



AUTOREFERAT
ENGLISH

RAFAŁ KOTWIS

Doctorate in the field Plastic Arts, in the artistic discipline Fine Arts, conferred by the decision of the Council of the Faculty of Sculpture and Surroundings at the University of the Arts Poznań (UAP) of 12 January 2012.

The title of the doctor's thesis: *“Critical” Sculpture in Public Space. Subject-Object*

Thesis supervisor: Professor Józef Petruk

Thesis reviewers: Professor Sławomir Brzoska, Professor Stanisław Radwański

Academic employment

2006–2012 Assistant Lecturer in the Study Sculpture Studio 1 headed by Professor Józef Petruk, Academy of Fine Arts/the University of the Arts Poznań

2012–2016 Assistant Professor in the Study Sculpture Studio 1 headed by Professor Józef Petruk, the University of the Arts Poznań

2015– University teacher giving a course titled Computer Techniques in Sculpture

2016– Head (acting) of the Study Sculpture Studio 1 at the Faculty of Sculpture, the University of the Arts Poznań

Reporting the achievement as stipulated in Article 16(2) of the Act of 14 March 2003 on academic degrees and academic title and degrees and title in art (Journal of Laws 2016 item 882, as amended in the Journal of Laws 2016, item 1311):

In accordance with the statutory requirement my following works belonging to the cycle *Made by Kotwis* are hereby reported.

Made by Kotwis 005/15 — the premiere exhibition in 2015: an individual exhibition in the Rotunda gallery, the University of the Arts Poznań

Made by Kotwis 006/16 — the premiere exhibition in 2016: a collective exhibition titled *Aktualne* (Valid), the gallery in the Zamek Community Centre, Poznań

Made by Kotwis 007/16 — the premiere exhibition in 2017: an individual exhibition *Rzeźba/Plastyki* (Sculpture), Těšínské Divadlo, Těšín, the Czech Republic

Made by Kotwis 008/17 — the premiere exhibition in 2017: an individual exhibition *Obiekt/Elektronika* (Object/Electronics) in the Contemporary Art Gallery in Wielichowo

All the works listed above were presented at my individual exhibition titled *Obiekt/Elektronika* (Object/Electronics) in the Contemporary Art Gallery in Wielichowo in 2017.

Most of the works were also presented in the collective monograph published in 2016, titled *Segregator obecności. Definicja współczesnego dzieła sztuki — człowiek tu i teraz* (Presence binder. The definition of a modern artwork — man here and now), published by UAP, pp. 102–115, (ISBN 978-83-65578-02-0, Sławomir Kuszczak, **Rafał Kotwis**, Paweł Flieger (eds.); reviewer: Professor Michał Jędrzejewski).

Trying to describe my own artistic activity, for the first time in my life I have faced a huge problem related to giving “objective” answers to the questions “Who am I?”, “What do I create for?”, as well as questions about possible meanings of my works. The statutory requirement of writing a self-commentary made me aware of the need to undertake profound self-reflection on my own work. Though I have felt this need for a long time, I have never wanted to analyze some facts and issues related to my artistic exploration. Some intriguing citations that make us aware of the meaning of our lives can be inspiring to me. Let me cite one of them, an assertion by Mark Twain: “The two most important days in your life are the day you are born and the day you find out why.”¹ I have managed to fulfil the first “task”, which of course was not entirely my merit, but I face a huge problem as regards the other.

I think that my comment on my artistic quest should be started with a few autobiographical themes concerning my childhood and early youth. I grew up in the city, but my family also had a small farm where we grew animals (cows, hens and ducks). I hated it and was ashamed of it throughout my childhood. My feeling of shame accompanied me also for other reasons which one can get the taste of watching the series *Ballada o Januszk* which was popular in the late 20th century.

Life in the country and in a farm is determined by nature not by our talents, which is why, for most of my childhood, I did not boast of my artistic interests; on the contrary, I was convinced that they were superficial. As a consequence, I developed a lack of any sense of any values that could push me towards art. This does not mean, however, that I did not cultivate them. I often did it “in hiding”, beyond the reach of unconstructive criticism.

In my adolescence, I was forced to make several important decisions concerning my life, the first one being the choice of a secondary school. I chose an electronic technical school, as fine arts high school was out of the question because of the practical “life priorities” of my family. Contrary to all appearances, however, my choice was not wrong. It shaped my way of thinking and formed a specific exact mind, functioning primarily on the basis of logical and rational actions. The image of a humanist has always been foreign to my nature; I have always been fascinated with the order and logic of exact sciences. Now I know that, in a sense, it is an important asset that definitely has determined my specific creative choices.

The first of these was just “the world of electronics”, which to me today far exceeds a set of diagrams and interdependent systems that generate a functional, “purely” technical effect. From my current perspective, I would like to emphasize that the choice of electronics was my “compromise” consisting in combining art with technological practice, without any direct connection with stereotypically understood artistic queries. What fascinated me in electronics exceeded a mere function of a machine or device. I was absorbed in the mystery hiding in the “incomprehensible world”, hidden “magic” and the huge potential, useful as a specific “material” I could use to make my dreams come true.

¹ <https://www.goodreads.com/quotes/505050-the-two-most-important-days-in-your-life-are-the>.

Fascinated with layouts of printed circuit boards, I saw an intriguing world of relationships that at a certain point in my life merged with my experiences in the field of broadly defined sculpture. I gained this experience at the Faculty of Painting, Graphic Arts and Sculpture at the Academy of Fine Arts (ASP) in Poznań. Originally, I wanted to take an entry exam at the Nicolaus Copernicus University (UMK) in Toruń, in order to study heritage conservation there, but one day I visited the sculpture studios of the ASP in Poznań and this determined my final choice. It was a space which in its "hidden meaning" was a metaphor of the environment I grew up in. An apparent mess, chaos, a multitude of possibilities, wood, stone, metal; in a word, a paradise for a young boy with imagination.

As a result of this coincidence I studied sculpture at the Academy of Fine Arts in Poznań, but the time of my studies was not an easy and carefree period for me. My feeling of shortages resulting from my not having attended a fine arts secondary school shaped my first years at the university. I wanted to learn how to sculpt. But what does it mean? I did not know it then and, for this matter, nothing has changed. But this is no longer my main goal; not because I am giving it up, but because of me having now a different creative consciousness. At one point I saw it clearly, because I realized what I wanted to "say", and not necessarily what to sculpt. I think that my studies at the Adam Mickiewicz University in Poznań, at the Faculty of Social Sciences contributed a lot to that, as my major was philosophy.

At some point in my life there appeared a desire to explore who I am, to explore it not only through art or electronics, but also through "the wisdom of the experience of one's own being from a thousand theses" creating an image of our world at the turn of the 21st century. It was only many years later that I realized that that need had been necessary for something completely different. Certainly for developing my (self)consciousness, but not necessarily for creating ties of interdependence. I mean here my realizing maybe not a conflict but an unnecessary rivalry or coexistence, which definitely are unnecessary in art and philosophy, even in the area of aesthetics. I perceived how great a conflict can exist between fields that naturally usurp the right to talk about our world.

This awareness also resulted from conversations with respected philosophers, frequently having fun of the views of artists (and vice versa). This can also be suggested by the following statement by Maria Anna Potocka: "Art and philosophy exist side by side as independent areas of civilizational interpretation; both, however, are permeated by a great desire for mutual contacts. Philosophy, being more conceited, tried to dominate art using aesthetic tools, which led to a split and various forms of 'divorce retaliation'. Today, art is waiting for its philosophy, and philosophy needs honest contacts with art (which should function as a form of therapy), if only because being uncompromising is an extraordinary skill of art, a feature that philosophers easily dilute when showing their admiration for authorities."²

Understanding the relationships existing between philosophy and art, despite the conflicts, I realized that I definitely did not feel like an artist. The word didn't even mean much to me. To the extent that I could consider myself as a sculptor, the function of a broadly defined producer, which I still think myself to be, is closest to my heart. Rather than from my beliefs it results from my experiences. Admittedly, it is a very subjective conviction, but it allows me to fulfil my own choices. While in the fields related to the world of physics the result is a logical consequence of certain actions, in art this result may be provided by a subjective feeling of the viewer, a critic or an institution that verify this result.



