

Towards emotionalism: Lubomir Tomaszewski's views on art

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Preface

At first I heard many things about Lubomir Tomaszewski. In the latter half of the 1990's, my husband Grzegorz Jakubowski, began exhibiting his paintings in the United States, shortly after he became a member of the group the Emotionalists, which was lead by Lubomir. He was known to be a superb artist and an excellent organizer. Not until I personally met with him in May 1999 at his charming home, lost amidst the rocks and his own sculptures, however, was I impressed – I had before me a dignified, older man, who was boyishly shy and exuded youthful energy. His short stature stood in sharp contrast to his monumental sculptures, which were made in part using stone or fragments of wood.

The work of creating, although of most importance, was not enough – his second and true passion appeared to be reflections on the subject of art.

His humanistic approach to art, which is the fundamental framework for the group of Emotionalists, needed to be put into words. Lubomir began to document his thoughts. However, from random reflections to realizing a book is a long and difficult road. He searched for colleagues who could help him organize his thoughts. Apparently, there were several before me. They gave form to his artistic thoughts, once in Polish and once in English, stimulating further reflection. However, the work was never completed, probably due to certain American conditions; it was difficult to devote long hours discussing numerous topics, arguing them, thinking over the subject one more time and finally finding a satisfactory formulation. Probably, a more European, idealistic approach was needed; to spend time in the artist's home for several days or even weeks, concentrated on passionate, endless and sometimes seemingly hopeless discussions. Supported by the members of the Emotionalist group, specifically Grzegorz Jakubowski, Janusz Skowron and Ziuta Tomaszewska – we tried to conduct such a discussion. Here are the results.

Written on the train from Bridgeport to Washington D.C., November 30, 2002

“Consciously, I do not aspire to be considered a great master. I retreat to nature, because she is the richest source of inspiration.”

Lubomir Tomaszewski

The phenomenon of Lubomir Tomaszewski

Lubomir Tomaszewski not only creates, but contemplates art. He poses questions. He also tries to answer these questions. Where did his inclination to reflect on artistic subjects come from? It could be from his past, as a professor, when he lectured for the Department of Industrial and Interior Design at the University of Bridgeport, and also from his careful observation of what is happening with modern art. As he himself says, he always felt the need to philosophically reflect on the subject of creation. This is why, never being fully satisfied with his own works, he feels the need to search and generalize. Even during the period as a ceramic designer, which appeared to be the least poetic of his career, he verbalized his plastic realities looking for the most appropriate solution.

His philosophy is also a reaction to the unusual and “over-intellectualized” modern art and its loss of emotion and mood, which he considers one of the most important factors for the artist as well as the viewer. Because of this, the artist looks to tradition and “lasting values” in art, vehemently condemning experimentation and simplification or geometrization for the sole purpose of surprising or shocking the viewer.

The works of Tomaszewski fully confirm his own views. His methods are bold and innovative, and most of his work, which can be noted as dynamic figurations, has experimental character, however, intentional experiment. His goal is to broaden the strength of perception. The departure from traditional sculpting materials attests to this – there are no traditional pieces of wood nor blocks of stone, from which an artist could carve out shapes, nor plaster, wax, or clay, which can be glued. It is similar with painting. Even though he feels he paints, one can search in vain for paint or palettes. His paintings are paintings with fire; instead of a brush he uses a blowtorch. The artist’s

studio, one of the most eccentric I have had occasion to visit, reminds me more of a mechanical or electrical workshop, rather than a sanctuary for art. There are many cables, wires, burners, complicated tools like saws, pliers, forceps, of which the average art critic or art historian would never dream, because often they are specifically designed to accommodate the new techniques discovered by the artist. I believe that an average artist could not have thought of such methods. For Tomaszewski is not an average artist. The guiding motivation of his creative activity appears to be searching and experimenting to achieve the depth of emotion and the strength of impression, both powerful and yet understandable for even the average viewer. Tirelessly he tries, he betters his own techniques and without respect for tradition he paints paintings with fire. He is not an engineer's son in vain – both as inventors, he attempts to draw on his strength in these disciplines.

The basis of his work rests on a very modern approach, which the artist tends to renounce, namely assemblage. Therefore, the difference relies on this, that in comparison to other artists Lubomir Tomaszewski does not use man-made elements, as used by artists fascinated with technical developments, who eagerly use for that matter machine components, for example a picturesque cog wheel or other technological advances . They do not hold themselves to ecological limits, making use of scrap material and trash to create works of art, at the same time unmasking the criminal nature of civilization. The components of Tomaszewski's sculptures are supplied to him by nature, which gives them a unique quality and nobility.

Tomaszewski does not simply rely on various, ready-made objects, as others did until this time. He completes them, adding his own detailed workmanship. Thanks to such intervention, original elements, giving in to a thorough transformation, assume a completely different, symbolic meaning. The artist is also concerned about the aesthetic aspect of his works – consciously looking for beauty. This one approach that he uses is theoretically not far from a denounced Duchamp "ready made," however, the philosophical background for both artists is absolutely different.

The sculptures of Tomaszewski, over all, move viewers. Within them there is drama, tension, yet very often the joy of life. However, at the same time these works, despite simple imagery, or maybe because of it, are intellectually witty. Take, for

example, the composition, “Rainy Weather,” made with copper metal strips, where small holes in the umbrellas and the background suggest falling raindrops, while the bending figures – accompany the rainy wind. The bending figures can have a double meaning – their moves mimic dancing and the popular movie “Singing in the Rain” comes to mind. This gives the work several meanings, or several layers, so that each viewer can experience it in his own way. Consider his work “Chopin,” which comes from combining several literal ideas, icons, or words: the hands, but only the hands, are frozen above schematically arranged metal keys and above them are several pieces of decaying wood, arranged like a willow tree torn by gusty winds. Everything is seemingly suspended in space and immobile, as if condensed in musical waves. The perception of the viewer is immediate: a piano concert, obviously romantic, is as romantic as the decaying wood from which the sculpture is made. The music must be Polish, as suggested by the weeping willow tree, a characteristic of the Polish landscape. If it is romantic Polish music, then without a doubt it is Chopin. In addition, the entire sculpture brings to mind, in spirit more than in reality for each Pole, the classical image of Wacław Szymanowski’s statue of Chopin in Warsaw. Both are practically made of the same materials, but assembled differently. In addition, in one his interviews, the artist admits that the Polish willow trees along the road, torn by wind and creaking to its own tragic melody, always worked on his imagination and influenced him to search for artistic materials – the main elements of his work – in nature.

The sculptor discovers rocks, fragments of decaying wood, bark – and tries to see “something” in them, a form, a theme, a figure, and give them meaning. At the moment of inspiration or formulation of a fundamental idea or concept, the artist completes the basic structure with added elements – mostly metal or other fragments from nature that happen based on necessity – human hands, legs, heads, horns, or pointed ears if animals are considered. The artist consciously uses associations that one can normally have with regards to specific parts that make up his works. These elements – the heaviness of rock, the brittleness of decaying wood, or the impression of lightness in a perforated sheet of metal – give a distinct character to the individual works. By including elements from nature, that inspired his work, the author shows the viewer the process of creation,

allowing him to follow the same artistic path. By this process, the viewer becomes the emotional co-author of the values carried by the work of art.

The figures created by Tomaszewski are often subject to strong deformation. Sometimes it is determined by the shape of the element discovered in nature. However, the artist usually searches for the deformation himself. Human silhouettes are simplified, but not only because of the resistance that is posed by his choice of difficult sculptural material. The artist works frequently with metal, that he cuts and forms, which is obviously more difficult than modeling with plastic, clay, plaster or wax. The sculptor tends to idealize his figures, making them slender, as if reminding him of the elongated forms of Giacometti. His dancers have endlessly long, thin legs and flawless figures, as do his inspired violinists, giving them lightness and airiness, moving the viewer into the perfect world of fantasy and imagination about dance and music.

Tomaszewski is passionate about movement – the figures created by him often assume poses that defy both gravity and statics. It is as if the heavy elements that make up these works – the rocks or the metal sheet - were not governed by gravity.

One is surprised by the variety of subjects touched upon by Tomaszewski. There are numerous varieties of animals: bison, horses, eagles, as well as goats and rams, this is nature's inspiration. How could it be any different, since he lives surrounded by the wild garden-forest, where deer roam and birds fly, where dogs and cats walk together? His horses are sometimes free or sometimes carrying riders, frequently of historical significance, for example Alaryk. The subject of knighthood, filled with tense bows, fluttering flags, as well as capes and overcoats billowing in flight, swords raised and shields thrust out, is not foreign to him. He also reaches deep into the past and brings out, from massive rocks, the Greek philosophers, for example Diogenes or Socrates sitting comfortably on the ground. Tomaszewski, who believes that an artist is part of society and should get involved in its problems, could not omit from his work Prometheus, symbol of human accomplishments and aspirations. He could not be indifferent to the tragedy of September 11, 2001, which he presented in a dramatic sculpture made from burnt wood and rough metal. To make amends with the past, returning to those dramatic moments of his participation in the Warsaw Uprising, he used burnt paintings, which superbly reflect the mood of the battle – fire, smoke, suffering,

destruction, death, and tragedy. In the sculpture he also presented the victims of the Holocaust. Frequently, he reaches for difficult artistic expressions of the condition of the human soul – yearning, enrichment, happiness.

Most often, however, the artist expresses music, of which he is a great admirer. Distinguished composers, as previously mentioned Chopin, or Beethoven, virtuosos like Paganini, anonymous trumpeters, conductors, angels blowing into trumpets with good news, whole groups of ballet dancers in the most unheard of poses, and also several singers, fill his home and his garden museum. The remembrance of his brother, Jurek played a significant role in his interest in music. He was a violinist, who was named the greatest Polish musical talent since the time of Paderewski, but died in fighting in the Warsaw Uprising at the age of 17.

