

Maciej Kędzielawski

Diplomas and degrees

2000 - Master's degree in graphic design at the Faculty of Graphic Arts and Painting in the field of Graphics, The Strzemiński Academy of Art Łódź.

2012 - film art PhD at the Cinematography and Television Production Department of the Łódź Film School.

Doctoral dissertation in the form of a photo exhibition and a theoretical annex titled "Man and space". Doctoral advisor: Prof. Marek Szyryk. Reviewers in the doctoral process: Prof. Grzegorz Przyborek, Prof. Krzysztof Rynkiewicz at Łódź Film School..

Employment

2005 - assistant professor at the Cinematography and Television Production Department of the Łódź Film School.

2013 – adiunkt - lecturer at the Cinematography and Television Production Department of the Łódź Film School.

Indication of the achievement

A series of photographs titled "Fading Earth" realised since 2014 exhibited in:

2019 April 24 - Amazing Digital Studios, 14 rue Mederic, 92110 Paris, France - exhibition of several works from the cycle *Fading Earth*

2019 February 18 to April 15, - Lodzkie House, Sq. Marie Louise 2, 1000 Brussels, Belgium - exhibition of several works from the cycle *Fading Earth*

2018 on August 7-25 - Contemporary Art Gallery of the North-Mazovian Museum in Łomża, Długa 13. Photography and Lightbox exhibition - 30 works from the series *Fading Earth* and *Family*

Summary of professional accomplishments

Maciej Kędzielawski

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Introduction

I took my first photo with Ami 66. I was about 12 years old then. From that moment, up to today, photography was something that did not only drive and lead me, but was present in all my creative activities. It gave a lot of joy and self-fulfillment. I have this first picture somewhere in my collection. I do not know if the negative has been preserved, but it has definitely been preserved in me. In the picture is my father with a shopping bag held in his right hand against the background of a typical block of flats' facade. The picture was taken at noon in late spring. I remember that I did not see anything in this picture apart from what I just described. My father, who at the time developed them called magic, saying that photography, which keeps reality, perpetuates it - is magic. Then, years later, I was able to translate a certain type of magic into a theoretical language, and in my opinion the magic of this photo was based on the chromatic aberration caused by taking a picture in full sunlight with the light from behind the camera on a figure standing on a large bright surface from which the light reflected and illuminated the figure from the back. From that time on, I translated the magic of photography into the magic of light. It helped me to go further and even to some extent accept the digital camera. In the sense that the camera, lens or image-recording element is not important, but the light. This arrangement of light determines the magic flowing from a photographic image. Somewhere in the depths I had doubts about this simplification, but somehow you have to take pictures, in practice it is neither cheap nor easy and as you add the doubts of the hardware- and technological nature, you can fall into considerable snares of creative infirmity. And all the magic enchanted in the photographic image should be replaced with further tests of cameras, lenses, developers or apps.

Among many adventures with various solutions and immortalization of reality, I accidentally came across some nearly twenty-year-old Orwo negatives left by my father in the darkroom. And it was a breakthrough, because in all the knowledge I had as to create a photographic image with a camera, it occurred to me that in this process chance is significant. Those photos were then thrown away, but they left behind a trace of an image that falls deeply into the memory, roots in it and over the years develops as the second path I called intuition - by accidental coincidence. The second one, because from an early age the first one is the technique.

Technique

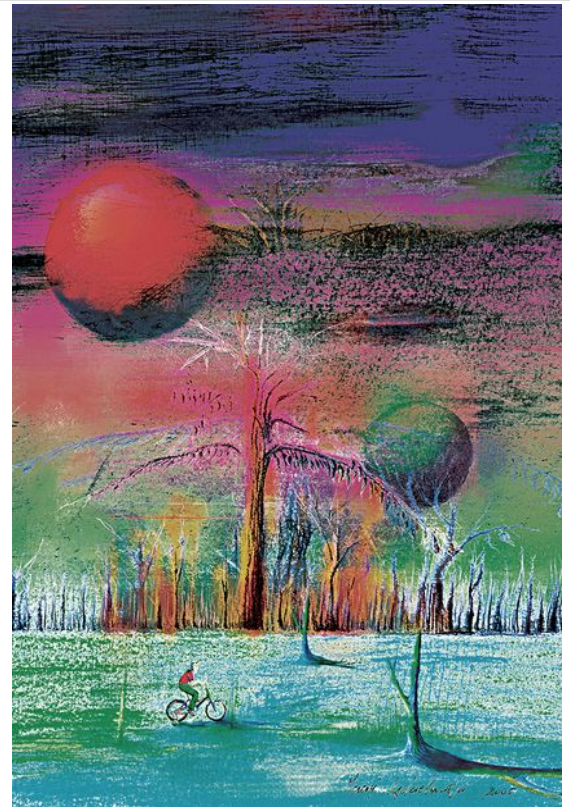
For the last 10 years I have been completely suspended in the depths of digital music and digital image, but the choice was extremely difficult. I grew up on brown paper and coal. However, internally, I felt that I had to overbear, take my digital quill and start somehow. And it was when I was fluent in using a simple pencil on a regular sheet of paper in every known convention, also photographic.

Behind me, beside the traditional drawing, there was graphic art, as well as pastel. At that time, I was in constant contact with the Photoshop for several years, and despite such a long study of the program, the digital drawing technique itself was something completely alien to me. I tried to draw something on a drawing tablet many times, but it always ended in a fiasco. It was all against my inner beliefs and knowledge. The line gave me the hardest of times. After a few years of hard work, I came to the conclusion that this medium would never get me on its side. And I will just stay with my developed hybrid work method. By creating images in a traditional way as from at least 40,000 years paintings and music have been created, and if I want to work in a program, I need to change this image into a digital image. There was a discrepancy in me between the digital world and the traditional world in perceiving the image to such an extent that at the beginning I could not reconcile them with each other.. The world of stone and trees that you can touch, taste and the world of digital, virtual completely artificial. In the traditional world I knew that everything I touched had its own unusual line of life and if I cut the tree it will be a dead tree or wood. On the other hand, the digital world of the program allowed me to carry out unlimited destructive actions , in one second I could destroy the image and in the second, restore it to the original state. Change its shape and colour, kill it for hours and bring it back to life. I knew that this world does not feel anything - its life has been transformed into a wave of dead pixels that emanate with particular colours. I could stop at any moment and go to the printing phase. I could always return to the picture and transform it endlessly. When is the right time for decision? When is my picture ready? When to let it be? How can the content and assumptions of my vision and subject of work be translated into form? How to maintain a balance between them, so that the form does not dominate the content but was optimal for its transfer? They were always accompanied with my parents' words clinging somewhere in the background, I quote. "... art is not about drawing and rubbing or over-painting, but about knowing when to stop and leave." After many years of consort with the digital image, I cannot answer this important question. Do I know the moment when I can say with certainty that this is what I am looking for? Undoubtedly, the virtual world of the program allowed me for endless

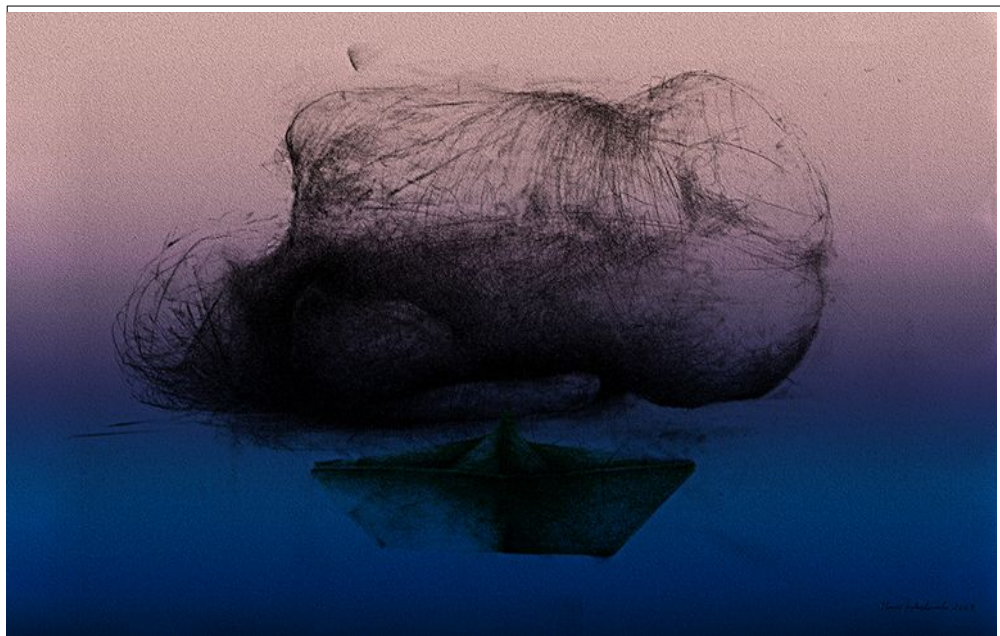
possibilities of combining different drawing and graphic structures, and with time also photography with drawing. I noticed a certain denominator for virtual reality - the structure of digital photography is similar to a digital drawing. In the analogue world, the combination of drawing on paper and image induced in gelatine was risky, all attempts were very visible. Those are after all completely different media, although it was possible to retouch the film with a pencil and, for example, a drafting ink mixed with protein. However, direct connections of even very advanced drawings with analogue photography often revealed the truth about the separateness and independence of these two media. In the virtual world, I noticed that it is possible to combine these two independent worlds up to a certain point. Besides, among other things, the possibilities of the program are targeted and developed in a way that allows direct graphic interference in the world of photography. The phenomenon of any zooming in and out of the image on the screen gives, with currently advanced equipment, unlimited possibilities of image correction to the smallest details. The traditional way of retouching the negative material on the illuminated table with the use of magnifying glasses, now after throwing it into the virtual world transgresses its current barriers. And following this trail for an octave higher allows in a sense for unlimited combining of different arts worlds in both structure and matter. Photomontage has become something totally universal. From photography, it came naturally down to a movie set, allowing to replace almost entirely the traditional set design – with virtual scenography created in 3D. First of all, it released and connected in "pixels" these two different worlds. The live and the lifeless. From that time more or less, I began to treat my drawings as if they were a negative. A smaller drawing enlarged allowed me to combine it with a larger one. Differences in the line structure, so visible on the editing table, fused together in computer graphics. For the reproduction process I first used the whole line of very advanced CCD scanners, but later I noticed that digital photography gives a much better result. I could properly use the lighting in the reproduction process, as well as all the unique elements of the photographic world like depth of field, macrophotography and even microphotography.



