

Summary of Professional Accomplishments

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PhD. dissertation

Awarded in Visual Art in the field of Applied Art on 15th December 2008 by a resolution of the Faculty of Textile Art and Fashion Design Council at The Strzemiński Academy of Art Łódź. The title of the dissertation 'Aspects of Beauty. Presentation of the Problem on the Basis of Jewellery'. The promoter in the PhD dissertation associate Professor Andrzej Boss, The Strzemiński Academy of Art professor.

Employment Record

2005-2006 the position of an instructor in the Studio of Goldsmith Forms in the Department of Jewellery of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź.

2006-2009 the position of a teaching assistant in the Studio of Goldsmith Forms in the Department of Jewellery of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź.

Since 2009 to date the position of an assistant professor in the Studio of Goldsmith Forms in the Department of Jewellery of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź.

Since 2015 the research manager of the first cycle degree programme at the Studio of Goldsmith Forms in the Department of Jewellery of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź.

Since 2007 I have been conducting a workshop on jewellery design of first and second cycle degree programme of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź.

Since 2013 I have been conducting a workshop on jewellery design of the postgraduate programme of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź in the Department of Fashion Design.

2008-2012 I conducted the lectures on the history of jewellery in the first cycle degree programme of the Faculty of Textile Art and Fashion Design at The Strzemiński Academy of Art Łódź.

Selected Artistic Accomplishments

Pursuant to the formal requirements I present the cycle of works 'Geo-Cutting' displayed on the individual exhibition of the same title in the Gallery of Contemporary Art in Włocławek as aspiring to fulfill the condition of Article 16 (2) of the Act of 14 March 2003 on university degrees and university title in arts (Journal of Laws No 65, item 595, as amended).

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The undermentioned summary of the professional accomplishments reflects my artistic quests. I have been continuing them since my graduation from The Strzemiński Academy of Art Łódź as they give a sense to my life.

Dredging up the past, I have always been mesmerized by Paul Gauguin's work "Where Do We Come From? What Are We? Where Are We Going?" which filled with symbols, refers to the origin of the biblical man described in Genesis. The theme of the painting alludes to the sense of human existence, shows the stages of its life. It stresses its uniqueness as God's crowning achievement and tells the story of a fallen man in the life circle doomed to their inevitable end, which is death. Full of mystery, the sense of loneliness and ambiguity the Gauguin's work remains intriguing. It places us in the everlasting space of our earthly world. However tiny, it stays part of the Universe. Arguably, that is why the painting fascinates me so much. To some extent it also shaped my perception of the world, directing my attention to complexity of the world.

My interests focus on several issues concerning both the human being and mankind. It is by coincidence that on my way I encountered some interesting people-archaeologists who influenced my current work.

Recently, I have also been consumed with anthropology and human evolution.

In my youth I got into painting which I wished to master. However, reaching the 3rd grade of The Strzemiński Academy of Art studies and getting fascinated with goldsmithing and traditional metalworking I managed to crystallize my interests. I took up jewellery. I have been devoting myself to this field of art ever since. In 2005 I started working at my alma mater. Working in the Department of Jewellery I have this great privilege to continue the work once commenced by Ms Lena Kowalewicz-Wegner. Being a founder of the Studio of Jewellery Design in the Łódź State Art School – now the Academy of Art⁵⁴, the artist was part of the group of women who led avant-guard movement in Łódź. Together with her husband Stefan Wegner and the most famous couple of Łódź artistic world, Katarzyna Kobro and Władysław Strzemiński they contributed significantly to modern art and artistic ideology. Kowalewicz pedagogical aim was to develop her students artistic individuality and since the Studio was established theories of perfect design deriving from Strzemiński⁵⁵ postulates and ideology became the grounds for her teachings.

While studying, Professors Andrzej Szadkowski and Andrzej Boss taught me in the field of design whereas technological aspects I learned under a watchful eye of Doctor Jarosław Kolec nad Mr Witold Skwarski. Now it is an honour to be part of the academic teaching staff together with them.

⁵⁴ Initially founded in 1959 The Studio of Small Forms was later transformed into the Studio of Jeweller Design

⁵⁵ Władysław Strzemiński, an artist and theorist, had a significant impact on young Katarzyna Kobro developing her sense of abstract thinking

*"The man is a cane, (...); but he is a thinking cane"*⁵⁶. A human fascinates as both, part of nature as well as being in their complexity. It exclusively exists on planet Earth – so far.

There is an apparent discrepancy in the way the human being is observed by various schools of thought. While Darwinian evolution professes a man to be an end-in-itself, Bergson's evolutionism with its vision of multidirectional and consequently aimlessness of the development of nature. This very ambiguity in the perception of the sense of our existence held my attention and placed the human being in the centre of my inspirations and artistic search.

Geo-Cutting. Description of the PhD Dissertation Accomplishment

'Geo-Cutting' collection is a cycle of jewellery designs created between 2014 and 2016. It reflects my view upon the form of an object and also my passions. In a way, the assortment of the objects I have been working on for the last few years draws on motifs from Master's and Doctorate's collection. Here I touch the topic of human creations, yet reaching much more remote times when there were no machines or appliances. Not to mention the fact that the human struggled to gain understanding of anything essential for their survival. I am referring to prehistorical times, precisely the Stone Age, through the complexity of which I felt creatively inspired. The times when the human was turning into the most developed and intelligent species on earth became my artistic quest 'area'. The early stone tools, like gravers, hand axes, flint arrowheads, were the source of inspiration to create my present jewellery collection.

The Gallery of Contemporary Art in Włocławek hosted my presentation of works, apart from the film titled "Where are you heading, Adam?" The preview of the exhibition ended with a soiree. Reflections and perceptions of the audience, who turned up on the exhibition preview, were a nice experience to me. I took genuine pleasure in talking with the viewers.

A set of works inspired by a hand axe is a collection of forms- jewellery objects, whose creation stemmed from my fascination with this primitive tool. As the very name implies a hand axe was a tool fitting in a human hand 'like a glove'. My artistic analysis in this respect led me to the creation of an object of similar qualities. Obviously, ancient functionality of these objects does not enter the realm of our times. It is only symbolically linked to the very hand axe as well as searching for intriguing artistic form, which could be easily kept in hand as a luck charm-jewel. Now the question arises about the boundaries of jewellery. Is it still jewellery or a jewellery object? It is up to the users how we define jewellery, where we set it and what we want to manifest through it. The whole collection grew as a result of formal analyses of stone objects. It is also a deeply processed outcome giving birth to a dozen of objects. Like the worked stone, namely the hand axe, was made out of a few, dozen or even several dozen of split surfaces (chipped elements), my objects were created out of a few, dozen or several dozen elements, but in a geometrical form.

