

Stypendium

Ministra  
Kultury  
i Dziedzictwa  
Narodowego

## PAINING IN SPACE. A SERIES OF POLYCHROME SOLIDS

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## INTRODUCTION

Doctoral thesis „Painting in space. A series of polychrome solids” **is a work consists of twelve independent from each other elements, which have common features.**

Solids are connected with each other due to two criteria: **spatial shape and color systematics.** The starting point is always a cube with a side of 70 cm. From this imagined, solid cube, I “cut” the mass / support. The individual colour groups combine the number of cuts / movements needed to “slice” a given cube’s body. Such a division is also related to the degree of complexity of a given tone.

The series consists of twelve realizations, which I divided into four groups: basic colours, derivatives, group of earth colours and so-called non-colours or achromatic colours. Each of the groups is represented by three works, distinguished by a specially designed solid and constituting a kind of **trptych dedicated to particular colours.**



„Blue” in situ photo session, June 2020



## SPACE

In my opinion, painting in space can be understood as all the realizations going beyond the two-dimensionality of the canvas, the work where the main role is played by colour – often independent, trying in vain to free itself from the form. I'm especially fascinated with large-format works, encompassing the viewer, or even overwhelming him.

**Often the recipient physically enters the work of art, becomes a part of it and absorbs it, surrounded by the work from every side.** At times, in-site painting installations are associated with the existing architecture of the exhibition space, annexing it, changing it with the help of gesture and colour. Marek Rothko's thinking is close to me and he wanted his works to be large-scale in order to fill the entire field of view.

Unfortunately, my realizations due to various limitations could not physically appear in the monumental scale at this place and time. **One can, however, imagine that this is how they were conceived – as a base, a project, a starting point...**



Exhibition view, Na dach Gallery, Academy of Fine Arts, Lodz, September 2019



## BEGINNINGS

My projects of wall painting in private and public spaces, as well as large-format works on canvas over the years have made the implementation of a series of spatial works a consequence of my previous experiences. Especially the latter, from 2014–15, in which the contrast of organic forms and geometry prevailed. A certain kind of “going out into space” (paraphrasing the title of Katarzyna Kobro’s recent biography) **has been long-felt and inevitable, but still an experiment to me. It is also like a far journey, in which we subconsciously go for a long time.**

**Each colour and each solid have a network of connections, inspirations and a tedious time of creation.** Getting new experiences is usually not “easy and pleasant” and the process of finding a solution was paved, in my case, with many failures. The new technique and the unusual background of the image, a total rejection of figuration, colour limitations and exploration of the subject matter of colour in literature, have made the past four years of study related to the doctoral thesis a period of increased development for me.



Detail of the exhibition, Na dach Gallery, Academy of Fine Arts, Lodz, September 2019



## PROCESS

In the projects that make up my doctoral thesis, I go beyond the usual paths, experiment, search and take risks. I am not sure where this path leads, but I believe that **the risk is an immanent part of the creative process**, and crossing your own borders and testing personal habits, ultimately brings creative benefits.

**While painting, I listened to the blocks and the way of painting was determined by their shape.** Sometimes I let the paint flow, spontaneously, following gravity. However, instead of imitating the nature with paint, I could leave the solids outside. Like Piotr C. Kowalski, let nature paint the painting itself, collecting traces impressed by it on the canvases. The artist – in this case the creator of the idea – determines the length and chooses the form of the action. However, this was not my goal. Contact with paint is so necessary for me that it would be difficult to give up. Instead of exposing the blocks to the destructive forces of nature, I used photographs I made in nature. Cracked earth, surrealistic rock formations, colourful minerals, all the growths encountered in the forest, an electric box changed under the influence of moisture, or a curved tree or a tree branch covered with juicy moss, were an indirect arsenal of themes for me.



„Violet” in situ photo session, June 2020



## TIME

A special and new feature of my own realizations described below, is the intentional addition of the time factor to the process of their reception by the viewer. This is to result in a stronger and deeper involvement of the viewer in this process. The object cannot be viewed from one side. These objects are like sculptures that have to be circumvented. At times they invite the viewer to look a bit deeper or look from a different angle. The image of each solid, differently painted, consists of many views, therefore the final result depends on the viewer and his perceptual preferences. Things are best remembered through experience, including physical ones, so I hope that my work will make the recipient stop for a while, staying longer in his memory.

