

Andrzej Banachowicz

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# The wisdom of art

*Teachers open the door, but you  
must walk through it yourself*



Department of Arts

Poznan University of Social Sciences  
Founded by prof. Michał Iwaszkiewicz

1st edition

Based on the archives  
of the *Psychophysiology of Vision*  
and *Color, Space, and Matter*  
*Directing studio.*

The beginning of the studio's  
activity dates back to the 90s  
of the 20th century.  
It was founded at the *Schola*  
*Posnaniensis* School of Applied  
Arts by prof. Urszula Plewka-  
Schmidt, and later from 2006 at  
the Faculty of Arts of the Poznan  
University of Social Sciences.

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Michał Woźniak

Subtitle based on a Chinese proverb

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# The wisdom of art

*Teachers open the door, but you  
must walk through it yourself*



Poznań 2020

This book is a small selection from thousands of photos included in the university students' term works, provided with the tutors' comments and creators' statements.

*Many warm thanks to all the students for their engagement and activity.*

*Congratulations on your wonderful work.*

*This book was also created thanks to your commitment.*



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# Art.

he area of knowledge and no end intuition...

The knowledge of arts must be deepened and researched repeatedly, like the Universe is continuously moving away from us, not only forward but also sideways. Thus, the values that are created in the creation result from the previous decisions concerning visual culture. Those values need new signposts for those students – artists who want to go further.

The subjects that we have been running mutually for years, the „Psychophysiology of seeing” in the first year of studies and „Color, space and matter direction” in the second year, enrich students with knowledge of the basic phenomena and „mechanisms” in plastic psychology.

Researching and learning about human reactions to specific problems of broadly understood art and culture is possible through teaching in the lecture-exercise relationship, and then through implementation – scale charts and models, to life-size art objects. Regardless of the field of study, learning about the issues of matter, textures, and the sense of one's predispositions in such conditions – learning the field of art – serves very well when choosing a specialization.

So the goal of these classes is...

Creating abstract art elements/signs inspired by nature, civilization and man in various forms;

Composing systems, patterns, designs, combinations based on optical illusions and the illusory transformation of forms utilizing artistic means

Conscious transformation of the sign/object/situation's context in shaping the artistic expression;

Finding creative inspiration in the surrounding space of pop culture;

The ability to express one's artistic assumptions and their efficacious justification;

Shaping an artistic language unique for a student;

Creating original and unique art objects and their professional presentation;

Andrzej Banachowicz

Michał Woźniak



*What are you doing here  
this is a remarkable theater...*

Roman Kordziński

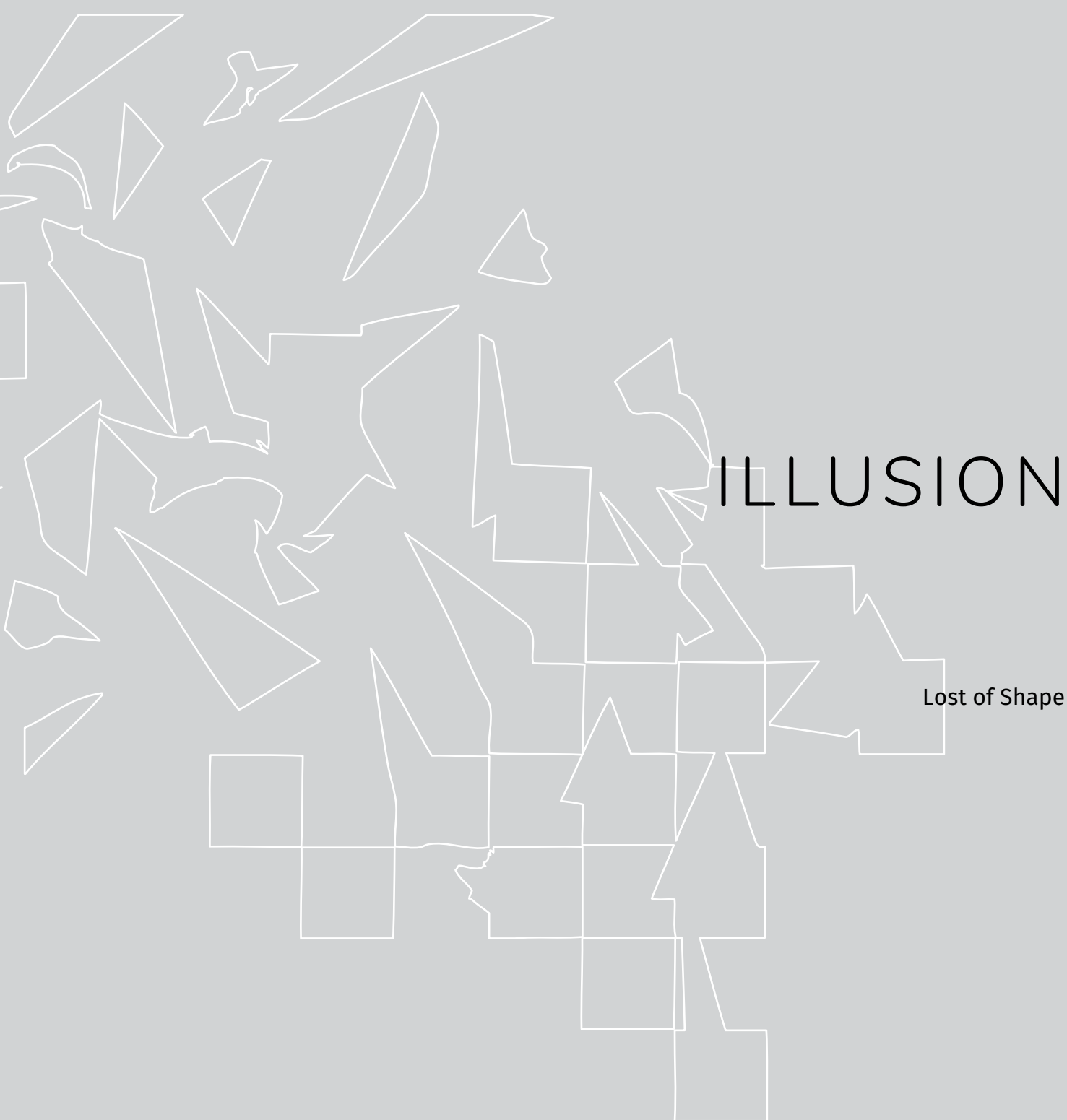
Roman Kordziński  
(1941-2016)

A significant figure of the theater community in Poland, a recognized director, an outstanding educator. Precise in his work. Innovative in ideas.

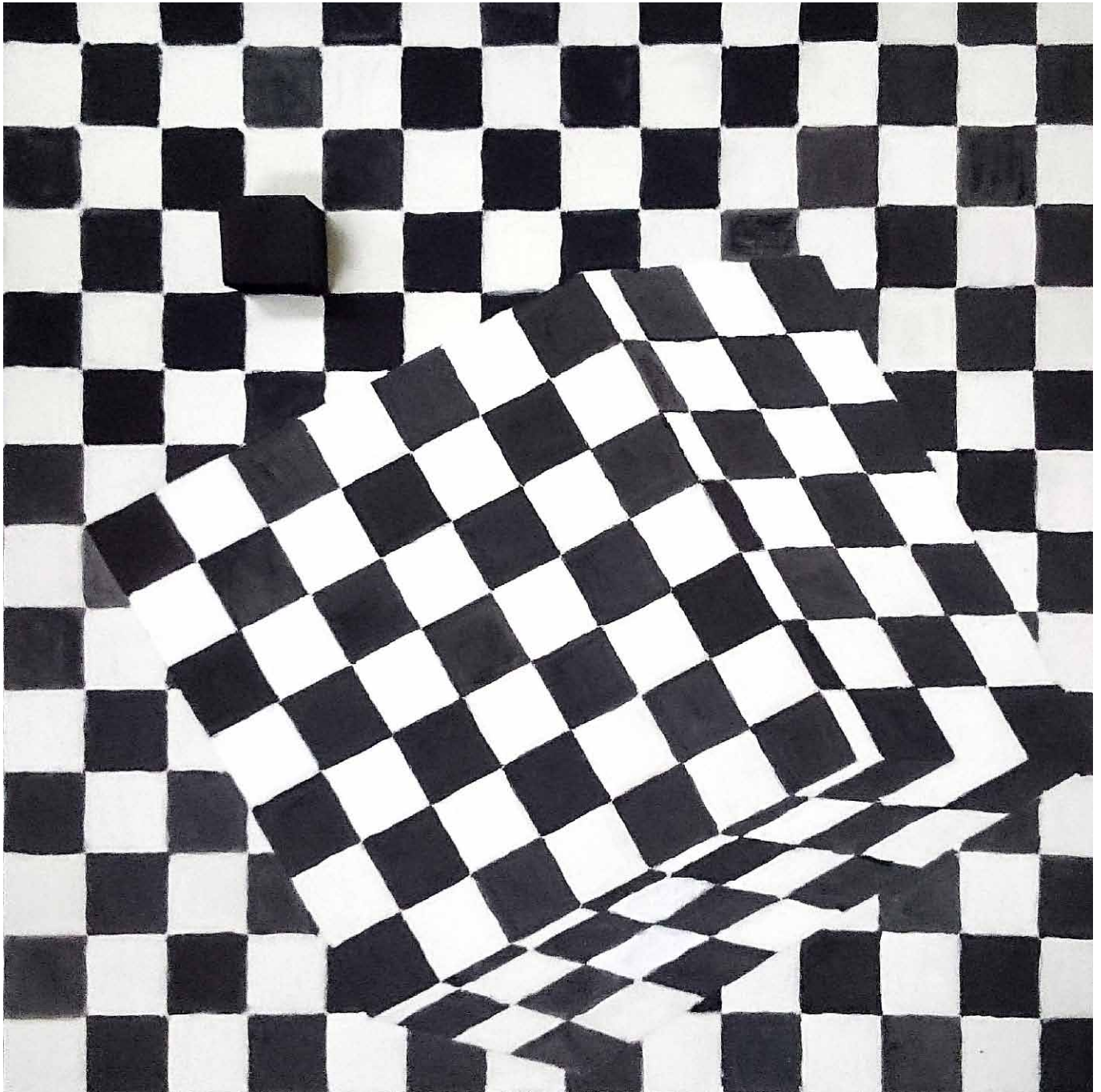
A friend of the studio and students. He taught the subject of Considerations on Culture. He broadened the research field of exercises. He developed the creative predispositions of the audience.

To blur the shape of the created solid form, with a fully or partially open interior, using tools such as colors, lines, patterns, both outside and inside of the ground and background.





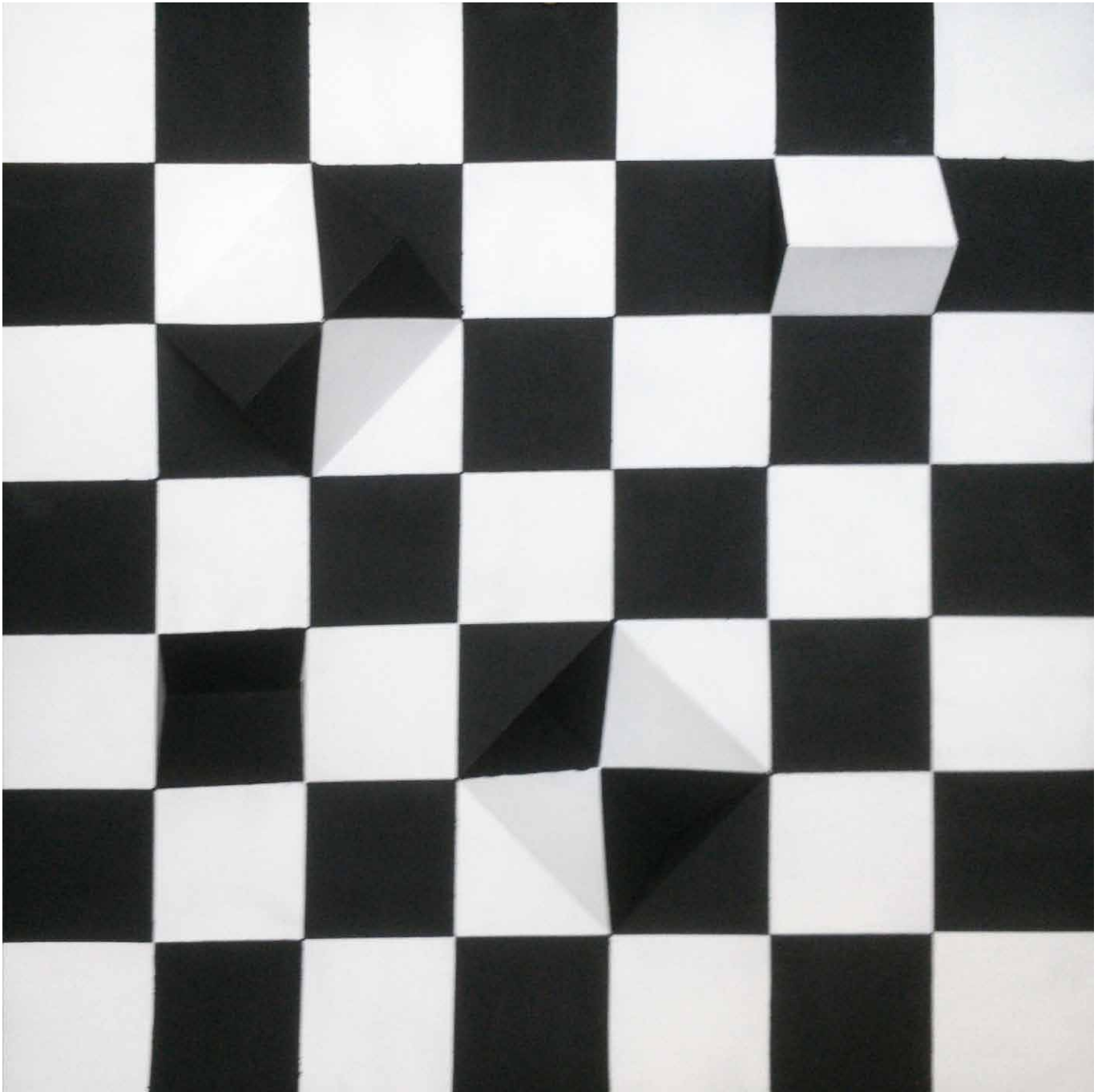
Lost of Shape



The subject requirements change after works analysis. From a certain point on, the requirement of manual execution of the entire work appeared, which is an opportunity for a more manual, fuller perception...

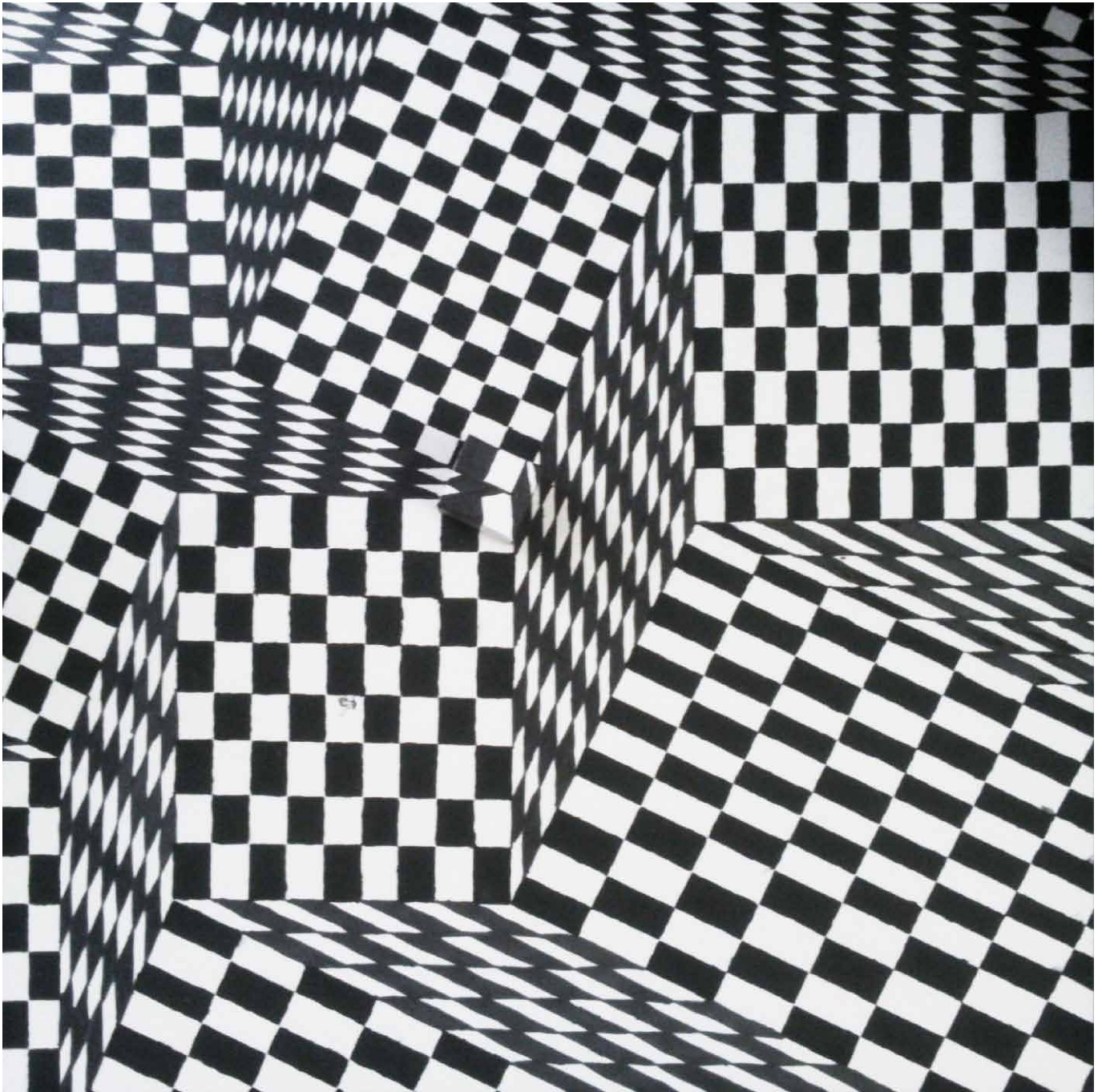
...because the essence of these classes is the experimental study of the processes of seeing, first as their creator, then as a harsh critic.



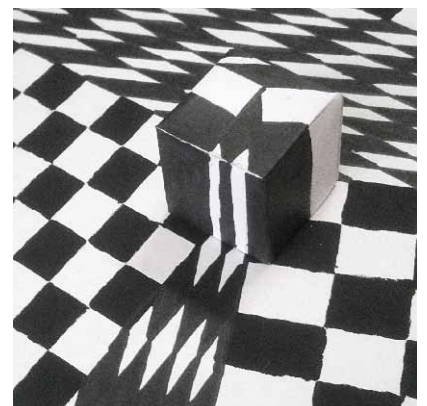


All the illustrations are realistic documentation of scale models and objects. Not designs and visualizations. Sometimes visible inequalities and distortions bring us closer to the bad image registered by the human eye. Noticeable inequalities of the model itself may present the actual state or a result of lens distortions.

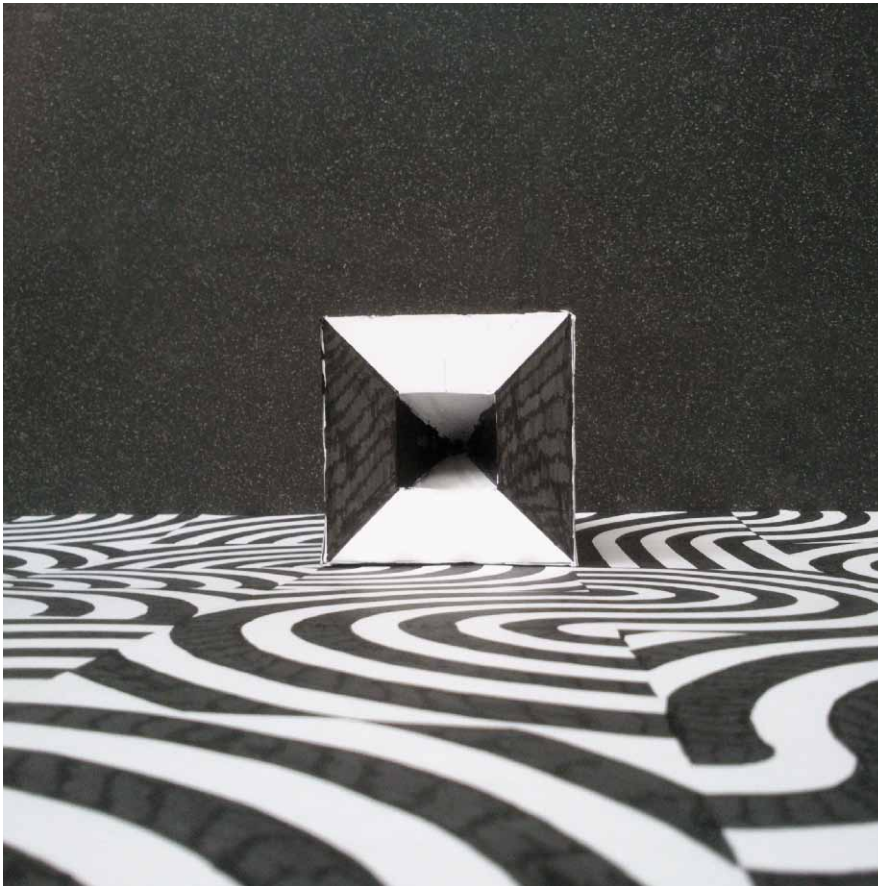




The applied pattern disturbs the interpretation of space. It has several eye-catchers that effectively distracts attention from the solid.



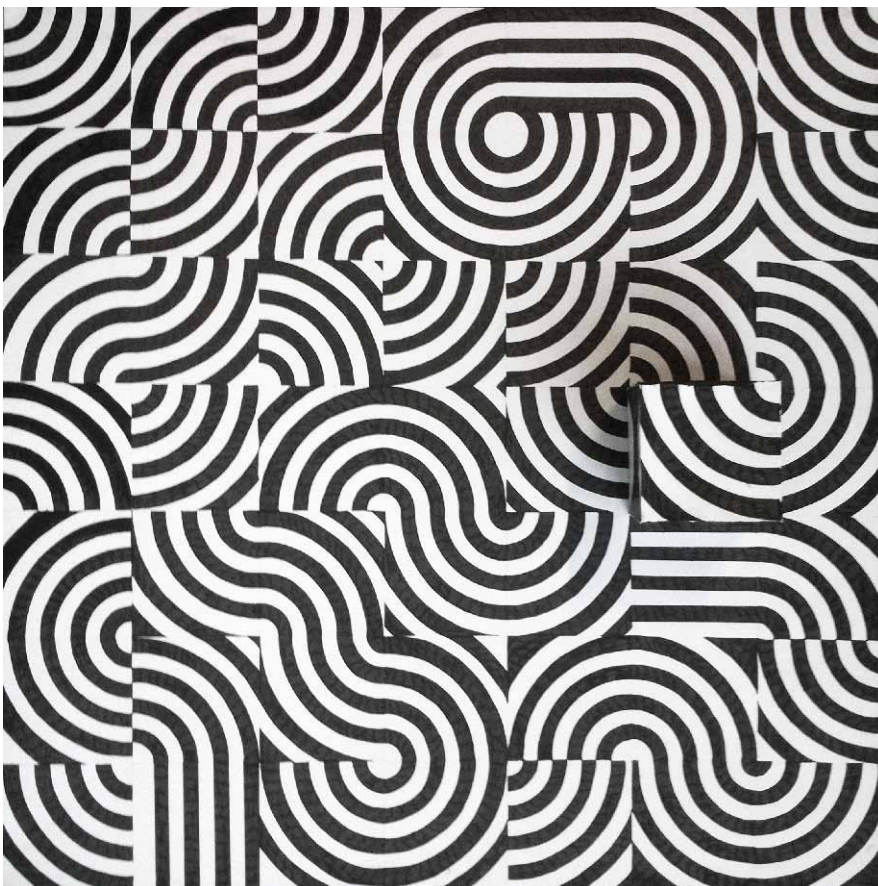




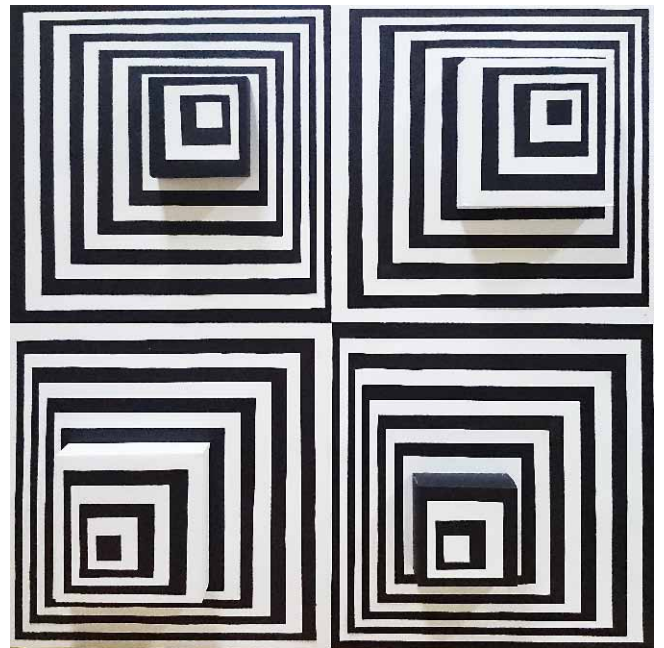
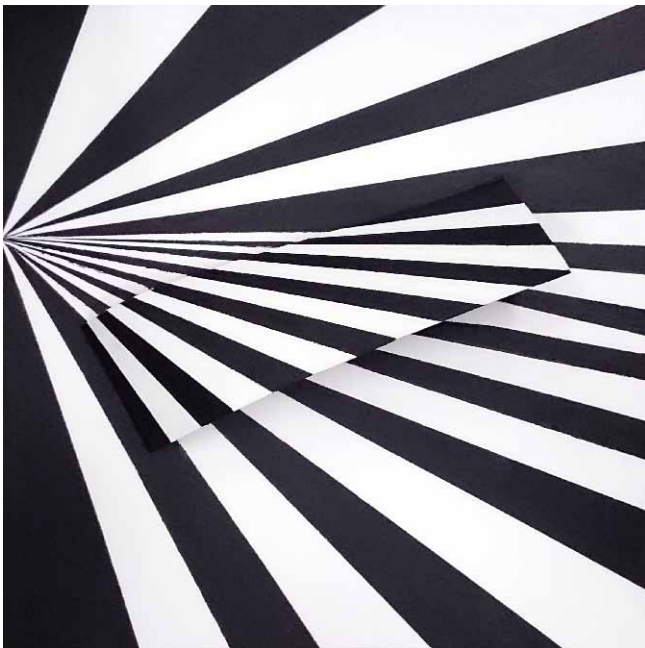
*Every now and then go away, have a little relaxation, for when you come back to your work, your judgment will be surer. Go some distance away because then the work appears smaller and more of it can be taken in at a glance, and a lack of harmony and proportion is more readily seen.*

Leonardo da Vinci

The discovery of an open solid requires a shift of point of view.