The artist is also a great admirer of women's form – dancers, often flamenco, cancan or other slender women, as well as nymphs, sprites, undine and other romantic female spirits appear in his sketches created by brush, smoke or fire.

LUBOMIR TOMASZEWSKI

Biographical elements

Lubomir Tomaszewski was born in Warsaw. He became interested in the visual arts by early childhood. He claims that he learned to draw before he learned to speak. He is the third generation of artists in the family on his mother's side; his uncle is a famous pre-war graphic artist, vice president at the Warsaw Academy of Art, Edmunda Bartłomiejczyk. Following the example of his father, who was an engineer and inventor, young Lubomir also became interested in engineering. From this time, he oscillated between art and engineering, until he combined these two fields into designing industrial forms.

After a few years in technical school, he went to a school of drawing. He began his engineering studies, which he later changed to architecture, at the Warsaw Polytechnic. At the same time, he attended classes in the sculpture department at Academy of Fine Arts. A serious illness prevented him from continuing both subjects, therefore he chose art. After the completion of the sculpture studies in 1953, he quickly became known as one of the best sculptors of his generation. He won competitions and awards on the national level. At that time he created numerous sculptures and projects reconstructing the Old Town in Warsaw. In 1955, Tomaszewski won his first award in a sculpting contest for the decoration of the Palace of Culture and Science. It was difficult to believe that this loyal patriot - a volunteer of the Polish army in 1939, at the age of sixteen, and later a participant in the Warsaw Uprising, where he was wounded several times, which affected the use of his right hand permanently and was taken away to Germany in 1944 as a prisoner of war - would support a government of the communist regime. As he stated himself,¹ he lived in complete disagreement with the Association of Artists, actually not specifically with the Association, but against the subject matter enforced by the regime on them. He did not tarnish his name by sculpting subjects related to the regime, he did not create Lenin, Stalin, or any other communist idol, and as

¹ In an interview with Ludwik Wagner, published under the title, "Ogniem malowane obrazy ojca Teatru Natury," Relax, no. 9, 28 II 1987.

he jokes himself his most propaganda inspired sculpture was a portrait of Einstein. This position, naturally, did not allow him to lead any kind of artistic existence. Thus, Tomaszewski returned to his previous incarnation – engineer-inventor – and began working as a designer of industrial forms at the Institute of Industrial Design in Warsaw, attaining national and international acclaim. He designed trinkets – figures expressing human characteristics – singers, dancers, and animals, as well as coffee sets, in all about thirty designs over the course of ten years. He sought, like his team colleagues, a new, rather modern style, based on the simplification of forms by eliminating unnecessary elements. His projects were shown in exhibitions in Germany, Italy, Sweden, and Norway. Today, presented in exhibitions of Polish design from 1950 and 1960, ceramics made by him are the topic of numerous studies and the attention of collectors. In the Polish reality of the 1950's, this did not have significant meaning, however, the great interest that his works stirred in the West was dangerous. When the largest producer of porcelain in the world, the famous Rosenthal, attempted to make contact with him, the Polish authorities at that time would not allow it. This fact affected further the fate of the artist.

In 1966, he immigrated to the United States in search of freedom. He was looking for artistic freedom. He wanted to create works based on his own beliefs and not based on the orders or ideology of the government at the time. He took a position as a professor in the Department of Design at the University of Bridgeport, Connecticut, which he taught from 1967 - 1993. He taught the design of industrial products (i.e. tools, devices powered by electricity, and cars), the design of furniture and interiors, the laws regulating the safety of the product (an agreement with obligatory norms and needs of the society), drawings.

After arriving in America, he could freely develop his creative ambitions in the field of sculpture. He began looking for a new direction, which later was named “Inspired by Nature” – “Creations of Nature.” Creations of nature – freshly uncovered boulders and rocks, fallen tree trunks, awoke his imagination. He began to use them completing his visions with copper, bronze and other metals, and in this way created sculptures with figurative characteristics. How accurately it was once written: “When Lubomir Tomaszewski looks at rocks, he sees sculpture. Something in the way it lays, its

form, its natural aspect suggests to him the shape of an animal or a bird.”² At first he made small sculptures, animal figures, which he himself describes as creations of artistic craftsmanship. Was the limitation in size a result of his habits, which developed at the Institute of Design or because of the difficult financial situation he found himself in at first in America? This is difficult to answer today. The truth is that his animals, created by joining stone with metal, gained immediate extraordinary popularity. Gradually the artist increased the size of his works. Today, he does not hesitate to create monumental sculptures.

Examples of Tomaszewski’s work, often shown at individual as well as group exhibitions, can be found in many collections and museums in the United States, Europe, Japan, as well as South America.

In 1998, Tomaszewski became one of the founders of a multi-disciplinary group, associating painters, sculptors, illustrators, photographers, graphic artists, textile designers, dancers, and musicians. This group developed its own style called Emotionalism. This style joins within itself traditional and modern art, its goal is to produce works that are full of mood and emotion and bring forth emotional and intellectual resonance in the audience. Emotionalism is the most complete reflection of Tomaszewski’s outlook on art. The group, whose activity was initially limited to the east coast of the United States, is in a period of a great expansion. One can see the works of the Emotionalists exhibited in the Central and Western United States, as well as in Europe, for example in France, Poland, and Germany.

Diversity of techniques and effects

Tomaszewski’s artistic goal is to produce art, which could be automatically understood by the viewer, without additional comments and explanations, that can live a life independent from its creator, overcoming all barriers and appealing not only to the intellect, but above all to the emotions of the audience. Using various techniques, the artist pays attention to the reaction the work awakens in the audience. The type of materials, from which the work is made, has – in his words – a fundamental meaning.

² *New York Times*, November 5, 1976.

The material gives the final work specific connotations related to it. These are Tomaszewski's basic techniques:

- Natural stone or rock joined with metal – recalls from the audience an association with nature, as well as an impression of strength, mass, heaviness, power, dignity... For example, an elevated rock acts through association with the inertia of a thrown weight. The artist is inspired by the visual aspects of the rock and he completes his vision by incorporating metal pieces. The history of the origination of the work is demonstrated in full strength.

- Decaying wood with metal leads one to think of “wild, beautiful nature”, accented often by “predatory” metal details; reminds one of the strength of nature and her elements, like wind, flood, and snow. These elements are the main components of the feeling of romanticism. This is a type of forgotten, but eternal beauty – wood rotting, but not dying. Likewise with rock and metal technique, the viewer stands witness to the creative process.

- Charred or burnt wood – sometimes the artist finds these in nature and uses them like the decaying wood described above and sometimes he burns them himself. The use of fire is the most natural process to achieve form, thanks to which “raw,” natural, powerful feelings, emotions tied with feelings of loss, death, and tragedy are achieved, all brought about by the awareness of the destructive strength of fire. This technique allows one to speak of the most dramatic questions, like war, crime, and catastrophe. The burnt surface creates a dramatic effect of contrast in comparison with the natural color of the wood. The complementing metals of copper and bronze bring out the most important elements of the composition. Bas-reliefs from wood or metal give greater narration and wider subject matter, allowing for the expression of social relations and human dreams.

- Wet bronze – in this technique, the artist uses metals of different colors that are melted at approximately 1000 degrees Celsius, which he pours onto copper sheets. Sculptures created from this technique have different colors depending on the type of

material (metal) and how it behaves at high temperatures. The artist sometimes calls these “the 1000 degree watercolors” because the desired effect is similar to water-based techniques – colorful streaks poured on a uniform background. Entirely metal, open-work compositions allow for the presentation of human silhouettes, full of airiness, as if suspended in space. This technique produces a decorative effect and works to emphasize the subject or beautiful composition, i.e. scenes at the ballet, theater, or expresses very strong, emotional value, for example freedom, collective deeds, etc. This very expensive technique allows for the achievement of surprising effects from metal.

- Burnt, charred, and seared paintings – this technique is closer to painting than sculpting. It represents a fundamental turn from the earlier experiments of the artist. If it is in sculpture the artist gives human actions natural elements, if it is paper, thus material made by man, it becomes subject to fire, which is a natural element. The result is a two-dimensional work that resembles the technique for burning wood. Similar to burning wood, it stirs up strong emotions in the viewers, tied with feelings of unhappiness, death, and tragedy, but also the happiness of life. These are the most advanced of Tomaszewski’s visual techniques. This is a very difficult technique because the artist cannot make a mistake – the effects are irreversible, a moment of carelessness can ruin many hours of work. However, with the use of this method one can express the most dramatic emotional moments. Even though works made by this technique appear to be brittle and not lasting, the steadfast experimentations of the artist in the field of chemistry allowed him to make burnt paper very durable.

- “Smoke paintings,” which the artist “paints” with smoke on paper, technically are similar, but are different in expression in relation to burnt paintings. This technique allows for creations of fascinating, airy, non-material visions, romantic ladies wandering under the light of the moon, illusions of dancers on stage, musical effects... Even though seemingly delicate, works created by this technique, accurately preserved by the artist, turn out incredibly lasting.

Towards emotionalism, Lubomir Tomaszewski's views on art

“Man is an inextricable part of his environment. There is no visible separation of nature, man, and art. I attempt in my work, to fuse all three together in quiet harmony, I wish to create a piece of art that can be lived every day, but that continues to evoke new emotions from the viewer.

Lubomir Tomaszewski

We will begin with a fundamental question, which every artist should be able to answer. What is art?

Art is the measure of a human being and a human being is the measure of art. This statement, although seemingly obvious, calls for, however, a long series of questions. What does humanism in art mean? What grants art nobility and when did art achieve it? Does art still hold its own nobility or did it lose it? Presently, what causes art to gain widespread popularity or to become totally unpopular?

