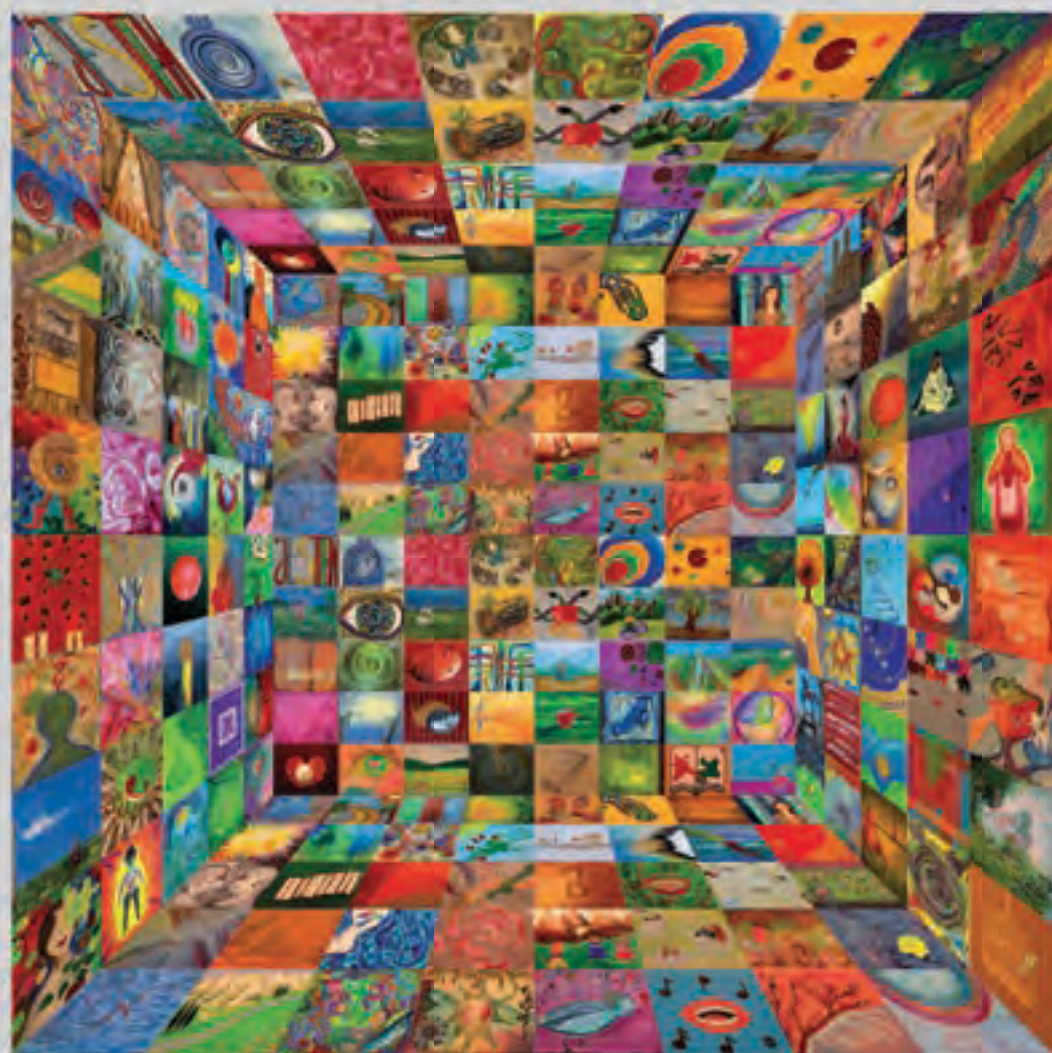


Eugeniusz Józefowski, Janina Florezykiewicz

Creative workshop as an opportunity for subjective development in the sphere of fine art



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Research on the educational dimension of visual creation

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Introduction

When in 1975 I learned about the paratheater activities of Jerzy Grotowski, whose achievements have become an inspiration for me to work with people, I asked myself, "Is it possible to conduct an artistic group activity as important and developmental for the participants of the experience, but 'happening' during artistic creation?"

I asked myself this question later many times, creating in the seventies and eighties artistic opportunities for development addressed to people of all ages. These activities, then called "artistic action", "street action", "workshop", next to "happenings", "mail art" and other related activities were situated in the area of contemporary art, constituting its new forms. From the beginning, they were characterized by a focus on subjective experience generated in the field of visual art, using its specific means of artistic expression and activities, as well as interactivity inherent in the multi-faceted relations established in the group work, always in the context of the situation, the created object, the place, and the materials used. For many years, I deliberately avoided proposing artistic materials dedicated for this kind of artistic practice. Their selection was usually associated with the specifics of the chosen material and the place in which the workshops were conducted, carefully selected for the subject matter.

The advantage of these activities was to generate artistic situations, in which the realization of the pursued objective – in this case, personal development within the area defined by the concept of the activity, followed within a short time. Initially, these were mostly single-session meetings. Then under the influence of a few days of workshop experience, I noticed that my long-term focus and commitment contributed to a stronger sense of the artistic situation I was creating, which was reflected in the quality and depth of experiences of the participants. This observation led to the modification of the concept of conducting the workshops, leading to implementation of multi-day meetings cycles. Initially, every day I conducted a meeting with another group, and then I attempted to work with one group for several days. The multi-meeting workshop offered a new experience, to me as the leader and to the participants. It stimulated me, triggering stronger empathy and openness to the artistic situation. I also noticed that in the following days the degree of subjective involvement of participants in the creation was becoming naturally more honest, and identification with the group and the communication with oneself and the group were made more passable.

The method that I use today was created in the course of several years of experience in the cultivation of workshop activities. It is the result of my experience, knowledge and skills – complementarily embedded in my way of perceiving the world. Treating the workshop activities as a variety of artistic creativity I was able to use them to carry out such a meeting with another human being, which compensated for the superficiality characteristic of formalistic forms of spending time together, offered then by cultural institutions, galleries, museums, and tourist agencies. The uniqueness of my artistic proposals is shown by the processual nature of these activities, not centered on the effect in the form of the created object. Metaphorically speaking, my suggestion is a variation of the specific educational trip into the space of art, it is a journey into oneself, on which I take the participants, and simultaneously it is a journey towards a better understanding of others.

Having pursued artistic activities with other people since 1978, I have been feeling great discomfort in recent years, caused by the appearance of the practice of evaluating this kind of accomplishment. Art criticism representing fine arts refers to them with contempt, not treating them as equivalent (serious) ways of cultivating art, which causes their wrong perception in the social space. On the other hand, it seems that in pedagogy they are considered in a too one-sided manner, from the perspective of teaching, without recognizing the uniqueness of these artistic proposals. Today, very often the concept of the workshop is used to name the standard training classes with a set assignment.

The research presented in this book is based on studies that were carried out within the framework of the research project entitled “Visual creation in art therapy as a space for personal development – theoretical and empirical aspects of the use of creative workshop in education”, selected in the competition of the National Science Centre. It is an attempt to scientifically verify the effectiveness of the authorial creative workshop as a method of supporting personal development, which places it in the area of artistic and educational activities, while giving it the rank associated with arts and education. The aim of this study was to determine the effect of the developed method of the creative workshop on the subjective development of its participants. The project creates an opportunity to carry out a research idea in a way that is so far unprecedented in Poland. Within its framework a multithreaded experiment was carried out, following the workshop idea of “Deconstructions of Identity”, including a series of eight five-meeting creative workshops with artistic creation, in which a total of 104 people participated. A rich collection of source materials was assembled, which comprised, inter alia, film and photographic documentation covering the recorded statements of selected participants and the process of creation, as well as reproductions of works created during the workshop.

The completed research project, in addition to its scientific dimension for me also has a personal dimension – it is a symbolic closure of the phase of workshop activity, I feel that this is a turning point at which I will make important decisions for the future.

The presented monograph would not exist in its present form without the help of others. Among them I would like to name the co-author of the book and at the same time the main actor in the undertaken research project – Dr hab. Janina Florczykiewicz, whose suggestions have contributed to the completion of the theoretical foundation of the concept of the creative workshop.

I would like to express special thanks for important guidance pertaining to the subject matter of the prepared text to Professor Dr. hab. Wiesław Limont.

I would also like to thank all those who cooperated with me during the project, in particular – Vice Rector Professor Jacek Witkoś for granting me the organizational support and administrative staff of the Adam Mickiewicz University handling the project.

In a special way I would like to thank the participants of the research, who co-created the workshop meetings and have made a significant contribution to our research.

Eugeniusz Józefowski

Chapter 1

Selected aspects of subjective development in the area of art

1.1. Subjective development in light of select educational and psychological theories.

In general terms development refers to the progressive¹ changes which take place in certain areas of perspective of the individual's life². The discussion should take into account not only the duality of human existence which manifests itself in the existence of the biological sphere, determined by the structure and functioning of the organism and mental sphere, represented by personality, but also the environment in which the individual functions. It is assumed that the feedback and interactions between the designated areas determine the quality of developmental changes (Łoś 2010).

The subject of these reflections is the subjective development³, which signifies the deliberate directing of behavior, expressed in activity of the individual in the formulation of life plans and in taking action to fulfil them, in accordance with the established objectives and values. Subjectivity is "a set of attributes thanks to which a person has influence on the way of his or her own functioning" (Jarymowicz 2008, p. 10).

Further analysis will be limited to the development of the psyche, and more specifically to the mechanisms responsible for the development of relations with the environment, subject to conscious direction by the subject, so it will hover around subjectivity. The category of developmental change remains of interest, associated

¹ Considering the psyche in functional terms one assumes the existence of two systems of regulation of individual's behavior – a system of automatic and reflexive regulation. The first is automatic, involuntary, functions without insight and awareness of the individual, the second involves directing conscious behavior by the subject (Jarymowicz 2008).

² Currently, the idea of progressivity is supplanted by the theorem of multidirectionality, multidimensionality and multi-functionality of development throughout life (Baltes 1997, Staudinger, Bluck 2001, after: Łoś 2010), the psychic phenomena that constitute it are dealt with in the terms of progress-regress. This approach, referred to as the "life-span," does not allow the determination of future states (Łoś 2010), therefore here the focus has been on the concepts referring to the idea of progression.

³ In the psychological development concept proposed by Zbigniew Łoś (2010) subjective development corresponds to gaining functional advantage empowerment, which corresponds to the period of maturity.

with an increase in the level of cognitive and emotional functioning, and manifesting itself in the improvement of the subjective and social functioning, which should be associated with an improvement of problem solving skills and improved self-knowledge.

To provide a full description of the developmental change it is important to indicate its nature and mechanisms by which it is driven. In part of the existing views, developmental change is viewed in terms of the transformation of experience (cf. Brzezińska 2007). This position can be found in the classical theories of development of Jean Piaget (1981) and Kazimierz Dąbrowski (1986), in which development is seen as a process of transition from lower to higher levels of organization. The mechanism of developmental change consists in the reorganization of the existing structures and creation of new ones in their place, characterized by a new quality which is accompanied by the qualitative changes in the mental content. For Piaget (1981), who focuses on cognitive functioning, factor in introducing innovation and development is a mechanism to restore cognitive balance between the mental models. According to the author, imbalances are caused by incompatibilities between: (1) the environment and the mental model, (2) two parallel models, or (3) inferior and superior model. Restoring balance is based on two types of processes: maintenance based on the known and proven strategies, and construction, including strategies using a new method for restoring the balance activated when maintenance strategies fail. The aforementioned introduction of a new element is made in the course of the cognitive reorganization affecting cognitive structures, which is a sign of development.

Dąbrowski (1981, 1986) combines the mechanism of development with the positive disintegration process, in which takes place reorganization of the existing structures of the psyche. The scope of disorganization defines the individual's development potential, which consists of two types of components: (1) hyperactivity disorders, understood as the increased excitability to stimuli, and (2) psychological dynamics, referred to by the author as "intrapsychic factors that shape the development" (1996, p. 30). Dąbrowski lists five forms of attention deficit hyperactivity: emotional, intellectual, imaginative, sensual, and psychomotor. Their importance comes down to the activation of the internal dynamism, which contributes to the intensification of processing stimuli. Dynamics, in turn, have an internal energy, which stimulates their activity, initiating developmental changes at a certain level of development. The will of the individual has a large impact on the intensity of dynamics, directing the selected by the individual forms of expression of the specific mental content. This choice, being embedded in the values of the individual gives expression to the level of development. What is strongly emphasized in this concept is the subjective aspect of development, referring to the awareness of the individual's choices directing the discussion toward self-creation.

Subjective aspect of development is emphasized in the theory of personality-development formulated by Robert Kegan (1982). Referring to Piaget's theory, the author sees personal development in terms of building self-knowledge in accordance with the views expressed in the development of ways of giving meaning to personal

life experiences. These processes take place in the self (knowledge building the “ego”), which is seen as a permanently evolving ontogenetic structure. In the course of development the self is in the process of differentiation, associated with freeing itself from rigid cognitive assignments. In the following sequences self-development is embedded in the new, increasingly complex and diverse organizations, making all its previous forms the object of interpretation. The basis of these processes is the ability to de-centration, which allows for the change of perspective in recognizing reality. Thus, the self is formed in the course of permanent changes in the status of its content, which is the content of subjective experience (being the subject), and at other times it is subject to interpretation (Kegan 1982 after: Stefańska-Klar 2000, pp. 138-139). The next levels of development⁴ lead by balancing subjective and objective content from varied personal centration (in Piaget – selfishness of children) to integrated centration, taking into account social needs. That individuation occurring at each stage is embedded in the typical cultural influences. Kegan calls them “cultures of embeddedness”, pointing to their role in maintaining the organization of the subject: 1) confirmation of reasonableness, 2) allowing the opposition, 3) preservation of cognitive and emotional continuity necessary to “anchor” the self in the process of change⁵ (Kegan 1982, after: Stefańska-Klar 2000, pp. 138-139).

A common feature of the presented concept of development is the notion that what is underlying the developmental change is the reorganization of the already existing structures of personality. This involves the introduction of new elements into cohesive systems that force changes throughout the system, leading to imposition of a new quality. The aspect of generating new ideas is key to the humanities, in which development is seen as a process of creative character to develop potency, and its goal is self-actualization (Maslow 2006, Rogers 2002).

Zbigniew Łoś (2010) refers to the creative dimension of development processes in the model of creating developmental innovation. Development is considered in the context of creative change and treated as a “sequence of directed progressive changes” (p. 117). Development mechanism for the proposed approach is the creative process that “involves seeking and improving the sequences of mutual approximations between the initially vague goal of the creative process and experimental structures of creativity” (p. 118). In those terms there are clear references to the assumption of reduced discrepancies between the imaginary and real state⁶, present also in the thought

⁴ Author lists six stages of development: incorporational, impulsive (directed by emotions), imperial (directed by desires), interpersonal (directed by group thinking), institutional (based on independent thinking), inter-individual (based on systems thinking) (Kegan 1982, cited after: Stefańska-Klar, 2000, pp. 138-139).

⁵ In light of Kegan’s views adaptation is a process of continuous reconciliation of two opposing needs: autonomy (being a separate individual) and inclusion (the desire of belonging, functioning in a relationship) – this fundamental contradiction was further referred in the concept of the workshop “Deconstructions of identity.”

⁶ The idea of reducing disparities as a theme of many processes and activities is well established in psychology, its essence is the theory of cognitive dissonance by L. Festinger (2007) and the Test – Operate – Test – Exit TOTE model (Miller, Galanter, Pribram 1980) which explains the process of mental adjustment.

of Piaget or Erikson. The convergence of this approach with the previously discussed concepts is evident in the assumption concerning the creation of higher forms of response based on the content of the lower level, which are projected (Piaget's concept) or reorganized on the basis of a new element introduced into the structure (Dąbrowski's concept). The main assumptions of the position presented by Łoś are expressed by the postulates: (1) at a later stage of human development increases the autonomy of the psyche, which enables individuals to consciously direct their own development, (2) factor in the development is the individual's own activity, which combines the biological and environmental influences, (3) the actual developmental change is the progressive change, resulting in the creative process, which involves the formulation of new ideas concerning activities, (4) the tasks formulated creatively as the progresses develops become an important source of changes in activities and mental organization in the human life (Łoś 2010).

In pedagogy, the issue of development is considered in the context of education and its objectives⁷. The characteristic view is that "education is a process of growth, of personal development" (Nowak 2008, p. 192), while the development of the pupil's personality is taken as the main target in most concepts of education (see: Muszynski, Schulz, Szczepanski, Maslow, Rogers).

Education is always connected with influencing the pupil; it is targeted for his or her development. Depending on the nature of this influence (direct or indirect), two approaches to development are distinguished: (1) direct education, understood as making changes in the development of pupils, and (2) indirect education, which supports the development of the pupil (Łobocki 2002).

Education by making changes in the development of the pupil assumes directive management, i.e. shaping personality traits which are desired in accordance with previously adopted educational ideal. That is a kind of "molding" by means of education. Education takes place without the active participation of the individual. Adults, i.e. parents, educators, are made responsible for the development of children and teenagers and the interested parties themselves are exempt from liability. The technology of educational impact decides over the effectiveness of education thus understood.

To the idea of making changes directly in the development of the pupil refer the definitions, in which education is seen as:

- "dynamic, complex system of social interactions (...) causing changes in human personality" (Gurycka 1979, p. 55)
- intentional shaping of personality made under the relationship between educator and the educated, according to the educational ideal adopted in the group" (Szczepanski 1972, p. 94)
- "socially accepted system of operations of older generations on the new in or-

⁷ In literature there are three positions on the issue of the relationship between education and development: (1) the separability of education and development, (2) unity of education and development, (3) interpenetration of development and education (Wygotski 1971)

der to guide their comprehensive development for the preparation of a certain ideal of a new human for the future life” (Kunowski 1993, p. 170)

- “planned activity focused on the achievement of certain objectives, i.e. certain desirable and lasting changes in people’s personalities” (Szulc 1990, p. 6).

In turn, the idea of intermediate education, conditioned to foster the development of a pupil is nondirective. Their active participation in the management of their own development is assumed, which makes the pupil co-responsible for it. The task of the educators is to awaken in the pupil the motivation to work on themselves, activating them to self-education and self-realization. Desired effect is to make the pupil aware of changes in their own behaviors and attitudes that is self-development. Education is therefore regarded as the “process of spontaneous development in different kinds of experience acquired by the pupil” (Kunowski 1993, p. 167).

The assumption of the pupil’s self-development happening through active learning of social and cultural reality was crucial for the views developed in the framework of the movement “New Education”, which is referred to, among others, in conceptions of personalistic, non-directive, and anti-authoritarian pedagogy, while extreme views are represented in the concept anti-pedagogy, which rejects any external influences on the development of a pupil, which results in rejection of education.

The idea of self-development has been most fully taken into account in the concepts of the humanities. It is identified with self-realization (Maslow 2006), the essence of which is the realization of the potential of the individual. Characteristic of the humanistic approach is approaching the subject as an active, independent, self-steering individual. It is assumed that becoming oneself is an inalienable human right, regardless of age. The role of education is to enable the subject to become “what they can become” at the time of development, due to the potency they possess – a fully functioning person. Based on the assumption that the tendency to self-realization is inherent in human nature, it is a natural life force, any directiveness is rejected, including the development of the pupil. The goal of education is assumed to be the support the natural development of the subject – is postulated that the activities supporting the development be focused on the individual, their personality and individual way of perceiving reality, because it is the basis of the behavior of the individual (Maslow 2006, Rogers 2002). A slightly different point of view on the development is presented in the psychosocial concepts, in which social factors are cited as the main determinants of personality development. It is assumed that the human as a social being is integrally linked to other human beings, which means that the nature of the relationship defines the framework for his or her development. It is emphasized that there are important social conditions that can stimulate the development, restrict it or even act destructively (cf. Łobocki 2009). S. Kawula (2002) proposes to examine their developments in relation to the potentials included in the environment, constituting the so-called rules of education. They consist of three areas: (1) physical properties of the environment determined by nature, infrastructure, and urbanization, (2) individual

relations defining the network of social and institutional relationships, and (3) culture (traditions, cultural identity, customs, and faith).

Below are described the assumptions relating to the subjective development adopted for the purposes of the realized research. The development is considered in the subjective dimension of intrapersonal changes. Starting from the perspective of the humanities, autonomy of the individual is assumed as is their conscious directing their own development, contributing to the development of their subjectivity. It is assumed that the result of subjective development is active and creative use of their own competence – the abilities and aptitudes enabling self-realization. The successful development of the proposed meaning is the awareness of competencies and goals and aspirations in life, which an individual gains due to favorable environmental conditions – its atmosphere and quality of interpersonal relationships.

Developmental change is recognized in terms of the transformation of experience, so the new experiences are considered in the context of already existing ones – making changes in the existing structure they lead to the introduction of new qualities. The content of developmental experiences is related to self-knowledge.

The choice of the above-mentioned theory of development was due to the broaching the topics of links between development and creativity and accentuating the subjective and cultural impact on development – these aspects are crucial to Eugenisz Józefowski's (2012, 2014) concept of creative workshop, described later, and formed the basis of the concept of research.

1.2. Aesthetic experience as a kind of subjective experience in the area of art

In order to fully present the issues relating to the personal aesthetic and subjective experience the starting point for the discussion becomes the concept of “experience.” Experience is treated as a kind of cognition of reality. Jerzy Trzebiński (2002) identifies experience with the understanding of the situation in which the subject is situated: “because experience of a situation is (...) understanding it in a personal and direct manner, usually involving emotions and the full sensory apparatus” (p. 27). This view points to four aspects of experience: sensual, emotional, intellectual and subjective. It should, therefore be concluded that experience includes at least: sensory cognition of reality by the subject, the accompanying emotional response and subjective interpretation of stimuli, and also has individual (intrasubjective) character.

In literature on the subject, experience is presented in two ways – as a state or as a process (Tylikowska 2003). Experience conceived as a state refers to the knowledge acquired by the individual and (or) certain forms of behavior as a result of contact with the environment and one's own activities. It includes remembering and storing in memory the information relating to events that remain in relation to external and internal reality (Czyżowska 2003). In this approach, it is assumed that the individual experience has conceptual character (McDowell 1994, Putnam 1999, Wittgenstein

1972, after: Sikora 2003) – it includes the contents of perception and is treated as information building the system of knowledge about reality.

In turn, adopting the functional perspective, experience is considered as a process of creating a mental representation, in which participate sensory experiences and ideas. The source of sensory experiences is the reception of qualities of sensory data in contact with the object, which George Moore (1995) defines as *sensibilia*. Sensibilia are experienced, “directly captured” by the mind. They are not the result of intellectual processes – reasoning, abstraction and intuitive thinking (Moore 1995), but are subject to operations of the mind, are the basis for the description of the quality of reality captured through them and forming its meanings. Hence sensory experiences are treated as components of insights that allow access to the object. In psychology, sensory experiences are recognized processually and dealt with in conjunction with the perception – cognitive process in which on the basis of information from the environment and memory observations are constructed, which are representations of reality, whereby the representation is considered as a formal system for expressing certain types of entities or information (Marr 2001).

Representations, in turn, are mental images of reality, analogous to observations, with the difference that they are formed in the absence of the object to which they refer. They can be extracted from memory directly, or be the result of constructing images from the items stored in memory (Maruszewski 2002).

Antoni Kępiński (1981, 1992, 1996; Maciuszek 1996) links the two perspectives, examining the subjective (individual) experience in terms of system in which they are treated as its elements. Thus, the subjective experience includes experiences defined as a cognitive process represented in the subjective dimension and the knowledge that results from prior knowledge.

In the case of aesthetic experience accompanying contemporary art forms accompanying the reality learned by the subject is determined through the active experience of art, through creation. Originally, the type of knowledge characteristic of art, encompassing sensuality and emotional response of the subject, was defined as an aesthetic experience. In the beginning it was only referred to the act of watching a work (its reception), later its use encompassed the experience of beauty caused by the perception of objects with specific qualities (Tatarkiewicz 1960).

One of the best known and most theoretically substantiated is the phenomenological concept of aesthetic experience of Roman Ingarden (1957). The author treats aesthetic experience as a “specific state of emotion” caused by a specific quality, revealed in the concretization of the work. This is a multistage process, initiated by a so called initial emotion caused by the aesthetic quality (emotional and aesthetic emotion), which leads to perception (visual perception) of this quality and then free production of aesthetic object by the artist or adopting an attitude towards the observed work.

The concepts of aesthetic experience refer to the one-sided relationship between the individual and the work of art, the essence of which is the perception of a work

based on his contemplation which does not cover all possible forms of contact with art, especially that realizations of contemporary art move away from the concept of work described in the traditional way as a material creation which is subject to perception, product offered to the audience new forms of participation in the arts, including the possibility of participation of the “spectator” in its creation. This resulted in the need to broaden the debate on the impact of art to encompass the active aspect of its reception, or its experience.

In the original sense the experiential aspect of the aesthetic experience involves the assignment to the individual activity in the reception of the aesthetic qualities, related to their subjective interpretation. First to point it out was Augustine, perceiving in the aesthetic experience two components: sensual, associated with sensual reception, and intellectual, amounting to the interpretation made by the experiencing subject (Tatarkiewicz 1960). It was also noticed by Ingarden (1966), who identified aesthetic experience (especially its final phase) with aesthetic experience, seeing it as an emotionally-contemplative experience of “harmony of quality” and value (p. 14).

The concept of aesthetic experience formulated on the basis of pedagogy⁸ refers to the duality of art expressed in two forms of experiencing it: by reception and creation, attaching creation to aesthetic experience. Aesthetic experience in the light of these views thus includes perception, “dream and focus” activating in it (Tatarkiewicz 1972), but also the caused emotions, ideas, thoughts, interpretations as well as the readiness for creative response (cf. Wojnar 1976).

In the discussion conducted here on subjective development in the space of art it was assumed after Dewey (1975), that aesthetic experience is identical with the general experience, having its source in everyday life. It is recognized in the perspective of aesthetic engagement – as full perceptual integration in the aesthetic field, sensory experience of the whole person including sensual and sensuous acquisition of knowledge, stemming from the contact with the world of real events that took place in the space of art⁹ (Berleant 2007). It is assumed, after the author, that the essence of the aesthetic experience is the subjective relationship with the work (object, artistic situation), which takes the form of active involvement in the perception of art, as well as involvement in the process of creation (Berleant 2007).

In the accepted meaning, aesthetic experience is, therefore, the experience of the subject which has its source in active participation in the arts through involvement in the creative process (which takes place in contemporary art forms, for instance in a creative workshop), which enables reaching the created reality, also the internal one,

⁸ Based on the views put forward in the movement of “New Education”, included in the concept of the aesthetic experience of John Dewey (1975).

⁹ Characteristic for the classic views is the distinction between sensual and sensuous cognition; the first involves the use of the so-called aesthetic senses: sight and hearing, allowing a “spiritual” contemplation of art thanks to the distance (physical separation from the work), the second is based on the taste, smell and touch, which are excluded from the aesthetic experience (Berleant 2007). Berleant proposed the abolition of this diversity, in favor of integration of spirituality and physicality.

constituting the experiences of the “viewer”. Thus understood aesthetic experience in the later in part of this monograph is alternatively referred to with the term “subjective experience.”

1.3. Subjective experience and narrative as a source of subjective development accompanying visual creation – constructivist approach

Subjective experience and narration are mentioned among the factors of development; hence in referencing them analysis will be performed of the issues of subjective development occurring during visual creation. Subjective development concerns the individual’s internal reality, so the ways of exploring and describing it create a context for the study. The starting point adopted constructivist assumptions, according to which there is no possibility of objectively reaching a reality. Individuals build their representations in the mind based on the interpretation of stimuli coming to them. The environment provides content that is intentionally assimilated into mental models, their choice is determined by compliance with the current structure of the mind (Piaget 1977), which means that the final shape of the created representations of reality is influenced by prior knowledge of the subject.

The basis for the creation of representations of reality is experience.

Processual understanding of subjective experience assumes the development of a mental representation of reality (the world) based on sensory perceptions and experiences. In the space of art mental representations of reality are based on subjective experience, which consists of sensory experiences, ideas, emotions caused them, thoughts, interpretations and active actions. They concern the inner reality – experiences, thoughts, and emotions, of the creating subject. It is assumed that the method of constructing the image in the mind is narrative. In literature there are three ways to describe a narrative: (1) as a function of a story (2) as a creation of a story (text), (3) as a particular form of cognitive representation of reality (Grzegorek 2003, Trzebiński 2002). Narrative understood as action is the subject of psychology. In narrative in terms of creation the focus is on the content, which is consistent with the understanding of subjective experience as a state. Characteristic for the third approach is separation of content from the narrative, which leads to a concentration on its very structure – this stance is referred to by the concept of research on visual narrative presented in the later part of the monograph, hence it will be discussed in more detail.

In psychological terms narrative is treated as cognitive ability in structuring experiences and giving them meaning, a particular form of cognitive representation of reality – a cognitive schema that contains the complete knowledge of the individual about the object, and generally operating the information about it (Bruner 1990, Trzebiński 2002).

Narrative understanding of reality lies in presenting it in the form of a story, its hero is attributed certain intentions, goals, and events affecting the course of the story.

The narrative leads to giving sense to events constituting in the story, including one's own actions. Giving meaning is understood in two ways: (1) the interpretation of events and turning it into a personal experience or (2) a reflection on the story. Interpretation allows one to understand the data coming in from the outside and generated by the mind. It always refers to the knowledge that sets focus on specific aspects and the importance attributed to them. Sense given to experiences is an expression of personal beliefs and aspirations. Observations and experiences of the individual caused by are experienced as part of the story. In turn, a reflection on the story is linked to the adoption of a particular attitude. Activating the knowledge systems is a manifestation of the cultural embedding of the views of the individual. Reflection is abstracted from individual experiences, and its form is highly verbalized (Maruszewski 2002).

Structuring of experiences that takes place in narration corresponds to the style of interpretation presented by the subject who creates the story, which manifests itself in the selection of a certain pattern of narrative. The adopted scheme suggests the occurrence of certain content and rules of interpretation, which allow one to create a rather coherent story, whereby each individual has relatively fixed rules of interpretation, set in their knowledge of the world (Trzebiński 2002).

Narrative diagrams are designed by the culture and acquired in the course of socialization. Embed cultural aspect of narrative is mentioned by Paul Ricoeur (1989), who emphasizes the fact of its being in relation to the society; according to the author, narratives are based on myths, literary works, religion, because of which they should be considered as a manifestation of individual ways of thinking imprinted in the individual during the progress of socialization. Narrative schemes are based on codes containing universal narratives that refer to archetypes (Grzegorek 2003). They are engaged in the interpretations of subjectively important experiences, and relate to the aspirations, needs, and goals typical of the lifetime. Hence, despite the subjectivity of symbols used by the subject, the symbolism of the narrative can be read by people in the same cultural circle.

Development of personality, which is the subject of this monograph is based on the subjective experience of the character concerning identity, leading to self-knowledge. Analysis of subjective experience has been so narrowed down to the aspect of constructing intrapsychic reality, relating to the knowledge of oneself, or the narrative of the subject concerning the "I" – self-narration. Its object is then the individual's life – the events that it is composed of and the method of their interpretation (Trzebiński 2002).

Self-narration contributes to the construction of autobiography. In literature two alternative positions on the subject of autobiography can be found. In one of them, it is assumed that the autobiography contains a description of the facts, events of life, independent of their assessment by the subject constituting the biography. Biography is separated from it, as an objective description of events from his autobiography, which is a story about life tinged with subjectivity. In the second position, it is assumed that

the interpretation of reality autobiography included in the symbols becomes a kind of reality – it is assumed that an individual can have access to life events only through interpretation. Language of interpretation thus sets the boundaries of reality (Grzegorek 2003).

In hermeneutic terms autobiographical narrative is a story about life, in which thanks to the commitment of the subject insight and increased knowledge about oneself is reached, including the understanding of oneself and one's own life.

“Against the background of the whole life, the subject can in fact see one's current existential situation in the most appropriate proportions, in the broadest relations with other situations and in relation to the widest range of values” (Stras-Romanowska 1997, p. 151)

Self-discovery is achieved by interpretation taking place in the narrative. Its essence is the concentration on the selected thread, important for the subject, or the way of narration itself, defining the narrative structure of the story, its drama, composition and the accompanying emotions. The narrative reveals by the preferred method of assessing life events, for example oriented to drama, identifying failures, or conversely focused on the positive aspects of life. This process is responsible for the final shape of biography constructed by the individual. Space of interpretation occurring in the narrative is dialogue. In the case of an autobiographical narrative, the dialogue is run by one person – the subject exists at the same time as knower and the known, at the same time the narrator and protagonist of the story created. Subject that creates self-narration – the narrator engages in dialogue with its hero, with whom he identifies, as the author of the story he can change the characteristics attributable to the hero, evaluation of the events and change the action. This leads to changes in the content of the narrative, which constitutes self-knowledge.

In conclusion it should be emphasized that the subjective development is effected by means of self-narration formed on the basis of the interpretation of events. That interpretation leads to generation of new content about “self”, contributing to the individual's perception of the sense of biographical events. The contents shall be included in the cognitive structures forming self-knowledge, which is accompanied by modification of content. Describing the process of expanding/modifying the content of self-consciousness is part of the subjective experience.

In accordance with the problem outlined in the following subsection, what still remains to be discussed is the issue of the role of visual creation in personal development. Visual creation is a variation of the creative process carried out with the use of forms of activity, artistic means and techniques in the area of visual arts. Activity of the subject undertaken within its framework leads to the creation of a visual object, characterized by at least subjective novelty. The value of the creation is a new quality for the individual creating it, but not necessarily new in the perspective of cultural heritage).

Depending on the objectives and motivation accompanying the visual creation, its role can be seen in relation to: (1) the artistic value of the object, (2) the subject-

tive value of the creation process. In the first case we are usually dealing with artistic creativity, in which the artist focuses on the value of the work, understood multi-dimensionally – as a material object or action in the space of art. On the other hand, focusing on the process of creation stems from its formulation in the perspective of the humanities, as a factor driving self-development – then visual creation does not need to be done solely by an artist and the created object does not pretend to be a work of art.

Whatever the context of examining visual creation (as artistic creation or action oriented at self-development), processes which it is composed of stimulate subjective development understood as an expansion of self-knowledge, which leads to a better understanding of the meaning of life events and encourages the active management of one's own life. The main activity in the visual creation is subordinate to the creation of visual object on the basis of artistic means associated with disciplines of visual arts. It is directed towards the idea of defining the issue in question. This idea, subjected to "mental treatment" is encoded in the structure of the resulting work. Language of the statements are paintings (pictorial codes) created on the basis of formal means associated with the visual technique used, i.e. means of artistic/visual expression. These take the form of symbols, which, being an expression of individual preferences of the subject in the interpretation of the experiences are characterized by a certain degree of subjectivity. Artistic structure created at a given stage is subject to interpretation of the creator, narratives are created based on them relating to reality which is suggested in it. In the case of creation focused on the development of subjective development the issue in question refers to the subject, hence the different stages of creation are accompanied by self-narration. It can be used as tentative representations of self-knowledge that are subject to modifications triggered by the current form of the created object – its artistic structure. The transformation process of self-narration created during visual creation is associated with its specific features involving the handling of different codes – visual, verbal, abstract and multiple passages between modalities – visual and verbal.

The mechanism of constructing self-narration during visual creation is described on the basis of the concept of mental representation of emotions, developed by Tomasz Maruszewski and Elżbieta Ścigała (2002). The authors assume that the construction of representations of reality is based on three types of encoding information, which is carried by the stimuli reaching the subject – visual, verbal and abstract. The indicated ways to encode information in the analysis conducted here are identified with self-narrations in processual terms, i.e. they are representative of the ways of constructing representations of reality, whereas the explanations relating to the subjective development occurring in the creation refer to content constituting self-narration, which comprise all the information constituting the self-knowledge of the individual.

During the creation occurs a multi-directional recoding of information that consists in their transformations into codes: verbal, visual, abstract (see Maruszewski

2002, pp. 273-283). Visual code is based on the sensory-motor processing, and as a result simple scripts are created filled with personalized content. Verbal code categorizes information, allowing it to abstract from direct experiences, making it more general and readable for the recipient. Abstract code includes representation containing the description of the features, which allows for it to be classified and distinguished from others. Transitions between visual and verbal codes are mediated by two processes: verbalization which leads to the transformation of the information contained in the image in the verbal code and visualization, which consists in moving from word to image.

Transformations of the verbal code into abstract code is mediated by the process of semantization – giving meaning. In turn the transition from the abstract code to verbal code is mediated by desemantization. The transitions between abstract and visual codes are mediated by the processes of: desymbolization (transition into visual imaging) and symbolization (transition to abstract code). Following multiple transformations of information, knowledge about reality is verified, leading to a modification of the individual's representation of reality and its emotional assignments (Maruszecki, Ścigała 1998).

Multiple recodings of information occurring during creation comprises two types of transformations – formal, relating to changes in the artistic structure of the created object and mental, related to the manner of interpretation and reflected in the constructed narrative.

In visual creation the representation of the “self” is constructed on the basis of the visual code, reflected in the form of the visual object being created. Interpretations of forms made by the creator, designed to give the meaning to symbols, that is, the transition to the abstract code can be run bidirectionally, through: (1) desymbolisation or (2) verbalization, then semantization. Contents of self-narration created in two ways differ from each other (see: Florczykiewicz 2012).

For the personal development taking place in the visual creation the most important self-narrations are created based on the processes of symbolization and desymbolization. Interpretation of content stored in the visual code (desymbolization process) using generalizations and metaphors leads to self-narration revealing the essence of the knowledge of “self”. Interpretation of symbols introduces subjective elements to the content of self-narration, expanding awareness in terms of one's own goals and aspirations. In turn, the value of symbolization is its creative nature – created metaphors are not subject to the cultural limitations, which allow insight into the “self”.

Another quality of the content forming self-narration is granted by the transition from figurative to abstract code via a verbal code (visual code – verbal code – abstract code). Verbalization of symbolic contents expressed in visual code depends on their categorization which allows for structuring of information contained therein and then giving them meaning (semantization), which makes the experienced states and their reasons as well as effects comprehensible.

Thus, the visual creation forms the space of mental transformations inspired by the artistic structure of the created artistic object. The symbolic form of the resulting visual object, as a result of concretization – completion with subjective content (Berger 2000), is an expression of subjective experience initiated in creation. This experience includes a reinterpretation of self-knowledge and expanding it with new values, at the same time it is a measure of the subjective development accompanying creation.

1.4. Visual thinking as a source of subjective experience in art

Human learns about the surrounding reality through the stimuli received through the senses. Information contained therein forms the basis for the representation of the world created in the mind, constituting its subjective reflection. Literature lists the three most frequently occurring forms of encoding information based on different processes: visual (figural) which is a product of the imagination, symbolic, created on the basis of association, and semantic, accompanied by processes of thinking (cf. Maruszewski 2002, Młodkowski 1998). Given the subject of undertaken research, further discussion focuses on visual encoding of information and image as their medium.

In the line of reasoning adopted here, image is a visual representation in the mind of the elements and phenomena occurring in reality, and the links between them. It can be generated in contact with the object, which it represents, or in its absence. In the first case it is the result of sensory cognition, formed on the basis of observations or sensory integration from a single object. Sensory cognition is the most primary; it always takes the form of images that can be corrected (modified and supplemented) based on the knowledge and emotional assessments constituting the previous experience associated with it (cf. Maruszewski 2002, Młodkowski 1998).

In case of physical unavailability of the object, i.e. remaining beyond the reach of the senses the induced image associated with the stimulus is generated in the imagination in the form of an idea¹⁰. The basis for its creation is the knowledge stored in memory traces, which are the sensory image – a reflection of the properties of the past phenomenon.

All of the abovementioned properties of the image have been included in the definition formulated by Jean-Jacques Wunenburger (2011 p. 9):

“image is called a concrete presence and sensory representation (like a reproduction or a copy) of a given object (model), material (chair) or ideal (abstract number), present or absent from a perceptual point of view, which remains in such a relationship with its reference that it can be considered representative, and therefore allows to recognize, know, or think” (Wunenburger 2011)

Images, in the meaning adopted here, are thus representations of reality. Depending on the type of image taking part in their creation – specific or general – the

¹⁰ Images can also be generated as a result of hallucinations or delusions (Młodkowski 1998), but these psychic phenomena lie outside the sphere of the issues considered here.

representation refers to reality, recalled or the created in the imagination. Reality recalled reflects the elements (objects, events, relationships) which have counterparts in the world and time. They consist of images which are representations of reality, specific replicas of real objects stored in memory. They create concrete images mapping a number of details, which recalled from memory are subject to active perception, providing them with information¹¹ – they are experienced as if they were objectively given to the subject (Arnheim 2013).

The created reality is based on the so-called general images, which are the result of the selective operation of the mind through: (1) extracting images from their context, (2) recalling only fragments of images, (3) depriving the image of detail (Arnheim 2013).

Operation of mind leading to the formation of a general image comprises the process of thinking with images. Its essence is to release the content from the physical nature of the object, its objective characteristics (Titchener, after Arnheim 2013). These physical characteristics in the image are only general suggestions, which allows for their organization independent of the objective, original characteristics of the object. The generated images are no longer representations of the physical world, but ideas.

Image provides broader information compared with verbal representations contained in strict conceptual categories, as part of the visual elements does not have conceptual references. This enables their flexible transformations based on any arbitrary connection of elements, which expands the range of generated information, also that of creative character.

Hence, image becomes the basis for creating reality, updating it in ever new contexts, which could potentially contribute to the identification of new content or regularities:

“visual cognition, far from being marginal, random operation of thoughts is even capable of revealing to us some principle or hidden motor of the activity of the mind.” (Wunenburger 2011, p. 162)

The overall conclusion is that the essence of visual thinking boils down to generating mental images, their types have different roles – concrete images represent specific material for thought, their transformation leads to generating general images, giving rise to the creation of new mental images. The property of the mind to form mental images expresses the metaphorical statement Stanisław Vincenz: “Images are the roots of thought.”

Visual thinking is also based on the mechanisms of the imagination, especially its tendency to transform the content of representations appearing in it. The nature of change is dependent on the initiated imaginative operations (reintegration, multiplication, perseveration, schematization, metamorphosis, penetration)¹². This creates

¹¹ They correspond to the “eidetic images” that make up the photographic (eidetic) memory occurring mainly in children (Arnheim 2013).

¹² Only some of the operation on imagination are given here, their holistic description can be found in the book by J. Młodkowski, *Aktywność wizualna człowieka [Visual activity of humans]*, PWN, Warszawa-Łódź 1998, pp. 255-256.

new images, which have no reference in the memory, therefore also in the experiences of the subject, thereby generating new meanings (Młodkowski 1998).

Visual thinking is ontogenetically earlier than conceptual thinking, which occurs at a higher level of intellectual development¹³, hence the relationship between the image and thinking is sometimes perceived in terms of atavism, pushing the image to the margins of knowledge. The argument of the earlier occurrence in ontogeny, however, does not provide sufficient justification for the inferiority of image-based thinking, because the fact of the dominance of formal operations in information processing at higher stages of development does not prove its inferiority, but reveals a tendency to abandon this form. This trend does not apply to all persons, to some, specifically artists involved in the visual arts, visual thinking occurs in parallel with the conceptual, regardless of the stage of development. This assertion is reflected in the conclusions formulated by Francis Galton:

“even if intensively thinking people once had the ability to see such images [mental – E], JF], it is likely that it disappeared as a result of non-use” (after: Arnheim 2013, p. 136).

It seems that the cause signaled distrust for the treatment of image on a par with concept stems from the awareness of the difficulties in determining strict interpretative framework – algorithms which allow for the unambiguous assessment of the symbolism contained in the image. This approach to the interpretation of the image is typical of iconography, in which conventional interpretation patterns were developed for the western figural representations used in the art of the period from the sixteenth to the eighteenth century (Rose 2010), however, it does not apply either in contemporary art, in which symbolism is created by artists according to their subjective feelings and concept of the “work,” nor in the interpretation of the representations. The images generated in the imagination do not yield to any imposed models, they are the result of subjective experiences of the subject, his or her motivation and preferences in terms of thinking with images, understood as a specific, individual style of visual thinking.

As a result of the reflections on visual thinking the question arises: *What is the role of visual thinking in the activities and operations of the subject aimed at the description of reality (internal and external), that is creating them narrative knowledge about the world and about themselves?*

This question directs attention toward statements, therefore aiming to fully clarify the issues of the role of visual thinking a bit more attention is paid to forms of expression.

Our statements can take two forms – verbal and non-verbal. There exist views according to which thinking is based only on words, which reduces it to verbal lan-

¹³ Piaget's concept of thinking in images is identified with the concrete-imaginative thinking typical of the preoperative period, while the verbal dominance of formal operations is attributed to the formal operations developed at the higher stages of development (Piaget 1972)

guage – among others, Martin Heidegger wrote: “Language is the house of Being, in its home man dwells.” Developing the cited thought, we can say that some languages, due to their structures, are more amenable to thinking or philosophizing than others. Analyzing the development of philosophy, and especially taking into account that the peak period of Greek philosophy, which is the basis of the Western world, coincides with the peak period of the philosophy of the East, one can venture to say that the emergence of the cornerstones of philosophy was conditioned by the stage of language development, i.e. it occurred in similar cultural conditions. In the fourth, fifth and sixth centuries BC lived Socrates, Plato, Pythagoras, Aristotle, and many others. Exactly on the same period of time falls the largest rate of growth of Chinese and Indian philosophy. At the time lived some of the greatest thinkers, creators of great theories, including Shakyamuni Buddha, Lao Tzu, and Confucius.

The development of language in the indicated cultural areas was accompanied by the development of art, which is associated with non-verbal statements. Confidence in verbal language was not identical between the West and the East, which in probably the most extreme and perverse form was expressed by Lao Tzu (2010, p. 129): “He who knows does not speak. He who speaks does not know.” This is clear discreditation of verbal expression as evidenced by another statement proving the ascribing of primacy to images: *“Who understands the large images, attracts all beings. They gather around him and do not suffer harm because in him they find peace, security and happiness”* (p. 85)

Nonverbal statements based on the image are much older than the verbal ones, because they are “pre-linguistic”. They dominate in the early stages of ontogenetic development, later they are replaced by verbal statements. This does not mean their complete disappearance in culture; their use is restricted to the area of visual arts, in which they are the main form of communication. Non-verbal statements take varied forms in them: images created from the human body (pantomime, ballet, dance, and performance art), images created with pigments imposed on different grounds (painting, tattoo, and graffiti), and forms shaped from a variety of materials (sculpture, ceramics, and installation), and images created by the traces of tools (drawing, graphics), registered in the transfer of light (photo). Non-verbal statements also include simultaneous or interpenetrating combinations of word, image, body language, sound, color, photography, that is theater, film, performance, multimedia presentation, video, show, and spectacle.

The essence of non-verbal statements boils down to two aspects: the presentation of ideas, translating them into visual models and solving problems (Arnheim 2013). Content forming thoughts are different because of the use of references to reality, thus the images expressing contain two types of representations: mimetic, mimicking elements of reality – objects and events and non-mimetic, containing abstract shapes. Visual representations perform three types of functions: sign, icon, and symbol. Signs represent specific content without reflecting it visually, icons are representations of

objects or phenomena, while the symbols represent meanings not directly, their visual character does not mimic meanings, but includes their suggestion, often becoming a carrier of a metaphor.

The metaphor is of great importance in the statements, particularly visual, due to their suitability for transfer of meanings, which allows for immediate understanding of their content in a variety of symbolic systems (Lakoff, Johnson 1988, after: Limont 2004). It is defined as the ability to perceive similarities between various phenomena, objects and meanings, indicating their relationship with visual perception (Gardner, after: Limont 2004 p. 47)

These features of visual representations are involved in the creation of visual expression, the same statement can be seen in terms of a visual model of thoughts, mapping specific objects and situations existing in nature or suggesting them in abstract patterns of shape and color.

In turn, problem solving in visual expression takes place in the course of creating the composition – intermediate stages in the development of its forms are an expression of accompanying creative thought process, in which each new “version” of the composition includes cognitive suggestions, enabling one to see the various aspects of the problem under consideration, which increases the subject’s knowledge about it.

Another aspect of visual thinking involves reading of visual statements. It occurs differently than in the case of a philosophical or literary text. The images creating the visual statement are assigned subjective meanings, therefore, to understand its meaning a large role is played by associations and intuition. In the case of images which make use of literary narrative a discursive model of reading images is often used. Convention of their description is suitable for literary confabulations, but even this type of presentation requires the completion of read meanings with comments of their authors revealing the content attributed intentionally to the utilized visual symbols.

The multi-dimensional visual composition (defined by technique, means of expression and the intentional message) hides a cipher – a personal code, which is often different than the meaning attached by the cultural context. It is worth discovering, as learning it allows insight into oneself, which helps to deepen the understanding of biographical events, especially their unconscious determinants.

Reading the personal cipher can be done in two ways. The first results from the spatial relationships between the forms contained in the image that are representatives of the internal contents, symbolic, and sometimes take the form of specific narrative similar to the literature. The form and color, which are the primary means of visual expression, become the language of the cipher, and the subject of the viewers’ cognitive explorations. From the forms, or as some define them, the compositional order stems information which can be read. The second way of reading the code is by identifying intentional meaning of the message contained in the image and its confrontation with other viewers, as there are discrepancies between the contents and meanings communicated by the author and readable by the public.

Summarizing the reflection on visual thinking the following conclusion is reached: We feed on and live with images. Our experiences are stored in us, in our memory in the form of images. They affect our lives very much, of which we are most often not aware. Their discovery, extraction from the images of memories, experiences that have taken place in the past is in part a conscious message on a specific topic. The information contained in them is a representation of the internal content, forming self-knowledge.

1.4. Summary

Contemporary art involves broadening the artistic process with new elements forming the structure of the planned artistic activity. In addition to the visual creation, which has been a major element of creation in the area of visual arts, what becomes important are activities for the viewers, who often become creators of artistic realization, and the experiences, content which accompany them, which complement the structure of the action.

An example of so understood forms of contemporary art is the creative workshop. Due to the fact that the workshop activities have become the subject of research described further below, the form of the workshop – its assumptions and theoretical foundations are discussed in the second chapter.

Chapter 2

The original concept of the author's creative workshop by Eugeniusz Józefowski

The original concept of creative workshop, continuously developed by the Author in the practical implementations for over 20 years has been characterized by a concentration on the subjective experience, based on polysensory and mental experience of the artistic situation. The workshop is treated by the Author as an art form dating back to the premises of the avant-garde¹⁴, and contained in the current of its post-avant-garde manifestations. It takes into consideration the demand for personalization of art, which causes the rejection of the rigor of the work imposed by the artistic structure that is defined by the technique. The essence of art becomes a functional relation between the main participants of the aesthetic events – the creative artist, the viewer, and the subject matter, a relation consisting in the experience of art. Their functions intertwine, creating an aesthetical field (cf. Berleant, 2007).

The author treats the workshop as an alternative way of meeting reality, offering the possibility of a different, unusual occurrence, because the space of art offers a different way of experiencing oneself and one's relationships with others, which in turn leads to broadening of the knowledge by the aspects impossible to discover in conventional relationships.

The discussed concept of workshop is restricted to the artistic activities in the field of visual arts. Therefore, the creative workshop is often referred to by the Author as “a creative workshop accompanying artistic creation.”

2.1. Education through art – the need for a new term

The essence of artistic influences which constitute the original, authorial method of creative activities described in this paper is most fully expressed by the term “education through art.” In the proposed meaning, the term refers to a multi-faceted impact of art on the individual involved in the process of co-creation. This situation occurs

¹⁴ Here the term “avant-garde” is broadly used to denote innovative artistic activity.

in the course of the authorial, creative workshop, the essence of which is the excitation of subjective experience in the field of art, leading to the subjective development of the individual.

For a full understanding of the proposed term of education through art, it is necessary to indicate our understanding of the term “education.” In the modern approach, education consists of the processes of teaching and training, whose goal is the optimal development of the individual. This way of thinking goes back to the ideas that underpin contemporary pedagogical thought, among others, developed on the basis of personalistic and humanistic education. They assume the autonomy of the subject, its focus on the development and the ability to manage it. In this perspective, education is to stimulate individuals by organizing an environment rich in incentives conducive to discovering of oneself and ensuring adequate emotional climate for such exploration¹⁵. Łukaszewicz’s (2002) notion was adopted, stating that education consists in the individual’s negotiations with the world and its aim is to create developmental opportunities to realize the “self.”

Hence, education through art includes activities in which active participation in the process of creation, which is a component of artistic situation and is arranged by the artist, leads to the subjective – cognitive and emotional¹⁶ – development of the individual; the opportunity for development consists in the educational dimension of art.

In the literature exist terms referring to a different extent to the educational aspect of art. One of them is the “education in Arts” (in Polish “Edukacja artystyczna”), which is usually equivalent to the English language term “art education.”

Semantically, this term includes the announcement of teaching artistic skills, which will allow for the practice of independent artistic activity, i.e. it refers to the process of artistic education. In Poland, the term art education has been narrowed down to only one aspect of education, it refers to the name of the subject of artistic education at the level of studies of the first and second degree. It also functions as an objective of general education assigned to subjects at school – art and music classes as well as cultural knowledge.

Another concept of “education through art” introduced by Herbert Read transposed into Polish aesthetics by Bogdan Suchodolski and continued by Irena Wojnar is an expression of adaptation of Read’s idea to the scientific reality of the Polish People’s Republic and the state’s cultural and educational policies. Suchodolski (1965) proposes a narrow and a broad understanding of the term “education through art.” In narrower terms, it refers to the education of aesthetic culture, i.e. training the competences which enable understanding of art¹⁷. In broad terms, education through art refers to the development of the human personality. The author relates them to four aspects:

¹⁵ These ideas were characteristic of mainstream New Education; we can find some of them found in the views of S. Hessen, B. Nawroczyński, C. Rogers, E. Fromm, T. Gordon, J. Tarnowski, R. Steiner, M. Łopatkowa.

¹⁶ Areas and mechanisms of development in the creative workshop are described in detail in Chapter 2

¹⁷ The modern approach is referred to “education for art”.

(1) cognitive values relating to the transmission of social content comprising the complex social reality and the universal, forming an inner reality (2) compensational, considered from the position of human enrichment through moving in a fictional world, (3) expressive, associated with the expression of social tensions and conflicts which translate into the language of subjective experience, (4) development of imagination and creative attitude (cf. Suchodolski 1965, Wojnar 1976). The term “education through art” within the meaning given to it by Suchodolski and Wojnarowa refers to their proposition of an institutional aesthetic education system, the essence of which is the impact of art on the individual in the process of education, with a focus on the multilateral development of the personality. The impact of art includes the reception of works of art and the expressive and creative activity.

In case of the term “arteterapia,” which is a shortened version of the Polish interpretation of the English term “art therapy,” the term therapy promises therapeutic intervention, that is the treatment, elimination or mitigation of problems with help of art, which is not consistent with the spirit and objectives of the described actions. Although the therapeutic dimension is inscribed in the arts, since it is always present in artistic activities, one cannot accept the equivalence of art and therapy suggested within art therapy, or therapy, because in them it is just a side effect, it does not constitute the main purpose of action.

Subordinating the creative workshop to art therapy activities carried out on the basis of education that occurred in previous publications¹⁸ was due to the need to emphasize its difference from the therapeutic activities. The use of the term “education through art” solves the existing inconsistencies in terminology and misunderstanding that it may be causing¹⁹.

The need for a new term results from the fact that artistic activities, whose example is the creative workshop, do not fall within the scope of the previously operating concepts.

¹⁸ Among others: E. Józefowski, *Arteterapia w sztuce i edukacji* [Art Therapy in the Arts and Education], Poznań 2012; J. Florczykiewicz, E. Józefowski, *Arteterapia w edukacji i resocjalizacji. Wybrane działania arteterapeutyczne i studia empiryczne* [Art Therapy in Education and Rehabilitation. Selected Activities in Art Therapy and Empirical Studies], Siedlce, 2011; E. Józefowski, *Kreacja plastyczna w przestrzeni sztuki, edukacji i arteterapii* [Artistic Creation in the Field of Arts, Education and Art Therapy], Poznań 2012.

¹⁹ The cause of confusion lies in the two sources that lay the ground for art therapy: medicine and the arts. Established in the UK as a medical practice, hence the term; however, the creator of this concept was an artist (Adrian Hill), moreover, until today people involved in art therapy in many countries are artists. Poland has witnessed a great flexibility in the use of the term, too often it is used to refer to educational activities, developing artistic or creative competences that are not therapeutically oriented. On the other hand, in environments referring to the medical roots of art therapy the problem is the narrow understanding of art, often resulting from insufficient knowledge, especially in the field of contemporary art and the lack of understanding of art. This is due in no small part to psychiatrists and psychologists who have reduce the role of artistic activity role to painting and drawing, in order to reach a diagnosis.

2.2. Creative workshop in Polish practice of education through art

The general character of the concept of “creative workshop” is assigned different meanings; it is treated as: (1) the individual style of artistic expression characteristic of a particular artist, (2) a form of interactive art, ephemeral, initiated in the twentieth century in American art productions classified as modern art, (3) the form of educational group action which has the character of training, aimed at developing creative competencies.

