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INTRODUCTION

The title of the artistic and research project, and also the original series of works that I perform within its framework, is the concept of transmutation¹. It is no coincidence that I choose this word. My creative activity is inspired by a strong fascination with changes in biological structures; emotional and instinctive behavior related to birth, passing and death, and the phenomenon of what happens to bodies (what processes and reactions take place within) after the end of biological life. For me, biological structures are the matter that allows me to reflect my emotional experiences.

The term “transmutation” has many definitions, for me and my work the most important is the one that explains it as a metamorphosis of the world around us.

In the initial phase of work on the artistic and research project, I clearly emphasized that the nomenclature results from the meaning of the word 'transmutation' used in the initial stage of evolutionism development. After deeper analysis, I would also like to point out that this concept, which is also used in alchemy, is a strong metaphor for my work. Mainly due to the description made by Andrzej Szczeklik, doctor and philosopher of medicine, in his book “Katharsis”:

“pierwszym i najważniejszym krokiem alchemika [...] było sprowadzenie substancji do materia prima, massa confusa - co odpowiadało na poziomie kosmologicznym sytuacji pierwotnej, chaosowi [...] sprowadzenie do okresu prenatalnego. [...] U progu operacji była czarność (nigredo) - śmierć inicjacyjna. [...] “Białemu dziełu” (leukosis, albedo), następującemu po nigredo, odpowiadało na poziomie duchowym zmartwychwstanie, nowa

¹ (Latin transmutatio 'conversion; rearrangement', trans - 'behind, beyond, from the other side' and mutatio - 'change'). In biology: in the early stages of evolution, this term was used to describe the natural transformation of one species into another; in chemistry: the transformation of one chemical element into another; in alchemy: the transformation of base metals into gold or silver under the influence of the philosopher's stone - PWN Encyclopedia [online]. [Accessed: 02/03/2018] Access on the Internet: <https://encyklopedia.pwn.pl/szukaj/transmutacja.html>

*świadomość [...] Sztuka transmutacji zamyka się w formule sole et coagula
(oczyść i złącz)”²*

The above quote has become a metaphor for my creative activity. I reorganize the chaos of biological matter - living and dead; young and mature. I note their condition and break it down to the smallest details. I cleanse the form and bring it together. This whole is a reflection of my emotional experiences, represented by biological matter.

² Szczeklik, A.; *Katharsis*. Kraków, 2021, p. 43.

“BIOMORPHIC” ART

I believe that every artist at some point reflects on the classification of their creative activity. Similarly, I began to wonder if my art could be named and classified in any way. The answer for me is the term “Biomorphism”, which was described in the book “Biomorfizm w Sztuce XX Wieku” by Andrzej Turowski. Admittedly, it is not, as the author himself emphasizes, a term commonly used as a descriptive category of art. However, such terminology makes it very easy for me to name my activities and to classify the works of other artists who have long dealt with art that has its source in biomorphic shapes taken from nature.

In the spectrum of my inspirations, for the purposes of this work, I distinguish three categories of artists. The first group consists of artists dealing with the theme of diseases and the volatility of the human body. The second group includes artists who use materials of natural origin or create their perfect imitations in order to increase the impact of the final work on the recipient. The third and last group are artists who treat creativity as self-therapy. This division should be considered as highly arbitrary. I believe that the first and the second group can also be included in the third one. However, for the purposes of my current considerations, I have established a clear division between them.

I undoubtedly include Alina Szapocznikow in the first group of artists. In her work, she raised an extremely important topic for me, the clash of two “planes” - fascination and disgust. Izabela Kowalczyk wrote about her activities in the following manner:

“Estetyzacja tego co odpychające: formy nowotworowych guzów, chorej cieleśnej tkanki [...] poprzez estetyzację podkreślona jest rola przyciągania, które nieodłącznie towarzyszy odpychaniu w samym procesie abjection”³

³ Turowski, A.: *Biomorfizm w Sztuce*. Fundacja Terytoria Książki 2019. p. 326.

In the forms created by Alina Szapocznikow, I see not only what we call the art of disgust⁴. The important point is how the artist herself perceives the human body. She wrote:

“jestem przekonana, że wśród wszystkich przejawów nietrwałości, ciało ludzkie jest najwrażliwszym, jedynym źródłem wszelkiej radości, wszelkiego bólu i wszelkiej prawdy”⁵.

This is an extremely intriguing statement. It allows me to understand the seemingly contradictory relationship between what fascinates me and at the same time what repels me. The body is a collection of our stories, both good and bad. In this context, we cannot analyze the whole in binary. My memories of past diseases, both mine and those of my relatives, leave mixed images. On the one hand, it is great pain, on the other hand, it is respect and joy for every day lived. Time then changes its face. We think about completely different realities. We look at the images that surround us from a different perspective than usual. We notice that the greatest strength and greatest weakness are found in the body.

The second group consists of artists who use materials of natural origin or create their perfect imitations. I would certainly like to mention the artist Ursula von Rydingsvard. I was captivated by her sculptures made of cedar wood. I admire the form of her works and their proportions. Combining the hardness of the wood with the slender shapes of the entire sculpture is amazing. Once again, this proves that the combination of two contrastively extreme worlds creates a work that arouses great emotions in me.

I must also mention Berlinde de Bruyckere. I saw her works for the first time during an exhibition at the Leopold Museum in Vienna. I stopped at each one. My gaze absorbed the biomorphic shapes, being somewhat suspended. My mind tried to analyze them, recalling stories from the past in my head. They differed from the descriptions that could be found about the theme of the exhibition. The

⁴ Encyclopedia PWN [online] [Accessed on 04/01/2022] Access on the Internet: <https://encyklopedia.pwn.pl/haslo/abject-art;3865184.html>

⁵ Culture [online] [Accessed 14.10.2021] Access on the Internet: <https://culture.pl/pl/tworca/alina-szapocznikow>

works spoke to me individually, opening up my base of memories. I was astonished. Berlinde de Bruyckere creates art using horsehide and wax. The choice of horsehide as the perfect material for the sculpture is obvious to me. For years I have been fascinated by short, shiny hair in animals. It is translucent to me. It gives the shape of the muscles, allows us to see the arteries and joints that are almost breaking through it. The second medium that Berlinde de Bruyckere uses is wax. We can undoubtedly state that creating an imitation of biological structures is extremely difficult. Berlinde de Bruyckere found a way to do that, she used the right material - wax. It gives her works sensitivity, a delicate sheen that actually appears on the human body. By analyzing her workshop even deeper, penetrating through the wax, we reach wood - a refined material that has been used for many years. Like Ursula von Rydingsvard, Berlinde de Bruyckere drew attention to its form and structure. The noble bends of the branches give the author the opportunity to create works of biomorphic shapes. This way, she transforms the found biomorphic form and gives it a new meaning, including plant residues in the human body. The line between a bent tree and a bent limb becomes blurred.