In addition to the time associated with the process of receiving my works, I am also interested in the passage of time – **time that is in its nature destructive**. Time that would be needed by the forces of nature to destroy an unstable plywood body, cover it with moss, slow decay or stratification and rotting as a result of contact with moisture or rain. My spatial works could be left outside to mature in consequence of the destructive effects of atmospheric factors. I could allow nature to take them back in a way – to destroy them and lead to decay. The following aspects that come to my mind are the **annexing or fouling of a simple, geometric form with organic forms**. In my opinion, **purity and perfection are characterized by impermanence**.



„Ochre” in situ photo session, June 2020



## COLOUR

Colour has always played a key role for me. That's why I **decided to narrow the palette, and more precisely limit it to one key in each work.** I used these guidelines as a kind of framework for systematizing my work. The series is an attempt **to tame colour, but also to develop colours in tones for a deeper knowledge of them.** I created a subjective division for my own needs. My idea is simple, but it is thanks to this, that it gives a lot of freedom and field for practice. Due to the infinity of colours in nature, the proposed set of solids can grow and be further developed in the future.

I've always been fascinated by new experiences in creativity – the contact with material as a sensory value. I like to measure, touch, feel the texture of things under my fingers, relate the scale of objects to my own person. As a motif, I am fascinated by everything that has its pulse, warmth or shape – all that is vivid, tangible, haptic, present here and now.

Painting calculated only for the effect, inevitably reminds me of decoration and lack of reflective thought. While the process of creating a work, its stages, painting and struggling with the matter of paint, and the experience of contact with the material are interesting and important.



Exhibition view, Na dach Gallery, Academy of Fine Arts, Lodz, September 2019

## PRIMARY COLOURS

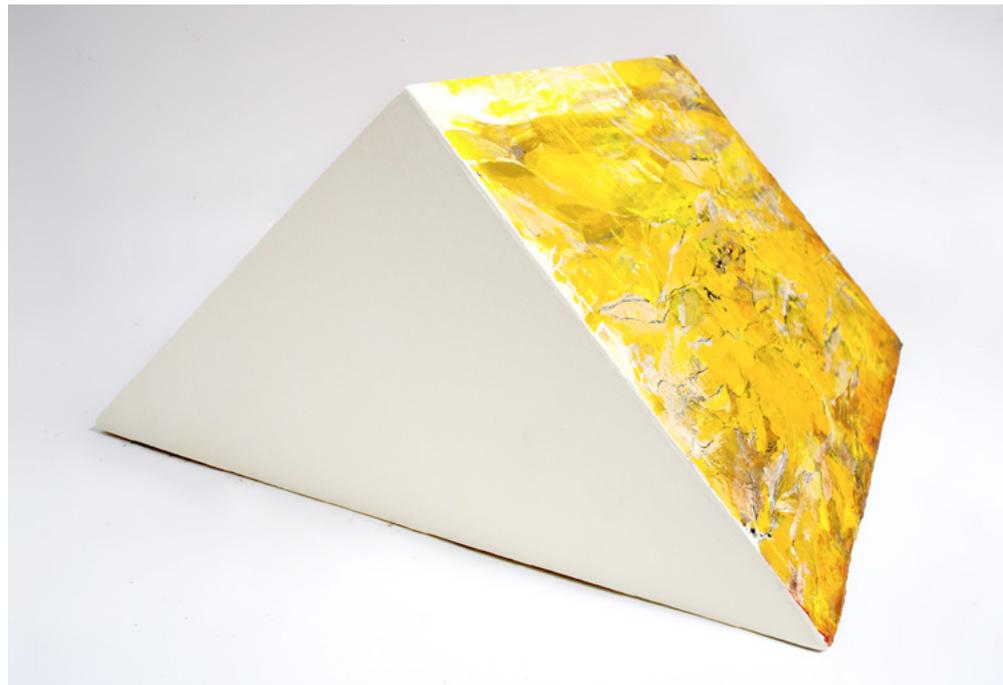
For the painter, the primary colours are invariably red, yellow and blue. Perhaps it is possible to create the entire spectrum of colours of the visible world, from these coloured material substances – pigments.

