

Łukasz Cywicki

I received a 1st degree in fine arts, majoring in graphic arts, from the Faculty of Graphic Arts at the Academy of Fine Arts in Kraków, Poland on **17 October 2008**

Title of the doctoral thesis: "Day by Day".

Supervisor Prof. Tadeusz Nuckowski, Faculty of Art at the University of Rzeszów, Poland

Reviewers: Prof. Zbigniew Lutomski, Poznań Academy of Fine Arts, Prof Grzegorz Dobiesław Mazurek, Institute of Fine Arts at the Maria Curie-Skłodowska University in Lublin, Poland.

I received a master's degree in fine arts at the Faculty of Painting, Graphic Arts, and Sculpture at the Poznań Academy of Fine Arts on **28 June 2008** in the Woodcut Studio of Prof Zbigniew Lutomski and, simultaneously, in the Studio of Easel Painting of Prof. Jan Świtka.

Professional career in higher education:

1998 - 1999 – technology trainee at the Woodcut Studio at the Faculty of Painting, Graphic Arts, and Sculpture at the Poznań Academy of Fine Arts

1999 - 2000 – laboratory assistant at the Woodcut Studio at the Faculty of Painting, Graphic Arts, and Sculpture at the Poznań Academy of Fine Arts

2001 - 2002 – Assistant Lecturer at the Institute of Artistic Education, at the Pedagogical University of Rzeszów

2002 - 2008 – Assistant Lecturer at the Institute of Fine Arts at the University of Rzeszów

2009 - 2012 – Assistant Professor at the Faculty of Art at the University of Rzeszów

2012 - 2017 – Assistant Professor (extension) at the Faculty of Art at the University of Rzeszów

Pursuant to Article 16.2 of the Act on the Amendment to the Act on Higher Education, the Act on the Academic Degrees and the Academic Title, as well as on the Degrees and the Title Related to Art Study, and on the Amendment to Certain Other Acts of Law of 18 March 2011. (Journal of Laws of 2011, No. 84, item 455, No. 112, item 654.) I am presenting a set of works of graphic arts: "**Black on White / Time Space**", as an achievement aspiring to satisfy the requirements set forth in Article 16.2 of the Act on the Academic Degrees and the Academic Title, and on the Degrees and the Title Related to Art Study of 14 March 2003.

A collection of graphic works assembled in a publication called "**Black on White / Time Space**", was issued during an individual exhibition in the "r_z" Gallery of the Branch of the Association of Polish Artists and Designers (ZPAP) in Rzeszów, in April 2016. The set of graphic works summarises the creative period since gaining a doctorate degree.

The purpose of my artistic work is to continue with an issue relating to the notion of time that, for some years now, I have been analysing and developing in the field of workshop graphic arts in relief printing technology. For me, time has a multi-layer and multi-dimension significance. I have been trying to capture the time which has been assigned to me, seize and tame it, at least for a moment. Next, I try to note down, transform and show or, rather, convey my experience using the artistic means of expression which are available to me. That is how, in a nutshell, my works are created which, depending on numerous conditions that are important for me, I expand or simplify, analysing a number of events which are important for me and transforming them into the language of graphic arts. Thematically, they are diversified and they may be divided into cycles that document occurring changes, events, or fascinations that are important for me. Amongst them: Day by Day; Touch of time; Mr. Time, Parts of Time, Figure of Time, and Space of Time.

SELF-PRESENTATION

BLACKONWHITE / SPACE OF TIME

Looking Back

I grew up in an artistic family. Both my father Janusz J. Cywicki, a graduate of the State Higher School of Fine Art in Poznań and my mother Rena Wota have been and still are active artists. It is no wonder then that since my childhood I have been exposed to various artistic materials, growing up among the smell of paints, as my parents used to work at home. I witnessed the creation of their numerous works, artistic discussions and disputes. Involuntarily, I participated in open-air workshops or artistic meetings in various places in Poland, where I had the opportunity to get to know and observe eminent artists at work. Could I resist that at all? That world simply enchanted me, overwhelmed my imagination and I, without resistance, came to love it and desired to become part of it.

