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Autoreferat

Original solutions of formal techniques of painting on silk fabric

In original solutions of formal art painting on fabric silk solo exhibitions I presented "*Colour in Abstraction*" in Gallery UM Lodz, "*Entropy of Abstraction*" Gallery of the "U Jezuitów" under the patronage of the Association of Polish Artists Designers, Poznan, "*Impossible Event*" in the BWA Skierniewice and "*Larks*" at the City Museum of Gdynia. Exhibits are accompanied by catalogs and folders describing both artistic assumptions, technological conditions and the visual effect of the works on display. Cited publications include articles of artists and critics in the field of art, paintings, textiles and my writings.

The specific technique is explained in the article "*Ab ovo. Painting somewhat different*"¹ and text "*Membranes*"², introducing the concept of "membrane" for the purposes of determining my works of painting on which describes the idea of the formation of individual works and requirements.

My main objective was to use the workshop conclusions and experience with the specifics of painting on silk observed in projects of textile use, and then move away from that experience in the explorational abstract picture of the phenomenon as an expression of individual expression and record world observations. Causing me willingness to paint on silk in the mainstream of contemporary art

¹Hara D. "Ab ovo. Painting somewhat different" exhibition catalog" Dora Hara. „Colour in Abstraction" ed. SAN Lodz,

² Hara D. "Now, after the completion of the monumental works and "*Hara 3333*" I introduced a copyright term for the art of painting on silk, in which this art operates mainly in tapestry. The word "membrane" most accurately reflects the nature of the exposed artifact. The inspiration for this decision is a primarily ephemeral medium of painting, but also the power of colour communication. The name "membrane" emphasizes the animal fiber origin of silk and induces many associations of meaning, with a deep emotional charge. Also, the rich semiology and the role of the membrane itself, as a connecting element, "Hara D. "*Entropy abstraction* ", ed. SAN, Poznan, 2012²

with equal rights and without distinction between areas such as painting and tapestry, in practice the exhibitions are usually separated and rarely occur together.

In effect, this meant a reference to the history of abstract painting and embedded in the viewer's consciousness of contemporary art forms such as installation or performance. I have dedicated over the past few years formal experiments aimed to develop a creative process by painting the fabric often monumental, and then placing them in a variety of spatial / and outside the gallery where it strengthens the effect, a form of displaying expands the boundaries of perception and the viewer has requested additional contexts of meaning in the previously prepared in the studio work.

The transmedia nature of contemporary art should be done with the inclusion of forms grown on the basis of design, including decorative fabric and functional fabric, which have proven shares in many multimedia exhibitions and festivals around the world.

Aesthetically pleasing forms of paintings on silk fabric further provoke to address the issues of composition, colour theory and how to map the space of manifestation by coloured energy fields, are issues I have dealt with in practice for a long time.

Developments in workshop technology has allowed me to develop the desired means of expression. With this in mind, I constructed a frame-type loom, in which I had sewn silk, to be able to paint "an plein air". Deciding to paint forms based on harmony and symmetry (circles), from the beginning, I knew that the design required precise assembly, because each carelessness cause harm in the shape of a circle. Constructing a personal colour palette also prompted me to build a specific colour sketchbook allowing not only to find the proper value and quality of colour, in such a specific and unforgiving technique, which with painting on silk as a sub painting allowed me to continue working on the often very large areas of silk cloth. A separate, but binding silk painting process is a labor intensive fusing technology by evaporation, and then carried out their own experiments with various forms of display of these fabrics in a space not only in a gallery.

These efforts reflect the best I've completed since 2010, the work of the "*Hara 3333*" and the membranes: painting on silk which I presented at the following solo exhibitions:

- "*Colour in Abstraction*" UM Gallery Lodz, September 2012

- "*Abstraction of Entropy*" Gallery of the "U Jezuitów"
with the patronage of the Association of Polish Artists, Poznan, November 2012
- "*Impossible event!*" BWA Skierniewice, May 2013
- "*Larks*" Museum of the City of Gdynia, May-August 2013

The exhibits are accompanied by bilingual (in Polish and in English) catalogs and brochures, describing both the artistic principles, the technological conditions, as well as the visual effects of the presented works:

- "*Entropy abstraction*" Dora Hara, 2013, Poznan, (att. no. 2)
The monograph, catalog accompanying the exhibition, 88 pages volume.
Gallery of the "U Jezuitów" under the patronage of the Association of Polish Artists and Designers
ISBN 978-83-62916-56-6
- "*Colour in Abstraction*" Dora Hara, Lodz 2012, (att. no. 3)
Monograph catalog accompanying the exhibition, 36 page volume. Gallery the City Hall, Lodz
ISBN 978-83-62916-48-1
- "*Impossible event!*" Membranes: painting on silk (att. no. 4)
Catalog A3 with colour illustrations, bilingual text (in Polish and in English), Jolanta Ciesielska
BWA Skierniewice, 2013
- "*Larks*" spatial installation of silk fabrics on the windows(att. no. 5)
Catalog A3 with colour illustrations, bilingual text (in Polish and in English), Jolanta Ciesielska
Museum of the City of Gdynia, 2011

A series of presentations opened the exhibition in the Gallery 87 of the City of Lodz, street Piotrowska in September 2012. In this case, the title is explained, which for me as an artist is crucial: "The colour of abstraction." The exhibition was accompanied by a catalog of the same name, which presents all the works displayed in the exhibition. The publication also includes the development of Professor Ewa Latkowska-Zychskiej "*Catching light on silk*", Professor Jan D. Antoszkiewicz "*The role of abstraction in provoking changes in the activities of Dora Hara*" as mentioned at the beginning

of " *Ab ovo. Painting somewhat different*" Selection of the exhibition fabric-membrane was a delight due to returning to work with colour, for example the colours, in the monumental work "Games". In addition to the work of the "Hara 3333", it drew viewers attention in "See the Sun"³, which was accepted at the 7th International Biennial of Tapestry in China "From Lausanne to Beijing" in 2012. The composition was an attempt to show ghost images resulting from an extended look at the sun. Thanks to the comments of people who are not familiar with the work, it was reassuring that the desired effect was achieved as viewers said they felt the picture left them with the visual impression similarly achieved as when looking at the sun a long time . The exhibition was entered into the activities of the "Artimplant" scientific and artistic projects that accompanied the Biennale Mediation in Poznan. Consequently, the exhibition opened with the choir SAN performance and group performance MMAC in Japan.

The largest, in terms of the number of presented works and their outward publicity was "Entropy abstraction"⁴, which took place last year in the gallery of the Jesuits. "Entropy of abstraction", is a descendent title of the exhibition and vast catalog in the studies of the professor UAP Slawomira Chorążyczewskiej "A point outlines a circle," art critic Jolanta Ciesielska "Sensuality versus strategy" and I wrote "Membranes", which in addition to the description of individual works determines the origins of my fascination with painting under the observation of nature and the ongoing need for creative freedom.⁵ In Poznan with an exhibition area of approximately 400m2 they have presented 12 works

³ Membrane „Look at the Sun” is shown at the Catalogue •"Colour in the abstract" Dora Hara, Lodz 2012 page 16-17

⁴ Hara D. "...is the result of years of creative undertaking, for which there is an empirical foundation of knowledge and skills resulting there from, as well as philosophical and social considerations relating to the ontological issues. Opposite the main entrance the work "Winter Sun" 220x280cm, (12 and 17) is visible at the back of the main hall pulling visitors with its rhythmic motioning circle in the gallery space. Its central arrangement and symmetrical composition in the context of the walls of the old monastery takes on a the sacred significance of "Elevation". For the viewers every approaching step vibrates each increasing circle thanks to a single colour of stains, which forms another circle. Working in association with the word, pulling by hand experiences a further plunge into the dark background of the sparkling circles..." "Entropy of abstraction" Poznan 2013 page 67

⁵ Hara D. „...In my creative expression I had unconditional influence and this continues with the nature of the sea as well as landscapes, space, horizons immersed in fog, sandy coastlines, sun-soaked colours. I will not at this point to refer to words, which maybe unnecessarily lack originality for the coastal landscape. All these records, notes, and memoirs consolidate in my inner world of childhood. And in this deep need for space, moves embedded in the vast depths, the intensity of color, the power of the word, and these subtle monochromatic greys unobtrusively embedded in the shades of the sea and sky. I was born in Gdynia, where I attended the School of Art in Orłowo. Close to my heart are the beaches of Gdynia, Gdansk, Krynica Morskiej and Skowronki. Despite the fact that so much time, since I can remember, was spent by the sea, I always feel while walking an

from the series "Hara 3333". In the main room there were three monumental paintings titled "Water-Air", "Air-Water" and "My red". In addition, I presented the works "Winter Sun", the membrane "3 x 3 wheel" and triptych "Nocturnes: 1, 2, 3".

