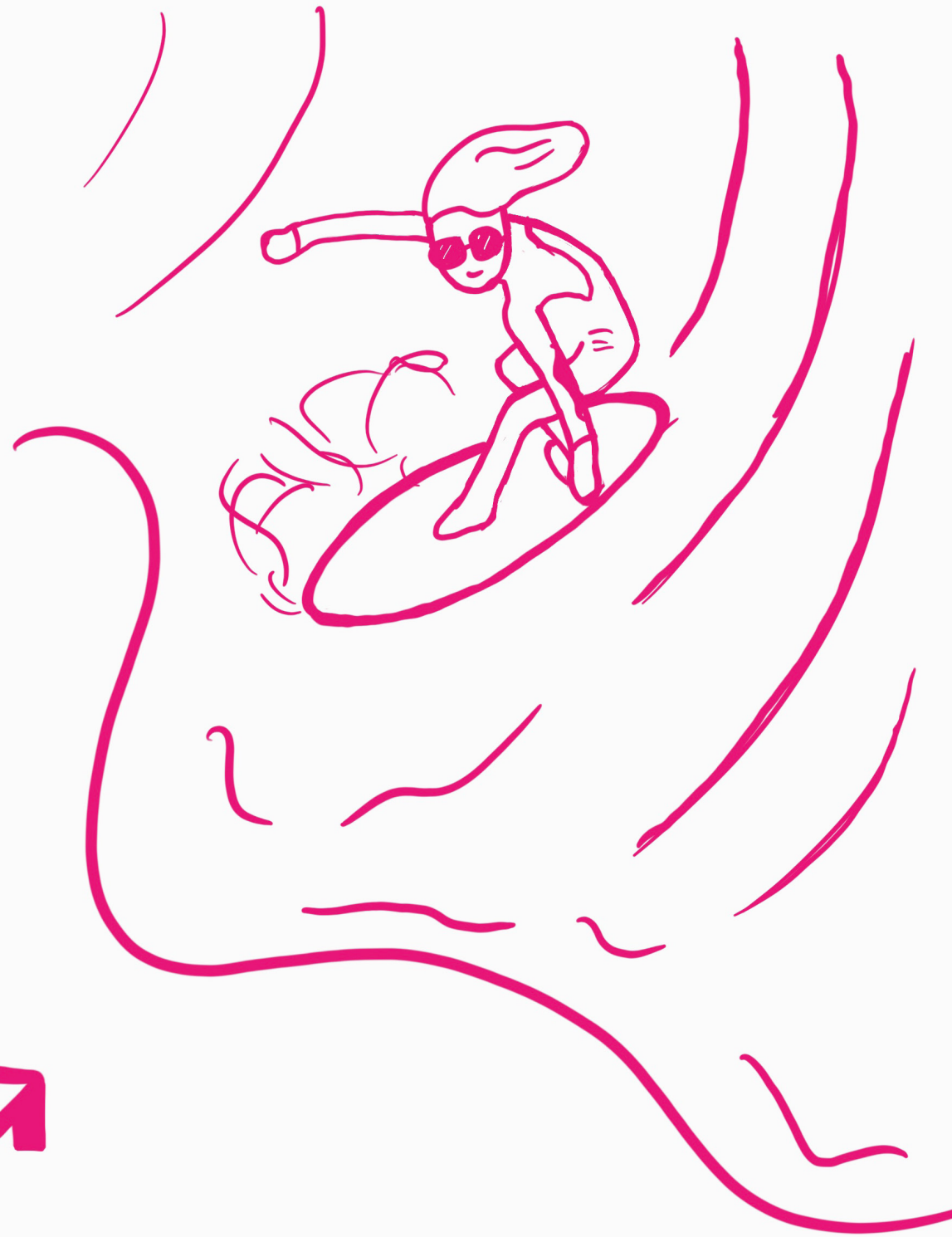




# Open-Air workshops



# Open-Air 2024

Anna Eichler, Sabina Twardowska, Ka Mochi, Marta Marszałek, Natalia Łajszczak

The open-air workshop consists of outdoor activities for students where they may gather inspiration and create artwork under the supervision of teachers. The mode of classes is a “walk-in workshop” where students join their selected tutor for a specified time and then continue their individual work. The students choose from a number of short-time creative encounters and may work in their chosen techniques. This workshop is based on a highly individual approach to the method of work,

execution of the pieces and the type of the final result, with emphasis on students’ independent and responsible choices. Respectful interaction with nature is paramount. Students will have an opportunity to run site-specific research, curate their own projects and learn to manage their content, scope and extent of work.

