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Dziedzina: sztuki plastyczne  
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# FORMY CHAOTYCZNE

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## Chaotic Form

*When one has reached maturity in this art, one will have the formless form.  
When one has no form, one can be all forms.<sup>1</sup>*

### Introduction

In my youth, as a piano neophyte, I learnt what it means to strive for perfection, to feel a relentless urge to endlessly hone one's skills aspiring to mastery. Conscious effort, mechanical repetition and everyday practice were compulsory, but it seems to me now that in my practice at the time I failed to seize the elements that are hard to grasp, such as intuition, listening to your internal voice and, generally, treating yourself as an instrument, which requires daily tuning through such regular, daily practice. Each human being is equipped not only with motor skills but also with mind, feelings and ideas, which are equally, if not more, interesting to work with. Achieving coherence of body and mind is basic for any effective practice. Neglecting this field shall inevitably result in losing one's sense of adequacy. The phenomenon described above is a kind of mental attitude inherent in any chosen artistic field of expression. Such a meditation supports striving for perfection perceived not as perfect formal imitation but rather as freedom to reveal oneself. Effective practice is of dual nature: one's mind is responsible for setting the goal, while the body acts as an implementing catalyst.

In this dissertation I shall refer mainly to painting. My starting point is traditional ancient Chinese painting where art practice is strongly rooted in Taoist philosophy. A distinctive feature which makes Taoism stand out among other ideological systems is the affirmation of changing reality and specific application of denial and paradox. It introduced the idea of void as a negation of matter, which was aimed at supporting one's mind in reaching the place of utmost potential. Formal void is a symbol of not being limited to a specific form, but in exchange offering a number of potential forms. Taoism suggests that it is not the form that is of importance. Form is like a muscle used to make a move. That is why any transformation of form must be mastered until it is free of any inhibitions and disconnected from any preconceived patterns, compulsion or short cuts. It must be flexible and fluid like water taking the form of its container. In Taoism a standard division into form and content comes down to irreducible 'fullness'.

'Form' is a synthetic notion and it can be used only when one's perception is sensitive enough to perceive some patterns, such as initiating the procedure of differentiation, distinction, description and definition. It is inevitable for us as a human species to make reference to formal values. Our perception is instinctive and we have a tendency to find integrity even where there is none – it is the foundation of any human creativity. Understanding and imitating an object or a structure is only possible by delimitation of its distinctive form. It is also a condition for its further improvement and creativity. A form is a simplified language, which makes it possible for a spectator to focus on a relation between different elements, called by Rudolf Arnheim experiencing the organising power of perception<sup>2</sup> and by Roger Fry, the bliss of perceiving the inevitable nature of a relation<sup>3</sup>. What is of utmost interest to me is examining the structure of simultaneously co-existing forces, similar to many alternatives, which are connected with the potential existence of form and the inherent tendency of random phenomena to organise themselves. This endeavour may be seen as correlated with *timelessness* of a picture, which is

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1 Bruce Lee, *Artist of Life, The Essential Writings*, p. 121. Tuttle Publishing 1999, ISBN 978-1-4629-1790-7

2 "However, we experience all shapes as a structure of forces and they are only meaningful as such. According to contemporary physics it is known so far that any material shape is only the way we perceive the effect of different forces". Rudolf Arnheim, *Myślenie Wzrokowe* ['*Visual Thinking*'], Chapter 15, Models as a Basis for Theory, p. 323. Wydawnictwo słowo/obraz terytoria, Gdańsk 2011, ISBN: 978-83-7453-056-9

3 Roger Fry, *Vision and Design*. Chapter 7 Revision and Design The Artist and Psycho-analysis, p. 364. University of Chicago 1996, ISBN: 0-226-26643-5

a *simultaneous spatial and visual phenomenon*<sup>4</sup>, and its *multidimensional simultaneity*<sup>5</sup>, which is both the result of and the way of artistic expression.

In creativity chaos is adjacent to regularity and any work of art is based on an existing order and constitutes its reflection. The quality of such work is chaotically projected – it depends on a kind of unpredictable variation taking place in the **area** of subconsciousness consigned to **oblivion**. The art does not consist in imitating any earlier form but in reflecting such forms in one's own *mind imprint*. The source of cascading chaotic variability is the **point of instability** of creative process, which consists solely of such points of instability. Artistic freedom is the **freedom of mature subjectivity, a desert**<sup>6</sup>, which is the infinity of human nature. Void, desert, unconsciousness and indefiniteness – all this that we can notice through the veil of oblivion – through art it becomes an insubstantial sensation which is impossible to define. Insubstantial painting raises the issue of ascetic simplification of form, focusing on the quality of sensations and ignoring the mimetic sphere. In my painting I also adhere to such abstract forms.

### **The area of oblivion: Primary detachment and its point of reference**

*I tell you: one must still have chaos within oneself, to give birth to a dancing star. I tell you: you have still chaos in yourselves.*<sup>7</sup>

The mechanism of creativity remains imperceptible and resistant to repetitive attempts to break the code of its functioning. Numerical schemes, canons and rigid imitation strategies very often become counterproductive. Instead of improving the form and the language of creativity they enhance the rigid and unnatural character of artistic representations. Chaos is symbolic of the way to transgression, of going beyond oneself, of internal and external limitations in the way of thinking and in one's perception, and the sense of one's own agency. This chapter analyses cultural reference of man and the quality of chaotic realities. Chaos appears as a necessary and much required phase, which we need to incorporate into the model of our life and creativity in order to be able to have recourse to its generative potential. Reacting with denial results from the need for stability and safety, but it needs to be accompanied by the strategies of growth and cognition, which require sacrificing stability for the sake of creativity.

Chaos in many cultures is a symbol of the origin of life and its finality, i.e. of birth and death. Mythology in many cultures depicts primeval beginnings and the creation of the world as the fight of god against a beast (representing, respectively, order and chaos), where the defeat of chaos gives way to the start of life. One can return to the state of chaos through the "Gates of Apsu" – a portal in Babylon leading to the Underworld or the Hebraic Tehom – which remains a warning against imminent menace. New year is also a symbolic celebration of restoring order.

Celebrating return is also important for other reasons – falling into chaotic disintegration is not only a choice, but in a way is also a necessity, forced by the way human mind operates. Cognition has its limits and so does one's memory. Being aware of oblivion enforces the use

4 Katarzyna Kobro, Władysław Strzemiński, *Unizm w Malarstwie* ['Unism in Painting'], p. 35. Centralne Biuro Wystaw Artystycznych, 1956

5 Paul Klee, *Paul Klee. Philosophical Vision: From Nature to Art*, chapter On Modern Art, p. 10. McMullen Museum of Art, 2012, ISBN: 978-1-892850-19-5

6 Kazimir Malevich, *Świat Bezprzedmiotowy* ['The Non-Objective World'], Vol. II, *Suprematism* p. 65. Wydawnictwo słowo/obraz terytoria, 2006, ISBN: 8374536128

7 Friedrich Nietzsche, *Tako rzecze Zaratustra* ['Thus Spoke Zarathustra'], Prologue, p. 5. Wydawnictwo Zysk i S-ka. Poznań 1995, ISBN: 83-86530-55-3

of signs so as to make sure that those traces that are invisible, or are just a thought, do not disappear. In my opinion primary art consists of monuments meant to remind the community, subsequent generations and ourselves who we are and what kind of reality we are facing. Creativity as a primary act of the desire to draw attention to all that is not evident serves to express the need to record and the need to remember. Chaos perceived as primary indifference constitutes unconsciousness, oblivion and passivity of the unrecognised matter of reality. This is also the source of our origins – ontological void, animal loneliness, indifference, survival. It is only through the cultural signs of our ancestors that our ontological present setting is defined.