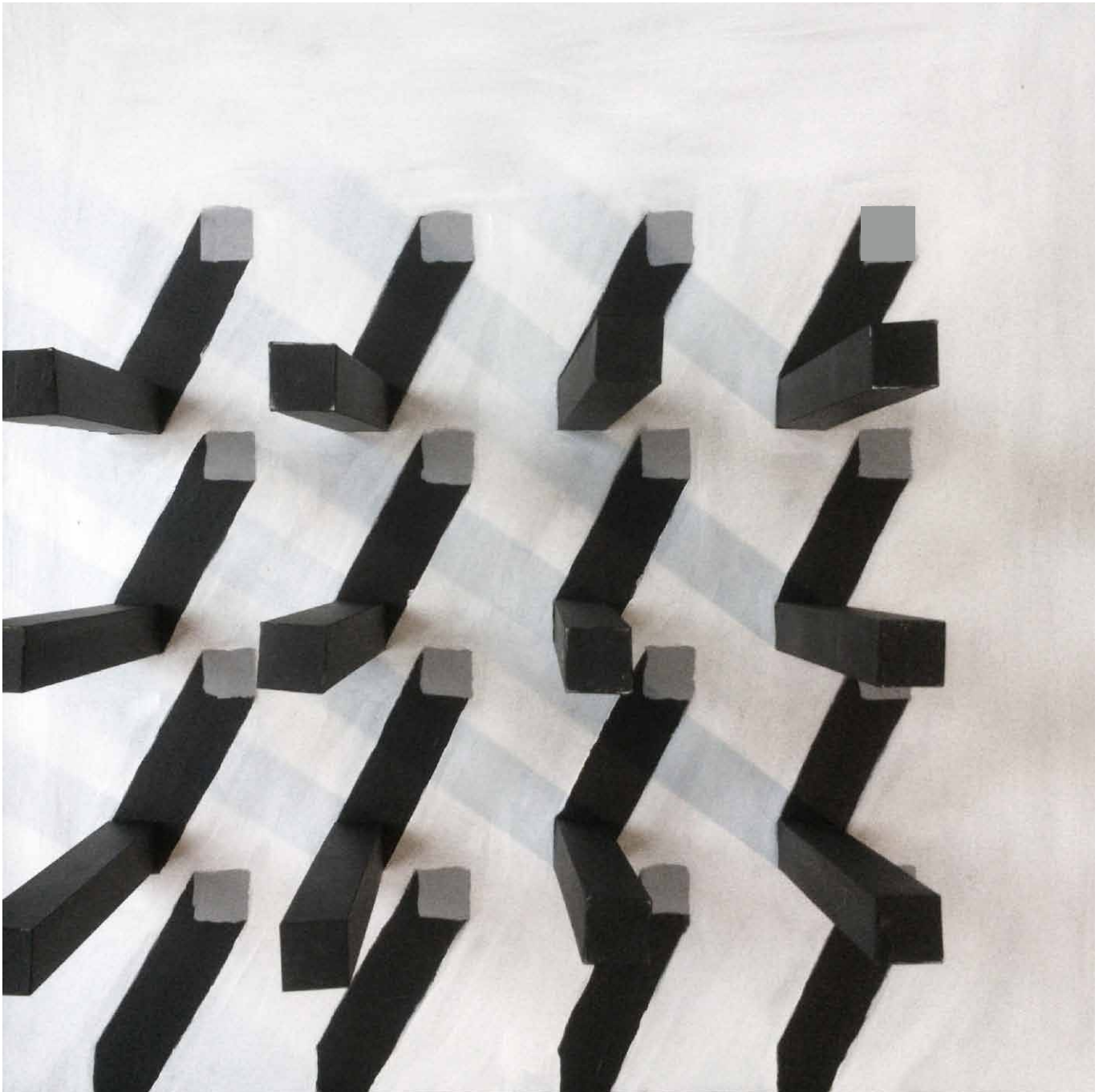
The work's documentation was not created in a studio – it was collected quickly, during consultations and exams, not in the studio.



Each model can be a subject for studying different illusions – the off of space in a plane.

Publications on the subject provide the support that allows us to delve into the various visual illusions formation mechanisms resulting from the perceptual system that improves vision under normal circumstances.





The real shadows overlap with those from work, enhancing the optical confusion effect. However, its usage can not always be profitable for the work.

An example as a perfect record of a concept is, in fact, impossible to implement in physical space, revealed by the binocular vision or a lens.

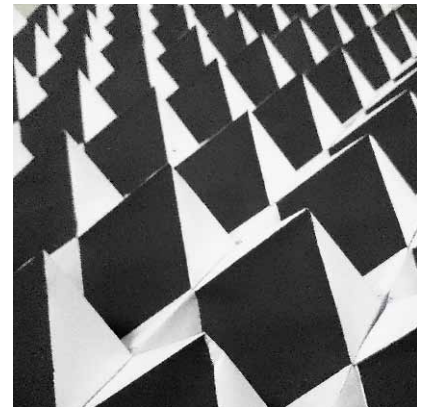
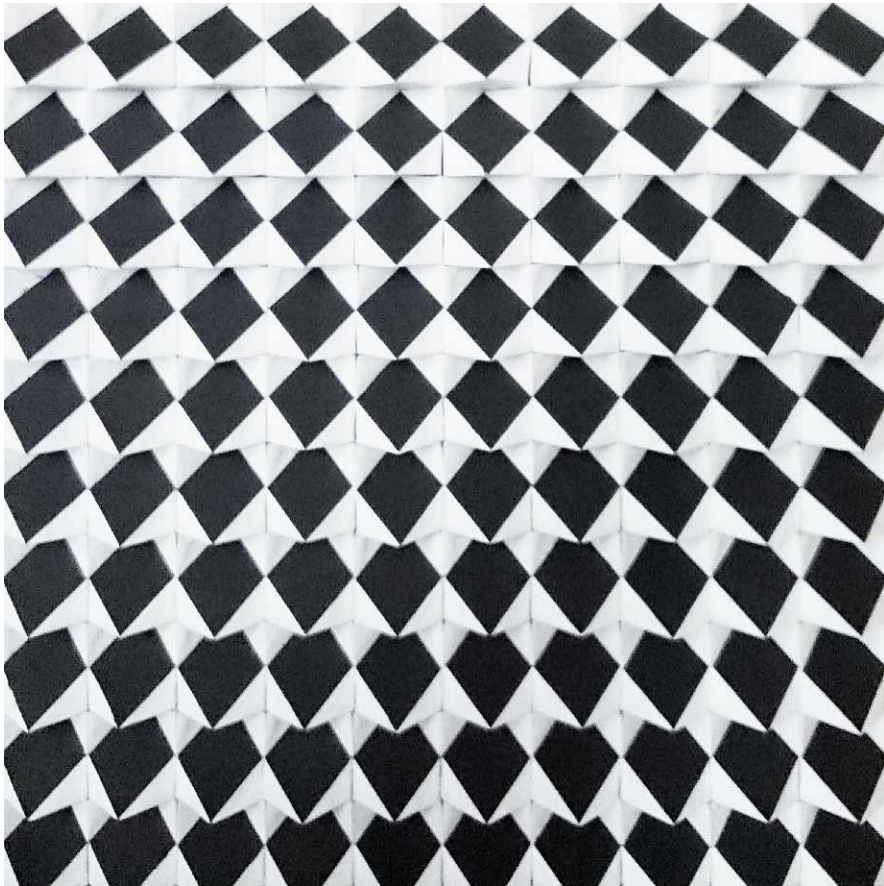




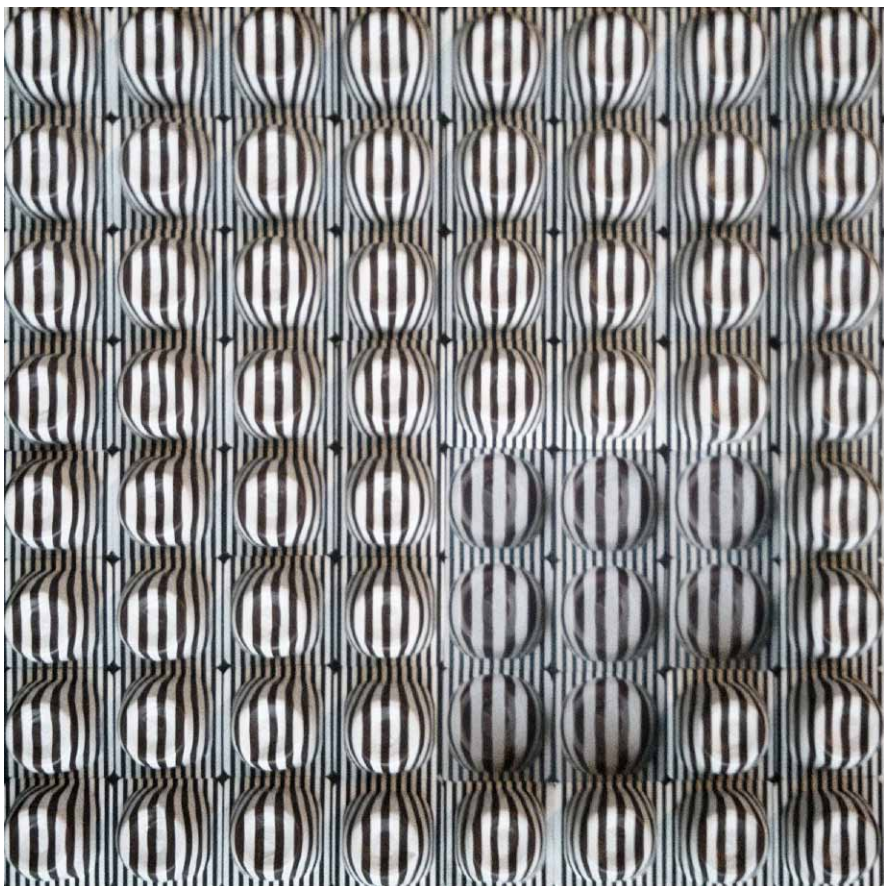
The chosen pattern immediately appears to be a spatial composition; the solid seems rather minimalistic.







Sometimes, a „flat” composition seems to come to life with a change of perspective, revealing solids' multiplication.

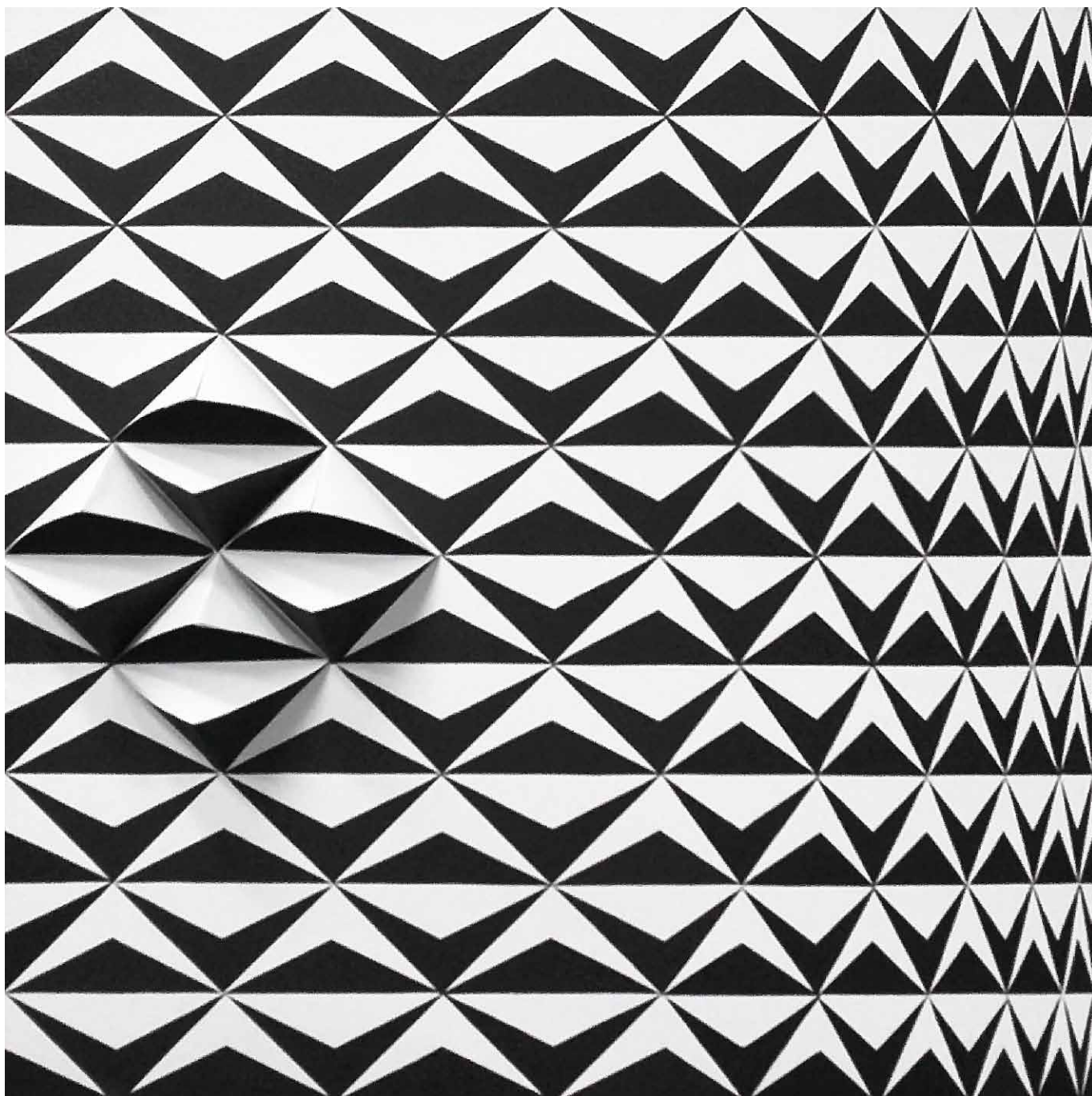


Sometimes the inspiration comes from recyclable materials – packagings as models for studying illusion and space.

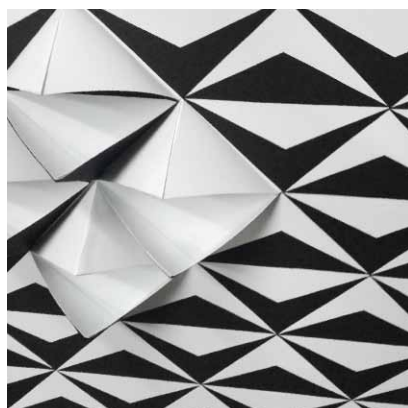
*Pure good or evil is as rare as pure black or white in nature*

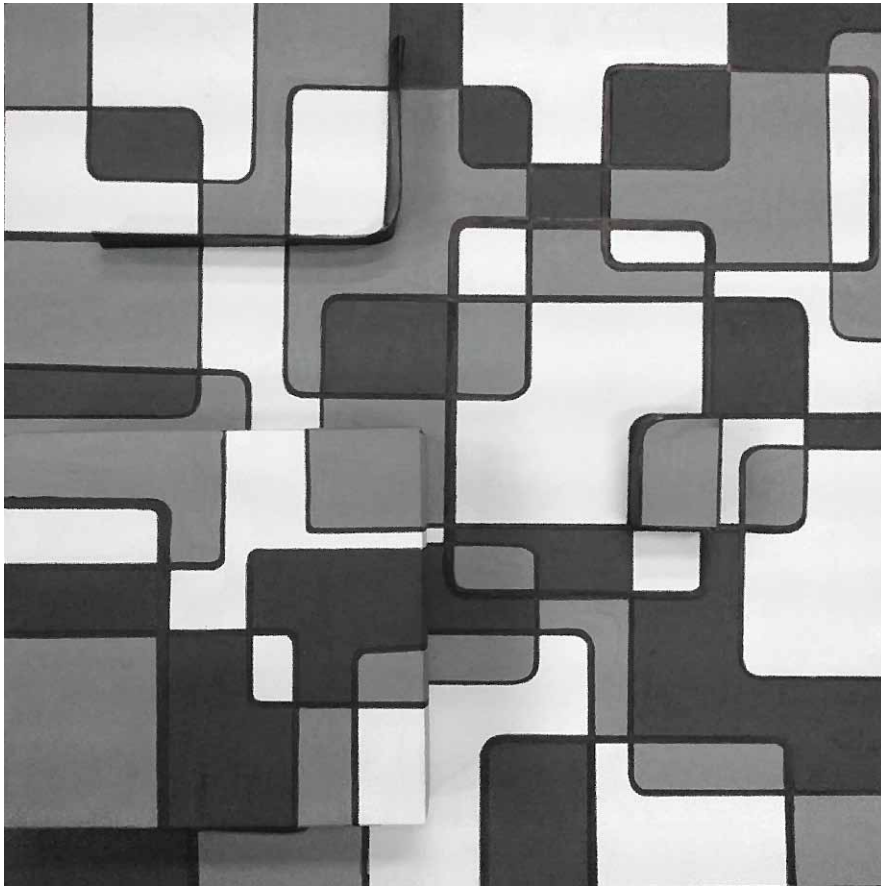
Vincent van Gogh





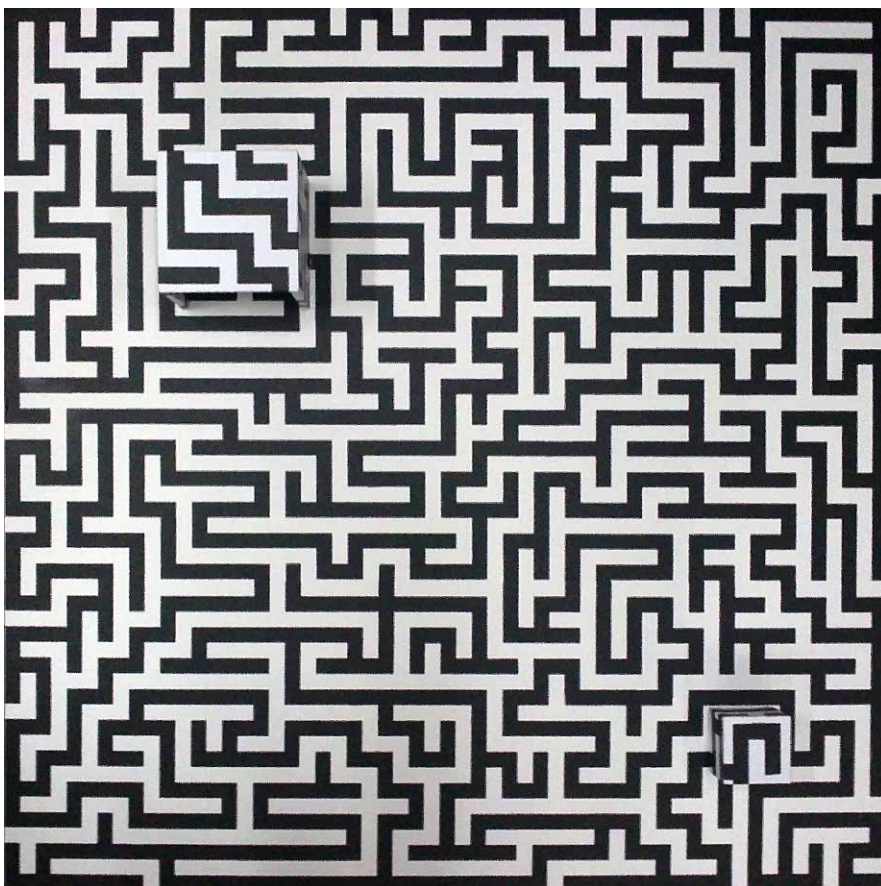
The distortion of the pattern suggests the collapse of the plane, diverting attention from the spatial models.





*One eye sees, the other feels.*

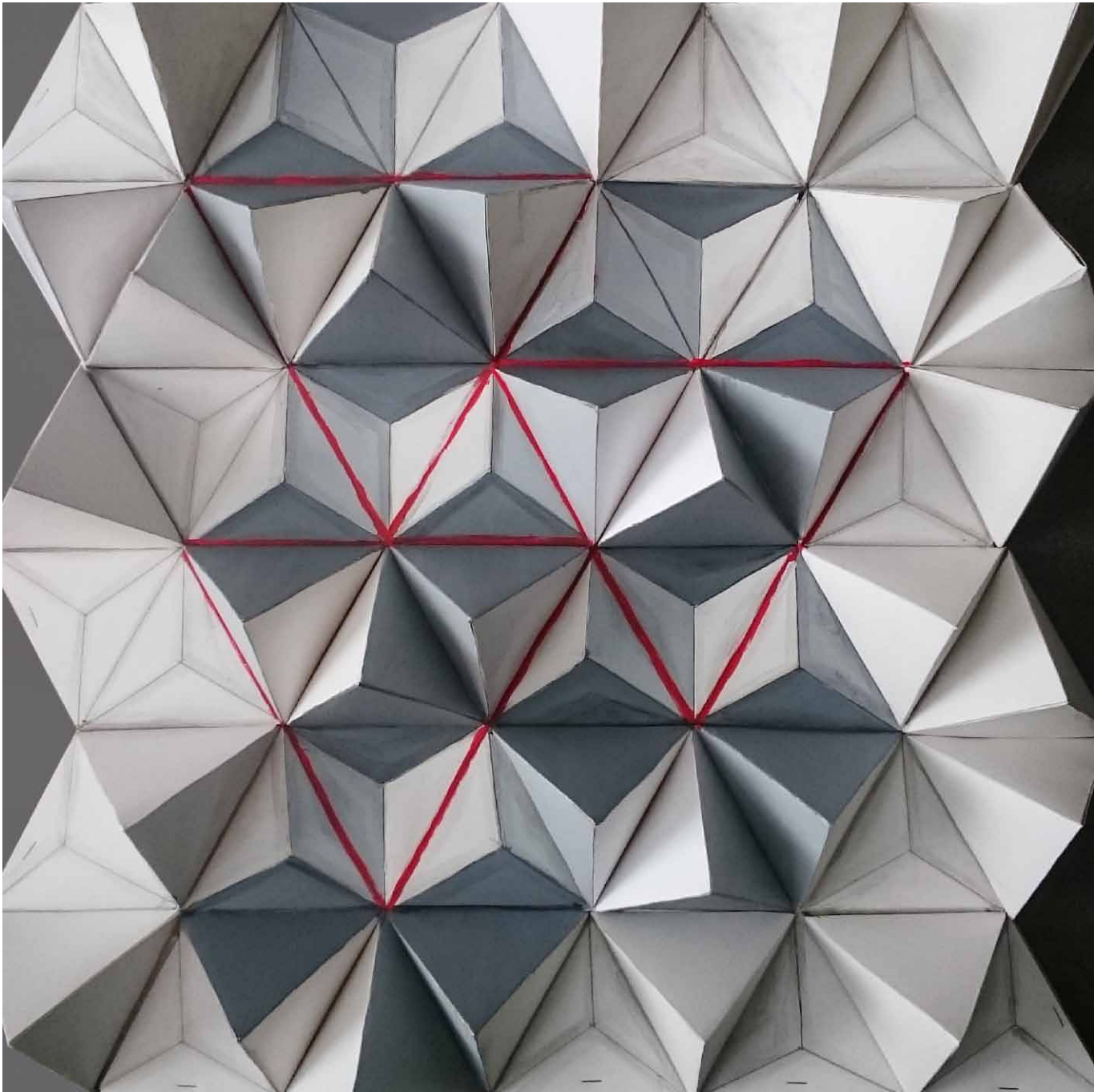
Paul Klee



Some of the works seem to be interrupted in the middle of inquiring. They leave some regret of missed opportunity. Year after year, the subject of losing a solid's form becomes more and more difficult.



## ILLUSION



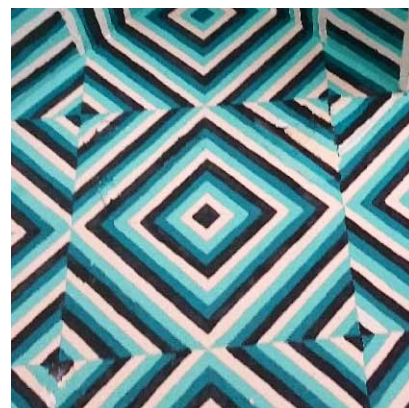
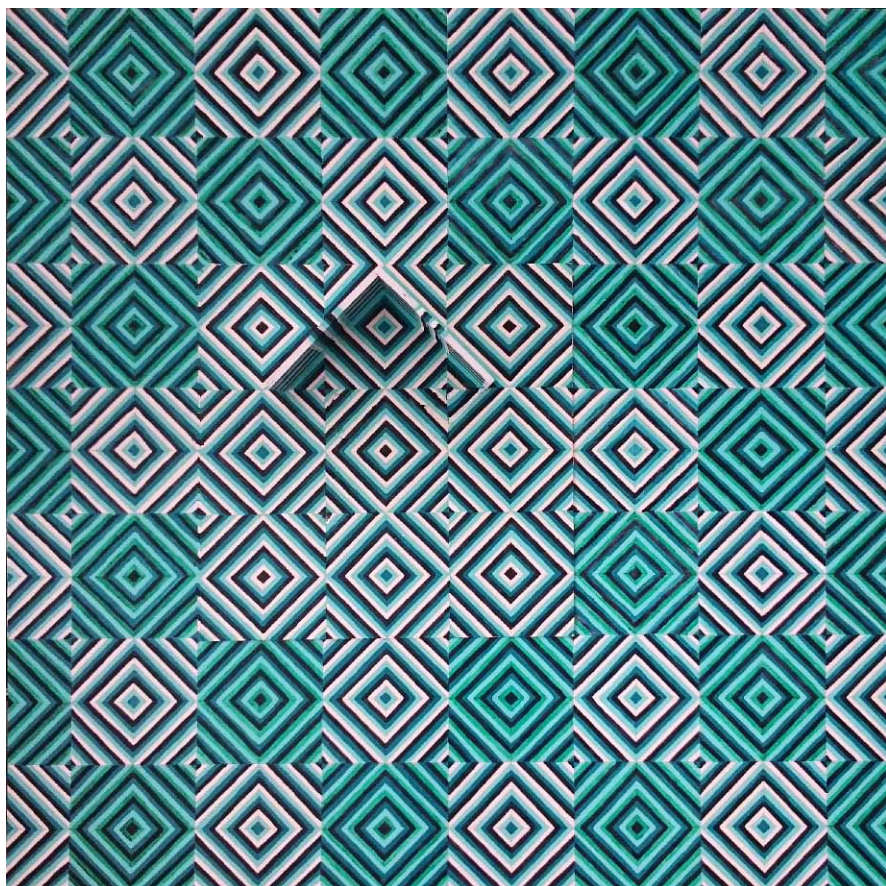
Despite the similar visual „trick,”  
each work remains original.







Different but perceptible closeness.  
Handwritten imperfection adds  
finesse.