**All the workshops are walk-in!**

## Location

Holiday Resort  
Bursztyn, Gdańska 4,  
82-103, Jantar



### Sensory walk to the sea – feeling the place

Have a light painting/sketching (in colour!) kit with you, preferably in a backpack, so your hands are free. The workshop is focused on sensory mapping of Jantar's nature, as well as making notes and sketches of what we discover. Taking the view point of non-human participants, we will attempt to tell their story and give them a voice. The sensory walk with painting and sketching for the opening of the workshop is an opportunity for getting grounded in the new environment.

### Lightwatching and speedpainting

Capturing light and colour changes during the sunset requires preparation and speed. During the workshop, the participant will attempt to create several sketches/paintings registering the rapid change. The workshop will take place on the beach, the exact time will be announced on Wednesday.



## Anna Eichler

inst [@anna.eichler.art](https://www.instagram.com/anna.eichler.art)

Painter, educator, and art director of Redsheels, the female mural painting crew.

She graduated from the Academy of Fine Arts in Warsaw. Her practice as a visual artist focuses on interactions of colour in abstract landscapes and colour field painting. She teaches painting, drawing, and illustration at the Faculty of New Media Art in PJAiT, Warsaw, and she's the representative board member in the European League of Institutes of the Arts. She is the co-author of the 'Women of Liberty' mural in Gdansk, and she also designed for production and painted many murals in Poland, 'Kora' or 'Norblin Factory by Dwurnik' in Warsaw, among others.

## Tools

- paints, watercolor, gouache, acrylic
- oil pastels
- brushes
- tape
- rags for cleaning
- container with a lid for water
- something to mix paint on
- painting sketchbooks
- paper
- boards or canvases for painting (max. size B2)  
If you paint on paper, don't forget to take a board to stick your paper to (stiff foamed polycarbon is fine, thin woodboard is fine, thick (4mm+) cardboard is fine)
- structure medium\*
- drying medium\*

\*optional

Please, contact Anna Eichler on Teams individual if you want to paint with oil.

## Fantastic creatures – how to unlock imagination?

A workshop based on experimenting with various means of expression and different materials, supporting the process of unlocking free creation and deriving the greatest joy from bringing fantastic characters to life! During the workshop we will work freely, using “mistakes” or reversing the process of typical drawing.

## UGH ;) – Urgent Graphic Help (for Jantar)

Logo design workshop: a walk around Jantar, collecting examples of poor design of signs/ logos/visual symbols for public places and subsequent work in teams to create a proposal for a modern rebranding consistent with the theme and region. The workshop combined with a talk on wayfinding design and visual identification. The work will be done manually, but the most interesting projects can be implemented in Illustrator.



## Sabina Twardowska

inst @twardowska\_art

Born in 1984, academic lecturer, visual artist / painter and graphic designer— mainly creating illustrations, designing books, posters and mural concepts. Co-author of the ‘Women of Liberty’ mural in Gdańsk, author of the ‘Janusz Korczak and Pani Stefa’ mural in Warsaw, designer of book covers for W.A.B and ArtRage publishing houses.

Her art is created in response to current socio-political events and based on broadly understood pop culture. She often uses typography and quotes.

## Tools

### FANTASTIC CREATURES

- ecoline / colourful ink
- white, narrow paper tape and some masking tape
- knife or cutting paper
- cutting mat
- pencils
- fineliners, markers, crayons
- erasers
- gouache or wet felt-tip pens
- water containers
- plastic palletes
- any kind of brushes
- brushes cleaning kit

### UGH

- white and colour paper
- paper knives, scissors
- cutting mat
- pencils
- fineliners, markers
- erasers
- glue

## Connecting lines, brushes and dots

This workshop is an illustration and drawing playground for (almost) professional illustrators. You will have an opportunity to find your own sketching style and voice. Using the surroundings & through a variety of short drawing games we will try to tackle such concepts as visual storytelling, creative drawing or drawing thinking (communicating by drawing). You are welcome to use any techniques of your choice as long as it's analog.



## Ka Mochi

inst @kamochiart

Ka Mochi is a Berlin-based author and illustrator. She studied economics prior to becoming an author of children's books and illustrator.

She spent years in Japan working on her art, participating in art residencies programs, exhibitions ( A.I.R. artistic residence and solo and collective exhibitions in Hamamatsu city, Shibuya Art Festival at Hikarie, Tokyo Designers Week, BDFIL Festival de Bande Dessinée in Lausanne and Warsaw) as well as conducting artistic workshops at Hamamatsu Daigaku Gakuin University. After coming back to Europe in 2018, she continues her artistic work. She is a regular contributor to Pismo magazine and many others. The book

“Dzieci z Hamamatsu“, written and illustrated by her, was published by Tatarak publishing house in 2020. The book accompanied a huge exhibition held in the Polish Academy of Sciences Botanical Garden in Warsaw and several Polish cities. Her new book “Matsuri” was published this year. Illustrations for this book are displayed in many venues in Poland, including a large-format prints open-air exhibition at the facilities of the Polish Academy of Sciences. Ka Mochi is one of the illustrators of the collaborative documentary comic „Bartoszewski”, published in 2022 by Dom Spotkań z Historią. Since 2020 she has taught illustration at PJAiT NEMA.