One of the first species of primitive humans was undoubtedly homo habilis. Scientific evidence confirms the existence of the so-called hominids, humanlike species, who were able to work stone by splitting it. *"There is no doubt, however, before going on to make harder stone tools the human must have gone through the stage of using ordinary, not worked stones."*⁵⁷ Prehistoric arms, which are on the topics of my dissertation, should be classified as human

⁵⁶ [French. un roseau pensant] – Myśli 6, 347 Pascals; Słownik symboli - Władysław Kopalinski. Wiedza Powszechna, Warszawa 1990

⁵⁷ Początki kultury ludzkiej w Europie. Konrad Jażdżewski. Wiedza Powszechna 1948 rok

material culture, though sometimes it encroaches the domain of social culture thus social organisation. It is also placed in a spiritual sphere as it was used for worshipping rituals.

There is a whole variety of the lumps of these primitive tools, starting with the simplest, crude, accidentally found stones leading to purposefully 'advanced' in their culture, adaptable to different functions. In my view hand axes and arrowheads are the most fascinating, thus becoming my inspiration source for delving into the topic, defining the collection drawing on these primitive forms and finally creating the jewellery. As a result I created a cycle of amulets, jewellery objects, made by casting technique. I used model-making balsa in the initial stages of shaping the lump. Then I placing such a prepared object in a casting die, filled with plaster and I fired it. The method of making casts is similar to the lost wax one. The only difference is the use of balsa, instead of wax. The object consisted of several dozen of balsa pieces in a geometrical shape, such as trapezium, triangle, incidentally rectangle. The creation of a lump was a tedious job. Small surfaces refer to negative flake scars of a primitive hand axe. These amulets are in a geometrical shape, also relating to modern architecture, geometrical or abstract art, which are also my interest focus. In a way this interest 'crept' into the prehistoric domain, yet my main inspiration stemmed from its primitive aspect.

The casting procedure was quite complicated and the creation of the cycle of amulets was a material-technological experiment. I was researching the opportunity for transforming the texture of balsa into the texture of metal. Technologically it proved possible, but the preparation of such models required special working, stiffening and filling the narrowing in the joints of individual surfaces. It was necessary to make casts feed a few times in order to fill the whole body with metal. It was also essential to cool down the casting die slowly without a thermal shock (with the use of water) which is usually practiced to remove plaster out of the casting mould. In the first casting attempts it caused cracking the bodies of the objects. With the use of this technology I made eleven such amulets of bronze and one of a much smaller size- a miniaturized version of a hand axe in a typical jewellery form, which became a pocketgrip, thus a kind of a brooch. It was made of silver sterling. 925. In the process of amulet creation I was striving to attain some interesting texture having in mind the organic character of stones, particularly flint, which is devoid of perfection, full of impurities and not ideal structures of split surfaces.

Geo-Cutting is the name I gave to the cycle of my exhibitions embracing my achievements inspired by prehistoric cultures. The exception was the first display of the kind presented during Legnica Jewellery Festival SILVER and entitled 'Red Arrow'. The name Geo-Cutting primarily refers to the technology I implemented as well as to its results - the geometrical forms. Also, there is no coincidence in the fact that the title includes the very word 'cutting'. It all started with 'Bloody necklace' one of the first artwork in the collection which qualified me to the post-competition exhibition of 2015 Legnica Jewellery Festival with 'Boundaries' as the main theme. The work consists of two elements: an object – the so-called tulip (in Polish slang a piece of a broken bottle) which I replicated in silver (casting) and a film (the whole work documented on CD). The object was intentionally shaped in the form resembling a flint arrowhead. As for the film, made in a time lapse technique and inspired by rituals, religious beliefs, cults and primal behaviours was an attempt to shift (manifest) the emotions accompanying various rituals. It alludes to savage, primal instincts and equates us, modern people, with our early ancestors. The blood used in the film is this clear link. It includes symbolic and biological aspect which defines us, which carries powerful feelings, which not only becomes the key, medium and history but also (in this case) holds certain artistic values. Ochre and other pigments were once used to decorate bodies or walls of caves and so is the blood used in my film to serve as

'ornament', becomes a bloody necklace. The film can also be perceived as bodypainting piece of art. The bloody revolution in Ukraine at the time when the film was shot also added much to its creation. Although the movie lasts 2 minutes, yet played in a loop, it can be never-ending in the same way as endless is the circle of our life and death.

The film was presented as part of Geo-Cutting cycle (The Strzemiński Academy of Art Łódź, Gallery of Contemporary Art in Włocławek, cycles of exhibitions 'Boundaries' organised by the Gallery of Art in Legnica, Boundaries - Legnica International Jewellery Competition –May 2015; Jubinale Trade Fair, Cracow – June 2015, Yes Gallery in Poznań – September 2015; Gold Silver Time Fair in Warsaw – October 2015, JOYA Fair in Barcelona, Spain – October 2015, Otwarta Gallery in Sandomierz – December 2015/January 2016, Inhorgenta Fair in Munich, Germany – February 2016, Amberif Fair in Gdańsk – March 2016.

The initial stage of my object-hand axes creating was to 'add', shape a form by using the sufficient number of elements up to its 'enclosure', thus finishing. My cogitation resulted then in a cycle of 8 geometrical, quite dynamic rings and two knuckle-dusters. The latter, as a form of jewellery, have appeared in my work several times. In 2008 the first object of this type became part of my doctoral dissertation (its picture stored on CD records). Later, I attempted at defining my vision of this ornament. The aim was to focus exclusively on its form and not a function which is clearly connected with fighting maybe in order to defend. Still, the use of the form seems enigmatic. Back to the rings, I made them also with silver sterling 925 using the same technology as metal hand axes. As previously mentioned, I tried some kind formal synthesis. By dividing, forming 'a section' or part of a solid (a hand axe), by a line forming some performance characteristics I managed to create rings. The knuckle-dusters are complementation of the set of the rings and like the latter represent the imprint of the part of the hand axe solid made of bronze.