Each of the artists named above conveys or conveyed their emotional baggage while making their works. Similarly, when creating, I delve into my interior, memories and emotions. Therefore, it is important for me to analyze the emotions reflected in the works of the third group of artists - who treat their work as self-therapy. To some extent, each artist externalizes what is deep inside their mind. Much has already been said about it, so I wish to quote Aristotle's words, which are timeless:

*"Przez sztukę powstaje wszystko, czego forma jest w duszy"*⁶.

Delving even more, I got to another important statement:

"Emocje nie tylko wpływają na przebieg procesu twórczego, ale też stanowią istotną część składową. Pełnią bowiem funkcje motywujące"

⁶ Tatarkiewicz, W.: *Historia Estetyki*. Warszawa, 2014, p. 247.

i pobudzające, a także quasi-poznawcze, polegające na sterowaniu procesem twórczym”⁷.

⁷ Nęcka, E.: *Psychologia Twórczości*. Gdańsk, 2005, p. 97.

The controversial figure of Edmund Monsiel comes to my mind in relation to my interests regarding strong emotions during the creative process. Controversy is aroused by the diagnosis that was made after the artist's death. He was hailed as a schizophrenic. Was he really? We do not have irrefutable evidence, because we cannot assess the mental state of the patient after their death. What does intrigue me about his art? He did not, after all, work with materials of natural origin, he did not imitate them. He was a representative of the naive and brutal art trend. I was fascinated by the obsessive use of the motif of heads, iconographic motifs, and sometimes verses in his work, probably resulting from the traumatic experiences of World War II. I perceive him as an artist who, despite the lack of professional education, had to create in order to throw out his baggage of experience. Each artist, in a way, conducts personal therapy when creating their works. Similarly, in my work, I tame the fascination and anxiety that structures of biological origin arouse in me.

8 Muzeum Śląskie [online] [Accessed 20.10.2021] Access on the Internet: <https://muzeumslaskie.pl/pl/produkt/edmund-monsiel-wieczna-zagadka/>

FASCINATION WITH BIOLOGY

Nature has fascinated mankind for centuries. It was often a role model for artists, not only painters and sculptors, but also architects. The fascination was often combined with the desire to discover the functionality of the world around us. Therefore, an important chapter in history that influences my work is the activity of biologists and anatomists. Some of them combined science with art. Ernst Haeckel - a biologist, zoologist and philosopher - stands out the most. His publication "Kunstformen der Natur", which contained 100 lithographic plates with images of various organisms, stood out from the contemporary studies of this type. "Kunstformen der Natur" is a collection of images of jellyfish, fluorescent rays, crustaceans and insects. The author, through the use of insightful organization and symmetry, created a work that became an inspiration for many artists of the next generations.

"Odtąd różne gatunki bezkręgowców [...] były inspiracją rzeźb Pabla Picassa i Jeana Arpa, Nauma Gabo i Antoine'a Pevsnera, Henry'ego Moore'a i Barbary Hepworth"⁹.

Going even deeper, to the 17th century, I distinguish a trend that is important to me in the presentation of living/dead creatures. At that time, the trend was to collect exotic specimens and peculiarities of nature. Researchers dealing with the illustration of natural history, apart from presenting the anatomy of living creatures, have attempted to dramatize them. Visits to anatomical tetras were organized, in which skeletons and a series of figures were presented. Inscriptions were added to them, for example "who I was – who I am" ("hopie mihi, tibi time")¹⁰ with a

9 Turowski, A.: *Biomorfizm w Sztuce*. Fundacja Terytoria Książki 2019. p.14.

10 Grodziska, K., Mościcki, P., Olszewska, A.: *TEMPUS FUGIT o Czasie i Przemijaniu*. Kraków, 2016. p. 85.

distinct vanitas overtone. Hendrick Hondius “brought skeletons to life”. He showed them in poses in which he blurred the line between death and life.

There is something intriguing about looking at a dead body, mainly because of our imaginations in which we remember images of the body in its lifetime. We're trying to revive it. In my case, there is also a desire to transform. Probably it is related to the fascination which has its source in anatomy. When analyzing anatomical drawings, we notice a change over the centuries. Thanks to the ever wider access to knowledge, anatomists changed their previous findings, striving for a complete understanding of living beings. It is this process that inspires me to act. I do not mean just striving to present the most correct anatomical image, but composing a work, choosing the anatomical structures given to me. Like Ernst Haeckel, who meticulously prepared subsequent charts, using symmetry, he created coherent representations. I transform the limbs, adjust them to the shape I require, often multiplying tissues such as joints or tendons. The whole shows my quest to discover and transform my emotions into a biomorphic form, just as anatomists once sought to discover the truth about living beings.

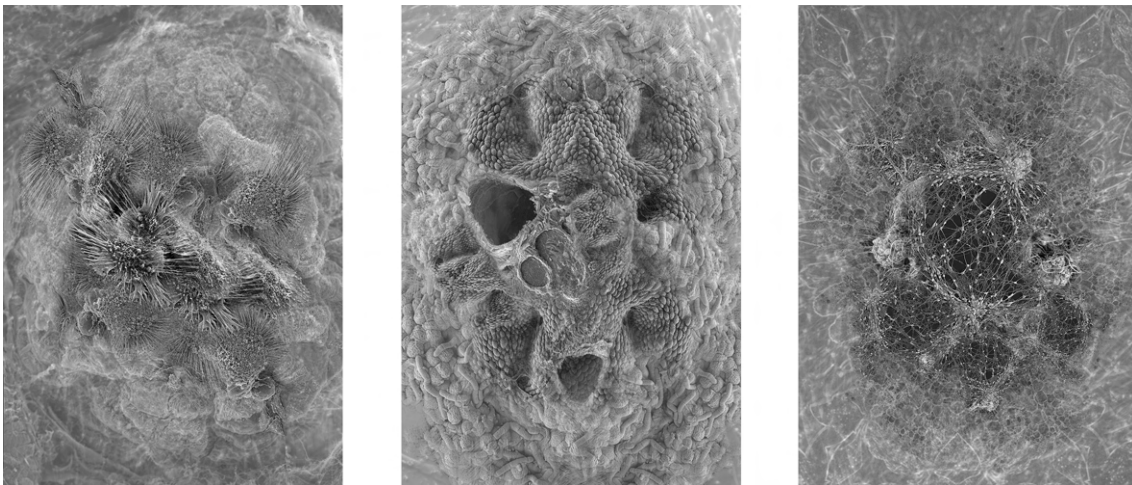
The sources of inspiration that I draw from biology and medicine are an important element that arouses my curiosity. The subject that I am discussing in my work has been close to man for a long time. A few centuries earlier, before Berlinde de Bruyckere reached for wax to make her sculptures, two artists, researchers - Felice Fontana and Paolo Mascagni, had already made 1,200 beautiful wax representations of the human body for the Imperial-Royal Medical and Surgical Academy in Vienna. For centuries, anatomy and biology have intrigued scientists and artists. The knowledge of the work of anatomists is an inexhaustible source of inspiration for me, a mass from which I create representations of memories related to physical features of organisms. Another advantage is my place in time. The twentieth and twenty-first centuries give us new opportunities to observe human tissues and cells (e.g. thanks to the SEM scanning electron microscope). My work is also self-therapy, the study of emotions and the dissection of biological structures. Thanks to my knowledge of biology, I feel more self-confident about the reception of my work.

