

Expression is a voyage of self-discovery, it is a manifested map my *self*.

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1. Introduction

The irresistible desire to explore the world has been with us for ages. Contrary to many notions and trends which opt for the superiority of the either rational or empirical method of exploring the world, it might turn out that both the mind and the senses have equal cognitive priorities.

A perfect bridge connecting these two notions is modern art, which, by various means allows us to balance between the literal and figurative. As a result, a distinctive space is created, in which abstract situations and events interfuse with those simple and concrete. A physical record of this interfusion is the best proof of its existence. Creating it allows for it to be understood that not only a collection of all paradigms, but also the mind, along with knowledge and all information, as well as the senses may constitute pointers on the world map.

During the process of interpretation we frequently travel to fantastic and fairy-tale-like places, which are, however, not very distant from the outer reality. This act may be clearly associated with a child's observations, which, based on various infantile paradigms, may be associated with adults. In this case it is beneficial to consider perceiving the surrounding us reality from the point of view of a child, that is – ironically – in an immensely serious manner, as it uses all one's energy and implies a level of honesty, which is uniquely associated with one's childhood. This sort of perception of the outer reality allows us, on one hand, to explore the world captured in all its diversity and colorfulness, and on the other hand it invites us to play with the creation of its utopian vision. This utopia, however, should not be understood pejoratively; its aim is to reinstate what has been already lost. As a result, it creates a space filled with characteristic dynamics for experiencing adventures and searching; it also allows for a retrospective of our memories and visions, which significantly impact our cognitive process of reality. This cognition also features all chronological aspects: the past, the present, and the

future. This statement leads directly to a reflection on the concept of time, which – as it turns out – may be significantly detached from philosophical abstractions. The past, and the memories associated with it may, in fact, be treated in an immensely personal manner, and thus be a source of many emotions, becoming at the same time an object of an intimate experience. This sort of perspective makes us realize, that there is another *time*, apart from the past, present and the future; a *time*, which is on one hand elusive, but on the other hand closely related to one's inner perception. Maybe it would be worth considering this method as an answer to such questions as: is it possible to reduce the disappointment and anxiety associated with the longing after one's childhood? And how to effectively lessen one's fear of the future?

The spiritual and rational human activities create thus distinct images of the world, which are open for various interpretations, and, what follows, different means of approaching those images. As a result, it is of great importance to understand that a sensuous cognition of the surrounding us reality is not a hearty striving for destruction of the connections with the real world, it does not distort it either. It does, however, offer a close interaction between the mind and the senses, and it is advised to use it during the process of observation and cognition of reality.

2. Expression in the creative process

Creative expression must evoke a need to self-fulfill- and to express oneself. The creative process is not only an expression, but also a transformation of the experiences of reality. The creative actions naturally incline to express one's emotions. The artist's personal expression is a manifestation of his/her emotions and inner experiences, and, what comes with it, an expression of one's thoughts. "One cannot live their life without expressing it".

As observed by Charles Baudelaire, artistic work relies on the search for beauty exemplars. Expression may be of subconscious nature, often times automatic, instinctual, as well as conscious, due to the set goal towards which it travels. "Imagination is an analysis and a synthesis ... It is sensitivity ... It is imagination, that taught humans the moral sense of color, line, sound and scent. It was imagination, that created analogy and metaphor at the beginning of days. It divides all sorts of things into elements, and by means of the matter collected and arranged by the rules, the source of which we may find only in the soul itself, creates a new world, a sensation of novelty. As it was imagination, which created the world (I think one may also say in a religious meaning), it is right, that it rules it as well ... Imagination is the queen of truth, of which possible is a province. It is truly related to infinity." Henri Matisse, on the other hand, claimed that: "My aim is mainly expression. ... For me, there is no difference between the perception of nature and the means of expressing it. In my opinion, expression is not embedded in a dramatic facial expression or a body movement. I see it in the entire structure of my painting: in the body position, the space surrounding it and the proportions: all of these constitute the expression. Composition – it is the ability to arrange all the elements, which are at an artist's disposal, in a decorative manner, in order to express one's feelings."