According to Mircea Eliade the idea of *sacrum*<sup>8</sup> was originally meant to demarcate a safe area which provided refuge from the limitations and dangers of our earthly life<sup>9</sup>. I agree with Eliade that the need to exist in a **specific** reality is close to the need of functioning in reality that seems objective<sup>10</sup>. Objectivity in this dimension refers to the struggle with illusion which depends on the subjective point of view, and with the compulsion of projecting and perceiving everything in absolute terms. External reference constitutes an indispensable starting point, while the narration connected thereto aims to strengthen and empower the existence of such external reference. However, man tends to attach form and conception to his/her life, to create signs and a certain map of safe reality which slowly, as time goes by, evolves in the opposite direction. Baudrillard succinctly grasped this process in his theory of simulacra: a map replacing the source of the interpreted sign starts creating its own territory. Any cognitive endeavour is prone to errors and mistakes, which reverts to the doubt of chaos, appearing in turn as instruments of mending and revival. Chaos has a cleansing and regenerating effect, and in culture it takes the form of cleansing rituals or therapeutic processes using the edifying, primary power of creation and return as symbolic repetition of the cosmogonic act of birth. A similar pattern can be observed in the Buddhist *letting go*, the Hindu *devatma* or the Christian baptism and resurrection. Chaotic reconstruction echoes also in Jungian synthesis of ego and shadow, as well as in Nietzsche's tale of three spiritual metamorphoses where after the phase of weight-bearing (camel) and liberation (lion) comes the phase of innocence (child), i.e. rebirth. The symbolic period of chaos has an established positive impact – destruction is a path towards reinvention and improved construction.

The cyclical state of oblivion (chaos) makes formerly created structure relative, as well as making it possible to complete the external point of reference with an internal point of identity, which is maturing and observing. Such a symbolic representation of chaos expresses unconscious transgression, which is equivalent to change, widening one's perception and understanding of a broader area. Realisation of possibilities, increase their scope and qualitative change. Creativity, where the order of structured form is at the brink of unpredictable chaotic reality makes every imitation, reinterpretation and synthesis of a well-known picture its update and variation.

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8 Initially *sacrum* was correlated with all that is real, continuous and irrefutable. The opposite of continuity and reality was formlessness and obscurity of infinity, palpable variability of all that is beyond cognition. Reframing everything that is unknown and dangerous as 'unreal' is a common psychological mechanism of distancing oneself from anxiety through denial, but also stabilising and symbolic of one's outlook on life.

9 Many cultures have developed symbols based on assumed connection between earthly existence and divine or chaotic world. Interestingly, in many cultures the concept of ideal world became symmetrical and central, with its logic based on the axis connecting profane world with divine world or hell. Simplification is typical of instinctive conceptual thinking. It shows the relation among observed phenomena as the structure of least energy – hence its central nature or the logic of proximity and separateness of different worlds.

10 Mircea Eliade, *Sacrum, mit, historia, Wybór esejów* [The Sacred, Myth, History. Selected Essays]. Sacred space and sacralisation of the world, p. 144. Państwowy Instytut Wydawniczy, Warsaw 2017, ISBN 978-83-64822-96-8

### Creative nothingness. Ontological intuition.

*Without void there would be no spiritual resonance<sup>11</sup>(...) spiritual resonance can only be accessed through the void<sup>12</sup>*

I have found one of the most interesting creative practices in ancient Chinese painting, which seems to be derived from the generative potentiality of the symbolic area of chaos. In this tradition *void* is the basis of any creativity. Creating a painting is parallel to a creative act where the first stroke of brush “pierces through the primary indifference and brings forth life and objects from chaos”<sup>13</sup>. I see this as an instance of intuitive chaotic nothingness and the completely human urge to give names and designate and thus to create meaning. Spirituality of this artistic practice is aimed at perceiving no matter what the shape, reflecting no matter what the form, that is at transgressing the *visible*. This resonates with the words of Kazimir Malevich, complaining about the popularity and emptiness of representational art ruling at the time: “I have come to understand that the ‘object’ and ‘representation’ are misinterpreted as the reflection of feeling... such world of representations and desires is completely untruthful”<sup>14</sup>. The impression of non-objectivity and void expressed by Malevich seems, like in the case of Chinese masters, to be the bridge between the profane world and a particular sphere of the sacred, as something that is not perceivable.

In Western culture emptiness is associated with nihilism and denying values while in Eastern culture, particularly in its creative practice, it appears as the method of transgressing mental limitations, both internal and external, which are imposed by the society. According to the ideals of Chinese masters, striving to achieve void in creativity is striving to achieve mental transparency which manifests as formal sublimation (transgressing ego) or naive spontaneity (pure of ego)<sup>15</sup>. Both attitudes, of transgressing and of innocence, include an element of *void* which allows for the specific quality that we feel appear in a painting as a philosophy going beyond the first painting principle, a spiritual resonance. This comes down to so called pure reflection, a kind of ontological experience which consists in spiritual unification with surrounding reality.

Creative intuition that shows in such moments, when identified with ontological intuition, becomes a source of artistic mastery. Experiencing void leads to spiritual transformation that is feeling a deep connection with the world. Experiencing void concerns the area of one’s unconsciousness, the evolution of which appears as releasing internal peace. Any creative act made in this spirit constitutes a spontaneous release of energy, natural and free from limitations of rigid and arbitrary rules. Experiencing transcendence by connecting one’s ego with the universe is a sort of spiritual synchronisation, a unification of identities which overcomes exclusion, dualism and the illusion of individual disconnection. Both the void and unconsciousness are, in my opinion, identical to the area of oblivion – the symbol of transgressive characteristics of chaos.

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11 Spiritual resonance is the first and most important of the six principles of art conceived by Xie He, painter and art theorist, in the 6th century. This rule cannot be learnt and it does not depend on technical proficiency and mastery of an artist. It can only appear as an innate quality. The harmony of *spiritual resonance* in the works of art conveys the impression of vitality and truthful representation.

Guo Ruoxu, *Chinese Aesthetics, Anthology. What I have seen and heard about Tu Hua Jian Wen Zhi Experiences in Painting*, pp. 185-186. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

12 Francois Cheng, *Chinese Aesthetics, Anthology. The Void in Chinese Painting*, p. 267. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

13 Hubert Damish, *Teoria Obloku* [‘A Theory of /Cloud/’], Chapter Hieroglif Tchnienia, Otworzyć Chaos, p. 290. Wydawnictwo słowo/obraz terytoria, Gdańsk 2011, ISBN 978-88-7453-072-9

14 Kazimir Malevich, *The World as Objectlessness*, Part II, *Suprematism*, str. 66 Wydawnictwo słowo/obraz terytoria, 2006, ISBN: 8374536128

15 A painting appearing out of non-existence, lack of distinction between king (purity) and kong (void)

Chang Chung-yuan, *Estetyka Chińska, Antologia* [‘Chinese Aesthetics, Anthology’], *The Reflection of Peace of Mind in Chinese Painting*, p. 255. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

“...When one’s intuition is united with Spiritual Reality and one stroke of brush shall express the depth of unconscious, it will be transformed and united with the divine and its creation will be unlimited...”<sup>16</sup>