I decided to give the objects of this group a simple shape by using only two imagined tool movements that are needed to shape the cube. Their height is half of the output module.

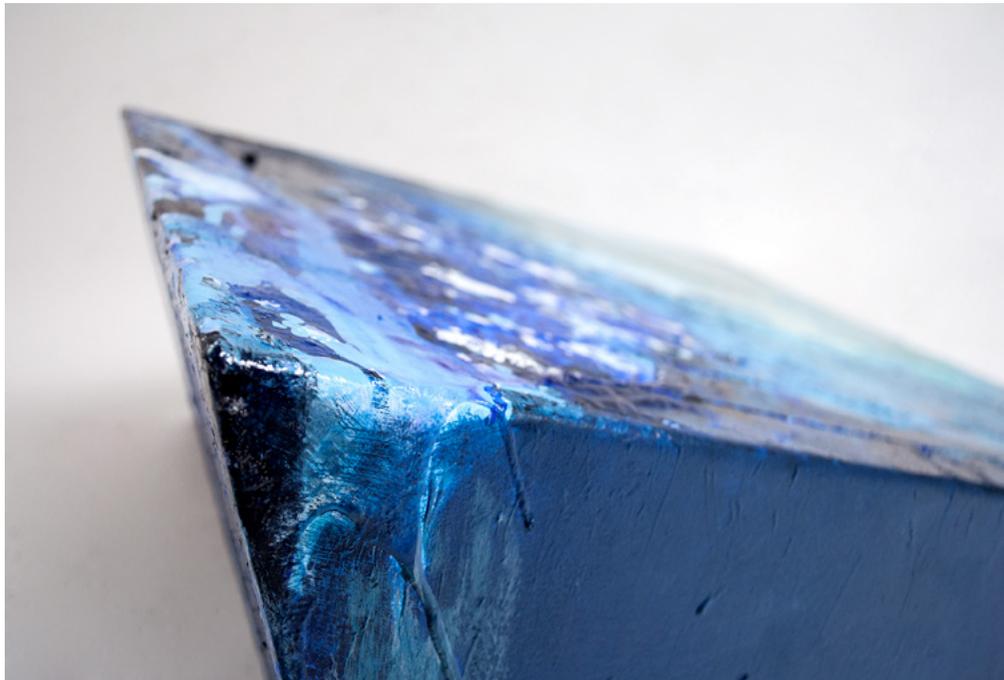




„Red“, own technique on plywood; 70x70x35 cm, 2018



„Yellow”, various views and details, own tehcnique on plywood, 70x70x35 cm, 2018



„Blue”, various views and details, own tehcnique on plywood, 70x70x35 cm, 2018

## DERIVED COLOURS

As it is well known, they are the ones that can be obtained by mixing the primary colours in pairs with each other. For implementation, I used, in addition to acrylic and oil paints, also sand or glossy varnish. I mixed sand with paint to get thick, rough layers and give the impression that the block was literally covered with a tissue of colour.

The solids of this group have one third of the height of the initial body and are characterized by three cuts needed to “slice” them from the cube.





„Green”, various views and details, own tehcnique on plywood, 70x70x35 cm, 2018



„Orange“ own technique on plywood, 70x70x23,5 cm, 2018



„Violet”, various views and details, own tehcnique on plywood, 70x70x35 cm, 2018



## EARTH TONES

The colours of the earth are not spectral colours, but they are important enough for me to focus on the ochres, browns and roses in a separate group. It is impossible to explain such marginalization, knowing the popularity of brown until Impressionism, when based on the discoveries of physicists, painters excluded it from the palette. From the beginning of painting, people used various kinds of soils, soot, chalk or ashes to mark their presence in the world, which is evidenced by paintings on the walls of caves.

The earth colour group is characterized by four cuts that are needed to shape the solid of the cube from the output module. The height of each of them is one quarter of the base value.



