

IGOR MIKODA

PERMEATION

Self-referat



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Appendix No. 2

to the application for the conduct of habilitation proceedings

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PERSONAL DATA

NAME AND SURNAME

Igor Mikoda,

Born on April 16th, 1982 in Lubartow. Completed the Primary School in 1997 (Lublin), continuing the education in the Secondary School of Arts in Lublin (class profile – wood carving). In 2002 obtained a title of a woodcarver. Between 2002 and 2008 studied at the Poznan Academy of Fine Arts - Faculty of Sculpture and Performing Art at the Classes of prof. J. Petruk and prof. Wiesław Koronowski. In 2008 obtained a diploma in sculpture and drawing in the Class of Sculpture (prof. Józef Petruk) and Class of Drawing (prof. Jacek Strzelecki). In 2013, received a Ph.D. in art. In 2007 and 2008 had an internship at the Class of Sculpture (Faculty of Sculpture and Performing Art, Poznan AFA), in which currently work as a Lecturer - adjunct - Assistant Professor. From 2013 Lecturer - Adjunct, at The Faculty of Information Technology and Visual Communication, Degree Programme in Graphics, Collegium da Vinci in Poznan. Between 2008 and 2012 worked as a deputy head of Hologram Laboratory at the Poznan Academy of Fine Arts. From 2016 Head of Sculpture Department on Faculty of Sculpture and Performing Arts, Poznan University of The Arts). From 2018 head of Sculpture Department of Workshop Techniques on Faculty of Sculpture and Performing Arts. Focused on sculpture, drawing, graphics and design. The author of numerous collective and individual exhibitions.

UNIVERSITY DEGREES AND DIPLOMAS HELD:

2008 – graduation diploma Poznan Academy of Fine Arts

2008.09.20 - MA / Poznan Academy of Fine Arts

The Faculty of Sculpture and Performing Arts, thesis title: „Zero Gravity”, in the area of sculpture and drawing / thesis advisor: prof. Józef Petruk (sculpture), prof. Jacek Strzelecki (drawing)

2013.04.25 - PhD / Poznan University of the Arts

The Faculty of Sculpture and Performing Arts, doctoral thesis title: „Coexistence of form and line. The analysis of correlation between drawing and sculpture” / thesis advisor: prof. Wiesław Koronowski

INFORMATION ON PREVIOUS EMPLOYMENT:

From 2013 Assistant professor at Class of Sculpture,

Adjunct, The Faculty of Sculpture, Poznan University of Fine Arts.

From 2014 Lecturer / Assistant professor,

Adjunct, The Faculty of Information Technology and Visual Communication, Degree Programme in Graphics, Collegium da Vinci in Poznan.

2007 - 2008 Internship at the Class of Sculpture,

The Faculty of Sculpture and Performing Arts, Poznan, UFA

2008 - 2012 Deputy head of Hologram Laboratory

at the Poznan University of Fine Arts

2008 - 2013 Assistant at the Class of Sculpture,

The Faculty of Sculpture and Performing Arts, Poznan, UFA

From 2015 Owner - AIM 2 CREATE

Business activity, specialised design, graphic design, photographic services, marketing / business activity. NIP PL7122642803

Artistic achievement, according to art. 16 sec. 2 of the bill from 14 March 2003 r. on degrees and title and degrees and title in the domain of arts (J. Laws 2016, item 882 with modif.J.Laws 2016, item 1311)

IN ACCORDENCE WITH FORMAL REQUIREMENT I SELECTED:

- Cycle of sculptural realizations **EMOTIONS**
- Cycle of sculptural realizations **BREATHE**

LIST OF SELECTED WORKS:

EMOTIONS - cycle of sculptures under joint title:

- **Emotion I** – 33cm, bronze, lost-wax, acrylic, wood
- **Emotion II** – 22cm, bronze, lost-wax, acrylic, wood
- **Emotion III** – 26cm, bronze, lost-wax, acrylic, wood
- **Emotion IV** – 25cm, bronze, lost-wax, acrylic, wood
- **Sense I** – 40cm, bronze, lost-wax, acrylic, wood
- **Sense II** – 35cm, bronze, lost-wax, acrylic, wood
- **Torso** – 37cm, bronze, lost-wax, acrylic, wood
- **She** – 11cm, bronze, lost-wax, acrylic, wood

