

Gabriela Szczygiel

2009924

Programme of Study: BA Fine Art

Module: ADAA5000 Changemakers

lecturer: Paul Duerinckx

Assignment 2

Zin

I decided to use this opportunity to present my latest work by creating a collection of eleven miniature works, which is a compilation of my recent large-format paintings compressed to about A6 format, collages and their variations presented in various forms. I used raw materials, e.g., recycled in the form of cardboard or hemp string, newspaper clippings, photographic prints, and paint with the intention of implementing the idea entirely by hand.

The idea of transferring those works to such a small format is a completely new experience and a big challenge, especially trying to recreate the atmosphere of the works without additional descriptions or comments. The use of stiff, thick watercolour paper and paints proved difficult as the pages were bent and had to be straightened for many hours.

I was aware how imperfect and far from professional the effect can be, but I felt an irresistible need to create something like this.

1. Cover

The materials I used are cardboard, paint, a photo from a T-shirt that has a special meaning for me. Slogan *cross the line* I borrowed from my recent project: *Do not touch it*, but the theme of the line is a recurring theme. Red line appeared in an earlier project: the art of protest #work #1. The colours black, white, red, and orange are the dominant colours, and my intention was to associate the whole thing with punk aesthetics and 80's or 90's vibes.



2. Work nr 1

I used two prints of the untitled painting, which was the first attempt to paint something without imposing a specific goal on myself using oil paints and allowing my deeper self to come out. I put together the highlighted and original versions and used them as a background, then extended it by layer of painting using acrylic paints. Working on such a small format was an experiment, though, which, unlike the big scale pictures I have been working with for the last few months, turned out to be calming, meditative, asking for concentration



3. Work nr2

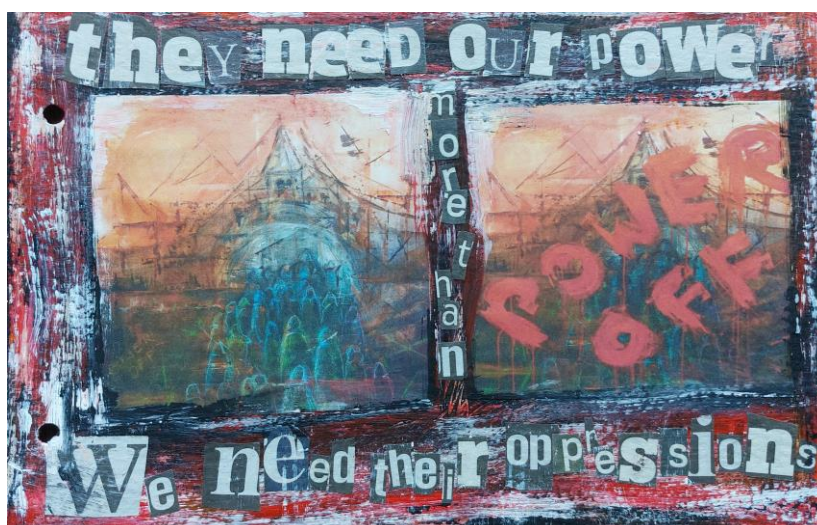
I create a collage from my work *The art from protest #work nr 1* which was itself an installation consisting of a large-scale collage, chairs, books and bookmarks, and a red line signified the boundaries using duct tape. The chair invited the viewer to sit down and read a few pages of the book and symbolically went out of line...



4. Work nr3

Here I used prints of the *Power off* painting in its original and later changed (but not final) version. This is the first in a series of large-scale images in which I use text. In the first version the words power off are almost invisible, in the second they scream, covering most of the surface. Working with this painting means for me overcoming my own fear and limitations related to thinking about painting in a way that limits any kind of progress, closure for further process.

I used paints to create colour and structure around the image and I applied text from letters cut out of the newspaper, creating a slogan that I intuitively associate with the atmosphere of the image.



