

I CREATE

I do not like the word artist, I prefer the word - the creator.

The fact of calling into existence a "new" is a mysterious temptation that I can not resist.

This way of communication is one of the most important in my contacts with people. I'm not a scandalist and I do not want to shock people. I have respect for the viewer, this is an important element of this relationship. I do not want to hurt him, trample him or spit on him. I want to intrigue him, draw him into the "game" so he would like to think about what the form he is perceiving / watching / touching is saying. The message - the language of the forms I use is also important to me. And in my opinion this language must be understandable for the widest possible audience, as universal as possible. This is the goal that I am facing with each subsequent implementation - bring the form in such a way that it becomes a symbol of the concept it presents.

George-Hans Gadamer's hermeneutics was a revelation for me. His investigation into the essence of art through the layers of culture - the whole baggage we are burdened with, but the same goes for the concept of "legitimation" of art. He also considered the notion of a symbol as a "sign for the initiates" because it transferred them to a deeper level than just the mere fact of reading it.

"I am arguing that symbolism not only refers to meaning but allows it to be present: it represents meaning"¹

My sculptures must have a theme. After years of work, this way out seems really important to me. Working with the idea - finding the right form for it. Gradual narrowing of the search area, rejection of unnecessary elements until the right shape appears, which will contain the full content. But the process of maturing for this way of thinking about form crystallized for a long time.

"Weave tighter" – I remembered the words of my Master - Professor Sławoj Ostrowski, with whom I studied: a quote from a short story by Ivo Andrić entitled "Conversation with Goa." The professor often referred to books he read passionately. "Weave tighter" - he said - "you have to compact matter." His sculptures were simply "cut out" from wood, he worked on them for a very long time: he cut, chopped down, whipped, painted - then he again torn, polished, painted and polished. In some places wood in his works shone like a stone, though mostly it was only a rough block. This perfect balance between the total and the detail, when one does not receive value with one another. He was the champion. The moment of concentration was a portrait. He rarely worked with the model, "memorized" the faces of people and processed them into the language

¹ Hans Georg Gadamer, „Aktualność Piękna”, Oficyna Naukowa, Warszawa, 1993, s. 46

of sculpture, the language of his art. "Portrait is a transition over similarity" - he used to say. As students, we often talked to the Professor about sculpture and art. Although he was a fairly direct person, who did not care about words, he used to speak about creation with seriousness, as about an inaccessible phenomenon every day, he spoke about the few moments in which he lost the sense of life, when he lost himself in sculpting.

The work on the portrait has its simplest reference - there is a model with which you can "verify" the whole. Work on an abstract form has no value beyond the form itself, unless it will "speak" with its shape that the form itself will mean.

SHAPE ENERGY

There are pictures, significant paintings that can not be forgotten.

While still at university, a multi-page booklet brought to the studio by the sculptor Kain Tapper seduced me completely. The lumps of wood were made as if they were a stone in some places, and in some, like living skin in others. Forms, "strained" to the extent that nothing can be added, were complete and full. A strange energy emanated from these faded pages, that was at least for me. There was no expression in it, but peace and harmony.

They were abstract – in strange irregular shapes. Nothing significant - only the titles could have led to associations - although they did not help much, for example: "Night". However, all surface rough or polishing made it possible to "feel" emotion and mood.

I was fascinated enough to try to make abstract forms. It was also a reason to lean over the matter of wood, which was close to my high school days.

I recall my first abstract sculptures - quite random hanging wooden objects - a form resembling a hanging bag or a stretched sail - these were rather exercises of learning material, they had no content.

There are words, meaningful words that echo throughout your life.

I remember a conversation with Wojciech Mokwiński, an intellectual and a mystic. He talked about a man, his role in art - as a creator and as a recipient. If the viewer notices in the work a reference to the values related to a human being, he refers it to himself, which makes him identify.

It also caused me to think about a man not only in the context of the body - a character, which is quite natural at the first stage of artistic studies, but as a human as an essence. The essence, which is defined equally by the body, emotions, the environment in which he lives, family, and thus education - instilled values, finally religion and law - a set of principles, rituals and restrictions within which man has to move.

Only the diploma work gave me a starting point - Greek herma, seen in the Berlin museum, it was like a revelation - a combination of an abstract geometric form with a human figure - the head of Hermes or an acknowledged philosopher. After all this portrait gave the content of an abstract form. Then arose the question: would it not be possible, instead of human likeness, to 'supplement' the forms with an idea which directly concerns a person? The idea that every viewer could identify.