Currently, presented at the Museum of the City of Gdynia is an exhibition of my works under the name of "Larks"⁶ which commenced on May 18th. The title refers to the picturesque seaside village where my painting awareness matured in school, where we spent all the holidays, and for a while I lived there with my parents. The inspiration for this immense achievement came from abstract membranes directly located on the glass panes and the interesting architecture of the building and the south exposure of the windows.⁷ The impressive size of the windows adapted to their own artistic expression by gluing work directly to the huge panes of glass. As a result, the installation "Larks" functions in part as a stained glass window, depending on the light. Southern and western exposed windows enhance the value of colour, and the composition changes their accents depending on the weather and the time of day. Taking into account that the presented membranes in "Hara 3333" the spherical compositions have the impression that there is a mysterious dialogue between the sun wandering around the building, and the movement of individual systems of painting. The exhibition had its opening at "the Night in the Museums., therefore, at dusk visitors were able to view and be inspired by the experience as they walked around the museum.

At that time, there was an exhibition in BWA in Skierniewice, which opened May 10. Perhaps this view and aura of an empty gallery space inspired me to take up the topic travel. I presented the first work of "Black currant" and "Shadow", which provide an introduction to the "Hara 3333" and the first time I applied connected a silk image to a panel. However, magenta, pink fleshy work "Pleasure" showed attempts to connect soft shadows wet stains. In the realm of colour associations corresponded with monochrome pink membrane "2 x 3 D" It is in this work two thousand three-dimensional balls painted with a soft brush touches were used in the invitations and catalogs. These

insufficient saturation of maritime climate. In youth, my passion was walking for many hours along the shore, I treated it as an intimate sacred ritual thanks through which each next step was getting closer to my inner self and interlocutor. This space of time grew, often thanks to the inner dialogue, generating an autonomous reality in which I could develop my dreams and passions...." *ibidem* page 73

⁶ Ciesielska J (2013) „Larks” Catalogue Museum of the City of Gdynia p.3

⁷ I worked out a technology of connection silk to a glass without invasion for my dissertation but first time I applied for connection of membrane in Mishima Japan 2010

projects I set in the fabric "*Jump Baumhartnera*". At the same time the exhibition was a multimedia projection of a membrane, showing the installation documentation in different spaces using prepared, on fabrics designed and painted by myself.

A summary of stages of my creative work resulted in a copyright in which I am going to present in this discourse referring to both the theoretical assumptions and personal artistic sensitivity.

Twenty years of experience working as a painter on silk, combined with the practical knowledge of the designer-innovator and the results of a number of formal experimentation with silk cloth, especially the implementation of the doctoral thesis of tapestry, it is this experience, I use constantly in my art. The process of formulating them has its origins in both studies, later works of artistic design and implementation of a dissertation, which I defended in March 2010. A detailed description of published work in the country and abroad, specifying the place and date of publication and the type of event includes Annex 3. However, specification of works published in directories mass is presented in Exhibit 4

The stages presented focus my attention to the painting space is generally understood. Both the imaging and the resulting build up of the thickening planes of the circles, as well as particularly with whom I place my images, and finally, a cultural space that through them I move and collide, in a different place with a different culture.

The modern world is defined as a mosaic of many small elements that do not have strong accents of gravity and form. This illustrates the perception of the condition of the world, understood as a liquid, atomized reality. Everything is in constant motion, and in continually changing fluctuations. These general truths describe the condition of modern man created by anthropologists, sociologists and philosophers (such as Zygmunt Bauman in "*Postmodernism and its Discontents*", "*Smooth reality*", "*Together or separately*") postmodern era inspired me to depict a personal reflection on modern times. I am thinking of breaking molds and existing social structures, not integrated into individual particles, atoms. My art has taken the form of images made up generally of the same circles, but it emphasizes the strength of mutually overlapping items. Thus, the final composition is formed by the multipliers

