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AGNIESZKA CHĘĆ-MAŁYSZEK

UNIMAGINABLE -
set of graphic works

DESCRIPTION OF THE DISSERTATION

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LUBLIN 2024

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INTRODUCTION

The human mind is a component of the brain and mental functions that include thinking, feeling, memory, perception, imagination, language skills, perception, planning or decision-making. It is responsible for remembering, understanding, creating, planning and gives the order in which actions are performed. It includes mental states such as conscious, subconscious and unconscious. The asymmetrical structure of the brain means that different parts of the brain are responsible for different mental functions. The left hemisphere is responsible for logical thinking, language and analysis, while the right hemisphere is responsible for creative processes, imagination and emotions. Modern imaging techniques help to explore the complexity of the in the human mind and subconscious, while art allows these processes to be visualised.

The concept for the dissertation was born in the midst of important transitions that were taking place in my personal life. The information about my daughter's illness contributed to the emergence of new thought processes and a turn towards creative activity. Then, a source of pain and anxiety turned out to be a diagnosis of disability! It paved a new path in the search for hitherto unknown forms of creative expression. Searching for the cause of the illness, I carried out an analysis of my daughter's CT and MRI scans. Unanswered questions, and fear for her health or even her life, became a catalyst to explore the functioning of the human mind. I found geometric abstraction to be an appropriate form to describe the feelings I was experiencing at the time, as it can so powerfully evoke certain emotions and associations in people.

The dissertation consists of 18 graphic works made using digital printing techniques, illustrating personal reflections on what the human mind conceals. This set is a visualisation of the artistic assumptions presented in the dissertation concept. The presented graphics will be displayed in the form of illuminated coffers measuring 40 x 50 cm and shown through animation synchronised with a soundtrack. This condition that will be discussed in the dissertation. with a soundtrack that determines the speed and frequency of their display.

Unimaginable, is a term used to describe something, impossible to imagine, understand or grasp mentally.¹ It is beyond the scope of our cognitive capabilities. It is so complex that the human mind cannot represent it perceptually. Depending on the context and individual experience, it can refer to various phenomena.

Infinity is a concept that is beyond human ability to understand fully.

Nothingness, is the absence of any form of existence or element.

Darkness, is the absence of any form of light or visibility.

Non-numericality, is something that cannot be measured numerically or quantitatively.

Eternity, is the absence of a beginning or end in time, which is beyond human conceptual capacity.

The unthinkable manifests itself in many aspects of human life, both in everyday situations and in more abstract contexts.

Unimaginable is the phenomenon of the human mind, what it conceals within itself.

Unimaginable is the human organism and the whole system of its operation.

Unimaginable is the amount of information the human mind processes daily.

Unimaginable is the human brain its plasticity, its capacity to accommodate and gather information.

Unimaginable is the strength, determination and will to live in the face of illness and death.

Unimaginable is a mother's unconditional love for her child, acceptance and willingness to fight in the face of danger.

Unimaginable is the suffering after a loss.

Unimaginable is how many things and events are beyond a person's control.

Unimaginable is difficult to imagine but possible to visualise.

¹ Słownik Języka Polskiego, red. W. Doroszewski, t. I–XI, Państwowe Wydawnictwo Naukowe, Warszawa 1958–1969.
<https://sjp.pwn.pl/doroszewski/niewyobrazalny;5459968.html>.

The cause of everything is the mind, and every action is a phenomenon of the mind.
Mary Baker Eddy

Everything a man achieves is the direct result of his mind.
James Allen

Modern neuroimaging methods (MRI, EEG, MEG, PET, MRS, etc.) provide a detailed map of the human mind, of which the brain is the centre. Together with the heart, they are among the most complex and intricate organs in the human body, determining all the body's vital processes. The brain is the centre of a nervous system comprising billions of nerve cells that transmit sensory impressions. The flow of information involves complex processes, comparisons, recording of information and sending signals to different parts of the body. It is a complex and unique *machine* that changes through acquired experiences. The phenomenon of the human mind is that it exercises control over all organs and physiological processes in the human body. It is responsible for thinking, cognition, creating and analysing information and understanding the external world. Its flexibility allows it to make quick decisions, multi-task, learn and adapt to changing conditions.

In the past, many prominent thinkers did not realise, that the brain plays such an important role in the production of mental states. Aristotle argued that its main function was to cool the blood and its counterbalance was the heart². A unique view, at the time was formulated by Hippocrates, who, by studying damage in the brain, established that the sensation of all pleasure, joy, as well as pain or suffering comes from within it³. Descartes maintained that a deterministic machine that mysteriously contacted the immaterial mind via the pineal gland. His novelty turned out to be the thesis that man consists of an immaterial soul and a body. He presented the functioning of the body as a machine that operates according to the principles of mechanics and hydraulics guided by the brain.⁴ In Aristotle's philosophy, the place where the soul unites with the body is at the centre of the brain, where the animal spirit (*spiritus animalis*) is born.⁵

² J. Bremer, *Osoba, fikcja czy rzeczywistość. Tożsamość i jedność. Ja w świetle badań neurologicznych*, Kraków 2008, s. 133–135.

³ R.R. Llinas, Por., *Ja z wiru. Od neuronów do selfu*, Kraków 2008. Oryg. I of the Vortex: From Neurons to Self. The MIT Press 2001, s. 61, 150, 187.

⁴ A. Głab, Kartezjańska koncepcja zjednoczenia umysłu i ciała - na podstawie interpretacji Margaret, D. Wilson, *Roczniki Filozoficzne*, 2010, 58.1: s. 27–50.

⁵ G.J. Lokhorst, *Descartes and the Pineal Gland*, w: Stanford Encyclopedia of Philosophy, 2005 s. 1–26 [s. 6n.].

Over the years, it has systematically begun to be studied using methods and concepts derived from physics, independent of psychological methods. Reference to the laws of mechanics and hydraulics, of nerve fluids, was abandoned, and the laws of electricity speaking of fluids began to be introduced⁶. Leonardo da Vinci was the first to make anatomical drawings of the brain, contributing to a better understanding of its structure. The scientific and technological developments that took place in the 19th century led to the development of modern imaging tools (MRI, CT, EEG, PET) that allow us to study and understanding of its functions accurately.

The changes that have taken place in recent years have led many scientists to believe that, although the brain is a phenomenally constructed organ with extraordinary adaptive capacities, it is no longer functioning properly as a result of rapid changes in civilisation. The enormous amount of information reaching human beings forces divided attention, reduces the ability to concentrate and prevents deeper thinking⁷. Never before in the history of mankind has he had to process as much information as he does today⁸.

Throughout the nineteenth and twentieth centuries, there was a belief in the relationship of the human mind with art. At that time, there was already a theory about its importance in the process of experiencing and interpreting art. It was believed that only it could perceive such complex phenomena as beauty, which involved all areas of the brain responsible for memory, understanding, attention, emotion and the sensation of pleasure. Here, sensory experiences are created that do not result in the loss of aesthetic experiences when damaged.

It is the centre of all external stimuli experienced through the senses. It is the focus, of every phenomenon experienced by man. It is the centre, responsible for perception, emotion and memory, which are crucial to the experience of art. It does not represent the seen world, but visualises its inner qualities.⁹

⁶ S. Raps, *Gibt es das Leib-Seele-Problem wirklich?* Marburg 1999, s. 177.

⁷ R. Bohn, J.E., Short, *How Much Information?: Report on American Consumers* Global Information Industry Center, University of California, San Diego 2009, s. 21-23.

⁸ E. Hallowell, J. Ratey, *Delivered from Distraction: Getting the Most Out of Life with Attention Deficit Disorder*, Ballantine Books, 2005.

⁹ W. Duch, *Neuroestetyka i ewolucyjne podstawy przeżyć estetycznych*, [w:] P. Baranowski (red.), *Współczesna neuroestetyka*. Poli-Graf-Jak, Poznań, 2007. s. 47-52. [file:///C:/Users/Uzytkownik/Downloads/07-Neuroestetyka%20(1).pdf].

The relationship between the mind and art has been an object of fascination and research throughout history, and advances in neuroscience and psychology are providing new insights into this complex relationship. The brain plays a key role in experiencing, interpreting and creating art, changes in thinking on this subject have evolved with advances in knowledge and technology.

CONCEPTION

*A work of art is always a child of its time, often the cradle of our feelings, where the next stage of development gives birth to its own art, which will never be repeated again*¹⁰.

The series *Unthinkable* is a continuation of my earlier creative activity in which, photography is an essential element of visual expression. From the very beginning, the question of the human interior intuitively, appears in my works and continues to evolve, forcing me to develop the means and methods I use. The treatments applied result from a long process of searching and choosing the right tools to represent the unknown and *the Unthinkable*.

I made my first conscious analysis of the inner nature of man when I created a series of graphic works using digital photography called *Pulse of the City* and *Dolls*. At a later stage of my work, using black and white URI photography, I created colourful images rich in form and content. The series *On the Edge and Pulse of the City – wrapping*, oscillate between painting and printmaking. Starting from a synthetic sketch with a line that builds up the image of the figure, I gradually moved to a pure patch of colour. In my creative search, I try to find a balance between the possibilities and limitations of the human mind and the need to make them real in graphic form. The *Inconceivable* project is a visual story about a man's encounter with himself in the context of personal experience and one's own art experience. Consciously move from figurative form to geometric abstraction in this work. I gradually eliminate elements taken from nature and replace them with non-figurative forms. I de-realise the image, I limit the colours. An important artistic issue in this work is the value of creation itself. It is a personal analysis of human processes, their course and relationships of an intangible nature. The juxtaposition of two colours has contributed to a space-modelling composition, where the stark contrast builds up the inner tension that accompanies the work's viewer. The colour black symbolises the interior. In this way, I tried to show the fragility and uncertainty of human existence. That which is *unimaginable* and unknown, internally hidden, was depicted using simple geometric forms, oscillating on the border between two worlds - the spiritual and the physical. *Emotional* images were then created, where the object was discredited, in which the influence of individual planes evokes

¹⁰ W. Kandyński, *O duchowości.....*, s. 23.

a strong reaction in their reception. These treatments are intended to stimulate man's ability to see spiritual content in abstract things, enriching his inner life¹¹.

Difficult situations and events that accompany a person: illness, suffering, disability or death tear them violently out of their previous reality. They leave a mark and a hard-to-heal wound in his or her psyche. Everything that happens in the body comes from within and originates in his personality. A desire arises to return to what is familiar and safe, what provides inner peace. The hitherto empty signs become symbols, where the eye, ear and silence, turn into speech¹².

The point is the basic element of the contact between the plane and the surface of the image, where its size and shape change. Materialising can take on the most varied shapes and forms, characterised by ambiguity, instability, mobility and unnaturalness. Surfaces collide and cross each other, exemplifying abstract forms' power and depth of expression. The point, on the picture plane, is the most concise form. Its tension is always concentric, which is why it is, in an external and internal sense and internal sense, it is the primordial element of painting and, in particular, of printmaking¹³. Every painting, graphic or form is considered, as an internal tension. Printmaking is a special kind of painting, where the point manifests its autonomy, and the material tools give it a richness and variety of shapes, creating forms of expression rich in content¹⁴. At the heart of it is the ability to see hidden content, to reach inside the object where its inner pulse beats beneath the outer shell. The force of the plane creates new arrangements subject to its laws, where the line becomes the surface, on which the force of tension of the individual elements of the image acts.

¹¹ Ibidem, s. 7–8.

¹² W. Kandyński, *Punkt, linia a płaszczyzna, Przyczynek do elementów malarskich*. Przełożył Stanisław Fijałkowski, Państwowy Instytut Wydawniczy, Warszawa 1986, s. 21–22.

¹³ Ibidem, s. 31.

¹⁴ Ibidem, s. 45.

GRAPHIC STRUCTURE

Abstractionism is an artistic movement that transforms natural forms into unrecognisable signs, expressing emotion through colour, line and stain. It has been present in art since prehistoric times, but it was not until the 20th century that it received particular attention. The starting point was forms taken from nature, which were reduced to undefined signs. This art, often *non-objective* or *concrete* art, was presented in many forms and different guises. Wassily Kandinsky, regarded as a precursor of abstractionism, believed that it came directly from the human interior, and the most important thing in it is to show what one feels.¹⁵ Based on the nature of the tree, the main motif of his works, Piet Mondrian gradually simplified them until he achieved the form of a geometric scheme. At the next stage he arrived at compositions based solely on intersecting vertical and horizontal lines, where he filled the space between them with a flat patch of colour.

Similar actions took place while working on the series *Unthinkable*. Here, through the reduction of colour and the simplification of a form taken from nature, I gradually reached a purely geomagnetic abstraction with which I tried to depict various states of the human mind. All this has made the paintings more universal and abstract, allowing the viewer to read and interpret them more freely. The use of varied surface areas filling the painting space, reflects different emotional states such as joy, sadness, peace or anxiety. Colour played a key role in evoking these experiences. By choosing the right colour, I tried to emphasise the intensity of the emotions I was creating. I wanted my works to speak to viewers through a subtle and intense visual experience. So that those looking at my works could bring in their feelings and sensations, interpreting them in their way, becoming emotionally involved.

