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## **The semiological identity of the code in the painting and photographic image**

In my research paper, I showed common ground for photography and painting, on the level of understanding them as entities of a semiotic nature.

I created a language for painting activities using photography; devoid of hierarchy and endowed with a new context. The research covers the relationship between the signifier and the signified in photographic and painting representations which showed their coincident identity.

Presented semblance of signifier identity with signified in photography, within shows. The creative process showed the same matter and plastic sensitivity shapes different qualities depending on the medium used.

An important element of my considerations are also references to semiology and art history, philosophy and my own artistic realizations.

The major hypothesis presented is that both discourses interact in an equal way. The presented conclusions complete the modern final vocabularies of considerations about art as a media hybrid. The final result of the work is a series of oil paintings.