The idea of connecting one’s interior with the wider, external aspect of existence seems to have religious grounds, but in fact it goes beyond them. According to Master Shitao, any creation comes from man and it is in his perception that visible form is transformed and converted into a new form of visual, mental or physical existence. The vast multitude of visible forms are further multiplied by one’s mind, further influenced by inspiration and pleasure, turning form into reality which through the artist receives palpable shape. This is an act of extending one’s intuition and switching its scope from oneself to connectedness with the world; the sensation of self-similarity<sup>17</sup> with the universe, as spontaneous feeling of limitlessness, through intuitive appearance. Each gesture is a part of a total picture<sup>18</sup>. “When an artist succeeds in showing the reality, the benefits are similar to those achieved through meditation”<sup>19</sup>. Transgressive self-identification is also referred to in contemporary psychology and philosophy. Poets of fin de siècle were fascinated by infinity; the endless transgression of oneself by Friedrich Nietzsche and the will of meaning by Viktor Frankl<sup>20</sup> are just a few quests characteristic of any person with an attitude opened to anything that exists beyond them. The will of meaning by Frankl seems to be determined by external quest which makes human life dynamic and motivating to fulfil one’s spiritual needs. This process is accompanied by an internal urge<sup>21</sup>, mentioned by so many artists. This urge may not be accomplished by remaining faithful to popular canons or principles of art but exerts pressure on individuals through attraction, desire and the need to perform according to one’s internal values. Wassily Kandinsky described the principle of *internal necessity*<sup>22</sup> as the emergence of “eternally objective” in “temporary and subjective”<sup>23</sup>, that is the eternal value of art in individual perception and the work of an individual.

The entire creativity inspired by void shows a trace of aspiring to unity and synchronisation with something unlimited or bigger than man. This aspiration may be accomplished by subconscious identification with transgressive quality and meditation practice in the spirit of possible achievement of such synergy. Metamorphosis initiated in this way is externalised by a work which constitutes a *mental imprint*<sup>24</sup>. One’s identification with the void is much more than just another theory – this is an ingeniously simple concept: limitlessness can only be described by something indefinite and *seemingly empty*.

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16 Idem, p. 263, quote from *Krytyki Kaligrafii* [‘Caligraphy Criticism’] by Zhang Huaihuan, dating back to the 7th century

17 “...the property of a set which means that the shape of an entire set is similar to the shape of any fragment of this set.”  
Kudrewicz J., *Fractals and chaos*, second edition, Warsaw: Wydawnictwa Naukowo-Techniczne, 1993, ISBN 83-204-1676-0.

18 Shitao, *Chinese Aesthetics, Anthology. What a Master Says on Painting, Chapter I*, Total Picture, p. 209. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

19 Chang Chung-yuan, *Chinese Aesthetics, Anthology. The Reflection of Peace of Mind in Chinese Painting*, p. 245. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1.

20 Austrian psychiatrist and psychotherapist, imprisoned in concentration camps, including in Auschwitz, one of the founders of humanistic psychology.

21 Aleksander Nelicki, *Klasyczne i Współczesne Koncepcje Osobowości* [‘Classic and Modern Concepts of Personality’], (ed.) Anna Gałdowa, „*Metakliniczna*” koncepcja osoby V.E. Frankla, Chapter ‘The Will of Meaning’, p. 187, Wydawnictwo Uniwersytetu Jagiellońskiego, Cracow, 1999, ISBN 83-233-1165-X

22 Kandinsky, *O duchowości w sztuce* [‘Concerning the Spiritual in Art’], p. 76-79. Państwowa Galeria Sztuki w Łodzi, 1996, ISBN 83-86658-17-7

23 Complementary oppositions defined by Kandinsky

24 “A work of art, which is in harmony with one’s mind, is called an imprint. Art is like the seal of artist’s mind and soul.”  
Guo Ruoxu, *Chinese Aesthetics, Anthology. What I have seen and heard about Tu Hua Jian Wen Zhi Experiences in Painting*, pp. 265-186. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1.

## The point of instability

*Torturing one's mind with meticulous copying is a straight way towards self-destruction.*<sup>25</sup>

Apart from the area of oblivion, which gives way to unconscious self-transgression, I see the chaos manifesting itself through the non-identical character of the act of copying. The source of cascading chaotic variability in art is that each point of the process is unknown. Imitation and copying of popular forms, observational learning, creative rituals and strategies – these practices reveal the quality of ‘error’ inherent to human personality, which is characteristic and natural to every human being. Creativity, where the order of structured form is at the brink of unpredictable and chaotic reality, makes every imitation, reinterpretation or synthesis of a well-known picture its actualisation through modification. Fulfilment of one’s aspirations expressed as human individuality contains a creative germ of unpredictable chaos.

One of the most important generators of chaos in man is his brain, which is characterised by metastable<sup>26</sup> features. It is most effective when there is a simultaneous clash of opposing tendencies and unpredictable connections (activation and deactivation) between them. The activity of the human brain, in terms of metastable mechanics, is based on the principle of spontaneous, oscillatory synchronisation of neuron pairs where there is symmetry or its refraction. Neuronal synchronisation is of utmost importance for any cognitive function and it is a mediator for any recognition, perception, understanding and delimitation. **Metastable synchronisation enables experiencing simultaneous multidimensionality:** anything that is not evident or any multitude which makes up the richness of life. The point of instability is crucial for creativity as this is a space opening for actual change, transgressing tendencies and coming up with a variation of basic data. In the case of chaotic, unpredictable processes, such as human behaviour, its entire spectrum and each point of the process is a point of instability<sup>27</sup>. Neuronal metastability makes it possible to remain active without direct influence of an attractor; to maintain a certain level of activity a memory or ‘spirit’ of the attractor is sufficient. This feature enables both maintenance of current aspiration (aspiring to achieve stability), and coexistence of the equally probable tendency to variability and responsiveness (aspiring to instability).

Artists entering the space of unknown darkness or mental oblivion in order to act on their vision and creative ecstasy achieve a state of metastable, selective consciousness. It is known that an artist can create in a state of artistic trance or creative ecstasy where such an artist seems to become an actor of a power higher than himself. Shifting the burden from understanding to pure activity absolves the creator of the requirement to provide a rationale for his acts. The philosophy of calligraphy, which can be applied not only to painting but also generally to philosophy and any creative activity, refers to specific involvement of unconscious, which is impossible to define in rational terms, as the characteristic that can appear only in the process of creative activity<sup>28</sup>. It is important, as this can explain why it is impossible to conceptualise adequately this area inaccessible to conscious scrutiny. Viktor Frankl, in his psychological anthropology, conveyed that human personality encompasses two types of unconscious which he investigated: of impulsive and spiritual character. Generally, he called

25 Guo Ruoxu, *Chinese Aesthetics, Anthology. Master on Painting*, Chapter III, *Metamorphoses*, p. 214. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

26 Etymologically, ‘metastability’, comes from Latin ‘meta’ (beyond) and ‘stabilis’ (able to stand). In coordination dynamics, metastability corresponds to a regime near a saddle-node or tangent bifurcation in which stable coordination states no longer exist (e.g., in-phase synchronization where the relative phase between oscillating components lingers at zero), but attraction remains to where those fixed points used to be (‘remnants of attractor~repellers’). This gives rise to a dynamical flow consisting of phase trapping and phase scattering. Metastability is thus the simultaneous realization of two competing tendencies: the tendency of the components to couple together and the tendency for the components to express their intrinsic independent behavior”

J. A. Scott Kelso and Emmanuelle Tognoli, *NEURON, Toward a Complementary Neuroscience: Metastable Coordination Dynamics of the Brain, 5. The Extended HKB Model*, pp. 35-48, Volume 81, first edition, January 2014.

