

# **Lighting vs. Shining.**

## **Problem of Light in the Figurative Painting**

### Summary

Light is the basic building block of painting. I have always been fascinated by the attractiveness of illusionist art, in which the presence of light has its obvious contribution. Over time, the appearance of a natural phenomenon came under analysis and ceased to be the only fascinating possibility.

In the theoretical part I tried to present what my interest in light consists in. In the first chapters, I wanted to show the difference between illuminating light (built mainly by value) and shining (achieved by temperature color combinations). As a result, I had to present the profiles of painters who imitate true reality in their paintings and those who are far from it.

I briefly described my painting work. In order to illustrate and define reality and my visions, I reach for both ways of bringing out the light in a painting. Depending on the developed motif as well as the content that was arising in my mind, I was illuminating my images in the painting, looking for shining at the same time. I matched the light to the motif being developed. I described how illuminating, focused light and several of its independent sources appeared in my paintings.

I tried to show that imitation of the visible sphere of reality is not able to fully contain and express my emotions. I wanted to demonstrate how the light, so difficult or even impossible to be seen in the physical world, can emerge in the picture ( due to the optics but also to the imagination).

In the thesis I have also described my first visit to the *Prado* in Madrid. There I encountered a painting that made a great impression on me, and its means of expression are reflected in the theme of my work.

In the last part, I also revealed my position in which I conclude that the light I see in my imagination and which I try to materialize in my painting is for me the highest beauty. I consciously indicated that I have no worship for philosophical deliberations. However, I have focused some of my attention on an early Christian author of theological writings, Pseudo-Dionysius the Areopagite, who, according to

the translation by Władysław Tatarkiewicz, considered proportion and claritas (*euarmonia kai aglaia*) as the components of the highest beauty.

I believe that the honesty and persistence of the artist will give the opportunity to paint such pictures, which will be the expression of visions difficult to describe and the feelings being adjunct to them. I believe that they will keep forever human feelings and emotions that are so difficult to describe.

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