There is no *work of art* without *creativity*, no *creativity* without the *creative process*. Each creative act is an artist's individual experience, and hence it is, to some extent an artist's expression.

The artist CY Twombly presents free associations in his abstract form, and by doing so he forces the viewer to identify them. He implies himself in his artwork. His work is a synthesis of body and mind, a concentrated form of life, imagination and dreams, weaknesses, fears and desires. CY Twombly builds his compositions and enriches them by means of symbols of human civilization – literature, religion and philosophy. In accordance with the artists intentions the line and spot give a sense of lightness, ephemerality, raw simplicity and psychedelic emanation.

Complete liberation from content and composition, emphasis on spontaneous gesture straight from the inner mind of the artist, from both the subjective and objective reality, the opening of pictorial space, as well as the acceptance of the matter of paint as the essence of painting. These are the actions, which embody freedom. The spot, line and plane are fragmentary and obtain a new stream of communication. The signature is not the conclusion of a work, but a moving part, which stops the picture. The artistic work of CY Twombly is a concentrated form of life, imagination and an audacious dream, of weakness, human fears, joys and desires. It is a synthesis carried out from spirit, heart and body. It is delicate and impulsive, conscious and spiritual, knowing no limitations. His expression is authentic and true. "... expression has no *m e a n s*, as it has no *a i m*; it has intuition, but it has no desires and thus it does not disintegrate into abstract components of will, means, and aim as a result of an analysis".

Yayoi Kusama's artwork, on the other hand, embodies an entirely different construct. The artist has been suffering from hallucinations and obsessive thoughts ever since she was a child. She creates art in a mental hospital, where she currently resides. She is famous for her psychedelic artworks, such as the *Dots Obsession* series: an installation, which was created by reconfiguring her signature elements: the dot and the mirror, along with enormous inflated objects referring to certain places. As in her work *Reach Up to the Universe, Dotted Pumpkin* (2011), the reflection takes place in two modes; the formal one: a pattern of red-and-white polka-dots on the wall, floor and ceiling of the gallery, and an effect of infinity created by the mirrors. Both installations include the viewer as the main protagonist. *Dots Obsession* is visually close to the artist's childhood hallucinations. In these hallucinations her surroundings were covered by repetitive patterns of polka-dots "...A polka-dot has the form of the sun, which is a

symbol of the energy of the whole world and our living life, and also the form of the moon, which is calm. Round, soft, colorful, senseless and unknowing... Polka-dots become movement... Polka-dots are a way to infinity." The installation shows what great attention the artists devote to the space created by color, form and the trick of the light, as well as the perspective achieved by means of repetitive elements. In an interview, the artist stated: "One day I was looking at the red flower patterns of the tablecloth on a table, and when I looked up I saw the same pattern covering the ceiling, the windows and the walls, and finally all over the room, my body and the universe. I felt as if I had begun to self-obliterate, to revolve in the infinity of endless time and the absoluteness of space, and be reduced to nothingness. As I realized it was actually happening and not just in my imagination, I was frightened. I knew I had to run away lest I should be deprived of my life by the spell of the red flowers. I ran desperately up the stairs. The steps below me began to fall apart and I fell down the stairs straining my ankle.". Phallic objects covered in polka-dots are being associated with the artist's fear, her anxiety, and trauma. Kusama's works may therefore be treated as a means of her therapy, a confrontation with her fears and an expression of her feelings, both positive and negative ones; her works became a sort of *self-destruction* strategy for her.

The artistic work, the creativity constitutes a purposeful human creation and it includes a trace of the creator's individual intentions. The artistic creation stimulates the viewer's experience, and this, in turn, is the aim of an artist's creative activity. In this process, an original, hybrid type of order emerges from the seeming chaos, displaying the complex nature of a human experience. Creativity is a message, an information; this message assumes the existence of a certain language, which would allow the viewer to understand it. In this process, the sender – the artist – conveys a message by means of a specific language (a system of signs). The viewer might decipher the message, but also consider it something incomparable to anything. Creativity is a source of cognition, an educational tool supporting natural tendencies for personal development and a trigger for the expression of one's feelings and emotions.