Kazimir Malevich, regarded form as the core of his creative work, while he gave colour the rank of pure feeling. Just like the speed of information reaching the brain of information reaching the brain, the creation of abstraction is dynamic and contains the highest energy, characterised by expression and emotion. The power contained in colour and the search for the value of composition, are elements that have been important in my creative work. They have been an essential means used to reach the viewer.

¹⁵ W. Kandyński, *O duchowości w sztuce*, tłumaczenia, S. Fijałkowski, Państwowa Galeria Sztuki w Łodzi, 1996, s. 7–8.

In the *Unthinkable* series, I aim for a non-objective crystallisation begins at the point at which the object world loses its meaning. It is a creative activity resulting from objective reason and subjective-emotional premises, in which various states of the human mind are represented through a symbol

At the turn of the 20th century, the Symbolists assumed that the real world could not be described in ordinary language, but could only be celebrated through the language of art. The *image is the thought of beauty, embodied under the sense of the eye, while the thought is the soul, made flesh of the image*¹⁶. In my graphic works, I delve into the structures of the human mind, by isolating individual modules and separating objects from the background. I have simplified the form, reduced the colour and arranged them segment by segment. I enhanced the power of the images through contrast, line and colour, avoiding random forms. The use of asymmetry and the introduction of the colour red, leads to strong stimulation and reinforces the synchronisation between the processes in both hemispheres of the brain brain hemispheres.

The graphic works depict symbols that allude to different aspects of the mind, such as memory, emotions or thoughts. Colour and contrast, convey its different states, where bright and vivid shades show joy and energy, while dark and muted shades show sadness and melancholy. Often the structures of the human interior are intangible and difficult represent concretely, so abstract forms are used in the work. The division into sections and layers reflects the mind's different parts and interconnectedness. The *Inconceivable* series is all about evocative colour, without which the painting does not exist.

¹⁶ L. B. Alberti , *O malarstwie*, tłum. Lidia Winniczuk, Wrocław 1963.

COMPOSITION, COLOUR, FORM

The composition of the individual works is based solely on vertical and horizontal lines and simple colours. The geometric forms are set in motion by exposing them to the light of the panels and displaying them with animation. A dynamic arrangement is created, drawing the viewer's eye into the images. Minimalism and simplicity of form are key elements characteristic of all the works. This geometric world is dominated by symmetry, rhythm, subtlety and purity of shapes and colours. The arrangement of these forms is very careful, with each form playing an important role in the painting. The arrangement of the individual works is juxtaposed in such a way that they form a harmonious whole while giving the work dynamism and energy. The colour used in the composition emphasises geometry and form, while evoking certain emotions in the viewer.

The presented series of works is based on an analysis of photographic images. I analysed individual phenomena occurring on the picture plane. By simplifying the form and reducing the colour, I created two-dimensional graphic compositions, illuminated by warm light. To show the *Inconceivable*, I gradually flattened and removed layer after layer, bringing out geometric forms. My earlier creative actions had reproduced reality, but over time the figurative forms became less and less legible. Intuitively, I delved into the immaterial world.

While working on my PhD, I was looking for my original form of expression and a non-obvious presentation of the subject. I was inspired by the work of Vasily Kandinsky, who operated mainly with colour, stain, line and shape. I have created my geometric paintings in which, like the artist, I have moved away from what is familiar and safe in art to deeper spiritual content.

Colour is an important part of my creative work. It is a carrier of essential content perceived by the human eye. The resulting prints create a constant tension, where a new form emerges from the original idea, which is a kind of mysterious metaphor. The images result from internal emotional processes, which I used geometric elements to visualise. It was an attempt to release emotions through art. In the creative process, the graphics were transformed into a structural skeleton, which becomes an element of

an internal, visual game, subjected to animation. The inspiration came from elements that evoke visual impressions and specific emotional states, free of constraint. In this way, I tried to evoke those as-yet-unknown feelings that cannot yet be formulated today. Each painting on display mysteriously portrays the emotions accompanying man in difficult moments. The driving force of spiritual life is art, which takes on various forms and shapes, while always maintaining the same objective¹⁷. It reveals what is intrinsically important in favour of what is externally incidental. I reproduce what the atmosphere is saturated with, which does not need to say much to be noticed.

The colours used in the works are a purely physical impression, as the viewer's gaze focuses on the strength of their impact. It penetrates inwards and awakens deeper feelings as it becomes aware of the properties of a particular colour. He perceives their values and strength. Red attracts and warms like fire, has an invigorating and stimulating effect on the heart and nervous system, and can irritate and cause pain and fear. In creative work, everything is a matter of feeling and sensitivity to get to the truth about the artist. The general structure of the presented series was created on purely theoretical premises, which became the foundation of the creative inspiration. The harmony used in the paintings is not the result of calculation and no rational explanation can be found. A single patch of colour affects the viewer, becoming more or less material. The red colour moves towards the viewer. Black stays in the background, identified with something solid and mysterious. It is associated with power and seriousness. It symbolises suffering, rebellion, sorrow, mourning and death. It is soundless and has a strong and clear impact. The colour red is incredibly vivid and restless. It has high energy and power. In deep tones it becomes more intense and internalised. It can easily be moulded, maintaining its basic tone. It has an energy that evokes tension, joy, triumph and pain. The two colours juxtaposed side by side create a balance and complement each other. Their power awakens different emotional and spiritual states in the recipient and spiritual, as the colours are softer and more subtle than the spoken words¹⁸.

The repetition of certain elements in the paintings creates a stronger sensation and thickens the spiritual atmosphere. Loss of equilibrium, pain, fear, uncertainty, aimless striving,

¹⁷ W. Kandyński, *O duchowości w sztuce*, tłumaczenia, S. Fijałkowski, Państwowa Galeria Sztuki w Łodzi, 1996, s. 28.

¹⁸ Ibidem, s. 98.

longing, all these interconnected contradictions that shake man, are the basis of the entire composition. It is the juxtaposition of images, forming a single whole that evokes inner tensions.

The form of the works presented in the exhibition is a simple and harmonious arrangement composed of geometric elements. The manner in which the graphics are displayed, employing illuminated coffers, creates a multimedia graphic installation based on ordered components. Here, colour is a powerful means of expression that reinforces emotions and is the simplest form of image rhythmisation. The world can be treated as a closed composition, consisting of an infinite number of independent elements, built from points aiming at their original, geometric form¹⁹. The works on display have lost their figurative qualities, becoming dematerialised and defragmented. Intense colours have given them a peculiar depth of expression. We find here a reference to reality, a reaction to what is intrinsically incomprehensible, *unimaginable* and difficult for human beings.

Art, often moving in the same direction as music, inspires and expresses an inner impression. Characteristic of this is the attention to inner content, characteristic of the work of Paul Cézanne or Henri Matisse, subordinated to mathematical rules²⁰. Pablo Picasso, wishing to express his nature, gradually and logically destroyed the materiality in his paintings through a kind of dissection of individual objects. The cubist forms that emerged at the time, passed into increasingly abstract forms. Henri Matisse - colour, and Pablo Picasso - form are two signposts in my creative search, leading to one goal: to show what is hidden within.

In my work on the doctorate, I have tried to show what, is *Unimaginable* in the human mind. I created the individual works by introducing basic forms - the square and the rectangle and arranging them in a suitable configuration. I an analysis of the influence of visual effects and individual elements of the composition on the process of perceiving and embedding the image here. I have abandoned traditional perspective, shadow or natural modelling in the work presented here. I consciously simplified form and limited colour to maximise the expressiveness of the images.

¹⁹ W. Kandyński, *Punkt, linia...*, s. 36–37.

²⁰ *Ibidem*, s. 50.

Colour and light were the primary elements of suggestion here, where generally accepted compositional assumptions are governed by their laws and logic. The defragmentation of the image of nature led to a diminution of the role played by the subject and then the object in the painting. Colour is something between visual and auditory impressions. The division into two main currents is quite clear here. The first, formed by way of simplification and reduction, where the resulting shapes are then completely abstracted and have no relation to reality. The second, in its very conception contains no inspiration drawn from outside, using forms completely independent of nature.

The Impressionists illustrated fleeting states of nature in their works: Claude Monet, Camille Pissarro and Alfred Sisley, where objects lose materiality, contours blur and modelling disappears. The Impressionists freed painting from the naturalistic reproduction of reality, using only pure colours - the spectrum - at that time. They treated the subject and object as a pretext for painterly experimentation, and the painting as an independent colour study. Painting, like printmaking, uses means to capture a certain moment taken from nature, while all the deeper content associated with the image is expressed in the caption. Although we look with our eyes, we see - with our mind, which automatically activates emotional layers, to reach our subconscious .

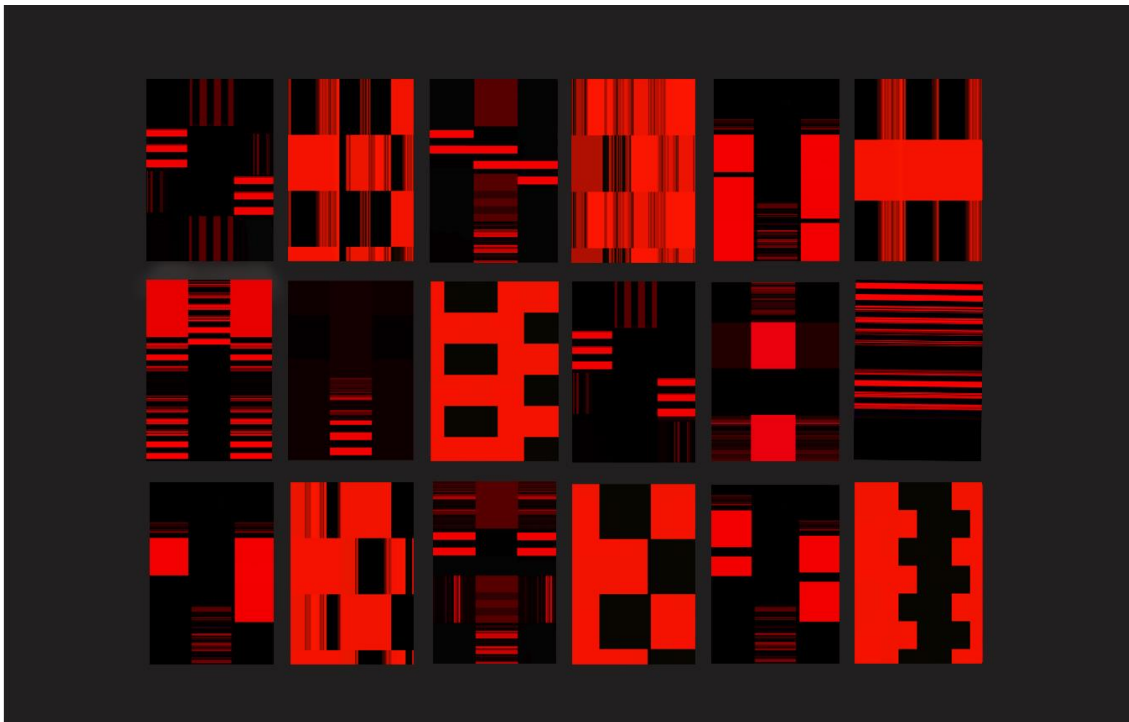
The prints on display refer to a broadly post-painterly abstraction - hard edge or minimal art, which sought to simplify as much as possible and show lasting values. Colour and shape are of supreme value here. They define emotions and are carriers of certain embodied content. For me, the works on display reflect the unknown: they are the residue of certain mental processes, a test of sensitivity. The visual forms created are often difficult to name and characterise. Working on them required perseverance my own truths - and ideas. The images created speak for themselves, considered, as a retreat from the obvious and the realistic. Here I am moving towards a defragmentation of the image created from my own experiences of anxiety, fear, pain and hope.

The Inconceivable series consists of 18 individual graphics, arranged as a whole, displayed using 45 x 50 cm coffers, which are projected to the rhythm of music utilizing animation, showing a changing visual effect. This action aims to reveal the hidden code of the functioning of the human mind. Reception takes place either as a whole or as a single element. The coded information contained in the images, activates the viewer's

mind. The works presented act directly on the retina, vibrating and giving it a deeper meaning.