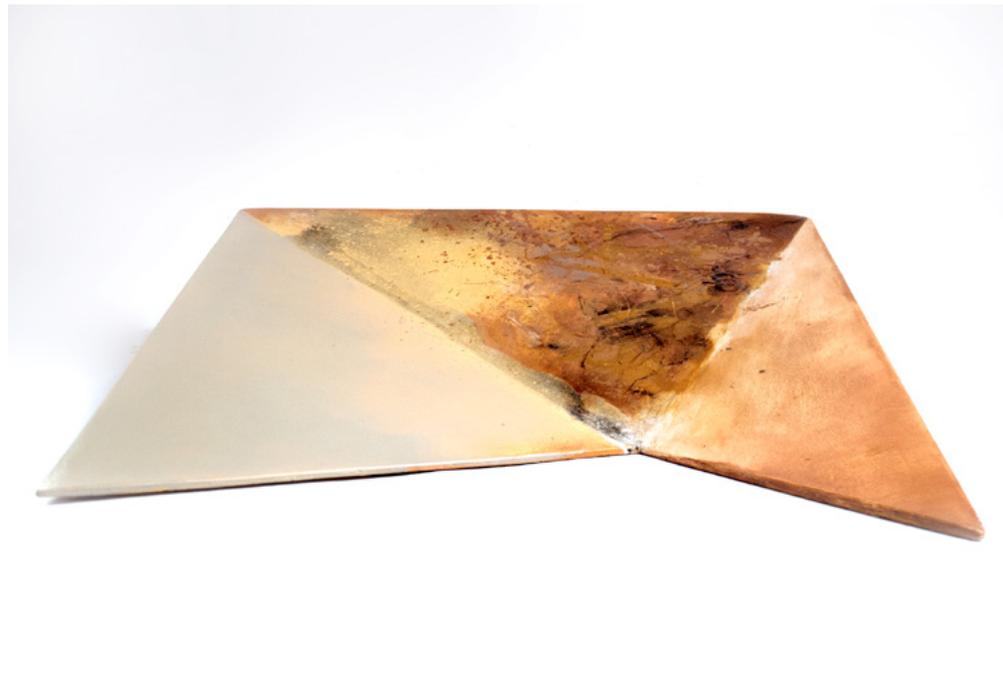




„Pink” various views and details, own tehcnique on plywood, 70x70x17,5 cm, 2018



„Brown” own technique on plywood, 70x70x17,5 cm, 2018



„Ochre”, various views and details, own technique on plywood, 70x70x17,5 cm,

## NON-COLOURS

Brightness and darkness are archetypical symbols, present in all cultures of the world. Light has a positive value, life was created from it, it is associated with warmth, security and goodness. We associate darkness subconsciously with evil, mystery, danger. Brightness and darkness are obvious references to white and black.

Solids from the achromatic group are characterized by the fact that only one cut was needed to “carve them out” from the cube. They have, therefore, the simplest forms and properly arranged in space to form together a kind of sloping platform. The drop in their height is uniform and is always one quarter of the height of the cube.





„White” own technique on plywood, 70x70x70 cm, 2018



„Grey”, various views and details, own technique on plywood, 70x70x53 cm,



„Black“ in situ photo session, June 2020



„Black”, various views and details, own tehcnique on plywood, 70x70x35,5 cm, 2018

## EDUCATION

- 2019 – obtaining the title of doctor of art, Academy of Fine Arts, Lodz
- 2011–2013 Academy of Fine Arts, Warsaw (postgraduate/education)
- 2003–2008 Academy of Fine Arts, Wroclaw (Painting and Sculpture Department)
- 2007 – Edinburgh College of Art– stipend UE Socrates–Erasmus
- 1998 – 2003 Art High School, Czestochowa (graphic design – publishing forms)