Our individual means of perception and experiencing result in variations in understanding the messages. In reality, the same image may be perceived as different areas of emotion for different people.

3. The city

The city is a construction in space, as written by Kevin Lynch in his book, *The Image of the City*: “moving elements of the city, especially the people and their actions are equally as important as the immovable and material ones. We are not only observers of this spectacle, but we are a part of it as well, sharing the scene with other participants. In most cases our perception of the city is not set, but rather partial, mixed with other impressions. Nearly each sense is active, and the image is a composition of all emotions.” According to Lynch, the main values of the city are the readability of the cityscape, as well as the creation of the image: “... the environmental images are a result of a two-sided process taking place between the observer and his/her environment. An image built this way restricts and emphasizes what is being observed; it also becomes subject to the attempts of comparing it with a filtered perceptual signal, in the constant process of interaction.” Further important values are: structure, identity, vividness. The city consist of certain elements, such as roads, edges, regions, junctions, landmarks – these elements are the raw materials for an environmental image in a large-city scale. They must be connected in an organized way in order to create form. These elements interact with each other, simultaneously creating mutual relations.

In Paulina Zięba’s article under the title *Miasto jako przestrzeń dla sztuki albo sztuka chodzenia po mieście* (*The City as a Space for Art or the Art of Walking Around the City*), the city has been depicted as a sort of phenomenon, as a subject of research in many different fields: economy, sociology, history, culture, semiotics of culture, as well as literature. Each of these fields presents this phenomenon in a different way, each of them asks about, and depicts the city in an entirely different manner. Jacek Purchla, a specialist in urbanism, asks a question and gives an affirmative answer: the city itself is a work of art. According to him, the esthetics dominate over other features in most works of art, such as paintings, music, or literary pieces; in a city, however, the functionality dominates other features despite there being many impractical elements in this entire urban structure. The self-created nooks, all the elements constituting this

unique character of a city, its sounds and vividness prove to us, that a city is, indeed, a work of art.

A city lives its own life and we think, that by living in a certain place we know all its nooks and crannies, while in fact, we feel like a small child discovering something new every day. Do we really go our own way? Doesn't the city lead us its own paths, showing us new ways and nooks? Sometimes we let the voices of the city carry us by listening to its music, other times we refuse to let it in and ignore it.

In her article, Paulina Zięba also mentions a city observer: **flâneur**, meaning a wanderer, an intriguing character, who appeared in XIXth century Paris and very soon after became a cultural role-model in the Western world. The wanderer observes the city, which becomes a spectacle for him. According to older definitions, a **flâneur** is a person who wastes their time, stares, and roams the streets aimlessly. The wanderer must remain hidden in order to be an observer, his kingdom is the street and the city. The protagonist of Robert Walser's *The Walk* convinces us that wandering, even getting lost in the city is vital for one's life and work; he claims for it to be a pleasant and developing activity. "One of Paris' pilgrims, who enjoys wandering these lovely cobblestones, does not involuntarily catch those thousands of words and sentences uttered by passersby, cutting the air like bullets? ... Oh! Wandering the streets of Paris! What a delightful and blissful activity. ... Wandering is vegetation: wandering is life." Each of us may become a wanderer or an observer by creating maps of our own places, stories and experiences. "There is nothing more intense, electrifying and thrilling, than the streets of New York. The crowd, the road traffic and advertisements fill the city with unforced freedom, other times with violence. Those streets are filled with millions of wandering people: nonchalant and violent, as if they had nothing else to do, and they do, in fact, have nothing better to do than the creation of the permanent screenplay of this city." The city becomes an image: not a single one, but a collection of images, more or less connected and overlapping each other; a map is an image of the city's form.

4. A Map as an Image of a City

“A city not only does not create any restrictions and reveals its secrets to humans, but it also opens a game space, in which all adventures and stories can take place.”