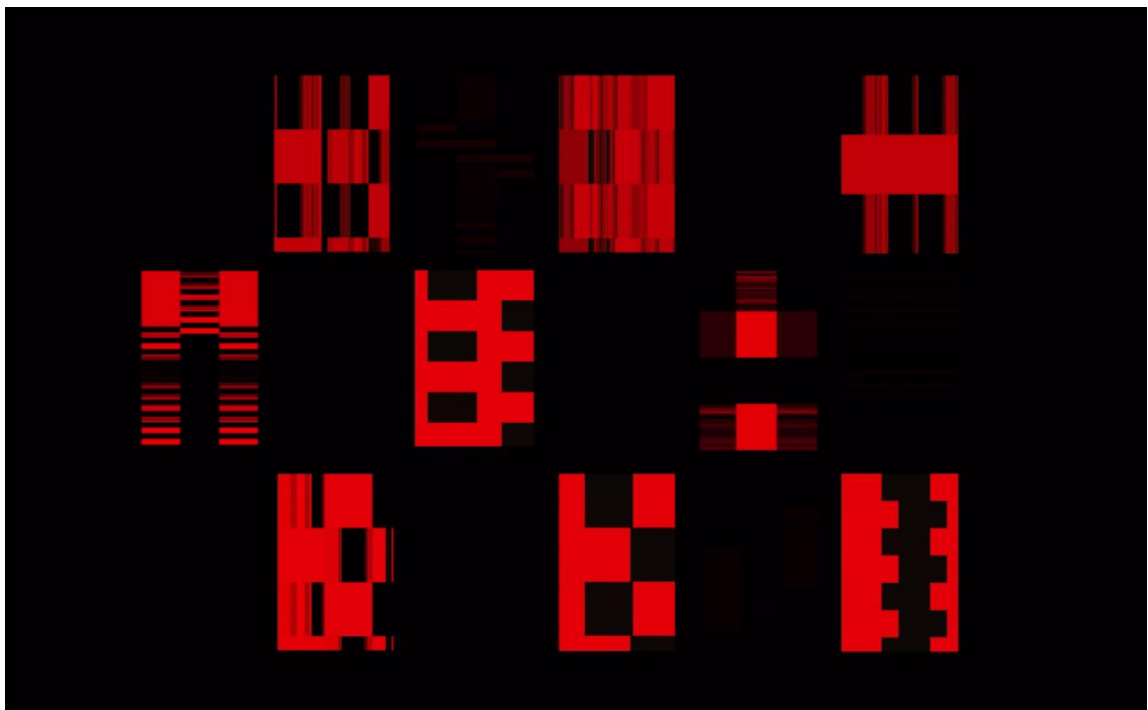
UNIMAGINABLE – set of graphic works

The Inconceivable series is based on shape and colour, in which individual emotions such as fear, pain, uncertainty, anger, hope or love are concealed through simple graphic forms. Today's pace of life makes human mental and physical health problems increasingly visible. Society, lives under more pressure from an idealised world, in which the source of problems is differentiated. The presented graphic works show the current emotional problems modern man faces. The simple construction of the images emphasises the sensitivity and delicacy of human feelings. The composition is visually stable, which creates a sense of balance. The introduced movement of the images, highlighting and fading, reflects the chaos experienced by man in difficult life situations. The arrangement in the individual works varies, just as the human reaction varies. The accompanying emotions are as variable, surprising and unpredictable as the projected animation in the individual graphics. The arrangement of the works and the visual effects are chosen to surprise the viewer and stimulate his or her imagination.



Series of works *Unimaginable*

This thesis's basic pattern of creation was the analysis of the MRI and EEG of the head. I transformed the photographic records from the study into simple forms in various arrangements. The proposed structure of the images created a sense of power, while at the same time emphasising the theme of the work based on a true story, illness and related emotions. It is a visual map of the brain, made up of simple and geometric shapes of varying intensity and size. By displaying the graphics in the right order, an interesting - from the viewer's point of view – visual effect is achieved, illustrating the chaos of information and emotion. The flickering makes the images appear to pulsate, making them unpredictable. It is impossible to identify a centre in them. Each element is equally important and emotionally powerful. The order and speed at which the graphics are displayed varies, and each pattern in the image is different and unique, just like human emotions. This variety forces the viewer to constantly follow the appearing and disappearing images, engaging them and enriching their visual experience.

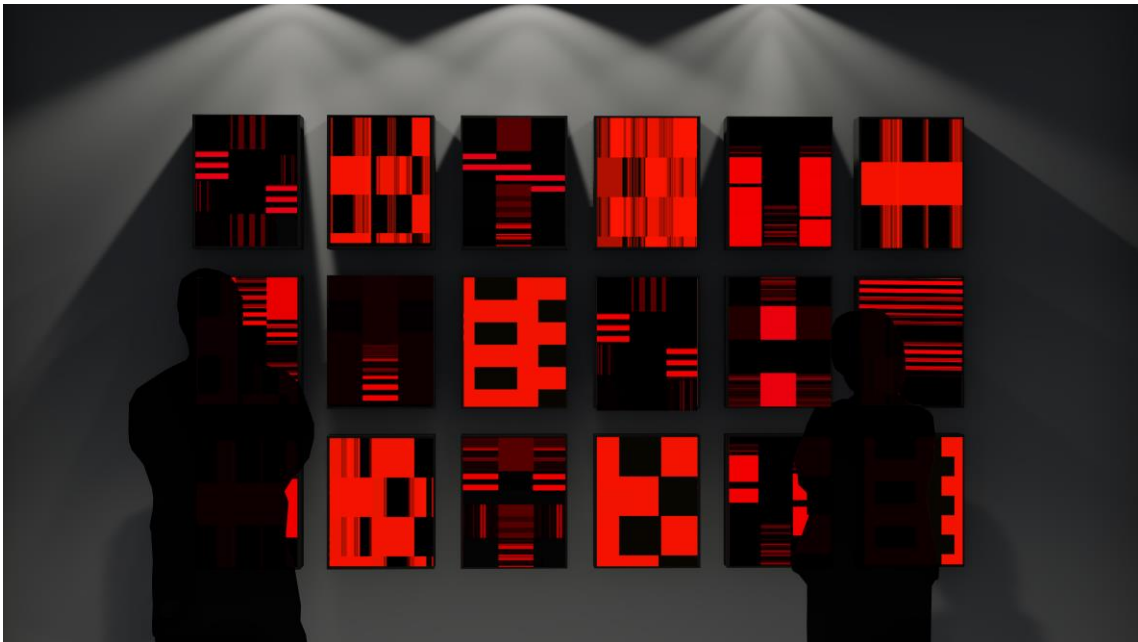


Selected works from the *Unimaginable* series, during the animation display

The juxtaposition of black and red gives a clean and strong effect that enhances the individual forms. The viewer's attention is first drawn to the unique visual impression synchronised with the background music. It is only later that the individual elements of the images are revealed. The certain rhythm used is a clash of various shapes. The arrangement of the works provides the viewer with a visual stimulus that reflects the increasing intensity of the emotions accompanying man. Each arrangement - graphic - has its own unique and unrepeatable pattern, which, due to its hidden message, compels the viewer to actively deepen his or her observation, stirring the imagination. The space in which the works are placed reveals the human mind, which hides many undiscovered nooks and crannies. It reinforces its graphic nature, inspires the viewer and allows one to delve into the process of discovering the space, broadening the cognitive element and the perspective of communication with the work.

The individual images set in motion cause the viewer's gaze to move behind them to the melody's rhythm, so that the viewer continually rediscovers them. The dynamism used conveys more of the hidden content and information contained within, making it more vivid and attractive. The attributes of time it operates with take on the character of the movement, which reaches the viewer's consciousness. Here, I break the traditional static image of the graphics and put them in motion employing animation, allowing the coded information contained in the images to be discovered. As the animations play, the individual works and music change, just as human emotions change. Their diversity and how they are perceived and dealt with are shown here. It is a psychological transition from fear or pain to awareness and inner peace. They appear unexpectedly and surprise you. They are often strange and unfamiliar.

The layout and dynamism used in the graphics brought a new, creative technique to their presentation. Setting the static graphics in motion was made possible by exposing the works using illuminated light boxes, connected in series and animated in a computer program. The face of the panels was illuminated using LED modules, while the graphics were printed directly onto acrylic glass panels..



Visualisation illustrating an exhibition of works from the *Unimaginable* series

Setting the graphics in motion using animation with background music activates the human mind to follow closely what is happening with the projected images. Visual and auditory stimuli are stimulated through strong and dynamic visual and sound effects. The solution here allows viewers to look at the images from a different perspective and find the information encoded in them.

The flat two-colour graphics are derived from EEG and MR imaging studies. The images displayed evolve from emotionally stronger to softer. Emotions mysterious and unknown and disappear surprisingly and unpredictably. By arranging them appropriately, the information conveyed has greater freedom of distribution. The dynamisation of images has brought a new, creative technique of visual perception. It incorporates more diverse forms of expression that can interact with the viewer. There is a different perception of the real world through direct visual and auditory interaction. This method allows graphics to break through spatial limitations. The graphic works are not revealed directly to the viewer, but this is done gradually with the appropriate intensity. This procedure serves to evoke surprise. It requires the viewer to participate in the reception actively and discover the content they contain.

CONCLUSION

Art should not be talked about too much; art should be created and one should (not) have full control over what one wants to convey. Creating an artistic work is when one finds the space to be fully oneself and to show what one feels. A true work of art is created mysteriously because it comes from within the human soul. The , at the moment of exposure, becomes a separate entity, co-creating a spiritual atmosphere; then, it begins to live, an inner life²¹. True beauty arises from an inner, spiritual need to create²².

Nowadays, man seeks emotional peace. He finds solace in the moment of creation. Every outer and inner world phenomenon can be expressed in geometric form. Abstract art requires a more precise form than object art. Here, colour and form are paramount. The laws of equivalence, opposition, similarity and contrast govern it.

Illness is like music, sometimes loud, sometimes quiet, unbearable, destructive and completely unpredictable. Happiness is seeing the good things in life. Hope is the strength and power to act. Art, is a form of communication that is sometimes accidental and surprising. You don't have to understand it to respond, but you have to feel it to draw from it. Some people don't understand art and don't need to respond perceptually, to get close, to see and feel the work.

It seeks, it is like music... has no purpose... it is like the air we breathe.

*For only when we experience it is our life complete.*²³

Art has always been associated with delivering ethereal sensations, during which the brain transforms the images (impulses) coming to it. This transformation of signals from one modality into another contains new possibilities of perception, teaching their interpretation. The present work refers to universal content representing an important stage in my artistic activity. It is a summary of a certain stage in my private and creative life and creative life. The works presented show a new perspective on the reality around me, in which geometric images stimulate and inspire me to continue my creative work.

²¹ W. Kandyński, *Punkt, linia...*, s. 123.

²² Ilab, s. 127.

²³ D. Carnegie, *Jak przestać się martwić i zacząć żyć, tłumaczenie: Chichawa Paweł*, Studio Emka, 2022 s. 191.

*Each of us is as, made by our own experience, surroundings and heritage, where for better or worse we have to play our own instrument in this great orchestra that is life.*²⁴

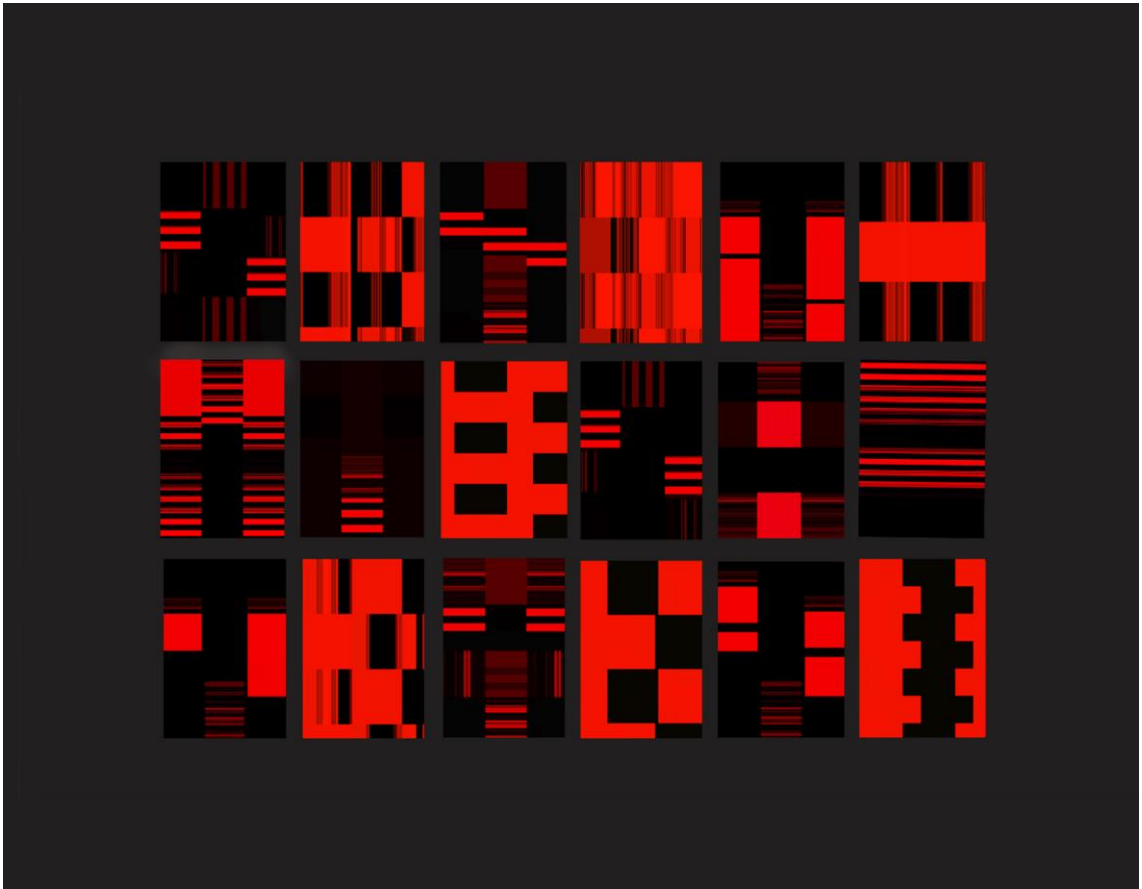
The exhibition of works by means of cassettes projected to the rhythm of music became an interesting starting point for further creative development, creating a new field of creation and ideas for the future. The abstract images became a catalyst for further creative explorations, which she wants to continue and develop in the future. People have different passions, they have the right to choose their own path of development, mine is art having unlimited freedom of creation.

