

Summary

The PhD presentation titled „Devotio moderna” is the result of my need to continue and broaden the scope of interests in generally understood catholic religious art. The works have been inspired by iconographic motives imagining Christ, which have appeared over the centuries. The will to sustain a process of their creation, by the means of searching for some new ways of artistic expression, has resulted in two presentations with a figure of Christ as a main motive. The first one is a kind of a catalogue of the most important iconographic motives, while the second one contemplates the Seven Sacraments of the Church. The former is constituted by large-size images on canvas, with authorial method applied, while the latter has been made by the use of traditional mezzotint. Quoting people I consider authorities, in my written commentary to the works, I present some selected and significant remarks concerning religious picture and the idea of *devotio moderna*.

The imitation, in terms of my personal attempt to apply visual imagery, refers to the idea I find particularly suggestive, mainly, the allegory of a painter imitating Christ shown in *Orbita Probitatis ad Christi imitationem* (1603). *Devotio moderna* as the subject of my work originates in my fascination with medieval art. In the Middle-Ages devotional pictures applying visual prototypes, named *acheiropoietos* by contemporary scientific thought, were popular, the main examples being the Veil of Manoppello (former Vatican relic) and the Veil of Turin.

“Contemporary” interpretative, or reinterpreted, attempts have been the result of reflecting upon the meaning and purpose of an artistic activity. In my work, I have been accompanied by religious contemplation and empathy, so crucial for the religiosity and art of *devotio moderna* period. The search for what is live in the message and form of the past examples of artistic activity, as well as my emotional relation to the meanings signified, remain continuous source of inspiration for my artistic action.

My previous productions have been inspired by the artists of common ideational background. With this cycle of works, I continue to go the road I have chosen. Despite the fact that both sets can function independently, the figure of Christ as religious centre remains the main motive of every single presentation, which is consistent with my understanding of *devotio moderna*. In the mezzotints, He is metaphorically present in

portraits continuing the tradition of *Vera effigies* ("Christ's portraits"). The "portraits" in the mezzotints metaphorically paraphrase the Seven Sacraments of the Church, while in the drawings they literally interpret the existing motives. Drawing by retrieving light, as the main way of my artistic expression, has so far determined the choice of my graphic technique and activity. The presented drawing technique (akin to mezzotint) has enabled the creation of large-size works in the simplest possible way.

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