“Anatomia zwiększa wrażliwość oczu artysty i [czyni] skórę przezroczystą. Pozwala artyście uchwycić prawdziwą formę konturów powierzchni ciała, gdyż zna części, które leżą ukryte pod jego zasłoną.”¹¹

¹¹ Sosnowski, L.: *O Związkach Sztuki i Medycyny*. [online]. Instytut Filozofii - Uniwersytet Jagielloński. [Accessed 04.10.2021]. Estetyka i Krytyka, 2017, p. 76. Access on the Internet: <http://yadda.icm.edu.pl/yadda/element/bwmeta1.element.desklight-fa88c214-90eb-4eec-a939-c76454bb5ae0>

SOURCE OF "SOLARIS"

The current series "Transmutacja" has its source in my previous creative activity. An important factor that influenced the present shape of the above-mentioned series is the work on the interpretation of the cytoplasmic ocean that covered the planet in Stanisław Lem's novel "Solaris". I was wondering then how to present something that is fluid, deep, something that is both fascinating and terrifying. After analyzes, I came to the conclusion that this is the cell, more specifically a cancer cell. I was fascinated by its form and its properties terrified me. By multiplying the microscopic images of such formations, I obtained my idea of the Solaris global ocean.



Solaris, photomontage

Analyzing my earlier work and the inspirations that led me on the path of discovering biological forms and interpreting them, I came to the conclusion that an important stage is also my series "Zoomorfizm". The series consisted only of sculptures that were inspired by figures of Greek mythology. What did intrigue me about jellyfish or pegasus? A hybrid, a combination of two creatures, a creation beyond what we see in the world around us. It is also interesting that the science of medicine and zoology developed in ancient Greece. It was then that Aristotle

laid the foundations for the awareness of how the circulatory system works. I suppose that the development of science that took place at that time was reflected in Greek myths. This is evidenced by the complex human-animal forms, rich descriptions of the physiology of given characters. By making sculptures of, for example, Harpies, I was able to transform my fascination into an artistic work. I had everything I needed then. I created a hybrid, with excessively elongated legs and duplicated joints. I mixed the human body with the bird's body. Part of the sculpture - the face and torso, was clearly marked, the rest melted away. I created with the use of various materials - artificial and of animal origin. I think it was an important moment in my work, a turning point that allowed me to further discover myself as an artist.



Harpia, sculpture

CREATIVE PROCESS

BIOLOGICAL STRUCTURE - COLLECTION OF MEMORIES

Birth, life, disease or death remains in our memories forever. These events are the source of many emotions, both positive and negative. Death is a drama, but it can also be a release from suffering. The world is not black and white. These key turning points in our life histories, such as disease, for example, leave a permanent mark that makes itself felt from time to time. I feel the need to expel those memories. Not literally, but in code. A code composed of biomorphic images. We have to remember that:

“[...] dzieło sztuki jest bodźcem specjalnie spreparowanym przez artystę po to, aby wybiórczo skupić uwagę widza tylko na niektórych wybranych przez twórcę cechach malowanego (na przykład) obiektu [...]”¹²

I multiply the joints in the limbs that grow like cells under a microscope. I break bones like soul-breaking memories. Suddenly there is hope, like a muscle flexing and glistening as you leap. Organ distortion is my means of expression. Because:

“Deformacją poszukuje pogłębianych znaczeń, innego sposobu «objawienia» się człowieka”¹³

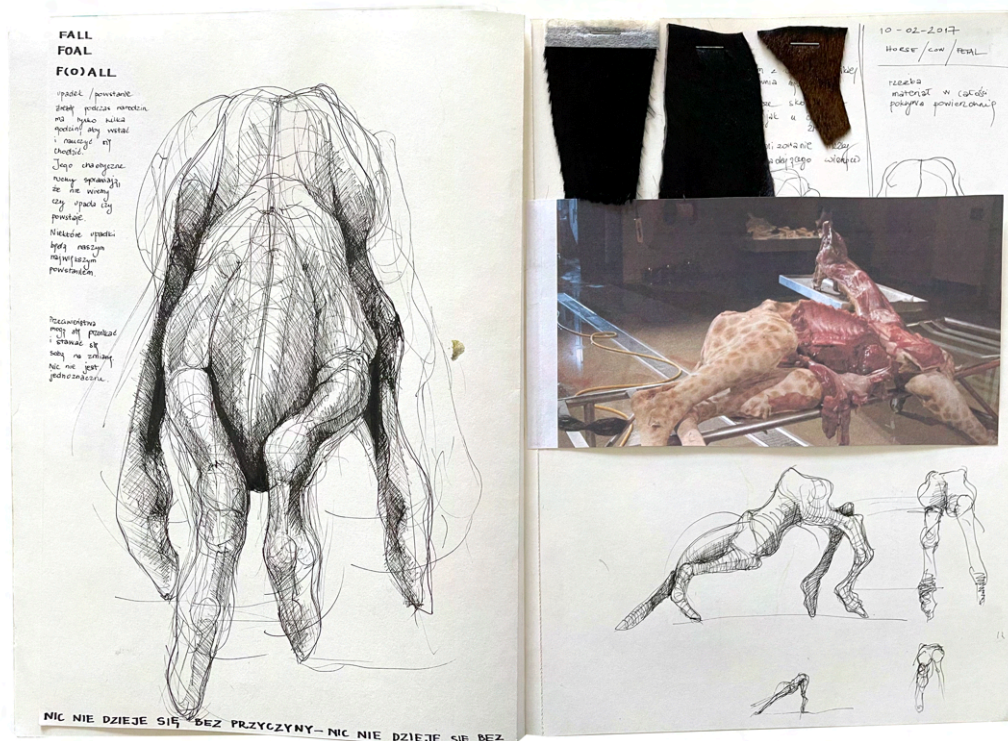
¹² Kędziora, Ł.: *Historia Sztuki i Medycyna*. [online]. Poznańskie Studia Polonistyczne Seria Literacka 34 (54). [Accessed 04.10.2021]. 2018, p. 351. Access on the Internet: <https://pressto.amu.edu.pl/index.php/pspsl/issue/view/1278>

