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## The images hidden in the object

Doctoral Dissertation - Abstract  
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What can be seen in the everyday life? How to make sense of repetitive daily activities and of the bustle around elementary needs? How to record the smell of a baked apple, of the rustling of a pot full of potato "grahams" on the hot cooker top or the heat emanating from it? How to prolong the memories? These are just a few of many questions I try to answer in my artistic work. Man has always tried to learn the truth about the world and about himself, he has been looking for a way to retain his observations. The essence of man's dependence on surrounding objects and individual experience and perception of space, was for me a fundamental reflection and the beginning of an idea. This commonness and ordinariness of objects used every day awakened in my memories and reflections of transience. It drew my attention to traces of use written in the damaged, old surfaces of worn-out crockery. It had been appearing in my paintings, drawings and prints for a long time, but it was only when I became acquainted with the enamel technique, which is its natural habitat, that new possibilities opened up and provided a different perspective on my previous artistic activities. The enamel technique turned out to be so interesting, full of surprises and new possibilities, that it began to play an increasingly important role in my artistic work. I modified and adapted the technique to my needs, gradually discovering its potential as a still modern medium. The experience I gained with the enamel technique freed me, gave me so much freedom to create that I decided to use it for the artistic part of my dissertation. Initially, I created flat representations on steel sheets based on my previous experience in painting, printmaking and drawing. However, the enamel technique turned out to be inseparable from the object dedicated to it - a pot. I began to introduce ready-made objects which increasingly drew me in with their stories.

I divided the dissertation into two main parts preceded by an introduction. The first section deals with a summary of my research on encoding memories in a new for me field of action and it is based on mine experiences. It was an attempt to place my own work in the context of selected themes and inspirations and to find connections between them. The artistic attitudes I have cited are often different from mine, but they derive from the same sources, oscillate around similar themes or in some way they inspire me to act.

The first part of the dissertation became a kind of account, an inventory, or an attempt to identify those most significant though not necessarily the most spectacular activities. Throughout my Ph.D. studies, I have been perfecting my formal explorations related to the subject of memories, understood as an ability to register sensory impressions and to store an

image of one's own consciousness, as well as the notion of time and the relationship between passing and lasting. At the same time, I want to draw attention to the problems of reevaluation, dying and rebirth. The past, in short, defines my perception of the world. My work focuses, to a large extent, on a seemingly ordinary material object such as an enamelled vessel, rarely used today, but which, in the context of the enamelling workshop present in my artistic experience for several years, could gain a new purpose and expression through art.

The second part of the dissertation concerns the description of the artistic work I presented. I realised a series of works containing the idea of memory in the broad concept of painting, which I develop in experimental actions by adding spatial enamelled forms, moving image and sound. I use techniques from many areas of art: collage including elements of painting, drawing and screen printing, enamelling, spatial forms made of pressed vessels and film projections. I constantly analyse all these experiences, my own feelings and thoughts, and try to convert them into a language of art. The personal, multithreaded content of the cycle I have created, which I called *The Image Concealed in an Object*, has its origins in collective traces of memory and personal experiences. The realised cycle should be read by means of grasping the multiplicity in unity. By this I understand the objects take on the character of modules for an entity whilst, they still retain their autonomy. The objects give the possibility of creating compositional relations in relation to the environment and at the same time in relation to each other, which makes them a diversified piece in terms of reception. I refer to a used vessel as a carrier of memory, when I attempt to visualise concepts such as taste or smell. The existing memory stored in an object can be extracted through artistic intervention. Even on the basis of a small, seemingly insignificant memory, I recreate an image of me time gone by. Time creates distance, obliterates and transforms the threads of memories, and this is why my intention is to recover of the own memories, and material traces of events, and to attempt to record them in the form of image-objects.