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1983 - Master's degree in visual arts education, KEN Higher Pedagogical School in Cracow
2004 - Doctor of Arts degree in the discipline of artistic artwork on the basis of the doctoral dissertation titled "" Icons ". "The aesthetic and didactic consequences of applying the computer as a tool in art education. The resolution on assigning the degree of doctor assigned by the Council of the Faculty of Graphics , University of Fine Arts in Cracow.

According to the formal requirement I point to the cycle of computer graphics entitled: "Pixels" as aspiring to the fulfilment of the conditions specified in Article 16 passage 2 of the Act of 14 March 2003 on academic degrees and title as well as on the degrees and the title in the field of art. Exhibiting the work as an individual exhibition of the "Pixels" graphics in Dworek Białoprądnicki Culture Centre in Krakow on 21st November along with the catalogue and review by Janusz Trzebiatowski. Exhibition duration 21.11.2014 – 6.01.2015

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

1. Artistic activity

My creative road should be divided into two stages. The first in which I mainly dealt with drawing, painting and workshop graphics started in the period of my studies in the Higher Pedagogical School in Cracow in the Independent Institute of Visual Arts Education, in the painting atelier of prof. Stanisław Batruch and prof. Lucjan Orzech and in the graphics atelier under the instruction of professor Zbigniew Jeżo (linocut atelier) and prof Halina Cader (intaglio techniques). Contacts with Professor Zbigniew Jeżo were particularly critical for me for his guidance on preparing the matrix, building the awareness of the emerging form, shaping responsibility for each gesture, notch, preceded by a constant analysis of the surface of the created matrix and, as a result, created printout. The professor's approach evoked my respect and also became the indication and example in my further pedagogical practice. Reviewing drawing sketches by the students, the Professor demonstrated an extraordinary ability to see our still imperfect works as full of important elements that he could confidently propose as ideas for further processing. In this way he was reaching to the hidden, uncrystallised values, directing our attention to the possibility of the development of formal themes. He used to notice our emerging personality, appreciate it and indicate the road to our development.

At the further stage of my studies I chose to major in graphics discipline, and my diploma thesis completed in the etching technique consisted of a cycle of self-portraits whose main motive was the dynamics and expression of the line taking the character of an ornament embedded in its own image.

After graduating I continued my artistic activity in the field of painting and drawing. My works were presented at several exhibitions in Poland and abroad.

Simultaneously after 1995 I started to use a computer and graphics software in my art. My artistic adventure with a computer began with natural curiosity and a sense of helplessness in mastering this yet imperfect technology. Overcoming this difficulty became a challenge which involved my personality with all my previous artistic experience. In the first

contacts with the developing tool many constraints appeared. Due to the capabilities of personal computers in those times they resulted from insufficient capacity of hard disks, slow processors and the minimum size of RAM memory, but also from the limited possibilities of visualization and simultaneous control of the creative process due to the quality of screens. This made it possible to generate images, however, their aesthetic value was negligible. Making a simple line in the interface of equally simple graphics software did not result in obtaining a real-time image. The only expressive experience was the awareness of the objective that was so difficult to achieve. In the period of the so called "digital romanticism" mastering the graphic cards, processors, scanners, printers was addictive by the difficulties that were piling up. It was difficult to foresee the development of the technology and possibilities for self- development in this discipline. As aptly noticed by David Gelertner *First, the computer was invented and only later the ways of its use*. Working with the new medium forced continuous experiments-activities which were barely fruitful. Many incorrect decisions were made from which it was necessary to retreat with the sense of a failure.

It was then when the doubts came to be whether or not to return to the classic techniques enabling the naturalness of the artistic gesture and a clear perspective by the already gained experience. If you love painting and respect drawing, it becomes expressly clear that you have to sacrifice the pleasure from creating for this "other" technological development. In making the decision on the development of my artistic workshop in this area I was helped by the conviction that I could miss an important cognitive experience and, at the same time, forfeit the possibility of experiencing the greatest intellectual and artistic adventure in my life.

