

SUMMARY

The paintings which constitute the visual component of my doctoral dissertation were created quickly, in an atmosphere of tension, sometimes suddenly. On some, I worked long and laboriously. They required me to work on myself. They forced me to collaborate, to strive towards what is possible to reveal, to capture, and to see in a painting.

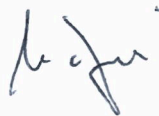
Thinking about the work of other painters helped me to “view the problems” of painters, of technique, and of technology. Texts by other painters – either written down or recorded in the notes of conversations or interviews – were a guide for me in the process of artistic deliberations. There were also other texts which complicated, entangled or blocked this process. However, the encounter with these texts was necessary for me to know them, to work through them, and to find in them something relevant.

My work on the pieces which comprise this dissertation is the result of my artistic exploration. The point intrigues me, astounds and fascinates me as the simplest marking, sign, and element in the composition of a non-figurative painting.

I analysed the appearance of points in the visual structures and painted spaces of selected painters in order to see and understand their diverse operation, the distinctiveness of their types, and the variability of their function in the painting.

The tracing of points among non-figurative painted images and following them in my artistic work is the main theme of this dissertation.

KMA now 18.07.2024

A handwritten signature in black ink, appearing to be 'KMA' followed by a stylized flourish.