



CZĘŚĆ V
GEOMETRIA DYSKURSYWNA
– KONFERENCJE I SYMPOZJA

PART V
DISCURSIVE GEOMETRY
– CONFERENCES
AND SYMPOSIA

Wiesław Łuczaj Sympozja i konferencje

Symposiums and conferences

W latach 2015-2022 odbyły się cztery edycje międzynarodowej konferencji naukowo-artystycznej „Geometria w dyskursie – dyskurs w geometrii”, we współpracy z Uniwersytetem Jana Kochanowskiego w Kielcach, Akademią Sztuk Pięknych w Warszawie, Universidad Complutense of Madrid, Hiszpania oraz Europejskim Centrum Edukacji Geologicznej Uniwersytetu Warszawskiego, Chęciny, w tym:

1. „Geometria w dyskursie – dyskurs w geometrii”, 2015, 5 referatów, 2 wystawy towarzyszące, 2 koncerty kameralne, 34 uczestników z 8 krajowych uczelni artystycznych oraz z Austrii, Niemiec i Szwajcarii.
2. „Geometria w dyskursie – dyskurs w geometrii” pt. GRID, 2016, 33 referaty, 2 wystawy towarzyszące, 2 koncerty kameralne, 57 uczestników z 8 krajowych uczelni artystycznych oraz uczestnicy z Austrii, Bułgarii, Niemiec, Polski, Hiszpanii i Węgier.
3. „Geometria w dyskursie – dyskurs w geometrii” pt. GRID, 2017, 9 referatów, 2 wystawy towarzyszące oraz 1 koncert kameralny, 70 uczestników z 13 krajów, w tym z Austrii, Czech, Francji, Hiszpanii, Holandii, Kanady, Niemiec, Norwegii, Polski, Słowacji, Szwecji USA i Węgier.
4. „Geometria w dyskursie – dyskurs w geometrii” pt. COMPLEXITY, 2018, 22 referaty, 2 wystawy towarzyszące, 2 koncerty kameralne, 80 uczestników z 17 krajów, w tym z Austrii, Danii, Ekwadoru, Francji, Hiszpanii, Holandii, Kanady, Korei Południowej, Niemiec, Norwegii, Polski, Szwajcarii, Szwecji, Turcji, USA, Węgier i Włoch.
5. Pierwsza część piątego symposium miała miejsce w 2022 r.

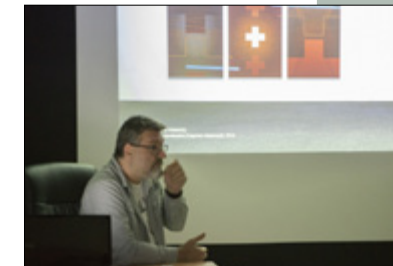
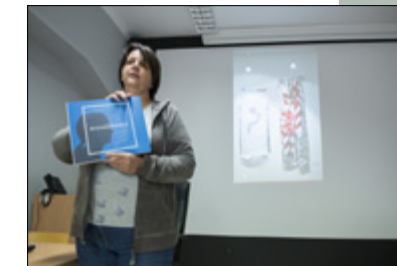
In the period 2015-2022, four editions of the international scientific and artistic conference

“Geometry in Discourse – Discourse in Geometry” were held in cooperation with the Jan Kochanowski University in Kielce, the Academy of Fine Arts in Warsaw, Universidad Complutense of Madrid, Spain and the European Centre for Geological Education of Warsaw University, Chęciny, including:

1. “Geometry in Discourse – Discourse in Geometry”, 2015, 5 lectures, 2 accompanying exhibitions, 2 chamber music concerts, 34 participants from 8 Polish art universities and from Austria, Germany and Switzerland.
2. “Geometry in Discourse – Discourse in Geometry” titled GRID, 2016, 33 lectures, 2 accompanying exhibitions, 2 chamber music concerts, 57 participants from 8 Polish art universities and individual participants from Austria, Bulgaria, Germany, Poland, Spain and Hungary.
3. “Geometry in Discourse – Discourse in Geometry” titled GRID, 2017, 9 lectures, 2 accompanying exhibitions and 1 chamber music concert, 70 participants from 13 countries, including Austria, the Czech Republic, France, Germany, Hungary, Italy, the Netherlands, Canada, Norway, Poland, Slovakia, Spain, Sweden and the USA.
4. “Geometry in Discourse – Discourse in Geometry” titled COMPLEXITY, 2018, 22 lectures, 2 accompanying exhibitions, 2 chamber music concerts, 80 participants from 17 countries, including Austria, Denmark, Ecuador, France, Germany, Hungary, Italy, the Netherlands, Canada, South Korea, Norway, Poland, Switzerland, Sweden, Turkey, the USA and Spain.
5. The first part of the fifth symposium took place in 2022.

Symposium GEOMETRIA W DYSKURSIE DYSKURS W GEOMETRII

Symposium GEOMETRY IN DISCOURSE DISCOURSE IN GEOMETRY 2015



518-525. Od lewej / From left:
Wiesław Łuczaj, Grzegorz Sztabiński,
Stefan Szydłowski, Paulina
Sztabińska, Przemysław Biecek,
Elżbieta Kościelak, Tomasz Jędrzejko,
Sławomir Plewko.

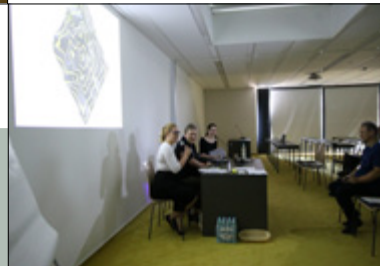
2. Konferencja
**GEOMETRIA W DYSKURSIE
 DYSKURS W GEOMETRII**
 pt. GRID
 2nd Conference
**GEOMETRY IN DISCOURSE
 DISCOURSE IN GEOMETRY**
 entitled GRID
 2016



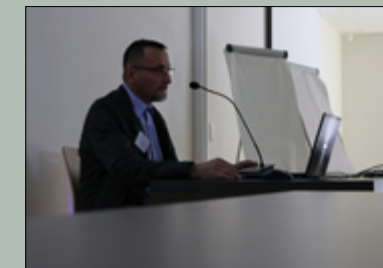
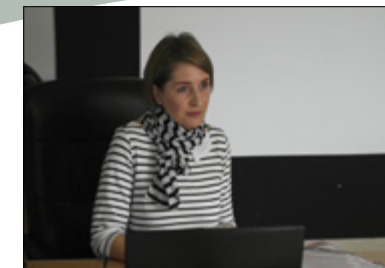
526-531. From left:
 Grzegorz Sztabiński,
 Michael Rottmann &
 Josef Linschinger, plenary
 hall – general view,
 Georgi Dimitrov, Jan
 Pamuła, Vesna Kovacic.



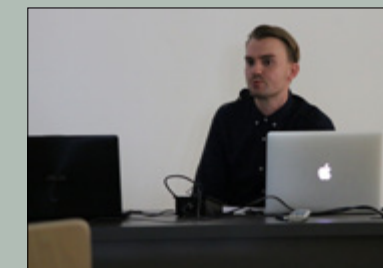
526-531. Od lewej:
 Grzegorz Sztabiński, Michael
 Rottmann & Josef Linschinger, sala
 plenarna – widok ogólny, Georgi
 Dimitrov, Jan Pamuła, Vesna Kovacic.



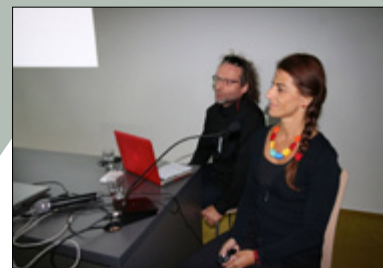
3. Konferencja
**GEOMETRIA W DYSKURSIE
 DYSKURS W GEOMETRII**
 pt. GRID
 3rd Conference
**GEOMETRY IN DISCOURSE
 DISCOURSE IN GEOMETRY**
 entitled GRID
 2017



532-536. Od góry / From the top:
 Jolanta Studzińska, Kazimierz Łyszcz,
 Wiesław Łuczaj, Arkadiusz Karapuda,
 Arkadiusz Sylwestrowicz.

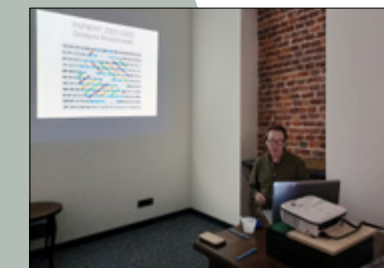
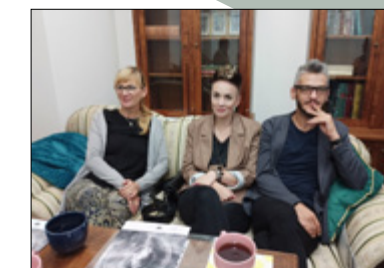
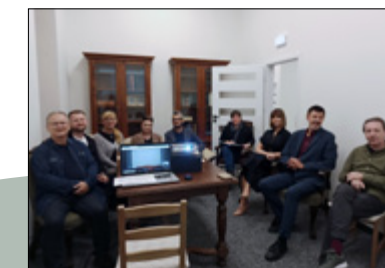


4. Konferencja
**GEOMETRIA W DYSKURSIE
 DYSKURS W GEOMETRII**
 pt. COMPLEXITY
 4th Conference
**GEOMETRY IN DISCOURSE
 DISCOURSE IN GEOMETRY**
 entitled COMPLEXITY
 2018



538-542. Od góry / From the top:
 Jolanta Studzińska, Maria Cuevas, Wik-
 tor Jędrzejec, Wiesław Łuczaj, Andras
 Wolsky & Judit J. Kovács,
 Jakub Matys, Małgorzata Łuszczak,
 Grzegorz Mroczkowski, Jacek Jagielski.