## AWARDS | GRANTS | STIPENDS

- 2019 – International Wall Painting Symposium, Burullus, Egypt
- 2019 – “Silva Linarte” International Painting Symposium, Dyneburg, Latvia
- 2018 – “International Art Camp”, Gernik, Romania
- 2017 – “Art Circle” painting symposium, Goritza Brda, Slovenia
- 2016/17 – stipend for the best doctorants, Academy of Fine Arts, Lodz, Poland
- 2016 – Art coaching, Duzy Pokoj, Warsaw, Poland
- 2016 – International Painting Plein–Air, Schwedt / Oder, Germany
- 2016 – International Painting Symposium, Pochlarn, Austria
- 2014 – International Art Residency The Old School, Gorna Lipnitsa, Bulgaria
- 2014 – honorable mention – 8 International Biennial of Miniature Art, Czestochowa, Poland
- 2013 – nominacja do nagród III Triennial of Polish Contemporary Painting BWA Gallery, Rzeszow, Poland
- 2011 – publication in “Studio Visit Magazine” (spring edition)
- 2007 – Around the Coyote, mention (curator S. Stratton), Chicago, USA
- 2007 – Educational Grant from City Hall, Wroclaw, Poland
- 2007 – Art Grant from President of Wroclaw, Poland
- 2007 – student exchange Socrates–Erasmus, Edinburgh College of Art

## ART FAIRS

- 2016 – C.A.R Contemporary Art Ruhr, Essen, Germany
- 2016 – Far Off, Kologne, Germany
- 2015 – XIII Warszawskie Targi Sztuki, Arkady Kubickiego (also 2012 and 2013)
- 2013 – Ring – Contemporary Museum, Wroclaw (also 2012)

## SELECTED SOLO SHOWS

- 2020 – Exercises from the stone, On Tehelna Gallery, Zwolen, Slovakia
- 2019– Nothing is an abstract, Xanadu Gallery, Warsaw, Poland
- 2018 – Expression, colour, form, Tymczasowa Gallery, Warsaw (in duet with A. Zawisza), Poland
- 2018 – Objects, Wejście przez sklep z platerami Gallery, Warsaw, Poland
- 2017 – The body is in the eye, Berlin Blue Art Gallery (with Marina Roca die), Germany
- 2016 – Źródła konfliktu, BWA Gallery, Art Palace, Rzeszow, Poland
- 2016 – Konkret albo rzeczywistość rozproszona, Baltic Gallery, Koszalin (in duet with Agą Pietrzykowską)
- 2016 – Works, Mostra Gallery, Warsaw, Poland
- 2015 – Dokumentacja obrazu, CPM, Museum of Czestochowa, Poland
- 2015 – Ćwiczenia z organizmów żywych, Warzywniak Gallery, Gdansk, Poland

- 2014 – Meat and geometry, City Gallery / Bałucka Gallery, Lodz, Poland
- 2014 – To be titled, EC Gallery, Chicago, USA
- 2013 – Paper – Canvas – Wall, BWA Gallery, MOSART, Gorzow Wielkopolski, Poland
- 2013 – Minimalization, 022 Gallery, OW ZPAP, Warsaw, Poland
- 2012 – Body Language, Galeria CK Agora, Wroclaw, Poland
- 2012 – Beds, Elektor Gallery, Warsaw, Poland
- 2012 – Zmysły Sztuki, Palace in Wilanow, Warsaw, Poland
- 2011 – Skin on skin, EC Gallery, Chicago, USA
- 2009 – Write letters!, Długa Gallery, International Center of Ceramic, Boleslawiec, Poland
- 2009 – Paintings, EC Gallery, Chicago, USA

