

**MARIA CURIE-SKŁODOWSKA UNIVERSITY IN LUBLIN – FACUL-
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Dialogue - on Man

Description of PhD dissertation

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“Artistic process: from the sketch to the draft to the work”
Luigi Pareyson

Abstract

“Dialogue on Man” is the title of my PhD dissertation. It consists of two works, size 100x490 cm – photographs reproduced using digital printing technique. The subject of my work is a human being, his nature, basic needs, and the ones artificially generated by the modern world market.

I present this subject by applying opposite artistic means of expression. I compare figurative and abstract forms. A table, analyzed in two different ways, is a common element in both compositions. The way of exposition is an important element. Already at the conceptual stage I took into consideration the positioning of the works in space creating a parallel arrangement. On the left is the figurative part corresponding with the abstract one – on the right. The kind of lighting, which should underline the character of photographs and intensify metaphysical feelings, is also important for the whole presentation.

Introduction

The text below concerns the work that consists of two elements and the process of achieving their final appearance.

The creative process proceeded dynamically – it was preceded by a thorough analysis, the scenario of activities, and concept sketches. The work I present consists of two elements – “Strona A” [Side A] and “Strona [Side] B”.

During the implementation of the above mentioned plan, its assumptions were being verified. The applied corrections resulted from the limitations of the medium and from the lack of proper, isolated space.

The first photographic compositional sketches of “Stół” [The Table] started in 2017 and initiated the impulse for the work “ Dialogue – on Man”,

In the same year I finished work on a series “Sen o Ameryce” [Dream about America] presented at the exhibition in Centrum Spotkań Kultur (Center for the Meeting of Cultures) in Lublin. It was the exhibition that started my doctoral dissertation process. The photographs were based on the previous four series titled “Semi Naturalny” [Semi Natural], which were presented in Akademickie Centrum Kultury UMCS (Academic Center for Culture MCSU) and Muzeum Miasta Lublin - Brama Krakowska (Museum of the City of Lublin – Krakowska Gate) in 2017.

A characteristic feature of my creative activity is the simultaneous work on many series of photographs differing in assumptions and subject matters.

I intentionally look for some meanings which, a result, become an impulse for undertaking new creative experiments. The series “Semi Naturalny were a successful attempt to deal with the landscape theme; their characteristic feature was formal minimalism. In “Sen o Ameryce” I strove to present the climate of America found in Polish reality. The main assumption of the work was to create illusion through the manipulation of images and sound. The photographs were to invoke in a spectator the feeling that they were taken in America.

In 2017 the series “Semi Syntetyczny – Stan Zero” [Semi Synthetic- State Zero] and “Po Formie [Shapeless]” were also produced. They were presented at the exhibition “Na papierze bez granic” [On paper without borders] in Wojewódzka Biblioteka im. H. Łopocińskiego [Hieronym Łopaciński Lublin Provincial Library] (2019), and three works from the series “Po Formie” in South Korea in Seoul (2019). The series differ completely from each other in every respect, the only thing in common being the tool – the camera.

The leitmotiv of the work “Dialog – o Człowieku [Dialog- On Man]” is the contrast of the two parts “Strona A” and “Strona B” . We notice the antinomy of the concept assumptions – the figurative and the abstract thought. “Strona A” is perceived as a composition which is an echo of classical, non-abstract painting, whereas “Strona B” evokes associations connected with abstractionism. The table is an element which joins both parts. Both Sides present opposing attitudes; nevertheless, juxtaposed together they conduct a conversation. Dialogue means finding a common ground which is the end in itself.

Side (Strona) A

Side (Strona) A is a photograph in which you can observe references to the Dutch painting of 17th century and to Leonardo da Vinci’s picture “The Last Supper”. The main element is the table I have placed in indefinite space. I decided to introduce a hidden narration which may be deciphered through items with symbolic meaning. I consciously emphasized some parts of the picture and selected props that are presented on the photograph. Some parts of the picture are more highlighted than the other. It is an artistic device resulting from the analysis of symbols used in everyday reality, often used in art, especially in the Baroque period. The combination of fruits, bread, goblets with toys and mobile items is the result of a planned operation. During my work I used mathematical divisions of the composition, examined distribution of light on the objects and its nuances, and analyzed the way of constructing the narration.

An extremely important element that builds the mood of the photograph is the symbol - a carrier of information enabling me to present some ideas and meanings. The objects – symbols juxtaposed together form a specific poetics, inviting the receiver to discover new meanings. They create a message whose aim is to activate the mental processes of the receiver. I think that the symbols are an important medium both in art and in everyday life. Some of them are difficult to unambiguously interpret, others may facilitate interpersonal communication. The rationalization of the world, its multiculturalism, influence the meaning of the symbol, changing its primary character. I intentionally introduced symbolism into photographs, thus creating a metaphorical, mystical climate.

This thought is well illustrated by Gehart Waher who writes that secret seducers in today’s commercial advertising who can use expressive images deprive of freedom the unaware and externally manipulated receiver. By manipulating the symbols they cause the receiver to feel more and more needs.¹

An important idea that accompanied me while creating “Strona A” was the need to grasp in the frame the monumentality of the presentation which was to highlight its spiritual character. The elements which build the composition undergo transformations, change in time in the process of deterioration, putrescence, desiccation, and gather dust. They permeate one another forming new references. The fluidity of their meanings and the way we perceive the world is presented in a quivering arrangement of shapes. A supporting hero is time, which directly influences the narration of the presentation. The supper presented on the photograph is a reference to the present consumerism, variability of the world, its changes and decay. The overlapping and merging of elements make it difficult to precisely find them: consequently, the public (receivers) need more time to decipher them.

1 Introduction to Leksykon symboli; Prof. Dr Hans Biedermann. Muza SA, Warszawa 2001.

Side (Strona) B

Strona [Side] B is an arrangement dominated by an empty table, completed with an arrangement of lines and points. The abstractness of the composition is ostensible because there is a message here written in the Morse alphabet. The form of the table was limited to a minimum, it evolved into planes whose matter became indeterminate. It changes its state depending on the distance it is watched from. In “Strona [Side] A” the table and the drapery are heavy and monolithic, they constitute a kind of foundation, a basis on which the process of dynamic changes takes place. In contrast “Strona B” is ephemeral, changeable, light, in constant motion and vibrations. The stable part, and without movement, of “Strona B” is an arrangement of straight, diagonal lines and dots. It is a visual notation of the Morse alphabet. The use of this system of information was dictated by its simplified, and at the same time abstract, form. The ideas lack a real element. According to Pice, if we regard that the meaning arises in the psyche of the addressee, it means that everybody may decode a given sign in an individual way:

“...the sign as a universal phenomenon, embracing both thought and all experience of the external world, renders its relationship with the object precisely through meaning. Meaning, therefore, reveals a difficult-to-explain relationship between interpretation and meaning. It reveals the relationship through a number of interpretations. In a distinction between interpretation and meaning, it is meaning that determines interpretation rather than the other way round. However, there is no other way of revealing meaning but through interpretation. This interrelationship is contained in the structure of the sign...”²

According to another theory, meaning exists outside the psyche of the receiver. i.e. it is the same what a sign is – a representation of an object or its replacement. The context in which the sign is used is important. There may appear a form of a complex message or conversely – a semantic dissonance which is also a form of message. Psychological theory of deciphering a sign takes account of the fact that each receiver may absorb it in an individual way.

Such an attitude to a sign and meaning is a relativistic one. In my work I completely gave up using a sign of letter signs, having chosen the Morse alphabet. The use of this code caused the word to be no longer a dominant feature, knowledge being necessary to decode the notation. The words coded in the Morse notation refer to the essence of the human being and the world in which s/he lives. The contemporary values, ideas, are “coded” or used in a way that loses their original sense. They become difficult to understand, indecipherable. In the chaos of the modern world, man may feel lost, and without clear principles s/he finds it difficult to exist. Therefore, an internally conflicted and weak human being forms the disorientated and destructive society. The message hidden in the Morse code is the lyrics from the piece “Człowiek”[Man] from the 1990 album of the Dezerter [Deserter] band “Wszyscy przeciwko wszystkim”[Everyone against Everybody]

*Człowiek jest miłością [Man is love
Miłość jest nienawiścią [Love is hate]
Nienawiść jest wojną [Hate is war]
Wojna jest pokojem [War is peace]*

*Pokój jest poddaństwem [Peace is serfdom]
Poddaństwo jest władzą [Serfdom is power]
Władza jest niewolnictwem [Power is slavery]
Niewolnictwo jest wrzaskiem [Slavery is a scream]*

*Wrzask jest ciszą [Scream is silence]
Cisza jest próżnią [Silence is emptiness]
Próżnia jest pełnią [Emptiness is completeness]
Pełnia jest masą [Completeness is mass]
Masa jest człowiekiem [Mass is man]*

2 Janina Buczkowska, Uwagi o znaczeniu znaku, *Studia Philosophiae Christianae* 20/2, 191-187

Lyrics from “Człowiek”[Man] from the 1990 album of the Dezerter [Deserter] band “Wszyscy przeciwko wszystkim”[Everyone against Everybody]

Exposition

“Side A” and “Side B” were formed on the basis of contrast. In “Side A” the stable presentation of immobile drapery is collocated with a dynamic composition of the element over it. In “Side B” the solution is reverse: the drapery is moveable, changeable and the text hidden in an arrangement of lines and dashes is stable. In “Side A” the props on the table form the narration through metaphors, hidden symbols, and signs. Relations occur here whose deciphering depends on the addressee. To understand this message, one should release emotions. The process of creating the work was largely planned while it was partly based on intuitive, subconscious activity.

