

Załącznik nr 2

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II. Autoreferat - Graphics of the digital medium

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The graphics of the digital medium. "Herta Müller's Handkerchief" and „Rosetta Stone” exhibitions.

Graphic cycles:

- recycling structure
- holographic structure
- material structure
- Transforming structure
- Rosetta Stone

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Description of the indicated artistic / scientific achievement with documentation [resulting from art. 16 sec. 2 of the Act of 14 March 2003 on academic degrees and academic title, and on degrees and title in the field of art (Journal of Laws of 2016, item 882, as amended in Journal of Laws of 2016, item 1311.)]

„It is both true that the world is what we see, and that we must after all learn to see”

Merleau-Ponty, [Perceptible and invisible](#)

I. Introduction

One may ask whether the emergence of digital media has a revolutionary dimension like the dissemination of photography in the early 20th century. Digital technology tools certainly have stepped up the phenomenon of mass production of images and in this sense are the extension of the role of photography.

A digital matrix can be called a curiosity, as it meets the criteria of a traditional matrix – a form to allow reproduction of copies, but at the same time it remains an image displayed on the monitor. Digital sign becomes the conventional image after being printed (physical prints).

There are distinctive features of the new medium: it is the generator of overproduction of signs forming an opaque monolithic structure; it has the ability to produce perfect imitations; the ability of unrestricted copying; the ability to create optical illusion, that is invoking the image using algorithms until the moment of transferring it onto a physical medium; the ability of multiple editing of the same image.

Thus a certain ephemerality of images with digital provenance may be noticed together with their aptitude to chaotic reproduction. On this ground the concept of visual literacy was born meaning the acquiring of the

appropriate visual competencies in order to facilitate communication in an era of increasing digitalization^[1]

Thus digital matrix meets the criteria of a traditional matrix, but at the same time it is a fragment and contribution to media-oriented fluid reality.

Digital medium duplicates the case of photography as a phenomenon in the world art space as it causes confusion and difficulty in recognizing its status as a sanctioned branch in arts, yet it does not fundamentally alter the visual grammar of the image. We may assume that it is a continuation or reinforcement of a revolutionary change of the decomposition of the image initiated by photography. However, its potential to generate imitations forces us to adopt a particular position in relation to the ambiguity of the digital image.

I rejected imitation as the obvious and simplest technical use the medium. The idea of imitation is incorporated in the process of shaping the visual language adequate for the medium. At the end of my formal and ideological search imitation appears as a reverse of the resulting graphic structure. Fragmentation is the consequence of the process of the integrity of the image being shattered as initiated by experimental photography and its influence on visual arts.

1 Wikipedia, *Alfabetyzm wizualny*, https://pl.wikipedia.org/wiki/Alfabetyzm_wizualny, 22.01.2018, (dostęp: 13.03.2018).

II. Ambivalence of digital medium. Graphic representations.

„[Walter Benjamin] says that the premise of the experience of loss – as he puts it – is a » world in the state of similarity ...”^[2]

„The 20th century completely shattered a sense of wholeness and integrity.”^[3]

1. Similarity.

The ambivalence of digital medium is manifested in its differentiating, often conflicting functions. Digital media – among many others – assist communication and are the carrier of information, but at the same time enhance the amount of information to the limits of the ability of its perception. Unrelenting torrent of verbal and visual messages reinforces the need to start own self-preservation practices undertaken by human person in the defense against „melting.” Illusoriness, loss of foundation and a fixed point of reference to the outside are significant for deconstruction^[4] – an horizontal exchange of texts. Derrida described this phenomenon by using the words: „there is after all no outside-text”^[5].

Text game is a kind of substitute of presence, a vehicle for pretended

2 A.Kuczyńska, *Zobaczone, zapomniane, przywrócone*, w: J.Michalik (red.), *Nieświadomość i transcendencja. Teksty dedykowane Profesor Zofii Rosińskiej*, Warszawa 2011 s. 193.

3 A.Szyjkowska, *Portret*, in: J.Michalik (ed.), *Nieświadomość* op.cit., p. 181.

4 Deconstruction – term coined by Jaques Derrida c. 1960. The meanings of words come from their synchrony with other words, and none are in a privileged position

5 11. J.Derrida, *Freud i scena pisma*, quote from: A.Bielik-Robson, *Słowo i trauma*, in: J.Michalik (ed.), *Nieświadomość...*, op.cit., p. 250

emotions. Exchanging texts modifies the process of perception in the reality of a spectacle. Disorientation appears in the area of losing the ability to absorb the excess of signs. Illusion of matter appears.

One of the strategy for the formulation of the message about the lack of individualism and melting of the ego in the reality of excess is the creation of its unified likeness .

This is the artistic strategy chosen by several contemporary graphic artists also practicing digital graphics. Mirosław Pawłowski and Waldemar Węgrzyn create images of humanoid beings, or figures devoid of individual features. Oftentimes graphic artists fill compositions with impersonal crowd that is just a shade, a trace of its uncertain presence (Marek Sibinsky – Ostrava).