5. Sympozjum
**GEOMETRIA W DYSKURSIE
 DYSKURS W GEOMETRII**
 pt. Interdyskurs
 5th Symposium
**GEOMETRY IN DISCOURSE
 DISCOURSE IN GEOMETRY**
 titled Interdiscourse
 2022



543-548. Od lewej na górze / From
 the top left: Dominika Świątkowska,
 Tomasz Jędrzejko, Katrina Sadrak,
 Mark Starel, Bogusław Snarski,
 Magdalena Snarska, Grzegorz
 Mroczkowski, Agnieszka Wasiak,
 Przemek Suliga, Katarzyna Sumara.

Część piąta publikacji została poświęcona konferencjom i sympozjom towarzyszącym cyklowi wystaw pt. GRID, dwóm edycjom wystawy COMPLEXITY oraz cyklowi pokazów pt. GEOMETRIA DYSURSYWNA. Teoretyczne założenia wystaw i konferencji były identyczne. Czytelnik mógł je poznać czytając opisy wystaw.

Z tego samego powodu nie podano list uczestników konferencji, bo byli to ci sami uczestnicy, jak w towarzyszących wystawach. Nie zamieszczono też wykazu wygłoszonych referatów i autoprezentacji, bowiem ważna ich część została opublikowana w książce „Geometria w dyskursie. Dyskurs w geometrii. GRID”, wydanej w roku 2017 przez Uniwersytet Jana Kochanowskiego w Kielcach.

Part five of the publication is devoted to the conferences and symposia accompanying the exhibition series titled GRID, the two editions of the COMPLEXITY exhibition and the show series titled DISCURSIVE GEOMETRY. The theoretical premise of the exhibitions and conferences was identical. The reader could familiarise themselves with them by reading the descriptions of the exhibitions.

For the same reason, no lists of conference participants were provided, as they were the same as in the accompanying exhibitions. Also, no list of lectures or presentations delivered was included, as an important part of them was published in the book “Geometry in Discourse. Discourse in Geometry. GRID”, published in 2017 by the Jan Kochanowski University in Kielce.



CZĘŚĆ VI
WARSZAWSKIE TARGI
SZTUKI 2022

PART VI
WARSAW ART FAIR 2022

Szósta część publikacji jest poświęcona ofercie Goldenmark przygotowanej na warszawskie Targi Sztuki 2022. Główną jej kuratorką została Katrina Sadrak, która dokonała autorskiego wyboru artystów i ich dzieł.

Za zgodą organizatorów, w tej części zawarto przedruk katalogu ofertowego Goldenmark, którego projekt graficzny został nieznacznie dostosowany do niniejszej publikacji.

Katalog zawiera nazwiska artystów, którzy brali udział w opisanych wystawach, a część z nich aktywnie współtworzy ruch Geometrii Dyskursywnej.

The sixth part of the publication is devoted to Goldenmark's offer prepared for the Warsaw Art Fair 2022. Katrina Sadrak became its chief curator with an original selection of artists and their works.

With the permission of the organisers, this section includes a reprint of the Goldenmark offer catalogue, whose graphic design has been slightly adjusted for the needs of this publication.

The catalogues include the names of artists who participated in the described exhibitions, some of whom are active contributors to the Discursive Geometry movement.



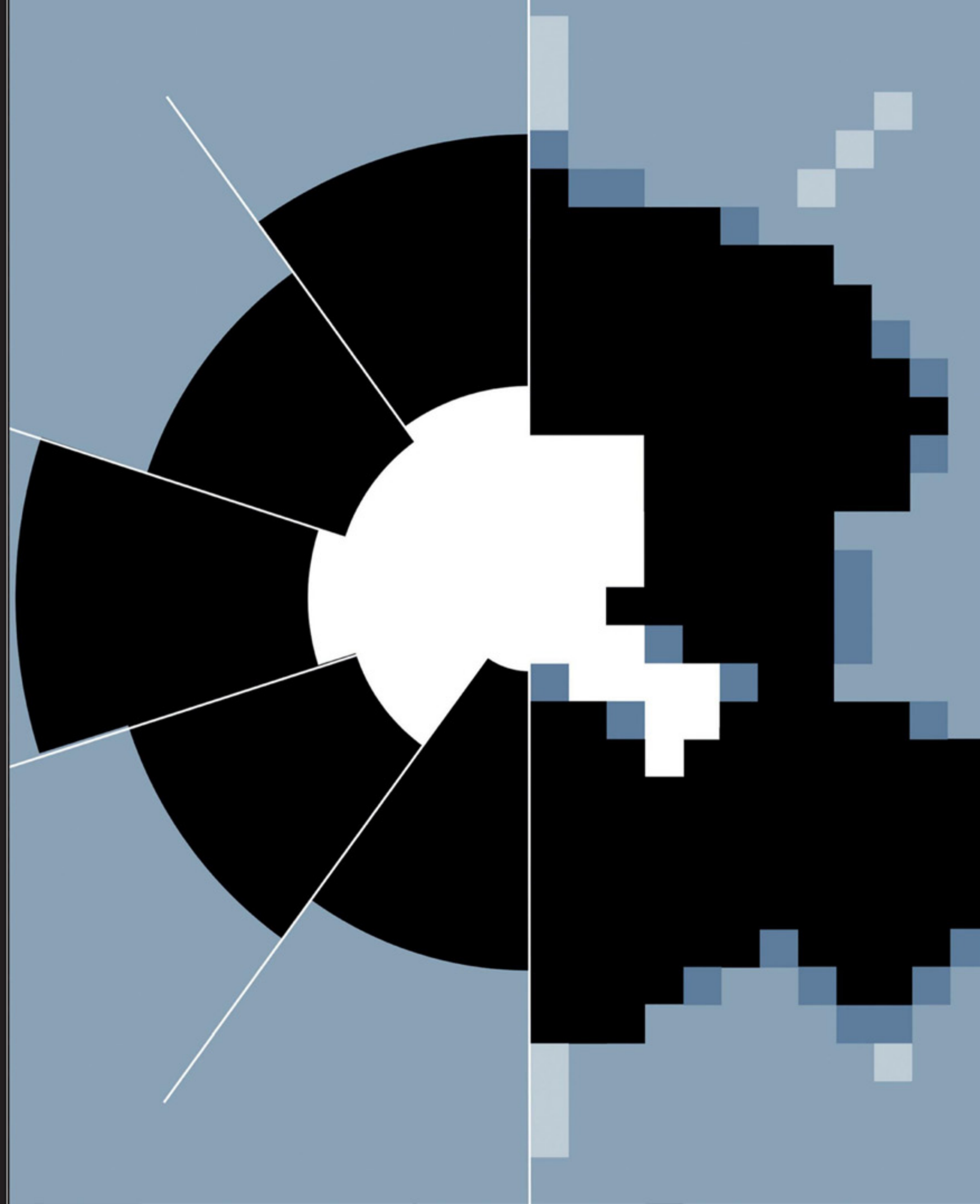
GOLDENMARK

GALERIA SZTUKI

WARSAW ART FAIR

Everything you can imagine is real

- Pablo Picasso





Dear All,

Goldenmark is proud to present you with a carefully selected collection of works by artists from Central Europe and the United States, whose work plays out across a broad spectrum of expressions within contemporary art. The main focus of the exhibition was on works from the international Discursive Geometry trend, digital phenomena and collector formats.

Making our debut at the Warsaw Art Fair, we are putting the quality of the content first by involving outstanding artists. Goldenmark has positioned itself as an initiator and platform for the most exciting ventures in the field of art.

During the Warsaw Art Fair, we encourage you to actively participate in culture and invite you to listen to the lecture titled Discourses of Contemporary Geometric Abstraction by Mark Starel. The talk will outline the three main tendencies of geometric abstraction and how they interrelate, complement or clash.

The first two, philosophical and analytical, are rooted in avant-garde and neo-avant-garde currents and include all historical currents of geometric abstraction. The third trend, interdiscursive, has its source in postmodern art of discursive geometry, which draws inspiration from everyday reality. Special focus will be placed on the most important sources of inspiration and the latest themes of this art, among other examples of works presented at the Goldenmark stand.

The educational programme will feature Jakub Matys presenting a proprietary CNC robot able to paint on flat surfaces using traditional painting and drawing media.

We wish you a good reception

Project curators:

Dr Katarzyna Sadrak, Dr Artur Bartkiewicz

Coordination:

Anna Ossowska, Oksana Bagriy

Collaboration:

Dagmara Giej-Rusnak, Monika Kossak, Bartłomiej Dawidowski, Marcin Czapski



Sławomir Marzec

/ born in 1962 /

Graduate of the Faculty of Painting at the Academy of Fine Arts in Warsaw and the Freie Kunst Kunstakademie in Düsseldorf. He currently runs a painting studio at the Faculty of Printmaking at the Academy of Fine Arts in Warsaw. The curriculum of his studio invariably remains to equip young artists with the skills, knowledge and sensitivity to enable competent and independent self-expression. He works in painting, drawing, installation, processed photography, performance and film. He is the creator of nearly a hundred solo exhibitions, including at the National Museum in Lublin, Elektrownia Contemporary Art Centre in Radom, Polish Sculpture Centre in Orońsko, Foksal Gallery in Warsaw and the Centre for Contemporary Art in Warsaw, as well as numerous publications, including books on art theory and criticism.