The end of the 1990s brings a further development of computer technologies, the equipment is becoming increasingly efficient, the peripherals are commonly available, e.g.: scanners and graphics tablets. The computing power of processors is getting bigger and the RAM capacity greater. Also there are new advanced types of graphics software.

In the field of art activities a new discipline is established permanently-computer graphics. Also the perspective of viewing the new tools by the artistic environment is changing. As prof. Jan Pamuła writes (...) *a new discipline related to the constant development of electronic devices, the omnipresence of computers in the human environment changed the attitude of creative environments towards the new media. There is*

a whole range of reasons justifying the use of computers in visual arts and, as a consequence, in artistic education. The first one-is related to the belief that the signs of electronic creative activity and results of this type of activities may be regarded as art and not only as electronic gadgets. The second reason contains more practical elements such as the possibility of simulating many traditional techniques offered by one electronic device, speed and precision of execution, possibility of duplication, electronic transfer of visual arts works at very large distances, multimedia activity, interactivity etc. Thirdly, for many sensitive creators the new type of imaging and imagery has become extremely attractive regardless of definition disputes and theoretical discussions.

During this period my activities concentrated mainly on this field. It brought about important exhibitions for me which constituted the first confrontation of my digital works with the audience. The first of them-"Open figures" (Jewish Culture Centre, Cracow 1998)-"Signs and Symbols" (State Art Collection of Wawel-The manor house in Stryszów) were given a positive reviews by critics and artistic environment.

The exhibition "Open figures" presented a set of computer graphics re-defining the archetypes of outstanding works of art, implemented in the form of a collage. "Signs and Symbols" are compositions based on the scans of objects and photography elements building a form consisting of fragments of the images of people and objects archived permanently on a digital matrix to preserve the important areas of my memory.

An important step in my further search and experiments was the move to the three-dimensional 3D graphics. The virtual space generated by using the software provoked new requirements. Building spatial objects requires extensive skills with regard to the body operation adequate for the applied texture form, as well as building the stage and using light. You have to become, to some extent, an architect, sculptor, scene designer, finally by the selection of a proper perspective, you have to choose a relevant take, frame and photograph the composition changing virtual space for digital photography, and as a target raster graphics. The complexity of this mechanism of creation, its endurance and-in a sense multiple media access-requires a permanent control over the tools generating the means of expression as well as a continuous focus and consideration, as each incorrect decision prolongs the long lasting process of constructing the stage.

The specific character of my creative method was the use of simple geometric bodies as the elements of the structure and independent preparation of textures to avoid unified

"plastic" surfaces. For that purpose I created a bank of textures which consists of digital photographs made by me on numerous travels, important for me observed textures and surfaces of the objects-fragments of moss-grown tissues of wood, rusted metal, fragments of churches stone walls, decayed frescos. One of the most valuable "samples" is a digital photography of a fine part of the wall of the non-existing house of my grandparents-a chip of blue lime building up for decades. The pixels of these digitally saved surfaces become the lasting images of the originals which were to stimulate the virtual, deprived of real references, world and give it the importance of "the memory guard".

During this period, while preparing to start a doctoral program at the Faculty of Graphics, University of Fine Arts in Cracow, I was covered by the artistic care of Professor Krzysztof Kiwerski. This meeting played a fundamental role in my further creative development.

Paradoxically, in a newly emerging field of computer graphics, it was easy for me to encounter and example to follow, as well as a competent guide and educator. Professor's artistic achievements turned out to be extremely valuable, his multimedia achievements in the area of visual arts but, above all, his visionary imagination being an example for me. An equally important factor was also the Professor's personality, his extraordinary favour, but also his criticism significant from the point of view of a new medium.