If we assume that there is no art without people, then art must be for the people. If art serves the humanity, then it has a human character. Art is responsible for the representation of mankind. It is the banner of mankind.

If a person creates a work of art that does not have a material and concrete use, then the person gives it character. He decides whether it is noble or vulgar. If the person wants it to be trash then it will be trash. If you say that art is a representation of the human soul, then it will express what you are – “Your art – Your soul.” The nobility of art results always from serving in accordance to beauty, people, and society. It derives from the nobility of mankind. Most intellectuals believe that the existence of race should be counted from the moment their ancestors began using tools. Today we know that certain animals also use tools, that is why I propose to count the beginning of the human race from the moment art was first created.

Art created solely for the purpose to surprise or shock, frequently using primitive, physiological associations, becomes vulgar.

What is the role of art in the life of a human being?

Art can play a very important role in individual and social life, if it has a positive relationship to mankind, if it is helpful in building a better human being or a better society, instead of solely entertaining or surprising the viewer. Contact with a work of art should enrich the viewer and allow for experiences that he never had before. Above all, essential is the depth of sensation that the artist should deliver to the audience.

The role of art has changed through the centuries. Let us try to review it briefly through the example of sculpture. Primitive people used sculpture for magical purposes, creating totems, which were supposed to help them control the unfriendly and dangerous world around them. Egyptians used sculpture for religious purposes, similar to ancient Greece and in the Middle Ages. However, Assyrians mostly used sculpture to create impressions of strength and power. For Oldenburg it is an expression of humor – the artist brings forth the folk element, often on the gastronomical level, and at the same time offers the audience relaxation. One sculpts for various reasons, but I myself believe these reasons are only a pretext and that people have a need to express themselves visually, to fill the gap left by vocal expression. To reach harmony and equilibrium, there is also visual expression, of which one of the components is sculpture.

At different times, the goal of art changed even though it always filled the gap between physical and psychological reality. Is the simple gesture, that of hanging a work of art to fill up the empty space on a wall, only a search for decoration and pure aesthetical satisfaction, or is it an attempt to achieve internal fulfillment – calling forth experiences, associations, desires, fulfillment, thoughts, psychological mobilization, which one can explore?

What role does the artist play in society?

The question of the role of the artist in society is one I posed to myself multiple times. I found various answers. The answers oscillated between the views that the artist is a marginal element in society, if you were to accept that art is a goal within itself, to the opinion that it is a crucial element because it enriches others, through the assumption that art fulfills the role as servant to the community. I cannot agree with the opinion that art should be apolitical. The artist has the right and should be vocal about everything that has to do with the human being.

In my opinion, a work of art should primarily affect human emotions. I am not against rational thought, but I think that rational thought should also embrace emotion. Expressionism originated from within a specific historical context, interested in human emotions, although more negative than positive emotions. On the other hand, the progress of human culture and civilization gives witness to the fact that positive emotions are victorious. A negative outlook on humanity is as irrational as an entirely positive one. A purely negative outlook is ill, a completely positive outlook can be read as ignorance or naiveté. It is necessary to remember that, although the progress of civilization speaks for optimism, this is a characteristic of human nature and nature as a whole, that horrible things have a greater effect than positive ones in art. This comes, in my opinion, from our anxiety about death.

What is the relationship between the development of art and tradition? Can we speak at all about the development of art?

Rebellion is always an element of creativity and acceptance – an element building a permanent and strong foundation achieved by new things. Rebellion must bring some advantage to the people or culture. Rebellion, in itself, is only a gust of destruction. Wanting to create great art, we must find some value that will give it this greatness. However, how can you achieve equilibrium between Rebellion and Tradition? Even the rebel must accept the majority of established forms. But only the rebels are creative.

Since we are speaking of tradition and rebellion against it, then we should consider, are there advances in art? There is advancement in civilization as undoubtedly there is in art, which is part of it. We can speak as well of moral advances in our civilization. Although we did not exclude wars from our past history, we do treat our enemy more humanely, we do not kill our prisoners, and we are sensitive to the fate of children and the mentally ill. Art had to take this into consideration. Art always gave way to change, even in Egyptian art, which seemingly appears stiff, changes can be observed.

It seems to me that up until the time of Impressionism, we can speak of advancement in art. As with the advances in technique, our view of the visual world expanded, this is reflected in art in the form of acquired perspective, anatomy, and enlightenment. We are witnessing advancement from the technical side, at least in the field of teaching drawing – the transition of drawing from plaster to observing nature. In the case of a word or of symbolism, there are certain advances as well, but it takes place at the expense of observing the outside world, at the expense of expressing the

experiences of a human being. In general, I believe that you can speak of advances in art, but it takes very crooked, roundabout roads.

You are an admirer of the Impressionists. Generally, one considers Impressionism as an artistic direction that grew from academic trials and therefore based on an objective approach to reality. How can one reconcile this with your postulate to move the audience?

Impressionism received fine tools to express what is within a person. Although in theory it was cold, because it was based on scientific theory, the result is very emotional. Impressionism opened the road to a new outlook and one can treat it as a form of art at its peak. One cannot say the same thing about Picasso's cubism. The next great breakthrough in artistic expression was the work of Salvador Dali. Dali wanted to shock, but made a true discovery – he created the possibility of metaphor and comparison, emphasizing them through complete illusion and masterful techniques. He superbly used his techniques to express absurd content, which he used to shock.

According to you, what is artistic creation?

Artistic creation happens when people appeal to other people, when they relay to others their own persona in the broadest sense of the word. It is obvious that each one of us is different. Our diversity comes from the various arrangements of genes, background, observation, upbringing, education, experience and survival. Sharing the richness of your personality is the most important component of art. This is where the criteria to assess art originate, of which the most important are: sincerity, passion, originality, personal observation, influences of the environment (regional, national, social).

You use the idea “natural art.” The conception of art seems to have close ties with the definition “artificial,” as opposed to being “natural.” It is similar in other languages – for example in French, “art” and “artificiel.” Can one speak at all about natural art? What does this really mean?

Fine art, music, and dance have always been considered humanistic values, so if they possess humanistic values then they should naturally be received by a human being, similar to the sensation of warmth and cold, love and hate, etc.

Through the centuries, it happened this way. Painting, sculpting, music, and dance were regarded as beautiful by most spectators, they were observed as natural and spontaneous. From the end of the 19th and at the beginning of the 20th century, along with the Industrial Revolution, there came about a new way of thinking about the structure of society, as well as about justice, family, good and evil. A human being can determine the structure of society, decide on government or political systems, and choose between monarchy, democracy, socialism, and communism – he is omnipotent and can direct everyone. Following this thought process, a human being should not only devise subject matter that he uses, but also think anew for himself and his culture; replace love for sex, replace eating by taking pills, and replace family with camps for specific age groups.

Along with the so-called great thinkers, those like Marx or Engels, whose aim was to control the world, new ways of thinking about art developed. There came about the idea of the “genius,” who does not represent the people, but is above them, the genius who feels, assesses, and decides what is beautiful, something along the idea of “a person of higher mind.”

Also appeared is the idea “art for art.” What does this exactly mean? Art cannot exist without the artist and the audience. The artist, who creates without thinking of people or the potential audience, acts like God, throwing new principles as commands. Out of this comes the question: What exactly is art?

- A religious ritual?
- An expression of national and political power?
- A record serving to commemorate physical features?

When speaking of natural art, I mean the search or the reflection more than a concrete definition. It is necessary to ask the question, can you produce art that can be received in a natural way. The foundation is a natural perception based on physiological and psychological reactions. Natural art works directly on our nervous system. You have to differentiate it from what I called artificial perception, when the viewer or the listener, against what is really seen, knows from the beginning, what it is that he sees or what he hears, since his assessment criteria are taught *ex-cathedra*. The inclusion of intellectual processes is integral to receiving this kind of art. Certain types of modern art influence the person not through sight, but through different channels, having nothing to do with vision. If the work influences through the sense of sight, this calls forth intellectual and emotional experiences. The reception of the work of art is therefore

natural. If, however, the intellectual experience is first, then we are dealing with artificial reception.

The opposite of natural art is academic art, or rather pseudo-academic, which treats a person mechanically, as a collection of elements, without the existence of actual nuances. The essence of academic art is experiment and searching for something new, with the acceptance of specific guidelines based on intellectual speculation. Natural art comes from the inner needs of the artist; it is contradictory to something that is deduced in detachment from reality. “Invented” art is the result of pure intellectual speculation. Natural art draws inspiration from nature and like in nature, compared to experimental art, there emerge unlimited, unfinished problems, in other words, numerous possibilities to examine occurrences or problems. This art is achieved through the whole individuality of the artist. The making of natural art does not exclude the use of experiment, which is only used to better reflect the senses. Experiment within itself should not be at any time a goal to act creatively.

You believe that experiment itself is an element that is most characteristic of the avant-garde movements, that came about in the 20th century, movements, which although developed as a reaction to 19th century academicism, quickly yielded to becoming academic. In your opinion, how did this come about? What are the consequences?

In the first decades of the 20th century, there was general chaos in art. There was a lack of leading ideas for ever multiplying, new and more offending directions. It happened this way because the goal was rejected, the fundamental standard was missing, and that is the human being, his progress, and the enrichment of his personality.

With the arrival of photography, art became free from at least one of its roles – the need for documentation and preserving the outside world. At the same time, with technological progress, mankind was overwhelmed by the possibilities available through new findings and inventions. Art became free and creativity was able to exist for itself.

When the idea of “art for art” came about and the most important goal was lost, art began to decline – its essence became a sensation and the search for newness at any cost. Its task was to shock the public, giving them strong, but short-lived and cheap experiences. Works of art turned into banal jokes. Commentary started to play an important role in the creation of art. A work of art could no longer exist by itself – it was

essential to have the presence of the author or a critic, or at least an interpreter who would give the work sense. This phenomenon can be read as the loss of the inherent value of art – it lost its own visual or plastic language and it began to require an outside philosophical-literary interpreter. To put it simply, art began to decline when more noise was created around nothing. Because it was stripped of its goal, the criteria for evaluation have also disappeared. There was no way to classify it as being good or bad.