27 Steven Strogatz. *SYNC. How order emerges from chaos in the universe, nature and daily life*, Chapter 7, *Synchronized Chaos*, p. 174. Hyperion Press, 2003, ISBN 978-0-7868-6844-5

28 Mind becomes ‘no-mind’, which enables natural spontaneity in creative activity. Painted line is “like fish which enjoys swimming in rapids and its breadth is like clouds raising above the mountains” Chang Chung-yuan, *Chinese Aesthetics, Anthology. Peace of Mind in Chinese Painting*, pp. 260-261. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

the spiritual reality a *deep person*, which defines internal psychological space and resists reflection, as it can be only expressed through activity. Deep person is difficult to define as it can be observed only indirectly. Its existence is indicated by inexplicable phenomena caused by consciousness, personal responsibility and conscience, which can be understood and seem natural only in an ontological context<sup>29</sup>. Frankl referred to *servicing one's conscience* and having a dialogue with one's conscience as an element independent of ego, which makes this relation asymmetric. Ancient Chinese painting refers to the concept of liberating one's ego through a creative act, at the source of which there is a mysterious synergy of creator and void united in spirit according to the principle of "wu wei"<sup>30</sup>.

What is apparent in both concepts is giving up responsibility to a certain extent by unexpressed strength. Such unpredictability in art may be provoked and incited in different ways and the dimension of giving up mental control appears through letting the body and its reflexes act. Active appropriation of fortuity in creative activity may be found in automatic drawing or writing by surrealists, using ready-mades, happenings and the irrationality of Dada. Oscillating at the margin of perceptibility and darkness enables free play of associations and unfocused flow of attention. In addition, writing and automatic drawing, in a way similar to dance, playing an instrument or other disciplines of art and sport, involve body movement and gesture as an element crucial for the final form of creation. They use body memory stored by the nervous system<sup>31</sup>, which refers to a number of practised reflexes existing as potentiality in the psycho-motional buffer of a performer. Both sport and music make use of ideomotrics, which consists in the ability of one's mind to perform an ideal model of a movement/gesture. In the case of virtuosity such a method enables the performance of very complex motor sequences, which in a way are independently enacted by one's body without mental control, almost automatically, as if in a trance. When improvising, the whole act is enriched by randomness and unpredictability as a result of not sticking to formerly acquired schemes, and by freely penetrating the whole scope of movement.

### Spectrum superposition.

*Only information, the record of the wave function, survives and eventually makes it out of a black hole, but in a state so distorted that it is virtually impossible to reproduce. This process is by its nature chaotic.*<sup>32</sup>

Complementarity seems to be particularly important in the creative process; the pursuit of internal and external synchrony involves the coexistence of contradictory states. Body-mind, subjective-objective, limited-unlimited, corpuscular-wave, matter-energy – the coexistence of these and other alternative tendencies and values is the real dimension of the complexity of the world in which self-organisation of matter and perception becomes possible. The coordination of complementarity, neither stable nor unstable, is like a new state of focus.<sup>33</sup>

29 Aleksander Nelicki, *Klasyczne i Współczesne Koncepcje Osobowości* ['Classic and Modern Concepts of Personality'], (ed.) Anna Gałdowa, „Metakliniczna” koncepcja osoby V.E. Frankla. Chapter 'Deep Person', p. 191, Wydawnictwo Uniwersytetu Jagiellońskiego, Cracow, 1999, ISBN 83-233-1165-X

30 "The principle of wu wei is entirely the result of creative intuition, which makes it possible to reach deep layers of human nature" Chang Chung-yuan, *Chinese Aesthetics, Anthology. Peace of Mind in Chinese Painting*, p. 262. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

31 The term used by Jerzy Grotowski with reference to drama and by Pauline Oliveros in musical improvisation.

32 Steven Hawking, from a lecture at KTH Royal Institute of Technology, Sweden, 2015

33 It is a way of stimulating neurons that accompany thought, recognition, insights, memory, attention and other cognitive functions of the mind. In classical theory, it was thought that there was then a sudden synchronous electrical activation of various fields of neurons and their rhythmic pulsation, at the identical rate of 40 times per second. This activation also quickly gives way to complete desynchronization, and then comes the next sequence of arousal, which corresponds to the next passing thought, which follows at a dizzying pace. Different synchronisation qualities are noted: selective in the form of the number

If in popular consciousness chaos means disorder, lack of orientation, confusion and disintegration, then in science it is a property of complex non-linear systems. It causes that their behaviour has a small horizon of predictability, known as Lapunov time. For chaotic electrical systems, it is the size of one thousandth of a second, for weather conditions a few days, and for the solar system several million years<sup>34</sup>. Predictions longer than the time specified for a given case of Lapunov time are burdened with an increasing error, resulting from incomplete knowledge of all factors affecting the development – known as initial conditions<sup>35</sup>. Chaoticness refers to the unpredictability and nonperiodicity of the behaviour of phenomena over time. This structure never repeats itself, but it has the same character and an unchanging essence: it is a quality that never ends. Chaos is subject to non-accidental laws: it always stays on the path of its attractor<sup>36</sup>.

One of the most famous attractors of chaotic systems is the Lorenz strange attractor<sup>37</sup>, whose structure is a combination of trajectories of the development of the weather system spread out in time, corresponding to the number of states in which a given system can be found. Known visualisations of strange attractors are revealed as extraordinary objects, described by their discoverer as an infinite complexity of the surface. It is not a solid, but not entirely a surface. It is created by combining all the possibilities of motion towards the attraction system, as a form of space-time superposition of its entire spectrum. The secret of this meta-object is that its shape is not accidental, random (chaotic, as we would say colloquially), but reveals the extraordinary discipline of the internal structure. The impression of the surface is created by an infinite number of repetitions of the movement loop, the position of which never repeats, but it consistently fills the shape of the attractor - the shape of the attraction system.

Strange attractors whose construction is captivating are visualisations of data that relate to each other in dynamic space-time interaction. They do not reflect the actual construction of the object, but its parameters from the phase space<sup>38</sup>. Translated into three-dimensional space, they become understandable visually, thanks to which we can visually observe the regularities of their shape, which lines of numbers do not convey<sup>39</sup>. I have the impression that a work of art behaves like an attractor: it represents the value around which our attention and reflection oscillate. It sets the starting point for the process of interpretation and understanding. Specific conditions and initial experience attract and engage our senses and psyche to feel, reason and understand. It is impossible to predict the development of such a system.

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of arousal cycles per second, the oscillation period phases, or to show a perfect timing of the moment of arousal (Steven Strogatz. *SYNC. How order emerges from chaos in the universe, nature and daily life*, chapter 10, *The human side of sync*, page 254. Hyperion Press, 2003 ISBN 978-0-7868-6844-5). With the introduction of metastable synchronisation theory, coexistence, not alternation, and different levels of synchronisation were found. It works by the existence of “remains” of other “points of arousal”, which results in the creation of unique dynamics of neuronal activity (J. A. Scott Kelso and Emmanuelle Tognoli, *NEURON, Toward a Complementary Neuroscience: Metastable Coordination Dynamics of the Brain*, 5. The Extended HKB Model, pp. 35-48, Volume 81, Issue 1, January 2014).

34 Steven Strogatz. *SYNC. How order emerges from chaos in the universe, nature and daily life*, Chapter 10, *The human side of sync*, p. 175. Hyperion Press, 2003 ISBN 978-0-7868-6844-5.

35 Unpredictability falls within the colloquial definition of chaoticness, but it is not widely known that even simple systems, included in simple mathematical formulas, can lead to chaotic behaviours. In fact, most of the processes taking place in the universe are subject to non-linear dynamics, which makes them unpredictable in the long run. Only in a narrow area of precisely prepared measurement conditions that are not subjected to accidental external interference, is it possible to determine the interaction of matter and energy without the influence of secondary factors.

