

The Academy of Fine Arts in Katowice

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The Symbiotic Objects-Events
The Relativity and Relationality of Reality

Summary

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The expression *symbiotic objects-events* contained in the title is a combination of words that directly relates to a series of paintings named in the same way. The doctoral dissertation discusses the meaning and the idea behind it, at the same time revealing the content of my artistic assumptions. The *object-event* is a reference to the variable, ephemeral and creative nature of the event recorded in the autobiographical memory. This term, however, goes beyond the aspect of memory, referring to the way of perceiving reality, which for a particular individual (especially for a creator/artist) may appear as relative and relational. Therefore, the aforementioned formulation is a thesis that denies the existence of an unchanging *Self*, as well as the objective, static and identical world for everyone.

The individual chapters describe successive properties of the *object-event* and the photographs accompanying the text are a kind of visualization of the presented content. The attached photos are reproductions of 36 paintings made in the technique of oil on canvas (constituting the painting series *The Symbiotic Objects-Events*) and a large-format installation consisting of heat-treated, multi-layered screen printing on plexiglass (*The One Day. Memory Defragmentation*).

Painted objects (*symbiotic objects-events*) are transfers of things or fragments of space that I have captured earlier in my photographs, so they are elements of the record of autobiographical events. It can be said that due to the subject matter it is a continuation of the tradition of still-life painting. Nevertheless, the *objects-events* are nomads, captured in their eternal pupation, which do not exist but are happening. The objects shown on the canvas are in permanent motion; they establish relations, constantly re-describe their form and thus mimic the changing, moving and relational nature of reality. The work on illustrating a concrete object consists in searching for common points with other fragments recorded in the photographs, in noting their transiency, and also in following subsequent traces of events, a bit like the Derridian *différance* or the Deleuzian *rhizome*. Transparency of the applied painting layers allows one to trace the evolution of the *object-event*. The whole process of painting results from the conclusion that the perceived world is continuous, multiple, movable, multidimensional and without boundaries, therefore, the photorealistic depiction of its individual, frozen frames/fragments paradoxically may have little to do with realism and true, subjective experience of the reality.

We often simplify what we see and reduce it in our mind to a short snapshot that mistakenly tells us to think in the same way about the world around us. However, truly human optics is narrative and that is why I call the projects of paintings created with words (taken from my sketchbook) the *Interrupted Stories*. After all, we exist in the space-time dimension, where the perception of the passing time takes place thanks to the observation of phenomena, which, in turn, constructs a cause and effect sequence in our mind in the form of a logical narration, our own story. Nonetheless, the mentioned narration does not have a linear form, but explodes simultaneously in different directions, creating a complex weave of diverse possibilities, layers, thoughts and parallel realities. It should be noted, that this story is possible only thanks to the process of remembering which divides time into the past, present and future, and also gives meaning to what we observe and impacts on the vision of our

world. Deprived of memory, we would only exist, breathing the air, watching always new to us abstract shapes and various colors of the view in front of the eyes; recognizing with the senses unknown taste, smell, warmth and cold, listening to mysterious sounds; at the same time understanding nothing, not worrying about the next day, not even knowing about our existence and not realizing impending death.

The memory that determines us works on the principle of feedback. Namely, the gathered collection of varied content and images impacts directly on the current perception and vice versa, experiencing the present moment irretrievably changes what was encoded in us in the past. It can therefore be said that the elements of past and present events interlock, reflect and interact with each other; together, they create an integrated whole in the form of a coherent but still changing *Self*.

The object depicted on the canvas as an element taken out of the context of the remembered event (*object-event*) metaphorically always exists somewhere in between, on the border of displacement, and is also subject to three crucial rules: the principle of multiplicity, movement and changeability. The following chapters of the doctoral dissertation reveal different aspects and views on the title issue. Among other things, the *object-event* can be treated as: an impulse that triggers the process of finding our own identity (this is discussed in the chapter entitled *The Photography as the Key to Finding our own Identity (?)*); endless narrative (*The Object-Event as a Carrier of a Story*); network of mutual dependencies (*The Omnipresent Reflections*); a plurality of successive moving traces (*The Layers*); weave of connections and similarities (*The Mania of Similarity*); one of the many truths about the world (*The Multiplication of Truths*); constantly evolving deformation (*The Past as an Unstable Construct*); alternative version of the reality and extending time (*The Parallel Worlds*). Moreover, the painterly forms of *objects-events* can be compared to permanently growing beings, unpredictable and alive organisms (which was described in the chapter entitled *Organism*), using an incomprehensible code, creating harmonious constellation and composition, as well as showing symbiotic properties. Initially artificial, man-made items start to resemble a biological structure as a result of the multiple layers of translucent traces. The recreated shapes become covered with hairs, reveal their viscera, gain a glazy, bodily and amorphous construction; they start living their own lives.

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