It took me a long time to figure it out. For this matter, the breakthrough moment was the period of the work on my master's thesis, as it made me aware of many relationships between the world around us and art. It was then that I fully understood the huge impact of the contemporary great “temples” of consumption, saw how art becomes a product, and realized how big a potential is contained in the public space. In a way, following Duchamp's way of thinking, I decided: “If I were to create a work of art, it would be something that 'is not a work of art.’”

So I decided to “blend” into the existing reality, “exiting the stage” and asking a question that I consider as important in the above context: Is the author “writing for the drawer” a creator? At that time, my thinking was dominated by the conviction expressed in the following assertion: “Today, art only works when it pretends not to be art. Thus, it exposes itself to the danger of being unnoticed and inaudible, and thus also to the risk of being just an image, a word, a sign among thousands of other words and meanings (...) Art pretending to be non-art recovers not only the ability to speak and be heard, but also allows one to see better the nature of what it pretends to be. The self-evident is analyzed and the most important function of this type of action is to overcome the painful transparency of the contemporary world, where everything is obvious but nothing is understandable.”³

This is how my adventure with dummies (“background heroes”) started. This adventure allowed me to present my observations, but also, above all, to be an anonymous author, in a sense, without being exposed to criticism, quietly “telling a story” about selected social problems. Planning my doctoral thesis, I decided to sculpt dummies and place them in shop windows. Such strategy attracted me also in my pre-doctoral artistic work, while in the work *Przedmiot-Podmiot* (Object-Subject) there appeared a strong desire to annex exhibition, shop or mall spaces and the “ambition” to create a situation in which dummies “make specific choices” instead of standing passively, being only “exposition objects”.



Part of the doctor's thesis titled *Przedmiot-Podmiot*, 2012

³M. Krajewski, *Zamiast sztuki - zamiast reklamy* [w:] *Przestrzeń publiczna współczesnego miasta II*, Kraków 2005, s.65.

I wanted this reversal of a typical and commonly known situation to show the viewer the perversity of the state of affairs I suggested. It was also supposed to provoke questions about how often we ourselves strive to actualize the “plastic ideals” of the world of contemporary consumption. In this case, another association comes to mind. Museum artwork can also be treated as “object carriers” of human creativity, which in turn may encourage the acts of reifying art, i.e. reducing everything to the function of a “dummy display”.

Professor Wojciech Kujawski aptly explained my attempt to face this type of action. He commented: “Rafał Kotwis sculpts dummies. Dummies are simply produced, (...) [but Kotwis] sculpts them. Thus, he refers to the problem of the relation of an artist and his work to the external world. He emphasizes the fact of a creative transformation of the existing reality by the artist. He could repeat Marcel Duchamp's artistic act and insert ready-made dummies into the space of art (of a gallery). [But] It would be [just] another 'ready-made'. Rafał [Kotwis, however,] shows sculptures. I want to emphasize it, because sculpting is the profoundest meaning of his art: creative reflection on the surrounding reality and critical, but at the same time kind attitude towards this reality. Sculpting dummies... For me it is an artistic summersault of the highest order. I think that [Kotwis] takes this risk so that things, objects and art might find their lost, true meaning.”⁴

I would like to mention that I summarized all the sculpture-conceptual actions, decisions and resolutions related to the above mentioned artistic quest trails in my monograph entitled *Rafał Kotwis. Displays*, published in 2014.⁵ It was my first attempt at summarizing the effects of my own activity, not only artistically, but also scientifically and analytically. It was also around 2014 that electronics returned to my field of interests. This field had accompanied me throughout my artistic activity, but never before had I felt so confident as to combine my own technical expertise in electronics with my own sculptural concepts. There were many factors that contributed to my taking up this “challenge”, one of them being the issue of “production”, which had accompanied me for a long time. “Now”, or rather at that time, I could actualize and call it, making a series of works that I named *Made by Kotwis*. It was the first time that I had decidedly started to sign my works, suggesting the processes of their “production”. It gave me the freedom of expression, which was extremely important for me. As I mentioned above, I do not feel like an artist, but consider myself rather as a producer who makes objects belonging to the broadly understood medium of sculpture.

As for electronics, however, I would like to stress that the technological interdependencies hidden within certain electronic devices have always aroused my interest and fascination. The mystery of a piece of silicon by means of which we are able to build all the devices around us, striving to build artificial intelligence, has a strong impact on imagination. Such possibilities are contained in the binary code, zero-one arrangement generating the potential of a multitude of perspectives and possible effects. And the very fact of encountering systems that consist of logical gates, flip-flops, capacitors and laminate sheets with printed circuits creating incredible compositions can become a great inspiration for a person making visual artefacts. Of course, the electronics itself was also an important element. It has sneaked into the everyday life of a human being over the last decades, taking a large part of it. People increasingly experience the world by means of various electronic devices that serve to “filter” and interpret it, which in a way dehumanizes society and creates “new realities” that sometimes become more real than the

⁴From a comment by Professor Wojciech Kujawski published in the catalogue for the individual exhibition in Galeria Miejska in Mosina in 2012.

⁵Rafał Kotwis, *Ekspozytory*, monograph published by UAP, Poznań 2014.

real world. This situation is confirmed by the assertion of Michał Ostrowski, who comments as follows: “[I]n the electronic community, man's life is based on the intensity of real emotions and attitudes, liberated from carnality, being the essence of humanity; man finds a real experience in the immaterial world of electronic facts.” Millions of people today do not experience direct contacts with works of art, concerts or even certain selected manifestations of everyday life. For example, when visiting the Louvre Museum, most of the people watching *Mona Lisa* turn their backs to it, taking selfies. Many concerts are watched through the “glass of the phone”, though the audience has the possibility of direct contact with the musician.

Electronics is the basis for many devices, machines and systems that generate new qualities, such as the virtual world or cybernetics. For years, man strove to create a computer, and now he starts to compare himself to it. Contemporary cognitive science does quite broad research of the human brain, comparing its individual zones to computer elements. Not infrequently in the research “the subject matter concerns postulating the possibility of the existence of consciousness as a state created on the basis of electronics. It is related to the idea of existence of intelligence or consciousness not only on the biological but also on the silicon ground — silicone image of consciousness, cybernetic creations, which are attributed properties similar to (...) [the properties of] biological beings.⁷ It is also worth recalling that some authors, such as Dennet, even claim that we originate from robots (a biological microbot) and we consist of robots, and all the intentionality we can enjoy is derived from the more fundamental intentionality of billions of elementary intentional systems.⁸ Of course, it is possible to write a lot more on this very interesting subject, exploring its essence and using quotations from literature, and views of such authors as M. McLuhan, together with his conclusions and forecasts as to the direction in which contemporary societies are heading. I am currently undertaking and developing such considerations in a monograph entitled *Made by Kotwis*, which will be the result of my research conducted so far, as related to analyzing the problem of reification of a work of art and blurring the boundaries between its aesthetic, practical and utilitarian functions.

However, I would like a major theme of this self-commentary to be “the practice of actualization” and its contact with electronics in its broad meaning and dimension. In the case of my artistic explorations, different from the achievements I know from the world of art, I emphasize, I think, unusual contexts and situations. In a sense, I distance myself from various contemporary installations and various activities that use only the principle of functioning of electronic devices and do not enter their depth, revealing their specificity and principle of operation, *inter alia*, in order to create an independent spatial object.

It will suffice to mention here the following works: *Hello* by Tony Oursel (1999), *Dropshadow* by Andreas Siefert (2001), the artwork by Australian Stelarc, including his *Stimbod*; and, from the Polish milieu, *Łóżko* (Bed) or *Nomadowie* (Nomads) by Krzysztof Mazur (2003), *Elektroniczne antynomie* (Electronic antinomies) by Janusz Połoma, avant-garde works by Zbigniew Rybczyński, or *Minotaur* by Przemysław Jasielski (2014).