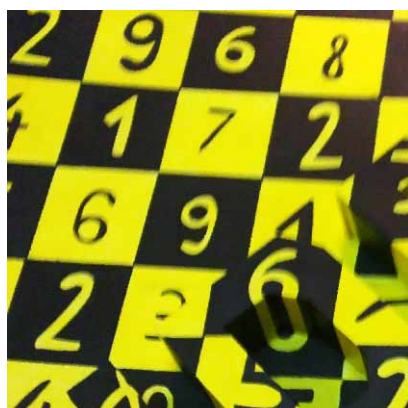
*Originality consists of returning  
to the origin.*

Antonio Gaudí

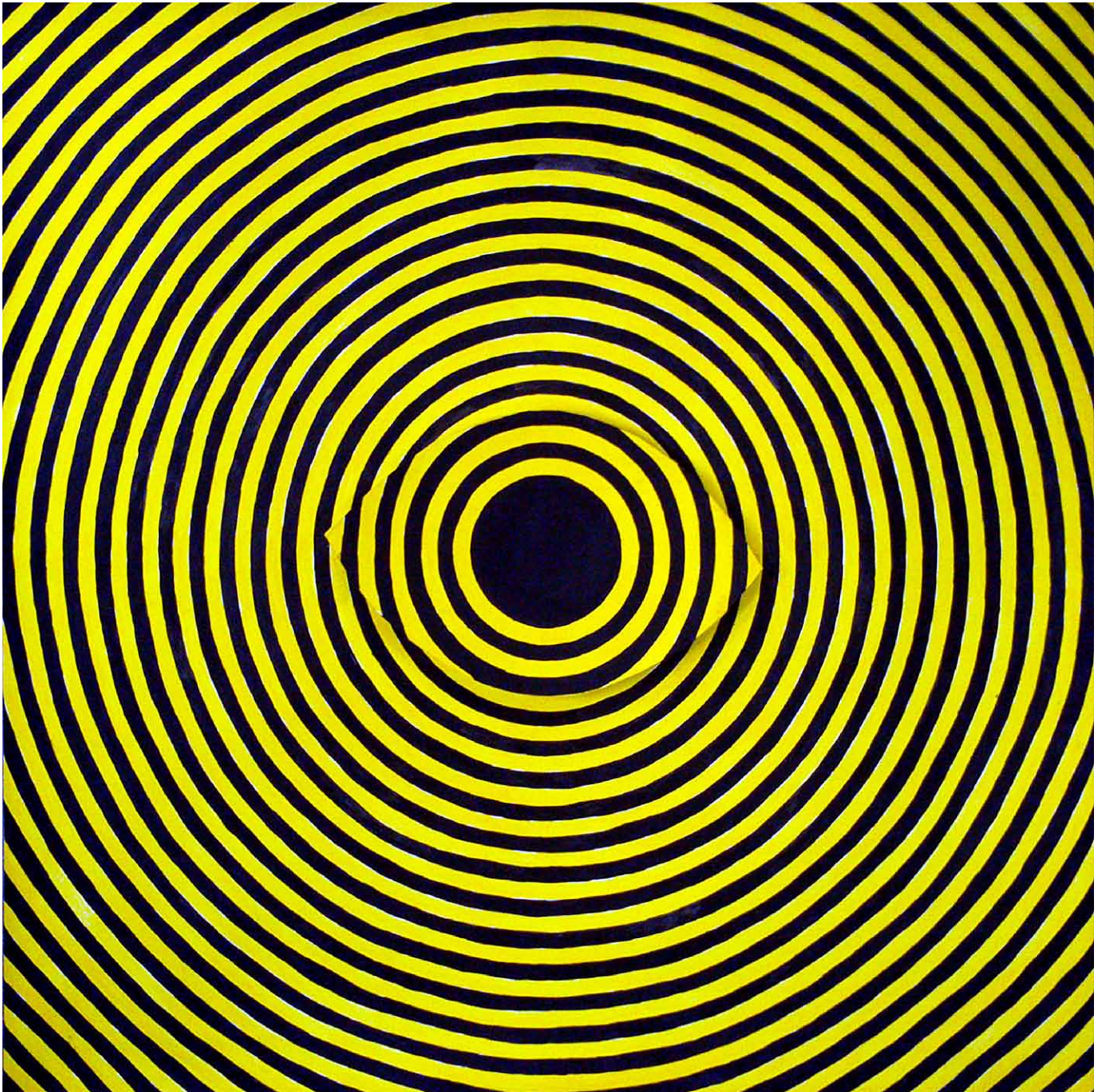




There are many ways to distract attention, i.e., a math puzzle.







Students face problems without any predefined solution. They force them to think divergent, cross borders, which we try to stimulate and to which we are open.

*Painting is all about seeing.*

Paul Cézanne



## ILLUSION

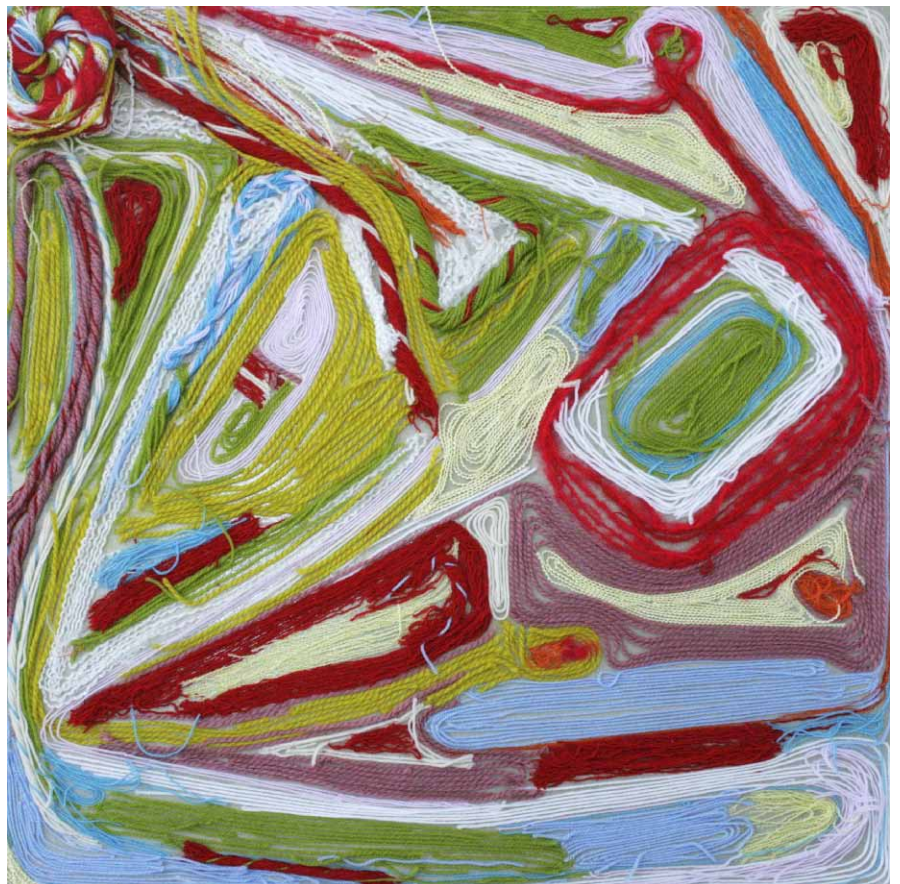


Each work becomes an inspiration to look for other ways to camouflage a solid and achieve more enjoyable, less obvious effect.

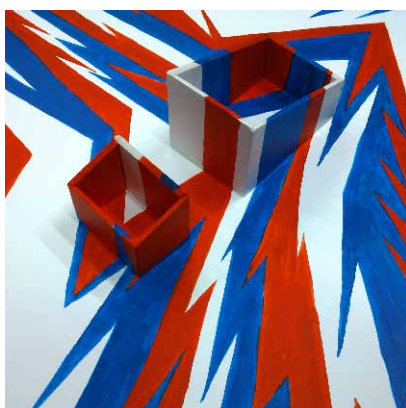


*Not only can color, which is under fixed laws, be taught like music, but it is easier to learn than drawing, whose elaborate principles cannot be taught.*

Eugene Delacroix

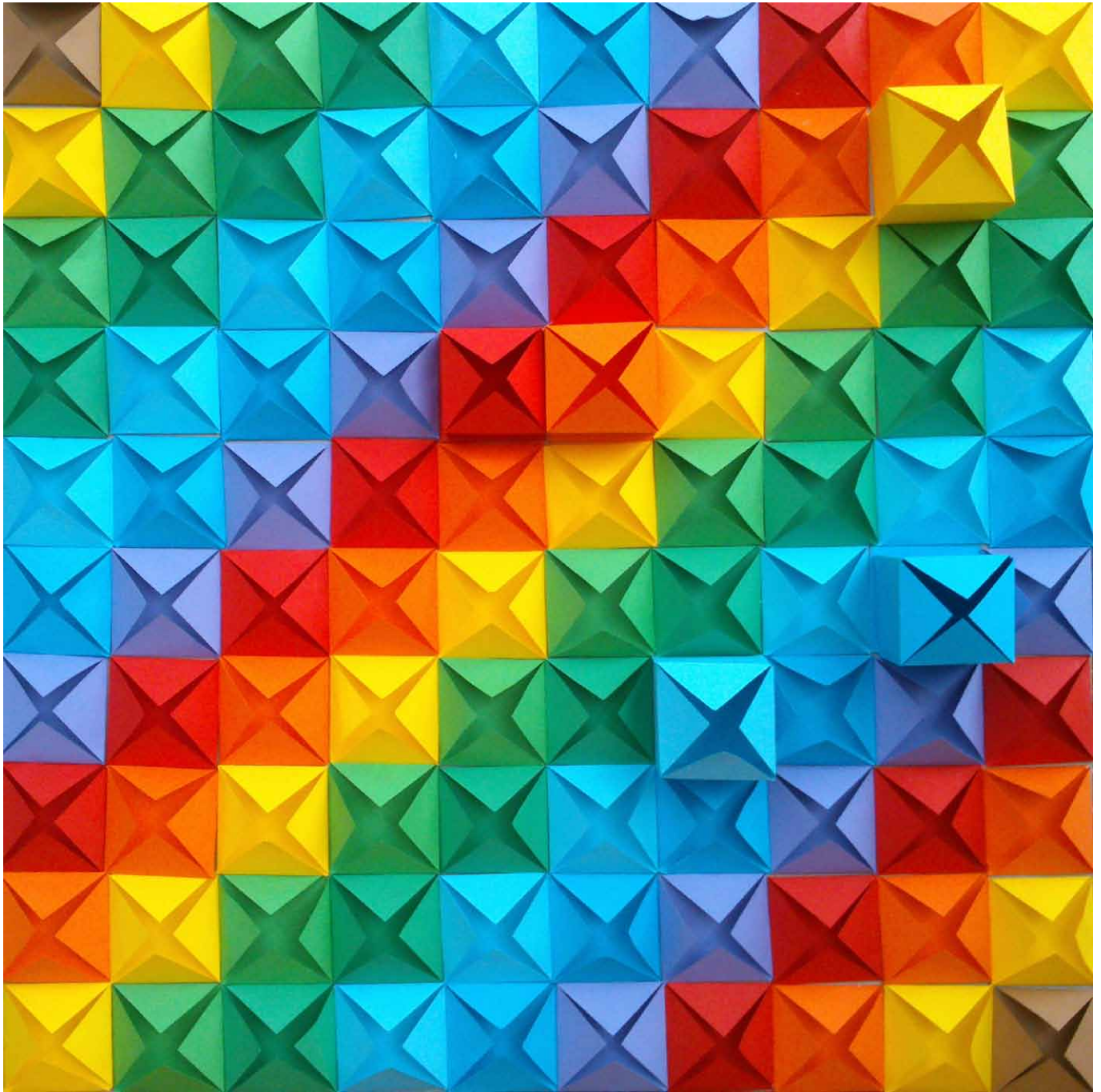




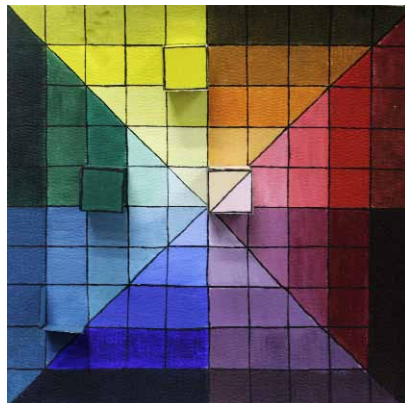


Scratches and noises. The world of visual arts can be easier to describe with music terms. Musicians, on the other hand, often use an analogy to visual works.





A more creative approach reveals  
through less apparent solutions.







Replies on a subject repeatedly leave the defined criteria, blending with other activities (like interpretation).



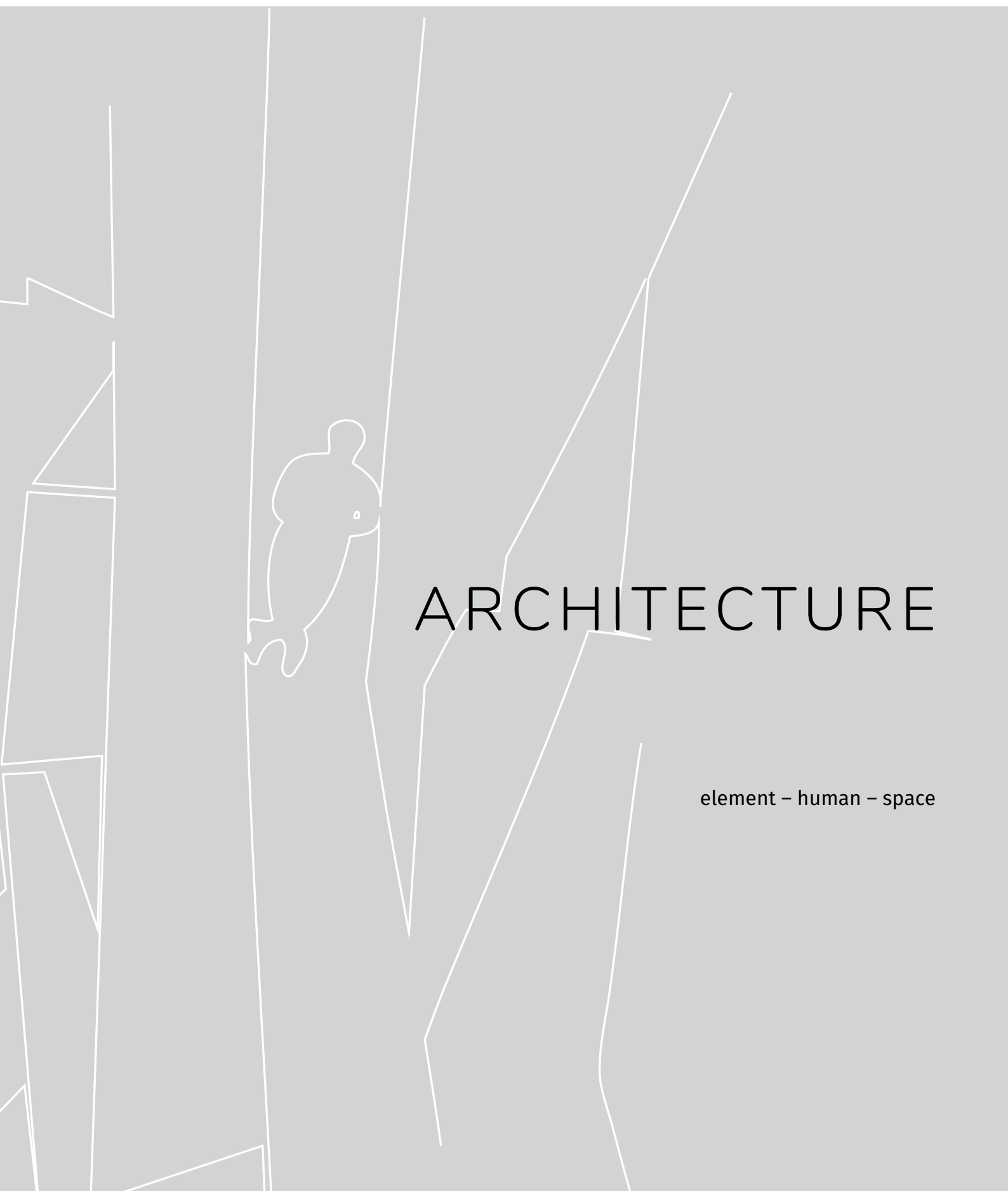
*I begin my work under the effect of shock, which I can sense and which gets me on the run from reality...In any case, I need a starting point, even if it's just a speck of dust or a gleam of light.*

Joan Miró

We create an architectonic space with an initial model that can be transformed in many ways. When multiplied, it becomes a building material, tho, a reason for scaling it is always a human on a 1:1 scale.







# ARCHITECTURE

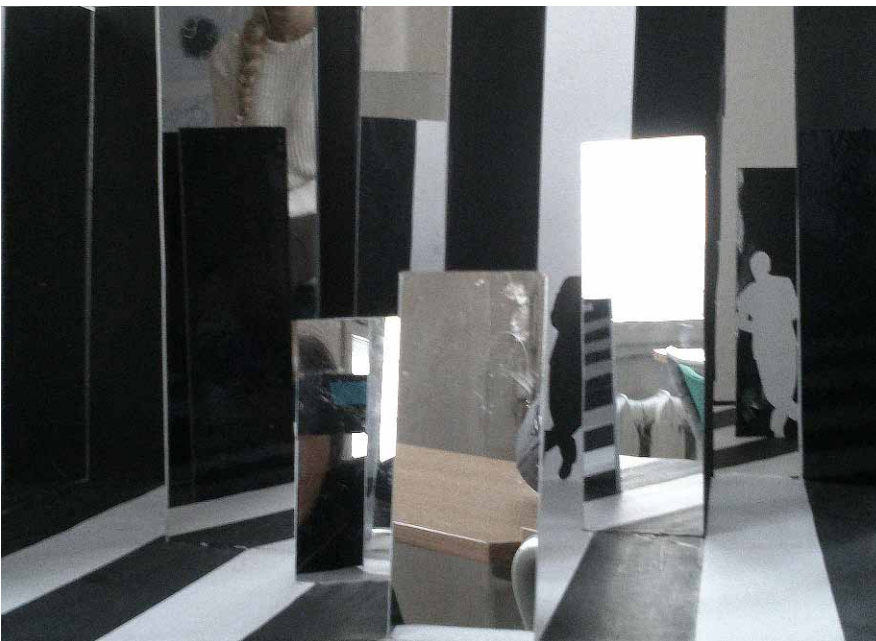
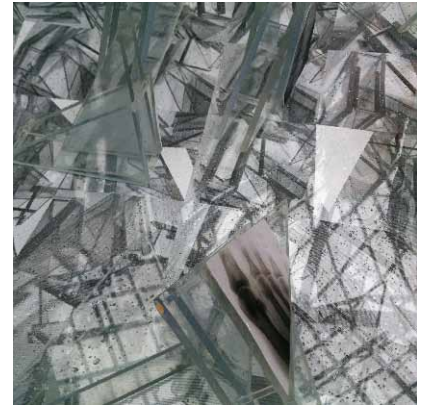
element – human – space



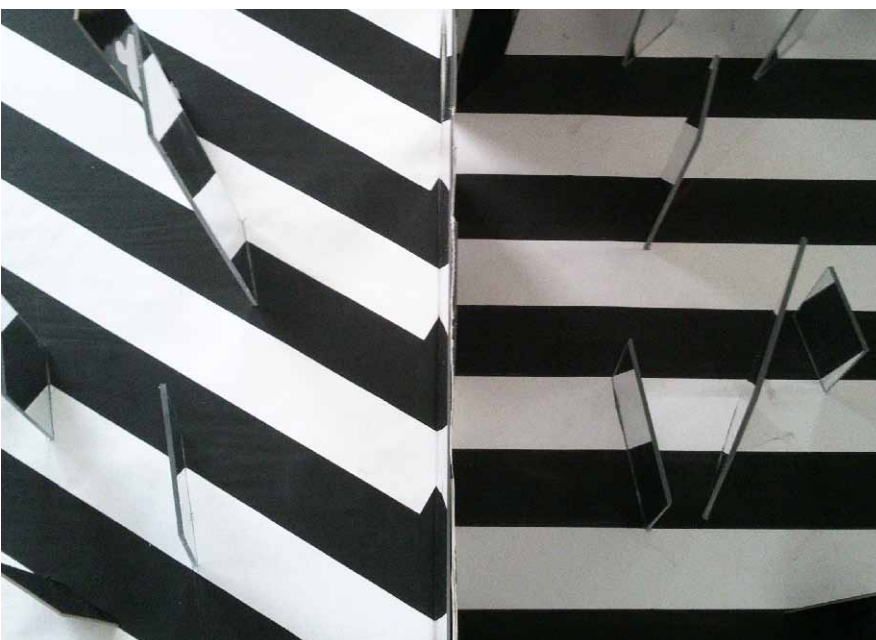
The only limit for created space is the will of the „architect.“ There are no technical or implementation barriers in a concept phase. Possibilities of implementation are sought in the next stage.

The structure noticeable in the reflections is a glass pyramid crowning the University's roof. It complements the projects with another dimension.





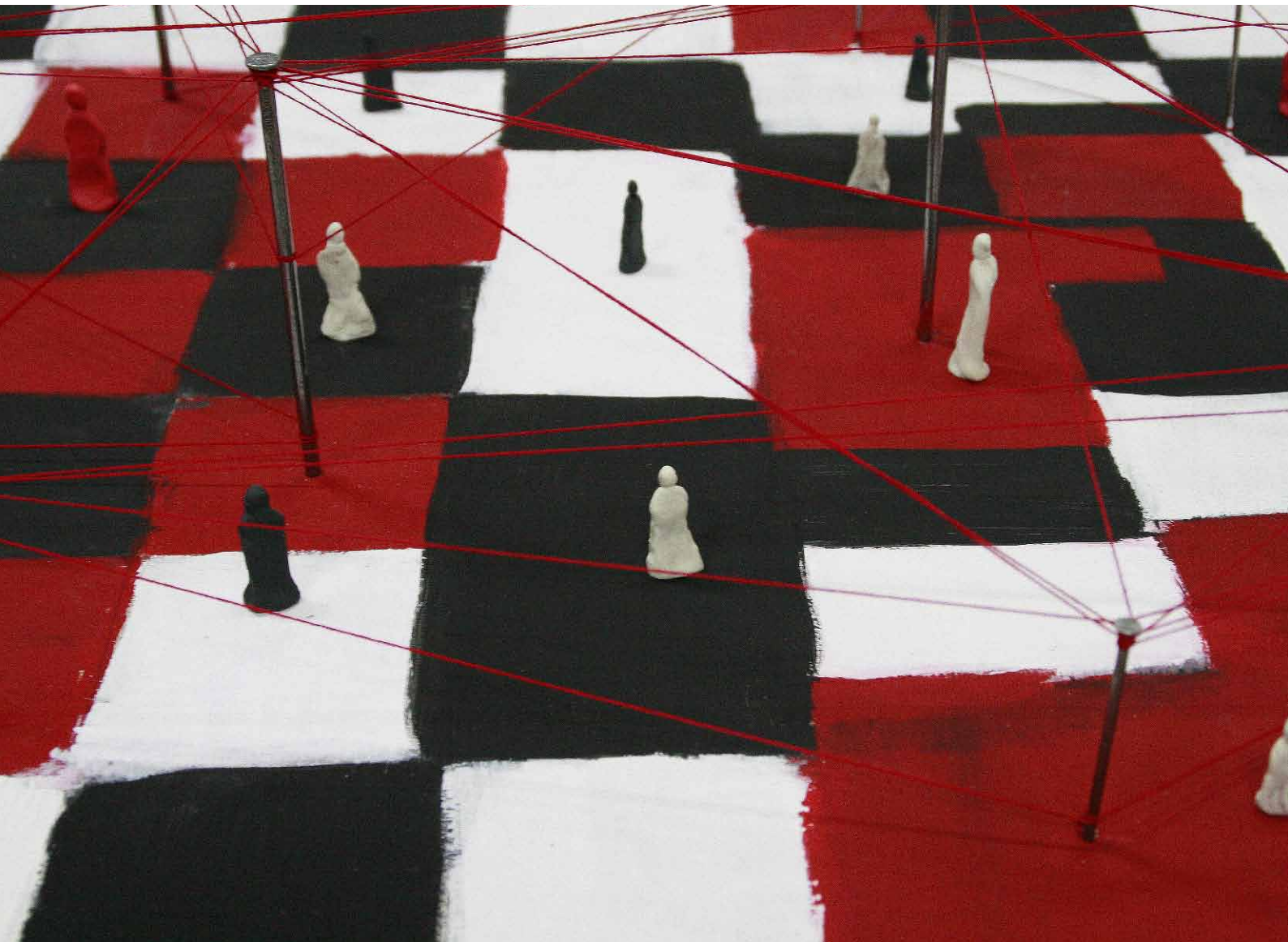
In the case of open subjects,  
it helps to introduce one's own  
limitation; naming the space or  
defining its function makes it more  
approachable.



*[What makes a good architect?]  
An open mind, energy, an appetite  
for hard work, a willingness  
to explore new solutions and push  
boundaries. A sense of humor is also  
helpful.*

Norman Foster





The essence of space studying is to look from the human perspective on the system's appropriate scale.





Shifting perspective makes the composition reveal a more subtle intrigue while the „bird's eye view" makes it trivial.

Sometimes the work's potential reveals differently to the author than the audience.



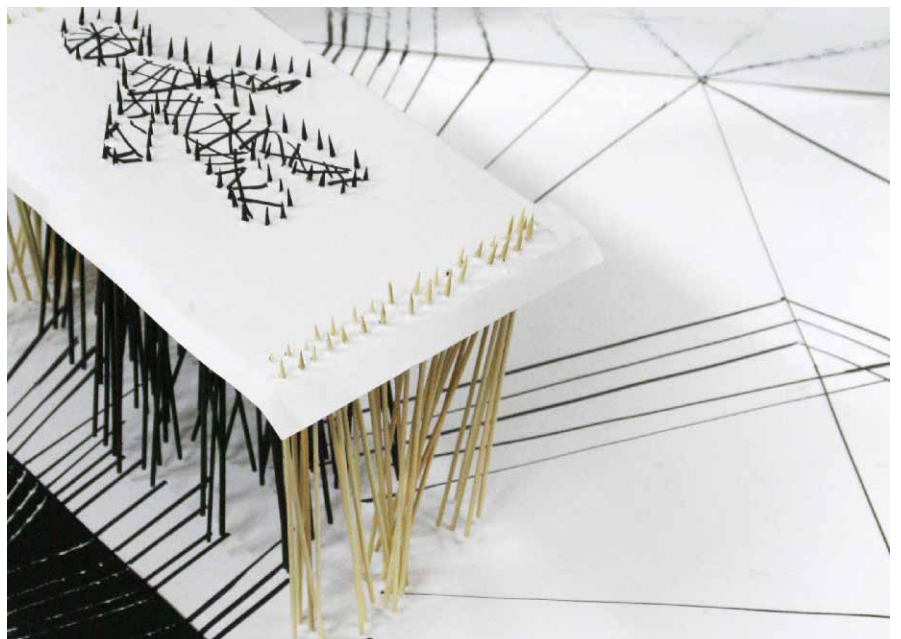
*The mind is like an umbrella.  
It's most useful when open.*

Walter Gropius





Scale models vary in the weight of a plastic mass.







Spatial components, both flat and illusory, make a hard to determine yet still working composition.