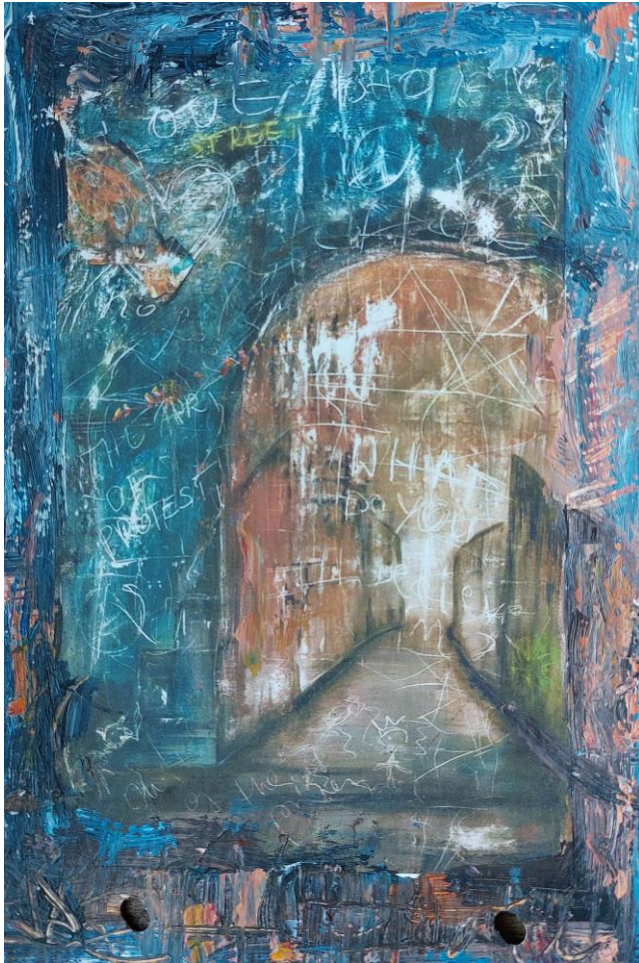
5. Work nr4

I created a collage using graffiti walls printed from photos, mainly taken in Venice but also from Swansea, pasting on a hand-painted background. This is a new work announcing a new series of planned works in a larger format using more diverse materials that will combine painting on cardboard, e.g., combined with photo prints, etc.



6. Work nr 5

A miniature version of my large-scale painting in the form of a printout with a painted frame. This is the first painting from *The walls can talk* series, inspired by old graffiti walls, where I use canvas without frame and applied a text by scratching on still fresh paint.



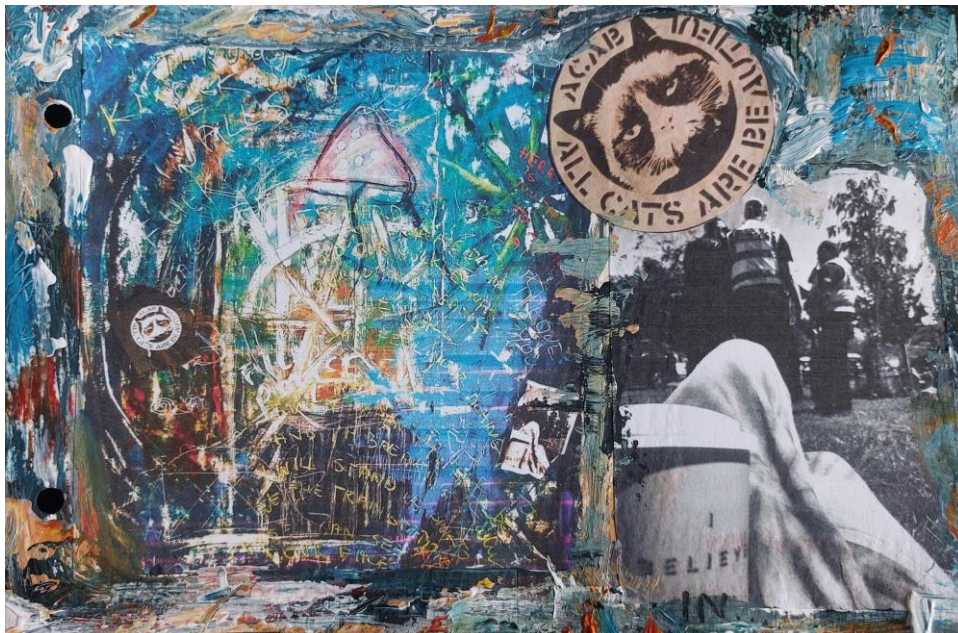
7. Work nr.6

Collage made of printouts of book cuts, mainly *On connection* Kae Tempest, newspaper text, and text written in red paint with the message about the daily choice of what we feed our minds. This work also relates more to my future creation than my past works.