In my case, the relationship between art and electronics seems to provoke the phenomenon of immersion and its consequences. How do we immerse in the world of art and electronics? To what extent is art absorbed by electronics and vice versa? Where is the border between an object-device and art? These are just some of the questions I would like to ask through my actions and quests which combine unusual sculptural experiences with the sphere of electronic technologies.



⁶ See <https://dokumen.tips/report-copyright/czlowiek-w-rzeczywistosci-elektronicznego-realis-zanurzenie>, p. 539..

⁷N.K. Hayls, *How We Became Posthuman. Virtual Bodies in Cybernetics, Literature, and Informatics*, Chicago 1999, pp. 137-142, 222-246.

⁸D.C. Dennet, *Kinds of Minds*, New York 1996.

REPORTED ARTISTIC ACHIEVEMENT

Made by Kotwis 005/15

As elements of the collection of works that I selected to report as the post-doctoral artistic achievement I have chosen four objects from a larger series mentioned above, i.e. *Made by Kotwis*. I also call these realizations graphi-objects. The first of them is *Made by Kotwis 005/15*. This work was made in 2015 for my individual exhibition at the Rotunda Gallery of the University of the Arts Poznań. Its dimensions are 200 × 60 × 30 cm. The work consists of twenty-two printed circuit boards and an electronic circuit in the form of a display. Each of the circuits was individually “drawn” in a graphic program and then transferred to a copper laminate sheet and processed in a special etching vessel, which I made myself for the purposes of my research.

This work is important in so far as it was the first time that I had made an attempt to make such a large object using this technique (which until now had been reserved for the world of electronics). The idea was to create a humanoid form out of rectangular shapes. In cross-section, this form also has its depth, which is obtained additively, by means of accumulating individual tiles. The sheets are integrated in such a way that subsequently different elements of the “anatomy” of the presented figure are revealed, until we reach its skeleton. An important board that I placed for the first time in a work of mine was the facial part, based on the features of my self-portrait. Thus, there was a kind of identification with the form I had made, a kind of transformation of a human being into a “machine”.

The display, based on an Arduino system, and my learning the basics of programming, which made me aware of the enormous potential of coding, were also very important here. For the first time in my life I noticed such a huge space, which can be compared to the universe, yet contained in a small piece of silicon. This symbolic interface became a gateway connecting the real world with the electronic world. It “dragged” the viewer into the space of technology. It also defined the presented work of art thanks to constant displaying the name. The title became more real, and the points on the display were important information, indicating the subject of the work, much more suggestively than a caption that could be printed. Importantly, this interface became the heart of the object in a symbolic way, at the same time reviving it and suggesting at the same time that nowadays the relationship between man and machine can be a form of coexistence in which man and machine can carry out a legitimate dialogue with each other.



Made by Kotwis 006/16

The next object belonging to the reported post-doctoral achievement is *Made by Kotwis 006/16*. The work, subtitled *Immersja dermatoglifu (Immersion of a dermatoglyph)*, consists of four copper laminate sheets with circuits, placed in frames measuring 34 × 24 cm, and of a central finger-shaped object. The elements are connected with wires. On the sheets there are my fingerprints, scaled accordingly. There is also a display on each of the sheets, showing various information. On the far-left sheet, alternately with a version in the binary code, there appear my initials: RK. On the middle-left sheet my PESEL number is generated, the first two ciphers of which are the year of my birth. The middle-right sheet contains information about my phone number; the first three digits are fixed and indicate the beginning of the number: 601. The far-right sheet contains my ID card number; the first letters (ARK) do not change, either. In each of the possible combinations, at some point in time, the identification is correct. All this is connected with the central unit with the middle finger unambiguously showing my view on the appropriation of our identification.

Both in letters and ciphers, and by means of the codes, I wanted to show in this work our “trace” or our specific “identification numbers”. The object hints at how the world of electronics, and thus the global system of control, “identifies” us in its systems and databases. It shows how often we leave our fingerprints without actually touching anything with our “fingers”. Of course, in this case there emerges an association with the processes of immersion of art and electronics, which appropriates our territories or into which we are simply “absorbed”. For, as Michał Ostrowski rightly points out, “immersion in electronic REALIS of an interactive work or technological matrix, i.e. immersion in an electronic environment, is a process of the subject's moving away from one sphere in relation to another, e.g. immersion in the electronic environment of REALIS and moving away from reality.”⁹

The immersiveness of art is also described by Olivier Grau, who claims that “[i]t emerges as an aspect of art that could be regarded not only as a property, but also as the origin or the end: the viewer expects immersion — [because] art is an immersion.”¹⁰

Of course, in the case of *Made by Kotwis 006/16* I was mainly concerned with the problem of our being “appropriated” and “absorbed” by the world of illusion, and at the same time with the disturbing emphasis on the existence of a given individual.

Taking all this into account, it is worth noting that immersion divides worlds, closes them to reality and causes our distance from the actual reality.

Made by Kotwis 007/16

Made by Kotwis 007/16 is probably the least complicated work, but very significant, due to the image appearing in it. From the media point of view, it is a graphic object, in a sense also a collage (like most of the graphi-objects I have made), consisting of a laminate sheet with a circuit, placed in a frame measuring 25 × 30 × 10 cm. The installation also includes a fan, a RAM unit and a control system. All this, when properly connected, works, which is a characteristic feature of all graphi-objects. Not only aesthetic values, but also the desire to start the object become important effects of its creation.

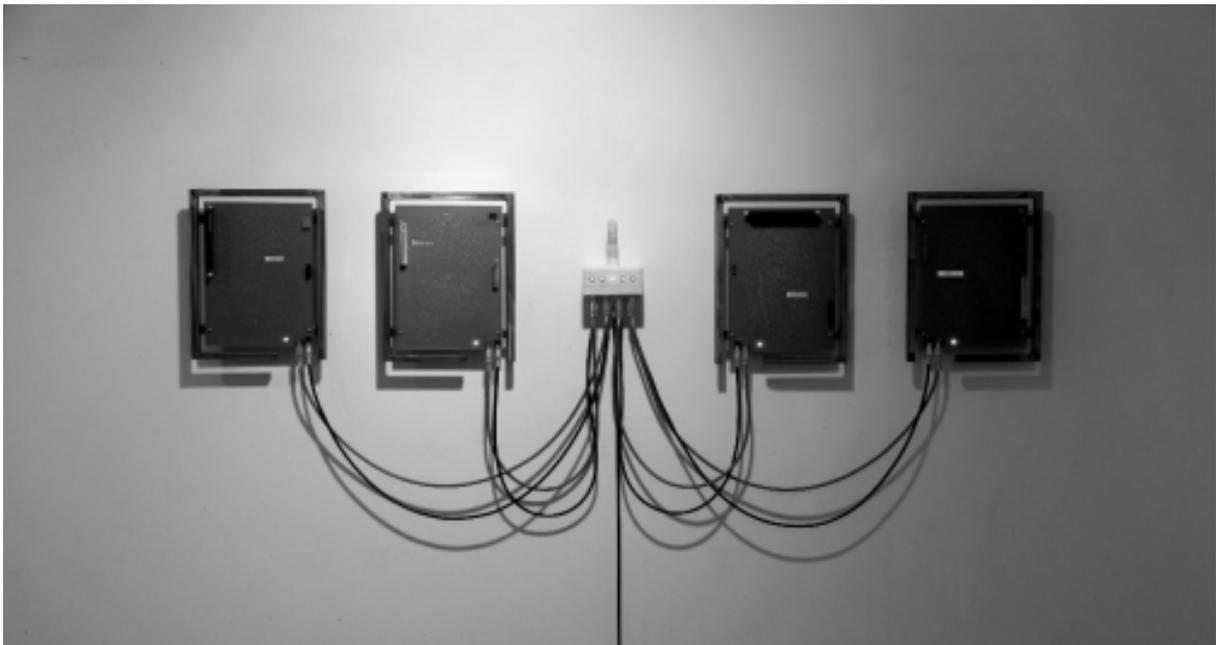
In this context, an important question therefore arises. Do we face a work of art or rather a device? This kind of blurring boundaries is, in my opinion, the essence of this type of work.