In the held discussions, creative workshop is treated as an art form, which places it in the area of aesthetics. This treatment results from the assumptions of the original concept of the workshop developed since the 1980s by Eugeniusz Józefowski – the co-author of this study.

The traditions of using creative workshops in Poland hail back to the eighties of the previous century, stemming from the idea of art education lead by artists and pedagogues, gathered at the time in the pARTner group²⁰. Form and message of these actions referred to the recognition of art generated by avant-garde and post-avant garde art – their common feature was the focus on processual aspect of art. As a result, the artist was given a specific role in the creation of art – his job was to arrange creative situations, by planning inspiration for them. The new approach to “work” included not only the resignation from its contemplative features or the abolishment of the distance between the work and the audience, postulated in modern art, but its essence was a kind of role reversal – the audience of art was given the role of the creator. In accordance with the artist’s intention the participants became involved in the creation process (group or individual, dictated by the details of the concept) which was planned for them, completing the content outlined in the structure of the action. The final result of these actions, determining the so called value of art, consists of subjective experience occurring in the arranged aesthetic space – the aesthetic field²¹. The proposed actions can be included in the so-called interactive art, the essence of which is to provoke participants to take action in the space of art, whereby the subjective sense of these actions is defined by individual cognitive and emotional experiences, and their results in the form of altered views and beliefs, bear evidence to the personal change.

The theoretical basis of the indicated implementations lies in the assumptions founded on the basis of aesthetic concept of education through art developed by Bogdan Suchodolski, and subsequently by Irena Wojnar, whose roots are planted in the works of Herbert Read. This inspiration is revealed in the assumption made by the

²⁰ pARTner group was formed in the 1980s. It gathered educators and artists who advocated the idea of a modern approach to art education. Its members were: Jacek Bukowski, Janusz Byszewski, Blanka Gul-Olszewska, Eugeniusz Józefowski, Wiesław Karolak.

²¹ The term “aesthetic field” is used after Berleant (2007), who treats them as the sum of interactions, a functional connection between all participants of the aesthetic events (the creator, recipient, subject) generating aesthetic experience.

workshop creators that it is possible to shape personality in the actions based on artistic creation.

Demands presented by the members of pARTner group concerning the freedom of creative expression, non-directivity of education and focusing on the development of the potential of the subjects indicate a humanistic orientation and inspiration with the views formulated in the framework of the “New Education” movement. On the other hand, focusing on the spiritual aspects of aesthetic experience, treated as a subjective experience of emotional and cognitive dimension accompanying the artistic creation, inspiring the development of the individual in the area corresponding to the content of the experience, points to the inclinations toward the personalistic pedagogy. Its assumption is that education should be directed at realization of the individual as a person, which is accomplished by the introduction into the world of cultural values (Nowak 2003). Due to the author's idea of workshop as a tool in developing personality through art, the process of creation becomes crucial.

The varied forms of the implementations in the field of visual arts constituted themselves eventually in two forms of action – artistic action and creative workshop. Artistic action is a form of collective action aimed at eliciting expression of the participants in the artistic activity. Its educational goals are associated with enabling free, creative expression and shaping of the artistic interests based on hedonic sensations accompanying the activities. In turn, creative workshop is oriented to initiate aesthetic experiences²², which places it in the field of art. The name “creative workshop” itself is a matter of convention; it was borrowed from the terminology of contemporary art, and serves solely to categorize the actions that were undertaken through alluding to works which took a particular form. The essence of the creative workshop is the concentration of the creative process initiated by artistic actions in the areas of various art disciplines and combining the means of expression and techniques in one planned action. These rules solely specify the general character of the actions identified as the creative workshop, leaving considerable freedom to choose its final form and goals. The indicated freedom allowed for the development of the workshop's original methods. Among them there can be indicated at least three conceptualizations of the workshop which differ in terms of concentration on diverse factors: (1) visuality – focus on the aesthetic qualities of the object, or on the artistic activity (Wiesław Karolak's realizations); (2) processuality of art and subjective experience, based on polysensory and mental experience of the artistic situation (Eugeniusz Józefowski's works); (3) formation of the competences of interpreting art, which places the activities within the scope of promotion of culture (Janusz Byszewski's works).

²² The concept of “aesthetic experience” is defined as creating experiences in the area of art, inspired by an artistic form of the work, artistic action and sensory experiences. It is assumed, after Ingarden (1970), that artistic experiences are conditioned by the form of art – particularly its quality, which puts the audience/participant of the actions in a particular state of emotion, and subsequently leads to evocation of intellectual or emotional experiences as a response to the perceived value.

The differences between the first and the second concept result from the formulation of different opinions on the essence of a work of art. The concept of W. Karolak accentuating the visuality alludes to a much greater degree to the traditional understanding of a work of art – as an artistic object which exemplifies particular aesthetic qualities. The visual composition is of paramount importance – the idea of a workshop, the technique, the designed tasks are all subordinate to the formal requirements of composition (visual structure). The analysis of the realization indicates the presence of two of its types. The workshop is treated as a paratheatrical activity closely subordinated to the scenario. The actions and the movement of the participant are strictly defined by the artistic task – it consists of sequences, which create the pre-planned artistic structure. The whole is completed by the costume and set design. In the second variant of the workshop, the inspiration for the creative activity is the idea contained in the discussed issues, which gives activities the character of an action in fine arts. The projects are organized, artistic activities aimed at the liberation of creative expression and stimulating the creative potency. The concept of the workshop of W. Karolak to some extent takes into account the subjective experience, but the primacy of the aesthetic form is unquestionable.

Eugeniusz Józefowski's concept alludes to the processuality of art and subjective experience, and refers to the depiction of a work characteristic to contemporary art, in which it is assumed that it is a process, resulting from the viewer's concretization (complementation) of the material object created by the artist (Polit 2000). In the discussed concept of the workshop it is assumed that the form and the boundaries of the work of art are drawn by the space of its creation, and that its contemplation frequently necessitates not only entering it but also partaking in the creation, or assigning meanings to the visual stimuli that act in the aesthetic situation arranged by the artist. This means exceeding imperative contemplativeness – the work is the totality of aesthetic experiences of the participants of the event, arising from inspiration contained in a situation orchestrated by the artist, defining the space of art.

The third concept is based on a traditional approach – it treats the artist's work as a material object of perception, the designed tasks are directed at its understanding and interpretation. The workshop's cognitive function is dominant; its structure is subordinated to the development of the competence of reception of art.

The indicated features of the workshop allow for its positioning in two interpenetrating areas: arts and education, understood broadly as processes involving education and teaching – workshop is a form of stimulation the individual, favoring “negotiation with the world,” the developmental opportunity to realize the individual's “self,” which in light of Lukaszewicz's (2002) views gives it an educational dimension; in turn, the nature and subject of the activity it is composed of locates it, irrespective of the concept, in the field of art.

2.3. Creative workshop as a form of artistic production in the field of contemporary art

Before substantiating the position of Józefowski (co-author of this work) signaled in the title of this section on recognizing the creative workshop as remaining in the scope of contemporary art, its general assumptions will be discussed.

A trait of contemporary art is the distinctness of experience offered by the works in comparison with the quality of experiences designed for audiences of the so-called old, classical art. It results from: (1) widening of the scale of perceptual qualities, (2) a change in aesthetic experience, and (3) conscious inclusion of the art elements of everyday life (Berleant 2007).

Expanding the scale of perceptual quality is caused by the new structure of the work, which requires the use of sense of touch of the member of the audience, their taste or kinesthetic sense. This broadening of the boundaries of perception, characteristic for modern art, abolishes the distance between the work and the viewer, which leads to a change in the manner of aesthetic perception (Berleant 2007). The contemporary work of art imposes itself on the viewer, its concept sometimes requires entering into its center, finding oneself in the middle of the arranged artistic situation and partaking in the activities. The viewer has the double role – he is both consumer and participant in the creation of the work of art, constructs it, particularizes it during the process of perception²³. In the contemporary artistic activities, such as *environment* or *assemblage*, a work in the field of visual arts stops being solely the object of aesthetic contemplation; human becomes the creation – the artist and his/her actions (*performance*) or the arranged situation, to a varying degree controlled by the artist, and filled with content by the participants (*happening, action art, workshop*). The essence of this kind of activities is the concentration on the participation in the experience itself as the most important quality in the space of art.

Concentration on the subjective experience pertains to the aforementioned quality of adding elements of everyday life to art. This quality of art is mainly unveiled through its subject matter, reaching for the prosaic, often also deeply personal aspects of life, exposing the intimate details, also sexual, using the everyday items and phenomena present in reality.

Creative workshop recognized as a creative artistic realization in the area of contemporary art contains the aforementioned features. Characteristic is a departure from the contemplative model of experience in favor of highlighting the role of the creative process. Workshop abandons the idea of creating a static work – it is the simultaneous action of a few individuals engaged in artistic creation, focused on in-

²³ According to the views functioning in aesthetics, a work of art is the product of an author and the audience, because for its existence the process of concretization of its form is necessary, which is a “mediated trace”, made in the process of perception (R. Ingarden, *Przeżycie – dzieło – wartość* [Experience – Work of Art – Value], Wydawnictwo Literackie, Kraków 1966; K. Berger, *Potęga smaku* [The Power of Taste], Wydawnictwo słowo/obraz terytoria, Gdańsk 2000).

tensification of subjective experience, conducive to the feeling of subjectivity. Hence, it is an artistic situation arranged by the artist, a process organizing an aesthetic field, understood as a functional connection between all participants of the aesthetic events (creator, viewer, object) generating the aesthetic experiences (cf. Berleant 2007).

In the workshop, the distance between the participants of the aesthetic experience is eliminated – the work (workshop) imposes itself on the viewers (participants of the workshop), through the agency of the structure, which causes their experiences and reactions, entering their private sphere.

The concept of workshop refers to the idea of shaping reality through art, espoused in all currents and formations of the avant-garde. The postulate refers to two dimensions of experiencing reality – external and internal. The shaping of external reality is achieved through the arrangement of the public space, introduction of the new order of the social space, defined by the work/artistic process. The shaping of the inner reality encompasses the influence of the creative situation experienced by the individual on his/her mental makeup: views, emotions, values. The essence of artistic intention is to induce experiences of the participant who simultaneously takes an active part in the creation of the artistic structure of the workshop – the subjective content of reflection which fills the structure of the workshop, solidifying its final form. Shared experience of art can reveal the truth deeply embedded in the life of the creator/participant, it is a kind of “talking a walk in into oneself” which offers a new kind of meeting – a meeting with oneself.

It should be noted that art is a key factor for this form of action. Awareness of this fact is important, especially when one considers the many misunderstandings arising from the tendency to assign the status of a creative workshop to activities which use fine art techniques, focused on the development of creative abilities, or referring to the therapeutic function of the creative workshop. Form or structure of some of them may have parallels to the forms and structures of this workshop, but ideologically and conceptually these are distant actions, belonging to disjoint areas. Thus, the basic condition for the realization of a creative workshop in accordance with the concept outlined here is the existence of two elements: (1) the artist, as the author of the “work” – workshop (its design and implementation), (2) the focus on the process – the activities and experiences of the individual in the aesthetic field.

In the discussed here meaning of the workshop it is an art form in which, due to the properties inscribed in the essence of artistic activity, personal development occurs. The traditions of using creative workshops in Poland hail back to the eighties of the previous century, stemming from the idea of art education led by artists and pedagogues, gathered at the time in the pARTner group²⁴. Both form and message of these realizations referred to the recognition of art generated by avant-garde art and post-avant garde – their feature was the focus on processual aspect of art. As a result, the

²⁴ The pARTner group was formed in 1980s. It enrolled pedagogues and artists who propagated the idea of modern attitude towards art education.

artist was given a specific role in the creation of art – his job was to arrange creative situations by planning inspiration for them. The new approach to “work” included not only the resignation from its contemplative features or the abolishment of the distance between the work and the audience, postulated in modern art, but its essence was a kind of role reversal – the audience of art was given the role of the creator. In accordance with the artist's intention the participants became involved in the creation process (group or individual, dictated by the details of the concept) which was planned for them, completing the content outlined in the structure of the action. The final result of these actions, determining the so called value of art, consists of subjective experience occurring in the arranged aesthetic space – the aesthetic field²⁵. The proposed actions can be included in the so-called interactive art, the essence of which is to provoke participants to take action in the space of art, whereby the subjective sense of these actions is defined by individual cognitive and emotional experiences, and their results in the form of altered views and beliefs, bear evidence to the personal change.

The theoretical basis of the indicated implementations lies in the assumptions founded on the basis of aesthetic concept of education through art developed by Bogdan Suchodolski, and subsequently by Irena Wojnar. This inspiration is revealed in the assumption that it is possible to shape personality in the actions based on artistic creation.

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The nature of the workshop, considered generally as a form of inspiration of the individual to “negotiate with the world” (Lukaszewicz) – his ideas and activity joined in the final form allow for his positioning it in two interpenetrating areas: art and art education.

It should be noted that art is a key factor for this form of action. Awareness of this fact is important, especially when one considers the many misunderstandings arising from the tendency to assign the status of a creative workshop to activities which use fine art techniques, focused on the development of creative abilities, or referring to the therapeutic function. Form or structure of some of them may have parallels to the forms and structures of this workshop, but ideologically and conceptually these are distant actions, belonging to disjoint areas. Thus, the basic condition for the realization of a creative workshop in accordance with the concept outlined here is the existence of two elements: (1) the artist, as the author of the “work” – workshop (its design and implementation), (2) the focus on the process – the activities and experiences of the individual in the aesthetic field. In the discussed here meaning of the workshop it is an art form in which, due to the properties inscribed in the essence of artistic activity, personal development occurs. Subjective experiences induced in the aesthetic field become a development tool; for this reason the workshop can be attributed goals within the assumptions of aesthetic education.

2.4. Elements of creative workshop.

The essence of the activity prepared for the workshop participants is the experiencing of reality created within the area of art (aesthetic dimension). This includes both the external reality – social, established in an arranged artistic situation and internal reality, as determined by the experience of the entity – his thoughts and emotions arising in interactions with other participants of the workshop, and which result from the internal dialogue accompanying visual creation (the work's creation). The form of the workshop and the extent of the participants' experiences are only suggested through the elements of the original concept: idea, place of production, technique and material, structure of the workshop and the actions of the workshop instructor.

These structural elements are filled by subjective content, particularizing the final form of the workshop.

Concept of the workshop

The workshop concept reflects the purpose of the workshop in all the complexity and versatility of this form of artistic activity. It necessitates the definition of (1) mental intention, disclosing the assumed ideology and the resulting goals, and (2) a structure, which points at the predicted forms of activity of the participants as well as the end result (the finished work). The idea also displays the character of the workshop, allowing for its assignment to the field of education or art, or for placing it “in-between” those areas. The basis of this assignment is the structuring of goals; guidance of the subject towards growth places the workshop within the scope of artistic education, accentuating the aesthetic experiences allows for categorizing it within the area of art, and the balance found between the aforementioned goals reveals an interdisciplinary character.

The idea of the workshop also finds its reflection in the suggested issues, but one should remember that it does not determine the character of the workshop, only constitutes the supplement of its overall concept.

The location of the workshop

The location of the workshop cannot be accidental; its selection, including its physical qualities and its symbolism, should be conducive to fostering a proper climate for workshop training, i.e. to initiate a deepened experience of the place’s specificity, to inspire the participants’ choice of untypical materials, taken from the surroundings, and to stimulate imagination and metaphorical (creative) thinking.

The intentional choice of the place results from the concept, the goal of the workshop and the desired effect. In some projects the originality of the place is prioritized, owing to the need to intensify the exploratory attitude and to inspire a polysensory experience of reality, which, as it is expected, is accompanied by unconventional ways of interpreting stimuli (cf. Józefowski 2009, 2012). In case of some workshops, mainly oriented introspectively – towards intensification of the experience of inner reality, austere space is optimal, in which the external stimuli, which could interfere with the experience of oneself, are limited to a minimum. In such cases interiors devoid of decorative elements (stucco, images) and unnecessary equipment are preferred – for example, it may be a film studio, theater stage, an empty room and finally the factory hall.

Analysis of the Author’s previous implementations of the workshop allows one to ascertain three main criteria of selection. The most suitable places for realization of the workshops should be characterized by: (1) presence, or availability of various natural resources, which can be utilized for artistic transformation (2) originality and lack of relation to the place of former artistic experiences of the participants, (3) a peculiar

climate and attractiveness – characteristics which “attract” the participants and at the same time satisfy the needs stemming from the workshop premise.

Technique and materials

The main activity of the workshop is visual creation. The choice of technique for the created work/artistic object is dictated by the character and goals of the workshop. A variety of techniques are utilized – techniques typical for plastic arts and painting, drawing, graphics, sculpture, as well as mixed techniques, used for creating collages, montages, installations. The premise of many workshops is to use natural materials, originating from the place in which the workshop is taking place. It happens in the case of many open-air activities, using the materials which are available in the place of creation, which is a natural consequence of the planned inspirations. The materials and natural elements replace the means of expression used in traditional techniques in plastic arts: line, patch, or form. This reduces the stress caused by the usually low esteem of the participant concerning his/her own artistic abilities, moreover it stirs the imagination and creative thinking, widening the sphere of sensual experiences accompanying the process of creation. (cf. Józefowski 2009, 2012)

The choice of materials and techniques for the creation planned in the workshop remains not only in close connection with the choice of place for the workshop, but also reveals a broader relationship with the assumptions of contemporary art. Choosing a location which ensures a variety of materials inspires the use of nonartistic materials, including raw materials, such as sand, stones, and floral elements used to shape the artistic structure, thereby inscribing themselves in the postulate to broaden the scope of perceptual experiences that is present in modern art. Another aspect resulting from the desire to change the aesthetics is experienced by shaping the new structure of the work so that it is connected with the possibility of arranging public or natural space. Introduction to its fragment of artistic elements which one encounters gives it qualities of an aesthetic composition. In turn, another variant of the arrangement of space includes the transformation of the existing composition of reality made in the workshop activities, permanently changing its structure. In both cases we are dealing with the dissolution of the distance between the work and its audience, postulated by contemporary art, which is a consequence of creating the need of the members of the audience to enter the work and engage in its transformation – creation.

2.5. Personal development in the creative workshop – an original model of Eugeniusz Józefowski

By beginning to construct a model of personal development occurring during workshop activity, the following assumptions have been made:

1. The essence of personal development is the progressive change in the structure of personality (psyche) and its structuring contents. This change helps to increase

- the individual's internal resources (emotional and cognitive), which leads to a better understanding of internal (intrapsychic) and external (environmental) reality and to the formation of a relationship with it.
2. The mechanism of personal development is the deconstruction of the existing structures of personality - the demolition of the existing structures is accompanied by their new organization
 3. Creative workshop, as an action accompanying artistic creation animated by its creator (artist) constitutes the space of art, understood as an aesthetic field, proposed by Berleanta (2007), i.e. It is defined by the functional relationship between artist, audience (workshop participants), and the work (workshop).
 4. Personal development in a creative workshop relates to the development of subjectivity, its mechanism is to intensify the experiences of the individual in the field of art, which lead to the reconstruction of the structures of self-knowledge.
 5. According to the views of the creator of the original concept, the workshop is an opportunity for development of its participants. Personal development is done by the multi-level feedback occurring between the components making up the workshop, the connections of which are shown in Diagram 1.

The workshop's determining factor is the personality of the workshop's creator – animator who treats the workshop as the field of art and education. His or her way of experiencing reality, emotionality, artistic preferences, as well as the awareness of initiating the development of artistic creation are reflected in the idea – the idea of the workshop. The idea of the workshop comprises the place, material and activities for the participants, determined by training the imagination, the proposed type of artistic creation and the way we talk about the created works. Workshop activities comprise the steps which define its structure. These are: (1) imagination training, (2) visual creation, (3) discussion inspired by the works. The sequence of the stages is strictly defined; each of them is ascribed a different role in the entirety of the workshop process.

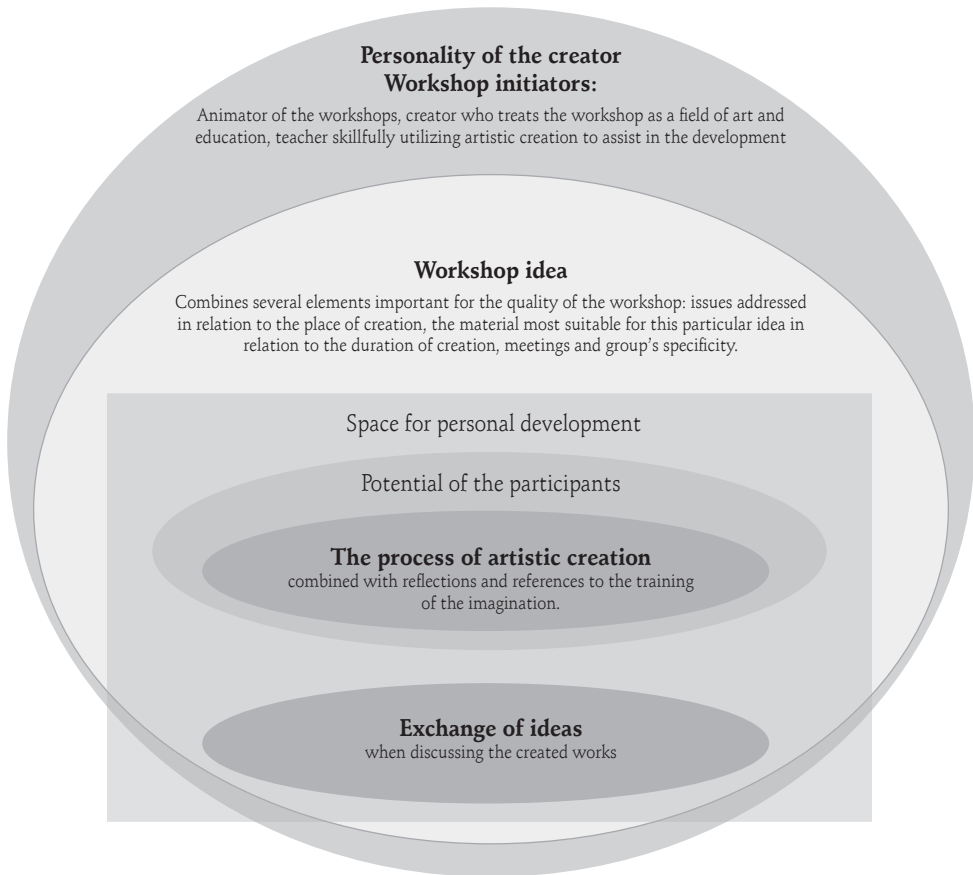
All these elements come into relationship with each other, creating a coherent, logical plan, none of them are accidental. Suggestiveness of the place and material intensifies the thoughts and emotions of the participants.

The workshop begins with an imagination training based on group or individual interaction. It takes the verbal form and leads to stimulating the imagination in a relaxed atmosphere²⁷. During the training one is asked to assume a comfortable position, close one's eyes and comply with the narrative instruction. The content of the narration refers to the subject of the workshop in a metaphoric, pictorial manner; its purpose is to stimulate transformational images²⁸, based on free interchange between sensory

²⁷ Introduction in the state of relaxation has the purpose of increasing the susceptibility to stimuli which create the space for workshop activities, among others: increasing the sensitivity of the subject to the suggestion contained in the training and orientation of perception to experiencing the "here and now."

²⁸ There are two types of transformations of ideas: isomorphic, limited to one sensory modality (e.g. visual) and transformational, which navigate between multiple sensory modalities, for example the aural representations switch to visual (cf. Maruszewski 2000, p. 184).

Diagram 1. Model of personal development in a creative workshop



modalities (cf. Maruszewski 2000). It is assumed that the verbal stimuli in conjunction with the influence of the place's atmosphere and characteristics invoke associations which are transformed into visual imaginings; these, in turn, are the basis for creating visual symbols – an iconic code written into the created work. The mechanism of the individual training is analogous. The difference amounts to omitting verbalization; the participant undergoes the imagination training on his/her own, at any time and in any place, on the basis of the text. The advantage of this variety of training is the possibility of multiple returns to the sources of inspiration contained therein.

Training of the imagination allows one to refer to the past, to reach the self-image kept within. Visual creation becomes area of subject development; it consists of activities of the workshop participants which lead to the creation of a visual art object. Creation should be treated as a process of working with images that are stored in memory. Image invoked during training is subjected to interpretation; it becomes the

basis for the transformation of the image forming new meanings. It is an alternative to the verbal way of thinking - thinking with images, the essence of which expresses the metaphorical statement "images are the roots of thought." The essence of creation is the expression of complex experiences which comprise the subjective experience initiated during the training of the imagination.

The mental space of creation becomes the internal dialogue accompanying it. It is composed of reflections and findings that transform the visual form of the created object, and these reveal new contexts for the assessment of the issues under consideration. The presented approach highlights two important aspects of creation: one is associated with the emergence of new, hitherto unnoticed aspects of the mental picture of reality, and the second concerns the creation of a new way of understanding reality, thanks to a change in the interpretation of the relationship between the perceived elements. The way of thinking and its contents initiated in participants are different from those used previously in everyday life, which allows the inclusion of creation as a process of generating a subjective experience of artists (participants). Individual potential for reflexivity, the ability of retrospection and sensitivity to workshop inspiration determines the intensity of the subjective experience.

Creation occurring during a creative workshop has the purpose of taking a look at oneself, on one's own life. It takes on a cognitive character. It is a kind of self-discovery containing the elements of novelty. Creation can thus be regarded as a way of reading the signals from the inner world, as a kind of experience of being oneself. Artistic composition is a mirror, in which participants reveal their internal order, and sometimes the lack thereof.

Art is here conceived as the ideal way to present the ideal of oneself. It is assumed that creativity is embedded in the curriculum vitae and is an expression of a kind of personal mythology. Figuratively speaking, it is like a "walking 20 cm above the ground" that enables meeting with each other and with the world, following other rules than those that existed before.

Three basic principles are assumed: the statements are voluntary, the statements of the author of the work are discussed at the end, after other participants have formulated their comments, and the valuation of works is abandoned. Application of the rule that the statements of the work's author are last is important because of the necessity of obtaining feedback. The interpretations made by others, entering the role of the audience, reveal contexts often overlooked by the author, which inspires subsequent verification of their judgments (Józefowski 2009, 2012). That exchange of ideas is essential in enhancing self-knowledge.

Individual interpretations accompanying the participants during creation, and made in reference to the work of other participants expand the perception field through new stimuli, which become the basis for the modification of representation relating to the aspect of reality under consideration (Maruszewski 2002). The literature indicates that messages about the "self" engage the attention and emotions of

the individual to a high degree. The validity of observing the rule is also confirmed by observations of authors' behavior when their works are discussed as well as their statements, in which they emphasize the importance of received feedback.

Thus at the stage of creation and discussion of the works experience is accumulated, which is an expression of the subjective perception of reality (internal or external); the views pertinent to it are being established. Given that the workshop experiences introduce the participant to a new quality in the way of experiencing reality, the views constituted on their basis are new. This means that during the workshop ideas are deconstructed and built in relation to new categories.

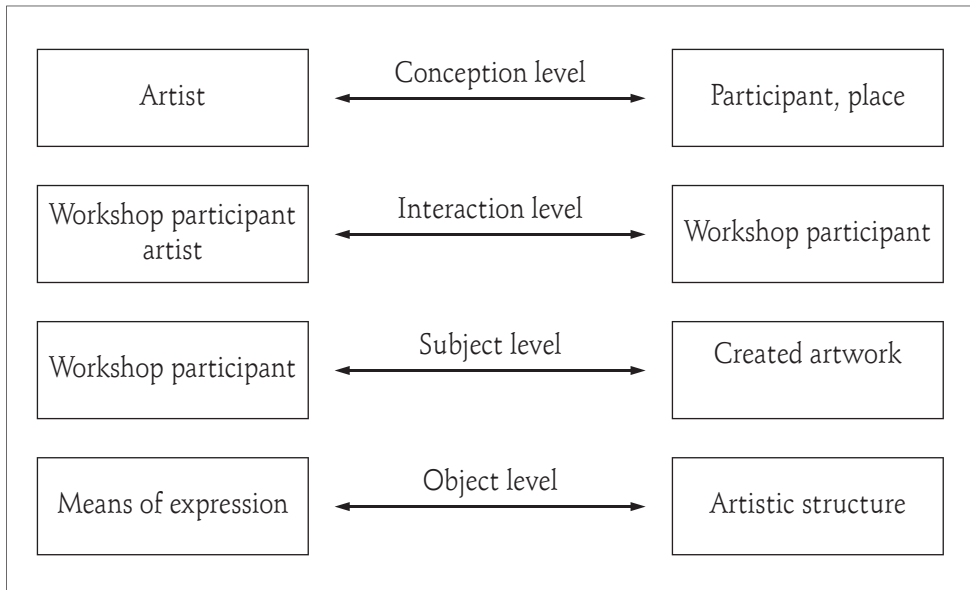
Each of the aforementioned workshop stages has a specified meaning, none of them can be omitted or realized with lesser commitment; one also cannot change their order.

The responsibility for the course and effectiveness of the activities rests on the workshop leader. The quality of relations with the participants and the atmosphere during the activities are decisive for the quality of the experiences of the participant, and thereby the scope and strength of the changes (cognitive, emotional) generated in the participant's psyche.

Thus initiated creative process consists of relations at multiple levels (Diagram 2):

- (1) The level of conception, structure of the workshop (metalevel): workshop inspiration (artist – workshop creator) – participants of the workshop as viewers (their reactions and activity);
- (2) The level of interaction between the participants of the workshop: it is the result of the influence of the personality of particular participants on the manner of ex-

Diagram 2: Levels of interaction in a creative workshop



periencing the creative situation by others, which also encapsulates the specificity of filling the proposed structure of the workshop with contents;

- (3) The level of the subject: member of the audience, participant of the workshop (his/her reflections, reactions to the artistic structure) – the created art object;
- (4) The level of the artistic object: structure of the artistic image - means of expression

Workshop's atmosphere, as an important stimulator of creativity is built by the proper organization of cognitive and emotional stimuli (the choice of inspiration and activity for the participants), the friendly and open attitude of the animator, workshop participant relations, and creating the possibility of any interpretation of stimuli and self-formulation and solving of problem, meets the requirements made on a creative environment. (e.g. Torrance 1981, Feldhusen and Treffinger 1980, Davis 1991, Józefowski 2009, 2012, Sternberg, Lubart, 1991, Runco, Chand 1995).

2.6. The role of imagination creative workshop

To describe the implementation of modern art, to which creative workshop belongs, requires the consideration of at least two perspectives: philosophical, which contains the aesthetic issues and psychological-pedagogical, which allows for a description of the subjective aspect of creation in arts. Both have been taken into account when considering the role of the imagination in a creative workshop.

The most significant aspects of imagination, as indicated by philosophers, psychologists and educators seem to be the two dimensions: the creative, expressing itself in the ability to create, and cognitive, which refers to assigning it a role in understanding the world. They define the context for these reflections on the role of the imagination in a creative workshop.

In philosophical terms, the essence of imagination is seen in the characteristic tendency to tear away from being (Kant), also understood as the ability of its "nihilation" (Sartre), which results in the creation of reality, namely the establishment of the world that does not exist. The construction of an imaginary world is based on a priori categories, as well as ideas (aspirations, demands, and hopes of the individual), defining a reference point for knowledge, whereby the ideas are significant for the selection of the ultimate goals. (as quoted in: Kowalska 2008, p. 9-10)

Imagination thus allows for the generation of specific designs of reality, which bear witness to the surpassing of being (Sartre). Their novelty, resulting from the lack of being grounded in being, points to the creative nature of the imaginative process, expressing their inclination for the development of the subjective. Imagination lets you experience yourself as a creator, experience the liberating feeling of transcendence, and thus form the self-esteem and positive emotionality.

In the perspective of formulating the artistic form of the creative workshop one should treat it as a kind of mental transformations which involve surpassing of being. Their beginning lies in the process of visualization, initiated during training of

imagination, subsequently accompanied by visual creation. Their essence is mental deconstruction – fragmentation of the established, existing reality. It becomes the basis for creating a new reality²⁹, which in the arts is defined by two intermingling spaces: material in the form of work (artistic form of the artwork and physical space of the workshop activities) and mental, determined by the subjective experiences, initiated in multi-level relationships between the work, the artist and participant, forming the aesthetic field of the workshop.

When reviewing the philosophical reflections on imagination one cannot fail to mention the views, in which imagination is seen in negative terms, as a factor disturbing cognition. Their representative is Pascal (1989), who sees in imagination the brake force which impedes one's arrival at the truth through interfering with the operation of the intellect. Its deforming influence on thinking is associated with a positive impact of perceptions the individual – ensuring self-satisfaction and the resulting psychological comfort which competes with the products of the mind, often taking control of it. The furthest-reaching negative consequence of imagination, illustrating its destructive role and power can be related to disorders of mental functions in which there is loss of contact with reality, in favor of a world created in the imagination. Psychology deals mainly with positive aspects of imagination, associated with its creative dimension. Imagination is classified as one of the cognitive processes. In the most general terms it is considered as an ability to create representations, intentionally used by the human (Maruszewski 2002, p. 252). In turn ideas are treated as mental images of reality, analogous to perceptions, with the difference that they arise in the absence of the object to which they refer. They can therefore be directly extracted from the memory, or come into being as a result of the construction of images from the items stored in memory (Maruszewski 2002).

Ideas can concern all modalities (visual, auditory, tactile, olfactory or gustatory), but it is believed that visual ideas dominate over others. Their important feature is the ability to perform operations inaccessible to the verbal code, such as enlarging and reducing elements, moving elements, moving the characteristics of the whole image. This allows access to many independent pieces of information, not available in the verbal code (Maruszewski 2002).

The contemporary view is that of creative character of the imagined. It is believed to result from the process of constructing a mental image based on data (sensory, memorized, and gained through exploration), motivated by the desire to obtain information (Neisser 1976, after: Maruszewski 2002). Studies on the mechanisms of creative imagination conducted by Wiesława Limont (1996) showed that it is “a mental process with a strong affective grounds, it has a metaphorical character” (p. 146), largely based on visual-spatial metaphor and transformation of mental imagery made in accordance with the principle of unification of opposites.

²⁹ This thinking is consistent with the view of Baudelaire on the decomposition of reality as an impulse for transfiguration, in which a brand new world of associations and analogies is added (as quoted in Lewandowski 2008).

The creative dimension of imagination allows one to think about its impact on the course of cognitive processes. Studies have shown the beneficial effects of the imagined on memory, problem solving processes, and emotional processes (Maruszewski 2002), thus indicating the role of imagination in subjective development. The imagined is mostly used as stimulator of creativity, but is also an important means of psychotherapeutic and educational influence. The advantage of imaginative techniques is their autotherapeutic nature, they are often spontaneously used by individuals to enhance the mood and get rid of negative thoughts and emotions (Lazarus 2011, p. 17). The tendency to generate ideas varies from individual to individual. Its low level may indicate limited access to their own emotional processes (Maruszewski, Ścigała 1998).

Research results confirming the beneficial effect of ideas on human functioning and health are an important prerequisite for the practice of teaching, proving the validity of the inclusion of tasks designed to stimulate the imagination for the educational process. The use of techniques based on perceptions can lead to a variety of objectives, supporting subjective development. An important area is the knowledge of the self. The imagined can help in the diagnosis of the individual's unconscious problems. The techniques then applied involve generating ideas that go beyond the current life situation (for example the "Technique of the next step") What is meant here is a simulation of a variety of events that can potentially be a consequence of the current situation. These creative ideas allow one to get to assess oneself and to learn the thrill of possible life scenarios, also negative ones. Imagining the possible negative experiences leads to quelling the unrest that their predictions arouse. Other goals achieved through the use of the imagination are associated with overcoming self-destructive behavior and the elaboration of constructive solutions to the problems of life, positive identification, raising one's self-esteem and forming positive self-esteem (see: Maruszewski 2002, p. 290; Lazarus 2011, pp. 23-29).

The overview reveals opportunities for pedagogical stimulation of imagination. The application of techniques based on imagination is inscribed in the essence of the concept of authorial workshop discussed here. For the most part, workshop actions refer to the processes of the imagination. Direct appeal to the imagined takes place during imagination training (its goals are further specified by the concept of a specific workshop), and the process of visual creation is based on the imagination of the participant, his or her susceptibility to inspiration contained in the imagination training and individual propensity to generate ideas.

The mechanism of the training of imagination is based on the visualization process, i.e. the transition from verbal code to visual code (Maruszewski, Ścigała 1995). The content of the training of the imagination and the suggestions contained therein stems from the purpose and character of the particular workshop. It is assumed that it will drive the participants to generate visual imagery, forming images of reality free from internal or external constraints.

The preference for initiating visual perceptions stems from their more extensive possibilities in terms of the transformation of the information they contain³⁰ when compared with the possibilities of verbal representations, or representations based on other sensory modalities. It also refers to the primacy of visual thinking, which is inscribed in anthropogenesis and human ontogeny – it is believed that the prehistoric man used the image to convey thoughts even before the formation of speech³¹; a similar sequence is observed in ontogenetic development – artistic expression precedes the development of the ability to speak. The indicated rationale was the basis for the assumption concerning the primal character of visual ideas as images produced without thinking, in response to verbal stimuli. What is meant here is the generation of an image in the imagination, which in the smallest possible extent contains the methods of interpretation imposed by culture in the processes of socialization and education.

The visualization also involves another aspect – it allows one to construct a picture of reality anticipated by the individual. Its mental model, which reflects the semantic code acquired in the process of symbolization (Maruszewski, Ścigała 1995), provides information – guidelines for planning actions to achieve the goal in reality, or avoidance, if the situation experienced in one's imagination leads to negative emotions.

In line with the premise of the workshop, the ideas generated during visualization are the starting point for the process of visual creation. The original image which is the result of visualization that occurs at the stage of imagination training undergoes multiple transformations during the creative work. The idea of the workshop excludes the replacement of reality by imagination. According to the concept of authorial workshop presented here, stimulating ideas aims at activating the individual to gain insight into the proposed content (themes), which will help to broaden the perspective of viewing the problem, thereby initiating a verification of the representations of reality (internal and external) experienced by the individual. The result will be the elimination of falsities in the individual's mental representations. This verification occurs in the field of aesthetic workshop activities, its space is largely visual creation.

The process of encoding information initiated during artistic creation planned under a creative workshop is entirely based on the imaginary. This allows for the recognition of ideas in terms of stimulants of changes in knowledge structures forming mental representations of the world. It should be added that in the workshop the main area of impact is the knowledge forming the inner reality – the subject's self-knowledge.

³⁰ This position is represented by the proponents of the thesis of the visual encoding of information which constitute the representation of reality, e.g. Shepard, Kosslyn, which has been confirmed in studies of Kosslyn, Seger, Pani, and Hillger (1990, as quoted in: Maruszewski 2002, pp. 257-261). The imagined is treated as a process of reading the information contained in the so-called deep representation, which is stored in permanent memory in the form of structural descriptions composed of complex statements. Deep representation is the basis for reading the quasi-image; this process occurs in the visual buffer (Kosslyn 1981 as quoted in Maruszewski 2002, pp. 257-258).

³¹ The oldest prehistoric cave paintings are dated back to more than 35 thousand years ago (Pike et al. 2012). In turn, it is believed that the speech was created parallel to the evolution of social life and already the Cro-Magnon was able to use it.

2.7. Visual thinking in creative workshop

Visual thinking, which is characteristic of visual arts, seems to be of particular importance in the case of references to the past due to the mental images generated in the mind that are embedded in memory. This occurs in the original creative workshop discussed here, which, having the goal of developing subjectivity, refers to past experiences, on the basis of which the representation of reality is constructed.

Visual thinking occurs in two stages during the creative workshop – during imaginative training and artistic creation. It is characteristic for the work of imagination, whose role is to internalize unstable, successive images stemming from perception and visual anticipation of future situations:

“The effect of memory is often associated with imagination, because it allows to internalize unstable and successive images of perception and equips the individual with image resources” (...) memory is a logical operation, which implies a certain subordination of concrete and abstract ideas in order to actively re-use them. (...) The same applies to the images ahead of situations projected in the future, (...) rational anticipation is based on imagination, since it gives an idea of what is not present, which is created in the mind, as if objects were becoming real. Hence, anticipating is rarely only abstract; it demands, as a part of its natural inclinations, a visual presentation, producing an image to accurately determine the contents of predictions or expectations.” (Wunenberger 2011, p. 181-183).

At the training stage, visual thinking inspired by its content occurs during visualization, to which draws attention Jean Wunenberger (2011): “Overall, thinking (...) regularly uses visualization because it allows achieving the effect fast and efficiently” (p. 181).

The generated images depict objects, the relationships between them or phenomena inaccessible to perceptual vision. They are relevant (at a specific time) representatives of reality (e.g. in the later presented workshop entitled “Deconstructions of identity” they are representatives of the identity, of its aspects discussed at each meeting).

Visualizations contain two types of mental images, both specific and general (abstract). They are subject to transformations, in which there is a pictorial imitation of past events modified by the current requirements (simulative function) or they are generated based on the image of these new events that did not yet take place (creative function).

The image generated in visualizations becomes the basis for creating reality (Wunenberger 2011). The images generated during training are given new meanings. Their content is expressed in a visual form of the created composition – this nonverbal expression becomes the essence of creation.

Visual creation, as a process of working with images that are stored in the memory, makes them the basis for transformations which create new meanings (e.g. in the later described workshop they relate to the ways of thinking about oneself and creating a personal identification of the self). In making their analysis on the basis

of the concept of cognitive representation of emotions of Maruszewski and Ścigała (1995), the transformation mechanism should be seen in the transition between three types of codes – pictorial, verbal and abstract³². In giving meaning to the representations portrayed in the artistic structure (pictorial code) the following processes act as mediators: desymbolization (transition from visual information to meaning), verbalization (categorizing visual information) and semantization (giving meaning to verbal information). Information obtained in this way is subject to further transformations, among others, in the process of visualization, consisting of creating visual representations based on words, or symbolization based on the presentation of meaning in a pictorial form. Multiple transitions between different codes leads to multiple modifications of the scope of meaning attributed to the original visual imagination, the final representation is the result of integrating the information contained in the three types of codes.

This mechanism leads to the transformation of content inspired by visual representations that were created in the imagination training³³. Descriptions and interpretations of reality (internal or external), comprising the units of knowledge about the world and oneself are created in the mind based on images. In the process of creation takes place the negotiation of importance of the resulting images, in the sense of giving them content filled with cultural meanings. Concurrently, self-awareness is intensified, which affects the appearance of a tendency to separate content, beliefs, and goals, one's own, and cultural goals. In this sense, artistic creation enables one to reach oneself, gain, or regain contact with the self which is blotted out, lost because of cultural influences³⁴. Its role is to invoke self-image stored within, the discovery of the "ego" to oneself.

In a multi-dimensional matter of visual composition (defined by the technology, the means of expression and intentional message) hides a code – the personal code, which is often different from the importance attached by the cultural context. It is worth discovering because knowledge of it allows insight into oneself.

Two issues remain of key importance for the resolution of the role of image-based thinking in a creative workshop, as expressed in the following questions: What do the paintings generated during the creative workshop say or what could they say – during the imagination training and during the creative process? Is it always something that could not have been told without this experience?

Broadening the scope of knowledge of the inner reality surely does not only result from declarative honesty, the integrity of internal discourse with oneself, or the need to formulate a message for others. It is determined by both the profundity of the

³² The context for the analysis of the processes occurring during visual creation is the concept of mental representation of emotions by Maruszewski and Ścigała (1995), which assumes the use of three types of codes in the process of creating representations of emotions/reality.

³³ The connection between imagination and thinking through problems is present in Sartre (cited after: Kowalska 2008, pp. 9-10) in the assertion that imagination understood as exceeding being in projects of reality actually leads to its cognition in accordance with the ideal of universal freedom

³⁴ Humanists described this process as a recovery of relation with one's own experience

trip within oneself, and the whole condition of the individual (condition of personality) forming a potential opportunity to experience reality in its many dimensions. If in the understanding of reality there are no references to spirituality, if the individual does not reach this level of reflection, then their self-reflection does not exceed the level of the perception of being. In this case, knowledge of oneself is created in relation to the role designated for oneself, which is reflected by the thoughts: *I'm in the role of an observer of myself, I am aloof to others, I am an unhappy Pole*. It seems that this way of perception of oneself is revealed in painting renditions which seek to present the thoughts in the structure of a rebus. They consist of equivalents of concepts, specific imaginary copies assigned to specific, obvious symbols, e.g. the heart as a symbol of love.

Creative workshop and the subjective experiences planned for it provide access to images of experiences stored in memory, experiences that have occurred in the past. They are expressed in visual form of artistic structure of the created art object, which is in part a conscious message the topic of which is defined by the theme of the workshop. The information it contains is the representation of the internal content, constituting self-knowledge.

2.8. The role of group interaction in a creative workshop

The form of the creative workshop is particularized by the activity of the persons involved, initiated by the artist, who is the creator of the workshop. This fact means that the structure of the workshop determines the quality of the interactions in its space, established at various stages of workshop activity in relations: workshop leader-participant and participant-participant.

An important aspect of the workshop activity is therefore the way of experiencing another human being. Workshop initiates face to face contact, in form of tangible availability, in which overlap subjective feelings of “here and now” of the participants, consisting of their thoughts, emotions and interpretations. These relationships allow for the fullest experience of the subjectivity of others, in which there is a direct exchange of expressiveness of the “self” and the “other” (cf. Berger et al. 2010, p. 44-46).

Interactions in the workshop will be directed through its subjects, they are filled with the contents of subjective experiences, which gives them a special character – between the participants a personal relationship is formed that results from the subjective experience of the same content and overlapping of the experiences of others with their own. Hence, in the workshop relationship occurs experience of content collectively with other participants, which is accompanied by the feeling of closeness, security, empathic understanding. Such atmosphere, in accordance with the views of Rogers (2002), is essential in a therapeutic relationship, so the specificity of the interaction during the workshop determines its therapeutic properties. These include the authenticity of the experience and expression of the self and the authenticity of the

experience of others, which is associated with the opening of the ongoing relationships to the special dimension of subjective experience. Such relationship is defined in philosophy with the term “meeting” (Buber 1992, Tischner 1981), its basis is seeking affiliation and confirmation of the “ego” of the individual in others, which is accompanied by the individual’s readiness to confirm the “ego” of others.

The concept of the form of the creative workshop treated as an act bordering on art and education, assuming openness to the needs of the participant, his or her knowledge and affirmation, carried out in the shared presence, experience, and dialogue corresponds to the relation between the master and the student indicated by Buber (1968). Its essence is the focus on the subject – support of full development of the “ego” by sharing with each other and initiating or updating the potential of the person – alumnus. That relationship, referred to as “me and you” in the operation of the workshop, takes place between the creator of the workshop (artist) and the participant. The personality of the artist (master) through the authenticity of the relationship is experienced by the participants. Affirmative focus of the relationships on building of the “ego” enhances their self-awareness and becomes the basis of identity formation. The authenticity and depth of interpersonal interactions occurring on the line: artist-participant and participant-participant makes Buberowski’s term of the “meeting” applicable in this situation. Its basis becomes the striving of the individual to affiliate and to confirm one’s self (the “ego”) in relation to another person, the condition of coming into existence is the parallel confirmation of the “other” (Buber 1992, Węgrzecki 1992).

The nature of the interactions in the workshop depends on its stage. During the imagination training they mainly amount to a feeling of being a member of the group and a participant of the workshop meeting. Their intensity increases at the stage of creative work (creation), during which the conversations takes place: between the participants and between the participants and the leader. Their contents are the opinions, comments on the emerging works, as well as biographical stories and reflections caused by the topic. They are triggered spontaneously in response to the emerging events, or the perceived needs of the participants. Important at this stage is to gain emotional support, especially when the work on the subject arouses strong emotions (which happens often). Providing support is not only a role of the leader, but also the members of the workshop – it is the result of workshop atmosphere – a sense of shared experience in the workshop space. The role of a leader is to inspire experiences, which often takes the form of provocative statements formulated in the context of the situation.

The greatest role of interaction is assigned to the stage to discussing the works. In reading the symbolic significance of the paintings created as part of a creative workshop are involved: the participants of the workshop, the animator, and the author of the visual object. The most important is the animator of the workshop, not only in terms of the way in which the discussion about the image is conducted, what is also important to is the concept itself, which determines the possibility of building in the

workshop idea itself. The participants' contribution is determined by the potential inherent in the composition of the group, which is revealed in the discussion about the work. At this level, semantic findings occur mostly in the following order: the organizer of the workshop makes more or less provocative assumptions which have the purpose of dynamizing the viewing of the work and in this way encouraging the participants to formulate statements about the work. Workshop participants themselves, knowing more and more about themselves and wanting to hear as much as possible about their work try to speak about the works of others hoping for a return statement.

Image interpretation requires a certain kind of skill, proficiency in reading symbolism coded in it. It should be noted, however, that first of all the subject needs to be perceptually open to the informational potential of the image.

The author of the painting complements the readable content by non-verbal messages accompanying the discussion about his or her work and by the speech formulated afterwards. The message contained in the individual expression of the work's author is addressed to specific people – the real addressee of such a statement can be the author, sometimes group participants, the animator, or someone absent from the meeting. The individual statement concerning the created work is of paramount importance. Loud expression of internal content makes the personal subjectivity more accessible and real, because the language communicates meanings that are not direct feelings of “here and now” (Berger, et al. 2010). Talking about yourself allows for objectifying of one's own being, which means getting to know it (one's being) at the same time as it is recognized by others – although it should be added that articulating and stabilizing one's own subjectivity occurs even when there is no direct contact with others, that is, when the inner speech (during creation) begins, in which the sender and the receiver of messages is the individual (Berger et al. 2010).

In the statement given to the group, it is important, however, that the language is based on their patterns developed that describe the objectified reality, through the meanings shared with the others – unlike the statement in the form of the image, which is based on subjective symbolism. This provides the objectification of subjective experience (among others, by typification of experience, defining them as belonging to certain categories), and allowing its expression on the outside makes this experience understandable for others (Berger et al. 2010).

2.9. The concept and role of the work in the author's concept of creative workshop

In general, the meaning of a work of art is the result of the creative process of the artist. Its contemporary understanding in visual arts goes beyond the necessity of the work's material existence, perceived by the senses (sight and touch), allowing for the possibility of the existence of works which take the form of a concept or are only perceivable through film or photographic record.

In a creative workshop we are dealing with two categories of artistic creations. One is the workshop itself, perceived as an author's work. It consists of an artistic intention including the concept of workshop activity determining its structure. It is then put into practice in the course of the workshop, and the structure is filled with content by its participants. Creative workshop as an interactive art form, so it is an example of a modern work of visual art.

In the second category are the visual works created during the workshop activities. They are created as a result of the creative process generated in the space of art – the aesthetic field defined by the workshop. The incentive for their creation is the workshop inspiration, which is part of the concept of the workshop creator, but individually they are the result of the concepts of their authors – the expression of subjective experiences created in the area of the workshop, adopting a visual form. It cannot be said that their form is the result of a conscious artistic concept – it can happen only if the participant of the workshop is an artist. They are called objects of art, because do not meet the criteria for a work of art. It should be noted, however, that the creation of works by the participants of the workshop is not intended, the most important value is the quality of subjective experiences that accompany the creation of an art object (which always takes the form of artistic composition). The creative process initiates an internal dialogue of its creator with him or herself, by means of the artistic structure created. The visual thinking that accompanies it initiates the transformation, which is accompanied by mental and emotional transformation. Their result is the modification of the individual's representation of reality (internal or external, depending on the theme of the workshop), which means the development of a new representation, corresponding to the actual experience.

According to the view represented in cognitivist art, represented in the thought of Nelson Goodman and Arthur Danto (after Polit 2000), work is a kind of assertion about reality. In case of authorial creative workshop, works – visual objects created during the workshop, relate to the inner reality of their creators, refer to their experiences, thoughts, emotions caused by the topic. This content is encoded in artistic form, and is separated from the experience – the distance gained in this way, through contractual separation of content from experience, is necessary to perceive its important aspects.

Chapter 3

The concept of the creative workshop “Deconstructions of identity”

3.1. Theoretical assumptions

The creative workshop was chosen as the main activity due to its quality of encouraging subjective experiences and subjective development of its participants. Subjective development declared during the creative workshop refers to raising the subject's awareness of the self. It is assumed that knowledge of the self enables optimal operation of the individual – an active subject who knows his or her preferences, aspirations, needs, reactions; such an individual takes actions which are not contradictory to their character, and which reduce the chances of failure due to improper choices, building an optimal relationship with the environment.

Knowledge about oneself creates identity. In social sciences it is assumed that identity reveals the perception of the self by the subject (Berger et al. 1974 after: Leszniewski 2008, p. 99). It is a narrative about oneself, including the subject's beliefs about the characteristics and properties that constitute him or her, defining “what the subject considers in him or her as the most important” (see Łoś 2010, p. 222).

The postulate of supporting the development of identity is present in many theories of education, among others authoritarian pedagogy associates it with achieving full adaptation to the existing conditions of life. In the light of the postulates of non-authoritarian pedagogy achieving ego identity (the person's identity) is a condition of self-realization, and according to the views of emancipatory pedagogy, it enables self-reliance and assimilation of values.

Identity is one of the manifestations of personal development, it specifies a part of the attributes which determine it in terms of self-knowledge. Because of this relationship, in the proposed workshop the issue of identity was raised – its purpose was the development of identity inspired by the subjective experience of the individual initiated during the workshop.

The concept of topics of the workshops was based on classification of personal identity proposed by Zbigniew Łoś (2010) in the concept of mental development.

Identity is regarded by the author as an expression of the concept of oneself, created by the subject, an integrated system of beliefs about the “ego” disclosed in the individual layers of the psyche in the course of mental development. He mentions four forms of identity associated with the layers of the psyche: (1) psychophysical belonging to the vital layer, (2) interpersonal belonging to the layer of adaptation, (3) intentional associated with the subjective layer, and (4) ideological revealed in the layer of spiritualization.

The psychophysical identity, which refers to the “bodily ego” contains the characteristics of the organism, its characteristics defining diversity of the subject, such as: the state of health, fitness and physical attractiveness, biological sex, sexual orientation, the efficiency of the body (Łoś 2010).

Interpersonal identity includes content relating to the characteristics of the individual determined in social interactions. They contain subjective descriptions of the individual’s perception by the other members of the group and society (Łoś 2010).

Intentional identity has content related to subjectivity, the individual presents him- or herself as an active person, consciously controlling from within oneself, and partly also by events, formulating personal projects (life tasks), and determining the strategy adopted in their implementation (Łoś 2010).

Ideological identity in content goes beyond the personal perspective, it refers to the relationship between the subject and the idea. It reveals the method of using ideas by the subject in justifying life, ways to steer it and give meaning to life (Łoś 2010).

The indicated forms of identity construct, in various proportions, the identity of the individual in the given period of life. These proportions vary in parallel with the ongoing mental development – the period of childhood is characterized by the dominance of psychophysical identity, which persists during youth, and is replaced by interpersonal and intentional identity, and next develops into ideological identity. In the light of the views of the discussed concept, domination of the form of identity in the given period of life is due to the domination of a given layer of the psyche.

The designed creative workshop creates mental and emotional space conducive to generating self-conscious reflection on the “self” in which the subjective needs are revealed in the field of its intentional construction. They are initiated by the theme of each meeting, which refers to the most important aspects of identity. It includes becoming aware of content and value forming identity, their relationship with subjective goals and aspirations, cultural values which form the identity of the individual and how they are integrated into the structures of identity – through the adoption of standards or internalization. The main emphasis was placed on the disclosure of intentional identity, which was to be facilitated by the reflections on the “ego”, subjectively perceived happiness and the experienced meaning of life.

Subjective experience initiated in the creative workshop is based on the imagination and pictorial thinking – it is assumed that these two processes are the main source of the anticipated cognitive and emotional changes, although change is the re-

sult of the impact of all the integral elements of the workshop specified in its concept.

Imagination plays a dual function in the workshop – to break the daily routine and to generate mental images. Detachment from reality means shifting the attention away from everyday life – work, family, responsibilities, which allows one to open up to oneself. This was facilitated in the discussed workshop by the required trip away from home, the duration – the workshop itself lasted five days, and the total stay seven days, and the provision of living conditions. This way the participants were given a chance to take a closer look at themselves in the situation of remoteness from everyday life, from its problems, which allowed them to get involved, to penetrate deep into the problem of identity proposed in the workshop.

Imagination trainings, starting each day of the meeting by introducing the participants to the issues, stimulated pictorial thinking. Every day of working with images had the purpose of working out the details (concretizing) of internal mental images with which everyone builds ideas about oneself. They are created on the basis of memory as faithful replicas of physical objects or ideas about oneself and the world, they are often subject to selection – from internally censored facts and memories are only those selected about which one can, or wants to talk. Recollection of internalized images (stored in memory) is related to their organizing in a logical sequence (Arnheim, 2010, p. 181), which provides an initial interpretation. According to the workshop intention, these images will be subject to analysis and transformation during creation, which will reveal their inadequacy, elements in them which belie the image of reality.