36 Steven Strogatz. *SYNC. How order emerges from chaos in the universe, nature and daily life*, Chapter 10, *The human side of sync*, p. 181. Hyperion Press, 2003 ISBN 978-0-7868-6844-5

37 In theories that consider models of variable phenomena in time: a point or set that attracts points in its surroundings during a certain process (pwn.pl). A strange attractor arises in a fractal attraction system.

38 The space described by variables referring to the 6 dimensions of the particle - 3 spatial dimensions and 3 of momentum. In this way, the state of the entire system at each of its points can be described.

39 Lorenz was the first to visualise in this way his meteorological problem, which was based on three variables (initial conditions), three constants and three equations.

The dynamics of feeling, characteristic for the reception of art, is associated with the non-obviousness and contradictions that are inherent in the reason for its existence. There are no fixed and certain aspects of function and usefulness, art refers to both reality and the speculative realm, alternative reality, utopia. Unknown, unconscious parameters are involved, stimulating countless memories and associations, often discovering new layers of aesthetic preferences. A piece of art is a specific stimulus for the brain, it requires a great adaptability of approach, a passion for both intellectual and emotional acrobatics. Between a work of art and the brain, a dialogue of polyglots of meanings is established, the greater the value, the more it avoids the clichéd patterns of imagination and reaches for new, unfused paths of the evolution of thinking. Art is a sophisticated tool that induces a metastability of sensations, providing an alternative to narrowing templates, simplification and dichotomisation. Its impreciseness and state of suspension affects us, extracting consciousness from well-worn paths; it opens up the possibility of the existence of a freedom to which we are predestined. It violates the projection of predictability, it draws the hem of the subjective veil to show in place of permanence – infinity.

### Chaotic form. The window of transcendence

*The finite is an expression of infinity...*<sup>40</sup>

Most often I think about art as an energetic recording of thinking process, a visual concept, which depicts one's own conclusion that surfaced as a result of solving one's internal problem or accomplishing a task. The means of artistic expression allow to take note of a thought in a substantial form. Such physical laboratory of working on one's artistic hypothesis, developing its visual manifestation, in a way similar to verbalisation, supports the quest for precise forms of expression. Adequate reflection of one's own process and vision translates into the strength of representation, gaining its potential thanks to an objective, external form. A work of art is a kind of loop used to attract and anchor a specific thought, feeling or idea and it becomes the space where it can freely manifest itself. Finding the right form to express an idea passes through sensitivity and one's reactions in the process of forming, leading to the place of utmost satisfaction, essence and core.

However, this requires appropriate conditions for change, internal personal transgression, which, in my opinion, leads through the **area of oblivion** to the **point of instability**, through the **window of transcendence** to the final form of an artwork. What happens in the area of oblivion, where we search, lose, get rid of things, is a kind of metastable layering of content and tension. They are further integrated and reduced in the chaotic **point of instability** – the moment of truth, where the resultant of all the forces comes into being, always in somehow unpredicted and mysterious way. The entire process is happening in the framework of artist's unique personality, which defines the final product of their work. In my opinion this means experiencing, even if it is just for a short while, of a higher level of identity, transgressing individual sense of individuality, hence the sensation of extended spirit, uniting with something more powerful, transcending one's limitations. This is the **window of transcendence**, in which we are not limited by our imagination alone, but we go beyond it. Such a moment is not defined, which is why it means experiencing the purest freedom of choice, which is not predetermined.

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40 Aldous Huxley, Huston Smith, *The Divine Within: Selected Writings on Enlightenment*. Harper Collins, 2013, ISBN 0062236830, 9780062236838

I am using the term Chaotic Form with reference to the way of reaching this area and understanding it in the light of modern world view. It strikes me that the same intuition is repetitively present in many artists' and philosophers' work. Even though similar thoughts are articulated sometimes in a fragmentary manner it leaves no doubt to its deep, internal identity. There are many forms of expression, but the main ground is one - this observation made me undertake a task of synthesising chosen theories attempting to describe the sensation of creative transcendence. Giving this question a form is an expression of this process of finite nature and qualifying it as chaotic, which opens it up to the quality of infinity and of indefinite nature.

Any work of art before its substantiation is *"a non-existence, without form and without any image"*<sup>41</sup>. *Formlessness including all the potential forms*, defines the void, tao and Master Shitao's Total Picture<sup>42</sup>. The lack of definition or a negative one – non-existence without form or image – in case of tao is that tao cannot be expressed, because any form of description or definition already deforms its meaning. Similarly an artwork makes it possible to express its limitless nature. Obviously, finishing any creative process requires final reduction and formal limitation<sup>43</sup>, but innovative approach to creative activity is correlated with and dependent on personal psychological access to the parameter of infinity.

Chaotic form escapes any schematic substantiation, as it is based on unpredictable and not repetitive feature of a chaotic process. It is universal, as the kind of attractor influencing the artist depends on many personal factors, one's own creative choices, which consistently developed allow to achieve freedom and independence of mature creative subjectivity. It is a pure way of extracting creative energy. Chaotic form does not refer to the material aspect of any work of art, but to the factors decisive for its creation. When based on chaotic theory of unpredictability and metastable simultaneous complementarity of a human being, it is not paradoxical any more, without losing its capacity to generate formative generativity. **As a result, a Chaotic Form is a formless form, which as such encompasses all the potentialities of form**<sup>44</sup>.

### Isolated space - Experiment

*One starts a dialogue with each work of art, which may be infinite. The infinity of the degree of understanding corresponds to the infinity of the interpretation process.*<sup>45</sup>

Creating means extracting a specific form out of a potentiality of chaotic character, of a sense coded in a medium of symbolic connection. A creative moment constitutes an 'analytic moment' of a picture<sup>46</sup>, focusing attention on a specific piece of reality, transformed by an author. Each attempt to obtain an internal or external reflection constitutes a formative distortion. Limiting attention to a concrete, material, shape, chunk or a scenario means turning chaos and dispersion into attraction, condensation and creativity. The analytic moment of a picture is also an experiment, an attempt to establish conditions to make it possible to obtain

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41 Tang Yijie, *Taoism*, (ed.) Mou Zhongjian, Chapter *Cheng Xuanying and the study of the twofold mystery*, p. 153. Leiden, Boston 2012, ISBN 978-90-47-42799-5

42 Shitao, *Chinese Aesthetics, Anthology. What a Master Says on Painting, Chapter I, Total Picture*, p. 209. TAIWPN UNIVERSITAS ISBN 97883-242-0808-1

43 If a work of art consists of finite and constant number of elements.

44 Wang Bi He wrote that sounds include the five notes, gong, shang, jue, zhi, and jy. A sound cannot be gong and shang at the same time. Only the "without form" may create all forms. Only the "without form" may create all forms.

Tang Yijie, *Taoism*, (ed.) Mou Zhongjian, Chapter *Cheng Xuanying and the study of the twofold mystery*, p. 153. Leiden, Boston 2012, ISBN 978-90-47-42799-5

45 Luigi Pareyson, *Aesthetics. Theory of Formativity*, Chapter Stages of understanding and the value of interpretation, p. 268. TAIWPN UNIVERSITAS, Cracow 2009, ISBN 97883-242-1312-2

46 The word 'picture' is used here in figurative terms. It refers not only to a painted image, but also to any other form of artistic capturing or recording, which constitutes a form of attraction.

the alchemy of exchange between the work of art and its viewer. A scientific experiment is aimed at finding the reason why an incentive provokes a particular reaction of an object. The result of an experiment should allow to come up with a definite answer to a research question in specific, precisely controlled conditions and it should be possible to replicate it. The method of artistic experiment seems to be similar, although it is focused on creating a situation that is analysed, on asking questions. Its working hypotheses is carried out in the framework of the artwork or interactive experiment, most often of a social nature, performed in front of an audience. Artistic experiments tend to provoke, make viewers step out of their comfort zone or break the norms of social behaviour. Art often has recourse to strong means of communication, which results in different sensations of the audience, as it is difficult to determine the initial variable of the experiment, where people constitute the main parameter. One of the most interesting examples of such an experiment is the performance by Marina Abramovic "The artist is present", during which thousands of people decided to confront the artist. The concept was very simple, but the artist provoked a vast array of reactions. This performance used the situation of multiplied experiment carried out in repetitive, minimalist circumstances. However, its result was not repetitive and did not provide a definite answer to the question asked. The only indefinite variable in this performance was the viewer, who simultaneously constituted the isolated area of the work of art.