DISSEMINATION:

2017 – Individual exhibition **DOTYKANIE**, Galeria Baszta, Zbąszyń

2017 – Individual exhibition **DOTYKANIE II**, Milbrandt BiS, Poznań

2018 – Collective exhibition - Przedaukcyjna Wystawa Rzeźby - Aukcja Rzeźby XXI wieku, Galeria SDA Bydgoszcz

BREATH - cycle of sculptures under joint title:

- **Breath I** – 35cm, bronze, lost-wax, acrylic, wood
- **Breath II** – 30cm, bronze, lost-wax, acrylic, wood
- **Breath III** - 35cm, bronze, lost-wax, acrylic, wood
- **Messiah I** – 40cm, bronze, lost-wax, acrylic, wood
- **Touch** – 25cm, bronze, lost-wax, acrylic, wood

DISSEMINATION:

2016 – Individual exhibition **HYBRYDY**, Galeria Miejska w Mosinie, Mosina

2016 – Individual exhibition **FALLEN**, Galeria Sztuki Współczesnej MAGIEL, Wielichowo

2016 – Collective exhibition **preMedytacje – Znaczone Sekrety**, Museum auf der Burg, Raron, Szwajcaria

2017 – Individual exhibition **TCHNIENIE** - rysunek - rzeźba - malarstwo, Milbrandt BiS, Poznań

*“Choose a job you love,
and you will never have
to work a day in your life.”*
Confucius

1. Introduction

I've been asked the same question multiple times: *Why do I sculpt, draw, paint, create?* My answer is always the same: Because I like it. It seems like a seemingly simple and good explanation, The moment I start to dwell on a deeper reason behind it, I'm at loss for explanation.

I have a blank piece of paper in front of me; it's the first step of my process. I remember its company since very early childhood and the limitless possibilities it brought. In the past for fun, now for something much more profound.

When I'm working I need very specific conditions in order to focus. I need to isolate myself from, not only my surrounding, but also disappear in my own world. The process can occur almost anywhere and in any conditions. The only requirement is the sense of comfort. I call these conditions an intimate space; it occurs when I feel safe and that's the key.

I've always equated my artistic work with the solace of home, quiet evenings and the smell of freshly brewed coffee in the air. While growing up in the multi-generational household, I was surrounded by art. My parents, uncle, aunt and grandmother were all finding fulfilment in different areas of artistic creativity. Sensitivity to the surrounding world went hand in hand with what I saw everyday. I could observe, mesmerized, for hours as my uncle's works took a dynamic shape. The process has always been fascinating to me and it excites me till this day.

I'm convinced that the experiences and stimulants from those days shaped, not only my character, but my artistic sensibilities. Blurred visions and memories from my childhood come back every time I sit in front of a piece of paper. To initiate my work I need an impulse. It can be either a dream, a photograph or a randomly remembered image. After that, the creative process can be limited only by a material. The world I create on/in it, on the other hand, seems to know no bounds.

It seem, as though, I become a child again. I create a limitless universe in the safe and warm confines of my family home. For that reason, small forms such as small-scale sculpture, a miniature drawing and graphics are particularly vital to me. By creating a new world, new form I find release and escape from reality and, sometimes, mundane everyday existence. Through a piece of paper, fabric or piece of wax, I find independence in a way I perceive my surroundings, the freedom to create, and a point of view.

My artistic work is not limited to only one area, style or medium. In my creative work, I'm much more interested in 'the process' of creating rather than the final outcome. At the beginning there's always a thought, an idea. It can take shape of reflection of reality or, sometimes, only its impression or an abstract image. My head is filled with projections of impressions which are verified and juxtaposed with reality in the process of sketching. It's the first time an idea comes to life. Regardless whether it's a sculpture, a drawing or a painting- it's the moment of transferring thoughts onto paper that gives shape to the concept and becomes the first confrontation with the matter. A sketch transforms and transitions smoothly into a desired form, while the creative

process always remains open. Keeping in mind the quality, I always try not to limit myself in the selection of necessary forms of expression.

