fig. 1., 2. Reflections on the London Underground, Luke Agbaimoni, 2018, <https://lukeagbaimoni.com/portfolio-item/reflections-on-the-london-underground/>,
- Fig. 3. AE85, Zdzisław Beksiński, 1985, <https://beks.pl/produkt/zdzislaw-beksinski-obraz-ae85/>,
- Fig. 4. Surreal V, Jimmy Ernst, 1940, <https://www.wikiart.org/en/jimmy-ernst/surreal-v-1940-1>,
- Fig. 5. Fragment of the exhibition catalogue, Stanisław Wyspiański, 1932, <https://niezlasztuka.net/o-sztuce/w-kwiecie-dusza-zamknieta-motywy-roslinne-w-tworczosci-stanislaw-wyspianskiego/>,
- Fig. 6. Malwy, Stanisław Wyspiański, 1896, <https://niezlasztuka.net/o-sztuce/w-kwiecie-dusza-zamknieta-motywy-roslinne-w-tworczosci-stanislaw-wyspianskiego/>,
- Fig. 7. Róża rzucona w skos, Stanisław Wyspiański, 1898, <https://mnk.pl/zbiory/wyspianski-nieznany>,
- Fig. 8. Kosaciec: cztery kwiaty rozwinięte i pąk, Stanisław Wyspiański, 1898, <https://niepodlegla.gov.pl/aktualnosci/wyspianski-nieznany-w-muzeum-narodowym-w-krakowie/>,
- Fig. 9. Self Portrait, Käthe Kollwitz, 1924, <https://i.pinimg.com/originals/3b/19/50/3b1950488302cc5be5c08113a0fa9370.jpg>,
- Fig. 10. Self Portrait, Władysław Skoczylas, 1913, <https://niezlasztuka.net/o-sztuce/janosik-zbojnicy-wladyslaw-skoczylas-zycie-i-tworczosc/>,
- Fig. 11. Głowa Górala, Władysław Skoczylas, 1913, <https://niezlasztuka.net/o-sztuce/janosik-zbojnicy-wladyslaw-skoczylas-zycie-i-tworczosc/>,
- Fig. 12. Venus de Milo, Alexandros of Antioch, Between 150 and 125 BC, https://en.wikipedia.org/wiki/Venus_de_Milo,
- Fig. 13. The bust of Nefertiti, Author Unknown, 1345 BC, https://en.wikipedia.org/wiki/Nefertiti_Bust,
- Fig. 14, 15, 16. Sad Woman, Konstanty Laszczka, 1904, photo taken by me in the National Museum in Cracow,
- Fig. 17. Benin Ivory Mask, Author Unknown, 16th century AD, https://en.wikipedia.org/wiki/Benin_ivory_mask,
- Fig. 18, 19. Woman in Despair, Konstanty Laszczka, 1922, , photo taken by me in the National Museum in Cracow,
- Fig. 20. Autoportret wielokrotny, Stanisław Ignacy Witkiewicz, 1915-1917, <https://culture.pl/pl/dzielo/stanislaw-ignacy-witkiewicz-witkacy-autoportret-wielokrotny>,
- Fig. 21. Miny – Stanisław Ignacy Witkiewicz, Józef Głogowski, 1931, <https://artinfo.pl/dzielo/stanislaw-ignacy-witkiewicz-z-cykladu-miny-fot-jozef-glogowski-okolo1931>,
- Fig. 22. Manifesto, Julian Rosefeldt, 2017, https://www.rottentomatoes.com/m/manifesto_2017#&gid=1&pid=0.