Little bug computer graphics 50x70 2005



Two suns computer graphics 50x70 2005



Nude 17 computer graphics 70x100 2009



Animal 2 computer graphics 50x70 2009

With a drawing or traditional graphics and processing them in a digital image, I managed somehow, it was much more difficult with photography. How to transform magic enchanted in gelatine into the world of pixels? Finally, a special scanner, Heidelberg Tango, came to me by pure chance. Drum scanner with analogue-digital transducer. After many attempts, I came to the conclusion that it is an ultimate work of art. I saw for the first time the power of resolution, and generally since then I gradually deepened it more and more to reach today's stage of the detail of image. Of course, I saw earlier under the magnifier in the darkroom the power of texture and drawing in photography, this fleeting watercolor touch with the light of the sensitive surface of silver discovered by the developer, but the Heidelberg scans had something else. Something I could not extract and define, but it was visible in huge magnifications. Minuteness? But it was kind of different minuteness. I perceived it differently to the minuteness of the digital camera matrix. The detail acquired in a hybrid manner had a unique charm. Similar to the previously scanned small drawings and enlarged in the computer to a large scale. In a sense, very similar to macrophotography, which I had to do with since the very beginning of my photographic adventure.

Macrophotography

And it began with a question addressed to my father, what is in this small Pentacon box? Nothing that could interest you at this stage. - I heard the answer. Here you have a camera, light meter and film and take pictures for now. I quickly satisfied my curiosity, and the first images captured by the macro rings contained this extraordinary softness of the enlarged scans of the 13x18 negative from Heilderberg. By the way, I lost that extraordinary set. Pentacon Six TL with Biometar 80 mm lens and macro rings gave me still a child, a different view of the world of nature and the structure from which it is created. The world I had only dabbled did not let me enjoy itself because I lost the camera. Nevertheless, a dozen or so rolls of film with images of ants, spiders and other creatures filled my father's darkroom. Actually, I hated that camera. It was heavy and slow, it did not have a light meter, and most of the macro pictures were by feel and the most disturbing thing was that I could only capture the world in twelve shots on the film roll. My next Pentax ME-super camera with a 50mm lens was more universal. Nevertheless, now after years later while looking at these negatives from the Pentacon, I think back to those extraordinary moments when I laid it in front of the anthill and waited for the right moment of the ant's passage. And even when I compare them with the latest digital photos from the Sony A7r and the exceptionally sharp 90 mm macro lens, I am convinced that the photographic industry has not really moved forward but started to retreat in a peculiar way. I have never been able to take similar pictures like the 6x6 Pentacon, the 80mm Biometar and the macro rings. At the time, I perceived them as blurred, unfocused, but now I see how powerful emotional charge there is in them in the defocus and softness of background. I did not even get that with a Pentax 6x7 with similar macro rings as in Pentacon. Many times I have wondered how it is possible, after all they have almost the same parameters as the equipment and exposure then, when I discovered that it may be a matter of the lens - what can old Carl Zeiss Biometar have, that Takumara does not?

Lens

As soon as I picked up the camera, my father told me that the lens was the soul of the photographic image. And under no circumstances should you touch it with your fingers or wipe it too much. For a long time it was a mystery for me how the lens is built. After all, the Camera Obscura does not have a lens. The interest in this device revealed to me the characteristic features of the relative opening of the lens - the aperture. And what follows - the depth of field, the sensitivity of the lens to the nuances of the texture, etc. Over the last two decades there has been a huge technological development of lenses. Newer methods of coating the lenses and more accurate matching them into sets cause that the current lenses seem to be much sharper. Point-blank neutral, sharp in the whole aperture range. Apart from autofocus, they are armed with additional stabilizers, which in combination with modern matrices gives you equipment where you do not need to set focus or the appropriate exposure time. Lenses of different brands seem identical. What is important the differences between fixed-focal and varifocal lenses are beginning to blur. According to the producers, it is supposed to be the release of photography from the shackles of technology, that instead of focusing on the technological process, the creator has the opportunity to completely focus on the composition of the frame and perpetuate the world at any time of day or night. An advanced camera will do everything for us. Instead of the developers and the darkroom, the immediately obtained image composed of individual colour zones of the pixels can be evaluated and processed on the screen. Due to the sealing of the entire system, there is nothing to retouch in Photoshop, there is no grain, characteristic mechanical damage, which was accompanied by gelatine, the photo is exposed in a point, and the automatic ISO took care of a sufficiently short exposure time. From time to time I look at wedding photographs and more and more often I find myself missing a difference between the different artists. I go through a collection of photographs of one author and I am already looking at the collection of the third one thinking that it is still the same from which I had started. It feels the same with press photos. I come to the conclusion that everyone actually takes the same pictures.

The soul of photography is the lens. In my work I remain with fixed lenses from the previous century. The main line is Takumar system 6x7. Recently also the old Zeiss lenses for the Hasselblad system. It is hard to explain clearly why these lenses, but I just do not like other lenses. Unfortunately, when dealing with Mamiya ZD I am condemned to Mamiya AF lenses because others do not fit, but I try not to notice. Maybe in my opinion these lenses are not

similar to a film camera like the old manual Takumars or artistic like old Zeisses, but at high apertures they are very interesting and in combination with a unique ZD matrix they give interesting results.

Photosensitive matrix

For a long time the digital camera in general remained an add-on to capture images despite enormous technological advances. This progression was going through the world of photography parallel to me. I had my beloved Linhoff, three Schneider lenses and a drum scanner, and actually wanted nothing more for happiness. I came across a Mamiya ZD by chance. The Mamiya CCD Matrix, twice the size of a small picture, and after the first analyses of the image I noticed that I found a material comparable to what the large format camera and the Heilderberg scanner delivered. Mamiya ZD and ZD attachment were created during endless disputes or even an analogue-digital war in the photographic world. The transducer used in it builds a picture from 9 micron pixels, which causes unusual softness and plasticity of the image. There was only one small snag. Mamiya ZD with a Dalsa transducer likes a lot of light and hates long exposure times. The best solution in the studio seemed to be a flashlight that I could never stand. I used it so far only in critical situations for exposure, but it was such a moment that I had to know the flashlight and fully accept it. Previously, I used the flash only for documentary photos.

After several months of testing with different powers and types of lamps, I noticed that I obtain acceptable effects using several light sources with different powers with different diffusers and reflective screens. This type of work required an appropriate place – a studio where you can hang the backgrounds and the enough distance for long-focal lenses. Since then, I have been working in the studio only with flashlight and I use it in various combinations. This type of work allowed for the previously unknown comfort of taking additional pictures depending on the needs. In other words, if I need a photo with another perspective key or with a different angle of incidence of light, I go to the studio. In the studio I found a whole wealth of forms and nuances of light. But despite such big changes in the way of looking for an image, I have not lost contact with the natural space. This was reflected in the series entitled "Penetrations" presented in the Lightboxes, which I presented in my dissertation and also in the cycle "Fading Earth". The natural space of the open air, or the city or nature, has always been an inspiration for me. Now, as I analyse some changes in the way I work, I see that this one fascination with

the richness of nature does not decrease but on the contrary even evolves. I could divide it into two stages.