“Side B” was formed as a thought-out arrangement whose each stage was oriented towards building a formal contrast in relation to “Side A”. This assumption was formulated already at the stage of theoretical sketch. The choice of means of recording the picture and photographed materials brought me to the previously planned result.

Paradoxical logic in Western thought has its earliest philosophical representation in Heraclitus’ philosophy. It assumes the conflict between opposites is the basis of all existence. “They do not understand”, he says, “that the all-One, conflicting in itself, is identical with itself: conflicting harmony as in the bow and in the lyre”. Or still more clearly “We go into the same river, and yet not in the same; it is we and it is not we” or “One and the same manifests itself in things as living and dead, waking and sleeping, young and old.”³

The philosophy of Lao Tzu expresses the same thought in a more poetic form. It states “gravity is the root of lightness, stillness, the ruler of movement” Or “The Tao in its regular course does nothing (for the sake of doing it), and so there is nothing which it does not do”.

The use of opposite meanings is deliberate because the dialogue is based on the presentation of different visions and world views. However, each discussion should have a common ground for agreement

3 Erich Fromm, „OSztuce miłości” [About Art. Of Love], Dom Wydawniczy Rebis, Poznań 2016, p.79

The Tools

Why have I chosen a camera as a tool?

According to Andy Warhol it is very simple. I press a button and everything is ready. A different attitude is presented by Ansel Adams⁴ who brought the photograph technique to a very high technical level. This allowed him to perceive photos as final prints even before the moment of releasing the shutter. For me a camera is a very simple tool but, at the same time, very demanding. The difficulty consists in creating images from existing ready-made elements. We cannot create items if they are not present in front of the lens, as this is the case with painting. Of course we may build some objects and then photograph them. It is, however, the combining of various fields of arts – e.g. sculpture with photography. The presented on the prints tables never physically existed as one object. The whole consists of many frames which I joined in a graphic programme. Applying various technical solutions we are able to present a photographed item in a way that changes its original character. According to me, we can be restrained by the process of recording the image, the construction of the lens, the kind of light, and space in which we are photographing. .

All these elements together may constitute some obstacles in a creative process. By changing one of the elements we lose or gain some characteristics of the image. The art of photography may on the one hand be frustrating, and on the other it provides stunning formal solutions. My basic direction of artistic activity was to take pictures according to the earlier prepared theoretical description and drawings. Such an attitude limits the ability to succumb fully to the medium’s capacities in order to achieve a formerly planned creative result. Possibilities of digital notation allowed me, at the stage of taking photographs, to form shots in such a way that I was able to limit time during post-production period. Image processing programmes and modern digital cameras complement themselves. The spectrum of artistic creation becomes wider. Some limitations disappear if we use both these media in a conscious way. As I mentioned earlier we must have control over a tool and do not let it direct our creative act.

Sources of light are the next tool. I decided to use mainly flashlights because they gave me larger creative opportunities than the constant light. Work with flashes allowed me to work fluently in the so-called exposure triangle: aperture, shutter speed ISO. In order to expose hidden elements from dark parts of the picture I decided to complement the scenes with a gentle constant light. Such a solution

4 Ansel Adams (born on February 20, 1902, San Francisco, USA, died on April 22, 1984 Carmel, California) an American photographer who was the most important landscape photographer of the 20th century, he was a co-founder of Centrum Fotografii Twórczej [Center for Creative Photography] in 1975. His artistic achievement comprises portraits, still life, architecture, and landscapes which he is most famous of. Many of his most known photos were taken in the American West. including a large group of works taken in Yosemite Valley. In 1932 Adams, Edward and Brett Weston, Imogen Cunningham, Willard Van Dyke and a group of other photographers from Bay Area founded Group f/64. The archive of Ansel Adams in the Center for Creative Photography contains over 2500 small prints. He created a sphere system based on 11 levels of transmission from black to white. Due to this system he could imagine himself what would be the final result of his photos. [http://ccp-emuseum.catt-net.arizona.edu/view/people/asitem/A/3?t:state:flow=d60124d8-3efa-4f13-815-836f\)b8744e0](http://ccp-emuseum.catt-net.arizona.edu/view/people/asitem/A/3?t:state:flow=d60124d8-3efa-4f13-815-836f)b8744e0)

allowed me to lighten various parts of the picture after the main flash, smoothing strong contrasts. As I have mentioned, I made proper modifiers, diffusers, and part of constant light. Conventional, available in the market modifiers were not sufficient and they limited my creative process.

Light meter was the next tool necessary to implement my work. The characteristic of work on digital files requires to make an introductory preparation of the material in order not to allow to appear various kinds of disturbances in later processing. Of course the above mentioned artefacts can be used underlying the digital origin of the work. In my case, I cared to prepare a raw material of the best quality. Without using a light meter the achievement of a satisfactory level of photos would be difficult and time consuming. In this way, I could process the digital material avoiding the mistakes. The edition in graphic programmes could be fluent and without randomness.

Composition

Composition arrangement has never existed as unity which I could grasp with one shot. It was necessary to make use of previously prepared sketches due to which subsequent photos harmonize with each other forming a thought-out arrangement. I based composing on Fibonacci sequence and division of the width and height of the picture into three parts. Balancing between these two divisions I sought the optimal arrangement of the composition. Mathematical divisions can be seen in the rhythm of drapery in "Side A". The height and the arrangement of elements is based on Fibonacci sequence. The upkeeping of the discipline of the work was able due to, constructed by me, "screen". It was a frame 100x70 cm with a glass. On the surface of the glass I marked lines which helped me to compose subsequent shots in accordance with the sketches.

"Side A" and "Side B" are close arrangements. Such composition is balanced, static, and dense. It allows to stress chosen elements of the arrangement. In my case, I used the changes of shades of grey through its illumination to mark key places. Black and grey dominates in the works; white is present in very small areas. Grey is a noble color, a balance between black and white. It joins these two opposites. The change of value in the direction of black in one part of the work causes illumination of neighboring key parts of the picture. Important elements in the composition, due to this operation, move grey towards white which is in my works seeming.

Monochromaticity excludes probability of transferring additional content through colors. Objects-Symbols without colors, presented only in the scale of grey, form a uniform matter from which I could, due to the change of tones, draw out only those, important for narration.

The assumptions of central and closed composition are of important and static character. In order to quieten emotions in parts of folds in "Side A" I used repetitions. The rhythm of vertical lines is almost monotonous. Intervals were calculated in a sketch phase. Texture of folds (drapery) is almost uniform as far as tonality is concerned. The value of grey of this fragment of the composition is darker than the upper part of the arrangement on the table. This artistic move causes that the drape becomes heavy and monolithic. The upper, dynamic strip of the composition contrasts with the foundation of the drapery. Lack of diagonal lines strengthens the impression of a balance. Axial symmetry is present vertically and horizontally, dividing "Side A" into half. Its main element is a skull, additionally exposed by the light. The scale and the cage on both sides of the central element are also symmetrical. Then, if we look at subsequent objects i.e. a pear and a book we may notice that they are pushed to the edge of the table, the skull is moved slightly into the depth of the composition. They are in a similar distance from the centre of the composition. Symmetry in this composition is not used as precisely as in a mirror reflection. We may notice these departures which are intentional action and let me harmonize the hole and at the same time avoid banality resulting from mirror reflection and repetition of accents in the picture.

In "Side B" which in a form is limited to minimum in the strip of drapery are also vertical rhythms. They are present here in the form of darkened places. However, their repetitiveness is disturbed. This disturbance of harmony gives a dynamic form. The matter of the table is constructed from large amount of light reflections

which appear under different angles. Flickering matter is changeable and ephemeral. Both compositions are joined by a line ; the edge of the table is this line. In “Side A” it is more homogenous, in “Side B” changeable. The use of different type of light and materials to create a drapery causes diversity of this luminous line of the table..

Summary

Finishing the work on this photographic set I regard it as a closed chapter in my artistic work. With the knowledge I gained during the work on this project and with quite a large number of photos of the creative process, I find among them some views or combinations which may become a stimulus for a new series.

