

ANNA MARIA KUŹMITOWICZ

SUMMARY OF ACHIEVEMENTS

Department of Fashion Design
Faculty of Textile Art and Fashion Design
Strzemiński Academy of Art in Łódź

Łódź, April 2019

Annex No. 1 to the application for post-doctoral degree

NAME AND SURNAME

ANNA MARIA KUŹMITOWICZ

MASTER'S DEGREE

Received the Master's degree in the field of clothing design at the Faculty of Textile Art and Fashion Design at the Strzemiński Academy of Art in Łódź on December 12, 2001.

DOCTOR'S DEGREE

Received on May 25, 2015 by the Council of the Faculty of Textile Art and Fashion Design at the Strzemiński Academy of Art in Łódź in visual arts, design art artistic discipline. The topic of the doctoral thesis: *Knitted textile structure as an element determining the form of clothing and surface texture in the context of the original collection of knitted garments.*

promoter: professor of Academy of Art, Elżbieta Nawrocka-Staniecka, Ph.D.

Received the title of an assistant professor in 2015.

COMPLETED COURSES AND TRAINING

- Construction and shaping of women's lightweight clothing course, organized by the National Chamber of Fashion in Łódź, completed on March 24, 2002.
- "Designing patterns of knitwear on Stoll computer controlled flat-knitting machines" training organized by the Department of Knitting Technology of the Łódź University of Technology, completed on January 20, 2013.

EMPLOYMENT

2002 – 2004: a designer of children's clothing at AWA company in Warsaw.

2004 – 2009: a designer of women's clothing at Layla Fashion company in Łódź.

2007 – 2015: researcher and teacher at full-time academic courses at the Faculty of Textile Art and Fashion Design at the Strzemiński Academy of Art in Łódź; assistant of Elżbieta Nawrocka-Staniecka, Ph.D., professor of Academy of Art at the Studio of Knitwear Design of the Department of Fashion Design.

2015 – until now: Assistant Professor at full-time academic courses at the Faculty of Textile Art and Fashion Design at the Strzemiński Academy of Art in Łódź, the Studio of Knitwear Design of the Department of Fashion Design.

2013 – 2015: teaching classes of Technology and Materials Science of Knitwear at the first and second level academic courses of the Department of Fashion Design at the Faculty of Textile Art and Fashion Design of the Strzemiński Academy of Art in Łódź.

2015 – until now: content-related evaluation of the Technology and Materials Science of Knitwear subject at the first and second degree full-time academic courses of the Department of Fashion Design at the Faculty of Textile Art and Fashion Design of Strzemiński Academy of Art in Łódź.

INDICATED ARTISTIC ACHIEVEMENT

According to formal requirements, I indicate the *Hybrids* collection of knitted garments as an item aspiring to meet the conditions set out in Article 16 section 2 of the Act of 14 May 2003 on academic degrees and academic title as well as degrees and academic title in the field of art (Journal of Laws of 2016, item 882, as amended in Journal of Laws of 2016, item 1311.)

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INTRODUCTION

I belong to a group of artists who base their design and artistic activities on the use of properties of the material which fits in the area of their creative interests. Mastering the methods of knitting, increasing the skills and broadening my knowledge resulting from the applied techniques and technology of knitting is the basis that largely determines the scope of my creation. However, the essence of my creative activities is not the knitting technique itself. It is extremely important for me to explore the workshop secrets in such a way as to set new implementation possibilities and show the potential inherent in the design discipline which is knitting. Discovering the relationships that occur between the material, structure, form and the way of arranging the item of clothing in space, and the relationship of these elements to the human body that determines the final shape of the created work are key issues for me.

In 2001 I graduated with honors the Academy of Art in Łódź and received a master's degree in the fashion design. During my course of education, I studied at the Knitted Garment Design Studio and at the Carpet and Gobelin Design Studio. I was using the knowledge and experience from these two studios in my artistic and design path and I use it now, combining activities related to both designing clothes and the creative work in Fiber Art. The common denominator of these activities is the knitting technique, the versatility of which provides a wide range of creative possibilities. It allows me to design garments with the form subordinated to the principles of utility, addressed to a specific recipient and produced on a mass scale, and yet obtaining unique effects of an artistic nature. My activity is motivated by the need to demonstrate the many possibilities offered by knitting technology. It is impossible to deny the utilitarian function of knitwear, on the contrary, many of my works in the design of clothing for the industry emphasize it, but we should not diminish its possibility of being a material of enormous creative potential and a carrier of artistic values. For me, the knitted textile is a unique material, with unequaled, "sculptural" features of texture, which allows treating it in a special way, emphasizing its potential both in terms of utility and the sphere of ideas.

I see my current creative path, both in the field of designing fashion and in unique activities, as a multi-faceted process where many factors influence each other and create a multidimensional configuration that can develop on several levels of design. Projects in many areas of my activity are interwoven - experiences related to the work in industry, advancement of technical and technological knowledge, scientific and teaching work, and continuous increase of the study areas, have all contributed to a large extent to the crystallization of my awareness and the level of my current design and artistic work. This status has certainly been influenced by my previous experience.

ART AND DESIGN ACHIEVEMENTS AFTER OBTAINING THE TITLE OF MASTER OF FINE ARTS (2001-2015)

After graduation for many years, I worked in the clothing industry as a fashion designer. Initially, I designed children's clothes for AWA company in Warsaw, where I encountered many possibilities and numerous limitations resulting from the specific character of this company. It was my duty to adapt my work to the equipment operating there and familiarize myself with the issues of production economics, which ultimately had a huge impact on the price and sale of the apparel I designed. Above all, however, I had to meet the expectations of customers with diverse aesthetic needs, while not losing my own design idea. Despite the enormous amount of work and duties, designing fashion for children was satisfying and I enjoyed it very much. I continued my work in industry by taking the position of a women's fashion designer in 2004 in Layla Fashion company in Łódź. The company's offer was addressed to women who appreciated the combination of functionality, freedom, elegance and sophisticated style, women looking for subdued colors, who value care in the selection of quality fabrics and non-standard solutions of cut and finish. The biggest challenge was designing a collection that would meet the expectations of the company's clients (mainly foreign ones) and propose my own design solutions while adapting to the aesthetics already developed by Layla Fashion. I created for them 11 collections which were shown under the *Imprevu design* brand at many national and international fairs. My duties included designing a comprehensive women's fashion line for two seasons each year, supplemented with a collection of knitted garments, the selection of materials, supervision over the implementation, participation in fairs - preparation of the stand, participation in photo sessions and preparation of the fashion shows. While designing fashion collections for Layla Fashion, I had the opportunity to participate in such textiles and accessories fairs as Premier Vision in Paris, Florence and Munich and personally select materials for my own projects. I took an active part in trend forums and seminars on trend creation schemes and rules for creating fashion lines. When I finished work on the prototypes, the collections were presented at numerous national and international trade fairs, including: Prêt-à-Porter in Paris, Pure in London, Moda UK in Birmingham, CPM in Moscow, the Poznań International Fair and Łódź Presentations. A white set of clothing consisting of a dress and a jacket made of cotton was awarded the Gold Medal at the Poznań International Fair in 2008. At all these fairs I participated in person, gaining experience allowing me to draw conclusions about the perception and the sale of collections. This information provided me with important design guidelines for the next seasons. Each collection of clothing was extended to include knitted garments made in cooperation with Łódź knitting companies: Archimode, Wolle, Piwi Femma, Paola and others. Those were valuable experiences for me, as I gained practical knowledge, among other things, on the selection and ordering of yarns from foreign suppliers and on the design using the properties of the machines of a specific knitting company. During my work as a fashion designer, I

learned the rules governing the fashion market, familiarized with the product's life cycle, got to know about and understood the principles of the design in clothing companies. I had the opportunity to broaden my knowledge of technology and construction of clothes and the skills to use new technology tools that allowed me to gain expertise as well as to familiarize myself with the multithreaded nature and complexity of fashion issues.