From the assumption of narrativity of the understanding of the world (Trzebiński 2002) it follows that the images referenced in the workshop are part of the narrative constructed by the subject that is an interpretation of reality – in the discussed workshop the object of interpretation is identity. In the workshop access is gained to specific representations that constitute one’s own identity on the basis of memory traces (e.g. during the first meeting “when did I first become myself”), or creating it by placing generated visions in the mental space, e.g. the most optimistic version of existence (meeting 4), creates for the subject an opportunity to find oneself in the center of one’s intricate structure of identity. It is implicated in the current ways of perception of reality acquired under the influence of education conceived multidimensionally as a result of self-education and cultural influence of socialization – family, religion, belonging to professional groups or nation. The image of reality/object created by the mind is the result of multiple and multifaceted transformations made in the mind without conscious control of the individual (Trzebiński 2002). Becoming aware of the images forming the representation and giving them visual form – retaining the created object in the artistic structure allows the subject to consciously perceive them and transform them without compliance with our expectations, which allows the subjects to reach the proper picture of themselves.

Therefore, each workshop meeting reveals the self-image stored within, revealing the way one thinks about oneself and one’s personal strategies to form self-knowledge.

Images generated in the mind under the influence of imagination training initiated each day of the workshop are representations of the content of identities brought to consciousness, current at the time. The quality of the identity reflection depends on the ability to create representations and pictorial thinking. This is a feature which creates individual differences – in some individuals may occur difficulty in creating representations; others may generate it in excess. The ways of thinking disclosed by the individual are largely determined by education, they are the expression of a specific training keeping the individual within the boundaries of the real world, limiting imagination.

Visual creation as an important process of working with images that are stored in the memory, which are the roots of thought and as another cognitive channel become a space for alternative ways of personal identification and their modifications.

In the workshop there are references to images stored in memory. The imagination training itself accomplishes these postulates. The same is true for images anticipating situations foreseen in the future: “(...) rational anticipation is based on imagination, since it gives an idea of what is not present, which is created in the mind, as if objects were becoming real. Hence, anticipating is rarely only abstract; it demands, as a part of its natural inclinations, a visual presentation, producing an image – to accurately determine the contents of predictions or expectations.” (Wunenbergerp. 182-183).

Every day of working with images had the purpose of working out the details (concretizing) of internal mental images with which everyone builds ideas about oneself and to choose from self-censored facts and memories the more important ones about which one can or wants to talk.

The way of manifesting narrative is the symbolic code written in the language typical of the medium used (see Greimas, Bremond, after: Grzegorek 2003) – in the creative workshop it is a painting. Symbol is an important sign for the learning and understanding³⁵ the social world. Hiding behind it is a durable and substantial subjective reality of each of us and entire communities with which we participate in the same symbolic reality. Symbol expresses the relationship between the meaning and the medium (visual, verbal), hence it can be anything that refers to (represents, indicates) something that is outside of itself. The created symbols are used to describe the reality contained in its representation. Its discovery, revelation is only possible through the interpretation of symbols which reflect it.

Thus, the creation of a specific workshop concept was guided by the intention of inspiring workshop participants to create symbols for the content under consideration. They took the form of two types: pictorial representation associated with the process of creation and verbal representation, revealed in statements of the authors and comments from other participants.

The symbols are the carriers of metaphors. It was assumed that the created paintings would implement the model of perceptual and orientational metaphor. Per-

³⁵ It is assumed that understanding refers both to the perception of objects, and the interpretation of the relationships between them (Trzebiński 2002).

ceptual metaphors initiate the so-called physiognomic perception, which consists of “assigning inanimate objects or abstract drawings metaphorical meanings, associated with typical human behaviors and feelings. In this type of perception the person projects his or her own mental states on the perceived object, assigning it his or her own feelings and intentions” (Limont 2004, p. 51). Orientational metaphors are related to “person experiencing his or her own body and understanding his or her place as physical existence in the environment” and the connection of “these experiences with other structures of experience.” (Lakoff, Johnson, 1988, after: Limont, p. 60)

Narrative using visual metaphors carries a wider meaning than the mere processing of information, studies have shown that emotional meaning conveyed by abstract visual figures is perceived in the same way by different audiences (Limont 2004, p. 51).

Mental images generated in the form of ideas and visual representations in the composition undergo the process of interpretation, that is, the process of assigning meaning. Image interpretation requires a kind of skill expressed in the efficiency of reading the encoded symbols and metaphors, but what is necessary in its initiation is the perceptual openness of the subject (the person creating the representations or the art audience) to the information potential of the image.

Therefore, it was assumed that five days inspired by reflective questions raised during the training and reflections accompanying the creation would generate a rich representation of creative ideas in the form of mental images (their analysis is the most important part of the planned research). The pictorial form, due to the wider range of encoded information, allows us to express internally censored content, unconscious in conceptual thinking. Their transformations in the workshop, during stages of training, creation, during the discussions of the works, and during the personal commentary will be accompanied by the change from the representation of the self.

3.2. Workshop assumptions

Five scheduled workshop meetings were planned for all participants. They consisted of the experiences of various aspects of personal (individual) identity. They took into account the theoretical assumptions of identity development.

In accordance with the views developed when studying this field, the condition for shaping identity is social interaction. This enables the perception of oneself from a societal perspective (Goffman 2007). It reveals aspects unknown to the individual. The meeting³⁶ in which the workshop participants took part realizes this necessity – opening up to the other person, getting to know them and the mutual reactions to the subject allow for self-definition, in which the knowledge about the “self” becomes

³⁶ The category considered here is the category of relations referred to as “meeting” by Buber (1992), which is characterized by authenticity and depth of interpersonal interactions occurring on the line: artist-participant, participant-participant (see section 2.8.).

crystallized (some part of the contents constituting self-knowledge becomes blurred, others are emphasized and developed). Therefore, the meetings expand the area of subjective experience.

The creative workshop “Deconstructions of identity” creates a space for the initiation of deep reflection oriented towards the identity. Inclusion of the intellect – through the initiation of visual thinking, which occurs in the workshop (authors’ interjection) – allows for the deepening of the process of self-definition and experience one’s uniqueness. This is a prerequisite for the cognitive individuation understood as a process of “cognitive isolation of oneself from the cognitive representations of other people” (Jarymowicz 2008, p. 65; Oles 2003). The sense of one’s separateness and uniqueness allows one to take responsibility for oneself, it motivates the individual to set one’s goals and demands thereby leading to the acquisition of conscious control over oneself and one’s life (cf. Jarymowicz 2008), which shows self-development.

Meeting 1 *“The first time I became myself”*

The idea of the first meeting of the workshop was expressed in the thought: *“The first time I became myself.”* This was the meeting serving as introduction to workshop operation and its themes. Hence, the subject selected for discussion was the notion fundamental for identity – its beginning. The purpose of the meeting was to initiate a personal reflection on identity and, consequently, to inspire reflection on individual identity, understood as the individual concept of the self-established on the basis of the relationship with the social environment³⁷.

Identity develops throughout life (Erikson 1974). Its beginning is the subject’s realization of his or her own singularity, allowing them to look at themselves as “others” (Leszniewski 2008). This is an important moment for the individual, because it begins the process of development of individual identity (mental and physical) that covers the characteristics of one’s own body. This in turn allows the individual to be distinguished from other people.

In first reflections concerning identity relate to one’s own body, the child discovers its own physical distinctness and begins to know its details. The next object of cognition becomes the ways of reacting to stimuli, experienced emotions, and ways of functioning in the social environment. The subjective self-image constructed in this way is composed of the contents referred to the aspects considered to be the most important by the individual. These are the beginning and intensity of formation of the individual identity in the social environment – the building blocks of identity are identifications with significant others (Erikson 2004). An important role is also played in intellectual development, including the ability to decentration, which enables the adoption of an external perspective in understanding and evaluating oneself, which

³⁷ The relational character of individual identity means that the identification of distinct features of which it is composed is possible by comparison with others, that is for its creation the social context is necessary.

makes the “self” the object of reflection (Jarymowicz 2008, Reykowski 1975).

The individual (subjective) identity as the area of first conscious reflections on the “self” was therefore the starting point in the concept of the workshop. Imagination training was to inspire participants to create imaginative associations in the form of living and enduring images relating to the beginnings of their reflections on the subject of the self as a subject separate from the environment. This is the symbolic beginning of identification of oneself. These images are embedded into the biographical facts or personal constructions of reality created by the subject. It was assumed that self-reflection will initiate or intensify the cognitive process of self-definition, which, in accordance with the concept of the workshop, is the starting point and defines the context for examining identity.

Inspired by the content of the training the image of oneself as a child drawing circles and cephalopods was supposed to inspire going back in time to recall the childhood events, in the most distant past. This was to reveal to the participants that they possess personal identification and when it biographically began. Recalling the self-image from that period allows for the assessment of oneself and the accompanying events from the perspective of the “here and now”, which allows for the formulation of specific beliefs about oneself which will be part of the structures that form the present self-image, the current identity.

The content of the imagination training – meeting 1

“I close my eyes. I adjust the way I’m seating to feel the most comfortable. I listen attentively to the sounds surrounding me and I try to feel the best I can. Today I am sitting in a beautiful place where I mainly deal with myself, thinking about my identity while I paint.

I recall my early childhood. I recall when I started to draw a circle. If I cannot remember – it does not bother me. I recall a shape of a cephalopod drawn by me and by other children. The cephalopod is the placing of a person in the center of the world, a person who has a mouth, eyes, ears, a nose and not too big arms and legs. The mouth is to sate hunger but also to feel pleasure from consuming meals. Ears are to hear the close ones and the sounds which I like. Nose to identify others and smell pleasant and new scents. Still, although I am no longer a child, I want to taste the world like that. I try to recall this earliest moment, day, situation, in which I realized for the first time knowingly that I am myself. When and in what circumstances did it happen? I will think about his for a while. I try to recall this situation.

Now I imagine the white surface of a painting. A random form appears on this painting, which represents my person at the moment or in the situation when I felt I was myself. This is a form which adequately renders the image of me at the time.

I imagine a painting which depicts only this form. In which part of the painting resides this form, what is its color, size, what is the color of the background?”

Paint a picture showing the imagined form which saw in your imagination. This vision can be continuously corrected and supplemented during painting.

Meeting 2: *"All that I am now."*

The theme of the second meeting is the development of content relating to the individual identity. Its goal is to raise self-consciousness of the individual in the way of thinking about oneself, including gaining/expanding self-awareness concerning the identification with the sphere of physicality and mentality.

Inspiration of the imagination training is based on the metaphor of the river as a symbol of the changes that accompany the development of the individual, especially in the early stages of life, which account for the differentiation of individual identity. It is parallel to constructing the self-image, which is characterized by a large increase in the content according to the developmental changes occurring in a fairly rapid pace in the case of a child. The bases for the identity are cultural identifications, referring to ethnicity, sex, kinship, which are formed in childhood. They are less vulnerable to change, whereby social identifications undergo changes more easily (Jenkins 1996, p. 63).

Influential in shaping the identity is distinguishing between two forms of "self": subjective and objective (cf. James 2002). "Subjective self" (ego) is responsible for experiencing the world, experiencing it individually, deepening the sense of separateness, related to gaining awareness of being a sentient subject and operating in an environment. On the other hand, "objective self" (empirical) is the image of the "ego" resulting from the gaze and self-evaluation from a distance. Then the individual becomes for oneself the subject of observation and the resulting valorizing judgments on oneself. Self-assessments made by the individual, as mentioned earlier, constitute the characteristics of the "self", which includes beliefs about appearance, health, gender identity, character traits, body functioning, social relationships, skills, cognitive preferences. They build the subject's knowledge about their identity, which determines the perception of oneself, disclosed in thinking. They consist of beliefs about the "self" that function as part of self-knowledge.

These beliefs dominate the characteristics of the self-deemed by the subject as the most important. It may have different sources, it can be determined by the subject as a result of the reflection on identity or it can be accepted from others, which usually happens during childhood, when the child recognizes as its own the judgments formulated by significant others. It should be noted that the judgments are not always objective, i.e. they do not always reflect the relevant properties of the person whom they concern.

It was assumed that the excitation of reflection on identity with regards to the perception of oneself will reveal the identifications of oneself, their sources, and above all the misrepresentations of the real "self". The reflection on the identification with the physical and mental sphere suggested in the content of the imagination training is

an inspiration for a broader, self-aware reflection of self-regard, which is meant to result in a new way of thinking about oneself.

The content of the imagination training – meeting 2

“I close my eyes. I adjust the way I’m seating to feel the most comfortable. I listen attentively to the sounds surrounding me and I try to feel the best I can. Today I am sitting in a beautiful place where I mainly deal with myself, thinking about my identity while I paint.

I imagine to be looking at a flowing river. I am looking at its current, which reminds me the flow of time. The water flows and everything changes. I was a child, a teenager, a pupil, a student. Now I am an adult. Adult for what? Who am I today? What images and beliefs about me constitute my self-image? What am I doing? What is my job? Am I my job? Am I what I do? What images and beliefs about me constitute my self-image? Who am I actually? What forms me? What images and beliefs about me constitute my self-image? Is my self-image the image of my body reflected in the mirror? Does my self-image need my corporality? What images and beliefs about me constitute my self-image? Am I more the body or the mind? Do the body and mind constitute me as a whole? What activities do I perform, what do I do, what engages me?” What images and beliefs about me that are created by others constitute my self-image?

Paint a picture, in which you depict concrete images of yourself.

Meeting 3 “*Something that circulates between us*”

Culture develops human identity through its elements – material and spiritual present in the environment, and parental socialization. From birth the child is subjected to these varied influences – the content they contain directs thinking about oneself and the world, shaping the knowledge within the ideological, religious and social framework existing in a given socio-cultural environment. Information contained therein defines the range acceptable in a particular community or cultural environment – the boundaries for the needs, aspirations, and goals disclosed by the individual. They form the external standards that clash with the subjective needs, aspirations and objectives disclosed by the individual at various stages of development. They form his or her identity.

Considering the embedding of the human in the world of culture, especially in the face of its dynamic changes, the question about the nature of identity always returns. The question about the way of understanding this and its relevance to the subject returns.

By creating the concept of the workshop it was assumed that identity is a kind of identification that contains the content which serves as the basis for description of oneself, namely the creation of the concept of the “self.” Their selection and coding

methods are largely the result of external influences, the expression of specific “training” as a result of the processes of socialization and education, where there is a design ways of thinking of individuals, reducing their individuality and leading to a blurring of its subjectivity. Formally, the results of this cultural design can be seen as imprinted habits, of which the subjects are usually unaware. It should be noted that the earlier they developed, the more they were insusceptible to change (Jenkins 1996).

The acquired ways of self-identification play a significant role in the functioning of the individual, because not only do they determine the final content of the current identification, but also his or hers emotional involvement in it.

During the third meeting titled “Something that circulates between us,” reflection was made on the factors shaping identity, which had the intention to help the participants increase their awareness of the range of cultural influences on identity. It was assumed, however, that their identification would create a context for reflection on the participation of the subject in shaping its own identity.

The proposed problem refers to two kinds of claims about the influence of socialization, which contributed to the subject’s acquisition of ideas forming his or her outlooks. On the one hand, they include passive assimilation of cultural meanings offered or even imposed by society (the subject is “socialized”). On the other hand an individual consciously chooses those ideas from this offer, according to his own inclinations or needs (“he socializes himself”) (Łoś 2010).

The ideas are developed on the basis of values. In pedagogy through value one understands “everything that is considered important and valuable to the individual and society and which is desirable, which is connected with positive experiences and is also the goal of human desires. (...) Is often the basis or a major point of reference in recognition of something as good or bad” (Łobocki 2002, p. 72).

M. Rokeach (1973, p. 5) treats values as constant beliefs of the individual that a specific procedure or condition is personally or socially preferable in comparison with another alternative method or state, but with lower preferences.

The discussion entailing an anthropological approach was adopted, in which the values are considered in the context of the subject, linking them with the experiences of a person (Kozaczuk 2005)³⁸. The focus is on the cultural aspect³⁹, exposing their links with culturally defined patterns of behavior (Misztal 1980, after: Kozaczuk 2005).

Values create hierarchically organized systems that are isolated and centrally located in the personality. This location determines their regulatory and orientating functions – they direct the choices and evaluation of behaviors, they determine the motivations and goals in life, they form the basis of the system of norms (Wojciszke 2002, p. 178).

³⁸ Values are often described in three perspectives: philosophical, anthropological and economic.

³⁹ Other aspects considered in the context of anthropological orientation are: (1) psychological aspect, in which they are considered in the context of the needs, aspirations, attitudes, beliefs of the individual; (2) sociological aspect – values are considered in relation to customs, norms, aspirations, ethics, and (3) cultural aspect, in which there is focus on the interconnectedness of values.

Ideas have a huge impact on the construction of human identity, as they form the basis of personal concepts which subjectively define the perceived meaning of life and of the world. They are a kind of cultural codes that are the content of the worldview. They are arbitrary, due to their conceptual (irrational) processing of the content they are composed of and due to their setting in the evolutionarily formed spiritual feelings and needs. Their relationship with the feelings, especially mystical ones, makes them unverifiable (Łoś 2010).

As the identity develops, there is a growing identification with ideas, resulting in their content exceeding the context of the environment or the time passed (Erikson 2004), which shows the configuration of the ideological identity. The strength of identification with the ideas acquired in the course of socialization is high. It is not uncommon that the subjects subordinate their own lives to it, devoting themselves to the defense of the values contained in them, even at the cost of cancellation of subjective aspirations (see: Łoś 2010).

The third workshop was planned to create an opportunity to take direct control over one's own development or intensification of this need; if the direction was already taken by the individual. Its aim was to initiate a review and processing of cultural ideas, according to personal needs and standards. Undertaking this task is a prerequisite for progressing in development. If the subject does not take a conscious effort to transform the content of assimilated ideas he or she will remain for a lifetime with ideas “printed” in him or her in the process of socialization (Łoś 2010), which, according to the views of Kazimierz Obuchowski (1993) is associated with a significant reduction of subjectivity.

Identity is formed on the basis of beliefs of an individual built on the basis of subjective goals, needs in life, aspirations and values. Their consciousness and activity conditioning the actions refer to the intentional identity.

Concept of the meeting assumed that the inspiration included in the imagination training, according to the motto: “something that circulates between us” will cause imaginative associations containing viable and lasting images demonstrating the influence of socialization, including the influence of broadly understood education, revealing the cultural message contained therein. At the same time it was expected that the cited biographical facts concerning events relevant to the individual will disclose the content based on the ideas of identity (ideological identity), primarily national and religious identity and will initiate reflections regarding the personal identification with the content/ideas that form it. In addition, it was expected that the contents constituting interpersonal identity would be disclosed, revealing the patterns of strategies used by the subject in certain interactions.

The content of the imagination training – meeting 3

“I close my eyes. I adjust the way I’m seating to feel the most comfortable. I listen attentively to the sounds surrounding me and I try to feel the best I can. Today I am sitting in a beautiful place where I mainly deal with myself, thinking about my identity while I paint.

I was born and my world began on that day? It is impossible for it to have existed before that! Is this true? So what if I know about the existence of other times and other cultures? I know only as much as I wanted to find out. So what if I read about the former inhabitants of the earth, watch the traces they had left? Listen to their music from different periods? Still, I am here and now, my times are the only ones I can feel.

What does it mean to feel one’s times – what vestiges of the past circle within them? My life’s experience is only the time of my life. I know a lot about the universe, other planets and the history of the planet, on which I live. What is my attitude towards other beings? I also know a lot about the history of the nation to which I belong. What does it mean to feel to be a representative of one’s nation – do any consequences of this fact surround me? How does my knowledge of the past influence my self-identification?

I imagine a composition of my painting that contains all such elements, which will show me as educated and belonging to a concrete culture, and at the same time the real me, beyond these influences.

How much of what I consider to be me really is a part of me?”

Meeting 4: *“The most optimistic version of my existence”*

Reflection initiated in the fourth meeting concerned happiness; the subjective idea of paradise only apparently goes beyond the scope of identity. Happiness is one of the most important values that give meaning and quality to human life. The pursuit of happiness is inscribed in human functioning. At the biological level it is expressed in the pursuit of balance (homeostasis), on the mental level it is an expression of emotional well-being, understood as a relatively stable state of experiencing the advantage of pleasant emotional reactions (Diener, Lucas, Oishi 2004). Happiness at the behavioral level expresses the desire to achieve a state of contentment, the source of which is to achieve the desired objectives.

In the humanities, happiness is considered from the perspective of full personal development, realization of personal potencies. It is identified with self-realization (Maslow 1990), the state of optimal functioning (Rogers, 2002; Deci, Ryan 2000), leading to feelings of satisfaction and experiences of a transcendental character. Happiness thus enables the realization of goals in accordance with personal beliefs and values. Their consciousness is the result of a developed identity, self-knowledge.

The aim of the workshop meeting was therefore the personal identification of the concept of happiness, the degree of awareness of it and its contents were to disclose the degree of self-knowledge.

The content of the imagination training – meeting 4

“I close my eyes. I adjust the way I’m seating to feel the most comfortable. I listen attentively to the sounds surrounding me and I try to feel the best I can. Today I am sitting in a beautiful place where I mainly deal with myself, thinking about my identity while I paint.

I imagine the most beautiful place for myself. I imagine my own paradise. I imagine the place of my happy and secure refuge. I imagine the most beautiful thing I would like to happen to me. I imagine the land of happiness. I imagine the most optimistic variant of my being, understood in any way I please. I put all other thoughts aside and focus only on this. What am I doing in such a place, whom am I taking with me, whom am I meeting there? I imagine the most beautiful place in the universe. Where is it? What exists in this space, in this area? What am I doing there?

When you see it, open your eyes”

Paint the picture which shows your vision of the land of happiness, whatever it might be.

Meeting 5: “My real life gain, my true value”

The fifth meeting, which was the final meeting summarizing the discussion of identity, had the goal of stimulating reflection on the perception of one’s biography in the perspective of the meaning of life. Workshop inspiration initiated value increasing judgements of the achievements and successes thus far in life, which was certainly accompanied by reflections on the setbacks and failures. It was assumed that participants will identify the subjectively perceived life profit, subjectively determining the value of life.

This meeting, emphasizing the contents of identity affirming the values which give meaning to life and initiating in a positive way its evaluation were intended to finalize consideration of the problem of reflection on the meaning of life.

At the same time the result of the last day of the workshop was to obtain a picture of identity, the degree of its formation. Adopted here was the view of Maria Jarymowicz (2008, p. 64) that a developed identity is the current at a specific time form of cognitive recognition of oneself.

The content of the imagination training – meeting 5

“My real life gain, my true value”

“I close my eyes. I adjust the way I’m seating to feel the most comfortable. I listen attentively to the sounds surrounding me and I try to feel the best I can. Today I am sitting in a beautiful place where I mainly deal with myself, thinking about my identity while I paint.

I imagine the thing which is the most valuable for me. What is more valuable for me

than anything else in the world? I imagine the most valuable thing in the world. I try to memorize it. The most valuable – is it the same as the most precious?
What is the value, which is undeniably the most important for me? Can it be possessed and how can one gain possession of it? Is it only hypothetical, acceptable for my consciousness, comfortable wishful thinking, intentional illusion?
Paint your image in any way you choose to show your imaginings of something which is the most valuable and precious, the profit of your life.

Chapter 4

Methodological assumptions of the research on subjective development in creative workshop

4.1. Research overview

The subject of research was the subjective development initiated in the space of visual arts, focused on the intrapersonal dimension. Assuming a humanistic perspective it was assumed that individuals manage their own development through awareness of their own goals, life aspirations and competences. Assuming the possibility of initiating subjective development in the field of art (see subchapter 2.5), a pedagogical experiment was conducted in which the experimental variable was the creative workshop entitled "Deconstructions of identity." In accordance with the views of Berleant (2007), it created an aesthetic field, initiating subjective experiences of the workshop participants (in the studied workshop they related to self-knowledge).

The aim of the study was to determine the effect of the creative workshop on subjective development as well as the analysis and description of subjective experience of the workshop participants, as well as its differentiation through competences in fine art and pedagogical orientation.

Subjective experience is treated as aesthetic experience having its source in active participation in the arts, allowing to reach the inner experiences. Its analysis was restricted to the aspect of constructing intrapsychic reality relating to self-knowledge, that is self-narration, the subject of which is an individual's life – the events that constituted it and the method of their interpretation (Trzebiński 2002). In the sphere of interest were the means of visual narrative and the process of visual thinking, which reveal subjective experience. The practical aim of the research is to provide an empirically verified program which would encourage subjective development, because despite the appearance of recent publications containing proposals for actions in the field of art education (e.g. Karolak 2008, 2014, Karolak, Handford 2009, Józefowski 2009, 2012), there is still a lack of programs based on empirically verified assumptions.

4.2. Research problems and hypotheses

The problem researched in this publication concerns subjective development, the description of which requires reference to the category of change. Therefore, the initial assumption was that developmental change is recognized in terms of the transformation of experience, which means that new experiences are considered in the context of the existing structures of personality and lead to their modification (Piaget 1981, Dąbrowski 1986).

Another assumption referred to the factors which initiate development in the space of art – it was assumed that it is the subjective experience generated in its space, which is equivalent to the aesthetic experience, allows the individual to reach the inner reality which forms his or her internal “world of experiences” (see subchapter 1.2.). This requirement is met by the completed creative workshop (experimental variable) – it can generate subjective experiences, among others stemming from: activities planned for the participants – including the imagination training, creative process, the place, interaction between the leader and the participants (Józefowski 2009, 2012). Based on the indicated assumptions a research problem was formulated: Does the subjective experience generated in the creative workshop and, to what extent, influence the personal development of the workshop participants? (Problem 1)

Referring the areas of personal development indicated in the literature on the subject to the properties of art associated with intensification of emotions (Ingarden 1970, Berger 2000) and its possibilities in the area of revealing reality⁴⁰, it was proposed that, first and foremost, it initiates development in the cognitive and emotional spheres. On the other hand, in view of subjectivity of experience in art, and the problems addressed in the workshop, it was assumed that the subjective development will manifest itself in changes in personality structures, related to the increase of knowledge about oneself (Kegan 1982) – in this case, knowledge of identity. Therefore, a hypothesis was formulated: Subjective experience generated in the creative workshop initiates the subjective development of its participants in the cognitive and emotional areas. Due to the problems considered in the conducted workshop, changes in the contents of identity will be the manifestation of development (Hypothesis 1).

The specificity of subjective experience generated in the space of art results from the dominant in the particular discipline, and ways of communicating and processing information (information channel). Its difference from the daily means of communication requires the individual to mobilize proper cognitive features, thus the problem was formulated: (Problem 2) What mechanisms underlie subjective experience initiated in the creative workshop?

Data present in the literature on the subject indicates that the mechanism initiated in the area of visual arts is visual thinking (Arnheim 2013, Limont 1996, Wunenber-

⁴⁰ Cognitive concepts of art ascribe it cognitive function, in accordance with their principles, work is a kind of assertion about reality (Polit 2000)

ger 2011). Research conducted by W. Limont (1996) confirmed that visual thinking (associated with metaphorical thinking) is a mechanism of creative imagination. According to the processual approach to subjective experience, visual narrative is a way to construct a mental representation of reality constituting its expression (Marr 2001), in the creative workshop its basis become representations and sensory experiences.

Due to the visual nature of the activities in the space of the creative workshop, which include the use of imagination, it is assumed that: at the basis of subjective experience initiated in the creative workshop lies visual thinking and visual narration (Hypothesis 2).

Creative workshop (experimental variable) is a visual art form based on artistic creation. It is reasonable to assume that subjective experience of artists might differ from the experiences of people who are not artists because of the different way of experiencing art, including their attitude towards creation. The same assumption can be applied to pedagogical competences – the differentiation of methods of operation and responses in the workshop cannot be ruled out due to the knowledge and experience in educational activities based on the means of expression pertinent to art. These aspects were considered by another research problem: Do the competences in fine arts and pedagogical orientation differentiate the subjective experience and subjective development initiated during the creative workshop? (Problem 3)

Visual statement of people who do not use the language of art will be based on other needs in terms of expression. Competencies in fine arts determine a different kind of visual narrative – representation is determined by the competences, the alphabet of art, assimilating its language, which, assuming that the visual narrative is a way of constructing subjective experience (Marr, 2001), it leads to the assumption of its diversity among the artists. It was assumed that people with expertise in fine arts will find it easy to use the means of expression in fine arts, the knowledge in the field of art and stimulated creative efforts will cause higher concentration on artistic form. It was also assumed that their subjective experience will be dominated by contemplation and striving for perfect alignment of aesthetic qualities, which will direct the cognition accompanying the creation onto the creation of the visual form, causing lesser focus on internal content, subjective, associated with identity.

On the other hand, the category of students was distinguished because of the need to determine the impact of the currently acquired knowledge and pedagogical skills on the functioning in the creative workshop. It was assumed that the current practical experience gained in the course of studies in various fields of pedagogy will cause a greater openness of the people included in this category to non-stereotypical activities as compared to participants from the category of “non-artists”, thereby making them more susceptible to workshop inspiration. In this perspective it should be considered that people without artistic competence or pedagogical orientation will be the most sensitive to learning initiated in the creative process. The indicated arguments were also the basis for the assumption of qualitative differentiation of subjective ex-

perience inspired by the creative workshop in the studied groups of artists, students and non-artists.

Therefore, a hypothesis was formulated: the competences in fine arts and pedagogical orientation differentiate the subjective experience and subjective development initiated during the creative workshop. The differences relate to the content of the subjective experience and manifest themselves in the field of cognition (Hypothesis 3).

4.3. Variables, indicators and research tools

Personal development was determined by personality variables: creativity, feeling of coherence, self-esteem, well-being, a sense of identity. To measure them the standardized research tools (Table 1) were used, only the measurement of the sense of identity required the use of a tool of our own design – the Identity Questionnaire (see Annex).

Table 1. Variables and research tools

Variable	Research tool
creativity	Test of creative thinking TCT – DP, Jellen and Urban
feeling of coherence	A. Antonovsky's SOC-29 questionnaire
self-assessment	Multi-dimensional Self-Esteem Inventory MSEI
sense of identity	Identity questionnaire, part B
well-being	Scale of well-being

Subjective experience was determined by the following variables: visual narrative and visual thinking, their indicators were the contents and forms of painting compositions resulting from the creation and verbal statements relating to both the works and the entire creative process.

Life orientation questionnaire (SOC-29)

To measure the feeling of coherence the Life orientation questionnaire (SOC-29) was used, which was developed by A. Antonovsky, in its the Polish adaptation⁴¹. It is a tool designed to measure the global sense of coherence. It contains 29 questions divided in three subscales measuring the level of coherence, i.e., the sense of comprehensibility (11 questions), the sense of resourcefulness (10 questions), and the sense of purpose (8 questions). Assessments are made on a 7-point scale. The sum of all

⁴¹ Work on the adaptation of the questionnaire was carried out in 1993 in Zakład Psychologii Klinicznej Instytutu Psychiatrii i Neurologii [Department of Clinical Psychology, Institute of Psychiatry and Neurology] in Warsaw, Zakład psychoprofilaktyki Instytutu Psychologii UAM [Department of Psychoprophylaxis, Institute of Psychology, Adam Mickiewicz University] in Poznan and the Zakład Psychologii Pracy Instytutu Medycyny Pracy [Department of Work Psychology, Institute of Occupational Medicine] in Lodz (after: Antonovsky 2005)

responses indicates the level of the sense of coherence. Cronbach's alpha internal consistency coefficients obtained in 11 different studies reached the value between: 0.84-0.93, which demonstrates reliability and internal consistency of the tool. The tool has been supplied with the normative data for separate research sample (Antonovsky 2005). Tally list of the results of the research conducted in different populations allowed us to determine the following values:

- 1) A global sense of coherence: $M = 132,36$, $SD = 20.39$
- 2) A sense of comprehensibility: $M = 43,55$, $SD = 8.49$
- 3) Sense of resourcefulness: $M = 47,97$, $M = 8.55$
- 4) A sense of meaningfulness: $M = 40,83$, $SD = 7.09$

Multi-dimensional Self-Esteem Inventory MSEI in Polish adaptation of D. Fecenec

To measure self-assessment the Multi-dimensional Self-Esteem Inventory MSEI by E.J. O'Brien and S. Epstein in the 1988 version was used, Adapted into Polish (Fecenec 2008). It is a standardized tool for the study of people from 16 to 79 years of age. It uses the sten score for men and women in three age groups: 16-19 years, 20-64 years, 65-79 years.

The tool allows for the measurement of self-regard, treated as a general self-esteem relating to generalized and fundamental feelings towards oneself. It has multi-dimensional character – self-regard is defined by more elementary components (Fecenec 2008). Hierarchic structure of self-regard involves addressing the most elementary aspects of the “self”, progressing to higher organized, and ending with the global assessment. Seymour Epstein (1980, after: Fecenec 2008) indicates three levels of self-assessment – the lowest includes detailed judgments relating to specific events, the middle one concerns the assessment of the main areas of human functioning and competencies, at the highest level is located general self-esteem, which constitutes the generalized image of self-esteem. Measurement made using the MSEI questionnaire concerns the highest and the middle level of self-regard.

The highest level is measured by the scale of Overall Self-regard (OS). It is the most basic and a general indicator of self-esteem, the superior level of self-description.

An intermediate level of self-description refers to the eight components of self-regard. These are:

- 1) Competencies (K) – self-regard in terms of possessed skills and abilities, learning speed, efficiency in tackling tasks;
- 2) Being Loved (BK) – evaluation of contact with the loved ones, and the feeling of being accepted by others;
- 3) Popularity (P) – self-regard concerning being liked and popular in the environment;
- 4) Leadership Abilities (ZP) – self-regard concerning the ability to manage people and influence their behavior, it includes the assessment of one's assertiveness;

- 5) Self-control (S) – an assessment of one's perseverance, the ability to retain self-control;
- 6) Moral Self-acceptance (SM) – self-regard in terms of compatibility between the professed values and conduct;
- 7) Physical Attractiveness (AF) – self-regard in terms of one's own appearance, it also includes sexual attractiveness;
- 8) Vitality (W) – self-regard with reference to fitness and health.

The MSEI questionnaire is also equipped with scales for determining consistency of self-image and the need for social approval:

- 1) Identity Integration (IT) – is a sense of self-consistency, which allows for understanding oneself, one's plans, it is a reflection of the degree of self-knowledge
- 2) Defensive reinforcement of self-esteem (OWS) – it measures the need for social acceptance, expressed in the degree of engaging the defense mechanism focused on the improvement of one's self-image.

The results can be interpreted in relation to the norms or appoint an intraindividual profile of the subject of the research.

The scale of emotional well-being

The scale of well-being is part of the Multidimensional Personality Questionnaire (MPQ). It has a self-descriptive character, it consists of 18 statements relating to modes of behavior, responses and assessment of one's own emotional state. It is preceded by an estimated scale translated to the score: certainly true (P) – 3 points, quite true (p) – 2 points, rather false (f) – 1 point, certainly false (F) – 0 points. The possible scores range from 0 to 54 points.

The scale is used to estimate the current, individual level of well-being. Due to the lack of Polish standards it is possible to extrapolate the percentile standards, prepared on a sample of 2,000 women and men – parents of twins from the Minnesota Twin Family Study, making sure to take into account the impact of cultural differences on perceived levels of well-being (Lykken 2004 p. 257-261).

Identity questionnaire

The developed identity questionnaire consists of two parts:

Part A: contains five open-ended questions relating to the content of identity.

Part B: contains the scale measuring the sense of identity. It consists of five items, which relate to the content of self-knowledge.

In the responses a 5-point scale was used with anchors at each end, with points from 1 to 5, where 1 indicates a low level of the variable and 5 a high level.

Psychometric properties of Part B of the questionnaire were tested by means of factor analysis. The used data was obtained in the pre-test measurement in the control group, N=104.

At the beginning the properties of the correlation matrix were tested: $W=0.503$, which indicates a moderate correlation for the scale questions. Measure of Sampling Adequacy $KMO=0.69$, allows for factor analysis. To determine the number of factors Kaiser criterion was used on the basis of which one factor emerged – the sense of identity, it explains 42.61% of score variability (% cumulative = 42.61). Factor loadings of questions range from 0.5 (question8) to 0.72 (question7) – it is assumed that the factor loadings should be greater than 0.4 (Bedyńska, Cypryńska 2007, p. 149).

The total scale score is arrived at by calculating the means for all the scale items.

Reliability analysis was carried out using Cronbach's alpha. The value obtained for the 5-points is 0.621, which suggests reliability of the scale – in the case of a narrow scale Alpha, values lower than 0.7 are acceptable (Bedyńska, Cypryńska 2007).

Test for Creative Thinking – Drawing Production (TCT-DP)

The study made use of Polish adaptation of the Test for Creative Thinking – Drawing Production by K.K. Urban and H.G. Jellen, developed by Anna Matczak, Aleksandra Jaworowska and Joanna Stańczak. It is a standardized tool with proven diagnostic-theoretical accuracy, which is used to determine the creative predispositions of children (from 5 years), adolescents and adults. It was normalized for adolescents in two age groups: 14 – 15 and 18 – 19, and means and standard deviations for various adult groups were also provided.

The test is applied in group and individual studies, it consists of a drawing production, the subjects are to complete however they like an incomplete drawing placed on the test sheet. It is evaluated according to 14 categories: continuations, filling the missing parts, new elements, linear connections, thematic relations, use of the square outside the frame, going beyond the frame, perspective, humor and emotions, unconventional manipulation, abstractness, figural-symbolic connections, originality, speed. The final test score is the sum of points obtained in each category and is a measure of the level of creative thinking, which in the views of the authors of the test goes well beyond divergent thinking (Szmidt 2013). The scores may be in the range from 3 to 72 points.

4.4. Method, research and statistical procedures

The study uses quantitative and qualitative analysis strategies, accepting the assumption represented in Polish literature that the quantitative and qualitative studies are complementary (cf. Pilch, Bauman 2001). Qualitative research is characterized by inductance and generativity – the research process is carried out from practice to theory, which allows to determine the basis for creating new theories (Pilch, Bauman 2001). In developing the data the method of triangulation was used, which allowed obtaining a broader perspective of descriptions of the researched phenomena.

To explore the influence of subjective experience initiated in the space of art on the personal development of its “audiences” actively participating in its creation, the definition of its scope and diversity due to the competencies, the pedagogical experiment was conducted according to plan with two groups and two measurements – initial and final (in literature this is referred to as “parallel group design”). The advantage of this method is the ability to determine the mutual influence of the phenomena (Brzezinski 2008). In both groups, measurements were carried out within a five-day interval, in the experimental group the initial measurement took place the day before the start of the workshop, the final measurement on the day following the end of the workshop. Experimental (independent) variable was the original five-day creative workshop entitled “Deconstructions of identity.”⁴²

Study participants were recruited on grounds of belonging to one of the three categories which defined the specific knowledge and skills: (1) category of “artists” – people with artistic competencies acquired in the course of education, (2) category of “students” – people currently pursuing a degree in education, and (3) category of “non-artists” – people who failed to comply with any of the above criteria.

Calculations were carried out using the SPSS package. The statistical procedure for the experimental study was to test the hypotheses about the impact of workshop inspiration on the subjective development of workshop participants, measured in terms of the highlighted dependent variables. Statistical verification of the parallel group design necessitates a proof of a significant difference between the values of tested variables in the experimental group received in the initial and final measurement, with no difference between the values obtained in the control group. It is also important to ensure the so-called “equal start” of the groups, which means there are no differences in the values of the variables tested in the initial measurement. Another experimental condition is to arrive at a significant difference in the values of the variables obtained in the final measurement of intergroup comparisons. The weakness of parallel-group techniques is the “increased sensitivity” of subjects to the next measurement (Brzezinski 1980). Differences were tested respectively using parametric Student’s t test or nonparametric Mann-Whitney U test.

The hypothesis concerning the impact of artistic competencies and pedagogical orientation on the diversification of the changes in subjective development was measured using analysis of variance – mixed models two-factor ANOVA with repeated measures, univariate model. This allowed us to determine whether the level of the tested variables was differentiated by the subjects belonging to the particular categories of participants. Requirements of the utilized ANOVA model were met in quantitative measurement of dependent variables and the presence of at least two of its levels, quality measurement of the independent variable, the normality of distribution dependent variables at each level of the factor inside people and between people (Krejtz, Krejtz 2007, Niewiarowski, Mroziński 2007).

⁴² A description of the workshop is given in Chapter 3

The subject of qualitative analyzes was the visual narration of participants and structure of visual thinking initiated during the workshop. The method used was the analysis of the source material. Formal and content analysis of the collected visual material was made – visual objects created during the creative workshop and film recordings and analyses of the content of the collected verbal material – statements of the participants.

4.5. Sample characteristics

In both experimental and control group, within each category random sampling was used. The study involved 208 adults – 104 people in experimental and control group. The determination of the sample size was driven by the need to assure its representativeness. The final sample sizes included in each of the measurements were slightly lower, due to the need to eliminate questionnaires with incomplete answers.

The respondents belonged to the three categories of people: "artists", "non-artists", "students". In the group of artists were people educated in fine arts and art students. People without competencies in the field of fine arts were found in two other categories: "non-artists" and "students". In the category of "students" were people currently studying pedagogy, it was therefore concluded that the feature that distinguishes them from other groups is their pedagogical orientation. In the category "non-artists" were adults, not currently studying, without artistic competencies or pedagogical orientation.

Table 2. Participants of the study

Categories	Experimental group		Control group	
	<i>n</i>	%	<i>n</i>	%
artists	35	33.7	35	33.7
non-artists	34	32.6	35	33.7
students	35	33.7	34	32.6
total	104	100	104	100

Table 3. Gender of the subjects

Categories	Experimental group		Control group	
	<i>n</i>	%	<i>n</i>	%
female	83	79.8	87	83.7
male	21	20.2	17	16.3
total	104	100	104	100

The number of respondents varied in groups in terms of gender and age (Tables 2, 3). In both experimental and control groups over 80% of subjects were women. The proportions of men and women in the experimental group were comparable.

Age of respondents was considered in three ranges: 18 – 30 years, 31-40 years, above 40 years. The number of people from different age groups in the two groups differ between each other. The largest number of respondents in both groups were young people in the range of up to 30 years of age.

Table 4. Age of the subjects

Age ranges	Experimental group		Control group	
	<i>n</i>	%	<i>n</i>	%
18-30	47	45.2	70	67.3
31-40	22	21.2	19	18.3
over 40	35	33.6	15	14.4
total	104	100	104	100

Chapter 5

Identity and its development in the creative workshop

The notion of identity is hard to define. In some views there is a concentration on the content of identity – the subjective aspects are emphasized, assuming that identity is a manifestation of the self-perception of each subject and involves the creation of self-image (Berger et al. 1974 after: Leszniewski 2008, p. 99). In other interpretations the aspect of its formation is emphasized, it is assumed that the identity is shaped in the social space based on social comparisons, allowing for the separation of the “self” from “others”, in extreme cases assuming the social determinism of identity. In all views there is agreement as to the social context of identity – it is assumed that the creation of the subjective reflection on self-necessitates the presence of another person.

The conducted analyses fall into two categories: sociological and pedagogical. In sociological terms, emphasis is placed on the social context of creation (disclosure) of identity and its relationship to culture – the most frequently analyzed is the impact of changes occurring in the area of culture on the formation of the individual’s identity. The pedagogical approach is characterized by considering the identity from the perspective of subjective development, which explains the focus on aspects: content of identity and its relationship with shaping the self-image and self-assessment.

5.1. Multidimensionality of identity.

Theoretical considerations concerning identity are characterized by a multitude of aspects which are considered, and which define the context of the formulated definitions. The basic category of reference is the recognition of identity as a state or process, according to different ways of interpretation – normative and descriptive (Bokszański 2005).

In the approach of identity defined in terms of state, derived from the normative approach, the focus is on the subject. Identity is being treated as an individual’s essence, structure determined by the properties, characteristics and attributes, which

define subjectivity. It is formed by self-knowledge defining the needs and aspirations of the individuals as well as the manner of their public perception, place in society and the social roles they perform (Boksański 2005, p. 33-34). It is in this spirit that James Marcia defines identity (1980, p. 64) as internal, a structure constructed by oneself, which is a dynamic organization of forces, capabilities, beliefs and personal history. Similarly, in terms of subjectivity and emancipatory rationality, Martin Buber describes identity (1992), perceiving its source in the relation of an individual with authority (master). Appealing to the personal status of identity is symptomatic of Erik H. Erikson's position (2002), in light of which identity is treated as a system of self-definitions formulated by the individual, confirmed by the social environment. On the other hand, in psychology and pedagogy the following concepts are used to define identity as a state: self-awareness (Zaborowski 2000) and self-knowledge (Kozielecki 2001). Identity treated as a state consists of a structure comprising the content of the subject's unconscious beliefs about him- or herself. They are the result of: perception of oneself, external evaluations and, stimulated by them, reflections of the subject. Identity in this sense is an elementary awareness of oneself, which enables one to distinguish oneself from the social space.

An alternative approach based on descriptive perspective (taken from the viewpoint of external, situational factors) is the processual approach, in which identity is treated as a permanent process of experiencing oneself in time. It is assumed that the changeability of human experiences, typical of human life, makes it impossible to determine the consistent elements that form identity (see Boksański 2006, p. 32). The main difference with regard to the recognition of identity as a state results from the claim of permanent formation of the sense of self, its following alterations concerning the changing conditions and social contexts.

The processual aspect of identity is referred to by the interactive concepts, in which it is assumed that identity is formed in the interactions of the subject with other people. Their role involves complementing the process of self-definition with the elements of knowledge provided by others or by becoming aware of them in a social situation, whereby the multiplicity of social contexts, the multiplicity of roles in which the individual operates (treated in interactionism as a "social actor") causes their experience of multiple identities. The main notion for the interactionist approach is the concept of "self" introduced by William James (1950, after: Leszniewski 2008, p. 77), which is treated as a reflection of the multiplicity of realities – interactionist contexts in which a person functions. The indicated way of looking at identity is continued in the concept of "looking glass self" formulated by Charles H. Cooley (after: Leszniewski 2008); the author sees its base in the information contained in the messages received from other participants of the interaction. It should be noted that in the concepts of the self the assumption is embedded which states the complete social determinism of identity – in accordance with these assumptions, the individual is committed to social behaviors that arise in many interactionist contexts. Their mul-

tiplicity is responsible for the changeability of identity, which in this sense is a set of reflected selves (Boksański 1989 pp. 77-78):

(...) gestures of others serve as a mirror in which people see and evaluate themselves, just like they see and evaluate other objects in their social environment (Turner 2004, p. 398)

To conclude, it should be noted that the essence of processual approach is to treat identity as a social construct, which is socially, culturally and situationally conditioned; changeability is a fundamental feature of identity in a variety of social contexts.

The dimension which indicates two different ways of understanding identity is the opposition: continuation – diversity, which indicates two planes of possible experiences of identity of an individual: (1) the continuity of the self in time, (2) separation of “self” from others. A reference to the aspect of continuation expresses the approach to identity as reflection centered on the continuity of the “self”, expressed in the idea of “remaining the same,” which means a certain constancy of the “self” in life biography, determined by characteristic qualities of identity (this approach is typical of Erikson’s views, who points to the issue of “self-sameness” in time). Identity in that case refers to “being someone who remains the same” – as demonstrated by the convergence of a group of values, goals, views represented at present and in the past, which indicates the continuation of the self (Boksański 2006, p. 37).

This focus on variety of information concerns the definition of characteristics differentiating between the individual and the environment, that is indicating the qualities showing that one is “different from other subjects.” Identity is defined as “being someone who is <<distinctive>> from others in a certain detailed manner” through creating awareness of the characteristics constituting this difference, moreover, the existence of these characteristics determines the continuity of identity (Boksański 2006, p. 37).

5.2. Selected models of identity

Overview of the assumptions made in various approaches to identity, relating to its definitions, shaping and attributing functions to it – personal and social – allows us to identify three models of identity (Robbins 1973 after: Leszniewski 2008, p. 63): identity-health, identity-interaction, identity-worldview. Characteristic for each of them is concentration on another aspect, which leads to different approaches.

5.2.1. Identity-health model on the example of Erik H. Erikson’s concept

Representative of the identity-health model is the concept of identity formulated by Erik H. Erikson (2002). Its underlying assumption is that in favorable social conditions, providing minimum conditions for development, every person can achieve a level of maturity reflected in the ability to actively control one’s social environment

and oneself. Identity is treated as a system of self-definitions developed by the individual, confirmed in the social environment.

Due to human social functioning, which includes a variety of interactions, the author points to the need for a three-dimensional examination of identity in perspectives of: the body, the ego, and society. This type of triad, in accordance with the views of the author, is complementary, which means that identity is formed from all the building elements which enter into the various interactions between each other. By describing the identity of the individual the author uses the terms “ego identity” and “identity of the self.” Self reflects one’s the identity of oneself. The identity of the ego refers to the social entanglement of the individual, it discloses an individual’s ability to respond to the social environment in an individual manner, which reflects its “fusion style,” or individual way of experiencing and interpreting specific content. It is assumed that in a favorable environment, this ability is a manifestation of the undisturbed development of personality, the testimony of which is the accuracy of the perception of oneself and the environment (Erikson, 2002, p. 47).

According to the author, the structure of identity is built throughout the life cycle, identity formation is carried out in eight phases, each of which is determined by the existential problem to solve: hope, will, determination, competence, loyalty, love, care, wisdom. The problem is solved by developmentally constructive solutions to the conflict arising from the experience of contradictory images of reality. Inability to gain recognition and social support leads to a pathological state of diffusion of identity (Erikson 1968).

5.2.2. Identity-interaction

The basic premise for an interactive approach is the notion that identity is formed in the space of social interaction as a result of giving meaning to people and activities they undertake. The basis of identity are the identifications made by both the individual and its social environment. It is assumed that the essence of the identity-formation process is to define the similarities and differences between “self” and the “other”, which leads to designation of a place for the individual in the social space, which is made possible by the ability to perceive oneself from the perspective of the “other” and as the “other” (Leszniewski 2008). That comparison creates a context for extraction of individual identity, which includes separate concepts of the self for the purpose of defining relatively stable characteristics of oneself, verifiable in dealing with other people (Piotrowski 1998, p. 47). It should be noted that the aspect of verifiability of the “self”, which consists in revealing the individual identity in the spectrum of social interactions is essential for considerations of identity within the framework of this trend, so the question of identity is reduced to determining: “Who I am and how am I perceived by the social environment?”

As part of an interactive approach the emphasis is on the diversity of positions on certain issues, mainly the role of social determinism in shaping identity; they are

representative of the views developed on the basis of two schools: Iowa, and Chicago (Leszniewski 2008).

Iowa School representatives assume a high degree of social determinism in formation of identity. Identity is seen as a collection of self-definitions created on the basis of self-aware reflection on the social perception of the individual, which allows for a definition of a stable concept of the self, closely conditioning the individual's reactions in specific social interactions. That sets the boundaries of the concept of identity by defining standards and social roles, situating it in a rigid system of social patterns. Particular importance in shaping the identity is attributed to the so-called "orientational others" (Kuhn), i.e. an individual's significant others. According to the presented ideas, they form a "frame of reference" (Kemper), providing cognitive models to evaluate oneself and others (after: Leszniewski 2008, p. 85). It is assumed that:

"Orientational other is a person to whom the individual is completely subordinated in psychological and emotional terms. For the individual it is a resource of cognitive categories that define the perception of others and oneself (...) has the power to maintain or change the person's concept of the self" (Leszniewski 2008, p. 85)

The concepts formulated in the context of this position, the social context of identity formation is explained in the perspective of the theory of roles (Stryker). Roles undertaken in specific interactions and the resulting social expectations allow for the realization of the social position of the individual and his or her interaction partners. That recognition provides a framework for the behavior of the individual. At the same time, with reference to the multiplicity of one person's roles in different structural systems of society, the individual has multiple identities. Currently implemented identity corresponding to the role is supported thanks to the commitment that builds the individual's relationships with partners in social interaction. Their maintenance enables the individual to achieve his or her goals and values, which explains the desire of the individual to maintain the disclosed identity. The involvement of the individual in a particular identity depends on its consistency with social expectations and the compliance of the related behavior with the system of norms and values (Leszniewski 2008).

Representatives of the Chicago School pay more attention to the aspect of creating identity according to the values and aspirations of the individual, which results from awarding the individual the opportunity to actively define the social situation in which he or she participates. Identity is seen as the product of the intersubjective space co-experienced with other people – a symbolic construct describing reality, formed (negotiated) in social interactions (Hałas 1987, Piotrowski 1998). It is assumed that in the space of social interactions negotiations of meanings were assigned by the participants of the interaction to themselves and to social reality. These include interpretations of meanings and their modifications or transformations that allow for the achievement of individual objectives and realizations of individuality. Negotiations in the area of interaction lead to the formation of individual identities, which, like interactions, are context sensitive (Blumer 1969, after: Leszniewski 2008, p. 89). Thus

presented identity is seen as a reflective self-image created by the individual and recognized by the social environment – interaction partners (Hałas 1978), as Elżbieta Hałas stresses, it is a “consensus of meanings which are connected with the participant, which are ascribed to him by himself and his partners in a given situation” (p. 178). Bokszański (1989) defines it as a variant of self-definition created based on self-estimations and estimations of the partners in the interaction referring to the individual, made on the basis of the language of symbols – the universe associated with social reality with which the individual identifies.

Significant contribution to the development of interactionist theory was brought by Erving Goffman (2007), although the multidimensionality of the notions and the views he developed does not allow them to be classified in a particular theoretical area. The author considers the process of shaping the individual’s identity in relation to it being granted by the partners of the interaction. The process of identity formation occurs in two ways – the identity is created based on external stimuli containing information on how the individual is perceived by others and by the internal ones, encompassing individual judgments about the “self”. According to the presented position the content of identity contains two types of elements: individually unique, constituting the personal identity, and socially shared elements, formed through participation in groups, defined by the social identity. Personal identity consists of: (1) the so-called positive differentiators, or identifiers, which are the characteristics (traits) allowing distinguishing of the individual from others and (2) a unique combination of facts from the life of the individual. Both elements define the uniqueness of the individual, that is, his or her personal identity (ibid, pp. 93-94). The social identity, on the other hand, is a set of attributes, which are the basis for classification of interactive partner to a particular social category, whereby this classification is based on the basis of the individual’s life experience (Goffman 2007, p. 32). Social identity is given to unknown people, which allows them to manipulate meanings – concealing certain facts and presenting selected attributes (ibid).

The division into subjective and social identity refers to the position of William James⁴³, developed later by George H. Mead (1975), concerning the distinguishing of two components in identity: *I* and *Me*. The subjective self (*I*) is seen as a mechanism of internal dialogue through which the individual creates him or herself, while being an expression of response to the attitude of the partners in the interaction. On the other hand, the objective self (*Me*) created as a result of participation in social interactions, is an expression of social beliefs and judgments about the individual, reflected in his or her consciousness – shows the perception of the individual by the social environment. In accordance with the views of the author, both components of identity

⁴³ James (after: Zaborowski 1989) identified three types of self, shaping the image of reality: material, spiritual and social. He pointed to the presence of different varieties of social self, presented depending on the context of interaction, which is important due to the fact of referring to the concept of an interactionist approach to the social self, which is a symbolic image of the self-based upon the social messages (Leszniewski 2008).

of are social origin, whereby as far as Me is created on the basis of social affiliations, I is not associated with them, which allows it to initiate changes in the space of identity and interaction (ibid).

Components of identity listed by Goffman (2007) have opposite orientation – personal identity exposes differences between individuals, whereby social identity emphasizes the similarities that define the social attributes (Jenkins 1996, p. 60).

In light of Goffman's (2007) views, identity is given to the individual by the social environment on the basis of the experiences created by the method of receiving the individual's behavior in a particular situation (in the rhetoric used by the author, the individual becomes an actor playing a role on stage in front of an audience, which is the society).

Leszniewski (2008, pp. 94-97) points out that the view of the constitution of identity in interactions implies the acceptance of the existence of many competing identities in an individual, revealing themselves in situational interaction in different contexts, which is consistent with the views of Stryker and the position taken in terms of worldview (added by the authors).

In parallel to the concept of the personal and social identity, Goffman (2007) developed the concept of the identity of the self. It determines the way the individual defines him or herself, regardless of the situational context. Its content refers to the individual's own conscious characteristics defining his or her subjectivity and individuality. The identity of the self is composed of a relatively permanent self-image produced by the subject, who is responsible for the sense of continuity of the self.

5.2.3. Worldview-identity

The essence of this approach is to refer to stable, cultural elements of social reality and the role in shaping identity assigned to them. It is assumed that the forms of identity are formed in the relation that occurs between social space (culture) and personal space (awareness). Referring to the resources of culture (values, knowledge) and making their selection according to the choices made, an individual forms a coherent self-image (Berger et al. , after: Leszniewski 2008).