I think that the first association with the above statement would be the possibilities given to us by MMORPGs (Massively multiplayer online role-playing game(s)) or enormous open locations in such video games as *GTA* or *The Witcher*. The popularity of such entertainment tools make this type of entertainment egalitarian. Not to mention *Minecraft* or the rather forgotten these days *Second Life*, which are examples of creating space and participating in it simultaneously. A space, which is a sort of fusion of both static and dynamic elements, like a grand, vibrant metropolis.

On the other hand, the gamification in a real city allows us to use elements of the urban infrastructure as elements of a sort of playground for its residents, by means of such well-known examples as a slot machine, in which the coins are substituted by dog waste.

As I have mentioned before, a city is a collection of images, a map is thus an image of a city. The map is a source of information, a description of one's concept of the space, as well as one's observation. It is a means of presenting and illustrating the space. A map is a generalized image of space, created on a surface, in a scale, according to the rules of cartographic mapping, by means of agreed on graphic signs. A map is a construction of the image of the world, as well as societies. Various examples of maps show what changes have occurred “in terms of the conceptual system shaping the world of societies, those of which the existence has been divided by time and space” (*Culture – History – Globalization* Nr 15, *A Word versus the Structuring of the World – The History of Selected Geographical Terms* by Filip Wolański). The first maps, as e.g. the Map of Ga-Sur, or *Tabula Peutingeriana* were immensely schematic, in fact they may be considered an itinerarium. *Tabula Orbis* (World Map) maps - drawn on the basis of Ptolemy's book - are multicolored and painted on parchment: the coordinates found in them made it possible to recreate the maps of the world known to the ancients. An interesting example is the

Ebstorf Map, which is a medieval map painted on 33 parchments sewn together. It is an example of the *orbis terrae* type, resembling a *globus cruciger*. The *Hereford Mappa Mundi* is the only map with the official title *Mappa Mundi*, meaning the *cloth of the world*. The *Map of Juan de la Cosa* is considered the earliest depiction of both Americas. Leonardo da Vinci's *Octant Projection* is also a very interesting project: it is a projection of the world, which consists of eight triangles; when joint together they could cover a model of the Earth. Another incredible example of a collection of maps is the *Civitates Orbis Terrarum*, including side-views of cities and other illustrations, created by over 100 cartographers, topographers, painters and printmakers. Carved matrices were covered manually with paint, which allowed colored copies to be printed. Maps became images of the world, a reflection of space.

Maps are also being used for artistic purposes, Jasper Johns was one of the most famous propagators of maps in art. The artist was inspired by maps of the United States, which resembled children's coloring books. In his coarse brush strokes he relates to abstract expressionism, the contours of the countries on the maps are distinctive, but the colors not always respect the borders of given states. By means of such measures, the artists suggests that the painting is a visual wordplay. Jasper Johns claimed he painted maps, not created paintings of maps. An entirely different, definitely poetic work is *Water Line and Blue Lake Pass* – Installation view: Pace Wildenstein, New York, by Maya Lin, an American artist and designer. Lin studies aspects of the natural world through sculptures and drawings, while focusing on mapping as a means of converting the magnitude of the place to a scale, which makes it possible for us to see and understand. The artist made use of models, grids, topographic drawings, as well as more advanced technology (a sonar, radar, satellite images), in order to explore parts of the world, which are unreachable or impossible to observe in their entirety.

An interesting map-related event is *The Map Marathon*, which took place in the Serpentine Gallery in London. The presented collection of maps shows us, that despite the fact, that "... the world is spherical and the paper is flat ..." (McCarthy), there are numerous possibilities of projecting the surrounding us world. That is because the projections are not neutral, natural or *given*. They are a construct, laced with proprieties. The collection of works shows us how we can visualize our worlds: physical or abstract, real or imaginary. Many artists

and representatives of many different fields participate in this project, all in order to create a personal map. Certain maps are converted from scientific data into simplified visual language, others portray schemes of social, political or physical norms. Many maps have been recreated from the beginning, discarding their original aim and presenting a new vision of reality. An interesting example of a map is Suzanne Lacy's *Prostitution Notes* presenting a performative research on the topic of prostitution. The author was discovering the reality of prostitution through contacts with people in their environment, meetings in bars with people closest to them and collecting small items to then include all of them in the map. The record of this map allowed the artist to travel through three dimensions: sociological, geographical and her own psychological dimension.

