

## SYNOPSIS

“Imaginary reality” it is not only a state of mind but also a state of subconscious, crafting the known Image of the world into the form of its own artistic interactions. The purpose of the research was to determine the relationship between imagination, visualization of a given being and the creative process.

At the same time, in my work, I tried to show the relationship between the feeling and presentation of space in a picture as well as the phenomenon of the function and operation of color. Quote: “I’m always afraid that thought may not fly back home, but I’m more concerned about the return of memory”, which was the keynote of both the essay and the series of paintings, this quote became the inspiration and the encouragement for me to explore this topic with respect to a metaphorically visual state of mind.

It is a topic which characterizes everlasting timelessness, expresses fear of losing the thought and memory that without which, man wouldn’t be able to operate, develop or discover the world.

These two states constantly accompany us and create an unbreakable bond.

In my work I focused on the topic which examined the way in which animals are represented in paintings. This motif has its origins in the earliest forms of prehistoric art and evolved in later epochs becoming a constant source of inspiration for artists. In a historical, cultural and geographical context, learning about the legends and myths from around the world, you could see the differences in the way in which animalistic characters are presented. Similarly, there are differences in the symbolism of individual animals, which depending on the culture could be positive as well as negative.

Their common feature is that these creatures have been, and remain, a breeding ground for the imagination, they fire the curiosity to know the unknown, they enable escape into the unreal world and can detach us from our reality.

For the implementation of this cycle of pictures I have chosen a rectangular format. This is a well-known format that I have worked on most often. It turned out to be optimal for the technique and technology employed. In order to obtain coherence and similar conditions for the interaction of the whole cycle; I consciously maintained a similar size in most of the works. The choice made became the first element in the construction of these paintings, which insisted that thought be given to the layout, composition and framing whilst at the same time allowing an increase in possibilities as well as freedom.

The use of a central compositional system that filled the plane of the whole picture, a closed system with the tendency to become open, was a deliberate and purposeful operation. Such a composition highlighted the expression of the subject matter, the perceived movement and internal dynamics of the characters. A crucial component of constructing space and movement in the cycle of paintings was color as is the case of the imagined fantastic creatures created in canvas. The specific colors I used have been given a particular meaning and an original, contractual symbolism. As most artists do, I used color as a language, a symbol and as a means of expression to define my own emotions and inner states of mind.

Despite the vast experience I have accrued over time, my predictably and carefully considered actions; the act of creating cannot allow the element of chance to be omitted. Achieved by utilizing a great many number of paints to create irregular lines and stains just like in “action painting”, chance has become an element that constructs the form.

At the initial stage of my work, I was significantly influenced by constructing a form and the freedom of further implementation. It was sanctioned and verified by successive layers of applied lines and color spots. Although accident was not the basic assumption of the work; it crept in which diversified, dynamized and enriched the creative effect.

Contemporary art is often considered difficult, incomprehensible in its reception. It leaves ambiguities and raises questions. In presenting my world which is a culmination of my life experiences, views, sensitivity and acquired knowledge and skills I take this risk. Surely, not all thoughts and emotions included in the cycle will be read in accordance with my intentions, but I hope they will not cause limitations in the construction of your own interpretation and your own imaginary reality.

My aim was that my works inspired by various messages presenting the forms of fantastic creatures created by me would be full of movement and dynamism so they “live” both in the image and in the mind of the viewer as well as in the real world.