All the experience I gained while working in the clothing industry undoubtedly contributed to the fact that in September 2007 I won the competition for the position of assistant in the Laboratory of Knitted Dress Design at the Strzemiński Academy of Art in Łódź. For three years I combined the academic duties resulting from employment at the university with the work in the clothing industry. In the following years, I moved the area of my creative research to the wider context of the Fiber Art. I applied my experience in knitting technology, so far associated with the design of clothing, in unique work which drew my attention to other possibilities of artistic creation. Almost all my works created since the beginning of that period were characterized by a fascination with the structure. My work focused on the structure, leading to the discovery of the variety of forms and systems that the knitted fabric can take. This variety was determined by many factors. The final result of my work was influenced by the choice of raw material, the used weave and technique, as well as the specific properties of the machine on which they were made. The combination of these elements produced the knitted textiles which I subjected to the next treatments - I shaped and rolled them, wondering how to display the most interesting features. I mainly used knitted elements with a specific texture, which I combined in a variety of ways, pinning them up into spatial forms. The raw material of these elements had a significant impact on the possibilities of shaping them. Sometimes I used unconventional materials which highlighted the spatiality and texture of my work. I often used color differences to underline the principles of construction or to determine the effect of depth. The color was subordinate to the structure. Both forms and colors were inspired by elements taken from nature. Works of this particular period of my activity were shown during the 5th EKO-BALT International Biennale of Painting and Unique Textiles in Gdynia, 9th and 10th National Exhibitions of Miniature Textiles at the Central Museum of Textiles in Łódź and many other national and international exhibitions, where I presented both my artistic and functional work in clothing design. The achievement which summed up my work from those years was an individual exhibition of unique textiles *Structure & Color* at the Regional Museum in Głowno in 2011. Then, I took part in the 8th International Biennale of Linen Fabrics *Z krosna do Krosna (From the weaving loom to Krosno)*. Some exhibits from it were later presented as a traveling exhibition in the Saris Gallery in Prešov in Slovakia, in the Museum of Ukrainian Culture in Svidník in Slovakia and in the Göcseji Museum, in Zalaegerszeg in Hungary in the years 2014-2016.

In May 2015 at the Faculty of Textile Art and Fashion Design at Strzemiński Academy of Art in Łódź, I defended my doctoral thesis titled *Knitted textile structure as an element*

determining the form of clothing and the surface texture in the context of an original collection of knitted garments, promoted by professor of the Academy of Fine Art, Elżbieta Nawrocka-Staniecka, Ph.D. The doctoral dissertation was awarded the Prime Minister's Prize in 2016. It was also published in the form of a monograph edited by Elżbieta Nawrocka-Staniecka, Ph.D., and its review was written by professor Dorota Grynczel and Sylwia Romecka – Dymek, Ph.D. The main idea of the work was to analyze selected knitting weaves and knitting techniques obtained by a combination of patterning elements in terms of the ability to create structures and use them in the process of shaping the form of clothing in conjunction with the surface texture. The conclusions based on the above-mentioned analysis were used to create a collection of attire intended in some measure to be their representation. In my work, I presented an overview of the characteristic features of various weave and knitting techniques, providing an insight into how the structures obtained in this way can affect the form and surface of the garment, and how to obtain a deliberately designed form of clothing with a specific texture by manipulating a combination of patterning elements. I conducted the analysis based on various, in technical terms, ways of knitting - handmade, using manually controlled knitting machines and using technologically advanced industrial knitting machines. My proprietary collection of clothes demonstrated the use of selected structures that determine the form and texture. I discussed the methods of obtaining diversified garments by combining different weaves and by using different knitting techniques. By making a detailed analysis of the above issue, I developed functional forms of clothing which, on one hand, vividly showed the relation between the structure, form and texture of the surface, and at the same time were an original artistic statement. The analysis in my doctoral thesis was an important stage in my design and artistic development. It had a significant influence on my design awareness and the way of thinking about clothes. The results I obtained inspired me to expand my area of interest. They became the starting point for further work and provoked the search for new artistic and design solutions. The collection of knitted garments created as part of the doctoral thesis was awarded the first prize in the YOUNG FASHION AWARD competition for young designers organized by the *Fast Fashion* International Fashion Fair, Ptak Expo in 2015. It was presented, among others, during the exhibition accompanying the *Konkurs O złoty guzik Boruty (Contest for the Boruta's Gold Button Award)* as part of the 21st Meeting with Fashion at the Royal Castle in Łęczyca in June 2015, the *Revlon Fascination Show* at the Fashion Promotion Center in Łódź in September 2015, during the ceremonial gala accompanying the 4th International Conference: *Polysaccharides and polysaccharide – based advanced materials: from the science to industry* at the Royal Castle in Warsaw in October 2015, *Fashionweare B2B* Fashion Fair at the Fashion Promotion Center in Łódź in February 2016, at the *Two Cathedrals* exhibition of works of teachers of the Department of Fashion Design of the Academy of Art in Łódź and the Department of Clothing of the Art University in Poznań at the *Galeria u Jezuitów (Jesuit Gallery)* in Poznań in May 2016 and at the exhibition of the works of the Department of Fashion Design of the Strzeмиński Academy of Art in Łódź, titled

Wspólna Przestrzeń (The Common Space) at the Museum of Ethnography and the Artistic Industry of the Institute of the National Academy of Sciences in Lviv. The opportunity to present my proprietary collection at the turn of January and February 2016 at the *Athenas Fashion Trade Show* during the International Fashion Fair at the Metropolitan Expo in Athens, at the invitation of Anna Barbarzak, the Ambassador of the Republic of Poland in the Greek Republic, was a very important event for me.