Among various forms of my artistic work, sculpture seems to be in the foreground. It's a multidimensional form of expression which refuses to be confined to only one particular space.

Upon my graduation from secondary school my wood carving teacher, while asked by me which path I should choose, responded: "you don't look like a sculptor,(...), you better choose graphics". Till this day I don't really comprehend what he meant by that. At that moment, I made up my mind to study sculpture. Even though, I took his word as a challenge, the underlying reason for making that decision was much more profound. Sculpture has always been captivating to me due to its multidimensionality and space. It brings fulfilment to needs that couldn't be satisfied on a plane. I believe that limiting myself only to one area, would be acting against my nature. It's the freedom of choice that gives me the sense of comfort.

2. FORM

a. gesture

„I do not believe I have used radically different elements in the different manners I have used in my paintings. If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them. I have never made trials nor experiments. Whenever I had something to say I have said it in the manner in which I have felt it ought to be said. Different motives inevitably require different methods of expression.”

Pablo Picasso

source: Maria Rzepińska, Seven centuries of European painting,
National Ossoliński Institute, Wrocław 1986, s.446.

If I want to be thorough in describing my path of artistic discovery and development I must go back to my academic years.

The first experiments with drawing took place at drawing classes with professor Ireneusz Domagała, during my first year of studies, at the Academy Of Fine Arts in Poznań. My first encounter with larger format required, not only to draw with a hand, but with an entire body. I was spellbound by this new way of expression which, definitely, solidified my attachment to drawing, but also revealed various other means of exploration.

First years of drawing were devoted to classical subjects. Sculpture covered variety of topics based on study of nudes, portraits and, later on, small – scale sculpture and miniatures in bas-relief. Studies and practice in I studio of professor Józef Petruk and then in V with professor Wiesław Koronowski, followed by drawing with professor Jacek Strzelecki, had a significant impact on shaping my craft and the way it could be used in my work. Later on, along with acquiring new skills, I could allow myself to be more experimental in my artistic explorations.

In professor Koronowski's studio, I was encouraged to delve into new methods, to combine them, to generate sculpting and drawing structures in one space. It led to my individual exhibition



titled *Zero Gravity* in Rotunda Gallery of Fine Arts Academy. The work consisted of six sculptures hung up within the space of multi-form drawing spread in rotunda's cylindrical space.

The first experimental exhibition *Zero Gravity* took place in Rotunda in 2007, during my fourth year of studies. At that point, I was more bold about going beyond the boundaries of classical form. Looking back, I believe, that those attempts bore fruit to some interesting results and led to my MA thesis titled '*No Gravity – Zero Gravity*'. It was a seamless continuation and, yet again, a hybrid of drawing and sculpture in which I combined multiform drawing and sculptures, levitating in space. I was defending my thesis in two areas – sculpture with professor Petruk and drawing with professor Strzelecki. My work consisted of a drawing (9 x 3) spread on a wall and sculptures hung, on differed levels and distance, in front of it, which created one coherent composition. In addition, I used stray light technique and space demarcation, in which the observers were to move. Both the space and the matter seemed to mix and intertwine.

Allow me to attach photos below:



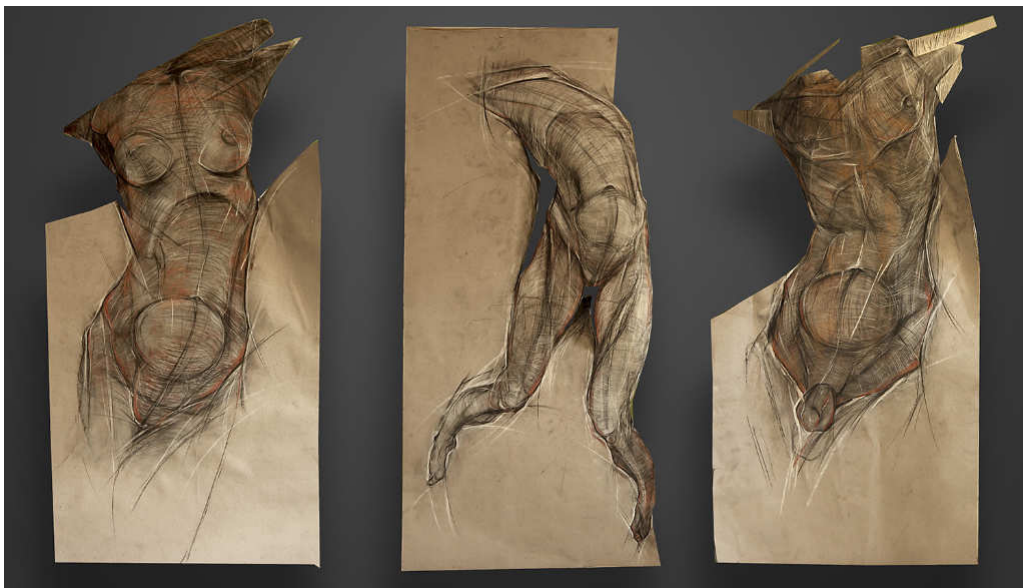
b. line and form

After obtaining my master's diploma, I became an employee of Faculty of Sculpture at Fine Arts Academy in Poznań. My work was focused on the area of spatial transformations. I was expanding my knowledge and skills in photography, computer graphics, holography and I was making preparations for my PhD thesis. It was supposed to be based on past experience and be a direct continuation of my MA thesis. While relying on previously explored subjects, I decided to develop the previous concept by expanding the scale and media used. Initially, the vision required creation of multi-form sculptures. Alas, due to health reasons, I was forced to change my methodology and, in a long run, to create my work in a different matter. This decision turned out to be extremely consequential for my further work. Expansion of exploration field, and accompanying experimentation, allowed me to create in various scales while using multiple media and to focus on smaller formats. I departed from building bigger forms and commenced creating small-scale forms, mainly by using paper and cardboard. To begin with, I drew on various 'soft' formats. Afterwards, by bending and snipping, dimensions were added. The works created in the process were, on one hand, much closer to drawing and plane, on the other hand, were firmly placed in space. In consequence, an extensive cycle of works, that were never published, was created. It became an

outline for a PhD thesis. Looking back at the objects generated back then, I would like to make further use of those small- scale creations in the future.

Taking under consideration my previous path of development, I believe, that those minor sketches and projects allowed me to fulfil my objectives in exploration area. The aimed large format was severely rescaled. The aforementioned severity was a direct result of technological limitations connected with building objects. The difficulty in creating such scale was connected with completely different way of 'presenting' gesture, such as technical execution. In small-scale format cardboard and paper could be easily modified. The modification process was easily controlled and solidified by using simple methods. Large - scale format required utilising more advanced methods and techniques to modify the structure. Firstly of all, such constructions hampered, in a significant way, the freedom of creation and expressiveness. This is something that was much more concentrated in a smaller scale. Secondly, in a simple arrangement and small format, the gesture is made by single stroke of hand and folding of piece of paper. Large format became a series of attempts and required strokes of whole hand and, in the case of folding, the process consisted of bending, stretching and struggling with the flexibility of the material. Taught by this experience, presently, I would chose small - scale form and an imitate space.

My Phd thesis advisor was professor Wiesław Koronowski. My thesis is titled : Coexistence of line and form. The analysis of relation between drawing and sculpture and practical work coexistence. The work consists of two spatial triptychs (Triptych I and Triptych II) . One of them was created in a traditional drawing technique, the other one, by using digital modification technique and digital printing. They depict male and female nudes in dynamic arrangements with realistically drawn anatomy. The figures are fragmentary and devoid of any specific features. They could be anybody and nobody. The drawing is characterised by sketchiness, expressive line, strong outline, and accentuated detail. Both compositions are hung in space, they have no direct contact with a wall which allows to look behind it and walk around it, similarly as one would admire a sculpture. The work was displayed in Kolegiacka Gallery in April of 2013 on exhibition titled 'Et Spatium' and, in an extended form, a month later.





c. media

As I child, I couldn't even imagine that art can go beyond a piece of paper, a chunk of plasticine, the painting of a river and an autumn forest in my grandmother's kitchen. In secondary school, I was devoted to my craft and unwilling to experiment. Studies were the time of exploration, during which I delved into different areas of my craft. Nowadays, I'm open and bold in making decisions. I intuitively reach for different techniques and subjects. In my latest projects, I use different media and I'm eager to mix different forms of expression. I, quite often, go against the grain while creating my works which doesn't mean I don't respect the craft. Quite the opposite. For me, it's the foundation that is being artistically deconstructed. I never limit myself to one medium and I act instinctively during my work.