This led to a series of questions about ideas that are most important to people. What values are they directly related to?

"SEVEN MAIN SINS"

Sin, so deeply rooted in religion in our lives. The ubiquitous sin, an excellent tool that influences people's behavior. Known to everyone.

The universality of sins convinced me of the material choice - poplar wood. Poplar is a tree - weed. It grows fast, but you can not really use it. The sin popularity gave me a conviction about the "human" dimension of sculptures, between 160 and 180 cm. However, the main issue remained - how to show the concept of Wrath or Pride, what does Jealousy look like? I assumed that they would be abstract sculptures.

The transition from concept to form was a long search. There was also a question about communicativeness. I needed universal images read by most people - symbols.

We are so deeply embedded in the culture in which we grew up, in Western culture, that we read certain signs through the prism of our knowledge and experience. There is the history in us of which we are heirs, and also the present we create. The reference to these symbols is indeed a bridge connecting the artist with the viewer.

We have cultural "traces" of ways to read the messages of the work through education, upbringing, and the community in which we have to function and live. And later in the theories of Hans George Gadamer I discovered this way of looking at the relationship between the artist and the recipients.

In Gadamer's theories, I also found the thing that seems to me the essence of man's and artist's functioning as a man and an artist - the need for value. Striving for perfection, improving yourself and the work you need to put into the process.

EXCELLENCE TEMPTATION

What I only felt while working on the "Seven Deadly Sins" diploma materialized at the "Reliquaries", works done in the doctoral conduit, where the essence for me was to search for ideas that would give meaning to our existence. And patterns that we can never catch up to. As a

person convinced of the need to "improve", of constantly lack and awareness of their own weaknesses, I was interested in this idealism, unfashionable in the current reality and difficult because it required effort.

"True perfection lies in constant improvement, constant complementation, appearance of new things, properties, values. If the world were so perfect that it would not leave space for new things, it would not have the greatest perfection: if it were perfect then it would not be perfect"², wrote Władysław Tatarkiewicz.

We need support or a pattern to find strength in our weaknesses. I thought about reliquaries that give a sense of sharing in holiness. I created five large wooden forms containing the light that seeps through the sheets of glass. The light here became a universal symbol of sanctity for me, and the crystal clear glass let me direct it. Here wood was a living, human, variable matter. I prepared them for a long time, hoping that time would finish my work. The wood of my reliquaries is stripped of decorations, it is a raw material. Are they beautiful? They certainly radiate serenity and harmony. And the impression I wanted to get: the impression of contemplation, participation in the sacrum. Of course, for those who want to enter into a relationship with the work who want to see and read it. I support the Gadamer's idea of the viewer's participation in receiving the work and the idea of a holiday.

"Experiencing beauty, especially beauty in art, is summoning a possible sacred order, wherever it may be" ²

I support Gadamer's statement and deeply believe in it, Gadamer survived the entire 20th century and is a perfect example of the reappraisals that took place during it. Classical education and values instilled by it have resulted in idealistic views.

Maybe it ceases to be convincing for the viewers of our times, who are hungry for stronger stimuli, focused only on the reception and not on the commitment and effort that must be put in when entering the relationship.

The conviction of the need for harmony in art has always been with me. And it is for me a reflection of this unparalleled perfection, which I constantly strive for.

The classic concept of perfection was tripartite - it contained Beauty, Goodness and Truth. What was beautiful according to the ancient Greeks was also Good and True. These values have become the basis of European culture.

I referred to these values in the project entitled "Hado - water memory". These were two actions in the open space that interpreted the theory of Japanese scientist Masaru Emoto, who focused on studying the structure of water. His research proves the natural tendency of water to organize its own structure. Water molecules with regular hexagonal shapes have the characteristics of "good", "healing" and "restorative" substances. This positive message is "remembered" by water

² Władysław Tatarkiewicz, „O doskonałości”, Daimonion Instytut Wydawniczy, Lublin 1991, s.22

and passed on. Civilization chaos and noise acts destructively and destroys the harmony of the water structure.

In my objects - containers, I coded water taken from the sea and from the river with a positive message of these classic values. After some time, I spilled it back to pass the information on.

Gadamer claimed that the truth can be revealed through the experience of art, , and this is more important for the culture than many other civilizational experiences. He probably referred to this classic ideal of truth. But what is Truth today?