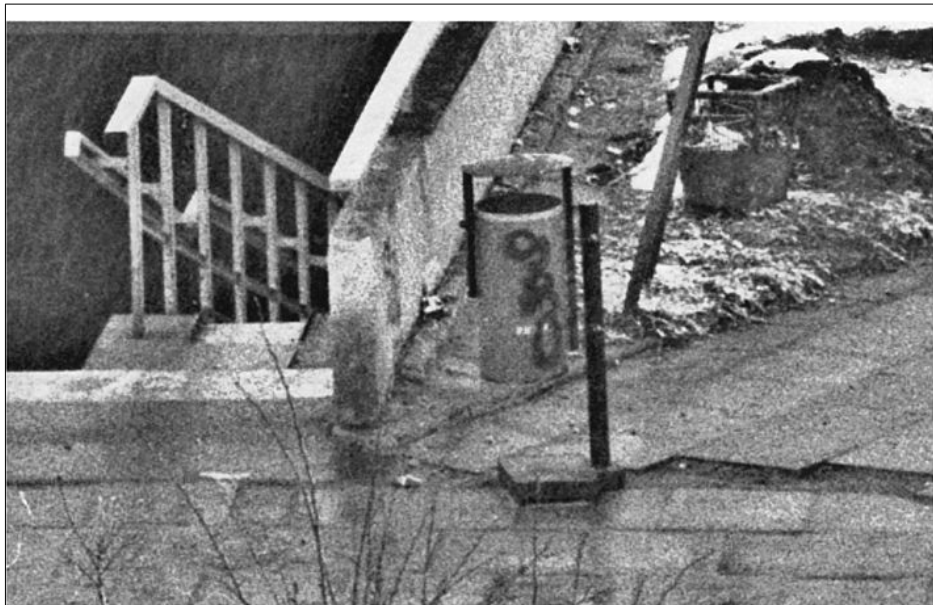
Linhof kardan and Heidelberg Tango scanner

The first one is my discovery of a large format camera 13x18. It took place many years ago when I was studying at the Strzeminski Academy of Fine Arts in Łódź in the photography course of prof. I. Pierzgalski and dr. K. Kuzyszyn, where I moved from the painting course in the second year. Contact with these two illustrious artists gave me not so much a broader look at photography, but above all else – a different one. And it expressed in many different forms. Although we did not work on large format cameras, it was at the Academy I had the first contact with this type of camera. In the neighboring studio I came across large photographs of prof. G. Przyborek. I did not know the professor or his work at that time, and to my question about the camera which took that photo the answer I received, I do not know from whom, was Sinar 18x24. I felt intuitively that if I should learn photography and deal with it, then I cannot do without knowing the big format. After two years from that moment and a wide study of the parameters of the equipment, I decided to purchase the Linhof Kardan Bi system 13x18 camera. And actually from that moment, even though I had been dealing with the world of photography for the past 15 years, I rediscovered it. The first pictures were made in the darkroom, of course, but it did not stop me from taking full advantage of the camera's great capabilities, and above all the format of the 13x18 negative.



View from a window, 2000

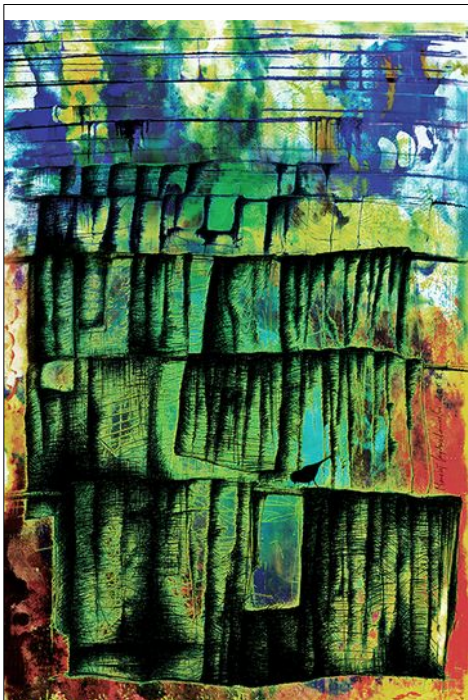
My observations and image analyses endless. This work with the camera allowed me to rediscover not only the world of photography, but also to shape my future work system.



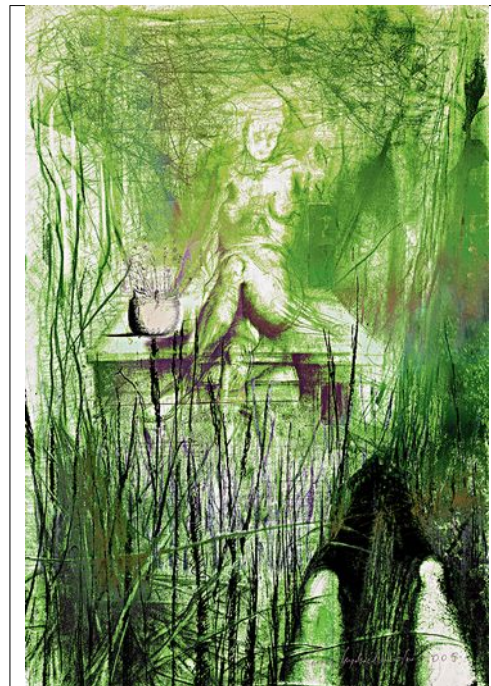
Cropped 100%

Drawing as a negative

Through a computer program I created a kind of digital diapositive in an appropriate resolution. Generally, it was A4 format. Once the drawing negative was ready, I made print size enlargements. If during composing such a negative-positive I missed something, for example a leaf or other detail, I drew it in the appropriate perspective key and light. I took a photo or a scan and put it into the main negative. Working on small formats, and then enlarging them to multiple sizes, gave a very similar effect to enlarging the photographic image. Some phenomena like grains or mechanical damages of the tape were emphasized – scratches, chips, the trace of the tool. Over time, I have dared to develop more and more advanced combinations of different structures. Until then I was true to the techniques. Etching was to be an etching, and a drawing was a drawing. I rarely ventured to mix techniques even in the workshop graphics, not to mention combining them with drawing or photography. These worlds remained in their separate structures. A lot has changed along with the ever-increasing Photoshop skills. And so the first collages and photo montages began to appear. Initially it was a set of various structures, textures, then more and more advanced forms of objects and even space.



Rugs 19 computer graphics 50x70 2009



Nude 12 computer graphics 50x70 2009



Eyes 3 computer graphics 50x70 2006



Lying down computer graphics 50x70 2010

Scenography

The second stage is Scenography. The process of understanding the image formation in the camera as well as the drawing of the perspective to, for example, stage design seemed to adhere to some extent. Despite the big differences – they have many common features. Photographing is a long-lasting process based on tedious experience, not so much with equipment, as with light or composition. The same is with the illustrating space. In spite of being aware of what the point is, yet everything turns out right thanks to continuous exercises. Each subsequent drawing gives new experiences that deepen the prosaic phenomenon of the illusion of space on the plane. Each time is different. A slight lowering of the horizon, or a different camera angle, give completely different points of view. In photography, it is not that apparent, certainly not as much, as when you try to draw it. I am trying to cross these two fields and look for a common denominator for stage design and photography in the cycle "Fading Earth"

Colony Collapse Disorder

The cycle "Fading Earth" did not arise from pictures, projects or drawings. The starting point of this cycle was observation and analysis. The forest has always attracted me with its diversity, now it appears I know and can name this specific diversity – it is its texture. Then two years ago when I made the decision to force myself to observe and subjective analysis, I remembered that it is perhaps a little drier than 20 years ago or 10 years ago. But that was all. It also depends on the spot you assess. Then three years ago this was the general feeling of my observation - it is drier than many years ago. But that's all, I could not say anything else despite the many hours of observation, the organoleptic examination of plants and trees. At that time I even wanted to give up the idea of independent research if there occur any changes. Not to mention searching for ways or formal solutions in an image. Today, I see it completely differently, my internal knowledge on this subject is different and I do not mean that it is broadened with all the audits, articles or books I have read. It is different because my view on some aspects of the existence of the ecosystem has changed along with the industrial

devastation by man. Humans' unrestrained greed and total lack of any logic in their behaviour. I know that many things that took place - especially in the last decade - cannot be turned back, but I believe honestly that we can simply calm down. In my cycle "Fading Earth" I try to tell about it and my subjective feelings. The title of the cycle comes from the English name of the disease syndrome, which causes mass disappearance of bees. Colony Collapse Disorder (CCD) - the name was first used in the US in 2006 to describe the negative phenomena occurring in colonies, but generally refers to the drastic decline in pollinator population in general. In a very loose translation, it denominates the disappearance or disappearance of insects. At that time, a number of important reasons for this phenomenon were mentioned, today the apocalypse is openly discussed – a total extinction of insects. No one publicly said that these insects are dying as for other animals dying for reasons of various epidemics, for example, but a name for the mass death phenomenon is invented without using the word death. Of course, then in 2006 and earlier it was not so openly thought that pollinating insects – mainly bees are dying and that because of us. This phenomenon was called disappearance as no dead bees were found in the hives or near them, it was not known what was happening to them, they just disappeared. Today, people talk about mass extinction openly. We also know that the ecosystem as it is now, and it has been this way for over 60 million years, cannot exist without pollinating insects. These insects are an inseparable part of this system, and thus are also one of the oldest creatures we know. And the best part is that despite such advanced technical progress that took place in recent decades nothing artificial or cybernetic can replace this simple and original process - pollination.