In 2004 I defended my PhD thesis at the Faculty of Graphics of the Academy of Fine Arts in Cracow supervised by prof. Krzysztof Kiwerski, and reviewed by prof Jacek Gaj and prof Marek Sajduk. I obtained positive reviews and positive opinions of the Council of the Faculty of Graphics. Under my doctoral thesis procedure I presented a cycle of computer graphics entitled "Icons" and a fragment of a cycle made in 3D software-"Spatial objects". "Icons" is a collection of works based on geometric, mostly abstract compositions, closed in the form of outline of a human face. Their virtual texture matter absorbs digitally saved elements of the textures from the collections gathered by me. I commented on this cycle: *The outline of a human face is for me the most important visual archetype, it is an icon without recognizable features, in which, as in Mandala, the world is saved. The metaphysics of a human face arises from the residues of history, superimpositions of the "skin" from scars left after ripping the masks off. It covers the face and grimaces, traces of dignity and humiliation. I research them by using simple geometry. This form devoid of attributes*

destined to continuously create and eradicate humanity has a perfect, indestructible pattern that I am looking for.

In the cycle "Spatial objects" I focused on designing objects of architectonic buildings structure, filling in the virtual space. Building them from hard structure of geometric bodies I converted them into flat images, the signs of hallucinatory experiences: *For a few dozen years I have been dreaming about a city that I have never seen several times a year. Coming back to this dream after a long break I can recognize visited places, and every time I discover something new. This city is like Atlantis, flooded in a dark space, it does not resemble real places, and I move around it without a plan. The city is ruined and empty, it does not have any symptoms of life. In its spatial matter, however, I find signs, traces of deliberate actions, some logical intention. The structure of spatial objects becomes a language that is speaking to me. I understand it and I want to remember. After waking up only details remain, the space collapses, becoming a sign again.*

My pedagogical work and the "Electronic artist" educational project implementation have also had a significant impact on my artistic intentions. For several years (2003-2008) I was working with children in a kindergarten arts classes using the computer as a tool of creation. The completed research work was presented in the course of presenting my PhD thesis entitled *Aesthetic and didactic consequences of computers application as a tool in arts education*. The results of this research and further long-term project implementation consolidated my belief that if a child's act of creation does not encounter obstacles, if it satisfies the child and allows him or her to develop in contact with technology, there is also a real possibility of shaping an individual style in the field of the digital image.

Some questions significant for further intentions arose: how to shape your own style, being the confirmation of the artistic identity, how to form your own measures of expression at the point of contact between the software and technical possibilities to generate images? Obviously you may use ready-made solutions by using software procedures and special effects, but then the technology becomes a dense filter through which it is difficult for individual expression to emerge. The images created in this way become mechanical, they are more "from the computer" than from the spirit of creation.

I stated a purpose: to rewrite my own sensitivity into the means of digital expression, in a sense to come to terms with technological standards, imposing, however, my own rules by a fixed manner of creating the work. Therefore, what could appear as an imitation of

painting measures or graphics workshop effects became a necessity for me to leave a natural gesture in the area of the digital image.

In my further artistic work I focused on the continuation of the cycles "Icons" and "Down town" shown on exhibitions:

- "The graphics exhibition, Electronic icons", Cracow, Gallery "M", Kuźnia Club of the C.K Norwid Center of Culture. (2004)
- The graphics exhibition "Patterns", Stryszów, Manor, the Wawel Royal Castle (2005).

I also started working on the cycles called "Drawings", "Faces and masks", "Skulls", "Game over".

