

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

1. Full name

Andrzej Kokosza

2. Diplomas and education certificates

Doctor of Fine Arts – on the basis of the doctoral dissertation titled "The Space of the Body – the Memory of Space"

Warsaw, 21/11/2011

Promoter in the doctoral conferment procedure: Prof. Grzegorz Kowalski

Reviewers in the doctoral conferment procedure:

AFA Prof. Hanna Jelonek, PhD

Prof. Marcin Berdyszak

3. Employment in scientific/artistic institutions

October 2016 – Assistant Professor, "Pracownia Gościenna" ("Guest Studio") Coordinator AFA Prof. Krzysztof M. Bednarski, PhD

October 2014 – "Pracownia Gościenna" Graduate Assistant AFA Prof. Krzysztof M. Bednarski, PhD

2013 – October 2014 Graduate Assistant in the Sculpture Studio of AFA Prof. Jakub Łęcki, PhD

November 2005 – June 2012 Graduate Assistant in the Audiovisual Space Studio of Prof. Grzegorz Kowalski at the AFA Faculty of Sculpture in Warsaw

December 2003 – June 2005 Graduate Assistant in the Sculpture Studio of First Grade Assistant Professor Antoni Grabowski at the General Fine Arts Training Department at the AFA Faculty of Interior Design in Warsaw

4. Scientific achievements* pursuant to art. 16, par. 2 of the Act on University Degrees and University Title and Degrees and Title in Arts (Journal of Laws from 2016 item 882 as amended in the Journal). of Laws from 2016 item 1311).

a) title of the academic / artistic achievement,

work cycle 2012 - 2017 :

"Rzeźba dla Rzeźbiarki" ("Sculpture for the Sculptress") Kindetic Sculpture

"Pieśń o Reindustrializacji" ("Song of Reindustrialisation") I Kinetic Installation

"Pieśń o Reindustrializacji" ("Song of Reindustrialisation") II Installation

"Potrójny Akt Dynamiczny" ("Triple Dynamic Act") Video Installation

b) (author(s), title(s) of publication, year of publication, publisher, publishing reviewers),

"Rzeźba dla Rzeźbiarki"

Publication:

AFA Prof. Waldemar Baraniewski, PhD "Obiekt prosty i solidny.Rozmowa z Andrzejem Kokoszą" "Simple and Solid Object.Interview with Andrzej Kokosza" 2016, "SZUM" MAGAZINE - link:

<http://magazynszum.pl/rozmowy/obiekt-prosty-i-solidny-rozmowa-z-andrzejem-kokosza>

Publication: Making a patent application: UPRP Patent Office (No P.418344 of 16/08/2016 - lever-rocker carrying and control system for arm prosthesis with grip adjustment function).

Obtaining a positive result of the research of innovation and inventiveness on 29.08.2016.

"Pieśń o Reindustrializacji" I

publication:

"KreskaKropkaWejdz/LineDotEnter/StrichPunktEnter" Catalogue Berlin/Warsaw 23.10-4.11.2015

Universitat der Kunste Berlin, publisher: ASP WARSAW, 2015 - pp. 42-43

"Pieśń o Reindustrializacji" II

publication:

"Dialogi. Warszawska Stacja Sztuki" ("Dialogues. Warsaw Art Station") Catalogue – an exhibition of contemporary art, p. 66

"Potrójny Akt Dynamiczny"

publication:

"KreskaKropkaWejdz/LineDotEnter/StrichPunktEnter" Catalogue Berlin/Warsaw 23.10-4.11.2015

Universitat der Kunste Berlin, publisher: ASP WARSAW, 2015 - pp. 42-43

c) the discussion on the scientific/artistic purpose of the work/works and the results achieved, including the discussion on their possible use

INTRODUCTION - COMBINATION OF ART, ENGINEERING, AND SOCIAL IMPACT

I have always been fascinated by the issues on the border of engineering and arts. In my works,