Fading earth

The cycle has no special beginning or a definite end. It is open for development in many directions, narrative and formal. Generally, it concerns silence, particularly one that accompanies death. I do not know to what extent I managed to capture it. I do not know how much I managed to present death by macrophotography of dead insects, and how much their anatomical structure. In the current era of development of digital cameras and optics, taking a very good and sharp macrophoto is not a special technical feat. Almost half of the lenses now produced have a built-in macro function through an additional lens system. The macro rings or reverse mounting rings have also become ubiquitous. Infinite number of shots in digital cameras and the ability to combine images in computer programs cause that even someone who

has no idea about optics or directly about macrophotography can put an insect together with an encyclopaedic accuracy. For most of my macrophotos I used a Sony a7r matrix and old Zeiss lenses for some time I have also been using a 90 mm Macro Sony lens. I like old lenses very much, as I have already mentioned, I do not see any special difference in photographs from modern lenses with a few exceptions. In the original assumption, the whole cycle was supposed to be a clash of two and more plans - a total and a super detail plan on one image composed into a specific photogram.

Works can be printed on various media also on transparencies and backlit. The leitmotifs are dead insects, withered fragments of plants, flowers, food leftovers, leaves, garbage, hair, dust, etc. They are photographed in a natural environment, where I discover them, as well as on the study table as individual details, and also put into still life. In both cases I use flash light. One thing is common for the whole cycle - the point of view of the camera. The horizon is very low, low-angle shots. The background was supposed to be living vegetation in contrast to the dead macro, recorded in a realistic way as a landscape, but in the course of my work I found that many motifs do well against an indefinite background.

Colour. I admit that in the initial assumption it was supposed to be black and white photography, maybe with little coloration. Because the general plan - the last one was supposed to be patinated in a virtual way with the detail plan - the first or the next, leaving the colour allowed me some freedom of change of the colour quality. With black-and-white photography, it would be impossible to achieve such changes. Nevertheless, many works are simply monochromatic with certain hue nuances. The digital colour is decorative, but in the general perception of the whole cycle, I felt that some kind of colour paragraphs would emphasize the message of this work more.

Message

The message of the cycle "Fading Earth" is essentially prosaic. The earth is dying. Many people are afraid of it. Many do not take this into account, and others do not believe that this huge machine, which is the ecosystem combined with the Earth's ecosphere and core, could fail in any way. Yet it has lasted continuously for tens of millions of years. At least at the beginning of the twenty-first century, those who are afraid and those who see clear changes in our land are more and more. Previously, they were called ecoterrorists, today they blend in whole populations of different countries, like the Netherlands. An interesting fact is that insects are almost 10 times and even 100 times more resistant to radiation radiation than humans or mammals, and there are completely resistant species, not to mention UV resistance. Hardly anybody can see or understand how electromagnetic wave emitted by terrestrial transmitters can affect insects. I think, however, that there must be a connection since the population of these insects has fallen by half and more since the installation of these transmitters. Unfortunately, the intensity of this wave will grow more and more. We are at the stage of the magic name "5G" and it will not end there. Another extremely important factor that affects insects are ubiquitous herbicides used by the so-called food producers. These herbicides and other massively used chemicals get into the groundwater and through the plants get into the flowers. These and plenty other factors can interfere with the natural navigation of insects that cannot find their way back to the nest. And their genotype, unchanged since the beginning of the ecosystem, contains the basic information that they have to fly out of the nest, collect pollen and return to it to feed their offspring. They carefully pollinate vegetation while maintaining the ecosystem alive. They are confused and die in various places in loneliness, often in our homes lured with various scents. The important thing is that these creatures are the oldest in the world. And indeed, the anatomical structure of the insect's body is fantastic and unchanged for millions of years, it is caused by a very low sensitivity to all kinds of genetic changes. Insect cells quickly recover. Which does not mean that they are unable to evolve. They are and they do. Especially pests and parasites.

Presentation of works

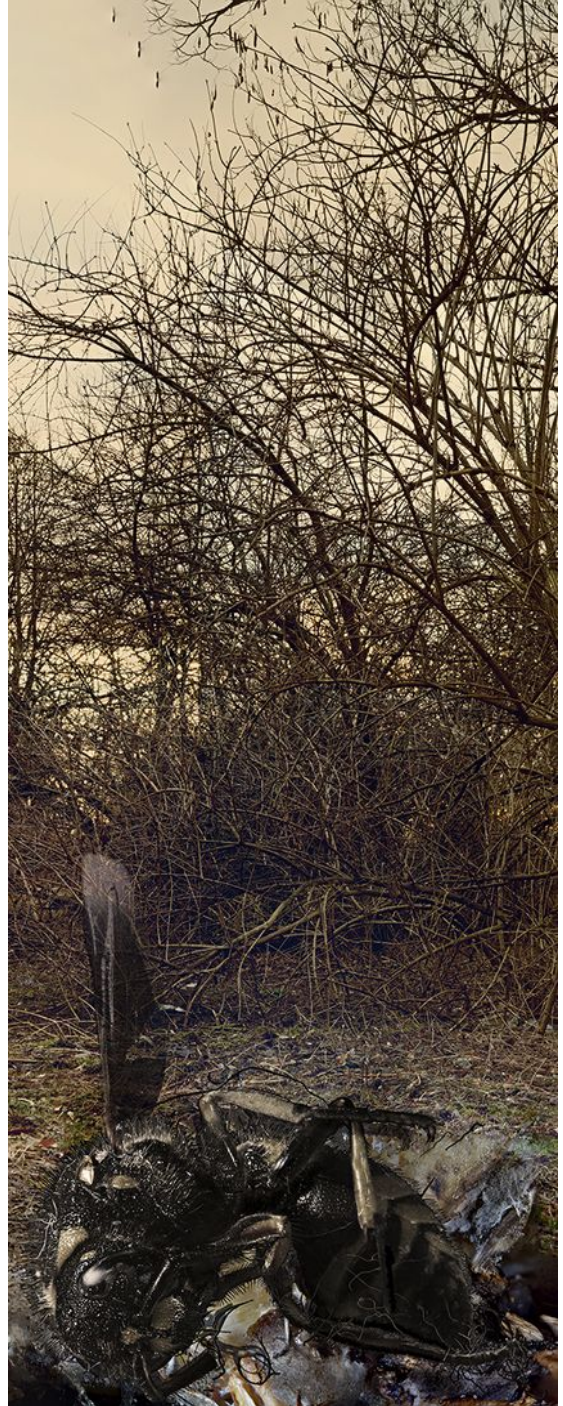
Impression 17, 2018



In the first version, the crane fly from the upper left corner was placed centrally at the bottom of the picture. I do not know why I moved it. Perhaps it seemed too obvious in this place? Perhaps because the primary assumption of this cycle, which in the course of time I called "Fading Earth" was supposed to be a gradual pursuit of chaos? Chaos of form and content. Perhaps the chaos defined by Alighieri Dante in the Divine Comedy? Or the chaos that takes place in the cosmic space. Chaos, where there is no control, where you do not have the slightest effect. A place where only chance governs. In my work on the cycle, I became optimistic and I believe that we humans, the inhabitants of the planet Earth, will not let it be completely destroyed and we will never fall in complete chaos. Generally, I started with abstraction and I am coming closer to realism. Below I present two examples of the latest works of the cycle created, among others due to the search for changing the format.



Dawn 22 photography 60x250 2019



Dawn 23 photography 60x250 2019

I noticed that I change my subjective view of the world around me. And it is not that time is getting shorter for me or that the changes taking place on the poles of the Earth are getting more and more serious. My perception of the image as a picture or drawing changed. As a

consequence, the next stage of this cycle began to emerge. I know that I will not be able to include in the cycle "Fading Earth". I intuitively strive for this place and have for many years, interacting with the structure of the image, a place extremely far away in the virtual space and yet quite recently impossible at all. This is my latest discovery of the results, and perhaps the consequences, of working with ultra-resolution.



A fragment of the eye with a structural grid deepening the shadows

I will not use these photos later and I present only this one as an indirect result of work on the cycle "Fading Earth".

Impression 17 is the beginning of a high resolution experience, and this work, or maybe the photos from this session in general, started to inspire me to transgress. I rarely exceed 100x70 print format in my work. I knew then that the picture taken to super-resolution could be changed into something completely different from photography. I often played with such large images and knew their capabilities perfectly. I also knew that getting at too high a resolution could cost me too much time. Earlier experiments with such large formats often ended in a drawer. I was afraid of this in this cycle, the more so because the cycle was supposed to be barely on the resolution. With this work, I made the decision that I would not go beyond 20,000 pixels of the long side. The abandoned experiments with the drawing tablet and a digital pen

returned, I could now not only confront the current images, but most of all find a purpose for them. Higher resolution allowed for an invisible and free penetration of the image in form and colour.