Working in digital technology seems easy and makes it possible to quickly obtain the final result in the form of an image. Technology gives such a possibility. The method of work developed by me focuses on methodical preparation of each project. In this case an artist's workshop resembles a researcher's workshop which is probably connected with the scope of my scientific activity. Obtaining a satisfactory effect is a long-term process requiring many experiments in the use of procedures that, after analyzing, become a workshop technique. Basically it does not differentiate between digital technology and the traditional graphics workshop. However, open and interactive relations between the creator and software cause continuous emergence of new effects which should be verified with regard to aesthetic intent. Technology overwhelms and tempts with the multiplicity of forms and measures of expression, the decisions made must thus refer to a permanent pattern. I presented the effects of these achievements at several exhibitions:

- The exhibition of one image, Club 1949, Nowa Huta, May 2009
- The exhibition of drawings, Club 1949, Nowa Huta, June 2009
- "Seen, retained, preserved", the exhibition of computer graphics, painting, drawing, Galeria Rękawka, October 2011
- "In-between", the exhibition of computer graphics, painting and drawing, the exhibition of works of art by the employees of the Artistic Education Department at the Pedagogical University in Cracow, Dragomanov National Pedagogical University in Kiev, Ukraine, Kiev, November 2013
- The exhibition of computer graphics called Meeting art, Hebdów, Wiara i Kultura Centre, May 2014.

When formulating the assumptions of my habilitation thesis I focused on the summary of my earlier experiences. At the same time I conceptualized an aesthetic formula standardizing all cycles. I conceptualized pixels as a universe of the digital image, reaching the smallest building and image displaying unit. Presenting in 2014 at the exhibition of computer graphics accompanying the 24th Polish national scientific symposium "A man-Media-Education", in the Pedagogical University in Cracow, one of the cycles "Game Over" of the "Pixels" project", I commented on it: *Pixels are a matrix of imaging which becomes a basic ground for editing forms of visual arts. New perception spaces having their source in a digitalisation of the analogue image, but also in an emerging iconosphere edited by means of IT tools, expand the field of visual information. They are also becoming an important area of contemporary art. The digital images dominate by ease of editing and diversity of their forms and the commonness of the access to the technology. Copying them, transferring at a distance and editing in mass media environments, including the Internet, makes the digital image become a technologically regulated pattern. Its genotype, memory space and projection ground is a defined area of the matrix saved for good, indestructible, made of a single pixel. It is difficult today to imagine visual art creation marked by the need to search for individual forms of expression without references to the tradition form. It is also risky to get rid of the need to explore new creative opportunities by means of contemporary digital media.*

The development of new tools forces a continuous control of changes. Readiness for an experiment and the necessity to immediately obtain a result. On the other hand, however, each creative activity demands a deep reflection over one's own identity, search for direction, particular work whose creation is not a game, a pure coincidence or intuitive simulation. In order to find oneself in this media and visual cosmos of images we should order the chaos of unending projections that resemble a kaleidoscopic effect. Name and systematize new aesthetic values. Learn to use and transform the new tool and protect our own identity and sensitivity. Care for "hard" workshop bases. Sailing in a dark matter of digital space, navigating by means of algorithms, keep communication with the "base", tradition of imaging understood as a pattern.

And to see the perspective of the future or at least take the effort to imagine what can happen...

Pixels organizing the digital matrix are a gate to virtual reality. A pixel is a common technological denominator of the project of the cycles already referred to, organized according to the style and applied formal means. The completed artistic achievement "Pixels" consists of 44 works performed in digital technology divided into cycles. I relate in them to the visual archetypes: outline of a human face, icon, skull – these are the cycles: "Drawings"", "Icons", "Faces and masks", "Skulls". A separate category is constituted by the cycles called "Down town" and "Game Over".

In them, I have undertaken an attempt at the visualization of virtual worlds, being a kind of "peculiarities" that are creating their identity with regard to the traditional iconosphere. The description of the works considers the parameters of the digital matrix and the name of software used in the implementation of the project.