Within this approach identity is defined as “a set of sustainable features characterizing the ways of self-perception formed among the members of a sufficiently large population, whereby the perceptions themselves are derived from the characteristics of the social structure, or (...) culture” (Bokszański 1989, p. 34). Just like in interactionist terms, it is assumed that identity is constructed in a social environment. It is treated as a configuration of elements of the concept of the self-created through participation in social processes. The identity formation process includes: (1) an individual interpretation of events experienced by the individual, leading to reactions which express a particular identity, and (2) public acceptance of the proposed identity. (cf. Leszniewski 2008, pp. 99-101)

In view of the presented assumptions, the scope of the experience of oneself is beyond understanding, it includes both the processes of interpretation and giving meanings to experiences, as well as psychological reactions caused by them. These notions are developed by Peter L. Berger and Thomas Luckmann (after: Bokszański 1989), who describe identity and its source, like Goffman (2007), referring to the partial identities (concepts of the self) disclosed in different social roles and confirmed by others (viewers) in social interactions (Berger 1963). According to the authors, partial identities are subject to verification and selection, and result in the emergence of identities which are important to the individual, with contents he or she identifies with. The impulse is an internal need to experience the coherence of oneself and its external presentation, which is an expression of the desire to maintain the continuity of identity. Characteristic for the presented approach is going beyond the category of the role, the authors assume that for the formation of identity, in addition to the determination resulting from the compulsion to meet the social expectations the self-concept possessed and disclosed in a social context is also of importance (cf. Leszniewski 2008).

What is important for the presented approach is the category of time considered in three dimensions: bodily, cosmic, social. The changes taking place in each of them over the course of life of the individual are essential for the modification of the content forming identity. Bodily time is related to experiencing changes in one's own physicality, which in conjunction with the phase of life define new roles, cosmic time results from the volatility of environment, nature, whereas social time is determined by the social groups in which the individual operates and the social conventions assigned to him or her defining the requirements expected from the individual (as a student, employee, family member). As a temporal structure, identity is formed as a resultant of these dimensions, Bokszański (1989) proposed to understand it as an ongoing synthesis of internal time – intersubjective, which is experienced as an interactive time accompanying direct social relations and biographical, experienced as areas of meanings assigned to biographical threads forming a life story.

An important part of the discussion held in this vein refers to polemics with interactionists's view that identity is formed in the space of social interaction. Alain Touraine (1974, after: Leszniewski 2008) formulated the thesis that the space of formation of human identity are relationships, because of the property of negotiating norms and values in the social space they delimit. It should be added that identity is recognized in terms of being a social creature, as a variation of a certain collective identity, the individual aspects of identity are omitted in the presented views.

5.3. Stages of identity

Identity develops in the course of an individual's life, reaching subsequent stages, which define the operation of the individual. The classifications created by Marcia

(1980) and Erikson (2004) distinguish between four stages, referred to as “identity statuses”: identity diffused, mirror, deferred, mature.

The identity diffused, this so-called diffused non-identity is characterized by the inability to autonomously plan and manage their own choices. This contributes to its orientation to the known and proven values, accompanied by avoiding new situations. The individual has not yet formed a system of values, which causes difficulty in choosing the values offered by culture. Plans for the future are characterized by short-termism, uncertainty and variability. The choices are guided by their own benefits, which indicates a lack of being rooted in values (cf. Karkowska, Skalski 2010, pp. 20-21).

The mirror identity (acquired, given, foreclosure) operates based on the replication of the choices, views, beliefs of the so-called “significant others”, which often results in the individual’s engagement in activities of groups of a totalizing character – oasis movements, subcultures, youth organizations, sects and others. The individual assumes the views of others, revealing a tendency to submission and conservatism, in thinking prevails stereotyping, and independence revealed in views based on their own experience is uncommon. In contact with the new there is fear, which is responsible for the preference for previously known solutions, or indicated by the significant Others (ibid.).

Identity postponed (moratorium) is the time of socially sanctioned agreement to delay the responsible implementation of social roles assigned to adults, due to the young person’s lack of readiness to responsibly fulfill the obligations. This makes possible experimentation in different roles, without binding consequences for future life.

Erikson describes moratorium as:

“programmed delay (what we call psychosocial moratorium), both in development of personality and social status, which leaves room for the experimentation phase of social roles through regressive repetitions or periodic anticipation, often involved in alternatives falling into one extreme to the other” (Erikson 1984, p. 97; after: Witkowski 2009, p. 77).

Moratorium is based on transience, changeability. The individual experiments by testing values and cultural roles, seeking in them points of reference which are right for him or her, often oscillating between extreme values. The individual strives for autonomy, which is based on a compromise between the social pressure and individual aspirations. (cf. Karkowska, Skalski 2010, p. 20-21). In accordance with the views of Erikson (1984), part of the moratoria is institutionalized by the society in the form of extended school education, or a period of apprenticeship training.

Mature (achieved) identity is the stage of identity, in which the individual is fully aware of his or her own needs and values that guide his or her choices and plans for the future. It is independent in thinking, and his or her actions are based on a stable system of values, related to one’s own plans, preferences and evaluation of capabilities. (ibid.)

The presented concept, referring to the status of identity and the orientations typical to them reveals how change occurs, understood as a psycho-social development of the individual. The development of identity and its transition to the next

stage is based on a commitment to expressing the strength of identification with the values, exploration and crises of identity (Erikson 2004). In the first two phases of identity crisis does not occur due to the low level of self-awareness and subjective identity. Diffusive identity is accompanied by a very low degree of exploration of the environment and identification with the values (commitment). On the other hand, a strong identification with the values presented by the authorities characterizes the mirror identity, which inhibits exploratory tendencies. In the phase of deferred identity there is a high focus on the exploration of the environment, accompanied by variable identification. Experiencing discrepancies between the social and cultural values and subjective aspirations leads to symptoms of dissonance, the positive solution of which leads to the re-opening of the development process, which is equivalent to the attainment of status of identity achieved (ibid, see Karkowska, Skalski 2010, pp. 22-23, 65).

5.4. Creative workshop as a space of identity development

5.4.1. Problems of identity formation in post-modern reality – theoretical assumptions of the research

Identity is formed in relation to the development of culture and changes in civilization. According to the stages of culture described by Margaret Mead (2000) the current, prefigurative stage, which began after World War II, fosters the shaping of personality whose property is to abandon the pursuit of creating oneself according to internalized and accepted system of values as well as social rules, individual needs and expectations to adopt the values imposed from outside.

Contemporary cultural changes, which are a result of the postmodern turn in thinking and perception of the world, come down to the multiplicity of discourses, of possible narratives and interpretations of reality. Phenomenon characteristic of the modern times, stemming from globalization, is placing elements derived from different cultures in one's own space. This is not accompanied by a desire to understand them, the elements placed in new contexts are subject to new interpretations that lead to the generation of new meanings. That blurring of cultures combined with rapidly following change of meanings, which is associated with their transience, impermanence is referred to in the literature as "flickering of meaning" (Melosik, Szukdlarek 2010).

Another distinguishing feature of postmodernism is the development of a new type of life and social order, the axis of which is consumerism. It is created by the media (TV and the Internet) which create values, including artificial needs. One consequence of the devaluation of universal categories – "to have" attitude, focused on ownership, dominated "to be" attitude (Fromm 1995). Zbyszko Melosik (2004) defines this phenomenon as an "Instant" culture, which is characterized by ambivalence

– striving to quickly satisfy one's needs which is accompanied by lack of satisfaction, regardless of the plethora of available goods and stimuli.

Variety and diversity of the modern world requires the individual to be flexible, able to switch to new points of view, and to comply with certain expectations which allow for adaptation, whereby the adaptation occurs in constantly changing conditions. This determines the necessity of constant reorganization of identity with the purpose of “adjusting” to the current requirements of reality, whereby whether or not an individual accepts these new identities is conditioned by reactions (acceptance) of others. All of this describes the temporary, ambivalent nature of identity (Melosik, Szkudlarek 2010), which requires multiple reconstructions of the self-regard as well as the change of social image and roles (Giddens 2010, p. 53). In place of a well-established, integrated, relatively constant self-image, appears a multitude of its flexible versions. “Ego” becomes a reflexive project (Giddens 2010, p. 53), its creation is a game in which the individual tackles the challenges of everyday life. Often the result of such a construction of identity is the fragmentation of the “ego”, resulting in confusion of the individual, to which contributes the instability (liquidity) of values. The result is a blurring of the identity of the individual in a variety of contexts of action, which is a manifestation of adaptive reaction, and in fact denotes a false identity – a pseudo-self (Giddens 2010 s. 253-256).

The necessity of acceptance and externalization of values that have not yet been fully internalized is responsible for the sense of temporality, characteristic of the modern times and fundamental for “Instant” culture (Melosik 2004). As a result, various forms of identity are constructed that reveal identity problems: 1) confused identity, the essence of which is to focus on the benefits, not the values; 2) transparent identity, which is characterized by a lack of rootedness – the individual can easily get settled anywhere but nowhere feels “at home”; 3) invented identity, “supermarket-type”, meaning identification with the models created by the media; 4) “razor-type”, the hallmark of which is the tendency for rigid recognition of the environment in specific categories, using a universal standard (after Karkowska, Skalski 2010, p. 33, see Melosik, Szkudlarek 2010). The above-mentioned forms of identity are accompanied by strategies of constructing the self, matching the contemporary reality, alternative to the well-known models of personality. Among them, Zygmunt Bauman (2000, 1995) lists the following models: (1) a tourist, for whom the characteristic is being “here and now”, accompanied by distancing him- or herself from the past and the future, (2) a player who sees the social reality in terms of fight, assessing others through the prism of one's own experience, (3) a strider –observer and consumer, indifferent to social relations, oriented towards hedonistic exploration of the world, (4) a tramp – withdrawing from society, experiencing a sense of uprooting, with impaired individual and social identity.

The aforementioned views indicate problems with identification which are experienced by people in the postmodern reality. The suggested impact of civiliza-

tion-related changes and their products on the identity of the individual in the form of consumerism and manipulation of meanings and values has a negative aspect – it leads to the formation of negative patterns of behavior, responsible, among others, for self-instrumentalization instead of self-actualization (Karkowska, Skalski 2010, s. 72). The fragmentation of identity, as a result of efforts to adapt to the changing reality defined by the media results in fragmentation of the self-image, and its individual fragments which make up the present version of the self are no longer compatible. This generates identity crisis, the axis of which is the problem expressed in the self-posed question: “Who am I?”, or the alternative: “Who am I not?”.

The perspective outlined above, while revealing the need to support the development of identity, includes direct implications for pedagogy; first and foremost, it demonstrates the need for developing skills of reflective reception of stimuli, including their self-conscious interpretation. Self-knowledge is listed by Erikson (2004) as the basis for a mature identity and the condition for its formation is the awareness of one’s placement in the social world.

Therefore, the following questions are valid: 1) the question of durability of the established structures of identity, which is the question of continuity, and 2) the question of formation of identity and its contents, i.e. an indication of the extent to which they are imposed on the individual, adopted, or created by the individual on the basis of subjective reflection.

The basic category of the description of identity is development, characteristic of which is change. According to the view accepted in this study, development signifies an increase that conditions the complexity of the structure, which involves transformation of the existing one. In the present study the focus was on the aspect of growth and differentiation of the content of identity. Important aspects of identity- personal, cultural and social, found their reflection in the problems touched upon in the workshops, as indicated in their various aspects.

Taking into account in this study the specific placement of the individual in culture in shaping the identity is seen as a process of negotiating one’s traits, constructing the “self” in the overlapping processes of individualization and socialization. It occurs as a result of negotiations between the two dimensions of identity – social and personal (individual). The desire for autonomy accompanying this process determines what stage of identity is reached.

5.4.2. Research overview

The present study is based on the recognition of identity as an internal structure defined by the contents constructing the subjective self-image, which is created on the basis of internalized external messages (stimuli originating from social interactions and cultural values) and the subjective values, which reflect personal aspirations and needs.

The analysis concerned the identity of the participants of the creative workshop entitled “Deconstructions of identity.” The aim was to determine its effect on the formation of identity and differentiation of influence through artistic skills and pedagogical orientation.

Analyses were performed according to two models – quantitative and qualitative, using the method of triangulation. It was assumed that the obtained results, complementing each other, would allow for a broader description of the issues shaping the identity in the creative workshop.

The quantitative analyzes measured the “sense of identity” (dependent variable). It is treated as the individual’s subjective feeling of the self, which consists of self-knowledge in the scope of the attributes of the “self” and the subjective values and aspirations. In simple terms it can be assumed that the tested variable, the “sense of identity,” reflects the subjective identity, not only in terms of its content, but also in terms of the degree of self-awareness – which occurs as a direct reference to the view concerning the basis of identity presented, among others, by Buber and Erikson.

The indicator of the sense of identity was the results obtained in Part B of the identity questionnaire. Artistic competence and pedagogical orientation (independent variables) were estimated on the basis of the declarations of the respondents.

The aim of the qualitative study was to determine the changes in the content of identity occurring under the influence of the creative workshop. The analyzed responses were given by participants of the experimental group in Part A of the identity questionnaire.

In order to make comparisons between the results of the pretest and the posttest and to determine the impact of the creative workshop on the formation of identity, the received data was categorized and presented as a percentage. The impact of the creative workshop on the change in the declared identity content was determined using the non-parametric Chi-square test.

5.4.3. Influence of workshop inspiration on self-identity

Referring to the theoretical understanding of identity and the impact of art on the cognitive sphere of personality, it was assumed that the workshop inspiration would contribute to the growth of a sense of identity of the participants of the workshop. This is a consequence of the workshop process, i.e. the subjective experience which was initiated in it, and which included cognitive and emotional content, to which the themes of individual meetings were conducive, and which referred to the identity-forming content.

Comparisons were made between the values of the “sense of identity” variable documented in the experimental study.

We analyzed the results of 104 people in the experimental group and 103 in the control group (one questionnaire was rejected due to lack of data). First, the differ-

ences for each of items on scale were analyzed, and then the global difference for the entire subscale was estimated.

Table 5. Changes in sense of identity; intragroup comparisons

Items	Experimental group				Control group			
	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂	Statistics	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂	Wilcoxon Statistics
6	3.85 (0.86)	4.02 (0.78)	-0.17	Z= -2.39*	4.20 (0.72)	4.11 (0.70)	0.09	Z= -0.82
7	3.86 (0.82)	4.12 (0.73)	-0.26	Z= -3.58***	3.93 (0.84)	3.91 (0.72)	0.02	Z= 0.00
8	4.15 (0.73)	4.29 (0.71)	-0.14	Z= -1.97*	4.20 (0.70)	4.04 (0.70)	0.16	Z= -2.19*
9	4.28 (0.81)	4.47 (0.74)	-0.19	Z= -2.92**	4.39 (0.65)	4.21 (0.66)	0.18	Z= -2.48*
10	3.90 (0.86)	4.12 (0.89)	-0.22	Z= -2.72**	3.89 (0.74)	3.93 (0.63)	0.04	Z= -0.33
global score	20.32 (2.62)	20.79 (2.62)	-0.47	t(102)= -2.04*	20.62 (2.34)	20.25 (2.35)	0.37	Z= -1.98*

* p<0.05; ** p<0.01; ***p<0.001; M₁- pretest mean, M₂ – posttest mean, (SD) – standard deviation; to test the differences Student’s t test and the Wilcoxon test were used.

In the experimental group in all items the score for the posttest increased. In the control group in items 8, 9 a decline was noted in the sense of identity in the final measurement, in the rest the score did not change.

Intragroup comparisons relating to the global scale score revealed that there was an increase in the experimental group in the value of the sense of identity in the posttest study, whereas in the control group there was a decline (see Table 5). In intergroup comparisons the sense of identity obtained in study groups in the initial measurement did not differ: U=5084.0; n.s. (non-significant), while in the final measurement the sense of identity in the experimental group (M=20.79) is higher compared to its level in the control group (M=20.25), and the difference is statistically significant: U=4503.00; p<0.05.

The decline in the value of a sense of identity in the control group is a deviation from the experimental assumptions. This can be attributed to the effects of confounders, it is possible that this is a result of the impact of the initial measurement, due to the short interval between the time of filling in the questionnaire (a difference of six days) –the questions in the questionnaire stimulate self-awareness, which could stimulate the reflectivity in the control group at when they refilled it. Reflectivity of the experimental group was oriented towards the workshop issues, hence in their case, as expected, an increase was recorded in the sense of identity in the final measurement. Other experimental assumptions hold, hence the resulting variability should be attributed to the workshop inspiration.

The obtained results allow us to conclude: creative workshop is the area of the development of identity.

5.4.4. Differentiation of the sense of identity under the influence of visual competence and pedagogical orientation

When the study was initiated it was assumed that workshop inspiration helps to intensify the sense of identity of each workshop participant, regardless of their artistic competencies. It was assumed that the differences resulting from technical skills will become apparent in the form of visual narrative. It was assumed, therefore, that artistic competencies and pedagogical orientation do not differentiate changes in the sense of identity under the influence of workshop inspiration.

The analysis of variance revealed no significant main effect for the interaction between the factors: belonging to a fraction and the actions of the workshop inspiration, which indicates that the artistic and pedagogical competencies do not differentiate the sense of identity under the influence of inspiration workshop. On the other hand, the non-occurrence of a significant main effect for “group” factor indicates that in the subjects, regardless of the competencies, there was a comparable level of a sense of identity in both measurements.

Table 6. Changes in the sense of identity in the studied fractions – the mean and standard deviation*

Categories	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂
non-artists	20.11 (2.4)	21.0 (2.31)	-0.89
artists	20.38 (2.61)	20.76 (2.99)	-0.38
students	20.45 (-2.87)	20.62 (2.55)	-0.17
total	20.32 (2.62)	20.79 (2.62)	-0.47

* Designations as in Table 5

The research results obtained allow us to formulate a conclusion: Artistic competencies or pedagogical orientation do not differentiate the increase in the sense of identity initiated with workshop action.

5.4.5. Differentiation of the contents of identity under the influence of workshop inspiration

A creative workshop entitled “Deconstructions of identity”, already in development of the concept, was focused on the development of identity. The change can be estimated by the contents of identity and modifications in their structure, as reflected in the formulated aim of the study.

When initiating the assessment of the differentiation of the content of identity under the influence of workshop inspiration, the structure and content of identity of the workshop participants were analyzed. Their indicator were the answers to the questions contained in Part A of the identity questionnaire (Annex, Appendix 4) obtained in two measurements: pretest and posttest. In order to highlight the differ-

ences they were categorized and the percentages as well as the Chi-square test were utilized. The obtained image of the differentiation of contents of identity was complemented by qualitative analysis of the participants' statements.

Referring to the characteristics of the stage of mature identity (Erikson 2004), which is reflected in the full awareness of one's own needs and values and their impact on the individual's choices, plans for the future and taking into account the influence of conscious needs and values on the formulation of subjective beliefs of the individual concerning the meaning of life, statements of the participants of the workshop were analyzed. These concerned the contents of identity, preferred values, aspirations, perceptions of the meaning of life and the associated goals and values.

Referring to the findings of the quantitative research regarding the non-occurrence of impact of visual competencies and pedagogical focus on the sense of identity, no analysis was made within the categories of artists, non-artists, and students.

Selection criteria for the analysis of the collected research material was made in reference to the theoretical models of identity and the aims of the conducted workshop. The planned inspiration and expectations regarding the impact of the workshop on the structure and content of identity were taken into account.

First the modifications in the structure of identity and the contents which determine it were analyzed. Their indicators were the responses to question 1: "What I am like?", which revealed the way of self-identification. Referring to the views of a two-part structure of identity, represented by Goffman (2007) or Mead (1975), the statements of the subjects were referred to two categories of identification: 1) subjective and 2) social (Table 7).

Table 7. Differentiation of the structure of identity in the pretest and posttest measurements; N=104

Category of personal identification	Pretest		Posttest	
	<i>n</i>	%	<i>n</i>	%
subjective	77	74	89	85.6
social	1	1	0	0
subjective and social	24	23.1	12	11.5
no response	2	1.9	3	2.9
total	104	100	104	100

The results indicate that in respondents reflections dominate the subjective identity, which is an expression of the concentration on the "self", consisting of the subjective identity (referred to by Erikson as "ego identity"). In pretest measurement the majority of respondents (97.1% *)⁴⁴ referred to the subjective contents, whereas 74.0% of respondents' reflections were limited to the subjective content, while 23.1%

⁴⁴ "*" Symbol means the cumulative percentage

of respondents revealed both subjective and social content. Also in the posttest measurement a vast majority of respondents' responses indicated subjective identification (97.1%), whereas 85.6% of those surveyed indicated content relating solely to personal identity. Comparison of the results obtained in the two measurements indicated an increase in the number of participants of the creative workshop who engaged in subjective identification of the self, with a simultaneous decline in social identification.

In order to check whether there is a variation in the identification of identity occurring before and after the workshop, the Chi-square test was used for the two variables. Statistically significant result of the test confirmed the influence of workshop inspiration on identifying changes of identity: Chi-square (9, N=208) = 239.99; $p < 0.001$. Between measurements, there is a moderate, statistically significant relationship, Cramer's V measure = 0.62, $p < 0.001$.

Analysis of the content of participants' identifications suggests that workshop inspiration, as intended, has contributed to the intensification of the subjective reflection.

Subjective identification was not only more frequent, but also more complex in terms of content. This allowed for the isolation of the categories of description: personality traits, competencies, roles in life, looks. There are also statements related to the description of the current psychophysical state, describing the frame of mind in the given moment. This content, categorized as "status", is treated as a tendency for avoidance, or concealing identification. Answers that were not related in any way to personal identification were categorized as no response (Table 8).

Table 8. Differentiation of the content of subjective identification of the respondents in the pretest, posttest study; N=104

Category of personal identification	Pretest		Posttest	
	<i>n</i>	%	<i>n</i>	%
personality traits	87	83.7	88	84.6
competencies	1	1	0	0
status	2	1.9	3	2.9
personality traits, roles	2	1.9	6	5.8
personality traits, status	2	1.9	3	2.9
personality traits, competencies	2	1.9	1	0.9
personality traits, looks	2	1.9	0	0
personality traits, roles, competencies	2	1.9	0	0
personality traits, roles, status	1	1	0	0
personality traits, looks, competencies	1	1	0	0
no response	2	1.9	3	2.9
total	104	100	104	100

Indication of the nature of changes in the personality identifications made under the influence of workshop inspiration enables the comparison of the content of participants' statements given before and after the workshop. Limiting the number of indicated aspects in the description of the self-shows the crystallization of content which constitutes personal identification. The final statement in many cases was more consistent in terms of content, often limited to one aspect or at least one main aspect. Often the change concerned the exclusion of reflection on the social setting of the individual in favor of presenting subjective content. This demonstrates the growing self-awareness and a higher concentration on subjective values forming the "self."

The statements below illustrated this:

"I'm a loner, who does not like people, especially people unknown to him appearing in groups. I am, nevertheless, interested in the world and selected individuals. I'm interested in the complexity of the world and the mechanisms by which it is governed. I am an intelligent person, I believe I have highly developed emotional intelligence. I like to learn and explore new areas, but sometimes I have a problem with acclimation. I guess I have a selfish attitude toward others, but not always and not toward everyone (more toward the people as a mass). I'm sensitive, I tend to be oversensitive. I am witty, and the people whom I (do) let approach me can always count on me." (Pretest, participant 19).

" (...) I am unapproachable and feel good about it. I am imbued with the presence of other people. I am someone who needs a lot of space around them." (Posttest, participant 19).

In the statement before the workshop several aspects were addressed: the attitude towards functioning of the social environment and the related need for contacts, cognitive orientation to learning about the world, personal competences (intelligence and emotional intelligence), personality traits – selfishness, sensitivity, touchiness, sense of humor and responsibility in selected social relations, focus on selecting contacts. In the statement two identifications – economic and social were revealed.

On the other hand, the post-workshop statement is limited to subjective identification. It mentioned only one aspect concerning the needs of social functioning and the subjective reaction to the social environment.

Another case also shows the materialization of the content which is the most important for identification of identity. While the statement before the workshop discussed subjective aspects concerning social relationships, personality traits (introverted, goal-driven) and competence (intelligent), in the posttest statement it refers to the social context. The statement is a summary in which diversity and social maladjustment are expressed – this aspect of self-perception seems to be the most important in identifying oneself.

"complicated, introverted, I disagree with the environment, I'm intelligent, I strive to achieve my goals, I haven't yet fully achieved happiness" (pretest, participant 12)

"tired, alienated, different, not fitting with the rest" (posttest, participant 12)

Subsequent statements testify to the fact that the crystallization of content led to the acknowledgment of social identification in the posttest, while in the subjective

content variety was limited. In the pretest subjective identity dominates; multiple aspects are included: personality traits, life roles, skills, values, as well as appearance. In the posttest the list of identifications was limited to three aspects: key personality traits – sensitivity, emotionality and melancholy, as well as well-established values of faith and social relationships. It can be assumed that these aspects are the most important in self-identification.

„(...) I am a brunette, medium height, with dark complexion, not (really) fat, stout...I'm pretty timid which makes me withdraw from a many situations. I am rather nice and very empathetic. I am a believer and religious. I am a single mother of an adult son. I'm a driver. I am an author of several books. I am a visual artist who does not appreciate her own activity (although I do know why). I am a teacher – even though I do not like it. I am...” (Pretest, participant 22)

“I am sensitive, melancholic and emotional. I am religious, spiritual. I'm not really very sociable, although people with whom I make personal connection, make friends, are important to me. I submit to authority, but in moral areas my beliefs do not change, even if the authority suggests a different position.” (Posttest, participant 22)

There were also cases of departure from the reflection on identity in the posttest statement, which took on the form of evasive statements, not specifying the identifications or mood. They can be considered as manifestations of escapist tendencies associated with withdrawal, avoidance of identification, or masking, for fear of exposing oneself in research.

“I am a butterfly, an artist of light and shadow, I am the master of creating a relaxed atmosphere for myself, I'm surprising in the morning, a little different in the evening, creative only under the right conditions, focused on what's important only for a little time, just enough. Today I am very particular in anticipation, I know what I'm waiting for”(pretest, participant 2)

“I am a painter, a butterfly” (posttest, participant 2)

„(...)

- Insecure, timid and shy

- diligent, consistent, kind

- Tall, without distinguishing marks (pretest, participant 21)

“Refreshed, rested, fed, happy, anxious” (posttest, participant 21)

Other cases point to the emergence of identification with their identity only after the workshop, which may indicate a low degree of sense of identity or difficulties in self-determination.

“Human and mortal” (pretest, participant 11)

“Sentient human, mortal, loving. Woman, daughter, sister, friend, colleague, lover of my man” (posttest, participant 11)

The statement before the workshop is laconic and evasive. The answer refers only to the biological aspect of being, noted by Erikson (2002) as an element of the structure of identity – the perspective of the body, which falls within the psychophysical identity separated in the concept of Łoś (2010), but it does not reflect the identity as-

pect which allows for differentiation between: me – others (because the cited features: “humanity and mortality” characterize every being, every living human). Statement after the workshop reveals subjective identification of identity – the participant defines herself subjectively through her personality traits as a loving and sentient person (we assume that it is in the sense of: sensitive, empathetic towards others), and her life-role – that of a daughter, sister, partner, friend. While identification is descriptive, which does not allow for identification of the importance of the indicated aspects for the identification of identity, certainly it is a proof of the beginning of reflection on identity are aimed at self-reflection.

An important component of identity is its contents related to values. Their realization allows for self-characterization through identification with the values and the life-roles associated with them. Their indicator is the answer to question 2: “What is important to me?” It was assumed that identity-reflection initiated in the workshop will contribute to realizing the validity of values, which will translate into their polarity. The responses were assigned to the categories:

- altruism: focus on ensuring the well-being of another person;
- everyday life: focus on everyday life, work; emotions: focus on feelings, particularly on love;
- hedonism: the desire to be pleased, satisfy one’s needs;
- harmony: striving for internal and external balance – with people and with the world;
- “me”: focus on the self, experiencing oneself, self-realization; nature: focus on the natural environment, the universe, the cosmos;
- relations: the pursuit of good social relationships with friends, neighbors, co-workers, other people;
- family values: values referring to the emotional relationships – family, partner relations; development: self-realization, cognitive development, graduation, etc.;
- Final values: appeal to universal values, such as God (faith, religion), honor, patriotism, goodness, truth (honesty);
- health, vitality: focus on health; life: focus on life as a value.

In the posttest measurement the respondents indicated less value, the number of indicators is below 27, which may indicate a polarization of the realized values. The significance was measured of differences between the obtained number of indicators in both measurements with the Wilcoxon signed rank test. The obtained scores: $Z=-1.86$, $p=0.062$ indicate a trend, which suggests, with some caution, that there is a difference in the statistical sense, between the number of indications in the pre-test and posttest measurements – in the final study the number of indicators is lower, which suggests crystallization of values.

Distributions of the values obtained in the two measurements are comparable. The highest percentage of indications in both measurements concerned family values,

then: relationships with other people, concentration on the “self”, the final values. Fewest indications related to altruism and hedonism. The highest increase in posttest measurement was recorded in the case of “life” – the difference is 3.5 percentage points and the growth: 2.9 percentage points.

Table 9. Differentiation of the declared values in the pretest measurements, posttest; N=104

Values	Pretest		Posttest		Percentage point change
	Number of indications	%	Number of indications	%	
altruism	3	1.1	1	0.4	0.6
everyday life	15	5.4	9	3.5	1.9
emotions	26	9.3	23	9.1	0.2
harmony	9	3.2	10	4	-0.8
hedonism	4	1.4	1	0.4	1
concentration on the “self”	35	12.5	32	12.7	-0.2
nature	7	2.5	5	2	0.5
relations	48	17.2	38	15.1	-2.3
development	24	8.6	29	11.5	-2.9
final values	31	11.1	32	12.6	-1.5
family values	58	20.9	49	19.5	1.4
health	11	3.9	7	2.8	1.1
life	8	2.9	16	6.4	-3.5
total	279	100	252	100	–

A comparison of the responses received in the pretest and posttest study by particular individuals indicates two types of changes: 1) crystallization of values, which manifests itself in the reduction of the number of values indicated as the most important or 2) broadening of self-awareness in the area of values as evidenced by the increase in their number indicated in the posttest.

It was assumed that the individual hierarchy of values fluctuates around the axis values, which have a prominent place in the hierarchy of the individual human being. In all of the presented cases, the statements before participation in the workshop (pretest study) were rather chaotic, disorderly, related to a wider range of values. The statements after the program clearly indicated value which, it seems, were dominant, and which were not always indicated originally. Form of expression shows the process of identity occurring at the workshop which concerns the estimation of what is important for the individual.

Limiting the number of indicated values in the posttest suggests that workshop inspiration contributed in part of respondents to realization of the seriousness of the indicated values of life, which led to greater selectivity in their declarations.

The process of clarification of values sometimes leads to the emergence of one value which dominates:

“order, being in a safe places, trees, forest, water, cordial relations with people” (pretest: participant 1)

“family” (Posttest, participant 1).

“In the first place there is God, then family. Interpersonal relationships and self-improvement are very important to me” (pretest: Participant 37)

“The most important for me is God and living in harmony with the dogmas of faith. As a result, I believe that when God comes first everything else is in the right place” (posttest: Participant 37)

It also happens that there is a reduction in the number of primary indications of a wide range of references to a particular area – whether social or subjective:

“Independence in any form.
Realizing my potential, development.
Helping others.
Professional work, which is combined with passion.
People” (pretest, participant 51).

My values, acting according to them and being fully conscious of them. Personal development in every dimension. Changing into a person who is more useful for the environment” (posttest, participant 51)

“important to me is:
– family and love,
– A sense of accomplishment,
– the possibility of self-development,
– health
– the ability to create” (pre-test, participant 103)

“Openness is important, a sense of connectedness with others and nature, development is important for me – getting to know myself, developing my potential” (posttest; participant 103)

The second observed regularity is associated with generating values, then the number of responses after the workshop is greater or relates to a wider scope. This pattern applies to people whose identity is not yet fully developed, as evidenced by the low level of awareness of the value of life, or people with low reflectivity. It may also be the result of the “escapist” tendencies, trying to hide the “self” from others, a reluctance to reveal one’s self.

“Truth” (pretest: Participant 66)

“Truth, friendship, work, health” (posttest, participant 66)

“A healthy and loving family is important for me, and friends on whom I can always count”

(Pretest, participant 69).

“Honesty to myself and to other people is important for me. In addition to values such as love, health and family, etc. , etc. , it is important for me to be happy, to be able to live my life accepting its positive and negative sides, to derive joy from it” (posttest, participant 69)

Subsequently, the subject of analysis were the aspirations (question 3). They were divided into three categories, in the following areas: (1) subjective, which reveal a focus on the “self”; (2) relations, which reveal the desire to create close relationships (with the family, partners, friends); (3) goal-oriented, relating to the implementation of career goals, development of interests and skills.

Table 10. Differentiation of the declared aspirations in the pretest and posttest measurements; N=104

Aspirations	Pretest		Posttest		Percentage point change
	Number of indications	%	Number of indications	%	
Subjective	50	48.08	47	45.19	-2.89
Goal-oriented	40	38.46	29	27.88	-10.58
Relations	9	8.66	9	8.66	0
Subjective, goal-oriented	1	0.96	9	8.66	7.7
Subjective, relations	1	0.96	3	2.88	1.92
Relations, goal-oriented	0	0	2	1.92	1.92
Subjective, relations, goal-oriented	0	0	0	0	0
No data	3	2.88	5	4.81	1.93
Total	104	100	104	100	–

Most declarations were subjective in nature and goal-oriented. Differentiation of subjective declarations in both of these measurements was low, before the workshop it was reported by 48.08% of respondents, after the workshop it was lower – 45.19%. Slightly higher variation in both measurements was evident in case of goal-oriented aspirations, the difference between the pre-test (38.46%) and posttest (27.88%) measurements was -10.58 percentage points.

In order to investigate the influence of workshop inspiration on becoming aware of the aspirations, Chi-square statistics was used (the cases of declarations of more than one aspiration or lack of any declaration were included in one category). Collected values: Chi-square (16, N=104) = 259.34; $p < 0.001$, indicate that the workshop inspiration contributed to changes in realization of one’s aspirations. Cramer’s V

measure = 0.56; $p < 0.001$ indicates a moderate strength of relation between the statements from the two measurements.

The scope of the changes is revealed by participants' statements. Analysis reveals they became more precise. New information appearing in them is an expression of broadening self-awareness and broadening the knowledge about oneself. Clearly, the statements after the workshop are personal to a higher degree and characterized by reflexivity:

"My aim is to finish college, get a diploma and obtain a certificate of art therapy in the field of choreotherapy, I strive to surround myself with valuable people in gaining my social position" (pretest, participant 83)

"My aim is to surround myself with valuable people who have helped to shape me. I aim to get a job that will allow me to do what I like, what I am interested in. My aim is to meet someone for whom I will be the most important in the world, I am looking for true love, because I'd rather be happy alone than unhappy with someone. But I believe that one day I'll find someone like that." (Posttest, participant 83).

In the case of part of the participants the addition of more specific self-knowledge after the workshop is apparent. Their statements indicate the concretization of aspirations:

"Finding the meaning of my life, devotion, maturing into the fullness of 'me', to fit my life – simple, true, and honest" (pre-test, participant 59)

"My aim is for my life to be interesting, meaningful, I want to be needed by someone. I strive for peace, harmony, achieving my dreams, my goals." (Posttest, participant 59)

"- Intellectual and professional development."

- Meeting my needs: hobbies, traveling" (pre-test, participant 70)

"Happiness, self-satisfaction, independence" (pretest, participant 70)

An important element of identity is the content relating to the meaning of life. Values that constitute it reveal life goals and motivations of the individual. When analyzing the collected data (Question 4: What is the meaning of life for you?) References were made to two types of values: intrinsic and instrumental. Intrinsic values, values for their own sake, which are good by their nature, are focused on the development, self-fulfillment, formed on the basis of intrinsic motivation. Instrumental values are conceived as a means of achieving the objectives, based on some external motivation, goal-oriented – to possess goods (work, education, property).

Values are also characterized by orientation, which by determines the preferences of identity of the individual. J. Szczepanski (after: Marczuk 1982) mentions two orientations of values: (1) concerning the individual, (2) concerning society. The first is a subjective orientation, i.e. the orientation of the individual towards oneself, one's own experience, survival (the dominance of the subjective identity) – so-called "ideas of reference", causing preference for individualistic tendencies, that is, the priority focus on self-realization and on one's own good; the other indicates the dominance of the pur-

suit of positive social relations (dominance of social identity), which reveals the focus on others, indicating a tendency to set to the welfare of others above one's own.

Before the analysis of the statements was conducted, they were categorized according to two criteria: motivation (intrinsic, instrumental) – Table 11, orientation (personal, social) – Table 12.

Table 11. Differentiation of the motivations of the declared values constituting the meaning of life in the pretest measurements, posttest; n=104

Motivation	Pretest		Posttest		Percentage point change
	Number	%	Number	%	
intrinsic	92	88,5	100	96,2	-7,7
instrumental	4	3,8	0	0	3,8
No answer	8	7,7	4	3,8	3,9
total	104	100	104	100	–

The results indicate that values comprising the meaning of life which were declared by the majority of respondents in both measurements are intrinsic. The resulting difference in percentage points between the initial and final measurement (-7.7) indicates that after the workshop the number of declared autotelic values increased, moreover, in the posttest study, no declarations were made relating to the instrumental values. The values of the obtained Chi-square statistics (6, N=108) = 261.11; $p < 0.001$, confirm that the workshop inspiration influenced the change in the nature of motivation of the declared aspirations. Cramer's $V = 0.79$; $p < 0.001$ indicates the significant strength of the relationship between the statements obtained from both measurements.

Table 12. Differentiation of identity orientation formed on the basis of the meaning of life in the pretest, posttest measurements; N=104

Aspirations	Pretest		Posttest		Percentage point change
	Number	%	Number	%	
subjective	56	53,8	74	71,2	-17,4
social	40	38,5	25	24	14,5
No answer	8	7,7	5	4,8	2,9
total	104	100	104	100	–

Analysis of the focus of the self-conscious contents related to the meaning of life revealed that after the workshop there was an increase of subjective aspirations (the difference is -17.4 percentage points), which was accompanied by a decrease in the number of statements oriented towards social content. The values of the obtained

Chi-square statistics (9, N=208) = 271.56; $p < 0.001$, confirm that the workshop inspiration influenced the change in the nature of the declared aspirations constituting the meaning of life. Cramer's V measure = 0.66; $p < 0.001$ indicates a moderate strength of relation between the statements from the two measurements.

The nature of the quantitative changes in qualitative comparison reveals the content of statements formulated in both measurements. They were diverse in nature. In some of them changed their value orientation – from the focus on instrumental values in pretest to autotelic in posttest:

“Work, money” (pretest, participant 89)

“Realization of dreams” (posttest, participant 89)

Examples of the change of social content to subjective are the following statements:

“Family, their health, my education and a good job to provide normal life for my family” (pretest, participant 82)

“What I like to deal with, and what I want to deal with” (posttest, participant 82)

“Being around people who accept me (with all my faults), but have nothing attains expressing constructive criticism!” (pretest, participant 8)

“Not to waste your life on trivial things” (posttest, participants 8)

Changes also ran in the opposite direction: from subjective to social content:

“serenity and a sense of ‘lightness of being’, struggle with weaknesses and achieving success” (pretest, participant 93)

“Meeting new people and talking to them, learning about their passions, thoughts, their sincere openness” (posttest, participant 93)

“search for a way to realize one's needs, searching and discovering oneself” (pretest, participant 104)

“people, nature, values” (posttest; participant 104)

There were also cases of concretization of content – in the pretest the meaning of life was not indicated, whereas it was determined in the posttest:

“I do not know” (pretest, participant 85)

“love, God” (posttest, participant 85)

“I'm still looking for answers. The meaning of life appears, flashes and you still need to look for it. The meaning of life is reflected in the lives of others” (pretest, participant 6)

“finishing the race and preserving the values” (posttest; participant 6)

5.5. Summary and Conclusions

Selection of the research model in which qualitative research is a complementary addition to quantitative research, helped to reveal a wide range of impact of workshop activities on the formation of identity.

The increase in subjective identification after the workshop, which was accompanied by a limitation of social identification, is evidence of intensification of the personal self-awareness. This result corresponds with the results of quantitative studies, which confirmed that workshop inspiration promotes intensification of a sense of identity.

In both of these measurements the most often mentioned subjective content relates to personality and character, which indicates a majority of subjective content in the identities of the respondents. Appearance rarely was the subject of identification. It can be assumed that it is determined by the maturity of the respondents, which is linked with a high degree of acceptance of their own appearances. Characteristics associated with appearance are seldom indicated in self-descriptions of adults (Krzemionka-Brózda 2008); focus on appearance is characteristic of the early stages of identity development falling within the period of adolescence, or it occurs in people who have a disturbed image of their own body (Kuleta 2008).

Limiting the number of values indicated as important in the posttest study is a proof of polarization and crystallization of content of self-awareness, which should be associated with workshop inspiration. It can be assumed that the respondents restricted themselves to indicating the most important content for subjective identification, which they were made to realize during the workshop. The selection of content makes the self-image clearer, it leads to a clear identification of identity based on values which are the most relevant for the individual.

Intensification of the subjective, self-conscious reflection and polarization of content are in line with the concept of the workshop. These aspirations were reflected in the themes of meetings, in the content of imagination trainings and subsequently have been deepened in the internal dialogue accompanying the creation.

The values declared by the individual not only reveal an individual hierarchy, but also indicate the orientation of identity – subjective or social. Workshop inspiration contributes to two types of changes in the declared values – they become polarized around the dominant value, which is accompanied by a narrowing of the indicated values or an extension of perception of the values with new areas.

Participation in the workshop helps to change the declared life motivation – intrinsic motivation increases, which is an expression of focusing on self-realization, while it is accompanied by an increase in the subjective orientation, focused internally.

Research results discussed above allow for the formulation of conclusions concerning the impact of the creative workshop on the development of identity.

Participation in the creative workshop contributes to the development of identity and comprises:

- 1) crystallization of content defining the identity,
- 2) intensification of the personal identity,
- 3) intensification of intrinsic motivation built upon the perception of the meaning of life.

These changes indicate the possibility of development of the subjective identity in workshop activities. Strong subjective identity is characteristic of the mature stage of identity, in which the individuals are fully aware of their own needs and values that guide their choices and plans for the future. The possibility of development of this form of identity expresses the pedagogical value of the workshop activities.

Chapter 6

Creative workshop as space for development of creativity

6.1. Theoretical assumptions

Views on the role of creativity adopted in the author's concept of the workshop described here refer to the humanistic demands and are set on the basis of its psychological interpretation, in which it is considered from the perspective of personality characteristics that are conducive to solving problem situations, while motivating the individual to take on challenges. It is assumed that creativity initiated in the workshop is a kind of self-creation, including new, as yet unacknowledged, aspects of the self. It is also assumed that creativity has its source in human life, thanks to which the mental space defined by workshop activity creates a personal mythology which reflects the ideal self, created in the workshop.

Workshop initiates a meeting with the matter of life – the way and quality of feeling its causality, stemming from the strength of motivation to learn it, contributes to the awakening of the need to acquire a thorough knowledge to appropriately recognize reality. This knowledge is not included in the form of a verbal message, which can be duplicated and distributed, it rather consists of atavistic, subjective, and therefore non-transferable experience of another encounter with reality. While the ways to participate in reality proposed by education systems tend to maintain the status quo for the reality external to the subject, creativity triggered in the workshop is aimed at changing the inner reality, the workshop offers a kind of journey into oneself, which results in a creative revision of the current understanding of the world in the time when the individual came to live. It occurs in the narrative creating the subjective experience. Knowledge and understanding of oneself generates internal motivation, the essence of which is the satisfaction of performing the activity itself (Amabile 1985; Hennessey & Amabile 1987; Deci 1975, Deci, Ryan 2000; Sternberg & Lubart 1991), in this case, the activity of self-exploration.

Creative workshop is therefore considered by its author as a space for creative constitution of the self, on the basis of subjective experience.

The presented position can be related to the views of Roman Szulc (1990) regarding self-creation, which emphasize the creative nature of subjective aspirations for self-development. Self-creation is treated as activities related to self-formation, growing as a person, directing one's own life. The material of this kind of creativity, according to the author, is "a person's entire life, his or her personality as a whole" (p. 42).

6.2. Methodological assumptions

Referring to the views of the possibility of the development of creativity in specially designed activities, which in literature of the subject are referred to as creativity training (including Limont 1994, Nęcka 2002, Schmidt 2013) and the proposed creative dimension of the author's creative workshop, research was conducted on the effects of the creative workshop on the development of creativity of its participants. Workshop inspiration includes stereotypical ways of interpreting the experienced content – in imagination training interpretations take the form of ideas, and in the visual creation becomes the internal dialogue inspired by the artistic form of the created artistic object becomes the space of interpretation. This creates the conditions for the participants to undertake not only a new activity, but, above all, a new way of experiencing the inner reality, which in light of the views constituting the theory of creativity is its stimulator (among others: Nęcka 2002, Sternberg, 2010; Schmidt, 2013).

Creativity as the subject of research was recognized subjectively, it is assumed that it is a set of personality traits determining a non-stereotypical approach to reality, which in turn generates new efforts to solve problems. The study sought to answer two research questions:

- (1) Does the workshop inspiration contribute to an increase in the level of creativity of the participants of the workshop?
- (2) Whether and in what way do the artistic competencies and pedagogical orientation differentiate the increase of creativity in the creative workshop?

The implemented workshop was a space that generated new ways of experiencing oneself, uncovering another perspective for assessing the content of the "self." Hence, workshop created an atmosphere conducive to growth of creativity, because it was assumed that its participants would experience an increase in the level of creativity (Hypothesis 1).

One of the factors differentiating artistic creation is attention. It is believed that creativity is fostered by extensive attention, which corresponds to paratelic motivation, characterized by the absence of a clearly-defined goal, which is accompanied by the states of relaxation, fun, undisturbed exploration and passive experience of reality (Kolańczyk 1999). As a form of visual art, creative workshop uses activities and means of expression which are characteristic for it. The ability to use them, associated with artists, activates extensive attention (Kolańczyk 1999), which allows concentration on the issues of creation. On the other hand, people who do not have artistic compe-

tencies trigger intensive attention focused on the goal (Kolańczyk 1999), which in this case is the search for appropriate means of artistic expression (formal solutions) for expressing content. The indicated differences concerning attention can differentiate the creativity of workshop participants.

The same is true in the case of specific knowledge and skills, which in the case of the respondents refer to “training” in activities which have creative character. This concerns the students of pedagogy due to their study program. The efficiency of actions including the ability to change the perspective and openness to stimuli make up the creative attitude, so they are stimulators of creative work. It was assumed that artistic competencies and pedagogical orientation will differentiate the increase in the level of creativity inspired by the workshop (Hypothesis 2).

The indicator of creativity was creative thinking, in accordance with the view in present literature that cognitive processes, among them thinking, are an important part of the creative process (Nęcka 2002). To measure creativity the Test for Creative Thinking-Drawing Production (TCT-DP) by K.K. Urban and H.G. Jellen, adapted into Polish by A. Matczak, A. Jaworowski, J. Stańczak (2008) was used.

The study included testing of 104 participants of the control group and 103 of the experimental group – the results of one person in the group classified “students” was rejected, due to the failure of the assumption of minimum test result (see Matczak A. et al. 2008).

6.3. Influence of experiences initiated in the creative workshop

One of the objectives of the research is to verify the theoretical assumptions of the original author’s workshop method, hence the impact of the artistic creativity on creativity was studied, measured with the level of creative thinking.

Experimental assumptions were checked for compliance with the “creativity” variable, making intra- and inter-group comparisons.

Table 13. Creativity – descriptive statistics *

Experimental group			Control group		
M_1 (SD)	M_2 (SD)	$M_1 - M_2$	M_1 (SD)	M_2 (SD)	$M_1 - M_2$
34.03 (11.98)	36.18 (12.17)	-2.15	30.77(13.77)	29.62 (12.94)	1.15

* Designations as in Table 5

The intergroup comparisons for the posttest revealed no statistically significant differences between the level of creativity in the studied groups: $t(205) = 1.82$; n.s. On the other hand, in the posttest significant differences were obtained between the experimental and control group: $U = 3630.0$; $p < 0.001$, analysis of the medium (Table 13) shows that the level of creativity is higher in the experimental group.

Intragroup comparisons in the experimental group showed an increase in the level of creativity in the final measurement (see Table 13). Analysis of the *t*-test for dependent samples indicated that the resulting mean difference is statistically significant: $t(102) = -2.14$; $p < 0.05$. The correlation coefficient between the results from pretest and posttest $r = 0.64$ is statistically significant $p < 0.001$, which means that the correlation is strong, and the high values of the “creativity” variable in pretest were accompanied by high values in posttest.

In the control group, the significance of differences was tested using the non-parametric Wilcoxon signed-rank test. The resulting statistic: $Z = -1.89$; n.s. indicates that the level of creativity of the participants in pretest and posttest measurements did not change.

6.4. Competencies in fine arts and pedagogical orientation and the variation in creativity level

The assumption in Hypothesis 2 concerning the diversification of the level of creativity in terms of the competences in fine arts and educational training, as well as workshop participation requires the presence of significant interaction effect. An analysis of variance for the results obtained in the experimental group, in the univariate model, inter-object factor was group membership: “artists”, “non-artists”, “students”, the intra-object factor participation in the workshop, and the dependent variable was creativity.

A significant main effect was achieved for group membership (inter-object): $F(2, 100) = 3.21$; $p < 0.05$, $\eta^2 = 0.06$. Group membership controls 6% of the variability in the level of creativity received two measurements, which should be considered an effect of average strength. “Post hoc” analysis of indicated that the highest scores in creativity were obtained by people from the “artists” group, the average boundary value of both measurements ($M = 38.78$) is higher than the average boundary values obtained in the group of “non-artists” ($M = 32.62$) and “students” ($M = 33.77$). The level of creativity in the “artists” group is significantly higher than the level of creativity in the “non-artists” group $p < 0.05$, there was also a tendency for the mean difference in comparison of groups of “students” and “artists”: $p = 0.05$.

Table 14. Descriptive statistics for creativity in fractions; experimental group*

Artists, $n = 35$			Non-artists, $n = 34$			Students, $n = 34$		
M_1 (SD)	M_2 (SD)	$M_1 - M_2$	M_1 (SD)	M_2 (SD)	difference	M_1 (SD)	M_2 (SD)	$M_1 - M_2$
38.22 (10.47)	39.34 (11.55)	-1.12	31.88 (13.30)	33.44 (13.37)	-1.56	31.88 (11.21)	35.67 (11.10)	3.79

* Designations as in Table 5

6.5. Discussion of results

All assumptions concerning the technique of parallel groups have been met, which leads to the conclusion that the creative workshop contributes to increase in creativity of its participants (Hypothesis 1).

Individuals with competencies in fine arts (“artists” group) receive the highest scores in creativity. This finding is consistent with the results obtained in the study of Polish adaptation of the TCT-DP test, in which it was established that people with artistic education and teachers⁴⁵ receive higher scores in the test compared to those of other professional groups (Matczak, Jaworowska, Stańczak 2000).

The lowest scores were obtained in the “non-artists” group, i.e. people who did not have any competencies in fine arts or a pedagogical orientation. On the basis of trends one can also assume that students receive higher scores in creativity compared with “non-artists.”

A statistically significant main effect of the inter-object factor indicates that the competencies in fine arts and pedagogical orientation differentiate the level of creativity, regardless of participation in the workshop. Analysis of the differences between the averages of pretest and posttest indicates that the highest growth of creativity occurred in the group of students – a difference of 3.79.

The analysis allows to draw the following conclusions:

1. The creative workshop is a space for development of creativity of its participants.
2. The powers of artistic creativity differentiate regardless of participation in the workshop – its highest level occurs in people with artistic education, moreover, people with a pedagogical orientation receive higher creativity scores than those from the “non-artists” group.
3. Artistic competencies and pedagogical orientation do not differentiate the changes in creativeness generated by the workshop inspiration.

⁴⁵ Validation tests consisted of groups of: pupils and students in creative occupations (artistic) and teachers; authors also refer to the major of continuing or finished studies, stating that people with education in fine arts, humanities and social education receive higher scores in the test compared to other fields of education, regardless of the level of education.

Chapter 7

Creative workshop as a space of cognitive development

Cognitive development involves the formation of structures and processes responsible for the processing of information and building knowledge of reality. Its level determines how the individual functions in the world, affecting the speed of adaptation to the environment, especially in the changing reality that confronts the individual with the challenges in the form of situations unknown to him or her, so-called problem situations. Their solution requires new strategies, hitherto unknown to the individual.

Referring to the approach taken in the studies made according to the constructivist approach, it was assumed that the perception of the world, and more specifically the way it is constructed in the mind, is crucial in tackling the challenges of reality, influencing the health status perceived in terms of balance between the individual and the external environment (cf. Antonovsky 2005 Moos 1985, Reiss, 1981).

Personal development inscribed in the workshop activity directs attention toward the way internal representation of reality is created, in particular the representation containing the knowledge of oneself. It was assumed that the workshop activity, due to the excitation of the deepened, subjective reflection inspires cognitive changes in the representation of the “self.” Increasing the awareness of the possessed competencies builds self-esteem and self-confidence. It was expected, therefore, that the consequence will be a change of the perceptual approach to reality, the new approach will be based on the motivation to explore reality and the belief in the possibility of changing it according to one’s needs.

Those arguments are the rationale for the selection of tested variables, which are: self-regard and sense of coherence.

7.1. Influence of workshop inspiration on the sense of coherence

Today, it is believed that individual lifestyle is largely responsible for the formation of diseases (Wrońska-Polańska 2003). In light of this view it is particularly impor-

tant to consider the psychosocial determinants of the emergence of diseases, including conduct disorders or disruptions of individual and social functioning. This issue has become crucial in the salutogenesis concept proposed by Aaron Antonovsky (2005), which is based on the assumption that human health is conditioned by the generalized immune resources that allow the subject to cope with stress, allowing for constructive solving of problem situations. These include the properties of the subject, which consist of: Biophysical constitution, cognitive and emotional characteristics, cognitive responses (assessment, attitudes) and beliefs relating to social functioning, including the attitudes towards axiological standards (Antonovsky, 2005; Pasikowski 2000). The level of resources in light of the referred views determines the level of the sense of coherence. It is a global dispositional orientation expressing the perception of the world and views on how to function in it which are characteristic for the individual. It expresses the individual's confidence about the possibility of cognitive "mastering" of reality and overcoming the difficulties it poses (see Pasikowski 2000 Kirenko, Byra 2008).

The basis of this orientation are the beliefs about: (1) predictable, explicable and structured character of the stimuli reaching the individual with internal and external environment, (2) availability of resources that address the requirements posed by these stimuli, (3) the sense of making an effort to meet the challenges contained in these requirements (Antonovsky 2005). So understood sense of coherence consists of three components: a sense of understanding, a sense of resourcefulness and a sense of meaningfulness. The first two relate to the cognitive aspect: the sense of comprehensibility expresses the tendency for organizing and structuring the incoming stimuli into information which have cognitive sense, the feeling of resourcefulness reflects the subjective assessment of the individual in terms of availability of resources to cope with the stimulating situation, expressing his or her belief in the ability to influence reality. The third component – a sense of meaningfulness reveals the individual's belief in the reasonableness of taking active action to remedy the situation (Antonovsky 2005).

Sense of coherence referring to cognitive functioning allows for the prediction of the individual's cognitive response in problematic situations, i.e. determining whether to accept the challenge, or passively wait to see how the situation develops. People with a strong sense of coherence tend to structure the stimuli cognitively and to determine what resources are available which would enable the resolution of the situation, whereby this is accompanied by a focus on addressing the challenges. On the other hand, people with a weak sense of coherence do not see the relationship between the stimuli reaching them, which causes a feeling of hopelessness and overload and results in a low level of understanding the situation (Antonovsky 2005).

The greatest importance is attributed to the cognitive and emotional resources. The cognitive resources consist of knowledge and intelligence, and in particular the information about reality and competencies necessary for their acquisition. Emotional resources include the ego identity, conditioned by a stable, integrated and flexible structure of the "self" (Antonovsky, 2005; Pasikowski 2000).

Humanistic perspective on health sees the role of education in promoting development through the shaping of coping skills in problem situations and the development of competencies to overcome stress. Some of these demands relating to the development of cognitive and emotional resources through the development of self-consciousness and identity is carried out in the creative workshop.

7.1.1. Methodological premises of the research

Referring to the presented views, the research focused on the sense of coherence. Answers to the following questions were sought:

- (1) Does the workshop inspiration contribute to the increase of the sense of coherence and its components?
- (2) Do the artistic competencies and pedagogical orientation differentiate changes in the sense of coherence and its components initiated by workshop inspiration?

Despite the workshop's focus on issues not directly related to the stimulation of the sense of coherence, the planned activities were expected to develop the cognitive and emotional spheres of personality. Consequently, an assumption was formulated that workshop inspiration will help to increase the sense of coherence and its components (Hypothesis 1). The reason for the assumption are the results of research in which an increase in the sense of coherence was noted as a result of participation in therapeutic programs (see Florczykiewicz 2013) – creative workshop as an activity aimed at development is inscribed in the category of therapy. Given that the issue of the workshop omits the reflection on life issues and solving problems, what was expected was mainly an increase in the sense of purpose, as a result of considerations relating to the objectives and values of life (theme of meeting 6).