2. Revealing of the ground.

Ambivalence also appears in the aspect of the necessary presence of the image's medium^[6].

The digital medium is a phantom, it does not give a sense of contact with the material. In painting and graphic arts material ground is an organic part of the work. Imperfection of the canvas ground creates added value, and sometimes becomes an autonomous message. The extraction „onto the surface” of the weaves of cloth is often an intended action to „represent” the medium by pointing to its high-tech opacity, externally dependent. Through the form in the image the artist evokes the content,

6 In his essay I.Lorenc writes about the image made present. Cf.: I.Lorenc, *Obraz jako doświadczenie świata*, in: J.Michalik (ed.), *Nieświadomość...*, op.cit., p. 127.

but also by leaving a trace of his gesture, the texture, he manifests the imperfection of the ground and points to its material being. Digital encoding eliminates this second factor.

Artists consciously exposed the materiality of the medium used by them, when in their work they made use of old printing matrix, prints, wallpapers, newspapers, and covered them with new layers of paints and printing. They uncovered the process of the making of the work, which was part of the idea of describing the circulation of matter – its decay, rot, corrosion and the vegetation that then followed. Thus the imperfection of the ground became an organic part of the work, and satisfied the need for therapeutic articulation of the manifestations of temporary existence. In the case of a digital medium such processes can only be imitated.

A possible non-imitating process, immanent for the digital medium, is the “uncovering” of the algorithms. Jan Pamuła, who in the nineteen eighties, in the early digital age, working with programmers, were creating special algorithms that generate image revealed the process, and in that way exposed the ground. Earlier on, in the sphere of preformative art, Ryszard Winiarski dealt with the issues of games of chance, statistics, system error. In both cases, you can talk about employing the role of determinism in creative strategy.

Mathematical routines, and therefore purely abstract algorithmic operations, are the negative side of the digital image, so they can be a digital ground.

3. The fragmentation

Excess and overproduction, which contribute to the sealing of media-oriented reality, can find an outlet and weaken the increasing tension by yet another creative strategy – fragmentation. Fragmentation also allows escape from the „state of similarity”, or imitation.

„The world in a state of similarity”^[7] with a full array of sleeping pills makes possible replacement therapy. „The world in a state of similarity” can override or cut off from the „treasure of reality”^[8]. The degree of similarity suggests the size of the loss of the Real. If similarity is the perfect representation of all aspects of reality then the access to it is cut off and what remains is being stuck in the imitation. The more perfect the imitation, the further away the reality.

The digital medium creates imitation, so applying it to widen the area of imitation, like through mechanical using Photoshop filters that mimic traditional techniques, in my opinion is pointless. Imitation as a critical

7 A.Kuczyńska recalls in her essay an analysis of Proust works by Walter Benjamin. „The argument of the experience of loss is (...) » the world in the state of similarity«(Benjamin 1975,p.288)”, after: A.Kuczyńska, *Zobaczone...*in: J.Michalik (ed.), *Nieświadomość...*, op. cit., p.193.

8 The treasure of reality is a term cited by A.Bielik-Robson after Jacques Lacan. „Trauma of the real meant for him, in fact, the same as the treasure of the reality: what »originally unwanted« (...) produced with it comparable firepower comparable with religious revelation”. after: A.Bielik-Robson, *Słowo...*, op.cit., in: J.Michalik (ed.), *Nieświadomość...*,op.cit., p. 249.

strategy in relation to *simulacrum*^[9] is sometimes adopted by contemporary painting using the legacy of hyperrealism (for example Marcin Zawicki's paintings).

Disintegration of the image – fragmentation – can be considered as an attempt to recover the loss. Disintegration activates the impulse to merge, which involves imaginative abilities of the recipient.

Fragmentation is therefore another case of artists adopting a critical approach to the digital medium. It could also be considered the other variant of personalizing the medium – descriptive, not physical.

Representatives of the first avant-garde cleared the way for fragmentation. They „shattered” the image and unveiled the play of fiction and authenticity in the likeness. In becoming philosophers of painting they pointed to experiencing the „factuality and simultaneous virtuality of the world”^[10]. What remained is only the possibility to continue their thinking about the image, taking into account the consequences of technological conditions.

9 *Simulacrum* – term in philosophy made popular by Jean Baudrillard. It refers to his conception of the evolution of signs, so-called theory of simulation. Acc. to the author, parallel with the development of systems of signs the boundary between the real world and its representations gradually disappears leading to the growing independence of signs. The phases in this process are called simulacra pressure. The main tendency is departure from the referential character of sign – rather than hide reality behind, they hide the fact that reality does not exist

10 I.Lorenc, *Obraz jako doświadczenie świata. Czym są powierzchnia i podłoże obrazu?*, w: J. Michalik (red.), *Nieświadomość...*, op.cit., s.127.

4. A metaphor – peripherals. Escape from the imitation

„There are thus boundary words, placed on the ends of the symbolic order: occasional words, devoid of content, taking life only in speech.”^[11]

Today, an endless procession of images simulating each manifestation of activity triggers a self-protective mechanism of searching for ambiguity.