Aquarium 1, 2018



An empty sheet was filled with selected motifs from various images and then mixed up as if in a surrealist dream. This work is titled Aquarium 1 due to the variety of forms in the closed area of the frame as if in walls of glass - a kind of tomb. From a set of more than a dozen works I chose one version - intermediate, the most balanced in colour and saturation. This sub-cycle does not create a specific depth of the image as in other works and does not combine sharpness and blurring characteristic for the other pictures. Based on other digital activities, however, it is related to the general assumption of my cycle "Fading Earth", stories of its little, helpless inhabitants who disappear every day and nothing can really prevent them from disappearing completely, not to say annihilation. Only those that love the presence of humans

will remain: cockroaches and other such insects. Over the years, they will survive and replace it, creating a new world on the ruins of the one that is disappearing. Aquarium 1 is realised in a hurry. Action and reaction did not take place here, neither seeking balance. I acted like a child who intuitively uses free space on a piece of paper. It produced a narrative story about insects that fall from the sky to a surface suggesting something inorganic and industrial. Aquarium 1 is a sublime metaphor of our concrete, inert world with a multitude of helpless people crowding aimlessly in glass-aluminum-plastic cells, fed by the illusion of freedom and happiness, slowly waiting for death.

The key motifs at work are: the centrally located bee and the still-life in the background, which consists of a transparent vase with withered flowers and canvas drapery. All elements emphasize the central composition. Insects with different shades and textures gather around the centre, surround and close the space of the image. The still life through the sharpness of the drawing and the detail makes the impression of a foreign body, but in fact its matter is related to the diversity of all other structures and textures. Light is very important in this photomontage. All motifs were illuminated with a similar dominant light on the left side, the filling is a few sources of reflected light falling from different sides, also from the back. I have been using this kind of backlight recently. At first it was dictated by the sharpening of the contour, which made it easier for me to cut motifs from the background, then I noticed that in a few cases I get the effect of lightness and even the magical aura of the first pictures taken in my childhood. The arrangement of back lights was modified with each session to such an extent that it is now more elaborate than the layout of the lights at the front.

Impression 2, 2018



It was created as a result of a complete coincidence. I put insects I found in one container, I kept outstanding specimens on small saucers. I always tried to collect the creatures with a fragment of the natural space in which I found them. Since they were stored in most cases in open containers, time patinated them with dust and sediment. As a result various forms became intertwined with each other and stuck together in a natural lump. The bodies of insects after death secrete an oily substance. It is sticky and dirty as resin. Whole balls of such insects and various other things: like hair or dust, I hung on a special arm, which meant that such a thicket often revolved around its own axis on end. The first plan of this work came to life in the course of the rotation of such a bundle of dead nature in the leftovers spat out of the industrial era. In spite of the short time of exposure, this motion can be noticed in the blur of the foreground, which leaves in its vibrations a unique and unrepeatable afterimage. Daddy long-

legs, because that's what the creature in the picture is called is tangled in hair, maybe some threads and other leftovers drifting in the air like a lonely airship. It has one wing, but it floats in space as if maintained by natural force. The background for this cubistic view is a macrophotograph of a fragment of a wing of a tiny white moth exposed like a wall of a huge building. Both photos were taken very early, somehow in the tests of old Zeiss with an advanced full frame mirrorless camera. It is difficult for me to clearly define what lens or lenses they were, but the assemblage is so illusory that it seems to be one shot. Below are two separate photos that were used to create this image. The transparency and soft consistency of the moth wing in the background and the sharp abbreviation Mantegna of the foreground allowed me to obtain the specific chiaroscuro of Leonardo da Vinci.





Apocalypse II, 2018

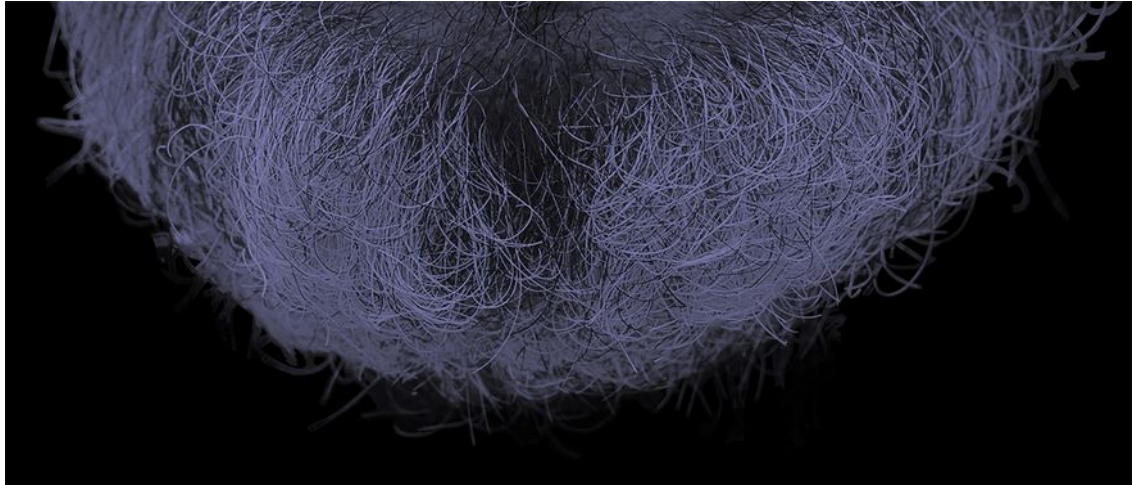


The composition of this work is based on the classical key of Renaissance paintings, with a distinct emphasis in the centre and a division into the lower and upper parts. The bottom is composed of several shots: the general plan and the close-ups put in the foreground. I present only three samples of images from which the picture was composed.



The top is beard hair extracted from a self-portrait photographed in strong sunshine, after being installed in the image specially patinated with the colours from the bottom part.





Several versions of this collage were created. I chose the most narrative version highlighted by the colour of blood – red, which reflects the idea of the message. The apocalypse as a definite state of affairs is very much rooted in different epochs and not only in painting. Brings to mind Theodore Gericault's "Raft of the Medusa" or hell scenes from the film "Constantin". Most of the apocalyptic tales were governed by a clear suggestion of subjectivity and realism of the scenes. This was due to direct feelings that drive people like fear or pain. It is also the only work so far that uses the motif of the human body in a narrative way. Photography from the beginning was closely related to the image of man. Actually all the pictures in the "Camera Lucida" by Roland Barthes, which the author analyses, relate to photographs with a person in them. Following the history of photography cannot be done without human presence. In my cycle, however, only residual structures appear, and mainly human hair, skin, used mainly as a complement to my intentions. At the beginning there had to be man. The first projects of the paintings were to take into account man in various aspects as a nude or a portrait. I do not know at what point man as a motif was replaced by the structure of insects, but now from the perspective of how I perceive this entire cycle hanging on the gallery walls I see that man is in the background. As the originator.

Impression 1, 2018



Composed only of macro photos in a way which distinguishes the most important features of this sophisticated world of photography. The sharpness intertwines with a blur like drops falling on the glass creating a negative curve of falling and maybe even agony, underlined by the dominant and narrative motif of the falling fly. The whole is complemented by intentionally reinforced digital dust, which blends the individual motifs of the insect, sprout and a withered, curled piece of birch bark. The image maintained in the off-white to deep black reveals a variety of forms and trinkets arranged as if in a dadaist poem, telling a story of a passing life. Is death perceptible in it? Slow decomposition of proteins? Or maybe a spiritual metamorphosis and entering another dimension? I have always liked to think that life is only a certain stage, that at some point my subconsciousness will go to a different place with the entire storage of impressions, maybe it will not be material or sensual anymore, but it will allow me to float with magical lightness and continue to have an uninterrupted dialogue with crumbs from which this world is made up.

Impression 5, 2018



The chaos that prevails in this approach is reminiscent of the tachisme painting. This is emphasized by the use of sharpening individual parts of the input image. Below is a raw photo that I used in this collage.



It has been inverted and cut from the background, and then glued to a black apli sheet. Before that, I had sharpened the various parts of the picture, as a result of which the transparent structures of the ribbon were filled with white. In addition, some of them got degraded and bind the drawing. My activities with digital selection resemble the works of later Tachisme proponents, who often treated the canvas with blunt brush strokes and other accidental tools, submitting to completely instinctive action. There are several versions of this work, depending on the degree of selection and subsequent precise interference. I like the presented version by a certain primitive archetype in the sharpened matter of fibers, confronted with the softness and blur of individual plans, so characteristic of the specifics of macrophotography. Since I have been acquainted with macrophotography, I have the impression that I am listening to a very complex musical piece. Moving on the screen the enlarged image, I come to places of complete immobility, to experience a whole scale of sounds to the highest ones, which intensify the experience, to return again and immerse in soft and gentle silence. Changing the original colours of the photo to the sepia quality has integrated all elements of the image. The structure is based on two opposite directions determined by the light. Divides the image diagonally, emphasizing the central composition, reinforced with black areas descending into the image on each side. The background black also has a very important function of reviving the drawing of

light in the structure of threads, hair and other elements, including remnants of digital selection. As a result, the image becomes a pulsating, uniform matter in which subjectivity mixes with abstraction.