The following stage of my formal experiments was the cycle of brooches as the effect or by use of amulets made of bronze. Each of the brooches (12 were made altogether) is a negative of respective surfaces of amulets – hand-axes. It is an imprint of a solid. It somehow corresponds with negatives of flakes appearing on hand-axes while being processed. The brooches are the newest cycle of my works which I intend to develop.

“Boundaries are essential to being human – setting them, maintaining them, defying them and overstepping them. God started this endless game by expelling people from Paradise for a petty reason – a barely bitten apple. From there, everything happened at the speed of light: everyday existence, ethics, politics, morality, art, etc”⁵⁸

The human being in its complexity is a source of diverse inspiration. To some extent its inner states determine the direction of their activities, mainly their artistic endeavours. Thus, nothing happens without a reason.

I have always been interested in human material culture. Recently, I have also focused on the development of intelligence and the human as a rational being throughout the ages. *“If we were to measure the human development with the development of earth and animal world, we*

⁵⁸ Part of the Introduction to the catalogue 'Boundaries' Legnica Jewellery Festival SILVER 2015 (anonymous author)

must admit that the human being appeared very late, metaphorically speaking on the last day of creation."⁵⁹

Delving into these topics I got interested in archaeology, a relatively young science. In a way, it reconstructs the past, due to which I probably got preoccupied with it.

Analysing prehistoric times a lot of questions and doubts arose. *"Whatever is much thought about is at last thought suspicious."*⁶⁰ Being interested in this issue I started analysing the process of human development.

There comes the time in human life (I might be wrong) when we ponder upon the purpose of our existence, the drive to survive and constant need of fulfilment. The progress of human civilisation, reaching the social height 'began' ages ago. Technological development in its culmination or so to speak a certain 'stop-over' (which of the two is not unclear yet) is happening right now. At the same time multimedia progress like a fast machine is rushing forward. Can we imagine our civilisation in 10, 20 or 50 years' time? With the pace of those technological changes one is looking around in bewilderment. With every little step we encounter novelties, which in the morning in their design stage, in the afternoon enter the market to become widely available at the dawn.

21st century, the time we are living in, is the age of progress in digitalisation, the era of computers with their numerous applications, the Internet and virtual reality. Analysing carefully all those opportunities we have and then travelling to the remote past we find out in silent reflexion that unlike us today our distant ancestors undertook the toil of their existence and experience. This arduous existential and intellectual effort pushed them once to the direction which led to present times. As France Anatole puts it *"Rational thinking and illogical acting is just human nature."* It seems that it was through trials and errors that the human being created, organised and conquered their world. G.W. Leibniz raises the question – whether the world we live in is the perfect one? Then the answer follows – the best possible⁶¹.

*"Thus, culture becomes overall manifestation of human behaviour and human communities with their cultural equipment constituting the system of a high order."*⁶²

'Handy man' – Homo habilis-was an important link in our evolution. Our supposition confirmed by archaeological excavations shows that those early human-like forms inhabiting the earth about 2 million years ago used their brain and made tools of various uses which enabled them to survive. The findings from Olduvai Gorge in East Africa are the grounds for our assumption. As anthropologists claim the Gorge is the cradle of mankind. It is from where human-like forms –including Homo erectus spread all over the world. One may find the saying adequate: *to reach the destination it is necessary to set off. And so off we set.*

*"By accepting theory of evolution we acknowledge that the human being is a creation of nature. As its greatest product we are perceived as the 'peak' of the mountain climbed by life on the earth over a millions, if not billions of years."*⁶³

⁵⁹ Początki kultury ludzkiej w Europie. Konrad Jażdżewski. Wiedza powszechna 1948 rok

⁶⁰ Friedrich Nietzsche, Thus Spake Zarathustra, The Flies in the Market Place translated by Thomas Common in 1909

⁶¹ Antropocentryzm - Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁶² Ekologia populacji ludzkich - Środowisko człowieka w pradziejach- Jan Strzałko, Janusz Ostojka-Zagórski – Wydawnictwo naukowe UAM

⁶³ Antropocentryzm - Człowiek a sens istnienia - Andrzej L. Zachariasz; Wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

“Summarizing this kind of thinking M. Schroeder once noticed that this peak is also part of the very mountain.” Hence the human being belongs to the animal world, however the most intelligent and unsurpassed as for the achievement of supposedly endless processes.

The most evolutionary significant direction of primates' development took place in the expansion of their brain. Throughout the whole evolution process it led to the creation of human species.

“(…) the creation of spheroid tools named as 'Pebbles culture' or 'Oldowan culture' can be regarded as an initial phase on the threshold of human activity.”⁶⁴

500 thousand years of slow development of skills, making tools, combating the world adversities and climatic conditions, strenuous labour and gaining indispensable means to guarantee survival – all these resulted in the rise of human mental faculties and communication with the use of articulated speech. Due to these factors human beings gained advantage over other species. The process of mastering the tools – working stones was a very long-term one.

“The most primitive type known in the Lower Palaeolithic was a core processed on one side only, without initial preparations.”⁶⁵ It was made by hitting the base with a stone pestle in such a way as to first separate thick debitage flakes. The appearance of the Levallois technique⁶⁶ in the Middle Palaeolithic is a great manifestation of the technological development of part-processed material split production. A new complex nature of work arises at this point. Before getting down to the main aim of work, a creator had to perform a series of other staging jobs. *“This gruelling character of preparatory process of means of work is a typical human production relations contribution.”⁶⁷*

“Human beings are trying to find their place, define themselves in relation to their own existence or the other man.”⁶⁸

My curiosity of the world and its ruling principles directed me towards anthropology. Initially, I was interested in human development, and then went on to its artefacts – primitive arms, which was the source of my inspiration. Coming back to 2008 when I created the very first knuckle-duster, my interests probably instinctively led me to this type of 'ornament-arm'. It was part of a collection submitted for my doctoral defence. It was made of gold and dandelion seeds. In a way it initiated the whole series of knuckle-dusters, totalling six of this type of rings made after my doctoral work.