*There is only one valuable thing  
in art: the thing you cannot explain.*  
Georges Braque



Often, a small composition element is essential for the interpretation of space; here, it is „a small, lying figure.“

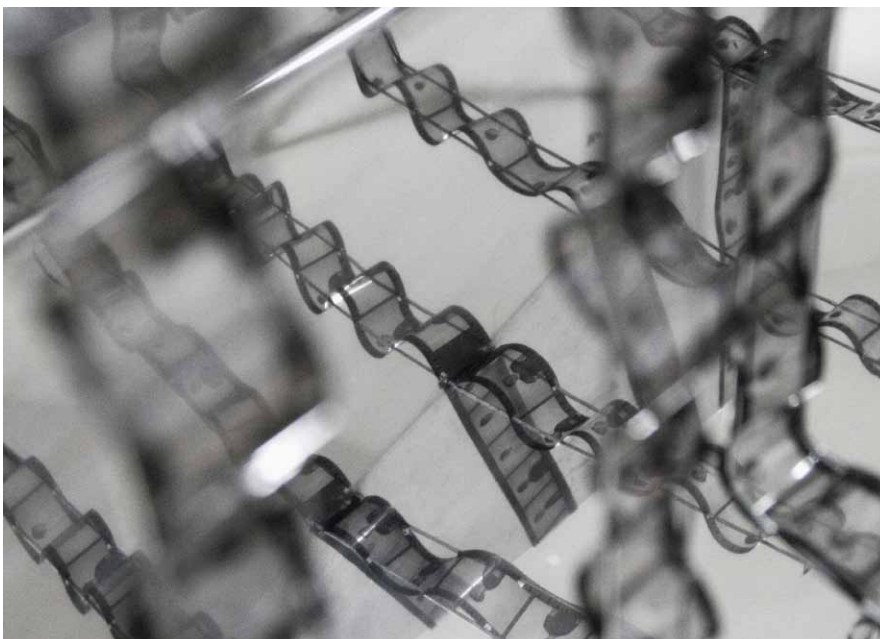


*Art only addresses itself to an  
excessively small number  
of individuals.*

Paul Cézanne



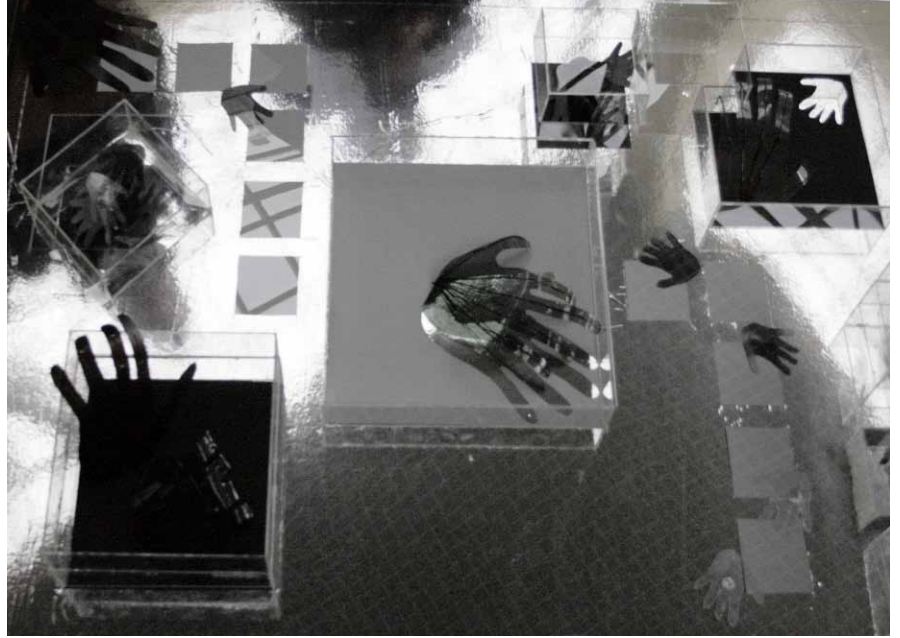




Mirrors expand the space with other dimensions. The multiplication seems to be endless.



## ARCHITECTURE



Although the designed spaces are mostly abstract, they need to consider similar factors as in urban planning.

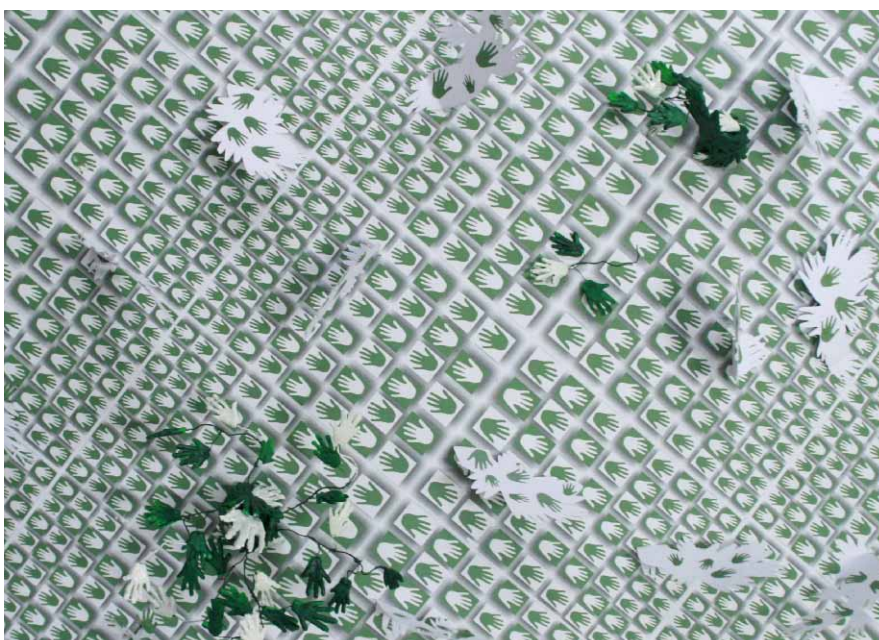


*I hope you will understand that architecture has nothing to do with the inventions of forms. It is not a playground for children, young or old. Architecture is the real battleground of the spirit.*

Ludwig Mies van der Rohe







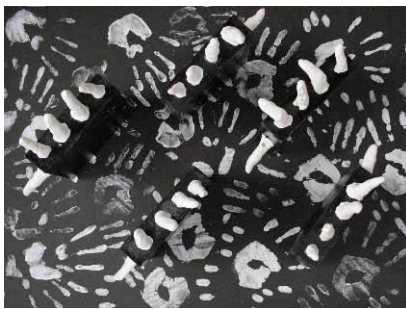
The hand is a well-known theme in art. Are we adding another meaning to its symbolism?  
Hand – tree...



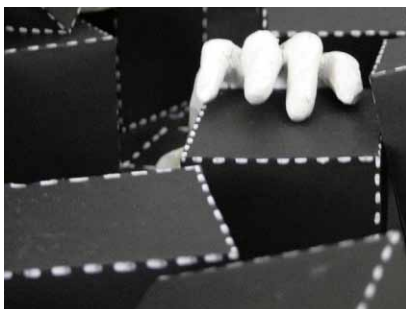
## ARCHITECTURE

*Art is made to disturb, science  
reassures.*

Georges Braque



The art works vary in graphic tension. The method of background involvement in a scale model is crucial, as well.





Relationships between model elements are closer to our perception than computer visualizations or 3D simulations.





*There are no straight lines in nature.*  
Eugène Delacroix







The same themes and inspirations show off repeatedly, despite different final effects. Sometimes it is the other way round, and very similar works are separated by a different process and several years from its creation. The human element connects these spaces.





Roughness of the material can also be an advantage in work. It adds authenticity, makes it more real.





Models are often inspired by cities or other areas created by the human race.



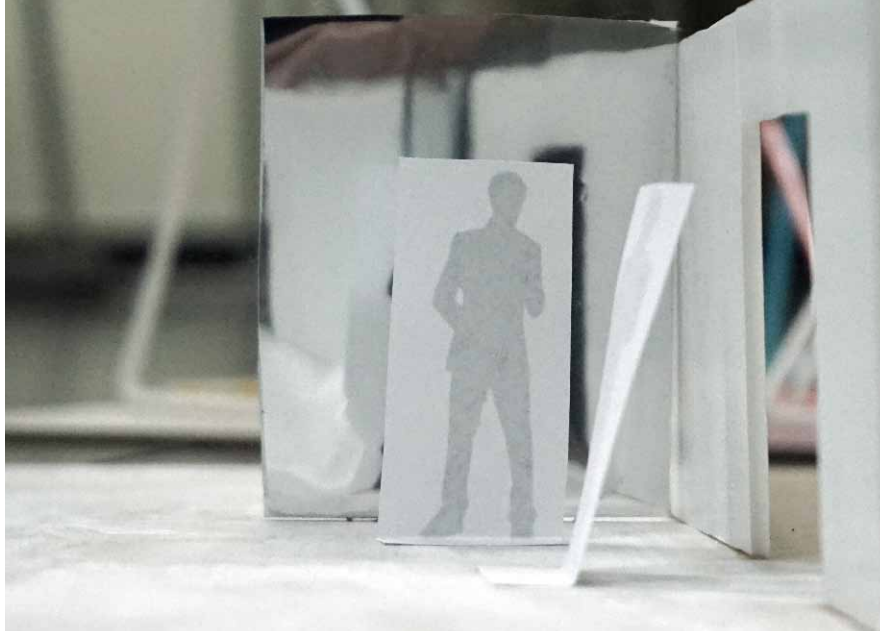
*Art is harmony. Harmony is the analogy of contrary elements and the analogy of similar elements of tone, color, and line; for color, the complementaries, that is to say, a certain red opposed to its complementary, etc. (red-green, orange-blue, yellow, violet); of line, by the lines above horizontal.*

Georges Seurat

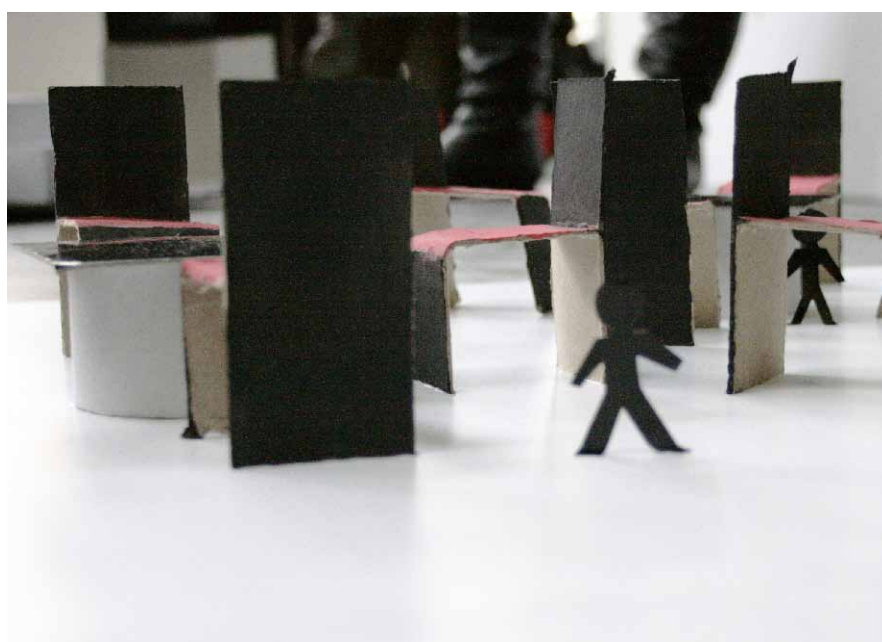


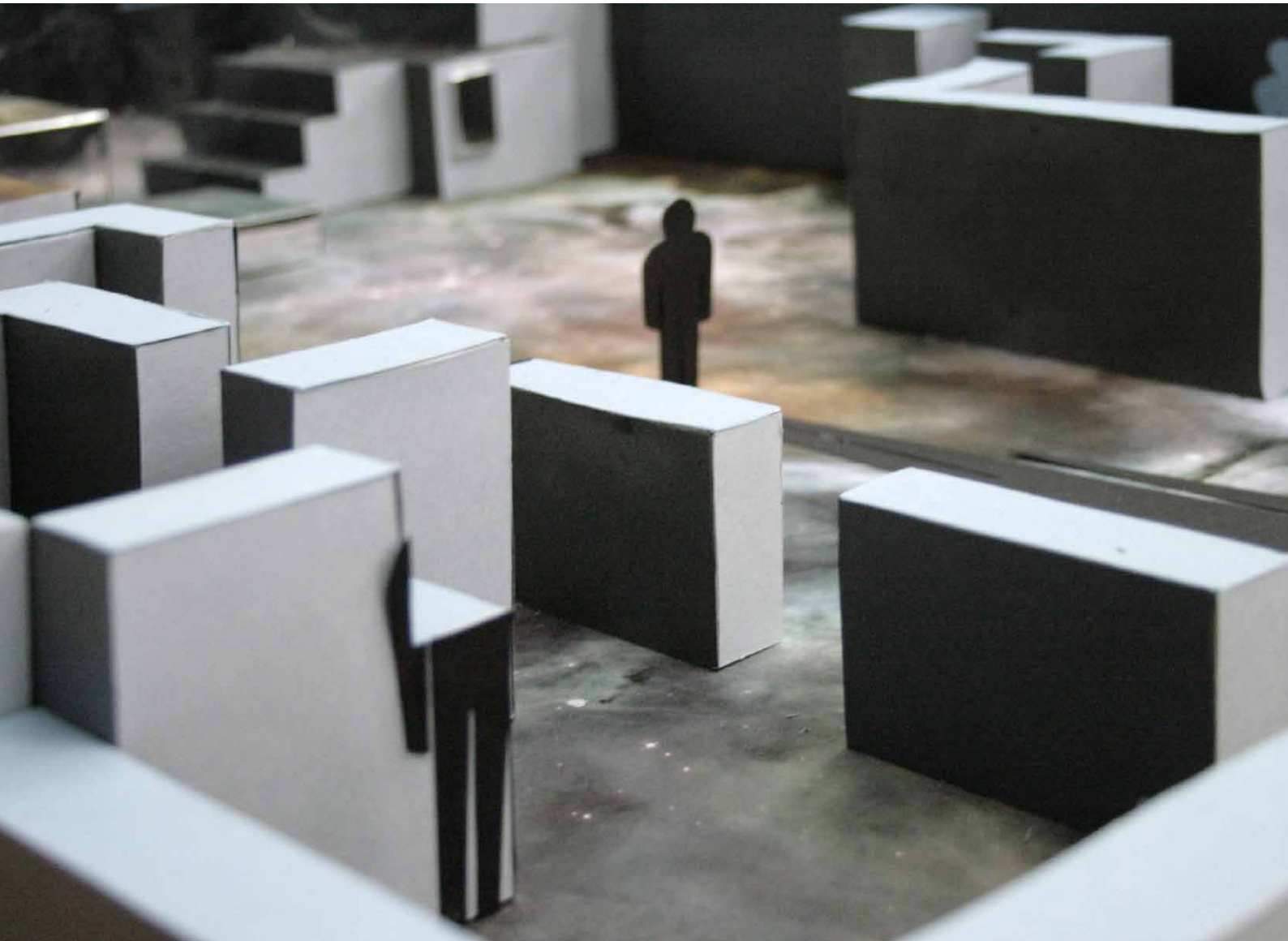
*We often judge cities by great public buildings. But we admire great cities because people live there in a beautiful way. You have to think about how each person will live there; you can't just think about abstract ideas.*

Daniel Libeskind



Other setups with a character that seeks his place.





Whether it is a piece of furniture, interiors, or a labyrinth of streets, the most important thing is the character's relationship.

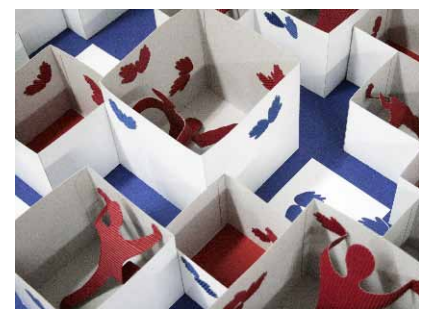




*If I create from the heart, nearly  
everything works; if from the head,  
almost nothing.*

Marc Chagall



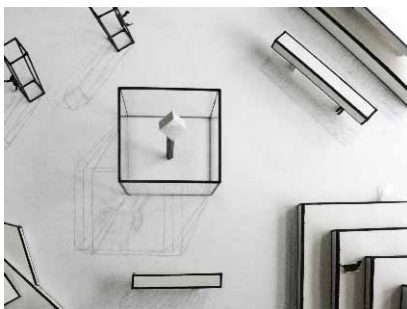
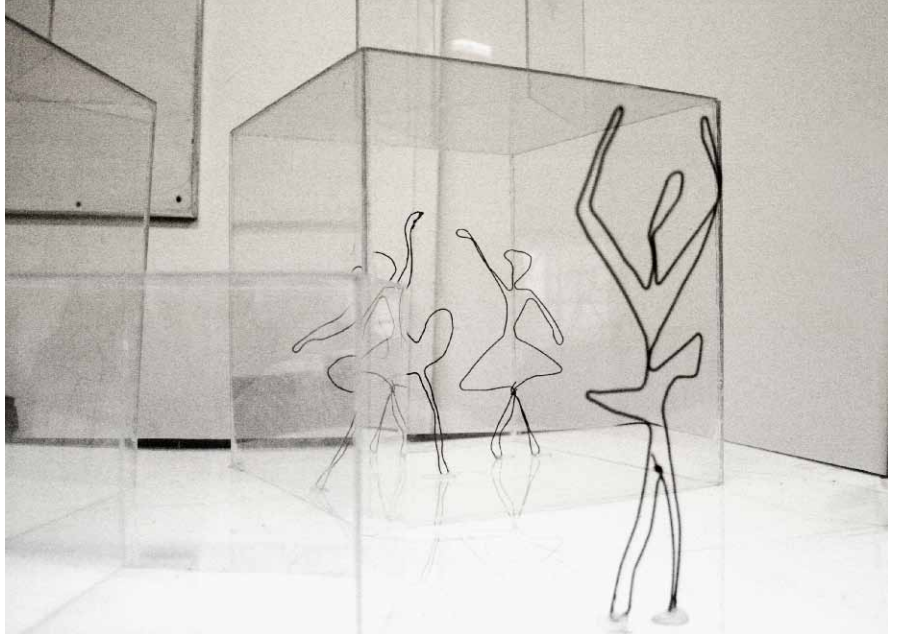


We can find crucial questions in different situations. A man locked in an interior brings to mind various analogies.



## ARCHITECTURE

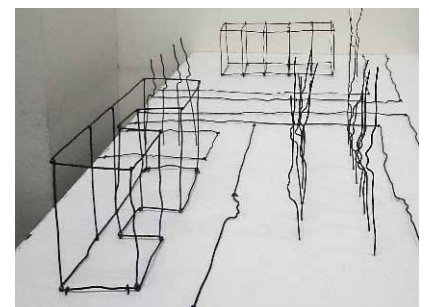
The line is a drawing, an edge,  
a contour, and also a shadow.



*Less is more.*

Ludwig Mies van der Rohe

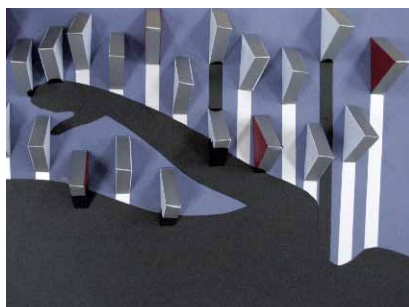




Line detached from the ground  
becomes the component  
of architecture.



## ARCHITECTURE

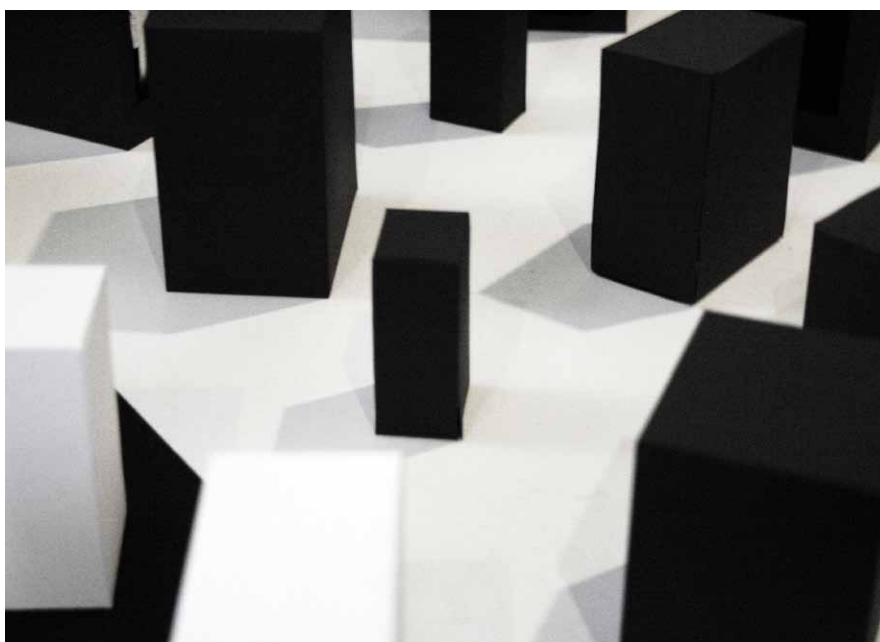


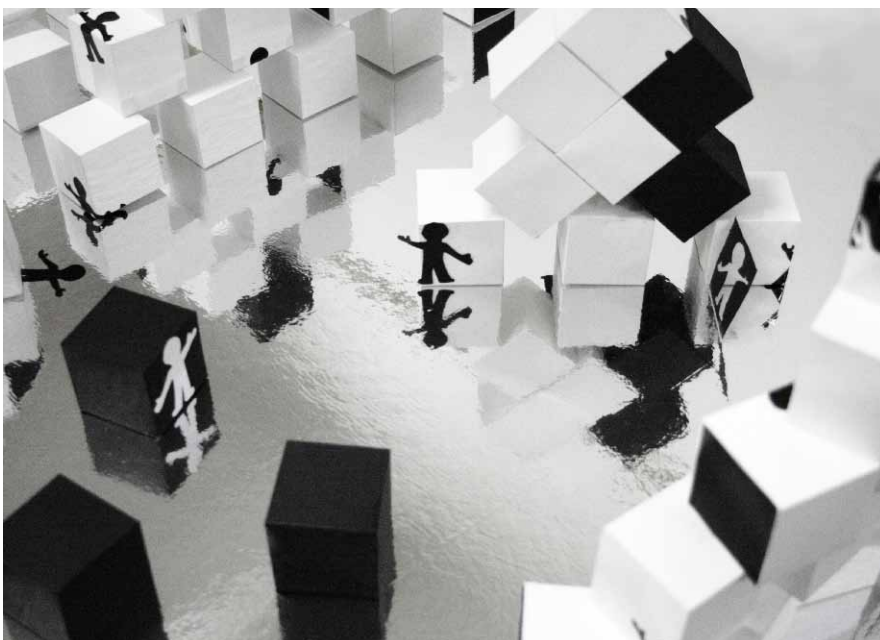
We discover a human in various places, from a different view, and on a different scale.



*As an architect, you design for the present, with an awareness of the past, for a future which is essentially unknown.*

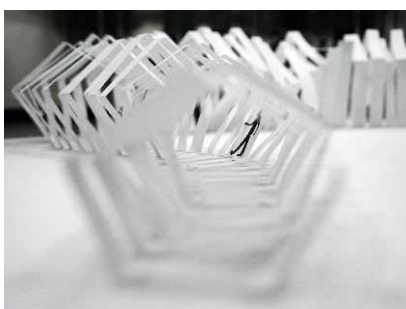
Norman Foster





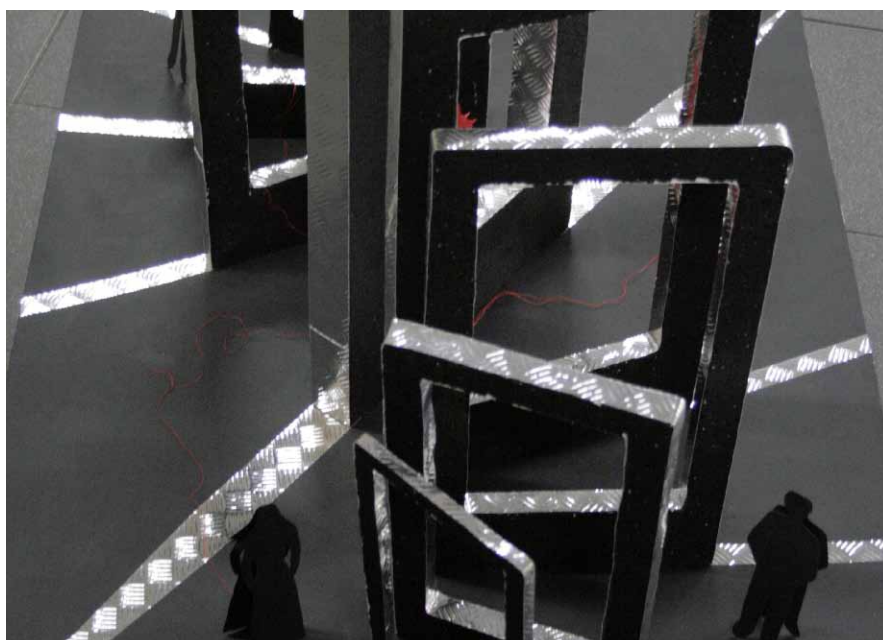
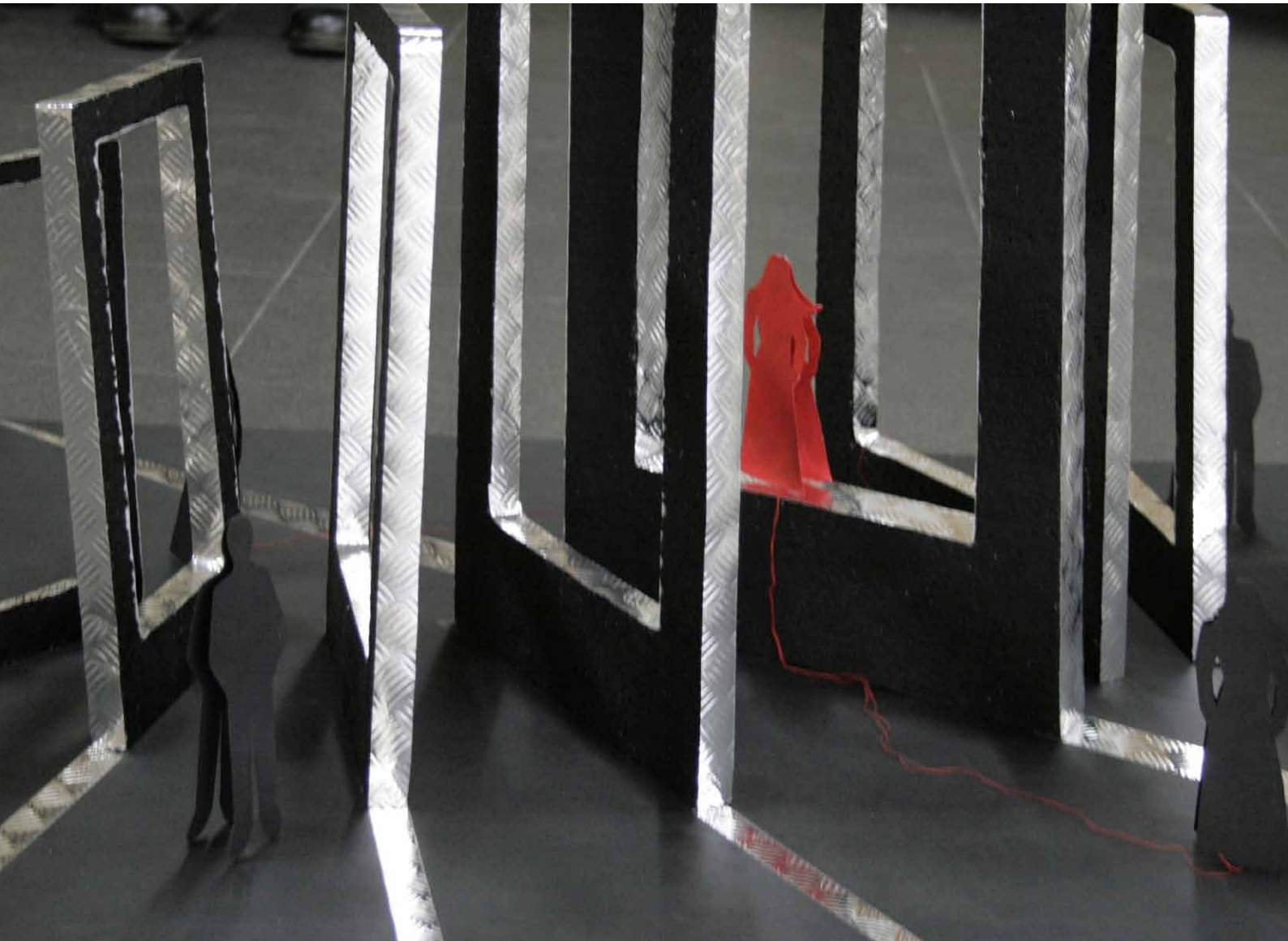
A man has to stand inside the model to discover its true meaning.





Space seems to draw inside, and the relationship with another person becomes as important as the feelings associated with architecture.





Man in the theater of art...



Mask – made in any form and plastic technique.

*The mask is considered to be the surface of the psyche, a compromise between the ego's aspirations and the outside world (C. G. Jung).*



# MASK

for me





Reference to psychology aims to turn art into a fun way to express a personal message.

