

THE SPACE OF GESTURE | ABSTRACT

When embarking on the realization of *The space of gesture*, my ideas were far different from the final form of the work. The creative process is a complex act in which the creator must accept constant changes. They come unexpectedly, ruining planned, sequenced thoughts. The unsatisfactoriness, the failure to meet one's own intentions and expectations motivates, prompts one to explore new areas. Thus, the work is the result of its own journey, which in a way is defined by the title. Both the notions of space and gesture evoke associations of unfathomable, vast areas of interpretation, but they have been appropriated by me to name my own experience.

The dissertation is divided into short chapters in which I try to explain the words used to interpret the work. Gesture - associated with the movement of the wrist, associated with emotional expression became an important issue for me during the search for the author's definition of the essence of creative work. It was a link, a means of expression of my previous expressions. I realized that it is not just a physical trace, but a conscious conceptual action, an intention. I reduce the concept of space to the symbolic one, which the artist expresses through gesture. It is an intimate, secluded area, to which the viewer can be invited with his own kind of sensitivity.

The work *The space of gesture* is a form of self-portrait. I believe that every creative activity contains a self-portrait of the artist. The sculptural realization consists of two elements. They form a complete whole, but are the result of a different kind of expression.

The matter of the work is a wise choice, it complements the idea. The time of my doctoral studies was a period of formal exploration for me, an attempt to understand matter. In the work *The space of gesture*, I used a steel sheet of large size, which became a pretext for consideration and exploration. It is a material, moldable, retains an imposed shape. At the same time, it captivates eyes sensitive to the play of colors, engages the touch through varied texture. It merges into one space the notion of gesture, courage of action, movement and the possibility of spatial creation and drawing on a plane. The object became a physical witness to change, a companion of thought long before the work was begun. Initial plans for the form of the work included a complete departure from sculptural figuration, an attempt to merge illusion with material by means of painterly creation or even acceptance of found images. However, I made the decision to sculpturally shape the steel plane - to spatialize the form.

The figure sculpted in clay appeared as a result of the need to externalize personal frustrations, is the result of a hasty gesture, an expression of expression. It is also a consequence of the exploration of the portrait motif. I used the matter of clay, which is a special medium for me to depict a person. The resistance it offers influences hand gestures, expressing and making visible movement, expression, the author's signature. I decided to fix the sculpture in a material containing iron, rust became a painterly means of expression, which gave the opportunity to discover a new narrative of the work.

The described realization is a kind of intimate story. The hidden presence creates an energy that draws the viewer into exploring the portrait, the object, the situation. By smuggling corporeality into the sculptural composition, in a more or less literal way, I perceive the work as an opportunity for encounter. I smuggle in my own experiences, but I hope that the viewer will be able to find his own reflection, and the metaphorical, symbolic space will grow into a narrative about humanity.