Everyone has their own walk of life, but it is like a moment in time in comparison with the whole way that human race have covered since the Stone Age. Although it seems to be 'a fraction of a second' in the abyss of time, I am convinced it is also a fraction of 'contribution' in human culture as a whole. *“Just for a crack I am, for a little crack, what next I'll omit or just simply mix up”.*⁶⁹

Referring to the long road covered by man, I made a short film, which is one of my latest works. The film sequence titled 'Where Are You heading, Adam?' was made in the same time-lapse technique as 'Bloody Necklace'. My intention of the film was to recapitulate the long journey of man since the dawn of time till now. We are still on the way, nowadays in our present reality.

⁶⁴ Rodowód człowieka uzupełniony – Wanda Stęślicka – Państwowe Wydawnictwo Naukowe – Warszawa 1964

⁶⁵ Technika obróbki i typologia wyrobów kamiennych paleolitu i mezolitu. Bolesław Ginter, Janusz K. Kozłowski. Nakładem Uniwersytetu Jagiellońskiego, Kraków 1969

⁶⁶ Technika obróbki i typologia wyrobów kamiennych paleolitu i mezolitu. Bolesław Ginter, Janusz K. Kozłowski. Nakładem Uniwersytetu Jagiellońskiego, Kraków 1969

⁶⁷ Technika obróbki i typologia wyrobów kamiennych paleolitu i mezolitu. Bolesław Ginter, Janusz K. Kozłowski. Nakładem Uniwersytetu Jagiellońskiego, Kraków 1969

⁶⁸ Antropocentryzm- Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁶⁹ Wisława Szymborska – Zmysł udziału – Urodziny. Wydawnictwo Literackie; 2006 (translated by P. Wesolek)

The film was inspired by Edward Muybridge's 'Nude Descending a Staircase', which greatly influenced my perception of reality, particularly a certain repetition of sequences. Therefore, the film 'Where Are You Heading, Adam?' should be watched in a kind of 'a loop'. The work was presented during the Geo-Cutting exhibition in Odnowa Gallery in The Strzemiński Academy of Art in Lodz.

The whole collection was inspired by the development of an early human ancestor. It refers to its biological and psychological mastering and in a way it is a reflection of the process. The Stone Age, called the Palaeolithic comprises the whole evolution starting with pre-human beings gradually leading to the modern man. Its biological development went parallel to the advancement of its culture and it was a long-lasting, almost 199000 year process.

The human being, as the most perfect of mammals, not only began making arms and various material objects, but also non-material ones determined by the system of religious beliefs.

The objects I created are linked with the past remote times, like the primitive arms which were an inseparable attribute of an early human being. Working the stone with hand and the resulting objects, like knives, graters, scrapers, backed blades, but primarily arrowheads once made of flint are exceptionally inspiring elements of early weapons. My creations are symbolically related to the human evolution and our far past. They adopted geometrical shape, similar to the stone lump, the so-called hand-axe, which was a characteristic Palaeolithic tool.

The other collection, however, called 'Red Arrow', was inspired by a moment in the history of mankind described by an eminent American ethnologist H. Lewis Morgan as the higher level of wildness. The human, being the most perfect as well in the early times as now, has been on a long journey of their physical, intellectual, spiritual (metaphysical and religious) development. It has been actually a winding bumpy road. As we know stone tools were the first simple tools used. The following, then a really advanced tool was a bow. Long-range weapons appeared in Upper Palaeolithic. Scientists compare this fact with the industrial revolution taking place at the turn of 19th and 20th century. The invention of the bow and arrow changed hunting methods entirely, thus changed the strategy of obtaining food. Renouncing group hunting (Lower and Middle Palaeolithic) the human turned into a solitary hunter focusing on small game. Since the beginning of his settlement in Europe the human was a hunter and gatherer. *"As early as in Acheulean times the human hunted for big game, as impressive as the ancient elephant or rhinoceros."*⁷⁰

*"Everything happens for a purpose."*⁷¹ We are often unaware what guides us. Are we able to direct our life or just get dragged as fate would have it? Coincidence is surely inseparable part of our existence. Seemingly unimportant event may appear to be a turning point. I happened to meet a certain man on my artistic way, which evolved into my foregoing artistic activity and had an impact on my current interests. Piotr Dmochowski sparked my artistic interests, which I have undertaken ever since. We met at plein air painting in Bełchatów where Piotr taught how to work flint. I received from him an unusual gift, a flint arrowhead, which he made by himself. A certain progression of events led me to get engaged in archaeology and anthropology. Then Mateusz Migal, an archaeologist, presented me with a few flint lumps from Zawichost. Fascinated with primeval techniques of working flint I embarked on a task of making the tools myself. I did it unskillfully at first getting my hand skin cut, but it was worth the effort. Thus a few flint arrowheads were created. After a successful attempt I made a few of silver. I made the so-called jewellery rubber moulds and replicated arrowheads. This was the way my 'Red Arrow' collection originated. I presented it for the first time during The International Festival Silver

⁷⁰ Początki kultury ludzkiej w Europie. Konrad Jażdżewski. Wiedza Powszechna 1948

⁷¹ Weronika postanawia umrzeć. Paolo Coehlo. 1998

2015, traditionally having taken place for the last 22 years in Legnica. The arrow shafts were made of wood and fletchings of goose feathers, all painted red. The choice of colour wasn't a coincidence. In interpersonal contacts verbal communication is essential. Art opens a new realm of communication where non-verbal communication exists and symbols rule. *"Romanticism and Jung's philosophy of archetypes taught us to expect some universal truth from the symbol, some kind of reaction to the deeply-rooted human need."*⁷² In my collection colour adopts the symbolic role. It has connotations with primeval symbolism, ritual, the colour of blood, a perfect colour, the very life itself. Red (according to Kopaliński dictionary) is a symbol of human body, sin, ferocity, crime, freedom. *"(...) There are two different reds: the first one: male, diurnal, centrifugal, swirling, like the sun, casting the power of its brightness on the entire world; the second one: female, nocturnal, centripetal, sucking inside (...)"*⁷³ Beside yellow, brown, black and white, red was used in Palaeolithic art. Even today we are mesmerized by magnificent, luscious red so distinct in Lascaux cave.

The above-mentioned colours seemed to enjoy popularity further in time. *"By no more than four colours: Melia white, Attic ochre, red from Sinop in Pont and ink black did renowned painters Apelles, Aetion, Melanthius, Nicomachus created their undying masterpieces so expensive that one needed the wealth of the whole city to buy them."*⁷⁴

Also in cycles there appear colours of red, brown turning black and silver close to white.