This task prompts to discover/hide oneself and find a unique matter and form. Way of expressing the body, the gesture, and the pose become essential, and they also become a matter of artistic testimony.



*Death is the final argument  
against conformism.*

Tadeusz Kantor



## MASK



*Have no fear of perfection – you'll  
never reach it.*

Salvador Dali



Masks delight with its uniqueness as well as courage in subduing the matter.



## MASK



Thanks to the mask, the subject is an opportunity to impose someone else. However, the more often we play the imposed roles, the more we move away from our authenticity. The awareness of these processes and attempts to stress the complicated truth about oneself are evident.



*If you refuse to study anatomy, the arts of drawing and perspective, the mathematics of aesthetics, and the science of color, let me tell you that this is more a sign of laziness than of genius.*

Salvador Dalí



## MASK



Masks delight with its unquity  
as well as courage in subduing the  
matter.







*The beholder's eye, which moves like an animal grazing, follows paths prepared for it in the pictureture.*

Paul Klee



## MASK



Animalistic transformations, references to technology, nature, or more abstract forms are responses to the clash of ego.





The mask is a disguise of the personality, the loss of oneself. We have the impression that each of the closed pockets has a different face inside.



## MASK



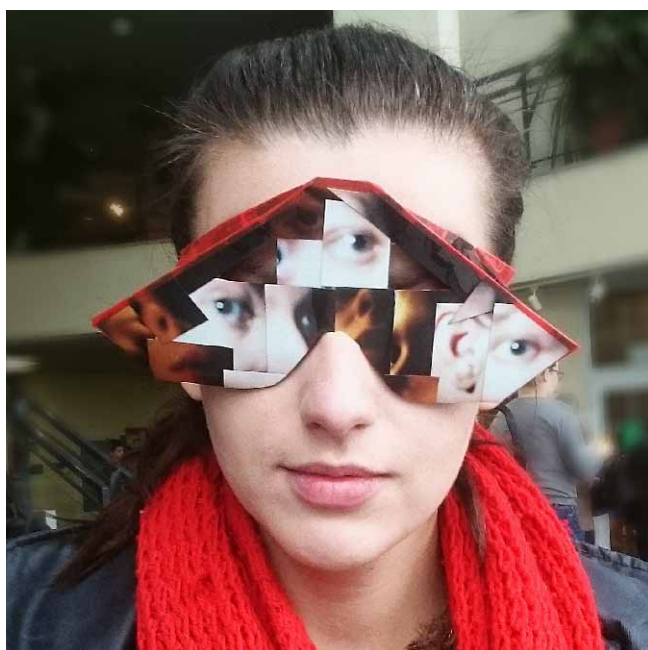
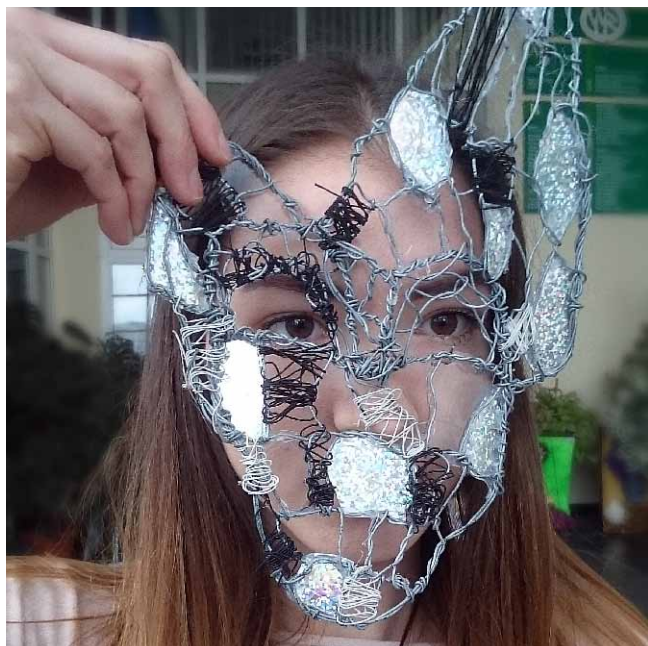
Masks are particularly attractive.  
Is it because we see a part  
of ourselves in many of them?



Many variants of compositions, materials transformed into different forms, contrasts serving the purpose of expressing emotions in an artistic language that is original for everyone.



## MASK



*It is all very well to copy what one sees, but it is far better to draw what one now only sees in one's memory. That is a transformation in which imagination collaborates with memory.*

Edgar Degas





Final exams. People can feel the atmosphere filled with artistic vibrations.



## MASK



Masks are made of various materials, according to the author's concept, skills, and abilities. Here is one made out of ceramics.

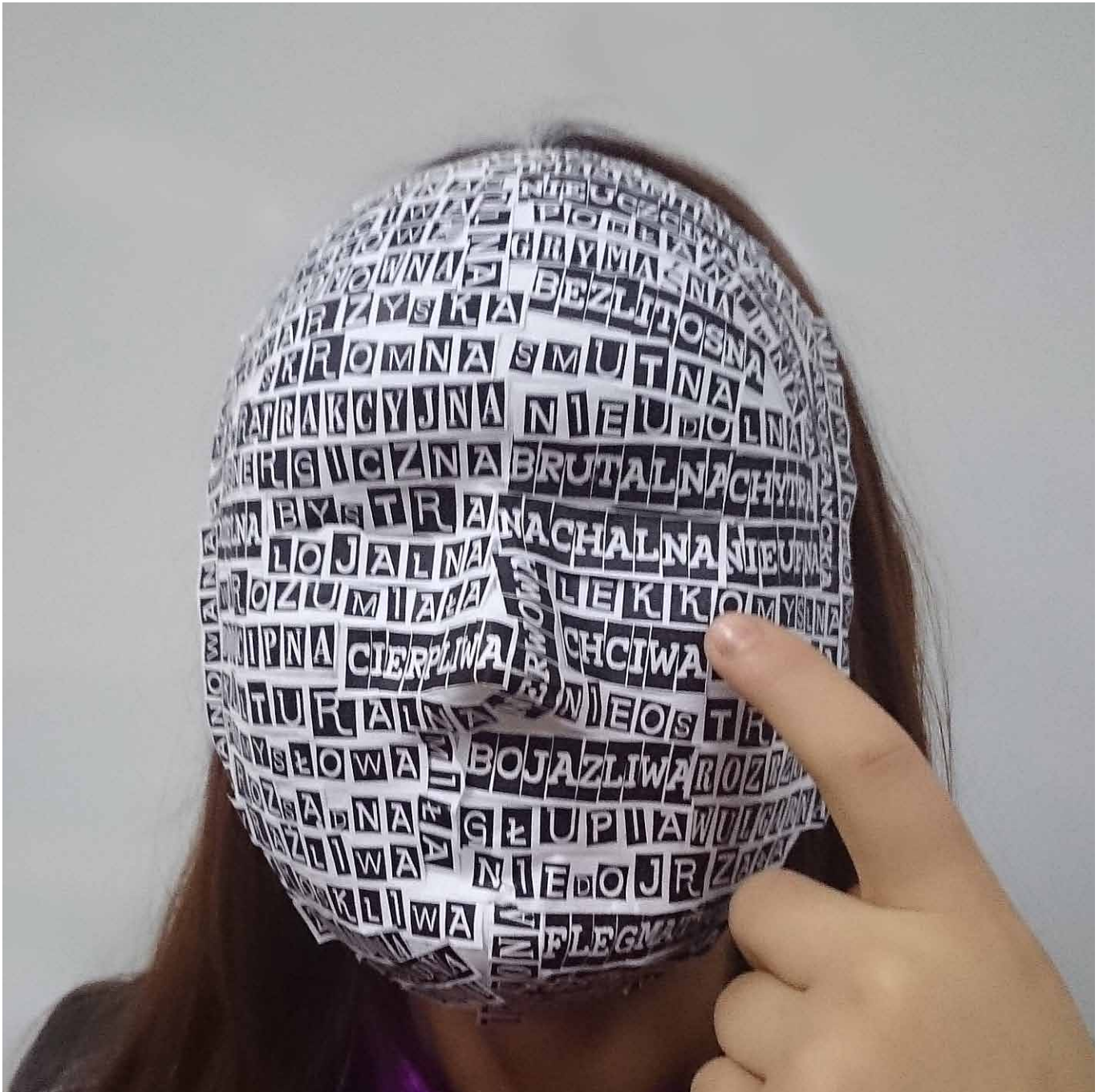


In 2011, the mask was part of a larger project entitled The „Venetian Carnival,” which resulted in over 160 complete costumes.





The projects can also fulfill therapeutic roles, helping to express and talk about feelings and emotions.



*True art is characterized by an  
irresistible urge in the creative artist.*

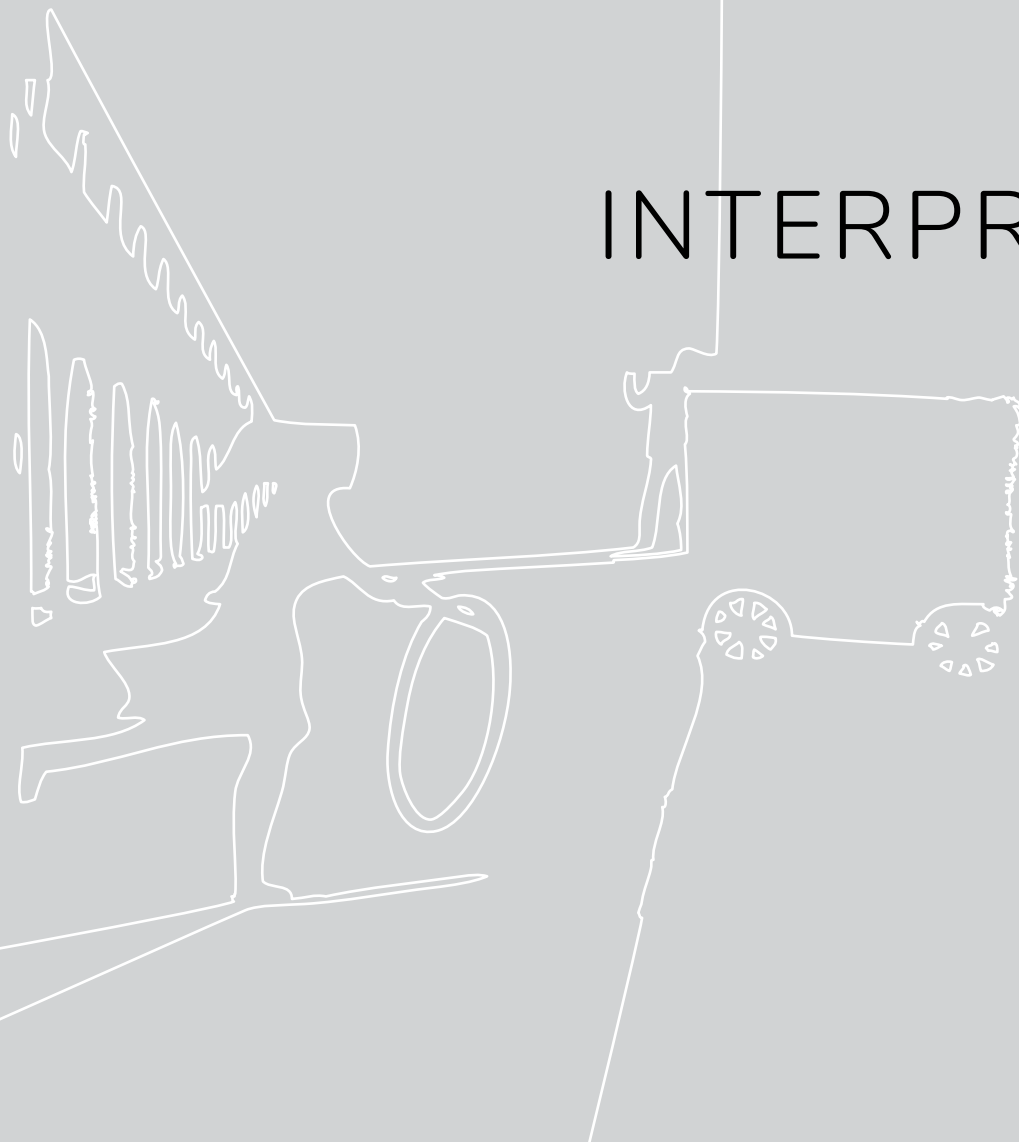
Albert Einstein



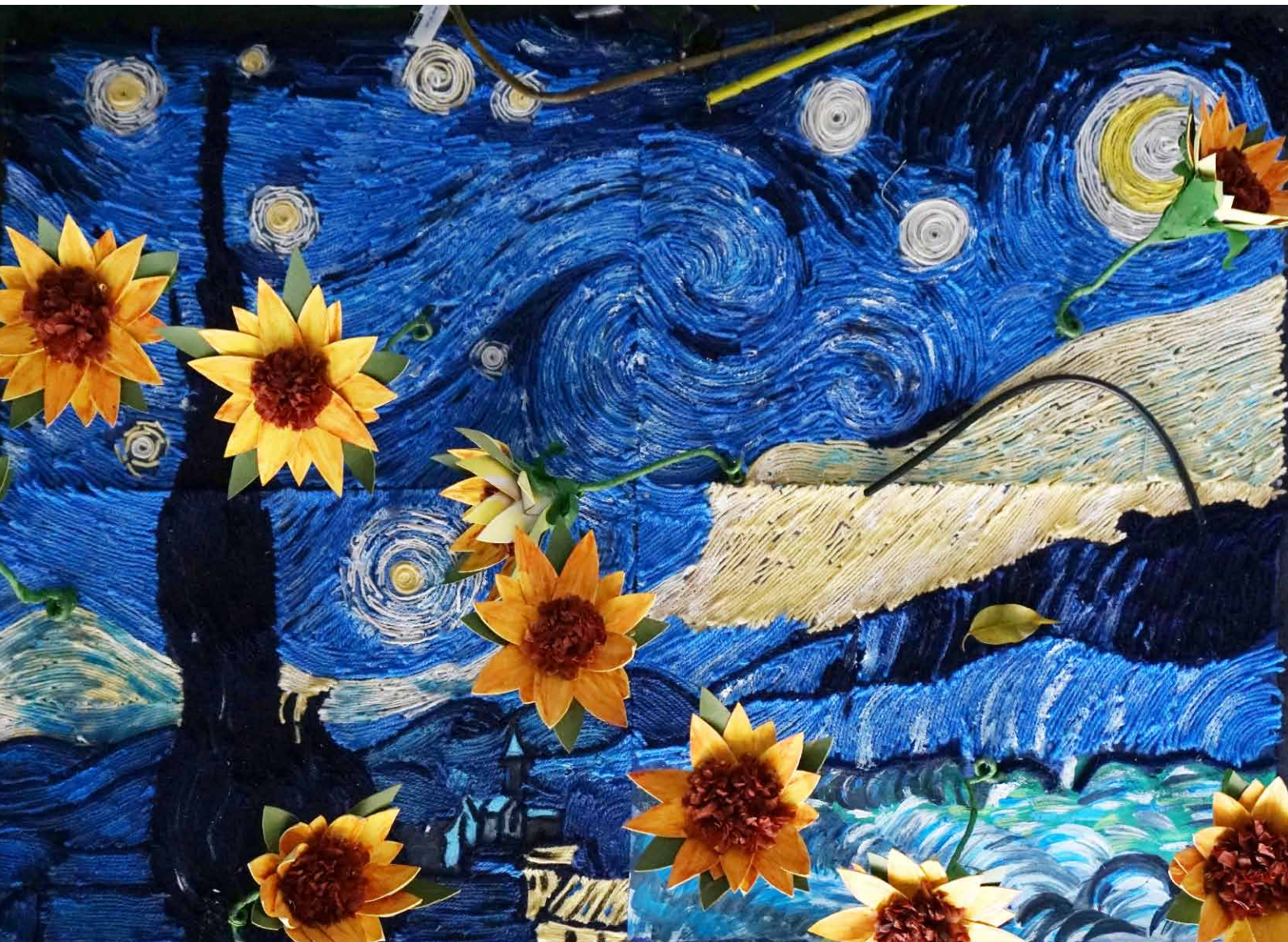
Spatial  
interpretation  
of a painting in the  
form of a scale  
model, staging,  
scenography,  
an independent  
artistic object, or  
a bas-relief.  
It must contain its  
own interpretation,  
dialogue with  
the original work  
concerning the  
present day.

# INTERPRETATION

image – work – creator







*Looking at the stars always makes  
me dream, as simply as I dream over  
the black dots representing towns  
and villages on a map.*

*Why, I ask myself, shouldn't  
the shining dots of the sky be  
as accessible as the black dots on  
the map of France?*

Vincent van Gogh

Inspiration for this artistic work was  
the premiere of the movie „Your  
Vincent” in 2017.







*I can't change the fact that my paintings don't sell. But the time will come when people will recognize that they are worth more than the value of the paints used in the picture.*

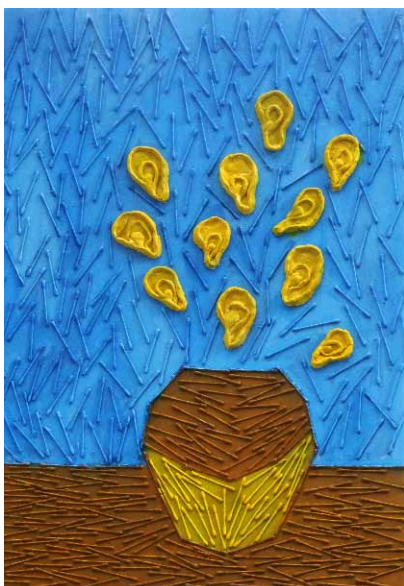
Vincent van Gogh



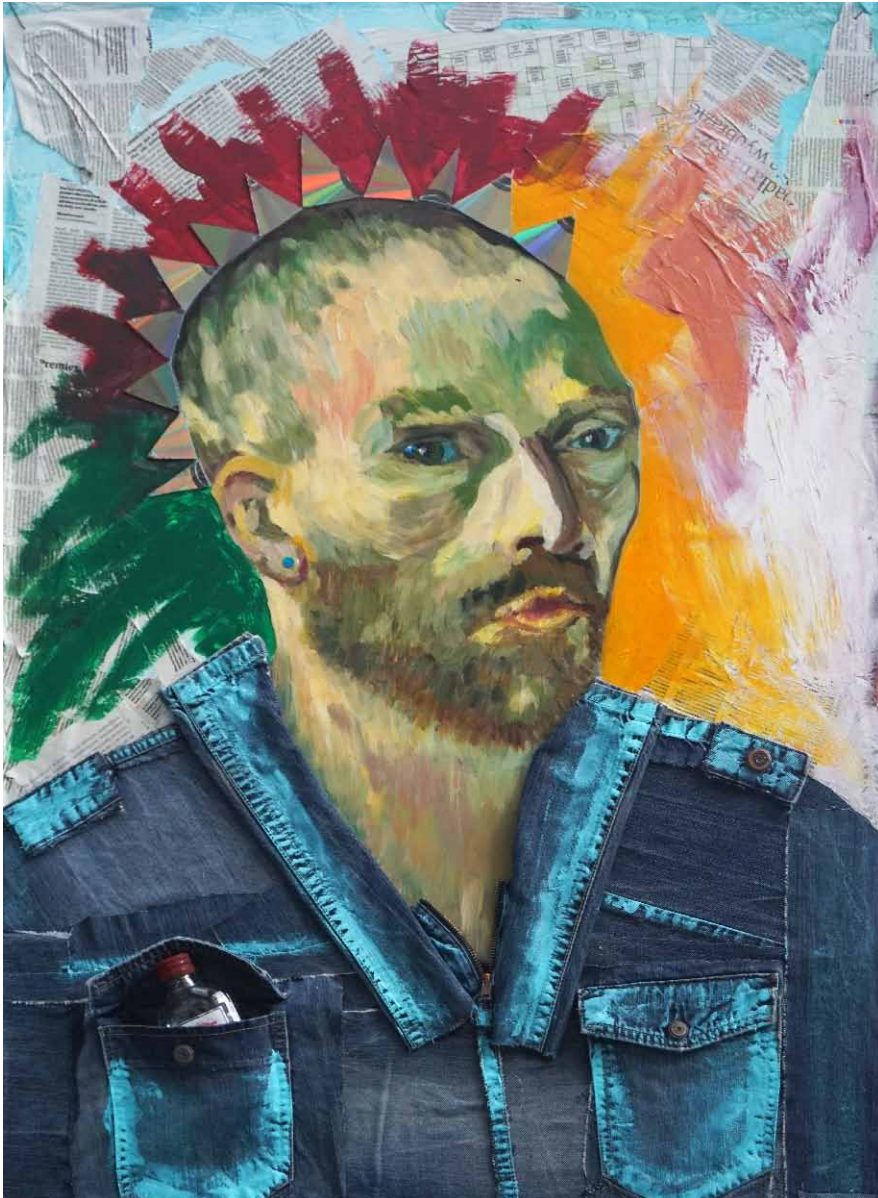
Initially, the theme of „Interpretation” was to spatialize the image in the form of a model, from a bas-relief, staging, scenography to an independent art object. It developed into an original transformation of meaning, a dialogue with the original work, and finding a reference to the present. There were always two works to be interpreted by two very different artists. The theme was about facing different perceptions of reality.



Subjugating matter also makes sense when it does not give up easily, causes surprises, and produces effects other than intended. People cannot be indifferent when something „goes wrong” because they may miss an opportunity to discover something new.





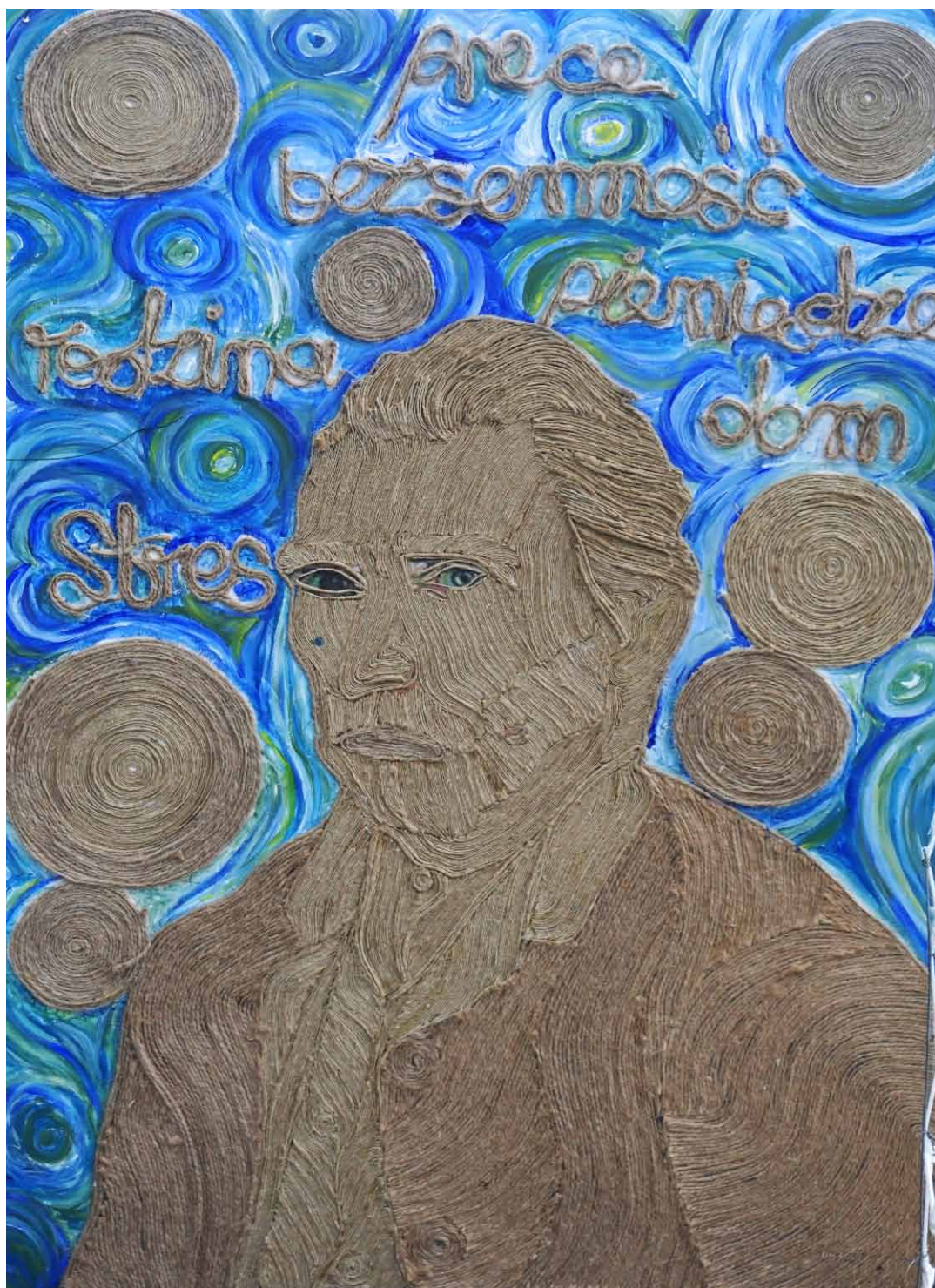


*The reason is our guide, but often it  
is the first to betray us.*  
Vincent van Gogh



Differences in interpretations arise from different experiences and different original ideas. The author should look at his work through the eyes of the audience.

