

**Urszula Szuścik\***

## **Zygmunt Lis: A Pedagogue and an Artist<sup>1</sup>**

### **Zygmunt Lis – pedagog i artysta**

**Abstract:** The article outlines the artistic and pedagogical profile of Professor Zygmunt Lis, a significant artist and painter associated with the artistic environment of Silesia. He graduated from the Faculty of Graphic Arts in Katowice of the Academy of Fine Arts in Kraków. He received his diploma in 1958 in the studio of Bogusław Górecki and Aleksander Rak. He took an active part in the development of the artistic community. For example, he was an expert at the Ministry of Art and Culture in the field of contemporary painting. From 1973 to 1981, he worked in the ministerial didactic team on art education programmes. From 1956 to 1971, he managed a team of non-professional artists of the Janowska Group at the 'Wieczorek' coal mine in the Nikiszowiec district of Katowice. He belonged to the artistic group known as 'ARKAT' (Artists from Katowice) in Silesia. His paintings and drawings have unique artistic forms and content. He made a series of works entitled *Pejzaż śląski* [Silesian Landscape], *Polski pejzaż historyczny* [Polish Historical Landscape], *Rekonstrukcje obiektów militarnych na Wyżynie Krakowsko-Częstochowskiej* [Reconstructions of Military Facilities on the Kraków-Częstochowa Upland] and *Geografia ruin* [Geography of Ruins]. From 1973, he was associated with the branch of the University of Silesia in Cieszyn, where he participated in the organization of art education studies. He developed an innovative, and

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the only one in Poland, programme of academic art education based on the assumptions of pedagogy of expression. The most important thing in a student's activity was the creative process and the experience they gained from it. The professor was very sensitive, modest, open to new experiences and kind towards students. He was a role model and an authority worth following, as well as a passionate teacher and artist.

**Keywords:** artist, pedagogue, painting, art education, education.

## **Introduction**

**I**n our lives, we meet people who immediately or over time become our role models and authorities, who inspire us to act and show us a system of values and possible relationships with other people. They shape our future attitudes, work style and who we become in our mature professional lives. Among many such pedagogic and artistic role models was Professor Zygmunt Lis – an art teacher and painter. The title of this study mentions the pedagogue first and then the artist on purpose because, during my studies, I met the professor first as a pedagogue. Professor Lis (1931–2014) dealt with art education and significantly influenced the shape of higher pedagogical and art education in Poland from 1973 to 2000. He also contributed to the dissemination and accessibility of non-professional art. Based on the analysis of documents<sup>2</sup> and my reflections while observing the professor's work with students, I want to ensure a person who arouses respect and admiration for his artistic and pedagogical work is not forgotten.

## **A teacher and a guide**

Before I move on to the characteristics of Professor Lis, I will make a general reflection on the profession of a teacher. We are subject to education to a more or less intensive degree and with varying scope in particular periods of our lives. This education is conditioned by our stage of development, the influence

2 M. Łobocki, *Metody badań pedagogicznych*, Warszawa 1982.

of the family environment or institutions such as kindergartens, various types of schools and universities. The educational process is a creative act that consists of rational and irrational factors, determined by the personalities participating in it. Teaching is a practical art, a process that calls for intuition, creativity, improvisation and expressiveness.<sup>3</sup> A teacher is a person who organizes situations for students to contact the worlds of senses and knowledge, during which they should make an effort to transcend the boundaries inherent in them and grow beyond them with humanity. Children, adolescents and adults are introduced to the world of values, traditions, culture and art and shaped by innovations thanks to the development of science and technology. Each educational system is an expression of the values preferred by a given cultural or religious group, in a specific place or region. It takes various forms, which are the constitutions of thoughts. This happens thanks to the creative power and consciousness which are specific to human beings.

The products of culture created by man are nothing more than a certain sort of shadow of reality, in that they are merely intentional formations [*Gebilde*]. They wear that mere semblance of existence which characterizes all of man's spiritual works, such as works of art and various other products of human culture ... Man is forced therefore to live on the substratum of nature and within its framework, but owing to his peculiar essence he must cross its bounds; yet he can never fully appease his need for human being.<sup>4</sup>

During their education, students develop the ability to evaluate and become aware of the importance of continuing their development.