of each colour, thus building the final image. This is my visual response to the diagnosis of the present, as the area of the structure of a liquid, relative ambivalent, elusive clarity and permanent categories of quality, but having its defined shape. So, composing images by applying similar colour patches shows how the seemingly lifeless multiplication is able to create a clear and distinct visual reception of the message, which is a picture of understanding the structures of human relationships (systems theory) Fritjowa Capra and Ken Wilber. Such a picture is not enough for that particular form, it is through the various colour combinations and directional tension between emphasizing the elements, it stimulates the mind of the recipient to find out their own associations, and thus the assignment of a composition known or remembered images. Characterization of different emotional states and bringing things to view images containing multiple themed circles called the "Multi Layers Effect" and has a meaning for me even as a directional work. So writes Jolanta Ciesielska: *„...Beginning from sensory observations of weather phenomena, by definition, synthetic elements, observation of light afterimages, still-living nature ("images of currants") by symbolic works sun-saluting the source of energy in our universe. There are also nostalgic nocturnes, poignant sincerity recording the psychological state and captivating "erotica". All this expresses Dora Hara with seemingly very modest forms of language, limited essentially in the transparent painting of multiplication in different rhythms, vibrant sophisticated colour compositions of wheels. The aim of the artist is "taming the world through the universal language of abstraction", which refers simply to the infinite complexity of the world both through the external and the internal. The perfect painted wheel (without using additional tools) is a kind of chanting, an almost sacred act, their own way of achieving balance and strength, an individual desire to excellence. The "spherical" aspect of the universe as it moves in the general form of the planets, the solar system, by moons orbiting around them to a single particle of matter which is made up of life on earth is applied to the awareness that every body is an energy source and affects the other. It only depends on us and how we use and process the energy that shapes the world we leave behind, on how we offer energy to another human.....⁸*

⁸ Ciesielska J. (2013) „Larks” Catalogue for Exhibition s.5 Museum of the City Gdynia

Free play of shapes (reduced to form circles) to supplement the drawings, which spontaneously forms at the outline of layered areas of colour, as shown by the work entitled "*Hara 3327, Hara 3345, Hara 3354*". Although liquid form is a result of being controlled and deliberate, which enrich the range of choice for cost-effective means of expression used in my painting. The seemingly uncontrollable, involuntary flowing paint or bleeding of excess water from the painted wheels is another element that annexed the expanding means of art as seen in the work of "*Hara 3385 - Water 5*" or "*Hara 3333*". I use to advantage the technique used to bring out the lightness of form and increase its expression. Using the above solution I receive additional effects with the release into the depths of space and its stratification.

Through the study of painting on fabric led by prof. Wojciech Sadley, I learned basics of painting on fabric and technical conditions. A widely understood painting workshop was developed during the prolonged process of studying painting in the studios: prof. Włodzimierz Dudkowiak, prof. Andrzej M. Lubowski, prof. Grzegorz Pablo, prof. Wojciech Sadley, prof. Jan Świtka.

The main philosophical assumptions which are references to my work concluded a dissertation written under the supervision of prof. Elizabeth Kędzia. "*The Context Between Fabrics and Space as Seeking Relations Between Differences in Order to Explore the Invisible Border*", defended at the Academy of Fine Arts. Strzemiński in March 2010. Part of the art fabric dissertation was the unique "*The space limit*" Released by her consistent relationship in the world of matter and spirit, supported by their own reflections and thoughts.

The technique of painting on silk is fascinating with freshness of expression, with the ability to expose the gesture of painting, resulting in a unique expression of the colour's saturation, exhibiting stained glass effects which is further strengthened by highlighting the impact of colour. For information on additional strengths of painting on silk it is written in the catalog for the exhibition *Dora Hara*. "*Colour in Abstraction*" *Firstly, painting on silk makes it possible to create on large formats. In that it involves a most important thing about these images is easy storage and transport in the form of com-*

*plex paintings. Secondly, the nature of watercolor painting, requires a deep reflection of work and decisive action in the making. Thirdly, the implications of experience result in sequels of subsequent works. Fourth, paintings on silk are more durable and less prone to damage, mechanically, or due to a change in temperature or humidity, in comparison to paintings on linen canvas or cotton. Fifth, the colours are enhanced by the gloss of the silk fabric itself, and not varnish as in the case with other techniques....*⁹