8. Work nr.7

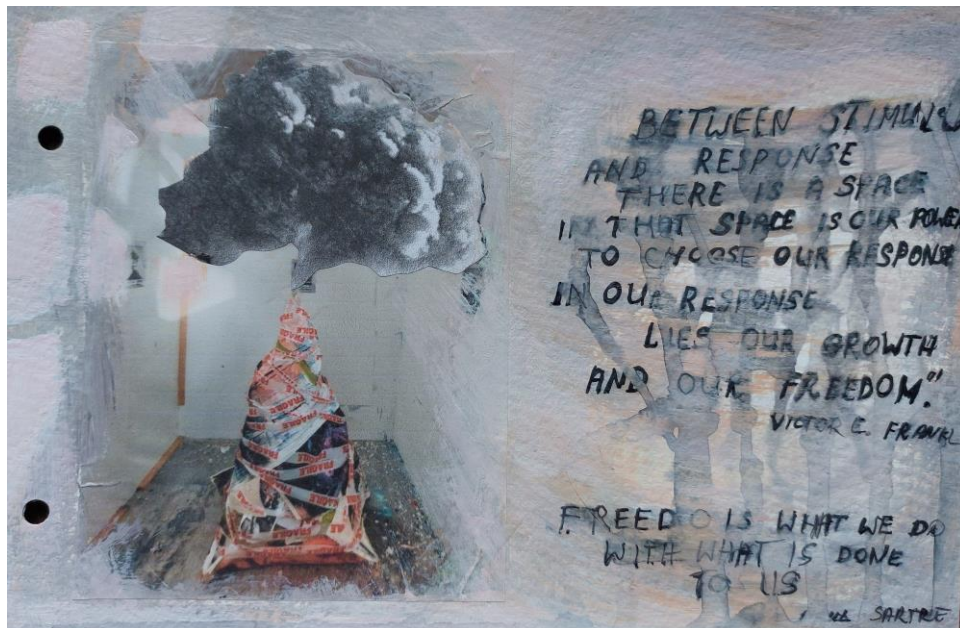
A miniature print of the second painting from *The walls can talk* series with the repetition of two motifs that were originally pinned to the painting in the paper version. One is a photo taken by me, the other is a picture taken from a t shirt, author unknown.



9. work nr.8 and work nr9

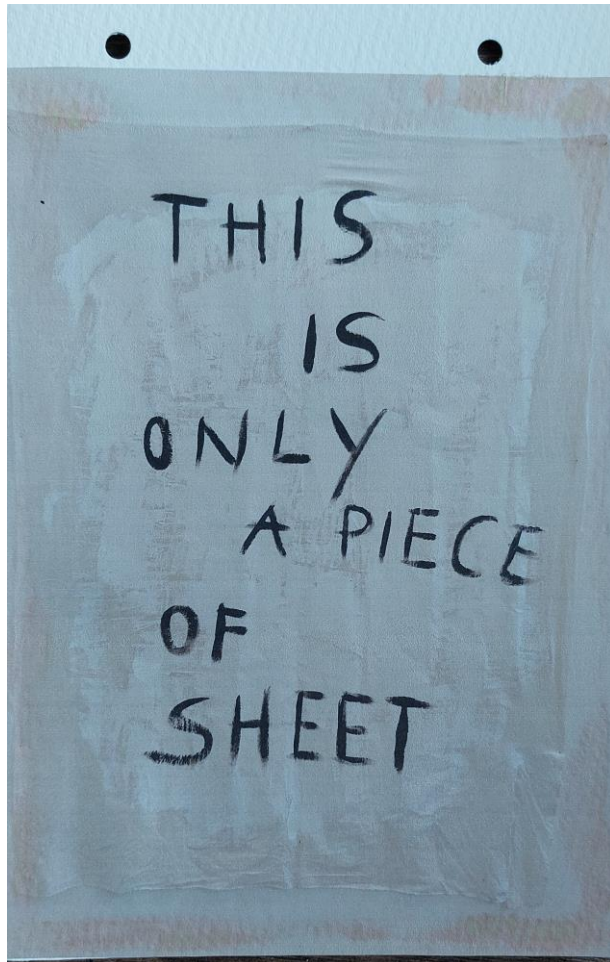


I used a photo of my last project of this semester "Social sculpture" which is actually an installation composed of a sculpture made of leftover paintings from the Do not touch it project, photos of 3 volcanoes and two quotes. Because some elements were hardly visible in the picture, I had to reinvent this work to reflect its meaning.



11. Work nr 11

The last work is one of a painting where I just used text and a piece of sheet instead of canvas as I could not get any at the time. The material turned out to be too flimsy to apply a thick layer of paint on it, so I decided to leave it as it really was, accidentally paying attention to it and thus assigning importance.



More developed thoughts on my individual works are in my visual diary.

Although making a handwritten version was crucial for me (because of traces of paint, the smell of string or the creaking sound when turning pages) I could also consider a printed version with the addition of text, the history of each work written on the back of the page, which here remains blank.