

Alicja Wieczorek

PAMIĘTNIK Systematyczność, automatyzm i przypadek w procesie twórczym

Część opisowa rozprawy doktorskiej w dziedzinie sztuk plastycznych w dyscyplinie sztuki piękne

Promotor: dr hab. Mirosława Rochecka, prof. UMK

TORUŃ 2019

**STRESZCZENIE W JĘZYKU ANGIELSKIM**

DIARY Regularity, automatism and coincidence in the creative process

SUMMARY

Pondering included in the descriptive part of my thesis “Diary. Regularity, automatism and coincidence in the creative process” aim at presenting assumptions of artistic creation, describing the stages of the creative process, discussing threads connected with it and setting my painting series “Diary” in a fixed cultural spacetime. During the process of creation, I noticed that coincidence most often leads us to new ideas – it is a spark for creative activities. When we decide to tame a coincidental situation on a canvas, the activity becomes intentional. We activate then systematic activity, natural for a man. Thanks to regularity, we are creative because we master our artistic expression. Regularity, on the other hand, in the process of creation influences the appearance of automatic activities, which lead to surprising solutions. The series “Diary”, from which result observation that are written here, is a set of abstract paintings of multi-element construction. Each work consists of smaller paintings, constituting a series in a series. There are 9 paintings in my doctoral presentation, created between 2016 and 2019: “Diary VIII. Swimming

pool”, „ Diary X. Horizons”, „Diary XIII”, „ Diary XIV”, „ Diary XV”, „ Diary XVI”, „ Diary XVII”, „ Diary XVIII” and „ Diary XIX”. Every painting has a slightly different chromatics, atmosphere and character. All works are driven by similar way of creation, there also have in common a multi-element form and a color scheme resulting from the search for harmony in relations of colors in composition layouts. Three paintings sized 240 cm x 160 cm („Dairy VIII. Swimming pool”, „Dairy X. Horizons” and „Dairy XVII”) consist of 24 elements with the module of 40 x 40 cm. I divided them into triptychs because such layout adds lightness to the composition. Each painting is based on the relation of different taints and forms. „Dairy VIII. Swimming pool” is bright, built from completing

sets of intensive turquoises and yellows, shining with whiteness with brown accents. “Diary X. Horizons” is set in a triad of reds, greens and azures. The work is characterized by balanced composition, which emphasizes its contemplating nature. The painting “Diary XVII” is a dialogue of reds and azures, complemented by browns and greys. The paintings „Diary XIV” and „Diary XVIII” consist of 12 elements sized 80 x 80 cm, which are joint in layouts sized 320 x 240 cm. Because of a big format, every module can be perceived as a distinctive composition which does not need to be placed around other, similar elements. The assumed concept of the presentation of particular canvas in small intervals is to suggest the possibility of treating them as separate works. Arranging closely such 12 elements enables their reception as a whole. “Diary XIV” is told in greens, azures and delicate violets. The color scheme adds lightness to the forms, is associated with nature and life. Its form, by used themes, prompts associations with a planet, a horizon, macrocosmos. Whereas “Diary XVIII”, has an unsettling nature, which is created by the diversifies in textures and temperatures greys and browns as well as accents of azures and reds. These large format paintings, alike other works, make the recipient ask questions, notice differences and search for contexts between the whole series and a single work. Paintings “Diary XIII”, “Diary XV” and “Diary XVI”, “diary XIX” with the total size of 80 x 80 cm consist of 64 miniature elements sized 10 x 10 cm. They are the smallest bases which I used and because of their cozy format decorative character make the viewer had a closer look at them. Each of these paintings has a slightly different color scheme, heading to azures, greens and reds. The works give an impression of twinkling forms, throbbing with a blaze of taints, obtaining such visual effect by the multitude of contrasts. The geometric division of square modules separates their “biological” matter. Observing nature, various creatures, phenomena, states and processes is expressed in a used form. In my creative process, beside planned and regular activities, I use unplanned elements – automatic and random. They are, among others, taints completing an assumed tonality – taint accents, which I choose spontaneously at the end of work. Automatic and random activities are inseparably connected with a technique of work that I use, based on technological experiments. I use various organic patterns,

water, biological and floral elements or other materials, depending on circumstances in which the painting is being created. Assuming basic presumptions concerning a color scheme and the format and number of elements constituting composition, I leave myself some room for research and experiments. While looking for means of expression, I reach for gestural painting, searching for values in the features of paint and emotional states connected with the moment of creation. Technological experiments are the inseparable element of my creative process. I use mostly acrylic paints, paints in spray, acrylic inks and ecolines. The kind of paints and

supplementary media as well as the way of their application on a canvas result from the moment of creation and the flow of associations being born during work. By calling my works “Diary”, I want to focus the recipient’s attention on the personal nature of my works and their emotional side expressed by form as well as to make him or her interpret more profoundly. I used compositions that can be analyzed in many ways. The viewer can look for contexts among elements, being prompted by associations resulting from their sensitivity and own experiences. Works, sometimes created as a result of automatic activities, may influence the recipients’ subconsciousness. Painting shows the character of an artist – it is revealed in characteristics such as the gesture of a brush, painterly matter or a color scheme. The way of creation shows unconscious sensations, innate and acquired features of an author, pieces of information about his or her nature and personality, it results from his or her mood, mental state, sensitivity and intellect. The combination of intended elements – planned and unintended – unplanned in the creative process helped me keep harmony while taking free decisions. The notes taken parallelly to the creative process served me for intensive introspection, completing the one performed in the form of my painterly “Diary”.