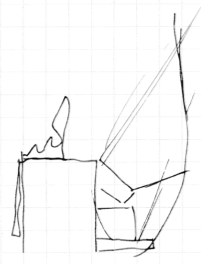
The preparation of a theoretical-conceptual sketch, where I described the aims and the way of arriving at and verification of formal assumptions, was an interesting experience. Operating in accordance with the scenario allowed me to systemize my work, dividing it into successive stages. Each of them ended with a specific directive which allowed me to maintain creative discipline. The notes with various charts, tables and calculations allowed me to correct the next steps. In this way I could compare them with previous effects.

Illustrations

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Sketches, notes and technical notes

Drawings to divide the composition



stałe światło na Tyl.
 obiekt. kwestia celowania (celowania)
 elementu technicznego w pierwszym ujęciu.
 i stopniowe, już w drugim ujęciu.
 powoduje jego odległość.

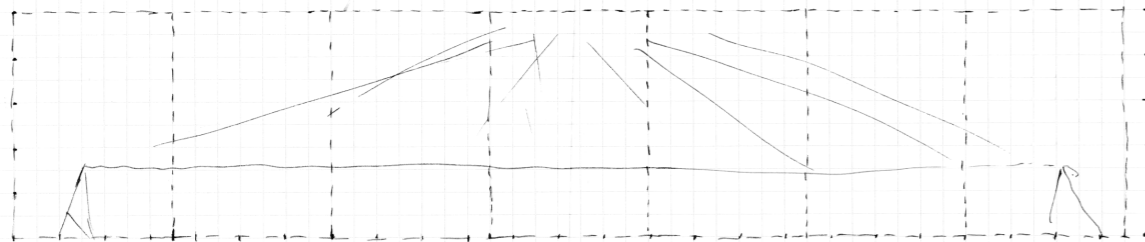
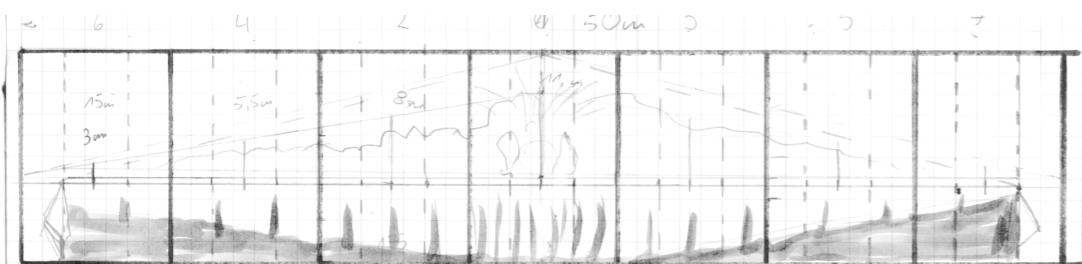


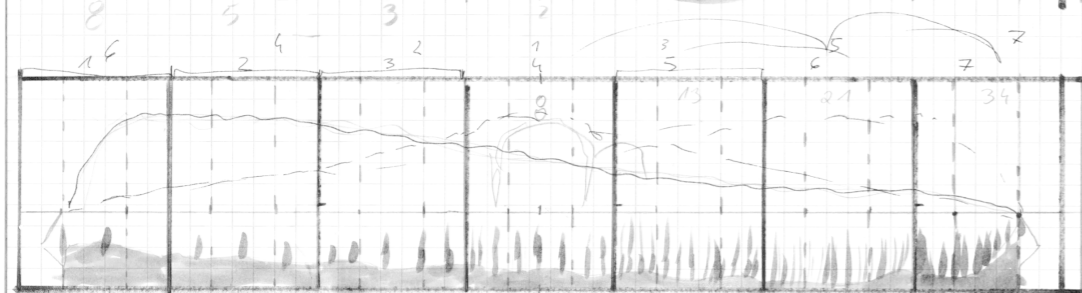
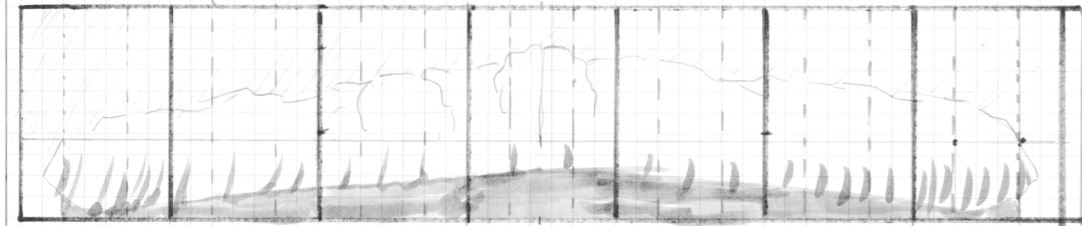
Foto →

Have →

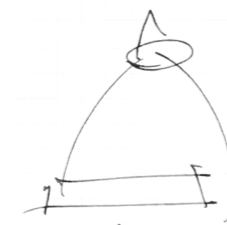
nie uniwersal: mniej
 staty wawe → : : : : :
 chłomość



ilość zagięć odpowiadająca cięgowi finiki...
 lub ich permutacji



Exposure Notes



1,6 wartości Lampy
 Stela
 sprawdź senny.

50mm TV 1/160 Av f 3,5 ISO 100 | Dystans 1,5m
 do frontu

Zamrożenie ekspozycji przesuwanie
 wartości f3,5 na 8 szyli 7 kreków

1) wartość
 50mm TV 1/30 Av f 8,0 ISO 100 (-) ciemno

2) wartości
 50mm TV 1/30 Av f 8,0 ISO 500 (-) jasno lekko na plusie
 7 kreków

3) wartość

50mm TV 1/160 Av f 8,0 ISO 500 (ok) jasno

Stosowanie Tablic w celu obliczenia dokładnej
 głębokości ostrości. to pozwala na uzyskanie ostrej
 zgię w odpowiednich miejscach. Ograniczenia:

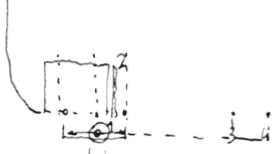
- 1) przestrzeń własnej wykonywane są zdjęcia jest mała
 głównie chodzi o ten odcinek odcieny.
- 2) spact. ustawienie odpowiada wysokości Lamp uniemożliwi
 wiome przez wysoki pomiarzenia oraz brak odpowiedniego
 statywu.

Cel: uzyskanie wrażenia monumentalnego → dobrenie
 optymalnego kąta i odniskowej doje rezultat
 zmiany wyglądu kompozycji. Cele osiągnięte.

Viewing angle calculations & selection of the focal length of the lens

lens

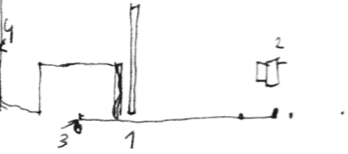
Rys widok boczny
słony



- 1) punkt ostrości
- 2) draperia

3) odległość do punktu ostrości dla ustalonej ogniskowej i głębi ostrości w przedziale 42-53cm
50mm - 70mm ogniskowo przytana 29,0

Oblizanie. kąt widzenia
iskron



- 1) Planujemy finalny wydruk 100
- 2) aparaty ogniskowa (50-70)
- 3) odległość do punktu ostrości
- 4) planujemy kąt z górną z kątem podania wynikającym z ogniskowej.

ogniskowa 50mm = 47°
ogniskowa 70mm = 40°
60mm = 39°
65mm = 37°

A - kąt widzenia (Radianach)

B - przekątna matrycy

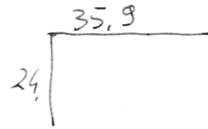
C - Ogniskowa

$$A = 2 \arctg \frac{B}{2C}$$

$$B = 24 \text{ mm} \times 36 \text{ mm} = 43 \text{ mm}$$

$$\frac{43}{2 \times 100} = \frac{43}{100} =$$

35.9mm x 24.0mm in pentax k1



Depth of field tables

Doł głąbia ostrości.