A teacher becomes a guide, directing the student's attention, knowledge and action to known and unknown areas, revealing the beauty and complexity of the world to them. These experiences are also for the teacher:

... a path to realizing one's humanity. Educational success is fully achieved only when the teacher treats and uses their professional work with all its

3 Cf. A. T. Pearson, *The Teacher: Theory and Practice in Teacher Education*, Abingdon 2016, p. 21.

4 R. Ingarden, *Man and Value*, Washington D.C. 1983, pp. 19–20.

problems as their way of maturing their personality. The teaching profession, like almost no other, enables its practitioner to achieve self-fulfilment, understood not as selfish satisfaction of needs, but as the development of one's existence in a moral sense. This fundamental conclusion is actually a sufficient reason to have a 'friendly attitude' towards the school.<sup>5</sup>

In the teacher-student and student-teacher dialogue, personal values between them are fulfilled, resulting in various moral, cognitive, creative and utilitarian values. As valuation skills are developed, values are updated in certain situations, meaning that their existence and specific nature are realized. 'This term [updating values – the author's note] denotes all processes and acts of awareness as well as real actions that are related to recognizing specific objects or states of affairs as valuable and responding appropriately to them.'<sup>6</sup> A pedagogue who understands their professional responsibility is characterized by a pedagogical gift that makes them stand out. For example, they can influence others.<sup>7</sup> The teacher radiates their rich personality to their students and is also characterized by the ability to influence others. Lis had such a charismatic personality. He wrote:

During contact with students, I try to convince them to follow several guidelines in their current and future work, in which I deeply believe:

- that art, regardless of the place and time in which it began to exist, was different from the commonly perceived image of the world because it always illustrated the intentions, states and spiritual condition of the human formation within which it was created,
- that the collapse of the art of the second half of the 20<sup>th</sup> century can be overcome by referring to universal values that can create the basis for artistic activities,
- so that during creative work leading to the disclosure of the divine spark, emotional movements, intellectual effort and self-criticism, they achieve the balance between these factors,

- 5 A. Brühlmeier, *Edukacja humanistyczna*, tłum. I. Pańczakiewicz, ed. B. Śliwerski, Kraków 1994, pp. 12–13.
- 6 M. Gołaszewska, *Istota i istnienie wartości: studium o wartościach estetycznych na tle sytuacji aksjologicznej*, Warszawa 1990, p. 93.
- 7 S. Szuman, *Talent pedagogiczny*, Katowice 1947.

- that without hard work, the greatest talents are wasted,
- that the tools an artist should have to communicate effectively with the environment should be efficient and consist of humanistic knowledge understood in a broad sense and personal artistic experience, verified not only by the artist and their immediate environment, who kindly admire them,
- that during the five days of the week, you need to be sure that you are doing the right thing. The remaining two days should be filled with very serious doubts.<sup>8</sup>

### **Zygmunt Lis: A creator**

Zygmunt Lis was born in 1931. He graduated from the Faculty of Graphics in Katowice of the Academy of Fine Arts in Kraków, where in 1958 he obtained a diploma in the studio of Bogusław Górecki and Aleksander Rak. He was a member of the Association of Visual Artists, where he held numerous positions in the Presidium of the Management Board and on many committees. Among others, he was an expert of the Ministry of Art and Culture in the field of contemporary painting. From 1973 to 1981, he worked in the ministerial didactic team, which developed educational programmes in pedagogical and artistic fields, specializing in art. From 1973, he directed work in the field of art education studies at the branch of the University of Silesia in Cieszyn, serving there as head of the Painting and Drawing Section, head of the Department of Painting and Drawing, deputy director of the Institute of Fine Arts and vice dean for scientific and artistic affairs at the Faculty of Pedagogy and Art. He obtained his second degree at the Faculty of Painting of the Academy of Fine Arts in Kraków and the titles of professor in 1992 and full professor in 1993. His artistic work in drawing, painting and graphics includes thematic series. His earliest series, initiated in 1959, includes works entitled *Pejzaż śląski* [Silesian Landscape] and *Gilgamesz* [Gilgamesh]. From 1978 to 1992, he created a series of paintings entitled *Polski pejzaż historyczny* [Polish Historical Landscape] and *Rekonstrukcje obiektów militarnych na Wyżynie Krakowsko-Częstochowskiej* [Reconstructions

8 Z. Lis, *Od Autora*, w: *Zygmunt Lis. Malarstwo. Painting. Rysunek. Drawing*, ed. E. Delekta, Bielsko-Biała 1995, p. 5.

of Military Facilities on the Kraków-Częstochowa Upland]. The last of his series of works of art was entitled *Geografia ruin* [Geography of Ruins]. Lis belonged to the artistic group 'ARKAT' (Artists from Katowice). From 1956 to 1971, he headed a team of non-professional artists of the Janowska Group at the 'Wieżozerek' coal mine in the Nikiszowiec district of Katowice.

