

ILLUSTRATION AS THE MEANS OF EXPRESSION IN THE ORIGINAL PICTUREBOOK FOR ADULTS BASED ON THE BOOK „ZALESIE”

Summary of the doctoral dissertation

The aim of the thesis is to analyze the issue of a picturebook - ordering terminology, classification of concepts and description of the history of the genre and its impact on the contemporary original book. To fully understand the issue of an original book, I described the systematics of the issue and outlined the context: social, editorial, artistic. In relation to my execution, I carried out an analysis of formal means and forms of expression required to construct an original book for adults. I briefly presented my own execution and indicated the features that determine the new approach to the research problem.

In the first chapter, I referred to the typology, research and contexts of a picturebook. I also outlined the history of this genre, as well as analyze the picturebook in Poland - history, development, analysis of directions. This genre, very broad and relatively young, has several definitions, and the nomenclature that is used in its context is ambiguous. Often, a picturebook is erroneously referred to every children's book that has illustrations. is unambiguous. Meanwhile, first of all, a picturebook does not have to be intended for the youngest readers, and secondly

its essence is the relationship of two components: images and words that constitute one cultural text - and thus, only the appropriate combination of these two elements creates an autonomous language of picturebooks. Some scholars tend to claim that picturebooks are more a form of art than classical literature, others that their function is primarily educational. However, what is important in the last few years, picturebooks have been gaining in popularity and their existence is beginning to break through to a wider audience .

The second chapter deals with the subject of the mutual influence of various genres, such as: a comic book, a graphic novel, an original book and their reception by various age groups. I also raised the problem of illustration in books for adult readers. I analyzed the concept of iconotext, as literary scholars call the proper text of a picture book - that is, the interaction between the image and the word. I briefly describe the history of visual literature for adults in the world, from wordless novel books created by German expressionists, to contemporary picturebooks and the means of expression used in them. Extremely often, picturebooks directed to mature readers cross the framework of genres and smoothly transform into i.e art books, altered books or graphic novels.

More often, picturebooks are a record of various emotional states or present psychological content, emotions, mental processes. When it comes to Poland, there are picturebooks intended for adults, but this is still a marginal phenomenon. One should mention here such artists as: Iwona Chmielewska, Ola Cieślak, Joanna Concejo or Małgorzata Gurowska. Then I analyze the differences and similarities between picture books, comic books and graphic novellas. Despite the constant evolution of picturebooks, one can find a constant feature in their development. Namely, a continuous renewal of the act of communication, because these books try to retell stories. Picturebooks also introduce concepts, teach the alphabet, play the role of toys or artbooks. As a result, this makes them an ideal experimental field for creators. Comics, on the other

hand, are subject to a greater number of restrictions, and new narrative or graphic solutions are very quickly verified and if they prove to be efficient then are widely used. Generalizing the definitions of both genres, it can be said that each comic is (at least potentially) a picturebook, but not every picture book is a comic book.

The last chapter concerns the analysis of creation as a part of a book illustration.

I described my creative search, starting from the fascination with graphic techniques workshop or graphic art especially drawing possibilities of lithography, to a gradual departure towards graphic design and a vector illustration. At the same time, my favourite form of expression is the genre of illustration, which reflects my creative temperament, is a kind of collage of techniques - combining digital media with a drawing as well as a texture and a drawing expression borrowed straight from the graphic art.

The ending is a description of the effects of the work on the picturebook „Zalesie” - an analysis of the means used for artistic expression and art workshop as well as the legitimacy of using these treatments in the context of an adult recipient. I have devoted a significant field to a cultural heritage of Podlasie, which was a direct impulse for me to create a book. In particular, I mention a fascinating mixture of zealous religiosity with beliefs of pagan roots. These traditions, which are still alive in the eastern regions, constitute a unique cultural heritage (together with a characteristic language as well as art and architecture) and for me as a creator it is fascinating inspiration. Having the adult recipient in mind, I tried to translate these stories into the language of contemporary graphics and to raise topics that one may find interesting. For example: entering into adulthood, maturing, loss. When comes to the emotion, I wished to create an atmosphere of anxiety, a kind of melancholy or even some discomfort. While studying my work, one may notice a certain chronology: childhood, first affection, maturity, old age, loneliness. The illustrations have a consistent, subdued color range - above all in the gray scale, while the con-

trasting color is intense, luminous turquoise. This colouring is not directly associated with folk art, but it modernises the illustrated scenes and gives the book a visual coherence. There are a lot of motifs inspired by two-warp fabric, which is a great example of plastic synthesis. Therefore, „pixed” symbols of people in my drawings such as nature, architecture contrast with more real representations, based on drawings vector. However, I aimed to present all of my illustrations in naive art and folk form.

My main goal was to look for a stylistic and visual metaphor that will interest an adult reader and create such images that will be intriguing and original, and their perception will be exciting. In addition to the design aspect, the documentary and educational aspect, and I attribute this role to my book. In a completely unobtrusive way one can learn from it about the most interesting, sometimes even unbelievable manifestations of folk culture - which, importantly, are never illustrated literally, but it is always their original, metaphorical interpretation. I also find it intriguing to combine a documentary motif with an intriguing plastic form. Another advantage of the study is the fact that the reader who chooses to travel the created world, has the possibility of multiple and free interpretation of the illustrations. Taking into consideration artistic issue, I was primarily focused on the search for a form that combines a fairy-tale convention and contemporary vector graphics. The result of this combination led to the creation of the original visual language of „fairy tale for adults”.