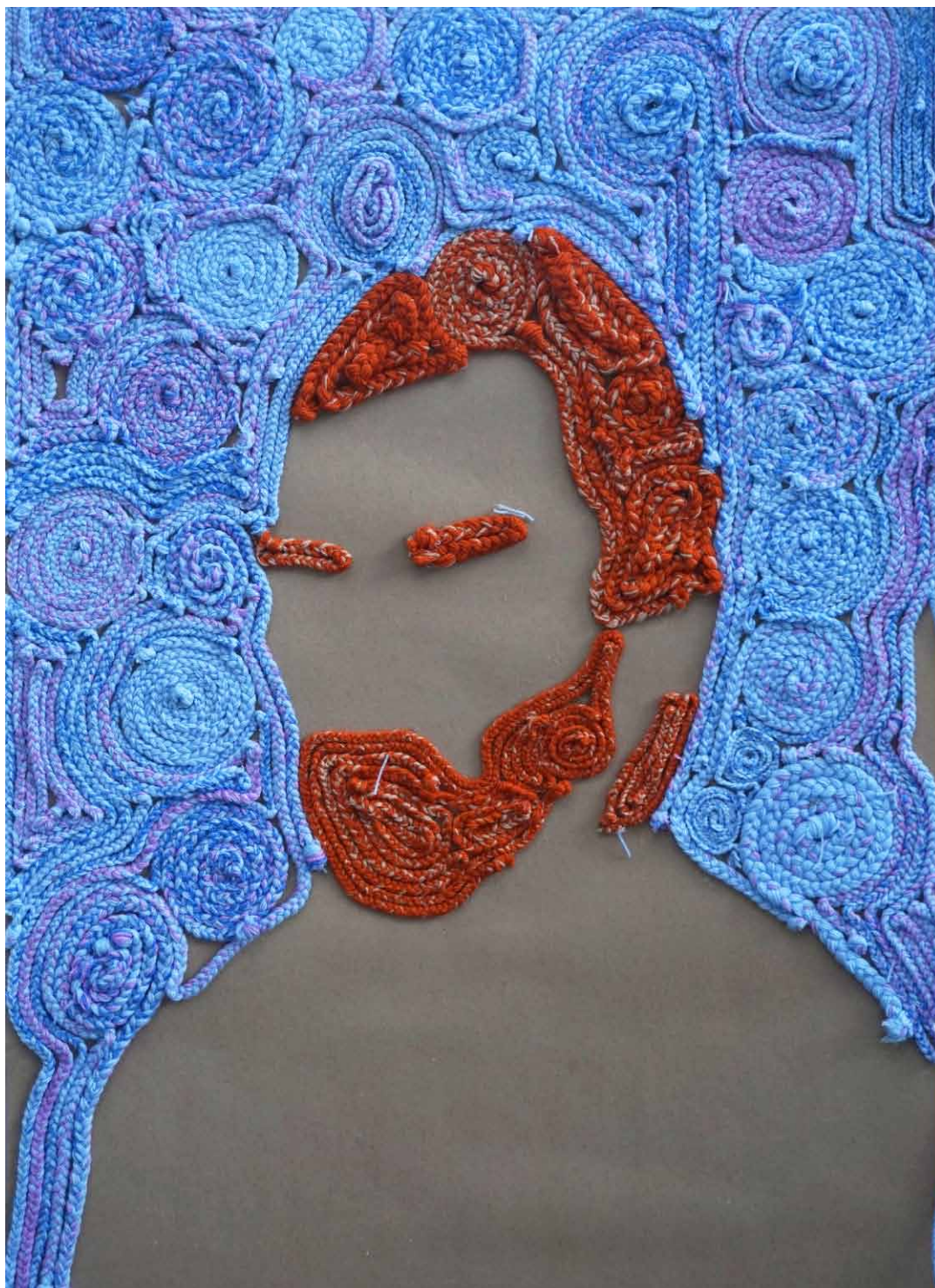




*I can very well do without God both in my life  
and in my painting, but I cannot, suffering  
as I am, do without something which is  
greater than I am, which is my life, the power  
to create.*

Vincent van Gogh





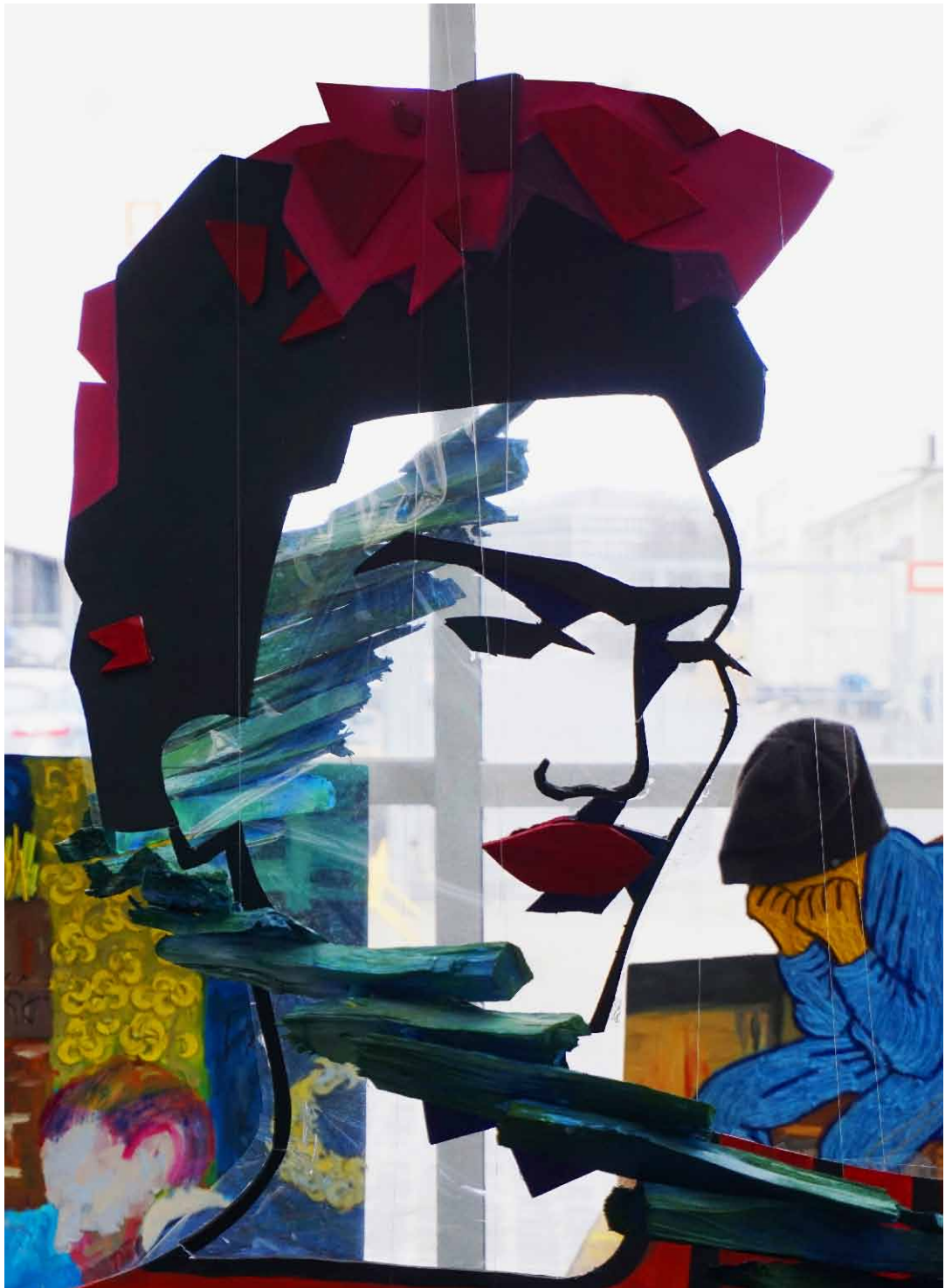
Interpretację  
traktujemy też  
jako możliwość  
nawiązania  
„bezpośredniego”  
dialogu z artystą.

*We treat interpretation as an opportunity  
to establish a „direct” dialogue with the artist.*

Vincent van Gogh



*Frida Kahlo and  
Diego Rivera.  
Polish context –  
Exhibition at the  
National Museum  
in Poznań (2017),  
which became an  
inspiration for the  
subject.*

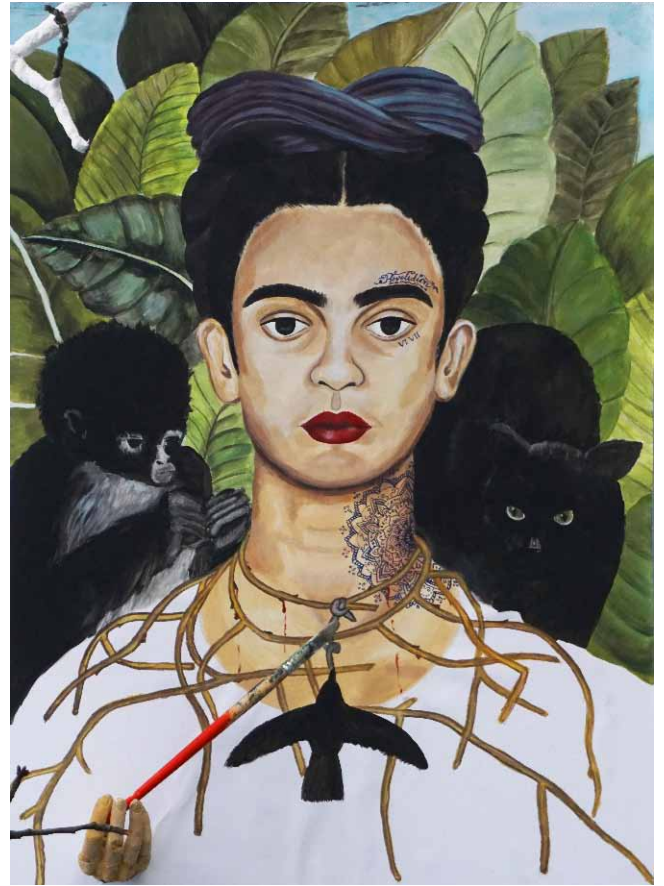


*Nothing is absolute.  
Everything changes,  
everything moves,  
everything revolves,  
everything flies and goes away.*

Frida Kahlo



Interpretation should not be just recreation in space. Contact with the world of the image makes it possible to find new contexts and layouts.



*I am my own muse. I am the subject I know best. The subject I want to know better.*

Frida Kahlo



## INTERPRETATION



Due to the subject and artisan personality, some artists' work is simpler to interpret in the context of current events and problems.





*I paint my own reality. The only  
thing I know is that I paint because  
I need to, and I paint whatever  
passes through my head without  
any other consideration.*

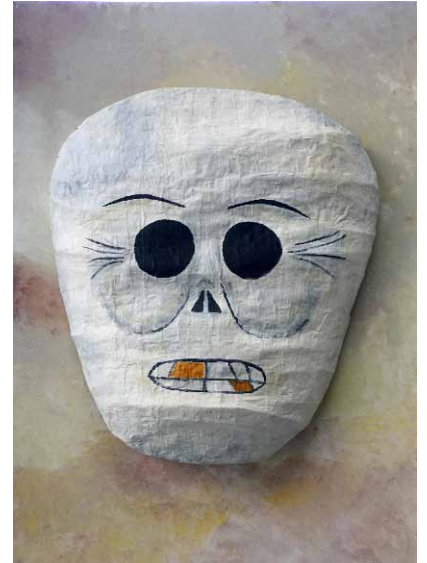
Frida Kahlo





*There have been two great accidents in my  
life. One was the trolley, and the other was  
Diego. Diego was by far the worst.*

Frida Kahlo



The elements of new technologies appearing in the works draw attention to the modern world's impoverishment, limiting it to the one mirror (smartphone).



## INTERPRETATION

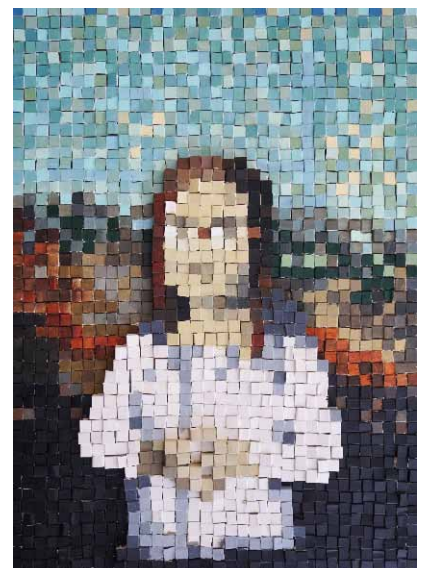
*Mona Lisa* – these interpretations concurred with the 500th anniversary of the author's death.

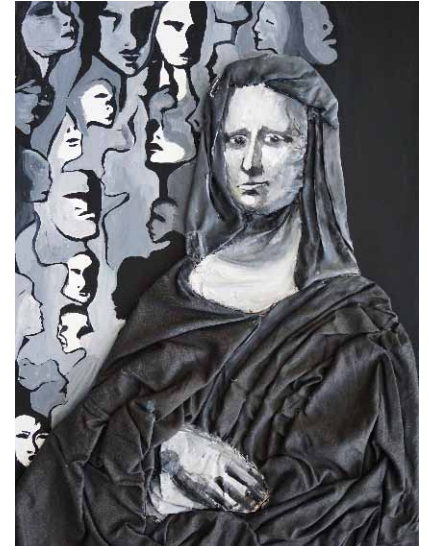
The author's requirement to give a title to complete the story was a brand new thing. So the following works appeared: *Mona Lisa in the Poznań's Bimba*, *Triangles and squares*, *Virtual reality*, *Black and white*, *Insta Mona*, *Mona Lisa in space*, *Mammon*, or *Bauhaus's Mono Line*.



*He only moves toward the perfection of his art whose criticism surpasses his achievement.*

Leonardo da Vinci





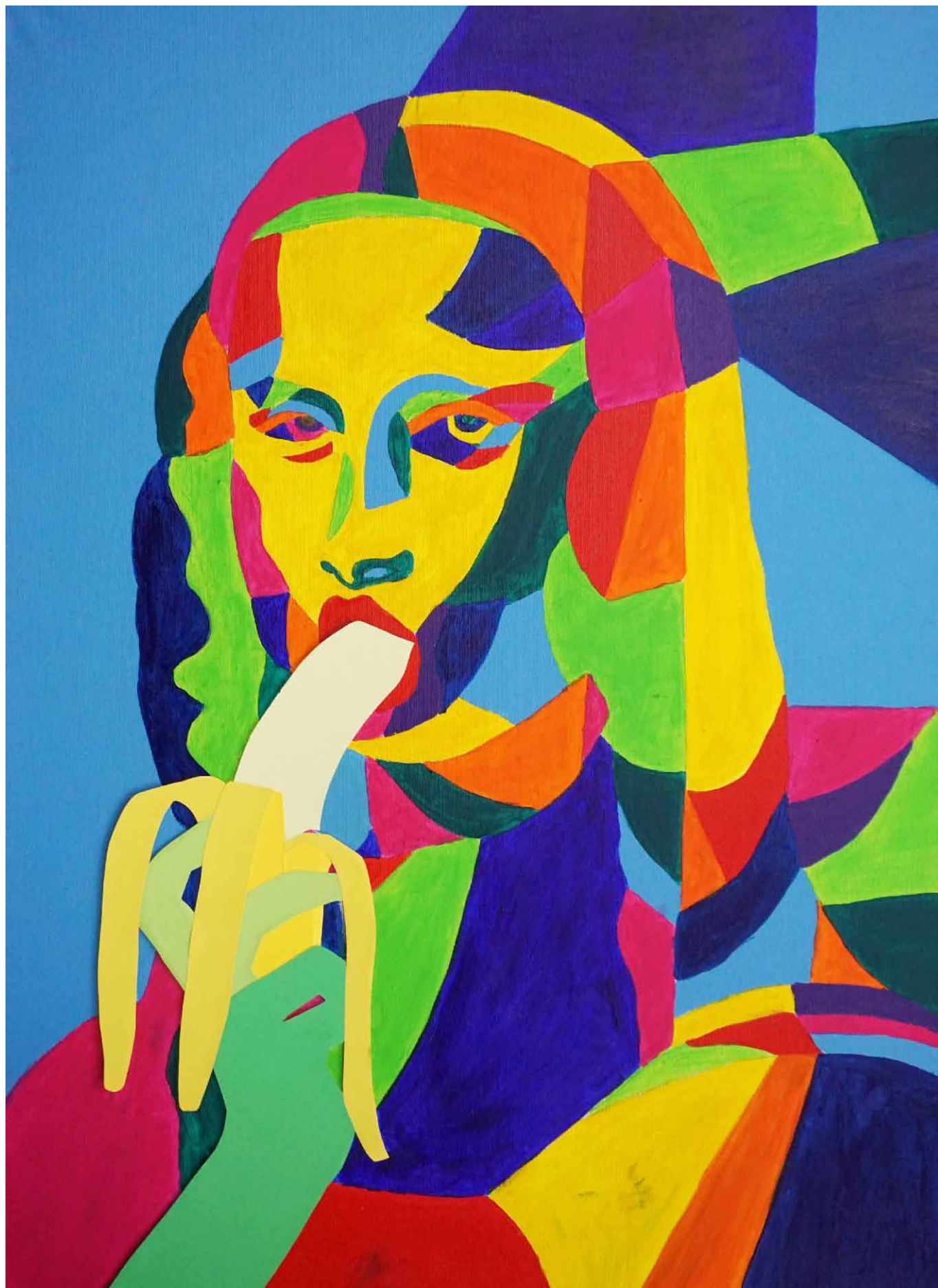
The selection of work that aroused such incredible interest for interpretation also promoted student works at the WSUS University.



*We know well that mistakes are more easily detected in the works of others than in one's own.*

Leonardo da Vinci





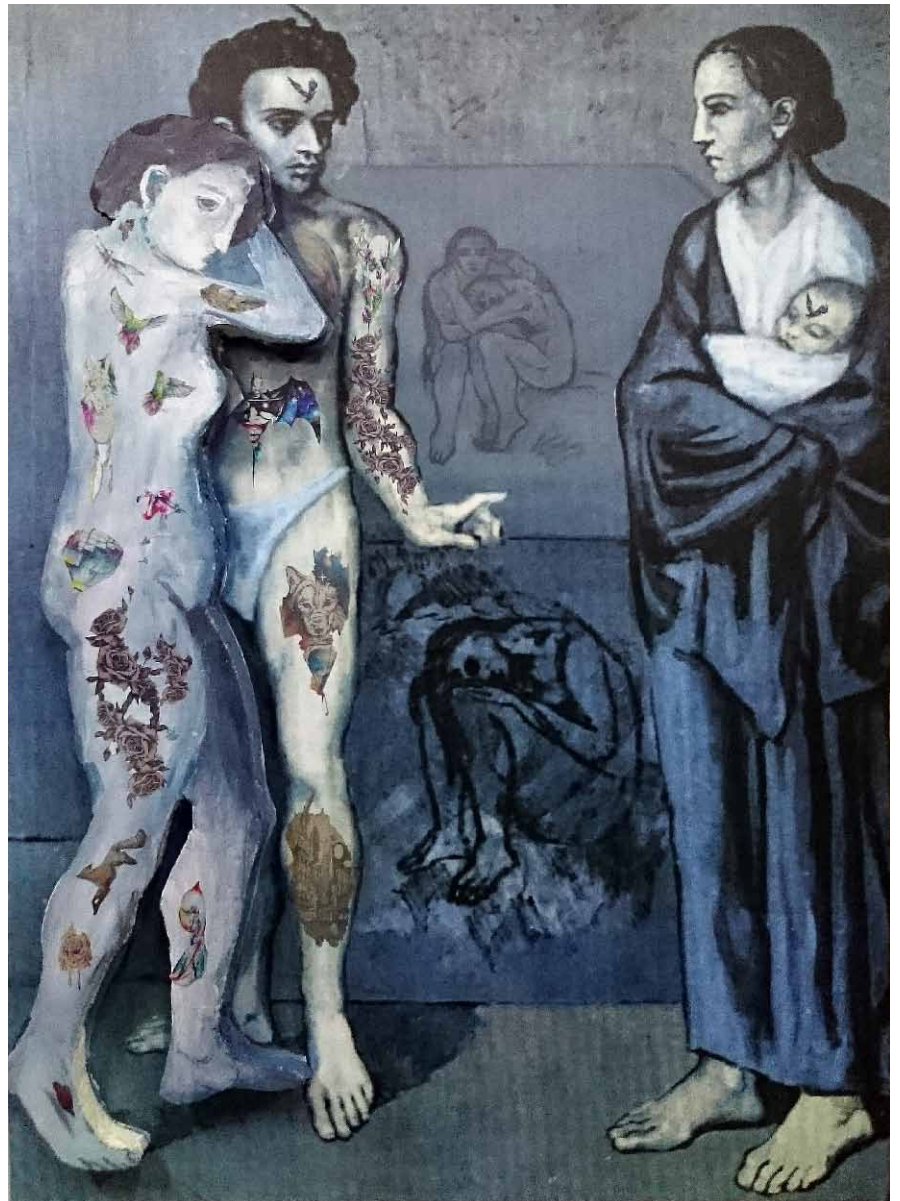






## INTERPRETATION

Whether the concept contained in the interpretation will work, we can judge in the final work, but the process of creation and the experience flowing from it are more important than the final result.

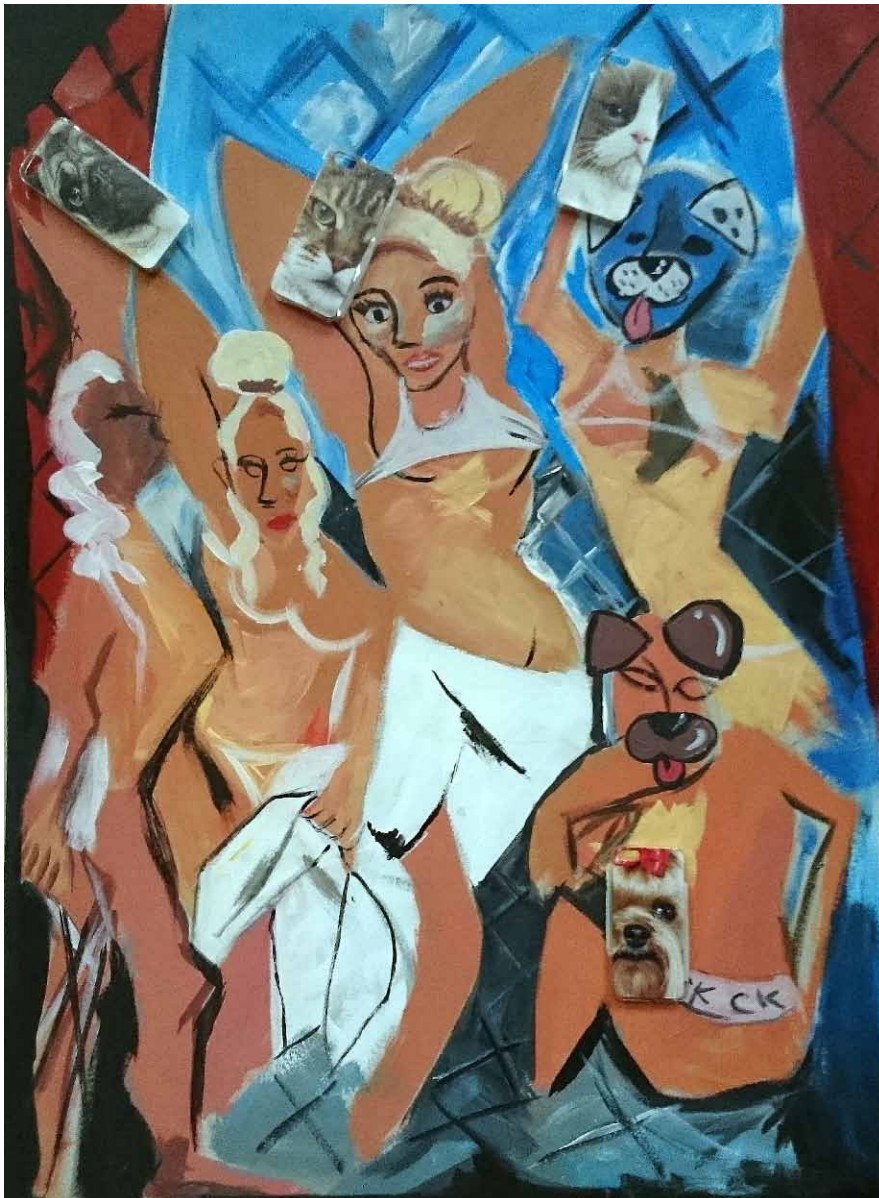


*You won't understand art until you understand that in art 1+1 could give you any answer except for 2.*

Pablo Picasso

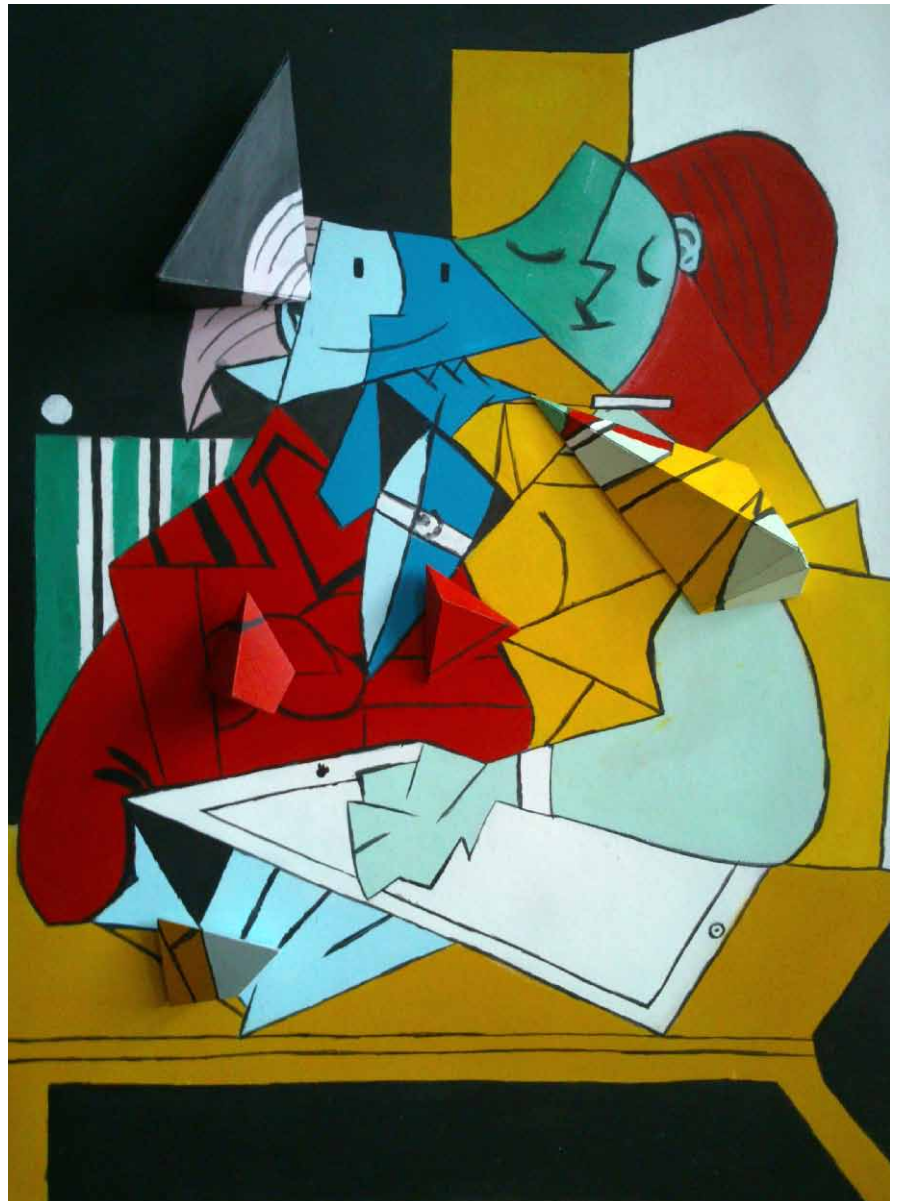






The relationship between beauty and ugliness. Each element becomes a separate object of reflection in the form of a relief to an individual thing.