The themes of his paintings and drawings were extremely diverse.<sup>9</sup> The works from the *Pejzaż śląski* (1959–1964) series feature geometric forms inspired by the Silesian landscape, presented in the form of plans and views from above. The dominant colours are black, brown and red. People's figures become structural elements of the landscape and create a uniform formal structure. The *Gilgamesz* (1964–1968) series presents zoomorphic and anthropomorphic forms of monsters, symbolizing good and evil, power and energy, and a hero is incorporated in them. The *Związki taktyczne* [Tactical Relationships] and *Synowie marnotrawni* [Prodigal Sons] (1967–1975) series have their source in *Gilgamesz*. Their hero is an all-consuming monster resembling a machine for annihilating life, which is a symbol of man. The monster then transforms into another life as the prodigal son.

For the next two years, Professor Lis stopped painting due to 'the impossibility of further reducing and simplifying the form'.<sup>10</sup> At that time, he was fascinated with landscape and discovered historical landscape for himself, thanks to his wanderings around the Kraków-Częstochowa Upland.

From 1977 to 1978, he painted the *Jurajski pejzaż historyczny* [Jurassic historical landscape] series, which is an expression of the professor's fascination with the landscape, the structure and physical matter of rocks, which he translated into artistic matter, a specific form with anthropomorphic features, reminiscent of castle ruins. A continuation of this series is the collection of works entitled *Polski pejzaż historyczny* (1978–1992). The content and form of the paintings reflect the events that took place in Poland in the late 1970s; the themes refer to national myths and symbols. He further developed these issues in his series of paintings entitled *Oblężenia* [Sieges] that occurred

9 A. Keyha, *Wątki treściowe w cyklach obrazów i rysunków powstałych w latach 1959–1994*, in: *Zygmunt Lis. Malarstwo. Painting*, pp. 6–7.

10 *Ibidem*, p. 6.

after 1981. Both the form and content express aggression and defence. This latter thread was also dominant in the series called *Rekonstrukcje obiektów militarnych na Wyżynie Krakowsko-Częstochowskiej* [Reconstructions of Military Facilities in the Kraków-Częstochowa Upland] (1979–1992), which was an interesting attempt to reconstruct facilities also used for military purposes, such as castles, residential and defensive towers and monasteries. These paintings were created as a result of a thorough iconographic analysis of available historical and archaeological materials. They are an image of the recovered reality of those historical times. Detailed archival and museum research also preceded the creation of paintings from the series entitled *Rekonstrukcje domniemanych polskich dworów drewnianych z terenu Małopolski od XIV do XVII wieku* [Reconstructions of Alleged Polish Wooden Manor Houses of the Małopolska Region from the 14<sup>th</sup> to the 17<sup>th</sup> centuries] (1985–1986). They depict unknown wooden residential and defensive architecture, completely destroyed in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The paintings from the *Geografia ruin* series have a similar spirit. They concern the Jewish nation and culture, which were an integral part of the Polish landscape and disappeared forever as a result of World War II. They symbolize the drama of human life and the search for its meaning.

In his works, the professor cared about the historical credibility of the presented architectural motifs. The works are original in form and content. Expressive colours emphasize the drama and symbolism of the images. The large format (approximately 123 x 94 cm) of the works affects the viewer, additionally bringing out the drama of artistic matter. At the same time, without losing historical credibility, they are a unique and unrepeatably vision of the artist. The works of Professor Lis have an important and lasting place in the history of the Polish nation and art of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

After a long illness, in February 2014, the professor left our world, leaving behind his paintings and drawings, which stimulate reflection and unforgettable aesthetic experiences.