²⁴ Ilab.s. 191

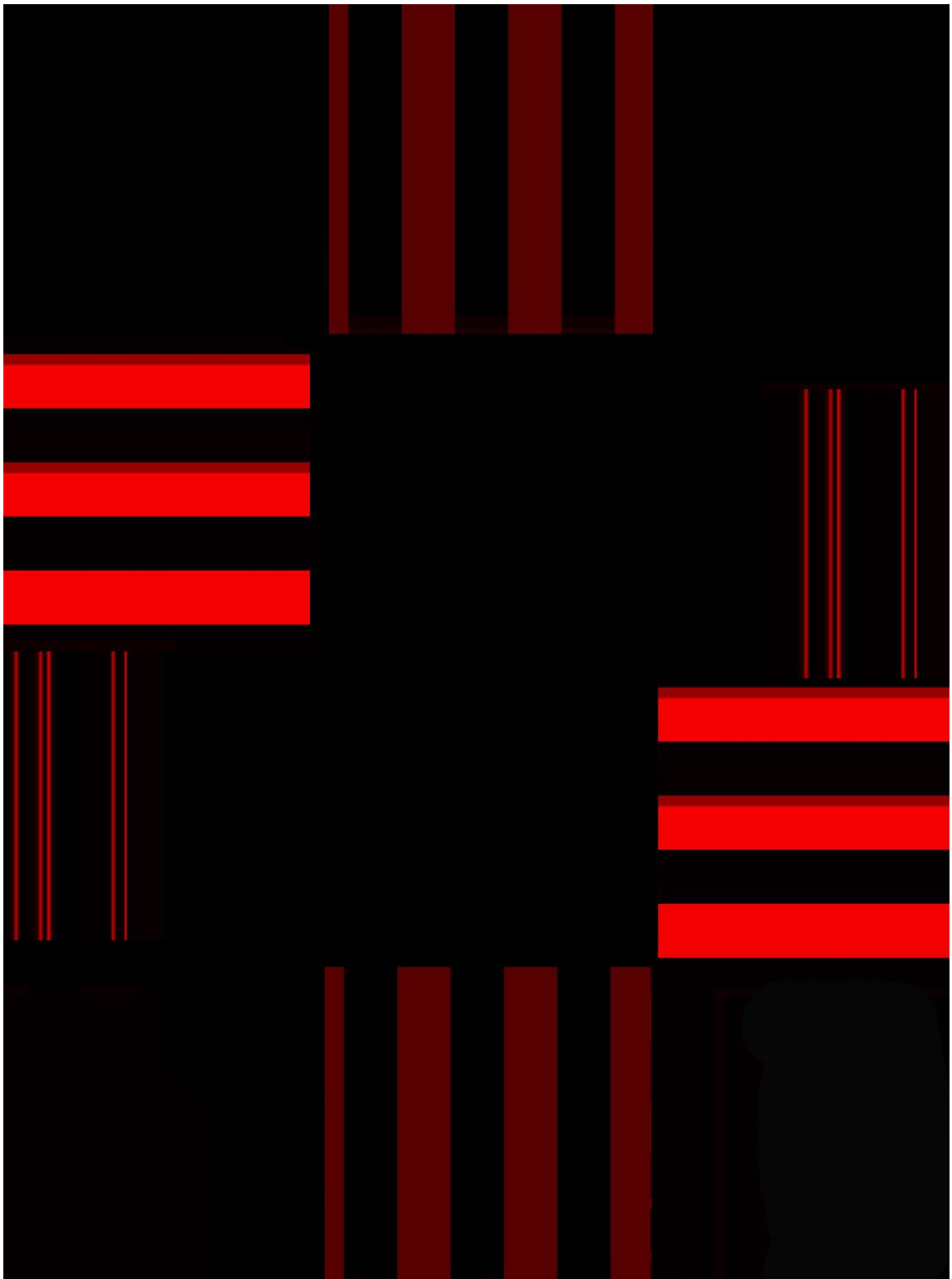
UNIMAGINABLE

set of artwork

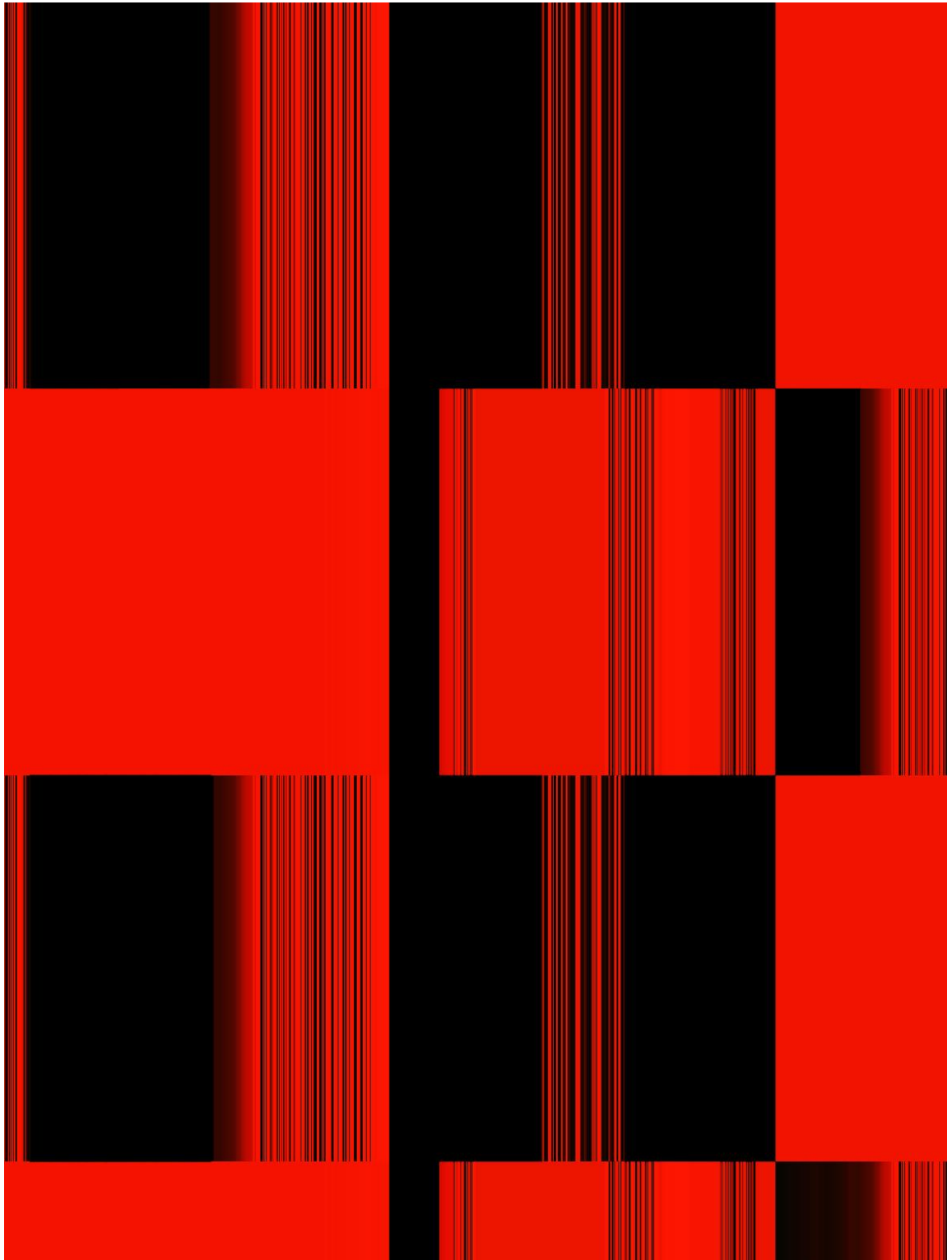
ALBUM OF WORKS



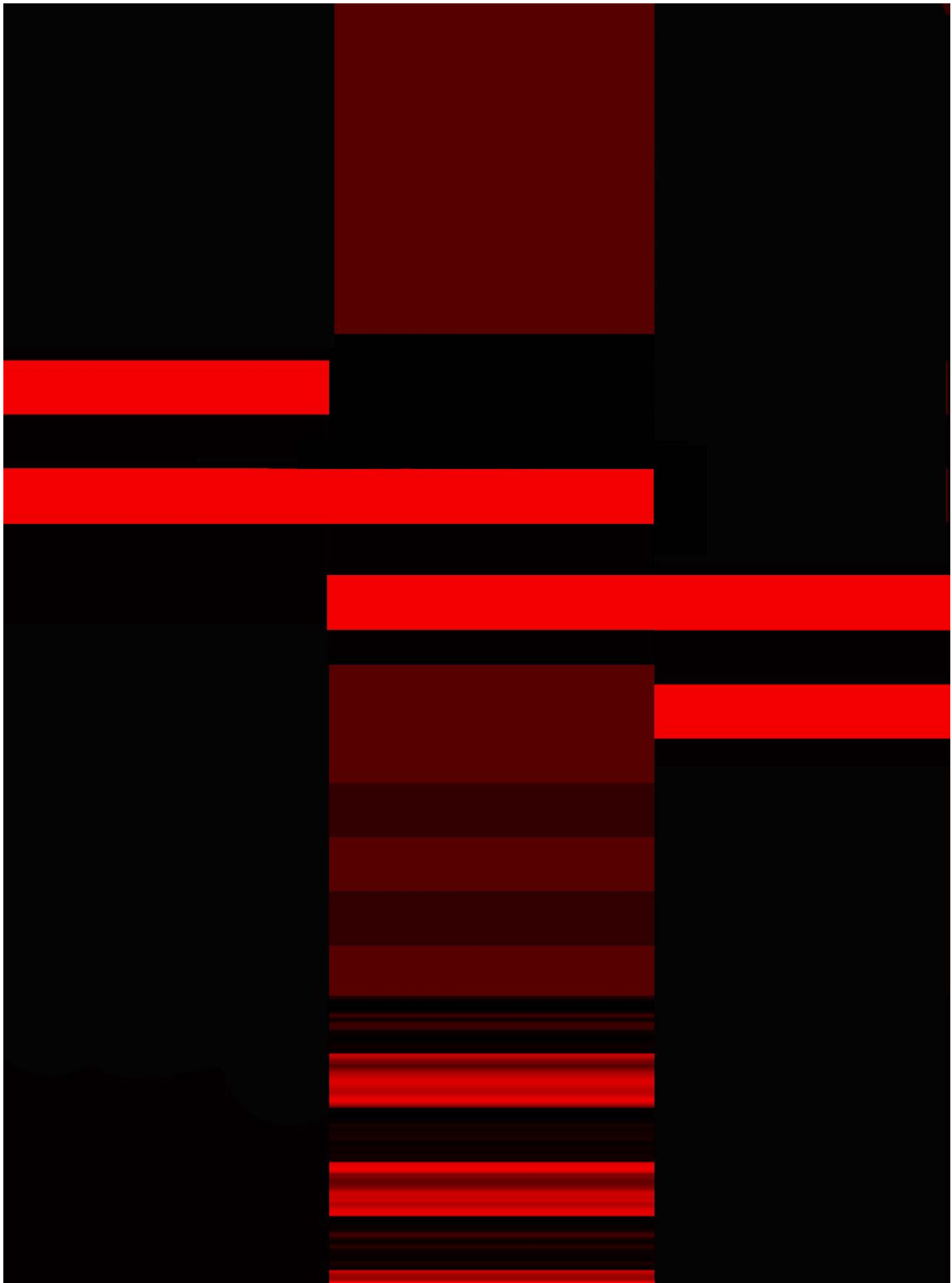
Unimaginable series, 18 prac, 50 x 40 cm, digital print, 2022/23