Here, I wish to devote more attention to red, as I consider it an important for my collections. Symbolism of colours, so important a factor appears frequently in my works often in a subtle way.

In Antiquity and the Early Middle Ages red was close to gold, both of which were called imperial colours. Aristotle in his scale of colours placed red fast by light. In the 19th century the time when theory of colours gained popularity the so called Merime's circle claimed that by mixing complementary colours one is able to get harmonious greyness. However, Field worked out a set of 'clear' primary colours and diagram illustrating the dynamics of warm and cold colours together with harmonious proportion of the colours of light (Kultura i Kolor p. 212).

*"(...) colour is an element experienced by almost everyone (...)"*⁷⁵

Early in 1629 there were attempts to reduce the perception of colours merely to a simple pie chart. Its author, a physician Robert Flud placed seven hues in tonal convention starting with white towards red. Red and green are labelled as middle with their balanced proportions of the light and dark, black and white.

The procedure of classifying colours spread throughout the Middle Ages. Interestingly, in the 19th century France and Germany psychological states were defined as choosing and combining various colours in artefacts. Actually, it is hard to detect whether colours of different coats of arms were so important or they complemented forms presented on them. Undoubtedly, since ancient times the colour in human history played significant role as the vehicle repeatedly moving material world to the spiritual one.

*"Democritus distinguished four simple colours: white understood as a function of smoothness, black as roughness, red connected with warmth and chlóron consisting of fullness and void. Other colours emanate from mixing these four ones."*⁷⁶ The philosopher also claimed that by

⁷² Kolor i kultura - John Gage – TAIWPN Universitas. Kraków 2008

⁷³ Kopaliński - Słownik symboli

⁷⁴ Kolor i kultura - John Gage – TAIWPN Universitas. Kraków 2008

⁷⁵ Kolor i kultura - John Gage – TAIWPN Universitas. Kraków 2008

⁷⁶ Kolor i kultura - John Gage – TAIWPN Universitas. Kraków 2008 [Stratton 1917];

mixing red and white it was possible to obtain chlórón. The same mixture of the colours prepared in the right proportions would give gold and coppery.

*"It is Pliny's idea that purple was reserved for the highest state officials and combined with gold solely a triumphant chief was allowed to wear it."*⁷⁷

*"Red as an element of light played essential role in the interior of Roman religious structures."*⁷⁸

According to Bartolus of Sassoferrato, an Italian law professor, who defined colour criteria for coats of arms, gold is the most noble of all, as it represents light. Red (purpurens sive Rubens), however, symbolises fire. In his classification blue denotes air, which absorbs light in particular way. *"When it comes to remaining white and black, following Aristotle's concept, Bartolus states that white stays noble by its brightness whereas black by its opposition to white remains the least worthy."*⁷⁹

My collection of arrows consists of 8 longer pieces (full-size), 4 shorter ones and 10 very short (together 22). They were all adapted to brooches in an intentional way to capture the effect of a broken arrow. This effect is a consequence of the observation of the phenomenon of an arrow breaking during a bowshot. I am an archer myself and I am familiar with the situation when shooting an arrow with great strength, on the contact with a target, it breaks in the place right behind the arrowhead. A clasp, which enables to wear a brooch, was made with the use of neodymium magnet.

I treated the arrows as objects (it is possible to shoot a bow with them), however, analysing their forms (short-size) and wishing to give them performance characteristic I shaped them into brooches.

In its literal sense, the arrows-brooches were formed by breaking a long arrow. In Neolithic objects arrowheads were attached to a shaft by birch tar and additionally tied with animal sinews. However, as historical reconstruction wasn't my intention I decided to use linen twine instead.

Since prehistoric times we have come a long way, not only in a biological sense. *"In all concept of the kind a human as a being in relation to the so-called history, which is evolving nature, is presented as its highest or the greatest result."*⁸⁰

Although a huge gap separates us from the first human-like forms, yet an ultimate 'form of a human' – a human of modern times is the testimony of the progress which has taken place in the span of hundreds of thousands years. *"Mind, described by Descartes in his works, is not merely a human attribute, something in relation with our adventitious existence. On the contrary, according to his notion it is the substance, hence something exiting 'per-se', something that lies as the foundation of existence."*⁸¹

Nowadays most people live in the here and now in the well-know reality of their world. A great number of technological facilities and the frenzied march of civilization make our lives easier. We do not spare a thought how we reached the ability to design and build the computer, create jet aircrafts crossing the barrier of the sound, travel to outer space etc. Once upon a time we had nothing but a stone.

We live in a well-known, the best of possible world. Yet the vision of a paradise still inspires us.

⁷⁷ Kolor i kultura - John Gage – TAIWPN Uniwersitas. Kraków 2008

⁷⁸ Kolor i kultura - John Gage – TAIWPN Uniwersitas. Kraków 2008

⁷⁹ Kolor i kultura - John Gage – TAIWPN Uniwersitas. Kraków 2008

⁸⁰ Antropocentryzm - Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁸¹ Antropocentryzm - Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

*“He wanted happiness
He wanted truth
He wanted eternity
Just look at him!”⁸²*

“At the dawn of human civilization versatility of tools originally used as weapons was a common thing. The very same object made by the human, intentionally or by chance, casually used on the spur of the moment depending on a need could serve as a self-defence weapon or offensive one, a weapon for hunting or for any other use, to dig out edible bulbs or roots.”⁸³ Versatility of ancient human-made objects became clear. By creating stone tools the human being made a mechanical impact on the environment more effective.

“The early human, in their intentional acts, separated determining factors, which they later combined in a system of multilateral relations, from the maze of accidental phenomena.”⁸⁴

According to Malinowski the mainspring of the human's acts was the issue of biological survival.