I have focused on kinetic sculpture and mobile installations. I compose two worlds: an industrial technological form with a subject and its image, to which I give the paramount

role. My habilitation works are complementary, but the difference is that some of them are intended for a space, and the other are assigned to the body of a particular person. Regardless of the technical complexity, I design and implement all of my works by myself. The theme of my considerations in the habilitation thesis is the relation between man and art or the goal of art. In subsequent projects, "Pieśń o Reindustrializacji", "Pieśń o Reindustrializacji II", and "Potrójny Akt Dynamiczny", I have attempted to define the relation between man and the industrial area created by his intellect. The entire cycle is a transition from an object that affirmatively shows an image of a man inside an object, through two works that are a kind of monument to the human intellect and accomplishments, to the last one, in which the object-work is attributed to man. The most important of all my works and a kind of advance to the next level of my artistic activity, is the last "Rzeźba dla Rzeźbiarki" project; I have created a ground where engineering and artistry have met in an object that, in fact, could serve the other human being in the most humanistic and utilitarian manner. The project is a dialogue and search for the final image of the work, therefore the utilitarian and social formula of this realization is very important.

"RZEŻBA DLA RZEŻBIARKI" ("SCULPTURE FOR THE SCULPTRESS")

publication – Prof. Waldemar Baraniewski, PhD "Obiekt Prosty i Solidny.Rozmowa z Andrzejem Kokoszą" "Simple and Solid Object.Interview with Andrzej Kokosza" 2016, "SZUM" MAGAZINE - link:

<http://magazynszum.pl/rozmowy/obiekt-prosty-i-solidny-rozmowa-z-andrzejem-kokosza>

Publication: Making a patent application: UPRP Patent Office (No P.418344 of 16/08/2016 - lever-rocker carrying and control system for arm prosthesis with grip adjustment function).

Obtaining a positive result of the research of innovation and inventiveness on 29.08.2016.

IDEA

In my most recent work, I have decided to go further in terms of social engagement. An idea that has been engulfing me for a long time is based on entering a truly personal area of life of another person. The courage to realize is given to me by my confidence about its social, humanistic, and interpersonal dimension.

I have undertaken the creation of a kinetic installation which I have named "Rzeźba dla Rzeźbiarki".

At first glimpse, the expression is not meaningful, but it hides a personal story of a sculpture student, Anna Tosiek, who, as a result of an accident, lost her arm, but she does not give in, and continues working on her artistic development.

As a kinetic sculpture author, I offer her the work that, I believe, may facilitate and support her independent activities in the area of sculptural creations.

The emergence of a specific loop of artistic events and social relationships is a very important idea for me. Awareness of the delicacy and complexity of this situation forced me to carefully analyse whether I can actually manage such a complex undertaking.

After making the commitment there is no retreat.

I attach great importance to the relationship with Anna and the trust that she shows me while participating in this project. The essence is her subjective role and participation. The attitude of her friend [also the sculpture student], Agnieszka Bielak, who made a cast, together with Anna, from the Anna's body, is a great support for me.

PROJECT IDEAS AND TECHNICAL ASSUMPTIONS

I have followed the solutions used in conventional orthopaedics and come to the conclusion that the current universal solutions cannot meet the needs in the work of a sculptress, not to mention the graceful appearance of the female arm.

My idea was to create an object that redefines the form and function of an object complementing the body in the aesthetic and functional dimension.

I have decided to completely eliminate electrical and electronic components.

and focused on mechanical, automatic and material solutions as:

the use of innovative prosthesis control and maintaining position system by the lever-rocker system developed by me, which I have designed as a completely new device. I have also conducted the patent procedure for an invention for it.

There have been used material solutions such as carbon composite, light alloys that will create a G-shock object that will be able to be washed from clay with a splash of water or in the shower, that would be independent from power sources, controlled by clavicle and shoulder movements.

FORM IDEA

My idea was to create an object that redefines the form and function, complementing the body in the aesthetic and functional dimension.

The final purpose is to create a kinetic sculpture that will be able to be present in everyday life and will be convenient, functional, and tasteful. I want to compose the installation so that it does not dominate the body in any way, but only completes it.

In spite of its mechanical character, the grace of the female body and gesture must be retained, therefore I have given up coating it with skin substitutes. It will not pretend something it is not. Thanks to the attention to the appearance and shape of the detail in a synthesized form, the object will provide comfort in the physical and mental dimensions.

OPERATION OF THE INSTALLATION

I have decided to solve the problem of moving the hand and bending the arm in the elbow in a completely different way than in conventional orthopaedics.

The control as a whole has been realized with the system of arms with couplers in the clavicle and shoulder area. This system pendulously concatenates a vestigial carbon fibre corset located on the side of the thorax, with the arm part at the level of the shoulder girdle, without limiting mobility of the sternoclavicular joint.