Signs already do not refer to anything beyond themselves, roam the surface and are even unable to imitate the experience of trauma by creating sham trauma, so the more they cut off from reality^[12]. Crafted of signs uneven stitch can be so deceptive for the human I that the I will attach to the casual imitations taking them for trustworthy continuum of the Real. Meanwhile, the continuum is an empty hyper-realistic wrap. A wrap which becomes domesticated skin, as if one's own. So the I will remain in the closed circle of a homogenous structure woven with mediated and imitating text.

Metaphor may be the answer, because by launching imagination it weakens the destructive force of imitation. Vertical movement of imagination to the deeper layers of consciousness, contrary to the inert movement in

11 A.Bielik-Robson discusses the meaning of boundary words which have the power to change the order of signs. quote after: A.Bielik-Robson, *Słowo...*, op.cit., in J.Michalik (ed.), *Nieświadomość...*,op.cit.,p. 246.

12 A.Bielik-Robson describes the Derrida's exchange of texts with built-in mechanism of a „stuttering record”. The mechanism is a false trauma read into discourse: „Nothing is so conducive to not reaching the actual trauma as the veil created with false traumas, pretended injuries, a priori suffering entered in the language machinery.”after: A.Bielik-Robson, *Słowo...*, op.cit., in J.Michalik (ed.), *Nieświadomość...*,op.cit.,p. 252.

a horizontal line on the surface, is the way of thinking that James Hillman called the “dampening of the soul”^[13].

Metaphor is closely connected with imagination and arises from casual signs that exist on the edge, „boundary words” discerned with the corner of the eye, by chance. „The treasure of the real” is within reach as far as the textual cotton does not manage to overshadow it again.

So you should be careful about severe existential intrusion of the case of *Tyche*^[14], which teaches the existence of a world without imitation. Traumatic case provides an opportunity to get free from the rut of thinking and with the help of metaphor to rebuild the image of reality, full of cracks and fissures.

The works of Ryszard Horowitz may serve as examples of the use of metaphor in digital graphics.

13 „Creating raw material of the soul requires dreaming, fantasizing, imagining,” 2006. after: J.Hillman, *Re-wizja psychologii*, Warszawa 2016,p. 79.

14 A.Bielik-Robson describes the opposition in Lacan’s terms between Arystotel’s Tyche (chance) and Automaton – tight exchange of texts. Cf. A.Bielik-Robson, *Słowo...*, op.cit., in J.Michalik (ed.), *Nieświadomość...*,op.cit., p. 244.

III. Search for a visual language appropriate for a digital medium. Artistic achievements

The diploma linocut series was entitled „**Between**”. As I looked for designates for philosophical „ambiguity”, pseudo alphabet consisting of signs to form an encrypted record was created. Now, years later, I come back to this concept in my latest works executed in digital technology (cycle: the Rosetta stone).

„**Interference**”, a later series also in linocut , refers to physical phenomena. Visual forms of digital provenance extracted by me were implemented in graphical works. I regarded fractals as most appropriate.

I worked in a larger format and simplified abstract shapes getting rid of the details. I duplicated the visual aspect of the phenomenon of interference, that is the overlap of waves and the formation of the interference bands, while the method's ability to transform its chaotic forms was taken from the „life of fractals”. I associate fractals with a kind of biologism, peculiar, because artificially generated. That biologism will be characteristic for my later work created digitally. This was also the introduction to issues of visual representations for phenomena derived from the mathematical universe.

First digital series of works titled „**Defect**” was the doctorate cycle. The theme of the cycle was an attempt to simulate a defect and reveal the psychological compulsion of persistent search for error in the perfectly

modeled world. After all, in the hyperreal^[15] – that is the world fencing off reality – each image can be „transformed” by a minor shift of data in the algorithm, and by the same method you can design it and stage it. Jean Baudrillard wrote: „The painting is no longer able to depict reality, because it turned into reality itself. It is no longer able to imagine it, because it is a virtual reality itself.”^[16] According to post-modern theories signs exchange horizontally and build a tight *simulacrum*. The signs that implicate themselves cause the break with the “source” of what is deep, and do not leave any room to look in but only a smooth surface with the possibility of touching the fine skin that seduces with “beauty.” Penetration of the wrap is attempted as a natural psychological reflex, but as according to the post-modern theory you can affix the „mechanism of a stuttering record” to the system of convertible signs (textuality), so in the case of my works from the „Defect” cycle I was able to design a simulated defect. The illusory character of the action to be taken, that is, breaking up the simulacra monolith, involves psychological consequences – the necessity to experience the void in the face of the perfect hyperreal. In her essay „A portrait” A. Szykowska evokes the problem of contemporary portrait put forth by Jean-Luc Marion: „*Marion describes the difference between an icon and an idol as follows: » In the idol man’s gaze freezes in his mirror, in the icon man’s gaze is lost in an invisible look that turns an invisible*

15 *Hyperreality* – in Jean Baudrillard’s philosophy reality revealed through simulation, for the public more real from reality, a condition created as the effect of substitution of elements of real world by signs

16 J. Baudrillard, *Zrodnia doskonała*, Warszawa 2008, p. 12.

face to him «¹⁷]. Thus, dazzled with a modern idol one is prevented from looking into the deep and seeing the void through the icon. However, the yearning for a „vision”, for metaphysics, forces a move onto the peripheries avoiding the dazzling light. In these considerations preceding the creation of the “Defect” cycle, certain of my intuitions are revealed, which I develop in the habilitation cycle.