Everything started with Duchamp, who placed a wheel from a bicycle on a stool-pedestal, turning it into a work of art. It is necessary to ask yourself a question: Who actually was the fool – Duchamp or the people who believed that this is art. At least he made a point – art is also a subject. But what would you think about his imitators? Who was that genius who noticed that Duchamp's urinal, similarly placed on a pedestal, is a work of art? It would be worthwhile to take that same genius and place him on a pedestal to admire. Following along this understanding, one could put a piece of coal on a plate with water because carbohydrates are the main components to our diet.

The actions of Duchamp, developed through the dada and surrealist movements, encouraged successors to appear like the artist – it is enough to act like an artist, or as we think an artist should act, wearing mainly extravagant clothing and an original appearance or replace authentic expression with cheap effects. Instead of appreciating the paradox, created to solve the problem, the paradox itself was copied. It is similar to repeatedly telling the same jokes. What does one think of people who take this seriously? Can one believe that Duchamp's genius could create an artist out of anybody, because anyone can place an arbitrary object on a pedestal? And does each placement of an arbitrary object on a pedestal make it a work of art?

Art, instead of remaining as it was, a creation of beauty, an expression and representation of superior values, occupied itself in search of cheap effects, which draw an analogy with the world press, like the tabloids. Primitive goals or that is the lack of them, since art became a goal in itself, had to produce primitive effects: foolishness, superficial sensations, the lack of respect for others feelings, beliefs and sacred values, contempt for subtlety and truly deep engagement and everything was done posing as sophisticated and refined. Shocking with vulgarity and novelty became the principal slogans of art. Artists do not create what they truly feel, but consciously force themselves to find a trick, which until this time did not exist. A good example of this approach can be Roman Opalka. We have arrived to the stage where one identifies value with the new trick. New ideas pass quicker than they can mature. One has to inquire about novelty – is what we consider new truly new?

To justify the rightfulness of this approach to art, which *de facto* completely omits the visual aspect of the work, an entire pseudo-philosophy was created.

Thus, creation confined itself to rigid principles, imposed *ex-cathedra* by narrow groups of acquainted people, expressing negative opinions towards everything that did not fit the point of view they believed in. In a surprising manner, it resembles the condemning of 20th century avant-garde art by the academic art of the 19th century; however, with this difference where past academicism recognized stiff, but popular principles, presently it has led to “crap in a can.” Could this be a symbol of its value?

Contemporary art is based on absolutely inconsequential paradoxes. It announces, therefore, as a leading principle to reject all anecdotes in a work of art. This time the “artistic process” of Duchamp is clearly wordage, which is an anecdote. A true work of art remains itself even if it does not have a title, whereas the works of Duchamp, untitled and without placing them on a pedestal lose any association with art, and any meaning. A title may give color or other dimension, but it does not give a work sense. Let us take for example “Rejtan” by Matejko, without a title this painting will also have a dramatic and aesthetic dimension. The title “Rejtan” only gives it additional historical meaning.

To emphasize once more, art for itself is simply deception. The laws governing the reality of mankind are created by human perceptions and its ability or inability to associate. Understanding form develops from birth. Some of the fundamental reactions in the seeing and hearing world are innate. The surrounding world provides experiences, which allow for instinctive analysis and formation, making our understanding of the surrounding reality possible. Fundamental emotional reactions are already born in early childhood, for example: positive reaction towards the mother’s face, negative reaction towards unfamiliar faces. A differentiation ensues between what is easy and what is difficult to perceive, what is new and interesting or associated with pleasure or beauty as compared to what is already known and seen, and what is “familiar” and boring. Through the gradual collection of experiences comes the development of personality and with it aesthetic, intellectual, and emotional impressions.

Does the situation in today’s art and the academicism of the artistic avant-garde of the 20th century mean the end of art?

Truthfully, mankind reached a stage which can be described in a few simple words:

- art for art

- technology for technology
- biology for biology, etc., etc.

At this stage changes appear to be necessary for us. We have to break our way of thinking, depart from marginal specialization and reconstruct the fullness of humanity. Why do we come to this conclusion at this time? One should rather ask, why finally now and why so late?

Art that was created over 100 years ago never became popular. It was created by the avant-garde and in odd ways was tied to the political left. It defined itself as “refined art” or as “toys of pure intellect.” It grew on the false grounds of Marxism and it was, like Marxism, artificial. It followed a series of postulates (in the so-called “eastern block” countries, also their realization), like abolish the concept of family, the formation of state companies, art supported by the state, which practically meant the struggle for authority in the art commission. Art became object of ridicule, but the propagators of art placed themselves above the people and they alone created and evaluated themselves. Throughout this time there existed “underground” art that was appreciated, but it was rejected by official agents. Many of these rejected trends followed natural values, but deprived of official backing, they could not be truly realized.

In our Western system of values, one approves of natural provisions, a free (natural) market, politics as reflection, and the will of the people. It is about time that art had a natural character, and those rejected ideas would reemerge to the surface. Who would be affected by the eventual change surrounding the state of things? You might say that everyone – paradoxically, contrary to general opinions – is interested in art. Whoever hangs something on the wall or places some decorative object on a desk supports art. Value, generally understood, will be appreciated. But of course, in the first place, the students of art schools, galleries, museums, and art critics will appreciate artists’ changes. Furthermore, there are the people who have the intention to buy or collect, as well as everyone who is interested in culture.

In what way can one change the current situation?

It is necessary to talk and to talk a lot. The extraordinary development of technology, especially electronics, created the generation of “press the button.” This goes hand in hand with modern art, which has replaced mood and feelings with speculation. These two factors have produced emotional emptiness. If we want people not to be robots, we must act quickly. We have an unusual chance. Having hope for long-lasting peace on earth, we can create a different person; a person with positive feelings, compassion, empathy, a person who can rule the universe. War causes hatred. Peace awakens love. Let’s make love the winner. We must remember that without setting goals for people, we will become slaves to technological development.

A great number of artists are not satisfied with the cold speculation of today’s art, whether it is in the field of music, dance, or fine arts. Emotionalism offers a different approach, coming out of the assumption that art is not a science, that it implies the entire personality of the artist, while science deals with only one problem at a time. Science is governed by linear order; on the other hand, art should be governed by an emotional approach, realizing intuitively numerous problems at multiple levels, when intuition is understood as a sum of experiences registered in the brain and ready for immediate use. Intuitive reaction is spontaneous, it does not have to be chosen out of the range of behavior and it is not planned or thought out.

How does the public react to today’s art? In what way is it necessary to act to achieve a higher level of humanization in art and greater artistic sensitivity?

A family that I know went recently to the museum. They stopped in front of a large abstract painting. Their eight- year-old daughter asked what it was. The mother replied, “This is a painting.” The child responded, “It may be a painting but it is not art.” Interesting was not the child’s reaction, but the reaction of the adults that were present in the room. They laughed like people who were granted a big favor.

The lack of broad acceptance of “modern” art is nothing new. Some thirty years ago, I asked my friend why she is not interested in modern art. My friend replied to me:

“Because the king is naked. We need a child who can awaken society from its slumber.” I have heard repeatedly opinions on the subject of the “naked king.” They were voiced by serious people who love art, as well as by simple people. It is therefore not a question of the level of education.

Approximately ninety percent of people say they would go to a museum, but they consider modern art to be a joke. The opinion: “I could do better than that” is the most common remark that people say when looking at modern works. Art that is easy to understand, yet refined, would draw to museums millions of viewers. Art that has a goal to talk about improvement and enrichment of human souls may help to create positive individuals without the indoctrination of morals.

How is it that unpopular art reigns unchallenged? Who strongly supports and promotes it? Who is that sure of himself and that influential to impose views, which for many years have not gained public acceptance?

There are numerous questions. There are also many half-truths. They all meet at a single point – at the moment when art expressed its contempt for society promoting the idea of “art for art.” People, who were associated with this idea, became chaplains serving a higher creation of God. “Underground” art, despised, realistic, and naturalistic, has attempted to maintain its ties to the people; it was condemned by critics but, never gave up. It was popular, but because it was deprived of leaders, it did not formulate a fundamental and leading direction. Realists, naturalists, and others who stood in opposition to avant-garde concepts were among the unfortunate who were denied admission to important museums. Those, who created traditional paintings tied to the past, were forced to show in small exhibitions and worse yet, in amateur galleries.

The coup of the “modernists” began to produce results. A clever play on words (for example: introducing descriptions such as “object art”) and a philosophy turned upside down filled the universities with people, for whom essence and value were replaced by words. Properly chosen language placed art above mediocrity and even above ordinary objects.

A rigid system and an unchangeable philosophy in the teaching of art were created based on dogmatism. This rigid system brings to mind 19th century academicism, except that the new academicism was found to be comfortable and

attracted individuals without talent, happy that their cheap works were called art, and that it was enough to find a verbal platform or a suitable trick, or simply have a good relationship with a critic or a gallery in order to start functioning and become someone in the field of art. It is evident that it is better to be noticed by everyone as an idiot than to be a thinker that is unknown. In the final analysis who is ignorant the person who purposefully plays the idiot in order to gain fame or the one who admires him?

Those unfortunate “rejects” never gave up. Especially in the last few years, there appeared a number of trials to break the current situation. Many artists began to return to realism, however, realism continued to be outside of the main scope of art. Andrew Wyeth was apparently the first who had the ability to bring out a humanistic approach in his realistic and moody paintings. Wyeth’s imitators embraced the formal traits of his style, but they were not good enough to capture the humanistic aspects of his art, which in effect created a photographic copy of reality, which was deprived of mood and boring.

