

## Painting as a symbolic laboratory of light, shape and colour

### Abstract

The PhD thesis *Painting as a symbolic laboratory of light, shape and colour* consists of several parts. It is a series of paintings called *Laboratory*, containing 80 paintings, which have been entitled *Unveiling*. In addition, the practical part contains the painting's stages captured as photography, as well as a precise description of the actions taken, and the substances used to create them. As far as possible, the description includes the chemical equations that took place in the images. These observations were collected in the form of a text entitled *Laboratory diary – shaping and experiencing the painting matter*. The paintings, which existed only in digital form, became the basis for a multimedia presentation, which closes the practical part of the PhD thesis.

The pictures are painted in a way that contains a kind of randomness. The matter was often chosen intuitively, usually impermanent, changeable, unconventional, which in itself and by its alchemical properties, directs the viewer to search for the real meaning and formal associations. Through the use of variable painting matters, the viewer of the whole cycle *Laboratory* can be treated as a kind of palimpsest – an image composed of many smaller images – past, present and potentially possible in the future. The research was based on experimenting – exposure to the substances themselves. During the experimentation process, the matter often suggested itself new solutions and set new challenges. Following the matter became a symbolic expression of the changeability of the world. All images (material and photographic), with their inherent changeability, make up the cycle *Laboratory*. The transformation and form pulsation became its main distinguishing feature.

In the first chapter of the theoretical part of the PhD thesis initially focused on analyzing the elements of the author's creative process. Considerations included in the next chapter, have been devoted to the impermanent and variable painting matter in the works of selected artists as well as in the own ones. The pivotal theme for painting – light, shape and color touches chapter entitled *The influence of alchemy on the components of the painting form*. The historical outline of western alchemy has been juxtaposed with selected aspects of the history of painting, which can prove a clear mutual influence of these two fields. The last chapter refers to the idea of transformation in painting and alchemy. The theoretical part of the PhD thesis closes with illustrations of artist's works, which have been included in the doctoral dissertation and in the bibliography with separated internet sources. This PhD thesis is a kind of research of which main purpose was to find analogies between European painting and alchemy and to define the own work while finding a broader context for it.

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