

Limits of the Artistic Book - summary

The doctoral work *Frontiers of the Artist's Book* consists of five artist's books and nine prints created in etching, which were inspired by various periods of historical periods, from the early Middle Ages to Romanticism, through the Arts and Crafts movement and the motifs of modernism. In creating the prints, I modeled them after masters of etching and painting, such as Gustave Dore and Albrecht Durer, focusing on traditional aspects of fine art printmaking and exploring the technique of etching. This allowed me to develop my own drawing skills and explore the printmaking workshop. My goal was also to pay homage to the tradition of ancient books by referring to their visual and editorial layers. As part of my research in this area I focused on the role of narrative as a tool for conveying stories, analyzing the various modes of storytelling both textual and visual, and experimenting with modern technologies and interactive tools, expanding the boundaries of the traditional medium of the art book. The dissertation is divided into two parts, the first of which *The Narrative Book: The Artist's Book and the Origins of Narrative*, focuses on analyzing early forms of communication and transmission of history, presenting the process of storytelling as a fundamental element binding societies together since the earliest times. Verbal communication, which has developed with the evolution of mankind, has played an important role in shaping communities and culture, while the idea of a universal language, as depicted in the Tower of Babel motif, suggests a desire to communicate across ethnic or cultural divides. Chapter II was devoted to analyzing his own creative process and trying to understand the narrative in a contemporary art book. A key element was the creation of a series of prints inspired by Slavic myths, the themes of which included stories about the the creation of the world, the creation of living beings, the arrangement of the world order and the prophecies of its end. The series was inspired by a fascination with Slavic myths, which were collected and retold in the book "Gifts of the Gods" by Witold Jablonski. The author, like many of today's Slavic and native culture enthusiasts, draws full handfuls from the rich source that is Slavic mythology. The first of the graphics, *Separation of Light and Shadow*, shows the myth of the creation of the world, present in various cultures. The world is depicted as a great egg, separated by pra force into the spheres of sky and ocean. W another story, *The Sea of Curses and Miracles*, depicted the conflict of antagonistic forces of good and evil. On a boat sailing on the rough prime ocean are the first gods, forming the earth together. Another graphic *Forest of Dreams: Creation of Living Creatures*, shows the White God dreaming of animals, but Black God disturbs the dream, creating creatures of the night and predatory creatures. The fourth graphic *On The First Night of Love and the Emergence of Man* contains two interconnected stories: the first is the tale of the emergence of the Mother Goddess Mokosha from the sea, inspired by the Aphrodite motif. The second tells of the creation of man by the Black God, emphasizing the the fragility of human life in the face of the Creators. The fifth story *The Gate of Morning and the Death of Dawn* is a romantic story that draws inspiration from the fairy tales of the Brothers Grimm and folk tales about women doomed to suffer or devoted entirely to a higher good, highlighting the

dualism in folk depictions. The sixth tale, The Kidnapping of Mokosha to the shadowy land of Navii, tells the story of the kidnapping of the goddess by the jealous Chernobog. The inspiration of the legendary figure of Lady Godiva reminds us of the strength and courage of women in the face of difficulties and adversity. The seventh story Birth in a Shadow Land also focuses on the fate of the goddess Mokosha, who is tricked into luring her to the underground realm of Navya. The eighth, titled Morena's transformation into the Virgin, shows the eternal cycle of nature, death and rebirth. The ninth story is a warning of the end of the world, symbolized by the imprisonment of the god Weles in the roots of the Tree of Life. The series of graphics is an open book, referring to the idea of the Bible Pauperum, presenting artistic interpretations of various myths and symbols

The art book series consists of five works. The inspiration for the book Slavic Bestiary, was the popular theme of Slavic bestiary, and the reason was the desire to show one's own interpretation of this theme. The first outlines of my version of the Bestiary appeared already during the creation of the Bachelor's degree. Developing the concept of the Bestiary during my Ph, I drew on inspiration from the Iryan books and the Arts and Crafts movement of the 19th century, which resulted in three equally important versions of the book. In addition to the graphic aspect, I placed emphasis on its editorial structure, combining text with illustrations and using graphic elements inspired by the early Middle Ages. Working on the bestiary allowed me to explore both the subject matter of Slavic bestiary, as well as artistic techniques. It was also a challenge associated with publishing art books. The book "Echoes of Slavic rituals in Contemporary Culture" was created as a result of pandemic circumstances, as a personal project, in which I used available materials and tools to pour my emotions and experiences into handwritten text and illustrations. The publication is divided into four parts, corresponding to the rituals of the agrarian calendar, and includes illustrations inspired by the experiences and visual motifs of the described rituals. Its intimate character is emphasized by a handmade binding using linen and linen thread. The book "Roots - the Slavic pantheon once again" is an art project that was created partly during the pandemic period, and its title symbolizes the metaphorical roots of ancient faith, representing the story of Slavic gods and their significance in culture. Making partial use of earlier graphic matrices, a book continuing the theme of sacredness and tradition was created. The binding, made of copper sheet metal gives the work a unique, sacred character. The creative process on the subsequent books art was based on the use of previously created graphic matrices, where the "New Fairy Tale" was made using fabric, having an experimental character, while the while the "Tale of Light and Shadow" used laser technology for an additional layer of visuals. I'm convinced that art books are an excellent medium for presenting artworks graphic works inspired by the tradition of printing and folklore, allowing readers to be transported themselves into extraordinary worlds. My overarching goal was to create a world where art becomes a tool for self-discovery and inspires reflection, and experimenting with the presentation of stencils as elements of an art book enabled me to discover new creative and presentation. I believe that combining graphic art with bookbinding will allow me to reach a wider audience and express my ideas in a unique way. In the course of my research on medieval-inspired art, I have explored both its thematic as well as theoretical, with an emphasis on the early Middle Ages, exploring the aesthetics of this period and its influence on contemporary art, inspired in particular by the novel "The Name of the Rose" Umberto Eco, which showed for me the author's fascination with the medieval era, and analyzing his thoughts on the understanding of aesthetics and its influence on modern culture, in effect discovering that the Middle Ages was not only an era of darkness and

superstition, but also a time of joy in of life and aesthetic pleasure. This prompted me to experiment with techniques of printmaking inspired by the Middle Ages, especially fabric stamping, in a process which he recognizes not only as a search for aesthetic inspiration, but also as a way to better understand and interpret this fascinating era and to develop my own artistic skills.

The dissertation focused on the study of the role of the artist's book as a means of communication between people, especially narrative as a tool for communicating stories, through authorial works exploring different modes of storytelling, presented to different audiences, Recognizing the artist's book as an ideal tool for presenting graphic art and to express personal ideas in a unique and interactive form.