

## RYSZARD PIELESZ, PHD REVIEW (EXCERPT)

{... THE CYCLE OF GRAPHICS NAMED „THE LANDSCAPES” CONSISTS OF COMPOSITIONS PICTURING VAST SPACE OF MEADOWS AND THE WAVERING STRUCTURE OF THE GRASSES. LOOKING AT THESE GRAPHICS GIVES ONE AN IMPRESSION THAT THE ARTIST TOOK A GREAT DEAL OF CARE TO CAPTURE THE FLEETING MOMENTS OF THE CHANGEABILITY IN NATURE. THIS BRINGS ABOUT THE ANALOGY OF FIXING THE PICTURES OF THE FLOATING WORLD IN THE TRADITION OF JAPANESE SCHOOL OF UKIYO-E.

IN TIME, THE MOTIVES OF THE LANDSCAPE WERE UNDERGOING PROGRESSIVE CHANGES IN THE FORMS BEING INTRODUCED, AS WELL, AS THE SYNTHESIS OF THE COMPOSITION AND GRADUAL REDUCTION OF COLOR.

THE WORKS FROM THE PERIOD OF 1999 – 2007 NAMED “THE GARDENS”, “THE MINT FIELDS” AND “THE LANDSCAPES” PERFORMED IN THE DRAWING TECHNIQUE ARE IMPRESSING WITH PHENOMENAL WONDER. THEY ARE CLOSELY RELATED TO THE RHYTHM OF NATURE AND ITS ETERNAL CYCLES. THE ARTIST CORRELATES THE SPONTANEOUS HARMONY OF NATURE WITH ITS OBVIOUS INFLUENCE IN SHAPING THE INNER HARMONY OF HUMAN SPIRIT. FOR KATARZYNA, “THE GARDENS” ARE THE ORGANIZED SPACES OF LANDSCAPE, RE-MASTERED AND NURTURED BY THE MAN. “THE LANDSCAPES” CONSIST OF VAST FIELDS OF RIPE WHEAT, THE FURROWS OF THE PLOWED FIELDS, DOCUMENTING THE USUAL FLOW OF LIFE. IN THE CYCLE “THE MINT FIELDS” THOUSANDS OF LINES DRAWN WITH THE NEEDLE CREATE THE ORGANIC STRUCTURES OF GRASSES, LEAVES AND CLOUDS. SOMETIMES, THE LINES DRAWN THAT WAY SUGGEST THE STREAMS OF RAIN. “THE GARDENS”, “THE MINT FIELDS” AND “THE LANDSCAPES” ARE THE CYCLES OF GRAPHICS WHICH SHOW IN VISIBLE WAY THE PROCESS OF CREATING OF THE PICTURE THROUGH LAYERING AND CONDENSING ITS BASIC STRUCTURE.

THE ARTIST USES A SELF-CREATED METHOD OF SCRAPING THE PICTURE WITH THE NEEDLE ON A FOIL COVERED WITH BLACK PAINT. THE MOST IMPORTANT THING HERE IS A SEARCH FOR TENSIONS CREATED BY THE LIGHT REFLECTIONS AND THE MOVEMENT OF THE VIBRATING MATTER OF THE MEADOWS. PICTURES EMANATE TRANQUILITY. ONE CAN SEE THE FINELY WEAVED NATURE AND INTUITIVE SEARCH FOR THE HARMONY IN THE WORLD.

“THE LANDSCAPES” ARE NOT THE LITERAL PICTURE OF COUNTRYSIDE SCENERY, BUT ONLY SUGGESTIVE OF ITS PRESENCE, AS IN METAPHORICAL ALLUSION. THESE CYCLES OF GRAPHIC CREATE A VERY INTIMATE AND INTERNAL WORLD, EXUDING SENSUAL BEAUTY.

IN 2006 THE ARTIST INTRODUCES THE FURTHER FORMAL CHANGES. SHE EXPERIMENTS WITH THE GRAPHIC MEDIUM, STRATIFYING THE LAYERS OF THE PICTURE STRUCTURES. THE MEDIUM WAS THE FOIL WITH THE READY PICTURE ON IT. IN THIS WAY THE ARTIST WAS ABLE TO ATTAIN THE DEEPER SUGGESTION OF THE SPACE WITH GRASS BLADES BEING MOVED BY THE WIND AND FLICKERING TREMBLING LEAVES.