¹³ Sosnowski, L.: *O Związkach Sztuki i Medycyny*. [online]. Instytut Filozofii - Uniwersytet Jagielloński. [Accessed 04.10.2021]. *Estetyka i Krytyka*, 2017, p. 82. Access on the Internet: <http://yadda.icm.edu.pl/yadda/element/bwmeta1.element.desklight-fa88c214-90eb-4eec-a939-c76454bb5ae0>

My creative process takes place in isolation. I have to stop in the abundance of information, focus on the emotions that are deep within me. This is also how the reception of my works should look like. I would like the recipient to reach for memories as well, see in my work what they may have experienced themselves. I am not interested in activities in terms of performance. I think that placing an apparently inanimate sculpture in the exhibition space and being in isolation and silence allows us to reach into our memory.

SKETCHBOOKS

The place where my current artistic work takes shape is, of course, my mind. However, I cannot start practical activities without preparing my own notes that organize my thoughts and a collection of inspirations, which include: quick sketches or samples of materials.



A sketchbook is an extremely important tool for me, which in itself is an important work. I see the path of my thoughts in it. It all forms a coherent story. Because my work is not limited to one completed sculpture. One work leads to another. A flashback of the previous notes illustrates my thinking, which more than once consolidates my perceptions about reality and transfers its characteristics to each subsequent work I create.

In addition to metaphysical content written in the form of quotes or thoughts, my sketchbooks also contain collections of scraps of materials or quick sketches. It is a "technical" form of my activity. I think it is also a legacy from my previous education. I graduated from the stage design at Akademia Sztuk Pięknych in Kraków. There, I learned to analyze dramatic texts and transform them into visual images. The process that accompanied the creation of the stage design was for me a search for appropriate forms, materials that could best convey my interpretation of a literary work in a visual form.

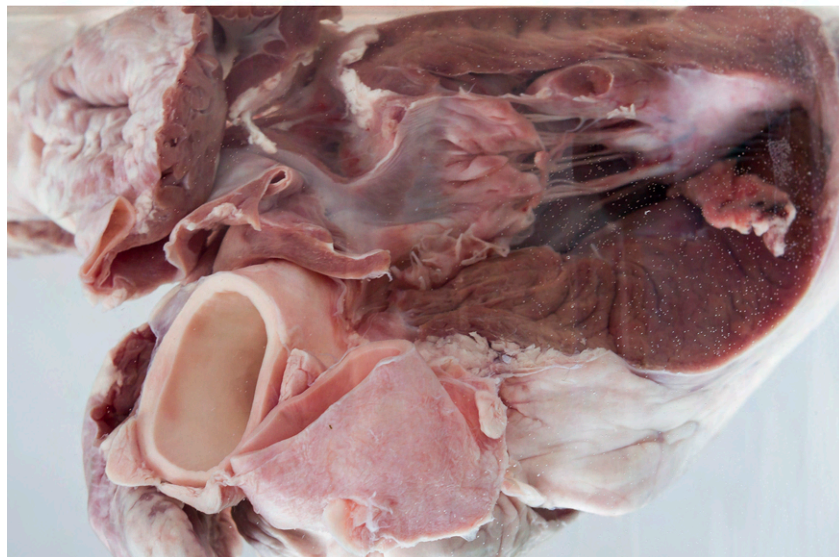
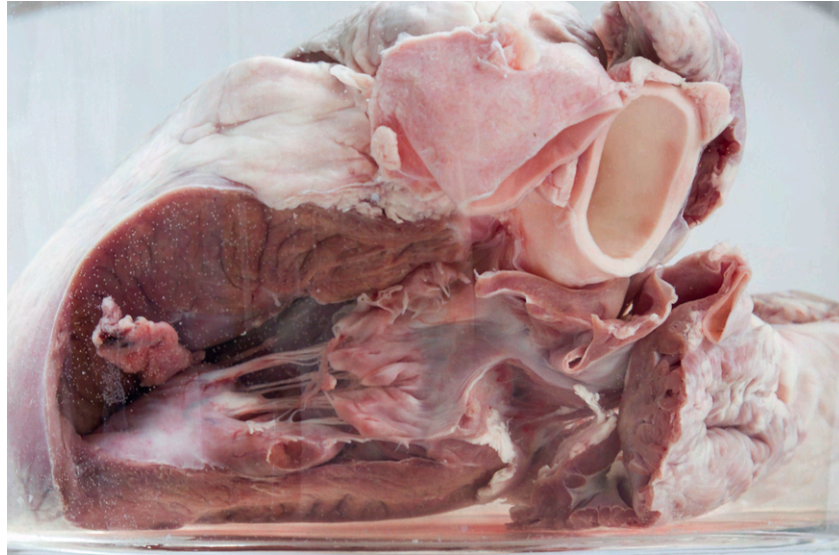
This is also how I start working on each artistic work. I analyze possible combinations of shapes; whether a given vision has a better impact on the recipient in the form of sculpture, graphics or drawing; whether the light can emphasize the shape or it will become a key element of the work itself.

PHOTO BASE OF BIOLOGICAL STRUCTURES

In the sketchbook that I mentioned earlier I put photos that I take for the purposes of creating my own photo base of structures of biological origin. I divide the current base into two parts: photographs of real objects and photographs of objects that are to imitate the biological structure.

The first group consists of images that represent structures of animal origin. They include photos of live animals and parts of their bodies. It often happens that I compose a layout in a photo. This is in many cases necessary. I will give an example of photos of the heart that I took to trace the stretching of tissues, veins and arteries. Only after placing the heart in the glass vessel, I could see what the

heart looks like when it levitates, the aorta filled up, it was not collapsed as before. The whole swelled, which is closer to the beating heart in reality. Such photos are a direct inspiration for my works. Using them at the stage of taking photographs, I think over the composition of, for example, the drawing I want to make.