I have developed a method of mechanical movement of the hand to make fingers adjust to every shape, thanks to the interdependent system placed in the forearm.

In addition, this solution, taking the energy to close the palm from bringing the arm near to the chest, generates a much stronger hand grip than conventional solutions.

In conclusion, raising the clavicle initiates bending of the elbow with locking option, while moving the arm away from the body opens the hand, and bringing it the near gradually closes it. The hand can also be set in several positions towards the longitudinal axis of the arm.

OBTAINING PATENT PROTECTION OF THE PROJECT

During the implementation of the project and various consultations, including meetings with lawyers, it has appeared that it is indispensable to legally secure the project. Consequently, a patent protection has become an obvious necessity. This process has proved to be very complicated in the context of the Polish patent law, which involves meeting many formal and legal requirements, especially since my project and the whole of the invention, i.e. a complex prosthetic device being a rehabilitation device, in a natural way has been classified as a medical invention.

At this stage, I have managed to make a patent application and pass the basic stage of patent applications, i.e. get a positive result of the test on innovation and inventiveness of my solution – UPRP Patent Office (No P.418344 of 29.08.2016 - lever-rocker carrying and control system for arm prosthesis with grip adjustment function). Due to the formal constraints associated with the patent application, I have not been able to start building models in cooperation with any institution or business so far, as this has involved the risk of disclosing a part or the whole of the project, which would prevent me from reporting the invention in the light of the law. It has only been at this stage that I have been able to start the physical implementation of the project by dividing it into three fundamental areas:

1. The closed at the present stage structural and engineering manner of operation – mechanics
2. The artistic aspect – creating a kinetic sculpture in the social-humanistic context and the development of ergonomics issues and design.

UTILITARIAN ACTION

"Rzeźba dla Rzeźbiarki" is a utilitarian project, where the artistic creation interacts with social impact. It improves the comfort of life and functioning of the body. It is primarily a kinetic sculpture, but also a versatile, modern and advanced device that is to help people after arm amputation. Its design, where the form follows the function, will encourage to use it, so that it will not be just a necessity any more.

The innovativeness of the object, in a nutshell, is to increase the mobility of the prosthesis and the comfort of wearing it. The object, thanks to its practical properties and tasteful form, can indirectly influence the emotional state of people affected by amputation.

This design, at the same time, is an innovative solution for the mechanical prosthesis of the hand, outperforming available mechanical prostheses with functionality. It has a great chance to positively impact the quality of life of many people affected by amputation of upper limbs.

REFERENCES OF THE "RZEŹBA DLA RZEŹBIARKI" IDEAS TO OTHER CREATORS OF KINETIC SCULPTURES

In the "Rzeźba dla Rzeźbiarki" project I refer to Stelarc's issues, described in his projects of bionic substitutes and substitutes for the human body, the limits of interference in the physical area of man with the difference that I deliberately give up electronics for mechanical automation and physical impact of the human body on it, creating technical solutions that are closer to the lightness of Teo Jensen's designs. In his projects, Stelarc is forced to use servomotors and electric motors, as well as a complex electronic control system, while Teo Jensen's motive power is the energy of water or wind. For my project, this motive factor is the movement of the human body.

SOCIAL IMPACT OF THE PROJECT

The "Rzeźba dla Rzeźbiarki" project is an artistic creation which, in its complexity, enters into the dimension of social involvement. It is a response to the real need of a particular person – a sculpture faculty student who lost her left hand as a result of an accident. This sculpture for a sculptress is a fully functional hand prosthesis, which I, as the creator of kinetic sculptures, want to perform according to my own project and offer it to her. This object will make it easier for her to work on her own carving projects. In this way, the kinetic installation, created by an artist, will play an important role in the everyday life of the other person. The whole project is planned to be documented in the aspect of social interaction and the resonance caused by the implementation, i.e. cooperation with Anna as the key participant and with other people and institutions. The success of my undertaking could be a new opening to similar activities.

Currently, this is a draft of the assumptions of the whole project and I am aware of only indicating a narrow area of aspects that it touches. I am going to search for new grounds and areas of influence of this project, as well as sources of funding to realize it in the most perfect form.

