

AKADEMIA SZTUK PIĘKNYCH IM. JANA MATEJKI W KRAKOWIE

WYDZIAŁ MALARSTWA

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STREWCZCZENIE ROZPAWY DOKTORSKIEJ W JĘZYKU ANGIELSKIM

PEJZAŻ – MIĘDZY REALNOŚCIĄ, WYOBRAŻENIEM I ABSTRAKCJĄ

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ABSTRACT OF A DOCTORAL THESIS:
LANDSCAPE - BETWEEN REALITY, VISION, AND ABSTRACTION

The subject of the thesis stems from the mode of functioning of the work of art which I find relevant in the context of a created cycle of works that for the starting point take both the actually observed states of affairs, such as imagination and abstract arrangements frequently arising from the experience of landscapes. The whole follows from a simple thought: we receive and interpret reality on several levels and neither of them is more real than the other. A similar equivalence may be found on the grounds of painting, where it may not be stated by the assumption that, for example, a representing picture is more real, that its expression is more complete than that of a non-representing one, or of one that arises from imagination. My assumption is to confront various possibilities of interpreting nature within my own observations and experience of landscape, taking into consideration the three aspects of the image mentioned in the subject of the thesis that are most fundamental for me.

The concept of combining different realities and their interpretations within a single work is hardly a novelty. In my written thesis I embark on an attempt at formulating it in my own way, yet explorations within the painter's medium are what is most important for me. For me, novelty, innovation only within the theory or assumptions do not constitute the most important criterion of art. A substantial part of the text is dedicated to the issues of development and end of art which, in my opinion, are closely related. I claim that a certain vision of a more or less consciously assumed formula of development of art gives rise to a constation of its end. This formula seems to be based on an erroneous assumption that successive concepts and theories in art and their 'application' in practice discredit the previous achievements rendering them obsolete and outdated. At the same time, it is assumed that not only does art develop, but it also evolves. In my opinion, this mode of thinking breeds multiple misunderstandings, therefore adopting a stance towards this issue seems of importance to me. Simultaneously, it also shows my attitude to art in a slightly broader context.

In the further part of the thesis, I describe paintings and attempts at merging different aspects of reality within them. A substantial construction component of the whole was provided by the geometrisation of shapes. It came to life from the need for simplifying the language, from pursuing the essence of phenomena, removing that which is unnecessary, willing to learn how to think about the image anew. All this is accompanied by a thought on the potential of simple forms in the context of landscape, their ability to carry metaphors related to existence. In the sphere of the form, I do not only care for the very geometrisation of nature, but I rather seek to confront different

dimensions of observation and interpretation, as well as connect them to the plane and its governing rules.

The human is immersed in several realities, none of which may be refused the veracity of its existence. My intention is for the paintings – by combining various dimensions of existence in different proportions – to constitute a unity and use that which is already there to construct a distinct reality of the image. For me the landscape has become a natural domain for this type of explorations – by its nature it seems close to the abstract perception of the painting plane. Of significance for me was for each painting to arise from genuine experience, intuition, an afterthought on, if only, a small section of the world. In principle, I could narrow down my method of work to searching for more or less classical landscape-and-abstract motifs and attempts at deepening them, vesting them with a broader meaning.

25.06.20 *Julian Korn*