The effect of my copyright approach to painting is seen as the ability to "Catching light on silk" as described by professor. Eva Latkowska-Zychska: : *"...Dora Hara's painting is briefly: catching light on silk. Light being the mainstay of how we view the materiality of colour. Without light there is no colour. Silk by its very nature is a noble matter, but it can be very fickle. The use of an unskillful hand shows in every uncertain brushstroke of each painting. Here the artist is a master of brushstrokes. Natural light on its own is enigmatic and is difficult to grasp. One must have the craftsmanship to catch it on silk , in which Dora has done. Skill and mastery acquired through work and experience. I appreciate skill in artwork. I believe that the benefit is presented by the artist, skills, and by rules also, which may show artistic sensitivity. The arrangement of works on the basis of such rules does not raise concern in the intellectual exchange - emotions between the viewer and the artist, is always at the heart of art....*¹⁰

Similar conclusions are of prof. UAP Slawomir Chorażyczewska who writes about an analytic, almost mathematical perception of works of painting, which translates into poetic colour combinations, inspiring the design of clothing such as *"...Dora Hara's paintings are notable for their added feature of universalism, which allows you to exit out of the thematic area and direct attention to the trends of contemporary sustainable design, where they would work perfectly and find their place in a new role of minimalist interior design or silk clothing collection. Most importantly for me as the recipient of the works*

⁹ Hara D. (2012) *"Ab ovo Painting somewhat different"* Catalogue for the Exhibition Dora Hara *"Colour in Abstraction"* page 29

¹⁰ Latkowska- Zychska E. *„Catching light on silk"* Catalogue for the Exhibition Dora Hara *"Colour in Abstraction"* page 12

of Dora Hara is the unique light, colour and space. The virtually transparent colours penetrating each layer of surface dominated by the noble realm of painting, that is silk, it creates a magical painting of deep intensity of depth and space of colour depending on the amount of light. The advantage of painting the illusion in 3D, vibration form - the more we look the more we see (you can refer to the textbook definition of psychophysiology of vision), but we have the impression that in addition to technique that does not create work, there is something very special - and very sincerely emotional describing the artist's own world of artistic expression by means of the same temperament of the author. Infusing her work with attention to detail, ensuring a sophisticated composition..."¹¹

The workshop conducted by prof. Wojciech Sadley painted with specialized tables, which were covered with a soft sponge and oilcloth, then the work was then fixed at the factory in Milanówek, and the transformation of the "Milanówek" in small subcontractors, manufacturers of Milanówek scarves and surrounding areas. Contractors are involved in the further processing technology, consisting of: repeated washing, ironing and stitching fabric ply. I would add that the entire process of creating interest in the final outcome on several occasions visited the factory. Additionally, during the study, acquainted with the technique of painting decorative patterns using contour and inks used in the hobby techniques of painting on silk, which are iron-cure inks and silk is stretched on a special frame design. This hobby technology by using Gutty (contour paint) allowed for more precise drawing and detail. Also obtained additional effects by painting in the air, not on the table, which allowed the stretching of small pieces of silk fabric on a wooden frame loom. The disadvantage of this technique was a slight stiffening of the fabric and tarnishing it's fixation iron. This was due to the properties of the paint that clung to fiber rather than penetrate into the structure, as is the case with inks by steam, which have been used in the manufacture of Milanówek.

Studies in the Painting Studio on Textile prof. Wojciech Sadleys allowed me to develop a painting workshop and expression, and the design in small format allowed me to an infinite number of formal and technological experiments. The combination of these two areas of painting and artistic design

¹¹ Chorążyczewska S. (2013) „A Point Outlines a Circle” Catalogue for the Exhibition Dora Hara” Entopy of Abstraction. Poznan page 24-25

after years of practice, observation and experimentation resulted in the creation of my copyright painting workshop.

Space painting on silk fabric governed by different rules than those obtained by other techniques of painting, with its limitations, requirements, and other technical solutions have allowed me to enrich and develop a new formula of decorative fabric. Inspired by the workshop of painting on fabric by numerous experiments guided by the use of contour (ie Guppy, used in hobby painting) to design fabrics, which I used to do paint gryfalan, produced by Zach in Bydgoszcz (steam curing). Innovating my design also resulted from the construction of the standard paint frames in the air. I am writing this because it is these experiments that have allowed me to further the evolution presented in the painting workshop. As a result, proposed fabric developed precise patterns and plain colours, bright saturated colours, thanks to a method of painting in the air, not on the table as taken from the workshops of Milanówek, by the soft structure of silk gained by steam through the traditional method of fusing colour.