I completed my secondary education in 1995 passing the final exam at the 2nd K. Morawski Secondary School in Przemyśl. That choice of secondary school was a very good one for me, because I was able to take an informed decision about my future without pressure from my parents. In the same year I started my studies at the Faculty of European Graphic Arts at the Academy of Fine Arts in Warsaw. It was there that I had a chance, for the first time, to get to know the extraordinary atmosphere prevailing in the studios run by Professors Antoni Fałat, Marzanna Wróblewska, Ewa Zawadzka, Wiktor Zin and Franciszek Starowieyski. I had the opportunity to discover the practical aspects of a graphic workshop and use real graphic presses. It was there that my first graphic works were produced... Having completed my first year of studies, I decided to have a go at passing the entrance exams to the Faculty of Painting, Graphic Arts, and Sculpture at the Poznań Academy of Fine Arts. During those studies I developed my interests in workshop graphic arts. I learnt a lot and benefited from my direct relations with Professors Andrzej Załęcki, Jerzy Kałucki, Jan Świtka and Waldemar Świerzy. But first and foremost, I appreciate the relations with the excellent graphic artist Prof. Zbigniew Lutomski, who not only became my teacher, but some kind of mentor, too. While studying I worked in his studio as a technology trainee and then as a laboratory assistant. I received my diploma in 2000 from the Woodcut Studio of Prof. Zbigniew Lutomski and, simultaneously, in the Studio of Easel Painting of Prof. Jan Świtka.

After graduation I came back to my hometown where, in 2001, I started work at the Institute of Artistic Education at the Pedagogical University of Rzeszów as an Assistant Lecturer in the Studio of Workshop Graphic Arts – relief printing. Presently, together with Prof. Krzysztof Skórczewski, I continue to work as an Assistant Professor in the studio at the Faculty of Art at the University of Rzeszów. I completed two extensive graphic art series in that period: “Day by Day” executed as large-format graphic works and “Touch of Time” made up of small graphic art forms. I successfully presented them at international competitions and exhibitions receiving several awards and distinctions that are important for me.

In 1999, I participated in the Second International Mini-Print Biennial in Cluj-Napoca, Romania, receiving Grand Prix; in the 4th International Engraving Biennial in Ploiesti, Romania; in the 2nd International Exlibris in Rijeka, Croatia, where I received the Ex Aequo Main Statutory Prize; in the 18th International Exlibris Biennale in Sint Niklaas, Belgium; Third International Miniprint Triennial in Lahti, Finland and in the 10th Józef Giełniak International Graphic Arts Competition in Jelenia Góra, Poland, where I received the Statutory Distinction. Nonetheless, my biggest achievement of the period was the Main Promotional Prize for the Young European Artist in the Field of Arts in the competition of: “Junge Kunst in Europa” organised by Volksbank in Paderborn, Germany. All these awards were confirmation that I had chosen the right artistic direction and they became a significant element motivating me to further work.

Since receiving the 1st degree qualification in 2008 many things have happened in my private life. . In 2008 my daughter Weronika was born, and Matylda in 2010. In 2011 my wife Magdalena Cywicka passed her doctoral thesis at the Faculty of Painting at the Academy of Fine Arts in Kraków, and in 2013 our third daughter, Gabriela, was born. Undoubtedly, all those events had an enormous impact on both me and my further artistic work and professional life. The new family situation and the related duties inevitably meant that my artistic work had to be put aside for the time being... I decided, however, not to give up and developed a few series of small form graphic arts and the Bookplate that would take up less of my time (as I thought then)...

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My graphic works primarily focus around the relief printing technique - linocut that, for me, is the primary form of my artistic expression. Unlike other graphic workshop techniques, linocut appears to be more natural, allowing a direct relation not only with a graphic plate, but with the subsequent stages of work, too. In my opinion, this gives a sense of artistic freedom and independence. Limiting the colours of a graphic image to black and white is a purposeful act. I arrive at the relevant tension of the quality in the print by making the cut in the plate denser. Significant added value is offered by the application of specifically understood multiplication - by copying apparently the same prints to have them freely expanded into a larger format image.

Passage of Time – Day by Day

The origins of that series go back to the time of my diploma at the Poznań Academy of Fine Arts, in which I presented a set of ten large-format linocuts. The title refers to the work of a graphic artist that struggles against the resistance of the graphic plate, and also with his own weaknesses. Time plays a very important role here. To achieve the intended result you have to be patient and accurate. Nothing can be rushed. Those who have tried this (apparently simple) graphic technique at least once know how much time you must devote to cut a good plate. While preparing my thesis in the linocut technique, I needed to accurately plan everything before, divide the time into individual stages of the process so as to be able to produce the number of graphic works I planned and complete it all by the thesis deadline date. I succeeded, and I have been expanding this series, exploring and developing the natural world that is intriguing. During frequent trips I look for interesting textural structures or contrasts full of natural light. I document the selected elements using a digital camera that I have treated as a kind of sketchbook since the beginning and which also records the consecutive stages of my work. Having analysed the recorded material, I proceed with the formal processing. In short, this consists of numerous treatments, mainly cleaning, but sometimes it also involves combining them. The main purpose is an attempt at making the selected sections of the landscape unreal and then building a new graphic abstract image which I then quieten down and simplify through a number of further formal treatments.