## Tools

- no tablets
- approx. 10 paper sheets (A3 is recommended)
- any tools you want



## Inspired by nature

Nature should be an inspiration for every aspiring artist, but it's a reference forgotten by many. Natural environment – an infinite number of patterns, forms, colours and shapes asks you to grab and exploit them in all forms of artistic creations. We are going to search for inspiration around us but also explore books full of amazing pictures and other sources of inspiration. From Ernst Haeckel to Daniel Lievano – welcome to the world of nature, science and art.

## My interactive sticker

Guerilla marketing, reward for brave patient and the cover of your laptop – stickers are everywhere and we love them! How about turning fun into more fun? Let's make interactive stickers. Give sticker a haircut, cut out a window, equip it with movable legs. Possibilities are infinite. Playing is the best way to boost your creativity!



## Marta Marszałek

inst [@marszalek\\_nadszyszkownik](#)

Marta Marszałek – painter, illustrator, educator. She graduated from the Academy of Fine Arts in Gdańsk, Faculty of Graphics. After graduation, she worked at Bang Bang Design graphic studio. Since 2013, she has taught narrative graphics at the Faculty of New Media Art at PIAIT in Gdańsk. Her biggest passions are illustration and picture books, their history, and their creators. She makes illustrative paintings - variations on the theme of nature intertwined with motifs from fairy tales and fables in gouache, tempera and watercolour techniques and mechanical, cardboard toy-like installations.

## Tools

### INSPIRED BY NATURE:

- Sketchbook or paper and anything to scribble with

### MY INTERACTIVE STICKER:

- scissors
- paper knife
- cutting mat
- self-adhesive paper (A3 or A4 white)  
we'll have some for you
- markers, feltpens, fineliners
- ink
- brushes
- pencils

## Sketchbook Sewing Workshops

Join us for some fun with paper at our Sketchbook Sewing Workshops! In these sessions, you'll get to make your own A5 or A6 sketchbooks from scratch. We'll go through the whole process: picking out the paper, folding the pages, sewing, and making the cover.

We'll provide a variety of papers (white, cream, and other colors) as well as some printed papers with different patterns from our screen-printing studio. Feel free to bring your own papers too: sketches, newspaper pages, wallpaper, etc. (A3 size works best).

You can use anything you bring to make your sketchbooks unique.

The workshops are spread over two days:

**Monday** – Making and sewing the pages (up to 4 hours)

**Tuesday** – Making the covers and trimming the sketchbooks (around 2 hours)

## Natalia Łajszczak

inst [@n.lajszczak](#) [@pracowniasito](#) [@pracowniawschodnia](#)

Graphic designer and activist. Affiliated with PJAiT, where she runs a screen printing studio. She is also a member of the artistic collective Pracownia Wschodnia, through which she engages in artistic activities and organises events promoting print culture. Currently, she collaborates with institutions such as ATypl (Association Typographique Internationale) and CAS (Center for Social Archiving). The screen printing studio at PJAiT is a print lab dedicated to the screen printing technique and, more broadly, to the practice of printing and publishing. Despite the widespread digital culture, we still believe that print matters and that

the ability to work with paper is an important element of design education and practice. In the screen printing lab, students can learn the basics of screen printing and develop their knowledge and skills in areas such as project preparation for printing and working with colour and paper. In addition to printing techniques, the screen printing studio also offers classes in producing simple publications (zines and art books). We are eager to share knowledge and skills in preparing publications for printing, types of publication binding, methods of preparing covers and inserts, imposition and others.

## Tools

- Scissors
- Paper knife
- Cutting mat
- 2 x plastic document sleeves A4 (for protecting the sketchbook)
- any tools you like!





# TIMETABLE

## Sunday

Arrival (in the afternoon)

17:00 Dinner

Opening of the workshops

## Monday

9:00 Breakfast

10-12:00 Anna Eichler

Sensory walk to the sea

– take a light sketching set you can pack into a backpack or bag so your hands are free.

10-14:00 Natalia Łajszczak

Sketchbook sewing workshops, part 1

17:00 Dinner

Review of the day in the evening

## Tuesday

9:00 Breakfast

10-12:00 Sabina Twardowska

Fantastic creatures – how to unlock imagination?