Another take at the map is Susan Hiller's *Dream Mapping* project: a sociologically-scientific experiment, in which the dreams of a certain group of people were mapped on a daily basis and then compared to determine similar features.

Yet another vision is writer Etel Adan's map, who wrote: „Maps are not about shapes but about energies flowing in and out of places. They are about directions and obstacles. The circulation of the blood. the blood of cities, the blood of a territory. All this akin to the instability of the mind. Of course, maps are objects to make us dream, where places always look mysterious. But I see them also as energy fields: structures (or continents) are fixed, but live circulates between them. Streets are directions, are signs that allow the ongoing of life.”

Further examples of maps: Mat Mullican's map *The Year of the Calendar* and his map of the future, Augusto di Stefano's *Plan (for a History)* – a map depicting his childhood home and the present, Dace McKean's *A map of the human heart*, a map illustrating the internet by publisher Kevin Kelley and Doug Aitken's map of Manhattan show us, that maps help us to better understand the surrounding us world.

The willingness to experiment and seeking new experiences with maps became the main aspect of my work. The creative expression accompanying me during my creative process and

planning my maps became a sort of therapy and a means of insight into myself and the emotions associated with my own history and experiences. Shaping surfaces and creating and reshaping new graphic forms allowed me to build new worlds and gave me the possibility to connect all my experiences and combine them in one entirety. By creating new maps I could look back to my past, refresh, recreate, and redo it. The maps became notes of moments. By means of the graphic signs I can refer to various points on the map, just like on a geographic map. The signs are connected, they create a space and a specific system of existence on a surface, whereas drawings, sketches and notes create more depth and add additional meaning to all elements on the map. The map is no longer just a collection of certain locations and spaces, but it becomes a sort of collection of stories. The map becomes an autobiography, "In an autobiography it is impossible to avoid writing "many times" where truthfully there should be "once". That is because we are always aware of the fact, that this memory extracts something from the darkness, that would be split into pieces by the word "once". While "many times" does not entirely prevent this from happening, it agrees with the author's conviction, escalating him/her above these sort of transitions, which may have not ever occurred to them, but compensate for other transitions that have never came to them in a memory."

MAP NO 1

There are so many things I wish to know... Childhood memories appear as images, which may be interpreted in many different ways. Nevertheless, the common ground for creating this kind of images is the innocence and honesty of one's childhood. By recalling shapes, colors, scents and melodies from the past, we can very easily revive our own childhood images. Thus a private space is created, in which we may return to our childhood quests and adventures. Just like for the illustrator Sara Fanelli, certain items allow her to go back to her childhood. "Every object has a story behind it to be relayed or reinvented. Handwriting in an unexpected context is very evocative. I create the different textures in my work by sprinkling the surface with things like sugar, lentils, spaghetti and rice". This way the map becomes a journey through the material world, their history and use, we discover the mysteries of everyday items. "Even though this receipt reminds me of a difficult time in my life, I am glad I still own it. I store my intimate memories in a different way than a picture or even a journal, which are not typically reached for in order to maintain the details of the common life." The form of the objects we deal with through all our lives shapes our perception of the surrounding us material world. Mapping is in this case a reflection in its own, individual form. The map becomes an abstraction of the mental world, a symbolic description of ideas. Patches of our memories become elements of the map, thus becoming the raw materials for the image.

MAP NO 2

Real things cannot be touched.

The haziness of the surrounding us reality and places, as well as the ambiguity of situations and events constitute a theme, which evokes unbearable melancholia and an incomprehensible longing. The map allows grasping all these elements and depicting the daily world, that is a world of desires, delight, joys and fears in all their diversity and colorfulness.