Professor Skórczewski made the following comment: "Łukasz Cywicki observes the visible world through a section, the camera's viewfinder. His observations of the world prove his great sensitivity to beauty hidden in the apparently not meaningful images of common plants. Organic textures transposed into the language of graphic art show us their new image, extremely aesthetic. This is the truth about the earth's beauty."⁷

I transfer the developed project onto linoleum and, with unconstrained joy; I begin the most difficult stage of work, as I see it, namely forming the plate. This is the most-awaited for moment of the entire creation process, a true challenge that enables the resistance of the matter to be overcome in order to achieve the proper effect which, with the passage of time, produces the expected form of the image. I achieve the necessary tensions and dynamics by clashing spots of bright light and greyness with deep, heavy blackness. A composition designed in this way is usually open, offering the possibility for further free creation. The quite frequently used effect of multiplication (with double images, diptychs, triptychs, or more expanded multi-element forms) builds up the new images of senses and meanings that I am interested in.

⁷ Prof. Krzysztof Skórczewski Kraków, January 2014 Gazeta Uniwersytecka, May-June 2015, Nos. 5-6/2015 (88), p. 13

Stanisława Zacharko analyses the above process as follows: "Day by Day" contains (...) meticulous compositions rendered in the linocut technique. At first glance, they seem to be centrally composed abstractions. Only after a closer analysis of them does it turn out that each of them is made up of perfectly recreated real motifs, mostly of landscape, full of precisely rendered subtle details and even tiny elements. They have attained their abstractive nature through the treatment of the ideal combination of two verticals on one plane of paper – despite the horizontal presentation of shape: the first and the second, that has been created by turning the plate by 180 degrees and which has been added to the previous one along the vertical edge. Through the simple treatment of copying the same motif twice with one of them vertically reversed, he has created a non-presenting image out of a presenting image, a symmetric composition out of an asymmetric one, and has given it a nature of a single, decorative module of the ornament."⁸

Small Graphic Art Form and the Bookplate

I have made a few series of small graphic art forms produced in various formats that I continue to expand to include my subsequent works. I hold these series in full reverence, but also as some kind of a springboard at work and a physical rest from larger formats. As a rule, these are abstract landscapes, built on the basis of a micro and macro world of differently selected fragments of impressions of finger prints. They are the initial material for further search for a proper, finally softened form of a graphic image. The "Touch of Time" series is a set of small linocuts, abstract mini-landscapes in which I try to draw attention to their aesthetic values, and a very interesting permeation of differentiated fragments of different forms and structures, meanings and references. The world which is built in such a way becomes a somewhat exceptional and unique form identifying me as person. With the passage of time, these images have started to change and evolve into more representative forms in which I have begun to seek references to elements in the surroundings known to me, and thus the following new series have been produced: "Space of Time" and "Fragments of Time". Their structure, in a more economically way, fills up the small space of the graphic plate. I use larger sections of deep black areas out of which small, aligned elements of quasi-landscape emerge, with time turning into a new, completely different shape resembling a human being. Transformation was a consciously applied treatment and, at the same time, an interesting attempt to change an abstract image into the image of a human being. This natural situation resulted in the appearance of a further series of small graphic art forms: "Figure of Time" and "Mr. Time". Here, the main element is man who, through a specific graphic form, expresses hidden emotions. The majority of them are framed figures shown statically, almost motionless. Sometimes I default on that rule and try to show them in their entirety. This happens in a situation when I need to show motion, in some a pose stopping for a while, as if frozen for a few seconds.

Referring to the words of Prof. Martin R. Baeyens, I create a certain type of code that may be likened to a DNA code. The image becomes something like a finger print, and each line has a specific role, it is not accidental, its rendering is strictly controlled. Enlarged, thick jagged lines create a different texture, a balance of white and black that becomes increasingly more visible. The black background that continues to be visible is eclipsed. The portrait is individualised through enhancing (or omitting) some detail of the face, such as eyes, ears, or a nose. Using minimum means, I try to show the maximum personality features of the portrayed person. Thinking about supplementing the image, the text that accompanies the portrait in bookplates is mostly arranged vertically by me, while seeking to attain a harmony of composition. I have worked on Bookplates as a portrait for dozens of years now. Each time, it is a new challenge, since "... multiple portraying possibilities are endless, just like the number of human DNA codes is infinite, too."