"Rzeźba dla Rzeźbiarki" is an attempt to reach a higher level of my engagement on social and interpersonal issues, and to create a kind of work that I believe will, in its essence fulfil, in the most perfect way, the essence of an object, a work of art, because it can actually permanently participate in human life. It can be moderated by the user and used on a daily basis. The added value of this project is the fact that the person to which I want to give it is also a sculptress – an artist. In her creative activities, she will be able to be supported by the work that I am going to give her, which will create a kind of loop of good events in the social, humanistic, and artistic dimensions. From this point of view, it may be even said that the object I am going to create is a kind of holistic installation that is supposed to support her manuality and complement her body, and thereby also give an emotional support to the other artist.

In other projects within the habilitation, "Pieśń o Reindustrializacji", "Pieśń o Reindustrializacji II", and "Potrójny Akt Dynamiczny", I have attempted to define the relation between man and the industrial area created by his intellect and the resulting relations.

ANNA TOSIEK

Since I am doing this project in the form of a dialogue, discussing and investigating the essence of the needs of the person who is supposed to use this work, it is necessary, at this point, to include her perspective/view on this subject. **Here is what Anna writes...**

My name is Anna Tosiek and I am a student of the Academy of Fine Arts in Warsaw, Faculty of Sculpture. Two years ago I had an accident, which resulted in the loss of my left hand. Thanks to the help of friends, I was able to purchase a prosthesis that allows me to work mostly chisels, such as wood carving or crimping of plaster molds for casting sculpture. However, discomfort caused by the prosthesis and its look discouraged me from using it every day.

This is an example of the standard solutions for mechanical upper limb prostheses. There are

more technologically advanced bionic prosthesis available. They are not, however, suitable for the type of work that I perform, because they are too delicate and prone to damage.

Electronic systems are far more expensive. I realize that if I acquired skill in using the prosthesis that I have, it could be useful for me on certain days. However, it does not feel comfortable, and it is more convenient for me to work with one hand.

I stated finally that I do not have the possibility of having a prosthesis that would be suitable to my needs, so I can successfully use it every day and engage in creative work. This is one of the reasons why I am impressed by the project "sculpture for the sculptor."

Its implementation may become a turning point in my life and in my work. Andrzej Kokosza's solution, convinced me that the system he wants to give me, has enormous potential to become an integral part of me, accompanying me every day. It will seem more compatible with me and help me in all daily activities, while at the same time, being visually nice and eventually becoming my counterpart

arm. Above all, however, it will facilitate and enhance my work on my own sculptures.

I think it is a great chance for me, both in terms of better results of my work, and greater peace of mind.

It's gratifying to me that I am involved in the project in some way, sometimes co-creating it and engaging in it as I would with any piece of art work.

I am aware of the artistic value of this project and do not feel that I am just a person in need of help. At the same time, I am happy to be part of such a great project. The many facets of the project add to its artistic valor.

It's great to see how committed and passionate the author is about the project and I'm happy to have an impact on its final form. For that, I am very thankful.

New mechanisms suggested by Andrzej eliminate everything that gives me problems from the use of the present prosthesis. I will present here what bothers me about using my current prosthesis and the benefits that will arise from Andrzej's new solution:

Due to the specific shape of my stump fixing the prosthesis with suction hopper causes me a lot of discomfort. Because of the way the stump was formed, the bicep bone in the lower part is not protected. Hopper pressure on that part causes extreme discomfort, especially when lifting the arm upwards. Because of this, the movements of the left shoulder are limited. Also

building a large part of the shoulder through a funnel, limits its freedom of movement.

I have a similar problem when wearing a prosthesis that involves placing a suction stump in the hopper. It takes a lot of time and requires the use of force.

Andrzej's solution will create a prosthesis from the side, with the help of two parts closing a residuum of the adjustable clamp. With this, setting will be faster and more convenient. A problem will also occur due to the changing shape and volume of the stump over the years, it's a problem in my present prosthesis because the hopper is stiff. Since the terminal will address the part which is not very sensitive and will not overburden the shoulder, I am to use a greater range of motion, and the skin will be able to breathe.

My present prosthesis have a special braces. They keep the prosthesis near the body and make possible the movement in the prosthesis palm. It's very uncomfortable because they pinch me under one's arm.

Creation the sorts of bodice will be solution because the weight will be distributed on larger part of chest and back.

I'm exposed to health problems because I don't move my shoulder as often as I should.

A new prosthesis will force me to use my shoulder more often because I will need this to move my prosthesis arm.