### **A new concept of art education**

Professor Lis' activity in art teaching took place in a very important period of transformation and development. This led to the creation of related university fields of study in Poland and the development of appropriate programmes

for educating teachers of art education. It was the result of intense activities and beliefs about the value of art in human life. All changes in art education reflected the changes and developments in contemporary art and its impact on social and cultural life. Consequently, appropriate education programmes and methods of working with students were developed. It should be mentioned that in the 1960s, drawing was taught by traditional methods, referring to the imitation and copying of patterns of nature and art. These working methods are characteristic of mimetic pedagogy, which has a long tradition called *mimesis* (representation, similarity). Its current understanding results from its development in the second half of the 19<sup>th</sup> century. It aimed to develop the student's ability to realistically depict reality, mastering the principles of its construction, corresponding to our optical vision. The teacher was a master who passed onto students the knowledge collected and perfected over the centuries by artists and pedagogues, such as the artists Adam Hoffman and Wojciech Kubiczek from Kraków and Jerzy Krawczyk from Łódź, who were involved in teaching activities.

From 1930 to 1960 in particular, new art education trends and programmes were developed. These were pedagogies of expression and form.<sup>11</sup> They come from the trend of humanistic and artistic thought of the 20<sup>th</sup> century, the first of the new education trends. This involved changing views on a child's creativity and interest in it and the work of non-professional artists. Its assumptions referred to the spontaneity of psychophysiological human creative activity. The most important thing here was the emotional and cognitive experience, which was reflected in the student's work. Art movements such as impressionism, expressionism and abstractionism also determined the programme and teaching principles. The teacher became a companion of the student's experiences without the right to authoritative statements and commands. Among the propagators of expressive pedagogy in Poland were scientists: Stefan Szuman, Bogdan Suchodolski, Irena Wojnar and Anna Trojanowska, and painters: Stanisław Szczepański, Władysław Lam and Tadeusz Marciniak. At the higher education level, among the supporters of expressive pedagogy were Andrzej Pietsch from Kraków and Zygmunt Lis from Silesia.

11 A. Trojanowska, *Współczesna koncepcja wychowania plastycznego*, „Sztuka”, 3 (1976) No. 4, pp. 59–60.



In the pedagogy of form, the Bauhaus methods were the teaching ideal. Its assumptions focused more on the student's intellectual powers (perception and logical thinking) than on their integrated experience, which includes free imaginative and expressive activity. The teacher explains to the students, using patterns, which are permanent form modules, how to compose form modules into logical systems and structures. Its foundations were provided by such art movements as constructivism, cubism and geometric and visual abstraction. In the area of art education in Poland, the pedagogy of form was promoted by Stefan Kościelecki from Toruń, Bogdan Urbanowicz and Roman Owidzki from Warsaw.

It was in the 1970s that Professor Lis introduced the pedagogy of expression in the university education of future art education teachers at the Faculty of Pedagogy and Art at the branch of the University of Silesia in Cieszyn. At the same time, the pedagogy of form was taught as part of the university programme by Professor Kościelecki at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń. Wojciech Kubiczek implemented mimetic pedagogy as part of academic education at the Pedagogical Academy in Kraków (currently The Pedagogical University of Kraków). The mixed model of academic education for art teachers was promoted by Stanisław Popek at the Maria Curie-Skłodowska University in Lublin. These were important academic centres educating future teachers of art education in Poland. Generally, it can be said that art education is a process that contributes to overcoming habits, as well as shaping and developing awareness through art. Every creative teacher also creates their own methodology for teaching art. It may be more appropriate not to teach art, but to develop the student's individual creative capabilities and create a situation in which they will independently notice the presence of art in life by creating things that are new for themselves, rather than copying other people's patterns.

**Zygmunt Lis: An initiator of the concept of art education.  
A creator and teacher with a soul**

Professor Lis was one of the main initiators and directors of the master's degree programme in art education – a teaching specialization – which was established in Cieszyn in 1973 at the branch of the University of Silesia established in 1971. He developed an innovative and unique university education programme in Poland in the field of art education referring to the pedagogy of expression.

