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ABSTRACT

“So Quiet Here - on the Need for Synthesis as a Method of Organising the Picture”

The principal subject of my doctoral thesis is an attempt at defining the process of synthesis in the context of painting and identifying its impact on the final form of the painting. The work is divided into two parts. In the first of these, I focus on issues closer to the form of the painting, while in the second, on issues closer to its content.

The first chapter is devoted to the analysis of the notion of synthesis. To define my own interpretation of the word, while working on the text I investigate and quote artists and theoreticians. In my investigations, I reflect on simplicity; I examine its complex nature. The theme of economics and discipline naturally connects with the issue of simplicity. Defining these terms allows me to understand what is required of me as a creator. I am particularly interested in the subject of order in a picture, and the range of behaviours on the way to achieving it.

The second chapter mainly addresses silence, which, in my opinion, remains in close relation with synthesis, constituting its sensory equivalent, indeed. In the context of this theme, I discuss two painting cycles presented within the framework of my doctoral thesis. The thought of silence is an intrinsic stimulus accompanying me in my creative activity. I search for its transposition, among other things, in paintings depicting monumental façades of ancient temples. Besides their massive form, their simplicity fascinates me. I found the book *Space and Place* by the Chinese theoretician and geographer Yi-Fu Tuan helpful in this respect. As well as discussing the issues of shape and mass, in his book Tuan addresses other matters of crucial importance for my painting – the juxtaposition of that which is "inside" and "outside".

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