My prosthesis palm can make only one type of simple move and the way how I do this, isn't natural.

The most important advantages of this new type of prosthesis is a new mechanism of movement. The movement of this mechanism will be definitely more natural than other types of prosthesis and will be more useful.

Always when I want to raise my prosthesis hand, I have to use my right hand.

In the new project, I could raise the prosthesis hand by the raising shoulder.

Many solutions of this new prosthesis are resulted from consultation with Andrzej.

My individual suggestion was very helpful to create final prototype of this prosthesis, which will be more practical for disabled people than standard prosthesis.

Anna Tosiek

"SONG OF REINDUSTRIALIZATION" | KINETIC SCULPTURE

public presentations:

"City of Stars" – 7th Żyrardów Art Festival – September 2015

Exhibition of the Department of Spatial Operations, Faculty of Sculpture – February 2016

Participation in a "Long Night of Museums" exhibition – May 2016

My work has been inspired by the graphics and posters of Bauhaus and Soviet constructivism.

In the today's increasingly digital, virtual reality we must not forget about the physical and mechanical nature of the foundations of human technological progress. By building this kinetic sculpture, I refer to the achievements of this period and pay tribute to analogous forms created by the human intellect.

In fact, it was a kind of pretext where the form I created was a homage to a certain aesthetics or order of directions such as constructivism and Bauhaus, where the form of the first of these installations was based on the motives of one of the posters appearing in the Bauhaus current.

I transposed it into a three-dimensional, spatial kinetic installation artwork, which is designed in such a way that when approached by a person, the installation, equipped with infrared and motion sensors, reacted and started to activate and move in certain sequences of movements, somehow entering into dialogue with the viewer. Like in the works of Le Corbusier, the whole structure of the space around man, in his understanding, was a specific synthesis of human needs, my installation starts and it moves for a man.

Size: L 270 cm x W 220 cm x H 160 cm + 140 cm x 220 cm

Material: steel, wood, mdf, plastic, mechanical drive, infrared control

"SONG OF REINDUSTRIALIZATION" II INSTALLATION

public presentations:

"Dialogi. Warszawska Stacja Sztuki" ("Dialogues. Warsaw Art Station") Sculpture Exhibition
UW Botanical Garden – June-October 2016

The second installation artwork, in addition to the connotation to the Soviet constructivism is referring to the Mondrian's works by the introduction of a set of colourful and vertical and horizontal, as well as vector construction elements.

Size: L 200 cm x W 245 cm x H 260 cm

Material: steel, wood, mdf, plastic

"TRIPLE DYNAMIC ACT" VIDEO INSTALLATION ARTWORK

public presentations:

"City of Stars" Żyrardów Festival Exhibition – September 2012
Curator of the "Form Space Subject" exhibition of the creators of the Faculty of Sculpture at the Academy of Fine Arts in Warsaw Gallery(-1) of the Polish Olympic Committee in Warsaw – October 2012
Participation in the Berlin Akademie der Kunste exhibition – October-November 2015
Exhibition of the Department of Spatial Operations in the Faculty of Sculpture – February 2016
Participation in an "Long Night of Museums" exhibition – May 2016

I managed to create a kind of laboratory situation, where, as a sculptor, I was able to show the act in motion, in the form of a dynamic, permanently transforming arrangement, which is extremely difficult for sculptural creations, because there can only be captured a stopped body position or composition that is formed by a group of silhouettes.

Inside an ascetic, graphite-covered, cuboid object, there are displayed three interrelated projections that were recorded without the operator's involvement, with a specially designed camera-moving machine. This action is to show the act and interaction between the characters that, using a red thread, enter into a physical relation.

This manner of registration is intended, as in my other works, to eliminate the subjective framing by the operator and to give the viewer a free from valuation image of expression of the human body.