10-13:00 Natalia Łajszczak

Sketchbook sewing workshops, part 2

17:00 Dinner

Review of the day in the evening

## Wednesday

9:00 Breakfast

10-12:00 Ka Mochi

Connecting lines, brushes and dots

10-12:00 Sabina Twardowska

UGH ;) – Urgent Graphic Help

Please, bring photos of the signs in Jantar you wish to redesign!

10-12:00 Marta Marszałek

Inspired by nature – lecture

17:00 Dinner

Review of the day in the evening

## Thursday

9:00 Breakfast

10-12:00 Ka Mochi

Connecting lines, brushes and dots

10-12:00 Marta Marszałek

My interactive sticker

evening, sunset time, Anna Eichler

Lightwatching and speedpainting

17:00 Dinner

Review of the day in the evening

After the review, let's make

a bonfire on the beach!

## Friday

9:00 Breakfast

10-17:00 – documentation day!

17:00 Dinner

REVIEW OF THE WEEK

## Saturday

9:00 Breakfast

10:00-12:00

Goodbyes!



# Surfografico 2024 - ERASMUS BIP

Tomasz Walenta, ESAD

An Erasmus BIP program has an online and an in-person component. The online part is divided into two parts: synchronous and asynchronous:

## Synchronous

Prior to arrival, two online sessions will introduce the project to the participants, followed by discussions regarding the material previously submitted and the preparation of fieldwork with a checklist for the participants.

After completion of the project, there will be an online presentation.

## In-person

in-person component includes activities such as surf classes, observational drawing in notebooks to raise awareness of environmental aspects and themes, within the framework of marine environmental sustainability and surrounding areas, Illustration Workshop, Meditative journey on the collection and reproduction of forms from the maritime landscape, Cyanotype Workshop, preservation and sustainability of resources in surfing practice, research for the preservation of the Oceans, investigation unit projects, reinterpretations of "The Great Wave off Kanagawa" by Katsushika Hokusai, 1831 (screen); Printing Workshop and autonomous work.

## Asynchronous

The participants are expected to complete independent work before the physical period. After the in-person activity, the participants will have one week of autonomous work to prepare and submit their final contributions, including a short report on the in-person week.

## Location

Portugal, EASD

## Tools

- a lot of sunscreen!
- surf skill
- creativity!



# TIMETABLE

## Monday

Morning

surf

Afternoon

ESAD Cyanotype Workshop

## Tuesday

Surfing all day!

## Wednesday

Morning

surf

Afternoon

Praia Illustration Workshop

## Thursday

Morning

surf

Afternoon:

Peniche ESTM + Cetemares

## Friday

Morning

ESAD Screen Printing Workshop

Afternoon

ESAD Screen Printing Workshop

## Saturday

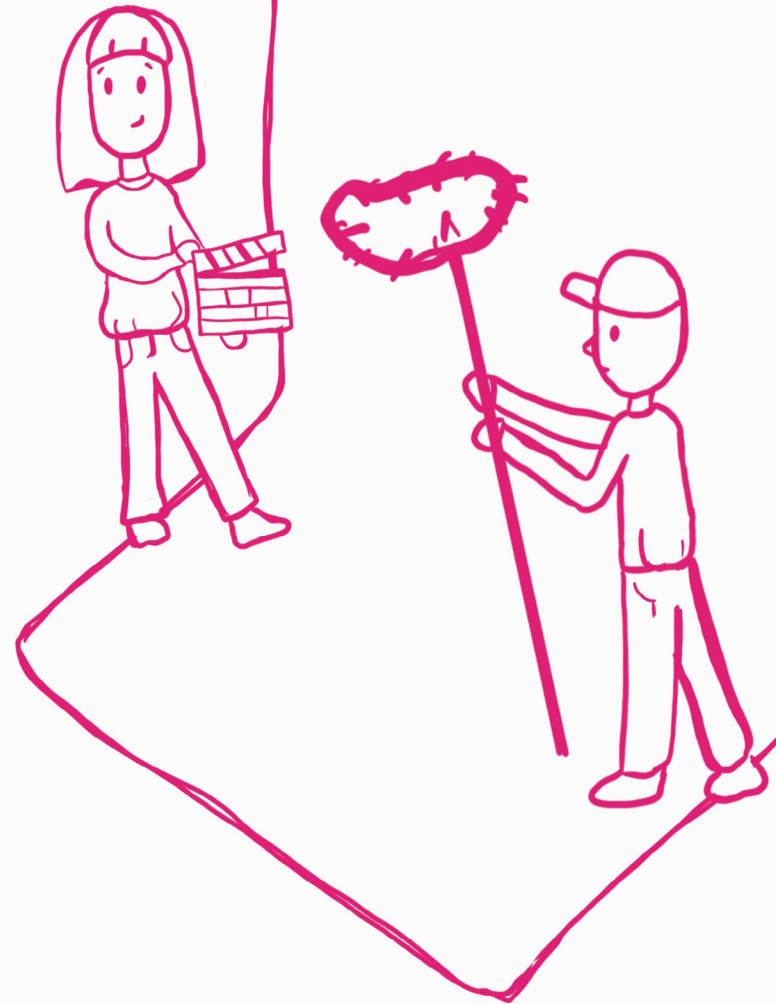
Free day!