Serce, photography

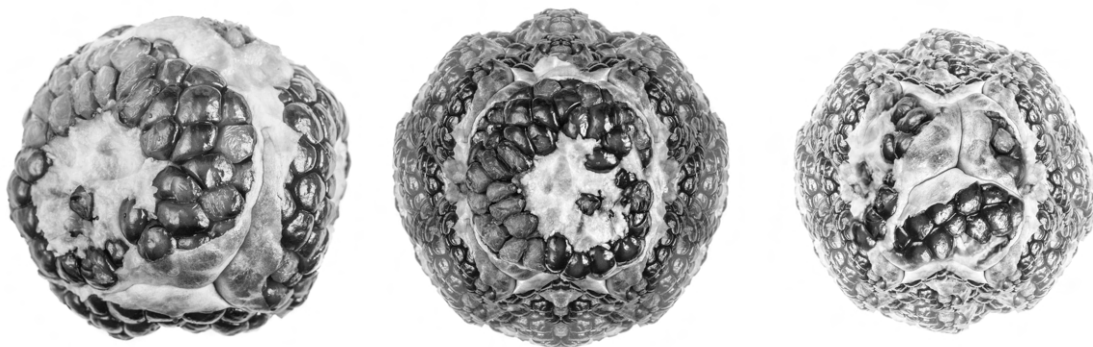
The second group includes most often photographs of plants that have the potential to imitate animal tissues. Like Berlinde de Bruyckere whom I mentioned previously, I am looking for equivalents of biological structures. Plants are for me intriguing themes for mapping the microscopic scale in the macroscopic version.



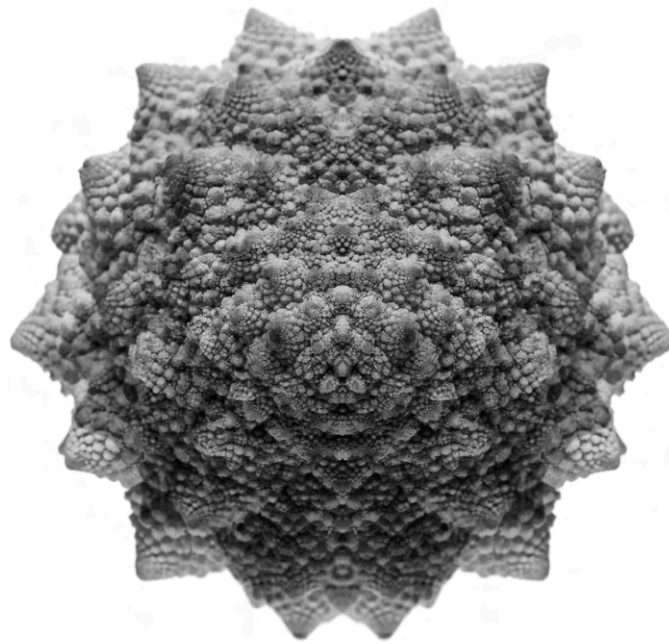
Biological structures, a collection of photographs



Plant 1, photography



Plant 2, photomontage



Plant 3, photomontage

BIOMORPHIC SCULPTURES

All the knowledge I gather beforehand in the form of sketchbooks and photographs, I transform into the final object. Often it is a sculpture. Thanks to this form, I have the opportunity to present a block which with its shape and size refers to what we know. It is a point of reference for the recipient - they look at something that intrigues them, remind them of a living creature.

The actual creative process, namely the creation of the sculpture itself, usually looks similar. For leather-covered sculptures, I build a wood skeleton on which I apply furniture foam. Then I harden the surface and apply the skin. I tried to replace materials of animal origin with a realistic imitation. Unfortunately, the final effect was not satisfactory. I took the risk of using an artificial fabric to replace the animal's hair. After applying it to the block, all nuances disappeared, such as the

glow that appears on the muscle. The material did not “follow” the shape, it broke when folded, not imitating the form on which it was applied.



Skin tests

The above attempts left me under no illusions. I undertook to make sculptures using animal skins - more specifically short-haired horsehides. A longer hair was out of the question as it concealed intricately carved biomorphic structures.

"Powstanie | Upadek" is a sculpture inspired by the rise and fall, including the first steps of newborn foals, their bodies tremble, they fight for survival. In order to survive, they should learn to stand up to 30 minutes, a race against time imposed by nature. For me, this sculpture is a metaphor of the ups and downs that meet us alternately.

*"...otóż ja jak Seneka, jak Sokrates, ja w mojej prasie, w mej piwnicy wybieram swój upadek, który jest wyniesieniem."*¹⁴

¹⁴ Hrabal, B.: *Zbyt Głośna Samotność.*, Izabelin, 2003, p. 55.

I build tension by extending and deforming the limbs, which are the main element of the block. I do not recreate the head on purpose. I believe that the recipient would instinctively focus on it, paying less attention to the most important element of the work, i.e. the tangle of legs, which struggle to straighten up and stand firmly, namely to survive.

“Fuzja”- trophy of the attempt to combine dead and alive. In the case of this sculpture, I decided to treat its form as a trophy - a hanging head. It is not a classic view, namely the skull itself or a reconstruction of the entire head. I wanted to combine these two presentations. The sculpture created imitates a skull “overgrown” with hair, clearly piercing through a thin layer of skin. The second version is the full head form which is “as if” asleep. As in the previous sculpture, I have to guide the recipient exactly through the forms that interest me. I often avoid depicting open eyes. I do not want the recipient to instinctively look into the eyes, which unnecessarily distracts from the entire sculpture. That is why in “Fuzja” the eyelids are closed.

GRAPHICS, MATRICES, DRAWINGS

Another part of the works from the “Transmutacja” series are graphics and drawings. Their creation is inspired by the drawings of anatomists and biologists mentioned earlier. Paraphrasing them, I kept their basic principles - composition, dramatization, and performances on the verge of life and death. It was the starting point. The whole was also inspired by contemporary photos from the autopsy. Levitating representations of living/dead pseudo-organism were created. Working on this part of the series prompted me to interesting conclusions/experiences. For a long time I stared at the photographs of swollen, dead bodies lying on the cold metal table. This time passed in parallel with holding the chisel over the metal plate. I created a biomorphic image on an aluminum matrix. This image was created as if on a metal autopsy table. At this point, I understood that the matrix has the same exhibition value for me as the print on paper.

“LIGHT” OBJECTS

The meaning of the word “photography” is commonly known, it means drawing with light.¹⁵ The formation of an image in a microscope or in an X-ray image is similar - in order to see the image hidden there, light is needed. It was the beginning of my search for the creation of an object, the required component of which is light. The first stage was the creation of the object-preparation. Reproductions of my earlier work, “Solaris”, were enclosed in several planes, resembling microscopic samples on a macro scale. The effect was not enough for me. Graphics printed on tracing paper were not “real” for me. They did not have the element of simplicity and mystery that I associate with viewing biological preparations. That is why I made another attempt - to create a homogeneous preparation, which, thanks to the illumination, will be a more accurate metaphor of my assumption. Thanks to the thermal treatment, I changed the shape of one transparent sheet of plexiglass. Only one beam of light was enough to “paint” a mysterious, fluid structure on the surface, being a metaphor for a fluid cell, visible thanks to the rays of light.