“Stone tools, wood products, mats and pots, all of them were made by people to live. The entire productive-technical activity was based on the theory in which crucial elements were separated, theoretical precision was appreciated and the foresight got formulated on past experiences.”⁸⁵

It is what we realise when analysing the process of Homo sapiens reaching the point we are in right now. We make the world better, presumably friendlier and safer; we adjust the world to our needs. Are we on top of the world? Sometimes we have the feeling, we are. *“Being convinced that with our mind we participate in the substantial mind, the Logos of being, we became to regard ourselves as the one which is capable of enhancing this imperfect world we encountered together with our appearing on the Earth.”⁸⁶*

*“Keep it up, and up at least for a moment
say, just a twinkle of a tiny galaxy!
Let him appear roughly,
to become, once he is.
Man! Stubborn he is.
Stubborn, you must admit, very.
With the ring in his nose, in the toga, in the sweater.
A hundred happinesses, you would say.
Poor thing.
A being human.”⁸⁷*

And so we are just one moment of existence. We manifest in culture in variety of ways. We notice, observe, experience, restore cultural wealth, we contemplate culture. Through the act of contemplation we become aware of reality, we understand and redefine it. We are conservators who know how to maintain culture, store it and rescue its value. We are creators, artists who can incessantly change culture and coin new meanings. Through these meanings we

⁸² a translated excerpt from poem '100 Happinesses' (Sto pociech) by Wisława Szymborska Państwowy Instytut Wydawniczy, 1967 (translated by P. Wesolek)

⁸³ Broń pierwotna i starożytna w Polsce. Włodzimierz Wojciechowski. Wydawnictwo Ministerstwa Obrony Narodowej. Warszawa 1973

⁸⁴ Szkice z teorii kultury – Bronisław Malinowski. Książka i Wiedza 1958

⁸⁵ Szkice z teorii kultury – Bronisław Malinowski. Książka i Wiedza 1958

⁸⁶ Antropocentryzm - Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej 1996

⁸⁷ a translated excerpt from poem '100 Happinesses' (Sto pociech) by Wisława Szymborska Państwowy Instytut Wydawniczy, 1967 (translated by P. Wesolek)

define the reality which becomes culture. Defining the meaning can be described as expressing certain content of thoughts.

*"In the world we experience meanings equal the object of thoughts and consequently they are linked with psyche of human existence or in case of their becoming objective they manifest in various objects of the material world."*⁸⁸

It is cliché to say that culture does not exist beyond the human being.

Forming new senses is done through the system of existing meanings. It is always a new approach of the objectified idea, it is a modification. On the basis of existing reality a novelty is created always in relation to already functioning meanings. *"Thus every novelty borrows from the past."*⁸⁹

The human being rooted in culture becomes fulfilled in the reality marked by their values. They find accomplishment in certain forms and fields. In my case it is art, and that is why in my activities which I undertake I define myself as an artist. Though these activities I make myself visible in the world and make myself tangible.

The creative work of Palaeolithic people was to help them struggle for survival. The creations of these Palaeolithic tribes (hunters), such as figurines with animal images found in Dolni Vestonice, presumably played their ritual role. The examples of magical representations seem to testify the needs and hopes of people inhabiting the terrains of Europe in those times.

An interesting example of an ancient necklace is the one unearthed in 1937 in Moravia, consisting of eight beads of an enigmatic shape. An analysis of Venus⁹⁰ figurine (found in Dolni Vestonice) proved that its creator used an advanced and abstract stylisation as for the upper part of the woman figurine. Again it speaks volumes about the pursuits and motivations of the ancient man. Thus, abstract thinking is as old as art itself and the findings from Moravia Dolni Vestonice and Predmosti are clear evidence of it.

On the basis of Moravia findings pre-historians, including Absolon, drew interesting conclusions claiming that people of the Ice Age attached great importance to the number, undoubtedly connected with myth and magic. But some weapons, like daggers made of fibular bone of a lion (from Predmosti), a powerful, fearful predator, were also supposed to endow their users with strength and lion's courage. Additional ornament (stripe cuttings) placed on their surface presumably had its significant magical-superstitious function.

Engravings with animal images placed on both sides of stones, over overlapping each other, prove artistic skills of these people, the initiators of art.

*"The image of Dad Man in the Lascaux well may arguably depict shaman's spells."*⁹¹ Ratzel's and Laming-Emperaire's theories assign pre-historic works of art to the mythological genealogy emphasizing various affiliations between men and animals. In his conclusions Leroi-Gourhan's also suggests that cave images stem from Palaeolithic man's metaphysical notions of birth, death and viewing their sexuality as a set of signs and symbols.

The Stone Age is marked by the development of hunting magic and appearance of some beliefs. Magic mysteries undergo transformation acquiring more mysticism and involving the initiated members, the exemplification of which could be the paintings in Altamir. They allude to singing and dancing, ever present with ritual practices. Works or art are evidently linked with magic.

⁸⁸ Antropocentryzm - Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁸⁹ Antropocentryzm - Człowiek a sens istnienia- Andrzej L. Zachariasz; wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁹⁰ In Dolni Vestonice 14 Venus figurines were found. Some were extremely realistic, while others greatly stylised. Venus 13 was made of ivory, 8.6 cm long and its pierced hole suggests its role as an amulet.

⁹¹ Venus epoki lodowej – Rudolf Drössler. Wydawnictwa Artystyczne i Filmowe. Warszawa 1983

Images are sometimes realistic, at other times quite conventional. All kinds of amulets present in Palaeolithic invariably bear testimony to human trust in their good fate assuring properties. Undertaking such practices man tried to influence the surrounding world, especially nature to which he owed so much.

*"(...) When reindeer hunters are distressed by the lack of game, they turn to the god of animals."*⁹²

Similar rituals are practiced by Samoyedic people worshipping Jilibembaerte (food provider). A shaman wandering other worlds communicates with the spirit, clothed in the image of a bull whose shadow is changing.

*"There again I set out
in a form of a young reindeer,
I wandered for seven days
along our paths"*⁹³

*"A wild creature is a longed-for embodiment of power, intermediary and a vivid presentation of man and god."*⁹⁴ The share of hunted down animal determined by fate caused a stir among ancient people. Palaeolithic and modern times hunters are poles apart, but their conceptions are probably quite alike.

*"Man of the upper Palaeolithic times was a creator of art which was not a mere play of images. They served a purpose to fight for survival, thus being a reflection of the time."*⁹⁵ *"The beauty of created works of art not only enhanced a sense of aesthetics, but also deepened the conviction of their effective impact on man's world full of intricacies."*⁹⁶ In that way man could overcome his previous obstacles.

Being a rational creature man is able to objectify and gain an awareness of his own existence. *"We can risk a claim that animals just live, whereas man can create himself and through acting fully realize his humanness."*⁹⁷ Not once have philosophers claimed that man is defined by culture, while animal world by nature.