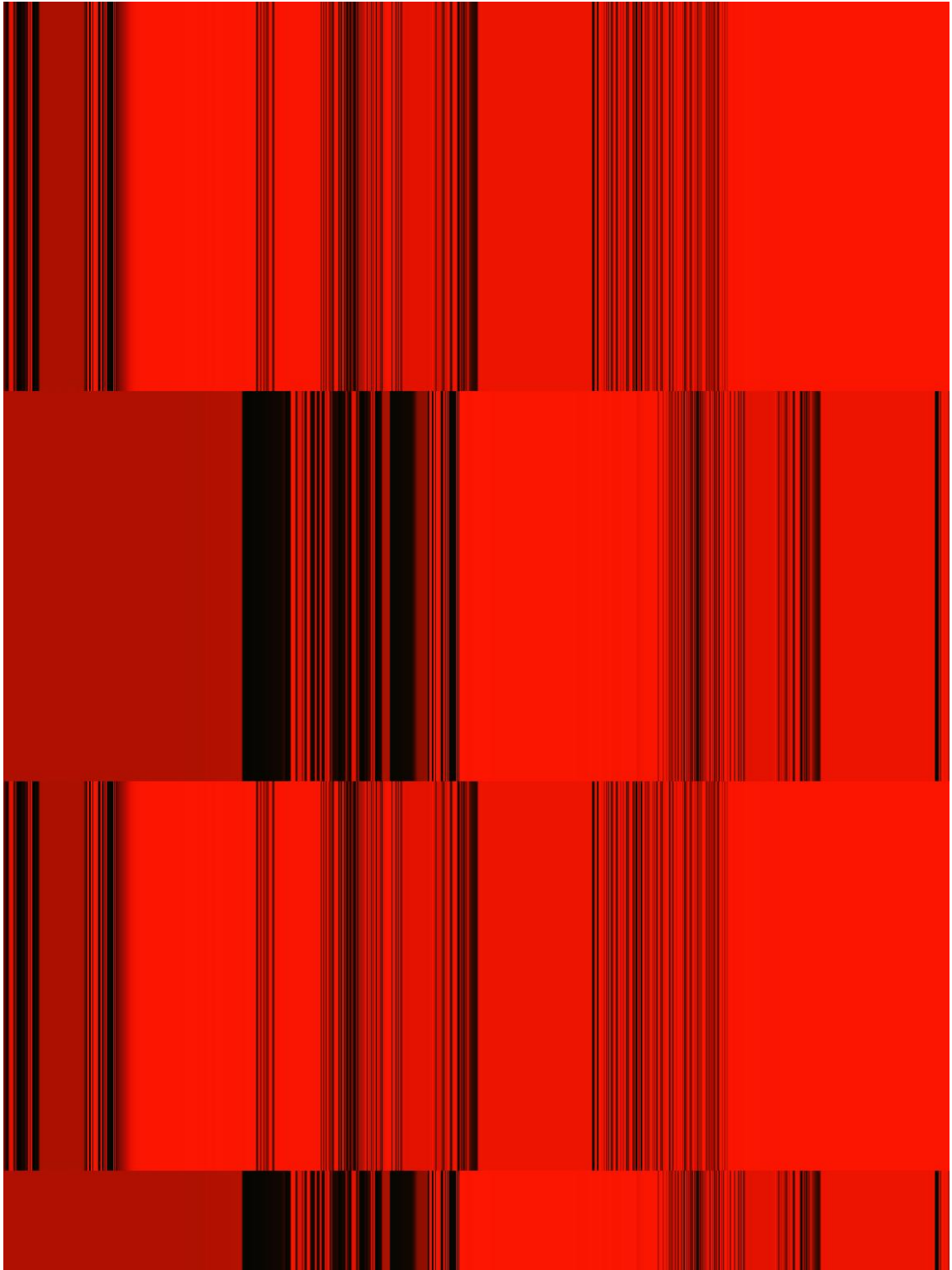
Unimaginable I, 50 x 40 cm, 2022/23



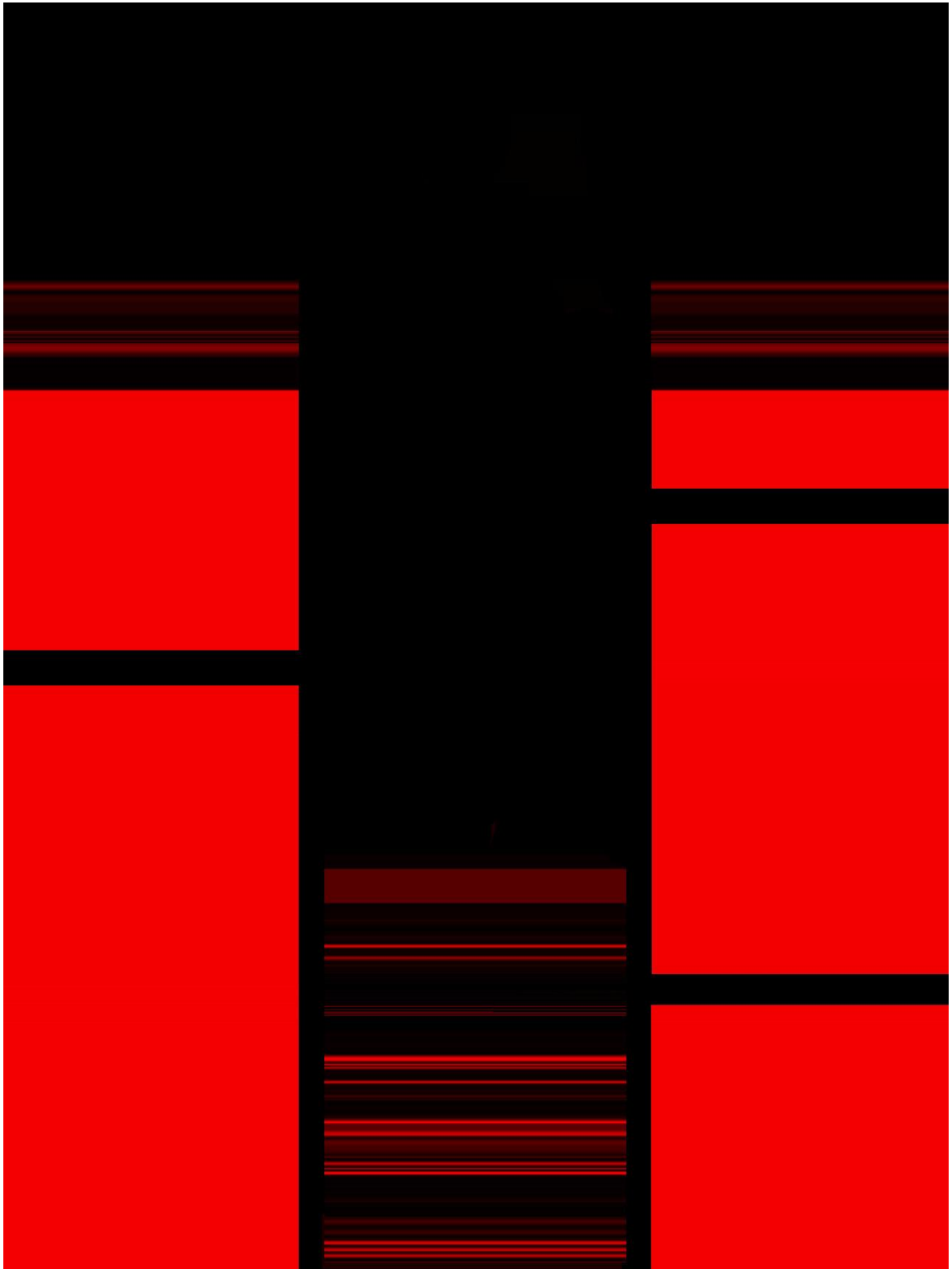
Unimaginable II, 50 x 40 cm, 2022/23



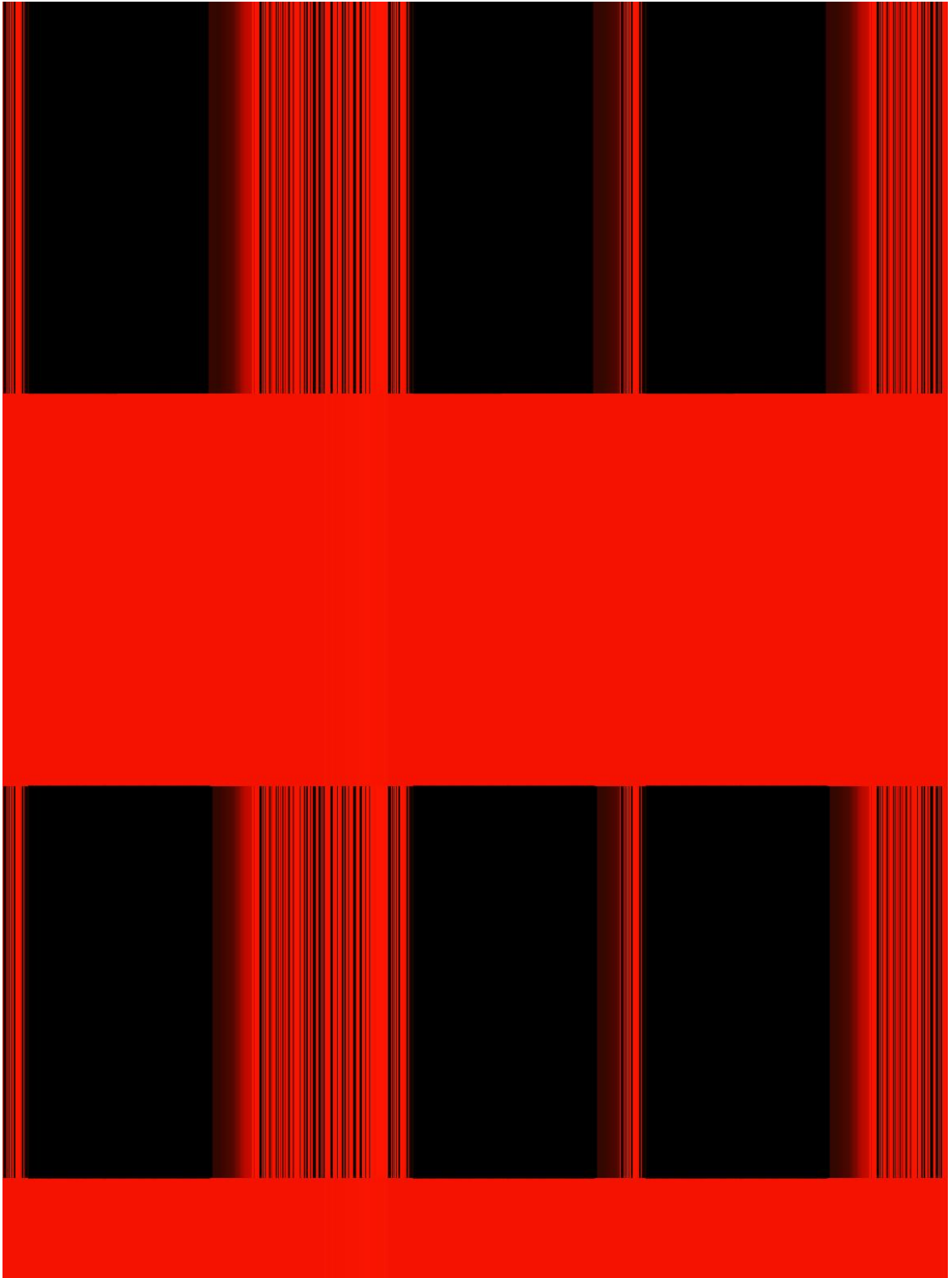
Unimaginable III, 50 x 40 cm, 2022/23



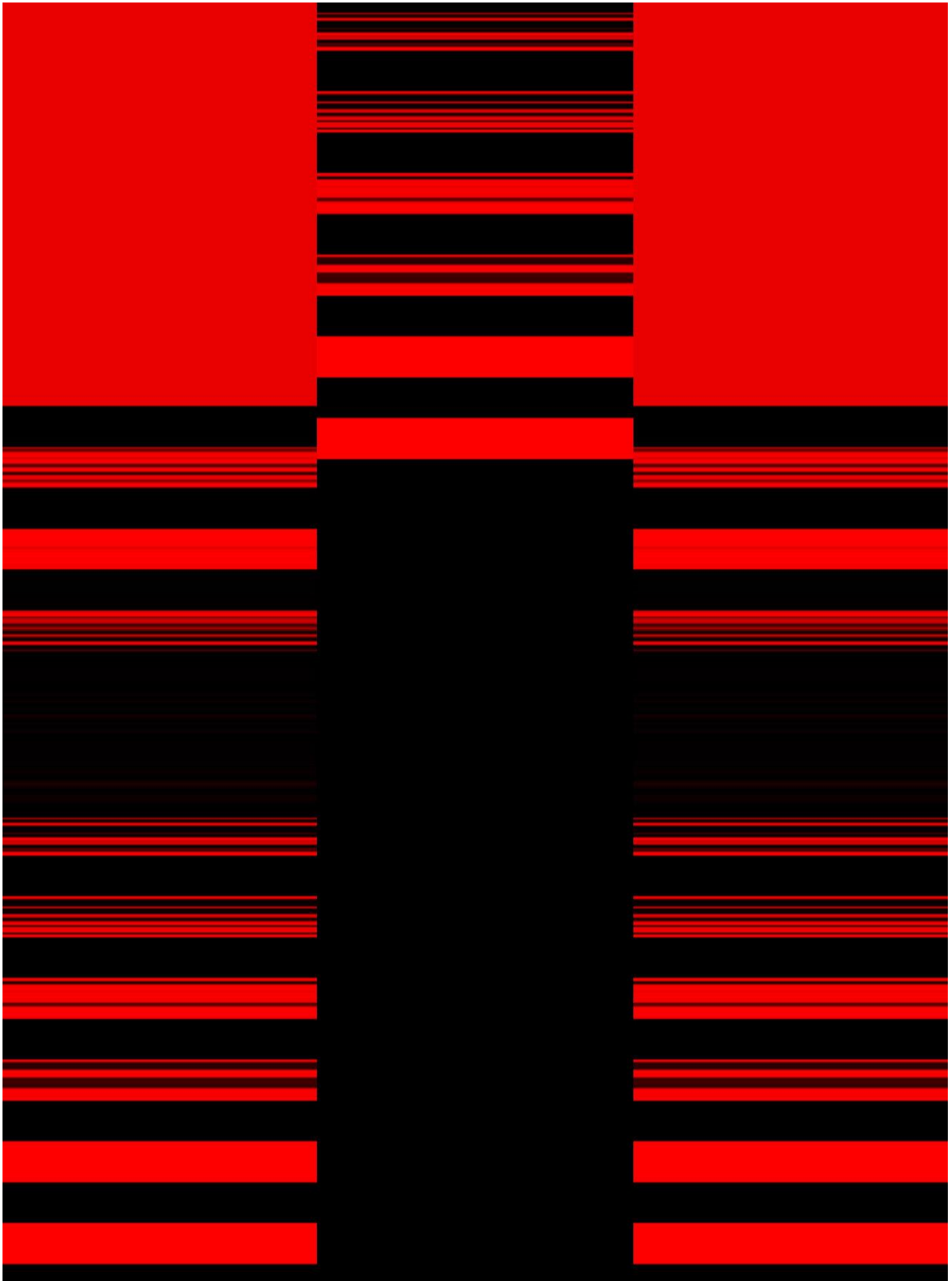
Unimaginable IV, 50 x 40 cm, 2022/23