66 mm	f 14	161 cm	133	21,15	28,2	49,96
						189,76
70 mm	f 10	190 cm	170	13,2	24,19	43,47
70	f 10	200 cm	178	21,23	29,04	48,33
						227,04
75			181	18,76	23,09	41,84

70mm 2m ~ f 9,5 - f 11 Doł 45 - 54 cm

60mm 2m f 6,7 - f 8,9 Doł 43,07 - 53 cm

50mm 2m f 4,5 - f 5,6 Doł 42,38 - 53,7

70mm 1,5 ~ f 16 - f 20 Doł 42,56 - 54,15

60mm 1,5 ~ f 11 - f 16 Doł 41,25 - 59,29

50mm 1,5 ~ f 8 - f 10 Doł 42,37 - 53,94 [f 11 = 60,9]

Depth of field tables

Zabujiza otwora

Głębokość ostrości.
ogniskowa f dystans do obiektu

70mm	4,5	190cm	181	98	10	
70	5,6	190cm	178	1132	128	
50mm	4,5f	190cm	172,0mm	17,22	20,03	Dot 38,26 cm
50mm	5,6	190cm	168			
50mm	5,6f	190cm	168mm	21,6	27,29	48,49 mm
55mm	5,6	190mm	172,mm	17,82	21,34	39,76 cm
55mm	4,5	190mm				
55mm	4,5	190mm	175mm	14,42	17,01	31,43
75mm	5,6	190	182,04mm	7,96	8,68	16,64
	4,5	180,08		9,92	11,07	20,99mm



f = 50 75
55

190 / 220

|||||

~ 220mm

75mm	f 5,6	220 cm	206,75	13,25	15,07	28,3 235,07
75mm	f 4,5	220 cm	209,35	10,65	11,75	22,45 231,79
55mm	5,6	220	196,37	23,63	30,1	53,73 250,1
55mm	4,5	220	200,82	19,18	23,23	42,41 243,23
50mm	5,6	220	191	28,02	37,6	65,67 257,60
50mm	4,5	220mm	197,16mm	22,84	28,82	51,66 248,82

~ 150 cm

50mm	5,6 f	150	136,56	13,44	16,38	29,82 166,38
50mm	4,5 f	150 cm	139,13	10,87	12,71	23,58
55mm	5,6 f	150	138,75	11,25	13,23	24,48 163,25
55mm	4,5 f	150	140,93	9,07	10,32	19,38 160,32
70mm	5,6 f	150	142,92	7,08	7,82	14,89 157,82
70mm	4,5	150	144	5,67	6,14	11,81 156,14

Notes, record of problems and their solutions

Cel 1: Realny wygląd statua Requista wielkość
statu została przekłamana przez wyżej wspomniane
zabiegi zw. z optyką.

(rozwiązania brane pod uwagę to blat o zmiennym kącie
nachylenia, rysunek na oddzielny karcie)
przewala na statamymenne perspektywy i większą iluzję)

Cel 2: Osągnięcie dobrej zgranych elementów na granicy
kadru!

rozwiązanie: Ustawienie płyty o wymiarach 100x10cm
= przed uisceny. (Teoria Durera i Miabella Anola)
wszysto jest jasne.

Możliwość zastosowania reliny.

doolatkowo obliczenia związane z tylną częścią kompozycji

Cel 3: ~~et~~ Wprowadzenie dąży głębi ostrości jest
wynikiem obierania natebicach (wniosek stosowanie nowo-
czesnych obiektywów jest problematyczne ze względu na brak
porządku jaka jest obecna na szklach starych analogowych)
większa zależność od tablic i opalizacji System Pentax &
dostępność starych optyki zmiana charakter pracy.

rozwiązanie: Ustawienie wykonanie wkorca Def głębi ostrości
Zacyli listwa z naniesionymi punktami które opisującej ni
zakres ostrości przed punktem ostrości.

(wykonanie testu na front i Back focus) obiektywce.

Używanie takiej listwy przewala ustawiać elementy
kompozycji tak aby nie wychodziły poza zakres
ustalony głębi ostrości. Dotaturia to budowanie
kompozycji i używanie porządek pracy.

Cel 3a) naniesienie na podłodze punktów co związanych
z utrzymaniem porządku pracy. Cęgli odległości
oraz stosowany na tym dystansie ogniskowej.

Rozwiązanie z oświetlenia typu stałego. - powód
stosując przystopy o małym otwarciu potrzebujemy
małego światła. lub o długiego czasu naświetlań.
Co powodowało pojawienie elementów nieporządanych
w ujęciach. np struktura tła czy spadek ostrości.

Organizacja z pomocą mógł przejść Breccating i
zdjęcia typu HDR (zakres zakres tonalny).

Estetyka także nie spełniała jednak moich
oczekiwani. (Chociaż zastanawiam się nad
zastosowaniem HDR z lampą błyskową) (Pytanie
o tryb Multiexpose + alpha bracketing) Brak opcji w aparacie
konieczność przejść do PS

Cel 4: Natłoki i Ruch. Zastosowanie trybu Multiexpose.
Było świadomym zabiegiem. Dekonwatem montażu
willa ujęć jak na poziomie produkcji. Ma istnieje takie
pojęcie jak postprodukcja i produkcja. Ja wyniosem
doświadczenia z pracy nad semi Naturalny i wolatem
jeżeli jest tylko przewalony mato warunki, stosować
pewne zabiegi (k. try, czas itp) które skracają moją
postprodukcję do minimum.

Ansł Adams. (Wzrost opanowany to stan umysłu)
jesto korzystanie z możliwości narzędzia w celu przyspieszenia
pracy. Tryb Multiexpose daniel zadawalajace wyniki
więc co skróciło pracę w programach graficznych.

~~Dodatkowym etapem był tryb~~

Notes, record of problems and their solutions

Kompozycja. Multiekspozycja ograniczona do 3 kadrów ujęć.
Problem przesunięcia kadru. o jedną $\frac{1}{3}$ szerokości.
 ≈ 23 cm na płaszczyźnie. Zgranie elementów z krawędzi
rozwiązanie:

Proces odchodzenia od zagadnień technologicznych, powody
zestawienia ~~więzów~~ ^{twórczych} ~~twórczych~~ ^{twórczych}. Porównać to można
do sytuacji kiedy mamy do czynienia z innym med.
np. Tusz, papier, pędzle. Znajac charakterystykę zachow.
papieru, jego chłonność oraz reakcję ~~reakcję~~ ^{reakcję} na wodę.

Doświadczamy kolejny element jakim jest ~~praca~~ ^{praca} pędzla.
Połączenie Technologia i warsztatu prowadzi wprawiony
osobie oddać realium ~~tu~~ ^{tu} ~~tu~~ ^{tu} modula kilkoma
gestami lub wielowarstwowym laserem. Wyrwanie
się z tych ram ~~tu~~ ^{tu} które tworzą Technologia i Warsztat
to zamknięcie oszu i porządnie dłoń na działanie
automatyczne. Mimo ~~zestawienia~~ ^{zestawienia} zestawienie to itak jest
częściowo poronne bo dłoń mając wyrobione nawyki.

Wybrenie Tuszu oraz papieru i pędzla jest ~~tu~~ ^{tu} świadom
a wybór wynika z wcześniejszych doświadczeń twórczych.
Pracota to w jakiś sposób przewidzieć chociaż częściowo
efekty estetyczne. ~~Podobnie~~ ^{Podobnie} jest w moim przypadku. Medium
jakim jest obraz fotograficzny oraz grafika cyfrowa
jest ograniczony przez swój charakter. Fotografica
to zagadnienia związane z optyką, fizyką i matematyką.

W przypadku fotografii cyfrowej odpowiada części chemicznej,
procesu twórczego. Dochodzi tu w miejsce reakcji chemicznej
pojawiają się cyfrowe ~~argument~~ ^{argument} - algorytmy. Oczywiście
gdyby zaktualizować te zagadnienia można by było
osiągnąć algorytmy dające kuszkujące rozwiązania

Cel 4. Ujęciu centralnym, środkowym powinien wystąpić
jak największy chaos. Nagromadzenie przedmiotów.
izumowanie się płaszczyzny stałej. Tamamić może
wystąpić w dwóch kierunkach. Pierwszy pokazanie powierzchni
obrotu. czyli widok z góry lub zstanie linii poziomej
kierując ją w dół lub górę. Jest jeszcze trzecia opcja.
podejrzająca na zmianę kąta w wielu płaszczyznach.

Problem. Jeżeli ujęcie 4 jest centralnym punktem układu
to "chaos" powinien rozciągać się już w ujęciu 3 i kończyć
w 5 i 6. Czy stosować symetryczny układ? czy
przesunąć chaos o $\frac{1}{3}$ na jedną stronę. w ujęciu 6
głównie w 7 jest już spokój. Czytanie pracy odbywa
się od lewej do prawej. Jeżeli chaos będzie
w pierwszych ujęciach ≈ 23 cm. praca może wydawać
się przedstawiana. Takie problem już występować
w czasie wykonywania rzeźby próbnych.

Odpowiedź powinien znaleźć w pracach ~~tu~~ ^{tu} malarstwu
na które chcę się powoływać. Cytat z Malarstwa
podejrzająca na zbieraniu elementów i grupowaniu
wg. typu np szkło, porcelana, metal, jedzenie
napoje. Zastosować układ powiększając
skalę. Układ rozumiany jako kolejne
odległej Typy przedmiotów jakie pojawiają
się w wybranych obrazach.

Notes, record of shooting and editing problems

Datum/Date:

Problem podziatu obrazu!!!
 dodanie jednego ujęcia do serii (grupę + 1) 1)
 to dodatkowe zdjęcie wykonane będzie po 2)
 przesunięciu całego statuu o $1/3$ odległości. wci.



lub $1/2$ to trzeba ustalić.