## Tomasz Walenta



Tomasz Walenta is a Polish-Canadian graphic designer, editorial illustrator and academic. He has over 20 years of experience across North America and Europe. Currently living in Poland, he works as an editorial illustrator and is a professor at the Polish-Japanese Academy of Information Technology in Warsaw, where he teaches Applied Visual Semiotics among other subjects. His collaborations include The New York Times, The Washington Post, The Boston Globe, Time Magazine, Politico, and Harvard Business Review. Currently, he regularly contributes to The Wall Street Journal and Brunswick Review.

# Motion image Workshops



# Data narrative Workshop

Jan Kubasiewicz (he, his, him)



The data narrative workshop focuses on dynamic information visualization, including its design practice, theory, and history. Students will work on individual projects that relate to their passions, interests, and current creative work. The objective is to challenge students to apply design thinking to convey a story that grows from deep data research.

## Location

PJATK, building C, C05

## Tools

- laptop
- Adobe Suite or analogs

## The challenge is to tell a unique data-driven story

- Begin exploring by researching and finding a persuasive data pool (you know your topic, so you probably already know where to locate the relevant resources).
- During data analysis, uncover the hidden, unique narrative.
- Explore data visualization as a storytelling tool.
- Explore how dynamic language of motion and interaction complements storytelling.

## To complete this workshop, students will need to

- Explore data collection and analysis.
- Use various modes of mapping and displaying information structures.
- Apply motion and interaction design as the language of communication.





## Jan Kubasiewicz

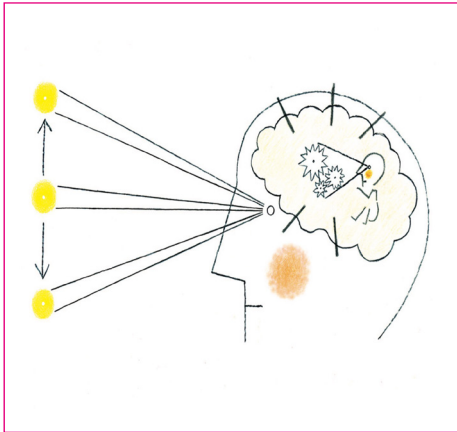
[jankuba.com](http://jankuba.com)

Jan Kubasiewicz is a professor at Massachusetts College of Art and Design in Boston. He was the founder and director of the Dynamic Media Institute, a graduate program focusing on communication design in the context of emerging technologies. Kubasiewicz has lectured on topics including data visualization, user experience and interface design, as well as the theory and history of communication design, media, and technology at various universities in the United States, Australia, China, Italy,

Japan, Lithuania, Mexico, South Korea and Poland. He has also curated exhibitions and organized workshops, seminars, conferences and publications on communication, design and media. His personal work has been exhibited in North America, Asia and Europe. Kubasiewicz is an affiliate of the Minda de Gunzburg Center for European Studies at Harvard University, where he serves as the curator of the Giedrojć Gallery.

# The Brain: Creativity in Art Determined by Image Brain Processing

Andrzej Przybyszewski, Agnieszka Szolucha, Sonja Ziemba-Domańska.



Join a mathematician and neuroscientist who will lead highly interactive lectures addressing core problems underlying the complexity of brain processes. We will be comparing the creativity of the brain and machines (AI). Topics include neural processes from a single neuron to networks and different brain structures where we will try to find possible sources of creativity. We will start with an understanding of neuronal process representations for the content of visual images, IMAGE MOTION THROUGH THE BRAIN, as the visual system processes most of (90%) the information coming to the brain. In the following steps, we will discuss how

the IMAGE processing representation interacts with functional meaning and organization of different brain structures, from phantoms through body representation, and sense of self to moral consequences. Also, the most important, is how the neural representations of the IMAGE BRAIN Processing are influenced by the limbic (emotional) system, and how it changes our visual art expressions.

We will also talk about the opposite of the creative, the pathological brain. There are brain neurodegenerations (ND) related to

predominantly motor system (Parkinson's Disease) or memory and orientation problems (Alzheimer's disease). However, the creative compensatory mechanisms prevent ND symptoms during the first 20-30 years of brain neurodegenerative processes. Can Art help to prolong this period?