The cycle called "Game Over" that closes the project "Pixels" becomes an opening to a new proposal. This is also a game with a creative recipient that receives as an inspiration a printout of graphics and a file saved in a bitmap as well as an executable file. The true game ends and continuously begins again when the recipient, having the software and the author's original open file of the designed stage, performs the deconstruction of the built world by breaking it down into knowingly simple elements used by me. From the designed "bricks" - virtual bodies, he or she will construct his or her own autonomous world. The possibility of such a confrontation with the recipient taking account of the co-participation in *the creative process is a new prospect of my art projects.*

2. Pedagogical activity

Since 1996 I have been an employee of a research-didactic Pedagogical University in Cracow employed in the Institute of Pre-school and School Pedagogy in the Department of Artistic Education. Currently I run classes for students of pedagogy majoring in pre-school and school pedagogy.

The scope of my teaching activities includes delivering the following classes: fine arts bases and the strategies in arts education. These are the classes of workshop exercises character with regard to forms and techniques of visual arts, the bases of drawing, painting and sculpture. I also deliver exercises with regard to visual arts education methodology including issues related to the development of visual arts in children, analysis of its products,

design of educational processes. The lectures conducted by me include the issues of history of art, museum education, visual arts techniques and forms, the application of works of art in arts education of a little child and application of the new media including computers and graphics programs as tools in arts education. The master and diploma seminars conducted by me relate to the making of artworks by the students (approximately 200 made), oscillating around these issues. These works are empirical (research). They are based on the pedagogical experiments carried out by the students and their main motive is to support the development of the creativity of children by using important, from the point of view of culture and art, forms and sources of inspiration. This work allows me to obtain a direct influence on the character of arts education in early years of education. Educating students, their preparation for performing a professional role of a teacher (including an arts teacher), shaping their appropriate attitudes refers directly to the quality of children education. The possibility to support children at various stages of education opens the perspective of the development of creativity to them. What is important, it also opens a culture space in which they have a possibility of shaping their own aesthetic sensitivity, they create and become sensitive recipients of art. This has, in my opinion, a special meaning at the time of the homogenization of culture noticeable in the social dimension of dispersion of these values. The advantage of the popular culture visible in the quantitative dimension demands a continuous strengthening of attitudes in children, making sensitive and shaping skills in detecting and valuating aesthetic phenomena, attempting to understand their context for the purpose of proper selection in the area of information and media chaos. It allows conscious and valuable participation in culture.

During my pedagogical activities I was participating in creating and I was the co-author of the educational strategies prepared at the Department of Artistic Education of the Pedagogical University. I also prepared author's educational programs based on theoretical grounds and empirical tests and their effects are published in non-serial publications, articles, manuals to visual arts and methodical guides (full list of publications in the Appendix "Publications").

Particularly critical is, from the point of view of pedagogical activities, the preparation of the educational strategy "Education through art" (*"Education through art* Maria Guśpiel, Jerzy Dyląg, Robert Małoszowski) in which "education through art" means the use of works of art both as cognitive objects and means used to expand the knowledge in children and

shape their skills and the creative attitude. Focusing on the selected domains of arts, limiting itself to literature, music and visual arts, the strategy refers both to shaping skills in viewing the artworks from these domains as well as creating on their basis. Showing the child the possibilities of combining the codes of literature, music and visual arts is favourable for the creation of an integrated vision of the world. It prepares them for critical reception of works of art using a hybrid image of reality. These are, among others, works related to cinema, theatre and mass media. An important factor modelling the possibilities of such reception is children's emotions. In this aspect the strategy proposes a special selection of works shaping the emotional awareness of children.

An important aspect in shaping and stimulating the creative process of a child is the ability to see the value of works that they create. On the basis of long-term empirical studies I was participating along with dr hab. Kinga Łapot-Dzierwa, PhD in the preparation of tools to analyze works of visual arts created by children. It was presented at a scientific conference called "The areas of scientific research in artistic education", Bielsko-Biala 2006 and published in the article *The analysis of works of art of children in the context of visual arts language statements* (Kinga Łapot-Dzierwa, Robert Małoszowski), and it became a valid tool used by the students preparing diploma thesis and master's thesis in the field of visual arts education.