⁹M. Ostrowski, *Wirtualne REALIS. Estetyka w epoce elektroniki*, Kraków 2016, s. 204.

¹⁰O. Grau, *Virtual Art. From Illusion to Imemersion*, Cambridge 2013, ss. 4-10.

In the case of *Made by Kotwis 007/16*, as indicated above, the image itself becomes an extremely significant element, because it is my self-portrait. For the first time, I expressed my attitude to the “world of electronics”. One could be tempted to say that the presented figure has been trapped in the world of “electronic revolutions”, but paradoxically it also returns from this space, thanks to a real object that exists and is not only a virtual being.

In the context described above the following statement by Michał Ostrowski seems to be particularly important: “[I]mmersion seems to outline the need to make a choice that applies to every human being reaching for an electronic creation, i.e. a device. One can say that interactivity invites, immersion absorbs, the technological matrix makes us sleep in a way, and forgetting reality or departing from it into the world of electronics is like an additional inertial property of the technological matrix's influence on the subject [a human being, audience].¹¹



Made by Kotwis 008/17

Made by Kotwis 006/16

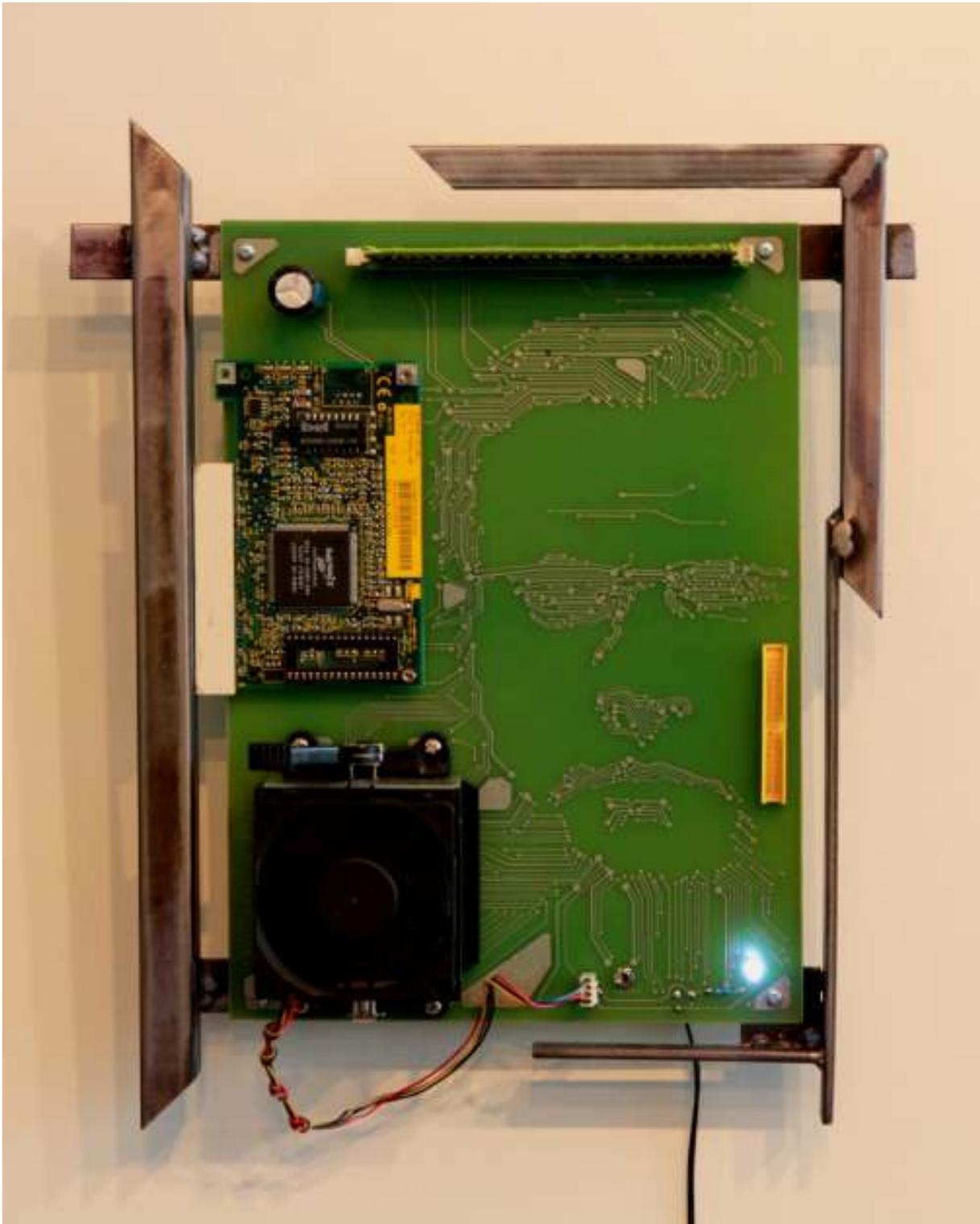
Made by Kotwis 008/17, the final work of the reported achievement, consists of fifteen printed circuit boards, enriched with electronic accessories, including the displayed interface in the form of an Arduino system. The whole object refers to a well-known work by Paulus Pontius, a modern graphic artist who worked with Rubens, or later, also with Anton Van Dyck. By means of the proposed system of paths, I attempted to transfer a familiar, traditional graphic work into the world of electronics. However, it turns out that at some point its legibility is not obvious any more. Thus, by faithfully transferring some fragments of specific representations, one can also build a completely abstracted world of signs and links, which are difficult to read unambiguously and conventionally.

Looking for analogies useful in this case, it is worth repeating that in the real world, connected with virtual space, the semantic boundaries obvious to us are getting blurred, and the values we know are receiving new meanings.

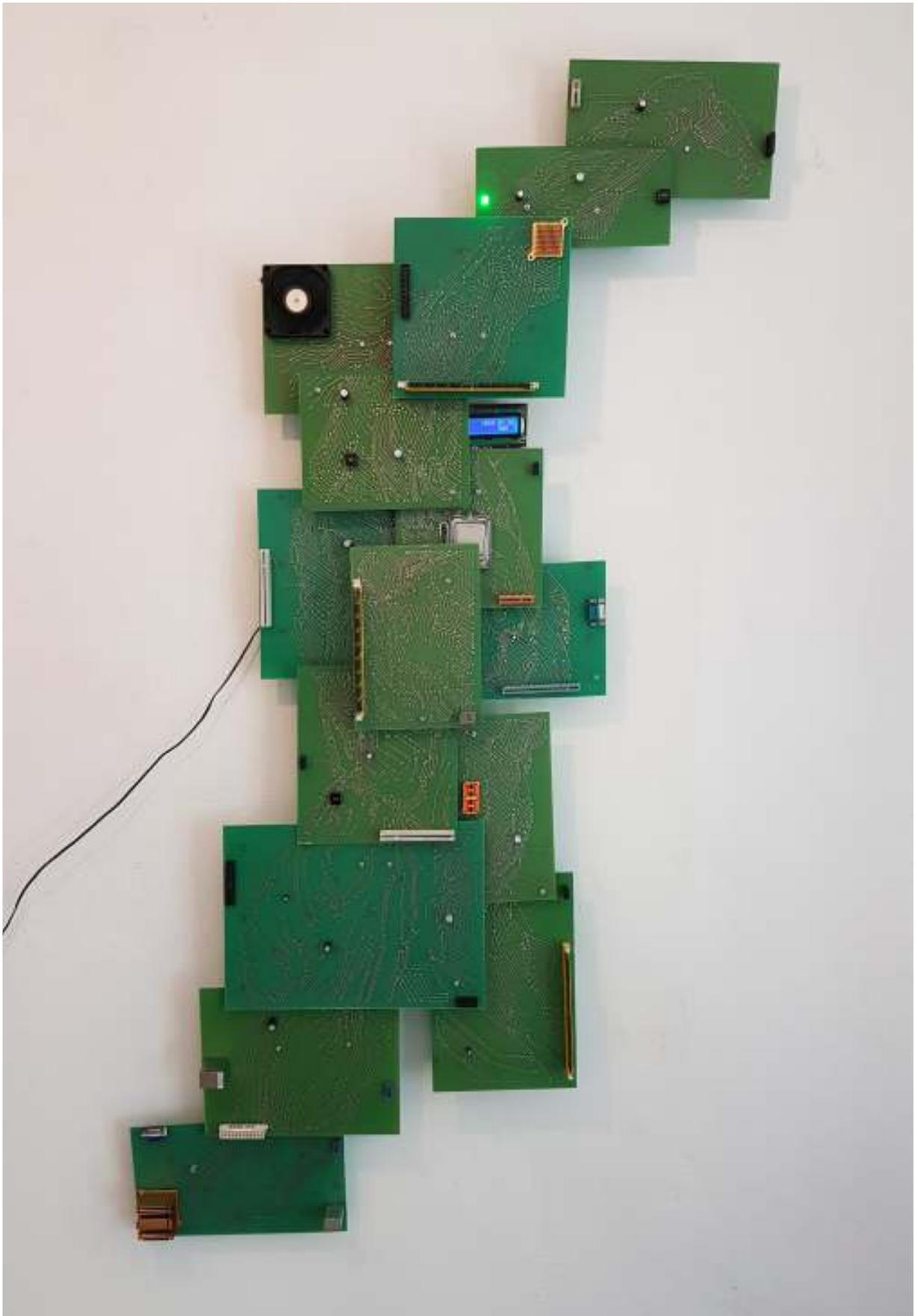
Although the very idea of the work *Made by Kotwis 008/17* was to be, to a large extent, an aesthetic attempt to confront the well-known drawing of a modern artist, the achieved effect surprised me, and in a definitely positive way.