I mix often controversial techniques. I believe that if I need coal, black ink, acrylics and spray paint, I just use them. In that way, I experiment with gesture, I mix different areas – I sculpt by drawing, I paint by sculpting. I consider paramount to be proficient in all of the utilised techniques, especially those connected with nature study, as well as having practice in basic sculpting, painting and drawing techniques. Because of that, the work will be supported and devoid of any coincidental features. After fulfilling these criteria, one can focus on the content of work.

I don't call my 'painting' works, painting. I try to avoid this term as I respect the craft too much. I call such works drawings, despite the fact that they are quite often filled with colour. It applies to both miniatures and to bigger creations. The only exceptions are two cycles of abstract landscapes – The Cypress Alley and miniatures from years 2016 – 2019 which I consider paintings.

Miniature drawings occupy a special place in my work. Yet again, It's extremely difficult to classify which areas they belong to. Similarly to large scale or sculpture, I define the technique used to create those works as mixed. Even though most of them are created by using classical means – pencil, ink, fountain pen, lead – practically none of them is restricted to only one form of artistic expression and often combines two or three. The unique position of this form of expression is connected with a very personal attitude towards this form of artistic manifestation. Undoubtedly, It's linked to my childhood experiences, observing my uncle's graphics, drawings, and my countless attempts to emulate it. The fascination with drawing corresponds to a deeper reflection. The blank



piece of paper represent a limited world restricted only by the bounds of one's imagination, the world which I fully control. That's the main reason why this means of expression holds such importance. Freedom, intuition, ease in selecting ways of artistic manifestation and subjects constitute artistic freedom which can't be taken away from me.

In my work I employ a wide spectrum of computer techniques, which not only support the creative process but also realize it completely. For instance, the Triptych II created for the PhD or diptych made especially for Kolumnada II exhibition in 2015 which was presented as multi-form printout on columns in Lecture Centre building of Poznań University of Technology.

The main area of my creations is dominated by subjects connected with human. The motif of body and figure occurs in all aspects of work. The human form is representative but often distorted and deformed to the limits of recognisability. Allow me to quote the review of my exhibition written by prof. Wojciech Kujawski

'The works of Igor Mikoda have evolved quickly from diligent spatial compositions utilising realistically depicted body fragments or classically created nudes to works of art where sculpture space becomes increasingly autonomous, referencing to human body form. He builds it by forms, playing mass against an empty space. The sense of lack of form becomes the value creating the shape of figure, in an increasingly spatial manner. Body becomes more of a symbol rather than anatomical study. His early realistic drawings explore and examine the human body form in classical compositions. Usage of intense black, synthetically shapes the human body – form, standing out from the background or escapes into the background, as if existing beyond the drawn surface.' The aforementioned autonomous sculpting space, which is created by taking inspirations from human body, figure, is the essence of my creative artistic work.

Similarly, in sculpture I don't limit myself to only one technique. I make use of different materials and methods, from traditional to modern. I treat the works created in wax with respect and, sometimes, with undefinable anxiety. The state has its origins in extrasensory nature of this

matter. - deep warmth, ductility, the memory of shape. Later on, moulded in bronze, they still have the same notion of emotions. Plaster forms, are equally easy to shape and transform, and, which is extremely vital, to modify its structure in the next stages of work. I paint the plaster multiply times, I sand it and adjust it till I can be fully satisfied with the result. I may seem to be contrary but to me plaster is a precious material. Most of the portrait works were created in plaster. In addition, I often reach for synthetic materials, hence majority of my works was moulded in resin which, similarly to plaster, can be easily modified. Just like in other areas of my work, also in this instance, I try to deploy new technologies which help me to realize a lot of projects that were previously too time and work consuming.