Every artist sees and creates images of objects in different, unique ways. Can we investigate the common features of these individual images as the essence of objects (like eidetic reduction after Husserl)?

## Location

PJATK, building C, C025

## Tools

- be open-minded and ambitious students
- basic knowledge of neuroscience
- be interested in their neurological bases of creativity





# Andrzej Przybyszewski

[przy@pjwstk.edu.pl](mailto:przy@pjwstk.edu.pl)

Andrzej Przybyszewski, M.S. in electrical engineering, M.A. in mathematics, Ph.D. in neurophysiology, D.Sc. in neuroscience is a Professor of Brain Informatics at the PJATK, Warsaw, Poland, and Neurology at UMass Medical School, US. His research aims to understand how the brain integrates streams of sensory information and converts them into actions. He is involved in clinical research related to neurodegenerative diseases (ND). These projects aim to replace qualitative doctors' measurements and intuitions with quantitative and objective methods to create an intelligent database system that becomes a standard. With data mining help may lead to the discovery of new ND biomarkers.

The mainstream of his work follows the idea of P. Ricoeur described in his book *Soi-même comme un autre* (Seuil: Paris, France, 1990) that an individual's identity has its base not only in genes but also in individual actions that fingerprint the way that parallel processes are integrated with the brain.

In agreement with this motto, an artist's creativity depends not only on interactions with the environment (like learning, imitation, etc.) but also on understanding his/her brain processes (intuition) that may lead to a unique view and creation.



# How to Live Your Own Life: A Short Guide

Radek Kleber

Each of us has our own views on life and personal values that guide us. But what if someone asked you to create a manual for life? How would you tell the story of a decent life from A to Z? Using animation software (After Effects) and unlimited creativity, let's try to create a visual answer to this question and then bring it to life.

Participants will have the opportunity to get acquainted with the animation creation process from the ground up. They will learn how to create graphic elements that will be used in further work. They will discover useful tricks that facilitate the processing and formatting of animations for different media. They will learn how to create storyboards that will allow them to tell their story and plan scenes, movement, composition, and the duration of individual scenes. As in life, unexpected changes are also planned, to which they will have to adapt.

## Outcomes

By the end of the workshops, each group and individual will have gained experience related to the entire animation creation process, meeting the technical requirements necessary for its smooth utilization. They will be able to consciously assess the time needed to complete a project, as well as the pros and cons of using different animation creation methods. Thanks to the plot twist, they will be able to immerse themselves somewhat in the role of a designer who often faces difficulties in delivering work on time. Each participant will be able to enhance their portfolio with the animation created collaboratively :)

## Location

PJATK, building A, A162

## Tools

- laptops
- Adobe Suite software
- Adobe After Effects

# TIMETABLE

## Monday

We'll meet and have a chat for a while.  
Everyone will say something about themselves so that we can get to know each other a little better.  
We'll divide into groups and start brainstorming!  
The plan includes feedback sessions and a lunch break :)

## Tuesday

We'll start working on our ideas.  
We'll create a storyboard and decide on the technique we want our project to be executed in.  
We'll consider various details such as resolution and frame rate.  
The devil is in the details ;)  
Feedback sessions and a lunch break :)

## Wednesday

We'll start the day by presenting our ideas to the rest of the group.  
We'll talk about what we'll do and what workshop we'll use for it.  
PLOT TWIST!  
Further work will be done in groups.  
Feedback sessions and a lunch break :)

## Thursday

Continuation of project work.  
This will likely be the most intense day of work.  
We'll discuss any challenges we're facing and try to find effective and quick solutions. If there are no issues, we'll smoothly transition into feedback sessions.  
And a lunch break ofc.

## Friday

We'll start the day with a mini presentation within our group, ensuring that each of your animations is at top notch level :)  
Then, it will be time to present the entirety of our work to a wider audience.



## Radek Kleber

[radek.kleber@gmail.com](mailto:radek.kleber@gmail.com)

A passionate and dedicated design enthusiast, a fervent fan of drawing and painting. Specialized in creating animations for various needs, from music videos to explainer videos and app interactions.  
Has nearly 10 years of experience in creating animations for a diverse range of clients, from musicians to design studios. For the past 3 years, has been honing and developing my skills as a UX/UI designer. Personally, a huge fan of skateboarding, pizza, and music.

# Motion Image - Blocking And Staging In Film

Michał Grochowiak

Blocking and staging in film is a complex dance between actors and camera. When deciding where to position your actors and your camera, you're essentially solving a puzzle – an open puzzle with hundreds of different solutions. Blocking refers to how one or more actors move around the space, while staging is the placement and movement of objects in the frame, as well as the camera in relation to your performance blocking.