ART AND DESIGN ACHIEVEMENTS AFTER OBTAINING THE TITLE OF DOCTOR OF FINE ARTS (2015-2019)

By entering the next period of my scientific and artistic work after obtaining the degree of doctor of fine arts, I was ready for further design challenges and new experiences. In 2015, I was commissioned by the Chancellor of the University of Łódź to do a series of robe designs for the university choir. My work consisted of designing the robe shape, choosing the right fabric and accessories, and supervising the sewing of a prototype work. The selected project has been implemented for production. At that time, I also proposed a series of knitwear designs for Olimpia S.A. knitting factory in Łódź for the spring-summer 2016 season, two of which were included in the sales offer. The next significant point on my designer's path was the creation of five series of outfits, creating a set of knitting garments called *Ciepłochron*. It was presented during the *Ochrona (Protection). Funkcja a Estetyka (Function and Aesthetics)* exhibition at the ASP Gallery at ul. Piotrkowska in Łódź. The exhibition showed different approaches, of both lecturers and students of the Academy of Art in Łódź, regarding artistic and design solutions. An important scientific and design challenge, as well as an organizational challenge for me, was the implementation of research work, which I was a manager of, financed from the funds of the Ministry of Science and Higher Education as part of the specified-beneficiary subsidy to maintain the research potential for 2015. Together with the appointed research team, I undertook the implementation of the work titled: *Research on the possibilities of combining various types of knitted fabrics used in a single form of clothing and their impact on the visual effect and functionality in clothing*. The aim of the study was to analyze the possibilities of sewing together knitted fabrics with various structures that can be used both in the manufacture of unique knitted garments and in the mass production in the knitting industry. As a result of the work covered by the study, many knitting attempts were made, and they were analyzed in terms of their impact on visual effects related to usability. Combination of knitted textile elements produced with various types of knitting machines with different technical and technological parameters provide visual effects that are not possible to achieve in a single knitting process, even with the use of the most technologically advanced knitting machines of the latest generation. Providing a coverage of issues related to combining knitted fabrics with different structures is very important in the design of knitted garments – it decides the aesthetic and functional values of clothing. Knowledge about technology and production

processes related both to methods of joining knitted fabrics and technology of creation of knitted structures provides a lot of room for the designers to maneuver - it is the beginning of a creative idea and determines the process of clothing manufacture. Based on the analysis of methods of finishing the knitted fabrics, selected combinations of various surfaces found application in the clothes produced for the purposes of research, providing the possibility of demonstrating the research results in the form of diverse systems with aesthetic and functional properties. Selected knitwear combinations were chosen from a large number of knitted samples created during the research and grouped in terms of visual impact associated with technological possibilities. The results of the research have been included in the publication (Annex No. 5), of which I am a co-editor. My projects illustrating the issue were presented at individual and collective exhibitions many times. The first of these was the *Struktura - Faktura – Forma. Łączenie dzianin (Structure - Texture – Form. Connecting knitwear)* exhibition that took place at Galeria LOOK at the Fashion Promotion Center in Łódź at the turn of March and April 2017. In addition to the clothing items, the exhibition also presented large-format photos from the manufacture process and catalogs showing the samples of the achieved results. The works were also presented at the *Struktura Ubioru (Structure of Clothing)* exhibition under the 23rd Meeting with Fashion at the Royal Castle in Łęczyca and during the *Fast Textile* International Fabric Fair in Nadarzyn. Participation in the KNITT-TECH International Scientific and Technical Conference in Ciechocinek, organized by the Department of Knitting of the Technical University of Łódź was also a very important event for me. At the invitation of the organizers, I gave a multimedia lecture for the participants of the conference on trends in the knitwear clothes for the upcoming season and presented an exhibition entitled: *Ubiór – konstrukcja przestrzenna (Clothing – a spatial structure)*. This event gave me a chance to meet many entrepreneurs, scientists and specialists from the knitting industry from Poland and around the world.

Highlighting on numerous occasions the interdisciplinary nature of knitting, I move in the space common to various disciplines. I have participated in international scientific conferences many times, addressing various topics related to design and manufacturing issues, including innovative technologies, trends, clothing history, as well as ecology and ethnography. The main factor connecting these presentations is the knitted technique, shown in various contexts and in a multi-dimensional manner. An interesting experience for me was the participation in the International Scientific Conference *Mosty Sztuki, Struktury (nie)codziennosci (The Bridges of Art, Structures of (Un) Ordinary Life)*, organized by the Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Poznań, which took place in Kalisz in June 2017. *Struktury dziewiarskie. Unikatowe i użytkowe aspekty dzianiny (Knitting Structures. The Unique and Useful Aspects of the Knitted Fabric)* is the title of my speech, in which I discuss the answers to the questions: What determines the potential and the essence of knitting? Does the knitted textile only mimic the woven fabric? Should modern knitting be perceived in terms of tradition or innovation? What characteristic features of a knitted fabric determine its properties and application in products with both

functional and experimental, everyday and unusual features? The conference was accompanied by an exhibition of art and design works that have been published in *Mosty sztuki, Struktury (nie)codziennosci (The Bridges of Art, Structures of (Un) Ordinary Life)* exhibition catalog. Currently, work is underway to publish a book containing articles prepared for the conference. Other topics that I addressed in my speeches at the conferences include: *Knitted Headgear - From Tradition to Modernity*, during the *Through Centuries to the Future* international Creative Workshop at the National Museum of Hutsulshchyna and Pokuttya Folk Art in Kolomyia, Ukraine, *Inspirations by Folk Costumes in the Work of Polish Fashion Designers, as Illustrated by Selected Examples* during the *Geneza współczesności – samoidentyfikacja w kulturze (Genesis of Contemporaneity - Self-identification in Culture)* international conference in the Museum of National Culture of the Hutsul region in Kosiv in Ukraine, or the lecture titled: *Pasy i krajki jako element polskiego stroju ludowego na przykładzie ubiorów Polski centralnej (Belts and Selvages as an Element of Polish Folk Costume as Illustrated by the Clothes of Central Poland)* in the Museum of Ethnography and Natural History in Chişinău in Moldova in 2018. The mentioned speeches accompanied the participation in the 20th and 21st *Samoidentyfikacja we współczesnym dialogu kultur (Self-identification in the contemporary dialogue of cultures)* International Artistic Weaving Workshop taking place in Ukraine and Moldova.