His articles have appeared in leading Polish art magazines, as well as in foreign journals (he is a long-time reviewer for New York's NYArts and London's Contemporary). He has published five books, including

The superstitions of recent art and Art, or everything. The landscape after postmodernism. The initiator of the Forum for New Arts Autonomies operating from 2014 to 2018. Author of numerous polemics fighting for the (im)possible autonomy of art. Deputy editor of the quarterly publication "Aspirations".

"The paintings on display are from the Utilitarian Images series, which use the knowledge of various cultures about the magical energies of colour. Thus, the paintings are created on a formulaic basis. In addition, colourful crystals appear in them depending on the point of view, which create their own symbolic structure. The side edges also play an important role, with small objects appearing appropriate to the title. The title ('application' of image) is present in Latin as a kind of magical incantation, a spell. Of course, I do not really believe they work, I am more intrigued by the critical power of these images – they reveal that we still practice magic (marketing, politics, etc.) even though we do not believe in it".



Title: From the series *Horizons IV - No. 1*
Technique: acrylic / canvas
Dimensions: 65 x 200 cm
Years: 2021



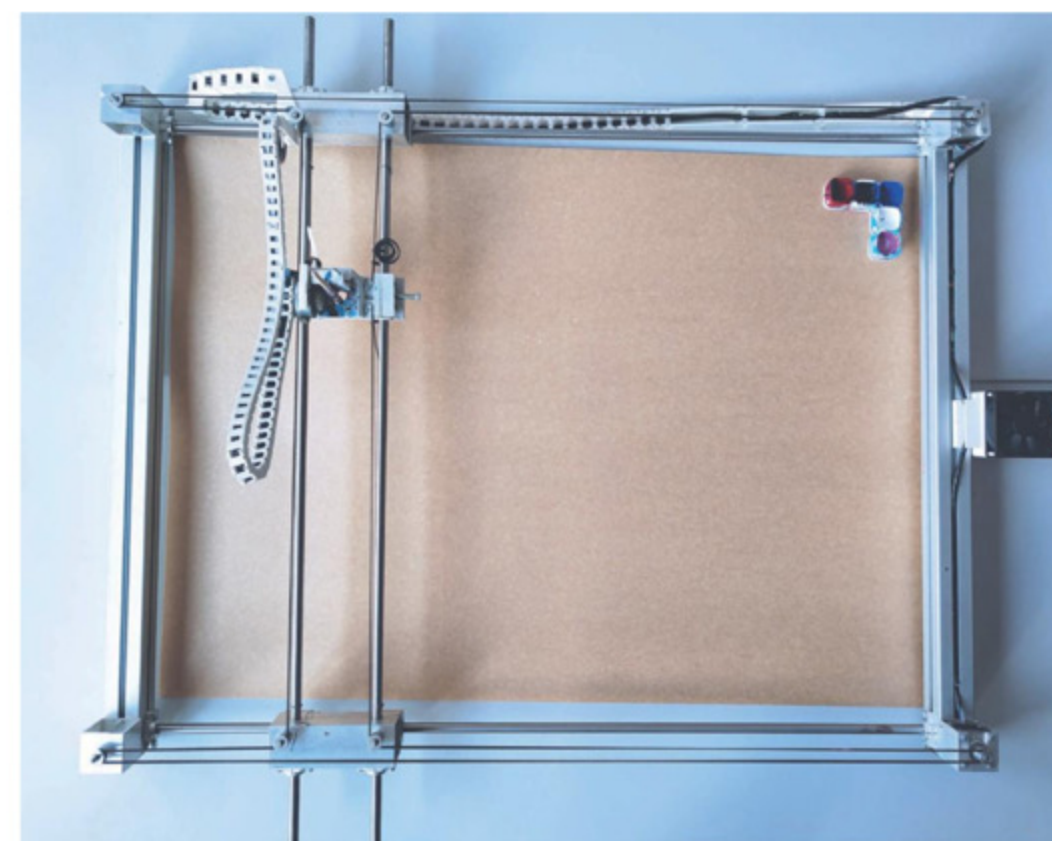
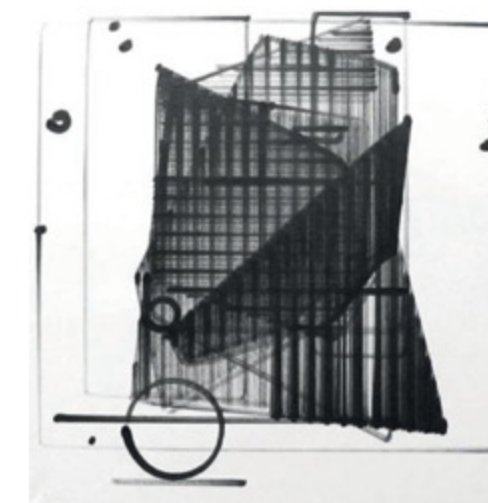
Jakub Matys

/ born in 1982 /

He studied graphic design and multimedia at the UJK Institute of Fine Arts, where he obtained his doctorate in fine arts. His artistic activities cover all fields of art, in which the means of expression is an algorithm, computer code and the newest interactive computer and multimedia technologies. He works extensively in the field of computer graphics in artistic and commercial applications: digital painting, editorial and 3D graphic design, visual identity, interface and web design, video editing, animation, application and video game design.

Awarded major prizes at international festivals and fairs for his work in comic books and computer games. In 2021, he received the top prize in the ANIMATUS international competition for the concept and implementation of a puppet/animated object/theatrical form for his Voxel Screen project. He is the creator of numerous multimedia works and prints presented at exhibitions at home and abroad, and his games can be found in physical and mobile stores, as well as on Steam and Nintendo Switch platforms.

Passionate about passing on his knowledge and experience, he lectures at universities and conducts professional training for companies in the use of Adobe, Corel and Autodesk graphics software. He is currently an assistant professor at UJK's Institute of Visual Arts, where he teaches computer graphics, multimedia and game, application and web design.



Title: *CNC Painter*
Dimensions: 120 x 90 cm
Year: 2022



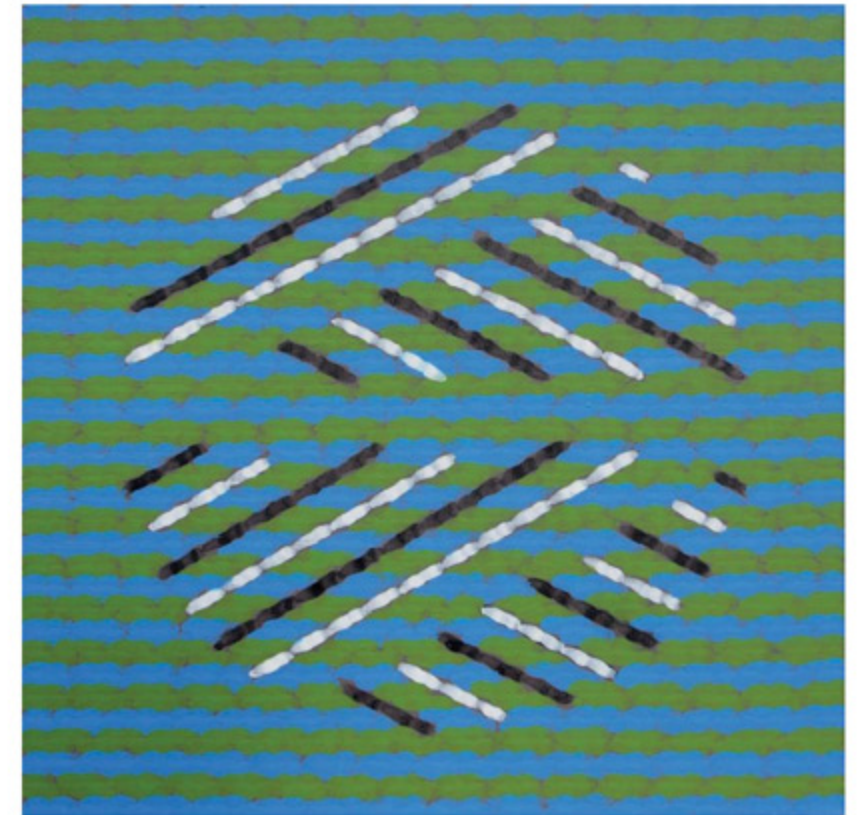
Grzegorz Mroczkowski

/ born in 1966 /

Painter, university lecturer. Graduate of the Faculty of Painting at the Academy of Fine Arts in Warsaw. He received his diploma with distinction in the studio of Prof. Stefan Gierowski. In 2019, he was awarded the title of professor of fine arts. He worked for several years at the Institute of Fine Arts at the Świętokrzyska Academy in Kielce, and currently runs the studio of easel painting techniques and technology there. He also teaches at the Institute of Artistic Education at the Maria Grzegorzewska Academy of Special Pedagogy in Warsaw.

He has participated in many Polish and international exhibitions. He is associated with the Discursive Geometry trend, created by artists from around the world. He participates in periodic international conferences organised under the theme "Geometry in discourse. Discourse in Geometry" and in the accompanying exhibitions, which for him became an extremely important space for the exchange of ideas.