The predictions of differentiation of rise in the feeling of coherence gained in the workshop through artistic competencies were based on the knowledge concerning the participation of visual thinking in cognition of reality. In visual creation it largely accompanies artists due to their competences in using the image, while adults who have no artistic competencies, including people with educational focus, use it to a lesser extent, seeking to replace the image with its verbal counterpart. On the other hand, as emphasized by Limont (1996), *visuality* is a feature of ideas and creative imagination, and it is on them that the concept of workshop activities is based. Given the presented arguments it was assumed that artistic competencies will differentiate an increase in the sense of coherence resulting from the creative workshop. (Hypothesis 2)

7.1.2. Impact of workshop inspiration on the level of the sense of coherence and its components

In order to estimate the impact of workshop inspiration on the level of the sense of coherence and its components, compliance with assumptions of the experiment

was examined. At the outset, the equivalence of the experimental and control group was verified in terms of the level of variables in the initial measurement (intergroup comparison), using the Student's *t*-test for independent samples. Equivalence allows for exclusion of a situation in which the experimental group includes people with a configuration of variables conducive to confirming the adopted working hypothesis (see Brzezinski 2000). The assumption of group equivalence was not fulfilled only in the case the "sense of reasonableness" variable, its higher values in the initial measurement were reported in the experimental group: $t(202) = 2.32, p < 0.05$. For all other variables the differences are statistically insignificant: feeling of coherence: $t(202) = 1.37; n.s.$; sense of comprehensibility: $t(202) = -0.04; n.s.$; sense of resourcefulness: $t(202) = 1.41; n.s.$

In posttest intergroup comparisons higher mean values in the experimental group were obtained for the variables: feeling of coherence: $U = 1146.00; p < 0.001$; sense of resourcefulness $U = 1205.5; p < 0.001$; sense of meaningfulness: $U = 737.0; p < 0.001$. Only in the case of a sense of comprehensibility, there were no differences between the mean values: $U = 4763.5; n.s.$ (to evaluate differences the non-parametric Mann-Whitney U test was used).

Intra-group comparisons in the experimental group revealed that only in the case of the variable of the sense of resourcefulness its value has not changed in the posttest study: $t(99) = -57; n.s.$ In case of other variables their growth was noted in the posttest study; the statistics are as follows: feeling of coherence: $t(99) = -2.13; p < 0.05$; sense of comprehensibility: $t(99) = -1.96; p = 0.05$; sense of meaningfulness: $t(99) = -2.28; p < 0.05$. In turn, in the control group in the posttest measurement there was a decrease in the values of variables: feeling of coherence: $t(103) = 9.31; p < 0.001$; sense of resourcefulness: $z = -7.14; p < 0.001$; sense of purpose: $z = -7.30; p < 0.001$. Only in the case of a sense of comprehensibility the condition of equality of outcomes in pretest and posttest in the control group was met: $t(103) = -0.29; n.s.$

Table 15. Changes in the sense of coherence and its components*

Variable	Experimental group, N = 103			Control group, N = 103		
	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂
feeling of coherence	135.03 (20.99)	137.53 (22.31)	-2.50	130.79 (22.77)	110.03 (10.42)	20.76
sense of comprehensibility	42.59 (8.69)	43.84 (9.18)	-1.25	42.53 (9.16)	42.70 (6.83)	-0.17
sense of resourcefulness	49.23 (7.90)	49.54 (8.88)	-0.31	47.55 (8.91)	37.25 (4.96)	10.03
sense of meaningfulness	43.21 (7.48)	44.15 (7.46)	-0.94	40.70 (7.93)	30.05 (4.31)	10.65

* Designations as in Table 5

7.1.3. Competencies in fine arts and pedagogical orientation and the sense of coherence and diversity of its components

The aim of the analysis was to determine the influence of competencies in fine arts and pedagogical orientation on the diversity of the sense of coherence and its components under the influence of workshop inspiration. To answer these questions, two-factor analysis of variance was performed in a univariate mixed model.

For the “sense of coherence” variable a significant main effect of interaction of the two factors was obtained: $F(2, 97) = 3.61$; $p < 0.05$; $\eta^2 = 0.069$ (effect of average strength). Analysis of simple main effects for the measurement revealed the occurrence of significant differences in the “non-artists” group between the initial and final measurement: $p < 0.01$; afforded a higher level of “sense of coherence” in posttest ($M=137.27$) when compared to pretest ($M=131.57$). Also a trend was marked in the “students” group: the level of the variable in the posttest measurement ($M=138.79$) is higher compared to pretest measurement (136.82); $p=0.08$.

Also a significant main interaction effect for the variable “sense of resourcefulness” was obtained: $F(2, 97) = 3.18$; $p < 0.05$; $\eta^2 = 0.062$ (effect of average strength). Analysis of the simple main effects of the measurement indicated that differences exist in the “non-artists” group. In the posttest measurement level of the variable ($M=48.60$) increased compared to pretest measurement ($M=46.66$); $p < 0.05$.

In case of the variables “sense of understanding” and “sense of meaningfulness” no significant main effects were obtained for the factors “group” or “interaction.” This means that in the analyzed fractions, there are no differences in the level of the variables obtained in the two measurements; moreover neither the artistic competencies nor the pedagogical orientation affect the differentiation of the level of the variables under the influence of workshop inspiration.

Table 16. Means and standard deviations of sense of coherence in fractions (experimental group)

Variable	Artists, $n = 33$		Non-artists, $n = 33$		Students, $n = 34$	
	M_1 (SD)	M_2 (SD)	M_1 (SD)	M_2 (SD)	M_1 (SD)	M_2 (SD)
feeling of coherence	136.63 (24.13)	134.96 (25.87)	131.57 (19.65)	137.27 (23.6)	136.82 (19.08)	138.79 (20.29)
sense of comprehensibility	42.48 (10.85)	42.30 (10.78)	43.18 (7.16)	45.42 (9.27)	42.11 (7.86)	43.79 (7.20)
sense of resourcefulness	50.63 (7.86)	49.30 (9.85)	46.66 (7.79)	48.60 (9.08)	50.35 (7.64)	50.67 (7.76)
sense of meaningfulness	43.51 (7.65)	43.36 (8.16)	41.72 (8.24)	43.24 (8.54)	44.35 (6.45)	45.79 (5.26)

* Designations as in Table 5

7.1.4. Discussion of results

The results show that in case of the investigated variables in no case were all of the experimental assumptions fulfilled.

In case of the variable of sense of meaningfulness, two conditions were not met: equal start in the pretest measurement and the constancy of its level in the control group. Output level of the variable was higher in the experimental group. The decrease in value of the variable in the control group can be associated with the operation of the disturbance variable. It is possible that it is due to the repetition of the measurement in a short period of time (within an interval of five days). The questions of the survey intensified self-awareness, which may have contributed to the deepening of the existential reflection in the second measurement. In the experimental group, which underwent the workshop activity, the content considered was conducive to increasing self-knowledge, which nullified the negative impact of repeated measurement. The results are indicative of assumptions about the impact of the workshop on the increase of the sense of meaningfulness – although to confirm this conclusion, it is necessary to repeat the tests.

In the case of the variable of the sense of coherence the only exception is the decline in the value of the variable in the posttest study, which confirms the argument used above about the adverse effect of measurement repetition – the decline in value also applies to the variable of the “sense of resourcefulness,” but in this case there was no increase in the posttest measurement.

The analysis of variance revealed that the artistic competencies and pedagogical orientation differentiate the impact of workshop inspiration on the variables “sense of coherence” and “sense of resourcefulness.” This effect is noted in the fraction of “non-artists” as evidenced by the recorded increase in posttest variables, whereas in case of “sense resourcefulness” a trend was shown in the “student” fraction.

In view of the assumptions of the concept of the sense of coherence, this means that the indicated groups there was an increase in the general belief in the possibility of cognitive “mastery” of reality and overcoming the difficulties due to adequate and realistic assessment and conviction about the access to resources needed to overcome the difficulties in coping with the stimulating situation (see Antonovsky 2005, Pasikowski 2000). This fact should be combined with the initiation of visual thinking (Arnheim 2010) in “non-artists” and “students.” While the workshop is based on the effect of visual thinking, in everyday cognitive functioning in adults its occurrence is limited to a small number of people, it is mainly used by artists working in the field of visual arts.

By analyzing the output level of the variables identified in the fraction of “non-artists” it should be noted that in pretest it was lower compared to the level in other fractions (see Table 16). Referring this result to the findings of research conducted in different populations (see Section 4.2.3), it is clear that it remains slightly below

the indicated mean ($M=132.36$), in turn, the results in groups of “artists” and “students” are higher. The resulting distribution of results is consistent with the results from normalized measures with good differentiation using Soc-29 test with people from different populations (Antonovsky 2005). The obtained results indicate a greater impact of workshop inspiration on “non-artists”, it is possible that the reason is the novelty of the activities proposed in the workshop – both the imagination training and artistic creativity. For the “students” and “artists” at least one of these forms is well known, which can cause routine responses, decreasing reflections; moreover, better cognitive organization of stimuli, resulting from a higher sense of coherence, suggests that cognitive motivation triggered in the workshop has lower strength.

The obtained results allow to draw the following conclusions:

1. creative workshop contributes to the increased sense of coherence
2. Artistic competencies and pedagogical orientation differentiate the impact of workshop inspiration on the sense of coherence. Workshop inspiration contributes to an increase in its level of in people without artistic competencies and students.
3. Artistic competencies and pedagogical orientation differentiate the impact of workshop inspiration on the sense of resourcefulness. Workshop inspiration contributes to an increase in its level in people without artistic competencies.

7.2. Impact of workshop inspiration on the level of self-regard

7.2.1. Theoretical assumptions of the research

Self-regard, part of the structure of self-knowledge (Drat-Ruszczak 2000), which is a cognitive representation of the “self” forming a system of reference to others (Greenwald, Pratkanis 1988), self-schemas constituting a complex self-image (Marcus 1993). It refers to the individual’s judgments of oneself – one’s appearance, skills, ways of functioning. It is an evaluative element, disclosing the affective attitude of the subject towards him or herself. It is attributed a significant part in creating representations of reality, especially relating to the internal perception of the self by the individual and social, relating to his or her knowledge of society’s assessment and perception of his or her position in the group. Its role is to support the “self” in the event of exposure to stimuli containing a negative assessment of the subject. The stability of the “self” determines the mental balance, which explains the subjective and selective coding of content contained in the stimuli reaching the individual. Self-regard directs the attention to the search for information and stimuli containing positive evaluations of the individual, protecting him or her against an excessive number of stressors, activating mechanisms of self-deception (Greenwald, Banaji 1995), among which is a distortion and displacement of the unconscious content inconsistent with experience (Rogers 1984).

Self-reference represented by the individual, being in a different relation to the objective state, directs the way of functioning of the individual. A property of a lowered self-regard are unjustified negative self-assessments based on understating one's competencies. Low self-regard has adaptive functions, due to the fact that it is realistic to a greater degree in comparison to an inflated self-regard. Those with low self-regard try to avoid prominence, which would expose their strengths (Ognińska-Bulik, Juczyński 2008). They are motivated by a fear of defeat (Tice, after: Oleś 2003). The problem situation exhibits self-preserving actions.

On the other hand, people with inflated self-regard select information about the "self", rejecting the negative ones, which leads to a distortion of cognitive self-image. They expose their virtues and have high confidence (Ognińska-Bulik, Juczyński 2008). They are motivated by a drive for success (Tice, after: Oleś 2003). They have a high propensity to take risks, moreover, they do not exhibit mental, emotional or neurotic disorders. They are well adapted, they present positive attitudes towards other people, they work well both in the family and in society, they are liked, popular, they play roles of leaders. They declare satisfaction with life. They are characterized by lower levels of anxiety, the ability to control impulses, a high level of self-control, and internal locus of control. They have a strong need to achieve success, high aspirations, accompanied by high resistance to stress. They are resistant to the pressure of the experimental conditions and have higher levels of creativity (based on: Drwal 1981, p. 37).

An important aspect of the psychological balance is the compatibility of the ideal "self" with the real "self" – it guarantees self-acceptance, which is the condition of adaptation.

Self-reference is related to self-esteem, which is an individual, autonomous belief in the value of one's own person. It is the result of subjective experience of oneself. It is a basic need, motivated by the desire for achievement, its satisfaction conditions undisturbed development. Some authors perceive self-esteem as an evaluation of the capabilities of an individual, in a specific task, in a given situation (Jakubik 2003); more often it is identified with the general, stable assessment of oneself, representing a personality trait or general self-regard (Grzegółowska-Klarkowska 1989). Studies have shown that self-esteem affects the mental health – both a low and a high level of self-esteem correlated with decreased state of health, the best state of health occurred in the middle intensity, moreover, high and unstable is associated with stronger manifestation of hostility and anger (Ognińska-Bulik, Juczyński 2008).

Self-regard is considered as a general personality trait, however, it is not a constant quality, it is subject to change throughout life (Robins, Trzesniewski 2005, after: Fecenc 2008) – this feature allows for its planned formation in a variety of interactions. Literature refers to three main ways to restore the consistency of contents of the incoming stimuli with the possessed knowledge about oneself: 1) modification of the content of beliefs about oneself, 2) a change in behavior towards the achievement of their compliance with standards and emotional states representing them, as well as

the previously mentioned, 3) warping and displacement of the unconscious content inconsistent with the experience (Rogers 1984).

In this study, self-regard as a component of self-knowledge essential to the functioning of the individual was used as an indicator of the personal development taking place in the space of creative workshop. Answers to the following questions were sought:

- 1) Does the workshop inspiration contribute to increased self-regard?
- 2) Do the artistic competencies and pedagogical orientation differentiate changes in self-regard initiated by workshop inspiration?

Given the vulnerability to changes in self-regard (Robins, Trzesniewski 2005, after: Fecenec 2008) it was assumed that in the creative workshop there will occur its development in the areas related to the themes of the workshop (hypothesis 1), regardless of the possessed competencies in arts and pedagogical orientation (hypothesis 2).

7.2.2. Influence of workshop inspiration on self-regard

Beginning to estimate changes in self-regard under the influence of workshop inspiration the means and standard deviations for the subscales MSEI in both groups (Table 17) were calculated and intragroup and intergroup comparisons were made.

Table 17. Changes in self-regard*

Variable	Experimental group, N = 104			Control group, N = 104		
	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂	M ₁ (SD)	M ₂ (SD)	M ₁ – M ₂
Moral self-acceptance	29,71 (3,46)	41,03 (5,91)	-11,32	34,48 (6,17)	29,94 (3,27)	8,53
Physical attractiveness	31,16 (7,34)	31,99 (7,81)	-0,82	32,52 (6,69)	29,30 (3,64)	3,22
General self-regard	31,32 (7,23)	32,07 (7,43)	-0,75	32,57 (7,99)	31,60 (3,07)	0,97
Being loved	37,77 (7,45)	37,75 (7,40)	0,01	35,90 (7,77)	28,78 (4,17)	7,11
Defensive strengthening of self-regard	52,79 (8,85)	54,05 (9,23)	-1,26	50,55 (8,87)	48,97 (6,15)	1,08
Popularity	35,04 (5,98)	34,53 (6,34)	0,59	34,97 (5,77)	30,70 (3,00)	4,26
Self-control	33,39 (7,72)	34,75 (7,47)	-1,35	33,07 (6,20)	31,42 (3,89)	1,86
Identity integration	33,09 (7,01)	32,86 (7,13)	0,23	33,29 (6,82)	31,21 (3,98)	1,70

Leadership	32,23 (6,59)	32,19 (6,14)	0,03	33,25 (6,02)	31,76 (3,52)	1,48
Competencies	35,47 (6,23)	35,82 (7,93)	-0,35	34,48 (5,46)	31,82 (3,01)	2,66
Vitality	32,12 (7,70)	32,47 (8,75)	-0,34	33,04 (7,88)	29,71 (3,46)	3,33

* Designations as in Table 5

First tested was the condition of equivalence of control and experimental groups in pretest⁴⁶. Further analysis was limited to variables satisfying this experimental condition⁴⁷, those variables are:

- physical attractiveness: $t(206) = -1.4$; n.s.
- general self-regard: $t(204) = -1.09$; n.s.
- being loved: $t(206) = 1.77$; $p=0.077$ – there was a trend
- defensive strengthening of self-regard: $t(199) = 1.78$; $p=0.075$ – there was a trend
- self-control: $t(206) = -1.66$; n.s.
- identity integration: $t(205) = 0.02$; n.s.
- leadership: $t(206) = -1.14$; n.s.

Further analyses included intra-group comparisons that looked at compliance with the conditions for a better score in the experimental group in the posttest study compared to the pretest and the constancy of the result in the control group. Significant differences were obtained for the variables:

- physical attractiveness: $t(103) = -2.10$; $p < 0.05$
- general self-regard: $t(101) = -1.80$; $p = 0.074$ – there is a tendency
- defensive strengthening of self-regard: $t(99) = -2.17$; $p < 0.05$
- self-control: $t(103) = -1.97$; $p = 0.051$

For all these variables, there was an increase in posttest values. Due to the expectations of the increase in value in the experimental group, intra-group comparisons in the control group was limited to variables that satisfy the condition of a better score in the experimental group. The following values in the statistics were obtained:

- physical attractiveness: $t(103) = 4.39$; $p < 0.001$
- general self-regard: $t(101) = 1.15$; n.s.
- defensive strengthening of self-regard: $t(100) = 1.27$; n.s.
- self-control: $t(102) = 2.30$; $p < 0.05$

Comparisons of the means (Table 17) showed that for all of these variables occurred a decrease in their posttest value. Directional hypotheses adopted in the

⁴⁶ Student's t -test was used, with the exception of the variable "competence" when the non-parametric test was used, due to non-compliance with the condition of normality of distribution

⁴⁷ J. Brzezinski (2000) emphasizes that failure to comply with the so-called "equal start" condition does not allow for the transition to the following steps data analysis

experimental proceedings relate to growth of self-regard components in posttest, which is considered to be a better result. In this case, the result of the posttest for the variables, whose averages differ is worse, allowing for the conclusion that the experimental conditions have been met.

Another analysis concerned intergroup comparisons concerned for the posttest, the experimental condition is to obtain a better result for the posttest in the experimental group. The following results were obtained:

- physical attractiveness: $t(206) = 3.17; p < 0.01$
- general self-regard: $t(204) = 0.67; n.s.$
- self-control: $t(206) = 5.12; p < 0.001$
- defensive strengthening of self-regard: $t(199) = 4.34; p < 0.001$

For all other variables the differences did not reach statistical significance.

7.2.3. Competencies in fine arts and pedagogical orientation and the variation in self-regard

The study sought to answer the research question: Do artistic competencies and pedagogical orientation differentiate the changes in the composition of self-regard which are inspired by the workshop.

Analysis of variance revealed no significant main effects neither for the interaction of factors, nor for the “group” interactions factor. Analysis of the means obtained in the individual fractions indicates the presence of small discrepancies between the pre-test and posttest results in each of the examined variables (Table 18).

Table 18. Means and standard deviations for each fraction in the MSEI* subscales

Variable	Artists, $n = 35$		Non-artists, $n = 34$		Students, $n = 35$	
	$M_1(SD)$	$M_2(SD)$	$M_1(SD)$	$M_2(SD)$	$M_1(SD)$	$M_2(SD)$
moral self-acceptance	29,20 (2,99)	39,97 (5,87)	29,47 (3,76)	42,47 (5,70)	30,51 (3,53)	40,60 (6,04)
physical attractiveness	32,22 (8,29)	32,14 (8,92)	29,69 (6,98)	31,16 (7,90)	31,63 (6,55)	32,72 (6,51)
general self-regard	31,62 (7,26)	32,40 (8,25)	29,80 (7,56)	30,55 (7,42)	32,96 (6,68)	33,65 (6,25)
being loved	38,51 (7,81)	38,14 (7,88)	36,63 (7,66)	36,63 (7,42)	38,24 (6,88)	38,60 (6,90)
defensive strengthening of self-regard	52,00 (9,65)	52,62 (8,73)	52,06 (8,23)	52,62 (9,01)	54,40 (8,62)	56,31 (9,23)
popularity	34,58 (6,47)	33,91 (6,75)	35,73 (5,78)	35,64 (6,67)	34,81 (5,78)	33,78 (5,72)

self-control	31,85 (5,91)	33,54 (5,88)	34,41 (9,56)	34,58 (6,27)	33,90 (7,11)	36,21 (9,80)
identity integration	32,74 (7,38)	32,37 (7,81)	33,50 (6,88)	33,63 (6,37)	33,03 (7,01)	32,54 (7,31)
leadership	32,25 (6,45)	32,51 (6,86)	31,80 (6,45)	31,58 (6,00)	32,66 (6,79)	32,51 (5,60)
competencies	36,05 (5,43)	35,82 (6,76)	35,55 (6,34)	36,05 (6,28)	34,75 (6,97)	35,57 (10,52)
vitality	33,28 (7,43)	33,34 (8,55)	31,00 (7,87)	31,99 (9,25)	32,12 (7,83)	32,15 (8,59)

* Designations as in Table 5

7.2.4. Discussion of results and conclusions

The analysis is used to confirm the effect of workshop inspiration on the increase of self-regard in the areas of “self-control” and the assessment of “physical attractiveness”. In the case of both variables experimental assumptions are met. The only exception is the assumption of constancy of the score in the control group – there was a decline in the value of both variables in the posttest study. This means that the post-test score was not better than the pretest score. It was considered that the failure to comply with this experimental assumption does not prevent the adoption of the final conclusion.

The concept of the workshop involved a reflection on the self, which was obviously guided by attention to physicality. Moreover, the second meeting entitled “All that I am now” directly pertained to this dimension. The workshop therefore allow an analysis of the content related to the evaluation of one’s own appearance, which resulted in raising self-regard in terms of physical attractiveness.

The increase in self-control means that participation in the workshop contributes to seeing one’s perseverance, discipline, and the ability to reign over the body and emotions in a better light. Evaluation in this area is important for the attitude adopted by the individual towards the tasks and challenges of life – poor assessment of one’s abilities with regards to addressing challenges can in many cases lead to withdrawal, refusal to confront them. Issues addressed in the workshop included self-conscious reflections aimed to reveal inner-containment, that is, the scope of taking control of the elements constituting the structure of identity. They helped in gaining greater awareness of self-control.

It was also found that participation in the workshop contributes to an increase in the need for social approval as evidenced by the increase in the variable “defensive strengthening of self-regard.” The personal nature of the reflection induced in the workshop often evokes difficult life experiences, including those in which the choices

made are regarded as contrary to the values and standards accepted by the individual. In this situation self-presentation mechanisms are activated, whose task is to prevent the decline in self-esteem and maintain the “ego” (Dymkowski 1993; Greenwald, Banaji 1995). Content of the workshop inspiration, focused on the experience of subjectivity, including awareness of one’s needs, aspirations, purposes, concepts of happiness, as well as individual concept of the self, encouraged concentration on the merits, which according to the concept of the authors of the MSEI scale reflects the dimension of “defensive strengthening of self-regard.”

The analysis also indicated the presence of an upward trend for the variable “general self-esteem” in the experimental group, while meeting the conditions of equal initial level of the variable and the constancy of the score in the control group. Given that the theme of the workshop, targeted at reflections related to identity, initiated direct assessment of oneself at a low degree, the result should be seen as an important prerequisite for the establishment of the possibility of shaping the overall self-esteem in the creative workshop – especially if its contents were more directly related to reflection on one’s own abilities and competencies.

On the other hand, the analysis of variance showed no differentiation of self-esteem in the fractions of “artists”, “non-artists” and “students”; in addition, it was found that the artistic competencies and pedagogical orientation do not affect the differentiation of the components of self-regard under the influence of workshop inspiration. These results are consistent with the theoretical assumptions related to self-regard. Self-regard, as an evaluative component of the “self,” reveals the affective attitude of the subject towards oneself. It is shaped in the course of personal experiences, the whole life of the individual, factors shaping the messages about the “self,” especially from significant people or from self-knowledge. Competences related to the skills and expertise have a major impact on a global self-assessment.

Research findings led to the following conclusions:

1. Workshop inspiration contributed to an increase in self-regard in terms of self-control and physical attractiveness.
2. Creative workshop is a potential space for the formation of generalized judgments about oneself (general self-regard). Its condition is the appropriate choice of themes, focusing the attention on the capabilities and potencies of the individual.

Chapter 8

Creative workshop as an area of emotional development

Emotional development refers to the sphere of emotions – their recognition and ways of reacting in situations that trigger them. Emotions are recognized as intrapersonal states stimulating certain patterns of movement (Frijda 2005). They respond to assessment of compliance of stimuli response situation with the motives and objectives of the individual (Lazarus 2000 after: Frijda 2005), whereby the assessment could be an automatic response to stimuli or be the result of their cognitive assessments (Lewis 2005). The condition of their appearance is the reality of the stimulus causing the change in a particular sphere of operation, the possibility of its reference to the experience of the individual (Tan 2005). Emotions are marked in each reaction or organized action taken by the individual, reflecting the importance attached to experienced situation. They can serve adaptive functions (they help in adaptation to the environment) or proximal functions (they support the achievement of objectives).

The subject of the undertaken research draws attention to the issue of emotion in art and their role in creativity. Art can be a factor enhancing, intensifying or inhibiting the strength of emotions. The nature of its impact depends on the manner of participation in the arts, the characteristics of the work (subject, formal means, the properties of the individual – sensitivity, aesthetic culture, motivation, and mental state). The basic processes for the creation and expression have their source in the individual emotional processes in which the individual (creator, audience member) participates, his or her experiences initiated in the aesthetic field (space of art).

Literature points to two types of aesthetic experiences⁴⁸ which trigger emotions associated with the reception of art – irrational, causing high emotional arousal felt on the somatic level (e.g. heart rate, crying, respiratory arrest), referred to as “aesthetic fascination”, and expressive, in which there occurs a concretization of the work – it being

⁴⁸ In this monograph, it is assumed that aesthetic experience is a cognitive experience with emotional overtone initiated in the space of art – the aesthetic field stemming from art object (work).

influenced by the audience member's personality, whereby the work is only an impulse to express oneself and consequently to get to know oneself (Gołaszewska 1973).

The source of emotions induced in creative workshop is the creative process – artistic creation. Artistic creation is a form of creative activity, enriched with aesthetic sensation which is transformed into an aesthetic experience. Positive emotions accompanying each creative process (Kocowski 1991) are broadened to include admiration and emotion characteristic of the aesthetic experience as its object and source at the same time is the created composition. In visual creation occurs a kind of flow, circulation of emotions – the emotions triggered by the considered problem, stemming from the internal content of the individual, become encoded in the visual structure of the resulting composition, becoming the object of reception. The created visual structure is a carrier of meanings which differ from the original meanings, arousing other emotions (the difference concerns the quality and/or strength of emotions) (see Florczykiewicz 2010).

In addition to the flow of emotions an important aspect is the conscious experience of emotions. Emotions, even though they accompany any stimuli-inducing situation, are not always cognitively available (Lewis 2005). This is due to focus of attention on the subject of considerations – in the field of consciousness there is only the imaginary situation and the accompanying motives and emotions. This allows for recognition of emotions, including becoming aware of them, interpreting and evaluating them in the context of the situation. The emotional experience initiated in the creative workshop therefore includes the emotions associated with the issue or problem considered during creation. Their knowledge, combined with meditation on the contents causing them, leads to broadening of self-understanding, which is accompanied by the experience of catharsis.

8.1. Theoretical assumptions of the research

In the present study the indicator of emotional development initiated in the creative workshop was well-being. Well-being is defined as the cognitive and emotional evaluation of one's own life, which includes emotional reactions and cognitive judgments of the individual relating to the experienced events, revealing the degree of satisfaction with life and a sense of accomplishment (Diener, Lucas, Oishi 2004).

In some approaches the emotional aspect is stressed, hence well-being is treated as a permanent state of experiencing a majority of pleasant emotional reactions (Diener, Lucas 2005). This means a long-term positive frame of mind, as a result of maintaining a long-term emotional stability, which gives a sense of emotional pleasure – a “good life.”

The emotional sense of pleasure is associated with the feelings of happiness, so in many concepts well-being is treated as its synonym.

Approaches to wellbeing proposed in literature differentiate between the types

of criteria used for its estimation. Two positions are discernible here that relate to the subjective or objective criteria. The first refer to hedonism – a subjective, positive experience arising as a result of the prevalence of the occurrence of pleasure over unpleasantness. Objective criteria refer to eudaimonia, meaning the state of satisfaction arising as a result of realizing natural potentials of the individual in accordance with his or her values (King et al. 2007). The presented views are rooted in the concept of Aristotle (2007), in which eudaimonia is opposed to hedonistic aspirations, understood as living with goods, consisting in the development of virtues. Hedonistic pleasure should therefore be treated as a result of efforts directed at the achievement of pleasure, having a variety of external sources (entertainment, possessions, and satisfaction with success). It is a subjective state, observable only by the person experiencing it. Eudaimonia as a state of satisfaction resulting from the development of personal potential can be applied to observable indicators. The considerations of mental wellbeing it is recognized as an activity associated with the expression of the “self” (Waterman 1993 after: King et al. 2007), or the desire for perfection leading to the realization of personal potential (Ryff 1995 after: King et al. 2007).

The concepts referring to the state of hedonism and eudaimonia reveal the humanistic context of wellbeing. In the humanities it is identified with the optimal functioning of the individual, which corresponds to the concepts of self-actualization (Maslow 1990), and self-development (Rogers 2002). The concept of optimal functioning refers to the sphere of human activity, human reactions and activities. It denotes realization of personal human potential, accompanied by positive emotions.

The optimal functioning is determined by the development of a “fully functional personality,” self-actualizing, which is characterized by: self-acceptance and tolerance for others, awareness of one’s own experience, autonomy, self-direction, i.e. independence from judgments and opinions of others, objectivity in the understanding of reality (undistorted by frustrated needs and fears), empathy, well-established ethical standards; creativity expressed in openness to relationships with others, new experiences and perceptions (positive attitude towards the world), and a benign sense of humor (Maslow 1990; Rogers 2002; Drat-Ruszczak 2000). The condition for functioning in full is living in the present, the current experience of oneself (here and now) and attitudes toward self, others and the world (cf. Drat-Ruszczak 2000). This is possible if the social conditions do not restrict the trend of development in any way. Focusing on the past, the shortcomings of socialization or social requirements make it difficult to achieve contact one’s own experience, which effectively inhibits self-realization; moreover, all the limitations and obstacles lead to the development of personality disorders, functioning outside the area of self-realization because it does not give the possibility to experience the fullness of humanity.

The issues relating to optimal functioning are considered on the basis of the theory of needs by A. Maslow (1990), C.R. Rogers (2001) and self-determination theory (SDT), formulated by E.L. Deci and R.M. Ryan (2000). The latter, who refer to

Maslow's concept, explain the reasons for undertaking creative activity – they are connected with the desire to meet the needs of competence, autonomy and relationship, which determine the optimal development of personality and constructive social functioning. This is the basic prerequisite for the creation of internal motivation, explaining at the same time the fact that people prefer to engage in an activity that gives them the opportunity to satisfy one's self-esteem and to experience happiness, autonomy, competence and relations with people. The possibilities to achieve these aspirations are provided by the creative workshop.

8.2. Methodological assumptions

The subject matter of the research was emotional well-being. It was narrowed down to the emotional aspect, treating it as a relatively permanent state of experiencing the preponderance of pleasant emotional reactions (Diener, Lucas 2005).

The aim of this study was to determine the effect of workshop inspiration on enhancing its level and examining its differentiation due to artistic competencies and pedagogical orientation.

Two research questions were formulated:

- (1) Does the workshop inspiration contribute to an increase of the well-being of the participants of the workshop?
- (2) Do the artistic competencies and pedagogical orientation differentiate the changes in well-being initiated in the creative workshop?

Views concerning the excitation of positive emotions in the creative process (Kocowski 1991, Nęcka 1987) and research confirming the increase in emotional well-being as a result of participation in the art therapy program (Florczykiewicz 2013) give grounds for the assumption that workshop inspiration leads to an increase of wellbeing in workshop participants. (Hypothesis 1). It is assumed that the source of emotional pleasure in the workshop is the increase of self-knowledge, which is accompanied by a catharsis – these effects are achieved regardless of the competencies, hence it was expected that the artistic competencies and pedagogical orientation will not differentiate the changes in well-being initiated in the creative workshop (Hypothesis 2).

8.3. The impact of creative workshop on the level of wellbeing

In order to estimate the impact of workshop inspiration on the level of wellbeing, the fulfillment of experimental assumptions was examined. The mean values and standard deviations were calculated (Table 19) and the equivalence of the control and experimental groups was verified. Means gathered in pretest do not differ in a statistically significant way: $t(173)=0.94$; n.s., which means that the surveyed groups were homogeneous in terms of wellbeing.

Table 19. Wellbeing – descriptive statistics *

Experimental group			Control group		
M_1 (SD)	M_2 (SD)	$M_1 - M_2$	M_1 (SD)	M_2 (SD)	$M_1 - M_2$
34.66 (7.78)	36.00 (8.08)	-1.34	33.74 (7.74)	34.69 (7.95)	-0.95

* Designations as in Table 5

In further analysis, intragroup comparisons were made. It was found that in the experimental group, the level of wellbeing in the posttest measurement ($M = 36.00$; $SD = 8.08$) is higher compared to its value in pretest ($M = 34.66$; $SD = 7.78$). The resulting values of Student's t -test for dependent samples confirmed that the difference is statistically significant: $t(103) = -2.79$; $p < 0.01$; *Cohen's d* = -0.27, which means that the magnitude of the effect is small. This result confirms the fulfillment of the experimental assumption concerning a better posttest result in the experimental group.

In the control group posttest score ($M = 34.69$; $SD = 7.95$) did not differ in a statistically significant way from the outcome of pretest ($M = 33.74$, $SD = 7.74$). The value of the Student's t -test for dependent samples was: $t(102) = -1.27$; n.s. The result confirms the fulfillment of the experimental assumption of the immutability of the score in the experimental group.

Also the assumption of a better score of the posttest in the experimental group was tested. The analysis with Student's t -test for independent samples confirmed that the level of wellbeing in the control group ($M = 34.69$; $SD = 7.95$) is lower than the level in the experimental group ($M = 36.00$; 8.08), $t(172) = 2.72$; $p < 0.01$.

8.4. Competencies in fine arts and pedagogical orientation and the differentiation of wellbeing in the creative workshop

Examining the impact of fine art competencies and pedagogical focus on the differentiation of wellbeing formulated two questions: (1) whether there are different fractions of respondents in the obtained wellbeing values, regardless of participation in the creative workshop, and (2) whether the artistic competencies and pedagogical orientation affect the diversity of wellbeing under the influence of workshop inspiration.

Analysis of variance revealed no significant main effect for the "group" or "interaction" factors. The obtained results are illustrated by the averages obtained in the individual fractions. Their analysis indicates a slight discrepancy between the pretest and posttest score in each of the tested variables (Table 20).

Table 20. Wellbeing – means and standard deviations for each fraction*

Artists, $n = 35$		Non-artists, $n = 34$		Students, $n = 35$	
M_1 (SD)	M_2 (SD)	M_1 (SD)	M_2 (SD)	M_1 (SD)	M_2 (SD)
35,57 (7,28)	35,77 (7,04)	32,97 (9,24)	34,44 (9,33)	35,40 (6,60)	37,74 (7,62)

* Designations as in Table 5

8.5. Discussion of results and conclusions

Performed intra- and inter-group comparisons revealed that all experimental assumptions were fulfilled, indicating that participation in the creative workshop helped to increase the level of wellbeing of its participants. This result confirms the research assumptions, increasing the level of wellbeing which can be explained by the therapeutic dimension of artistic creation. The creative process starts an internal dialogue – which in the case in of the workshop in question concerned the content of identity. As a result of the introspective, participants gained new insights into themselves, the accompanying reflections led to a revision of the existing beliefs and realization of their own goals, aspirations, values, i.e. extension of self-knowledge. In addition, artistic creation made possible expression of conflicting contents (catharsis). All of these factors contributed to an increase of the emotional well-being.

At the same time, it was found that the artistic competencies and pedagogical orientation do not affect the differentiation of wellbeing as a result of participation in the workshop.

The collected material allowed for the formulation of conclusion: Workshop inspiration contributes to an increase in the level of wellbeing. Artistic competencies and pedagogical orientation do not differentiate the changes in well-being initiated in the creative workshop.

Chapter 9

Content and form of visual narrative initiated in the creative workshop

9.1. Theoretical basis of research

In the context of the research objectives there are two important aspects of art and its works: functions and structure of art – although in the case of the workshop, it is better to operate with the term of creations which are the final product of artistic creation, because these creations do not aspire to the rank of art and are not the target object of aesthetic evaluation.

Features of the work are considered through the prism of intent of the creator in the representation of reality⁴⁹, which became the basis for the separation of the two categories of works – representational and non-representational. In order to describe them in the most general way it can be said that representational works are characterized by the inclusion of the creator's intention to represent reality, whereas non-representative works depart from any intentions of referencing it. This seemingly simple distinction is the subject of many polemics. First, the question arises about the types and methods of presented reality. Representation in art is not intended to faithfully reproduce reality, it is documentation, but its interpretation is made in the context of the artist's intention in terms of the formed message. This means that the presented reality is always a viable reality for the individual, built by the thoughts, feelings, and knowledge about the self and the world; hence it is created in the mind of the creator. Andrzej Bator (1999) highlights this aspect when he writes:

“Consciously created work has its origin in subjectivized creative design. Each construct is derived from the thought; it is in the thought where the work receives the status of an originally intentional object. Poietic knowing is the primary and fundamental subject of the work. This occurs even when the thought – knowing could not be fully realized in the material outside of the mind as an art object.” (p. 174)

⁴⁹ The notion of intentionality of a work of art was formulated by R. Ingarden (1972).

For the specified types of presenting reality in the work in the latter considerations the concept of reflected reality (related to the intention of presenting reality perceived visually) or created reality (for reality constructed in the mind) was applied.

The reality portrayed in the artistic composition has pictorial character – visual, it takes the form of patches of color, shapes, or lines forming systems on the plane or in space. Referring to the possible ways of interpreting reality, it should be noted that it can be represented in two ways, with attention to its literal representation or contrary to it – the desire of the artist can be a representation of reality in a synthetic form. In the first case, visual representation depicts details which can be perceived in nature. The tool for interpretation then becomes figurativeness, created on the basis of references to shapes recognizable in nature and elements of cultural origins. Far advanced synthesis of images of nature and object, based on the simplification and elimination of details, leads to the schematic rendition of the object. In an extreme form, this pattern is a so far-reaching generalization that only patches of color, directions or suggestions shapes remain.

The use of simplification and synthesis, the effect of which is rendering the object unreal, in the sense of depriving it of references to any visually perceived shapes found in nature leads to the concept of abstraction. To define such renditions in the early stages of development of abstract art the term abstract⁵⁰ or objectless art⁵¹ was used (Kotula, Krakowski 1977). The notion of abstraction is not uniform; the creators of abstract art ascribe different meanings to the term. The counterparts of the discussed terms are the concepts of concrete art and abstract art. In accordance with the views of Theo van Doesburg (after: Kotula, Krakowski 1977) concrete art manifests itself in the artistic form – the arrangement of lines, colors, planes, it is “the concretization of the creative spirit.” On the other hand, abstract art, according to the author was the initial phase of contemporary art, associated with experimenting on the separation of natural forms from artistic forms. The distinction between these concepts based on the criteria of sensory availability, suggesting a separation of the two terms – concrete art was attributed sensory availability expressed in the ability to perceive the object and abstract art combined was associated only with thinking. Criticism of this distinction was made by Rudolf Arnheim (2013), indicating the erroneousness of assumptions about separability:

“The consequence of this misleading, dichotomous division into perception and thinking is the practice of distinguishing between “abstract” and “concrete” things, as if they belonged to two distinct sets, it is as if something abstract could not be at the same time something concrete, and vice versa (...). The worst abuse of both notions occurs when we say that something is concrete, wanting to say that it is perceived, and when we call something abstract when we want to say that it is inaccessible to the senses.” (p. 187).

⁵⁰ It was used by: Kandinsky, Mondrian, Dadaists functioning in Zurich (after: Kotula, Krakowski 1977)

⁵¹ This term functioned in the circle of Russian artists, it was used by Malevich and Rodchenko (after Kotula, Krakowski 1977)

The main issue raised in the discussions on abstraction was the issue of visual references to reality. In the light of some of the views abstract art occupies the border of figurativeness and non-figurativeness, to suggest the presence in the composition of the object, which does not exclude its visual blurring⁵².

It is not disputed that the intention accompanying abstract art has always been to make works independent of nature, so that it does not refer to it in any aspect. Abstraction was to create a separate reality from nature, spontaneous systems and forms, hence it can be assumed that it is non-representational (it does not present nature). This fact does not exclude the possibility of inspiration with nature. This is reflected in one of the definitions of abstract art – it is assumed that it is art in which there are no items taken from nature, i.e. it is art that “does not resemble or suggest nature, irrespective of whether this reality was or was not the starting point for the artist” (Malewicz 1915, after: Kotula, Krakowski 1977, p. 11), i.e. subjectless art.

Abstractness of the work is determined on the basis of its artistic form. Hence abstraction is based on subjective feelings – a work that appears to the recipient as an abstraction, in the absence of discernible references to nature, may not be abstract in the perspective of its creator, who has access to its objectives. For this reason, in abstract art total abstraction is distinguished, which is created when the creator started from purely formal data (Larionov, 1912, after: Kotula, Krakowski 1977).

In summary, there are two categories of abstract art, awarded on the basis of the starting point for the created image and the source of inspiration. In one of them, the foundation of building abstract composition is nature – an artist begins with its forms, transforming them into an abstract sign, shape abstracted from reality. The second basis for the abstract work is forms independent of the nature, an artist starts from the formal data, which are parallel to the mental and artistic transformation. In this case, the work begins with the creation of the concept – the sign which reflects the content of the recognized entity. The concept then becomes a material, subject to objectification.

The second division is outlined in the history of abstraction and refers to the aspect of geometrization, bringing division into geometric and non-geometric geometric abstraction, which refers respectively to the intellect or emotions. In line with the presented views geometric abstraction, the so called “cold” abstraction expresses “strict intellectualism”, while non-geometric abstraction, the so called “hot” abstraction is expressive (Dziamski 1966), it expresses emotional states.

Another of the aspects under consideration is the structure of the work. The work of art has a complex structure, which consists of: construction, combined with the artistic technique, the manner of artistic imagery, i.e. the composition, and content of the message, which is the idea encoded in the artistic structure. Roman Ingarden (1966) proposes a division of the work into layers: (1) representational, including the message, or the ideological content of the work, (2) visual, relating to the appear-

⁵² Among others, this position was presented by Arp, it also appeared in the circle of art theorists in England, the United States and France (after: Kotula, Krakowski 1977)

ance or the pattern of visual elements, and (3) technically-constructive revealed in the work's physicality, through its construction and technique.

In the present study the analysis of the structure of the work involved two layers – representational and visual.

Analysis of representation concerned the narrative contained in the resulting paintings. The message in visual arts uses visual narrative, it is built by images, created on the basis of formal qualities, that is patches of color, colors, shapes, and lines juxtaposed with specific compositional patterns. Visual narration creates a specific language of expression. Its feature is the high subjectivity of the message, whose reading is possible only through interpretation.

To refer Arnheim's claims:

"Painting is not thing itself, but its sensory representation" (p. 162)

"Every shape is semantic; i.e. that the mere fact that it is seen, it makes statements about the types of objects."(p. 107).

it is assumed that the message of the image generated in the creative workshop is always representational because it presents "something hidden in the form" regardless of whether the language used for expression is close to abstraction and figurativeness. So all paintings, regardless of the form and degree of representation, suggesting nature or absence of visual references to it are representational, in view of the circumstances of their creation – thematic inspiration during workshop meetings. The contents of all the paintings relate to the inner reality, they provide an individual statement regarding the aspects of identity suggested in each workshop meeting.

Reference category for the analysis of the visual layer was the art form, as determined by the employed method of representation, and more specifically by the degree of synthesis of the shape. Therefore, two categories of representations were designated, which are indicators of the method of representation: figurativeness and abstraction. It was assumed that the essence of figurative composition is depicting the internal or external world by clear references to material forms observable in reality. It was assumed that in the figurative representations the content is carried by the objects: objects, characters, and elements of nature occurring independently or in relation to each other, which are subject to the integration of meaning make the global sense of the image⁵³.

Separating them arises from the need to abstract them from their context, which allows one to see the object as it is (Arnheim 2013; Polanyi 1966). This allows one to recognize the meaning encoded in them, which makes the integration of the details

⁵³ Reference is made here to the position of Polanyi (1966, after: Maciejewska 2008) on the perception of art. At its core lies the ability to join in the imagination things that cannot be joined in reality. The basis of creating knowledge of reality is imagination which allows one to perceive or create meaningful wholes, which give meaning to the outside world and when reference is made to the inner reality, they build the identity. In this process, according to the author, so called "tacit knowledge" is involved, which encompasses the less important details, which are object of lesser attention, which are then integrated into a meaningful whole, on which attention is focused. That regularity underlies the perception of art.

of interpretation to be extended with new meanings. Objects create visual symbols whose meaning refers to the individual experience, but the metaphors for which they become the basis expand this meaning by combining literal and metaphorical meanings into a whole.

The abstract composition does not imitate the seen world hence it was assumed that the determinant of the visual patterns lack any reference to the appearance of the material world, but each composition is classified as abstract has a representational plot. Its content is carried in the artistic form, which either creates allusions to reality (geometric abstraction), or contains the emotional message based on simplification and synthesis of the depicted shapes (non-geometric abstraction).

9.2. Methodological premises of the research

The subject of the undertaken analyses are paintings created in the course of five workshops. All were done on canvas, in the same format 24 x 30 cm, painting technique using acrylic paint.

The aim of the analysis is:

1. a description of the forms of visual narrative used by the participants of the workshop, in particular the accuracy of the depicted content, including the relationship between the individual way of portrayal and the creator's intention.
2. indication of the impact of workshop inspiration on the message contained in the visual narrative.

Implementation of this objective is based on theoretical assumptions concerning the artistic creation, provided that in the case of this research these assumptions will be related to paintings whose authors are not always artists. For this reason, from this moment onward the notion of a work of art will be replaced by the terms: artistic creation, artistic object. Equivalent use of these terms is justified by the choice of the object of study that sets the focus on the artistic composition.

Analysis of the method of representation was related to the content of identity, suggested in the various workshop meetings. It was carried out based on the visual elements of the composition. It was assumed that the content is built on the basis of the meanings of the individual elements and the relationship between them. The integration of these meanings in the context of the content of the workshop meeting allows for a reading of the individual message contained in the painting.

Analysis of the content and form of visual narrative was based on quantitative and qualitative methods. The object of research in the quantitative method became the artistic compositions created by the workshop participants. The object of qualitative analysis became the artistic compositions, as well as the statements of participants. The selection criteris were the artistic competencies whereas the analyses concerning the third meeting the age criterion was used because it was assumed that it differentiates the cultural influences marked in the identity.

9.3. Analysis of form and content of visual narrative in particular workshop meetings

9.3.1. Meeting 1 “The first time I became myself”

9.3.1.1. Form and content of the visual narrative

Referring to the objectives of the first workshop meeting answers were sought to the following questions:

1. How was beginning of identity depicted?
2. What was the impact of workshop inspiration on the pictorial representation?

First analyzed was the process of imagery, which discloses the method for processing the content of identity, affecting the readability of the symbols used. Reference was made to two opposite categories: abstraction and figurativeness.

Table 21. Type of imagery; N=104

Figurative		Abstract	
<i>n</i>	%	<i>n</i>	%
63	60.6	41	39.4

Distribution of results does not indicate a large variation in the imaging, the majority of participants – 60.6% employed figurativeness in the representation of content.

At the start of the analysis of the content of the figurative representations questions were formulated that allowed the categorization of the contents of messages:

1. Is there a circular shape in the painting?
2. Are there geometric shapes other than circular shapes in the painting?
3. Are there human characters or their attributes (hands, mouth, ears, etc.) in the painting?
4. Are there specific items?
5. Does the painting depict a situation?

Table 22. Identifications of the beginnings of identity in figurative representations, N=63

A circular shape				Geometric forms other than the circle				Character, attributes of a character				Objects				Situations			
yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%
31	49,2	32	50,8	31	49,2	32	50,8	37	58,7	26	41,3	44	69,8	19	30,2	51	80,9	12	19,1

N- number of occurrences of a given category.

The beginning of identity was most commonly depicted by presenting the situation, this way of imaging occurred in 80.9% of the works containing figurative

representations. Distribution of results in other categories also varied: 69.8% of representations contained objects, in 58.7% of depictions contained a character or its attributes (hands, mouth, ears, clothes – pants, folded sweater, diver costume, dancer's costume, etc.). Geometric figures were used by a slightly lower number of people – both the circle and other geometric forms occurred in 49.2% of depictions.

Due to the assumptions regarding the symbolism of geometric shapes an analysis was also performed regarding the artistic forms of the abstract paintings. Two categories were defined by the following questions:

1. Is there a circular shape in the painting?
2. Are there geometric shapes other than circular shapes in the painting?

Table 23. Identifications of the beginnings of identity in figurative representations, N=41

Geometric abstraction		Non-geometric abstraction	
yes	%	yes	%
26	63.4	15	36.6

In most abstract paintings geometric abstraction was used – 63.4% and 48.9% are circular shapes. In 51.2% geometrical forms other than circular were used (Table 24).

Table 24. Identifications of the beginnings of identity in figurative representations, N=41

Geometric abstraction								Non-geometric abstraction			
A circular shape				Geometric forms other than the circle							
yes	%	no	%	no	%	no	%	yes	%	no	%
20	48.8	21	51.2	21	51.2	20	48.8	15	36.6	26	63.4

Table 25. The method of imaging and elements of narrative content – a list of examined people*; N=104

Figurative					Abstract		
A circular shape	Geometric forms other than the circle	Character, attributes of a character	Non-geometric objects	Situations	Geometric		Non-geometric
					A circular shape	Geometric forms other than the circle	
1, 3, 16, 18, 21, 29, 30, 31, 37, 38, 40, 41, 43, 45, 46, 47, 48, 52,	1, 5, 17, 18, 29, 30, 31, 34, 37, 38, 41, 42, 43, 46, 47, 49, 58, 60,	1, 3, 18, 24, 29, 30, 31, 33, 37, 38, 40, 41, 42, 43, 45, 47, 48, 49,	1, 4, 5, 16, 17, 26, 30, 31, 34, 38, 40, 41, 42, 43, 44, 45, 46, 47, 48,	1, 3, 16, 21, 24, 25, 29, 30, 31, 33, 34, 37, 38, 40, 41, 42, 43, 44,	6, 7, 8, 9, 10, 11, 13, 14, 22, 23, 28, 35, 36, 39, 51, 61, 72, 75, 95,	7, 9, 10, 12, 13, 15, 19, 20, 27, 32, 35, 39, 50, 51, 59, 62, 70, 72, 76,	6, 21, 24, 29, 30, 31, 53, 64, 67, 68, 73, 80, 95, 101, 102

54, 55, 57, 60, 63, 65, 69, 71, 77, 84, 91, 97, 98	63, 66, 71, 78, 86, 88, 89, 92, 94, 96, 98, 99, 103	52, 54, 56, 58, 60, 69, 71, 77, 81, 82, 84, 87, 88, 90, 91, 92, 97, 99, 100	49, 54, 55, 56, 57, 58, 60, 65, 66, 74, 77, 78, 79, 81, 84, 87, 88, 89, 90, 91, 92, 94, 98, 99, 103	45 46 47, 48, 49, 52 54, 55, 56, 57 58, 60, 65, 66, 69, 71, 74, 77, 78, 79,81, 84, 87, 88, 89, 90,91, 92, 94, 97, 99, 100, 103	104	85, 93	
31	31	37	44	51	20	21	15

*Numbers in the table indicate workshop participants' numbers.

Discussion of results and conclusions

An expression of direct reference to subjective identity is the use the circle, the human form or its attributes. Their frequent occurrence in the paintings created on that day should be regarded as an expression of the intended impact of the workshop inspiration.

The direct inspiration with the content of the training is shown in the use in the depictions using a circular shape, which occurred in nearly half of both figurative and abstract representations. An example of the use of completely abstract forms which is the main theme of story is included in the work of participant 22. Red sphere centrally located on a green background is a symbol of recollected memory exceeding the normal psychophysical condition, caused by an intense run through a meadow⁵⁴.

A circular shape appears each time in a different imaginary or semantic context. It was present in figurative paintings less frequently in comparison with other elements. However, given that the visual narrative is affected by many factors – in this case it was certainly influenced by the taste for a particular method of imaging and the skills in the use of the technique of painting, it should still be noted that the power of inspiration was great. The most common occurrence of imaging by referring to specific situations shows that the participants used stylistic conventions of narrative (the factual tendency), which brings the visual message closer to a verbal message. It often used by non-professionals who have a lower skill in the creation of visual symbols. However, this does not mean that artists do not use it, but in their case the choice is embedded in the conscious intention of imaging and not necessity, resulting from a lack of alternatives. The fact that 2/3 of the participants of the workshop are nonprofessionals (students, non-artists) explains the significant preponderance of this type of imaging.

⁵⁴ Description on the basis of the statements of the author

An example of factual thinking and imaging in figurative narrative are works 21 and 27. Work 21 presented a scene of the author led to kindergarten, in which he was accompanied by three adults. Expression of the impact of the workshop inspiration is the identification of the moment of feeling oneself, whereas presenting the human forms in relative position to the child, who is a representation of the author, allows him, according to his statements, to realize his strong relationship with his father, which testifies to the expansion of the content of subjective identity.

Selection of other categories shows tendencies to use the symbol, which requires intellectual processing of content and finding their visual referent.

In most abstract representations mental interpretation was applied whose forms, or geometric patterns have been attributed personal symbolism. This indicates that this method of interpretation is more frequently used in comparison with the emotional message characterizing non-geometric abstraction. The obtained results confirm the presence of the participants' more frequent preferences for factual imaging, indicating a tendency for verbal narration.

9.3.1.2. Analysis of the content of visual message

Analysis consisted of three paintings, their selection criteria were age and form of presentation.

Participant: 81.III.4.P; painting 1 – form and content analysis

Information about the author:

female, age range: 18-30, has a degree in fine arts

A figurative composition. On the left side of the plane of the painting, in the background a figure sitting on the grass was situated. Fragment of her face emerges from behind a thicket of long, golden, flowing hair, which envelops the whole figure. The figure seems to be immersed in the greens and yellows of the environment; it seems as if it were a part of it. In the foreground, on the right side of the image there is a green bush with purple fruit, but despite the greater clarity of its shape attention is drawn by a woman's figure, which leads one to believe that this element is building the main content of the message. The dynamics of the composition, obtained with the method of applying paint with a variety of small dots in a quality and shades of color creating contrasting yellows and greens, builds expression. Looking at the painting the sense of gravity and loftiness of the presented moment becomes palpable.

On the canvas two moments were presented, which were associated with the sense of identity. The first is an attempt to recreate the image of the situation from the memory of the author's "self" begins:

"When I imagined my childhood, I remembered what it was like, what I most associate with it and it was just such a moment, when it was warm, it was spring, summer, and you were in the

open air all the time, (...) in this space with other children, and that is why I also immediately saw the green, I immediately associated it all. This figure, her hair is gold, it is also the sun of those seasons.” (author’s statement)

The second biographical moment concerns a feeling of being valuable stored in the memory:

“The colors that appear here when you see the character – that is when I felt that I’ve found something of my own, I found that I could do something, that I can create” (author’s comment)

Although it is a later sensation, as one might guess, it was included in one time space, which symbolizes the continuity of identity realized by the author.

Conclusions:

Influence of workshop inspiration is revealed in the content – in the relation to early childhood. The resulting painting is an expression of reflection on the beginning of feelings of identity, which accompanied the author during the creative work. Combining important experience of identity from different periods of life expands the content of personal identity. The author uses realistic depictions, giving them personal symbolism that takes into account the context of the topic. The human form presented by the author is the main theme of the representation, specifying the content of the narrative. Portraying herself as a human character is evidence of a developed individual identity – not only is the author aware of herself as a separate person, but also under the influence of workshop inspiration she defines its beginning in her own biography and identifies aspects of it which are important to her.

Participant: 78.II.8.NP; painting 1 – analysis of form and content

Information about the author

male, aged over 40 years, with no artistic education

Figurative composition. In the central part of the vertically oriented canvas brown doors were located. They are closed. In their realistic form can be seen attention to detail – panels and the door handle were marked. Abstract background creates a dynamic surface formed with horizontal stripes of different colors. Lower part of the background is marked with darker colors, creating a suggestion of space. Realism of the doors and its location in relation to the abstract background makes them the main perceived element, establishing the message of the composition. The background merely clarifies the emotional message it contains.