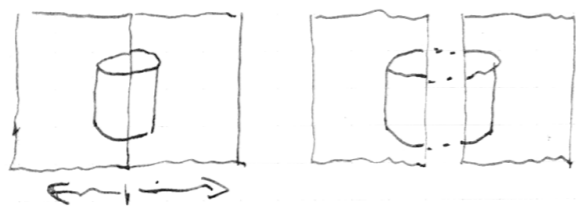
ostatnie ujęcie jest przez Multiexpo i po i
 ujęciu maksymalne.



Problem elementu kluczowego?
 po przesunięciu o $1/3$ pozostaje on w i w
 kadru kątowej serii, dopiero przesunięcie
 o $2/3$ odległości pozwala na usunięcie
 go z kadru. Część wspólna obu ujęć

stanowi pas $1/3$ odległości. etc. Przedmioty
 znajdujące się w tym pasie muszą z
 zostać nie poruszone.

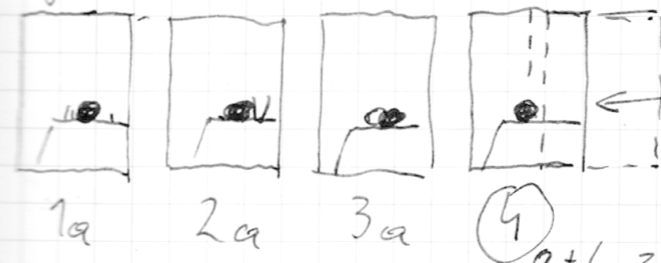
Tu może się pojawić problem ich podziatu
 przy wieszaniu. realizacją może być
 chaos (ilość, nadmiar) który nie pozwolił
 na bez pośrednie łączenie przez oko o
 przedmiotów przeciętych. przykład: kubek ek



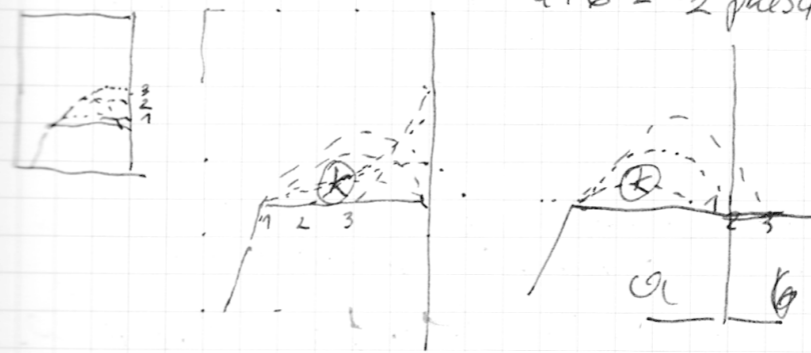
takie podziety powodują deformację a
 przedmiotu.

Datum/Date:

Krzywa wzrostu chaosu na całej kompozycji
 powinna być idywidualnie krzywą
 w poszczególnych kadrach.



4) a+b z $1/2$ przesunięcia



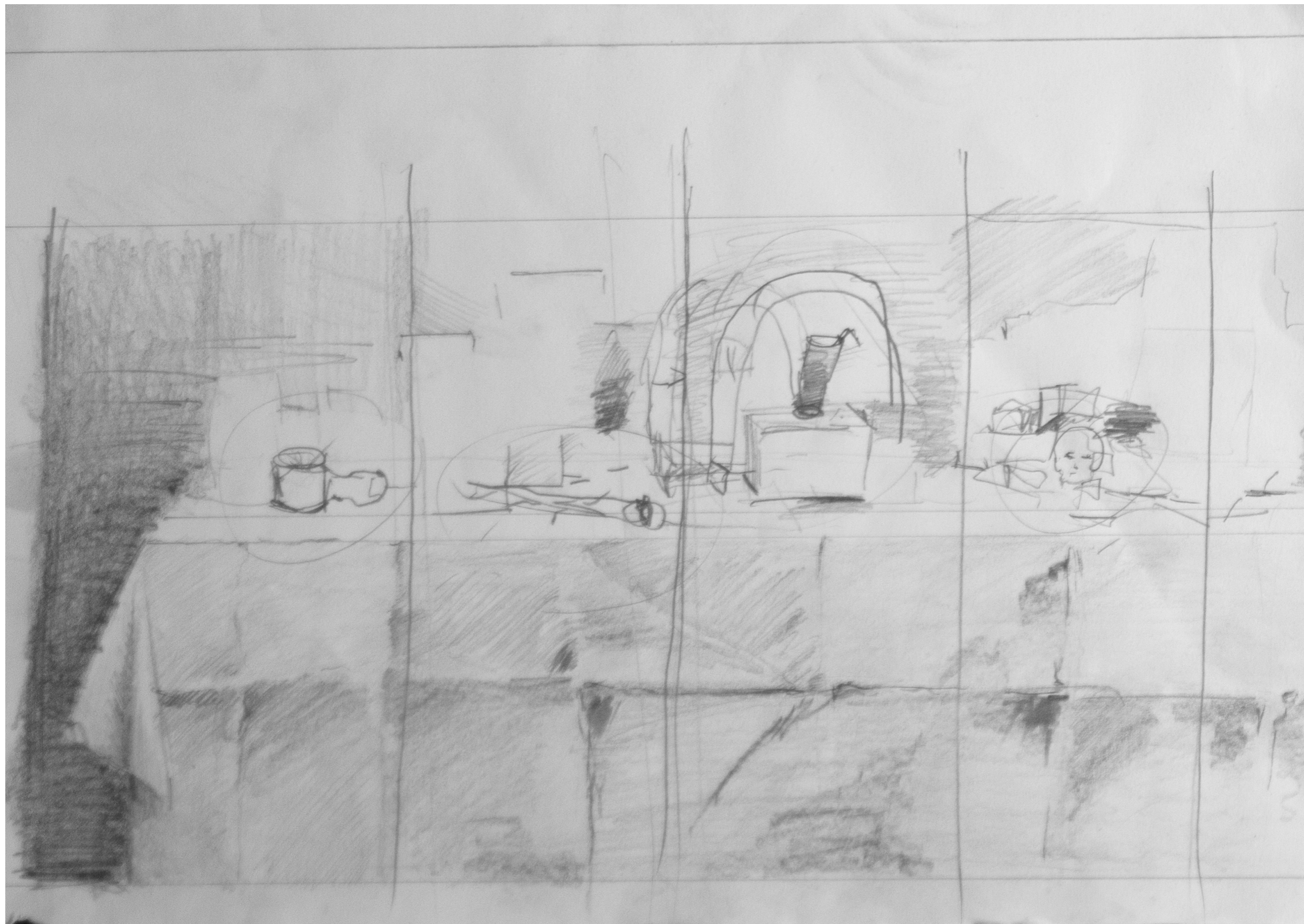
linie przerywane
 to potencjalny
 układ elementów.

linia 2 i 3
 już wchodzi
 w następny кадр.
 z a do b.

dobór elementów kluczowych:

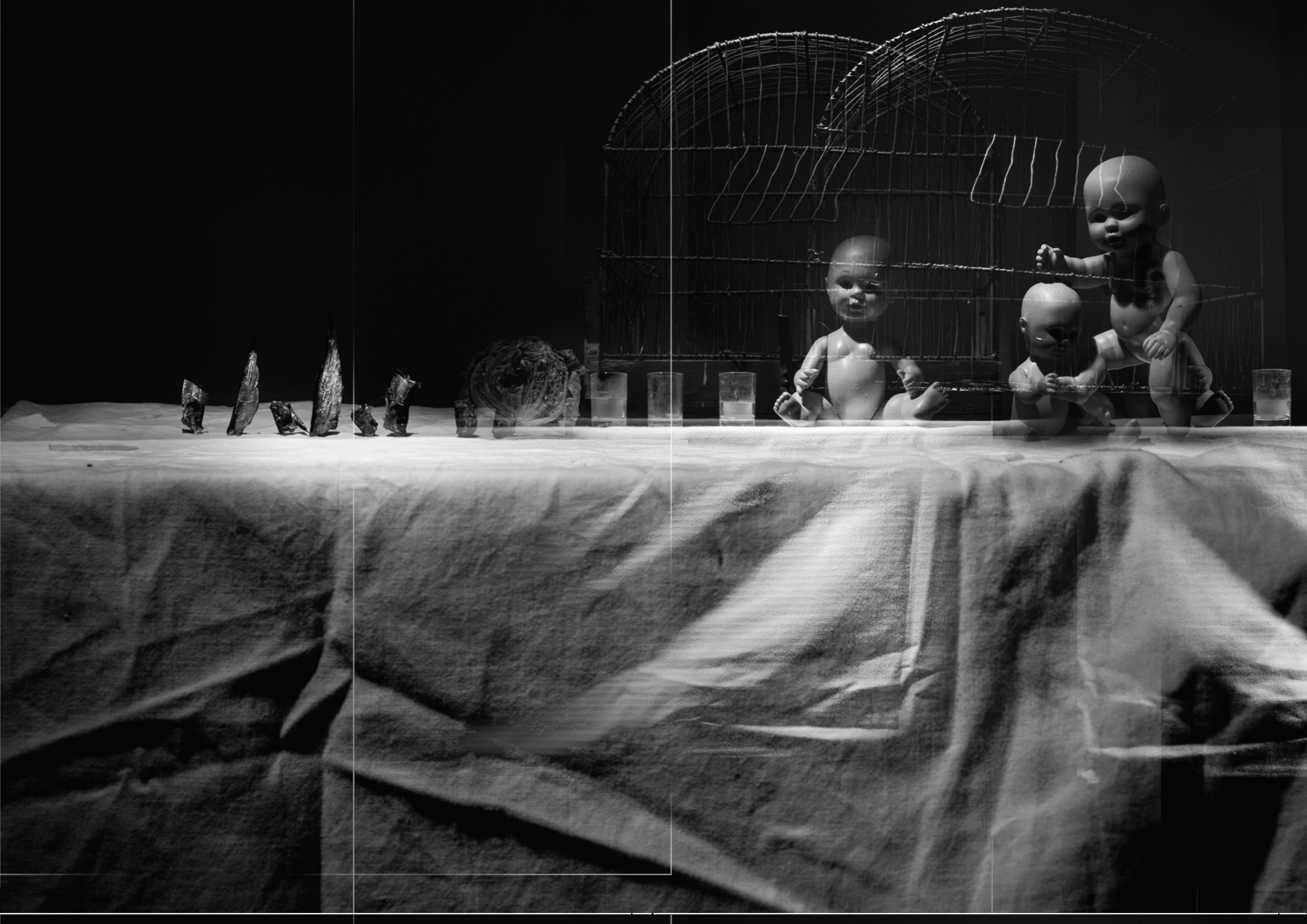
jest wolniej mierze intuicyjny ale podchodzi
 z wiedzy o symbolach. Problem wyboru polega
 na dobraniu właściwego przedmiotu oraz
 zestawieniu go z resztą ruchomych elementów.
 Tło (różne przedmioty) powinny stanowić
 kontrast. przykład srebro-metal.