Impression 8, 2018



In most of the pictures in the cycle, I use a photomontage or collage, which tends towards the aesthetics of a photogram sometimes woven with very small fragments, but this image is one photograph, the image left as recorded by the camera. Impression 8 is not only a single photo, but also a total coincidence. The 36-megapixel matrix mounted in the Sony a7r body with the Carl Zeiss lens that is 50 years old. Flash light from several sources. Mainly from the left. Focus on the foreground exactly as in the picture but really caught by moving my body forward or back, as the camera alerts me with a sound when I get focus, so however I moved holding the camera body and the lens separately it had to somehow get focused. I have not yet

figured out how to set the exposure parameters in this camera. The time is the same in most cases 1/160, I always have the aperture closed and the ISO is at the lowest possible level, so the camera has to expose as it is. It is not always right, sometimes it is too dark and sometimes too bright. This shot is very precise, so the fortuity seems even greater. But as I mentioned the role of chance, and even more so as it is not a drawing or graphics, then the chance is perhaps the key element in the creation of photos and especially now when you are surrounded by such advanced technology. I try to consciously use such occurrences. The different soft light reflections of the second or even third plan are the result of a possibly leaking connection between the lens and the camera body. I like this picture because it gives me undefined hope. Of course, I could have drawn something in it, but it does not change the fact that it is a picture in itself, a digital-analogue one.

Impression 10, 2018



The transformed macrophotography of a tiny white moth subjected to a huge scaling seems to be cut from the album about butterflies. Only a fragment of the wing of another insect in the background reveals its true size. In fact, the moth is a few millimeters in size. Most photos that I manage to take in recent years, I enlarge to a size of 100x70 cm and at the working stage I increase the resolution to a minimum of 600 dpi, which means that I can fully control the further course of work. Such a large picture definitely better bears all kinds of interference in its structure. Sometimes I manage to take a picture that does not require any treatments and this is the case here. Three maybe a four-millimeter moth looks like a big butterfly with a whole palette of details. In this picture I only changed the colour leaving only one channel. Undoubtedly, I "burned" a lot of information in the lightest and darkest parts, but the whole gained a different meaning. It is also the only photo in the whole cycle photographed from a different perspective, which gives the impression of a living motif, which just sat for a moment to rest and pose for a picture and immediately flies to a destination unknown to anyone. I left this picture as it is, as a kind of "comma" in the whole cycle. It is also presented in several colour versions, depending on the characteristics of printing and the backing used.



I have always noticed that the greatest unknown is the printing process. I often made test prints of selected small fragments. The image displayed on the screen can be significantly degraded in the print as well as it can be very confusing about the structure of the image. It can be compared to the grain appearing in analogue photography, but just as the grain in the traditional concept often enhances the plasticity of the image, in case of digital photography it appears in the form of a characteristic noise that reveals the pixel structure of the image. On the screen, this kind of technical delamination in the image structure is not as visible as in the printout. On the screen, it seems that the photo should hold the specified magnification, but after printing it turns out that not only it loses its dynamics and detail, but it "hums" in the form of enlarged pixels. Over time, I noticed a strange relationship occurring in digital photography between the amount of light and the conditions of exposure. After setting the photo parameters like time, aperture and sensitivity, the picture should come out properly. Of course, this applies to large magnifications intended for printing. Adding one more lamp or generally a light source should overexpose the photo - burn it out. But as I noticed the lighting of the set with additional lamps not only improves the dynamics, but also significantly reduces the occurrence of pixelated image visible in large technical printouts. Mainly in dark and light parts. Naturally, someone may notice that instead of adding light, which would illuminate the exposure, you can simply change it, extending, for example, the time of exposure. Yes, but then nothing changes for the better. As I have noticed, in the case of photosensitive matrices, the less light and the more exorbitant exposure parameters, the worse the picture's dynamics. In principle, digital photography in order to endure printing requires much more light than analogue photography with similar exposure parameters. Impression 10 is the result of such exposure exhibition, but complicated since it is made on a millimetre-sized motif.

Dawn 4a, 2018



Combination of landscape structures and litter. This is one of the first attempts of digital patination of one photo with another. I created this term because it best describes the unique combination used in this cycle. The possibilities of Photoshop in combining photos are huge. There are at least more than a dozen ways to connect two images together, including manual operations that are supported at each stage by different solutions leading to the best possible image consisting of two or more. The one I use in this and most of the works of this cycle is actually based only on chance. Consciously used to construct the message of the entire cycle. Significantly, I discovered this sublime way recently and immediately decided that it would be the perfect way to create a cycle about death, which later I called "Fading Earth". The beginnings were completely intuitive. I noticed them as a result of a complete coincidence, because the first such contributions took place on small fragments of images and were visible only at high magnification. It is difficult for me to determine where the first compilation is, but

successive attempts with ever larger areas of the picture seemed to only confirm my belief in the right method. I do not know myself now how I managed to see it on the screen and what happened then, that after the first enlargement I stopped long enough to analyse everything, and above all to make a decision. This is how the first work was created, but it was not a cycle yet. It has nothing to do with "Fading Earth" but I present it on the occasion of describing these experiments.



Mama I, 70x100 2018

The most important in this specific combination of different structures is their similarity to macro pictures taken in my childhood with Pentacon and Biometar as well as intermediate rings on Fomapan films, often overexposed, too dark or even with solarisation. Among many adventures with various solutions and immortalization of reality, I accidentally came across

some nearly twenty-year-old Orwo negatives left by my father in the darkroom for a special occasion. This method has finally proved to be a salvation from the severity of photos of contemporary lenses and CMOS matrices. Ever since I came across a computer and a digital image I am aware of the great possibilities of this tool, but also of the artificiality and severity of these images stored in pixels. No magic of the hand, no trace of tool, no rub, no texture. Over the years I understood one thing too well while working with a computer program, that if I do not want to spend the rest of my life by clicking endlessly with my mouse, then I have to use super good images. Properly focused and dynamic.

Resolution.

Everyone can see it and it will not be anything new if I say that the digital world of the image evolves in the direction of size. In the virtual nomenclature this is called resolution.

And it is also a kind of rundown of producers and, above all, sellers, comparable with teasing about the firepower in the general sense. Virtual resolution in its race has two aspects that are hostile to us, of which not much is being said the moment.

The first is the global aspect, the higher the resolution the more electricity is needed and the more electricity, the more combustion, and the more combustion the more serious is the greenhouse effect. Not to mention the by-products as smoke, radioactive waste or heavy water pumped into the oceans, among others. An indirect, but however important, aspect is the electromagnetic field, getting stronger to be able to wirelessly send more and more images.

The other negative aspect of increasing the resolution is its impact on our eyes, and in fact the eyes of our children, because it mainly concerns the eyes during their development. I even met with such scientific research that yes, now we can expect general blindness due to 4K games and more "K", but in a generation further down it will even out that the eye will evolve with the increasing image resolution.

For me and my work, the higher the native resolution of the equipment the better. The sharper my image is after enlargement, the more information I have, the more comfortable work with it. Below I present the latest photo taken as an attempt to combine the modern high-resolution matrix and a very sharp 55 mm Pentax 6x7 lens.



Crop 100% magn.

I am sure that this race with expanding image resolution will not end soon. Image resolution is currently the producers' best promotional gimmick, of course at some point we will find a limit to the ability of our eyes, although despite all the research we do not know how the spatial image is created in our perception and which determines that some see more than others. Certainly, as the image resolution increases, its dynamics will change. The higher the resolution of the images obtained, the more accurate the selection technique, and thus the illusion of connections becomes increased. Only the perspective and direction of light seem to be a barrier. It seems to be, because does the 3D program not give you the opportunity to change and correct both? The only question is the question to the viewer, to someone who is supposed to be the recipient of the given image, to what extent this digital illusion would be subject to and accept the fact that it is an artificial world.

Impression 15, 2918



This is one of the few photos used in the cycle, which is one shot only. A tumble of dead insects thrown on the clean surface of the table. As if prepared for a section. Insects here are lit by several light sources, with the dominance of light from the left. The Zeiss lens from the last century, from the time of perhaps the Pentium II, took a picture that would take many hours to prepare the modern advanced machines, just like that. Oddly enough, hundreds of photos were shot in this session, but only one of them came out that way. I cannot explain it, but the longer I deal with this photo, the more I believe that the trail of chance is extremely important. Perhaps the manual setting of the photo exposure associated with the use of the lens without motors and pins caused that the camera was forced to record pictures at a specific time and aperture. Maybe one of the lamps did not manage to charge and did not light up when it should have gone off? Only which lamp could it have been? Besides, if it had not gone off, the photo would simply be darker than the others and not extremely different. But the most important accident is that I actually lost the picture. After developing it I wanted to send it through an e-mail, therefore I had to reduce it. As it turned out later, only this reduced image for processing remained saved. After enlarging it to the printout format, I found that I had to sharpen it, which consequently intensified some kind of accidental structural vibration. The light clearly defines the composition of the frame. Starting from the left, it wraps a bundle of insects like a tidal wave, which removes the tension from the left side of the diagonals to the right, shaping the positive direction set by the clearly outlined limbs to melt in the ground in the form of a soft patch of gray. It is highlighted by the bright, obscure structure in the background bordered by black. This gives the impression of horizontal movement from the left to the right side of the middle plan and further plans with the stationary foreground. The error I notice in this approach is the frame, maybe it should be wider, or should be moved downwards to give more air to the foreground. I did not correct it, I left the photo as it came out during registration. Anyway, I would never have been able to improve it in an invisible way.

