

Ph.D. thesis summary

Phenomena, gestures and cases in my paintings

In the introduction (page 21) the author refers to the period of studies in the studio of prof. Stefan Gierowski and his trip to Mexico at that time. Direct contact with the works of Mexican artist David Alfaro Siqueiros is described as the beginning of an individual creative path. The analysis of Siqueiros' experimental creation in the easel painting from the period of the Siqueiros Experimental Workshop Laboratory of Modern Techniques directs the author's attention for the first time towards the properties of painting matter as an essential component of the creative process. Focusing on the visual effects of creative work, the fact of the appearance of the painting matter, the author constantly prepares himself for visual synthesis, also during daily observations of the phenomena of the surrounding world. This observation becomes the starting point for creative activities.

In chapter 1 of the dissertation (page 23), the author describes the relevant facts from the first stage of independent artistic activity in the field of painting. Discovering new ways of accomplishing creative intentions leads the author to technical and formal minimalism, restriction color palette, and the use of wet-in-wet imaging techniques. The physical and chemical aspects of color phenomena, the effects of additive and substrate color mixing, are the main areas of interest for the author. Subsection 1.2 (page 24) describes the basic factors influencing the painting process such as the amount of paint used, its degree of dilution, the tool's thrust force and its linear speed. On the example of a mixture of zinc white and golden ochre the visual aspects of the fundamental laws of color contrast and the properties of the human visual apparatus. Subsection 1.3 (page 25) is a detailed description of one of the methods of active observation (Figure 1), in which an observer becomes part of the observed phenomenon, is absorbed by it. The similarity of observed natural phenomena to the visual properties of paintings allows the author to argue that by moving in the chosen way in the field of painting he participates in the creation of natural phenomena.

Chapter 2 (p. 27) begins with a brief review of the history of human visual perception, based on Władysław Strzemiński's "Theory of vision". From primitive contour vision and silhouette viewing, by solid body vision with three-dimensional convergent perspective and shadowy vision, to full empirical vision shaped in the mid-nineteenth century, the component of which is the perspective of physiological vision. In subsection 2.2 (p. 29), the author presents the conditions and methods of observing his practice, which go beyond those mentioned by Strzemiński in "Theory of vision" as components of the physiological perspective:

- stare at the immobilized eye, overcome moving vision;
- Primary viewing, without constant color vision, brightness and shape;
- Transference between extreme points of field of vision, vibrating sight;
- conducting observations in atypical conditions;
- Observations on the border of retina sensitivity, dazzle and darkness;
- Observation of phenomena occurring without the involvement of external optical stimuli;
- Visual impressions caused by stimuli from other sensory modalities.

Intentionally practicing these methods of observation, the author called the metaphysiological perspective, and the scope of this phenomenon was seen by the transempirical view. Subsections 2.3 (p. 31) show examples of phenomena (Figures 2-6), effects of observations under the conditions described above: pulses of shapes and colors, disintegration of objects' images on all spectral colors, coloration of edges in special contrast, Around light sources and their intermittent traces. Particular attention is paid by the author to the phenomena arising without external stimuli caused by the resting activity of the visual apparatus: random or ordered movements of multicolored particle sizes or spots in space - vibrations and movements in all directions, clusters of spinning or traveling particles in one direction, images Static forms taking the form of monochromatic or bicolour structures composed of organic, tectonic or geometric elements. Description of the sample images The author sums up the similarity of four phenomena in different

categories: painting, psychophysiology of vision, digital imaging and geology. Asked about the common causes and mechanisms of these phenomena, leaving them open as a topic of future research.