One of many sketches



Conceptual photo



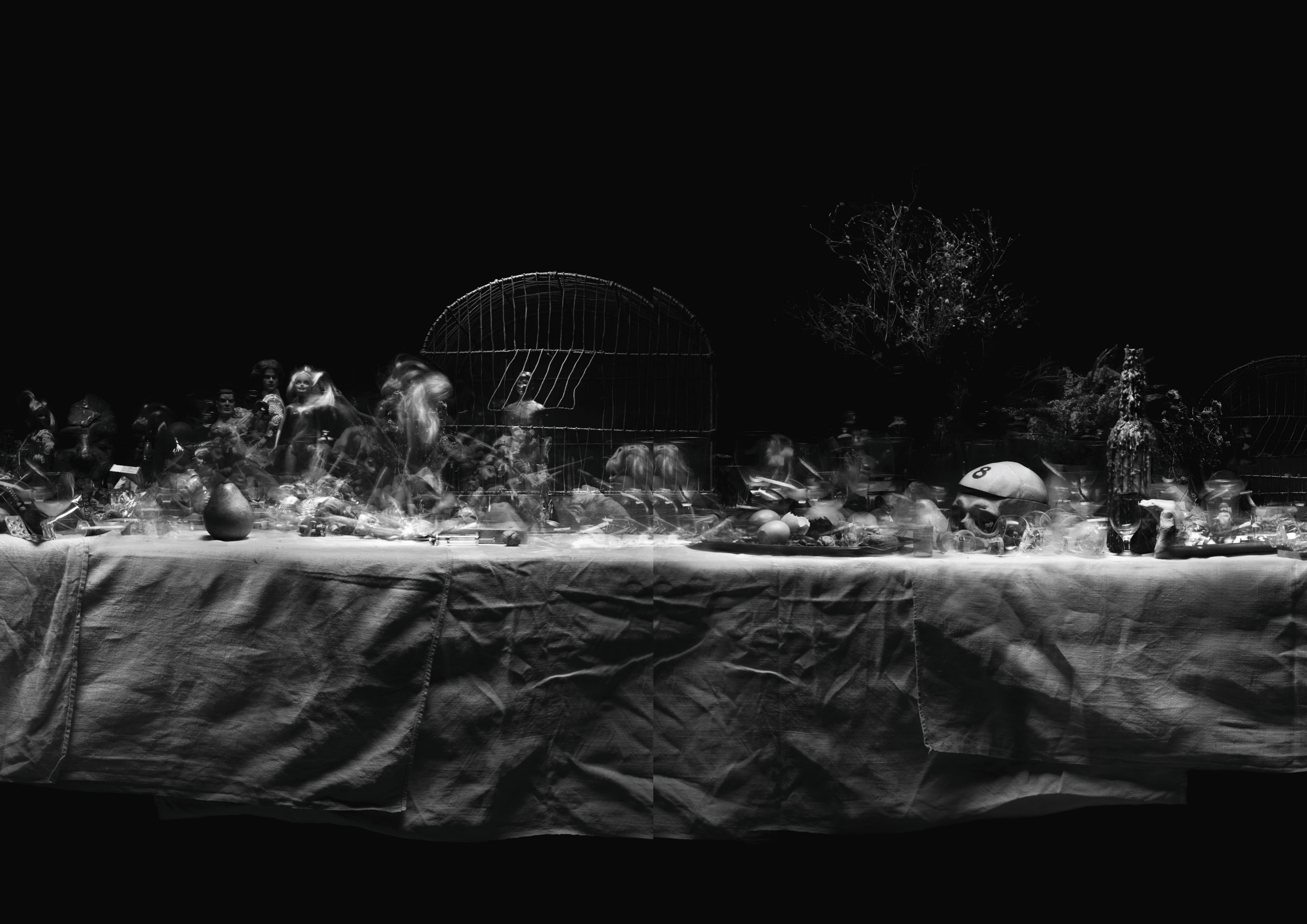




PhD THESIS
Side A
General view

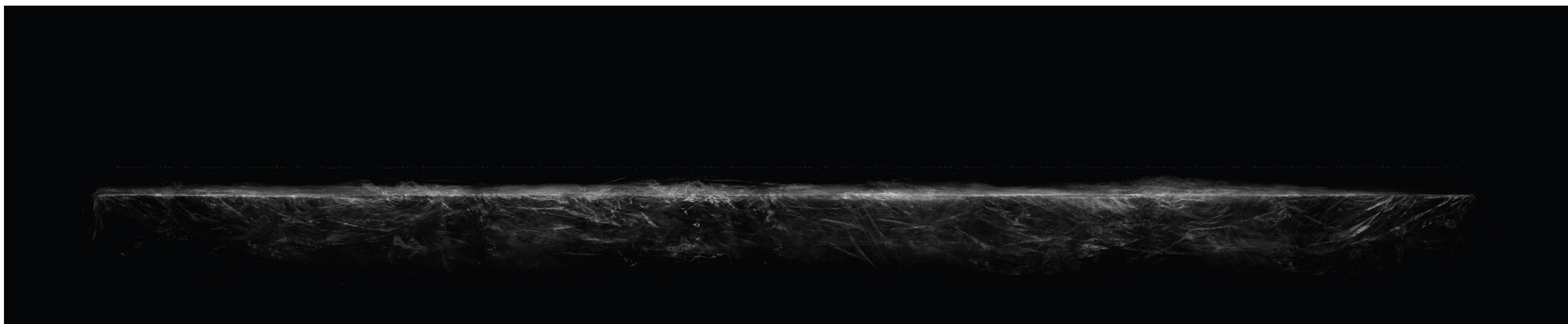


