

## SUMMARY OF DOCTORAL DISSERTATION

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### *Interaction of Image and Space* In “*The window overlooking...*” Series

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The title of my dissertation is *The window overlooking...* and although windows as such played an important role in the presented realization, they are not the subject of my Ph.D. thesis. In what follows, I am presenting the whole process of my Ph.D. project: beginning with first inspirations, conception through realization, to final conclusions.

The first chapter *EVOLUTION* describes my previous thoughts and artistic activities. By analyzing them, I realized that since long ago the will to comprehend the incomprehensible, and also myself, is very important in my work. This idea was guiding me in my artistic life and it was not any different during the realization of the Ph. D. project.

In the following part *WINDOW – INSPIRATION* I present the motives which led to the Ph. D. project. The lack of sunlight in my small flat in the city center became a starting point for my work. Once a year, sunrays reflected from the windows of the apartments on the opposite side would bring life into my flat and create interesting forms on the walls and on the floor. They became a stimulus for me to search for similar volatile situations in various places of the city. I filmed them and then presented in my dissertation. I started looking for often ignored and at the same time dull interiors, which in proper atmospheric conditions became backgrounds for an unusual dance of light and shadow, creating intriguing shapes and forms.

The chapter *WINDOW – IMPLEMENTATION* is a description of my creation process. Finally, the dissertation comprises eleven selected and edited works. Each of them shows a dark space broken by stains of vibrating light which were recorded by me. I divided them in two groups: seven video presentations and four lenticular prints.

The main idea in chapter *WESTERN PHILOSOPHY* is to answer the following question: How big an influence on my dissertation had Plato’s cave allegory. The light in Plato’s world of Idea, Good, and Truth amid the darkness of ordinary material life turned out to be almost exactly what I was looking for during the creation of my artistic cycle. Plato’s philosophy turned out to be insufficient to understand the symbolism of the light coming into the usually closed and inaccessible places that I recorded. In this dissertation, I did not intend to concentrate neither on the analysis of what is shown by shadow nor on the view behind the window; instead, I attempted to understand the meaning of light for me.

In the chapter *EASTERN PHILOSOPHY*, I immerse myself in ZEN, which like western philosophy tries to penetrate and understand the “Absolute<sup>1</sup>”, and which may be found by using the act of creation as a form of meditation<sup>2</sup>. Spirituality and the idea of art originating in Zen show us that sometimes it is impossible to verbally explain what happens to us during creation processes. Open forms and intuitive actions are the main motives for acts of artistic creation, while art should be more perceived than understood.

The chapter *POETRY* discusses haiku, which directly reflects the zen philosophy in the language of poetry. In this part of my dissertation I clarify the importance of the haiku by Bashō and the influence it had on me and my project.

In chapters *SILENCE* and *COLOUR* I describe the approach of my dissertation regarding sound and color.

*MOVEMENT* is a chapter where I analyse what is more important: action or lack thereof?

*FROM LONLINEES TO HOPE* is a summary of my dissertation. It illustrates the path I took to create the series *The window overlooking...*, which turned out to be more mature and deeper than anything I had created so far. I tried to comprehend the incomprehensible by looking for answers in scientific literature, philosophy, and poetry. My dissertation became an insightful analysis of my artistic process – from inspiration to the finished work. The series *The window overlooking...* tells the story of hope understood spiritually and not as waiting for something. This form of hope goes beyond the horizon of concrete goals and invites to reflect on the depths of self<sup>3</sup>.

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1 E. Żeromska, *Japoński teatr klasyczny. Korzenie i metamorfozy tom 1, nō, kyōgen*, Publishing house TRIO, Warsaw 2010, p. 276

2 Available on the internet [access: 11.06.2018]: <https://pl.wikipedia.org/wiki/Zen>

3 J. A. Kłoczowski OP, *Co to jest nadzieja?*; available on the internet [access 16.06.2018]: <https://dominikanie.pl/2015/09/co-to-jest-nadzieja/>

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