¹¹M. Ostrowski, *Wirtualne REALIS. Estetyka w epoce elektroniki*, Kraków 2016, s. 221.

By means of electronic REALIS this work seems to recall the well-known seventeenth-century artist, but it also causes an abstract impact of a figurative, transposed motif, at the same time creating migration different from a “literal” copying through the time and space of different media.



Made by Kotwis 007/16



Made by Kotwis 008/17

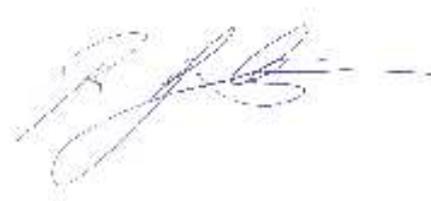
AN ATTEMPT AT A RÉSUMÉ

Trying to get deep into the labyrinth of my own creative quest, I still do not feel contentment and full satisfaction. The series *Made by Kotwis* is certainly the beginning of completely new experiments, which already now results in new complex systems based on drivers and diodes WS2811. I do not know whether all this will bring unquestionable fulfilment. I suppose it will remain like this till the end of my artistic career, the path I have been consistently following for almost twenty years. Personally, I have nothing against virtual worlds, cyberspaces and various results of electronics. I don't even mind cyber-sapiens and other such evolutionary processes. I think I have been waiting impatiently for them for years due to books by Philip K. Dick, Dukaj, Huxley or even Stanisław Lem. Will the new perspectives and technological and cultural background not turn out to be even more interesting and richer for art itself or philosophy? Because, as Derrick de Kerckhove seems to prophesize in *Connected Intelligence*, is it not possible that one day it may turn out that one of the problems most troubling to philosophers, namely how the mind is related to the brain, and the spirit to the body, will be a relatively simple problem — a trick that computers already make for us?¹²

Certainly, we are facing a new space, a technological space, containing a lot of possibilities, completely different from the physical space with its laws, phenomena and processes, or a theoretical space, based primarily on the potential of philosophy and intellectual rational inquiries.

Will it not turn out, in the distant or near future, that the technological space with electronic art is the essence of art, the way to immaterial understanding of phenomena connected with human existence and artistic creativity of man of new times and new cultural challenges? Or that “spirituality” is nothing more than just faster processing of data?

I am convinced that the questions posed above are important not only to me, but also to many other people and, even more importantly, that today it is simply impossible, for many reasons, to give clear answers to them.



¹²D. de Kerckhove, *Inteligencja otwarta. Narodziny społeczeństwa sieciowego*, Warszawa 2001, s. 59.

OTHER CREATIVE AND ARTISTIC ACHIEVEMENTS

After the doctorate conference, in my creative activity I focused mainly on critical approach to the phenomena present in the contemporary world of consumption and on constructing a work of art as a kind of a non-commercial artistic product. What was important to me — and still is — was the desire to “reify” art, or the intention to show specific myths and stereotypes in which it can be entangled today. This is the origin of the work *Pareo* (Pareu), in which I reduced the figure of Venus of Milo to the rank of an exhibition display. The starting point was an element that is necessary in the torsos of dummies for attaching hands. I used it in the figure of Venus: in the place of the missing hand I installed a lock “for the missing hand”. I wrapped the figure in a pareu, thus suggesting the role that the display plays in the work.

Another work from my postdoctoral period that is important to me is the composition entitled *Watch*. The origins of this work are interesting in so far as it is connected with the fact of receiving a gift that I decided to use not in a practical context, but in the context of my creative quest. This is how the sculpture referring to the *Cathedral* by Rodin was made. It is not without a reason that I allude to the classics of sculpture in my works. The sculpture tradition is very important to me, which does not mean, however, that contemporary art in this field must uncritically respect all traditional canons and principles.

As for the composition inspired by the *Cathedral* by Rodin, however, it is worth discussing the specific context in which the object was meant to function. The hands that I had sculpted, on which I placed a watch I had been given earlier, were placed in the jeweller's window, which resulted in blending the object into the existing consumer reality and forcing it to compete with the splendour and glamour of jewellery products. Such ambiguous strategies and games with contemporary consumer spaces, as well as the inverted treatment of a sculptural representation reduced to a “pedestal” for the banal goods of contemporary consumption, as I have already mentioned in the earlier part of this self-commentary, are discussed in more detail in my monograph entitled *Ekspozytory* (Displays).

As emphasized above in this text, my fascination with the potential of electronics is extremely important to me. As a result of these interests, a whole series of works was created, based on etched circuit boards and electronic components. These works were given a collective title *Made by Kotwis*. The first one was quite small, resembling rather a small sculptural form. However, it was supposed to fulfil completely different tasks and, importantly, it convinced me to undertake a new direction of activities, caused by the accumulation of many problems that started to go beyond the sculptor's experience known to me.

The small-scale object was a reference to the famous *Mona Lisa*, this time blended into a set of electronic systems. I built a simple impulse generator, based on the NE 555 chip (simple timer in an integrated circuit), which generated impulses counted by flip-flops and a decoder, which in turn controlled the proper flashing of diodes. This is how the whole work functioned, the core of

which was the operation and combination of elements from the spheres of aesthetics and “technical functionality”.

Blurring of the boundaries between functional and aesthetic objects was the guiding principle behind another art object of the series. This work was already more complex and referred to the motif of two hands from the *Creation of Adam*, the famous fresco by Michelangelo. In this case, there appeared a context of the frame and CPU input of the graphics card, which is responsible for the quality of the computer digital image. Each of the “cited” hands was in a separate frame, but at the same time they were “mutually stimulated”. This was visible thanks to two flashing LEDs (red and blue). The question “what” stimulates “what”, however, I would like to leave to the viewers.

In the work made in 2015 that alluded to the famous painting *Lady with an Ermine* by Leonardo da Vinci and entitled *Made by Kotwis 003*, I decided to expand the proposed system, to obtain a working computer. The whole thing was spatialized and properly “organized” on the main board of the device.

The work *Made by Kotwis 004* was made in 2015 for the exhibition titled rather enigmatically and surprisingly *Po drzewach* (Trees are Over). The major focus of the exhibition was works of artists using wood. The very title of the project caught my attention; I decided to refer to it in an individual and unexpected way, emphasizing the perspective of reflection on ecological issues. It turns out that every second one hectare of forest in the world disappears, i.e. about 860 square kilometres per day and about 320,000 square kilometres per year. The latter figure is almost the entire area of Poland.