¹⁵ [gr. phōs, phōtós 'light', gráphō 'I'm writing'] Encyclopedia PWN [online] [Accessed on 04.01.2022] Access on the Internet: <https://encyklopedia.pwn.pl/haslo/fotografia;3902212.html>

EPILOGUE

Looking at a living body, we see scars, deformities that accumulate with age. Life gathers memories in us. It all makes a coherent story. A story written by life that leaves its marks on the skin.

By looking at a dead body, we can read its history. We can also look inside. We can see an intricate tangle of structures: hard like bone, soft like organs. We make flashbacks, we wonder what happened, and we want to discover the secret hidden in seemingly inanimate matter. This matter comes alive in our mind.

Looking at a cell under a microscope, we see a microscopic version of a pulsating life. It's a simple life, one could say banal. But the multitude of such structures creates more and more complex forms. Without these "little things" there would be no life, there would be no us.

I believe that the "emotionality" of biological structures in artistic terms exists. It is a tangle of emotions that develops when dealing with both materials of biological origin that I analyze before I start creating a sculpture, drawing or graphics, and with my finished work and the work of other artists working in the sphere of Biomorphism. Biological structures are an inexhaustible source of inspiration. They are a universal medium of communication, because emotions related to the body affect all of us, they are cross-cultural.

"Doświadczenie mięsności ciała jest tym, „czego nie można [...] pozbyć się, od czego nie można się uwolnić, co nie może być od istnienia odłączone”¹⁶