Each work is different and should be able to live its independent life. It is important that it should clearly fit into a larger set of works that has a common title. The formal search for an image design is a basic value for me. The next stage of work involves cutting out a graphic plate, which means physically struggling with the small formats of linoleum that somewhat "constrain" the author and impose on him a specific mode of working. The correct printing of graphic artworks is the next important element of the work performed by a graphic artist, perhaps the most important one, as it summarises the long-lasting technical treatments done up to this point and

⁸ Stanisława Zacharko / Kielce, July 2011 Łukasz Miłosz Cywicki, extracts from a text in the *Sztuka Podkarpacia* album, volume II, p. 54 (publishers: Podkarpackie Towarzystwo Zachęty Sztuk Pięknych)

shows the first results. It also offers the possibility of making the first judgement, it may turn out that the work requires substantial improvements or even certain changes. I have been working with the Bookplate as a parallel field of arts. Increasingly more appreciated and accepted by artistic circles, it has been successful as a parallel small form of graphic art. I noticed interesting possibilities in it. I decided to work with this interesting topic. The task was not simple, since it required the skilful combination of a graphic image with typography so that they would complement each other and create a coherent entity. A figure has become the basic topic of my Bookplates, but this time it is a specific one - not anonymous, as it was in the case of previous miniature series. The situation here is somewhat reversed and I originally focused my search around next of kin, members of the family and friends. Knowing them helped me a lot, thus allowing me to properly assess, define, and build the proper model of their external anatomical features, as well as to precisely show the differentiated traits of their character, which was quite a challenge for me. Have I done it? What will the recipient of the bookplate for whom it has been prepared say? Will he see any resemblance? Will he like it? Will he not become offended? Have I rightly uncovered his character and been able to extract them, make external what is most important in them by using lines cut in a small format of the graphic plate, usually as small as 10x9cm? The world of the Bookplate is built not only by artists, those who create bookplates, but also by collectors, reviewers, researchers, and institutions, such as libraries, galleries, or museums - organisers of many known and prestigious competitions or conventions held worldwide.

As early as in 1999, my first bookplates were quite quickly noticed and appreciated when I submitted some of them to the 2nd International Exlibris Exhibition in Rijeka, Croatia, where I was given the Ex Aequo Main Statutory Prize. In 2007 at the 5th Paweł Steller International Review of Woodcut and Linocut Exlibris in Katowice, Poland, I received an Honourable Distinction, and in 2009, in another edition of the competition, I was awarded the 3rd Prize. The year 2010 was exceptional for me in that respect, since participating in the 1st International Ex-libris Competition North Cyprus in Famagusta, Cyprus, I received the Grand Prix, and in the 3rd International Triennial Ex-libris Competition Istanbul in Ankara, Turkey, I received the Special Prize GMK Turkish Society of Graphic Design. In the same year my works were appreciated at the 8th International Graphic Competition for Exlibris in Gliwice, Poland, where I was awarded a Distinction and at the International Contest of Ex Libris and Small Graphic "Zalgiris 600" in Vilnius, Lithuania, where I was awarded the Statutory Prize. The year 2011 saw other important achievements for me - a Distinction for Relief Printing at the 18th International Exlibris and Small Printmaking Competition in Sint-Niklaas, Belgium and the Second Prize in the 7th Paweł Steller International Review of Woodcut and Linocut Exlibris in Katowice, Poland. In another edition of the competition, in 2013, I was awarded the First Prize. In 2013, I also participated in the next edition of the prestigious Belgian competition in Sint-Niklaas, where I was awarded the First Prize of Sint-Niklaas for relief printing. In the 6th Klemens Raczak Competition for Ekslibris in Poznań, Poland, I was awarded the Second Ex Aequo Prize and The Excellent Exlibris in the 7th Shanghai Fu Xian Zhai International Exlibris Competitions in Shanghai, China. In 2014 I participated in the 3rd Guangzhou International Exlibris and Mini-Prints Biennial in Guangzhou, China and the Excellent Exlibris Award. In 2015 I received the third prize at the 9th Paweł Steller International Review of Woodcut and Linocut Exlibris in Katowice, Poland. I have come to know that extraordinary and specific world of bookplates quite well, I have established many relations and contacts with publishers, collectors, and, primarily, with artists who deal with the creation and promotion of that type of art.