At the same time, I continued my artistic activity by creating works in the field of Fiber Art. At the end of 2015, the *Korowód (Procession)* installation was created, which consisted of three items - clothes made in the knitting technique. The works were exhibited at the 13th National Exhibition of Unique Fabrics at the Central Museum of Textiles in Łódź, demonstrated on plastic mannequin torsos suspended from above. The shapes, although separate, were combined into a whole through fragments of loosely flowing knitted fabric that went from one object to another. The ends of the sleeves become the beginning of the next, and the elements of the fronts are transformed into the end of the back parts of the next item. Their colors referred to colors of nature, and the forms were knitted from many mélangé yarns. The idea of permeation of entangled forms was emphasized by the used weaves with visible stitches part unraveling in the surface of the knitted fabric. I use there particular properties of knitting material, its organic, extraordinary plasticity, to present the image of moving, entwined figures, allowing for diverse interpretation. Another work from this period was a *Początek (Beginning)* miniature - a unique fabric piece, presented during the 11th National Exhibition of Miniature Textiles in Łódź. Fragments of the textured and knitted surfaces were combined by pinning up into three-dimensional forms and applied to the painter's canvas. The specific concentric arrangement of elements creating the surface brings to mind the idea of getting out of one point and the possibility of development and continuation – in a broader sense. More of my works have similarly small formats: *Struktura II (Structure II)* and *(Droga) Road or Organic Shift*. Their three-dimensional effect is achieved by the raw materials and structure which affect the formation of the entire composition and texture of the work. Research and creative experiments connected with capturing the

correlation between graphic and organic performance were important to me. The focus was on displaying the softness and plasticity of the matter while displaying certain thematic contents related to my own, often intuitive, interpretation. I presented these miniatures by participating, among others, in the 6th Triennial of Textile Arts at the Szombathely Art Gallery in Hungary, in the *Quo Vadis, Domine* multimedia event in the Na Jatkach Weaver's Gallery in Wrocław, in the *Silk Flower* international exhibition 2017 at the Museum of Ecology and Ethnography of the Carpathians in Yaremche in Ukraine at 5th International Biennale of Decorative/Applied Arts in Chişinău in Moldova. Another unique piece titled: *Droga światła (The Way of Light)* was exhibited during the *Duch Święty światłością sumień (The Holy Spirit, The Light of Consciences)* event in the Na Jatkach Gallery in Wrocław and the Текстильні візії international exhibition of teacher's works in the A. Szeptycki National Museum in Lviv, Ukraine. In my artistic and design work I have sometimes used other creative methods, creating wet felting, embroidery and land art works. My interest in new means of expression was aroused by participation in artistic open-air workshops taking place in the Carpathian region, in Ukraine and Moldova, where I had the opportunity to learn about the culture and art of that region, traditions and, above all, handicraft and folk attire. Works inspired by these experiences were presented during the international exhibition of *Barwy Jaworowa (Colors of Jaworowo)* 2017 in the *Huculska Grażda* Regional Center of National Art in Ukraine, *Шовкова Косиця 2017* – the international exhibition at the National Museum of Hutsul region in Kosiv in Ukraine, outdoor exhibition at the Eco Butuceni Art Museum in Moldova or during the Centennial Festival as part of the exhibition of artist Eleonora Romanescu in Chişinău in Moldova.

(See the Annex No. 3 for documentation of design and artistic output created after receiving the degree of the Doctor of Fine Arts)

INDICATED ARTISTIC AND DESIGN ACHIEVEMENT DESCRIPTION OF THE WORK

The next important stage of my design and artistic development is the creation of the *Hybrids* collection, largely resulting from my own fascinations and artistic beliefs. While working on it, I tried to apply universal, timeless design principles, and I did not refer to superficial trends that quickly lose their value. The collection reflects my opinions on the merging of design and art, resulting in the emergence of new areas of artistic activities whose ranges overlap. It is an expression of emotions accompanying me while working on a project related to showing the complex relationships between knitting material, its structure, form and properties of clothing and space in the context of a human being. The collection is in a way a continuation of the problems discussed in my doctoral thesis, but it is a separate issue related to the new topic oscillating around the impact of the raw materials I

used on the final effect of the project work. The *Hybrids* clothes collection consists of two complementary parts, it is made of 27 assortments of clothing forming 15 sets made in knitting technique. In addition to clothes, which I made from scratch with knitting machines, the sets include dresses and skirts made of factory produced knitted fabrics. Forms of clothing evolve from clothing forms to visual objects. Manipulation of proportions, shapes, surface textures resulting from the internal structure of the fabric created spatially diversified structural configurations. Direct references to the subject related to the multi-aspect use of knitting technology and the desire to express an artistic idea embedded in a specific technology, based on experiments with raw materials are the main design ideas of the described collection. As a result, an original garment-object is created, which is a hybrid combining fashion, sculpture, architecture and artistic craftsmanship, thus the boundaries between these areas are blurred. The technique used is hybrid knitting with an inlay technique which combines the knitting method with weaving.

The collection is the expression of the search for innovative solutions to show the correlation between the materials used and the way they are used in the knitting process and the impact of these elements on the form of clothing. Previous experience has led me to think more about the material of the knitted fabric itself, the basis of all its properties – the internal structure that allows the knitting technique to be displayed as an extremely creative, multidimensional medium. I am looking for new means of artistic expression, I experiment with the material, I “listen” to the natural structure of the knitted fabric, and at the same time, I change and shape it consciously by the use of its structural material. I develop my own projects based on traditional technologies, enriching and expanding the range of used materials, which significantly determine the specific shape of the projects. The *Hybrydy (Hybrids)* collection consists of two parts. The first one shows the possibilities of creating clothes with different spatial systems using (predominantly) standard yarns. The used raw materials and knitting weaves determine the shapes and textures of the garments, provide the possibility of creating three-dimensional arrangements based on the forms derived from vertical and horizontal systems (rows and columns) – the elements underlying the construction of knitwear. They present the opportunity to compose clothing forms that go into space, create an internal area between the human body and the clothing, boldly expanding the area that belongs to the user. They build tensions by combining forms operating with strong lines of definite directions in systems rhythmically harmonized with rounded or oval forms and circle segments. The material that forms clothes, according to my intention, behaves differently: partially protrudes, partly succumbs to the force of gravity and softly falls, depending on the user's movement, it gains new values and the possibility of creating variable compositional arrangements.

The first part of the collection presents the search process, while the second part is the result of the consistent development of the artistic concept. The second part of the collection is focused more on the use of the structures I personally knitted, using a variety of

raw materials. Those elements, which were only an addition to the first part, become the basis of my actions in the next stage. The use of varied materials and weave-in techniques in the process of creation allows to obtain spectacular forms, textures and spatial configurations, in which the light, sheer parts interweave with heavy and massive ones, and those originating from geometry with the organic ones. In the knitted fabric, the spaces between individual fibers depend on the used stitch and knitting techniques, they are subject to constant stresses and contractions and subjected to the forces of gravity and elasticity, they drape in various ways on the human body. The yarns themselves have their own rich structure and arranged in strands, they create more complicated structures. When you observe them enlarged, you can see the intricately constructed world.

The main role is played by the diversification of the textile material which I use to create original concepts of knitted fabrics. I go to the basics, to the elementary principles of the construction of knitting matter. I pay a lot of attention to the internal structure of the yarn from which the knitwear is made. The structure of the yarns is determined by various factors, including raw material composition and the type of fiber connections in relation to each other. The same stitch made from a different type of yarn may result in different visual impressions and have other properties that determine the function of use. As a result, the knitted fabric in my designs partly takes on the characteristics of yarns from which it is made and is very diverse, for example: light, soft-flowing, bulky, resilient, stiff, shiny and metallic, matt, semi-sheer or consolidated and compact.