When speaking on the subject of art, you often use the descriptions: popular, unpopular, and anti-popular. What exactly do you have in mind?

Popular works of art are created in order to lessen some need, for example, they may have a documentary character (instead of photography) or they are manifestations of certain values, the commemoration of a moment, of someone close or of an event. They can also be created to raise admiration for the artist’s skill or for decorative purposes as some works of craft.

Art may also present a certain dilemma. It is then a manifestation or expression of ideas (but it requires a great deal of skill from the artist to present the topic), it may aim to build atmosphere, awaken feelings and emotions, create depth, establish the conviction of great values, and the various meanings of art bring it closer to philosophy, causing a basis for reflection.

Art that is (still) unpopular resembles in its assumption the above described popular art, but requires longer exposition, longer contact of the viewer with the work, it also requires a certain degree of education of the viewer and eventually his special sensitivity.

Art, which I have called anti-popular, is created based on short-lived sensations for its own small group of spectators (“the initiators”). It carries values, as we said before, that we can describe as those in the tabloid press. The best example was shown above with Duchamp. Art becomes a game for those who pose for artists and critics, a game which can be compared to a collective observation of “a growing stone,” based on absurdity. This is the art that is most often supported by the state or by well-to-do patrons who are too shallow to engage in serious art and too rich to resign from taking a part in that which is beyond their measure (“I have money, so I have the right to everything.”)

Art of the past was always popular art. Its main reason for existence was the need to document. It required skills from its creators. Their special, outstanding talent or gift was generally admired. The art was thus an additional component, in a certain sense an element of luxury that was difficult to afford, but which awoke envy and admiration.

The appearance of printing, then photography made possible cheap mass productions and easily accessible works satisfying the average taste. The development of photography opened a new period in the history of art, with the realism of representation, its faithful objective reality was achieved by the simple pressing of a button on the camera. Art free from the obligation of the documentation began to search for new roads. There began to appear new directions, like impressionism, symbolism, Art Nouveau, fauvism, expressionism, cubism, futurism, constructivism, dada, surrealism, expressionistic abstraction, pop art, etc.. In this way, we have reached a level of great disorientation.

I believe that today’s avant-garde art will never become popular. Why? Because it does not fulfill the basic expectations we have toward visual stimulation. It does not convince us about the superiority of its creator or about the superiority of his talent. It does not lead the viewer to any goal. However, it separates itself in its own artificially created superiority recognized by a small group which was taught, in the name of the purpose to reject popular beliefs.

Friendly art is not only for gods, but for everyone who is interested in it and has the urge to pay attention to it. Emotionalism is art for everyone, but not for just anyone. Its goal is to change the value of art, giving it quality and depth, referring back to contact

with the viewer, return to humanism, creating for the elite as well as for the masses. In other words, art should not only be popular but profound. Art should make life more insightful and broaden the field of individual observations, perceptions, emotions, and understanding. Art – according to emotionalism – should be multi layered and multi problematic, created with the entire personality of the artist and received by the entire personality of the viewer or the listener. This postulate brings with it many observations, at least concerning the problem of the simplicity and complexity of the work of art. Is complexity reflective of multiple issues touched upon or is it pure confusion? Is simplicity the superior goal we have to achieve or is it just a medium that serves to achieve a specific goal or the speed of reaching it? To trivialize, is a straight line a simple issue or is it just the lack of a problem?

**Do you believe that Emotionalism may be the answer to the chaos you describe?
Or maybe this is the way out from the impasse?**

The fundamental question that you have to ask yourself currently is, did we get lost down a dead-end street or do we also find ourselves at a turning point? I believe that luckily there is still a way out from the situation and this road is Emotionalism. I will try to explain this better, giving the basic characteristics of this movement.

Like I pointed out for many years, the dominating characteristics in today's art are: experimenting, keeping up with new ideas, and intellectual speculation. Pure intellectual play is treated as the sole criterion for the assessment of the value of art. The viewer and the listener were deprived of their right to speak. As a result of disrespecting the social value of art, it resembles a house without a foundation, tall but empty inside. The closed system of evaluation has stripped art from what was the strongest and the best side of human activity – moods, feelings, and emotions. Separated from a historical base, the system became a cancer of the organism of art, isolated and living its own life. Without a goal and connection with the rest of art, it was sentenced to degeneration. Only the old, extraordinary works like those of Goya, Toulouse-Lautrec or Delacroix remind us still of past praise, when art was a subject admired by all of society.

The group of fine artists, musicians, and dancers working together, agreed that the situation called for a search of a more humanistic approach to their activities. They started by asking these basic questions:

What is the natural perception in people?

What is the common denominator for all types of art?

Can great art be popular (as it took place in the Renaissance)?

The answers to the above questions, which we tried to give in the previous chapters, lead to the result that emphasized common values in every artist's work. According to our thinking, art should return to mankind, but moods and emotions should be present in each work of art. Keeping up with new ideas, experiments and speculation will play a serving role towards our need for expression. We have given this style, characterized by the above mentioned features, the name "Emotionalism," that originates from the most important element, which is the emotional content in the artwork.

When did the idea come to form a group?

The idea to form a group grew out of a meeting with Alexandra Nowak. Something struck me in this young person, something told me I wanted to work with her. This occurred at the time when she had an individual exhibition at the PAAS Gallery (the gallery of the Polish Art Association, which no longer exists). What I saw there impressed me a great deal and it seemed to me completely different from what I am used to seeing at other gallery exhibitions. The work of Alexandra Nowak was filled with ideals, moods, and their intensity strengthened the flawless technical creation. The whole exposition revealed the artist's tremendous capabilities, but it seemed as if she was in disagreement with herself, full of great dreams, but devoid of final decisions and conclusions. Quite clearly the artist needed support in some kind of community, which would help her tone down the tension, characterizing and describing her own individuality. The group "In tune with Nature" gave Alexandra that kind of support. The clear definition of humanistic goals and open discussions transformed indecisiveness into confidence, as well as a multitude of motives into means.

Therefore the Emotionalist movement was preceded by another group, which operated under the name “In tune with Nature”.

Yes. The group activities started from another decisive meeting, which took place in 1994. The Director of the Center of Modern Art New England in Brooklyn, CT, Henry Reisman called me and said that a group of dancers wanted to dance in front of my sculptures exhibited in a park surrounding the exhibition center. More intrigued rather than delighted, I joined a group of spectators. When the dancers started their show, the public was slightly surprised. The dancers seemed to enter into the spirit of the large sculptures, in a supernatural way. The viewers, initially indifferent, became more enthusiastic. The performance triggered general applause. Encouraged by the result, the dancers, under the direction of Kathryn Kollar, decided on further collaboration.

In that same year, I as sculptor, Alexandra Nowak as painter, and Kathryn Kollar as choreographer, decided to search for a common ground for the various areas of art. Our opening question was: What is the natural form of creation and reception? We thought that speculative character, the pressure for novelty, and sensationalism at any cost promotes artificial and shallow values. Searching for answers, we turned towards nature, which determined the name of the group, “In tune with Nature”.

The ideology of “In tune with Nature” is based on 10 basic principles:

1.) The basis of this philosophy holds the assumption that art is the expression of society's needs through the intervention of its representatives – artists (honestly speaking, as an artist I feel better as one who has been chosen rather than a self-proclaimed dictator).

2.) Regardless of the type of art (music, fine arts, dance) it has to show human insight using the appropriate medium.

3.) Nature made man – understanding this fact is the basis for speaking about people and addressing them.

- 4.) The products of our civilization are rich and attractive, but they cannot be a substitute for fulfilling our biological and spiritual needs.
- 5.) Art is not a solitary experiment, but the reflection of the artist's personality and in turn one experiment can be a part of the creative process.
- 6.) Every human being is unique and therefore everyone can be creative. The condition and essence for artistic creation is the expression of one's own distinctiveness.
- 7.) The profile of the author qualifies the strength and the size of his work – if you want to create better art, you need to work on yourself.
- 8.) The popularity of one direction of art or a given artist is not synonymous with the quality of art, but it can indicate that this type of art fits the public perception.
- 9.) Things that are easily imitated are probably not great art.
- 10.) Great art cannot be the dumping ground for technology

Shortly, other artists joined us: Krzysztof Medyna – musician, Jozefa Tomaszewska – textile designer, John Hausbrandt – photographer, Ivan Bratko – sculptor. Jan Kapera helped us with his theoretical knowledge as well as his talent for writing. I was chosen as the ideological leader of the group.

Working together, discussing, exchanging ideas and finally mutual criticism began to produce results, which solidified the direction, basing the value of art on moods, feelings, and impressions. This was an obvious reaction to emotional emptiness generated by the art of the past few decades that were based on technical experiments, innovations for itself, and cold intellectual calculation. We believed that in a time when constant technological progress, through its unfeeling character will shape a person since it takes away the human-like qualities in art and deepens the tendency to make a person just like the next, like another part on a giant machine. The group “In tune with Nature” tried to search for works that were deeply human, based on feelings and presentiment that are often spontaneous and always engaging the entire personality of the artist and appealing to the entire personality of the audience. Its motto was a return to its roots, to the study of nature and what nature carries with it. It was mainly about observable and visible nature, however, in the instance of improvised dance it was also the expression of oneself. Observable nature is the element which comes from outside, human nature is the

element which comes from within and their connection produces art. For me, an important but not always conscious element was taking advantage of materials from nature that I have transformed in accordance to my own personality.

When and why did you replace the phrase “In tune with Nature” with an idea from a new direction that is Emotionalism?