Despite the expression 'isolation' or 'isolated area', any artwork is lively and not inanimate in its delimited form, it is a closed gate that we pass in order to explore further possibilities. Creating something that has appropriate energy to express its idea, is connected with the intuitive form creation and ability to develop a primary impulse, which attracts, motivates and provides an incentive to develop one's work. The culminating point is when the accumulated energy is released by settling the structure of the artwork. The form comes into being as the best and most adequate in terms of quality equivalent to its mental and conceptual content. As a result, the form becomes an open gate to the ritual of experiencing life. Reaching this point is the coronation of a creative process, the turning point, transforming potential energy into actual event. The work of art is an accomplished act, a **condensate**, a summary of a reduced process, coded into a medium. The process is replayed the moment an artwork is decoded. The initial form, materialised, is the point of departure, the starting coordinate, which creates the preliminary circumstances of an experience, it is "a process at rest"<sup>47</sup>.

Creativity defined in this way is transformative not only while coming up with the concept and bringing it to life, but also representing the active and formative potential value, psychological content, which interacts with the mental life of the viewer. It is the point of initiation of an internal experience, based on contemplating the quality induced by the work of art, contained in the code of its structure. Luigi Pareyson, in his theory of formativeness mentions that contemplating a work of art, our mind traces back its creation, we need to *create this work for ourselves*<sup>48</sup>. This is when certain deconstruction of synthesis takes place, where specific decisions taken by the artist during his work are identified and analysed by the viewer. The reconstruction of such process in one's imagination constitutes the development of the path the work has taken up to its original source or impulse, which has brought it into being. Thus, it is the gate to the world before the creative process has occurred, the world 'in-between'<sup>49</sup>. The isolated area of an artwork is a kind of physical catalyst, a starting or entry point into a different, not physical, dimension. It is a point of releasing one's ontological experience, having contact with something absolute, chaotic or empty.

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47 Luigi Pareyson, *Aesthetics. The theory of Formativeness*, TAIWPN UNIVERSITAS, Cracow 2009, ISBN 97883-242-1312-2

48 Luigi Pareyson, *Aesthetics. The theory of Formativeness*, Chapter *Dualistic conscience of an interpreter*, p. 250. TAIWPN UNIVERSITAS, Cracow 2009, ISBN 97883-242-1312-2

49 Paul Klee, *Paul Klee. Philosophical Vision: From Nature to Art*, Chapter on *Modern Art*, p. 12. McMullen Museum of Art, 2012, ISBN: 978-1-892850-19-5

## **PRACTICAL WORK**

## THE POINTS OF REFERENCE | 3 oil paintings 130x150 cm

*The starry heaven above me*<sup>50</sup>

The Points of Reference is a series of three oil paintings, using reverberating colours and the phenomenon of complementing colours. A geometric network of points appears only when you approach the painting and they seem to twinkle alternatively, creating a living, reactive suspension. Achieved simultaneous contrast results in the effect of subjective enhancement of contrasting colours and it creates the impression of afterimage. Multistability of vision consists in focusing alternatively on an object and then on the background and on disappearing and twinkling points.

What inspired me directly to paint the Points of Reference were the words of Jerzy Ludwiński about the advent of Great Light – infinite blue – in his text written in 2000 on Elimination and Revolution<sup>51</sup>. He mentioned internal, personal artistic implosions, mini-revolutions of consciousness, which do not explode, but their entire light is directed inside. Such light shines bright in blue constellation of consciousness and each of its particles represents an individual – a thinking human being. Such a set of thinking individuals must have a specific texture and coordination and each individual, in a way similar to any other particle in the universe generating impulses, has an impact. Its existence in time creates certain ‘vibrating trajectory’, which appears like a heat map of versatile activity, synchronising through individuality.

Another source of inspiration for me was the structure of Bose-Einstein condensate, where large fractions of bosons, under specific conditions, are condensed into a structure characterised by self-similarity and concurrence. The speed of bosons cooled to temperatures very close to absolute zero is almost zero. As a result, their exact place in space is undefined. In such ‘cloud of probability’ *bosons lose their individuality* and start acting as a collective. It suffices to impact one boson in order for the other ones to adopt the same momentum, the same quantum state of the lowest possible energy. Boson condensate has been dubbed a new physical state of revolutionary properties, one of them being superfluidity, comparable to superconductivity. No friction means no barriers, potentially unlimited movement, which is not confined by time and space. Synchronisation, especially spontaneous synchronisation, is fascinating for the researchers, and yet it is reflected in every aspect of life. According to neurobiologists, the moments of mental experience result from a sudden neurological wave that forms by synchronising millions of neurons in human brain. This is followed by instantaneous unification, which is identified with psychological insight. This in turn implies a speculation that consciousness is a result of experiencing electromagnetic synchronisation by human body<sup>52</sup>.

Can you imagine ‘all there is’? Not in abstract, but in concrete terms. All that is contradictory, opposing, unknown and actual. Is it possible to picture that or at least suggest? It seems to me that any significant art makes use of such suggestion, which enables the artist to reveal something invisible, which only peeps through its representation and its shape. This is such a suggestion – of silence, infinity, life, something beyond, which makes that in our quest we use the same form again and again, we hull this suggestion from afterimage, of which we only catch a glimpse, as it escapes not only the form of its representation, but also any designation. This is because “*we lack the ability to synthetically discuss simultaneous multidimensionality*”<sup>53</sup>. Complex consciousness compound expresses this through a feeling that is impossible to communicate in a coherent way, one can only attempt to trust it and open up to experience

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50 Immanuel Kant, Critique of Pure Reason, quote.

51 Jerzy Ludwiński, *Epoka Błękitu, O Eliminacjach i Rewolucjach* [‘The Blue Epoch, on Elimination and Revolution’], p. 285. Stowarzyszenie Artystyczne Otwarta Pracownia, Cracow 2003, ISBN 83-89280-05-1

52 Steven Strogatz. SYNC. How Order Emerges from Chaos in the Universe, Nature and Daily Life, Chapter 7, Synchronized Chaos, p. 257-260. Hyperion Press, 2003 ISBN 978-0-7868-6844-5

53 Paul Klee, *Paul Klee. Philosophical Vision: From Nature to Art*, Chapter on Modern Art, p. 10. McMullen Museum of Art, 2012, ISBN: 978-1-892850-19-5

it. The only problem is how to activate in oneself the sensitivity allowing to capture this mysterious emanating background, which is only mentioned by others?