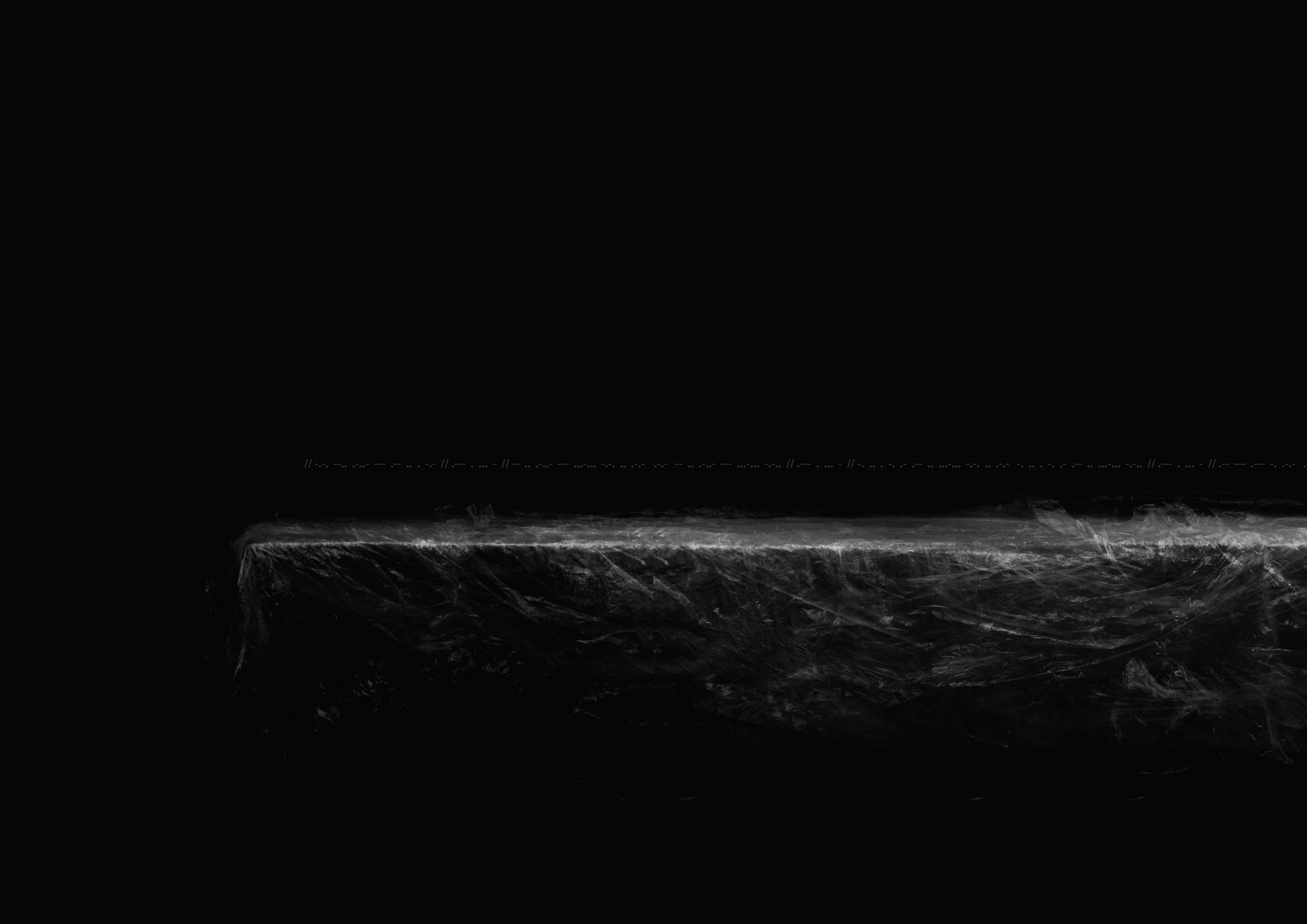


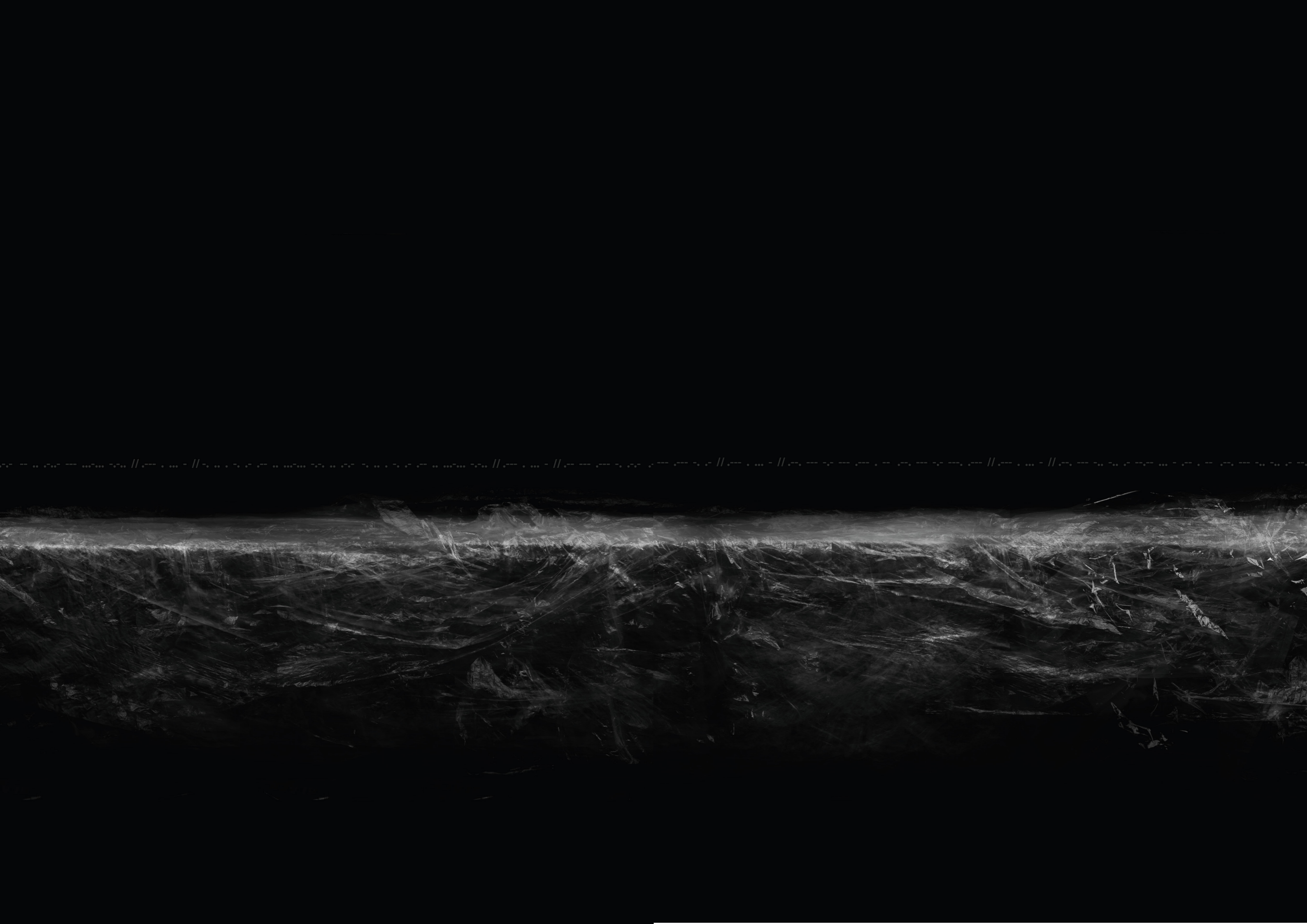


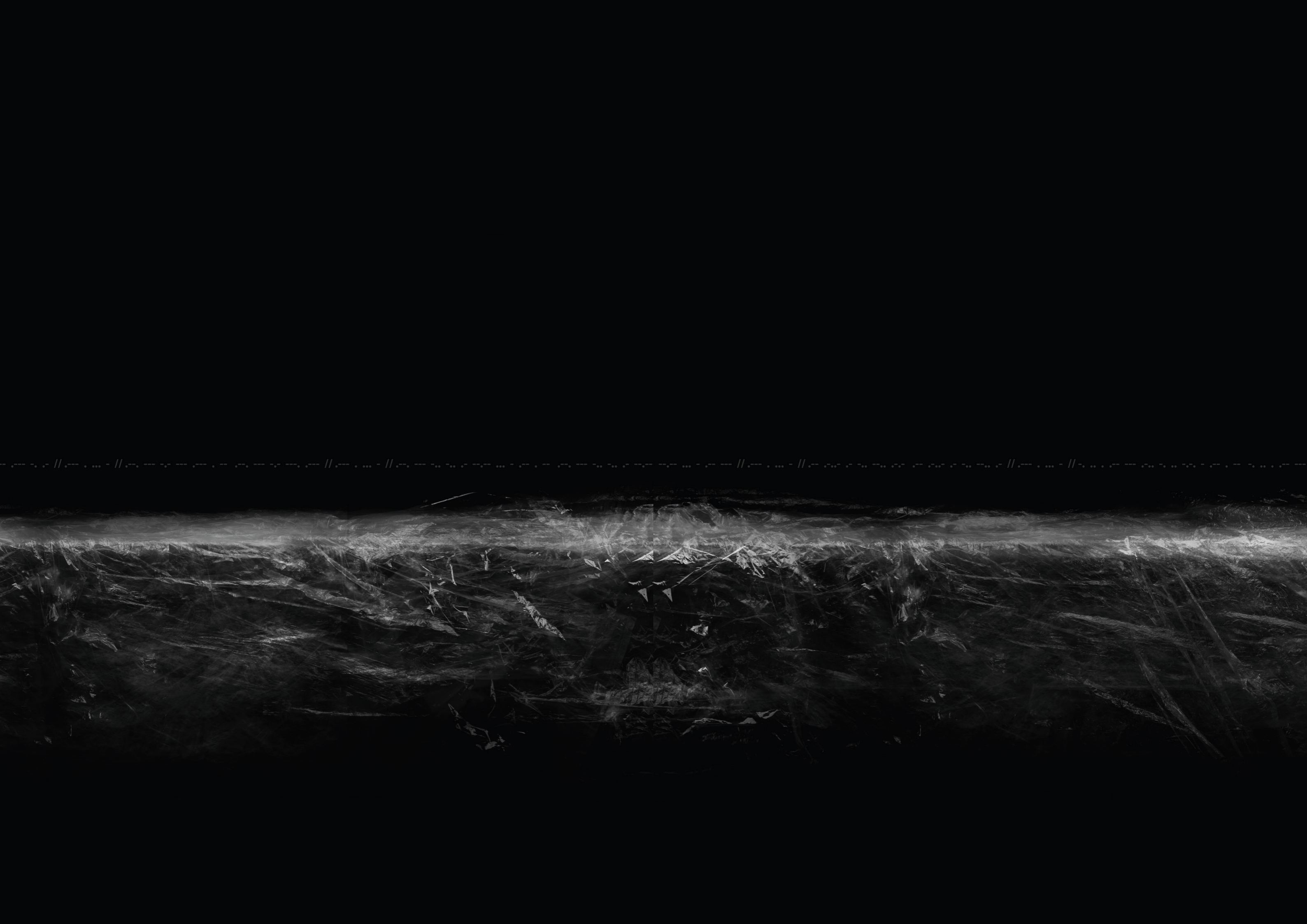


