

## Depicting space with the use of relief printing techniques on the example of my body of work

Summary of the descriptive part of doctoral dissertation  
in the field of visual arts in the discipline of fine arts

The issue I focus on in my doctoral work is relaying (in an abstract form) a subjective image of the space, corresponding to my own experience and the way I feel about it. My aim had become to formulate a persuasive and, above all, authentic statement, which required me to find technical and formal means adequate to the contents. As a printmaker specializing in relief printing techniques, I took my previous experience as a starting point for creative experiments while not closing myself off to possibilities exceeding traditional printing techniques.

Space interests me equally as an element of the surrounding world, or of a visual art composition, and as a carrier of symbolic meanings and metaphors. In my doctoral work I touch upon various aspects and meanings of the notion of *space*. The result of this are compositions which differ significantly from my earlier print works on the level of concept, which finds its reflection in the visual, material and technical layers. I reach for velour paper and use it in an unconventional way, among others, through introducing print, relief that accompanies it or removing the top layer in order to achieve a contrasting image. I use atypical combinations of techniques, such as dry pastels and linocut. In this way, I achieve original visual effects. In relation to my own body of work, the aforementioned activities have an innovative character.

The descriptive part of the doctoral dissertation is divided into three chapters. In *Chapter I*, in order to provide context for my own creative explorations, I briefly reference the history, as well as discuss the works by artists who refer to space in various ways in their print works, repeatedly drawing on other forms of art. Many of them are the participants and laureates of the International Print Triennial in Krakow. Recognition for their works indirectly points towards the importance of the subject I am undertaking. Exploring this subject is frequently connected with simultaneous search for innovative technical solutions. Some artists make use of modern technologies, others remain faithful to tradition; there are finally also the artists who connect the former with the latter, achieving hybrid realizations. Present in the past and constantly growing, interest in space within printmaking evidences the timeless nature and constant timeliness of the subject.

*Chapter II* serves to explain how I comprehend space in reference to my own creative output. In the beginning, I present the genesis of my present interest in the given notion. Originally, space was significant for me mostly as a part of the surrounding landscape, a relationship between its particular elements. In time, I realized it was something more – an inexhaustible source of inspirations and stimuli that drive me to creative activity. Moreover, in *Chapter II*, I reference associations that accompany me

while experiencing space, thinking about it, or creating its image. Next, I describe subsequent series of works that were created while exploring the subject. They are connected by their abstract, economic form, being limited to small and cameral sizes, the use of relief printing and the base which is velour paper. The first cycle is *Geodes* (Geody). It is based on a strongly transformed motif of a rock formation which underneath its inconspicuous crust hides a chamber whose walls are covered with crystals. The geode and the space connected with it becomes a metaphor of the tension between human interior and its external expression. I connected printed elements with, among others, free coloring of the paper with the use of dry pastels. Another set of works – *Areas (Obszary)* – in its technical aspect connects monotype and dry embossing. What is the most important in them are the purely formal qualities – the play on the internal space of the composition in visual arts. The culmination of my experiments with relief printing on velour paper, directed at creating a depiction of space, is the cycle entitled simply *Spaces (Przestrzenie)*. Within it, I sometimes connect linocut and dry embossing with spontaneous interferences into the print (drawing, tearing, etc.). The series was created out of inspiration by the feelings, impressions that accompany me while perceiving open space, which appears to me as a mysterious sphere, close to sacrum. Present within sight, and yet simultaneously representing unobtainable distance and infinity. In *Chapter II* I also draw attention to the “multidimensional” nature of the image of space present in my works. I describe the following “dimensions” thereof: the physical, symbolic, conceptual, formal and intellectual dimension.

*Chapter III* contains a discussion of technical aspects signaled while describing particular cycles. These are general observations drawn from experiments with the use of velour paper, relief printing and spontaneous interferences by the means of painting, drawing etc. which I have undertaken while searching for a way of depicting space consistent with my own vision.

The final paragraphs of the descriptive part of the doctoral dissertation constitute a brief summary of the contents contained within it. There appears also the question regarding whether I managed to carry out the main assumptions, aims behind the work. My answer is positive; however, I realize that only from the perspective of time and subsequent, broader confrontations of the work with the audience an ultimate verification of this answer will be possible.