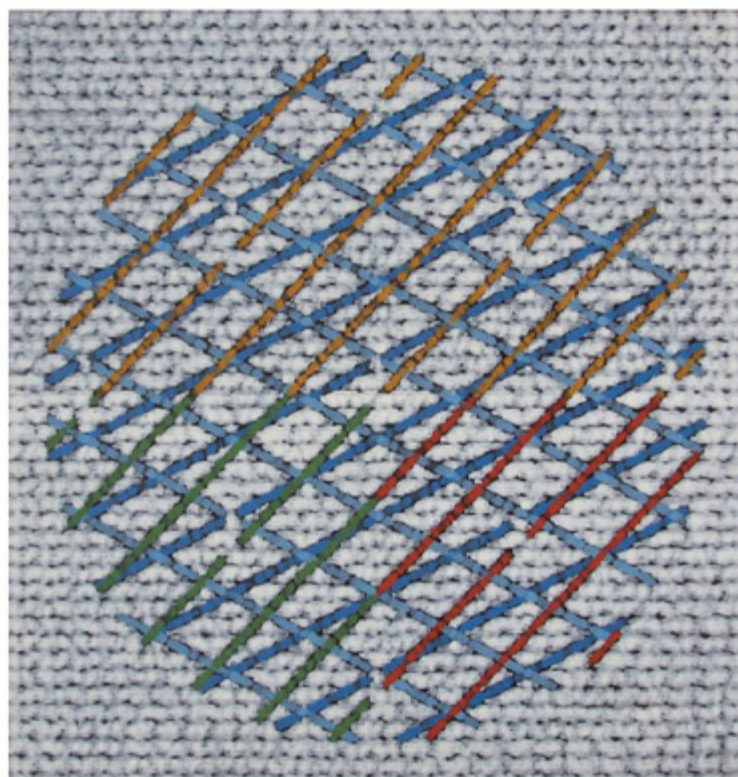
"I notice fragments of the landscape, I do not let them go, I filter them through myself and reduce them to basic geometric forms, arrangements and rhythms, exposing the power of painting matter. This is how I try to find myself between reality and abstraction. I have developed my own painting style, a specific technique of using yolk tempera on canvas. The classical use of materials (brush and paint) allows me to bring the controlled accident resulting from the hand gesture into the geometric structure. In the stylistic area, I have arrived at a simplification that is not a simple representation of the landscape. It is a kind of impression or visualisation of a mental model based on mathematical calculation combined with intuition. I do not reduce the individual elements of the landscape. I create a kind of 'suspended perspective', adding my own discourse of landscape close to the strategy of mapping".



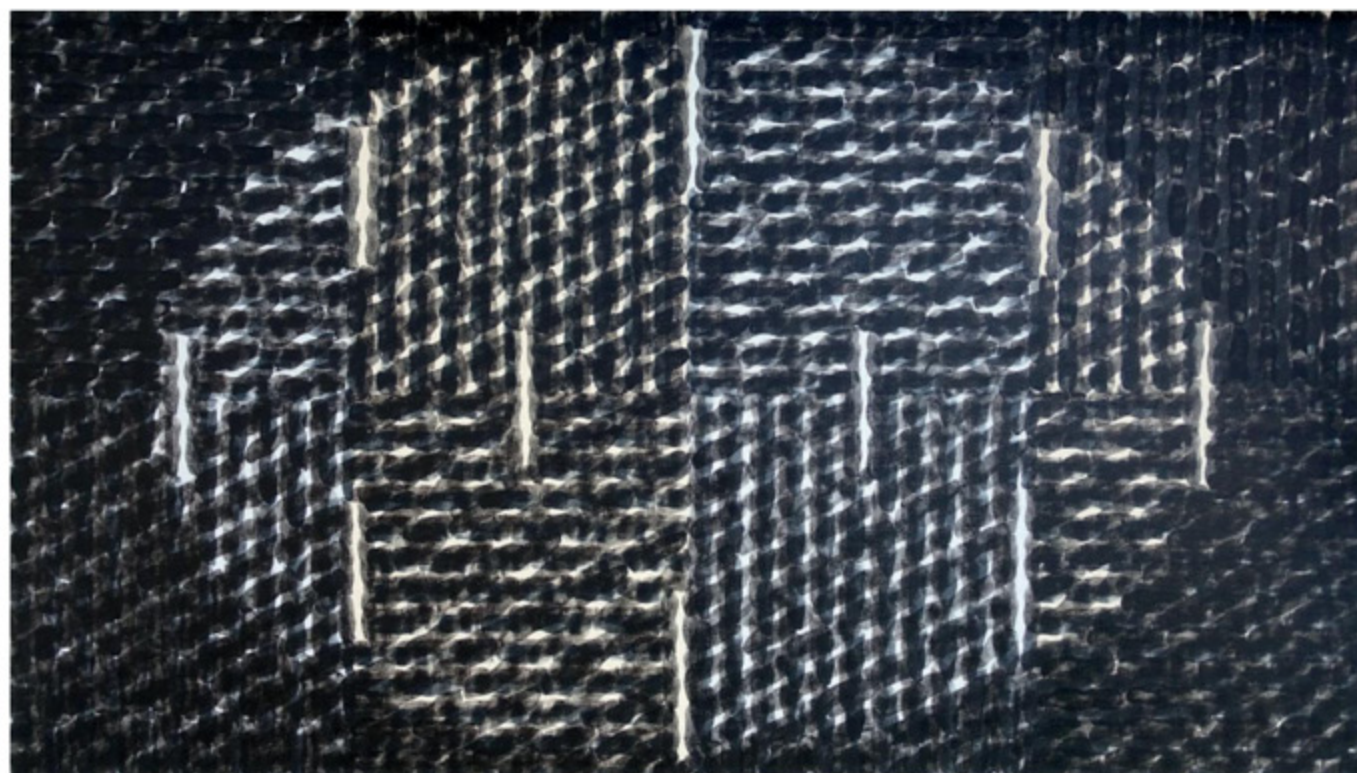
Title: *Composition XIV*
Technique: yolk tempera / canvas
Dimensions: 70 x 70 cm
Year: 2021



Title: *ORIOR 7*
Technique: yolk tempera / canvas
Dimensions: 70 x 70 cm
Year: 2020



Title: *Composition XI 21*
Technique: yolk tempera / canvas
Dimensions: 90 x 90 cm
Year: 2021



Title: *Composition 1 22*
Technique: yolk tempera / canvas
Dimensions: 50 x 90 cm
Year: 2018



Tadeusz Mysłowski

/ born in 1943 /

Tadeusz Mysłowski studied at the Academy of Fine Arts in Kraków. Immediately after receiving his diploma, in 1968, he went to Paris, where two years later he had a solo exhibition at the Lambert Gallery. As a result, he gained recognition and appreciation.

In 1970, however, he decided to emigrate to the United States, which became an absolute turning point in his work. Indeed, the City of New York gave him a studio at the pioneering Institute for Art and Urban Resources (today PS1 MoMA). He opened himself artistically to minimalism and drew heavily from it, as well as from geometric abstraction. He had an equally great fascination with the abstract art of the Dutchman Piet Mondrian, who was brought to America by Harry Holtzman. Mysłowski's source of endless inspiration was also the urban structure of New York City, to which he devoted the series created over several years, called "Avenue of the Americas" (1974-1979), and "Towards Organic Geometry" created over twenty-two years (1972-1994), published by Irena Hochman Fine Art Ltd.

He returned to architectural, urban motifs numerous times in Manhattan Grid (1995) and in recent Manhattan Chairs projects.

In his work, the artist reflects a fascination with the tradition of geometric abstraction and constructionist art. However, he breaks their asceticism, moves away from it, introducing new media and materials into his artistic world, and breaks the traditional boundaries of genres. Involved in reviving Constructivist motifs in new spatial forms, intrigued by the possibilities of three-dimensional forms, from 1995 he created a series of quasi-utilitarian ChairThrones. Today they are still a tribute to the visionaries of the 20th century. He skilfully transforms familiar and established motifs into numerous spatial forms, moving images (films), three-dimensional (installations), and quasi-utilitarian (ChairThrones). The artist's hometown is Lublin, but for more than forty years he has lived and created in New York. He constantly feels a strong connection to Europe, which means that he still frequently travels between continents.



Title: *Towards Organic Geometry*

Technique: ceramics

Edition: 35

Dimensions: dia. 32.5 cm x 12

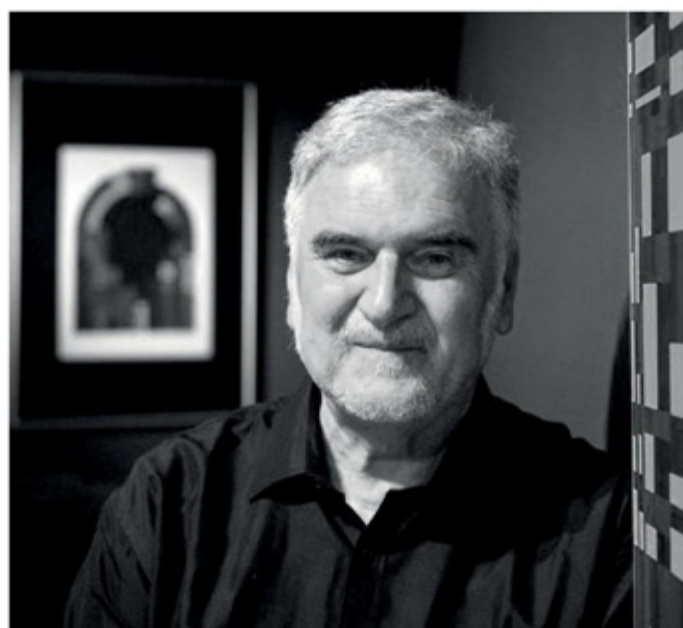
Year: 1992



Title: *ChairThrone for Piet Mondrian*
Technique: unique prototype, wood
Dimensions: 32 x 24 x 24 cm
Year: 2002



