

## SUMMARY

When I started writing the dissertation, I tried to find a single word that would be like a big DOOR to my world, like something equivalent to the word INVITE when welcoming long-awaited guests, like the first sentence of a drama that opens the whole play and draws you into the characters' stories, finally like a zigzag of lightning cutting through standing air or something that would shock or surprise the person starting a joint intellectual-creative journey with me. Unfortunately, the only one that determined my thoughts was the word:

FEAR

In a global and humanistic sense – the fear of what will happen tomorrow, of war, of inflation, of crisis, of losing one's job, of illness, and ultimately of death. In my autonomous and artistic case, it was also the fear of failure, of falling into banality, of negative feedback from the audience. Living in such uncertain times, on a par with other unknowns, is filled with creative anxiety, which provokes one to constantly analyse reality and prepare for different scenarios, increasingly reminiscent of those of disaster or science-fiction films.

So what to do to express the word, how to interpret it, what to use it for in the context of the subject: |2|0|2|0 /2|0|2|1| – RECORD OF TIME, RECORD OF IDEAS. AUTHOR'S VISUAL NARRATIVE.

Hence, this emotional state in which I remained was subjected to a kind of self-therapy. I tried to tame my various fears by giving them shape and meaning. Balancing between sculpture, installation, performance, happening and costume, I was looking for a way to present a subjective point of view of problematic themes from the position of a participant in the events and a stage designer. Keeping the distance of an observer and the perspective of a spectator, I attempted to develop a personal, socio-aesthetic stance corresponding to post-pandemic and post-humanist realities in order to enter into a dialogue, to provoke the viewer into a discourse on the human condition in the contemporary world. In my dissertation, I would like to share my thoughts and present my conclusions and the results of the entire artistic and research process in the form of a final narrative, which, for the purposes of this paper, I have assigned the name SCENOGRAPHY OF REALITY and treat as an expression synonymous with the subject.

The subject of this reflection is an attempt to characterise a time at the end of the second decade of the 21st century, in which the galloping machinery of civilisation was unexpectedly paralysed by an epidemic of infectious disease. The world came to a standstill.

The SARS-CoV-2 virus pandemic caused a deconstruction of the social order and had a significant impact on 'our normality', bringing a change in customs and social norms, throwing entire populations out of daily temporal continuity. In the theoretical part of the dissertation, referring to global conditions, I would like to present local problems and selected frames of reality – echoing the anxiety and intensifying waves of social phenomena during the lockdown, and especially those events that were and are of fundamental importance for the stabilisation of Polish democracy, for the respect of human rights. In the content, I will invoke the names of prominent critical and engaged art artists, presenting their creative attitudes and actions to draw attention to the problems of excluded groups and minorities; I will include and comment on available photographic material of the time of isolation – information boards and symbols of blight, pictograms and signs and codes of visual communication; I will refer to selected examples of infographics in public space, also from other cultural areas. In the dissertation, I will refer to the views of well-known artists: the sculptor, performer and art theoretician Joseph Beuys, the stage designer Jan Kosiński and the philosopher Tomasz Stawiszyński, because the thoughts of the artists/thinkers mentioned have influenced my perception and served as a kind of filter when writing down my thoughts. Selected chapters of the work will include extensive excerpts from the text edited based on dialogues with artists. This is because the proposed form is an inherent element of collaborative work and, in the theatre community, a customary way of holding talks and discussions. I will quote Zbigniew Libera, a Polish artist representing the critical art movement, and Krzysztof Kopka, a Wrocław-based director and theatre historian.

I will also introduce the specifics of the activities of Lower Silesian non-governmental institutions: "Układ Formalny Theatre" and "Sztuka Forma Foundation", with which I cooperate. I was inspired to apply this editorial procedure by two books. The first, entitled 'Drżące ciała. Rozmowy z artystami', which contains interviews conducted by Artur Żmijewski with artists from the critical art movement, and the second publication, entitled "Wodiczko. Socjoestetyka", is an interview – a river, conducted by Adam Ostolski with Krzysztof Wodiczko.

In the first chapter, DISTANCE, I will look at the phenomenon of engaged art and Polish socially engaged theatre, with a particular focus on the Wrocław artistic community from which I come. The second chapter, MASK, touches on the psychological and sociological sphere of contemporary man, affected by traumatic experiences. The desire to depict subjective observations, led me to develop the idea of an authorial visual narrative.

In the third chapter, ISOLATION, I have attempted to describe and reflect interpersonal relationships, which I will comment on and document with photographic material from selected performances and activities in the field of art.

In the last of the chapters, entitled DISINFECTIO, I will include selected examples of works by students of the Creative Costume Design Studio, who have taken up important and troubling themes in their online classes in response to a dynamically changing external situation, such as: "Quarantine Time Diary" or "Artistic Manifesto", presenting individual creative attitudes.

I will base my statement on texts from philosophy, psychology and sociology. I will use the information obtained and the materials collected and analysed as a library of inspiration to create a wired work. The author's artistic and research project, based on an experiment of imagination and subjective interpretation, will be confronted with the reflections contained in the theoretical part, which will allow my previous activities to be enriched with new contexts that will help to establish design assumptions for the practical part and enable conclusions to be formulated.

In the second part of the dissertation, I will discuss and document the entire process of creating a wired work. The author's visual narrative is an expression of invention and emotion, interpretation of the theme and creative expression, imagined from the position of the artist-commentator and the scenographer-observer of reality. Following this path of exploration, I created a visual-spatial patchwork, filled with hybrids resembling a human silhouette but lacking individual characteristics. I have cast them in the leading roles in plausible situations that might have arisen, but which are remembered and fixed in my memory as images composed of sequences of reality changing us and changing around us.

The theatre of forms or interactive SCENOGRAPHY OF REALITY created on the basis of my own script is a materialised record of ideas stimulated by the events of recent history and is a reflection of my way of thinking, seeing, touching and feeling. The dissertation and the wired work are the result of my studies in sculpture, my fascination with theatre, literature and music and my practice as a stage designer, puppet, mask and costume designer.