

SUMMARY

Limbo is a term that summarizes my thoughts and intentions regarding my artistic work and research. The term derives from early Christian theology (from latin: *Limbus – the edge*) and was used to describe a place in afterlife, reserved for human beings that were born before Christ or for unbaptised newborns. Limbo is the place of uncertainty, where the souls go: neither to hell nor heaven. In modern times the term Limbo is used as a word that depicts being in an uncertain state, between two extreme points.

In the context of my work, Limbo is the state of existence between two kinds of death: rear death (before being born) and front death (the one we all are waiting for). This kind of existence refers not only to conscious human beings, but also to all things of which we can say that exist. The implicit axiom of my thesis – compatible with observable empirical facts – is that everything is made of the same interchangeable matter. Calcium – the element that builds our bones, can be also found in minerals, eggshells etc. The same goes with other elements that build fat molecules, amino acids etc. All elements can be stripped down further to more basic blocks that build all matter like protons, neutrons, quarks and so on. Thus, it seems unorthodox to claim that The Universe can be viewed as One.

Artistic part of my thesis is divided in two parts: spatial objects and large format drawings. With spatial objects I wanted to tackle one of the problems that seemed interesting to me since my master thesis: the spatiotemporal aspect of 2d painting. I noticed that anamorphic deformation and 3d objects can be a very good conveyor of metaphor I'm striving for. It is impossible to view at one glance an anamorphic image that changes in time. Similarly, one cannot see a 3d object in one 2d view. The only thing that remains within us is a trace of memory. Portraits, plants and various elements of natural world are emerging and submerging in a chaotic manner, existing and not existing at the same time.

Similar effect of both existence and nonexistence, I wanted to achieve with large scale drawings. As a means of expression, I used a very fine black line on white backdrop, in hope to illustrate psychical state similar to meditation of a world in all of its totality. By treating elements of drawing with alike line thickness, I was trying to create drawing that had no composition, where all of depicted objects, were both important and insignificant.

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