Basing a creative idea on the selection and appropriate use of fiber material is a characteristic feature of the work of many artists. Forms of clothing created by such designers as Sandra Becklund, Marc Fast, Johan Ku and Sao Jen Chen are directly related to the material and the shape of the human body is a pretext for constructing knitted structures based on the diversity and purposeful use of the starting material. As a designer of knitted garments, I make decisions at many stages of creation: from specifying the knitted fabric to choosing the way the yarn is arranged, through stitches and knitting techniques. The possibilities of control over so many factors at all stages of the project implementation allow me to shape the final, broadly understood clothing structure. I share the opinion of the dress designer Sandra Becklund, whose opinion on the possibilities provided by the knitting technique is as follows: "*It is the freedom of creating your own material during the work. For me, this is the absolute challenge*"¹. Jean Merrill observes: "*The knitter must think three-dimensional with one thread of yarn*"². By choosing the raw materials, the way they are arranged in the created piece of a knitted fabric, its size, and at the final stage also the forms of figures, I moved between the artistic creation and technical requirements, combining my own design vision with many technical requirements.

¹J. Sissons, *Basics, Knitwear, Fashion Design 06*, AVA Publishing SA, 2010, p. 9

²J. Merrill, G.DeMeyere, Karen Ben-Horin, *The Sweater. A history*, Schiffer Publishing Ltd, Atglen, 2017, p. 184

The *Hybrids* collection uses a variety of raw materials: typical knitting yarns – standard yarn with a simple structure - cotton yarns, acrylic yarn mixed with polyamide, and a wide spectrum of unconventional materials, non-classic knitting materials with various technical parameters: polyamide monofilament, rubber bands braided in white and silver, cotton and polyester cords, ribbons and others. In order to be able to use these non-standard materials, I deliberately applied a non-standard way of manufacture, which is inlaying. The method has been known for many years, but it is not widely used. Typically, inlay or weave-in techniques are used to obtain a reinforced surface, not as flexible as a knit without an inlaid thread. It is in a sense a combination of knitting and weaving techniques. In my case, this technique is used to increase the possibility of using variable starting materials, and this directly contributes to the broadening of the range of the artistic creation potential. As an inlay, I use materials that, due to their lack of elasticity, cannot be used in knitting with knitting machines, or conversely, the materials so elastic that they would cause the yarn to lock on the machine's needles and prevent further work.

The clothing properties of knitting material determined by the used raw materials and weaves are the most important for the presented collection, they influence the behavior of forms in space, which is modified with the changing size of the knitted fabric surface and its mass. In some cases, the result is affected by the unevenness of the shrinkage of the yarns, especially the braided rubber bands. To some extent, they can shape the surface texture and spatial arrangement of the knitted fabric and clothing themselves. This is especially noticeable when the knitted elements are removed from the machine and subjected to "relaxation" - the process of returning to their natural dimensions and volume, unaffected by the extension on the machine. Then their "motion" and "life" which is their own shaping, and creation of places with unevenly distributed loops on the surface, is almost visible. It can be seen in the examples numbered 1, 2, 6, 7 from the second part of the collection. In other pieces, numbers 3, 4, 5, the variety of yarn materials used as an inlay causes overlapping of layers, bumps and changes in the configuration of areas of stronger or weaker consolidation of knitted fabric, which in turn affects the spatiality of the produced elements, and ultimately the specific texture and the form of the whole garment. Depending on the selection and arrangement of materials and the setup of needles in the bed of a knitting machine, I diversify the surface of the knitwear, variably arrange compositions with rhythmic welt systems. In most examples, I also use segments of knitted fabrics with a polyamide monofilament textile line as a basic yarn. This procedure creates semi-sheer surfaces in which the entered inlay is visible in the form of rows. This is particularly noticeable in examples No. 4 and 8, where the inlaid strands used in the elements of the clothing arranged in a spatial structure, form overlapping "drawings" created with intricate "lines" of varying directions, courses, thicknesses and values. Sometimes they show what is inside the outfit - the body of the wearer, and sometimes they cover it in a tangle of elusive knitted "tissue".

The inlaid ends protruding on the edges of the produced elements of knitted fabric are also important visual elements that result from the technique. A hand-cut and interleaved inlay can be differently formed each time. In my works it sometimes flows loosely in the form of long strands, creating more spatial systems by draping, and sometimes it is cut short and is visible in the form of characteristic protruding ends. I display this phenomenon on purpose. It generates new visual effects, increasing the intensity of the entire garment's expression. These are not "artificially" added elements, they result directly from the technique and are an integral part of the knitting process.

Space is a very important factor in many of my projects. In the *Hybrids* collection, I decided to consider the issue of the effect of the materials and the structure of the knitwear on the spatial shape of clothes. The term "space" has many contexts and a multitude of interpretations. In regard to clothes, space can be said to be an area that a given form can enclose. It should also be realized that the final shape of clothes is determined by the human body. The knitted garment is a special example of this dependence - the knitted structure easily adapts its form to the wearer's shape, but without any internal support it sags, submitting to the force of gravity. Many fashion designers wonder how the two-dimensional plane of the material should be adapted to the three-dimensional shape of the human body. In the case of knitted fabric, this is obvious - its flexibility makes it possible to adapt the product to the wearer without the use of complicated construction cuts and darts. The knowledge of the variety of stitches and their properties, as well as knitting techniques, help with this procedure. My findings and experiences while working on the collection show that the behavior of forms in space is strongly dependent on the parameters of the starting material, type of stitch and the size of the knitted fabric elements. When designing and producing clothes examples, I pay great attention to capturing and emphasizing their spatiality. I do not use force, I do not constrain, I do not shape the body, but on the contrary, I give it freedom, I let clothing drape and form naturally, to "live" with its own inner life. I celebrate the Japanese "ma" - an important element of perceiving the space which has its own shape and configuration. To emphasize this effect, I use oversized forms of clothing and stress the skillful use of appropriate materials and textiles. The results are particularly visible in the examples No. 1, 2, 3, 6 and 7 of Part I and No. 4, 7 and 8 of Part II.

Human motion provokes the movement of the whole dress form, it is the reason for the variability and shifting of the knitted fabric elements relative to each other. Another phenomenon can be also noticed - not only the wearer can move, similar visual changes can be observed when the viewer is moving. Changing the viewpoint of the observer makes the object viewed from different sides look different. The external and internal space evidenced by the see-through quality of the surface and the form of the dress creates the impression that there exist other spaces which the observer may access. The variability of the shape of the garment's body is closely related to the raw materials used. It results from the organic structure of clothing and to a great extent it dynamizes its "architecture". I often create

three-dimensional knit structures by layering, rhythmizing and reproduction, using their natural arrangement in individual shapes. In some examples (No. 1, 2 and 4 part II) the characteristics of appropriately used yarns and combinations of weaves create soft, drooping forms. They drape freely surrendering to the forces of gravity and provide a certain counterbalance to other protruding, airy and spatial forms (examples 5 and 8).