The path onto the periphery brought about the “**Carnality**” cycle which develops the topic of being trapped by the society of the spectacle. I changed the repertory of means of expression looking for such features of the visual language as to contain a trace of the digital medium. To some extent, I was able to achieve the effect of the „digitalism” of the language through the slow process of work on the layers of graphics application. The working term for that process was „digital piecing together.” Compositions in the cycle „Carnality” I filled out with forms that may be associated with archaeological relics retrieved to the surface and catalogued just before their breakup, or with biological formations to suggest a process of inert reproduction with no specific code. Again in my works pseudo biologizm appeared additionally reinforced with red, the dominant color in all pieces. The red mirage of carnality without reference to any particular body was another field marked out to deal with lack of access to sensuality in the area of cool technology, with *simulacrum* denying access to the actual experience.

In the last cycle preceding indicated artistic achievement, in the cycle „**As ... If ...**”, for the first time I refer to literature. When analyzing

17 A.Szykowska, *Portret*, in: J.Michalik (ed.), *Nieświadomość...*, op.cit., in J.Michalik (ed.), *Nieświadomość...*, op.cit., Warszawa 2011, p. 185.

the metaphorical way of thinking in Herta Müller's^[18] literature, I use the James Hillman's perspective *As If*.

„The House that actually is inhabited by psyche, is a complex structure consisting of a number of interconnected corridors, a multi-level structure, which is full of windows and all sorts of constantly developed and rebuilt segments bearing the information plate „under construction”, full of unexpected dead ends and dangerous holes in the floor. In addition, the whole house is already inhabited, full of »other voices in the other rooms«, that give the image of the lively nature...”^[19]

Hillman's As...IF... perspective is creative experiencing of the multi-dimensionality of existence through imagining the world. Herta Müller is a writer, so she naturally utilizes an As ... If ... perspective. She differentiates the vision of traumatic experiences in her story and provides space that is ambiguous, difficult, but somewhat redeemed by metaphorical narrative. You would think it dead through „incineration” by a merciless experience of trauma, yet coming to life, vivifying itself as a human being with the power to rise from the ashes. Descent to the peripherals for Müller is a literary choice of characters placed on edge, so incidental, that is „boundary words”. These characters do not construct central generalized concepts or trivial descriptions, but remain opaque and simple, transposing complicated content of a difficult to express initial experience. So you can hide behind characters so constructed from the

18 Herta Müller – German writer born in the Romanian Banat in 1963, laureate of the Nobel Prize for literature (2009). In her literature she describes the traumatic experiences in the times of the Nicolae Ceaușescu's regime in Romania. Persecuted by the Securitate, Romanian security service.

19 J.Hillman, *Re-wizja...*, op.cit., p. 112

blinding *hyperreality*, or you can let the reality be disclosed in a manner that is acceptable. Müller uses personification and anthropomorphism as common literary figures. James Hillman wrote about personification as a name-giving procedure that makes love possible^[20]. Through an act of love Müller makes a covenant with the past.

The central axis of the Nobel Prize lecture^[21] she made a trivial object, a handkerchief, which was made „alive” and as a lens it focused on the writer’s mental trauma and the process of taming of trauma. She provided a field for operation of past demons, for them to make up for their blame.

Inspired by both the content and form of Müller’s literature I chose a handkerchief as the main motif of my exhibition – As ... If ... It was a prelude to my further artistic activities rounded off with the indicated artistic achievement. I felt that I could try to implement a classic subject to non-classical digital reality, still staying within the sphere of description, or relatedness.

The argument for a quest to peripheries is a problem with the *simulacrum*, so seduction with *hyperreality* without gaps, for which metaphorically expressed tragedy and the newly discovered metaphysics can be liberation.

I felt that so simple and malleable subject as a handkerchief allows subtle shifting of meanings. The potential to play a variety of roles serves

20 „Personification (...)provides also another possibility of love, imagining things in a personal, so that we can gain access and get closer to them with our hearts.” after: J.Hillman, *Re-wizja...* op.cit., p.

21 H.Muller, *Every word knows something of a vicious circle*, Herta Muller Nobel Lecture, 08.12.2009, http://wyborcza.pl/1,75410,7341654,Kazde_slowo_zna_diabelski_krag.html, (accessed: 20.03.2017).

its dramaturgy. The suggestiveness of a sign is contained in the wide, really limitless repertory of self-complicating shapes and personifications

IV. Graphics of the digital medium. „Herta Müller Handkerchief” and „Rosetta Stone” exhibitions. Description of the artistic achievement.