In less than a year, he prepared the staff, the study programme and its organization and launched the first recruitment for art education for the academic year 1973–1974. In his opinions on the concept of art education, the professor assigned a special role to the teaching staff, for whom the authorial attitude of the visual artist was important, mainly ‘the ability to influence the creative attitudes of other people and awareness of the role and importance of culture in social life’<sup>12</sup> by combining theoretical knowledge with artistic experience. The education of art teachers defined their teaching practice, the goals of which were: child development and activating the child’s creative attitude, as well as conducting dissemination and culture-building activities for adults in various professional environments. Education in the field of fine arts makes it possible to check oneself and convince others that through artistic means we express our attitude to the surrounding external and internal world, as well as related experiences and sensations. This creates conditions for the development of creative abilities and gives a chance for artistic expression.

It should be noted, however, that artistic abilities were treated not as manual dexterity in imitating reality, but as a disposition to express one’s emotional and intellectual experiences through artistic means in the creative process. This process was innovative compared to existing systems. The aim was to teach understanding of new situations in which a creative act may occur. Professor Lis emphasized that:

– Art, including visual art, is a document of truth at the time in which it is created; also when it is bound by dogmas and does not contain creative elements (an example is the art of 20<sup>th</sup>-century academics).

– Internal experience and creative activity, which is the basis of the essentially selfless creative act, are a very important educational factor, being the antithesis of the pragmatic criteria of the value of a material concrete item.<sup>13</sup>

The above argument is an introduction to the peculiarity called the Cieszyn School, in which the emphasis is placed on the role of the function of the crea-

12 Z. Lis, *Kierunek wychowania plastycznego w świetle działalności dydaktycznej*, in: *O kształceniu pedagogiczno-artystycznym. Z doświadczeń Filii Uniwersytetu Śląskiego w Cieszynie 1971–1980*, ed. R. Mrózek, Katowice 1980, p. 73.

13 *Ibidem*, p. 74.

tive process in pedagogical and artistic didactics. Owing to the lack of normative aesthetics typical of 20<sup>th</sup>-century art, education based on the aesthetic patterns of multiple 'mutually exclusive artistic trends in European art' was questionable.<sup>14</sup> Therefore, the principles of self-expression and free self-creative artistic expression, which is triggered by the atmosphere in classes, and a significant content stimulus, were adopted. It was also a methodological guide for students on how to act towards a child or student.

This model is based on the following scheme: significant content provocation causing emotional agitation, triggering a creative attitude; the scope and effects of this movement are determined by the image; the quality of the image is checked by the degree of ability to express the experience preceding the image.<sup>15</sup>

The principle of self-expression was preferred, which is why in 1976, a framework problem block was introduced based on uniform principles of education in all art studios (of painting, sculpture, drawing, graphics, structures and shaping the environment). Particular attention was paid to the role and importance of the creative process in the education of art teachers and methodological activities. Emphasis was placed on more effective education by repeating curriculum content in individual years of study and systematically increasing the level of difficulty depending on the years of study and the capabilities of the groups being trained. Art teaching at the Cieszyn centre was characterized by two educational principles.

**Gradually developing the student's instinctive and intellectual capabilities and confronting them with multiple and complex artistic phenomena from a historical perspective**

In the first principle, an important factor is the interaction of the student's characterological tendencies and previous emotional experiences with the development of their intellectual awareness. It is characterized by a lack of priority and sequence in the instinct-awareness system. It is a kind of closed circuit in which the stimulated instinct and growing

14 Ibidem.

15 Ibidem, p. 75.

awareness provoke and complement each other. This principle is extremely difficult to implement because it requires a teacher to: a) have a comprehensive knowledge based on the history of culture; b) treat each student individually and get to know them, as well as precisely track their development and breakdowns; c) negate the outcome and treat it as a temporary artistic effect; d) abandon the use of aesthetic rules related to the teacher's personal preferences as a language of correction and evaluation. It is based on the analysis of the multiplicity and relativity of contemporary artistic attitudes while believing that there is a continuity of culture in which an individual can find lasting points of support. This principle raises objections as superficial and mechanical pedagogical activities may be taken as part of it.