The image of the city, "... a mental image of the material world created in the human mind is a key element in finding one's lost path." The map as an image of the city, as well as the

embedded in it feelings and stories create an emotional affiliation to a certain place. The search, and finding oneself in this hazy world of thoughts and experiences, sometimes resembles searching for the right way. An attempt at drawing or visualizing this adds another meaning and allows to find oneself in those intricate constellations of emotions, as mentioned by artist Simon Fujiwara: „Often, people will stop me and ask for directions, and sometimes I will do the same. An advantage in being deaf is that I usually have a hand paper and pen. Every day maps for everyday places can get pretty complicated when you draw them in the air. But when you draw them on paper, everything has a way of resolving itself into startling clarity. Usually, anyway.”

The city has been an inspiration for lyrical poets for ages as well:

“Sometimes Warsaw reminds me of a woman

The streets are her tattoos, I ask her to marry me. There will be a wedding.

There will be a wedding.”

Taco Hemingway “+4822”

MAP NO 3

Does time stop when we sleep?

The dream world deceptively reminds us of the outer world. A distinctive feature of dreams is, however the lack of limitations related to time and space. Apart from that, wonderful and fantastic elements are constantly present in our dreams, creating our own wonderland. A dream may thus serve as a map, thanks to which we may process, distort and manipulate reality. A great example of the possibilities of dreams is shown in Wojciech Alszer’s text:

“I see the sun and the beams seeping through the clouds

crimson sky stretching over the mountain horizon

fog in the valley grim landscape the beauty of nature
that is how i recall the dreams I do not forget
those in which old mountain pastures cross the railways
and the walls are being overgrown by structures as persistent as coral
trees which branch by branch climb up to the sky
small details carried somewhere carelessly by a ripple of wind
I walk down the stairs the water reflects the light I sit on a rock
I feel the waves on my legs, I drift away further and further
I feel amazing, after a million years, they say
I am finally back in my ideal city
rainy weather is also there
I am going for a walk somewhere total freedom means total adventure
I may live it in a dream
it may cause me not want to wake up earlier
it is the word *relaxed* times two hundred”

Imagination is the language of dreams, its essence is the ability to create and reshape mental images, to speak in art and inspire. “... imagination and sensitivity, personality, in one word, are so vibrant and temperamental, that they independently transform things, add color to them and gullibly direct them to their own passions.” It is not as strongly connected with the intellect as with intuition, everyday emotions and deep feelings, which speak the non-verbal language of images. An image is the language of both art and the subconscious, art presents

images from an individual imagination's perspective, usually in a rather random manner. An image and a word express a universal truth, the wisdom of archetypes and both the old and the modern cultural psychology.

Human dreams are not fully explored scientifically, and allow us to create an unrealistic and abstract reality. Our intimate, unlimited space, pieces of which we try to grasp in a material way.

MAP NO 4

A city is something *less real* as it cannot be touched. What constitutes a city? Is it a place or an idea?

„City is a word used to describe almost anything... If anywhere can be defined a city, then the definition runs the risk of meaning nothing. A city is made by its people, within the bounds of the possibilities that it can offer them: it has a distinctive identity that makes it much more than an agglomeration of buildings. Climate, topography and architecture are part of what creates that distinctiveness, as are its origins” „to make sense of a city, you need to know something about the people who live in it, and the people who built it. You need to ask how they did it and why.”

A map of a city or its certain fragments can perfectly take the role of a sketchbook of one's own thoughts. The city as a human living space invites us to reflect on the changes and places, which give us a sense of belonging and evoke many other emotions, ranging from sympathy through anxiety and aversion. The image of a city is the result of a two-way process between the observer and his/her environment. “The environment implies distinctions and connections; the observer, who has the great capacity to adapt and is focused on his/her goals and needs, chooses, organizes and adds meaning to what he sees. An image built this way limits and stresses what is perceived; at the same time it is subject to the attempts of comparing it with a filtered perceptual signal, in the continuous interactive process.”

A city is a subjective collection of many events, forms and ideas on how to perceive it. This perception, however, depends on our own perspective, needs and possibilities.

MAP NO 5

Can I think about nothing?