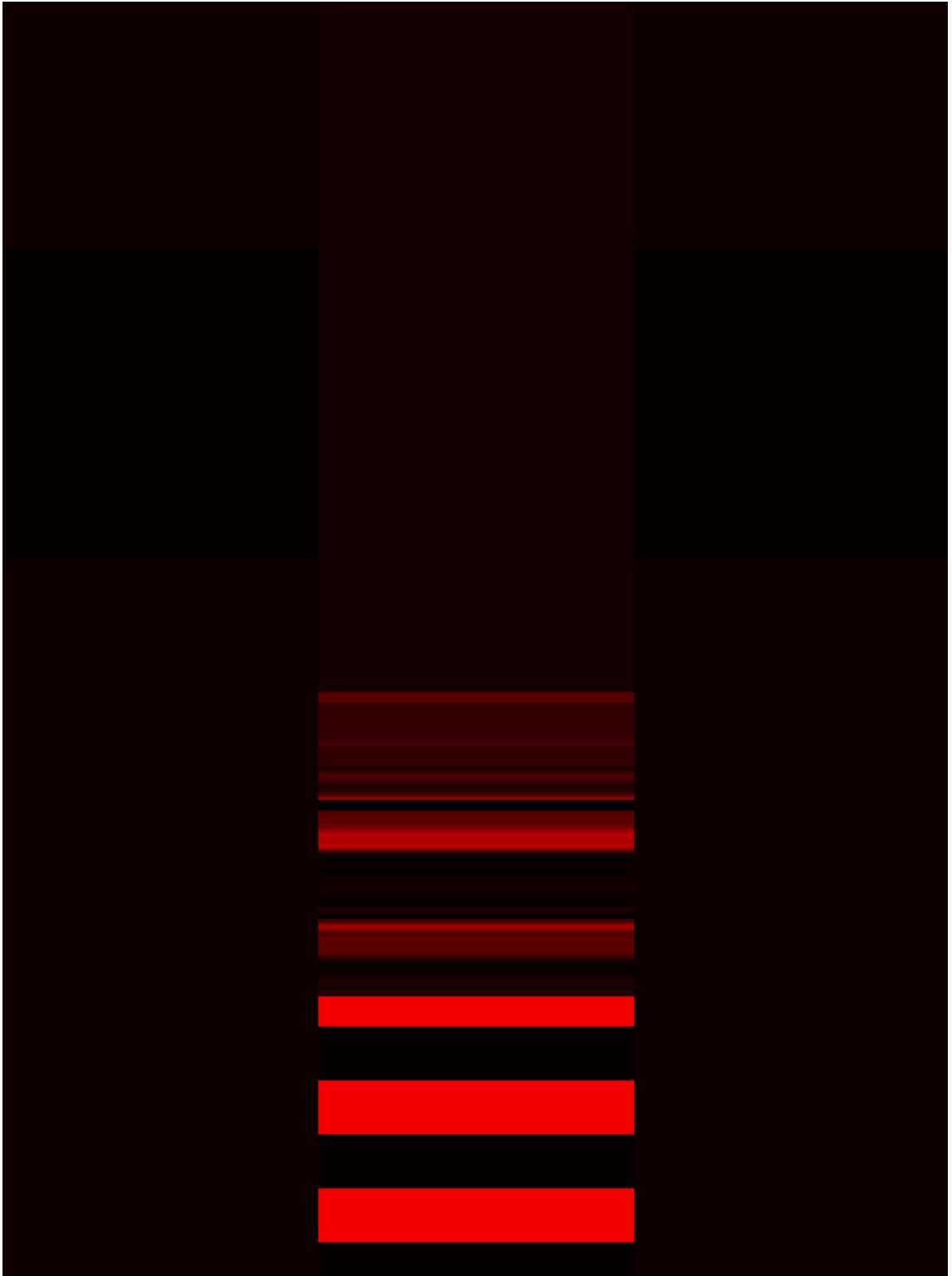
Unimaginable V, 50 x 40 cm, 2022/23



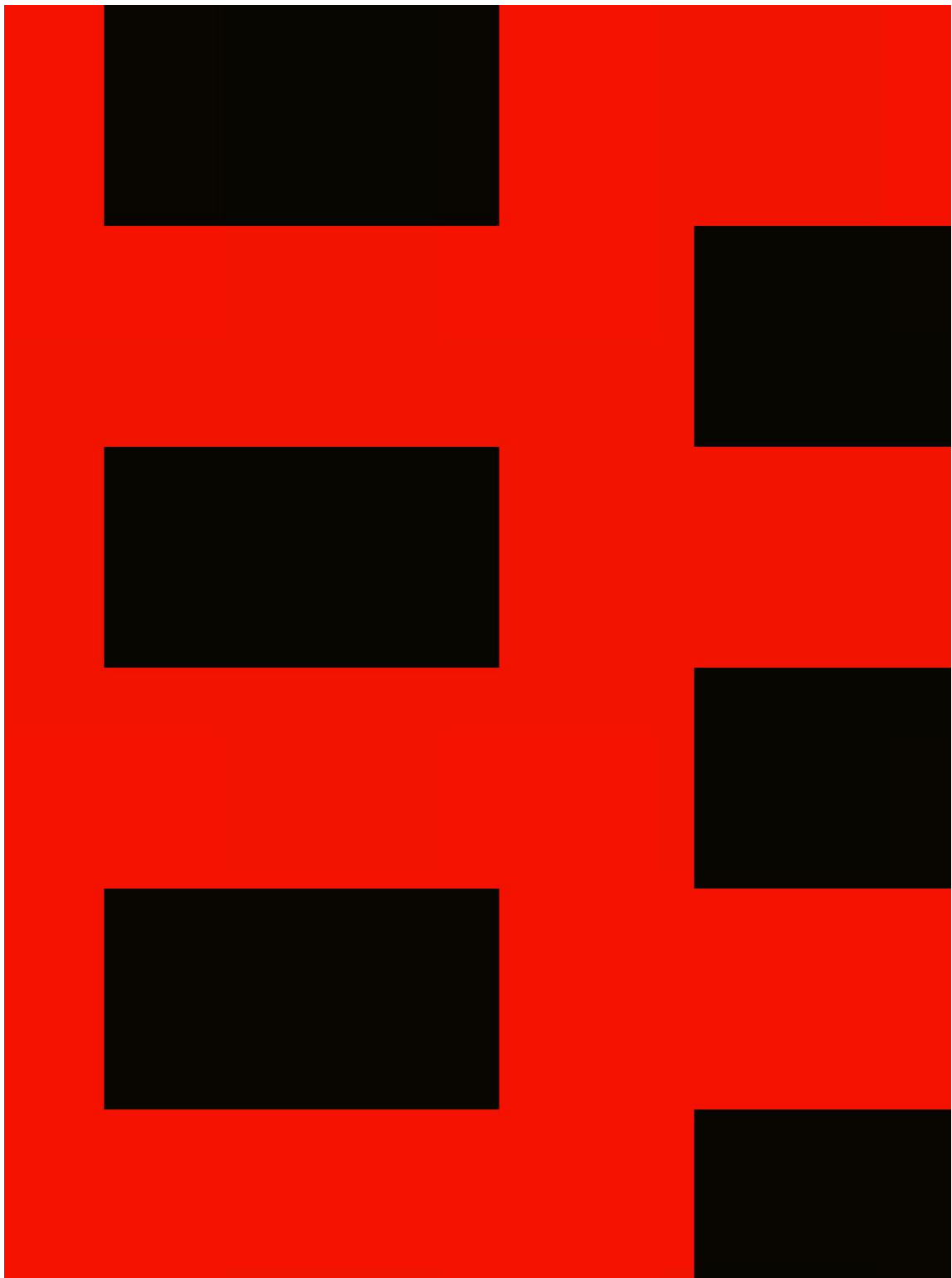
Unimaginable VI, 50 x 40 cm, 2022/23



Unimaginable VII, 50 x 40 cm, 2022/23



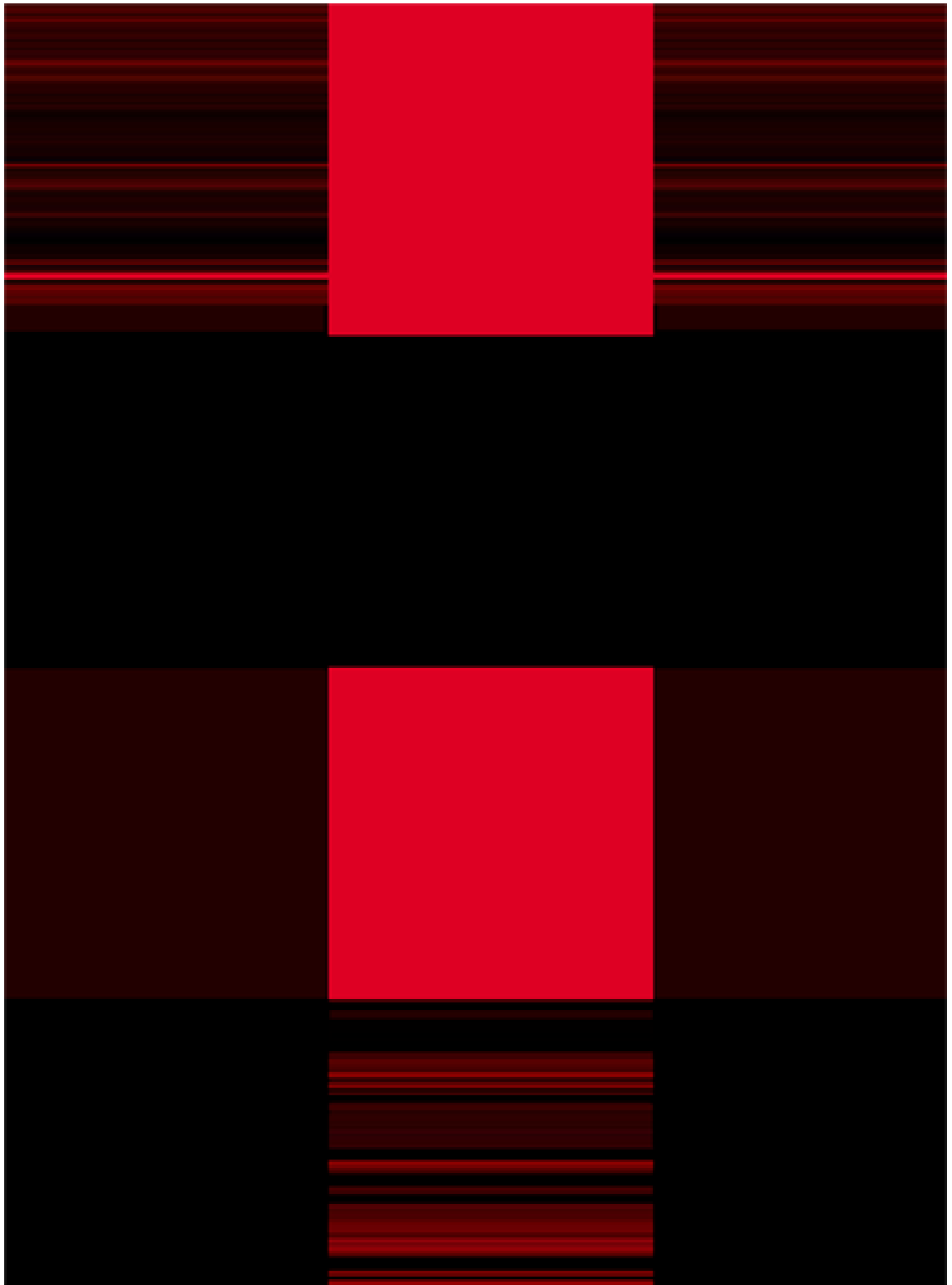
Unimaginable VIII, 50 x 40 cm, 2022/23



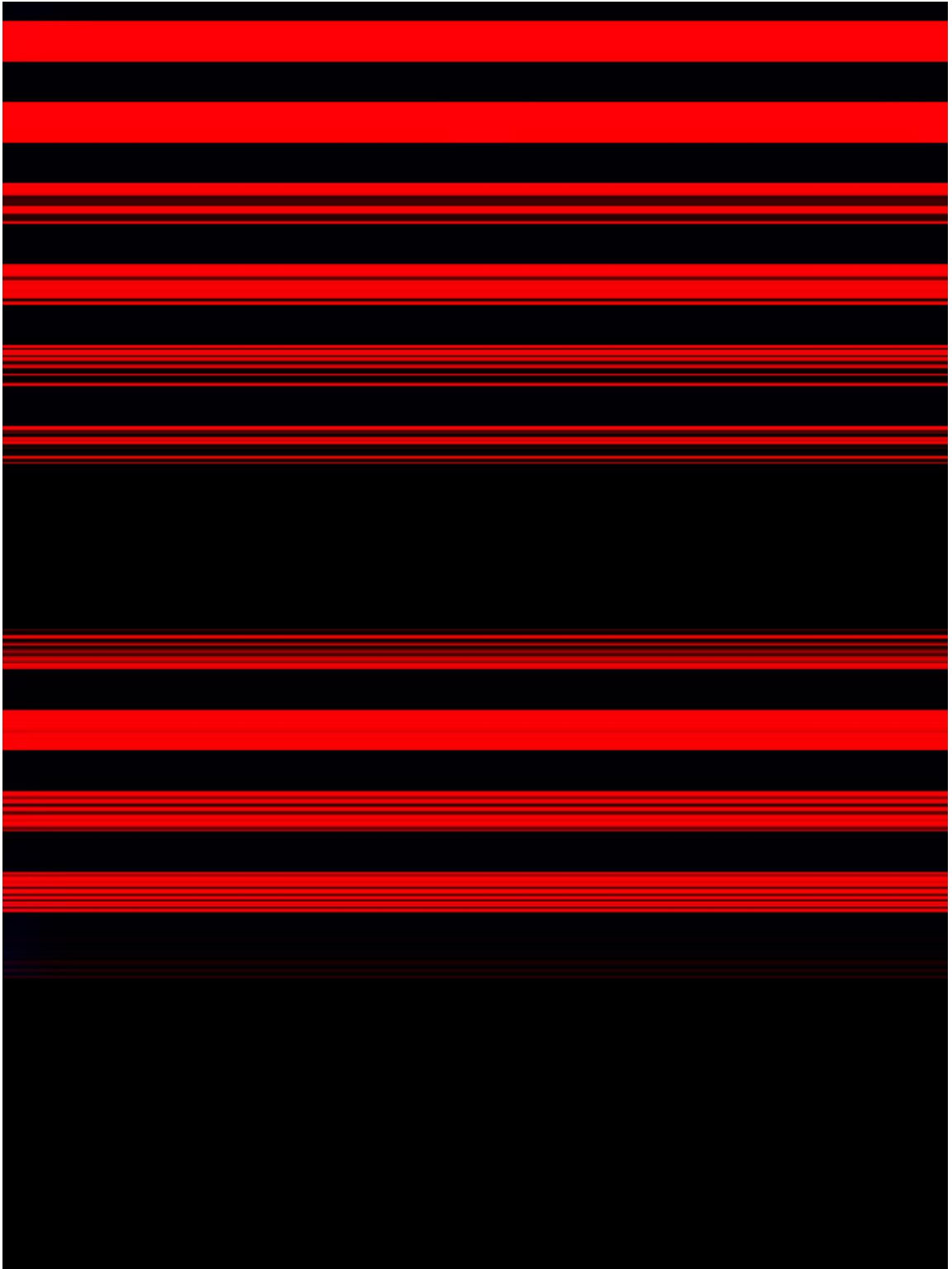