After working for four years, we tried to come up with a better name than “In tune with Nature.” The choice fell not on “post-Expressionism,” because we had many reservations against it, but on Emotionalism. In the meantime, the group underwent a transformation. Some left the group, others joined, among them in 1998 the painters Gregory Jakubowski-B. de Weydenthal from France and Janusz Skowron from the USA. Later there came Maria Fuks from Germany and the sculptor Julia Ambrose from the USA. Also a younger generation grew up, those who come from artistic families of the members of the group: the painter and photographer Artur Skowron, **and also** the textile designer Natalia Tomaszewska and painter Kinga Kolouszek.

We threw together a few popular phrases to describe our views on art:

“We would like see art just as the most noble part of life”

Art without feeling is like sex without love”

“If you want to raise your art to a higher level, you have to raise yourself higher”

“Art is love”

We refined the phrases above to define the basic ideas of Emotionalism:

- 1.) Emotionalism aims to broaden the artistic and human sensitivity of the artist and the viewer.
- 2.) Emotionalism looks for novelty, but does not throw away artistic tradition and, on the contrary, eagerly draws from it.
- 3.) Emotionalism believes that new findings and technical novelties in art must serve the spiritual and mental aspects of a human being.

- 4.) Emotionalism values art according to its expression of feelings, intellectual worth and depth of experiences.
- 5.) Emotionalism is a multi-layered art; according to its guidelines, the greater the richness of values of the work, the greater the depth of achievement.
- 6.) Emotionalism worships simplicity in pursuit of a goal, yet condemns thoughtless simplification.
- 7.) Emotionalism believes in human progress and development.

The main goal of Emotionalism is thus cultivation of traditional values of fine art in modern art through promoting and supporting the artists whose works are of high quality and value. Based on traditional humanistic values, Emotionalism protests against so-called “theories of art,” created as early as the first decades of the 20th century, started by the works of Marcel Duchamp and Josef Beuys, based on assumptions that every human being can be an artist and every object can be a work of art. Emotionalism opposes the new era of “everything goes” and “clean possibilities.” Emotionalism fights against the inappropriate use of the concept “fine art” to describe for example the so-called installations and happenings, any kind of trashy, nonchalant, and revolting works, works where subjects are usually on the border of vulgarity and often have more in common with a circus than real art. The Emotionalist movement fights for originality, unique art that can be appreciated by every nation thanks to its originality.

Emotionalism supports art that is based on talent of the artist, experience, devotion and education. It is art that represents the highest quality of form and great aesthetic refinement, to be based on great tradition, originality and humanism. Emotionalism finds and fights for humanistic values in modern art, which should show the great variety of human feelings and emotions. That is why this direction is far from the shallow experimental concepts of modern “artists”.

Emotionalism demands concrete proof on the value of objects that are to be works of art. If something is easy to copy or reproduce, then it is important to think whether this is in fact a work of art.

If the fundamental idea voiced by Emotionalism is the expression of feelings and emotions and the effect on the feelings of the viewer, why then not treat this direction as a type of neo-Expressionism?

Certainly, the relation of this new direction to earlier trends, in which emotions and feelings also played a great role, is a very important matter. The fact is some people believe that emotionalism is a form of expressionism, because it is based on the expression of feelings, states or emotions. In my opinion, both directions are very different from each other.

Let us remind ourselves, what expressionism was. This direction appeared in European art, mainly German, at the end of the 19th century and continued until 1925. It developed under the influence of unrest that plagued European society at the time prior to the start of World War I. From a painter's point of view, it was most of all a reaction to the naturalistic, objective, and optimistic foundations of Impressionism, stemming out from the belief in the development of science. The essence of Emotionalism was the need to speak out on a more personal and urgent level. This was in a sense a return to not so distant romanticism. The characteristic feature of expressionism was the spontaneity of the artistic presentation, among others, under the influence of art that you can call primitive – primitive societies, child and folk art, spontaneity resulting from intuition but not cold calculated approaches to reality. This basis is also fundamental to emotionalism. Despite similarities, there are multiple differences between these two directions. **Emotionalism** is a foundation for expressionism. If we take into consideration the famous painting done by the precursor of expressionism, Edvard Munch's "The Scream", this in emotionalism would not be about the scream, but only about fear. Expressionism places emphasis on effect, what causes emotions, actions, deeds, results, outcomes, and consequences. Emotionalism describes the cause, the reason, the basis, the content, and the state. Expressionism is only the process of expulsion. Emotionalism is a process of influencing someone, inspiring to awaken response and affection. Expressionism brutalizes, which originates from the theory of the inevitable process of deterioration of the human connection with the outside world. Emotionalism idealizes, assuming the positive character of a human being. Emotionalism is deep seeded with its roots in

expressionism, but it is a more sublime, more subtle, and more positive towards the human being than expressionism. Expressionism rejects a multi layered approach, and places “deeper” psychology onto a lower level. Emotionalism, contrary to expressionism, believes in humanity and condemns violence. It wants to promote a new type of human being. Expressionism came out against humanity and criticized it because it was rotten. We are coming out against the negative aspects of the human being, putting pressure on positive features. However, these two directions in the method of presentation seem close to each other, although, expressionism was based on deformation, especially deformation as a goal in itself, while for us it is only one of many means of presentation, used only when necessary. Undoubtedly, the socio-political situation determined the character of expressionism – the feeling of threat and the looming world war. Full of experience after two world wars, we have hope that we can succeed in improving the human being.

But the concept of expressionism has a second meaning, describing any artistic statement with stronger expressions and deeper feelings. One can speak about expressionism and its divisions, gothic, mannerism, or romantic. In this case, couldn't you include emotionalism in this definition?

Yes, of course. In this sense our art is undoubtedly expressionistic. However, to avoid confusion due to the above understanding of expressionism and to emphasize the role of emotion in our works, we preferred to choose a different name. Situation is similar as with classic art and renaissance art.

What is the relationship of Emotionalism to abstract art that dominated undividedly for many decades? It has already been described in the history art in the 20th century, about expressionism that is abstract, about lyrical abstraction.

Works of the Emotionalists do not have to be figurative, but they must at least be representative. A good example is the abstract works of Jak Kovatch. The artist can also use simplification, lean towards spare form, which by the way, gives his work a compact

composition. According to me, simplification should not approach a mathematical equalization or geometry. Each geometrical form is lifeless, but some three-dimensional geometrical forms start to live in a space (for example: warped planes). Simplification only makes sense if the form is not reduced to a simple geometrical form, but remains a fundamental biological form, that is free from needless elements. It should be a synthesis, attempting to catch the most important and the most fundamental elements. A work that offers a geometric scope is like playing a piano with one finger. Is this playing worthy of a symphony?

Like I said before, Emotionalism is based on a certain idealized reality, the search for beauty with the help of emotions and feelings. Its base is the belief in the progress and the perfection of a human being, the need to show the human in all its diversity. It tends to enrich the human from within and restore the depth that he can achieve, for as long as he has the work of art in front of him. Art must be just like a person, “you learn about him as long as you know him”. The goals mentioned above are can be reached only when the work that is created is involved completely in the artist’s personality. This is our protest against minimalism or conceptualism, the direction that operates only on an intellectual approach and moreover the most simplified one. These directions can be understood as approaching the limit of art.

Emotionalism does not object to new techniques in art. Our group, for instance, also admitted photographers. Art is not only that which is made by an artist by hand. Computer art has its own justification. However, just like improvised music is the most valuable form of music, so do works of art, which are made by hand, have an exceptional richness.

Who can be an emotionalist? What conditions does one have to fulfill to be admitted to this group?

Obviously, every good artist is an emotionalist. It is important that his works induce resonance and emotions in the viewer. In this same way, every good painter is an emotionalist regardless of what technique or style is being used. Let’s take for example: Rafal Olbinski whose works are primarily received in an intellectual way. At the same

time, however, the works evoke a resonance with the viewer, surprising him with associations. If the piece of art is attractive and induces reflections, emotions or feelings, then it is an emotionalist work. It is not enough that it only gives out aesthetic feelings, it must go deeper.

The basis for acceptance of an artist into the group is the character of his works. They must be distinct with artistic depth, great value, lacking superficiality, almost having metaphysical strength. Most frequently, the ones admitted are those that have been recommended by those who are already members of the group. There is no objective criteria for admission – one can say that the sum of all subjective opinions transform into an objective assessment. Most often, the chosen artists are those whose works already have emotionalist features or they are in the process of reaching it. The important criteria of selection are also the techniques of the artist, for example the ability to draw. The essence of the group is to choose people of a certain artistic profile or of a certain psychological type that seem to follow the direction chosen by us.

An important feature of our group is that it is interdisciplinary. We accept that every type of art affects the viewer in its own way, depending on the medium that is used, providing that original and unique art is better than art that is reproduced. In the case of the dance, as was seen by Kathryn Kollar, the choreography was inspired only by what was on the stage-display, the work of another artist. That was actually improvised dance. Likewise, there are the musical improvisations by another member of our group, Krzysztof Medyna. Our goal is – through working together – to find a new medium of expression which would be shared by all types of art. What is important for us is direct action, that in the instance of music and dance it expresses itself as improvisation. Improvised music and dance have a greater emotional load because they engage the whole personality of the artist in a given moment. In the case of fine arts or visual arts, it is somewhat different, because each work is original and unique. Direct contact with its creator is not that important.

The group has an open structure even though it has a permanent center. Frequently, guests join this group invited for a specific exhibit. Each exposition is a separate event, during which the one, who organizes the event, fills the duties of its board and accepts responsibility for its content. It gives him the right to choose the exhibiting

artists. A member of the group can be any artist of any nationality, it does not matter what topic of art is being represented, as long as his goal is for more humanistic art. We aim to develop a worldwide movement.