The retrospective recreation of images from trips and travels sort of resembles traces of various activities, thanks to which we are invited to a unique game of searching, coding and decoding new terms and meanings. We subconsciously collect images of reality and connect them with each other by means of our specific channels. The travels we have taken in the past influence our expectancies towards those to come in the future, about which we also have our imaginations. The form of those wishes about the future are also element of the grand game. The individual form of those maps is necessary for us, because, as Neil Galman claims: “The more accurate the map, the more it resembles the territory. The most accurate map possible would be the territory, and thus would be perfectly accurate and perfectly useless.”

Let us assume that life is a journey, infinite and surprising. It is an infinite menu of possibilities. Thanks to mapping all those events and places, the creative process is more than only a collection of prepared things. It is an opportunity to meeting and discovering a dimension of one's inner *self*.

5. The Legend

As I have mentioned before, a map allows us to better understand the surrounding world, and the legend enables us to understand the information and message conveyed in a map. This message assumes the existence of a certain language, which makes it possible for the viewer to understand. Mapping is a process, which aims to understand the relations between the world and oneself. Whereas the legend is a compilation of all information included in a map, and it is essential to its comprehension, as well as a description of all symbols included in it.

After beginning my adventure with mapping I have created the legend as a connection of heterogeneous elements and the information which can be found in them, such as notes, descriptions of events and stories connected with a given place, which can be arranged into various configurations. The legend became a compilation of maps, as well as fixed elements. This collection created a line of stories describing my path in creating maps. Each element embedded in this story relates to a certain event or place in reality and serves as a reference to an element of the map. The realization becomes a sketchbook of thoughts, an attempt at interpreting the surrounding world.

6. Questions and answers – my works and a description of my art workshops for children

I placed the children's realizations in the context of expression by broadening the concept of the map. In the realization I focused on searching for common ground between the artistic work of a child and an artist. Broadening the areas of interest allowed me to create new concepts and artistic strategies.

In the realization of artistic activities with children I have focused mainly on self-expression and expression itself. In the case of children the creative process enables them to manifest their personality traits. This is a result of the emotional relationship of a child with the surrounding him/her reality. The child's perception and imagination are driven by his/her motility and emotional processes. Artistic expression relieves the child of their established tensions and boundaries, it allows the child to distract him/her from focusing on their *self*, and therefore giving them the opportunity to free themselves of egocentricity. I have used the creative process express myself in mapping. Creative activities are commonly used for the identification and expression of emotions, as well as accepting oneself by means of graphic-visual, and narrative techniques. "The artist discovers the surrounding him/her reality directly (objects, phenomena), the reality of his/her own experiences (observations, thoughts, imaginations), and, ultimately, the reality of his/her own work. One may then conclude, that cognition embraces the artist's life as a whole. This cognition is expressed by means of an objectified personal experience and the artist's personal knowledge, in the subject of creation." The distinguished American esthete R. Arnheim proved in his work, *Art and Visual Perception*, that in both in art pieces, as well as child's artworks the basic rules of composition depend on the degree to which the artist subdues him-/herself to their perceptive instincts. The feelings, thoughts and perception of every artist are of esthetic characteristics, and that is why pure, unspoiled artistic expression must reflect an *esthetic element* in itself.

The realization of artistic activities was an attempt at interpreting the topic of *The City* as a subjective collection of many phenomena; the entire creative process became an experimental

map laboratory. Sawka and Sato's series of questions and answers inspired me to realize a project based on replying to visual questions asked by me. I have created elements related to real history, places and events – all of them are elements of the maps. The relations between mapping places and thoughts and the expression of those activities became the topic of my artistic works. The pieces below are the children's replies to the questions/ graphic codes asked by me. The little artists created their own worlds by answering those questions. A child constructs reality based on the idea about reality he/she has created by him-/herself; they illustrate their inner worlds and do not faithfully reflect the outer image of it. An artistic work becomes a message, for the child and the artist, and the creative process is not only an expression, but also a transformation of the experiences of reality; it is an infinite source of knowledge about the artist's mental life.

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Liliana Hochmeister