The later sections of this chapter (from p.34) describe the main factors shaping visual awareness from the beginning of the twentieth century to the present. For the beginning of intense perception changes, the author adopts the dissemination of photography and electricity. And then - referring skeptically to the pace and unprecedented intensity of change - points to the transformation of visual consciousness caused by civilization progression and the spread of successive new technologies. It points to the significant effect of transformations in artificial lighting technology - from incandescent light to LED lighting, data transfer capabilities - including images - electronically via a publicly accessible global network, with all kinds of devices equipped with displays, screens and monitors. Among the achievements and achievements of technology are, inter alia, confirmation of the existence of Higgs boson and gravitational waves, synthesis Vantablack - almost perfectly black substance, speeding 600 km / h in rail transport. The possibilities of new sensations and intensity of sensations stimulate the imagination and provide reasons for experimenting with their own perception. The senses develop and react with increasing accuracy. Visual awareness processes the experience according to new patterns.

"Gestures and Cases" is the 3rd chapter of the work (pg. 37). Section 3.1 "Gestures" treats the relationship of observed phenomena with the painting process. Applying and mixing paint on the image is part of the idea and image content. Creating a trace of a tool in an image compares the author to the forces that cause the phenomena in nature. The intensity and purity of painting phenomena depends on how the paint is applied and blended, its quantity and density, and the appropriately selected tool that the author prepares himself for each realization. Achieving the best results depends on an involuntary, involuntary, involuntary, involuntary, involuntary, automated replay. Such a gesture belongs to the category of the properties of painting matter, which directs the course of the painting

process.

Next, the author refers to the 2009 Japanese modern calligraphy show by Sennyō Endo, where he discovered some similarity between his methods of work and his relation to painting and the activities of the artist from Japan. Then the three concepts that make up the title of this work: gesture, case and phenomena appeared for the first time in the author's consciousness as components of one idea. Under the influence of this event, the author drew his attention to the activities and achievements of artists from the Zen culture. The essence of zen is the directness and simplicity of the message, the intensity of the experience and the spontaneity of expression. On the example of *Ensō*, a circle with one movement (reproduction p. 40), the author presents the relationship of zen and painting.

In the last part of this subsection, a brief history of gesture in Chinese calligraphy is described, the birth of expression, and the introduction of a brush as a tool at the turn of the second and third centuries, until the liberation of calligraphy by the use of the *kuangcaosh* - wild italics - during the Tang dynasty. The methods and techniques used in Chinese and Japanese paintings were inspired by western artists, during the Second World War they were studied by Max Ernst, and in the 1960s the representatives of the informel art.

In section 3.2 "Cases" (page 42). The author familiarizes us with his methods of work. The creative idea begins with the design of the painting process, which depends to a large extent on accidental events. A process whose outcome is unknown. On the other hand, it mentions the ways of manifestation of discretion, which are classified according to their own experience:

- Unforeseen events that result from the properties of the paint substance,
- improvisation resulting from intuition and subconscious automation,
- generating images as a result of random events,
- impact on the subject matter of the painting in the context of limited control,
- extraction processes used for painting,

- readypaint - paint objects found and left unprocessed.

"Controlled Case" is a factor by which paintings are as natural as the rocks and grass they represent. This does not mean that Zen forms are merely a work of circumstance. It is rather that the zen has no duality; there is no conflict between the natural element of the case and the human element of control. This statement by Saburo Hasegawa caused the author of this dissertation to release his thinking from the division into what appears unexpectedly and what is caused by conscious action. None of these tendencies can exist spontaneously.

The last 4 chapters (44) describes the process of creating paintings that are part of this dissertation, the materials and tools used, the course of the painting process, and the effect of the painter's properties on the intermediate and final effects of the painting. The conclusion of the dissertation is a summary of the theoretical reflections contained in it and the artistic expression of the author based on three main assumptions:

- Subordination of creative intentions on forces occurring in nature,
- submission to the painting agent and its properties,
- Maintaining a balance between intuition and subconscious and logical and analytical approach so that accidental and spontaneous gestures are involved in image formation as well as a well thought out and consistently executed compositional plan.

Fulfilling the above conditions reinforces in the author the feeling that painting is the discovery of natural phenomena, and the painting, being a part of nature, is the painting itself. It is an image of self.