Concerned and in a way terrified by the statistics, I made a spatial object consisting of three tree trunks. In one of them I placed a counter that was switched on at the opening of the exhibition. According to the calculations of the continuously working counter, 772,715 hectares of forest were cut down during the exhibition. It makes one reflect pessimistically on the scale of destruction of the natural environment and its priceless resources by contemporary people.

The above-discussed works of the *Made by Kotwis* series are those parts of the series which do not belong to the reported post-doctoral artistic achievement. I would like to remind the reader that four works from the series have been included in my reported artistic achievement and presented in the earlier part of this self-commentary, thus indicating how important the collection of works discussed here is for my post-doctoral work.

It is to be stressed, however, that apart from the works connected with specific series, from time to time I also make objects which are completely different from my earlier artwork. The work entitled **** can be an example of this approach. It was made from credit cards that I used in my adult life. I built a characteristic “house of cards” in a form known to all of us. However, it contains an ambiguous and critical message encoded in it. I think that this situation affects most of my peers, and shows, on the one hand, the enslavement and on the other hand, the “supposed freedom” that our times offer us.

The work entitled *memorise* consists of nine SD cards inserted into traditional photo frames of the kind that we hang over the fireplace. Each of the cards contains photos from the most important moments of my life. The viewer, however, can only see frames with the SD cards and small captions, informing — much like folder names in a computer — what they store. The solutions applied by me in *memorise* may suggest a reflection on collecting photos and other data, which become nothing more than just another folder on a digital memory disk. However, the field of my interests is not limited only to this type of considerations and messages. For example, the work *Oddawaj moje siano* (Give back my hay; the title is an untranslatable pun, as *siano* is not only *hay*, but also *money* in slang) was a result of a longing for a traditional sculpture.

It shows two fighting horses as a metaphorical representation of selected observations from the district where I live today.

There is also a completely different series of works, connected with computer graphics and 3D printing, that has become important to me. In a way, it is related to the issues of one of my research programmes and the course that I give at my home Faculty, i.e. Computer Techniques in Sculpture. Within this course I teach the basics of such programs as 3D max or Zbrush. I would like to stress that I took an interest in graphics being still a student, but then there was no possibility of 3D printing. When it became possible, I decided to spend some time on analyzing the possibilities offered by 3D printing to a contemporary sculptor.

I am currently working on a series of works that I call *Temptation of Zbrush*. Thanks to the unconventional possibilities of printing spatial structures, a collection of six figurative sculptures of quite complicated forms has already been made. I mark the sculptures with a letter-digital code: *KZ 001/18* etc.; there are also four experimental objects called *SP001/18*. Also this time the invention of unconventionally conceived production entered my life, this time, however, on a different plane than before.

Scientific activity

My research activity is carried out in the form of research in which I participate as a manager or as a partner (member of the research team). In recent years, I have participated in the following scientific initiatives of this kind:

2012–2014 Displays Subsidy for financing activities consisting in conducting scientific research or development work and related tasks aiming at development of Young Scientists and postgraduate students; principal investigator: Rafał Kotwis, DFA.

2015 Study of the problem of reification of a work of art, blurring the boundaries between an aesthetic function and a practical or applied one. Research covered with funds for maintaining the research potential within the statutory activity; principal investigator: Rafał Kotwis, DFA.

2017 Between virtual and physical space — a new dimension of sculpture. Research covered with funds for maintaining the research potential within the statutory activity; principal investigator: Rafał Kotwis, DFA.

2013 Presence binder — definition of a contemporary work of art. Research covered with funds for maintaining the research potential within the statutory activity; principal investigator: Professor Sławomir Kuszczak, DFA.

2013 Art therapy as a way out of crisis and creative development. Research covered with funds for maintaining the research potential within the statutory activity; principal investigator: Robert Bartel, DFA.

Apart from this work related to my participation in scientific research, I have also authored monograph chapters and other texts published in various publications, most often by the University of the Arts Poznań. These include, *inter alia*:

Monographs and monograph chapters

2014 Rafał Kotwis, *Ekspozytory* (Displays), published by UAP, ISBN 978-83-63533-51-9

2015 *Segregator obecności. Definicja współczesnego dzieła sztuki* (Presence binder. The definition of a modern artwork), published by UAP, **monograph chapter**, pp. 102–113; ISBN 978-83-63533-29-8

2016 *Segregator obecności. Definicja współczesnego dzieła sztuki — człowiek tu i teraz* (Presence binder. The definition of a modern artwork — man here and now), published by UAP, **monograph chapter**, pp. 102–115, ISBN 978-83-65578-02-0.

Major publications

2012 *Informator Wydziału Rzeźby i Działań Przestrzennych* (Brochure on Faculty of Sculpture and Surroundings), published by UAP, ISBN 9798-83-88400-73-5

2012 *Figurama 12*, published by Figurama o. s., Foundation, Prague, ISBN 987-80-904889-1-5

2013 *Sylwetka absolwenta* (Graduate Profile), *Zeszyt rzeźbiarski 5/2013*, published by Academy of Fine Arts in Wrocław, ISBN 978-83-60520-90-1

2014 *Segregator obecności*, DWDS, Muzeum Ziemiaństwa w Dobrzycy (Museum of Gentry in Dobrzyca), published by UAP, ISBN 978-83-63533-28-1

2014 *Figurama 12*, published by Figurama o. s., Foundation, Prague, ISBN 978-80-904889-3-9

2014 *Synteza sztuk*, published by UTP University of Science and Technology in Bydgoszcz, ISBN 978-83-64235-37-5

2014 *Synteza sztuk*, Community Centre in Vilnius, published by UTP University of Science and Technology in Bydgoszcz, ISBN 978-83-64235-38-2

2015 *III Studenckie Biennale Małej Formy Rzeźbiarskiej*, published by UAP, ISBN 978-83-63533-63-2

2015 Wydział Rzeźby i Działań Przestrzennych UAP (Faculty of Sculpture and Surroundings, UAP), auditorium of the Faculty of Sculpture of the Academy of Fine Arts in Gdańsk, ISBN 978-83-63533-56-4.

Artistic activity

Selected exhibitions and happening events from the period after the doctorate conference

Individual exhibitions

2012 *Galeria* (Gallery), the Galeria Miejska, Mosina

2013 *Zegar* (Watch), City Center, Poznań

2015 *Made by Kotwis*, the Rotunda gallery, UAP, Poznań

2016 *Rzeźba/Plastyki* (Sculpture), Těšínské Divadlo, Těšín, the Czech Republic

2017 *Obiekt, elektronika* (Object, electronics), Magiel, Galeria Sztuki Współczesnej (Mangle, Contemporary Art Gallery), Wielichowo

2018 *Kuszenie Zbrusha* (Temptation of Zbrush), the JAK gallery, Poznań.

Collective exhibitions

2012 *Galeria znaleziona* (Found gallery), exhibition of the Faculty of Sculpture UAP, the Kolegiacki hotel, Poznań

2012 *Figurama 12*, Letiště Ruzyně Praha, (Letiště Václava Havla Praha) Artelerie — Pedagogové/ Artelery — Pedagogues, Prague

2012 *Figurama 12 — Plzeň*, Avalon Business Centre, Plzeň

2012 *Figurama 12 — Zlín*, UTB Zlín/TBU Zlín

2013 *Framugi* (Window frames), Poznań, the Korytarz gallery, the OPCJA club

2013 Exhibition of teachers' works, the Palm House, Poznań

2014 Exhibition in KMUTNB, Bangkok, Thailand

2014 *Synteza sztuk II* (Art synthesis 2), Bydgoszcz

2014 *Synteza sztuk* (Art synthesis), Vilnius, Lithuania

2014 *Figurama 14*, Kutná Hora, the Czech Republic, Kutná Hora, GASK — Galerie Středočeského Kraje/Gallery of the Central Bohemian Region + Artelerie — Pedagogové/Artelery — Pedagogues

2014 *Segregator obecności*, DWDS (Presence binder), Muzeum Ziemiaństwa w Dobrzycy (Museum of Gentry in Dobrzyca)

