

Summary

Word – Image – Composition. The Contemporary Forms of the Artistic Multimedia Communication

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The dissertation is an attempt to analyse the characteristic phenomena related to the presence of a word in the space of the multimedia artistic forms. It examines the chosen pieces in which the triad word – image – composition appears. The author searches for various manifestations of the presence of a word among the literary and artistic phenomena of the 20th and 21st centuries. The thesis focuses on the spatial word-image constellations in literary projects and similar activities present in the works of artists/writers operating on the border of the arts and creating hybrid forms. To achieve this, apart from subject literature, the author personally participated as an observer in international and representative reviews of arts, such as The Berlin Biennale, The Venice Biennale and Documenta in Kassel. The observations of these exhibitions were enhanced with similar research in Poland, which concentrated on the Polish contemporary artists and the critical feedback of these events. The goal of the research is to work out the modes of the message building in the artistic multimedia communication: the relations used between the elements of a composition and the interpretation of surplus sense that is created in this particular form of communication on the symbolic and figurative levels. Another important issue is connected to the themes, subjects, literary texts and myths underlined by the artists. The considerations focus on the assumptions of the cultural theory of literature according to which all textual sources should be treated as literary ones. The dissertation is founded on the theories that assume a structural community of arts and “flexible frontiers of literature”, i.e. the concepts related to the word constellations introduced into the space and liberated from the regulations of linear syntax; hence the thesis concentrates on Seweryna Wyśłouch, Zenon Fajfer or Piotr Rypson. In this field, the author uses the approaches on literature associated with Roland Barthes, Jerzy Ziomek, Stanisław Nycz and Umberto Eco, as well as the considerations of philosophers and art theorists such as Maria Gołaszewska, Roman Ingarden, Mieczysław Porębski or Maria Poprzęcka. The categories employed by the author in the field of word space, the rhetoric of image, and the verbal/non-verbal interactions include tropes and rhetoric figures. The author’s research focuses on artistic hybrid forms (characteristic for contemporary art) that are built of verbal and non-verbal elements determining the entire composition and influencing the meaning, i.e. the inter-, multi- and trans-media activities. Due to the shift of artistic exploration from the object/product to the event/activity, the phenomena analysed here include the ones in which artistic communication dominates inter-media and interactive performance that is aimed at

co-creating and realising the artistic thought. The subsequent chapters of the dissertation demonstrate the relations between iconic language and verbal language that together build circles that stem from a collective source and interfere with one another.

Firstly, the projects in the visual and material quality of words that together with the lexical content create the sense are extracted. The author demonstrates the artists' actions effects in which the material features of a word are the goal of explorations. This circle includes visual poetry, word-image collage, "written pictures" and light sculptures; these examples show the strategies of building a message. Among the these undertaken by the artists/writers in the field of word-image compositions are those connected to human communication, disruptions in such relations, as well as the ones connected to the limitations of translating outside texts (i.e. the barriers created by the context of cultural metaphors). Additionally, the author draws attention to the external phenomena connected to the degradation of a paper book, using the form of a book volume as sculpting material, and the consequences of linking a book sculpture with its cultural and literary context.

The subsequent considerations concentrate on the changes in the sender-receiver relations and are connected to the metamorphosis of the reception of a literary work, and then artistic word-image forms. It goes from the traditional reception of a spectator/reader, through immersing oneself in a work, to the position of a reader/spectator of a sign. In this case, the act of "directing the reality" is of utmost significance as it turns a receiver into an active participator of a "spectacle". Another set of distinguished notions stems from the literature of a personal report. Thus, documents, notes and sketches (all of them literary-graphic forms) are taken into consideration in the composition of an artistic multimedia statement. There appear examples of the projects organised around intimate texts showing human psyche on conscious and subconscious levels, as well as autobiography which, when transferred in virtual space, becomes the foundation of a fictional story of oneself.

The next section is devoted to the relation built upon the axis art – rhetoric – politics, i.e. modes the social and political issues are manifested. It demonstrates artistic strategies and tricks that open a receiver for the problems typical for an individual forced to exist within the social and political order, i.e. the ways thanks to which "micro-histories" of multimedia statements cross the path of Grand History. According to the presented examples, artists become the voice of the excluded, and poetry starts to play the function of a proof in the socio-political discourse. It leads the author to observe that language has a significant role in the creation of artistic multimedia models of the world. To prove that, various poetics of composing a statement within a given paradigm are shown, together with metaphorical images of the past and the future in building the narrative about the contemporary world. The scholarly enquiry proved that an artist is a "tender narrator" who in hybrid compositions of words and images touches various anxieties of our

civilisation, such as identity, human's territorial and economic expansion, as well as the relations between nature and culture in the world of nature-culture that opposes the anthropocentric and post-human perception of the world. Thus the dissertation demonstrates how artistic values can be used to express the relations between life and creation. Despite opposing the tradition, many of these literary-artistic experiments constitute its continuation: either as a transformation of the past texts of culture, or a dialogue with the bygone. In the hybrid forms a word and an image illuminate each other, which proves they are open for a new semantic. Simultaneously, thanks to the commonly understood cultural context, they participate in a transfer of cultural tradition, and their multimedia form suits the contemporary times.