

The starting point of my research on new methods of preparing a serigraphic matrix and reflecting matrices onto the surrounding space are light and transparency as well as such features of nature as rhythm, repeatability and transience.

I find movement, rhythm and repeatability as involving as permanence, chaos and singularity; hence my search went beyond the technique of screen print. Only a combination of colour, transparency and light produces effects that I find satisfying as they fully reflect my feelings evoked by observing phenomena created by nature.

The current work consists of three parts followed by a summary. The first is devoted to inspirations drawn from nature, from my willingness to manipulate space and light, and from experiments with serigraphic screens. The second part discusses the techniques I used to create cycles of printed works. Here I describe tests and trials that led me to developing the methods ultimately used in producing a series of images. The third part presents the gist of the doctoral dissertation – the cycles of prints. I describe their significance and the confrontation of prints with light.

The described cycles of prints are the response to the topic formulated at the beginning of my doctoral studies “New methods of preparing serigraphic matrices and reflecting a matrix onto space”.

These are the series: "Pink in time" - 3 graphics 70 x 70 cm on plexiglass; "Contrast on transparency" - 3 graphics 70 x 70 cm on plexiglass; "Vanishing Rhythm" - 4 graphics 50 x 50 cm on plexiglass; "Gradient in Suspension" - 6 graphics 70 x 70 cm on plexiglass.

The most involving sphere of activity related to my doctoral project were tests and trials focused on the graphic matrix. For me, a printing form is both a work of art in itself and a preview of the future print, whose intended shape is inscribed in the printing form. Thus the most important part of my dissertation project were transformations of the printing form and developing my own variation of the technique. In the part concerning reflecting a work onto space I have drawn on my earlier experiences, including the work on the cycle Odbicia (Reflections), which formed my MA artistic diploma project.

The current set of works also reflects my fascination with nature, emphasizing my fascination with its dualism, changeability and cyclical phenomena. Another indispensable element of the entire project is light. Its first, obvious application was during the creation of serigraphic stencils, which necessitated using the photochemical properties of photo-reactive emulsion. However, the direct answer to the chosen topic was to use light to create unique visual transformations in art gallery spaces. This clearly echoes the opinion of Dorota Folga-Januszevska that a printing form does not decide the final shape of the print.