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THE SUMMARY OF THE DOCTORAL DISSERTATION

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SYNAESTHESIA IN ART - POLYSENSORY FORM AS MEANS OF EXPRESSION IN SCULPTURE

The search for a form of expression in sculpture in the polysensory context seems extremely important in our post-modernist times, as this is certainly an era of visually experiencing a so-called visual culture. In a time when we are certainly getting further away from nature, understood traditionally as the natural environment, we forget how important for our development are contact experiences and experiencing the reality in a polysensory way (especially with regard to threats brought about by the virtual and digital reality).

I am interested in what takes place as part of the polysensory process, what impact do activation of all senses (available to a given person) have on creation, in discovering physical phenomena occurring in matter and translating them into the language of art semiotics and semantics.

A significant part of my analysis is examination of sensory dysfunction on one hand and increasing sensory activity on the other hand. I ask questions: can a sound have an image, i.e. can it be an image or a smell? Can a sound be a sculpture, can a sculpture be a sound, can a colour have a taste or a shape?

Artists with synaesthesia often draw from their own aesthetic experiences and intersensory experiences. It is an expression of the form, it is their subject and creative matter of their work, a way to tell stories.

Artists who do not experience synaesthesia clinically try to construct it as an analogy or by cleverly substituting “artificial”, “secondary” - and at the same time interesting, original - synaesthetic compositions made from zero.

The basic subject of my work is an attempt to semantically and axiologically understand and to determine the influence of the matter on the message behind the idea, and to create the concept of a polysensory work. An important aspect of my research on the form is the type of matter it is made of - especially clay as material treated with fire.

Direct contact with clay, which I call listening, makes me aware how much it wants to tell me, how many possibilities it gives me or how much can be made from just clay. Curiosity overtakes me. It is work full of passion and expression, but also silence, focus and patience. Clay becomes my most loyal partner and friend, we listen to each other. While talking to the work, I wish to uncover what is covered. Based on a subjective notion of the influence of sensory integration on the form, the form is a specific conversion of the moment, feelings coming from all senses experienced at one moment in time.

I believe that a work of art should not be a decoration for the world, but create, build and change the world.

A continuous search, listening to the sound of the form - that is what working with clay means to me. The purpose of my analysis is the possibility of experiencing synaesthesia in sculptural form through the medium of matter, which was described in an allusive way by Immanuel Kant with his paradox "It is for the senses to see, it is for the intellect to think".

My World of Senses is a receiver but also a transmitter. It shows synaesthetic experiences of the author and is expanded with the experiences of persons known to the author, their friends, who are also synaesthetes. The pawns stand in line creating sounds of their temperaments, personalities and baggage of experience. Each of the 63 elements has its own story to tell in a creative conversation with the recipient. You can "speak" to each of the pawns on the level you are able to speak. You can touch, smell, taste, listen and look. I encourage the recipient to discover my own synaesthesia of senses.

KEYWORDS / art integration / polysensory / synaesthesia / ideasthesia / kiki-bouba effect /