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BLACKONWHITE / SPACE OF TIME

Introduction

The latest series of graphic arts presented further to a qualification process is composed of over thirty works in which a traditionally understood graphic print is not the final stage of creative work, as it has been till now. It is rather input material for a further search that will open new possibilities of creation. It consists in breaking through a classical two-dimension aspect of traditional graphic art

and, effectively, creating a new three-dimensional spatial form. I created the first attempts of graphic forms designed in such a way in 2008 during the 7th International Ecological Art Multimedia Colony "The Lighthouse" in Begeč, Serbia. Two works hail from there: "Assemblage 1 and 2" which I built by combining graphic print with 3D additional elements. Exploring the topic further and going deeper into its issues, I created further works: "Space of Time – I, II, III", made in 2009 for the 6th International Biennial of Collage & Assemblage Memoriam of "Jovan Markovis-Kameni" in Belgrade, Serbia, for which I received the Grand Prix. A certain period of time had to pass before I returned to the issue and opened it anew – now, in its much expanded form. Recent works are a specific kind of a fascinating game for me between a graphic plane and the possibilities of making 3D modules that create a new order, space and a new message.

Colour

There is nothing to hide – at first glance, my works seem to be black or white, well, almost black or almost white. Actually, they are black and black, black and grey, black and white, white and white, or white and grey. This limitation of colours, which comes down to a game of the relation between white and black, or white and black, is a fundamental value for me. The fundamental opposition of black and white constituted the beginning of my artistic world. Polarised contrasts of light and twilight, brightness and darkness are of fundamental importance for human life and the entire natural world. And for me black and white paints are the strongest means of expression. I introduce two hues of black and white, expand a colour scale, thus obtaining a larger expression. By means of arranged lines and shaded planes I seek to render hues of brightness and darkness in a varied mode. Truly intriguing for me is the peculiar game played within formal means which consists in various sets and combinations of mat black with glossy black, which is perceived as a grey effect. Similar actions are performed in the area of combining glossy and mat whites. Contrasting the type of surface creates an illusion in space perception. A mode of creating an appropriate background, at which the core game is played between individual planes and the additional geometrical elements appearing on them, is also about contrasting its surface. They create open forms and rhythmical arrangements, or closed symbolic sets. As a whole they create a new form of work. Owing to the skills that linocut has offered to me, I can quench greys and obtain sharp contrasts out of the black and white photography that is a starting point. The soft and delicate structures of nature may be transferred into the black and white space of linocut. To intensify the effect, I apply the repetition of elements, shifts, slips, and variations from the axis of symmetry. I apply that repetition of elements in exposition compositions (arranging works into polyptychs) thus obtaining the effect of a way of life.

Space

Space is another basic value. I mean here a coherent understanding of space that builds the form of the background – as a base and space as an additional dimension. Created by adding new elements that build up their independent external space, so to speak. Combined with the background from which it grows, it now creates formal value. Thus, we have a few independent beings here – the space of the background, the added space, built up from multiplications of defined geometric modules, and also the final space that is made up of the two previously discussed values. They may be successfully considered or analysed either independently or jointly.

The space of the background – serves the primary, double role. First, as an area in which the action happens, being built of the selected and properly processed fragments of reality. Second, as a base that physically upholds the entire structure and provides for its proper display. In turn, the *added space* is usually built up from various 3D multiplications, tiny elements having a defined geometric form. The basis here is a selected module that successfully builds, depending on the needs, simple structures or multi-element ones, and extended arrangements that create a rhythmical formal message. The most important moment here is the illusory value of the unification of both beings in one, new, coherent entity that is perceived as a certain challenge. These two spaces are built up from the same image that forms the basis for the entire structure. Here we come to one more significant value that light offers in perceiving those works, or rather the way it is shed on them. This apparent truism is so important that good lighting, and also an additional value related to that – the movement of the observer, allow the camouflaged form to be disclosed in 3D, by

distinguishing, for example, a black and black external structure from an equally black and black background that together create one form of the image. This illusory and ambiguous reception has already appeared in my earlier works:

Wojtek Grela asks: "Positive negative or negative positive? (...) When looking at the graphic arts by Łukasz Cywicki, we are faced by some compelling secrets. White on black or black on white? The answer to a seemingly simple question, however, turns out to be more complex than we expect, since it seems that what we perceive its explicit contradiction to be a truism. What we have perceived to be white paint applied on black paper turns out to be a hole in black – and thus, everything is clear, it is black on white, though! Suddenly, another uncertainty appears – is it a positive or a negative? Is the suggested positive feature not just the effect of cold-blooded speculation, an intellectual game, or are we faced with a negative positive, a perfidious optical trap?"⁹