**Recognizing multiple phenomena in the surrounding world as an equivalent of knowing and understanding multiple artistic phenomena and attitudes**

This tendency prefers the intellectual factor. Cognition comes before instinctive action but the latter is not negated where it comes to the fore on its own. The purpose of learning about phenomena and personal development is to identify oneself immediately and later on (perhaps in different periods of life), that is, to find one's identity among the multiform and varied forms of social existence. Restricting self-expression in favour of cognitive discipline results not from a lack of belief in its value, but from the belief that there are few strong and capable individuals and they must undergo developmental evolution. Moreover, youthful (at the educational stage) self-expression results from the need to use borrowed patterns or fleeting fascinations, so it not only brings self-knowledge but can also easily lead to the reality of appearances. By perpetuating itself, it may promote self-deception.<sup>16</sup>

The main didactic principle was to analyse the creative process experienced by a student – a future art teacher – which constitutes the basis for their methodological actions. Triggering the creative process and its analysis were a means of communication between an academic teacher and a student. The value of both theoretical and artistic subjects within a studio was emphasized. During further development in the field of art education, the Cieszyn

16 Ibidem, pp. 76–77.

team led by Professor Lis made changes to university study programmes in this field of study, responding to social and cultural needs, while remaining faithful to the adopted principles of education at the Cieszyn centre.

Professor Lis ran a drawing and painting studio and was characterized by openness and trust towards students. This inspired creative activity and did not impose but only defined the framework for artistic exploration, which resulted from the nature of artistic exercises and the individual view and experience of the authors of the works being created. He was an intellectual, artist and teacher, as well as a role model for teaching activities. He was great and at the same time modest in all these areas of his activity and passion. He always directed all his attention to his interlocutors, students with whom he conducted a dialogue about their experiences and artistic explorations. He was a personality, an important authority for many young people, a role model for education and creative and artistic work and a teacher with soul.

## Conclusions

Let a quote close my considerations on how important it is to meet a person who inspires others to act, is brave and creative, knows how to listen and does not impose their opinions on students, but stimulates reflection and constructive criticism and encourages others to search for their own artistic, pedagogical and, above all, life paths. Professor Zygmunt Lis was such an artistic and creative pedagogical personality.

I guess it is indisputable that a mature culture is expressed by cultivating the memory of the teachers and masters of our youth, to whom we owe the development of our spiritual life, skills, knowledge, as well as sensitivity to goodness, beauty and truth.<sup>17</sup>

**Streszczenie:** W artykule zarysowano sylwetkę artystyczną i pedagogiczną Profesora Zygmunta Lisa, znaczącego twórcy, artysty malarza związanego ze środowiskiem artystycznym Śląska. Ukończył studia w Akademii Sztuk Pięknych w Krakowie na Wydziale Grafiki w Katowicach. Dyplom uzyskał w 1958 roku w pracowni Bogusława Góreckiego

17 Z. Libera, *Uczeni i nauczyciele*, Warszawa 1995, s. 5.

i Aleksandra Raka. Brał aktywny udział w pracach na rzecz środowiska artystycznego, m.in. był rzeczoznawcą Ministerstwa Kultury i Sztuki w zakresie malarstwa współczesnego. W latach 1973–1981 pracował w ministerialnym Zespole Dydaktycznym nad programami kształcenia plastycznego. W latach 1956–1971 kierował zespołem artystów nieprofesjonalnych Grupy Janowskiej przy kopalni „Wieczorek” w dzielnicy Katowice Nikiszowiec. Należał do artystycznej Grupy „ARKAT” (Artyści Katowiccy) na Śląsku. Jego twórczość malarska i rysunkowa charakteryzuje się oryginalnością pod względem formy artystycznej i treści. Zrealizował cykle prac: *Pejzaż śląski*, *Polski pejzaż historyczny*, *Rekonstrukcje obiektów militarnych na Wyżynie Krakowsko-Częstochowskiej* i *Geografia ruin*. Od 1973 r. był związany z Filią Uniwersytetu Śląskiego w Cieszynie, gdzie brał udział w pracach nad organizacją studiów wychowanie plastyczne. Opracował innowacyjny i jedyny w Polsce program kształcenia uniwersyteckiego w zakresie wychowania plastycznego w oparciu o założenia pedagogiki ekspresji. Najistotniejszy w działaniu studenta był proces twórczy i doświadczenie, jakie z niego wynosił. Profesor był osobą bardzo wrażliwą na drugą osobę, skromny, otwarty na nowe doświadczenie i życzliwy wobec studentów. Był wzorem osobowym i autorytetem godnym naśladowania, nauczycielem i artystą z pasją.

**Słowa kluczowe:** artysta, pedagog, malarstwo, edukacja plastyczna, kształcenie.

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