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ABSTRACT

This doctoral dissertation explores the development and implementation of an original artistic strategy in painting, aimed at increasing the visibility of artworks and achieving both artistic and market success. The study is grounded in a critical analysis of the author's own artistic practice, situated within the contemporary art field shaped by economic mechanisms, institutional frameworks, and the growing influence of visual communication tools and social media.

A key aspect of the dissertation is the deconstruction of the myth of the artist, understood as a cultural construct that frames artistic creation as an exceptional, inspiration-driven activity rooted in individual genius. The author argues that this myth not only fails to reflect contemporary realities but also obscures the actual conditions of artistic labor and participation in the art market.

The central concept introduced in the dissertation is the "politics of color," defined as a set of deliberate chromatic and technological decisions that contribute to the processes of visibility, recognition, and positioning within the competitive art field. Color is thus approached not merely as an aesthetic category but as a strategic tool for designing the viewer's perceptual experience in the context of image overproduction and screen-based visual culture.

The artistic component of the project consists of a series of oil paintings accompanied by neon objects, both of which develop the concept of "ectoplasms" – luminous forms existing at the intersection of materiality and digital aesthetics. Painting is framed here as a project-based process that integrates intuition with an awareness of cultural, technological, and economic contexts.

The dissertation also addresses the impact of artificial intelligence on contemporary art, considering both its potential and the challenges it poses to traditional artistic media. In this context, painting is proposed as a domain in which craftsmanship and materiality may regain significance as distinguishing features of human artistic production.