1. Record of mental memory

„Included in the imagination the memory of the actual shape continuously competes with its variable image in time and space, constantly ongoing adjustments and transfigurations. (...) The fragility of the material is accompanied by a scintillating, changeable, hardly surrendering to control time of duration, with a nebulous screen enveloping appearing fragments of thought-produced image of the past, consisting of one and only clearances, flashes and their the mutual relationships.”^[22]

The cycles that make up the „Herta Müller handkerchief” exhibition: *the recycling structure, the holographic structure, the transforming structure and the material structure* are the transposition of the handkerchief theme as in the *As ... If ...* cycle, however, they present a new idea, the idea of transmutation of form and content revitalizing reality in the digital medium area.

I placed memory problem in the center of my considerations, because I felt that the structure of memory can be a bridge between the real and the

22 A.Kuczyńska, *Zobaczone...* op. cit., in: J.Michalik (ed.), *Nieświadomość...*, op. cit., p.191.

media-oriented world. Handkerchief as a memory monad, and a physical sentimental item is an element to trigger the whole process of searching for the correlation of form and content in the digital media space.

2. Two narratives – two orders of linearity and non-linearity

Examining the process of the creation of signs in different media, in this case the digital medium, a question arises about the influence of the digital medium on the shaping of the message and the form. Is a medium that by virtue of its predisposition is the impulse for a play with image and communication in the media-oriented area equivalent to classic media and can it maintain neutrality. In my opinion, it may be both a classic medium and its imitation, and this is just one aspect in problematization of digital media which I have already described above. Reaching out for Photoshop filters to facilitate the imitation is a practical example of the capacity of making similar the form generated digitally to analog graphic forms.

Classical and digital media differ from the perspective of their potential impact on the form and message – they have a tendency to serialize signs linearly or non-linearly, that is to the narrative linear or non-linear.

3. Images from the digital order. Digital image

Signs from the digital order tend to **linearity**. They are usually clear visual communications with an explicit intent of the sender. The tendency to pictorial character of contemporary culture manifests itself in producing

memes, infographics, advertisements. The chain^[23] of linearly sequenced signs is safely transmitted as a clear and obvious message.

On the other hand, however, digital signs show characteristics of **non-linearity**. They have the ability to imitation and self-reproduction. It causes disorder in the distribution of signs that pile up and infiltrate causing disturbance and breaking of the signifying chain. The growing volume of stimuli disturbs attention and information is gathered by chance, these within sight perceived as first.

Postmodern theory of *simulacrum* indicates disconnection of exchangeable texts with reality. This offers the opportunity to freely manipulate the text and break the continuity of the narrative. It is enough to start the process of distribution of signs for them to live their lives with floppy configuration with likeness to the unreliability of atmospheric phenomena.

4. Images from the order of nature. Analog image.

Images that conform to nature can be assigned to this order, those that replicate the perceptible world.

Classic image formation is a **linear** narrative, registration of things such as are seen in the accurate order. It is a faithful record of the data. Contemporary non-experimental photography is an extension of this function of the image. Its aim is to capture time as a reporter would, an

23 Ferdinand de Saussure when considering the essence of sign introduced a differentiation between the signified and signifier. The former is an idea to which a sign refers, the latter means a “standalone rough sequence of phones or graphic characters,” Cf. Wikipedia, *Element znaczoney*, https://pl.wikipedia.org/wiki/Element_znaczoney, 19.01.1018, (accessed: 20.03.1018).

extension of the memory of people and events. The narrative of cause and effect in this type of photography runs without interference.

The traditional function of the sign as a linear record of the actual spatial situation becomes problematic, however, when this function is taken over by the photography at the beginning of the 20th century; that can be considered a circumstance conducive to the crushing of the stability the image.

The modern image focused on itself reveals the ground, deforms and breaks down the representation and does not directly refer to reality anymore. Visual structures in the modern image are formed by shapes analogies that contain both the likeness and unlikeness to the original.

The medium made present is the representation of complicated ideas such as simulated nature of the world, the play of fiction and authenticity. You can already talk about **non-linearity** of the narrative and non-linear ordering of characters.

5. Combination of orders – transmutation

„Transmutation was divided into three parts: understanding of matter, its division and the creation of another matter.”^[24]

Mixing linearity with non-linearity causes confusion and obscures the message. Conscious broadcast of an opaque message may be the idea of the work, but then the idea should be specified.

My choice is natural connection of two non-linearities, while concurrently the fact is disclosed that one of the orders has the ability

24 Wikipedia, *Transmutacja*, <https://pl.wikipedia.org/wiki/Transmutacja>, 01.03.2018, (dostęp: 20.03.2018).

to „spontaneous” changing into linearity. The consequences realized while work was in progress were reflected in my works.

I will present this complication using the methodology borrowed from Hillman, which he in turn took over from Carl Gustav Jung to investigate the human psyche recalling alchemical procedures. For alchemy transmutation was most important, or simply put – metabolism of one matter into other one.