Object: steel, wood and polychrome MDF, tv monitor, Size: 110x45x80 cm

5. Discussion on the other achievements of scientific and research (artistic) achievements

In my artistic activity, I focus on creating mainly installation and video installation artworks, which I personally design and execute, including all elements of automation and control. Speaking of automation, I mean the creation of devices, which, as a result of my intentional choice, are meant to replace the camera operator who would be involuntarily making subjective choices of frames, which, in my concept, would be undesirable as a factor subjecting the recorded image. The logarithmic sequences of cyclic camera movements that I create become a kind of moving window, through which, in the final formula of designs, the viewer is placed in a situation where he or she should evaluate the image himself or herself. In my projects, human being always plays a fundamental part as a subject. I combine him or her with a mechanized, geometric, raw, almost ascetic form, creating different contexts

between him or her and his or her intellectual, emotional, and physical creation. It is indispensable, in this compilation for habilitation, to mention the two projects that I did under my doctoral dissertation "Przestrzeń Ciała – Pamięć Przestrzeni", as well as the MA project, because all these works are created as a relation between man and form created by him or her in different meaning contexts, i.e. as in the Master degree project, "Skanowanie Intymne" ("Intimate Scanning"), where there is shown an intimate relationship between two people appearing as an area of a physical-emotional meeting. In my works, their complementary nature lies in the fact that in my PhD projects, one of my works, "Pamięć Przestrzeni" was devoted to the life and place of final resting of man, where the leitmotif was the image of the cemetery wall separating Jewish and Catholic cemeteries, where I focused on its multiplicity of meanings. The fact that I mentioned these earlier projects as well as the latter seems important to me, because they are closely correlated to each other, having a complementary character, being subordinate to the subject – a human, i.e. as in my PhD projects, where one is devoted to the body and corporeality in the affirmative meaning, and other to the place of final rest and the end of life. In this place, to show the evolutionary nature of my works in the field of common issues, I present my previous achievements including some selected installation artworks, i.a. within the doctoral conferment procedure and one diploma work.

"PAMIĘĆ PRZESTRZENI" ("THE MEMORY OF SPACE") VIDEO INSTALLATION ARTWORK

public presentations:

"PRZESTRZEŃ CIAŁA, PAMIĘĆ PRZESTRZENI" – an individual exhibition within the doctoral conferment procedure, Art NEW Media Gallery of AFA – June 2010

Commissioner and participation in the exhibition of lecturers of the Faculty of Sculpture of AFA – "Kasztel w Szymbarku" Exhibition Centre – March 2011

"City of Stars" Żyrardów Festival Exhibition – September 2011

Exhibition of employees of the Faculty of Sculpture of AFA in Warsaw, Community Centre Gallery in Saska Kępa – May 2012

Exhibition of the lecturers of the Faculty of Sculpture of AFA in Warsaw, Bemowo Community Centre in Warsaw – 2011

"PAMIĘĆ PRZESTRZENI"

Is an attempt to create a "medium" to tell the history of the place with art measures.

This installation artwork is contemplative, because it presents what is associated with passing and the history of the place where I realized this project. The gallery space and the entire complex of the AFA faculty are located at Spokojna Street, in a historic building, which is practically all over surrounded by Catholic and Jewish cemeteries separated by a wall.

From this, there results a special nature of this place for the history of past generations.

For me, an important dimension in my project is the use of various frames of landscapes and surrounding walls. I believe that in this context, the wall may have a multilevel significance, being a metaphor for something that is blocking the way, protecting us from something, and that can be a place for prayer or execution.

I referred to this by implementing a video-installation object. The installation artwork forms a structure fixed centrally to the ceiling, crowned with a light, openwork arm extending over almost the entire width of the room. At both ends, there are mounted two rectangular screens. The entire installation slowly rotates around the room.

The screens show moving images of subsequent, closer and further, outside plans, presenting fragments of walls and the Catholic and Jewish cemeteries. The moving landscape gives the impression of looking through a moving window, in which the red of fragments of walls are interwoven in the earthy grey gravestones and intense contrast of tree boughs and the clear sky. The entire artwork, moving around the walls of the gallery space, creates an area in which, despite the separation by walls, the viewer enters the zone where the traces of the past and the history of the place are transfused.

Object: welded steel, aluminium, wood, canvas, multimedia projectors, mechanical drive, video recordings

Size: H 3.4m x W 4,5m

"PRZESTRZEŃ CIAŁA" ("THE SPACE OF THE BODY") MOBILE VIDEO INSTALLATION ARTWORK

public presentations:

Participation in the exhibition in the Lipowa 13 Gallery, Lublin Association of Zachęta Fine Arts, "SEKWENCJE" from the Kowalski's studio – May 2010

"PRZESTRZEŃ CIAŁA – PAMIĘĆ PRZESTRZENI" – an individual exhibition within the conferment procedure, Art NEW Media Gallery of AFA in Warsaw – June 2010