The process of visual arts education requires a direct reference to the work of art and its values, as well as the existence of the work in the immediate surroundings of the child, the presence of children in the museum space, in an art gallery, in a direct contact with the artist. This relation, included in my theoretical works and used in pedagogical practice, I regard as an important mechanism of cultural education and an important factor modelling the educational strategies within the visual arts education. These issues were described by me in the article: *Images for children: the reception of painting and its interpretation as a method of shaping creative competences of the student.*

As mentioned above, it is practically realized in the education of students by expanding the knowledge in the field of history of art, ability to analyse the work, to estimate its aesthetic value, but also to find its educational and parental qualities. In pedagogical practice it results in a competent selection of works for the implementation of tasks at various stages of education, but also the preparation by the students - future teachers – of original educational programs based on museum education, conducting classes of visual arts

in museums and art galleries. I presented these issues, among others, at a lecture inaugurating the academic year 2009/2010 and presently in 2014/2015 I gave an overall university lecture called "The work of art in the education of the child".

The experiences from working with the children and the awareness of the need to remodel the strategies in early years education resulted in a several-year cooperation with WSiP and writing a textbook together with a team for visual arts for classes 4-6 "On the paths of imagination" -Kinga Łapot-Dzierwa, Robert Małoszowski, Maria Smigla: "On the paths of imagination: the textbook for visual arts for the primary school class 4, 5, 6"

The implementation of this project was preceded by previous research and publications, as well as performance of the designed tasks by the students of Primary School no. 162 in Cracow. The essence of the structure of this textbook was a direct inspiration by the selected work of art presented as a reproduction, discussing it in the form of a short comment and the proposal of tasks for children oscillating around the form and content of the proposed artwork. The open formula of the textbook which, in my opinion, has an inspiring role, by initiating the cognitive wandering in various areas of visual arts is favourable for bold creative decision-making by children. The aim of the authors was also the presentation of works by professional, outstanding creators and the works by children that are the result of the cooperation with school and students. The concept and its implementation was summarized and presented on the 1st International Science Conference called "The child. Culture-Art-Education", Cracow, May 2013 and its artistic effect was the exhibition of works of visual arts of the children participating in the project organised by the authors.

As a necessary supplement of the textbook, methodical guides for teachers have been prepared, describing tools to analyze the work of children, the work of art and the methods and form of the work with a child with regard to the application of computers in arts education.

In 2014 based on the concept of visual arts education through art, the concept of visual arts education of pre-school children was prepared, of which I am a co-author, by the Department of Artistic Education and published in the form of methodical guides (vol. 1-4) along with an album of works of art designed for pre-school children.

All my theoretical preparations and pedagogical activities are devoted to the development of children in the context of their creative capabilities and in contact with art.

By my own activities, but also the activities of the students-future teachers, I try to obtain a real impact on the quality of processes of arts education in early years of education. Shaping children's creative courage, sensitivity to art and the surrounding world, the ability to contact with another man, ability to solve problems- these are the competencies that the child can obtain in the process of visual arts education. It will allow them to gain experiences from the achievements of the tradition, but also to broaden the perspective for self-development.

My deep conviction is at the same time a message for the students: **the imagination of a child is the future of the world.**

A simultaneous aspect of my pedagogical activities is the conduct of classes at the pre-school and early school education faculty where I deliver a unique author's educational classes on information technology positively reviewed by prof dr. hab. Janusz Morbitzer, PhD. Within the subject I run workshop classes where I deliver the bases of graphics design, digital photography and graphic computer programs. I introduce students to the use of digital media in education, computer graphics as a medium and computers as a tool in arts education.

