

## ABOUT MY INSPIRATIONS

“... A PART OF MY DELIBERATION ON THE SUBJECT OF SPATIAL PERCEPTION IS USUALLY CONNECTED TO THE MEMORIES OF MY FAMILY HOME IN THE MOUNTAINS AND IN PARTICULAR, TO THE SURROUNDING LANDSCAPE. THIS IS A KIND OF ORGANIZED SPACE, WHERE OUR HOUSE IS A FOCAL POINT SURROUNDED BY GRADUALLY MORE EXTENSIVE ZONES: THE GARDEN, THE ORCHARD, THE MEADOWS, THE FIELDS AND THE FOREST. THE CONTRAST BETWEEN THE SMALL APARTMENT OF THE NEGLECTED TOWN SETTLEMENT WITH THAT HUGE, COLORFUL AND FRAGRANT REGION WAS ALWAYS OVERWHELMING AND ENJOYABLE. SUCH AN EXPERIENCE, UNDERSTANDABLE FOR MANY, IN THE CASE OF AN ARTIST IS RELATED TO MANY ADDITIONAL CHALLENGES.

THE GARDEN CONSISTS OF LIVE, MULTIDIMENSIONAL PICTURES, CHANGING FORMS AND COLORS WITH THE FLOW OF TIME AND VARIABLE LIGHT. IT GIVES A SENSATION OF BEING INSIDE OF THIS PICTURE, PERCEIVED BY ALL THE SENSES SIMULTANEOUSLY. THE PLANTS BECOME THE CREATIVE MEDIUM, THE MATTER AND ORGANIC STRUCTURE AND WORKING IN THE GARDEN GIVES THE SENSATION OF MOLDING AND SHAPING OF THAT EXTREMELY SYMBOLIC SPACE.

FURTHER MEMORIES WERE BROUGHT ABOUT DURING MY ACTUAL EXPERIMENTING WITH THE COMPUTER GRAPHIC AND PARTICULARLY – ENLARGEMENT OF SMALL GRAPHIC STRUCTURES ON THE MONITOR; THIS TASK RESEMBLED MICROSCOPE WITH ALL THE TASK OF PREPARING THE SAMPLES AND THE TREMENDOUS CURIOSITY ABOUT THE NEW PICTURE OF PLANT TISSUES, AS SEEN UNDER MAGNIFICATION.

THE ATTEMPTS TO DESCRIBE MY PRESENT CREATIVITY LED ME TO DEFINE THE TERM, WHICH ADEQUATELY DESCRIBES THE PROCESS OF BUILDING UP MY GRAPHICS:

**TRANSPLANTATION** ( FROM THE LATIN ‘*TRANSPLANTARE*’ – PLANT OUT, REPOT);

1. TRANSPLANTING A PLANT OR TREE FROM ONE PLACE TO THE OTHER;

2. MEDICAL: TRANSPLANTING TISSUES OR ORGANS TO ANOTHER PLACE IN ONE ORGANISM OR TO ANOTHER ORGANISM.

THE STRUCTURE OF THE PICTURE IS AN EFFECT OF TRANSPLANTATION ON MANY LEVELS:

FIRST – THROUGH THE SENSES INTO MEMORY, AND FROM THE MEMORY TO THE SKETCH AND STILL FURTHER – TO THE MATRIX.

THE CYCLE OF GRAPHICS IS PRECEDED BY THE SERIES OF DRAWINGS PERFORMED IN THE PERIOD OF 1999 – 2007, USING OWN TECHNIQUE (DRAWING WITH THE NEEDLE ON THE FOIL) NAMED “ THE GARDENS”, “THE MINT FIELDS” AND “THE LANDSCAPES”.

THE DRAWINGS, WHICH CHARACTER COULD SUGGEST THE TRACES OF SUCH TECHNIQUES, LIKE RELIEF PRINT, *LINORYT*, WOOD ENGRAVING AND MY FAVORITE JAPANESE GRAPHIC AND ITS CHARACTERISTIC CULT OF NATURE.

CONDENSATION OF THE STRUCTURE ENHANCES THE IMPRESSION OF PLANT LIFE DOMINATING AND FASCINATING FORCE AND THE PHENOMENON OF REBIRTH.

THE DRAWING ON A TRANSPARENT FOIL CREATES THE IMPRESSION OF FLEETING QUALITY AND ONLY PARTIAL REALITY, SIMILAR TO THE MORE AND LESS DISTANT IN TIME PICTURES IMPRINTED IN THE “LABYRINTHS OF MEMORY”. ALL THE REMEMBERED COMPOSITIONS ARE SUPERIMPOSED ONE ON ANOTHER, CREATING MULTIPLE LAYERS. THE COPIES FROM THE PAST ARE JOINING THE PRESENT AND SOMETIMES CREATE THE FUTURE. SOME OF THE PICTURES IN MEMORY ARE FADING AND BECOMING LESS VISIBLE. SOME OTHER – JUST THE OPPOSITE; THEY ACHIEVE THE CLARITY WITH TIME, ASSUMING NEW IDENTITY. THE LANDSCAPES, LIKE THE SEQUENCES OF THE LABYRINTH IN THE GARDEN, CREATE A STORY ABOUT THE REAL HAPPENINGS, UNCERTAINTIES, ABOUT THE NECESSITY OF MAKING THE CHOICES AND PERMANENT SEARCH FOR THAT SYMBOLIC WAY OUT.

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