Ortega y Gasset maintained that *"man is not characterized by nature, but culture."*⁹⁸ *"In his conception man perceives himself as a creative being, a maker of some reality, the so-called man's world, but also at the same time he is being created by the very history."*⁹⁹

*"Man trying to understand himself in the flow of time, the natural history as well as 'res gestae', began to comprehend his constantly transforming existence."*¹⁰⁰ Thus, he realizes his

⁹² Wenus epoki lodowej – Rudolf Drössler. Wydawnictwa Artystyczne i Filmowe. Warszawa 1983 (translated by P. Wesolek)

⁹³ The shaman from the tundra is singing his song to conjure favourable - Wenus epoki lodowej – Rudolf Drössler. Wydawnictwa Artystyczne i Filmowe. Warszawa 1983 (translated by P. Wesolek)

⁹⁴ Wenus epoki lodowej – Rudolf Drössler. Wydawnictwa Artystyczne i Filmowe. Warszawa 1983

⁹⁵ Wenus epoki lodowej – Rudolf Drössler. Wydawnictwa Artystyczne i Filmowe. Warszawa 1983

⁹⁶ Wenus epoki lodowej – Rudolf Drössler. Wydawnictwa Artystyczne i Filmowe. Warszawa 1983

⁹⁷ Antropocentryzm - Człowiek a sens istnienia - Andrzej L. Zachariasz; Wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁹⁸ Antropocentryzm - Człowiek a sens istnienia .Teza Ortegii y Gasset - Andrzej L. Zachariasz; Wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

⁹⁹ Antropocentryzm - Człowiek a sens istnienia - Andrzej L. Zachariasz; Wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

¹⁰⁰ Antropocentryzm - Człowiek a sens istnienia - Andrzej L. Zachariasz; Wydawnictwo Uniwersytety Marii Curie-Skłodowskiej 1996

incompleteness, his being 'on the way'. Every step taken, provided it is analyzed, has led us to the present moment. *"And if the ladders are not available, learn how to climb your head."*¹⁰¹ Reaching the unreachable resulted in appearance of fake creations, which are encroaching on our territory as if they wanted to conquer us. I am talking here about artificial intelligence, through which we make the world better.

The way we perceive our reality and ourselves determine our actions. In 21st century, the era of internet, iphones, 3D prints and technological novelties there is seemingly no room for superstitions or prejudices, so deeply rooted and influencing our life. Yet, despite never-ending crossing the barriers, man is inherently in need of 'coming back' to his primeval nature. The duality of these stimuli may lead us to the unknown. A creative process teems with complexities and problems. It guides an artist to a difficult, bumpy, hazardous road and forces him to trespass the borders, at other times stick to the set rules. The resulting duality resembles a struggle with ourselves. To discover our own artistic sense we may have to go astray sometimes. *"Your own treasure is the hardest to unearth."*¹⁰²

A Few Words about Jewellery

Abstract thinking is the basis of our artistic conception. Designing bases on general rules of art, like issues of composition, proportion, rhythm, and contrasts. Formal analysis is an inextricable reflection of designing. Jewellery, as we comprehend it, is a set of pure artistic forms (spatial-sculptural).¹⁰³

Not only is contemporary art jewellery an ornament, but also a sign, a luck charm, a symbol, a mystery. It constantly evolves as we do ourselves. It raises important issues, it explores, it can get involved, but sometimes naïve. It happens to organise, every so often it creates the distance, also chaos. Jewellery can be brave, can pose questions, it becomes secretive. Occasionally timeless it can be sentimental at other times. It can be visionary, sometimes nostalgically looking back. It happens to be no more but a nice ornament. It is through the multitude of materials that we receive various stimuli. In the intellectual sense the artist has unlimited opportunities on hand, but they must,

to some extent, submit to the requirements of materials they use. By the tools they make use of, the artist has a range of opportunities to create artistic fiction. Materials have some secrets to reveal, they are genius, and it is thought them that the oracle addresses its message.¹⁰⁴

By its existence jewellery changes our way of perceiving the world. Once a determinant of social status, it has become a code, the vehicle for the sense. Metal, however, stops being this symbol. Classified as a product it follows prevalent trends.

Nobility is slowly becoming a myth being replaced by the message and universality. Life is predominantly trivial, and emotions washed out of senses. The true jewellery is able to combine this that is noble, lofty with what is banal; something that is magnificent with the thing that is ugly; a lie and a desire¹⁰⁵

¹⁰¹ To rzekł Zaratustra – Wędrowiec. Fryderyk Wilhelm Nietzsche. Państwowy Instytut Wydawniczy. Warszawa 2003

¹⁰² To rzekł Zaratustra – O duchu ciężkości. Fryderyk Wilhelm Nietzsche. Państwowy Instytut Wydawniczy. Warszawa 2003

¹⁰³ An excerpt from the text by Lena Kowalewicz-Wegner [CMW 10575/A/16/2 nr 56]; Katalog „Złote Kreacje. Jubileusz 50-lecia sztuki projektowania biżuterii w ASP w Łodzi

¹⁰⁴ Kolor i kultura – Substancja koloru. Odilon Redon, 1913. John Gage – TAIWPN Universitas. Kraków 2008

¹⁰⁵ Srebrne Szkoły Catalogue – Rüdiger Gieble. LFS 2015

What is jewellery today? What is its condition? Ted Noten's manifest seems to be an intriguing summary of the recent decade tendency in artistic jewellery:

Jewellery must be sentimental and never look for compromise.

Jewellery must be owned by the public if it wants to touch the public.

Jewellery must steal and seek to be stolen.

Jewellery must cherish its enemies in order to make friends.

Jewellery must forget the psychoanalysis of the studio

.Jewellery must go out into the street to eat and be eaten.

Jewellery must be shamelessly curious.

Jewellery must look where to attack and neglect its defences.

Jewellery must use traditional codes in order to break them.

Jewellery must neither forgive nor forget.

Jewellery must ignore all prescription.¹⁰⁶

History of Educational Employment and Accomplishments

In 2004 I defended my mater thesis in the Jewellery Studio led by Professor Andrzej Szadkowski. In 2005 I was employed initially as an instructor in the Department of Jewellery of The Strzemiński Academy of Art and in 2006 I assumed the position of a teaching assistant in the Studio of Goldsmith Forms in the Department of Jewellery led by Professor Andrzej Boss. In 2008 I defended my Ph.D. dissertation entitled 'Aspects of beauty'. I discussed features of beauty manifesting in the diversity of our world both materialistic and spiritual perspectives. I also presented the problem of a symbol in art which in my view is an important element of artistic work.