I ceased to define and differentiate the boundaries

Regardless whether it's sculpture, drawing or painting, I verify the process in a unique way in terms of selection of means. It invariably starts from an impulse, I visualise the thought in my head. Then I draw- sketching gives shape to an idea. From a sketch on a piece of paper, through mould to the finished form smoothly till blurry concept becomes the desired shape. Undeniably, in the art department, prof. Wiesław Koronowski has always been an inspiration to me. While being his student, I acquired a deeper understanding of the importance of context in sculpture. Not only formal and technical but also the idea. One of the most vital things I learnt, was to always follow your vision and goals. Regardless whether the final outcome is in accordance with our initial aims - the most crucial feeling is the sense of satisfaction from being at one with the process.

3. THE SELECTED WORK

Selection of the work has been a difficult journey, as I had to choose among sculpture, drawing and painting which, in my work, coexist. My exhibitions include all the aforementioned disciplines. Perhaps they don't create a coherent whole but, nevertheless, they represent certain emotional notions that accompanied me during different stages of my life. For that reason, it would be utterly challenging to select pieces that represent my body of work in a clear and consistent way.

The cycles selected by me represent a compromise. They evolve around classical sculpture form. In the aspect of technology and subject, they refer to classical content – a portrait, an anatomical detail, a body. In the recent years of my creative work, I find myself to reach for such subjects and materials more and more frequently. Hence, it's the main reason behind such selection.

a. permeation

Searching for the idea...

Plato claimed that one can achieve understanding by seeking the truth, the one that exists only in the realms of eternal, unalterable and perfect ideas. The theory of duality created by him separates the material body from the ideal, immaterial and immortal soul. He condemned artists and dubbed them imitators. Conversely, he saw creators as soothsayers and intermediaries between what's immaterial (divine) and real. Even though I don't identify with that thought, Plato's concept of the idea closely resembles my perception of creation. The work of art, suspended between realms, is in its essence the embodiment of things which couldn't or wouldn't be expressed in any other way.

Permeation, as a concept, is so much more than only a reference to a technique. The form of my creations is shaped by an impulse of emotion, experiences and feelings. It seems to me that I don't seek themes deliberately, they materialize on its own. The idea stems from reflections on everyday existence and takes shape of an image. The materialization process dissects the idea and creates a mosaic of impressions. The synthesis of elements of the idea, is a process during which all the components necessary to express it are selected and verified. It cannot be described by an equation or limited to any specific discipline. It's permeation of many domains and fields. It's the emotion evoked in me by the idea. In majority of cases human is the key medium. He's the subject and the material. He's the conferrer and the recipient. I wish for my works to tell their own stories and be open to interpretation. They don't legitimize any religious or political affiliation, nor do they attempt to agitate. As an artist I don't disavow the idea – the concept which, undoubtedly, is a driving force but doesn't constitute an unmitigated goal. Just as I strive to avoid excessive anesthetization, I'm also far from seeking or conceptualizing a problem.

In my earlier projects, I strived to prove that there was a possibility to combine “sculpture and drawing”. Trying to find arguments for something that doesn't require to be proven, I intuitively shape form and space. I don't focus directly on combining them. Sculpture is a multidimensional drawing elevated into space. Drawing and painting may become a part of the space or create its illusion. In much broader sense, they may become a sculpture. The artist takes full responsibility for the character of their work.

Currently, I decided to approach the challenge from a different perspective. While referring to my doctoral thesis, more specifically to projects and sculpture – drawing sketches, I've attempted to

to create a small-scale sculpture form, in area of which I used spatial composition, drawing and colour. At the beginning, I created a cycle of sculpture “selfportraits” which were, by using different techniques, enriched by drawing and colour. I was building the objects by utilizing simple forms and shapes after which, I invaded it with deep, sharp cuts and added multiple layers of texture