MY TRUTH / YOUR TRUTH

In 2015, our reality has changed as if by a magic wand, like the reverse side of the book in which the content changes completely. Suddenly, there were we and they. Society cut by an invisible but clear border that you can not get through without a clear declaration. Living in these realities, there is no way you can not see or hear. The views are given to the first place. And even being away from politics I could not and can not continue to believe how quickly divisions are growing. Divisions that were previously a rupture now become an abyss. An autoimmune disease that can be diagnosed and even a drug can be found, but the effects will be irreversible. Tension builds up, and increasingly radical views leave no place for dialogue. I feel a tangible fear of the approaching confrontation. We know such historical situations and it is even more surprising that despite such tragic facts events can happen again. We are a nation exceptionally experienced in this respect. But such situations are happening in every geographical latitude, and their cause lies in the patterns and principles of social groups. Despite the development of civilization, these principles do not change, and unfortunately, human mentality does not change. Art in these relations stands at the end of the chain of human needs.

The defenselessness of culture towards politics is shown by Kader Attia in the work of Arab Spring from 2014. Museum showcases, robbed of their valuable content, themselves become an object of art. The artist, at each subsequent exhibition, re-prepares them, throwing stones and pieces of debris in them. This underlines the impression of the reality of the situation and participation in it, as if the attack took place a moment ago. (Photo 1)

It would seem that after the traumas of wars and regimes of the twentieth century, democracy will be a long-term entity that ensures justice and peace. It is amazing how quickly its ideas have devalued. Although democracy also causes perversities: political correctness, social engineering manipulation, homogenization of societies, dilution of principles, the fact that everything is allowed, everything causes a lack of "support". Freedom overpowers individuals who do not have an idea of themselves, a strong character, who prefer to be decided by someone else. Current social and political movements are cherishing nationalisms. The number of paramilitary group members is increasing. It turns out that surprisingly many people prefer the hierarchy and the rule of a strong hand than the democratic voice of the majority of society. Belonging to a group gives strength. Maybe it is an echo of the original communities with clear divisions - everyone

knew their place, had specific tasks, there was no room for discussion. The rebellion was severely punished. These situations observing forced me to comment.

In 2017, there was created a series of drawings entitled IRA - anger. Anatomy of anger is quite obvious and understandable for everyone - because it is felt by everyone. If there is anything against our expectations, something restricts us or works against us, the natural reaction is to prepare for reaction, to defend ourselves, the family, community and society. Often the aggression is chosen: verbal or physical attack. Although, as psychologists say, anger can be controlled, in opposite to exasperation or rage. I was already concerned with the notion of anger at my diploma thesis, in the end it is one of the "Seven Deadly Sins". Then I gave him the form of an ax head - a fat, wooden block with a thick metal blade. This time, however, when creating these drawings, the most interested was the "limit of strength" - to what point the situation may swell before the explosion. How much inflammation can infect, how much pain can it hurt? It may be a warning - showing fangs, snarling. Showing strength and potential. But does this "argument" have both sides? Maybe the pressure exerts stronger by keeping the status quo uncomfortable for the other party? The clashing of two potentials, swelling and oozing or rather filtration (ideas, views, cultures or languages) does not necessarily end in a confrontation. The long duration of such a situation may start the process of homogenization and erasing the differences.

The echoes of such relationships I noticed in the works of Eduardo Chillida, a Basque artist. "Peine del viento XV" is a strong objects embedded in coastal rocks. Steel angular forms resembling some cords on the one hand, interrupted, torn open, on the other hand anchored so tightly in the rock - they do not give in to the turbulent waves. This is the quintessence of the situation of the Basque Country, which despite the drastic terrorist struggles for independence slowly assimilates with the culture of Spain. (Photo 2)

The works "my truth / your truth" and "Persuasion" are a continuation of considerations about anger, only that in this case for a moment before the confrontation. This is "peace negotiations", whose head argument is the armed army.

I needed a strong and expressive symbol - a sign that would act as a sculptural and also ideological form in space, determining specific meaning associations.

I used the knife as an ambiguous symbol. On the one hand, a household tool for preparing food, building family relationships, allowing survival. On the other - a murder weapon - dangerous and life threatening. How do we want to use it? It depends only on our personal decision.

I did not want them to be knives like in Hasior's sculptures. Bloody - piercing hand, a loaf of bread or an outstretched sweater. His assemblages create a specific story (Photo 3, 4.5). I preferred to think about them broader, more universal. Rather, like Janiss Kounellis, who on big butcher knives hangs black cloths / clothes, becoming a transferee commentary on the brutal reality that we, as people, create for ourselves (Photo 6).