Title: *ChairThrone for Kazimir Malevich*
Technique: unique prototype, wood
Dimensions: 28 x 23,5 x 23,5 cm
Year: 2002



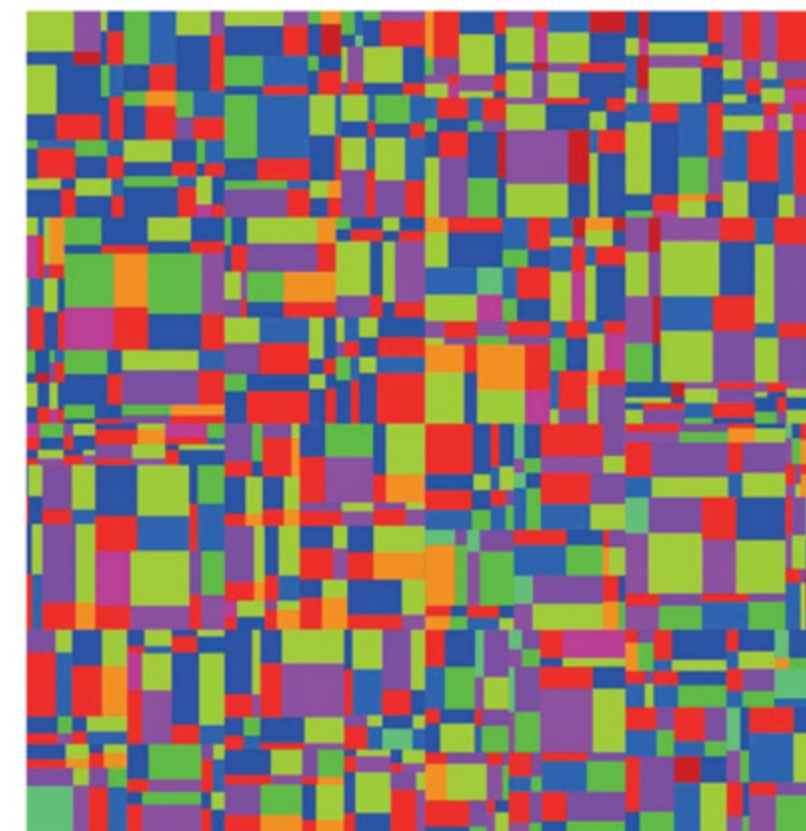
Jan Pamuła

/ 1944-2022 /

From 1961 to 1968, he studied painting and printmaking at the Academy of Fine Arts in Kraków. In 1967, he studied in Paris at the École nationale supérieure des beaux-arts. In 1992, he was awarded the title of professor of fine arts. Professionally, he was affiliated with his alma mater, where he rose to the position of full professor in the Department of Visual Arts in 1996.

In the 1990s, he also worked at the New York Institute of Technology as a Fulbright Programme scholar, and taught at the Częstochowa University of Technology. From 1996 to 2002, he served as pro-rector of the Academy of Fine Arts in Kraków. From 2002 to 2008, he held the position of rector of this university for two terms. Jan Pamuła specialised in printmaking (including computer graphics). From 2010 to 2013, he served as President of the Board of Directors of the International Print Triennial Society in Kraków. He has had more than 50 solo exhibitions at home and abroad, and participated in numerous group exhibitions.

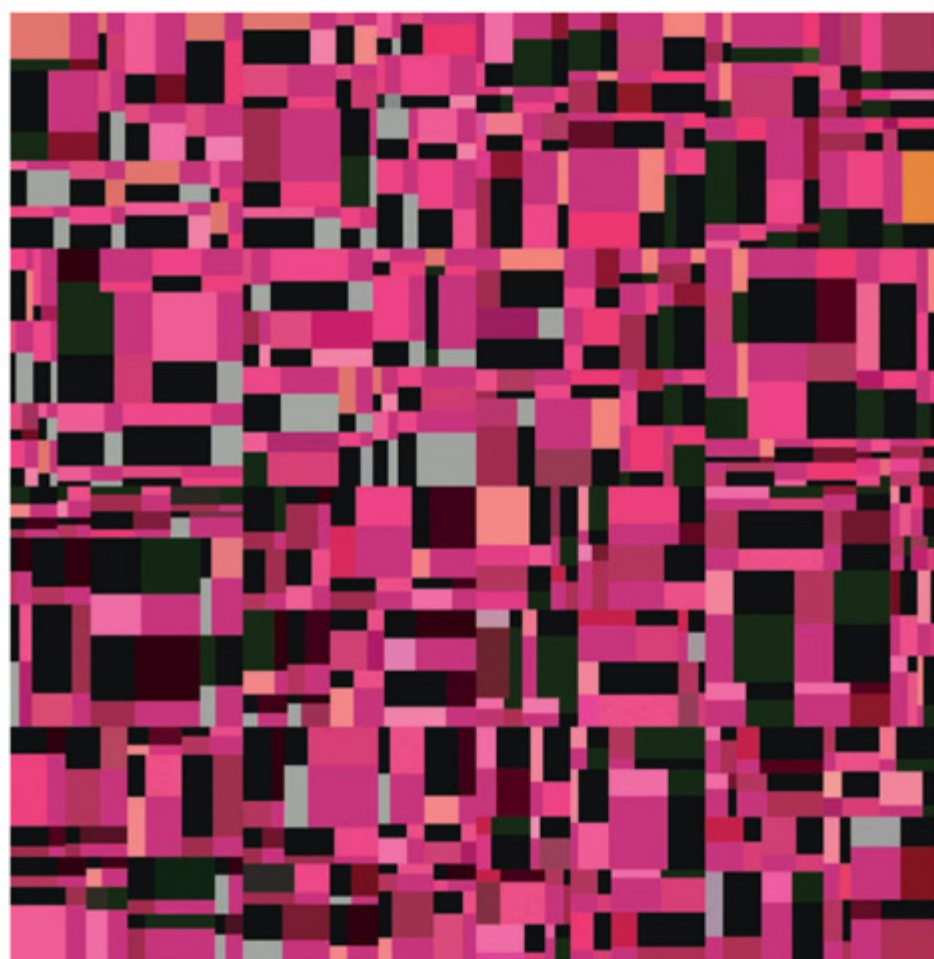
His works are in the collections of such institutions as the National Museum in Warsaw, the National Museum in Kraków, the Museum of Architecture in Wrocław, the Victoria and Albert Museum in London, the Albertina in Vienna and others. He was a member of the Union of Polish Artists. In 2003, he was awarded the Knight's Cross of the Order of Polonia Restituta and honoured with the Witold Wojtkiewicz Award. In 2005, he was awarded the Gloria Artis Medal of Merit to Culture. In 2021, the Board of Directors of the International Print Triennial Society in Kraków elected him as Laureate of the Grand Prix d'Honneur SMTG for lifetime achievement and special merits for the international and Polish printmaking community, in recognition of the pioneering - both on the Polish and international scale - nature of the artist's work in the field of digital graphics, as well as a token of appreciation for organisational activities for the benefit of the Polish and international printmaking community.



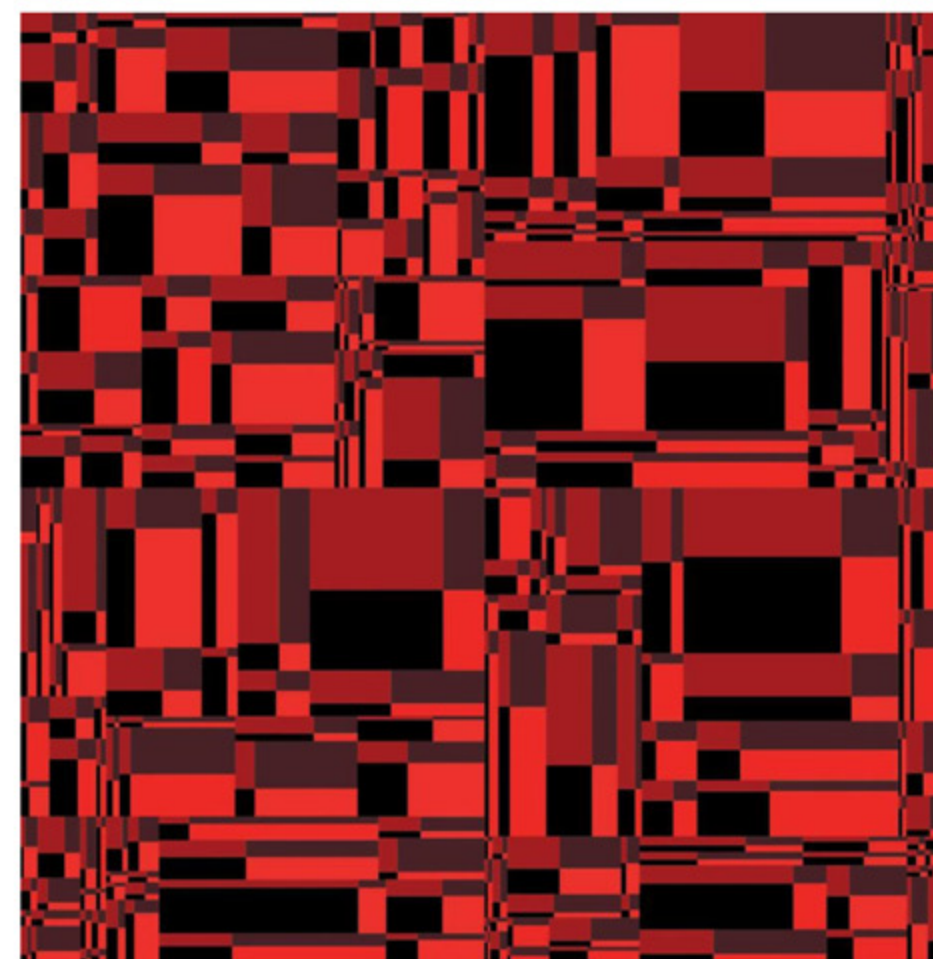
Title: *Field of discrete colour changes 52*
Technique: print
Dimensions: 120 x 120 cm
Year: 2019