The above experience of cooperation were especially rewarding for me in terms of design, but in the artistic realm somewhat wanting. Therefore, when the diagnosis of technical intricacies and acquisition experience with great passion devoted to the unique fabric, which already reflects my PhD in the field of fine arts discipline of art design.

A turning point in my work was the work of "space limit" implemented within the framework of a doctorate in ASP Lodz. I needed to distance painting, colour and fabric projects. So I took on a new task, the creation of a painting eliminating the kind of colour and to focus more on the form. I obtained in this way, an intermediate form between painting, drawing and installation. Assumption led me to the selection of the colour gray, which in various lighting took on different shades of hot or cold. This relativity forms a possible "soft" vision of space, contrasted with clearly drawn structures. Work on "Space limit" allowed me to extract a wide range of artistic means of ex-pression that reflect a strength alone. Such peace that being on the verge of delicacy can be per-ceived as too shy, and at the same time having a high power of expression and originality. The com-position through modularity followed my artistic forms of expression showing a multifaceted and thus expanded possibilities of expression in tapestry. The process of implementation was very tedious and time consuming. After a few months

of slashing, tearing and ripping strips of gray matter, and then build their ethereal forms of art, I decided to go back to painting on silk fabric with new experiences and thoughts, and the knowledge of my doctorate, in addition the developed painting technique has been used to install "Larks"¹²(att. no 6 & 7, p. 2-5).

After obtaining my doctors degree in works of art I made my areas in painting and tapestry that with passion and enthusiasm I have been developing subordinating art and didactic pursuits for all my life. This resulted in the creation of a number of experiments, by which I formed a presented language of expression. These significant artistic achievements allowed me to participate in a number of prestigious international competitions and exhibitions. Personally, I appreciate the invitation to the group of artists from Poland, the 14th International Triennial of Tapestry in Łódź, where I presented a fabric painted satin "Mature emotions". Which was important for me as part of my two works "The Shadow" and "black currant" in the 40th Bielska Autumn Painting Biennial,¹³ with 1,624 entries only 56 works were selected by 31 artists(att. no 6 & 7, p. 94-99).. These were works painted on silk, but exposed by tensioning the fabric on a panel. In this way I obtained an effect, that does not deprive the silk fabric while painted, which often happens in the traditional prominence of painting on fabric.

The first work adopted at the international edition - a competition of contemporary tapestry in Como Italy Miniartextil International Contemporary Textile Art: "Una giorno de Felicite" (att. no 6 & 7, p. 120-123), was the work of "Covers of the Memory" the competition terms were in relation with the works by Isaac Bashevis Singer.¹⁴ My assumption in the implementation was to show the transience, yet relativism of human memory. The structure of the material (with the knowledge and experience gained during the im-plementation of the "Border Area") I decided to continue the copyright technology developed in the course of my doctorate, which consists of combining ripped silk with glass, and through the use of the colour blue and the symmetrical composition object materialized ideological assumptions of work "Covers of the memory" Since it was the 20th anniversary edition of the compe-

¹² Exhibition „Larks” was held in City Museum Gdynia, 2013

¹³ Biennale Bielska Autumn was organized by BWA Bielsko-Biala 2010

¹⁴ For competition in Minitextilart, Como, Italy 2010 was sent 412 artworks, was chosen 54 artworks from 41 countries.

tion in 2011 the exhibition was presented in "E Lucean le stelle" in Montrouge, France, and was included in the accompanying program of exhibitions in the Venice Biennale in 2011, the Museum of Palazzo Mocenigo in Italy.

Other works were inspired by working with Mixed Media Art Communications (MMAC) in Japan (att. no 6 & 7, p. 114-115), to which I was invited by the curator and professor Kijo Hoshino. Participation in the Festival Mishimie, Biennale of Fukushima Aizu with the 10th Art and Performance Festival in Tokyo (Japan) (att. no 6 & 7, p. 107-116) relying on the cooperation of invited artists intermedia projects. In this way, I have designed and prepared the modeled fabric that inspired the Butho dancers and Modern Dance to the common dance performances (att. no 6 & 7, p. 117). Staying in Japan was for me very creative. It started in Mishima, where I participated in joint performing ventures. In addition, I prepared an individual installation in the Gallery at the Tea Pavilion in Mishima (att. no.6 & 7 p. 118-119), which formed a part of Japanese culture that for many people was perceived as a permanent exhibition of the Japanese. I was able to at the same time avoid artificial mystification of culture and put their own work on the border of both worlds. It was my personal dialogue with what is ambient. The aim of my work is in fact recognition of creative cultural boundaries, undermining their legitimacy, the introduction of noise in categorizing and classifying cultural forms,¹⁵ as a result, finding space for "*defining the indefinable*".¹⁶