¹⁶ O Związkach Sztuki i Medycyny, Leszek Sosnowski

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ARTISTIC PART



Rise | Fall, sculpture, 142 x 77 cm, 2017/2019



Rise | Fall, sculpture, 142 x 77 cm, 2017/2019



Rise | Fall, sculpture, 142 x 77 cm, 2017/2019



Rise | Fall, sculpture, 142 x 77 cm, 2017/2019



Transmutation 05, sculpture, 138 x 50 cm, 2016/2020



Transmutation 05, sculpture, 138 × 50 cm, 2016/2020



Transmutation 05, sculpture, 138 x 50 cm, 2016/2020



Fuzja, sculpture, 120 × 50 cm cm, 2019



Metadon 3, drawing, 100 x 150 cm, 2020

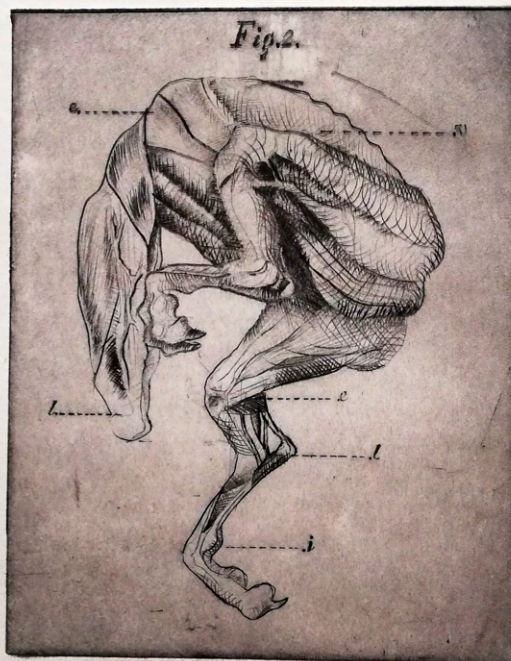


E/A

Metadog 1

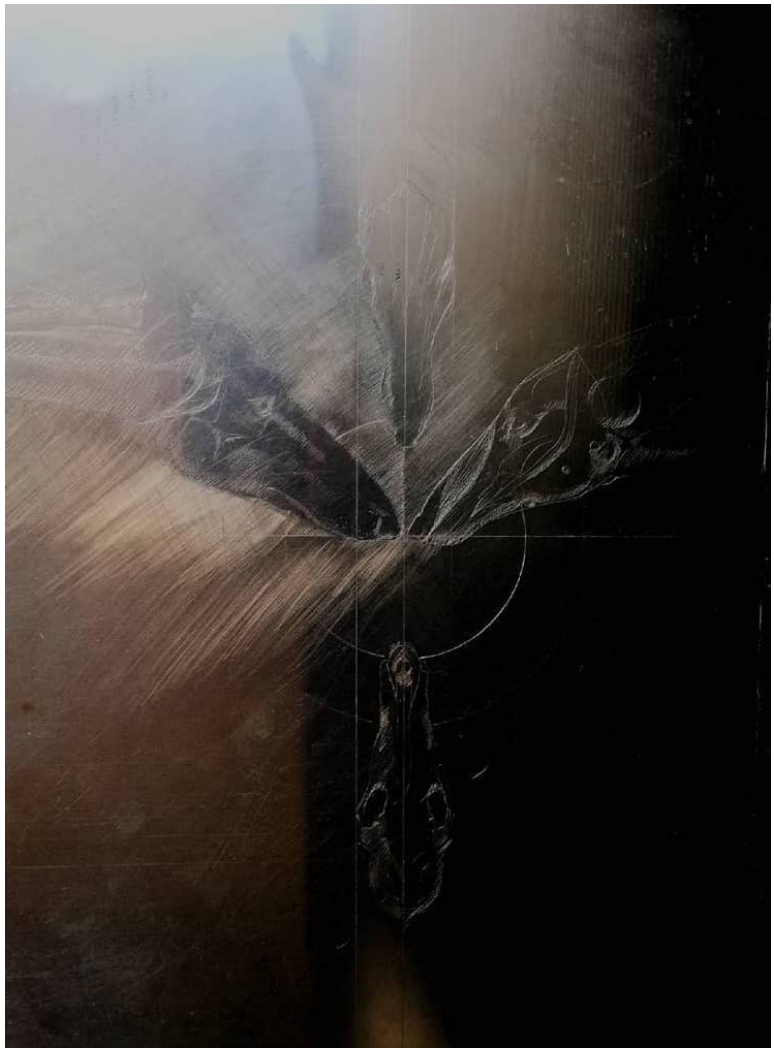
Emilia Leyk 2018

Metadog 1, dry point, 19 x 25 cm, 2019



E/A Metapies 2 Leuk 2018

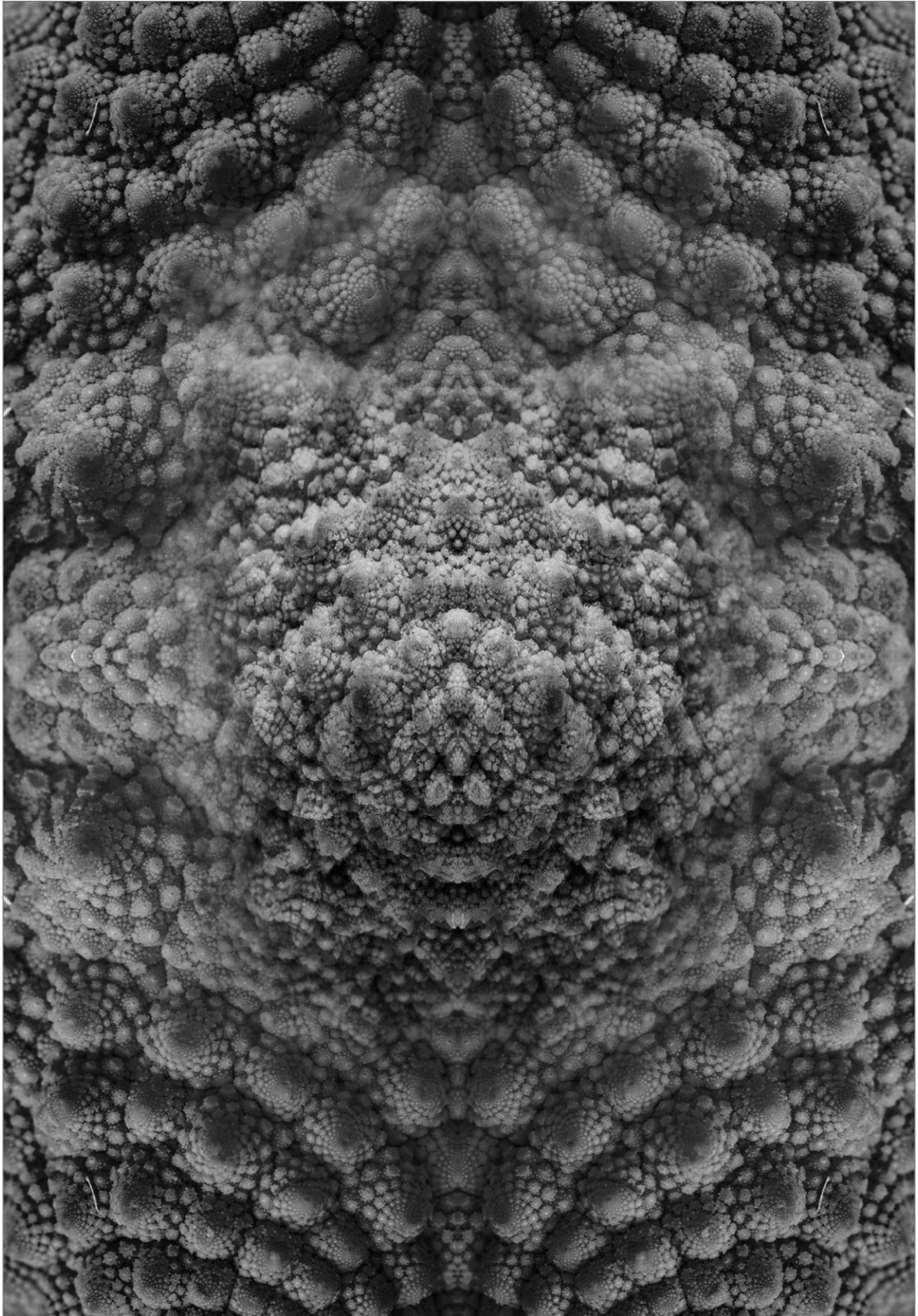
Metadog 2, dry point, 10 × 12 cm, 2019



Metadogs, dry point, plaits, 2020



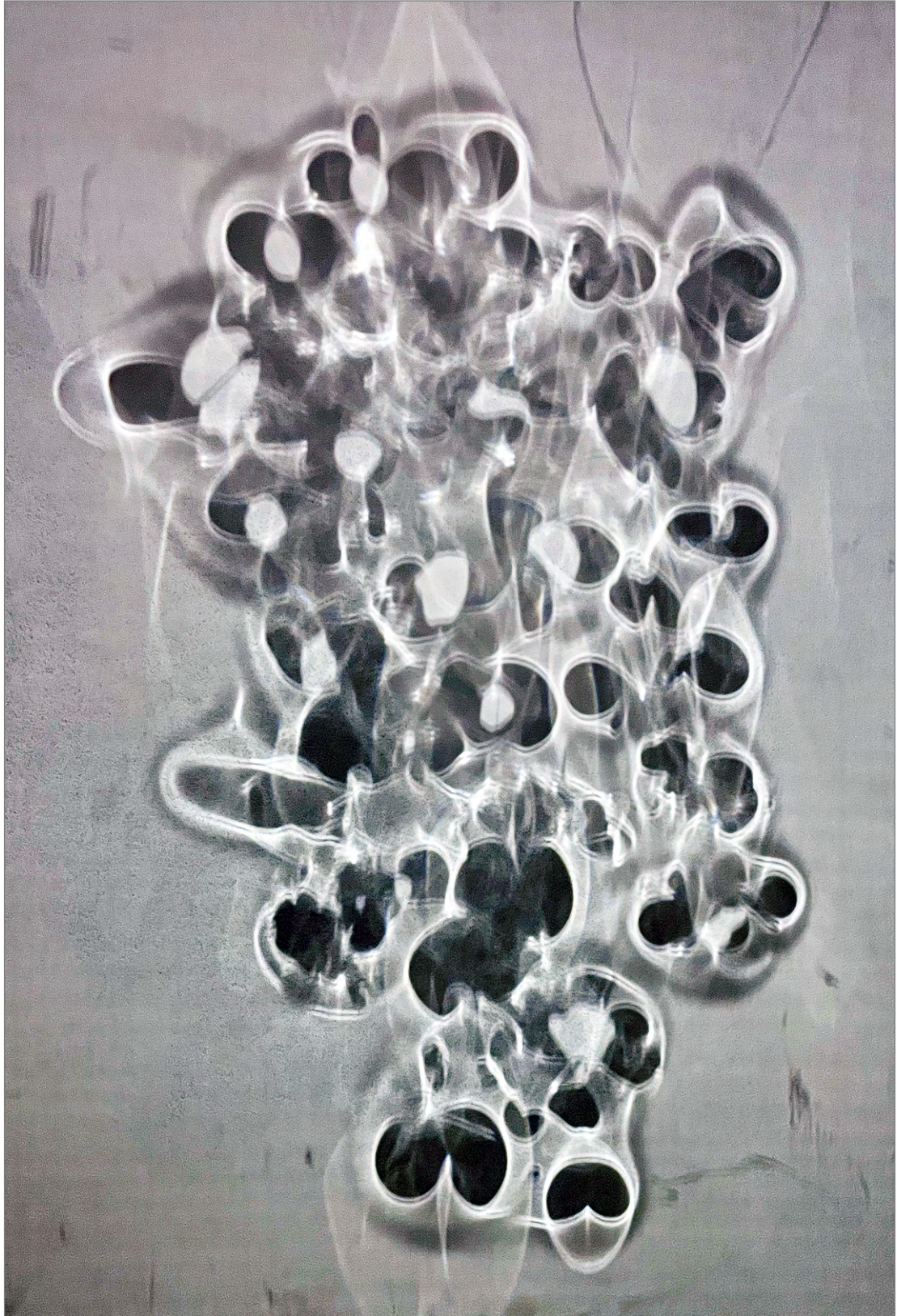
Metadogs, exhibition „Jarmark Próżności, Klub Studio, 2020



