

## ABOUT MY WORKS

FIRST SERIES OF MY DRAWINGS WAS ENTITLED "*PERSONS*". IT WAS MADE IN 1998 AS DIPLOMA. "PERSONS" INCLUDED 17 WORKS, THEIR HEIGHT WAS ABOUT TWO METERS EACH ONE, MADE ON TRANSPARENT FOLIO IN SELF TECHNIQUE, MIXED MEDIA. IT WAS SPACE COMPOSITION- I MEAN THE GROUP OF FIGURES WERE OVERLAPPING. THEY WERE PRESENTED ON THE WALL AND ALSO HANG IN DISTANCE OF THE WALL. THOSE PERSONS REFLECTED THE MONUMENTAL FORMS. THEY LOOKED LIKE STEM OR SCULPTURES. THEIR WERE: ABSENT-MINDED, STRAIGHT SILHOUETTES, STANDING IN STILLNESS, STATIC. I AVOIDED DETAILS WHICH WERE TO NATURAL, TO REAL.

SECOND SERIES OF MY DRAWINGS WAS ENTITLED "*GARDENS*" AND "*MINT FIELDS*". IT WAS MADE IN YEARS 1999-2005. THE GARDEN IS THE SYMBOL OF THE UNION OF NATURE AND HUMAN BEING. THE GARDEN- PARADISE IN CHRISTIAN RELIGION IS THE SYMBOL OF THE DIVINE ORDER. IN THE WESTERN CULTURE THE GARDEN BECAME THE SYMBOL OF SUPERIORITY OF THE MAN OVER THE EARTH. GARDEN LABYRINTHS WERE CREATED BY HEDGES JUST FOR FUN. HOWEVER IN MEDIEVAL CATHEDRALS LABYRINTH SYMBOLIZED THE PATH TO SALVATION, AND PILGRIMAGE TO HOLY PLACE. IN EASTERN TRADITION GARDENS ARE SHAPED BY RELIGION AND PHILOSOPHY. ALL GATHERED ELEMENTS POSSES MANY SYMBOLS. FOR EXAMPLE IN JAPANESE GARDENS GATE IS THE SYMBOL OF TRANSITION, PATHS ARE THE SYMBOLS OF ENTRANCES. THE HUMAN IS A PARTICLE OF THE UNIVERSE. IN THIS SIGNIFICANCE EASTERN TRADITION IS CLOSER FOR ME. TO SOME EXTEND MY WORKS REMIND JAPANESE GRAPHIC ARTS, BECAUSE THEY ARE SIMILAR TO WOODCUT.

SINCE 2008 I CREATE THIRD SERIES OF MY WORKS - "*LANDSCAPES*". I MAKE IT IN SELF TECHNIQUE AND DIGITAL PRINT. THE FOLIO IS PAINTED IN ACRYLIC-PAINT. I SCRAPE ALL TRACES BY POINT- I MEAN DRY POINT TECHNIQUE. NEXT STAGE IS SCANNING THESE DRAWINGS TO A COMPUTER. THE COMPUTER IS HELPFUL IN TRANSFERRING ALL MATRICES. EVERY OF LANDSCAPES CONSIST OF MANY MATRICES. THE BASIC TRACES WHICH BUILT MY STRUCTURES ARE VERTICAL OR SLANTING

LINES. ON THE BASIS OF MY OBSERVATIONS I BUILT THE LANDSCAPE WHICH IS A ILLUSIVE MOMENT. I TRY TO MAKE LANDSCAPE WHICH IS ON THE ONE HAND UNIVERSAL AND ON THE OTHER HAND INDIVIDUAL, UNIQUE. I WANT THEM TO REFLECT MYSELF. I LOOK FOR NATURAL STRUCTURES. I LOOK FOR LANDSCAPES WHICH ARE ORDERED BY HUMAN. I OBSERVE FIELDS SPECIALLY WHICH ARE AFTER MOWING, CUTTING, AND ARE PLOUGH. THOUSANDS TRACES MAKE STRUCTURES WHICH LOOK LIKE GRASS, RAIN, CLOUDS AND LEAVES. NOTION WHICH EXACTLY EXPLAINS THE PROCESS OF BUILDING MY GRAPHIC IS *TRANSPLANTATION*. THE LANDSCAPE GOES THROUGH TRANSPLANTATION ON MANY SURFACES. IT BEGINS WITH SENSES TO MEMORY AND AFTER THAT IT IS BROUGHT ON SKETCH. AND THEN FROM SKETCH ON MATRIX. FINALLY FROM MATRIX TO PRINTING ON PAPER. LANDSCAPES LIKE SEQUENCES OF GARDEN LABYRINTH, CREATED A STORY ABOUT EVENTS, HESITATIONS AND IRRESISTIBLE NECESSITY OF MAKING CHOICES AND CONSTANT LOOKING FOR SYMBOLIC ENTRANCE. MY WORK GIVES ME CALM, AND FEELING THAT I HAVE SOME INFLUENCE ON REALITY, ON PART OF REALITY, WHICH IS DIFFICULT AND UNFORESEEN.

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