6. Matter

„Personification helps to place subjective experiences “over there, outside.”^[25]

Müller made a handkerchief into a symbol of her personal experience in the times of Nicolae Ceaușescu dictatorship. A small prop from the past contains a personal universe, maps out places and directions, determines time, carries traces of people and events. Müller’s handkerchief is an expression of mortality and coincident duration.

The motif of my work, which in the final stages undergoes decomposition and „disperses” into amorphous matter, is a textile patch reminiscent of the handkerchief.

I model the graphic matter using the basic peripheral of computer tool – a mouse. I am not using photography, filters or shape-generating programs, nor any amenities imitating other techniques. I start from complicating the theme of textile. „Digitally pieced together” cloth may take on static or dynamic form depending on the degree of its rhythmical regularity,

25 J.Hillman, *Re-wizja...*, op.cit., p. 93.

contrast of planes and directions. Molded shapes can evoke different associations from landscape to human form. Textile has the capacity, depending on the context, to take on visual characteristics of persons, objects, space. When covering a table it becomes the table, it can also be a separate table-like cube, when a body is covered it becomes this body, or a dynamically folded structure reminiscent of a body.

In the first phase of the work I duplicate the surface of a prop, as well as its physical properties, functions or applications, visually distinctive features.

The common prop as a handkerchief, which absorbs moisture and dust particles, shields and covers, perpetuates the time in the form of traces, becomes destroyed, is a model slice of reality conveniently surrendering to visual experiments. In the final stage, after a whole series of transmutations, these already mutant motifs carry the hallmarks of temporality expressed in disintegration and degradation. They become ephemeral matter.

7. Decomposition process – separatio

“First separation. In this way distance is achieved. That separatio (expressed thus in the language of alchemy) offers internal disconnection, as if now there appeared more internal space for movement...”^[26]

The memory of Ceaușescu dictatorship, as in the case of Müller, is the experience of the individual, while the accompanying mental experiences are universal for a man living in the reality of oppression.

26 J.Hillman, *Re-wizja...*, op.cit.,p. 93.

As an irreducible fact suffering after a time and thanks to imagination becomes a focus for „cyst-like” story around it. The choice of characters building the narration and a proper method of arranging them can have a therapeutic effect. This time trouble is beneficial for the I and provides a space for activity of the imagination. „... *human I exists in a state of desynchronization, in the eternal condition of delay, when nothing is happening »on time«.*”^[27] An (unconscious) role of philosophy was always to „cover up that scandal of time inequality”^[28] In visual arts the process of creating artifacts can also be considered as an unconscious cover-up of that discontinuity in a practical way.

Müller’s memory is a depository of motifs which return obsessively transformed until disappearance. Repetition of themes and hence their division, can be used to „weaken the original stimulus”^[29], which is the case of chance. The mechanism of “delayed repetition”^[30] has saving power for the I. Psyche starts defense mechanisms in the form of saving repetition and other imaginative techniques to minimize the shock of the intrusion of chance.

The story by Müller is relating memories immersed in formalin – fixed in unspecified time and space, it is resurrecting the mental landscape strewn with props from the past. The narration in her novels is loose-knit. From between the torn weaves emerge events not linked chronologically that

27 A.Bielik-Robson, *Słowo...*, op.cit., in J.Michalik (ed.), *Nieświadomość* ...,op.cit.,p. 241.

28 Ibid.

29 Freud 1994b:64, after: ibid,p. 243

30 Ibid.

create uncertain traces of the past. The stories change unnoticeably into universal parables of human entanglement, of awe of our destiny. They have a structure of glittering sleep, emerging and disappearing. „*The mental event not only, therefore, is a replica, but also familiarization of events in the dual sense of the word: an easing of an injury and introduction into the universe of symbolic forms*”^[31].

Being in a situation of danger and uncertainty, or just as toxic stagnation, human I needs a new perspective for himself, to recognize his own ideas, execute insights and flashes, alleviate the original trauma.

Hillman’s method of separating and merging taken from alchemical practices can be a tip. It was the mental mode of constituting the real I using archetypes. According to Hillman a space for insights is created in the phase of separation. Imagination gains the subsoil to act. Moves around, multiplies, transforms the matter of memories.

„*At the same time, however, the word, as it was clearly highlighted by Lacan (...), is not only a pure significant, but the material act of speech (parole), statement of rough surface, in the shade of which one always hears the cry: inexpressible, though not quite numb, dark presence of the real I, I that jerks the bonds imposed by a deceptive smoothness of the stories .*”^[32]

Reaching out to the actual I is thus made by bypassing the deceptive smoothness of a story. Against the smoothness is the roughness. Through fragmentation or separation, separatio, you can refer to the structure

31 Ibid.

32 Ibid p. 247.

of sleep, which like memory does not require reliability. Yet that lack of coherence allows one to move away from literalism by creating gaps and clearances. Moving beyond the text made banal as in Müller, is an attempt to restore the meaning of the signified. You get the impression that Müller uses ordinary nouns to only become freely relocated by the use of verbs. Breaking up a smooth story, which due to that becomes dense and rough, reality as if speaks itself, in the clearance, between makeshift decorations.