## SELECTED GROUP SHOWS

- 2020 – 8 Women, Konduktorownia, Czestochowa, Poland
- 2019 – Stories / Frauen Power Unterwegs, Munich, Germany
- 2018 – Aleksandrakale 2 – primary colours collection, Omega Gallery, Toruń
- 2018 – TPM, Mini Art Salon MCK, Ciechocinek, Poland
- 2017 – Short Stories / Junge Gegenwart Kunst aus Polen”, Strzelski Galerie, Stuttgart, Germany
- 2017 – Jeden organizm – jeder Organismus, Alte Feuerwache Loschwitz, e.Kunst- und Kulturverein, Dresden, Germany
- 2017 – Berlin Blue 2017, Berlin Blue Art Gallery, Berlin, Germany
- 2017 – Pierwsza linia, ODA Gallery, Piotrkow Trybunalski, Poland
- 2017 – Winter Salon, Arttrakt Gallery, Wroclaw, Poland
- 2016 – Nitka i konteksty ekspresji, Test Gallery, Warsaw, Poland
- 2016 – XXS Summer Edition, Berlin Blue Art Space, Berlin, Germany
- 2016 – Fala, Baltic Gallery, Koszalin, Poland
- 2016 – XXS Xmas Market, Berlin Blue Art Space, Berlin, Germany
- 2016 – All the world’s futures, Kobro Gallery, Academy of Fine Arts, Lodz, Poland
- 2015 – Nord Art, Kunstwerk Carlshutte, Schleswig–Holstein, Germany
- 2014 – Taboo, Victorian Artists Society Gallery, Melbourne, Australia
- 2014 – Interference, pol.–germ. art project, Second Home Project, Berlin, Germany
- 2014 – Linearium, Pionova Gallery, Gdansk, Poland
- 2014 – 8 International Biennial of Miniature Art, Czestochowa, Poland
- 2014 – Star Rituals, The Old School Art Residency, Gorna Lipnitsa, Bulgaria
- 2014 – Nord Art, Kunstwerk Carlshutte, Schleswig–Holstein, Germany
- 2013 – Interferencje, pol.–germ. art project, Fort Sokolnicki Gallery, Warsaw, Poland
- 2013 – Nord Art, Kunstwerk Carlshutte, Schleswig–Holstein, Germany
- 2013 – Jesienne Konfrontacje, III Triennial of Polish Contemporary Painting, BWA Rzeszow, Poland
- 2012 – Fala, Baltic Gallery, Koszalin, Poland
- 2012 – Art n'Bloom, Brussels, Belgium
- 2011 – Within young figuration, Platon Gallery, Wroclaw, Poland
- 2011 – Spring Benefit–Kaledoscope, Evanston Art Center, Evanston, IL, USA
- 2009 – Reflections, Polish Center of Wisconsin Gallery, Franklin, WI, USA
- 2009 – Paintings: Body, Object, Texture, EC Gallery, Chicago, USA



## AGATA CZEREMUSZKIN-CHRUT

Painter, graduate of the Academy of Fine Arts in Wrocław, scholarship holder of the Ministry of Culture and National Heritage. In 2019, she obtained a PhD in Art from the Academy of Fine Arts in Łódź. As part of the Socrates–Erasmus exchange, she also studied at the Edinburgh College of Art in Great Britain. She is a graduate of the State Secondary School of Fine Arts in Częstochowa and a laureate of the artistic scholarship of the President of the City of Wrocław and an educational scholarship of the City of Wrocław (2007).

Her easel painting can be found in private collections in Poland and abroad, and wall works in public buildings or in city spaces (including Wrocław, Warsaw, Poznań, Brussels). She has realized over twenty individual exhibitions and took part in several dozen collective ones. In addition to working on the surface, since 2015, he has been creating spatial painting objects that go beyond the two-dimensional nature of the canvas. Her interests evolved from being inspired by the human body towards biomorphic abstraction.

Professionally associated with Xanadu Galeria and Auction House in Warsaw, New Blood Art in London, EC Gallery in Chicago, Galerie Sandhofer in Salzburg and the Winsor & Newton brand. Participant of numerous artistic residencies and symposiums, including at the Marek Rothko Center (Latvia, 2019), The Old School Art Residency (Bulgaria 2014), Art Circle (Slovenia 2017), International Art Symposium (Austria 2016), Kunstverein Schwedt International Landschaft Plein Air (Germany 2016). In 2014, she received the honorary mention of the 8th Miniature Biennale in Częstochowa. In 2013, she was nominated for the awards of the 3rd Triennial of Polish Contemporary Painting organized by the BWA Gallery in Rzeszów. She took part three times at the international exhibition of contemporary art Nord Art Kunstwerk Carlshutte in Germany. In 2013–14, she co-created the Polish–German artistic project Interferencje–Interferenzen, co-financed by the Foundation for Polish–German Cooperation. He lives and works in Warsaw.



### **“Painting in space. Series of polychrome blocks”**

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