In the context of inspiration workshop a closed door can be seen as a symbol of identity that perhaps remains behind the doors. As is clear from the statement of the author, she treats building identity as a permanent process. Hence the doors are a symbol of all the biographical events of her life, which build her sense of identity:

“I haven’t become myself yet, I guess. I am still becoming myself. A door symbolizes the fact that I have tried many times to cross different thresholds. Sometimes I succeeded to enter the door, and sometimes I failed. There was one very important moment in my life when I realized that if I did not perform a certain move one door will always be closed to me. (...) Feeling of identity is the color of this picture” (author’s comment)

Conclusions:

The author’s reflection on identity led her to a summary made in a somewhat broader biographic context, regarding general issues of development of subjectivity, to describe which she uses the metaphor of opening the door and crossing thresholds. This reflection is clear in the created painting and expresses the influence of workshop inspiration on the organization of self-knowledge relating to the identity of the individual and especially its emotional context. It can be assumed that the past experiences of identity contribute to the holistic view of herself in the context of her life, which seems to be more important for the author than the concentration on the beginning of identity. It seems that this way of looking at it is characteristic of a mature identity, in which the individual is fully aware of his or her own needs and values guiding the choices and plans for the future. (Erikson 1984)

Participant: 32.I.3.P; painting 3 – analysis of form and content

Information about the author

male, age over 40 years, has education in fine arts, actively cultivates artistic work

Abstract composition with elements of geometrization. On the whole surface of the vertically oriented canvas extends an elongated triangular element, with its apex directed upwards. The base of the triangle was painted with vertical brush strokes, the method of paint application suggests the form of fringe or fiery rays. In the main field of the shape in question were placed six signs, in a rhythmic pattern which also refers to the triangle. This field is defined by browns and oranges which are a remnant of the previously applied paint, carefully collected by the author.

On the top of the discussed element appears a small, flat, isosceles triangle with a regular shape. Its shape is determined uniformly with a layer of orange, which is clearly cut off from the rest of the composition. The shape of this element raises various associations: a fired rocket, an Indian wigwam. Color suggests in it triangular divisions, moreover, there appear clear linear divisions, “drawn” with a sharp tool. At the bottom, on both sides of the triangular piece geometric forms appear.

Maintained in a range of colors of muted tanga oranges, yellows and browns it approaches monochrome. Dynamized with color and linear divisions the background emphasizes the central form.

With regard to the inspiration contained in the visualization, the triangular, abstract element means an area of the disclosed identity of the author. It is inde-

terminate, but clearly distinct from the background, which can be regarded as the unconscious. Dynamic, bright in shape, the “comb” at its base expresses excitement of experiencing oneself.

Presentation of the topic based on emotions seems to be the expression of subjective experience in relation to recalled memory. Each piece of the composition is important, means and expresses something, which indicates the importance of the sense of self, a reflection on the self. Fine-tuning the composition indicates high emotional involvement.

The author reveals the contents of the message behind the abstract forms, the message goes back to two events of childhood – one of them was perpetuated in the form of a key of flying birds against the sky, the second refers to a traumatic event in school, when the teacher questioned his veracity and credibility, not taking into note that he was the author of the drawing of the house made for the art class. The intensity of the experienced feelings remembered by the Author made it necessary to present them concurrently. The painting itself did not take the form of factual literalness. The key of flying birds is a triangle with abstract signs, and at the same time it is a symbolic roof of the house from the drawing.

With regard to the inspiration contained in the visualization training, the triangular, abstract element means an area of the disclosed identity of the author. It is indeterminate, but clearly distinct from the background, which can be regarded as unconscious. Dynamic, bright in shape, the “comb” at its base expresses excitement of experiencing oneself.

Conclusions:

The influence of the workshop inspiration in the form of the created painting is perceivable in the images relating to biographical facts, generated at the stage of visualization, which became the basis for further mental and artistic transformations:

” (...) I remember this moment, of such luck in the evening, when the geese were flying away. And the key triangle of geese for me is a reminder of childhood. The second memory of a triangle is connected with the period of school, but rather the zero grade. (...) because the teacher (...) grabbed my hair here, for painting the house in perspective. Instead of doing it like she showed us to paint. And it will also be in this work.”(author’s comment)

The issue of this workshop meeting, referring to the memories until the emergence of identity, strongly engages emotions and self-consciousness. Artistic creation is filled with the quest for artistic symbol for the realized content. All the essential elements resulting from the visualization ideas appear in the painting as symbols: the author (triangular forms), the key of wild geese, a traumatic situation in school (the icon on the right side of the triangle), and gravel in the pocket (the icon on the left side of the triangle).

Expression of the commitment of the “self” to the problems of the meeting is the focus on oneself, its artistic reference is the form of a triangle, with which the author

identifies. Identification is much earlier, the triangle is a stylistic element that expresses the individuality of his artistic narrative, because the author does not give in to the suggestion of the circle, which occurred in the content of the imagination training.

9.3.2. Meeting 2 “All that I am now”

9.3.2.1. Form and content of the visual narrative

The purpose of this meeting was to stimulate reflection on the perception of oneself, with the focus on determining which aspects of the “self” – physicality or mentality are important in the subjective assessment of oneself

According to the plan of the second meeting, the imagination training was supposed to initiate associations with the lively and permanent images of oneself, revealing perceptions of oneself in terms of body and mind.

The content of the analysis were visual elements and features of the composition approximating the identification of identity in this regard. First, an analysis was performed of the method of depiction used to form the composition – figurative or abstract (Table 26).

Table 26. Type of depiction; N=104

Figurative		Abstract	
<i>n</i>	%	<i>n</i>	%
75	72.1	29	27.9

Most respondents, 72.1%, used figurativeness in their depiction of the reflections on the subject of perception of oneself.

Qualitative analysis of the figurative representations was conducted based on the following questions:

1. Does the image show a flowing river, its suggestion, or other symbols of the passage of time?
2. Does the image show elements that reveal declarative identification of the participant with the body?
3. Does the image show elements that reveal declarative identification of the participant with the mind?
4. Does the image show elements that reveal declarative, biaspectual identification of the participant with the body and mind?
5. Does the painting contain representations of objects, scenes, and other patterns of composition?

Table 27. Elements of figurative representations; N=75

Symbols of the passage of time (flowing river, clock, hourglass)				Presentation of the body or its fragments				Presentation of the mind				Dualism of presentation (relationship of body and mind)				Presentation of objects, scenes, and other patterns of composition			
yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%
18	24,0	57	76,0	43	57,3	32	42,7	7	9,3	68	90,7	22	29,3	53	70,7	62	82,7	13	17,3

The content of the imagination training contained a suggestion of an image of a flowing river as a symbol of the passage of time. In addition, emphasis was given to the question of the passage of time. It was therefore examined whether these influences are reflected in the way of imaging. Indicators were the visual symbols such as a flowing river in its suggestion, a clock, and an hourglass. It was found that only 24% of the figurative compositions included symbols of passing time.

Analyzing the identification of identity in terms of self-perception through physicality or mentality, it was found that in the figurative representations that occurred in most references to the physical aspect, it was noted in 57.3% of the works. A large part of people see themselves in a dualistic manner, as the relation of body and mind – visual content reflecting that occurred in 29.3% of the works. The smallest number of references referred to the mind, while only in 3 persons there was no clear reference to any of the highlighted aspects. Distribution of results with respect to age indicates that the minimum number of identifications with physicality occurred in the age group of 31-39 years. In terms of identification with the mind and the dualistic identification no differentiation occurred in the studied age groups.

In 82.6% of the images there were present objects, scenes, and other patterns of composition, adding detail to the narration.

In view of the assumptions about the role of geometrization of abstraction, the art form of the abstract paintings was analyzed in reference to the presence of geometric shapes. It was found that in most abstract works – 82.8%, no geometric forms appear. The authors more often use expressive abstraction (non-geometric).

Figurative imagery which has occurred in most of the paintings created on the second day demonstrates the tendency toward figurative representation of oneself. Creating a visual narrative about oneself the participants refer to both the aspect of physicality and mentality. The vast majority see themselves through the prism of corporeality, which indicates a high concentration on the body, appearance, and other important properties of the body. References to the corporeality are the most common in people aged between 18-30 years and over 40 years. This distribution reflects the regularity associated with psychophysical identity – focus on the physicality is characteristic of the early stages of the development of identity, but is retained with varying intensity throughout life, depending on individual experience. In people over 40 years of age it intensifies in response to the passage of life and the accompanying

observable changes in appearance, or diseases. Much smaller number of people saw themselves in a dualist manner, indicating the importance of both aspects. The rarest is the identification with the mind, which means the evaluation of oneself from the perspective of thought processes. The findings point to the influence of inspiration workshop, which was marked with the stimulation of targeted reflection on subjectivity, which contributed to the expansion of the content of individual identity.

Table 28. The method of imaging and elements of the content of narrative – list of participants

Age	Figurative										Abstract			
	1.	<i>n</i>	2.	<i>n</i>	3.	<i>n</i>	4.	<i>n</i>	5.	<i>n</i>	6.	<i>n</i>	7.	<i>n</i>
18-30	7, 16, 25, 26, 30, 40, 64, 83, 87, 92	10	7, 12, 14, 16, 19, 28, 30, 36, 38, 50, 52, 62, 64, 65, 88, 90, 91, 92, 101	19	5, 55, 99	3	2, 34, 50, 62, 64, 90, 101	7	7, 10, 12, 24, 25, 26, 28, 30, 38, 40, 50, 52, 55, 62, 64, 65, 72, 78, 82, 87, 88, 91, 92, 98, 100	25	35, 94, 96	3	11, 13, 15, 34, 56, 57, 68, 69, 71, 76, 81, 83, 85, 86, 95, 102	16
31-39	37, 39, 71	3	3, 37, 43, 45, 49, 59, 71, 97, 103	9	31, 53	2	37, 43, 45, 49, 59, 97, 104	7	3, 20, 21, 31, 39, 43, 45, 49, 58, 71, 75, 76, 84, 104	14		0	27, 51	2
over 40	9, 47, 48, 60, 73	5	2, 9, 18, 22, 23, 29, 42, 46, 47, 54, 61, 73, 77, 89, 104	15	60, 66	2	9, 22, 3, 46, 47, 54, 63, 103	8	1, 2, 5, 6, 17, 22, 23, 29, 42, 44, 46, 47, 48, 54, 61, 63, 73, 74, 77, 79, 89, 93, 103	23	32, 41	2	4, 8, 33, 67, 70, 80	6
	18	18	43	43	7	7	22	22	62	62	5	5	24	24

1. Symbols of elapsed time (flowing river, clock, hourglass); 2. Representation of body or parts thereof; 3. Representation of the mind; 4. Dualism of representations (relation of body and mind); 5. Representations of objects, scenes, and other patterns of composition; 6. geometric; 7. non-geometric.

Table 29. Forms of abstraction; N=29

geometric		non-geometric	
<i>n</i>	%	<i>n</i>	%
5	17.2	24	82.8

Discussion of results and conclusions

Slightly lower impact of workshop inspiration on visual imagery was marked in the suggestions of the passage of time – visual solutions symbolizing this aspect have been used in a small number of paintings. The cause could be seen in the tendency to create single-threaded narrative, because the complexity of the artistic composition either way requires a parallel construction of the message and the artistic structure. Especially in case of people who do not have sufficient artistic skills sufficient part of the attention is directed to methods of using the painting tools.

High number of renditions in which objects become elements of the stories about oneself, scenes and other patterns of composition can be considered as a manifestation of the need for narrative in presenting oneself – narrative patterns, or stories about the course of events, behaviors, intentions, feelings, are a form of creating knowledge commonly used by people (Trzebiński 1992).

Analysis of the artistic forms indicated that most of the respondents applied the non-geometric abstraction, which is an expression of slight structuring of content relating to the identity of the “subjective self”, they are processed mainly based on emotions (“experiential self”).

9.3.2.2. Analysis of the content of visual message

Participant: 81.III.4.P; painting 2 – analysis of form and content

Information about the author:

female, age range 18-30 years, has education in fine arts

Composition consisting of diverse and abstract elements rotating on an orange background with a metallic sheen. The only recognizable part is a yellow cube located in the lower left corner, from which part spread colorful ribbons in all directions, suggesting roads. Three of them are surrounded by a gray thread that suggests its pattern, binds them together. The narrative is completed by the dynamics of the pattern, determined by the directions and further enhanced with the method of applying the paint with small flecks of color, as is the case of purple ribbons or the red brush strokes in the others.

As one can guess, the yellow cube is a symbol of the author, while the ribbons are the ways indicative of life choices. It is expressed by the author herself:

“I’m the person in front of which there are many ways, who must decide which one to follow, each of them is different, you don’t know how they will end, but I still want to follow one of them, if I fail, then I will choose another. Some roads are already behind me. There will be some consequences because of this, something follows, but there have been a couple of such life situations which have ended.” (author’s comment)

Conclusions:

The message contained in the visual form of the work contains references to subjective identity. However, author's reflection is more general than the inspiration contained in the imagination training. The author tackles the issue of the passage of time, she does not specify the way of perception of herself in the context of physicality and mentality. The content of the message is related to the current concept of life associated with making choices. The content of the visual narrative is a confirmation for the accepted theory that abstract form is an expression of emotional processing of the content of identity, it also points to a low degree of their structuring.

Participant: 78.II.8.NP; painting 1 – analysis of form and content

Information about the author:

male, age over 40 years, with no artistic education

The composition contains figurative representation. On a light brown background various items were placed: guitar, chair, wardrobe with shelves, a desk, and a window in front of which float three musical notes, and behind which appears a yellow moon and stars. They were painted brown with a higher tone than the background. They are evenly distributed in the background, but there is no clear relation between them binding them in any pattern. Three elements were painted with a color other than brown, they are: two twigs with two leaves, situated at the left edge of the canvas, yellow moon appearing behind the window, black notes and fingerprints placed along the bottom edge of the canvas. One may guess that they symbolize the values that author identifies with in the highest degree. The whole builds an atmosphere of nostalgia, a sense of sustainable peace.

Visual narrative is based on the symbols relating to his interests and daily routine. They form the spheres of his identity.

Conclusions:

Reflections excited by inspiration contained in the training relate only to one aspect contained in the theme of the meeting: "all I am now." The author gave a thorough analysis of the values important to him. He also made an examination of his current life and certain conclusions relating to the future.

"(...) My life is a combination of various random factors which decide about what I do, that's why I wanted to introduce it all behind a mist, because (...) the individual items (...) are some unrivaled dreams. In contrast, the rest made up the reality that I cannot avoid, unfortunately, (...) its effect was that in this picture appeared symbolic equipment that talks about what I'm doing at the moment (...) As for the mist, for me it was to be so sure that some of these things remain unachievable, what I always wanted to do, what I would like to do, is at the moment unattainable due to the stage of life in which I am." (author's statement)

Author ignored topics related to the perception of himself through the prism of body and mind. These reflections were probably not important to him at the moment.

Content of reflections on subjective identity and their depth show the impact of workshop inspiration on identity.

Participant: 32.I.3.P; painting 3 – analysis of form and content

Information about the author:

male, age over 40 years, has artistic education

Abstract composition – geometric abstraction with a suggestion of figurativeness. On the plane appear rectangular elements – one was placed centrally, occupying most of the area of the image, the second placed at the bottom, only as a fragment. They clearly remain in relationship to each other, forming a pattern. They are connected with a light, vertical belt, threaded through a small yellow rectangle located in the central part, which seems to be a kind of buckle. The composition is dominated by a rectangular module, it is repeated rhythmically in the major elements, and is suggested by linear and color divisions in the background. The background, stronger in value, highlights the elements in the foreground. They seem to form a semantic link. The areas of the composition were varied with shades of color, but the whole painting is maintained in the range of warm colors.

The rectangular forms in the foreground are clearly separate from the background and suggest a static composition, rhythmic, colored, lightly implied divisions, both of the same elements and the background which add dynamism to it, but the feeling of stability prevails in the work's reception. Color contrasts built partially create a play of emotions, stress their depth and clarity.

Referring the art form to the inspiration contained in the visual content it may be assumed that the pattern based on rectangles represents the author. Reference to physicality is expressed in harsh, regular shapes of elements, which means a high degree of physical determination. The code of undecipherable characters refers to the realm of the mind, but it seems less important than the experience of corporeality.

Visual message is built on the basis of the metaphor of the table. It refers primarily to the relationship with his loved ones.

"It is a story about me, who am no longer torn, but certainly still in some kind of dual situation. I stopped because I did not feel like myself, (...) me as me, and at the same time I know how much other people, my loved ones, depend on me, this is my role, but I am very happy with this role. But at the same time it is a burden for me, and at the same time it is my happiness. (...) This table is so important to me, it's something you can see. Something is on the table and you can reach it, it is visible to all (...) And the table also has (...) the reality under the table." (author's comment)

Conclusions:

The content contained in the visual message is visible under the influence of the workshop inspiration. Information contained in the composition determined on the basis of the author's statements constitute the author's social (relational) identity, the author referred mainly to the relationship with his loved ones and their effect on him. The depth of his thoughts and their many aspects and perspectives reveal the intellectual and emotional changes in the content constituting subjective identity. Although the author does not directly relate to aspects of physicality and mentality, the content of reflection indicates that he sees himself through the prism of feelings and interpretations of life situations, which means that the mental sphere is dominant in gaining knowledge of himself.

9.3.3. Meeting 3 “Something that circulates between us”

9.3.3.1. Form and content of the visual narrative

Following Ricoeur's (1989) assumption that the narratives used by the subject always remain in relation to society, and their final form contains culturally imposed codes learned in the course of education, which manifest themselves in the universal narratives that relate to archetypes (Grzegorek 2003), the paintings created on that day were analyzed in terms of cultural background of the content of visual narrative. Their rates were cultural references in painting compositions. The focus was primarily on providing references about national and religious identity, which are the main building blocks of an ideological identity.

Due to the fact that the created narratives refer to subjectively important experiences, relate to aspirations, needs, goals typical of the time of life (Ricoeur 1989) it was attempted to determine the orientation of identity, which is an expression of the perspective taken in thinking about oneself: “me” as a person constructing identity, the “me” as a person formed by external influences. Their indicator were narrative elements which showed personal or ideological orientation of identity, that is the presence of appeals to national or religious content (ideological identity) in the message or a self-image that points to the focus on the self in processing of content related to identity.

The context for the analysis of visual narrative was the art form of the created paintings. Imagery in the composition is an expression of artistic tastes and style of artistic expression. Artists consciously make the choice of artistic conventions, while the choice of people without artistic education is random to a higher degree, it is normally the result of low skills in the use of art techniques and lack of knowledge about rules of artistic representation, hence their artistic expressions are characterized by chaos of the created visual structures.

In the analysis of the artistic was used the criterion of occurrence of references to elements of reality, setting two categories which were indicators of the method of artistic

representation: figurativeness and abstraction. It was assumed that the essence of the figurative composition is the depiction of the outside, material world, and the abstract composition does not imitate the outside world perceived visually. This choice was due to an extreme contrast of these two solutions, which causes the absolute difference in visual narrative. Figurative compositions were subjected to quantitative analysis of content based on visual message, and the content of the abstract compositions was subjected to qualitative analysis only in the context of the statements of the participants.

Table 30. Type of representation, N=104

Figurative		Abstract	
<i>n</i>	%	<i>n</i>	%
68	65.4	36	34.6

n – the number of paintings

The distribution of the results indicates that the visual message of the majority of workshop participants is figurative in character (Table 30).

The analysis of the figurative content in the representations sought answers to the following questions:

1. Does the image contain references to reality in form of objects, things, cultural quotations and elements of nature?
2. Are there symbols showing identification with the nation in the painting?
3. Are there elements that identify the participant with the professed religion in the painting?
4. Was the author's image used in the painting?

Table 31. The method of imaging and content of narrative in the figurative representations; N=68

Categories							
1.		2.		3.		4.	
<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
68	100	10	14.70	7	6.7	9	8.6

n – Number of instances of the category; 1. Does the image contain references to reality in form of objects, things, cultural quotations and elements of nature?; 2. Are there symbols showing identification with the nation in the painting?; 3. Are there elements that identify the participant with the professed religion in the painting?; 4. Was the author's image used in the painting?

Particular importance for the formation of identity is biographical experiences which the entity regards as essential for the formation of oneself "as one is now." In most paintings created on the third day – made by 65.4% of respondents, were contained references to reality in the form of objects, things, cultural quotations and elements of nature (category 1).

Given the artistic form, it should be added that these references are contained in all figurative representations. Some of them take the form of specific objects or elements of the material surroundings, remembered from the past, such as: a wooden horse on wheels, white shirt with applications of red fish hanging on a hanger, written pieces of paper, a window, a wooden horse on wheels, mannequins, a painting *The Birth of Venus* by Sandro Botticelli, statue of Venus of Willendorf, part of the image of the interior which we used during the workshop, the window of the building in which we painted, a fragment of the surface of the road with a snail sitting on the it, clover and grass, landscape with an empty road on the background of a town and mountains, pregnant woman, chest of drawers partially opened, from which emerge different colored ribbons flying in space, a twig of a plant, hearth with intense fire, shirt or a blouse, a screen, a bunch of red grapes, tea sachet glued to the painting, an impossible figure (triangle) and the clock from the image of Salvador Dali, a composition consisting of a live and withered twig – a heart, ribbons in the colors of the national flag and a cross, snail and potatoes, opened door in front of which there are books, pictures, and shoes, and in their light a field of corn behind which there are smoking factory chimneys – transition between these two worlds are two belts of barbed wire, a wood stump painted from nature, a self-portrait with flowers and a puzzle piece, train from an animated film of Antonisz, a barrel of a firearm and scout badge, a deer with moon in the background, a Polish flag and a house, hands forming a heart shape around a pyramid, a French flag, a red car, a penitential cross and a bird, a cartoon and a set of objects – boxes tied with Japan, ammonite and dinosaur footprints, in which sits the naked author of the work, over which flies a red butterfly, a red rocket on which it is written as soon as possible departing from the landscape, on which there are ten churches, a table and symbols of Poland, a damaged red wall to which money is glued, a hammer, anvil and sickle which turns into an internet “at” sign, a cross, a red star, a Jewish star, the emblem of Fighting Poland, a symbol of the national flag, the Euro sign and a question mark. Others, such as the Star of David, the symbol of the Soviet Union (hammer, anvil and sickle) symbolize the spirit of past times, which was not indifferent to the formation of identity.

For 14.70% of figurative representations there were symbols showing identification with the nation: the flag, the sign of Fighting Poland, scout badge, white and red colors, while 6.73% of the images contain elements that identify the participant with the professed religion: cross, church, churches topped with crosses, penitential cross, rosary, Madonna’s figure.

The analysis in relation to the age indicated that they were often used by people over 40 years of age – 6 in 25 people representing this age range. These symbols were found in works of only 3 in 29 people in the age range 18-30, and one person in the age group 31-39, in 14 people representing this age range (estimated on the basis of numerical relations).

Table 32. The method of imaging and content of narrative in the figurative representations; N=68.

Age ranges (in years)	1.		2.		3.		4.	
	Participant number*	<i>n</i>	Participant number*	<i>n</i>	Participant number*	<i>n</i>	Participant number*	<i>n</i>
18-30	10, 13, 14, 16, 25, 26, 36, 38, 40, 50, 52, 55, 56, 57, 62, 64, 65, 68, 72, 78, 82, 83, 85, 87, 88, 90, 91, 94, 100	29	40, 56, 78	3	40, 56, 78	3	13, 25, 64, 94	4
31-39	3, 20, 21, 31, 35, 37, 49, 51, 53, 58, 76, 80, 84, 97	14	31	1	51	1	35, 49, 80	3
over 40	1, 2, 4, 9, 17, 18, 22, 23, 33, 41, 42, 44, 46, 47, 48, 54, 60, 63, 66, 73, 79, 81, 89, 93, 103	25	1, 2, 4, 42, 44, 54	6	1, 47, 66	3	9, 42	2
total (number of uses)	68	68	10	10	7	7	9	9

* numbers assigned to participants in codes (see: source materials)

The image of one's own face was placed in 8.6% of figurative images – used by 4 people aged 18-30 years, in 29 representing the age bracket, one person aged between 31-39 years in 14 persons in this age range and 2 people aged over 40 years in 25 people in this age bracket.

It should be noted that in some of the works there were references to two or three content-categories (see: Table 32).

Discussion of results and conclusions

All depicted items are part of the stories contained in the paintings. It is they that show the range of factors that create identity. Information and imaginative associations concerning the living and permanent images resulting from cultural tradition concerning the national, religious, ideological statements were detailed in the verbal statements of the participants.

In the context of the theme of the workshop meeting the nature of presentation provides information on the impact of workshop inspiration on visual narration. The use of figurative representations shows not only subjective significance of the recalled or constructed in the mind of events or facts, but also expresses the need to present an

image imagined during the imagination training. Given the use of figurativeness in the majority of created works it can be assumed that the subjects not only identify the biographical and cultural influences that have shaped their identity, but also realize the subjective value they award them.

The relational nature of identity requires its consideration in the context of the cultural environment. Most of the workshop participants identified the events of the past and the cultural influences that have had an impact on the formation of their identity. The largest share is that of biographical events of the past and the identification with the place, the so-called family home.

The used narratives testify to the fact that a small portion of the subjects' identity is constructed in relation to the ideological values such as patriotism or religion, which is an expression of the differentiation of the content of ideological identity between people (Łoś 2010). References to religion and the nation's past occurred in each age group.

The appeal to national identity, which is reflected in the use of components that reveal the participant's identification with the past of the nation or culture, is much more common in people over the age of 40 years. These are people brought up in the Communist era in which building national identity was much more extensive than today, implemented in education, as evidenced even in the set of required reading, which was dominated by the issues of patriotism and national-liberation. In the young, who are under 30 years of age, content of national identity bear witness to its formation mainly through external influences, it is acquired mainly through the final form from the older generations, its contents have not yet been processed.

Given the proportion of Polish society declaring faith, the results concerning religious identity were a bit surprising. A small number of people appealed to this aspect of identity, which demonstrates a low level of influence of religion on identity. It can therefore be assumed that for the majority of participants, regardless of age, religious ideas imposed by culture have been verified.

Also a small number of people took the subjective perspective in thinking about themselves, converting the contents of identity from the perspective of their own aspirations and goals.

The workshop participants gained awareness of relations of external cultural influences that shape their identity in terms of subjective aspirations, i.e. they responded the question posed in the imagination training: "How much of what I think I am is really me?". The findings show the strength and extent of the impact of cultural influences on identity, at the same time revealing their variability over time. Qualitative analysis completed the picture of the impact of workshop inspiration for reflections on identity.

Participants drew from the workshop inspiration, which is reflected in their take on the topic "something that circulates among us." Analysis of artistic forms has confirmed that there is no unity of invoked images, their recurrence or the accuracy of the references to times (past – present) cannot be determined. This points to the indi-

vidual nature of the content of identity – even in verbal statements the same events deemed socially or generation-wise essential are not invoked. Considering the quality and size of the cultural influences declared in the visual expression of the workshop participants it can be concluded that a large part of the ideological identity of the participants does not obscure the participant's self-image. It is more often built with respect to biographical facts and events, which shows symptoms of realizing their subjective goals and aspirations. Of course they are culturally embedded, mainly in family values, but they also demonstrate a conscious construction of one's own identity. Statements contained in visual narratives demonstrate the realization of the premises of the third workshop meeting.

9.3.3.2. Analysis of the content of visual message

Participant: 81.III.4.P; painting 3 – form and content analysis

Information about the author

female, age range: 18-30, has a degree in fine arts

Almost the entire plane of the painting is covered by a chest of drawers. They are arranged in horizontal rows, establishing the rhythm of the composition. Drawers vary in size. Some of them are open, as if under the pressure of multi-colored ribbons, which emerge from them, creating a whirl located in the right part of the painting. Two drawers are floating, which as one might guess, have been drawn from the dresser under the pressure created by the ribbons. Dynamics of the swarming ribbons, obtained through their wavy form and arranged at a slant and with diverse color, contrasts with the left side which is far more static – the rhythm of the drawers makes the chest of drawers more dynamic, but keeping it in the same color stabilizes this fragment, acting as counterweight to the feeling of dynamic.

The author builds a personal metaphor of external influences on the formation of identity. The symbol of cultural influences is a chest of drawers – its stable form determines the universality of values constituted in the past, however, it does not apply to all values forming the external influences: the author's statement confirms that: "This whole chest of drawers, all the drawers are history, culture, dressed in certain frames, certain fixed, rigid places (...). Others still were so weak that they allowed themselves to be pushed out entirely, where what we have created, what we do, what we say hovers somewhere in space." The influences are described in general, their categories have not been defined, which may mean that the author is not aware of their areas. Their inaccessibility was verbalized in the statement: "Some of these drawers cannot be opened, they did not even have handles to catch."

Selection of the right and left of the composition builds a contrast that seems to express the opposition to cultural setting and seeking to shape oneself by their own

values – this was confirmed in a statement of the author: “a kind of a fight is taking place, a kind of interaction is in place between what happens, what emerges from us in the course of history.”

Conclusions:

The author uses figurative representation to express the message contained in the image. She does not use universal symbols, the representation is built on the basis of real objects – a chest of drawers and ribbons, which were attributed individual, symbolic meaning. She does not use symbols signifying identification symbols with the nation of elements pointing to religious identification.

The generality of reflection and lack of indication of the importance of specific values (ideas) can be regarded as an expression of a yet incomplete awareness of the ideological content forming the identity – given the age of the author, it can be assumed that the development of her identity is in the phase of the moratorium, which is characterized by the concentration on the properties of the subject that appear in interpersonal relationships and seek for themselves appropriate references in the values and cultural roles (see. Erikson 1984, Łoś 2010). In the processing of the self-conscious contents self-direction is revealed, which could indicate processing of the contents of identity from the perspective of “I”, mainly accounting for her own aspirations.

The planned impact inspired by workshop is visible in the reflection of the author on the relationship between internal and external influences that shape her identity:

“Perhaps in some way this relates to me too, I know that I can chance some things, but I have no control over others: when it comes to what is already there, some culture, past, the fact that we are a part of that something, that something can be affected, but there are things that we have to leave as they are.” (author’s comment)

Participant: 78.II.8.NP; painting 3 – form and content analysis

Information about the author

male, age over 40, with no artistic education

The created composition is figurative, symbolic. The author uses the metaphor of a table for playing. On a brown background there are four white cards which are symmetrically distributed in the four corners. The symbols placed on them – a cross, a red star, the Star of David and the sign of fighting Poland refer to important, according to the author, facts and events that also have influence on his identity. The values which are important for it are faith and historical past of the nation. The red star as a symbol of communism refers to the specific nature of the times of his youth, the Star of David is an expression of reflection on the history of the Jewish people interwoven in the history of Polish. It seems that Communism and the Jewish culture imprinted a strong mark on his identity. Symbols placed between the cards refer to the present – the Euro sign placed between the cards with the cross and the Soviet star can be seen as a ref-

erence to the Polish membership in the European Union, the question mark placed at the bottom seems to be an expression of concern about the future of Poland as well as his own. From his comment it follows that these concerns relate to the activities of politicians who design social life. Deeper content of the communication relates to the enslavement of the Polish people in a historical perspective and an awareness of his own enslavement resulting from politics, largely shaping his personal life.

Conclusions:

The analysis indicates a highly developed ideological identity, which provides a reference to religious and national values. These two factors seem to have a major impact on the content of the identity of the author. This demonstrates the maturity of identity (phase of achieved identity) – focus on external influences is grounded in the value system that sets aspirations and life plans relating them to the possibility of their realization. In the processing of the contents of identity the author does not assume the “I” perspective.

The visual narrative content shows that according to the intentions of the meeting the Author acquired an image of the factors shaping his identity, which should be associated with the impact and inspiration of the workshop.

Participant: 32.I.3.P; painting 3 – form and content analysis

Information about the author

male, age over 40, has a degree in fine arts

Almost the entire vertically oriented canvas is covered by a rectangular shape, defined by a yellow color that has bright value and is surrounded by a brown frame, with oval corners. In the middle of the main form, set horizontally, an elongated object was placed. Its shape, brown color and paint the modeling of the paint make it resemble a bundle of intertwined branches. The top appears to be finished with an equilateral triangle, placed on the brown frame. Two triangular shapes are also placed symmetrically on the sides of the frame. The lower edge of the canvas has rectangular pieces of cardboard attached with graphic symbols resembling letters. Similar signs also appear on the lower brown belt surrounding the yellow rectangular plane.

The entire work was painted in a range of yellows and browns, made more lively by spots of orange. Warm tones in conjunction with some severity and simplicity of form create a highly emotional message.

With regard to the inspiration contained in the visualization, the central structure refers to the author and his living space. This form dominates the composition, occupies its entirety, which can be read as the focus on himself – “me” here and now, a tendency to experience life. Loose forms installed in the lower part represent a proposal for other people who are open to contact with the author. They can be seen as an invitation to form a relationship, they are unobtrusive but legible. The author uses

the metaphor of a matrix to describe the essence of life experiences, including those shaping the identity. He realizes the role of values in the shaping of his “ego” and his own influence on shaping reality.

“It’s because something which circulates between us becomes a value for, in a general meaning, cultural baggage, knowledge that I have of the world, I am fascinated by the world and history, for me are these very important things. In fact, I can’t live in isolation from this awareness.”
(author’s comment)

Further reflections relate to feelings of transcendence, mystery and significance of its existence and the importance of social relationships and their impact on the author. The content appears in the course of work on the painting, in response to the created structure.

“I am very happy about this adventure of being in the world, as a consequence, so many of the events that led to the fact that I am in this, and not any other time. I also have been circulating in my life for some time, this life really is an adventure and I tried to include it here in some way, to simplify the subject of what circulates between us. Alluding to this image here, (...) I tried to include a universe of something, which is me, what is outside, about my own story in all of this, to include it here in some abstract fashion. I felt such emotions, a feeling of transcendence, such a fact that virtually nothing is accidental, what is between us, even that we’re here is not accidental. And what circulates between us, is exactly what each of us has to offer to oneself or others at the time, that is why there are some elements here that can be detached from the work, such tear-away cards.” (author’s comment)

Conclusions:

Abstract form of communication is a conscious expression of the content. Reflections inspired by the imaginary training mainly took a mental form, and led to important findings concerning identity in terms of self-acceptance and selection of personal goals. Changes in the level of mental representation relating to relationships were generated: identity – social and cultural sources of identity and the impact of the subject on the social and cultural reality. Abstract form of the image is a synthesis of these thoughts.

9.3.4. Meeting 4: “The most optimistic version of my existence”

9.3.4.1. Form and content of the visual narrative

Detailed research problems arising from the inspiration contained in the visualization:

1. What aspects of happiness do the participants indicate? (focus on the same vision of happiness [the situation]; focus on the determinants of happiness [people and objects], focus on the reality of the vision)
2. What kinds of life activities are associated with the portrayal of the most optimistic version of one’s existence?

3. What type of painting narrative are they using with the objective of depicting their dreams, aspirations, and wishes towards reality?
 1. Does the image present a specific place, land of happiness, paradise, a place of safe refuge and happiness?
 2. Does the painting present the workshop participant?
 3. Are there other people in the painting who are needed to be happy?
 4. Does the image show the conditions of the projected happiness?
 5. What type of imagery was used in the composition?

Table 33. Type of imagery; N=104

Figurative		Abstract	
<i>n</i>	%	<i>n</i>	%
67	64.4	37	35.6

It was assumed that the type of imagery reveals the nature of the reflections relating to the problem raised during meeting, which in this case was the subjective vision of happiness. It was assumed that people who have an established view of their own happiness will present its specific image, which in painting composition will translate into figurative imagery. In the event when the reflection on happiness was not structured and is based on the emotions, the message takes an abstract form. Analysis of artistic forms indicated that the majority of participants (67%) have used figurative imagery when presenting their private vision of happiness.

Table 34. The method of depiction and the content of narrative in figurative representations; N=67

1.				2.				3.				4.			
yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%
41	61.2	26	38.8	34	50.8	33	49.2	25	37.4	42	62.6	59	88.1	8	11.9

1. Does the image present a specific place, land of happiness, paradise, a place of safe refuge and happiness? 2. Does the painting present the workshop participant? 3. Are there other people in the painting who are needed to be happy? 4. Does the image show the conditions of the projected happiness?

The figurative paintings created on the fourth day contain references to all of the designated categories. Characteristic for the depictions of happiness is a reference to places – it appeared in more than half of representational works – 61.2%. What often appears in the paintings is the person of the author in the form of e.g. a dress, which occurs in 50.8% of figurative representations; in addition, other characters appear – 37.4% of the paintings. As many as 88.1% of people made the conditions necessary to achieve happiness more specific.

Discussion of results and conclusions

The use of figurative solutions in the compositions of most of the participants shows that they have developed a private vision of happiness. Its individual content was most often depicted by reference to specific situations indicative of the conditions for achieving the planned happiness. In these cases, the references concerned hedonistic motivations, such as a beach with deck chairs or a colored drink, which symbolized situations that made the participants happy. A large percentage of people sees happiness from their own perspective and look at it through the prism of relationships with others; as one might guess, people are important to them – this is confirmed by the depictions in the form of self-image or the attributes that symbolize it, and the figures of other people.

9.3.4.2. Analysis of the content of visual message

Participant: 22.I.2.P; painting 4 – form and content analysis

Information about the author

Female, aged over 40 years, has a degree in fine arts.

The main motif of the composition is the skeleton of a rectangular, open form, which is in the center of the image. It has only two opposing walls, arranged in a plane parallel to the plane of the painting. In the background you can see rectangular divisions suggested by the direction of superimposing planes which have diverse values. The form a rhythmical surface painted in the red and violet range, changing into brown color in the top right. On the right side of the form, on a brown area that suggests a wall, there appear four colored buttons, rectangular in shape, arranged vertically.

The painting also displays figurative features, of which are indicative the recognizable shapes of a cube and buttons, however, the visual image in its entirety places the composition rather in the field of abstraction.

The color of the background – values of reds and purples, changing into the brown color, combined with the dynamic created by the rhythms of rectangular areas – gives the impression of aggression. The whiteness of the cube is clearly in opposition to the colors, suggesting a mismatch, inconsistency.

The symbolism of the created reality refers to the subjectively defined conventions that are difficult to read by the onlooker. White cube and its transparency suggests innocence. It has been exposed to negative influences, but the openness of the form here does not mean it is filled. It remains unchanged, remaining only in the background. It is possible that the source of happiness is this constancy, immunity to the background. At the same time the buttons suggest the possibility of external control of happiness, it clearly does not belong to the white cube that symbolizes the author.

Conclusions:

It can be assumed that the use of abstraction was the result of a deliberate decision by the author. It seems that her artistic consciousness was not the only factor determining the choice of the employed imagery, because in earlier paintings the author did employ figurativeness, giving the depicted components individual symbolism. This suggests that in the case of the fourth painting the choice of the employed imagery was determined by the subject of the painting itself. The author does not present any specific situations or people determining her happiness. It focuses more on the subjective experience, as evidenced by the inclusion of the transparent cube in the central part of the painting, without all the walls, which symbolizes herself. The author has no explicit concept of happiness, which is clear from the abstract form of representation itself, but also her own statement: "When the topic was given, I didn't have any visualization, I was just waiting for the moment when you could go out and I went out to find my painting outside of the building." The reflection itself has philosophic overtones, with a note of pessimism: "Many things have been hidden. I think today I have adopted by the motto that to gain something, you have to lose something."

Influence of workshop inspiration is marked in the way the author tackles the subject, despite her clear resistance. The author does not present the image of a private vision of happiness, but certainly her reflections during the workshop meeting introduced many new elements into her thinking about happiness – you can even venture to say that they inspired her to think about this topic, because it seems that it was alien to her (this follows from her statements).

Participant: 23.I.2.NP; painting 4 – form and content analysis

Information about the author

Female, aged over 40 years, no education in fine arts.

Analysis of artistic form and content of the message:

The composition is figurative, symbolic. In the center were placed two sleeping cats, snuggled into each other – a red and a black and white one. In the background there is a striped motif of a wallpaper or a carpet. The layout of the composition indicates that the cats are an element of reality that the author associates with happiness. For the author the closed space is an enclave, a referent of happiness. But there is something disturbing in this portrayal, the quietness of the sleeping cat is apparent, the intensity of the background interferes with it, suggesting strong emotions, rather dramatic than joyful. It seems that the author wants to hide behind a synthetic form of the symbol, however, the color reveals the emotions that the reflection on happiness arouses in her.

Conclusions:

The impact of the workshop is revealed by the created message in which the author builds a vision of happiness understood subjectively. Participation in the meeting played a huge role in the concretization of this vision, as is clear from the statements of the author:

“it was during the visualization when I tried to remember some safe place, various came to mind, real places which I visited, but none of them did fit. (...) And then I came up with my cats, my apartment, which is in fact the first super-safe place I have had.” (author’s comment)

9.3.5. Meeting 5: “My real life gain, my true value”

9.3.5.1. Form and content of the visual narrative

The analysis of the research material relating to the method of portraying life gain and values was carried out based on the following research questions:

1. Do the participants identify the values constituting the subjective feeling of the meaning of life?
2. What values are indicated as crucial for the feeling of gain in life?
3. What are the ways of visual imagery that the respondents use to portray life-profits?

Analysis of the art form revealed the ways of depicting the theme employed by the participants. Distribution of results does not suggest any major disparities between the preferences on how to portray life gains. Slightly more people used figurative imagery (58.6% of respondents), while abstract imagery occurred in 41.4% of the paintings.

Table 35. Type of imagery; N=105

Figurative		Abstract	
<i>n</i>	%	<i>n</i>	%
61	58.6	43	41.4

Figurative depiction was varied; to present the imagery which was used that day several examples will be selected. Hence, the following were presented: a wooden horse on wheels standing on a well with a crane (1)⁵⁵, the act of a woman lying on a patterned fabric among objects – a teapot and a bag (2), a small figure on a balloon floating in space, remaining in relationship with the landscape and a house with a tower standing on vast fields of grass (3) socks of different sizes drying on a washing line (4), a large note flying out of an unknown instrument, from which a red drop is dripping (5), a series of portraits drawn from memory depicting the husband, hanged

⁵⁵ Numbers in parentheses indicate the number of the participant

on the painting frame (8), two heads seen from two points of view, one is seen from the side with an exposed ear and the other is seen from the front and has marked only the nose and mouth, without the eyes (9), human figures “submerged-placed” in nine areas (12), a green plant growing on an extensive background of red (14), a large red flower centered on a grey-blue background (15), a pregnant woman in the center of the painting that radiates many colors of the rainbow (16), a woman – the author of the work standing in a cloud painted above the hands known from the image in the Sistine Chapel concerning the creation of the world (17), a small human figure standing on a steep cliff (19), a red imprint – a reflection of the author’s two hands on hard red background (20), the two heads of wolves aggressively showing their teeth, blood trickles from their mouths (21), nine figures with round heads in an abstract landscape (23), two figures huddled together resembling sacred paintings composed of the elements that make up the matter of the painting (24).

Table 36. The content of narrative in figurative representations; N=61

1.				2.				3.				4.				5.			
yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%	yes	%	no	%
56	91.8	5	8.2	43	70.5	18	29.5	26	42.6	35	57.4	30	49.2	31	50.8	57	93.4	4	6.6

1. Is the message symbolic?; 2. Are there human or animal figures in the composition?; 3. Are there objects in the composition?; 4. Is there a plurality of elements in the composition: simultaneously objects, people, elements of nature?; 5. Are the objects, characters, elements of nature presented in a composition that defines their relationship?

Before conducting the analysis of the narrative content of the figurative compositions five categories of the employed imagery were determined in form of questions:

1. Is the message symbolic?
2. Are there human or animal figures in the composition?
3. Are there objects in the composition?
4. Is there a plurality of elements in the composition: simultaneously objects, people, elements of nature?
5. Are the objects, characters, elements of nature presented in a composition that defines their relationship?

Figurative paintings’ analysis began by defining the symbolic representations. They were used in the vast majority of paintings: 91.8% of works. The most common elements were figures of people and animals, they were in 70.5% of figurative representations, the employment of multiplicity of elements was more rare – objects, people and elements of nature were presented cumulatively in 49.2% of works, while items were used the least frequently – they appeared in 42.6% of the works. Elements in the composition were usually depicted in a composition suggesting a relationship between them, they occur in as many as 93.4% of works.

Due to the outlined diversity of abstract compositions, they have been analyzed in relation to the characteristics of inducing content associations.

Table 37. Characteristics of abstract representations; N=43

Suggesting associations		Not suggesting associations	
yes	%	yes	%
12	27,9	31	72,1

In the majority of abstract paintings, in 72.1% their composition does not form any content associations. A small number of the compositions, 27.9%, suggests some content to the viewer. Such solutions are exemplified by: spirally written text on a background similar to the grain of the wood (11)⁵⁶, a dark blue egg (35), a red and blue composition with a form resembling a flower in the lower left corner (37), a composition of differently colored points with the dates 2040, 2009, 1997, suggesting the shape of the bag, a balloon (99), the form of an orange circle in the upper left corner of the work suggests the sun (100), a red form resembles a heart, and at the same time a strawberry, as a result of the green color located in its upper part (101), the central, heart-shaped form has many divisions within it but there are figurative forms in its bottom part (41), falling triangular forms suggest a dynamic process of penetration into some matter – the development of background forms associations with water (52), a double-sided work formed by cutting of the canvas in such a way that we can interpret it as petals of flowers (62), elements forming associations with plants or bacteria seen under a microscope (68), abstract space associated with a landscape of forest and water visible from above (69), abstract space suggesting a grid, behind which there is water (77).

Discussion of results and conclusions

Participants in varying degrees concretize their life gain, the figurative representation shows that they are highly aware of it. It occurred in most subjects, although it should be noted that the quantitative differences between abstract and figurative imagery are insignificant. Most of the figurative representations are symbolic. Elements that construct symbol and metaphors based on are in most cases figures of people and animals, but also diverse other elements were used: objects, people, elements of nature. In most cases, the narrative is based on the relationship between them, the suggestion of which arises as a result of using a specific composition.

Abstract representations, which testify to the processing of emotional content are characterized by diversity. It concerns the degree of schematism of presentation, allowing one to read the suggestions it contains concerning reality, on which the emo-

⁵⁶ Numbers in parentheses indicate the number of the participant

tional message is based. In most of these abstract depictions these suggestions do not occur, which reflects the preference for intellectual creation of visual elements, which are allusions to the actual content.

9.3.5.2. Analysis of the content of visual message

Participant: 77.II.8.NP; painting 5 – form and content analysis

Information about the author:

Female, aged over 40 years, no education in fine arts.

Abstract composition. In the upper part of the horizontally oriented canvas a semicircular element was painted, with the semicircle facing down and reaching to lower than half of the canvas. Its shape is defined by ribbons of different colors, contrasting colors arranged in the shape of a semi-circle, which go from red on the outer border through lighter red to blues and greens. Every ribbon is painted with a thinner layer of paint, the middle of the semicircle is filled with transparent paint. Blue stain, painted in the middle of the top edge of the canvas spreads outwards, outside of the semicircle. The area outside the semicircular form of canvas is painted with white, pastel colored streaks of violet, red, oranges and blues, imposed with a thick texture, radiating in all directions. The semicircular form gives the impression of being superimposed on the canvas.

In the context of the theme of the workshop life gain was presented, however, the abstract form does not disclose what values constitute it. One can only conclude that the author realizes it herself, it is probably represented by the semicircular form and fuzzy blue stain. The experience is accompanied by varied emotions.

Conclusions:

Workshop inspiration was expressed in an abstract form, the subject matter disclosed in the author's statement suggests that she was influenced by inspiration from the workshop. The most important value which she realized during the workshop is life and giving life – it is the main value which according to the author creates its meaning.

“For me, the most important value is life. (...) Giving life. (...) Then it pours over, onto these colors and behind these colors there is life itself, true life.” (author's comment)

Participant: 2.I.1.P; painting 5 – form and content analysis

Information about the author:

Female, aged over 40 years, educated in fine arts.

Figurative composition, made in the convention of simplification. The picture shows a female nude lying on a bright, striped rug. The silhouette of the woman is

defined with a slight contour, formed at the meeting of the contrasting borders of the patches of color. Body painted with flatly laid yellow paint, the hair forms a flat, geometric form of orange. Behind the carpet another fragment of the dark blue floor is presented with a printed inscription of orange triangles. The form of the painting is sophisticated, the accents and color tones have been spread deliberately, each has a role in the artistic composition. The chord of amber designated on the dark blue floor is complemented by the geometric shape of the hair. The flat patch of yellow with which the body was painted was balanced with yellow dots placed on a red handbag.

On the floor there were placed three elements – a porcelain coffee pot, a transistor radio and a fragment of a purse – red with yellow dots.

Simplification and synthesis of form bring out the essence of the message – they provoke interpretation. It seems that the intention of the presentation is to show femininity.

Conclusions:

The message of the created composition shows the influence of workshop inspiration. The author referred to the subject, the most important value for her seems to be herself. This can be read from the composition in which central place is occupied by the figure of the author, around whom were placed objects symbolizing the areas which are important to her. This is confirmed by her statement:

“I am here (...) For me, the greatest value is I myself, it all begins with me.” (author’s comment)

Chapter 10

Aesthetic experience in creative workshop as a space for personal development – qualitative research

Creative workshop as a form of activities in the area of art creates space for initiating aesthetic experiences. In the applied research method aesthetic experience is understood, after Berleant (2007), as a sensory experience of the whole person as a result of the full perceptual integration in the aesthetic field designated by the interactions between the artistic object (workshop), its creator and the participants. They should be so understood as a variation of subjective experience occurring in the arranged artistic situations, which consist of experiences, defined as the process of subjective cognition of the reality and transformation of emotions and knowledge resulting from the prior discovery.

Workshop structure enters the personal space of the participants, inspiring their subjective experiences and stimulating in them a personal and emotional attitude, which has the purpose of initiating cognitive and emotional changes in their internal representation of the self.

The process of creating representations involves sensory experiences and ideas. According to the concept of authorial workshop, they are inspired during the imagination training stage, and then developed during artistic creation, which is discussed workshop has taken the form of painting. The source of sensory experiences is included in the artistic structure of the created painting (the so-called *sensibilia* – Moore, 1995), which, being “directly captured” by the mind become the basis for describing and giving meaning to the reality perceived through them.

Specific property, which distinguishes creative workshop from other activities which entail modifications of the representation of reality is to initiate visual thinking (see Wun- enburger 2011), which is the main way to acquire knowledge about reality. Visual images are formed in two ways: as a result of projection or deliberate creation of a visual symbol.

In the first case, the image is earlier than the thought, it constitutes pre-verbal communication, a variant of a personal code. It is generated subconsciously, because

of which it is not subject to censorship of the cultural norms and values – is devoid of cultural context. Thanks to that it becomes a vehicle for personalized content generated on the basis of subjective goals and needs, making it an extremely valuable element of the process of getting to know oneself. Saturation of the visual symbol with subjective content, separated from the cultural content depends on how it is generated.

An image created deliberately, as a symbolic expression of predetermined-preconceived content, includes meanings developed on the basis of cultural influences.

Both indicated ways of creating images are present in workshop process. Appearing in different sequences at its various stages they constitute the process of visual thinking, in which the final content of the message is developed.

The process of visual thinking is directly related to the subjective development of creative workshop participants, hence the structure of the visual thought process, in addition to the content resulting from the cognitive and emotional reorganization initiated by the workshop process has become the subject of research presented in this chapter.

10.1. Research objectives

The aim of this qualitative study was to identify personal development during workshop activities. Consequently, the structure and content of the aesthetic experience have been described and analyzed. The aesthetic experience was initiated by the workshop activities in the context of personal development occurring within the workshop space.

The cognitive and emotional transformations in the area of self-knowledge were made indicator of personal development. Content of aesthetic experience was determined based on formal analysis of the created painting and statements of the authors related to the visualization and their work on the paintings. They exposed the ongoing mental and emotional transformations constituting the process of creating an representation of internal reality (concerning self-knowledge) during the particular workshop meetings.

In the concept of authorial creative workshop it is assumed that the base for the cognitive and emotional transformations are the images – imagined during the imagination training and contained in the artistic structure of the created composition. The meanings given to the images generated and repeatedly transformed in the workshop process create the final content of the resulting representation of reality. The meaning generated on the basis of the visual code is distinct from the meaning generated in respect to verbal code. Verbal coding, whose essence is attaching a label (categorization), requires a selection and omission of specific stimuli. Information created in this way is abstracted from direct experience and as such is subject to semantization, during which meaning is assigned. On the other hand, the information encoded directly in the image contains the widest representation of stimuli (cf. Maruszewski 2002; Marszewski, Ścigała 2002). Hence, the visual coding broadens the field of perception

(cognition) to include detailed data, as opposed to verbal encoding, which leads to their elimination.

Process of assigning meaning can occur in a variety of ways, depending on the ways in which the individual encodes the information stemming from the workshop process, determining the final content of the representation. The ways of encoding are the property of the individual, considered on the basis of the cognitive theory of emotion encoding (Maruszewski, Ścigała 2002)⁵⁷, the participants of the workshop were ascertained to utilize two encoding models during the transition from imagination training to creation:

1. word – picture – meaning
2. Word – meaning – picture – meaning

The first model applies to situations when during the visualization an imagined image is created, which is then reflected in the structure of artistic composition, and on its basis meaning is created. In this case, thinking is based on the images.

The second model shows the situation when at the visualization stage no visual references to the subject are created. Content is verbalized, and its meanings, developed using verbal code, are then presented in the form of symbols in the structure of artistic composition. In this case, thinking is based on the words leading to the attachment of meaning to the conceived reality and the created composition is only their symbolic representation.

The indicated models show the general principle of creating mental representations of reality, among the analyzed cases appeared their various combinations, both during the imagination training and the creation process. They arise from the multiplicity of transformations of generated meanings and images: meanings into images and images into meanings respectively.

Pictorial thinking occurs when the image precedes the generated meanings, regardless of the stage of the workshop (imagination training or creative stage). This means that the image generates meanings that are encoded in the visual symbols placed in the composition, creating a visual structure qualitatively different from the previous one. "The new image" generates other meanings that initiate changes in the structure of artistic composition. The process of converting images into meanings can be repeated many times during creation and visualization, provided that the base of transformations during visualizations are pictorial representations. The basis for the final meaning, creating the representation of reality, is the ultimate art form of the resulting composition.

The second possibility of the thought process during the creative workshop is associated with the inverted encoding of information in which the contents of the imagination training are given meanings (semantization), while the generated images are a symbolic representation of the contents. The image then becomes secondary to meaning.

A third option refers to a situation where in the workshop process both ways are presented.

During the analysis of the collected research material the criterion of the occurrence of pictorial thinking was considered. This made it possible to reveal the impact of the emerging works on the changes in thinking and self-evaluation of the participants.

10.2. Pictorial thinking and cognitive and emotional reorganization constituting subjective experience in a creative workshop

The analyses aim to present the principle of pictorial thinking and the accompanying cognitive and emotional reorganizations constituting the self-knowledge of the creators of the aesthetic experience generated in the creative workshop space. Their selection was dictated by the desire to show the principle of pictorial thinking.

The presented analyses take into account the specificity of the presented image-based interpretation – reading the pictorial statements is done differently than in the case of philosophical or literary texts. To understand its meaning sometimes one must resort to intuition, associations resulting from empathic behavior in relation to the subject of experience.

10.2.1. Participant 49.II.6.NP

First meeting

Formal analysis of the painting:

A figurative composition. The painting presents a realistically painted mountain landscape. In the foreground, a figure of a girl is placed, sitting cross-legged on the purple carpet which is spread on a green mountain clearing. Her bright dispelled hair and stretched out hands suggest openness, harmony with the world. The figure exudes joy, openness to the world and nature.

Analysis of the structure of aesthetic experience:

Table 38. Analysis of the structure of aesthetic experience – painting 1; participant 49.II.6.NP

cognitive experience
awareness of a traumatic event affecting the identity: <i>"I had tough, very tough events happen to me"</i>
awareness of inner strength enabling one to deal with the difficulties and the role of loneliness in solving them: <i>"I was terribly afraid of that, because earlier I was afraid of solitude, and there I discovered that I could find strength within me and that this loneliness is not so bad."</i>

emotional experiences
<p>Feeling harmony with the world and with oneself: <i>“I thought of myself as a form at that moment and I thought I was so very soft and so I spilled over these mountains, I felt so good. I was in harmony with the world and with myself. (...) a bit like a “Janosik” who jumps.”</i></p> <p>awareness of sadness and despair caused by a biographical event: <i>“It was a moment in my life when I was really depressed”</i></p>
symbols and metaphors (relationship between form and content)
<p>figure sitting in the lotus position on a purple blanket: feeling harmony with the world and with oneself</p> <p>metaphor of the experienced emotional state, “spilled over the mountains” as an expression of harmony</p>
the way in which the work was created
<p>first stage: sketches on a piece of paper with mountain landscapes</p> <p>second stage: moving the sketch on the canvas and working on the mountain landscape</p> <p>third stage: placing a self-portrait in the foreground</p> <p>stage four: the self-portrait is transformed into a figure of a girl with blond hair sitting on a purple carpet</p>

During the imagination training a biographical experience from the past was recalled, which became the subject of reflections accompanying the artistic creation. Identification of this experience was the result of visualization, during which appeared the imagined picture of the place known the author. In this case, it is a mountain landscape from the area of Zakopane, which creates a context for the recalled biographical experiences that the author associates with the beginning of her subjective identity. Stages of creating artistic composition reveal the ongoing thought process and emotions which accompany it. In the initial stage of work on the painting, a series of sketches on pieces of paper is created, in which the author tries to capture the image recalled during the visualization. They are mountain landscapes, one of which is transferred onto the canvas. Already in the sketching phase, the subsequent versions of visual solutions become the basis for created meanings. Their expression changes in the composition, which also reveals the cognitive and emotional reorganization taking place in the representation of reality that is the subject of reflection – in this case in terms of internal representation of oneself, constituting identity. Work on the landscape takes a long time, the reflections that accompany it lead to greater awareness of the importance of the recalled experience and the emotions associated with it. This is shown by the introduction of a new element of the composition – a character whose gesture was drawn earlier on a piece of paper. It fills the composition with new content, which includes a reflection on identity, generated by the memories of the recalled event. The position in which the character was painted is transformed, in the final version the girl is sitting cross-legged on a purple carpet, the

individual symbolism assigned to the visual message reveals the content of the resulting self-knowledge.