*Art is the lie that enables us  
to realize the truth.*  
Pablo Picasso







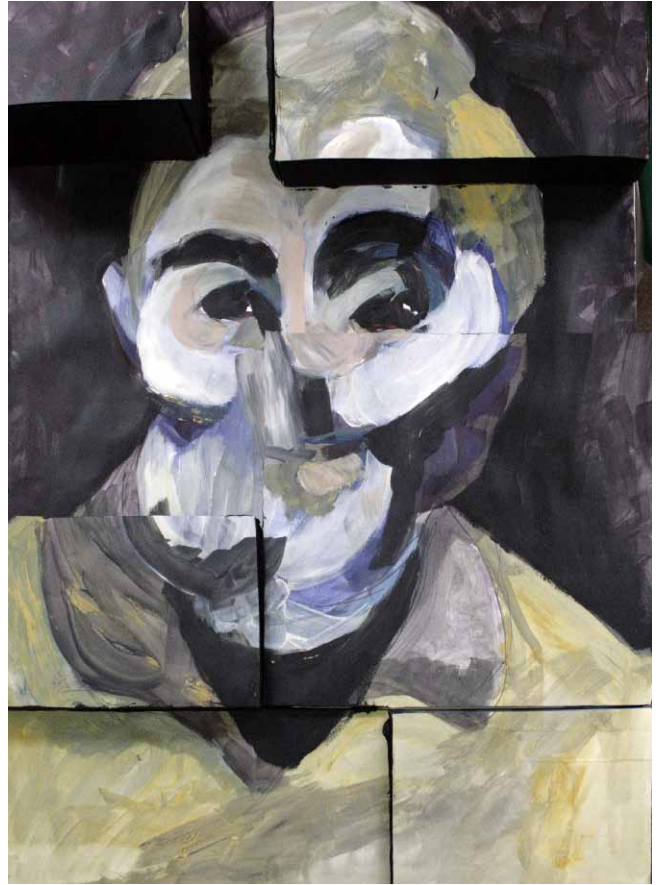
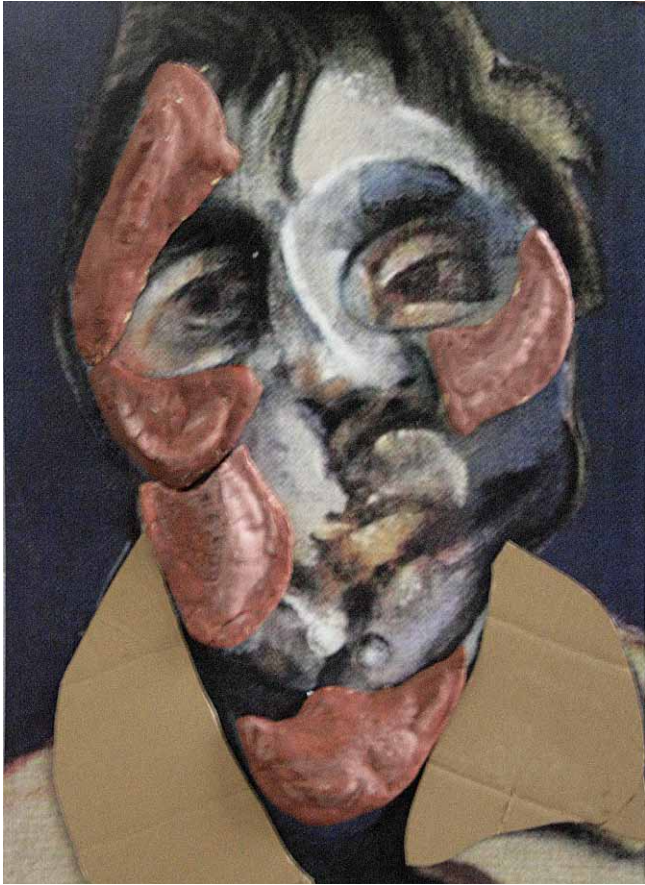
Ordinarily, the interpretations greatly expand the painting's world and create an entirely new work quality.

*To copy others is necessary, but to copy oneself is pathetic.*

Pablo Picasso



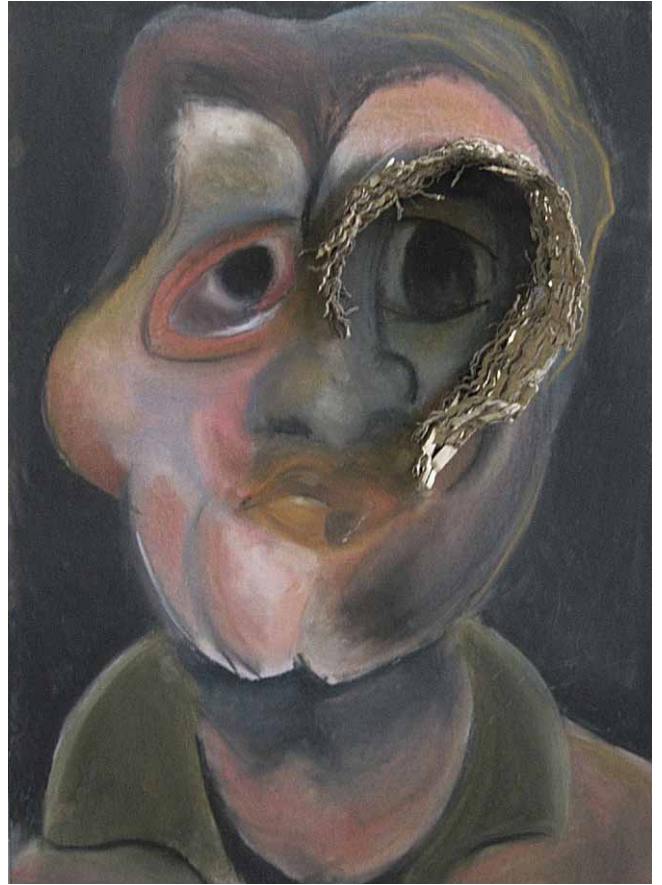
## INTERPRETATION



*You could say that a scream would make a frightening image. In reality I wanted to show screaming as an action, not the fright that comes with it. I thought that if I considered the cause of a scream I could depict it more accurately. In a sense I should be more aware of fear that could cause a scream. My paintings were to abstract.*

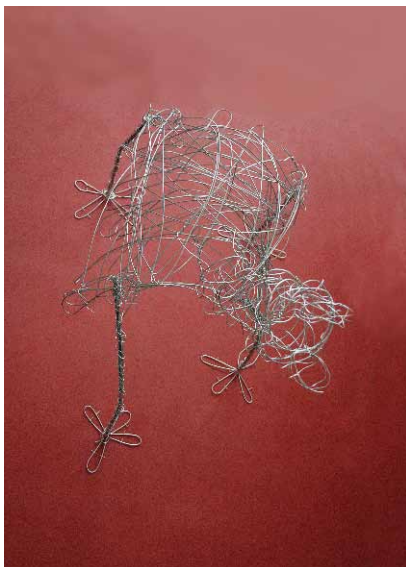
Francis Bacon







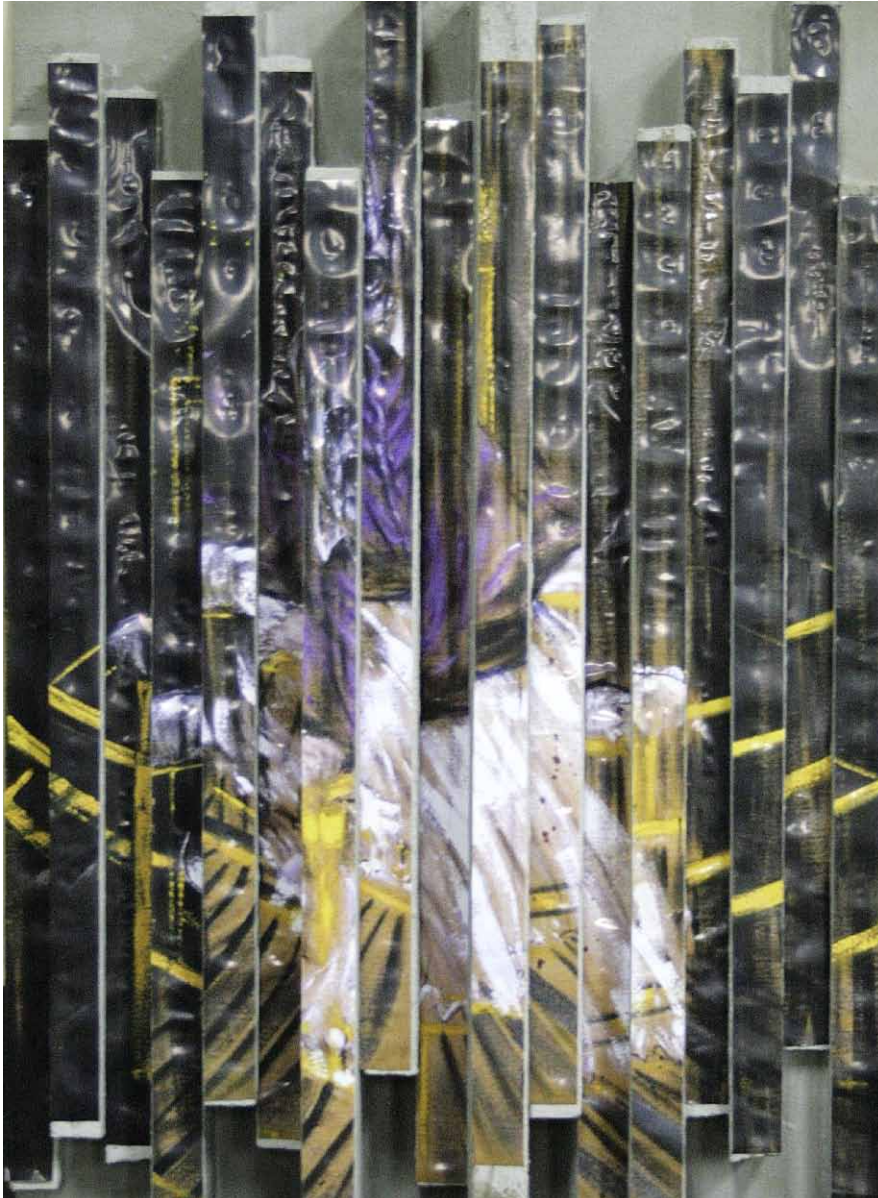
## INTERPRETATION



Some of the works of selected artists have an unusually strong influence on young art adepts' minds.



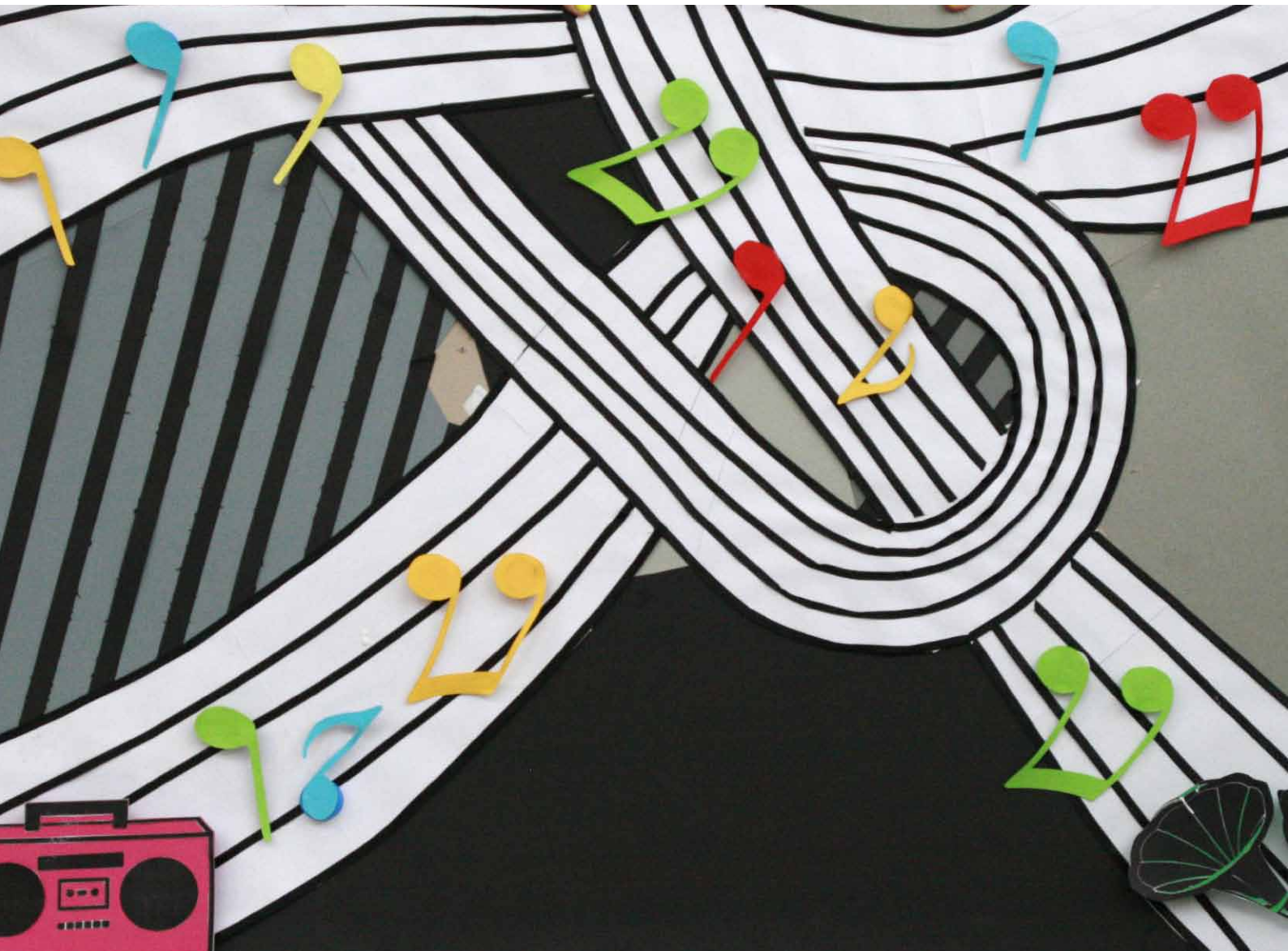




Contemporary interpretations, the source of which, through Bacon, goes back to the works of Velázquez.







*The importance of art is in the process of doing it, in the learning experience where the artist interacts with whatever is being made.*

Roy Lichtenstein







A pupil allows other people to see inside one's eye. Is this a view mapped onto the retina, or is it an interpretation?



## INTERPRETATION

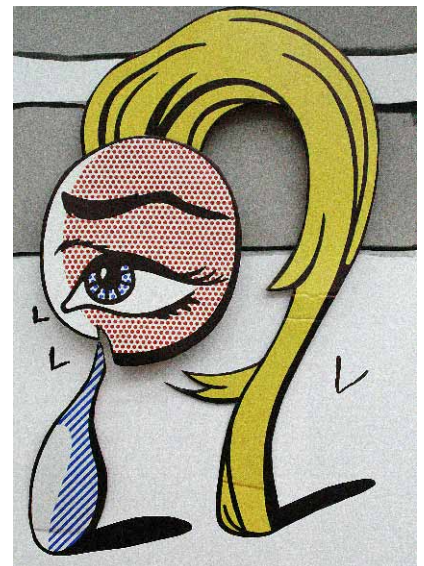
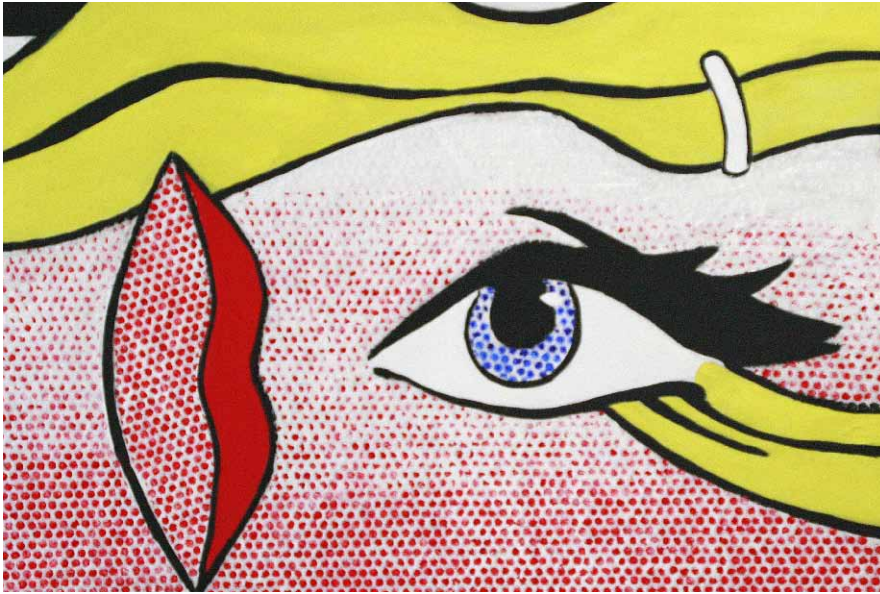
Dynamic, impressive, and almost understandable compositions are filled with mass-produced objects.



*Pop Art looks out into the world; it appears to accept its environment, which is not good or bad, but different – another state of mind.*

Roy Lichtenstein

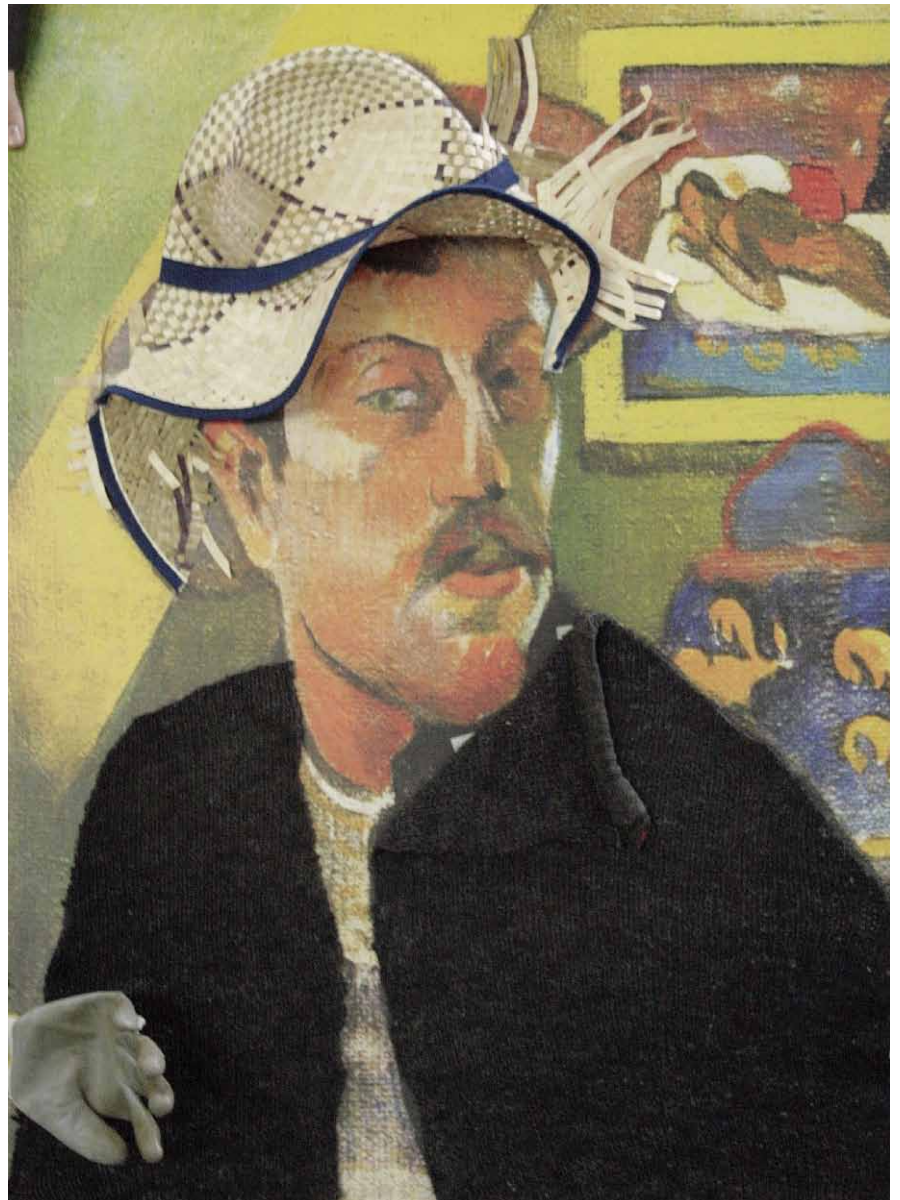




*The importance of art is in the process of doing it, in the learning experience where the artist interacts with whatever is being made.*

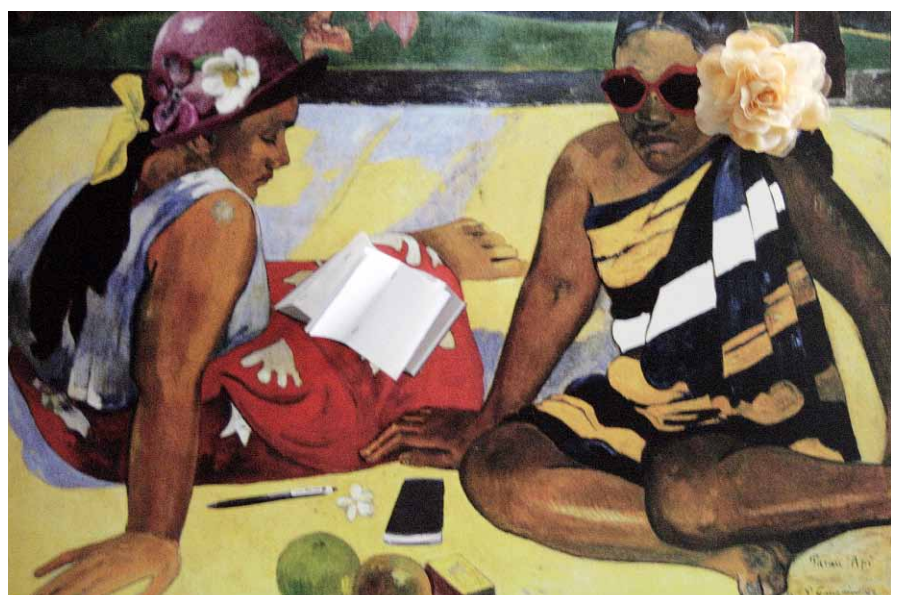
Roy Lichtenstein





*Art is either plagiarism or  
revolution.*

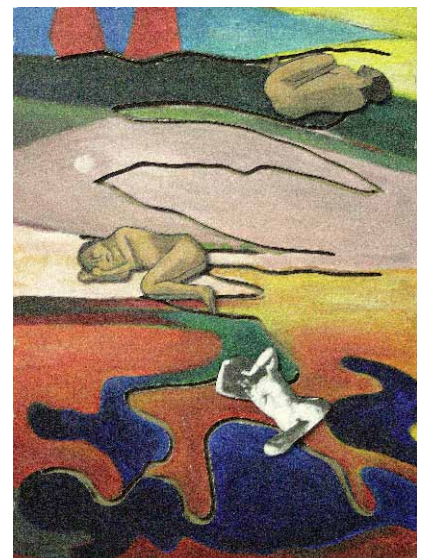
Paul Gauguin







Sometimes the interpretations are fluid, with the recipient's planned participation in the final composition.



The works take various structural forms. They allow the audience to delve into the world of the picture, go inside, take a look from there and explain or tell itself anew. It is also possible to extend or displace the picture frame without losing a connection with the original work.



## INTERPRETATION

*The formula of modern art is straightforward: provocation plus advertising.*

Giorgio de Chirico

Interpreting Giorgio de Chirico's works is an opportunity to discover secrets, impossible perspectives, contrasts, a world detached from reality.



*There is much more mystery in the shadow of a man walking on a sunny day, than in all religions of the world.*

Giorgio de Chirico

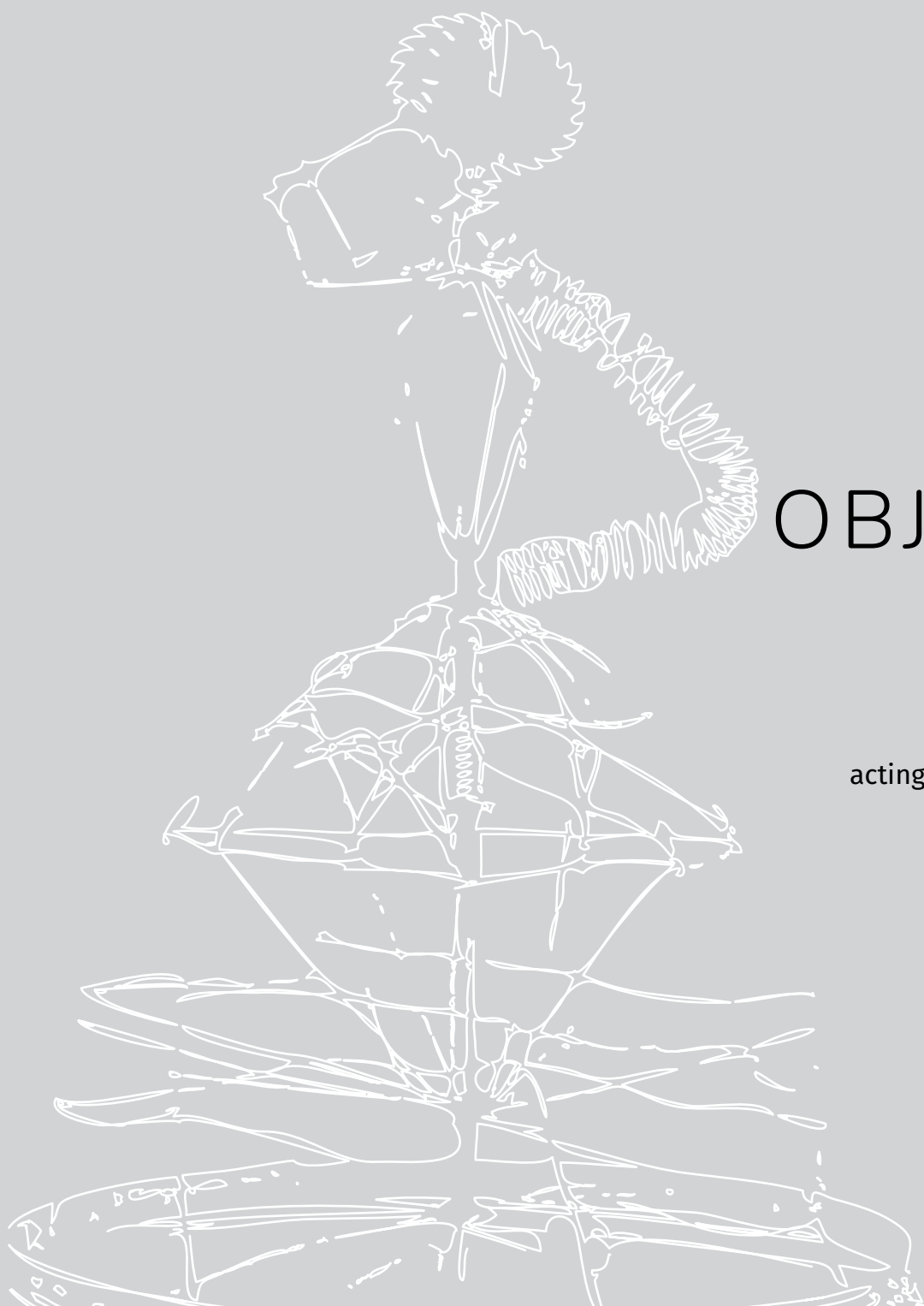








From a thing to an object – changing an ordinary subject's context, created with any technique and scale to function as an autonomous art object.



# OBJECT

acting of the subject



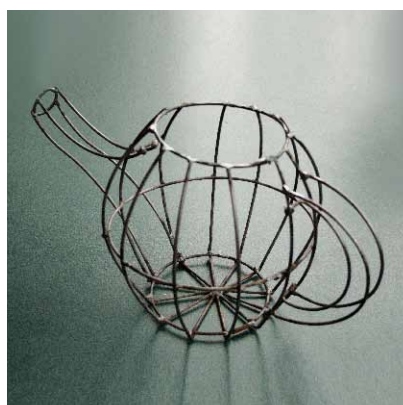


Changing a matter or context enhances everyday objects with a „new life.“ It transforms them into different areas of influence.

*A painting that doesn't shock isn't worth painting.*

Marcel Duchamp







## OBJECT



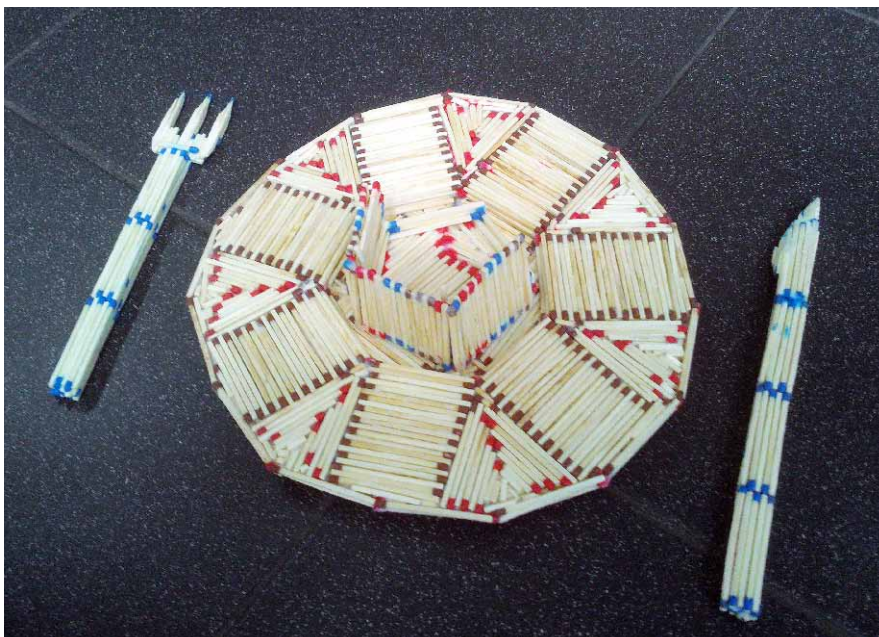
Choosing an object for transformation is considered free. However, sometimes we define it by creating a list of several to choose from, i.e., clock, hat, gloves, or choosing a specific group, i.e., kitchenware. Such limitations help to unlock one's creative potential.