Unimaginable VIX, 50 x 40 cm, 2022/23



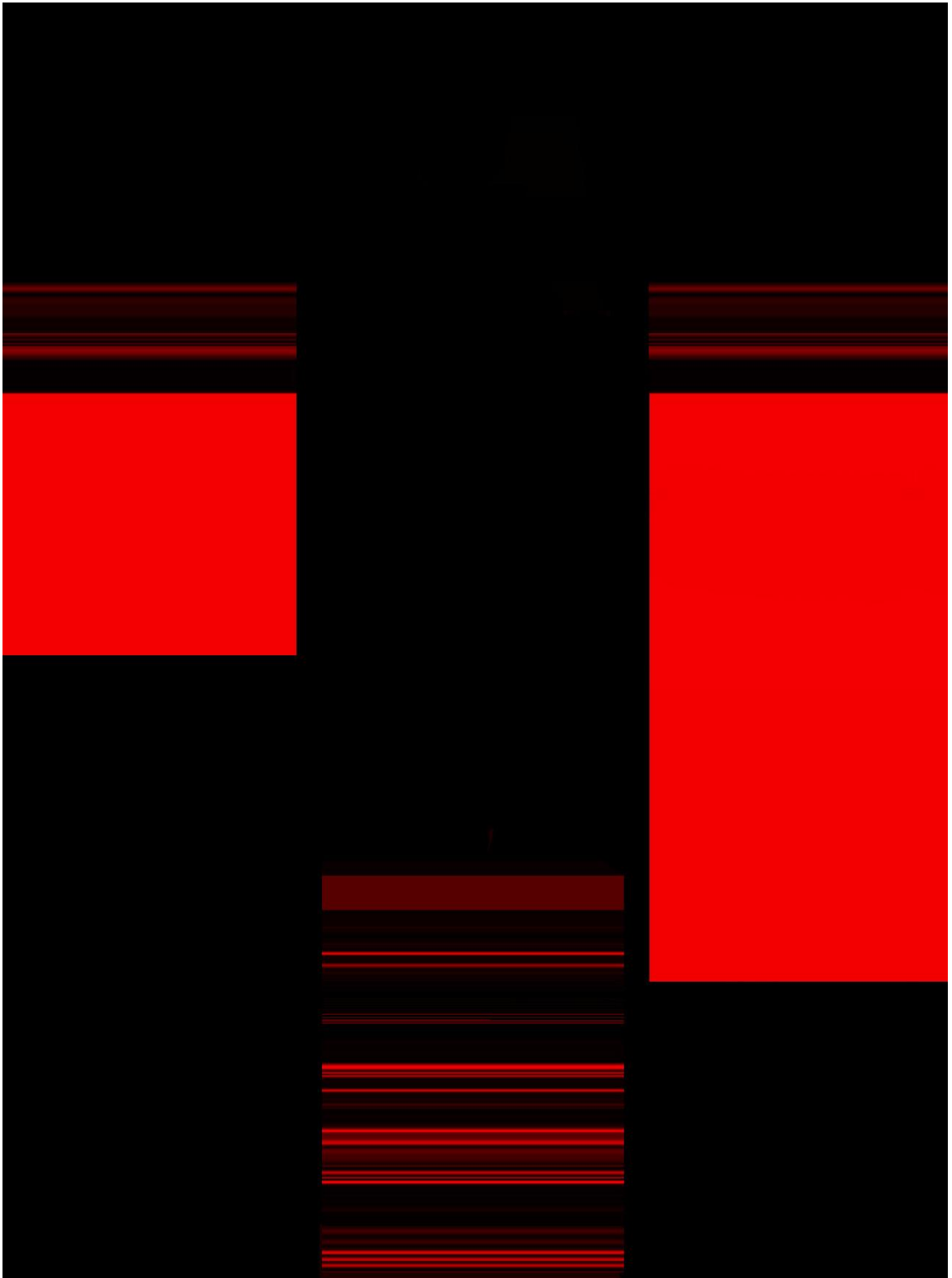
Unimaginable X, 50 x 40 cm, 2022/23



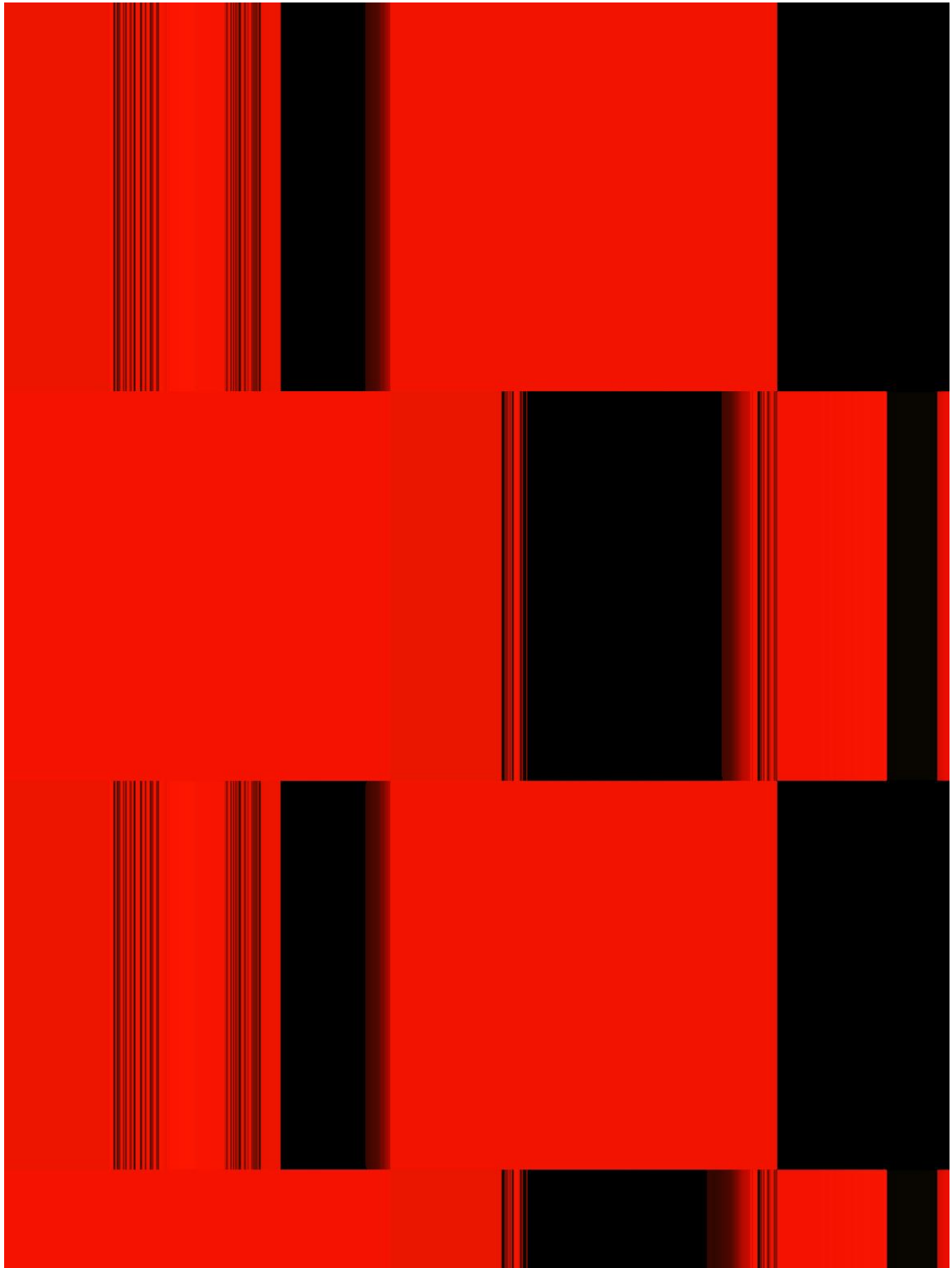
Unimaginable XI, 50 x 40 cm, 2022/23



Unimaginable XII, 50 x 40 cm, 2022/23



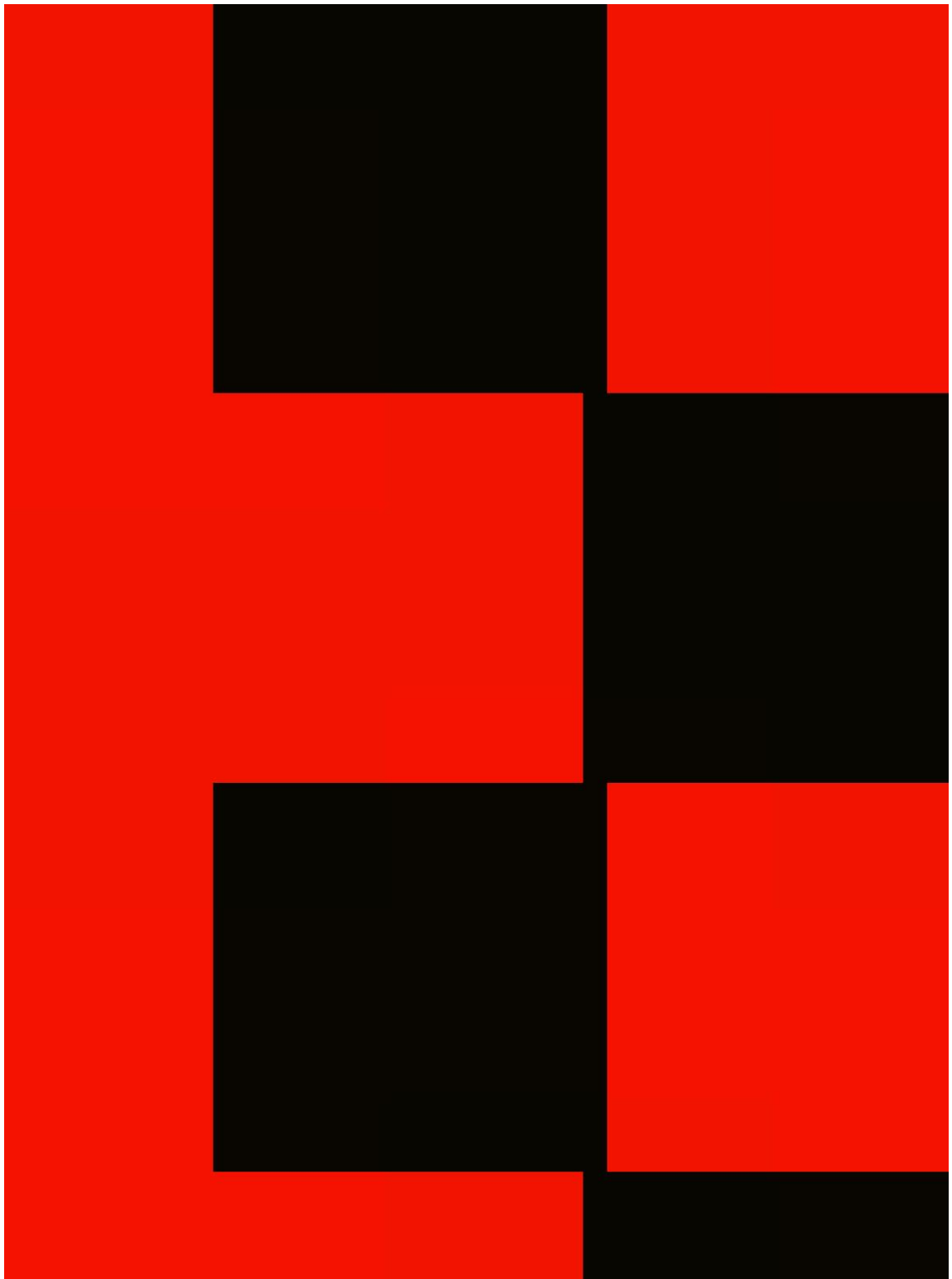
Unimaginable XIII, 50 x 40 cm, 2022/23