**Is the performance of the group essential to the progress of Emotionalism?
Can you imagine that you announce the main thesis of your new direction and
artists will then independently realize it?**

We work in a group because it is the best way to collectively pursue art that is created naturally and naturally received. At this time, when the group has members who are living outside of the North Eastern coast of North America, group gatherings are rare. Our works meet more often at group exhibitions. It is more about the shared ideology, which is a loose ideology. The exhibited works affect other artists and this is the essence of mutual influence. In the case of artists, it is more about visual elements – the work should speak with a single voice and not be dependent on words. I am the only artist who transforms our ideology into words. But my goal is to formulate the most important postulates of the group and not a justification or support for my own works.

A characteristic element for the group of emotionalists is to extend membership to the younger generation of artistic families, simply the children of members. They are naturally built into the group. It does not necessarily mean there is a stronger emotional bond, which occurs in these families. Rather it is about a common spiritual association of the works of the parents and children. Maybe the traditional rebellion of the younger generation found itself this time on the same level – a level of communication with the rebellion of parents against the dictatorship of art as it exists today?

IV. CRITICS ON THE WORKS OF LUBOMIR TOMASZEWSKI

“...It is Tomaszewski’s ability to put so much passion and humanity into his figures that finally makes his work rewarding and enduring....”

“...He (Tomaszewski) brings nature into his work quite literally through his innovative use of materials, incorporating natural forms such as fallen tree limbs and large rocks, in combination with copper, bronze, and various other metals in his monumental figurative sculptures.

The most effective among the pieces are those animals or birds that convey a state of tension or movement or brute strength, something that struggles against gravity to maintain its force”

Gene Maggio, “The New York Times”

“(...) his freshness of vision and formal inventiveness place him firmly in the mainstream of modern American aesthetics, particularly in a piece such as “Paganini”, where the great musician and composer’s head, hands, and violin, meticulously formed in metal, float above a graceful configuration of gnarled tree limbs that suggest the kinetic frenzy of a passionate performance.”

Ed McCormack, “Artspeak”, XI 1995

“He analyzed the works of masters, he was most fascinated (to this day) by the sculptures of Donatello and Rodin. Diligently he studied, not only learning from his professors, but from everyone whose approach to art seemed interesting to him. After 40 some years, he does not hesitate to state, that he learned the most from observing the works of colleagues, with whom he studied. Janeczka Karwowska made me realize the importance of a sense of mass and choice of material; Krystyna Trzeciak – the sense of overdrawing; Jerzy Jarnuszkiewicz – the value of one’s own philosophy and the fact that interpretation of the form is more important than a true copy.”

Krystyna Styrna-Bartkowicz, “Przegląd Polski”, 1995

“The art of Tomaszewski, full of reflection and tension is concentrated and forces one to concentrate.”

Krystyna Styrna-Bartkowicz, “Przegląd Polski”, 1995

“One may not be convinced by the artistic philosophy of Tomaszewski, one may not accept the use of expression of casual forms of wood, especially roots, one can admit that particular sculptures are not very interesting – but one must give oneself over to the fascination entering into the middle of the drama created between nature and the artist. Day and night, there is an endless spectacle “Nature’s Theater”(…).”

Krystyna Styrna-Bartkowicz, “Przegląd Polski”, 1995

“The artistic goals of Tomaszewski are totally different from the goals of most young modern artists. He is not interested in pure experimental form, he is looking for art full of emotion, speaking directly to the heart of the viewer, art that is as deep as the human soul. “I wish to create sculpture which one can live with on a daily basis, which continuously awakens in the viewer new human feelings. If my art can help at least one person realize the power and beauty of the nature surrounding us, it will then be a success” – said during an interview in 1973.

Jan Kapera, “Przegląd Polski”, 2000

“His unusual talent for creating art full of soulful expression, symbolism and a special kind of silence, grace, extreme sadness, but on the other side – full of happiness, modern audiences are fascinated by Tomaszewski’s art.”

Jan Kapera, “Przegląd Polski”, 2000

“Tomaszewski has the imagination and sensitivity that lets him “see” inside of the rocks and wood he collects on such outings. He “discovers” people and animals inside the shapes of weathered stone and pieces of wood, much like you might sense the spirit of a young girl that has become trapped within the body of grown a woman. Very few

sculptors since Auguste Rodin have known how to release the spirit that is imprisoned within stone and lifeless confines. Lubomir Tomaszewski is certainly the best.”

Ellen Klein, “King Street Chronicle”

“Tomaszewski’s ability to blend the inspiration he draws from nature with the rare gift of vision and imagination that are so vividly revealed in his works, distinguishes him from other artistes and places his work on an aesthetic level to which his contemporaries can only hope to aspire.

Working with the remnants of nature – freshly unearthed rocks, rotted wood, scrap metal and discarded pieces of glass – Tomaszewski is able to translate the essence, complexity and beauty of the human spirit into his works of art. His unique ability to strike a true balance between the abstract and the realistic – and, thus, find the perfect art form – becomes wondrously apparent as his sculpture comes to life.”

Robert Marston

“I saw dance and music captured in his sculpture pieces. They are incredibly powerful – so much drama, emotion and movement in them”

Kathryn Kollar, in: Joel C.Thompson, *Newly formed art group focuses on nature*, “Connecticut Post”, 3 VII 1994

“We object to the philosophy of the late Andy Warhol that anything can be art”

Peter Olszewski, in: Joel C.Thompson, *Newly formed art group focuses on nature*, “Connecticut Post”, 3 VII 1994

“Creating works of art without paint and sculpting without clay, Polish artist Lubomir Tomaszewski relies on fire and passion to bring his art alive”.

(”Kreując dzieła bez farby, zaś rzeźby bez gliny, polski artysta Lubomir Tomaszewski czyni swoją sztukę żywą w oparciu o ogień i pasję”)

“Emotions are the cornerstone of all Tomaszewski’s works”.

(“Emocje są kamieniem węgielnym sztuki Tomaszewskiego”)

Marjorie J.Passeri, Connecticut Post”, 1998

“The goal of the Emotionalists is to rediscover modern art for a living and feeling human being. They hope to achieve it by popularizing a style that serves emotions and feelings and who find these aspects as a key factor for assessing a work of art. Artists centered around Lubomir Tomaszewski create art, that talks right to the heart of the viewer, to people that search for not only intellectual but emotional depth, striking the cord of past experiences, feelings and emotions, rarely experienced in the daily race of dehumanized life.”

Robert A.Skarba, “Nowy Dziennik”, 3 IV 2002

„The world in which the art of Lubomir Tomaszewski is created, is realistic, but the ability of the artist to see the wonder of nature causes the place that he lives and works in is on the border of reality and a dream. The hands of the artist with traces of injuries talk about the hell, through which he and himself only has to live through. This, for the purpose of a statue from the stone, maybe copper and pieces of glass will appear and join his group again. He himself only knows where the dangerous line begins and ends, dividing reality from a fictitious state, he who is – faithful to himself and to the stars.”

Halina Barbara Klein, “Przegląd Polski”, 1996

„(Tomaszewski's) combination of passion and technical inventiveness make his figures especially compelling, with their dramatic postures and their expressive anatomical distortions. The latter sometimes take the form of elongations reminiscent, at times, of Giacometti. In other pieces these distortions derive directly from the shapes of found rocks or shards of wood to which the artist adds limbs or other elements, creating semi-abstract figures that appear to have been captured in the act of natural metamorphosis.”

Maurice Taplinger, “Gallery and Studio”, 1999

VI. MEMBERS OF THE EMOTIONALIST GROUP

Julia AMBROSE – comes from the industrial region of Western Virginia in the USA.

Thanks to growing up in a isolated world in a quiet province, she developed a lasting and deep bond with the animal world and the forest creatures, which kept her company everyday. Despite the passage of time and the loss of youthful naivety, Julia stayed true to her world of imaginary animals. Imagined reality and leaving behind her provincial „world” became the source and the basis for her imagination as a sculptor, which are expressed in her works to this day.

After finishing her artistic studies in Baltimore and experimenting for a time with different techniques, Julia decided on making figurative sculptures mainly using clay and bronze. In her figurative works, she joins the body of a person with the head of an animal for some time now. In this way, she wants to show the bond a human has with nature and to metaphorically comment on the human stature.

Julia believes in the richness of possibilities to show the state of the human being, and using such a formula is boundless.

In her works, she searches for answers to questions like: “Why are we the way we are?” – “Why do we do what we do?” This formula for Julia is to provoke the viewer to ask themselves a question: “How do I really look and what is my real nature?”

Julia works currently in her studio in Connecticut, USA. She has participated in many exhibitions regionally and overseas.

Ivan BRATKO – sculptor, finished the School of Fine Arts and Industrial Forms in Czerwonogrod, Ukraine in 1985. He was always fascinated with traditional Ukrainian ceramics, which he studied with Mariana Bokusewicza. In 1991, he received the title Master of Ukrainian Folk Art. His works are found in private collections in Europe and the United States.

Maria FUKS – was born into an artistic family in Osiek in 1956. After studying at the Academy of Fine Arts in Warsaw, she moved to Nuremberg, where she has lived and worked since 1984. In her works, Maria searches for universal truths about the human being, which is always the main motivation in her paintings. She tries to capture and trap in her canvases human sadness and happiness, the sensation of pain and happiness, work and play. Maria paints people in their everyday environments, in the surroundings where things take place naturally, experiencing emotions and encountering the successes and defeats of others. For Maria, who travels often, location does not matter, most important are people and their emotions, which she easily incorporates in her impressionistic feelings onto the canvas.

Jan HAUSBRANDT – photographer, born in Warsaw in 1952, began his career as a photojournalist working for the press and publishing houses. In 1985, he moved to the United States. His main passion is black and white photography, and the fundamental subject matter are people. He is well known on the international

forum and has been awarded for spontaneity, humanism, imaginative and skillful narration, that comes through in his works.