Title: *Field of discrete colour changes 49*
Technique: print
Dimensions: 120 x 120 cm
Year: 2019



Title: *Field of discrete colour changes 34d*
Technique: print
Dimensions: 120 x 120 cm
Year: 2019



Title: *Computer series o8*
Technique: print
Dimensions: 120 x 120 cm
Year: 2017



Mark Starel
aka Prof. Wiesław Łuczaj

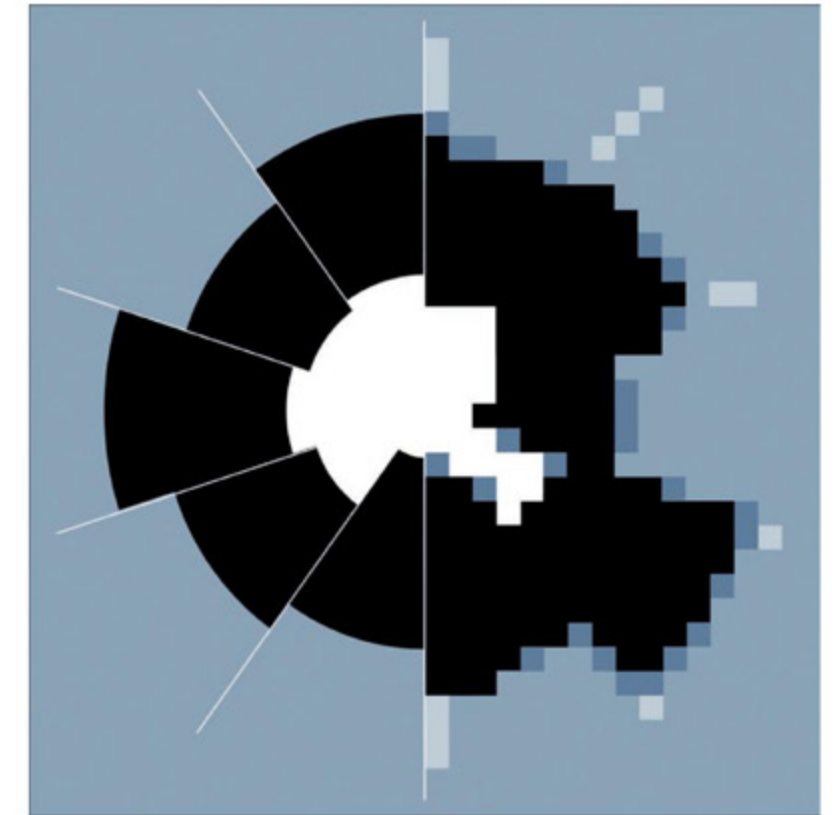
/ born in 1960 /

Intermedia artist, active in painting, space organisation, digital graphics and generative art. Since 2011, together with a group of artists from Europe, the US and Australia, he has been creating the international art movement Discursive Geometry, which he originated. He is also the creator of the Statistical Art Manifesto. The starting point of Mark Starel's work is the assumption that modern reality is a statistical reality. He creates images inspired by databases or statistical messages on people's social behaviours.

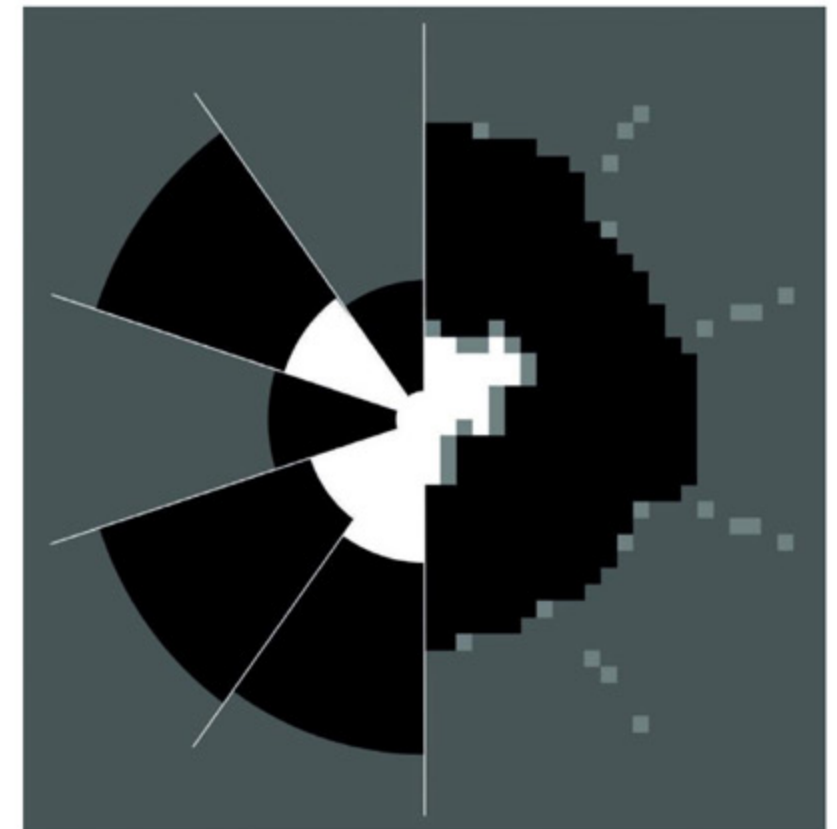
Creator of more than 40 solo exhibitions and participant in about 300 group exhibitions in Poland and abroad. By 2021, he had curated more than 100 exhibitions and authored more than 40 texts, articles and papers. He has participated in more than 40 conferences and symposia in Poland and abroad. From 2008 to 2016, the director of the Institute of Fine Arts at UJK in Kielce, and from 2013 to 2017 deputy

Chairman of the Council of the National Museum in Kielce, appointed by the Minister of Culture and National Heritage. He is currently a professor at the Doctoral School of the Academy of Fine Arts in Warsaw. He was awarded the Gloria Artis Silver Medal for Merit to Polish Culture.

The artist's works can be found in prestigious collections in Poland and around the world, including the Polish Sculpture Centre in Orońsko, Art Gallery EL in Elbląg, Forum Konkrete Kunst im Trafo (Jena, Germany), Lindner Gallery (Vienna, Austria), Mazovia Contemporary Art Centre Elektrownia in Radom, National Museum in Lublin, Wiktor Ambroziewicz Museum of Chełm Region in Chełm, Sammlung Peter C. Ruppert Museum im Kulturspeicher (Würzburg, Germany), Stiftung Museum Modern Art Hünfeld Sammlung Jürgen Blum (Hünfeld, Germany), Western Front (Vancouver, Canada).



Title: *Statistical pixels_10*
Technique: acrylic / canvas
Dimensions: 100 x 100 cm
Year: 2022



Title: *Statistical pixels_11*
Technique: acrylic / canvas
Dimensions: 100 x 100 cm
Year: 2022