Discovering the textures, volume and variability of forms in reference to human corporeality is the purpose of my work. By choosing the human body as the main reference point, I work using the "three-dimensional collage" method. I make individual panels of knitwear, then I multiply them and combine them with other pieces until they become a complete costume. I value working with knitting fabrics by draping it on a mannequin or on my own body - this is how all the products in the *Hybrids* collection were made. I use the new possibilities resulting from direct contact with the knitwear to create a variety of spatial arrangements of the elements of clothing, realizing that it would not be possible to create them by drawing flat designs on paper or a computer screen. Only watching the achieved effects and reflection on them leads to producing further solutions. The created item is not always the result I intended to achieve and changes often happen during the process of creation. I follow what the knitted fabric and my intuition tell me. I am often guided by the "whispers" of the produced elements, and I find further solutions by developing the existing ones. I try to see the potential even in a small sample of knitwear, looking for a new application.

Respecting the internal structure of the fabric and the resulting perpendicular and horizontal sections of individual rows and columns, the constructions of all completed clothes fit into the forms of rectangles. Developing my collection, I tried to keep a certain compositional order, which is why the form of each of the presented clothing examples was constructed on the principle of starting from a simple initial shape - without structural cuts. The choice of such a general rule for the construction of the collection is intended to focus on emphasizing the wealth of surface texture and the form of clothing. I tried to get the right composition of clothing by manipulating the arrangements of stitches in the knitwear, without changing the number of loops in its width. The use of simple structural forms provides the opportunity to focus on visual changes that occur as a result of the diversity of raw materials and stitches that form a given surface.

I knitted all the pieces in the collection myself with flatbed knitting machines - manually controlled devices, using machine and manual methods of making clothes. These devices allow for the creation of knitwear in an experimental manner, the free selection of yarns during knitting, the use of non-standard fiber materials with different composition, different thicknesses, weights and specificity. While using these types of machines, it is possible to stop work at any time and intervene during the production of knitwear. It is also possible to use the inlay knitting, which in the *Hybrids* collection is an important procedure,

providing a great opportunity to diversify design and production operations. I consider these craft methods of making knitwear very valuable and creative.

Katarzyna Kobro wrote about the effect of color: "*By introducing the color to the solid, we break it. The color dematerializes the solid. (...). In contact with space, the color projects its energy on it*"³. From the beginning of my work on the collection, I have set a conscious limitation on color to be able to fully expose the diversity of form and texture that interests me. Resignation from the use of vivid colors helps me to accentuate the most important qualities of knitting for me. To prevent the energy of color competing with the texture of knitwear, I focused on whiteness, which emphasizes the uniformity of a piece and provides the opportunity to pay attention to the structure of clothing. In many cultures, white is a color associated with innocence, purity of the soul, body and mind, impeccability, perfection, a synonym of the absolute, spirituality, the beginning or the end. White is also associated with elegance and creativity. A symbol of many values, for me the color white means space, freedom, lightness and lack of restraint. White reflects the most sunlight of all colors, has the maximum brightness value, which in the case of my collection draws attention to the internal structure and spatiality of the structure. These factors determined my choice of white as the right color, the color which introduces harmony and order. All pieces in the *Hybrids* project are made in shades of white, only two items from Part I are knitted of yarn in a very light gray color. In addition to the dominant white and some light gray, I also used silver in my work. It appears in the form of a braided elastic cord used as an inlay. Silver - like the metal it is named after, is widely regarded as the color of inner nobility, chivalry and deep spirituality. Its metallic flash adds elegance to clothes, referring to the "sacrum". The introduction of a silver thread in the presented collection was intended to emphasize the principles of the internal structure of the knitted fabric, the diversification of its surface, and allowed for a delicate operation of subtle contrast. A similar, homogeneous, bright value and dominant whiteness underline the coherence and color coordination of the collection.

Blurring the boundaries between art and design is an increasingly common phenomenon characteristic of the modern world. My work is focused on the concept of expanding the range of design possibilities in knitted clothing and showing the complex relationships between design and art. Most of the activity taking place at the junction of the artistic and utilitarian world can be transferred into universal design space and used in much more functional clothes. Conducted experiments also provide enormous application possibilities in education, they show the potential of knitting techniques and broaden the base of design and manufacture solutions. I hope to develop this concept further, demonstrating its versatile application.

³ K. Kobro, W. Strzemiński, *Kompozycja Przestrzeni. Obliczanie rytmu czasoprzestrzennego*, volume 2 of „a.r.”Library , Łódź, 1931, p. 93

The *Hybrids* Part I collection was presented at the *Forma Hybrydy (Form of the Hybrid)* exhibition at the VDA Gallery of Vilnius Academy of Arts in Lithuania in May 2018, which I organized together with Dorota Sak, Ph.D. Part I and II of the collection were presented at two exhibitions: *Study of Matter* at the Mościce Art Center in Tarnów in December 2018 and *Materia-Struktura-Forma (Matter-Structure-Form)* at the Lviv National Academy of Arts in February 2019. I also intend to present the works from this collection during Lviv Fashion Week in March 2019, to which I was invited by the organizers after the last exhibition.

Professor, an art historian and the rector of the Lviv National Academy of Arts, Roman Jaciw, commented on my works presented at the *Materia-Struktura-Forma* exhibition: "*Anna Kuźmitowicz has her own clear idea of clothing design. (...) This is an original conceptual exhibition that shows the methodology of the author, who has long been designing collections of clothes and ideas in categories of contemporary art. Anna Kuźmitowicz has a unique understanding of beauty and harmony, understanding the material and those formal factors that are included in every garment, making it a masterpiece*".

"*If you carefully look at the artistic means used by the author, you will see the richness of diverse treatment of the matter, combinations of various factors and elements, which allow Anna Kuźmitowicz to achieve the associative cohesion with her imagination. Looking closely at each model, everyone understands that they are dealing with the artist's outstanding work, which provides very interesting impulses for the development of many industries: artistic textile and patterns, and a truly universal field that combines different types of art on an interdisciplinary level*"⁴.

Ms. Zenovia Tkanko – an art historian, a professor at the Department of Clothes Design at the Lviv National Academy of Art said at the vernissage of the exhibition: "*Teachers like Ms. Anna are carriers of the tradition, knowledge and methodology of the Łódź School of Textiles. And indeed, the exhibition is impressive. Minimalist, yet with maximum expression*"⁵.

"*Anna Kuźmitowicz demonstrated her unusually original work. Her method of presentation and aesthetics is surprising*", said the Head of the Department of History and Art Theory of Lviv National Academy of Art, Professor Halina Stelmaszczuk – "*She combines various textures in each piece. Some will see Greek chitons in these works, and somebody else will see Roman tunics, which probably inspired Anna to create these clothes. Each piece is made very accurately, every item is extremely tasteful. It is amazing that the exhibition uses only white color and how, with the use of various textures and techniques, each work sounds special*".

The author of the article, Dmytro Płachta, wrote in the summary: "*There was actually still quite a lot of opinions. Especially, art historians and just guests emphasized "the high*

⁴ R. Yatsiv. «День» newspaper www.day.kyiv.ua №18-19, p. 17

⁵ Z. Tkanko, *ibidem*

*nobility of model forms, which provides aesthetic pleasure" and "a sense of sacred content in the works"*⁶.