Glimpses of the essential source captured through its representation – suggested freedom, value, space, void can come into being or not, depending on preparedness or even readiness to experience it by the viewer. A work of art can empower some sensitive areas, but it does not determine whether an objective vision of the ‘unrepresentable’ will appear. The alchemical connection between the viewer and a work of art requires creating a common space between them – encompassing an active and not passive consciousness. This is exactly as Paul Klee said: one need to lay foundations for the development of a new kind of intuition, to find new ways of observing that will change the way of looking<sup>54</sup>. However, even to knock someone out of the sense of obviousness, one needs a point of reference, i.e. one’s own observing identity, in order not only to see the world as it appears to us, but also what it can potentially become.

Inspiration: Paul Klee, *Opałka*, Unism – Strzemiński, Malevich, Jerzy Ludwiński

### THE AREA OF OBLIVION | 3 oil paintings 130x100 cm

Monochrome, nongeometric suprematist painting is focused on the quality of matter close to the concept of *materia prima*. It is a primitive material base, otherwise referred to as chaos, capable of free auto-synthesis into any other value. Alchemy, synthesis and transformation of one quality into another seems an emergent phenomenon of self-organisation, where any principle of happening still does not have any precise scientific explanation. An interplay in the artistic matter, appearing and disappearing of potentialities, makes us aware that the *lack of concreteness* gives way to generate the *void*.

The void is a concept attractive in its indefiniteness, it provokes both anxiety and fascination, as its relationship with void seems to be grounded in the foundations of human cognition. As Leibniz said, we do not know why “*there is something rather than nothing*”. Philosophical reflection was always focused on the origins of humanity and the question concerning the source of creativity. The beginning of form is related thereto. Eternal questions concerning our origins, infinity or the limits of the world and our existence refer to the existential yearning for stability in facing life and its continuous transformation. It is in the circumstances of ignorance that knowledge or a starting point appear spontaneously<sup>55</sup> and such a starting point constitutes an axis of existence, rescue from helplessness and incertitude. In a way such narrative, fertilised by paradox (or inspired by ignorance), is born carrying an element of divinity. They constitute the answer to the flamboyant gap in our search for the meaning in life, but also a tool – a way of defining a familiar and safe area of existence.

My personal interest in chaos stems from doubts concerning the correctness of generally accepted reasoning. Each representation, phenomenon, idea or image are only a part of bigger whole, concrete and detailed approximation, which consists in limiting the scope of consciousness to a given object. In order to transform any information, one should broaden the perspective, which in extreme cases can result in chaos when there are too many data or the scope is too wide to perceive anything at all. Deduced picture of a whole is an indefinite constellation of scattered objects, which exist in vague nebulosity. Chaos, as an objective whole, leads straight to losing oneself and failing to grasp the reality of any perspective.

I refer to such symbolic quality of losing oneself using a working term of the *area of oblivion* and I consider this quality as essential in art practice. Such practice constitutes creativity deprived

54 Paul Klee, *Paul Klee. Philosophical Vision: From Nature to Art*, Chapter on Modern Art, p. 9. McMullen Museum of Art, 2012, ISBN: 978-1-892850-19-5

55 This can constitute the phenomenological conclusion. However, contemporary neuroscience shed new light on the mechanisms of preceptors forming and decision making.

of striving to achieve a formal structure. Such a supreme sensation allows for losing one's consciousness that melts away<sup>56</sup>, free fall into into indefiniteness of tensions and impulses active in the subconscious. Limiting oneself to subjective feelings in the framework of creative practice is the basis of building one's artistic identity. Temporary denial of striving for structure is an opportunity to develop one's intuition, which needs to become familiar with the internal shades of *spiritual vibrations*<sup>57</sup>. Any creative act is like a probe thrown into *deep persona*<sup>58</sup>, where no external accretion is threatening the independence of personal reflection.

Meditative inspirations: suprematism (Kazimir Malevich), abstract expressionism (Ad Rainhard), minimalism (Yves Klein), colour field painting (Mark Rothko).

**CHAOTIC CONDENSATE** | 120x130 cm, Aluminium, pet slab, foil, led bar

The condensate, which consists of layering and complexity, is a series of 15 photographs, showing subsequent phases of light reflection metamorphosis. It is a kind of abstract parameter of deformation, where each shot is a dialogue with curved line and its formative properties. The forms that arise on the surface seem to be cut out of multilayered fold profile. What is characteristic of them, is their mobility and the impression of chaotic distribution. However, on closer examination one can notice that they are catalysed in several hubs, which act as attractors in chaotic structures. Differentiation of pictures that appear is the product of changed curve of the surface reflecting light and changing angle of its reflection. The dialogue between subsequent stages of reflection of one and the same form have acted as an impulse to create a kind of basis, the matrix of the condensate, generating various forms. The artistic process of working on the Condensate is a perfect example of presenting a potential nature of a drawing. Artistic situation is settled in time presented as simultaneity; a photograph is the act of crating an Isolated Area in isolated in time, which consists of a single, frozen form. This recording documents the variety appearing out of the 'probability cloud', when all subsequent phases of the virtual scopes of existence in a given form are put together.

Two forms that accompany the Condensate referred to in the title of this work constitute a kind of 'magnifying windows', abstracted in order to perform a closer analysis and decondensation of its content. Formal value is suppressed with colour, which makes such approximations of emotional nature. The colour that shines through and the light are meant to create the illusion of depth and density of the matter observed. The reflectiveness of the surfaces brings to mind a fractal and its quality of self-similarity, which on closer examination reveal close formal relation between a fragment and its whole structure. There is a similarity between mobility and complexity of the reflected pattern, no matter from what distance we look. The only phenomenon that changes is the density and structure of reflections.

The creative aspect of chaos consists in its rich potentiality, complexity taking form of various perceptive forces discerned in the picture. Rudolf Arnheim points out that people are attracted and feel a compelling need to surround themselves with understandable forms<sup>59</sup> (which I call an instinct of form), to such an extent that we make up for the lack of information in order to come up with coherent object that we can observe. This is why it is even more interesting to contemplate an object that is not of figurative nature, where the need to define shows

56 In a way similar to mental transparency of tao in Chinese painting

57 Kandinsky, *O duchowości w sztuce* ['Concerning the Spiritual in Art'], p. 72. Państwowa Galeria Sztuki w Łodzi, 1996, ISBN 83-86658-17-7

58 Aleksander Nelicki, *Klasyczne i Współczesne Koncepcje Osobowości* ['Classic and Modern Concepts of Personality'], (ed.) Anna Gałdowa, „*Metakliniczna*” koncepcja osoby V.E. Frankla. Chapter 'Deep Person', p. 191, Wydawnictwo Uniwersytetu Jagiellońskiego, Cracow, 1999, ISBN 83-233-1165-X

59 Rudolf Arnheim, *Myslenie Wzrokowe* ['Visual Thinking'], Chapter 15, Models as a Basis for Theory, p. 322. Wydawnictwo słowo/obraz terytoria, Gdańsk 2011, ISBN: 978-83-7453-056-9

personal, internal attachment. Our imagination creates numerous interpretations, which may result in the need to translate them. Internal reorganisation and multiplicity are transformed through synthesis, which it is possible to define. When we try to make sense of aesthetic sensations, it becomes possible to interpret the lack of form. Such window of transcendence, which initiates a new synthesis, is also a reminiscence of mythological gap that appeared during cosmogonic divide into heaven and earth. Such a gap makes it possible for things to come into existence and for a life-giving and inspiring quality of spiritual resonance to appear. The area created in this way is necessary for imagination to move freely and have transforming power. Spiritual resonance makes reference to freedom in broad terms and creativity means practising freedom: nature generates forms to the same extent as an artist. The consciousness of having the same and unchanged quality becomes a basis for the sensation of ontological connection with the reality.