The concept of the work "Persuasion" was created in the summer of 2018. Knives aimed at the earth, the land that gives life, the land that is defenseless. As a civilization, we treat it as the subject of maximum exploitation. Excessively and unceremoniously used – it loses its value. Such a fast-moving process does not build favorable prospects for survival. Modern societies are losing a logical connection between the land and food that is bought in the store. It becomes a bit of a natural film, a process of growth watched at an accelerated pace, far from reality. And the earth is mainly LIFE and the time it needs for its growth.

I hung dozens of knives piercing the metal surface above the ground covered with mounds. I collected them for several months, I bought at marketplaces, scrap yards, I gathered among my friends. Some recognized them later in a hanging work. I wanted to show the usefulness of these objects in this case. Many of them were associated with specific memories, they had their own history and energy. Bread knives, butcher knives, many times sharpened which changed the shapes of their blades. Vegetable knives, penknives, even a knife engraved with a dedication. This personalization was needed to show the individuality of choice - how do we want to use this tool?

I finished my work on January 12, 2019, preparing for an exhibition at the Common Gallery in Bydgoszcz.

On January 13 we witnessed the tragic events in Gdansk ...

Work titled "My truth / your truth" are self-imposed half-parameter blades that I placed on opposite walls. They hang at eye level. This is not a comfortable visual situation for the viewer. It can even be dangerous. Metal, sharp edges and a spike that can hurt. You need to be very careful and concentrate when you walk next to it. Or maybe it's better not to come closer? The whole composition is central and symmetrical, divides the space into four almost equal areas. If you want to get to the other side of the gallery, you have to carefully avoid them or lean over to go under them. At the exhibition, I chose a gallery with a narrow interior to emphasize the impression of danger and anxiety. There is not much room for movement here, because there between the blades a whole strip of land is spilled across the gallery space.

Earth - balk, border, painful scar. It can be an equally war trencher as well as a plowed furrow prepared for field sowing. Earth, for which it was fought, which is about power, possession, but also belongingness. The family land - patrimony, giving the feeling of being at home, security, own place. Homeland, a country that gives a sense of belonging, an area where we are among "ours". Earth is also a planet - nature, which we are a part of, but also a grave.

It is amazing that I found a dark, fertile land on a construction site in the Old Town of Gdańsk - it contained a history collected for years - crusts, fragments of objects and bones - not only animal ... This has become not only a meaning complement to this spatial situation in a universal sense but a clasp that closes the symbol also in the context of the place. Gdańsk - a multicultural city in which people could co-exist, despite national or religious differences, several times being at the

center of events affecting the course of history. The nipples of the truths confrontation also did not escape.

"SENSUAL IDEAS DISCUSSION"

"The essence of what is symbolic and symbolically characterized lies precisely in the fact that it is not related to the intellectually achievable purpose of meaning, but it conceals its own meaning"³

This additional value obtained by a work of art is "sensual shining of ideas", it seems to me one of the most important elements of artistic expression. For me it is a determinant for further creation.

Not at all, it's not easy to stand at halfway through your life, check your conscience - review what has happened, what I've done so far. But this is a perspective that gives you the opportunity to find some solid elements of creative or artistic choices. Looking back I see consistency in my behavior. It is my personal contribution to this process in the multitude of artistic attitudes, trends of changing art and the world.



Adriana Majdzińska

^{3 3} Hans Georg Gadamer, „Aktualność Piękna”, Oficyna Naukowa, Warszawa, 1993, s. 50



Fot. nr 1 <http://kaderattia.de/arab-spring/> 24.03.2019

24.03.2019



Fot. nr 2 <https://rhythmandroads.files.wordpress.com/2013/05/el-peine-del-viento-imagen-total.jpg>
https://vacacionesbilbaoescapadas.webnode.es/_files/200000356-e960feb578/peine-del-viento.jpg 24.03.2019

24.03.2019



Fot. nr 3 „Monte Casino” <https://pl.pinterest.com/pin/483714816199885055/> 24.03.2019



Fot. nr 4 „Group portrait” <https://i.pinimg.com/736x/b4/99/08/b49908039d5e7ad93658eddc36f937db.jpg>
24.03.2019



Fot. nr 5
„Bread” <http://nowepraktykiszutki.blox.pl/resource/7777777.jpg> 24.03.2019



Fot. nr 6

Photography from private collections