ALSO THE USE OF COLOR GREATLY INFLUENCED THE SPECIAL PROPERTIES OF THE PICTURE. INTERTWINED GREENS AND BLUES WERE DICTATING THE SEQUENCE OF THE PLANES BEING WATCHED. THROUGH HER OWN, VERY ORIGINAL METHOD OF WORK, SHE ATTAINED A VERY UNUSUAL OPTICAL EFFECT OF THE PICTURE. SHE HAS BUILT A VISION OF THE LANDSCAPE BY REACHING DEEP INTO HER OWN PSYCHE.

IN THE PROCESS OF NEVER ENDING SEARCH FOR THE NEW EXPRESSION IN HER GRAPHICS, AFTER 2007 KATARZYNA CHUDZIK DECIDES TO ENRICH HER DRAWING WORKSHOP WITH THE COMPUTER PROCESSED PICTURES. WHILE CREATING THE COMPUTER GRAPHICS, SHE DOESN'T ALLOW ITS OVERPOWERING POSSIBILITIES OF CHANGING PICTURE TO OVERTAKE HER WORK, BUT SHE DECIDES TO USE IT IN A LIMITED FASHION, USING THOSE FUNCTIONS ONLY WHICH DO NOT OBLITERATE THE CHARM OF THE REGULAR HAND DRAWN DUCT OF LINES, CONDENSATION AND IRREGULARITIES OF THE GRAPHIC STRUCTURES, CAUSED BY THE IMPERFECTION AND LIMITED PRECISION OF THE HUMAN HAND. THE MAIN

REASON FOR DECIDING TO USE THE COMPUTER WAS ITS DIGITAL ABILITY OF SUPERIMPOSING OF THE PARTICULAR LAYERS OF THE PICTURE. FIRST DRAWN AND SCANNED SURFACES, SHE LATER ASSEMBLES INTO MULTI-LAYERED STRUCTURES. SHE SKETCHES THE PLAN. SHE PICKS UP THE BEST COLOR AND CONTRAST. SHE PRINTS OUT ON A GOOD QUALITY PAPERS, FORMAT 130X90 CM. SOME GRAPHICS EXCEED 200 CM WIDTH. THE WORKS CREATED IN THIS FASHION HAVE THE ADVANTAGE OF CLEAR FORM AND COMPOSITIONAL SYNTHESIS. IN THE LATEST WORKS WHICH ARE THE CONTINUATION OF "THE LANDSCAPE" CYCLE, THERE IS EVEN GREATER EMPHASIS ON DETAIL AND DIFFERENTIATION OF STRUCTURES. IN ATTEMPT TO BUILD THE UNIVERSAL LANDSCAPE, AS SHE DESCRIBED IT IN HER DOCTORAL THESIS: "CONSISTING OF THE MATRICES GATHERED IN A CERTAIN TIME DIVISION TO THE PRESENT MOMENT". THE LANDSCAPE CREATED RECENTLY, CONTAINS THE ELEMENTS OF THE PREVIOUS WORKS, AS WELL.

WHEN DESCRIBING HER SOURCES OF INSPIRATION, THE AUTHOR REMEMBERS HER CHILDHOOD DAYS OF PERMANENT COMMUNION WITH NATURE. SHE EMPHASIZES SENSITIVITY BROUGHT ABOUT BY SUCH CLOSE CONTACT WITH NATURAL WORLD AND ITS IMMANENT CHANGEABILITY, DESCRIBING THE BIRTH OF THE PARTICULAR GRAPHIC CYCLE AND SEARCHING FOR THE MEANING IN ESCHATOLOGICAL REFLECTIONS. COMPARING "THE GARDEN" CYCLE TO THE ARCHETYPAL PARADISE, SHE QUOTES THE TEXTS WRITTEN BY CORNELIS ESCHER AND HENRYK WANIEK. TO EXPLAIN ADEQUATELY THE NOTION OF "SPACE", SHE QUOTES MIRCEA ELIADE AND HIS CONCEPTION OF CHAOS AND COSMOS. THAT WAY SHE POINTS OUT TO THE AUDIENCE A CERTAIN MODE OF INTERPRETATION, WHICH TENDS TO REFLECT ON TIME, EXISTENCE AND THE NATURE OF SPACE – THE EXTERNAL AND THE INTERNAL ONE – PERSONAL, WHICH CAN BE ONLY LIMITED BY THE STATE OF MIND IN EACH OF US".

*RYSZARD PIELESZ, PHD*