(documentation of the indicated artistic and design achievements - description of the work - appendix No. 2)

TEACHING, ACTIVITY THAT POPULARIZES CULTURE AND ART

Studio of Knitted Clothes Design at the Department of Textiles and Clothing at the Strzemiński Academy of Art in Łódź is the only unit of this type in Poland, educating students in the design of clothes made from knitted fabric manufactured according to original concepts. Knitting is a complex design discipline, requiring from both student and teacher a special commitment, patience and, above all, a combination of a comprehensive knowledge of technological issues with theoretical knowledge supported by practice. The words of the well-known Dutch trendsetter Li Edelkoort perfectly illustrate the complexity of this design field: *The essence and beauty of the fabric lies in the fact that the designer invents everything from the beginning, because they create the stitch, grip, thickness, choose color, decide about the texture and shape, at the same time developing their own finishes and details*⁷. The possibility of influencing so many factors, molding both the form of clothing and the structure of the knitwear and the surface pattern, can cause the designer difficulties in mastering them simultaneously. Young adepts of the difficult art of knitted garment design require a unique teaching approach and support in understanding the principles governing it.

When I started working for my home university in October 2007, I had the opportunity to work with Elżbieta Nawrocka-Staniecka, Ph.D. as her assistant. Knowledge, competences and achievements of the Professor as a teacher have had a big impact on my work as an educator and my design and artistic path. I try to continue the principles of the teaching system developed by her by introducing my own project tasks created in the context of my own experiences and insights. During my work at the university, I increased my qualifications - I completed the training "Designing knitwear patterns on Stoll computer-controlled knitting machines" organized by the Department of Knitting of the Łódź University of Technology, which became an additional asset in my teaching work. Since taking the position of assistant professor in 2015, I have independently taught classes with first-degree full-time students (BA candidates) and I am the promoter of the diploma theses of this group of students. I try to share my experiences of professional life and additional courses with my students, to teach them about the real-life requirements of the designer's work. I use the acquired knowledge and skills to support their awareness and multi-level development of thinking

⁶ D. Płachta, «День» newspaper www.day.kyiv.ua №18-19, p. 17

⁷ Li Edelkoort, Sissons Juliana, *Basics, Knitwear, Fashion Design 06*, AVA Publishing SA 2010, p. 65, own translation.

and creation. The teacher's task is to help students in shaping their creative personalities, support them in finding their own language of artistic expression and formulating the original artistic statement. I am aware of the responsibility and the importance of this task. As a person involved in the Quality Assurance Team for Education in Design as well as Fabric and Clothing degree courses (from June 2013 to September 2016), I was developing guidelines defining the expected outcomes of teaching students, taking into account their knowledge, skills and social competences. My work with students, which gives me a lot of satisfaction, is based on a system of presentations, tasks, seminars and adjustments, which are accompanied by conversations and discussions on projects. The Studio program is intended to provide students' education from scratch, starting from the introduction of basic information on knitted garments design. Classes are aimed at acquiring theoretical knowledge and improving practical skills in designing clothes that meet the expectations of a given client, and a clear presentation of the original artistic project. The method of introducing problems in exercises allow the students to acquire a comprehensive knowledge of the possibilities of creating the texture of clothing and its form, color, structural and coloring pattern. They involve increasing the ability to perceive the relationship between the structure and space in clothing, the use of artistic ideas and technological knowledge to communicate and define the students' own style, learning trends in fashion and combining them with creative individuality. Appropriate carrying out of the design process and an in-depth analysis of the guidelines forms a valuable basis for further operations. However, in the design of clothing, especially in the knitting technique, it is only one of the stages of work on the product. The next stages of work, such as translation of the artistic design to the technical and production language of the knitted fabric, as well as the construction of the elements and eventually their finishing, are of great importance. The knitted fabric is governed by its own rules related to many material and technological properties. Getting to know them and developing practical methods of manufacture and means of expression based on them is necessary for the creation of fully original design solutions. Direct contact and hands-on experience with the knitted textiles the workshop classes offer students is invaluable. I emphasize it for a reason - as part of my doctoral dissertation I have made an analysis of knitting structures - I created a set of information forming the basis of knowledge for design and technology of knitted clothing. The aim of my study was demonstrating technical and technological knowledge in conjunction with the possibilities of achieving the intended visual effects in a manner understandable for students of art academies. The lack of publications in the field of knitted clothing design with elements of technology has created the need to develop a source of knowledge that speaks to the sensitivity and the ability to understand of the future designer of knitted garments. I include the knowledge contained therein while preparing guidelines for teaching students.

Simultaneously with the participation in education related to designing clothes, I taught classes in Materials Science and Knitwear Technology for students of the Knitted Garment Design Studio in 2011-2015. As part of this course, I introduced students to issues

related to surface, stitches and materials, prepared a presentation of yarns, organized field trips to demonstrate the design and implementation possibilities of modern electronic knitting machines. I currently provide content assessment for this subject. For all the classes I have been teaching, I have been developing curricula and syllabuses of subjects.

I was a reviewer of 31 diploma theses, including 21 bachelor's and 10 master's theses. To date I have promoted three undergraduate students, I was also the promoter of the theoretical part of the master's thesis of student Iwona Mitrowska. Aurelia Fařara's graduation collection *Kolekcja dziewiarskich ubiorów damskich i męskich inspirowana atmosferą filmu „The Gray”* (*The collection of women's and men's knitted garments inspired by the atmosphere of the movie "The Gray"*) was selected to take part in the Diploma Gala 2016 show of the best diploma collections, ranked first in the *O złoty guzik Boruty* (*Boruta's Golden Button*) competition organized as part of Meetings with Fashion at the Royal Castle in Łęczyca in 2016, took part in a show at the Center for Fashion Promotion in Łódź during the Polish-French night „Pomiędzy sztuką, a technologią” (*"Between Art and Technology"*) organized by the Honorary Consul of France in Łódź as part of the *Beaujolais Nouveau* celebration. The diploma collection of Paula Klaban was presented during the graduation show at the University, she was also nominated to participate in the finals of the prestigious Złota Nitka (Golden Thread) Competition organized as part of Łódź Young Fashion 2017 event. Ewelina Szkudlarek with her graduation collection participated in the best diploma collection show during the *Gala Debiuty* (Gala Debut) at the Centrum Promocji Mody (Center for Fashion Promotion) in Łódź in January 2019. In the current academic year 2018/2019, I am supervising two BA diplomas (Ms. Justyna Rożek and Ms. Vanessa Mikulska), whose defense will take place in July 2019. There remains also the defense of the thesis of a student Nicole Dylewicz from the previous year, who could not take the exam at the appropriate, prescribed time with her finished collection. Her graduation collection of knitted garments inspired by the works of Zaha Hadid was included in the finals of the Złota Nitka (Golden Thread) Competition organized as part of Łódź Young Fashion 2018 event. At present, I am the auxiliary promoter of two doctoral theses. The work of Małgorzata Walaszczyk has already been completed, and the doctoral books have been submitted to the reviewers. The title of the dissertation is: "*A Design Study of Products Using Textile Materials Which Function as Rehabilitation Equipment*". My role was to support Ph.D. student in developing concepts and material solutions for implementation. As a result of this cooperation, a number of spatial objects were created in knitting technique for stroke recovering patients with spasticity for use in rehabilitation and convalescence. These projects, at this stage, received very positive feedback from a team of cooperating physiotherapists. In the case of my second doctoral thesis where I am the auxiliary adviser of Dominika Łukawska, MA, the work is still ongoing, and it is at an advanced stage. The title of the dissertation: "*Outside the box. A collection of clothing prints for women of the XL size. Correcting the shape of the figure by means of prints on the fabric integrated with the forms of clothing*". My cooperation with the Ph.D. student involves developing innovative solutions

dedicated to women of the plus-size, combining the visual aspect with a function to increase the comfort of life for people from this group of clients.