### **THE TRANSITIONAL STATES OF MIND** | zinc sheet 120x30 cm

The Transitional States of Mind refer to elementary form, particles, separate sounds or signs, which can come together as a sentence and only then start to make sense. It is a separate line (curve), which makes an object appear out of chaos. A detail or an embryo of matter, which consists of abstract linear parameter that has been extracted out of the plane covering its depth. Collaterality becomes a main plane – a platform for discussion and exchange.

Extracting the germ out of a fold making part of a bigger whole makes it possible to access the conceptual nature of our perception, mostly as inability to separate what we see from what we know. Depth, most often shown in a plane, is an element of mimetic play, suggesting space where there is none. Such reversed drawing shows its depth, the dimension of which has been magnified, where the hidden presumed aspect of a curve becomes a major focus. An elementary fold created in such a way, this undivided whole, Leibnizian monad, the inside/outside part of which, accessed cunningly, becomes a plane that is observed.

The Transitional States of Mind are a DNA of complex, chaotic structures, which apply the multiplication principle to improbability. Preserving their nature of autonomous entities, they still remain a part of a bigger whole, maybe constitute also their source or a code, which a larger organism in their image, like a fractal, is able to generate. Delimiting them out of a bigger whole, makes it possible to approach a linear gesture from a different perspective.

### **NON-TOTAL CONTINUUM** | oil without canvas, steel frame

The Continuum is an extension of a detail of the series the Transitional States of Mind, where its detail has been further elaborated. It is in this work that I focus on expressing the depth of a physical parameter, usually perceived as present within a painting. In the Continuum, the plane of depth becomes an infinite fold of space (the work is a fragment of theoretically indefinite continuum of this form), which sometimes folds around itself, creating whirls and implantations, condensing the plane in an additional dimension – its internal dimension.

The infinity of the Continuum takes the form of a fold, which ‘exceeds its frames’ of belonging to its function or that which creates it, what is hidden under the fold of material, like its body, construction or structure. It symbolises the existence gaining its autonomy, slowly becoming

ruled by laws different than in the case of being subjugated or ancillary to the structural form it takes. Deleuze in his baroque analysis of a fold, starts with a description of an element that is independent in aesthetic terms and also as regards its emotional impact. He suggests the necessity for the painting to leave its framework and become sculpture in order to make this effect fully evident.<sup>60</sup> Such peculiar phenomenon may be observed in the work *Non-Total Continuum*, where the layered, flamboyant element – the fold – has left plane and ventured into three-dimensions. We are observing a fold, which is the basic element of baroque painting which emancipated, and which allows its matter to evolve along artistic continuum, then to pierce through, breaking into the third dimension, and to reach further the phase of façade<sup>61</sup>. The lateral development of a painting, as described by Deleuze, constitutes the process of surpassing subsequent frames. It is worth noting that after surpassing a single frame, it remains within the next one, retaining its nature as Representation, an illustration or trompe-l'oeil, being the proof of an absent object to be present?<sup>62</sup>.

This particular representation refers to the question of infinity and personality that comes into being the moment when the linear fold of a painting becomes embedded. Curved edges create a dependent shape and in the areas hidden inside the fold, the picture is not represented at all. Can we see the whole picture? What does representation refer to? Which element of the Continuum constitutes a representational illusion and which one – the reality? What is present?

The Continuum, despite the properties of a relief that it has, remains a plane or a flat surface of illusion and hallucination, the area suggesting the presence of a non-existent form. Simultaneous spatial representation is adjacent to a formal curve. Compression and organic fragmentation of the picture refers to the process of forgetting and inaccurate process of coding in one's memory, binding it with the physical spatial aspect and the phenomenon of being adjacent. A painting is a kind of sign, a trace or a symbolic indication. It constitutes a visual phenomenon in a layered and opaque plane.

The relationship of visible and hidden picture is not symmetric, due to the inadequacies that appear, the derivatives of primary curve distortion. Any further layer of the fold, as well as its subsequent creases, are similar to the levels or steps leading slowly into the depths of cognition/chaos. Theoretically, the fold can infinitely unfold into the wider continuum of experience and a never-ending variation of its interpretation or an infinite number of points of reference.

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60 Gilles Deleuze, *The Fold, Leibniz and the Baroque*, Chapter *The New Harmony*, p. 140. Continuum 2006, ISBN 0-8264-9076X

61 Ibid, p. 141.

62 Louis Marin, *O przedstawieniu, Granice malarstwa, Przedstawienie i pozór* [*On representation, The Limits of Painting, Representation and Appearance*], p. 363. Wydawnictwo słowo/obraz terytoria, Gdańsk, 2011, ISBN 978-83-7453-941-8

## Conclusion. Formless form

In this dissertation I reflect on the mechanism of creativity as a chaotic process, which I understand as a multidimensional synchronisation of visual and psychological phenomena in both in the artistic activity and final oeuvre. It is my understanding that Chaotic Form describes creativity as an act formed on a verge of formlessness/spontaneity and structural regularity. It which constitutes a kind of paradox – an order defined through indefiniteness. Notion of Chaotic Form is also a reference to Klee's quality of multidimensional simultaneity, encompassed by visual arts, as opposed to the narrowed perception of time dependent character of verbal cognition.

Synchronisation of multitude of dimensions, which while singled out seem detached and chaotic, is a way to understand the way reality works. This understanding is also a practice of humility for an artist, who is just a one of many particles of the world which he or she reflects through his art. I believe that questioning the matter through the process of creation and interpretation, we are indeed asking ourselves about the content and sensations residing deep below the surface of our consciousness. After all, every form that is created is also a medium of information, specific meaning and creativity, by drawing on subconscious quest for transcendence, makes it possible for us to reach something that we would not be able to access otherwise. We use many different pieces to come up with a single, truthful and powerful picture of who we are, where we come from and where we are going<sup>63</sup>.

I think that creativity and art contain the truth about man, while the way it is created and its reception reflect the degree to which we understand the world. When we explore other works of art, we learn to experience the world in a new, different way<sup>64</sup>. I have defined the area of oblivion, the point of instability, the window of transcendence and isolated area on the basis of my own experience, what I have learnt in practice during the creative process and how satisfying it can be to discover one's own true artistic reflection. I believe men have their own access to the sphere of infinity. One can naturally transgress one's limitations, constituting a part of chaotic process, which is ruled by its principles. However, nothing can happen against time, it is just how reality works.

In a way similar to Jerzy Grotowski, I feel that art is a path of continuous development, maturing, evolution, emerging from the darkness into the light<sup>65</sup>. He also refers to the truth of such a process: *"Everyone should remain faithful to one's life (...) experiencing life is a question, and true creation is simply the answer."*<sup>66</sup> The formless form is my answer.

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63 Reference to post-impressionist picture by Paul Gauguin, entitled: Where Do We Come From? What Are We? Where Are We Going?

64 . *"Aesthetic creativity directly impacts human awareness, extending its ability to understand, suggesting new ways of experiencing the universe"*

George Kubler, *Kształt Czasu, Uwagi o historii rzeczy* [*The Shape of Time, Remarks on the History of Things*]. *Mnożenie się rzeczy, Wynalazczość i przekształcenie*, p. 102. Państwowy Instytut wydawniczy, Warsaw 1970

65 Jerzy Grotowski, *Teksty zebrane, Dokument zasad* [*Collected Works, Statement of Principles*], p. 346. Wydawnictwo Krytyki Politycznej, Warsaw 2012, ISBN 978-83-63855-17-8

66 Jerzy Grotowski, *Teksty zebrane, Odpowiedź Stanisławskiemu* [*Collected Works, The Answer to Stanislawski*], p. 469. Wydawnictwo Krytyki Politycznej, Warsaw 2012, ISBN 978-83-63855-17-8