

[Marek Świrydowicz]

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[born in 1970 in Białystok]

[in 1990 he finished the Secondary School of Art in Supraśl, near by Białystok]

[in 1990 he studied at the University of People's in Turno, near by Radom]

[over the years of 1994-2002 he studied at the Academy of Fine Arts in Warsaw]

[Faculty of Painting and Faculty of Stage Design]

[He graduated the Academy in 2002]

[realizing scenography to a performance of /Makbeth/ in Theater of Stefan Jaracz in Olsztyn]

[since 2003 he works as an assistant at the Białystok University of Technology]

[in Department of Arts, Faculty of Architecture]

[in 2013 a doctorate in fine arts in the fine arts discipline in the Warsaw Academy of Fine Arts, Faculty of Painting]

[from 2013 worked as a senior lecturer in the Department of Art at the Faculty of Architecture of the Białystok University of Technnology]

*"I really can not say what is art, what is the art of painting , not talking about what is art at all. For me there are certain things in life, that I try to keep with the help of paintings, enhance or make present for the others, to make it objective. If it succeeds, so that it was obvious, so made objective, that it could be shown to another man, it would be the fulfillment of dreams "<sup>1</sup>*

I bind a context of own pursuits of painting to the general understanding of reality. In what we call reality I would like to detect elements, not necessarily predetermined as a formally recognized and place them in a new place, in my chosen area of meanings, colors, references. The image of reality, despite it is removed from a specific place, it loses the literal meaning and becomes a new , self-contained frame being. This new creation, is only a starting point for further changes, even changes of scale. It is not my intention to bring to unify frame - being. I am rather closer to the attempts to build cycles of works . Scaling, flipping, as well as comparing and searching of linkage between their components is extremely close to the ways that exist in a range of creative thinking in the field of theatrical perception of reality. Having regard to my own experiences in the area of theater - and painting I could not just ignore this reference. Definitely what is brought by the composition, i.e. proportion as well as the specific tone are leading the way in my searching of arts. I'm not limiting to a single color value, a particular range or hue. The word transposition seems to be the most accurate to express what occurs in the area of the image surface. A kind of concreteness but shown in a prism of contractual frame. As for inspiration, I do not have the one that is so specific and determines all of my subjects. Dual copy, diptych, duplicate, light version, sort of contact sheet is a very strange set of associations that occur at the time of specifying and attempts to describe, rather manifestation of naming of my own work. Despite of staying only in the sphere of imagination, returning to the original - version of the main theme is not easy and unambiguous.

<sup>1</sup> Malarz jest skazany na wielkość . Z Jerzym Nowosielskim rozmawia A. Lisowski, "Odra", 1980, nr 7-8, s.37,

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Marek Świrydowicz

[solo exhibition]

[2016/ Author's project - Drawing workshop]

[second part]

18 -22 April

[In the shadow of the sketch]  
drawing as the simplest form of artistic creation

## [About me]

My name is Mark Świrydowicz. I am an academic teacher, currently a lecturer at the Białystok Technical University, Department of Architecture. From 10 years working at the Faculty of Architecture at the Department of Art. In the previous year, in 2013 doctorate in painting at the Academy of Fine Arts in Warsaw. Since three years I have run classes for students coming from the Erasmus Program of Architecture on the Białystok Technical University. I teach drawing and painting. My experience teaching meant that the idea of offering students another form of practical training. More precisely, it was [workshop drawing]. The idea [workshop drawing] includes meeting with students who are eager to expand their experience in the field of artistic experiences.

Drawing as a function actually does not require any special effort measures. Paper as a medium is available to everyone, such as a pencil or crayon. So the tools are already achievable for kindergarten or even earlier. If so, the experience gained from kindergarten age students must achieve a high level of sophistication. But is this really the case?

Student and despite his age no longer has the courage to move around in the drawing actions. And what is the lack of the courage, no embarrassment and lack of criticism in its action causes the students very conservative approach to drawing. When asked what the sketch? - The student does not have the author's explicit answer.

Drawing is, was, and should be free image creation. Despite its straightforwardness has something which is necessary at every level of education. Effects on the plane, in the narrow range of monochrome in the same color, will continue to depend on the author's experience. And the result will translate intentions and capabilities.

## [Assumptions]

All skills, including the use of the techniques of drawings require experience. And as you know, the experience will be all the greater, the self-consciousness possessed what and how should be done to the final effect was satisfactory. In short, the more steps, the further I'll go. So to continue to reach you, learn quick step. In my understanding, the fast pace, it is widely understood sketch. But to make such a quick step - sketch existed, would be fitting to have a consciousness of what is actually sketch. Taking the comparison of the sketch to quickly step, the form is sketchy drawing as fast action figure. Now that you have been sketchiness approximate figure - a rapid process of creative, fitting to consider what the same drawing.

If you consider drawing as a purely technical issue, that is, from the side of the tool used, it any, effect is on the plane. Often met with amazement, that figure can be made wet technique - the paint. But logically considering if there is a dry technique, then why do not you take advantage of the wet, which is also possible. If you use paint, the range of possibilities is very extensive. Paint as a starting point imposes its technological diversity. Assigned to the paint tool is here, of course - a paintbrush. It is also possible to use other tools, even a sponge, cloth, spatula, brush, etc. If the figure is dependent on the time that I devote to its creation, it is also depends on the format of the same work drawing. So, I have three variable values, time, tool and format. By changing the location and extent of even one of them, the creative possibilities become limitless.

I suggest you perform exercises, starting with the simplest form. Drawing with pencil (choice of hardness scale according to individual perceptions, but I would suggest a soft, eg 4B, at least) Assuming a schematic interpretation of the significance of drawing as an artistic work, where I have to deal with various scale values but only within a single color. I realize that in the modern sense of the importance of drawing action is not possible to close the interpretative framework. On the other hand, if the playing field, even for their own self-awareness, which will classify and legible - where the drawing is rather where it ends and begins a form of painting. These boundaries should be recognizable and legible.

I propose a set of simple exercises, for starters, to liven up.

## [Aim of the project]

- \*Attempt to verify the news on freehand drawing - sketching phase.
- \*Is it possible to define a framework for drawing sketch collection.
- \*Drawing a sketch>stage elaborate>final phase>ready to work.
- \*By training workshop in the group - an attempt to combine various different experiences within the use of basic tools, such as pencil, charcoal, paint.
- \*Identify the differences and similarities in the operation of changing the scale of the substrate.
- \*The effect on changing the substrate material used, such as paper, film,
- \*Resulting from the fact that the differentiation of the time devoted to the preliminary stage.

## [Expected results]

- \*An opportunity that gives participants increase their skills in the area of drawing operations. Paying attention to the figure - a very simple form of artistic expression, giving great potential for further creative activities.
- \*Identify (if possible) what the drawing as a form of sketchy, and whether it is possible to verbalizing the same concept drawing sketchy.

## [The design concept]

Implementation of drawing in dry and wet technique. In the first stage of the A5, then by A4, A3 format, go to 100x70 cm. In a simplified form (ready material for formal search) use their initials to create a base for exploration of the output box drawing considerations.

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