To date I supervised 9 bachelor and 1 master students to successful completion with the next six awaiting graduation in June/September 2016. I have also been a reviewer of several BA and MA dissertations.

In 2011 I received The Ministry of Culture and National Heritage grant within the 'Młoda Polska' programme. I am engaged in my discipline exhibitions and competitions organised domestic and abroad.

¹⁰⁶ Ted Noten – The manifesto in the catalogue of 'Exclusive' exhibition LFS 2018

In 2013 I was a coordinator of the research. Together with my team members PhD Jarosław Kolec and MA Jakub Kolec I worked on 'Analysis of a casting process for multidimensional and hollow forms with the use of the projects made in Matrix programme'. financed by the Ministry of Science and Higher Education. For the needs of the research, several multidimensional and hollow forms (big) were created. They differed in the spatial structures, textures, dimensions (sizes), complexity of surfaces, and the thickness of walls of particular elements. All of these were necessary to conduct the analysis of a casting process with the use of 'Agatronic G plus' the casting mould by Argenta company. The forms were rendered in Matrix, a specialized computer program. Multi-dimensional as well as hollow objects were designed at a particular scale (size) and weight determined by Agatronic, the casting machine parameters. While designing we took into account the parameters and thickness of the given models in order to enable casting of diversified forms, their minimal and maximal wall thickness and their individual elements. My experience of using casting technologies served me to undertake and develop new further endeavours in that field.

Since 2014 I have been a conservator of Scientific Association at the Department of Jewellery. In 2014/2015 academic year Michalina Owczarek, a post-graduate student was my apprentice in Goldsmith Workshop. Currently Norbert Kotwicki, the first-year post-graduate student at the Department of Jewellery, is serving an apprenticeship. I am actively participating in different activities of Academy. In 2011-2012 I headed and the following year vice-headed entrance examinations at the secretariat. In 2014 I was a curator of 'Silver Schools' jewellery exhibition at the Silver International Festival in Legnica. In 2008-2013 I was a curator of an exhibition organised to celebrate 50th Jubilee of Jewellery Studio at The Strzemiński art Academy, the full name of it was 'Golden Creations. 50th Jubilee of Jewellery design at The Strzemiński Art Academy in Lodz'. The year 2009 marked fifty years of establishing Jewellery Workshop by Lena Kowalewicz-Wegner and fifty years of goldsmiths' circle in our city. The aim of the exhibition was to present the history of Polish goldsmith craft in Lodz. It also gave an insight into the tendencies and evolution of artistic activity taking place throughout these several dozen years. Together with Professor Andrzej Szadkowski, who supervised the project as for the substance contents, we meant the exhibition to be an important event. The exhibition was also presented in ten other places in Poland and abroad:

Gallery of Contemporary Art in Włocławek, 7-30 November 2008

Stanko Gallery in Wrocław, 7-28 February 2009

Internationale Handwerksmesse-Handwerk & Design, Germany 11-17 March 2009

Regional Museum in Toruń, 3 April-31 May 2009

Regional Museum in Sandomierz, 4-27 September 2009

The Strzemiński Art Academy in Lodz, 1-31 October 2009

Amber Academy in Gdansk, 6 November 2009-21 January 2010

Contemporary Theatre in Warsaw, 1 March-11 April 2011

AV17 Gallery in Vilnius, 13 October-8 November 2011

Waidspieder im Kulturhof Kronbachen Gallery in Erfurt, Germany, 17 December 2011-29 January 2012

I was also the editor of 'Golden Creations. 50th Jubilee of Jewellery Art Designing at The Strzemiński Art Academy in Lodz' catalogue, which accompanied the above-mentioned exhibition.

In 2014 I was a curator of the jewellery exhibition of Scientific Association in Gold Gallery at The Strzemiński Academy of Art in Lodz. In 2015 I co-organised the lamp exhibition, designed in Goldsmith Workshop and presented at light Move Festival in Lodz. I am also the author of the dissertation titled 'Modern Technologies in Contemporary Industrial Design in Compliance with Other Art and Architecture Disciplines'. The dissertation can be found on 'Artistic Jewellery in Poland' internet portal, under the auspices of the Ministry of Culture and National Heritage (link:

http://www.bizuteriaartystycznawpolsce.pl/index.php?option=com_content&view=article&id=7&Itemid=119)

Currently, I am the curator of the exhibition of artistic jewellery 'Signs of Presence' presented during Legnica Jewellery Festival SILVER. The artistic achievements of the employees and doctoral students of The Władysław Strzemiński Academy of Art are shown at the exhibition.

I have taken part in over 80 exhibitions of artistic jewellery including 10 individual ones (the list of the exhibition in the attachment).

Since 2005 I have been a member of The Association of Polish Artists and Designers in Łódź.

I am a winner of several awards:

- 2nd Award of the Marshal of the Lower Silesia Province in the International Silverart Competition 'Deconstructio-Reconstruction', Legnica 2005

- Additional Award founded by the KGHM Polska Miedź in the International Silverart Competition 'Deconstructio-Reconstruction', Legnica 2005
- 1st Award of the Minister of Culture in 'Project' competition at The Strzemiński Academy of Art – 2005
- Additional Award of The Association of Polish Artists and Designers (ZPAP) - Polish Applied Art in 'Project' competition – 2005
- Additional Award of the Elle Decoration magazine in Project competition - 2005
- the President of Łódź Science Team Award for the Department of Jewellery at The Strzemiński Academy of Art Łódź granted for 'Golden Creations. 50th Jubilee of the Jewellery Art Designing at The Strzemiński Academy of Art' – September 2009
- Research scholarship of the Minister of Culture and National Heritage – 'Young Poland 2011'
- President of The Strzemiński Academy of Art Award for the contribution to the educational process and organisational commitment – 2012

My latest pedagogical achievement which I enjoy much is qualifying my 2nd grade part time course student, Ms Barbara Ludwicka for the exhibition of competition entries at International Baltic Jewellery Show 'Amber Trip' – 'My Home' contest, March 9-12th 2016. Barbara's work is going to be shown in Magan Gallery, London in May 8-16th



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