In my works the primary motifs of digitally shaped fabric undergo the process of decay. As a consequence, a new matter emerges which is a reminder of the original. I gave cycles titles evoking the state of sequentiality and temporariness of matter: *the recycling structure, the holographic structure, the transforming structure* and *the material structure*..

8. Transmutation on the level of message. The perspective of linearity and non-linearity.

„Although the alchemy worked with concrete, natural materials such as urine, mercury or antimony, it was transforming these substances into fantasies”^[33]

The combination of two narratives of the same type, so the narratives non-linear on the level of ideology and visual layer does not cause major communication problems and the work manifests features of a logical whole. Difficulties arise when one of the narratives is ambiguous in nature.

In the case of narratives intertwining and the context of the medium,

33 J.Hillman, *Re-wizja...*, op. cit.,p. 192

the digital medium, not being passed over, narratives tend to replace themselves and are linear or non-linear at another time.

The introduction of liquid mental memory into the digital universe imposes the digital medium's predisposition for linearity, so non-hieratic arrangement of signs. A natural choice is the choice of a non-linear narrative to express the very nature of memory, that is, to tell of the past decomposing in the consciousness. By combining these two non-linearities however immanent ambivalence of digital medium becomes evident. Hence its strangeness and irritating nature like of some oddity.

Digital media contribute to the formation of horizontal exchange of signs. Replacing characters is both non-linear and linear. Linearity I already described above. Non-linearity is based on decomposition. And for the record of memory decomposition is an excellent method. Horizontal movement and remaining on the surface denies vertical movement into the depth.

The complexity of the problem of horizontal exchange of texts depends on built-in in the narration „a mechanism of a stuttering record”^[34]. It is thus a designed „error” introduced to the system. Textual world according to this concept is the world of self-reproducing imitations that close up and by this they pull „the teeth” of non-linear story that could act truly therapeutically. Available replacement therapy becomes „the world in a state of similarity”.

Crafted with uneven stitches texture overrides the actual I uttered hesitantly, of glittering substance easy to absorb. The I remains in the

34 Cf, in text, p. 115 .

circle of a single structure knitted with borrowed text, not fixed in the experience. So you can say that non-linearity as therapy for the soul is lost.

Intrusion of an event causing trauma shakes the I from sleep and is a reminder of the reality beyond the monolithic signs and outside the deceptive textual world.

You can look at the digital medium as an impenetrable jungle, whose „immobility was not at all associated with peace«, but »looked at the man with the lust for revenge«^[35] and – to use a quote (from J. Conrad) – „the language of inner experience, that for lack of a better solution keeps very close to the facts and bodily experience“^[36]. After struggling through the motionless jungle you can leave a trace of forcing your way. In other words, allow the mental memory perform in hostile environments, and allow generation of a revitalized image, a kind of inverted memory script that naturally decomposes itself. As in the process of transmutation conversion of one matter into another.

9. Transmutation on the level of form.

Search for form oscillated around trying to break the „deceptive smoothness of the story“ by breaking down the character, and then examining how far its substantiality undergoes weakening and what matter will emerge at the end of the process.

Searching for the method of deconstruction I took into account the binary nature of the matrix of the medium, its algorithmic record, which

35 M.Heydel, *Do kresu doświadczenia. O czytaniu Jądra ciemności*, in J.Conrad, *Jądro...*, op. cit.,p. 115.

36 Ibidp. 113

symbolically expressed in visual language should contain the elements of geometry and the pixel nature of the image displayed on the monitor. A symbolic representation of the pixels in my works are multiplied small graphic signs that fragment the unity of the image. They can be considered equivalent to pixels.

The process of fragmentation of previously digitally modeled motifs runs in my works according to a previously achieved workshop recycling method. Repetition and moving around of broken graphics particles is aimed at strengthening a symptomatic inconsistency of memories.

However, the adopted method of buildup of motifs refers to the phenomenon of chaotic overlapping of images in media-oriented space.

Similarly as in the psychological model of memory in which memory has a tendency to repetition, the I uses a repetition leading to the disappearance of the starting graphic motifs, or in part their leveling.

Having broken down digitally modeled forms I let them „arise” anew. „Dramatic” gesture of the fragmentation of form leads to the emergence of structures barely resembling their original. In that way one matter turns into a different matter, as in the alchemical process of transmutation.

The effect usually is partially unpredictable, although the purpose of the evolution of matter is clarified at the beginning of the work. This likeness and unlikeness to the starting motifs in one image stands in correlation with the non-linear nature of the narrative of memories. Two non-linearities so meet – visual non-linearity resulting from the disintegration of the motifs, and non-linearity of the message providing areas of memories. However, one non-linearity due to a „stuttering record”, or

the „smoothing of the narrative”, may quietly be transformed in a hierarchical linear narration only imitating non-linearity.

How that revealing „feedback „ of two non-linearities, one of which shows linearity characteristics, finds manifestation in the form of my works and how it changes the form of the message. This is according to me the moment of significant tension between form and content.

The long process of breaking, layering, reconstruction and again dividing I stop at a certain point, when the resulting matter subjected to this recycling begins to show specific features. The original shapes of the fabric disappear while leaving a clear trace, or one barely visible depending on the duration of the work.