*Any shape or color from my works comes from the real world. Concepts such as „pure form” or „pure color” mean absolutely nothing to me.*

Joan Miró







There's only one thing let: Bon appetit!





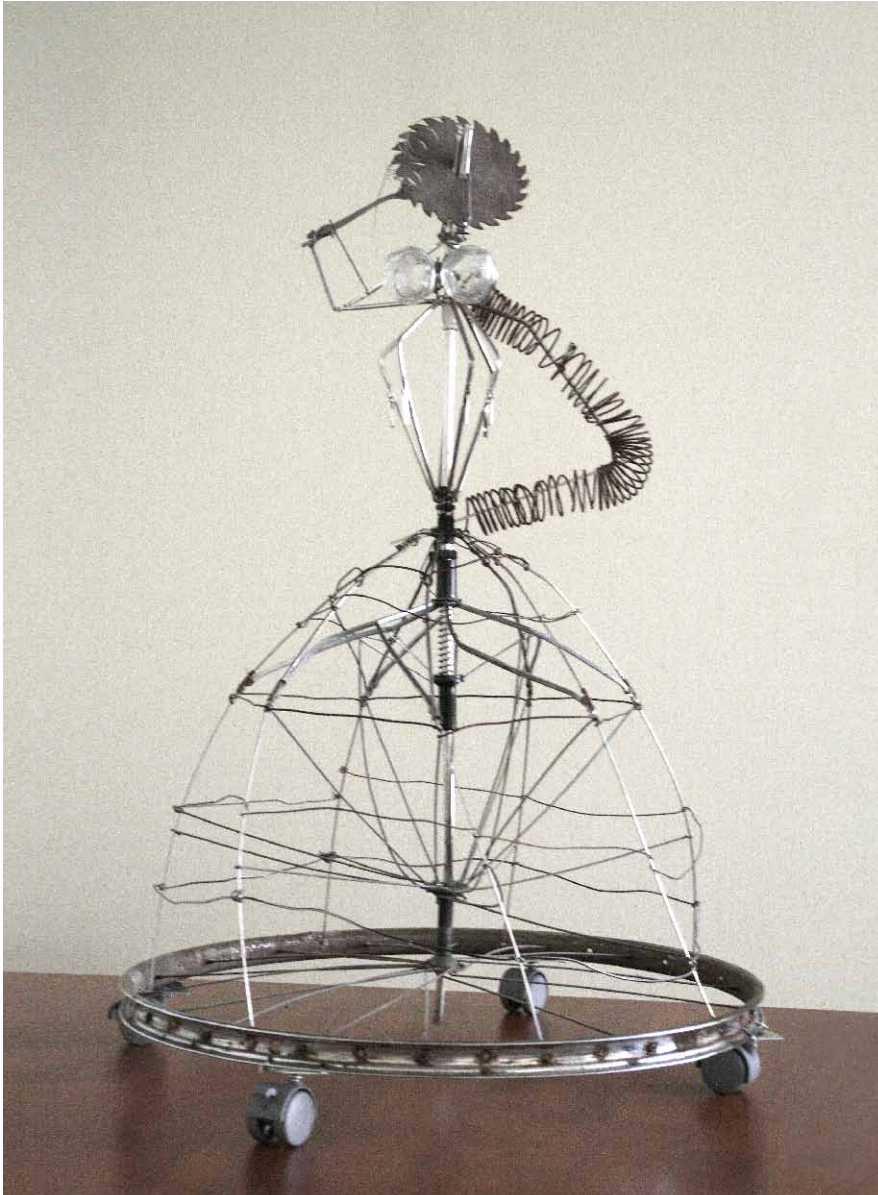
In this case, the utility aspect is an incidental feature and results from the subject's differently defined goals (applied man).

*One must always draw, draw with the eyes, when one cannot draw with a pencil.*

Balthus







We want these new objects to define themselves as independent entities or in interaction with humans.







*I don't paint things. I only paint the  
difference between things.*

Henri Matisse

Inventing an object requires knowledge about it. In the creation process, we encourage people to accompany an object in one's imagination, i.e., for a day, and write down its „adventures” in the form of a story. Such knowledge makes it easier to resolve doubts related to the visual language.







We must not forget that a young artist behind each of the works needs support during the creation process or at least while building artistic self-confidence.



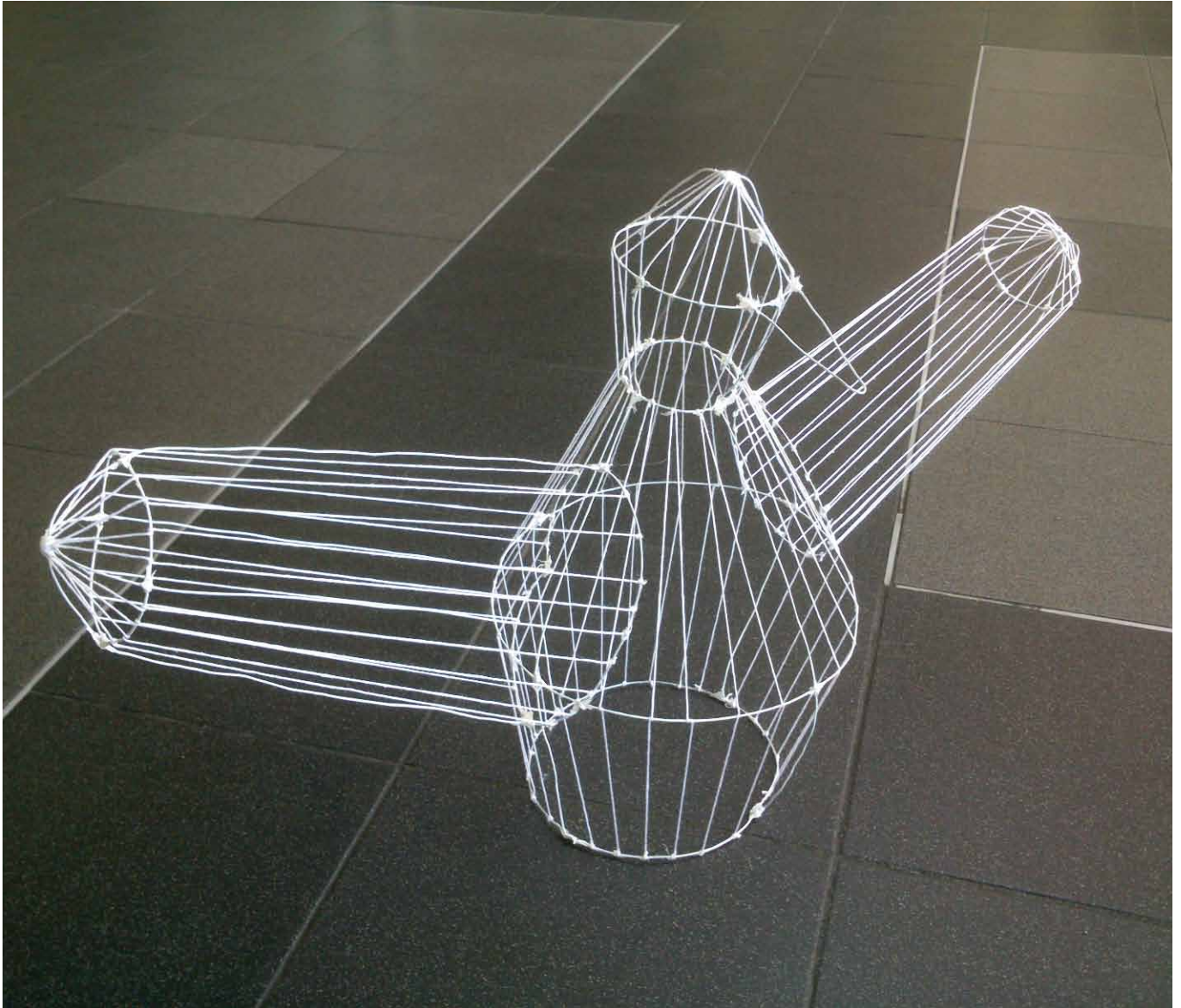


*Art is harmony. Harmony is the analogy of contrary and of similar elements of tone, of color and of line, conditioned by the dominate key, and under the influence of a particular light, in gay, calm, or sad combinations.*

Georges Seurat



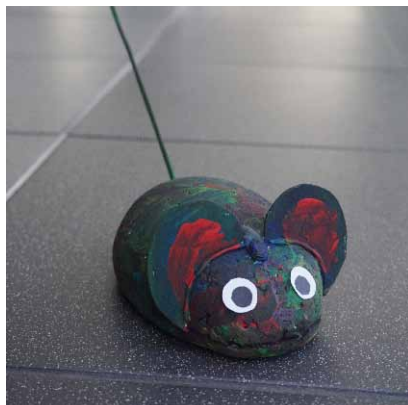




Interpretative uncertainty and the anxiety related to understanding do not deprive the influence of the objects. Original transformations are a hint of creativity.



## OBJECT



The animation is one of the design paths, a change in the object's context.



An object from the „Man used...” theme uses body parts to create „utility” objects.



*If you want to draw a bird, you must  
become a bird.*

Hokusai



A spatial and stiffened composition in the form of a coat, in any shape and made of freely chosen materials, minimum of 1.6 m high.





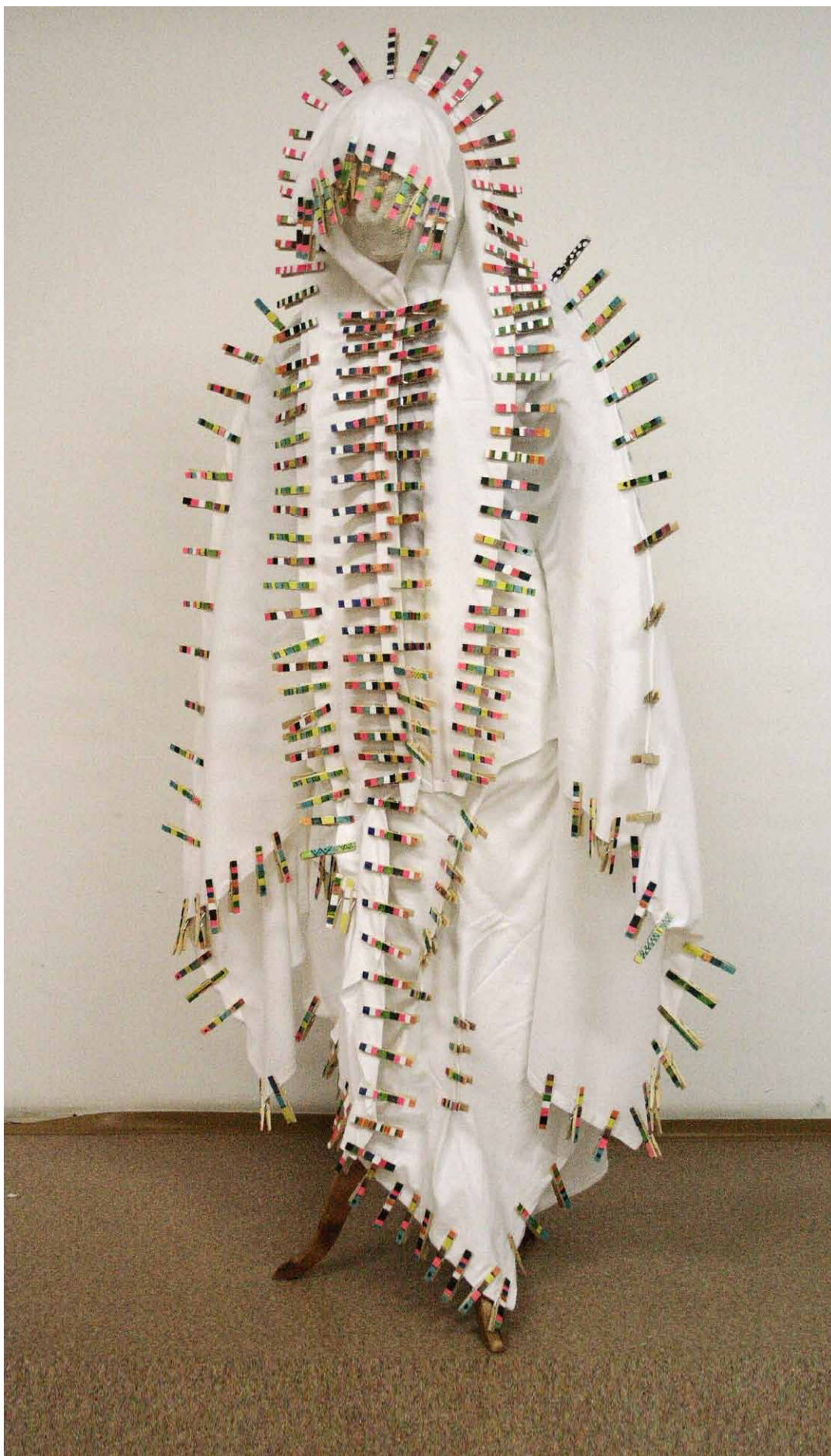
# COAT

clothing – object – sculpture



## COAT

The first concepts are always inspired by contemporary, historical, or ethnic clothing from different parts of the world. Later, they become more and more original and unique.





A coat shows  
as an independent  
object, a sculpture.  
The stiffened  
matter is both  
the material and  
the construction  
of this unsteady  
creation.





Who is the coat for? This question is one of many that supports the creation of an idea. It is not only about a person or figure but also about another being – an abstract concept, values , or emotions.



*What I am seeking is not the real  
and not the unreal but rather the  
unconscious...*

Amedeo Modigliani

The projects become a reason for finding a new matter and techniques of artistic expression. We see many of them applied for the first time in the context of art.









Detail reveals the nuances of the matter and the manufacturing techniques.



The coat, despite the hard materials, retains its plastic mechanics, not restricting movement.



## COAT

*Give me some mud, and I will paint  
you a woman's flesh.*

Eugène Delacroix





Sometimes the reflective surfaces dominate the execution too aggressively, but sometimes they can be composed in the right proportions.

Frequently there are new combinations of materials and ways to restrain them. Integrated into the work, they create fresh, inspiring compositions.



## COAT



Coats based on fabric woven from various foil types, from a circle of clothing and artistic fabric.

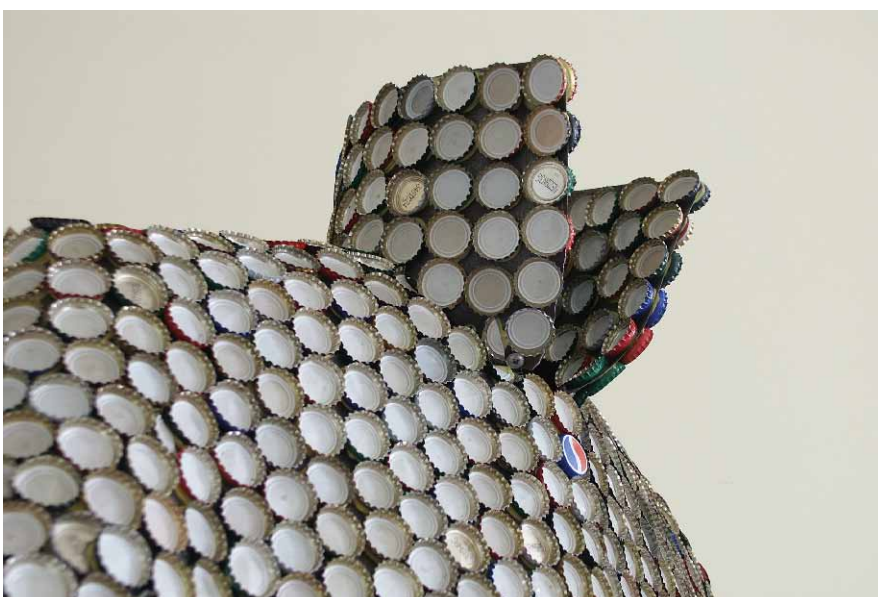




*Artists are ready to suffer for art,  
why so few are ready to learn how  
to draw.*

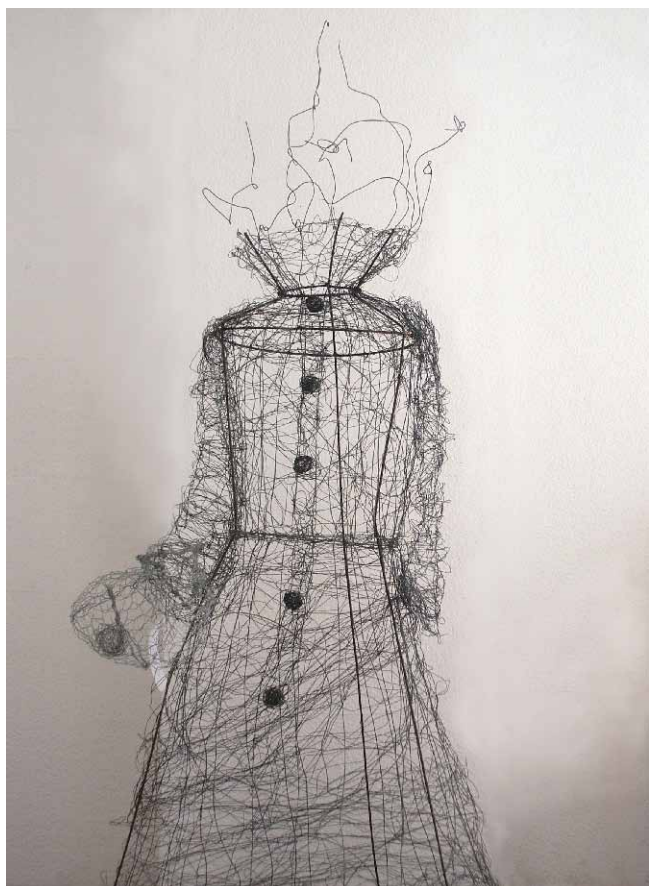
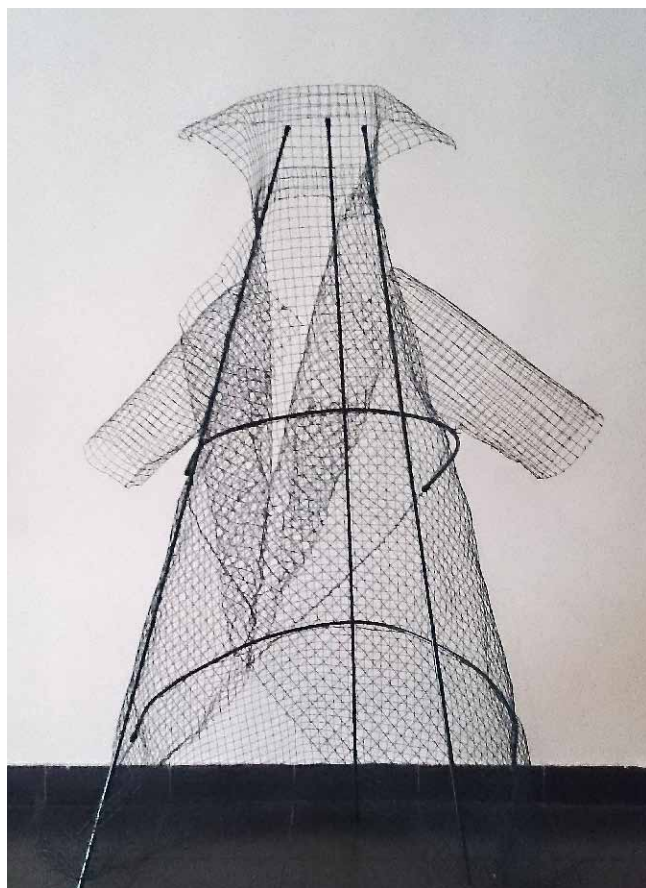
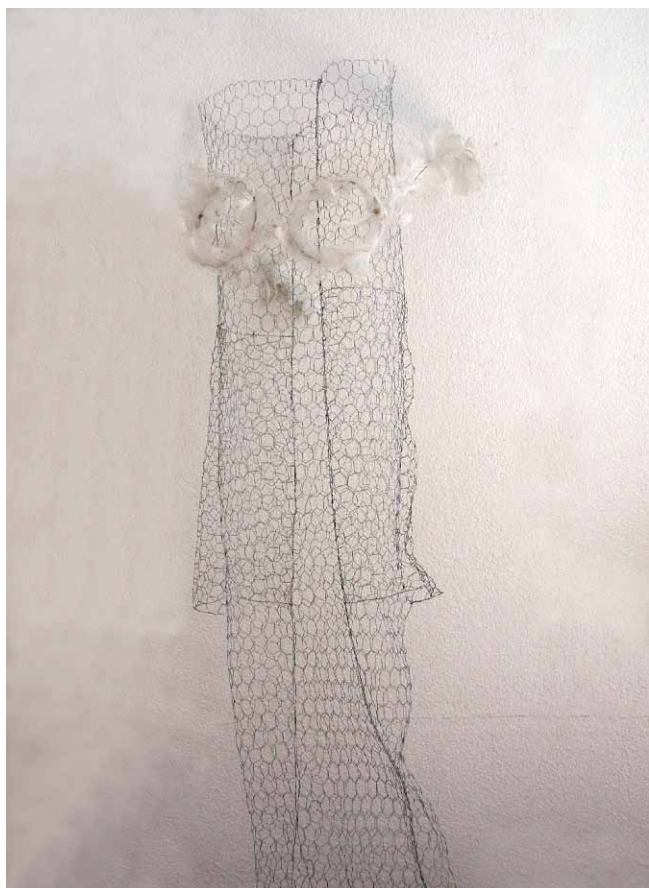
Banksy

A light inflatable coat (cells with balloons), a paper collage, and a sculpture made of steel sheet structure covered with caps. The works of various durability and noble aging potential.





# COAT









## COAT



This time the coat was intended to create a „functional” costume intended to participate in the show. Thus, the expression of the body was important, emphasizing the author’s transformation into another character. It is even more visible in the registered phases of movement.

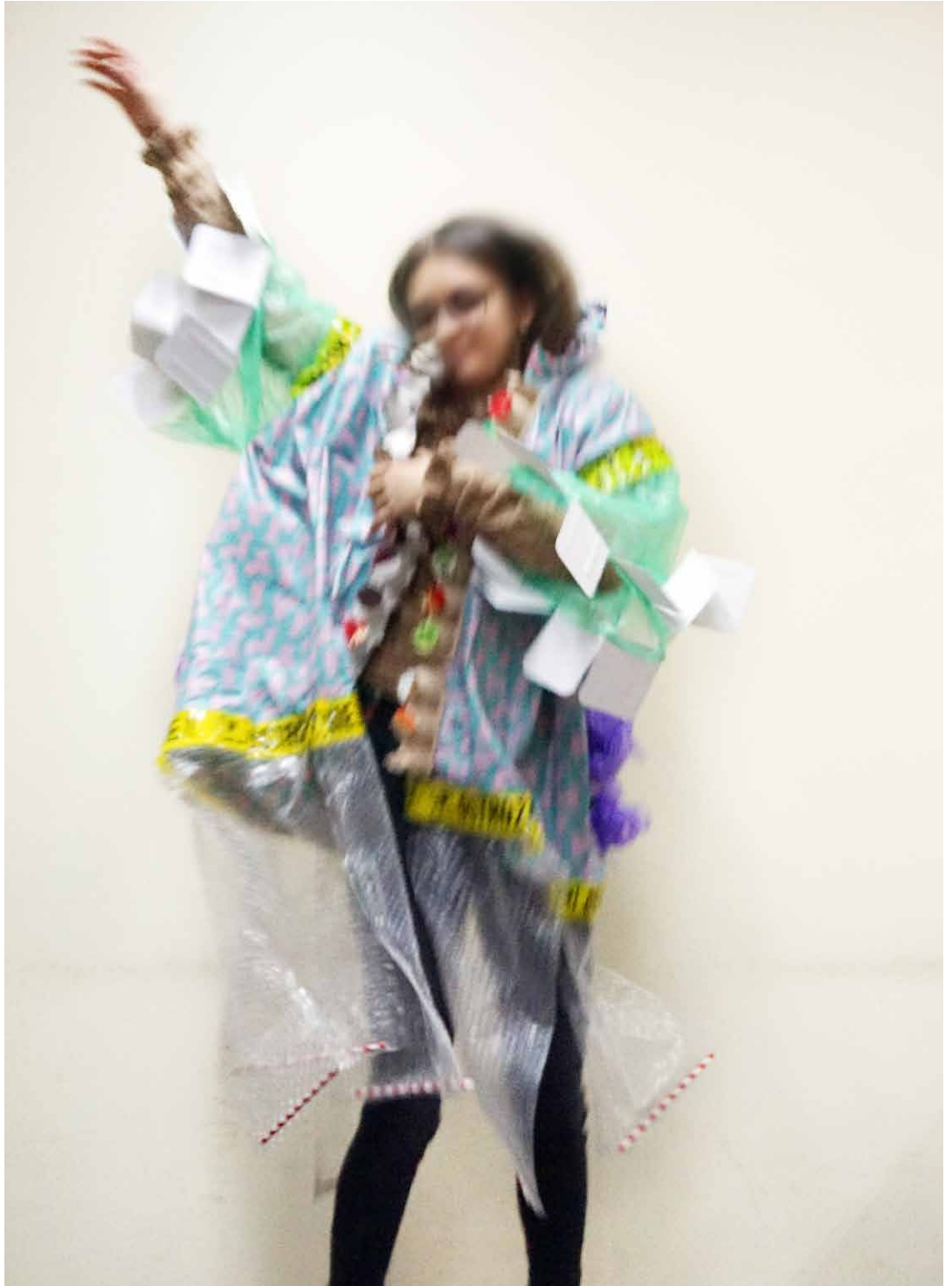






## COAT

It is especially important to awaken positive emotions that stimulate creativity. We are not forgetting the joy of creating and the fact that the most valuable reward is the creation process's satisfaction.



*One always has to spoil a picture a little bit, in order to finish it.*

Eugène Delacroix

The works often become carriers of abstract concepts and touch various areas of cognition.



The collection of works presented here is not exhaustive in the matter of the subject. It is a small excerpt from the „plastic test site“ called *Psychophysiology of Vision and Directing of Color, Space, and Matter*.





Photo: Anna Woźniak

\* \* \*

The photos included in the publication were created as documentation of exercises, exams, and semester exhibitions.

\* \* \*

The creators' quotes come from the authors' archive, obtained from various sources.

\* \* \*

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He works in the field of widely understood artistic fabrics and objects made of sheet metal, clay, granite, shells, ceramics, glass, etc. Individual exhibitions and contributions to many group exhibitions in Poland and abroad. Works in domestic and foreign collections.

Works for the development of higher artistic education. Currently, he is the chairman of Team VIII – Arts, Council of Scientific Excellence for the 2019-2023 term.



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The current activities of the Psychophysiology  
of Seeing and Color, Space and Matter Directing  
studio can be observed on the website of the  
Faculty of Arts of the Poznan University of Social  
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