Solaris 4, photomontage, 50 × 70 cm, 2019



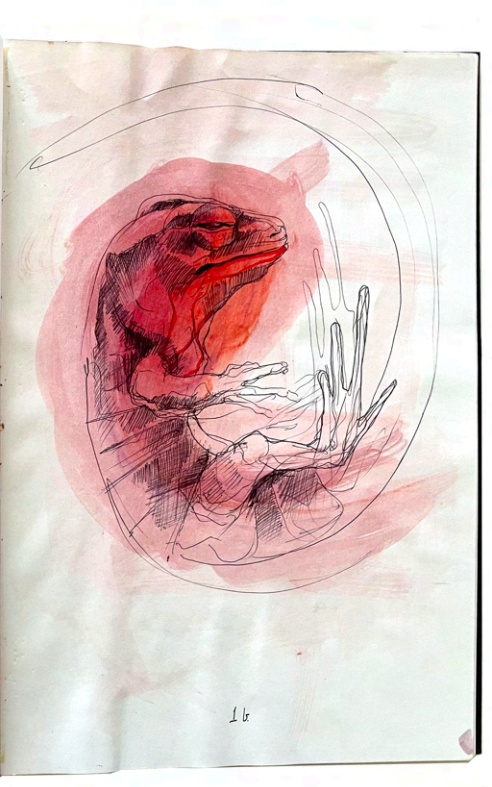
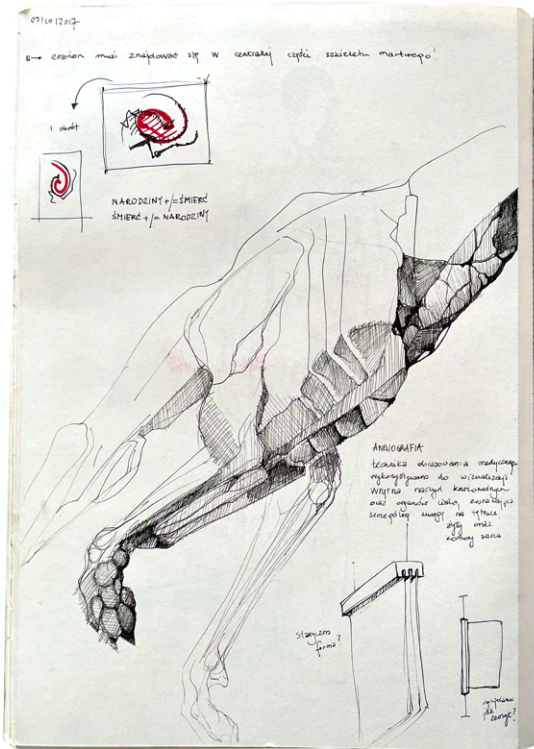
Transmutation 6, object, 25 × 31 cm, 2020



Transmutation 6, object, 2020



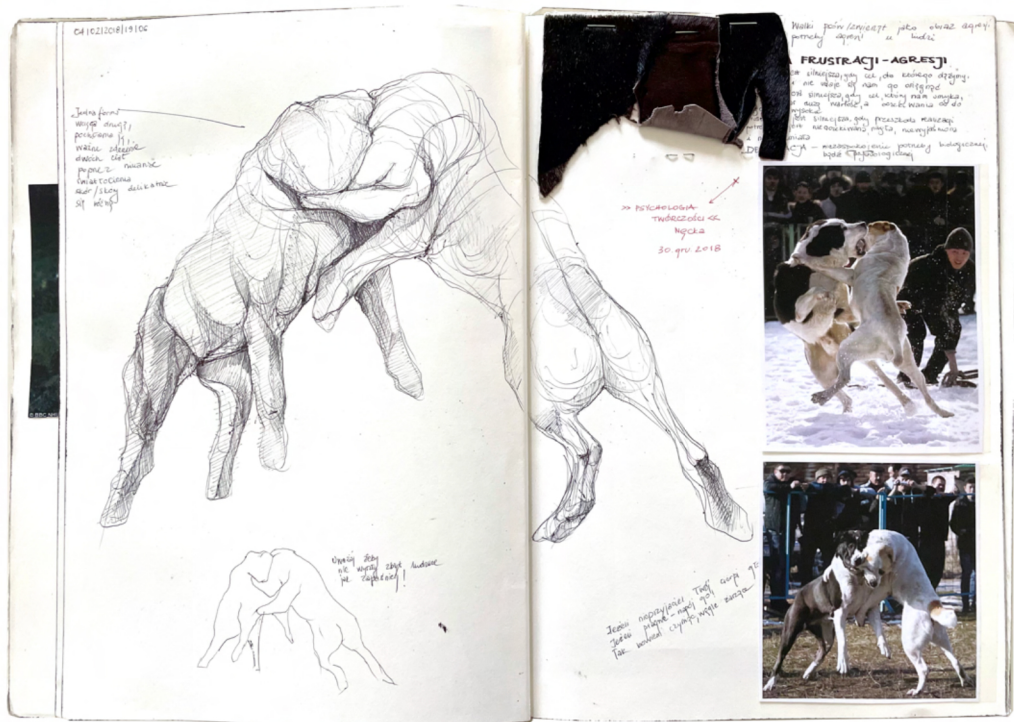
Transmutation 7, sculpture, 20 × 20 cm, 2020



Sketchbook, object, 42 x 29,7 cm, 2016/2021



Sketchbook, object, 42 × 29,7 cm, 2016/2021



14.02.2022
Ewelina Lesik

Sketchbook, object 42 x 29,7 cm, 2016/2021