

Summary

The issue of searching for identity creativity and artistic activities, as well as the visual-spatial installation created in their course, are the key issues of this dissertation.

The written part of the doctoral thesis consists of four chapters, resulting from the conducted cause-and-effect study. At the same time, they are a formal reflection of the way of searching for one's own identity: a vivisection of childhood and youth, an analytical view of contemporary theories around key psychological issues, as well as a review of the work of other artists as complementary sources of inspiration. The dissertation also includes a detailed description of the author's collection of spatial works.

The installation cycle opens with a large-format vertical object that takes up the most space. The main visual elements here are large-size photos printed and applied to a transparent polycarbonate plate, which transmits light in contrast to the matte blackness of the adjacent surfaces. The work resembles a screen, fragments of house walls. It invites, and at the same time controls and limits. The second object, horizontal, is a search for regularity and rhythm where these features fail- in the meanders of memory. A pile of enigmatic, tarred layers of paper was created, on /in which the author "wrote down" notes of what had happened. With these scraps, she arranged (for herself) and presented (to others) her own identity. The last component of the collection is a modular object consisting of elements that can be manipulated. A pyramid of vertically connected cuboids with enlarged frames, photographic close-ups.

Chapter I designated the area of memories as the contextual basis for the full reception of the entire work, including the artistic collection. This chapter describes in detail the importance of the house of the Potworowski family in Kazimierz Dolny. This place has always been a refuge and a counterbalance to many difficulties of the family home. It was there that the artist's sensitivity to art was shaped through natural contact with it at that time and the very atmosphere that prevailed in this villa.

Chapter II is a theoretical analysis of the concepts of place- memory- identity, in which the author confronted the leading threads of her own artistic explorations with contemporary theories in the field of contemporary philosophy, sociology and anthropology. In the topic of place, he refers to Marc Augé and Pierre Nora, in terms of memory, he refers to Jan Assmann, Danuta Minta-Tworzowska and William F. Brewer, and the topic of identity is analyzed, among others, in behind Zygmunt Bauman and Anthony Giddens.

Chapter III is a review of artistic inspirations and references of selected works by contemporary artists, whose art resonates in a special way for the author by sharing the same motifs. This group includes: Louise Bourgeois, Zuzanna Janin and Mirosław Bałka. Selected works and their interpretations are presented through the collected publishing sources. The chapter ends with the resulting analysis of mutual reference areas.

Chapter IV describe in detail the effect of the artist's search for her own identity, which resulted in her own collection of spatial forms named *Separateness in space*. The collection includes vertical and large-format *Borders of Memory*, a horizontal set of rhythmic elements that make up the installation *Notes of Places* and the geometry of simple solids of the work *Multipleness*. All three objects of the cycle contrast with each other with their directions and materiality, and at the same time they compose and complement each other, they are part of whole. They presents an individual concept of artistic identity in relation to an indifferent space.