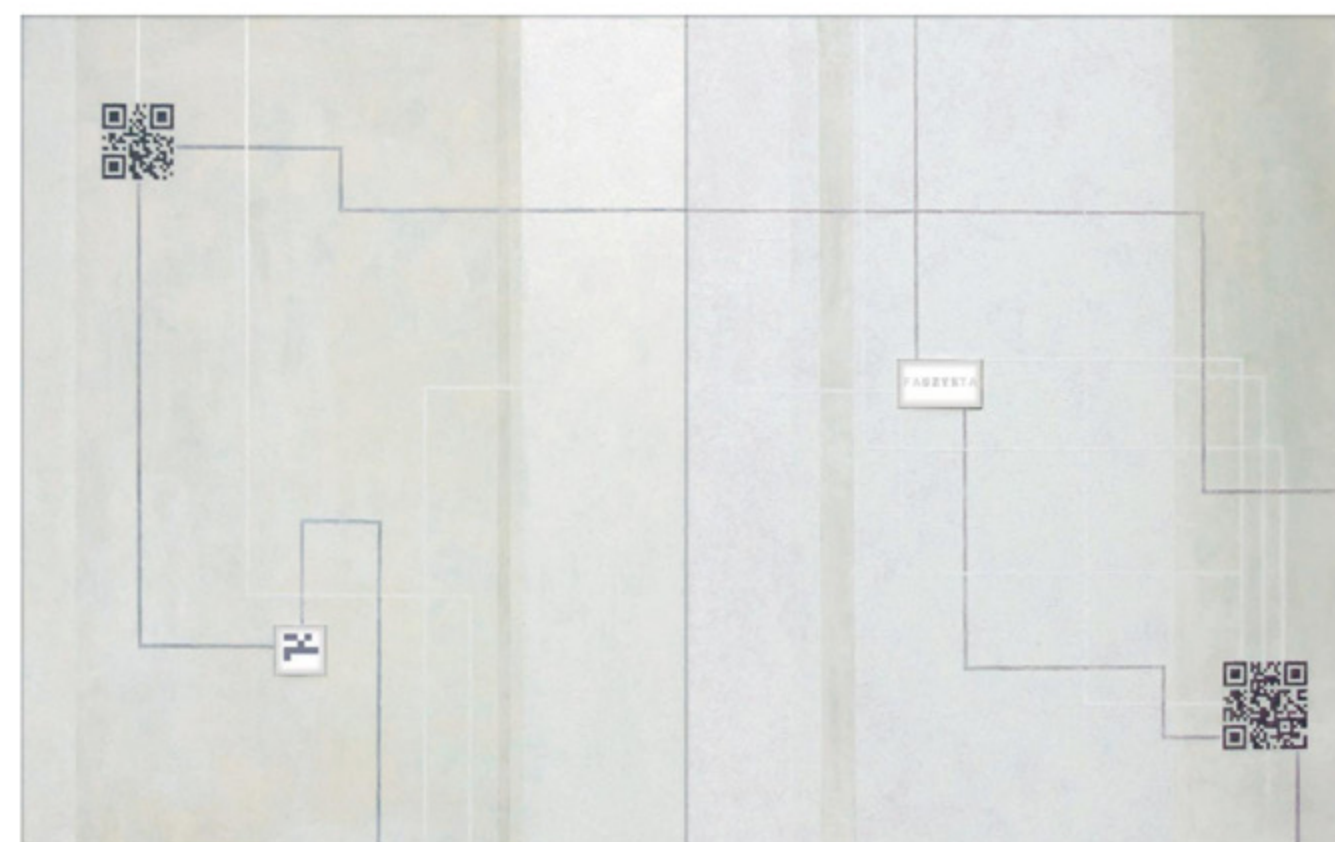
Rafał Urbański

/ born in 1970 /

Doctor of art, painter, graphic designer, creator of multimedia works combining traditional art techniques with the latest developments in digital techniques. Professionally, he is affiliated with the Institute of Visual Arts at the Jan Kochanowski University in Kielce, where he served as deputy director for scientific affairs from 2020 to 2022, and with the Stefan Żeromski Theatre in Kielce. He works with the Kielce University of Technology, where he lectures. He is the creator of poster designs, folders, scientific studies and catalogues for numerous artistic events (theatre performances and contemporary art exhibitions) in Poland and abroad. In addition, he is the author of articles on art and on comic books. For 12 years he has served on the board of directors of the Association of Polish Artists of Kielce District, where he currently serves as district president.

He has participated in more than 170 exhibitions in 24 countries, including Japan, South Korea, Thailand, Belgium, Germany, Great Britain, Portugal, Macedonia, Lithuania, Estonia, Ukraine, the Czech Republic, Turkey, Canada, Peru and Argentina.

His works are in the collections of galleries and museums in Poland, China and Russia, as well as in the collections of the organisers of print biennials in Spain, Serbia and Bulgaria. Winner of numerous awards and prizes in international art competitions. His works are in the collections of the Olkusz Art Exhibition Office, the National Museum in Kielce, the China Printmaking Museum (China), the State Museum of Art in Novosibirsk (Russia), the Printmaking Biennial Čačak (Serbia), the Triennial of Graphic Arts SOFIA (Bulgaria), and Bienal Iberoamericana de Obra Gráfica Ciudad de Cáceres (Spain).



Title: **QR89** – diptych

Technique: acrylic / canvas,
video Dimensions: 120 x 200 cm

Year: 2016



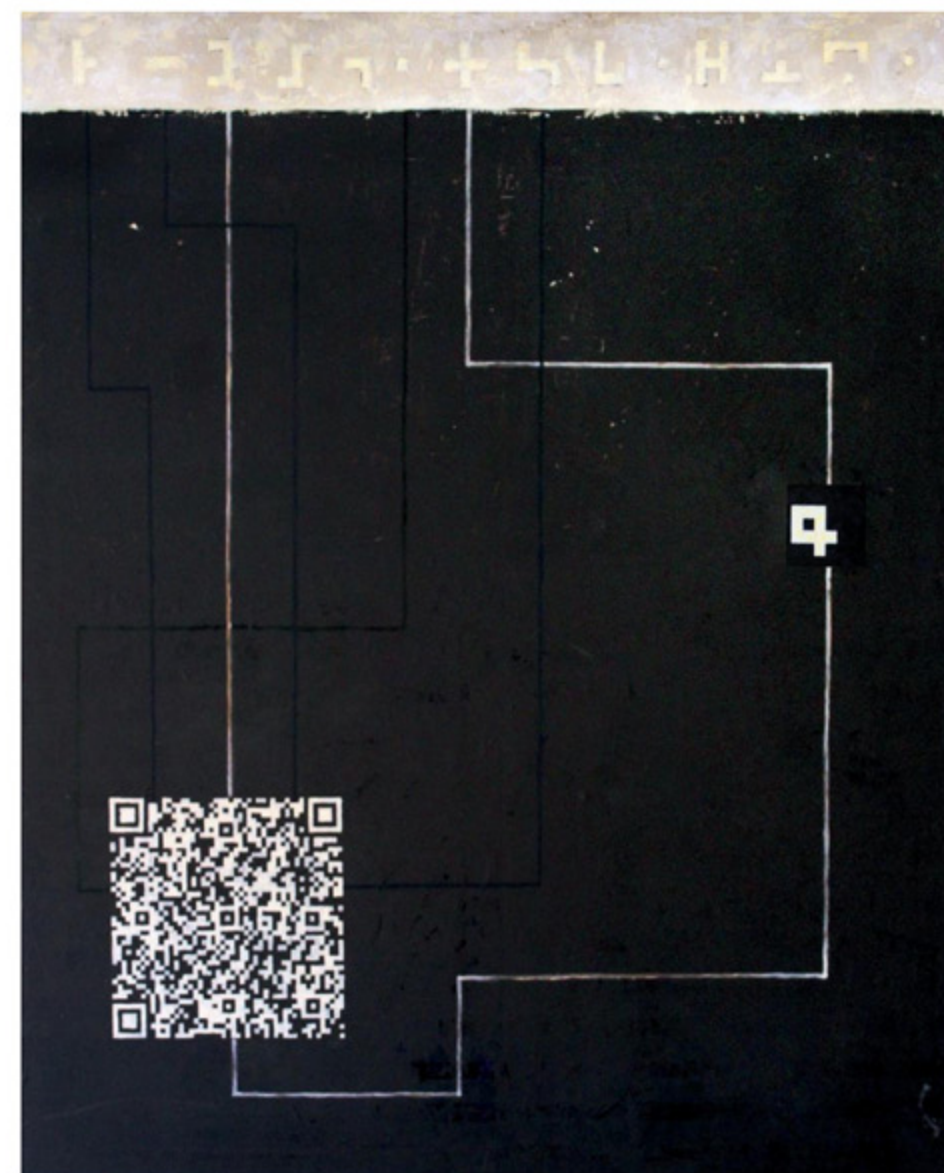
Title: *QR-LEM-XIX*
Technique: video
Dimensions: 1920 x 1080 px
Year: 2017



Title: *QR-LEM-XXI*
Technique: video
Dimensions: 1920 x 1080 px
Year: 2014



Title: *QR-LEM-XX*
Technique: video
Dimensions: 1920 x 1080 px
Year: 2015



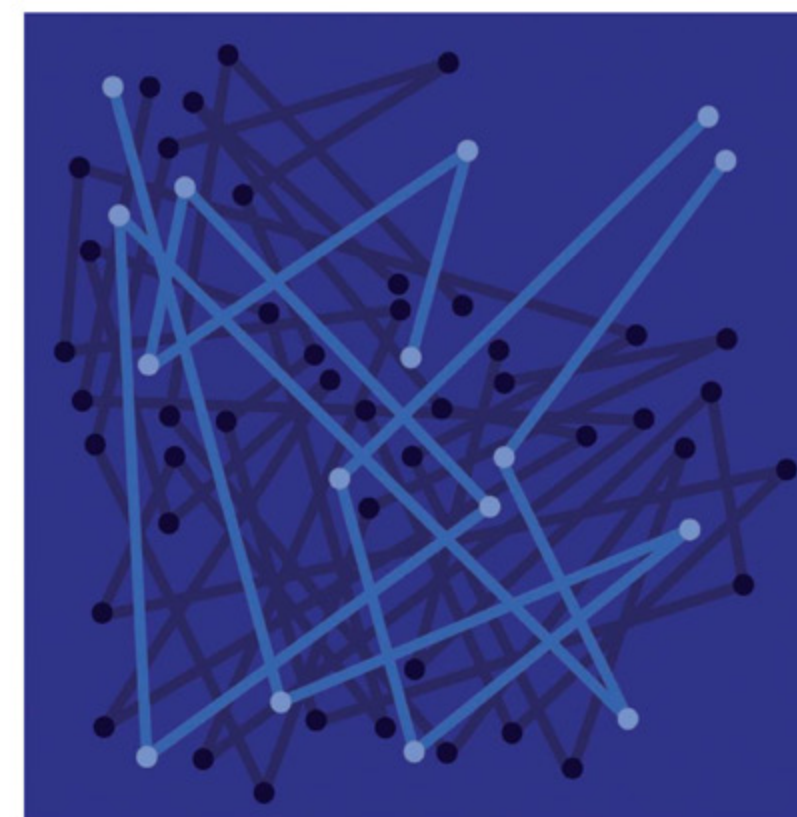
Title: *QR73*
Technique: acrylic / canvas, video
Dimensions: 120 x 100 cm
Year: 2015