Time

Time has been in the centre of my interests since the very beginning. As the definition states "Time is a scalar measure (in classic understanding) of a physical quantity defining a sequence of events and the intervals occurring between them in the same place. This notion has been a subject of philosophical considerations, too. Time may be understood as: a moment, a point in the time axis, a section of time, duration, a set of all points and periods of time, the fourth coordinate of time space in the relativity theory and its passage depends on the observer and is different for different observers."¹⁰

The most important value that I would wish to record or, rather, save from being forgotten is the time that has been given to me. It must be understood and considered as time built up from subjective experiences, feelings, and events. This is very important because of an objective and characteristic feature of time which is transience.

"According to the Pythagorean Paron, time is something unordered, since it causes loss of memory, forgetting. In this sense, time is more a cause of destruction than generation (Aristotle, Physics 222b). For the philosopher himself, time was merely an amount of movement, counting individual moments of 'now' in terms of 'earlier' and 'later'. St. Augustine considers various aspects of time in XI Book of his Confessions. He forwards a view that time is precious, inseparably linked with change (movement), constituting some dimension of the material world and is connected with transience. Presence (what exists materially) is time observable for him (though elusive), past (what existed) – is time remembered, and future (what will exist) – is time expected; he hesitates, however, whether these two varieties (still) exist anywhere else. (...) According to Kant (transcendental aesthetic) time and space are a priori forms of our sensuality. They have their source in the subject and are applied to all phenomena (i.e. senses provide impressions that are already developed in time space). As experienced by us, time (and space) shows themselves to us as real, however, during a transcendental analysis they turn out to "be" ideal – becoming nothing when we want to consider them irrespective of experience."¹¹

Through various treatments that generally involve analysing the selected portions of reality that have been recorded and thus documented in the form of a visual notation, I try to recreate or, rather, rebuild anew *that time* in confrontation with the one that really exists. This particular dichotomy, in my opinion, creates a unique or, actually, an exceptional opportunity to return to the past. Analysing again memories and conditions that are now subjected to natural verification, effectively creating a specific conglomerate built up from transformed and unified parts of multi-time understood in such way. This activity is very important for me since in various forms it has been continuously accompanying me in my work. All the messages of the works I have completed so far have been based upon it. It may be successfully considered as a visual diary that has been consistently built for many years. I look at a world that is in constant movement, metamorphosis, I frame it into an image frozen for a fraction of a second that allows the steady analysis of reality. I discover hidden signs in it that lead us deeper into the secret. I examine the structure of organic matter, entering into a space that is lit by a gentle light or pass through its empty and dark areas.

⁹ Wojtek Grela, Biało na czarnym, czy czarno na białym,

¹⁰ Source: <http://www.pl.wikipedia.org/wiki/Czas>

¹¹ Source: <http://www.pl.wikipedia.org/wiki/Czas>

Space of Time

A new set of works is a challenge for me that I have been awaiting for many years. To me, it opens up possibilities of creation in an area that, until now, has been locked for me, so to speak. The necessity of searching for a new form was undertaken a few years ago, but only as a result of quite unexpected, single events a basic and decisive state of excitement developed in all my subsequent actions. Like in the previous period, time also had its basic value and played a decisive role in leading to the arrival of crucial symptoms determining further actions. I entered into this new area of searching with curiosity.

The motives of my artistic actions continue to be invariably permanent. I look for new formal solutions for the same problems. I ask about the time and transition. Will it be possible to structure organic, irrepressible, unpredicted nature? I think that words said by Professor Zbigniew Lutomski are still valid:

“(...) These graphic works are a continuation of poetic imagination; that special area between what is real and what is imaginary, between past and present, between what is known and what is encrypted in the sub-consciousness.”¹²

Expanding the graphic means to include spatial elements and also planes with a contrasted surface within the same colour in one artistic object, for me, is a current achievement. Each new road opens up the perspective for executing an artistic problem using yet other means of artistic expression. That awareness clearly builds up and encourages for further actions.

Łukasz Cywicki
April 2017

A handwritten signature in black ink, reading "Ł. Cywicki" with a stylized flourish at the end.

¹² Prof. Zbigniew Lutomski, Kraków 2008, excerpt from a review of the doctoral thesis