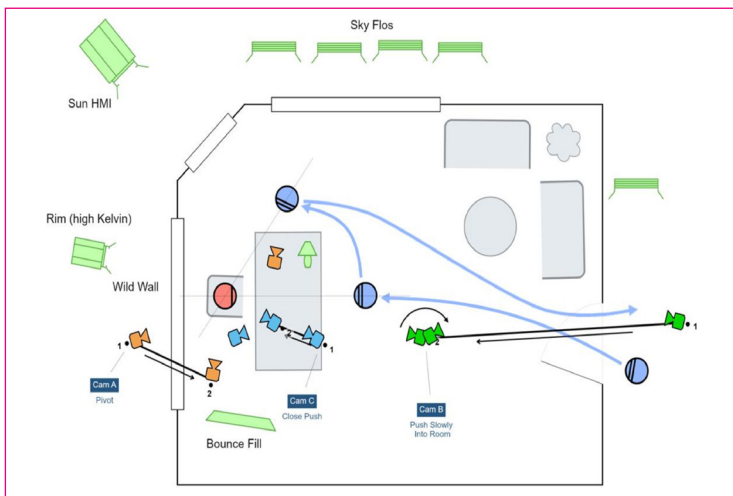


## Location

PJATK, building C,  
C117 and C119

## Tools

- Mobile phones
- Computers with video editing software



If filmmakers used standard coverage, it could mean that every movie would look the same. Instead they can build an almost infinite number of cinematic combinations that can have a significant effect on the viewer that transports them to an emotional destination. Therefore, finding a way to combine performance blocking and staging in a scene is the first step in learning how to create movies. During the workshops we will practice how one short story can be told in completely different styles and manners. Finding a way to tell a story that is deep, interesting and ultimately cinematic.

# TIMETABLE

## Monday

10:00–13:00

Introduction to the workshops.

Film screening 'La Haine'.

13:00–17:00

Working in groups

## Tuesday

10:00–12:00 Project consultations

11:00–15:00 Working in groups

15:00–17:00

Film screening 'My Summer of Love'.

## Wednesday

10:00–12:00 Project consultations

11:00–17:00 Working in groups

## Thursday

0:00–12:00 Project consultations

11:00–15:00 Working in groups

15:00–17:00

Film screening 'Elephant'.