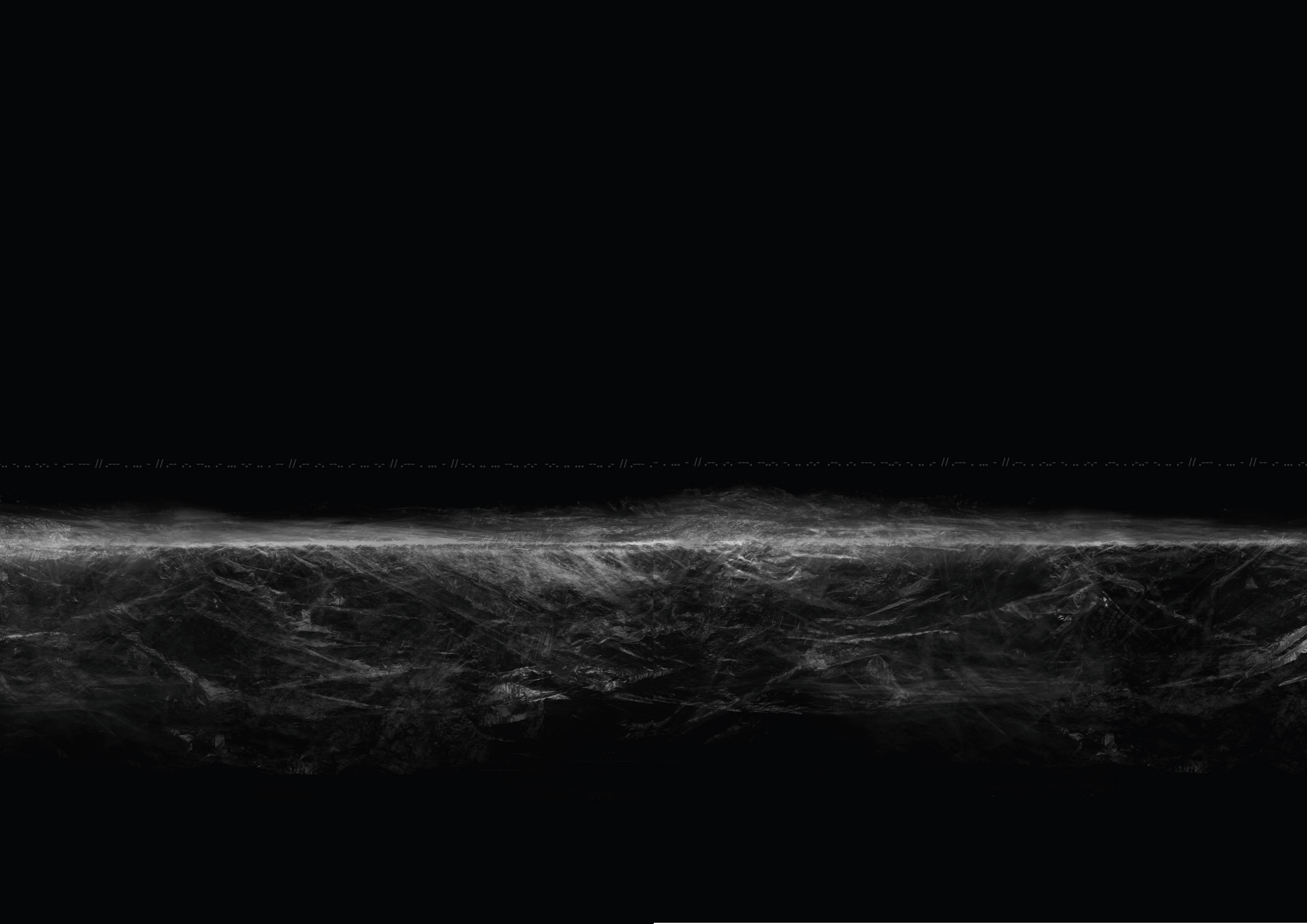


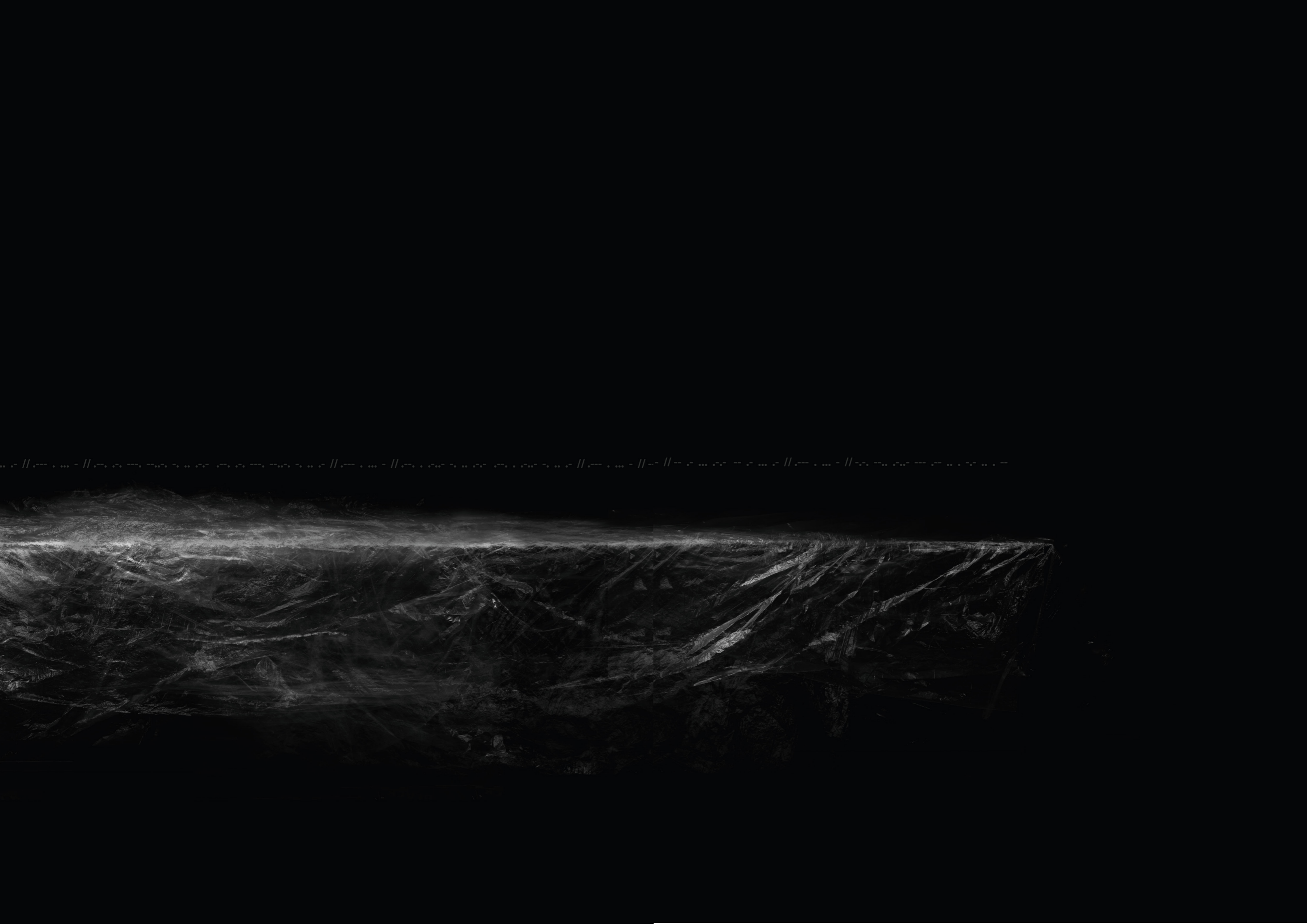












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