A big teaching challenge for me was teaching classes in English for students of the international exchange under the Erasmus program. The Knitted Garment Design Studio is very popular among foreigners, perhaps because of its unique character and the rarely seen, even abroad, design profile. I've worked with over 30 people in this program over the years. Many of them have achieved results at a very high level, which is more impressive since they usually stayed only for one semester. The results of their work are presented in various gallery spaces at our University twice a year. As part of the exchange of teachers of the Erasmus + program, I traveled to Lithuania, where I taught classes for Vilnius Academy of Arts students in May 2018. The education project consisted of workshops, presentations and an exhibition of my work. I actively participate in activities for the development of the scientific potential of the Academy of Fine Arts in Łódź. I was a member of the Organizational Committee of the Scientific-Workshop Conference: *Japanese aesthetics in fashion, art and literature. Junko Koshino at the Academy of Fine Arts*, where in addition to participation in the group work on preparing presentations for speakers, I delivered a lecture titled *Knitwear as a carrier of the artistic idea in the work of Japanese clothing designers*. I have also actively participated in other scientific conferences in Poland and abroad many times.

My laboratory actively participates in many important events promoting the university, such as Fashion Philosophy Fashion Week Poland, Łódź Young Fashion, Eco Made Festival, Open Days of the Academy of Fine Arts and Long Night of Museums, through participation in presentations, exhibitions and shows. I prepared exhibitions of the students of the Knitted Garment Design Laboratory and my own artistic and design achievements promoting the University's educational offer at the Fast Fashion International Fair organized by Ptak Expo in Rzgów (September 2015, April 2016) and Fast Textile in Nadarzyn (November 2017). The works which the students created under my guidance were presented at the *From One Asia to One World* exhibition and competition show at the Center for Fashion Promotion in 2017, and they were awarded in many competitions organized, among others, for such companies as: Freundenberg, Jeronimo Martins Polska, Adrian, Gabriella, Knittex. They were also published in fashion magazines. In 2016, I was a representative of the Department of Fashion of Strzemiński Academy of Art in Łódź at the Athens Fashion Trade Show 2016, held in Athens. At the invitation of Anna Barbarzak, the Ambassador of the Republic of Poland in Athens, I presented my own collection of knitted garments. The university was also promoted through the presentation of student and graduate project work in the form of catalogs and multimedia presentations. Greek entrepreneurs showed great interest in the Polish offer. The fair was an opportunity to show the achievements of the Polish textile and clothing industry and the achievements of Polish designers and to establish contacts with Greek partners. The participation of Academy of Art in the fair was a continuation of promotional activities of the Polish clothing industry started by the Polish Embassy in Athens

in December 2015 during the promotional event "*Poland - Where the unbelievable happens*". In the same year I was the assistant of the director of the „Dwie katedry” ("Two Departments") exhibition accompanying the Night of Museums at the Academy of Art in Łódź, presenting the work of students of the Department of Fashion at the Faculty of Textile Art and Fashion Design in Łódź and students of the Department of Fashion Design of Faculty of Interior and Stage Design at the University of Arts in Poznań. In 2016 I organized a knitting workshop for young people and adults accompanying the Science and Technology Festival. I was the coordinator of the performance during the Congress of Polish Science in EC1 in Łódź (May 2017), where students of the Choreography Workshop of the Academy of Music in Łódź performed in knitted costumes made by the students of the Laboratory. Since 2017 I have been responsible for collecting and preparing information materials for the Academy of Fine Arts Diploma Gala catalog. I also take part in editing and adjusting this publication. From 2014 to 2016 I was a part of the team organizing the shows of fashion collections of the students of the Department of Fashion Design. I am happy to support initiatives targeted at young fashion designers - I was one of the judges of the „*O złoty guzik Boruty*” ("Boruta's Golden Button") competition organized as part of the Fashion Meetings at the Royal Castle in Łęczyca. In 2015/16, I was the manager of the research project and a member of the team carrying out the research: "*Study on the possibility of combining various types of knitted fabrics used in one form of clothing and their impact on the visual effect and functionality in clothing*" financed by the Ministry of Science and Higher Education under a specified-user subsidy for maintenance of the research potential for 2015, which also contributed greatly to the education process. In 2016 I was the commissioner of the Competition for designing tights for Gabriella. I organized a visit to the factory, made adjustments, organized meetings of the Competition Commission and the awards ceremony. As a result of this competition, about 18 designs created by 9 students were implemented in production. Since November 2016, I have been the Faculty Supervisor of the Student Internship for bachelor's degree courses of full time and part-time students of the Faculty of Textile Art and Fashion Design. I carry out procedures related to signing contracts and settlement of student internships taking place in the country and abroad. I help students of my laboratory in establishing valuable contacts with companies, where they can have access to the most recent generation technologies. This academic year I have been appointed the acting commissioner for the defense of master's and bachelor's theses of full-time and part-time students of the Department of Fashion Design at the Academy of Art in Łódź. My teaching activity, as well as promotional and design work, have been appreciated by the authorities of our University. In 2015, I was granted the Distinction Award of the Rector of the Academy of Art in Łódź, the next year I received the Team Award of the Rector of the Academy of Art, and last year I was granted the 3rd Class Award of the Rector Academy of Art in Łódź, among others, for outstanding organizational activity, involvement in the work for the Department of Fashion Design and the Faculty of Textile Art and Fashion Design, and an exemplary attitude in teaching. The teaching popularizing science and art alongside design and science activities

SUMMARY OF ACHIEVEMENTS ANNA KUŹMITOWICZ

are for me a source of constant intellectual and artistic development, they are a challenge leading to constant shaping and enriching one's personality. Teaching and popularizing science and art alongside work related to design and science are for me a source of continuous intellectual and artistic development. It is a challenge leading to constant development and enrichment of my personality.

(Documentation of selected student works created under my supervision – see Attachment No. 4)

A handwritten signature in blue ink that reads "Anna Kuźmitowicz". The signature is written in a cursive, flowing style.

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