The resulting matter is in a way a final product, or even a by-product of manipulation on the matrix, and its visual nature is determined by the moment of stopping the whole process. The graphic matter that is achieved is atomized „glittering” structure, whose velum is built of fine particles of varying scale and transparency. The degree of density of matter distinguishes the works between themselves and indicates the length of the process. The works in relation to each other create rhythmic pulsating structure. Different in format they are arranged in cycles suitably configured, so as to let them interact with the exhibition space.

Form of the individual compositions contains the visual characteristics of both the positive and the negative. This formal procedure results in the formation of illusion of a hologram on the surface and three-dimensionality of the texture. Optical illusion has been empirically confirmed by the visitors at the opening of the exhibition. Each guest came closer to touch the work, and to their surprise they proved flat prints.

10. Communication problem – Rosetta Stone.

The last graphic cycle I have indicated is the Rosetta Stone cycle published in Dom Słów Gallery in Lublin. I completed the project as part of the Mayor of Lublin's Scholarship. The exhibition was a continuation of reflections on the problematic of the digital medium, as well as communication noise, which the media cause. The title of the exhibition refers to the famous Rosetta Stone, whose discovery gave the opportunity to the French Egyptologist, Jean-François Champollion, to encrypt hieroglyphs. The exhibition had the character of an installation, and the presented works interacted with the interior of the room, creating a polyphony with existing traces of earlier artistic actions. The difficulties to read record referred to the current difficulties of decoding the verbal-visual message in the media space. The exhibition comprised various sizes of works ranging from large-format to small-format ones. The exhibition is a step towards further exploration of the medium with shifting emphasis on the communication problem.

V. Summing up

Adopted tactics and strategies for building forms and language by moving areas of memories onto digital medium resulted in the transposition of the graphic matter, which is a record of memory, and at the same time the original trace of the process of transmutation of mental matter into physical matter taking into account the ambiguity of the digital order.

I used the category of *transpassivity*^[37], adopting Müller's experience as representative experiencing of trauma in the reality of oppression. However, not only a psychological perspective was relevant, which brought with it many complications in dialectical serializing of signs – in linear and non-linear manner. Selection of Müller's literature was also due to the plasticity of imagery. Her books one „sees” more than „reads.” From the perspective of plasticity of literary image it can be assumed that everything is now a graphic medium, the art of Müller is also an image. Her work is not only the inspiration and transpassive mental experience, but a component of my work.

In her Nobel Prize speech the handkerchief lifted by the author to the symbol which gathers the whole experience, became the ideal designate for rendering of the overall area of experience, without breaking up into indirect designates, of which you can find very many in her literature. So I made a formal shortcut by choosing the one symbol, which allowed me to unify and clarify the alphabet while giving wide scope to building a narrative using arbitrarily constructed language. A specific alphabet allowed me to speak freely without the risk of falling into mumbling tones.

Müller also offered the idea of tracing memory which became a foundation for exploration of forms that transform in correlation with the nature of memory, with its most obvious expression –fragmentarity.

The fragmentation of some texts I translated into fragmentation of motifs.

37 Lacan's theory of transpassivity is reported by A.Leder: „it maintains that certain actions and experiences by Another can be experienced as one's own, generating emotional states, usually attributed to their own activity.”After: A.Leder, *Prześliona rewolucja*, Warszawa 2014,p. 21.

So I chose one of the representations of digital graphics which turned out to be the most appropriate for recording the area of memories.

Handkerchief as a monad of memory that undergoes decomposition and turns into a nebulous matter very well captures the way in which memories are recorded on the matrix of the past. Scattered memories are as the light, which „prints (picture) on the light-sensitive disc”^[38]. Non-linear narrative mode running after a time allows you to see the back of a mysterious reality. A left behind graphic trail of handkerchief which is the transmutation product matches the structure of memories. Here I see the consistency of forms and media.

Its consistency also results in the effect of hologram. I consider as a success customer confusion that results from the fact that at first glimpse graphic matter is not what it seems.

Holographic nature of matter is the discovery achieved through strengthening of technique that enriches visual language adequate for the digital medium. The search for such language was one of my goals, and after much experimentation I was able to find it. Graphics matter with such properties also correlates with the peculiarity of mixing the narrative in the sphere of digital media. Hologram is from the order of illusion, and in this case it can be considered as an illusion of non-linearity of the narrative of media-oriented reality. It became a specific commentary non-linearity and linearity changing places. Glittering texture recalls dense paint in a classic image, and is in fact a digital mirage.

I kept in my works also that pseudo biologism of graphic language

38 W.Benjamin, *Pasaże*, Kraków 2006, p. 531.

typical for my previous cycles. So my graphic language and graphic form naturally evolve.

The motto adopted by me at the onset that „it is most important that the world is what we see and that we must all learn to see it” I consider as putting in brackets my search at this point in my creative work. My job was to deepen mindfulness and I studied the effects of experimenting with graphical form and reaching out to literary sources.

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