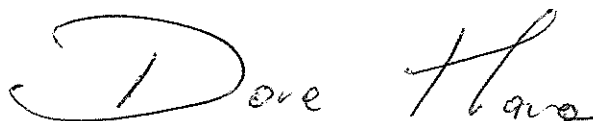
Staying in Japan also resulted in an invitation to join in the Biennial of Contemporary Art "Hana" in Fukushima (Japan). My installation "The garden walker" (att. no 7, p. 108-112) on the windows, which consisted of a combination of specially designed and prepared silk fabrics to suggest movement, was located

¹⁵ 2010 discharge MA, Faculty of Oriental Studies, College of International Relations University of Warsaw. In preparing the undertook doctoral studies, it allowed me to expand the knowledge of the religion, philosophy, art and history of many cultures, their relationships, influence and evolution. As a result I gained a greater distance to the eurocentric view of the world, and it helped me to define personal values and to formulate their own goals and creative activities. Where for example prof. J. Kieniewicz and prof. M. Byrski, dialogue and the need for the same I take as inspiration for the formation of visual artifacts.

¹⁶ . Antoszkiewicz D. (2010) Ph. D. dissertation: "*The Context Between Fabrics and Space as Seeking Relations Between Differences in Order to Explore the Invisible Border*" Strzeminski, the Academy of Fine Arts, Lodz

in the main lobby Prefectural Culture Center in Fukushima, Japan. The second work was presented there and "When I am here, I am there. When I am there, I am here, When I am going, I am staying. When I am staying, I am going " (att. no 7, p.112-113). Exhibition took place a few months before the tragedy of Fukushima that was experienced in the spring of 2012. The works were created for the needs of the artistic activities of the installation area of painting, but there was also an area of tapestry. Through experimentation I have taken the place of their work in the open air (in the sea, in the desert, in the woods), and various interventions in the architecture (activities in Mexico¹⁷ att.no.6 & 7p. 66-67, Japan¹⁸ att. no. 6 & 7 p. 106- 119, and Egypt att. no. 5) run a personal conversation with light, nature and the culture of the country. These actions bordering on land art and painting installations can also be seen as works of nomadic art or realized by nomadic artists, to which I have included.

At the end I would like to mention the most important projects in the field of education and cooperation with institutions of art, popularizing art and science, where I am the executor and founder. The detailed description and copies of documents contained in Attachment No.6 &7. Since 2010, the lead Workshop Painting and Drawing Workshop for the second and third-year undergraduate degree in art, and since 2011, "Introduction to colour" on the architecture of the Academy of Social Sciences in Lodz and Warsaw, where in addition I am the coordinator of art courses. In the development of the Gallery CMYK SAN, where I am the founder for dealing with the activities with realizing the exhibition curator in the area of graphics, especially the Polish School of Posters (Attachments No. 9 & 7 p. 32). I am also the originator and program director of the festival artIMPLANT society, which is an international project, including exhibitions, workshops, art activities and conferences in the field of art. From 2012, I have been the official representative on Europe ((Maria Ortega-Spanish & Dora Hara-Poland) of the World Textile Art, USA.



¹⁷ Installation of the membrane „3x3 circles” 300x420cm on Teotihuacan Pyramid, Mexico

¹⁸ “The bride, impossible to forget”, performance-cooperation TOKUDA BUTOH DANCE, silk fiber 280x280cm, dancers Gun Tokuda, Chiba Ruiko musician Nakazato Kouta

“A Sing” The Butoh dance “ Performance Cooperation, The idea was based on music, painting and dance – The Dancer: Akihiro Hirano who was using artworks as subjects - different music performance of Bogdana Lippert-Pietkiewicz, oil on wood, 18x13cm and the Dora Hara artwork, painting on silk fiber, 280x280cm. 10th Aizu Art College/Performance - Festival, Mishima, Japan,