Individual exhibition in Galeria 2.0 – AFA in Warsaw – May-June 2011

Participation in the "Long Night of Museums" project – 14 May 2011

"PRZESTRZEŃ CIAŁA" is dedicated to the relationship between the human body and what a man creates. Inspired by the myth of three moires where the dominant element is a thread that binds three characters into a permanent relationship and dependence. The work was devoted to man and his body in the most affirmative sense. The project undertaken as part of the doctoral thesis is a continuation of my long-time engagement in investigating the interdependence between the two, in my view, most determining areas for a human life, namely the pressure of things, civilization, and all the industry, and the forming opposition to this area – consisting of the most atavistic, primordial, even animal desires and needs.

I attempted to talk about this relation with the means that are closest to me, performing an installation artwork, where the archetype of the material world is the material form of the object, and the video represents the subject.

This object, like all others, was designed and realised by myself.

The video installation artwork consists of a geometric construction, divided into three vertical parts, in which there are monitors moving in different time sequences, up and down. This allows them to meet with each other at different heights of the whole structure.

The screens, like moving windows, frame body parts of figures that enter into a relationship. Figures presented on the pictures smoothly pass from the monitor to the monitor, showing only a narrow slice of relations between each other.

The whole form of the installation artwork together with the image creates a kind of a mosaic, puzzle, whose logical order appears before the eyes of the viewer only after a longer time of observation of the presented materials. The automated way of recording frames makes that the presented material is not burdened with any operator's preference. In the moving monitors, the whole procedure is that the gesture is registered in one monitor, it can change its meaning by penetrating into another and entering into a relationship with

the other image combined with it. The motif and inspiration of the above described project is the myth of the three Mojras, where their essence attribute is the thread of life. The figures drag a red thread between themselves. My idea was to use this mythological thread of life in a "modern" way, like in the yard games, i.a. the jump rope game, or rearranging the thread between fingers of two people. The models form a moving composition in space with a twine, entering or leaving the frame.

In moving monitors, sometimes there can be seen fragments of figures, and sometimes only the thread. I deliberately used a mechanical device to record a human figure, because, by eliminating the operator from this project, there was created a situation where there was no subjective selection of the frame and there was registered a piece of gesture and figure that is currently in the field of view of the mechanically moving camera. This is, in my opinion, a very important thing. Namely, the recorded human act, or any its fragment, is not particularly exposed. I think it freed up the act from displaying or censoring the image of a human figure created through tradition and pop culture, and thus, from its distortion. The medium was aimed to restore the "purity" of the act so exhausted by pop culture. Object: oxidized welded steel, wood, plastic, nylon, liquid crystal monitors, mechanical drives, video recordings.

Size: H 2.25 m x W 1.90 m x D. 0.95 m

**"BRAMA, KONIEC ŚWIATA – KONIEC SZTUKI" ("GATE, END OF WORLD – END OF ART")
VIDEO INSTALLATION ARTWORK IMPLEMENTED WITHIN THE END OF WORLD UNFORMAL
ARTISTIC GROUP**

public presentations:

Presentation of the "Brama" video installation object as part of the activity of the End of Art artistic group – Main Hall of the Central Station in Warsaw – December 2012 to January 2013

Presentation of the "Brama" video installation object as part of the activity of the End of Art artistic group – AFA Rector's Office Building in Warsaw – January-February 2013

Presentation of the "Brama" video installation object as part of the activity of the End of Art artistic group – Aleksander Zelwerowicz Theatre Academy in Warsaw – March 2013

Presentation of the "Brama" video installation object as part of the activity of the End of Art artistic group at the "City of Stars" Interdisciplinary Festival in Żyrardów – September 2013
"City of Stars" 7th Art Festival in Żyrardów – September 2015

Then I created the project "Brama – End of World, End of Art" as part of the activity of the End of Art Artistic Group. The essence of my participation in this project was to develop a formula for telling a story recorded with the participation of artists and people of culture who were to take an attitude to the question on the end of art in the context of the end of world.

The first presentation of the object took place at the time of the end of world predicted by pre-Columbian Indians. In the video installation artwork, there were included dicta of famous people from the world of culture and art to the question of whether and how they imagine the end of art.