Winter 16, 2018



It was already after many stages of attempts and even several works of the cycle, when in February 2018 there was a wave of freezing weather connected with clear weather. It was an exceptional period, in the morning the temperature dropped to -25 degrees and in combination with the very strong light of the rising sun, the rays burned the drawing of the landscape. Several photos from this period I tried to use in a different way in "Fading Earth", but the nature of the shots so far differed from everything I had used thus far for collages, that nothing wanted to stick – it was so different in terms of colour and texture. I decided to turn off one of the three channels creating the image. As a result, several works were created called "Winter". I used a similar procedure in several other photographs of nature, which were characterized by high sharpness and purity of the drawing. However, the foreground, mostly insects, I decided to choose from images of exceptional softness and then subject them to large rescaling. As a result, it reversed the air perspective and gave the impression of movement. The removal of the channel adds strange emptiness to these pictures, and the dead insects passing

through the lens seem to only deepen it. Landscape has always accompanied me in my thoughts about the composition or construction of the image. I used to have serious blocks against photographing nature to an extent that I would walk several kilometres carrying equipment without taking one shot. It seemed to me that I had already photographed it, I already have such pictures, I was here a year ago and it was similar, half of the world's people are making similar pictures of trees, why would I have to multiply this collection? It was also a period of very complicated analyses, theoretical insights of Rudolf Arnheim or philosophical dissertations of Roman Ingarden, as well as Kandinsky, Strzemiński, Barthes, Kępińska, Witkacy and many others. Then, I came across an architecture student textbook on perspective. I wanted to learn about it to expand my classes with students in the Scenography course. This is a book about projecting and plotting perspective. From that moment, and it was a period of very many doubts, I decided to capture various information related to the image and force myself to perceive the surrounding reality from a different menu - I looked at it differently. Not like land and sky, vegetation, concrete fence or flower, leaf, but for a combination of points, lines and stains. I noticed whole static, dynamic, closed and open systems, symmetrical and asymmetrical. After this extraordinary period of experimentation, the next stage took place, the stage of doubt. I noticed, and it especially concerned natural systems, resulting only and exclusively from organic nature, that I am in a place without any rules. Of course, sometimes a well-trodden path or abandoned garbage, waste of existence from a foreign world happened, but one thing is sure: nature does not build arrangements according to strictly connected definitions, and it does not do so to such a degree that it is unreasonable to look for any analogies to human thought poured onto canvas or photographic paper. The natural environment of the forest, of wild nature, remains in the previously unknown majesty of masterful creativity invented, deprived of any burden, distortion, manner, can at most be annihilated in the merciless, dispassionate and unjustifiable human conduct. I know, I'm responsible for the shot, but is that not just blinking of your eyelids during a stroll?

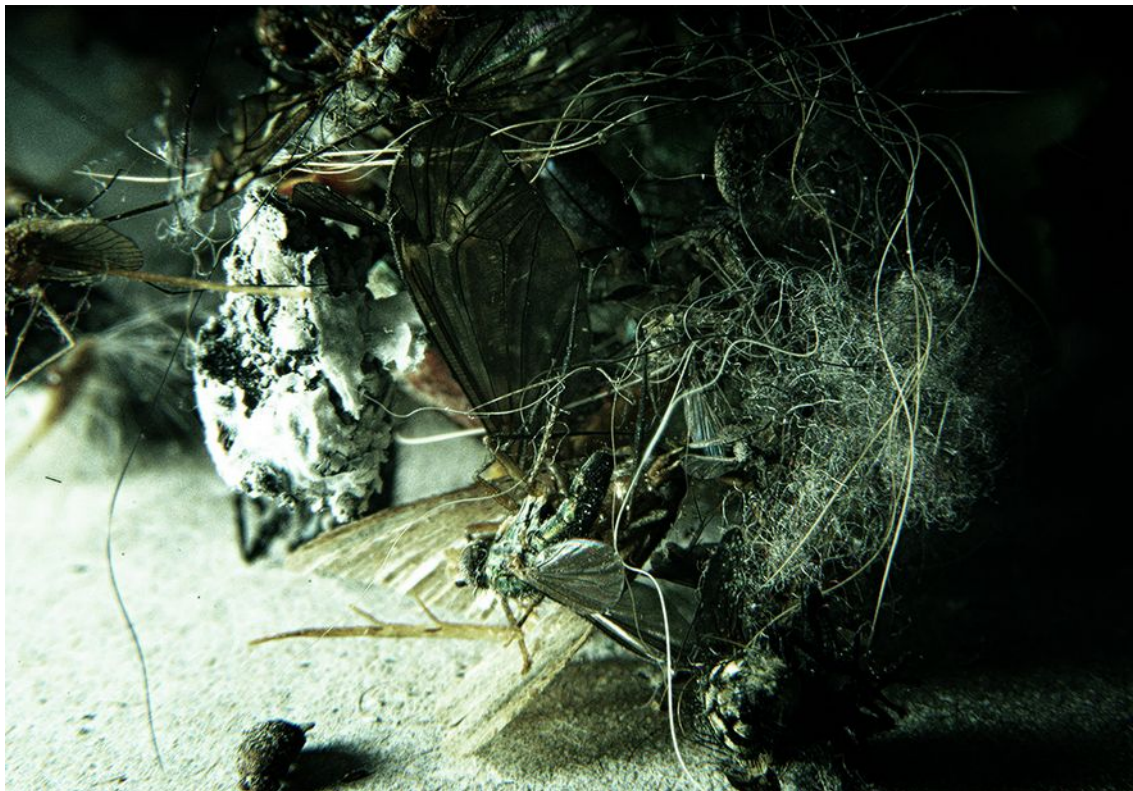
Dawn 1, 2018



This picture was created almost at one time with the previous one and here I also used the method of switching off one channel. After the frost it got hot day by day and in a very short time all nature exploded with unusually juicy greenery. Virtually virgin, unpolluted by the sun and atmosphere. This collage was made of two pictures of a different beauty. The macrophoto of a cranefly made with a large format camera in the studio and the spring dawn of the forest create in a sense a stained glass window set in an old church. Surrealism of the narrative prompts the question whatever for? Or maybe another, is the fly flying? By the way, unfortunately all the insects used in the photos for the whole cycle were dead. Even if I tried very hard, I could not find the answer and justification, why? I left this picture at the grace of intuition and, somehow, as a tribute to an amazing nature and a tiny insect that revives this nature.

Dawn 1 in its very realistic version reveals the detail and sharpness of the texture that accompanies nature. Each square centimetre of this texture is different in its form. It is impossible to find the same places even within an individual plant, even in the structure of one and the same plant. Of course, these structures are similar to each other, like tree bark or thicket of grass, but on approaching we discover the uniqueness of natural flora in every millimetre of its existence, and even in every micrometer. This diversity is based on a complete uncontrolled random coincidence of life creation.

Impression 9, 2019



Intentional lighting on the left reveals a fragment of the image emphasizing the realism of individual elements. The contrast to this is the dark plane that closes the whole on the right. Both in this illuminated and dark plane the line and colour spot remain clear. The balance of the sides runs diagonally, creating a distortion of realistic depth. As in the paintings of Caravaggio, who, by masterly brush strokes, intensifies the tension, gradually illuminating the picture to the climax. Impression 9 is one shot, a story about the macro image from the

technological side. A very sharp lens with a maximally closed aperture, the lowest ISO and a very detailed matrix reveal a whole range of small details. A particle size piece of matter, if cut it horizontally, the resulting spot would not constitute one decile of the globe and its richness may lead to communing with a monumental mountain. And it's not so much the result of the unique ability of macrophotography, but the fantastic carbon compounds that make up these structures.