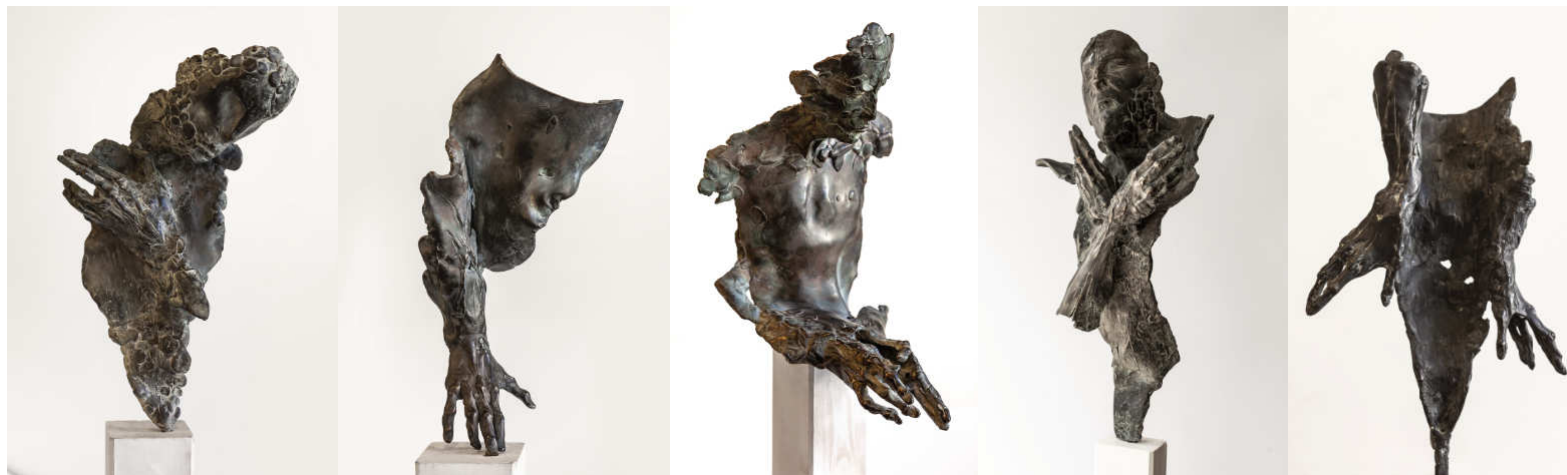
The chosen part of the moulded sculptures were coloured in during the final stage, which made ‘the line’ stood out even more. The example of the work created during aforementioned process is the sculpture from 2016 titled *Autoportret III / Selfportrait III* (see appendix 4). In other creations, the texture and its colouring became equally important as the form. The texture in sculpture, which is usually called drawing or drawing structure, gained new dimension in my pieces, becoming an integral part of the composition. Even though I haven’t forsaken the idea of combining drawing and painting, in my latest creations I focused primary on an autonomous object. One of the first works realised in that way was “The Sower” - a 40 -centimetre- form moulded with plaster, having a strong texture and drawing. “The Shell” is the way I describe creations where one side is open (appendix 4). This and other experiments were the beginnings of two more extensive sculpture cycles.

b. breath and emotions

Breath is the first sculpture cycle realised in 2016 for the exhibition in the City Gallery in Mosina. It consists of 5 objects :

BREATH - *cycle of sculptures under joint title:*

- **Breath I** – 35cm, bronze , lost-wax, acrylic, wood
- **Breath II** – 30cm, bronze , lost-wax, acrylic, wood
- **Breath III** - 35cm, bronze , lost-wax, acrylic, wood
- **Messiah I** – 40cm, bronze , lost-wax, acrylic, wood
- **Touch** – 25cm, bronze, lost-wax, acrylic, wood



The next cycle were released under the title Emotions. It's the continuation and completion of the previous one. The pieces were presented in Baszta Gallery in Zbąszyń 2017 and include the following sculptures:

- **Emotion I** – 33cm, bronze , lost-wax, acrylic, wood
- **Emotion II** - 22cm, bronze , lost-wax, acrylic, wood
- **Emotion III** – 26cm, bronze , lost-wax, acrylic, wood
- **Emotion IV** – 25cm, bronze , lost-wax, acrylic, wood
- **Sense I** – 40cm, bronze , lost-wax, acrylic, wood
- **Sense II** – 35cm, bronze , lost-wax, acrylic, wood
- **Torso** – 37cm, bronze , lost-wax, acrylic, wood
- **She** – 11cm, bronze , lost-wax, acrylic, wood

Full Photographic documentation available in appendix 3.