2015 Faculty of Sculpture and Surroundings (WRIDP) exhibition in the auditorium of the Faculty of Sculpture of the Academy of Fine Arts in Gdańsk

2015 *Po drzewach* (Trees are Over), the Kolegiacki hotel, Poznań

2015 *Kolumnada II* (Collonade 2), Poznań University of Technology

2015 *Synteza sztuk III* (Art synthesis 3), the BWA gallery, Bydgoszcz

2015 *Synteza sztuk* (Art synthesis 3), The District Museum in Khmelnytskyi, Ukraine

2016 *Segregator obecności — człowiek tu i teraz* (Presence binder — man here and now), Regional Museum in Słupca

2016 *Synteza sztuk IV* (Art synthesis 4), the BWA gallery, Bydgoszcz

2016 *Aktualne* (Valid), the Zamek Community Centre, Poznań
2016 *Kolumnada III* (Collonade 3), Poznań University of Technology
2016 *Synteza sztuk* (Art synthesis), The District Museum in Khmelnytskyi, Ukraine
2016 *Segregator obecności — człowiek tu i teraz* (Presence binder — man here and now), the Mona gallery, Poznań
2016 *Segregator obecności — człowiek tu i teraz* (Presence binder — man here and now), the BWA gallery, Piła
2017 *Synteza sztuk V* (Art synthesis 5), the BWA gallery, Bydgoszcz
2017 *Synteza sztuk* (Art synthesis), The District Museum in Khmelnytskyi, Ukraine
2017 *Litość i trwoga* (Pity and Fear), the ODA gallery, Piotrków Trybunalski
2018 *Synteza sztuk VI* (Art synthesis 6), the BWA gallery, Bydgoszcz
2018 *Prawdziwe historie* (True stories), Skalar Office Center, Poznań
2018 *Przestrzenie ziemi* (Earth spaces), Galeria Magiel II (Mangle 2), Wielichowo
2018 *25 lat Galerii w Mosinie — Rzeźba* (25th Anniversary of the Mosina Gallery — Sculpture), the Galeria Miejska, Mosina
2018 *Niech żyje nam* (Long live), the ODA gallery, Piotrków Trybunalski.

Sculptural happening events, Brygada Pigmaliona (the Pygmalion Brigade)

2012 *W samo południe* (High Noon), a sculptural happening event, Euro 2012, Poznań
2012 *Król kiboli* (King of Football Yobs), a sculptural happening event, Festiwal Królewski (Royal Artistic Festival), Gniezno
2012 *Stańczyk był kobietą* (Stańczyk was a woman), a sculptural happening event in the context of the Festival of Science and Arts, Poznań
2013 *Edward Raczyński*, a sculptural happening event, the Raczyńscy Library, plac Wolności (Wolności Square), Poznań
2014 *Król żebraków* (King of beggars), a sculptural happening event, the Old Market Square, Poznań
2014 *Biała dama, czarny rycerz* (White Lady, Black Knight), a sculptural happening event, Kórnik
2014 *Dobrawa i Mieszko* (Doubravka and Mieszko), a sculptural happening event, the Old Market Square, Poznań
2014 *Anioł* (Angel), a sculptural happening event, Srebrna Góra
2015 *Piotr i Paweł — Asocjacja 2006* (Peter and Paul — Association 2006), a sculptural happening event, Poznań
2015 *Umarł król, niech żyje król* (King is dead, long live the king), a sculptural happening event, Gniezno
2015 *Film* (Film), a sculptural happening event, Poznań
2016 *Piotr i Paweł — na rowerze* (Peter and Paul Cycling), Poznań
2016 *Koronacja* (Coronation), a sculptural happening event, Gniezno
2017 *Śmierć św. Wojciecha* (St. Adalbert's death), a sculptural happening event, Gniezno
2018 *Jakub Krotowski-Krauthofer*, a sculptural happening event, Mosina
2018 *Kobieta epoki Piastów* (Woman in the Piast Era), a sculptural happening event, Gniezno
2018 *Rewolucja serc* (Revolution of Hearts), a sculptural happening event, Oborniki

Selected exhibitions and happening events from the period before the doctorate conference

Individual exhibitions

2005 Triumph company shop, the Stary Browar mall, Poznań
2007 Galeria Miejska, Mosina
2012 Object-Subject, the Stary Browar mall, Poznań

Collective exhibitions

2005 *Między miastem a wsią* (Between city and the country), Baranowo, Hotel Edison
2005 *Rzeźba w plenerze* (Sculpture in the country), Szamotuły
2005 *Młodzi Artyści Poznania* (Young Poznań artists), Poznań, Klose furniture shop
2006 exhibition in the ETC mall in Swarzędz
2006 FAMA, a visualisation during the fine art workshop Konferencja Ptaków (Bird Conference),

Świnoujście

2006 Centrala club in Świnoujście, pokaz filmów grupy FIRMA (demonstration of films by FIRMA)

2006 Warzywniak initiative, Grupa Firma (the Firma group), the ASP yard, Poznań

2007 *Karnawał cyborgów* (Cyborg carnival), Gniezno

2007 *Wiosna teatralna młodych* (Theatre youth spring), *Słowa, dźwięki, obrazy* (Words, sounds, pictures), the Zamek Community Centre, Poznań

2007 *Różnice* (Differences), Szamotuły

2007 *Zapis przestrzeni — wystawa rzeźby* (Record of the space — sculpture exhibition), the Profil gallery, the Zamek Community Centre, Poznań

2007 *Obraz środowiska — biennale sztuki* (Picture of the milieu — art biennale), the Zamek Community Centre, Poznań

2007 *Karnawał cyborgów II* (Cyborg carnival 2), Warsaw

2008 *Karnawał cyborgów III* (Cyborg carnival 3), Słupsk

2008 *Wiosna teatralna młodych* (Theatre Youth Spring), the Zamek Community Centre, Poznań

2008 *Profesor i jego uczniowie* (Professor and his students), Stary Wapiennik, Stronie Śląskie

2008 Exhibition in Collegium Stomatologicum, Poznań

2009 *Cztery spojrzenia* (Four perceptions), Muzeum Literackie Henryka Sienkiewicza (The Henryk Sienkiewicz Literary Museum), Poznań

2009 *Kolekcja ASP* (ASP Collection), Poznań

2009 *Zapomniane pokoje* (Forgotten Rooms), Galeria u Jezuitów (the Jesuit gallery), Poznań

2009 Exhibition in Collegium Stomatologicum, Poznań

2009 XX Międzynarodowy Festiwal Komiksu (20th International Comic Book Festival), Łódź

2009 *Zapomniane pokoje* (Forgotten Rooms), Bałtycka Galeria Sztuki (the Baltic Art Gallery), Ustka

2010 *Postawy* (Attitudes), the Zamek Community Centre, Poznań

2010 Galeria przy Szpitalu Miejskim (Gallery at the City Hospital), Wągrowiec

2010 *Forma i obraz* (Form and Image), Collegium Stomatologicum, Poznań

2011 *Przestrzeń i czas* (Space and Time), MOK (City Cultural Centre), Gniezno

2011 *Kolekcja UAP* (UAP Collection), Poznań.

Sculptural happening events

2007 *V fontanna* (The Fifth Fountain), a sculptural happening event, the Old Market Square, Poznań

2008 *Artysta z Mosiny* (Artist from Mosina), a sculptural happening event, Mosina

2009 *Walka gigantów* (Gigantomachia), a sculptural happening event, plac A. Mickiewicza (Adam Mickiewicz Square), Poznań

2011 *Piotr i Paweł* (Peter and Paul), a sculptural happening event, the Old Market Square, Poznań.

Organisational work and popularizing art and culture

Organisational work

2013–2019 Member of the Faculty Commission on Teaching Quality

2017–2018 Member of the Team on Five-Year Academic Courses

2017–2018 Member of the team preparing the centenary of the Sculpture Faculty (*100rzeźba*)

2016 Member of the University Commission on Distinctions

2016 President of the Faculty Examination Board

2012–2019 Collecting data provided by students of Faculty of Sculpture and Surroundings (WRIDP) bachelor and master courses to be published in the catalogue *Dyplomy UAP* (UAP degrees)

2016–2018 Organization of trips to fine arts secondary schools in Poland

2016–2018 term Deputy Dean of the UAP Sculpture Faculty.