Impression 19, 2019



Like Impression 9, it is one shot. An important element that constructs the picture is light, just like in the previous work. From the left side of the frame through the beige, brown and green in the centre to the gray and black of the right side. The light emphasizes fragments of all elements of the picture, making the cluster of realistic details an open abstract composition with the central theme of the dead bee. Impression 9 is a description of a battlefield, additionally emphasized by a raised horizon. A cemetery blurring in defocus and

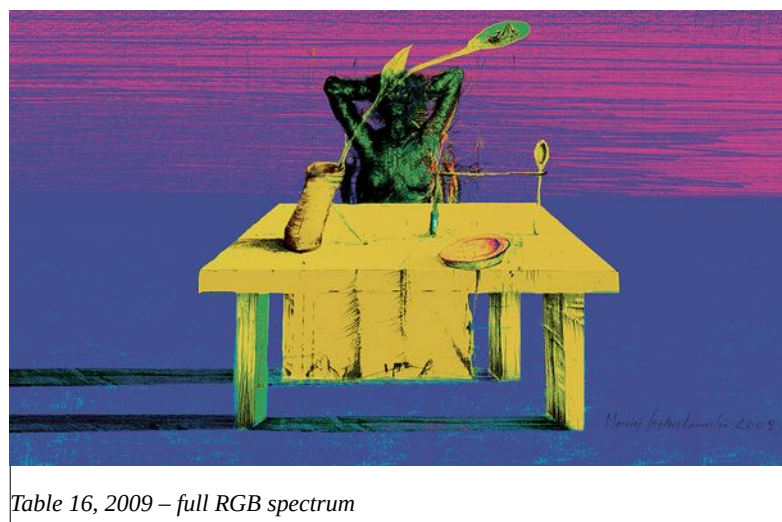
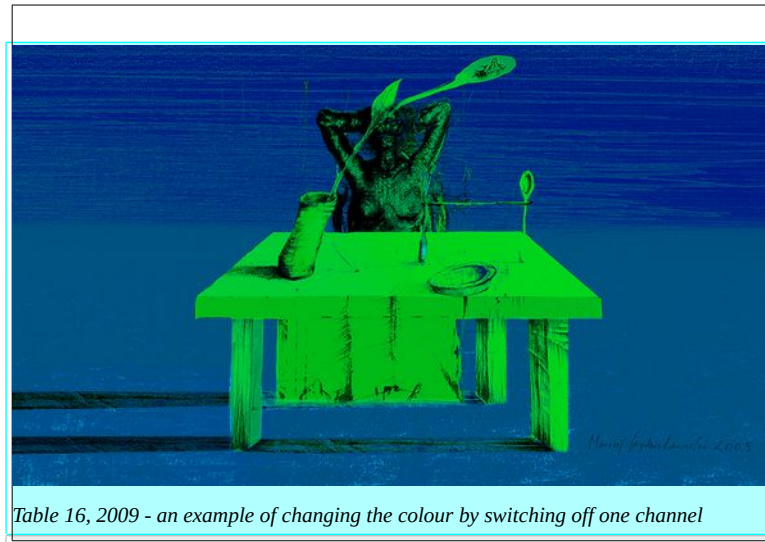
black, like from the documentation of the Civil War. The frame of the photograph of almost 100% of the original view is part of the Renaissance convention based on a triangle with a climax located slightly to the right of the diagonal dividing line. The direction is arranged in a negative curve from the brightest part of the image through the gleams on the wing of the bee to the light blades on the green leaf cut out from the blackness of the shadow. This direction is supported by the highlighted light of the thread detail – the hair that binds the individual accents of the curve.

Dawn 7a, 2018



The work involves of patinating one painting with the other. In this particular work individual images are impoverished by one channel, which gives an extraordinary discoloration of the foreground – it is possible only in the digital world. This is related to the RGB colour display mechanism. I used this digital relationship between the channels earlier in the graphics.

Below are examples of such an action on colour channels. This action can only be carried out on very dynamic and dense images in the sense of structure.



I have always been inspired by surrealism in combining different images. During a session, which required many hours of activities, I dreamed about these works. As I remembered the dream, I repeatedly put the images together as they appeared in the subconscious. Often times I came to the conclusion that it does not make sense, that there is no rational explanation for juxtaposing these or other images together and in this way. But they were in my dream. They revealed themselves in my subconscious, they created themselves. I always have doubts whether it should be respected, whether to ignore them, after all it is just a dream what can it have in common with the laws that govern the image? Having them on the screen consciously

with different means - with colour, texture – I emphasize the depth of the image and its message. For many years of early creativity, I was strongly influenced by surrealists, including Salvadore Dali and his paintings. Then also the film works of Luis Buñuel. I do not know how much this is directly reflected in my current work and how much in the cycle "Fading Earth"? I use similar media, but a different matter.

Świt 7a is the most advanced attempt to mix images using channels throughout the cycle, almost on the verge of revealing the method. All plans are legible in their structure and even appear as separate properties. Foreground - detail, second - medium, third - general plan, part of the landscape at dawn. The blur of the foreground disturbs the focus of the second one to light against the last black background. Each of the individual shots also has its depth reflected in the defocus and colour, we see that they are superimposed images, but after a long observation, we may be deluded that this is one shot. This illusion is magnified by specially designed perspective keys for the separate plans.

Impression 12, 2018



Repetition of the same photo of trash in the foreground as in "Apocalypse I" was to be used only for the time of the project. In the final stage, it was supposed to be another photo that was in the process of selection.



The first plan the selection stage, which I did not used

However, after combining everything in the project, I decided that the randomness of the composition of these various structures is so natural that I will not be able to do it with a new photo and I decided to leave it as it is. At the beginning of my adventures with a computer program, while creating an image project I wrote all the operations on small sheets. This was due to the long conversion times that the first processors performed and the recording of the image on the disk. The work mode consisted of making a small project from selected and appropriately reduced images, and photocopying made whole combinations of movements – keys. Many times in composing the final image in higher resolution and format I could see it and evaluate it only after printing, because I prepared it in parts. Currently, this process has actually undergone a revolution. The modern computer is endowed with such a conversion power that allows real-time results to be obtained where a few hours were needed until quite recently.

The monumental foreground of Impression 12, reminiscent of dead decay, is balanced by the chaos of individual background plans. Insects from the background are tangled with various parts of dead matter, powerlessly falling down on top of a pile. The image construction is based on the golden division. The key elements for the scene are located at the nodal points of the image. On the horizontal line of the lower division, the foreground ends with the area of black, from which the other emerges ending with light on the horizontal axis. Partially overlapping the background consisting of three images with a similar structure. In the vicinity of the upper nodal points there are two narrative motifs: on the left a wing and on the right an insect resembling a mosquito.

Dawn 6, 2018



One of the first works of the cycle "Fading Earth". The combination and method of patinating of one picture with another is minimal here. Both photos remain legible, and even seem to be two independent structures. The realism of the image, in the spirit of Ivan

Szyszkina's paintings, is disturbed by alien matter, twitching and vibrating, which pierces the image diagonally from the bottom to the top and stops at the bright gleam of the rising sun. A preview coming suddenly as a storm that tries to destroy the existing order. A random force, consciously chosen and shaped, seemingly delicate and even curious, it would seem that the wind blew it here and it will only be a moment and not even leave a trace of itself in the landscape, but still blends into it and changes it. This work has cemented my inner conviction about the connection of those in the structure significant for one another of photographic genres. Macro photos and wide landscape plans. I knew that these are two different techniques of photographing, which will cause serious problems with obtaining, not so much the legibility of detail of assembled images, but the preservation of unique textures. Macro photos surround themselves in their inaccessible and unique world. Applying them to other photographs requires special care and many attempts to find ways to make one conscious and justified image from two or more photos.

Summary:

The theme of the cycle "Fading Earth" is the destruction and disintegration of the world around me. This applies to various forms of life and the various aspects of civilization that cause it. The effects are noticeable everywhere. This is a very extensive subject. I chose the threads that I presented in my works – nature, insects, rubbish. Artistic translation of own feelings and formal experiments is a warning to the viewer. I hope to leave them with the thought that we need to save what is left. At the same time, I hope that the artistic expression I have made in them will not remain indifferent.

Working on the cycle allowed me to confront his message with the acquired means of expression. It opened new possibilities of creative searches in trying out combinations of various structures. It allowed me to summarize my knowledge of macro- and digital photography. I looked at the detail or invoice differently. It deepened my knowledge of working in the studio and Photoshop and Linocolor. However, the most important experience is how the message of the cycle evolved and how the creative process went. The impact of chance on making decisions about the choice of work to optimally transfer its idea. How do you choose the right job in such a multitude? Which one to leave and which should be just a component of another? The creative process concerned every step of the work: from taking the photo, to

selecting and editing, and choosing a format to print. Photograms from this series can be composed and presented depending on the exhibition possibilities.

"Fading Earth" is not a vision of the post-apocalyptic world, but a representation of something that is now taking place in my subjective feeling. I do not visit destroyed places on earth, or global environmental catastrophes, to document them as a warning for posterity, but by combining different structures, I am looking for representations that would evoke certain reflections in the viewer. I do not believe that it could change anything in us, but I believe that if everyone who really sees what is happening to our planet begin to speak within their specific area and show deepening devastation, then it may help somehow ... somehow turn humans into earthlings.

The world is beautiful, the carbon compounds that make it; the texture, the colour for centuries inspired the creators ranging from cave paintings at Lascaux to today in all their creative ideas. My world is also beautiful - consciously differently so.

Marcin Kozłowski