The resulting image is a metaphorical representation of the evaluation of the recalled event of identity formation, evaluation made from the perspective of the “here and now.”

Reflection on identity concerns the mental and emotional changes resulting from the recalled events, its role has been articulated in the author’s statement:

“there I discovered that I could find strength within me and that this loneliness is not so bad.”
(...) And since then, every now and then I like to enjoy such solitude.”

Reorganization of emotions preceded from their realization:

“It was a moment in my life when I was really depressed, I had tough, very tough events happen to me”

to determination of their role in formation of identity:

“I was in harmony with the world and with myself,”
“I felt so good.”

As a result of the processes taking place during the creative workshop, the author gained knowledge of how she is affected by her loneliness and about its role in resolving difficult issues in life, which is an expression of the cognitive reorganization, and gained awareness of how to deal with emotions – sadness was distanced by a feeling of harmony with the world, reflecting the emotional reorganization in the structure of self-knowledge. The process of expanding self-knowledge was based on pictorial thinking – the images generated in visualization and created during the creation were the basis for the formulated meanings.

Second meeting

Formal analysis of the painting:

The composition is figurative, symbolic. It shows the figure of a girl carrying a giant suitcase on her shoulder. Slight stoop of the body indicates that the luggage is heavy, overbearing. The girl is subjected to the weight, you do not see attempts to free herself from it, which suggests that she resigned herself to her fate. Long brown hair cover the face of the girl. Synthetic form, a patch of color laid flat and a purposeful deformation build the strength of expression. Equilibrium and colors of the composition, with a predominance of cold and neutral colors, complemented by sad gray colors completes the narrative content, suggesting sadness and resignation.

In the upper part of the head exposed brain can be seen, it is connected with a thread to a red heart placed on the chest. These elements are direct references to the theme of the meeting. The author emphasizes the relationship between thinking and

feeling, in her identity the mind is more dominant. It seems that the sphere of physicality is less recognized, as evidenced by the obscured face.

Visual symbols which were used are the referents of their verbal meanings: the brain symbolizes thinking, the heart feelings. Their combination can be read as a metaphor for the impact of emotions on thinking.

Analysis of the structure of aesthetic experience:

Table 39. Analysis of the structure of aesthetic experience – painting 2; participant 49.II.6.NP

cognitive experience
Becoming aware of the baggage of experience and one's ability to resist it: <i>"Those who spoke of a baggage of experience and overload were right. I support the suitcase with my nape, but I'm already so resigned, but I haven't quite resigned yet because I am not lying."</i> becoming aware of the perception of oneself: <i>"I thought that I do not really feel like the body, I'm rather the mind and heart, it is quite a strong pair which always sends some messages. This heart and brain are associated with this baggage."</i>
emotional experiences
feeling of resignation: <i>"but I'm already so resigned (...)"</i>
symbols and metaphors (relations between form and content)
the brain symbolizes the mind, thinking the heart symbolizes feeling metaphor of managing behavior: linking the heart and the mind refers to the influence of emotions on thinking metaphor of baggage of life experience: emotional overload
the way in which the work was created:
First stage: sketches on paper second stage: moving the sketch on the canvas and working on the painting

Imagination training recalled reflections concerning the identity related to life experiences. The content of the inspiration contained in the training are processed subjectively as evidenced by placing a self-portrait in the center of the composition – it is a major component of the created visual narrative. Visual symbols which are used by the author and metaphors built on their basis suggest cognitive and emotional reorganizations within the area of self-knowledge, which took place during the workshop meeting. The internal dialogue accompanying the creation made the author of the overload caused by difficult life experiences. These contents have been included in the symbolic presentation of herself buckling under the weight of the huge suitcase placed on her shoulder. The pose she assumed – lowered head, shoulders buckling under the weight and the hands that instead of maintaining the suitcase are kept in trouser pockets, reveal the attitude adopted by the author, coming to terms with her

fate, resignation and passive reception of experiences. The resulting image made her aware of the still preserved will to fight, "I haven't quite resigned yet because I am not lying." The color of the painting complements the message with emotional content – it suggests sadness. Direct reference to the content of the imagination training is the presentation of the brain and the heart, their combination is a metaphorical answer to the question it posed: "What kind of images and representations of me build my idea of myself? Am I more the body or the mind?" It reveals the way of perceiving herself as a person largely driven by emotions, the sense of physicality is marginal content of the subjective identity: "I thought that I do not really feel like the body, I'm rather the mind and heart, it is quite a strong pair which always sends some messages."

Way of working over the image – attention to every detail, diligence in search of colors and shapes, reflection and focus that accompanied the creation are all evidence of emotional involvement.

The author derived only a part of the workshop inspiration, focusing on the subjective experiences, she overlooked the aspect of the influence of other people on the perceived self-image. Reflections were limited to personal experiences which are important to the author.

Cognitive reorganizations occurring in the space of the second meeting of the workshop focused on the identification of difficult life experiences that were instrumental in shaping identity. The author became aware of their impact on her way of life, including her attitude toward them and further emotional consequences in the form of resignation, passivity, and the accompanying feeling of sadness. She realized the decisive influence of emotions on thinking, which causes the fragmented experience of oneself – mainly through emotions without the aspect of physicality.

Third meeting

Formal analysis of the painting:

The composition is figurative, symbolic. In the central part of the canvas was placed a fragment of a female figure. In the face only the mouth was marked, the other elements were omitted. Long brown hair were braided, falling on the right shoulder. On the left side colored puzzle piece was placed, obscuring a part of the head and the face, a purple tear flows from it. On the left breast is a fragment of a purple heart, from which grows a branch of a plant with green leaves. Background is created with colored circles. From its space on the left side there emerges a black trident ending with a lightning, which is directed toward the face. Intricately designated shapes and colors build the mood of seriousness and a sense of sadness.

In the context of the theme of the workshop the colored elements in the background and the puzzle piece can be seen as symbols of cultural influences. The aspect of circulation suggested in training was presented by the circling of colored balls around the character. The symbol of the author, her identity, is the figure. The omis-

sion of certain elements of the face can be read in two ways – as an expression of yet unformed spheres of identity or the dominance of one sphere. At the same time the author seems to accept these influences selectively – this is demonstrated by the way the character is painted, clearly dissociating itself from the background and asserting her autonomy.

Analysis of the structure of aesthetic experience:

Table 40. Analysis of the structure of aesthetic experience – painting 3; participant 49.II.6.NP

Cognitive experiences:
Becoming aware of one's own traits: <i>"(...) I am primarily the heart and naturalness"</i>
Becoming aware of the cultural influences: <i>"Here is art, music, books (...) I was thinking about history and the history of my family (...). And this [points to the "spear"] is the influence of cultural do's and don'ts"</i>
Symbols and metaphors (relations between form and content):
puzzle piece: symbol of cultural influences black trident: a symbol of cultural do's and don'ts tear: symbol of the history of Poland and the history of the family heart with a green leafy branch springing from it: the symbols of one's own traits – naturalness and being guided by feelings
The way in which the work was created:
First stage: making a sketch of the character and a puzzle piece obscuring the head and face second stage: moving the sketch on the canvas and working on the composition. At the beginning an outline of the character appeared with a purple heart and outlined plant stems. Face is obscured by a colored puzzle piece, and on the left side of the head there is a black trident. The background is painted at the end. Third stage: elements of the face appear – eyes, mouth, nose, hair Fourth stage: elements of the face are painted over, only the lips remain

During the imagination training, an imaginary picture appeared which related to cultural influences. The author tried to capture it in sketches, which she then transferred to the canvas. The centrally situated organizing elements of the composition were: the outline of the human figure and the puzzle piece partially obscuring it. The puzzle piece symbolizes cultural influences shaping her identity, the author realizes the impact of art, family and history of the nation, into which trauma is inscribed, symbolized in the painting by a purple tear falling from the puzzle. The figure symbolizes herself, her central location in the painting indicates subjective processing of content – from the perspective of the self. The order of painting individual elements, especially the changes in the form of the human figure indicate the direction of thinking and transformations taking place in it. The outline of the figure, initially simplified,

without face detail indicates the appearance of thoughts about being dominated by cultural influences. This picture brought reflection concerning her own characteristics perceived subjectively – naturalness and following her heart:

“during painting I came to the conclusion that I am primarily the heart and naturalness.”

Visual symbol of this idea is the portrayal of the purple heart with a green leafy branch growing out of it, as well as giving the human figure a natural color. Next, the red lips appear.

In the last stage of work the background is refined, filled with oval shapes of different colors – the final composition reveals the final content of reflection developed during the third meeting: cultural influences the author previously went under had a dominant influence on her identity, significantly reducing the subjectivity and the ability to shape herself according to her needs and objectives. The author did not indicate their content, which may mean that previously she had not taken them into account. The reflection shows a clear idea concerning the cultural do’s and don’ts. The author realized her personal opposition and the desire to free herself from them, which is indicated by shutting herself off with the hair from the black trident symbolizing them, and a clear separation of the figure from the background.

The message contained in the created composition is infused with emotions that are not communicated directly, the author does not mention the emotions that accompanied her during the workshop meeting, but their presence is indicated by the somberness of the mood and the feeling of sadness read from the composition, which in combination with the observed thoughtfulness and focus during work on the painting as well as the emotions disclosed in the statements show how important for her was the addressed subject.

Insight into herself which took place during the workshop meeting allowed the author to reach her inner self, which is reflected by her realization, it seems, of the traits she finds important and values the most: naturalness and emotions. Another reflection refers to the need to free herself from cultural do’s and don’ts, which, as it can be assumed based on emotional communication (seriousness combined with sadness) reduce the subjectivity and prevent self-realization. The indicated content increased self-knowledge.

Fourth meeting

Formal analysis of the painting:

The composition is figurative, symbolic. The area of the canvas was divided into three areas designated obliquely. The area on the right bottom side of the painting was designated with a strip of pomegranate and ocher, suggesting the river and a piece of sandy shore, while the area on the left painted in dark green suggests a mountain. Triangular space between them is filled with the blue sky.

The main motive of the image, building the narrative are fragments of legs. Three pairs of them were placed on the canvas – one in each of the three areas. The rest of the characters are outside the borders of the canvas. A notable feature are the toenails painted red, which suggests femininity. It seems that the legs belong to the same person, placing them in different areas and patterns refers to three different life situations, “having one’s head in the clouds,” which is suggested by the feet placed on a background of the sky with a fragment of a white cloud, lounging on a mountainside – legs on a background of green and walking in a the stream – the legs submerged in blue. At the junction of the two lower areas appears a red calyx, intricately shaped. It seems that it is the essence of thoughts and emotions included in the painting, its sophisticated form expresses beauty and the power hidden in it.

Considering the message contained in the painting in the context of workshop inspiration, it should be noted that three different situations associated with happiness were presented. The symbol of its experience are the author’s legs. Whiteness of their skin suggests softness, combined with red nail polish it creates a reference to femininity.

The use of a synthetic patch of color, simplification of shapes and strong contrasts of color, build expression by suggesting strong emotions triggered by the addressed topic.

Analysis of the structure of aesthetic experience:

Table 41. Analysis of the structure of aesthetic experience – painting 4; participant 49.II.6.NP

cognitive experiences:
<p>identification of the situation in which she feels happy: <i>“I love the contact with the three elements and nature. I love to immerse my feet in the water, to walk on grass. This cloud was a little accidental, but it looks cool.”</i></p> <p>realization of the subjective experience of happiness: <i>“I thought for a moment that I could still put one more person here. But the composition is so nice that I think I won’t do it.”</i></p>
emotional experiences:
<p>insecurity: <i>“I had a problem with these theme.”</i></p> <p>peacefulness and a hedonistic sense of joy: <i>“I love the contact with the three elements and nature. I love to immerse my feet in the water, to walk on grass.”</i></p>
symbols and metaphors (relations between form and content):
<p>pair of feet: symbol of the author red flower: Metaphor of the author’s personality – it expresses femininity, emotionality and power hidden within her</p>

the way in which the work was created:

First stage: Making sketches on paper

second stage: Transposing one of the sketches, and several motives from the sketches on canvas

third stage: working on the composition

Reflections on the personal vision of happiness were not easy for the author – it is indicated by the following statement: “I had a problem with this theme,” and is also demonstrated by her starting late to work on the painting. Visualizations caused during the imagination training contained only the outlines, suggestions, unspecified imaginings that acquired pictorial form in the sketches:

“I had a couple of visions, so very unspecific and finally I decided to put three of these visions in the painting.”

Internal dialogue inspired by the artistic structure of the created composition not only allowed the author to identify situations associated with feelings happiness, but above all made her realize its internal source – happiness has its source in herself, it does not depend on other people, even the most important ones, that is why she did not put other people on canvas. The way in which composition was constructed reveals an inspiring influence of visual elements, present on the given stage in the artistic structure, on the content of thinking. Initially, as suggested in the content of the training, the reflection on happiness refers to the place and the situations generated by it, which trigger hedonistic feelings. Gradually, the reflection begins to concern the author’s identity, experiencing herself and experiencing subjectivity. The final form of the composition indicates that happiness is linked to a transcendent experience of oneself, one’s values, femininity, a sense of internal power – this is the content that expanded the author’s self-knowledge during the fourth workshop meeting.

The author does not directly reveal the emotions she is experiencing – she does not talk about them and does not show them directly in visual symbols. The joy of subjective experience of herself “as she really is” was hidden in the statement:

“I could still put one more person here. But the composition is so nice that I think I won’t do it.”

Emotions are also expressed by the composition itself, containing a suggestion of quiet joy, combined with a certain frivolity. The way of looking at herself gained during the workshop meeting expresses full acceptance of her femininity and life situation, which is equivalent to a personal vision of happiness.

The validity of these reflections reveals the involvement in the process of creation – the author is working on her composition in every spare moment, not only in the intervals, but also after the workshop meeting, putting the finishing touches on every detail of the composition, focused and thoughtful.

Fifth meeting

Formal analysis of the painting:

The composition is figurative, symbolic. In the central part of the vertically oriented canvas there is a symbolically painted heart. It is directed diagonally, from the lower left to the upper right corner of the canvas. Its left part is red, the right part was painted blue. Inside four elements were placed. In the foreground an outline of a woman is shown – the head and shoulders. She is defined only by the long auburn hair, while the face and shoulders are indicated only by the shape of flatly imposed white color – details of the face were not marked. Behind this figure, on the left side there is a silhouette of a human bust, also without marked facial details. It was painted in space, with the gray color passing into three oval forms located on the right side of the heart. One should assume that these human silhouettes are only symbols that build a broader context of communication contained in the painting. In the upper part of the left side of the heart, between the figures of a woman and a man, two overlapping elements with rounded shapes of antennae were placed, painted in strongly contrasting colors – violet and yellow. Their shape wakes distant associations to *Yin* and *Yang*. In conjunction with the red of the half heart one can read the juxtaposition of as a metaphor of a relationship. In the right, blue part of the heart, on a background of three oval, gray forms there is a small, blue elephant wandering on the woman's hair.

The whole is depicted on a background of various colors, divided with color into two qualities: the left side in red, the right in blue. At their junction a tree was painted, its shape is only suggested by the trunk and branches painted with small, green flecks arranged along circles covering the entire background. Means of expression are the color contrast and dynamics.

In the context of the workshop inspiration, the elements located in the heart symbolize the author's life gain, the heart itself symbolizes the value of its content. The painting exudes energy, joy, which suggests that a reflection on the life gain raises positive feelings.

Analysis of the structure of aesthetic experience:

Table 42. Analysis of the structure of aesthetic experience – painting 5; participant 49.II.6.NP

cognitive experiences:
<p>Becoming aware of a life gain and prized values: <i>Life gain is this tree from which comes a variety of fruit, or all experiences, education, plus all the experiences, all the knowledge, also negative experiences, but they are also my profit. But when it comes to value, the distinction I made here and there is the material profit – the tree, and here are the values and there is the balance (...)</i>"</p>

“people who support me, my friends, there are three people, my man, these are my greatest values, because they are great people”

“and character traits that have developed, this is the quest for balance (...) openness and strength, (...) nature”

emotional experiences:

Positive feelings – peace and harmony expressed in the artistic form of the composition

symbols and metaphors (relationships between form and content):

Elephant: symbol of strength

rays radiating from the heart: symbol of openness

characters and three oval forms: they symbolize significant others

tree growing out of a woman’s head (the author): symbol of cultural values shaping the author, building the metaphor of “being rooted in the heart”

the way in which the work was created:

first stage: making sketches on paper

second stage: moving the sketch onto the canvas

third stage: working on the composition

During the imagination training no concrete pictorial imaginings were created, the idea to present the topic arose later during meditations. The number of generated thoughts is demonstrated by, inter alia, a large number of colors placed on the pallet. The author became aware of a number of values that constitute her life gain:

“education, plus all the experiences, all the knowledge, also negative experiences”

They were presented in the form of a tree growing out of the head of the author, creating the metaphor of “being rooted in the heart.” The author differentiates the life profit in the form of gaining knowledge and experience from the external world from life values, which she sees in herself, in her personality expressed through a sense of harmony, openness to the world, naturalness and inner strength, and relationships with people important to her:

“these are my greatest values (...) people who support me, my friends, there are three people, my man, these are my greatest values, because they are great people (...) and character traits that have developed, this is the quest for balance (...) openness and strength, (...) nature.”

The indicated findings constitute the cognitive reorganizations in terms of self-knowledge, made under the influence of workshop inspiration. Emotional reorganizations are not so clear, but emotions can be read from the form of the resulting composition. The feeling of harmony and peace is expressed by balance and the elements present in the heart. Its equilibrium contrasts with the dynamics of the surroundings, stabilizing the composition.

Reflection was made during the fifth workshop meeting, which according to the plan is intended as a summary of the discussions held at the workshop; it indicates

that the balance sheet for the author's life raises her positive feelings. It is important to go beyond the subjective perspective, the author considers the life gain holistically, covering all spheres of reality, both internal – subjective, created by her own needs, aspirations and emotions, as well as the external, covering cultural influences and relationships with other people.

In this case, a strong focus on the self and expanding the self-knowledge that took place in previous workshops, led to the opening on the external reality.

Summary:

Subjective value of the participation in the workshop is expressed in the expansion of self-knowledge, which is important for the current stage of development of the author's identity, her search for herself and working out ways to deal with problems. The workshop gave her a greater awareness in the area of the knowledge about what gives her joy and awareness of individual aspirations. Assessment of workshop's impact on subjective development crystallized a year after its completion. The author recognizes important changes inspired by the subjective experience during the workshop, they are associated with the awareness of her own needs and appointment of new life aspirations, a sense of cohesion of oneself:

“over time, what has happened to me at the workshop began to set completely new paths in my life, and I became more consistent, confident and far less confused. I am enormously grateful for this amazing adventure and the opportunity to meet myself face to face.”

10.2.2. Participant 22.I.2.P

First meeting

Formal analysis of the painting:

Figurative representation. In the center of the vertically oriented canvas is a red, spatially painted sphere, at its fringes appear barely visible red balls. It was placed on a green background suggestive of a fabric draped in the upper part. The colors were limited to two qualities – red and green, forming a strong contrast. The sphere is clearly in relation to the background, suggesting the coexistence of two different realities. Synthesis of the shapes utilized by the author moves towards abstract painting. The expression of the resulting system creates a strong contrast of red and green, which suggests that its contents deeply involve emotions.

Considering the media content contained in the composition in the context of the theme of the workshop meeting, the red ball should be regarded as a symbol of the emerging identity – self-awareness, in turn, the circular shape reflects the impact of the of inspiration with the content contained in the imagination training.

Analysis of the structure of aesthetic experience:

Table 43. Analysis of the structure of aesthetic experience – painting 1; participant 22.I.2.P

cognitive experiences:
<p>Reflection on identity, realization of one’s own autonomy: <i>“It was a situation when I was at my aunt’s in the country, I was a little girl and I had ran very hard and fast, I remember a very strong heartbeat, which meant that I identified with myself, I felt the heartbeat (...)”</i></p> <p>Identification with the event connected with the beginning of identity: <i>“Here is my heart and meadow, because I remember the village and summer at my aunt’s as one, big green color.”</i></p>
emotional experiences:
<p>feeling of anxiety: <i>“I felt the heartbeat, I realized, that something is going on in my body. I did not entirely know what it was, I even got a little scared as a child, because it was my first such experience.”</i></p> <p>feeling of seriousness and significance: it is demonstrated by the seriousness and reflection observed during the working on the composition</p> <p>comment on the next day: <i>“Yesterday, I struggled with terrible emotions. There was a moment, when I felt simply terrible”</i> <i>“I think yesterday I felt that I locked something away, I can’t go back to that. I washed the palette and used up all the paints.”</i></p>
symbols and metaphors (relationships between form and content):
<p>red sphere: symbolizes the heart in the state of strong arousal.</p> <p>green background: it is a symbol of the meadow</p>
The way in which the work was created:
<p>The way in which the work was created:</p> <p>first stage: after the training she long remains with her eyes closed. Then she talks with the workshop leader about the topic. She makes sketches before painting.</p> <p>second stage: in the central part of the canvas she makes a sketch, then around it scratches a bright red spiral form, around it appears a green-white checkerboard painted in a circular pattern</p> <p>third stage: spiral form is transformed into a circle painted in red and white checker, the background remains unchanged</p> <p>fourth stage: canvas is painted dark green, the diversity of values divides it into two areas with different color saturation. In the center gradually appear three, concentrically located circles, their outlines are created with small elements of geometric shapes, they are painted using a template. In the center of the wheel an orange dot is marked, painted with great care, just like other elements.</p> <p>fifth stage: in place of the circles appears bright red circle, painted using a template, it covers up the previous shapes. This order of the composition is final, later only the details are worked out.</p>

Imagination training recalled a biographical episode from the past – a quick run through the meadow, which, because of physiological effects in the form of a strong heartbeat initiated reflection concerning identity:

“It was a situation when (...) I was a little girl and I had ran very hard and fast, I remember a very strong heartbeat, which meant that I identified with myself, I felt the heartbeat (...)”

That situation fills the contents of the message constructed in the painting. Visualization brought only a suggestion concerning the recalled color and place – this is demonstrated with the authors’ expression:

“I remember the village and summer at my aunt’s as one, big green color,” “Yesterday in the visualization I saw two concrete colors. And I had no doubt that this will be the colors, even for a moment” (a statement from the second day of the workshop)

and a choice of colors – red and green, which the author uses consistently until the end of the work on the image. This makes the colors rich in personal symbolism – green signifies the meadow, red refers to the heart and symbolizes herself. The author, intuitively aiming for consistency between the form she shaped and her own perception of it makes multiple transformations of the structure of the painting. Nonetheless, three qualities remain the same: the colors (red and green) and the circular shape, which is an expression of submission to the suggestions contained in the imagination training. Based on them, the message of the composition is created.

The many layers of the resulting composition reveals transformations of thoughts and emotions accompanying its creation. Placed centrally in each version of the painting, the oval shape painted with red symbolizes the author, demonstrating the feeling of subjectivity. The checkered background appearing in earlier versions and the checkered pattern and spirality of the oval form can be seen as an expression of faithful devotion to portrayal of experiences which are both kinesthetic (dynamics, momentum) and emotional – the feeling of fear (“I even got a little scared”) associated with that situation. This trend persists as the reflection is deepened, which is made apparent by the changes in composition – its form is stabilized in order to reach full balance in its final version – the suggestion of rotation can be found only in tiny, barely discernible spheres were placed along the edge of the red sphere.

Subjective sense of identity, which the author assigns to the recalled incident, was constructed in the course of creation. Final reflection from the first workshop meeting is the result of the author’s thoughts inspired by the transformation of the art form. Becoming aware of the situation combined with her beginning to think about herself as a separate person, in the final message of the painting becomes a subjective reflection on herself today, it is an expression of identity experienced “here and now.” The importance of the content for her self-knowledge is expressed in the author’s statement on the second day:

“I think yesterday I felt that I locked something away, I can’t go back to that. I washed the palette and used up all the paints.” (statement on the second day of the workshop).

Deep reflection, gravity and calm that accompany her at work, a kind of “immersion in herself,” signal the emotions accompanying the reflections:

“Yesterday, I struggled with terrible emotions. It was a moment when I felt simply terrible”(statement on the second day of the workshop)

Second meeting

Formal analysis of the painting:

Presentation figurative, symbolic. The main motive in the image is the centrally positioned cross, symbol of Christianity designated by the arrangement of elongated, board-like elements put together at a right angle. It is a symbol of Christianity, which is suggested by the outlines of hands placed on a horizontal beam, spread in a gesture corresponding to the crucifixion. The center of the line suggested by the hands is reached by the top of a transparent, glass cone, which seems to be hanging on the cross. It is merely an illusion, because at closer examination it shows that the base of the cone stands on an oval base. On the basis there is a reflection of a face. At first a suggestion is born that it is a reflection of the face on the cross, but after a careful examination one notes that the face is a self-portrait of the author. The whole is against the background of an unspecified space.

Color scheme, limited to a monochromatic, violet gamut, complements the surreal atmosphere created by the unrealistic juxtaposition of objects, moderating the message contained in the symbols. The whole builds atmosphere of mysticism and seriousness.

The symbolism referring to Christian values read in the context of the theme of the workshop indicates a strong identification with them, they form, as it seems, the main content of the author’s identity identification.

Analysis of the structure of aesthetic experience:

Table 44. Analysis of the structure of aesthetic experience – painting 2; participant 22.I.2.P

cognitive experiences:
<p>Awareness of the role that is attached to spirituality and religion: <i>“During the visualization I lacked one area. Eugene said much about the body, flesh and mind, but what was missing to me was spirituality. For me, a man consists of these 3 elements integrated very strongly, whereby the latter seems the most to be me, the spiritual.”</i></p> <p>awareness of the impact of religion on the perception of herself: <i>“if I were to define myself, my current identity through the prism of light that comes down from heaven on me.”</i></p> <p>becoming aware of the attitude of withdrawal adopted towards life: <i>“This image compared to the last one is so quiet and almost away, a whisper.” Actually, this is the condition in which I find myself.”</i></p>

becoming aware of the possibility of introducing order and “resolving” matters: *“yesterday it happened that there was a certain order. Even so, now that I think about it, I can plan it, do a task on one day, the second task on the second day, and so on. It is a new experience.”*
“I realized how important this painting is and what important problems in my life it concerns.” (statement on the following day)

Emotional experiences:

realizing that her faith gives her a sense of security:
“I am under this kind of shade, which is protection and light, which is security, maybe it protects me a bit too from the world, it is hard to say what emotions I have apropos this.”

Experience of anxiety and a sense of loss:

“Peace of mind comes from this, but, on the other hand, when I compare it with the previous work I feel like I have lost something. But my life evolution is moving someplace rather decisively. I don’t know. My life is harder now, I do not know why it’s so hard for me.”

Statements on the following day:

“Yesterday, overall I had a crisis, I even wanted to cry. I was finishing the work and did not even know what to do and how. This morning I woke up with gratitude for this painting. So it has great significance for me.”

“Last night I changed my work. There were two new elements to the first concept, about which I spoke at the first presentation. My work was quite long and tiring. I finished the painting thinking that I will not do anything with it at 1am. (...) I have been working all the time and this morning”

Symbols and metaphors (the relationship between form and content):

Christian cross interpreted with in terms of color and structure: Interpretation makes the crucified hands visible, and the vertical beam covers the rest of the body. It symbolizes the gift of love.

Face the author placed on the baptismal font: symbol of faith

The beam of light covering the face of the author: symbol of protection providing security

The way in which the work was created:

first stage: the development of the concept, Lidka asks after training about the work’s theme – she asks about the difference compared to yesterday’s theme. She talks with the leader about her strong feeling of spirituality, which is connected with her deep faith. She missed the spiritual aspect in the imagination training.

second stage: work on the painting, the search for the theme in her original graphics. At the beginning a vertical bar appears and an ellipse with a self-portrait – a face situated on the baptismal font

third stage: the colors change, the dominance of gray changes into a range of purples; symbols become more concrete – the cross and the symbol crucified Christ appear

The imaginary picture recalled during the visualization refers to the spiritual and religious experiences, to which the author has been subject in the last few years. She saw herself, her identity through the prism of the passion of Christ contemplated during the Ignatian Spiritual Exercises – the context accompanies her reflections on identity:

“What was very important during the visualization was this element of spirituality, which stems from my practice of retreat in recent years and the experience of prayer; I had this vision, if I were to define myself, my current identity through the prism of light that comes down from heaven on me.”

The visualization provided the author with little but an outline, a vision in the form of feeling of light

“I had this vision, if I were to define myself, my current identity through the prism of light that comes down from heaven on me,”

and colors:

“I followed the image from the visualization and the colors were bright, pastel, purples, they are metaphysical colors.”

Training content recalls previous reflections generated during the production of the computer graphics.

The created vision focused the content of the internal dialogue taking place during creation, the concretization of the visual presentation itself took place during the work on the image, in the course of the transformation of the artistic structure and the thoughts and emotions caused by it:

“while painting I discover some things that I may not realize.”

The sequence of thoughts generated reveals the method of work on the painting.

“It let me look at myself from another angle, and in the situation of the visualization appeared an image of light from the sky, which kind of concerns me. (...) I used the theme of his face, and this ellipse is like a baptismal font, and actually I alluded here to a certain painting made made with computer technology”

In further work on the painting symbols are concretized – a cross appears with an outline of a hand on the vertical beam, symbolizing the crucifixion. Then there is a stream of clear light, covering the face of the author like a shade.

Expanding self-knowledge was related to an increased awareness of the importance of religion and spirituality – to her, they are a source of internal development, but also protection, although the author does not specify to what the protection applies:

“From this cross comes out the shade, to enlighten me on the one hand, and on the other to shield me.”

The discussion is dominated by subjective orientation, which the author emphasizes:

“I’m working on a vision of myself right now.” (...)“.

The value of participation in this workshop meeting is raising the self-knowledge, the author realizes her attitude of withdrawal adopted towards life:

“This image compared to the last one is so quiet and almost away, a whisper. Actually, this is the condition in which I find myself. I can learn a lot about myself thanks to that.”

Work on the image brought the author significant findings concerning herself – her attitude towards life and values:

“I realized how important this painting is and what important problems in my life it concerns.”
(statement on the following day)

They are the result of cognitive and emotional transformations inspired by the changes in the artistic structure – the author changed the first version of the painting, introducing luminous red in the background, which determines the experienced emotions. They are strong and ambivalent, however, she declared “immersion in faith” bringing peace and protection raises anxiety and a feeling of loss:

“Peace of mind comes from this, but, on the other hand, when I compare it with the previous work I feel like I have lost something. But my life evolution is moving someplace rather decisively. I don’t know. My life is harder now, I do not know why it’s so hard for me.”

This apparent contradiction was reworked during the creation, it is demonstrated by the need for a change in the composition:

“I finished the painting thinking that I will not do anything with it at 1am. (...) I have been working all the time” and the comment on the following day: “I realized how important this painting is and what important problems in my life it concerns.”

The creative process was accompanied by strong emotions, hidden behind the apparent calm displayed on the outside. It was revealed by the deep reflection and concentration during with the work, attention to every detail. Emotional state and dilemmas statement was revealed by the author’s comment on the next day:

“Yesterday, overall I had a crisis, I even wanted to cry. I was finishing the work and did not even know what to do and how. This morning I woke up with gratitude for this painting. So it has great significance for me.”

The author’s experience of participation in the workshop meeting allowed her to realize important aspects of the “ego”, defining the area of increased self-knowledge:

“This is exactly what I meant, what is true about me at the moment.”

Third meeting

Formal analysis of the painting:

Presentation figurative, symbolic.

The dominant feature of the representations are three cubic forms arranged on two levels – the first two in the foreground indicated by the green oval plane, the third in the background, marked by the blue oval. Each cube is made from a different matter, the element connecting them semantically is the image of the face placed in two of them and the image of a person placed in a cube placed the farthest. The

walls of the first cube contain motifs modelled directly after the painting of Eugeniusz Józefowski exhibited in the room which held the workshops – a fragment of the self-portrait with the background in the form of a chessboard. The second, transparent cube is filled with red and white light, which refers to the Polish flag. In the flag of light the author’s self-portrait was submerged, which indicates her patriotism. The third cube placed in the distance contains a simplified outline of a woman with curvaceous shape, reminiscent of the prehistoric Venus. This is a reference to the author’s friend, for whom Venus has become the theme of creative work. The created reality is not a reflection of the real world. Its symbolism is built by surreal elements and colors that complement the suggested message, the contents of which are deeply personal.

In the context of the suggestions contained in the visualization, it is clear that the content of the message encoded in symbols refers primarily to the impact on the personality of the author, her identity. It is about the effect of specific people – the artist, creator of the painting, whose motives we find on the first cube and a friend, who is symbolized by the third cube. These people are also, it seems, important representatives of two values and traits for the author – artistic personality and femininity.

Analysis of the structure of aesthetic experience:

Table 45. Analysis of the structure of aesthetic experience – painting 3; participant 22.I.2.P

cognitive experiences:
<p>becoming aware of links with the world and the country: <i>“Two areas were actually such a starting point. One concern that I had was that I am a resident of Earth, I stand on the ground and look up at the sky. I move between the two planes, and the second point is that I live in Poland. In a way, it is the area of security.”</i></p> <p>Becoming aware of the importance of art: <i>“My mother is a painter. (...) she paints, and this is the source of her strength, her motivation to live and I understand how much painting can mean for a person.”</i></p> <p>Becoming aware of the importance of relations with people she trusts: <i>“I got started with some patriotism, references to the world, while what is true about me, including what I struggle with in social relations, (...), it was not patriotism at all, or world, but people who create our circle.”</i></p>
Emotional experiences:
<p>feeling of security: <i>“I live in Poland. In a way, it is the area of security.” I wanted to show Poland as an aquarium, a separated part, from which will not go anywhere, which limits and protects me.”</i></p>
Symbols and metaphors (the relationship between form and content):
<p>cubes: they symbolize three people in the room; the bottom one is the professor leading the workshop, the middle – the author of the painting, the top one is her friend. The cube builds a metaphor of separation, functioning in one’s own world, at a safe distance.</p>

The “enclosure” of the self-portrait in a cube filled with red and white is a symbol of feelings of safety and security because of her nationality.

The way in which the work was created:

first stage: reflection, working out the concept

second stage: work on the painting – background in red is created, in the center there is a cube placed on an orange hill. Space of the cube has been filled in two parts with red and white, in which a self-portrait was placed.

third stage: change of composition, adding two cubes

Imagination training sparked reflections on nationality:

“During the visualization an image of a Husar appeared, an eagle, wings, national colors.”

This vision was developed in the early stage of work on the painting, allowing the author to realize the importance of her national identity, which in her opinion provides protection and security:

“I live in Poland. In a way, it is the area of security. I wanted to show Poland as an aquarium, a separated part, from which will not go anywhere, which limits and protects me.”

The visual symbol for this reflection is the transparent cube filled with red and white, which are a reference to the Polish flag, with the author’s self-portrait floating in it. Cube is also a metaphor of separation, safe distance defining the personal space. Reflections on national identity and relating to the appreciation of the relationship with the world initiated more personal trains of thought, taking on the topic of the relationship with her loved ones and the importance of art. In the picture there appeared two more cubes symbolizing two people having great impact on the author during the workshop, it is the professor conducting the workshop, and a participant of the workshop, who is her friend. During the creation the author experiences uncertainty, its source appears to be the discovery that not all narratives constructed by her, which are in accordance with the cultural standards, are consistent with her personal beliefs. The author does not fully identify with the reply she formulated quite quickly in response to the question about cultural influences shaping her identity:

“I got started with some patriotism, references to the world, while what is true about me, including what I struggle with in social relations, because this is how I can define it now, it was not patriotism at all, or world, but people who create our circle (...). Actually, I did not think about what goes around us, but about what I am in reality.”

This is reflected in the search for more personal references, affecting her subjectivity, which involves the transformation of the composition. It reveals the transformation taking place in the way of thinking, which consist of going beyond cultural standards and imprinted ways of thinking about one’s “ego”; as a result a need arises to reach the true self, verbalized in a statement:

“The work is unfinished. So I do not know at all what will be like in the future.”

Emotions were not directly disclosed in symbols, they can be read from the form of the composition, their colors of equilibrium and colors build the mood of peace and dignity.

The experiences of the third meeting of the workshop yielded findings relating to the elements shaping identity, the author went beyond the conventional way of thinking, turning to her own expectations and needs. Reflection on the fact that they are important to her was incorporated into the structure of self-knowledge.

Fourth meeting

Formal analysis of the painting:

The main motif of the composition is the skeleton of a rectangular, open form, which is in the center of the image. It has only two opposing walls, arranged in a plane parallel to the plane of the painting. In the background you can see rectangular divisions suggested by the direction of superimposing planes which have diverse values. They form a rhythmical surface painted in red and violet range, changing into brown color in the top right. On the right side of the body, on a brown area that suggests a wall, there appear four colored buttons, rectangular in shape. Their vertical positioning within the painting indicates that they belong to the cube and how it functions.

The painting also contains figurative features, of which are indicative the recognizable shapes of a cube and buttons, however, the visual composition in its entirety places the composition rather in the field of abstraction.

The color of the background – values of reds and purples, changing into the brown color, combined with the dynamics created by the rhythms of rectangular areas gives the impression of emotionality, even aggression. The whiteness of the cube is clearly in opposition to the colors, suggesting a mismatch, inconsistency.

The symbolism of the created reality refers to the subjectively defined conventions that are difficult to read by the onlooker. The whiteness of the cube and its transparency suggest innocence. It was exposed to negative influences, but the openness of the form does not mean it can be filled. It remains unchanged, remaining only in the background. We are dealing with two separate worlds, one appointed by the boundaries of the cube – the author's internal reality, the second co-existing next to it, forming the background. Their juxtaposition creates the suggestion that the source of happiness is this constancy, immunity to the background. At the same time the buttons suggest the possibility of external control of happiness, it clearly does not belong to the white cube that symbolizes the author.

Analysis of the structure of aesthetic experience:

Table 46. Analysis of the structure of aesthetic experience – painting 4; participant 22.I.2.P

Cognitive experiences:
Becoming aware of the difficulties in determining happiness: “ <i>I had no visualization, because I didn’t even try to have it. I decided that I was not able to have a painting in workshop conditions. It seemed difficult. When I could went outside to look for an idea there.</i> ”
Becoming aware of subjective determinants of happiness: “ <i>I found some nice experiences there, basically three:</i> 1 – <i>the sun shone and saw part of this building in such light, such fresh air and it reminded me that last time something like that gave me joy was when i was a child,</i> 2 – <i>I met Eugeniusz and he had an instrument (probably a Jew’s harp), one of the oldest in the history of mankind, and played on it, it was so stimulating for the sense of hearing,</i> 3 – <i>together with my friends we went to the store and we hugged like that, and so I realized that what is most important in life is just people such as they. And it was those 3 points. And when I came back here wanting to get to work, I decided to look through the photos that had once I taken, and I saw something that I love very much, and it’s been already four years since I’ve been there, in the Tatra mountains.</i> ”
Emotional experiences:
emotional involvement: it is disclosed in the observed concentration and commitment, attention to every detail of the composition hiding experiences: “ <i>Many things have been hidden. I think today I have adopted by the motto that to gain something, you have to lose something.</i> ”
Symbols and metaphors (the relationship between form and content):
The wall is reminiscent of the wall of the building in which we are staying. A blue, transparent cube, which makes the wall is transparent and sky can be seen through it.
The way in which the work was created:
first stage: the development of the concept – she develops a series of sketches inspired by experiences from the walk earlier second stage: work on the composition, painting the first painting third stage: changing the composition, work on the final version of the painting

The visualization did not bring any images relating to her private vision of happiness. The theme cause the author great difficulty, it persuaded her to seek inspiration on the outside:

“I had no visualization, because I didn’t even try to have it. I decided that I was not able to have a painting in workshop conditions. It seemed difficult. When I could, I went outside to look for an idea there.”

She initially identified three factors causing her joy – nature, music, close relationships with people important to her.

The idea behind the work on the painting became intuition, spontaneous submission to the influence of the art form:

“I decided to do something for pleasure, and what will happen next, I’ll see.”

However, the choice of strategy rather quickly turned out to be wrong. The resulting artistic structure differed from the intentions of the author:

“I painted a picture in the morning which was very similar to the previous ones and somehow I decided that I do not like it much. I decided to experiment a bit and I started to paint colorful, flat spots, and then do something with them. For a long time I tried to stop one of the fragments of that background, but it turned out that it was aimed at a completely wrong place and I also had to repaint the that background.”

Intuitive experimentation with the paintings resulted in significant reflection, enriching the context of considerations about the happiness with a new quality:

“to gain something you have to lose something.”

This reflection certainly makes apparent the pessimism accompanying the personal vision of happiness. The author builds the message based on abstract form in which she carefully hides her true thoughts and emotions that accompany them:

“Many things have been hidden. I think today I have adopted by the motto that to gain something, you have to lose something.”

To present herself as a cube controlled with buttons reveals a view of the lack of impact on her individual happiness, it contains the suggestion of being steered by unspecified forces or external factors. Background designated by contrasting juxtaposition of red and brown builds emotional message. Its vehicle are the contrasts and dynamics enhanced by the geometrization of the background – placed in the background the cubes evoke the feeling of buildup, introducing noticeable anxiety. The white cube is clearly a separate part, not matching the reality constructed by the background, which gives rise to the supposition that the mismatch, the inconsistency are combined with the difficulty, or even inability to achieve happiness.

Emotional involvement in the topic is evident in the concentration and the accompanying creative thought, the attention to every detail of the composition reveals the importance of individual considerations during the fourth meeting.

Reflection from the fourth meeting of the workshop allowed the author to realize that happiness is a value she had not yet taken into consideration. The creation of its personal vision gave her great difficulty, it was not properly developed. Her self-knowledge was enriched by reflections concerning her tendency of avoidance and pessimistic thinking about it in terms of loss and sacrifice.

Fifth meeting

Formal analysis of the painting:

The composition is figurative, symbolic. Almost the entire canvas is covered with a semicircular, flat shape, with a round hole in the center filled with white. Its area was designated with transparent colors in shades of blue and red, from underneath shows through a background that is created by a wall with Hebrew inscriptions. In front of her, on a white vertical strip at the bottom of the picture an inscription is located: “BOŻE SZUKAM CIEBIE [GOD, I AM LOOKING FOR YOU],” and another one, barely visible “the soul desires.” In the context of the total composition the semi-circular shape resembles a fragment of the monstrance.

Transparent colors with barely suggested qualities build an atmosphere of solemnity and grandeur, which constitute the emotional message.

In the context of the theme of the workshop meeting, the content of the message should be combined with faith, as the highest value for the author, which shapes her identity.

Analysis of the structure of aesthetic experience:

Table 47. Analysis of the structure of aesthetic experience – painting 5; participant 22.I.2.P

Cognitive experiences:
<p>Realization of life values: <i>“first came the most valuable word and then I saw my son, but I am aware that he is a grown man, that I need to somehow distance myself from him. When people talked about the values, already then values appeared that are my values, I came back to the roots of religious values. These are the things that I want to present.”</i></p> <p>becoming aware of the value attached to faith and its importance in her life: <i>“Indeed it is a unique story that one can, if someone believes that one can understand, feel the presence of God among men. For me, this is absolutely the greatest value, which gives me a lot of strength in different situations.”</i></p> <p>becoming aware of the utilized mental strategies idealizing reality and resulting in self-deception: <i>“If there is one element to which I want to subordinate the rest, then it is wrong. Everything should be formed in order, first they should be thought through and then executed.”</i></p>
Emotional experiences:
<p>feeling of relief connected with the awareness of predicting future events: <i>“Today it is easier for me than yesterday, this is not the first time in my life, but I feel that I’m in a position where I begin to predict what will happen next.”</i></p>
Symbols and metaphors (the relationship between form and content):
<p>Inscription in Polish “BOŻE, SZUKAM CIEBIE [GOD I’M LOOKING FOR YOU]” The text of the 10 Commandments in Hebrew, placed on the wall in the background and the arch, are a symbol of communication between Judaism and Christianity. The form of a semicircle with a centrally located circle – the Eucharist, is a symbol of Christianity.</p>

The way in which the work was created:

first stage: In the visualization appears a specific plan of the work.

second stage: work on the developed concept of the composition, looking for visual symbols faithfully capturing the idea (working with the template and the Internet).

third stage: refining the final form of the composition and a declaration of the change.

Fourth stage (after the workshop): The change of composition, with the retention of its primary premises (symbolism and color scheme), yet with a change in orientation from vertical to horizontal.

Imagination training sparked a series of reflections on the understanding of life profit suggested in it and the most precious values. The author rejects the category of life profit, and focuses on values. The most precious value that appeared in the visualization is her son, but the author knowingly abandons this train of thought, focusing on the values cherished personally, which are the religious values:

“I saw my son, but I am aware that he is a grown man, that I need to somehow distance myself from him. When people talked about the values, already then values appeared that are my values, I came back to the roots of religious values. These are the things that I want to present.”

The author seeks inspiration for her deliberations in the formal values of the composition – she intuitively connects them with vertical orientation, and modular divisions in half:

“The first thing that takes place here is a composition based on the division of the plane. I base my conclusions on the solutions consistent with the structure of the plane. I divide it in halves, into values that result from its shape, and is the first horizontally aligned work.” She uses symbols, giving them personal meaning: “Rainbow as a covenant between the Old Testament and the New, between Judaism and Christianity”

It focuses on the artistic form, attention given every detail reveals her emotional involvement.

The author speaks sparingly about the emotions accompanying the work on the painting. It begins with a positive attitude, which is probably the result of having a clear concept of the composition:

“Today it is easier for me than yesterday, this is not the first time in my life, but I feel that I’m in a position where I begin to predict what will happen next.”

Emotions change in the course of the work. However, the author indicates that this is the result of technological difficulties:

“I’m mostly angry that I’m not doing well, in the morning I felt better. I always feel better before I start working. When I get bogged down with form, the topic also gets further away from me.”

However, it can be assumed that the true source lies in the contents of the internal dialogue that was induced. The author hides it, but the observable emotional arousal, the change of the technological concept reveals the difficulty in resolving the topic, related to the dilemma of two mutually exclusive values.

The effect of the fifth day of the workshop is the realization that the value of life is personal faith and the ensuing search for God, that gives meaning to her life:

“Indeed it is a unique story that one can, if someone believes that one can understand, feel the presence of God among men. For me, this is absolutely the greatest value, which gives me a lot of strength in different situations. (...) On a vertical wall and the arc there are the Ten Commandments written in Hebrew. It is like the root of this religion, the first meeting between God and man, and the horizontal plane is also from the Old Testament, but also for me it is the search for God, and this is what is written there, about the search for God.”

Cognitive reorganizations are accompanied by emotional reorganizations, which took place during the fifth meeting of the workshop, proceeded as follows:

Sequence 1: During the visualization an image of the son appeared, but the author makes a conscious decision to abandon this train of thought, focusing instead on the values she cherishes personally. The idea of the work appears already at the stage of visualization.

Sequence 2: The author identifies the religious values as the most important for her and looks for symbols signifying them. The main portion of the painting is the monstrance placed centrally on the canvas, with the white Host visible in the center. In the background there is a fragment of the Hebrew version of the 10 Commandments written on the wall.

Sequence 3: at the bottom of the composition appears the inscription “Boże szukam Ciebie [God, I am looking for you].”

Sequence 4: the composition is repainted – the large white Host was placed as a whole in the center of the canvas, at the bottom appear additional texts.

Summary:

Despite the indicated reflections expanding self-knowledge, the process of cognitive and emotional reorganization did not end on the last day of the workshop. The painting made on that day was changed after she returned home, which reflects the ongoing process of self-exploration. This applies not only to matters of life gain and values, considered on the fifth day. Crucial for the revision of the internal representation of reality were the reflections invited during the third meeting:

“The third work was groundbreaking, but then I was going steadily downhill.”

They had impact on her considerations of happiness (fourth meeting) as well as life values and profit (fifth meeting). Nonetheless, the author refers only to the art form, which she does not accept:

“these three images are a huge dilemma, each of these works causes in me incredibly bad visual sensations at the moment. I absolutely do not agree with them”

but one can guess that the meaning of this statement has a hidden, deeper meaning. The developed reflections probably do not reflect the true feelings the author. The rea-

son, according to the metaphorical, final statement summarizing the workshop, is the rigid subordination of the whole to the authoritarian, imposed elements, which creates misrepresentation in the developed reflections, as perceived by the author:

“If there is one element to which I want to subordinate the rest, then it is wrong. Everything should be formed in order, first they should be thought through and then executed.”

It seems that the final reflection relates to self-deception, resulting from the use of thinking strategies idealizing reality.

10.2.3. Participant 53.II.7.NP

First meeting

Formal analysis of the painting:

Abstract composition with figurative elements. On the left side of the canvas, an abstract form was presented, referring with its shape to a fiery, monstrous wing. Red, textured spots were imposed on a black ground, strongly dynamizing the shape. It contrasts sharply with the vibrating space forming the background, which is painted in strongly contrasting purples and yellows. Its rhythmical surface built with short movements of the brush is characterized by variable tension – luminous at the top, at the bottom it turns darker, more concentrated, generating the impression of a colorful rain or light. Background passes from the darker parts, designated with violets in the lower right corner, to the brighter yellows in the upper left corner. These elements suggest separate worlds, coexisting side by side, in which events happen independently. There is no visible relation between them, but neither do they stand in opposition. Strong emotional potential contained in each of them is suggested by the contrast and dynamics.

In the context of the workshop inspiration the red shape symbolizes the emerging identity of the author. It has clearly defined boundaries and is separated from the background, which suggests a strong sense of their own discreteness and awareness of their own aspirations. The process of isolating them is connected with strong emotions that are generated on the basis of the tendency to stress one’s own subjectivity.

Analysis of the structure of aesthetic experience:

Table 48. Analysis of the structure of aesthetic experience – painting 1; participant 53.II.7.NP

Cognitive experiences:
Becoming aware of a biographical experience, which is important for shaping the identity, and the findings that accompany it: <i>“It is an experience of freedom.</i>

Saying that you're yourself while you're free is for me a dynamic reality in which, contrary to appearances, being yourself, being free is not the experience of lawlessness"

"In the experience of liberty I discovered the experience of myself, my essence, my humanity, identity, freedom, which is not crossing out, it is not crossing out another human being, but it is facing, facing both me and the other."

Becoming aware of the existence of inner forces which clash with each other:

"There are two personalities, or one personality that emerges from the other. (...) But one of the dynamics is a struggle, especially the black with red is a form of struggle, the second is a certain harmony."

Becoming aware of the ongoing process of identity formation:

"And sometimes it is difficult, but it does not change the fact that life has a lot more color. And that is why there is a huge variety in the color. It is amazing. I think that we are still discovering our identity, but there are moments in which we get to discover much more of it, I would say. It updates."

Emotional experiences:

Becoming aware of the feeling of joy accompanying the experience of identity:

"but it can be seen in the image where...at that moment, when it happened, I experience incredible joy and freedom, just the experience of freedom."

Becoming aware of the emotions connected with the inner struggle: "

The moment when I imagined it, I imagined it a little bit differently and it was scary for me because it was black and white only, and when I started to paint the picture, I started the right side, there were two black colors, split apart and after that split of the two blacks I found that it does not reflect the reality which I wanted to show, so I went into gray, and then I started to apply color to it."

Becoming aware of the anxiety accompanying the experience of freedom:

"but many times I had the impression that I'm free, but what will happen if I act differently than others expect?"

Symbols and metaphors (the relationship between form and content):

t symbolizes inner struggle

the background symbolizes harmony

The way in which the work was created:

first stage: during the training appeared an imaginary image based on the qualities of color – black and white. After reading into the content of the raining and reflections, she begins to realize the vision from the visualization.

second stage: Compositional division into two parts is defined, and next the palette is expanded. The right part is painted with small-spots of purples in different shades, dynamizing the modeled space. On the left a sketchily painted element is shown, in black, resembling a wing. The black form on the right side is applied with expressive thick spots of red. She listens to the comments about the painting with attentiveness.

The visualization brought the idea of black and white remaining in opposition to each other. The realization of this vision guided the initial stage of work on the painting, but it was later changed under the influence of reflection arising in the course of creation. The composition shows the process of transformation of personality, the author realized that the transformation occurs in the course of two opposing tendencies

clashing. One of them is symbolized by the black and red, fiery, wing-like element located on the left side of the canvas expresses the inner struggle, the other, expressed by the background suggesting colorful rain or a beam of light denotes harmony. Their conflict leads to a sense of freedom and to subjective understanding of its perceived essence. For the author, freedom enables both the experience of her humanity, and opening up to another human:

“In the experience of liberty I discovered the experience of myself, my essence, my humanity, identity, freedom, which is not crossing out, it is not crossing out another human being, but it is facing, facing both me and the other.” The content under consideration arouses strong emotions, the author does not mention them directly, but they are visible in her statements and reactions, and above all in the dynamics of form and color contrasts. Some of experienced content is hidden, the author does not reveal the subject of struggle accompanying the process of identity formation, she only refers to the course of this struggle: “There are two personalities, or one personality that emerges from the other. (...) But one of the dynamics is a struggle, especially the black with red is a form of struggle, the second is a certain harmony.”

The main effect of the reflection caused by the first workshop meeting are two experiences: realization of the values which are subjectively important for the author and the inner struggle accompanying the search for true self. Her self-knowledge was expanded to include this content.

Cognitive reorganizations accompanying workshop activities can be presented in the following sequences:

Sequence 1: During the visualization an image of two colors appeared – black and white, which remain in opposition. The colors were used in the initial stage of working on the composition.

Sequence 2: on the left side of the canvas appears in black-and-red a dynamic form resembling a wing, which expresses inner struggle. The rest of the composition is filled with a variety of patches of violet gamut passing in yellows, symbolizing harmony. The developed composition is a metaphorical representation of the author’s personality, a struggle of opposite tendencies within her.

Second meeting:

Formal analysis of the painting:

The composition is figurative, symbolic. In the central part of the surface of the canvas the Star of David was placed. It is determined by a contour painted with bright ocher, it is filled with white. A blue eye is placed at its center. In the background glow is painted with bright blue passing through pink in navy blue. The background adds dynamism to the composition.

In the context of the workshop inspiration, the Star of David is a symbol of the values which shape the identity of the author, they are religious values. The absence of any reference to the realm of physicality suggests that they are ignored in the dis-

cussion about herself. Religiosity belongs to spirituality, falling within the sphere of thought – this sphere dominates the reflection on identity.

Analysis of the structure of aesthetic experience:

Table 49. Analysis of the structure of aesthetic experience – painting 2; participant 53.II.7.NP

Cognitive experiences:
<p>becoming aware of the multiplicity of aspects shaping identity: <i>"My personality, who I am now, consists of multiple images."</i> <i>"I wrote about myself 'I am a human,' and then I wrote, "I am a woman," and then wrote, "I am a sister," and then I made a hill and a void, a peak. Then it crossed it out and I realized that I am a human, I'm a woman, there is a huge, huge gap, then maybe I am a sister and I saw that it is all one way, so I drew a triangle facing the other way"</i></p> <p>Becoming aware of external influences on the created image of the self: <i>"These triangles are for the form of where I am now and it is associated with what I have received from people, what I worked for myself, what I received from God. It all adds up. So yes, this introversion and extroversion do enter into it, but at the same time this is not it, this is not everything."</i></p> <p>reflection on her relationship with God: <i>"I also want to say that this is also a relationship to God. It's an eye in the middle, it really is the look of God, but for me it is such a look, a matter of providence. This is a look that what I do not understand now, what is difficult for me right now, what might seem true, it makes no sense."</i></p>
Emotional experiences:
emotions revealed through involvement in the work, which is accompanied by reflection and solemnity
Symbols and metaphors (the relationship between form and content):
The Star of David: symbolizes the author eye placed in the center of the star: symbol of Providence
The way in which the work was created:
<p>first stage: reflection and making sketches After a long time in the center of the image appears a sketchily painted bronze motif showing the Star of David. In the center she places an eye. She then works on the background. She fills it with blue. Later she paints over the star and the background with different colors. third stage: she paints over the entire painting with white, then arranges the same composition in a different color.</p>

The content of reflections incited by the second meeting clearly refer to the first meeting. The main topic of her reflections concerns the relations with God and their impact on identity. The author realizes that the belief in Providence fills incomprehensible life experiences with content, making it easier to organize reality:

"It's an eye in the middle (...) for me it is such a look, a matter of Providence. This is a look that what I do not understand now, what is difficult for me right now, what might seem true, it

makes no sense. I may not see this sense at the moment, I may discover it in an hour, in a year, in a month, at different distances, but it surely makes sense in my life. And these misunderstandings, which are happening now, also make sense”

The process of cognitive transformations happening under the influence of the images generated during the workshop is revealed by the author’s statement:

“I wrote about myself, ‘I am a human,’ and then I wrote, ‘I am a woman,’ and then wrote, ‘I am a sister,’ and then I made a hill and a void, a peak. Then it crossed it out and I realized that I am a human, I’m a woman, there is a huge, huge gap, then maybe I am a sister and I saw that it is all one way, so I drew a triangle facing the other way, inverted (...).”