## Friday

12:00–14:00 Final presentation



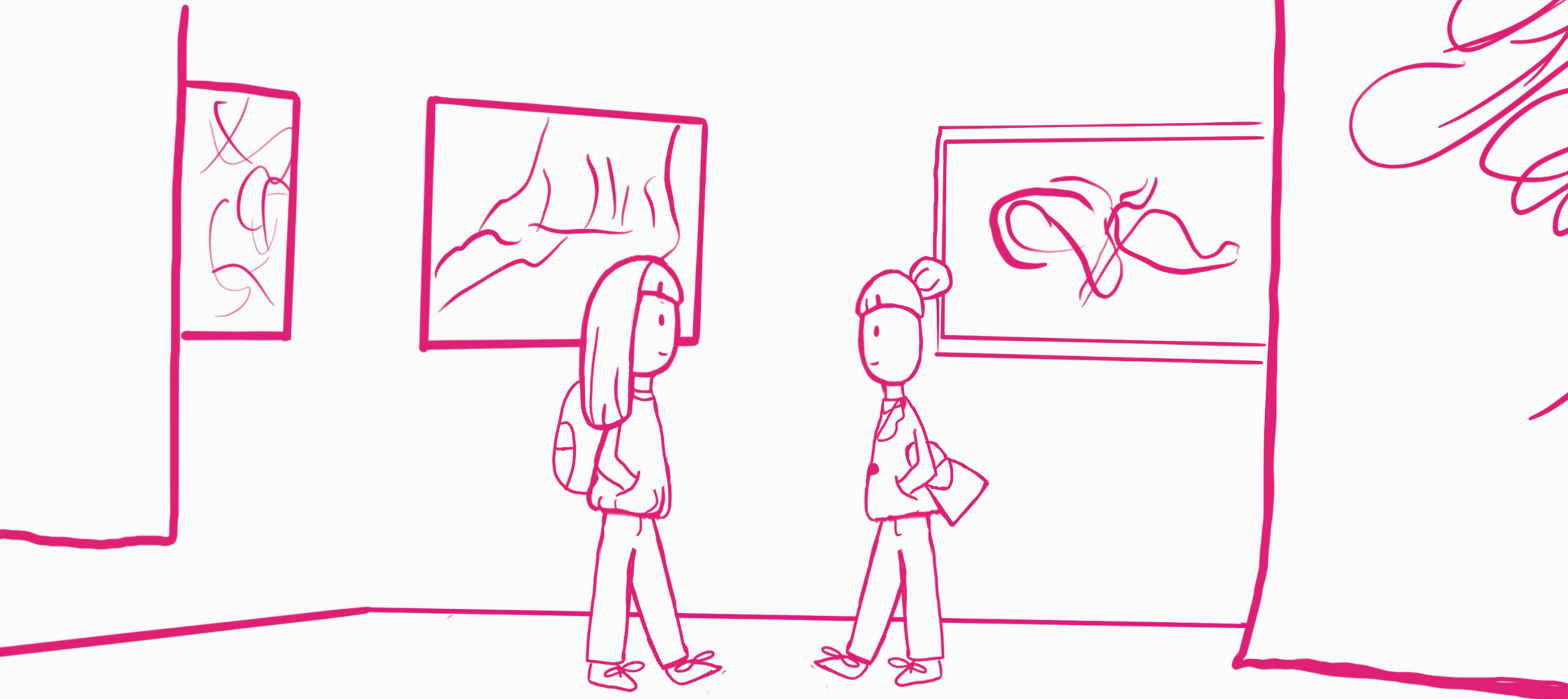
## Michał Grochowiak

A passionate and dedicated design enthusiast, a fervent fan of drawing and painting. Specialized in creating animations for various needs, from music videos to explainer videos and app interactions.

Has nearly 10 years of experience in creating animations for a diverse range of clients, from musicians to design studios. For the past 3 years, has been honing and developing my skills as a UX/UI designer. Personally, a huge fan of skateboarding, pizza, and music.



# Exhibition of Xavi Bou



'If birds left tracks in the sky, what would they look like?' That was the simple question that planted the seed of Xavi Bou's complex work that combines nature, art, and technology. Ornithographies arise from an interest in capturing unnoticed moments and questioning the limits of human perception. In a single time frame, the patterns birds generate when flying are frozen into a sequence resembling a calligraphic brushstroke against the background of a vast landscape or the colour of the sky. Xavi reveals this elusive truth through oscillating lines tracing the birds' movements and makes the invisible visible.

Although aesthetics initially played a fundamental role in the project, throughout the years, the importance of the scientific aspect has increased as a result of collaborations with specialists, ornithologists, physicists, mathematicians, marine biologist and entomologist. In the artist's words, 'It's the balance between art and science: a project of naturalistic discovery and, at the same time, an exercise in visual poetry'.

The exhibition presents a selection of images from the last nine years of Xavi's Ornithographies project. The artworks' complex character is a catalyst for discussing the relations of nature and technology in art, the questions of representations of time in visual arts in the context of the heritage of chronophotography (Muybridge, Marey), as well as the concept of 'time exposed' (Sugimoto), but before anything else, for contemplating the sheer, breathtaking beauty of nature.

## Location

PJATK, building A, Hall gallery

## When

14th of June, 5:30pm





## Xavi Bou

[xavibou.com](http://xavibou.com)

Xavi Bou became interested in natural sciences at a young age, during walks with his grandfather in the wetlands of the Llobregat Delta. He graduated in Geology from the University of Barcelona and went on to complete his studies in photography. He dedicated 15 years to advertising and fashion photography, which not only helped him to master techniques, but also to acquire the aesthetic sensitivity that would eventually define his particular perspective. After that, he was able to apply this knowledge to his true passion: nature.

His most famous project, Ornithographies, started in 2015. The fact of showing the beauty of nature in a way never seen before guaranteed it a great reception from the beginning. Currently, Xavi Bou has initiatives underway that explore other resources, such as video, and other study subjects, such as insects in the series Entomographies. Therefore, the raw material of his work continues to be nature, and the challenge is to show it in an innovative and aesthetic way that helps the public get closer to art and, above all, raises environmental awareness.

# Life performance and lecture by Ms Sisyu

Curator and moderator Dr Jakub Karpoluk

Ms Sisuy is royal Japanese female calligrapher & artist from Tokyo.  
The premiere performance in Poland is organized by Japanese Embassy in Warsaw  
and PJATK on 30th anniversary of our Academy.

## Patronate of the event

Mr. Nambu, CEO of PASONA Group  
Japanese Embassy in Warsaw

## Location

PJATK / building A  
gallery and audience hall  
Koszykowa 86,  
02-008 Warsaw

## When

21 June 2024 at 5:30 pm





# editorial page

---

## workshop curators

Open-air Jantar    Anna Eichler  
Open-air Portugal    Tomasz Walenta  
Motion image    Ewa Satalecka

booklet designer    Masha Skaz



POLISH-JAPANESE  
ACADEMY  
OF INFORMATION  
TECHNOLOGY



NEW  
MEDIA  
ART  
ENGLISH