

MARTYNA PATORA

C.h.a.o.s is a thesis in which I discuss the subject of narrative in photomontage. The idea to take up such a peculiar topic appeared when I realised that since I remember, I have been doing cut-outs and creating various compositions out of these elements. The first steps in the visual world I took with my mother. From a young age she taught me how to express emotions using paints and cut-outs. Another mentor of mine who taught me the principles of painting and drawing was my grandfather Franciszek. Only the years spent in High School of Arts in Bielsko - Biała and the National Film School in Łódź opened my eyes to one crucial aspect - the content of picture. It is said that narration is a domain of film and is used to organise events in film. Yuri Lotman, one of the Russian theoreticians, argued that narration is not the domain of art because its purpose is only to illustrate. I do not agree that art was not meant to serve as a narration. Much earlier, when the writing was not yet known, „word” and „illustration” were a means of communication. Even a wall painting from Lascaux or later - hieroglyphs - were a way of illustrating the text. Those stories were organised on a basis of a string which means they were told linearly. The illustration and the text tell a story. The linearity of a story can be distinguished even in some photomontages of Polish avant-gardists, about which I write in my thesis, among others: about Kazimierz Posadcki. To work out in detail the subject of narration in photomontage, I leaned over the movie by Luc Besson - *The Fifth Element*. In the second part of the second chapter of my dissertation, I analyse the heroes and the spaces of *The Fifth Element*. I showed that the world created in *The Fifth Element* is a blend of postmodern heroes, urban architecture and eclectic rooms and that collage can be found in the film editing.

In the third chapter i.e. the analysis of the work of art, I presented how I worked on creating my photomontages. I came across the collage theory of Max Ernst and it led me to definition of my illustrations and a creation of a new word: *deplantage*. In my works I presented how my thinking about construction of illustration has changed over time. Starting from not complicated collages to *deplantage*. The elements of *deplantage* are ordered by colours and visual consistency like illustrations and quotes. In the description of my works I refer to the illustrations of the authors that I was inspired by, to the titles of works, movies and how they were constructed. The combination of these elements allowed me to create my own narration inside the image, where the individual elements, despite being from different sources, combine with each other, they are consistent, harmonious and create a unique story. *Deplantages* have the classic characteristics of narration because they have their beginning in collage sketch. The body is about the shape and analysis of the existing image. The conclusion is a finished work of art exhibited in an intended place. The time is a relative element which does not affect the recipient but the author and the time of her creation of the work.

In one of my *deplantage* - *Angelpolis* - I refer to the greatest science-fiction classics that have influenced each other over the decades. This work is an enormous technological - cyber garden which I planted with various species of flowers (in terms of architecture and colour). The leitmotif of my *deplantage* was the colour blue

which turned out to be a shade of melancholy and loneliness of the heroes such as Decard and Tetsuo. On the other hand, I wanted blue to be the dominant colour of the city's eternal night balanced with neon lights, lanterns and the lights coming out of the interiors of the buildings. My aim was to merge the urban architecture with the dynamic life of the streets. I defined the contrast of light and shadow so the city of Angelpolis I created was full of life and gave the impression of a truly dynamic metropolis. To highlight the chaos that creates the stream of omnipresent images [...] I decided to display my work using lightboxes.

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