Grzegorz (Gregor) JAKUBOWSKI-BARTHEL DE WEYDENTHAL – painter, conservator of paintings, heraldic artist, author of texts on art. He was born in Cracow in 1957. He studied in the Advanced School of Education (1975-76), in the Department of Architecture at the Polytechnic Institute in Cracow (1976-1981) and at the National School of Fine Arts in Paris (1982 – 1988) in the drawing and lithography studios of F.Iscana, V.Velickowica and M.A.Hadada. He obtained his diploma with honors at the studio of V. Velickowica in 1988. From 1982-86, he studied painting conservation at the Ateliers Saint-Gervais in Paris. He lives and works in France since 1981. He exhibits regularly in countless countries in Europe and in the USA, his works are found in public and private art collections. He has received many awards for his artistic activity. He is a member of artistic groups like “Emotionalism. In tune with nature,” the Polish Historical-Literary Society in Paris and the heraldic society in France and in Poland. He was the French representative to the Polish Museum in Rapperswil, Switzerland. Organizer and author of many exhibits and cultural events in France, Poland, and the USA, especially at the Polish Library in Paris, the Boleslaw Biegas Museum, and the Adam Mickiewicz Museum, as well as at the French Parliament, Saint-Auvent Castle, the Library in Perigueux, the National Library in Warsaw, the Maison du Limousin in Paris, the E.A.Bourdelle Museum in Paris, the Mazowia Museum in Plock, the Society for Arts in Chicago, the Center for Teaching PAN in Paris, Maison du Cheval in Tarbes, Galerie des Trois Notre-Dame in Angoulême, the chapel of Saint-Jean in Saumur, the Castle Ars, etc. He publishes articles about fine art and culture in Paris, Cracow, Warsaw, and New York. He restored paintings and polychrome sculptures (15th – 20th Centuries) for institutions and private clients in France, Spain, Germany and in Malta.

Katryn KOLLAR – dancer and choreographer, commonly known as an outstanding artistic director. In 1995, she won a unique prestigious award given by the Connecticut Commission of the Arts. She finished her studies in mathematics and specialized in education.

Kinga KOLOUSZEK – painter born in Poland, 1973. After she graduated in wood carving from Art High School in Rzeszow, Kinga majored in graphic design and painting at the European Academy of Art, Warsaw, where she received her diploma in 1998. Kinga learned art and design skills from well known Polish artists like Franciszek Starowieyski, Zbyslaw Maciejewski, Julian Palka, Mieczyslaw Wasilewski. Later she furthered her graphic design experience while working as an art director in the award winning advertising agency Leo Burnett Warsaw. In 2000 Kinga moved to the USA, studied in Passaic County Community College ESL and worked in the PCCC IT Department as web assistant creating the Passaic County Website.

Currently she is teaching art in NYC and exhibiting with the Emotionalists Art Group. Kinga participated in both individual and collective shows presenting her work among others in Poland, Luxembourg and USA. She is also the author of poems, essays and she is photographing. Kinga's website is : www.redkunegunda.com where she presents her art.

Renata KOMORNICZAK – sculptor. She studied at the Department of Sculpture at the Academy of Fine Arts in Warsaw. In 1983, she received her diploma with honors and a stipend from the Ministry of Culture and Arts. She works and lives in Poland. She is a member of the Polish Association of Fine Artists, the Keramos Association, the Association of Artists “Pomost”, and the creative group “Measure.” She heads the cultural institute in Warsaw and has her own business. She works mainly with ceramics and medallions. She is the author of small works as well as large format sculptures, raised relief, portraits, and outdoor sculptures. She took part in many outdoor ceramics exhibitions. Her works were shown in Poland and abroad. Her sculptures are found in collections in Poland, Germany, France, USA, and Italy.

The most frequent element in her sculpture is man. The human form appears lonely, at times it is a portrait of a lost couple, yearning for love and at other times the composition is united around some idea. To these themes belong a series of heads, which are not portraits. These are rather elongated and flattened forms that bring to mind the skulls of Egyptian priests or also the monuments on Easter Island. The artist builds expressions in her sculptures and bas-relief by condensing meaning and referring to the past and knowingly reducing excessive means.

Renata creates mostly intimate works, not exceeding 40-50 cm, made from burnt clay. The oldest material of sculptors perfectly harmonizes, with clarity, her compositions. Working with economical materials, with soft modeling, the subtle play of light on the surface of the sculpture and refined simplicity to capture the subject, creates a work with great emotional charge, but captured with rigorous restraint. Being with her outdoor sculptures, one has the feeling, as if they were always there, that is how large their oneness is with nature. There is in them some kind of lasting durability with astonishment for the human being and the world.

Krzysztof MEDYNA – saxophone player. He was born in Jelenia Gora. The story of his musical career began when Krzysztof was five years old and started piano lessons with his grandfather, the musician and conductor, Alexander Szwarz.

Krzysztof is a very talented saxophonist, playing on the soprano, alto, and tenor saxophone. His first great success was winning the second place in the Szczecin Spring Orchestra in 1969 when it was part of the group The Wagon of Aunt Filomena. The next year, at the same festival, the Janusz Weiss’s Jazz Quintet, whom he co-founded, won the first place in the jazz category. With that group, Krzysztof collaborated with the Pantomime Studio of Szczecin under the direction of Zygmunt Zdanowicz, where he jointly created improvised music for mime performances. With them he performed at the festival FAMA in Swinoujscie in

1971 in a special performance, which was a great success. In the summer of 1972 and 1973, his jazz instructor was Zbigniew Seifert.

In the year 1973, under the name of Quidam Jazz Quartet, Krzysztof and his friends won recognition at the festival Jazz on the Odra in Wrocław. For the next few years he worked as a musician in Scandinavia, attempting to neutralize the financial abyss between Communist Poland and Western Europe. After returning from Sweden in 1979, he founded, along with the pianist Andrzej Winnicki, a group playing electronic jazz under the name "Breakwater." The group won the first place at the Jazz on the Odra festival in 1979 and Krzysztof won the first place as a soloist.

After immigrating to the United States, Krzysztof played with many American and Japanese musicians like Greg Maker, Dave Barham, Fukushi Tainaka, Kengo Kakamura, Polish musician Jack Puchalski and Russian musician Dima Kolesnik. In the year 1995, Krzysztof opened 30 half hour auditions for the public station Our Radio, located in Fort Lee, NJ, from the series Traditional Polish Jazz, entitled Zgrzyt Płyty (Creak Record). In 1996, he recorded the music for the film "Moonwalker" by the Korean director Doc Kim, which won the first place at the film festival in Seoul.

He performed at the Theatre of the Intuitive Improvisation, also known as Toii, with a whole group of dancers and artists at many galleries and university auditoriums in the North Eastern United States, including Harvard University, Yale University, Boston University, City Hall in Boston, Fordham University in New York and other distinguished places. Toii presented individual performances at the General Council of the Republic of Poland in New York under the title "Inspiration." From the year 1999, Krzysztof performs with the Emotionalists, playing with classical organist Andrzej Trembicki, viola player Timothy Inlay or also plays solo. Krzysztof Medyna lives in Stamford, CT with his wife Marta, daughter Cecilia, and son Christopher.

Aleksandra K. NOWAK – painter, received her education in both, her native Poland at the State School of Fine Arts and Design in Sedziszow Mlp, and in the United States at Kean University and Caldwell College. She majored in Visual Communications / Graphic Design and Illustration. Since 2001 she is represented by CFM Gallery in So-Ho, NYC. Her work can be found in many private collections in the United States such as Johnson&Johnson Co, NJ, Hoyt Nat'l Institute of Arts, PA, Seaton Hall University, NJ, Kathleen Dolan and others.

Mieczysław "Mietko" RUDEK – photographer. Born in Poland, self-taught he dabbles in painting, graphic art, and photography. He lives in New York, where he works as the "Advertising Creative/Art Director" for the newspaper "Nowy Dziennik." He is interested in the process of digital imaging for painted and graphic forms using "his own technique." In his spare time, he writes of emigrating artists in the "Nowy Dziennik" and "Przegląd Polski."

Janusz SKOWRON – painter and graphic artist. Born in Kolbuszowa. From 1989, he lives and works in USA. In Poland, he studied at the Institute of Artistic

Education UMCS in Lublin where in 1983 he received his diploma in lithography under the professor Danuta Kolwzan-Nowicka. He is co-founder of the Lublin Gallery "Kont" (1978). He belongs to the Association of Polish Painters and Graphic Artists and is also a member of the multinational, multimedia group "Emotionalism." He took part in many individual and collective exhibits in Poland and overseas (USA, France, Germany, Hungary.) In the United States, he has curated many exhibitions and popularizes Polish artwork. He does paintings, graphic art, and drawings. The New York weekly "Courier Plus" for the last two years has published his illustrations.

Arthur Skowron was born in Starachowice, Poland. Arthur moved to the US with his family in 1990. Here he studied at New York's High School of Art & Design, graduating as valedictorian of art. He received his BA in Fine Art from Queens College. Arthur has displayed his work in several solo exhibits and over two dozen group shows. He holds several art awards, including the Ralph Sansone Scholarship, the Polish & Slavic Center Scholarship, and the prestigious Alexander Medal. Arthur is the youngest member of the Emotionalism Art Group and has exhibited with the group on numerous occasions.

Józefa "Ziuta" TOMASZEWSKA – author of artistic textiles. Lives and works in the USA. The works of the artist bring a new momentum and life to modern artistic textiles. Her three-dimensional creations, include fabric and sculpture reminding of the dark aspects of totems. They are realized by the artist through color compositions, fibers and fragments of cloth, to create a monumental entirety, which cannot be passed by indifferently. She has exhibited in many institutions and galleries on the East coast, USA, mainly with the group "Emotionalism" at Harvard University and Northeastern University in Boston, the Fergusson Library in Stamford, CT, and the Europa Gallery and Polish Consulate in New York. She has also exhibited in France, Germany, and in Poland.