Curatorship and coordination

2012 Curator of the exhibition *Galeria znaleziona* (Found Gallery), the Kolegiacki hotel, Poznań

2014 Curator of the WRIDP exhibition *Figurama*, the Zamek Community Centre, Poznań

2015 Curator of the exhibition *Kolumnada II* (Collonade 2), Poznań University of Technology, Poznań
2016 Coordinator of the exhibition of the works by students of Faculty of Sculpture and Surroundings (WRIDP) UAP in the atrium of the Medical University, Poznań
2012, 2015, 2019 The Faculty coordinator representing UAP at the Festiwal Nauki i Sztuki (Festival of Science and Arts), Poznań.

Jury membership

2012 Powiatowy Turniej Rzeźbiarski (District Community Centre), Mosiński Ośrodek Kultury (Mosina Community Centre), Mosina
2016 Pejzaże Miast — Mosty (City Landscapes — Bridges), Zespół Państwowych Placówek Kształcenia Plastycznego im. Jana Cybisa (Jan Cybis Fine Arts Schools), Opole
2017 *Rzeźba w lodzie* (Ice sculpture), the Old Market Square, Poznań
2018 XXVI Ogólnopolski Plener Rzeźbiarski (National Sculpture Festival), Myślęcinek
2018 *A tam cicho być* (Quiet) Competition for Bohdan Smoleń monument, Poznań.

Seminars, lectures, presentations, conferences

2013 *Sylwetka Absolwenta* (Graduate Profile), Luboradów
2014 Presentation and lecture in Preajambouri Campus of King Mongkut's University of Technology North Bangkok, Thailand
2014 Scientific Seminar titled Comparison of Artistic Education in Poland and Thailand, King Mongkut's University of Technology North Bangkok, Thailand
2017 *Młode Skoki: Droga do druku* (Young Skoki: Road to Print), UAP centre in Skoki (27 April 2017)
2017 *Droga do druku* (Road to Print), WRIDP outdoor stay in Skoki, UAP centre in Skoki (30 November 2017).

Typesetting and graphic layout

2012 Poster design for the exhibition of the Sculpture Faculty *Galeria znaleziona* (Found Gallery), Poznań
2012 Preparing WRIDP promotional materials (a CD and a brochure)
2013 Preparing WRIDP promotional materials (a CD and a brochure)
2014 The Brochure on WRIDP UAP (3rd edition)
2014 *Segregator obecności* (Presence binder), DWDS, Sławomir Kuszczak, Robert Bartel
2014 *Segregator obecności* (Presence binder), DWDS, Muzeum Ziemiaństwa w Dobrzycy (Museum of Gentry in Dobrzyca)
2014 Rafał Kotwis, *Ekspozytory* (Displays)
2015 WRIDP, auditorium of the Faculty of Sculpture of the Academy of Fine Arts in Gdańsk
2015 Poster and invitations for the exhibition *Kolumnada II* (Collonade 2), Poznań University of Technology
2015 *Segregator obecności. Definicja współczesnego dzieła sztuki* (Presence binder. The definition of a modern artwork), Poznań
2015 Students' minicatalogues for thesis defences
2015 English WRIDP brochure for a presentation
2015 Brochure on Faculty of Sculpture and Surroundings UAP, 4th edition
2015 Brochure on Faculty of Sculpture and Surroundings UAP
2016 *Segregator obecności. Definicja współczesnego dzieła sztuki — człowiek tu i teraz* (Presence binder. The definition of a modern artwork — man here and now), Poznań
2016 Robert Bartel, *Arteterapia i rozwój osobisty. Teoretyczne i praktyczne aspekty terapii poprzez sztukę*, tom I, *Podstawy arteterapii* (Art therapy and personal development. Theoretical and practical aspects of art therapy, vol. 1, *Fundamentals of art therapy*)

Awards

2015, 2019 UAP President's Awards for organisational work and actions undertaken to enhance the functioning of the university

Teaching activity

My teaching activity has been connected with the University of the Arts Poznań for many years. I started my career as an assistant in the Sculpture Studio 1 headed by Professor Józef Petruk. Later I became an assistant professor in the studio. Together with Professor Petruk we carried out educational work focused on the sculpture propedeutics, i.e. mainly nature studies and tasks related to small sculptural forms. It was then that I gained much technological experience as to lost wax method or plastics. Thanks to this, students could freely use various materials to make their works and gain relevant experience. Since 2016 I have been the head (acting) of the Sculpture Studio 1 at the Faculty of Sculpture of my alma mater. My pedagogical motto is: *Give us much of oneself as you can, and infect with yourself as little as you can.*

The studio curriculum is focused mainly on nature studies and exercises broadening the field of imagination, which are aimed at teaching students the essential rudiments of sculptural language. An important element of the educational process is making students aware of the problem of the context and functioning of sculpture in space, thus drawing their attention to the existing relationships between objects and space, as well as sculpture and the environment. Moreover, an important part of the programme of the Studio is teaching how to adequately define the basic sculptural motifs as regards their form, realism and anatomical credibility of a nude and portrait, which I consider essential for the proper development of any future sculptor. Additional exercises are designed to show students how to solve problems which are to be resolved in compositions resulting from imagination and interesting individual experiments of students.

Since 2015 I have also been giving a course titled Computer Techniques in Sculpture. It is a fully own teaching programme, which I introduced into the curriculum of the Faculty of Sculpture. The main goal of the course is to broaden the awareness of thinking about the space in which we move every day, by adding the virtual quality, intangible, and perhaps even more "real" today. The course is focused mainly on students' learning new techniques related to computer support used by contemporary artists (here sculptors), as well as learning about graphic programs for creating 3D objects, as well as on skilful employment of this knowledge to create their own artistic expressions. Another important goal is to learn how to use independently 3D max and Zbrush, and related aspects, such as learning how to model, texture and render, as well as learn about the possibilities of 3D printing.

Workshops, outdoor house sessions

2014 „Art and Workshop/Thai-Poland”, workshop in Bangkok, Thailand

2016 „Transgresje” (Transgressions), workshop for students of fine arts secondary schools, Skoki

2017 „Młode Skoki” (Young Skoki), a sculpture and drawing workshop stay for students of Polish secondary schools, Skoki

2018 — „Tensegrity”, an inter-faculty stay in Skoki

2019 „Młode Skoki” (Young Skoki), a sculpture and drawing workshop stay for students of Polish secondary schools, Skoki

Thesis supervisor

2014 Bachelor's thesis of Martyna Pająk (summa cum laude)

2014 Master's thesis of Beata Szczepaniak (Marshall's Award in the competition The Best Theses (ASP Gdańsk); nomination to the Maria Dokowicz competition for the best thesis of UAP)

2017 Bachelor's thesis of Jarosław Jasik

2017 Bachelor's thesis of Roman Socharski

2017 Bachelor's thesis of Weronika Potok

2018 Bachelor's thesis of Nazar Śniegurski

2016 Auxiliary supervisor of Doctor's thesis of Magdalena Kleszczyńska.

Reviews of degree theses

2012 Bachelor's thesis of Beata Szczepaniak

2012 Bachelor's thesis of Aleksandra Lison

2012 Master's thesis of Joanna Marek

2012 Master's thesis of Daria Wierzbicka

2012 Master's thesis of Maksymilian Ziobro

2013 Bachelor's thesis of Karolina Machnicka

2014 Bachelor's thesis of Katarzyna Lisowska

2015 Bachelor's thesis of Aleksandra Kasperska

2016 Bachelor's thesis of Emilia Giecewicz

2016 Bachelor's thesis of Adrianna Zgierska

2016 Bachelor's thesis of Piotr Socha

2018 Master's thesis of Magdalena Janicka

2018 Master's thesis of Dawid Puszyński.

A handwritten signature in blue ink, appearing to be 'D. Puszyński', is positioned above a horizontal line. The signature is written in a cursive style with some loops and a long horizontal stroke at the end.