Both cycles refer to emotional states. Starting from rapture going to nostalgia and passion. They permeate in my life and, consequently, are not only figment of my imagination but also a palpable representation of profound experience of everyday existence. The pieces reflect my perception and cognisance the world, and depict all the ways it tugs on my heartstrings .

The cycles were conceived on the basis of series of drawing and sculpture sketches. They depict fragmentary figures. All of the sculptures were created by utilizing a traditional lost-wax technique and then moulded in bronze. The primary tension axis is constructed by carving out a significant fragment of the figure, highlighting an anatomic detail as well as selecting the most fitting structure. This process is similar to sketching where, at the beginning, several lines waiting to be outlined occur on a piece of paper. With time, accumulation of lines leads to formation of shapes which, selectively, become more defined. In sculptural composition the accumulation of lines is connected with searching the coveted shapes in space. I start the process with a flat wax plate on which I outline the elements. Afterwards, I eliminate all the redundant shapes. I bend and shape the structure by rotating the form multiple times. I compose the form by outlining the shapes in space. Consistently within one object, open composition a linear drawing is created. This initial stage doesn't, by any means, determine the final creation. As the work progresses, additional elements are added: planes, textures, anatomic detail. Forms may be simple and spare like in "She", depicting closed portrait in triangular composition and restrained texture. On the other hand, they may be expressive and elaborate, as exemplified by "Torso" where I decide to use over-sculpted hands and place, rich in its texture, fragment of torso on top of them. I draw in sculpture to accentuate and hone its action – in this way I tauten directions and emphasize the shapes. The drawing nature is further highlighted during patination, when paint and colours are supplemented. I cautiously process metal, leaving moulding elements which even further compliment the layer of drawing and the texture of sculpture. I don't try do beautify the form or make it overly aesthetically pleasing. Seemingly scarred bodies may evoke negative connotations even though it is never my intention to create such perception. The pieces are presented on wooden polls which are austere in its expression and form. I often pair them with compositions where the background consists of drawings and paintings, which complement each other.

The aforementioned subject of PERMEATION subjectively refers not only to my postdoctoral dissertation, but also to my artistic work as a whole. Despite creating in various areas, I don't classify or differentiate them. Creative process knows no bounds. I requires constant experiments and challenges the artist. The expression "completed" doesn't exist in my logic.

Did I manage to solve the problem from years ago? In a way – Yes, but the answer is seldom that simple. The attempt to map out ones artistic path is difficult due to constraints of formal self evaluation, which doesn't come easily to me.

Going back to the piece of paper. I don't utilize it to write down words. At least not in a direct meaning. A particular form of response to the phenomenon I called 'permeation' is the process that accompanies creation of pieces. The effect in itself cements the completion of work and is an undoubtedly satisfactory stage, which doesn't necessarily solve the problem. The journey is the aim not the destination. It's true that one can arrange a sculpture and a drawing in one space. Moreover, it's possible, to significant extent, to capture drawing in sculpture and the opposite.

Nonetheless, I believe it's must be preceded by generating 'the study' - the process of experimenting, experiencing and discovering. As a creator, I strive to go beyond canons and imposed rules,

I ceased to define and differentiate the boundaries

Despite that fact, I still go back to my initial creations and subjects. The body of work chosen by me is a fine examples of going full circle artistically which could have occurred only in particular conditions of constant acquisition of new knowledge and skills.

In reference to creative work, only the artist can set up its 'parameters'. Everybody has the right to form their own world, which is made authentic by individual reception of stimuli and reflection stemming from observing the surrounding. As a result, it translates into heighten emotional load which is conveyed in the work of art and passed on to the recipient. The author opens the door to his inner self. He allows to enter his world where various forms of expressions permeate.

IGOR MIKODA

A handwritten signature in blue ink, appearing to read 'Igor Mikoda', with a stylized flourish at the end.