I have presented the issues related to the education in this respect, also the references of technology to visual arts education, at many conferences and scientific symposiums, among others at:

- International Science Conference *The child in the world of information and communication knowledge* Silesian University in Katowice, Department of Pedagogy and Psychology, the title of the lecture: *Aesthetic and didactic consequences of computers application as a tool in arts education*
- International Science Conference *Education towards the challenges and tasks of the contemporary times and of the future* University of Rzeszów title of the lecture: *Artistic education of children in the days of development of information society*
- International Science Conference *Artistic education and the media reality*, Artistic Education Faculty, Institute of Pre-school and School Pedagogy, Pedagogical University in Cracow, title of the lecture: *Techniques of electronic imaging in arts education*,

as well as I presented them in published articles.

The issues of the new media in education are particularly important today. The omnipresence of the media, their technological quality and the commonness of the access to them determine the paths of social development in which previously unknown human needs appear, and the attitudes and behaviours of children are shaped. New generations are born in the space full of mass media messages, filled with high technology tools. They develop along with them, treating them as a natural environment requiring constant activity, tracking novelties, fast learning of the new functions and acquiring skills in more and more effective tools. These are the generations "connected" to the networks, being online 24 hours a day. They are digital locals who cannot imagine life without the media allowing a constant presence and activity in the mass media space. However, the presence in this space is often a mask of the presence of a man equipped with life experiences and emotions. In an indefinite manner the sensitivity stops at the border of transfer. Media education implemented at school or universities states, as the main objective, shaping conscious and critical use of the mass media, creation and announcement of mass media messages and shaping their value.

The dynamic development of science of mass media in the context of pedagogical sciences results in some important research. Publications essential for pedagogical practice appear. In view of such a dynamic development of the media and sudden civilisation changes, it is difficult to specify the paradigm of relations with the media.

The development of the tools exceeds the capabilities of human adaptation, so it is the tools that often come first and only later it is necessary to create a valuable way of their application. In my understanding media education should foster reflection over the contemporary reality in which the identity of man, including children, will remain intact in contact with technology necessary and important for the development that usurps the right to redefine human values.

Thus, it is important that children and teenagers treat new technologies as creative tools, knowingly created and constructed media messages and works preserving their own identity and constantly stay in contact with tradition and culture.

My doctoral thesis, defended at the Faculty of Graphics, University of Fine Arts, Cracow 2004, in the theoretical part concerned the introduction of the computer to the education of a 6 year old child. Preceded by an empirical research, it proved that despite

technological barriers a computer does not impede a natural expression of children, it is a friendly tool and it favours the development of the creative process, but under some conditions-preserving the rules resulting from methods of work and perceptive and operational capabilities of children.

Since 2003 I have been running an original educational project "Electronic artist" in Kindergartens no. 78 and 178 in Cracow whose goal is to introduction computers as creative tools in arts education of 5-6-year-old children. For dozen or so years a few hundreds of children have been covered by the project. The project was positively assessed during defending my PhD thesis and was successfully executed and implemented in education. I also run courses, trainings and lectures for teachers with regard to computer graphics technologies in education as an expert cooperating, among others, with Education Publishing House in Cracow.

In my pedagogical practice, I use my artistic experience. This interdependence: art and education is viewed by me as synergic, strengthening, causing a constant readiness for action, and this is how I understand individual development: create and shape students' sensitivity and respect for culture and art, refer to its continuity and tradition. Look into the future, strive to use what the development of civilization brings, including technologies and new media. By combining the tradition with the future, perception of the phenomena of culture and art as a process continuously open for seeking values, refer to primary human needs in practical aspect.

In my opinion, art is built on the foundation of education, and its aim is not only to favour obtaining measurable creative competences by the artist, but leading to the creation of the work that, having universal aesthetic values, becomes at the same time "a legibly written card" in a great book of knowledge and skills, and becomes the property of all. In this context art and education serve the contemporary and future generations without limits. Each creator, shaping a form more or less knowingly, transfers ideas included in the artwork, at the same time bearing in mind the possibilities of such reception, reflection, focus over its content, aesthetic values, views. In this way, he or she opens in front of the recipients previously unknown worlds, thus opening them to the development and the future.