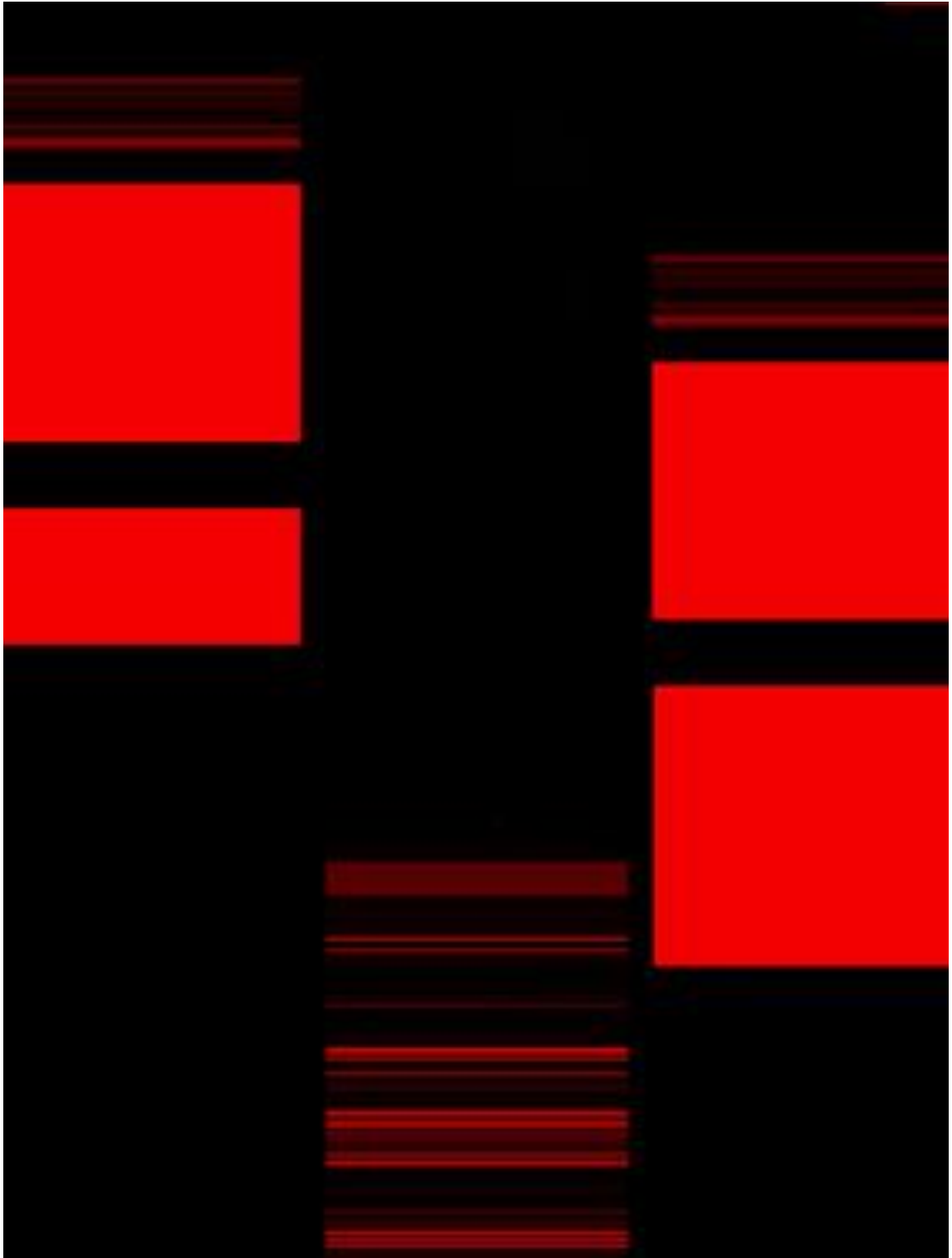
Unimaginable XIV, 50 x 40 cm, 2022/23



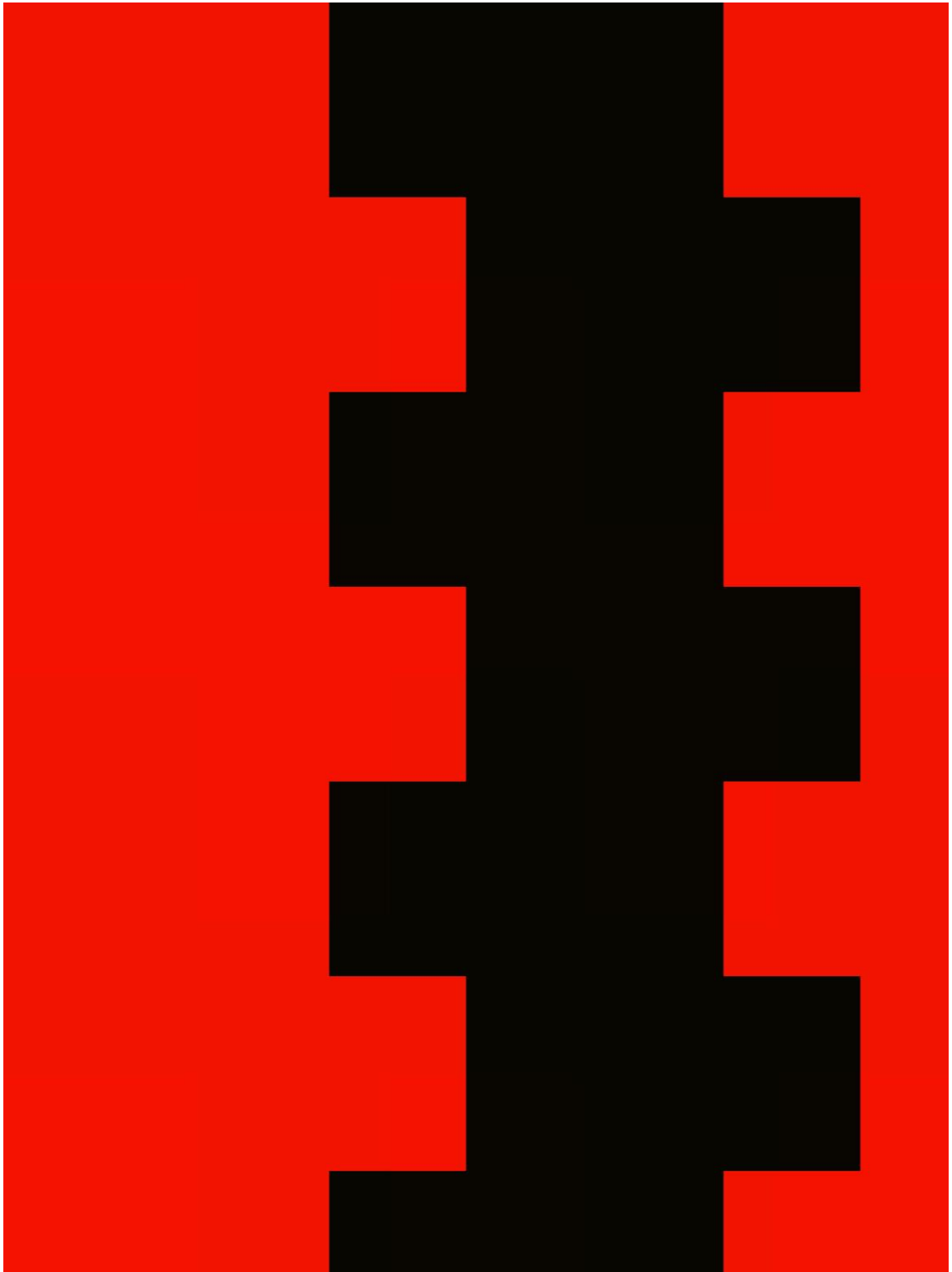
Unimaginable XV, 50 x 40 cm, 2022/23



Unimaginable XVI, 50 x 40 cm, 2022/23



Unimaginable XVII, 50 x 40 cm, 2022/23



Unimaginable XVIII, 50 x 40 cm, 2022/23

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