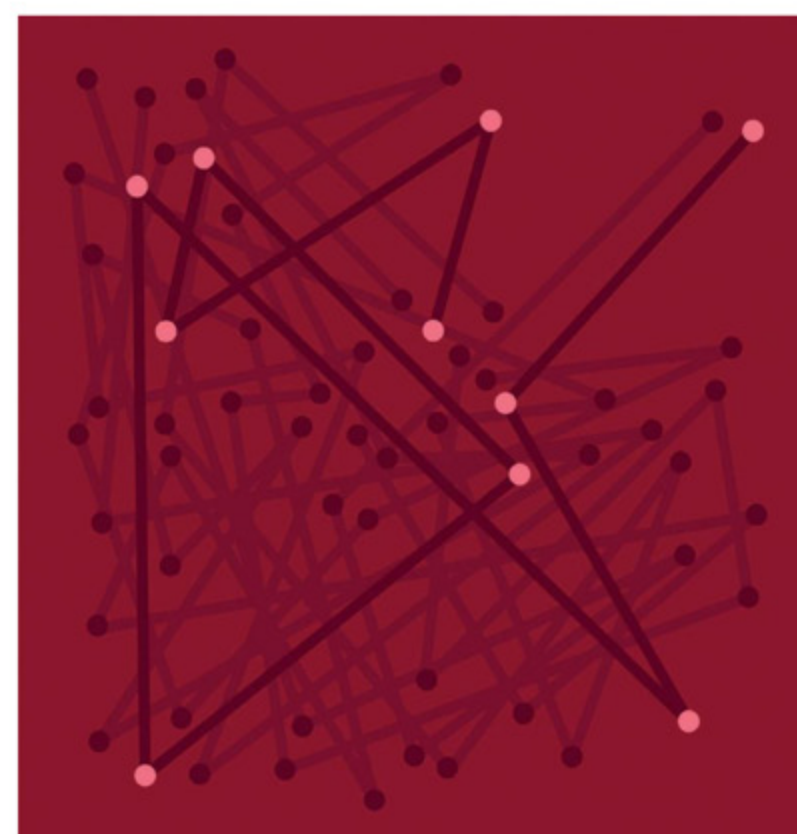
Joa **Zak** aka Joanna **Łuczaj**

/ born in 1979 /

She is among the most prominent representatives of the international art movement Discursive Geometry. Visual artist, academic teacher (assistant professor at the Faculty of Fine Arts of the Władysław Strzemiński Academy of Fine Arts in Łódź until 2022). Visegrad Fund scholar in the discipline of Visual Art. In 2004, she graduated from the Jan Kochanowski Institute of Fine Arts at the Jan Kochanowski Świętokrzyska Academy in Kielce, majoring in pedagogy with fine arts. In 2015, she received her Doctor of Fine Arts degree from the Jan Kochanowski University in Kielce. She also studied at the Academy of Fine Arts in Łódź at the Faculty of Textile and Fashion. Creator of solo exhibitions and participant in group exhibitions (about 60 exhibitions). She has presented her works in prestigious galleries and museums such as the Ely Center of Contemporary Art (New Haven, CT, USA), Vasarely Museum (Budapest, Hungary), Armin Berger Gallery (Zurich, Switzerland), Lindner Gallery (Vienna, Austria). Her works are in the collection of Irena Hochman and Tadeusz Mysłowski at the National Museum in Lublin, as well as in private collections in Finland, Germany and Italy.



Title: *Joa_s activity 25.09.19_22B*
Technique: acrylic / canvas
Dimensions: 100 x 100 cm
Year: 2022



Title: *Joa_s activity 25.09.19_22R*
Technique: acrylic / canvas
Dimensions: 100 x 100 cm
Year: 2022



Tomasz Zawadzki

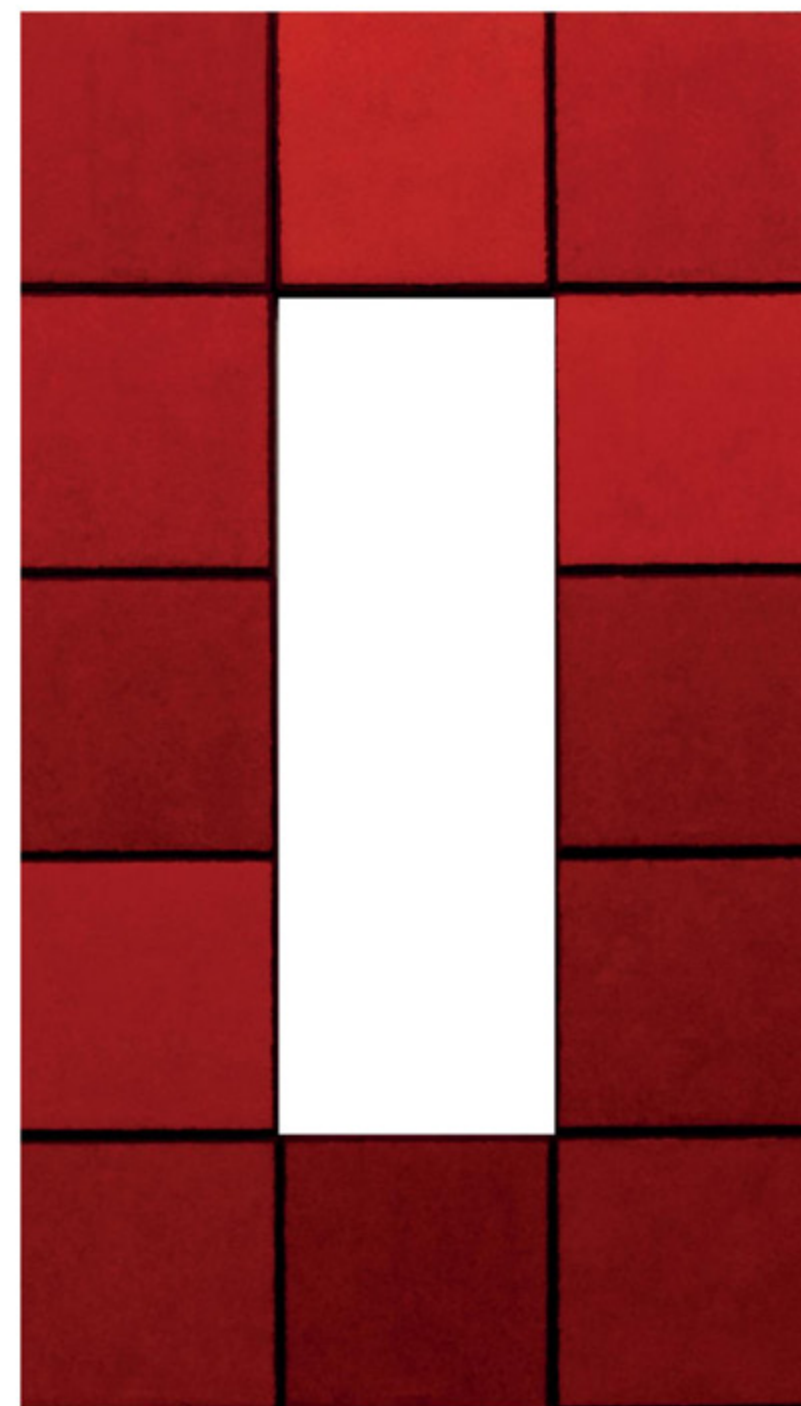
/ born in 1956 /

Painter, professor of fine arts, academic teacher at the Faculty of Arts of the Maria Curie-Skłodowska University in Lublin.

From 1976 to 1981 he studied at the State Academy of Fine Arts in Wrocław (now the Eugeniusz Geppert Academy of Fine Arts) at the Faculty of Painting, Printmaking and Sculpture. He obtained his diploma in painting in the studio of Prof. Zbigniew Karpiński and painting in architecture and urban planning in the studio of Prof. Mieczysław Zdanowicz. Since 1982, he has been affiliated with the Maria Curie-Skłodowska University in Lublin. In 2010, president Bronisław Komorowski awarded him the title of professor of fine arts. As of 2019, he has headed the Department of Painting and Drawing at the Institute of Fine Arts of the Faculty of Arts of the Maria Curie-Skłodowska University in Lublin. He lives and works in Lublin and Warsaw. Since the late 1980s, he has worked with BWA in Lublin (now Labirynt Gallery). A visual artist, he works in painting, drawing, photography and also creates spatial forms.

He has held nearly 50 solo exhibitions and participated in more than 250 group exhibitions.

His works can be found in institutional collections in Poland and abroad, as well as in private collections, including the National Museum in Lublin, the Art Museum in Łódź, the Jacek Malczewski Museum of Contemporary Art in Radom, the Museum of Chem, Gallery 72 in Chem, Museum Modern Art Hünfeld (Germany), Gutenberg Museum Mainz (Germany), Gallery EL Art Centre in Elbląg, Sosnowiec Art Centre Sielecki Castle, Extravagance Gallery in Sosnowiec, the State Gallery of Art in Łódź, the Studio Gallery in Warsaw, the Labirynt Gallery in Lublin, the Lublin Society for the Encouragement of Fine Arts, the Lower Silesian Society for the Encouragement of Fine Arts (catalogue Entropy of Art 2011-2016), the In Situ Foundation for Contemporary Art in Sokolowsko, as well as in the collections of Jiří Valoch and Piotr Senddecki.



Title: *Double Painting 1.03 – 2.03. 2009*
Technique: mixed, acrylic, latex, wood, plywood
Dimensions: 250 x 150 cm
Year: 2009

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