As a form, I proposed creation of a kind of medium to tell about this situation, a kind of an ascetic form of a minimalist gate, something like a huge casing through which the viewer would be able to pass to something like another reality of the recorded stories on art of these people. This was implemented in a way that on the external perimeter of the whole

structure, there was installed a series of monitors, in which individual people presented their point of view on this topic. An unreality of the whole situation was added by the location of this project, which was the Central Hall of the Central Station in Warsaw (and other places), where, by its character, people, while travelling, move between different spaces, or realities. In many cultures and traditions the gate constitutes a symbolic passage. An area through which we enter another reality. In this particular situation, a casual passerby has the opportunity to enter, for a while, the world of issues, which do not necessarily absorb him or her on a daily basis.

Object: steel construction, MDF board, wooden construction, monitors
Size: H 3.14 x L 5 x D 1.27 m

DIDACTICS

October 2016 – Assistant Professor, "Pracownia Gościenna" ("Guest Studio") Coordinator AFA
Prof. Krzysztof M. Bednarski, PhD

October 2014 – "Pracownia Gościenna" Graduate Assistant AFA
Prof. Krzysztof M. Bednarski, PhD

2013 – October 2014 Graduate Assistant in the Sculpture Studio of AFA
Prof. Jakub Łęcki, PhD

November 2005 – June 2012 Graduate Assistant in the Audiovisual Space Studio
of Prof. Grzegorz Kowalski at the AFA Faculty of Sculpture in Warsaw

December 2003 – June 2005 Graduate Assistant in the Sculpture Studio of First Grade
Assistant Professor Antoni Grabowski at the General Fine Arts Training Department at the
AFA Faculty of Interior Design in Warsaw

In the form of didactics that I teach, I strongly encourage students to undertake attempts of interdisciplinary actions in art, going beyond the mere sculptural formula in their projects. Using and incorporating techniques such as painting, optical art, performance, photography, video, technology results in new qualities in the visual arts dimension.

I also support students in mastering and adapting to art the seemingly not art-related technologies, including plastic thermoforming technology, hydroforming of metals such as steel, brass, copper, aluminium, techniques of creating laminates and composites with the resin adhesion technology, as well as mechanics, automation and electrotechnics (which is very useful for the construction of kinetic installation artworks and sculptures). The aim of these activities is to broaden the range of resources that students can use in their work and give them new qualities and individuality.

I urge students to make sketches, drawings, models, or, at a pinch, storyboards, for every project, to take pictures of each stage of their work, and to briefly describe ideas, assumptions, and the means by which they want to achieve them. Such exercises and documentation will help them in developing their projects in terms of potential competitions, exhibitions, or archives. Furthermore, recording of different ideas or methods of implementation can be a great starting point for addressing these issues in a different perspective in the future.

For students, I also organize participation in extramural exhibitions so that they can gain experience in organizational and logistic issues related to preparation of exhibitions. I also participated in the work of the research team led by Romuald Woźniak, PhD, from November 2015 to February 2016. Participation in the research project of the Department of Spatial Operations of the Faculty of Sculpture of the Academy of Fine Arts, "Kształtowanie rzeźbiarskie przestrzeni publicznej" ("Sculpting formation of the public space").

ACTIVITY FOR THE UNIVERSITY AND ACADEMIC CIRCLE

As part of my work at the university, I undertook the development and implementation of a variety of teaching aids that directly impact the quality and versatility of student education, i.a. with students, I designed and completed a thermoforming device for sculpting projects.

I also design and implement various types of specialist teaching aids such as: camera tripods, trolleys, remote control cranes for cameras, scenographic staging, mechanical animation phantoms, adhesion installations, and I take care of creating of a technical and tooling base for students. I also care for the academic circle, where I carry out various types of technology, tools operation, safety and first aid trainings. Within the circle, we make various purchases of instruments such as a vacuum pump. I have also created a comprehensive collection of tools and power tools in the studio, which are useful in the students' projects.

OPEN-AIR

I also provide didactic care over open-air projects for the third-year students (bachelor). It is an excellent opportunity for students from different master studios to meet each other and come into contact with various sculpting concepts. I propose open-air tasks to create both teamwork and individual work opportunities in such areas of realization, which give students the chance to learn new artistic means of artistic expression, such as performative, installation, film, and photographic activities. The result of the open-air activities is the students' development of their own projects in the form of a prospectus with sketches, descriptions, photographs, or video recordings. The resulting record is often an opening for new designs in the course of studies or whole implementation cycles.

Andrzej Kokosza, PhD

