

Abstract

Realism and abstraction, as well as their mutual context, relationships and associations, have intrigued me since I was a student. At the beginning of my independent artistic practice, my thoughts on realism in the context of abstraction, mostly in relation to painting, became more intense. Having preoccupied me since the mid-1980s, the question has totally dominated my artistic practice. This doctoral dissertation provides a summary and a closure to this prolonged state of affairs. In it, I discuss the phenomenon of abstraction, which is of utmost importance to me, and its absolute origin in realism as real form, which I define as the elementary constant. I find it indisputable, and I apply this in my work, that form is the basis of all activity. Form as a phenomenon independent from any other physically decipherable phenomena, a complementary entity existing in genuine reality. I believe that all attempts to find abstraction beyond genuine realism, seen and felt, are futile. Even Witkiewicz's theory of "Pure Form," or activities undertaken by Kandinsky and other abstract artists, failed to provide a formula to define abstraction as a separate phenomenon. My reflections focus on the relationships between realism and abstraction, placing the functioning of realism in painting in the context of a painting's abstraction. I have had doubts whether abstraction can exist in art independently from realism. During my career as a painter, I have realised that whatever gives rise to my painting, realism turning into abstraction as a result of the existence of the phenomenal elementary constant that is form will always remain its source. Emerging within the artist's space, it becomes the foundation for the birth of abstraction. Seeing is determined by form as it creates partly indefinite phenomena taking shape in direct contact with the picture. Real form that becomes evident in the picture is the reason for abstraction to appear. Abstraction, as I understand and feel it, is displayed beyond the real picture. It materialises between the viewer and the painted canvas. Reading painting, seeing and experiencing it is the essence of abstraction. Abstraction as something that occurs exclusively in the unrecognisable region of the internal, private and emotional world of an individual. Associations of places, forms and their real readability all contribute to the emergence of abstraction.

In my work, I take the risk of doubting the possibility of abstraction unrelated to the real world. I question the existence of independent abstraction in any form, in self-existent painting forms. Its appearance in creative work and social consciousness constitutes an escape from reality, perhaps from freedom. It may be an attempt made by artists to hide from complex and frequently insurmountable problems created by contemporariness. There is no way of depicting something we have not been through. We exist in a genu-ine real world with all its consequences. And abstraction may be and is a phenomenon that takes shape at the border of the recognisable and tangible reality and the unknown. The unknown is a world of mystery which cannot be described, but only displayed in the depths of a self-existent individual.

W swojej pracy podejmuje ryzyko zwątpienia w możliwość ukazania abstrakcji w oderwaniu od świata realnego. Podważam istnienie samodzielne abstrakcji w jakiegokolwiek formie, w samoistniejących formach malarskich. Jej zaistnienie w twórczości i świadomości społecznej jest ucieczką od rzeczywistości, a może od wolności. Być może to próba ukrycia się twórców przed zagmatwanymi i często nierozwiązalnymi problemami ówczesnych współczesności. Nie może w żaden sposób ukazać czegoś czego nie doświadczyliśmy lub doświadczamy. Istniejemy w realnym, rzeczywistym świecie z wszystkimi tego stanu konsekwencjami. A abstrakcja może być i jest zjawiskiem powstającym na styku rzeczywistości rozpoznawalnej i dotykanej a niepoznanym. To niepoznane to świat tajemnicy niemogącej być opisaną, a wyłącznie wyświetlaną w głębi wnętrza indywiduum samoistniejącego.