The thought process was dominated by the image – a graphical record of verbal content, creating the visual element, inspired her to use the symbolic sign of the Star of David, which became the basis for building the relevant content of the message – they appeared thanks to the visual form of the written inscriptions and symbolize the influences that shape identity:

“These triangles are for the form of where I am now and it is associated with what I have received from people, what I worked for myself, what I received from God. It all adds up.”

Subjective development inspired in this meeting is a continuation of the experience of the first workshop meeting, comprehending in-depth reflection on herself and faith. Subjective reflection concerns internal contradictions and attempts to assess them:

“You could say that I consider myself perfect and fully harmonized, but I don’t. I assure you that I do not, I discover many contradictions in myself, they are beautiful contradictions, because if a person did not have them, knew everything and believed that it is all right, that would be terrible, because life would be boring.”

Reflection on faith leads to the formulation of arguments specifying the value attributed to it by the author. The created composition appears to be a symbolic attempt to reconcile contradictions by finding their visual harmony.

Cognitive reorganizations that took place during the workshop occurred in the following sequences:

Sequence 1: reflections during the imagination training concerned self-definition through one’s life roles, which were written down on paper.

Sequence 2: the graphical record caused an association with the shape of an equilateral triangle that was drawn on a piece of paper, its image provoked the delineation of a second triangle facing the opposite direction – in this way the shape of the Star of David was delineated.

Sequence 3: The star is transferred to the canvas, the author fills it with color, in the center she places an eye, and then paints over the background. The colors of the star and the background are changed frequently, the star symbolizes the author, the reflections accompanying transformations broaden the content of the symbol – the star refers to the formation of the author’s identity by other people, God and herself,

the eye is a symbol of Providence. The determined content of the reflection: relationship with God determines the identity of the author, reality is subordinated to this perspective by the author.

Sequence 4: painting over the composition with white, then the same pattern in different colors is created, this change is an expression of the desire to visually reconcile the contradictions of which the author was made aware.

Third meeting:

Formal analysis of the painting:

The composition is figurative, symbolic. Hands lifted upwards were presented, hands folded in a gesture of closure, so that they form an imaginary frame for the elements contained in them. From the top hangs a red tongue, presented on a blue background. There is a clear endeavor in form to present objects realistically, the chiaroscuro technique builds spaciousness. The narrative is built with symbols, their contents complement the strong contrasts of color: the yellow hands are emphasized by the background's violet color, and the redness of the tongue by the blue.

Analysis of the structure of aesthetic experience:

Considering the message in the context of workshop inspiration it should be assumed that the symbol of cultural influences is the language, which suggests that verbal communication is dominant in shaping identity.

Table 50. Analysis of the structure of aesthetic experience – painting 3; participant 53.II.7.NP

Cognitive experiences:
<p>Becoming aware of cultural influences that shape identity and intentionally drawing from them:</p> <p><i>"(...) the left is the hand of the past, and what I draw, and the right is what I get, and this contact is what I get, the present. That is, we can say one interpretation. The second interpretation is that for me the gesture of folded hands is such a gesture of listening. I really like to listen to people like talk, talk about themselves, and how they talk about history, events, about what they are interested in and so on. For me this is something that I draw a lot from. I immediately learn a lot by listening to people, trying to understand which is extremely difficult, to understand another human being."</i></p> <p>Becoming aware of the characteristics which are unacceptable in society:</p> <p><i>"This tongue was shown later, the place was empty and I was missing something. And later, the red, aggressive tongue is a symbol of this society, which is very talkative. I really wanted it to be real hands and not symbolic."</i></p> <p>Becoming aware of her own aspirations:</p> <p><i>"And sometimes it is very hard to be who we are in the real world, when others are watching us, see us, look at us, evaluate or criticize us. That to me is very important."</i></p>

Emotional experiences:

during work strong commitment can be observed, reflected in the effort to finalize every detail. Her calmness during the discussions of the works indicates thorough reflection on the given topic.

Symbols and metaphors (relationships between form and content):

Two hands vaguely shaped (for some observers they form closing of a mouth – a kind of a tube), which surround the blue space in which rests a red form resembling a tongue or a reversed heart: a metaphor for giving in to pressure in time and a symbol of listening
a red tongue: a symbol of talkative society
The background symbolizes a subjective view of the world – society

The way in which the work was created:

first stage: the appearance of the image of folded hands during the visualization of and moving it to paper, and then on canvas.
Second stage: Makes a sketch – a tongue is hidden in the folded hands. Moves sketch on the canvas. She observes the placement of hands, trying to paint from nature. The idea of composition does not change.

Visualization was formed by the image of folded hands, it became a key symbol, to which in the course of work on the painting the remaining meanings were added.

The order of appearance of the painting's elements indicates the process of mental transformations accompanying the creation. Cupped hands, which appeared as the first pictorial imagination create a metaphor for being influenced by time: the left hand symbolizes the influences shaping her in the past, the right one in the future, while the area they are enclosing determines the influence in the present. It was the present that the author was focused on in her further considerations. The emptiness of the area enclosed by the hands provoked the need to further specify the influences which the author presently comes under. Their symbol became the tongue enclosed in the separated area:

“This tongue was shown later, the place was empty and I was missing something. And later, the red, aggressive tongue is a symbol of this society, which is very talkative.”

The background appeared in the painting during the last stage of the work, the way it was painted completed the content of the message with a subjective assessment of contemporary societies: “

The background is this world that is so crazy, such a disordered world.”

The created visual pattern expresses the idea of intentional acquisition of knowledge and experience from others, based on the ability to listen:

“for me the gesture of folded hands is such a gesture of listening. (...) For me this is something that I draw a lot from. I immediately learn a lot by listening to people, trying to understand (...).”

Reflections arising in this meeting only are apparently of general nature, the author ascribes to them more personal content, referring to the influences that shaped her and her identity as well as the difficulty of being herself in the social reality, which is characterized by monitoring and evaluation. The created artistic structure helped the author realize that what is currently the most important for her is the drive towards being herself, which is the content that expanded her self-knowledge:

“And sometimes it is very hard to be who we are in the real world, when others are watching us, see us, look at us, evaluate or criticize us. That to me is very important.”

The importance of the author’s considerations can be assessed on the basis of her high commitment and thoughtfulness during the work process. Moreover, one could sense her calmness during statements, which demonstrated her thorough analysis of the problem she was addressing.

The sequences indicated in the description of the actions reveal the content generation mechanism inspired by the image:

Sequence 1: The image of folded hands perceived during the visualization provoked the thought about the influences of the past and the future, which were assigned specific places in the painting.

Sequence 2: the emptiness of the area between the palms inspired an evaluation of modern society, the world – its “wordiness”, which was symbolized by the red tongue in this area of the painting.

Sequence 3: the final composition raises further reflections, they are subjective reflections related to the awareness of the difficulties of being oneself in the modern world, especially with regards to its stereotypical perception through the prism of habit.

Fourth meeting

Formal analysis of the painting:

Abstract composition, monochrome, done in blue, with differentiated value. The paint was applied with a thick layer, creating a texture which bore the traces of the brush strokes. Two values of blue were used. Consciously shaped texture and the resulting dynamics of the surface of the canvas are the means of narration.

In the context of the theme of the workshop meeting, it should be assumed that the composition refers to the land of happiness subjectively perceived by the author. It does not specify the precise place and situations which constituted her internal image of happiness. It rather suggests that happiness is a kind of experience, a state of mind, or rather some sensations created due to calmness. The painting establishes an atmosphere of reverie, peace, melancholy. Perhaps this is a suggestion of achieving emotional balance – lack of strong emotions allowing a contemplation of reality.

Analysis of the structure of aesthetic experience:

Table 51. Analysis of the structure of aesthetic experience – painting 4; participant 53.II.7.NP

Cognitive experiences:
<p>Becoming aware of the private vision of happiness: <i>"I was wondering what is heaven, what is paradise, what is happiness and I could not imagine it, because I could not find a such a place. So I painted my everyday life."</i> <i>"And so, looking at this life I have to say that beauty is in us, in everyday life, in what I see, what I touch. I would like to be in that happiness with everyone, who are, who will be. This is not a place, it is not a defined space, it is something infinite. It is difficult for me to express."</i> <i>"Experience of happiness, paradise, this place that I imagine, is not something external, it is something that is in me. I identify with this picture very much."</i></p> <p>identification of stereotypical thinking about paradise: <i>"During visualization I had a flash of something, but I decided that it is childish, and I will not paint it."</i></p>
Emotional experiences:
<p>odczucie radości: Feeling joy: <i>"Today, I am pleased with this image."</i> Feeling of insecurity and fear of being misunderstood: <i>"I felt misunderstood [crying] because I operate with a different system of values, which may be difficult for others. I think each of us also has a different system of values, differently perceives the world, sees it differently."</i></p>
Symbols and metaphors (relationships between form and content):
<p>abstract form done in blue, with an indication of horizontal, rhythmic lines, symbolizing the feeling of harmony with the world associated with happiness.</p>
The way in which the work was created:
<p>first stage: the appearance of association with biblical paradise during the imagination training Second stage: work on an abstract composition and the accompanying sketches, which do not find their reflection in the composition</p>

The vision of happiness for the author is the biblical paradise. Its representation in the form of thoughts appeared during visualization, but the author considered the original image infantile and attempted to give it another visual form:

"I was wondering what is heaven, what is paradise, what is happiness and I could not imagine it, because I could not find a such a place."

It shows strict internal control, which undoubtedly inhibits spontaneity of expression. The workshop meeting made the author realize that she has a stereotypical perception of happiness as the biblical paradise. Inability to describe it became the inspiration for the development of an individual vision of happiness, which has provided an opportunity to broaden her self-knowledge. Happiness is found in everyday life, in the possibility of experiencing life and relationships with other people:

“And so, looking at this life I have to say that beauty is in us, in everyday life, in what I see, what I touch. I would like to be in that happiness with everyone, who are, who will be.”

The author does not specify manifestations and determinants of happiness, for her it is a state of mind and an emotional experience – a feeling of harmony:

“Experience of happiness, paradise, this place that I imagine, is not something external, it is something that is in me. I identify with this picture very much.”

The visual expression of these reflections is the abstract composition, monochrome, made in blues:

“This is not a place, it is not a defined space, it is something infinite. It is difficult for me to express. (...) That’s the beauty which I wanted to convey, this is some harmony.”

The personal vision of happiness developed during the workshop reflects the author’s development of self-knowledge. The reflections are accompanied by a feeling of satisfaction:

“Today, I am pleased with this painting”,

but asking another participant a question about their vision during the visualization reveals other emotions that accompany these considerations. They are uncertainty and fear of being misunderstood, which is expressed by crying: “I felt misunderstood because I operate with a different system of values, which may be difficult for others.” These fears were probably the reason for requesting the possibility to speak last.

Cognitive reorganizations inspired by workshop meeting can be summarized as follows:

Sequence 1: formation of associations to the biblical imagery of paradise during imagination training, which found no reflection in the generated painting. Attempts to develop another vision of the painting were not successful, but they allowed the author to realize her stereotypical image of happiness.

Sequence 2: The author began working in light blue, putting it on the canvas as a whole, then she imposed with horizontal brushstrokes different values of blue, making the composition more dynamic. This was accompanied by reflections on the individual perception of happiness in good relations with other people. The created composition – abstract, monochrome, is an expression of an individual vision of happiness, which is more of a feeling, experience, than a particular image.

Fifth meeting:

Formal analysis of the painting:

Abstract composition, monochrome. Vertically oriented canvas was covered with red patches, passing in various places into shades of pink, created by direct mixing of red and white on the canvas. The paint is applied thickly, shaped intentionally in

swirling forms. Painting matter formed in the same way due to specific brushstrokes creates textured brush shapes arranged in swirls. The whole gives the impression of reds swirling and penetrating each other. The chaos of the composition felt during the first viewing is only apparent. The patches create a regular, consciously shaped arrangement. The resulting growth in combination with the color build strong expression.

Analysis of the structure of aesthetic experience:

In the context of the workshop inspiration the composition refers to life profit. The author does not specify what constitutes the profit, its content is known only to her.

Table 52. Analysis of the structure of aesthetic experience – painting 5; participant 53.II.7.NP

Cognitive experiences:
identification of life values: <i>"The value of life is inalienable and fundamental, not only for me, not just my life for me, but also the lives of many people I met, it was a huge gift."</i>
Becoming aware of the essence of life: <i>"Generally, I hate the color red, but I chose it (...), but I'm not talking about the aggression, but about vital energy, which exists, which is transferred."</i>
Emotional experiences:
work on the image is accompanied by a good mood, the resulting reflections caused strong emotions, which is apparent because of her faltering voice during her speech
Symbols and metaphors (relationships between form and content):
Evenly overlapping red and pink, arched forms, forming a tangle resembling minced meat and having a plurality of imaginative associations. the red color: it symbolizes the transferred vital energy
The way in which the work was created:
first stage: visualization and subsequent reflections did not bring the vision of life profit Second stage: She makes a sketch on paper, then makes a choice of two colors – red and white and starts painting She makes an abstract composition in reds Third stage: she changes the method of creating the texture under the influence of the conversation

During the visualization and subsequent meditation, when there was no imagined picture, which shows difficulty in determining the life profit, linking it to a materialistic values, relationships and spiritual values. This indicates that she does not realize the meaning of life. Only the technique of thinking about the "next step" (generating the idea that she is dead) brought reflection that life is the greatest value. The search for content forming identity was based on a conscious experimentation with the form of painting. She used abstraction, focusing on the form itself, the means of expression

were the color and texture. She consciously applied color that she doesn't like (red), which caused her a lot of difficulty, as disclosed in multiple samples of color on paper:

"Generally, I hate the color red, but I chose it because I usually associate it with aggression, but I'm not talking about the aggression, but about vital energy, which exists, which is transferred."

The texture was shaped into a dynamic surface. Painting solutions – color and dynamics completed the content of emotional experience associated with the development of self-knowledge. It consists of awareness in the scope of subjectively determined values of life – life itself, and its essence perceived by the author in the transmission of energy.

Cognitive transformations initiated in pictorial thinking had the following sequences:

Sequence 1: no image of life profit and values was generated during the visualization, only the consciously generated imagining that she is dead brought reflection that life is the greatest value. Red color appeared in her imagination.

Sequence 2: red paint was applied on canvas, symbolizing life energy. The texture was consciously shaped into elongated forms

Sequence 3: changing the formation of the texture under the influence of the leader's comment – the change was not due to the ongoing thought process, however, it brought new reflections.

Summary:

Workshop activities, the experience of every day allowed her to revise her self-image created on the basis of alleged, it seems, social assessments resulting from her choice of life path – being a nun. The author becomes fully aware of her own value, which is reflected in the statement:

"Maybe I not such a horse that wears blinkers and perhaps this is how I am perceived by society."

10.2.4. Participant 70.II.8.NP

First meeting:

Formal analysis of the painting:

Abstract composition, similar to monochrome. In the middle of the canvas, using a gentle outline of paint, corrected with a thin silver line, a rectangle was delineated. In its interior there is a pattern of dynamically elongated patches, defined with their texture and reinforced with thin, linear patches of silver paint. In the center of the rectangle the patches are placed side by side, forming a distinctive patch. After a clos-

er look one can see that they suggest the shape of the eye. They surround the patch, they become more dispersed towards the edge of the rectangle. The surface of the canvas, outside the rectangle, was filled with smoothly applied pastel, yellow color. The composition builds a feeling of mystery, the entire dramatic tension of the message has been focused inside the rectangle.

Analysis of the structure of aesthetic experience:

In the context of workshop inspiration the rectangle is a symbol of the identity of the author, its content has been reflected in the abstract pattern inside. The identity of the self is firmly realized by the author, evidenced by the clear separation of its borders from the background, which can be regarded as an area of “not me”. The moment of emergence of identity is symbolized by the process within the rectangle – formation of the shape from the irregularly arranged silver patches. The dynamics of the system suggests that the process of emergence of identity is accompanied by emotions, they are not dramatic, as evidenced by the color of the work.

Table 53. Analysis of the structure of aesthetic experience – painting 1; participant 70.II.8.NP

Cognitive experiences:
<p>Becoming aware of two situations related to the emergence of identity: a sense of separateness</p> <p><i>“But the moment when I realized that I is me, and the whole world is outside of me, was a moment when I saw the limit of the room in which I found myself. And this was the moment when I realized that this is a room, and I’m in the middle of it. This middle is that, I realized this very early, at this point, because that was the moment, it was the second, a flash, that this room does not limit me, beyond this room there is the whole world. Full of promises, very joyful, cheerful, promising virtually everything.”</i></p> <p>And physicality:</p> <p><i>“It was the moment when, I think, for the first time I consciously looked in the mirror, I was maybe five years old and I was shocked that it was me. That I have a nose, a mouth, that my eyes are dark, I have two braids, fringe. It was a mirror that (...) happened to be in the door to the kitchen cupboard, (...) in this kitchen mirror glass I suddenly saw myself.”</i></p> <p>becoming aware of the identity formation process:</p> <p><i>“a gray dot because I was so gray then, in comprehending, in understanding myself. I was actually no one. This world was to define me later, but it was not a dot which was certain, because this me wanted to get out of this room very fast and I think that I very quickly became scattered into these feathers, tadpoles, and these little elements that started to identify with the world. This is a moment of forming my own identity, but at the same time, I think, of identifying with the world. Leaving the world into myself and going out of myself into the world. This is how I see it, it’s such a memory.”</i></p>
Emotional experiences:
<p>Emotions accompanying the memory are revealed in the way she is working on the painting and the resulting composition – deeply serious and calm, expressing joy with a smile.</p>

Symbols and metaphors (the relationship between form and content):
Golden background: has a double meaning, symbolizes the physical world and expresses a carefree and quiet childhood. Centrally positioned rectangle: symbolizes the perceived boundaries of the “ego” Slightly abstract forms, concentrated in a rectangle: they symbolize the process of opening up to the world .
The way the works was created:
first stage: emergence of two visions during the visualization second stage: she uses white, creating its various shades. In the middle there is hardly noticeable square, marked with a contour. second stage: she changes the color of the composition, applying pastel yellow, which makes it less luminous. third stage: emergence of a gray dot symbolizing the author. fourth stage: fragmentation of the dot, scattering it over the elements within the rectangle.

During the visualization appeared two imaginings associated with the experience of identity – one associated with realizing the author’s own autonomy from the world in the form of a hint of a dark room, the second one with an impression of physicality – appearance, recalled as a situation of seeing one’s own image in the mirror. These images initiated the process of their ordering in time, as a result, the vision associated with the creation of a sense of her own identity, the subject of further consideration, was assumed to be earlier. They are based on the image of a light-filled room which caused a stream of reflections relating to the experience itself and the accompanying emotions, and the more general ones relating to the perception of childhood.

The process of composition reveals her thinking with images. The images inspire her to determine the meanings presented in the form of visual elements of artistic structure. The first such meaning refers to the assessment of childhood symbolized by the white, which the author used for the background. The square area designated in the center reflects her subjective limits. The created composition deepened her reflections on childhood, which caused the color change from white to a pastel yellow:

“the background was associated with experiencing world in which I physically found myself. It was a room imbued with light, but at the same time this background conveys the brightness of my childhood. Mine was, indeed, really carefree, tranquil, at the same time connected with such unlimited space.”

Another reflection referred to an assessment of the self at the time, a symbolic representation of herself took the form of a gray dot located in the center of a rectangular field:

“I wondered how to show myself in the middle this the, who I was back then. It seemed to me that the best part would be a gray dot because I was so gray then, in comprehending, in understanding myself. I was actually no one. This world was to define me later”

The created composition inspired the generation of new meanings, reflected in the subsequent transformation of the artistic structure relating to the formation of identity, filling it with content:

" but it was not a dot which was certain, because this me wanted to get out of this room very fast and I think that I very quickly became scattered into these feathers, tadpoles, and these little elements that started to identify with the world."

Meditations on identity were accompanied by a feeling of joy, which is expressed by the smile of the author while she was working on the painting, at the same time the created composition creates the feeling of gravity, which implies the importance of the considerations.

The subjective feeling of the beginning of the emergence of identity has been developed in the workshop experience. It is mainly determined by the emotions assigned to the reflections generated during the creation of the composition, expanding the self-knowledge in the field of emotions associated with building her own identity – the experienced joy and seriousness indicate that it is of great importance to the author.

The process of visual thinking accompanying the workshop activities proceeded in the following sequences:

Sequence 1: the appearance of two imaginings during the imagination training – related to realizing her own autonomy from the world and the sensation of physicality initiated the process of ordering their occurrence in time.

Sequence 2: painting over the background with white, which refers to the assessment of childhood as a carefree period, which in the resulting imagination appeared to the author as a room filled with light. The painting caused a stream of reflections relating to the experience itself and the accompanying emotions, and the more general ones relating to the perception of childhood. As a result, the background color was repainted yellow. Experience of distinctiveness, which was considered earlier, appeared in the painting in the form of a rectangular frame defining the boundaries.

Sequence 3: another element shown in the painting was a gray dot located in the center of the rectangle, which initiated reflections on the self, including her sense of not being defined.

Sequence 4: the dot is "fragmented" into small elements filling the rectangle that symbolize the formation of the identity of the author.

Second meeting:

Formal analysis of the painting:

Abstract composition. On the vertically oriented canvas there is a horizontally arranged rhythmic pattern of white strips parallel to each other. They were carelessly imposed on red background with single brush strokes, so that there are visible streaks,

caused by the uneven distribution of white. Some of them were only suggested by applying very thin, transparent paint, others were determined more decisively. On these strips of white appears an arrangement of black wavy lines forming a suggestion of inscriptions, but it is impossible to distinguish the letters. They are painted carelessly, with one brushstroke. The red background has a shaped texture, in places the rows of oval shapes shine through it, applied as the previous layer. The color of the composition was limited to three qualities: white, black and red. They form strong contrasts, specifying a high emotional charge of the message. The means of expression is the rhythm that organizes the elements, keeping them in a certain place (in the framework).

Analysis of the structure of aesthetic experience:

In the context of the workshop inspiration, the content is related to the way she perceives herself. Inscriptions appearing on the horizontal stripes suggest that verbal communication is important in the formation of identity, it can be assumed that the author sees herself through the prism of the intellect rather than the physicality.

Table 54. Analysis of the structure of aesthetic experience – painting 2; participant 70.II.8.NP

Cognitive experiences:
<p>Identification of basic life activities: <i>“For me, it was obvious that since we are speaking of activities there should be letters here that have accompanied me all my life. The red letter “a” meant that which is stronger, more powerful, that is reading what is written. (...) This “z” was to, this dark “z”, was supposed to express what could come from my pen. But it was so very literal, and yet so very simple, I would even say primitive, I deconstructed the message and created something that was supposed to talk about the different areas, different activities, which may be complementary and hence the colors appeared and the small signs, because there is always plenty of these different activities.”</i></p>
Emotional experiences:
<p>experience of contradictions, inconsistencies of the message: <i>“But when the paint has dried it all turned out to be so pale and expressionless, not reflecting the essence, and at this point, (...) I made a quick decision to change the information.”</i></p> <p>experiencing anxiety associated with the choice of life activity: <i>“And this black is the anxiety whether this activity, which is the current, dominant activity, whether it is the right activity, which I should devote myself to.”</i></p> <p>expressing indecisiveness and the need for a change: <i>“I think I’m more a person who reads rather than talks and this probably should be changed, I do not know...”</i></p>
Symbols and metaphors (the relationship between form and content):
<p>black color: symbol of anxiety associated with the major life activity. red letter “a”: symbol of the dominant activity – reading dark letter “z”: symbol of the author’s writing</p>

The way the works was created:

first stage: colors and an image of letters appeared during the visualization

second stage: applying the vision created during the visualization to the canvas in the form of horizontally arranged rows of oval forms

third stage: the introduction of color

fourth stage: changing the composition, painting it over in red and emotional application of seven white horizontal lines, on which wavy lines were placed suggesting inscriptions.

Reflection triggered in the imagination training referred to one of the aspects suggested in the content of the imagination training suggested in the questions: *What do I do? What is my job? I am my profession? Am I what I do?*

The author focused on the core of her life activity that is writing. Her imagined image during the visualization were letters. This vision was developed on canvas. The created painting caused a sensation of incompatibility between the message and the intention:

“when the paint has dried it all turned out to be so pale and expressionless, not reflecting the essence”

It seems, however, that this feeling has a much deeper emotional significance, which the author does not say outright, and which is revealed in her insecurity about the choice of the major life activities:

“black is the anxiety whether this activity, which is the current, dominant activity, whether it is the right activity, which I should devote myself to.”

These feelings have become the impetus for change in the composition, the application of its successive layers:

” I deconstructed the message and created something that was supposed to talk about the different areas, different activities, which may be complementary and hence the colors appeared and the small signs, because there is always plenty of these different activities.”

The final reflection resulting from the findings made at the workshop meeting refers to the important choices in life, and any accompanying uncertainty and hesitation show the importance of the decision, which is as it seems, the authors wants to make. The obtained information about herself applies to becoming aware that writing is very close to the author, moreover, the author realized her need for a change – this is the content which augmented the self-knowledge of the author.

To complete the description of the workshop, sequences of visual thinking are presented:

Sequence 1: the image of the letters that appeared during the visualization directed the reflection to life activities, which were presented on canvas in visual form.

Sequence 2: the created image cause a sensation of inconsistency with the intention, which resulted in a change of the composition – the introduction of color and signs.

Sequence 3: the created version of the composition inspired another change – transparently painting over the canvas with red and the introduction of seven horizontal white lines into the pattern, on which black wavy lines suggesting the letter were marked. Reflection initiated with this version expressed the need to verify the previous decisions relating to the selection of life activity.

Third meeting:

Formal analysis of the painting:

Abstract composition. On the horizontally oriented canvas, through its center runs a vertical, repeatedly swirling green belt, creating meanders, narrowing towards the top. The shape and color form a suggestion of a road that vertically divides the canvas area into two parts. The left part was painted red, the paint laid in wide horizontal stripes. They were applied quickly, with one stroke of the brush, in the direction from the left edge of the canvas to the green line, so that next to this conventional border previously applied white color is visible underneath the red paint. The area to the right of the green ribbon is painted over white, only in the edges of the canvas appear streaks of brown color that seem to close the composition. A few thin lines of red and white, arranged horizontally, parallel to each other, were painted in the middle, on the green ribbon – the road, entering the field on both sides. They create a sense of connecting elements, relays. Strong color contrast of green and red builds a very powerful emotional message.

Analysis of the structure of aesthetic experience:

In its reference to the theme of the workshop meeting the content included in the composition refer to the influence of culture on identity, which is symbolized by the entire area of the canvas. Red and white refer to a sense of national identity. The green ribbon – the road – separates two spheres of identity from each other. The left one filled with red can be read as an emotional, the right one, painted over with white, evokes the metaphor of “a clean slate” – you can assume that it is a suggestion of a yet unspecified area, which is intended to be consciously shaped by the author. The green way perhaps suggests the future direction of development.

Table 55. Analysis of the structure of aesthetic experience – painting 3; participant 70.II.8.NP

Cognitive experiences:
<p>awareness of the threat posed by the adoption of an ideology: <i>“(…) this past that weighs on us and sometimes gives us a lot of what is good, and that's what is symbolized by the bright side, this is what each of us bears in the heart, what inspires sentimentality and some emotion, and even pathos; it is when we undergo such strengthening that it turns out that it is</i></p>

very dangerous, because when it is translated into matters relating to the general public, (...) in my mind it symbolizes all roads, all of us who wander with the consciousness of the past, such past can lead to something bad. Hence the dark color, both on the outskirts of what is good and in places where this red, which does add energy, which is potentially stimulating, but it can also give rise to a lot of harm. What I mean is the subtle menace, which may spoil us a little bit as individuals in a broader dimension, that is, when we stand next to one another in a row, you may already spoil much and really lead someone the wrong way. This may relate to specific events, and may also refer to the collision of thoughts, the development of thought, an idea. I'm talking about some kind of identification with an idea."

becoming aware of the role of ideas and their possible impact on the individual:

"Each of us has a path that leads to a bright future, full of hopeful promises. And that red can be unambiguously associated with our national colors, with tradition, with the past, with history, and this red weighed and weighs heavily on each of us because of what we have learned, what we have experienced, lived through, or what we have observed. And it was really such a bloodstain, which had an impact on the idyll of this image."

Emotional experiences:

mood of joy and nostalgia accompanying the reflection on homeland:

"In contrast, the same elements – the green road was a road from the beginning, but the first version was more delicate, adjacent to the beautiful land, pastel, full of flowers, gentleness, goodness."

Symbols and metaphors (the relationship between form and content):

A green zigzag placed in the center of the canvas: a symbol of the way of those who bring an awareness of the nation's past associated with ideology, a metaphor of the way of life.
red and white: national symbols

The way the works was created:

first stage: delineation on canvas of a general contour of the composition – a green undulating shape painted in the middle of the canvas, dividing the composition vertically into two areas

second stage: filling the space with white.

Working on background, the choice of colors clearly gives her difficulty, which she talks about.

At the beginning, the background is painted in shades of white, in the end the right side is painted red. Horizontal red lines, set parallel, penetrate from the area of red into the white area. She works all day with great deliberation, although there is little change in the composition.

She consciously works with color, not with shape. The green form is the way, at the beginning delicately painted, it is adjacent to the part of the meadow with flowers, painted in pastel colors. At the bottom a red patch appeared, which was to symbolize the way of each person. Red symbolizes nationality, which weighs on each of us, but also gives a lot of good. She considered the message to be too weak so she painted more decisively. The tough way is the way of each of us. The energizing and stimulating red can lead to evil. She talks about her work very seriously. The work has a philosophical dimension, it refers to the influence of the work, which can be positive or negative.

The content of the reflection accompanying the third workshop meeting was dominated by the reference to national history and its potential impact on the lives of those who make up this nation.

Imagination training invoked the image of the road, symbolizing the way of life of a human:

“Each of us has a path that leads to a bright future, full of hopeful promises.”

It was transferred to the canvas, dividing it vertically into two areas. Further considerations related to the role of the motherland and the development of the individual in history. The reflection was accompanied by warm, joyful, nostalgic emotions which were expressed in the pastel colors of the landscape.

“the green road was a road from the beginning, but the first version was more delicate, adjacent to the beautiful land, pastel, full of flowers, gentleness, goodness.”

Further thoughts inspired by the strengthening of colors and finally painting over the two areas with red and white referred to different effects of the same idea, depending on the broader social context:

“Hence the dark color, both on the outskirts of what is good and in places where this red, which does add energy, which is potentially stimulating, but it can also give rise to a lot of harm. (...) What I mean is the subtle menace, which may spoil us a little bit as individuals in a broader dimension, that is, when we stand next to one another in a row, you may already spoil much and really lead someone the wrong way. This may relate to specific events, and may also refer to the collision of thoughts, the development of thought, an idea. I’m talking about some kind of identification with an idea.”

Cognitive and emotional transformations that occur in the course of the workshop illustrate the sequences of pictorial thinking:

Sequence 1: the image of the road which appeared during the visualization was placed on the canvas, its symbolism related to the way of life defined the direction for the constructed meanings.

Sequence 2: the image of a road inspired positive thoughts about the future, drawing attention to homeland, which was visually referred to by the landscape painted in pastel colors. The subsequent thoughts related to history, which was marked with a red patch.

Sequence 3: red patch initiated the strengthening of colors, and then the imposition of red on the left side, created from the initial division of the canvas. The resulting image has become a base for the final message, which is dominated by reflection on the role of social context in the revealed influence (positive or negative) of the stimulus, the idea on the individual.

Fourth meeting:

Formal analysis of the painting:

Abstract composition. The background of the vertically oriented canvas was carefully filled with yellow, onto which were painted white clouds associated with clouds or smoke. In the center of this composition a spiral, irregularly bent form was placed. It was painted in black, sketchily, as if with one brushstroke, using a small amount of paint. On one of the spiral elements, separate from the rest, forms were placed, oval in shape, resembling beads strung on a wire; they were formed by superimposing two colors: at the beginning they were painted with black paint, laid flat and then onto the black area a color was applied – shifted, because of which the visible black fragment creates a kind of shadow of the color patch. They are arranged regularly, two were placed on a fragment of the spiral located above, in the area of the swirl, closing the imaginary, nonexistent circle. This element is part of a spiral, like seems to cut into the hoop which is separated from it. The whole forms a pattern in which each of the elements has a meaning. The colors are varied, colorful elements of the spiral clearly stand out from the background, giving rise to a feeling of dissonance, slight anxiety. Attention is focused on spiral form, especially on the fragment with colored elements. It creates the content of the message. The look of the onlooker then follows the other components of the spiral, in turn gazing at the background, from the top.

Analysis of the structure of aesthetic experience:

With regard to the topic, the presented spiral, emerging from the clouds of some abyss can be seen as a metaphorical representation of the spiral of experiences that build a subjective feeling of happiness. Its fragment with the colored elements, separated from the rest of the spiral, defines its general outline, which is complemented by another fragment. Two elements can refer to two people, but they may as well mean two different experiences, situations... The author does not specify what the colored elements symbolize, one can only feel their significance. Happiness does not seem to be associated with a place, situation, but rather with the state determined by experience.

Table 56. Analysis of the structure of aesthetic experience – painting 4; participant 70.II.8.NP

Cognitive experiences:
becoming aware of missing a personal conception of happiness: <i>"maybe someone saw in the beginning [that] there was a green circle here with green thumb prints. It was supposed to express some hope that I'll findout what makes me happy, what pleases me, what is good for me, what is the most important to me. But of course, as always, when you create something, something changes, something comes to mind, perhaps doesn't even come, I am brutally made aware of something or I become aware of it myself in a very painful way. And, since the beginning, this circle was to mean people who are around me."</i>
becoming aware of missing a personal conception of happiness: <i>"maybe someone saw in the beginning [that] there was a green circle here with green thumb prints. It was supposed to express some hope that I'll findout what makes me happy, what pleases me, what is</i>

good for me, what is the most important to me. But of course, as always, when you create something, something changes, something comes to mind, perhaps doesn't even come, I am brutally made aware of something or I become aware of it myself in a very painful way. And, since the beginning, this circle was to mean people who are around me."

Becoming aware of the conditions of happiness:

"I need another person, not necessarily the closest."

Becoming aware of her own traits – low self-esteem and striving for acceptance:

"what I need to be happy is the acceptance of others. Not that of another, but others. Acceptance of people I know and know that I am tolerated by, who like me, perhaps even love me, is not enough, what I need is a signal from the outside, hence the variety of colors, perhaps there is some harmony."

Emotional experiences:

sadness and resentment, which are the source of the resulting reflections:

"Perhaps I do not know my value?"

Symbols and metaphors (the relationship between form and content):

Twelve color patches forming a circle: the complex symbolism refers to the universal values and to people from the author's circle.

Golden background on which there are many white patches, called clouds by the author.

Hovering over the circle are lines resembling a vortex, spiral: it symbolizes support, initiating relations with people.

"The green color has turned into gray and had to be gray, or black, just like stone, the primitive, except that I realized it later that it is all very similar to the stone circles that humanity created in order to get closer to mystery, because maybe that's what gives us happiness. Except that these circles cannot be combined, these stones, these strong prints, these are the stigma of another human, because it is a guarantee that something will change in me, that I'll change, that this happiness will evolve."

The way the works was created:

first stage: covering the canvas with bright paint. painting white clouds in the background. In the middle there is a green circle with the impression of a thumb.

second stage: the circle is painted over, in its place there appeared a spiral form painted linearly, on which 12 little spheres were marked, of different colors.

During the visualization, an image of clouds in a golden sky appeared, which was transferred to the canvas. They are a symbol of positive internal feelings, harmony and bliss, which in the first association were a referent of happiness for the author. This image provoked further visual solutions. In the center of the canvas appeared a green circle with thumb prints, which was a form of pictorial search, aimed to identify the subjectively perceived happiness. The process of reaching the vision of happiness is driven by transformations of structure of the painting. Green fingerprints are painted over into the gray and then black, which is a metaphor of the "imprinting of stigma" by other people:" *But of course, as always, when you create something, something changes, something comes to mind, perhaps doesn't even come, I am brutally made aware of something or I become aware of it myself in a very painful way. And, since the beginning, this circle was to mean people who are around me. I need another person, not necessarily the closest.*" In the next phase,

various colors were imposed on the black color of the circular shapes, which made the Author aware of her striving for acceptance by others, the source of which she perceives in her low self-esteem: *“And basically what tired me the most and I have been struggling with for probably already a few days is, I realized today, that what I need to be happy is the acceptance of others. Not that of another, but others. Acceptance of people I know and know that I am tolerated by, who like me, perhaps even love me, is not enough, what I need is a signal from the outside (...).”* These reflections aroused strong emotions of the author. They also recalled the traumatic events of the past associated with the death of his brother.

The thought process and the accompanying emotions brought some conclusions on the unsolved problems which emerged in the workshop reflections. Their solution seems to be the guarantor of the feeling of happiness – this reflection constitutes an extension of the author’s self-knowledge.

The process of visual thinking which occurred during the workshop meeting can be presented in the form of consecutive sequences:

Sequence 1: the emergence of the image of white clouds on a golden sky, symbolizing subjective feelings associated with happiness.

Sequence 2: adding a green circle with the thumb impression that reflected the attempts to identify subjectively perceived happiness, and then painting circles symbolizing the people who influence the author.

Sequence 3: repainting the green fingerprints, gray and then black, as symbols of the author – an awareness of a low self-esteem.

Sequence 4: selection of colored spots on the blacks, which symbolizes other people: becoming aware of the need to gain acceptance.

Fifth meeting:

Formal analysis of the painting:

The composition is figurative, symbolic. Canvas was covered with a white color applied thickly, its layer forms a uniform surface. Slightly below the half of the surface of the canvas a thick, horizontal line was painted with gray color. It suggests conventional division between ground and space (earth and sky). Over the gray line, without touching it, were placed two outlines of houses. They are sketchily marked with a golden contour, only the windows, doors and roofs were filled with color – flatly laid gold. The houses are placed on two ends of the width of the canvas. The smaller house situated on the left is single-storey, the bigger house on the right has two floors. They are presented in parallel perspective, which nonetheless does not seem to have symbolic meaning, but rather results from school habits that also reveal some technical shortcomings.

Between the houses were placed three vertical, bright red elements of equal height, resembling like columns, at the top ending in an oval. Two are placed next to the big house, only one next to the small one. On the right side, under the gray line a thinner

red line was painted, which runs parallel to the gray, ranging from the right edge of the canvas to a pole standing next to the little house.

Statics of the created reality creates only a semblance of calm. Economy of means of expression and simplification, resulting in a sense of minimalism combined with contrast between red and white, build expression. The message contained in the composition arouses emotion, its emptiness builds a sense of drama.

Analysis of the structure of aesthetic experience:

With regard to the workshop inspiration, life profit is certainly shown in the elements of the composition and the definition of the relationships between them. Houses may represent family values, instilled in family home and the home formed today. Three poles, are like three important people in her life, but it is impossible to guess who they are. Life profit is like a mathematical summary of the experiences that have had the greatest impact on the vicissitudes of the author's life.

Table 57. Analysis of the structure of aesthetic experience – painting 5; participant 70.II.8.NP

Cognitive experiences:
<p>identification of values that create life profit: <i>"(...) The house is small, because it is a thing of the past. This is what I have in the form of luggage, which I carried, which gave me a piece of life force (...)."</i> <i>"closer to this house my husband and my son, and that is the profit that is for me a certain surplus in life, what I introduced in life and what life has given me and what else resulted from this collision of me and life, as something additional, a gift of sorts."</i> <i>"These two red values are deliberately not red, because it's not about love, about the heart, about such trivial, cheesy take on these values; it is all about emotions, about this surplus, about that which I did not expect, and what my life has given me in the form of my child, which is a very sensible and well-bred, and my husband, who still surprises me."</i></p> <p>realization of the role of relations with people: <i>"In my case, this is what shapes me and will shape me, it is what I get from others, because meeting each of you gave me a lot. (...) it is the profit that other people that appear in my adult life give me and I think that they will continue to appear until the expire with my lifeline."</i></p> <p>realizing the need to specify the current situation in life: <i>"second house, it is a house, which probably would have been, perhaps will be more valuable than the other one, but this house doesn't exist. Not yet. It's about the house and both in the tangible and intangible sense. In terms of emotions, relationships, peace and security. This lack of materiality, empty place on the side, on the roof, frayed, turned, with holes, this is proof that I think I cannot even imagine how the house should look like, perhaps not as much imagine as I do not know how to do it so that this house is built, so that it is like that."</i></p>
Emotional experiences:
<p>work is done with only apparent calmness, the content of the comments suggests emotional involvement that is disclosed in tears during her speech.</p>

Symbols and metaphors (the relationship between form and content):

Two golden houses – one small on the left and another larger on the right: symbols of family values

Three daubs of red paint, which the author identifies as herself, her husband and son.

Thick silver line running from the left to the right edge of the painting: universal values: truth, honesty and sincerity.

red horizontal line: the symbol of profit received from other people, in addition to the loved ones.

The way the works was created:

first stage: the visualization brought the image of home

second stage: Imposing white on canvas, carefully shaping the texture. In the middle of the canvas she lays a thick horizontal line with silver paint. Then, over the line she places two houses, put apart on both sides of the canvas, and three red figures only sketchily outlined.

During the visualization appeared an image of the house as life profit. It consists in her assessment of the values gained from the family home, which have shaped her, and her family and people who make her develop. The house has become a major element of the message contained in the composition. Within it were placed two houses which are important to her – family home and her second, bigger home symbolizing her current family:

"The house is small, because it is a thing of the past. This is what I have in the form of luggage, which I carried, which gave me a piece of life force (...). (...) second house, it is a house, which probably would have been, perhaps will be more valuable than the other one, but this house doesn't exist."The golden color is the symbol of the most precious values – family values. Silver, which was used to paint the horizontal line – the base of the homes, which is a symbol of the values underlying them – truth, honesty, integrity. Reflections accompanying the author's creation made her aware of her life situation, especially the need to define it more precisely: "It's about the house and both in the tangible and intangible sense. In terms of emotions, relationships, peace and security. This lack of materiality, empty place on the side, on the roof, frayed, turned, with holes, this is proof that I think I cannot even imagine how the house should look like, perhaps not as much imagine a s I do not know how to do it so that this house is built, so that it is like that."

The intensiveness of her emotions and the truthfulness of her statement provoked strong emotions observable during the creation process and statements. Quiet person by nature, rarely revealing her emotions, she often cried. The author realized her entrenching in the family home, at the same time she identified her profit, in the form of the next of kin (her son and her husband) and other people, she also saw the need for changes in her family life. These reflections have widened the author's self-knowledge.

Since the beginning of the meeting the author has a clear concept of profit and the life values, during the workshop it is further specified and supplemented with new elements. The process of cognitive and emotional transformation that has taken place

during the meeting workshop is revealed in the analysis of the sequences of thoughts inspired by images:

Sequence 1: an image of home imagined during the visualization which symbolized family values.

Sequence 2: image of the house and assigning values to it recalled the association with white, adding a texture on canvas and forming a background. Another reflection concerned the universal values, the basis for family values – truth, honesty and sincerity, their symbol became a silver horizontal line placed in the mid-height of the canvas.

Sequence 3: Above the silver line two houses are painted, symbolizing the family home and the home formed today. Among them were placed red vertical elements symbolizing the family of the author and people whom she encountered. The resulting composition was inspired by the reflection of the strong “entrenchment” of the author in the family home and the thought of the necessity of change.

Summary:

Meditations during the workshop allowed the author to think through important personal issues, cognitive and emotional reorganizations inspired by the images revealed unconscious problems in need of resolution. “Workshop work” contributed to confronting many of them; it was accompanied by a mental and emotional process that was registered in the painted compositions, which is suggested by the author’s statement summarizing the workshop: “they reflect the changes that have influenced me and be analyzed the paintings, from first to last, you can see that the first shows the state I was in when I got here and what happened to me, the last one, the state of mind, consciousness, in which I was leaving.”

The aesthetic experience proposed in the workshop, based on the inspiration with images, made it possible to reach difficult, unconscious subjects:

“I see that I’m spitting it out, I create better results when I do not think, when I give up to emotions and I replace those emotions so directly, without meddling, without a concept. It gives me a lot to think about in relation to what I’m doing. Then it is more authentic and stronger.”

It is worth noting that she realized in life her reflections contained in the words: “this home is not there, it’s not there yet” – the decisions she took after the workshop led to the realization of her vision of home.

10.3. Visual thinking in creative workshop – summary

Analysis of the collected visual and verbal material indicates the diversity in the field of visual thinking in each of the workshop meetings. This indicates that this is not only conditioned by the individual preferences for this kind of information processing, but it is determined by other factors. One of them is the subject matter, which differentiated the content of subjective experience.

During the first meeting, aimed at stimulating the conscious reflection on the realization of the beginning of identity, two categories of subjective experience were distinguished: (1) recollection of specific situations constituting biographical events, and (2) realization of subjective inner experience.

Recalling biographical events takes the form of references to specific situations in the past, associated with the experience of a sense of identity, for instance a stay in Zakopane (participant 49), running through a meadow (participant 22), being brought to kindergarten (participant 21), recording of the vocal performance of songs by the participant's father (participant 4), repainting the room (participant 25). They are recalled in the imagination training, in the form of pictorial imaginations, in varying degrees showing the situation. The most concrete imaginations contain descriptions of relations in a certain place, between certain people, for example the feeling of being the son of one's father, when brought to kindergarten by the parents and a neighbor (participant 21), feeling a sense of harmony with the world during one's stay in the mountains (participant 49), others relate to a selected detail, e.g. colors – red and green (participant 22), a place, e.g. grandmother's house (participant 1), or the situation itself, for example recording of singing (participant 4).

The second category of experiences refers to the awareness of the feelings accompanying the experience of identity – for instance the inner feeling of freedom or the existence of internal, opposing forces (participant 53), a sense of separation from the outside world (participant 70), a feeling of experiencing relations with the world through the contrasts (participant 9).

Both categories of identity-confirming experiences are accompanied by a strong focus on the self and on one's own experiences, which leads to the determination of the subjective role of a given event or experience, its impact on getting to know oneself, and identity – the content of a cognitive character is an expression of the declared development of self-consciousness.

In the experiments initiated during the second workshop meeting, which was devoted to stimulating reflection on the perception of oneself, three categories could be distinguished: (1) reflections relating to aspects of physicality and spirituality (2) subjective reflections on the perception of oneself, and (3) biographical references to specific events in the past.

The most common were subjective reflections on the ways of perceiving oneself. They were reflected in the generated visual imaginations or presented directly in the artistic structure of the composition. Three varieties were noted: one was inspired by the metaphor suggested in the text of the imagination training, which described a flowing river symbolizing the passage of time (e.g. participant 73 used the symbol of the river for the metaphorical presentation of lost time, participant 74 depicted times of year as a symbol of the passage of time). The second variety of reflections was the expression of the need to talk about oneself, which revealed a tendency to make summaries of life so far, for example reflections on life now and in the past

(participant 78), assessment of life in the context of personality (participant 76), realization of current life goals in the context of past and future (participant 13). The third type of reflection was demonstrated in formulation of one's characteristics, for example metaphorical reference to the continuity of self-exploration (participant 6), reflections on the topic of oneself expressed through symbols (participant 4), referencing two pictures of oneself in different situations (participant 97).

Reflections induced during the second meeting slightly were less frequently related to the perception of the self through the prism of physicality and mentality (second identified category). They showed the competition between the aspects of physicality and mentality (participant 104), the dominant aspect of identity (participant 2, 9, 11, 68, 93).

The rarest biographical references mentioned specific events from the past (category three), e.g. a reference to the whole life so far (participant 8), a reference to the disease of the mother (participant 98).

The third workshop, the theme of which was the subject of external influences shaping the identity, revealed three categories of subjective experience: (1) subjective reflection on the "ego", (2) identification of cultural influences, and (3) opposition to imposed norms and values. Subjective reflection mirrors the content about oneself, which the participants realized during the workshop meeting, for example, they became aware of their: personality traits (participant 49), experienced internal problems associated with the difficulty of being oneself in the social world (participant 53), relations with people (participant 22). Experience connected with the identification of external influences affecting the identity occurred in two forms – specific and general. Detailed reflection involves the identification of cultural influences combined with giving them specific names – e.g. participant 49 points to various influences – culture, art, science, history, participant 22 refers to patriotic feelings. General reflection refers to the very existence of influences and relations as well as the subject's involvement in them (participant 63). Most often it is presented in the symbolism of the created composition, e.g. the visual message of work 92 concerns the intermixing of cultures leading to the transformation of values, work 84 expresses a reflection on the continuity of the world and the values in the context of generational change.

Part of the subjective experience leads to objection against external influences, often treating them as a limitation of subjectivity. This objection is expressed in the visual form of the composition – e.g. participant 49.

The fourth workshop, dealing with the issue of feeling happiness, seemingly distracted from the considerations concerning identity, although it required, like the previous topics, strong concentration of the subjects, especially on their personal goals and needs. The experiences of the participants can be classified into four categories: (1) identification of personal needs, goals and aspirations, (2) realization of the situation which brings happiness, (3) referencing subjectively perceived states, and (4) a subjective sense of oneself. Identification of subjective goals and aspirations leads to

specifying the subjectively important aspects of life and cherished values. They are the feeling of happiness in everyday life, relations with people and finding joy in life itself (participant 53, 70, 71), in the family values (participant 54), in a relationship (participant 56). Identification of personal values is sometimes accompanied by a more general reflection on the essence of happiness and possibilities of its achievement – e.g. participant 71 refers to the creation of happiness, participant 88 describes happiness in the context of achieving the impossible.

Situations equated with happiness are related to the fulfillment of needs, sometimes opposing, e.g. life around close people, but at the same time the opportunity of going away, escape (participant 77), actions, intentions generating certain emotions, e.g. riding a motorbike, which inspires a sense of freedom (participant 89). Reference to subjectively perceived emotional states equated with happiness has its source in hedonistic values, the equivalent of which is emotional well-being, for example a certain state of mind expressed in harmony, bliss (participant 70) harmony between giving and taking (participant 37), enjoyment derived from the sense of smell (participant 20). Category of subjectively perceived happiness is associated with the experience of the self as the most important value. Reference to it occurred sporadically, for example in seeking happiness within oneself (participant 17), in a harmonious and full development of oneself (participant 95 expresses this idea by using the metaphor of a developed plant).

In subjective experiences involving the fifth meeting, aimed at stimulating reflection on life gains, two categories were specified, determining the diversity of their contents: (1) identification of profit and value in life, (2) a subjective sense of values. Some of the participants separate life gain from values, others only refer to one of the aforementioned aspects. Life gain is sometimes considered through the prism of personality formation by cultural values (participant 49), specific value are also indicated, such as faith (participant 22), family values and social relations (participant 70). In many statements the most precious of all life values is the possibility experiencing it (participant 6, 46, 53, 70, 98).

Subjective feeling of profit and life value revolves around experiencing oneself as the most important value (participant 17). This experience is usually elaborated on by referencing an aspect that is important to the subject, e.g. experiencing femininity (participant 94), consciousness of being oneself (participant 2, 92), experiencing inner freedom (participant 90), being in contact with oneself (participant 10). Another manifestation of the subjective perception of life profit and values are the existential feelings, referring to inner harmony and balance with the outside world. They are defined by the subjects, among others, as a feeling of one's coherence in various aspects of reality (participant 95), a sense of coherence (participant 102). Also occurring are references to the variation in perception of life gain and values (participant 104).

The presented categorization of content of subjective experiences associated with each workshop meeting refers to their cognitive dimension. Transformations occur-

ring in the sphere of emotions appear to be independent of the content of workshops. The emotional experience associated workshop meeting, regardless of their content, can be divided into two components: (1) determining the emotions accompanying the recalled situations and emotions, and (2) reflecting on emotions, resulting in a general, final emotion. Determination of emotions, being aware of them and naming them usually takes place in the early stages of the workshop. Experiencing the emotion usually occurs in visualization, acting as the semantic context for the generated image. Subsequently, the emotion is transformed in the creation process, in parallel to the generated meanings, its final form being the result of cognitive reflection on the content to which it refers.

The overall final emotion is contained in the structure of the painting, and at the same time it can be read from the statements of the participants, less frequently the participants express it openly.

The presented description shows that in the creative workshop occurs a process of constructing emotions “here and now,” on the basis of meanings assigned to the considered content (relations, situations, characteristics), completing the created representations of reality.

The analysis creates a context for the formulation of the final reflection: participation in the proposed creative workshop provides an opportunity to look into oneself, the specificity of which is expressed in the in-depth subjective experience of oneself through initiated visual thinking. That special kind of mindfulness initiated in the workshop reveals the subconscious impact of the events of the past on identity. Recalling their images in the workshop process allows us to identify and verify them, which is a kind of coming to terms with one’s past.

Chapter 11

Workshop as a space for creative interaction

11.1. Research objectives

Following Berleant's statement (2007) that the essence of contemporary work is an in-depth experience of oneself in the space of art, in the research presented here the focus has been on capturing the relationship between the workshop inspiration and the content and strength of subjective experience. The subject of research was the visual narration initiated in the creative workshop. As a cognitive ability in terms of structuring experiences and giving them meaning (Bruner 1990, Trzebiński 2002) visual narration reveals the contents of visual thinking initiated during the creative process. The aim of the research is to analyze the structure of the workshop in view of subjective experience of the person who participates in it.

Narrative method was used in which the research data was provided by the descriptions and interpretations of experiences and phenomena (Connelly & Clandinin, 2006). The narrative takes visual form in the workshop; it is initiated during the visualization, in the visual imaginings, then it is developed during creation. This leads to the description and interpretation of experiences, its principle is to give meaning to one's own experience (Bochner, 2001, 153).

Case study was used. Works done during the workshops were analyzed, treated them as a form of non-verbal messages, as well as the content of speech and behavior of the participants during the creative process.

Relations between the used symbols, metaphors they created and the workshop inspiration were studied.

It was assumed that the artistic competencies allow for conscious manipulation of means of artistic expression, allowing for the complete focus on the narrative, hence the works of an artist were selected for analysis.

11.2. Participant 32.I.3.P.

Adam, aged 46, graphic artist, PhD in Fine Arts, university lecturer, has been artistically active since over 20 years.

The conducted analysis refers to three of the above-mentioned levels of relations occurring in the workshop process: interactions between the participants of the workshop, artistic subject and object.

The level of interaction between the participants of the workshop

The level of interaction between the participants of the workshop determines the influence of the personalities of particular participants on the shaping of the creative situation and the ways in which it is experienced by other people, which also specifies the content of the proposed structure of the workshop. Analysis included the relations established with other participants of the workshop during the creative work, an attempt was also made to establish their course, subjects, and the meaning for the workshop experience.

The needs within the scope of relations is shown by the spatial placement in relation to other people. Already during the first organizational meeting Adam took his a place at the extreme end of the classroom, sat facing the other people, next to Barbara, who “shared” his working position. His place of work and placement in relation to other participants of the workshop indicates his openness and need for creative integration with the group. This integration took on a dimension specific for artistic creation, it was realized mainly through eye-contact with others – all this was enabled by Adam’s positioning. The place occupied during the first meeting did not change until the end of the workshop; only sometimes did Adam move around the table - more from technological reasons than from the will to isolate himself. During the artistic work the relations were definitely restricted to the one person sitting at the same table. He had known her for years, and they participated in the same workshops many times. They were visibly comfortable in each other’s company. Their relation created an atmosphere filled with understanding and a sense of security. It was visible that it was important for both of them – serious and facetious conversations they led had the function of support during the more emotionally difficult moments of the workshop, but also guided their thinking and reflections. Adam and Barbara formed a system of interaction, clearly distinctive within the composition of the workshop group – an integrated yet autonomous “element” of the whole. The expression was a close relation and distinctiveness of the used formal solutions, although to a certain extent it resulted from the artistic style because both of them are artists.

The need for a closer relationship with the other participants of the workshop made itself apparent on the third day – it was not expressed directly, but through an artistic provocation. Adam installed on the lower edge of his canvas small, rectangular pieces of cardboard – a sort of tickets, as he asserted, with the intent of provoking other participants to tear them away. This initiation of relations with the group expresses his inspiration with the topic of the workshop: “Something, which circles between us” This is confirmed by Adam’s statement:

they are (...) a proposition of an interactive proposition on my part to watch the thing that is here. But they are also an attempt to refer to such a truth, that truly it is also an adventure for me that something can be given and received too. What we give and what we receive – I do not mean here only the material aspect, but that moment when someone can give it in an opportune moment, when he or she has the absolute desire to do it. These are the moments when we are depressed, when we meet another person who shows us kindness, a smile, we automatically change our mood to a positive one, or the on the contrary, we also receive the unpleasant things. Being elevated, confident, we suddenly experience an unpleasant moment because of someone who also changes the orbit of perception.

The planned provocation was difficult to read by the group – no one had the courage to tear away the “ticket”, they only did it after Adam’s information; it is possible that this is the outcome of an established, traditional attitude towards works of art and art itself.

The collage which was created on the third day can be analyzed in the context of the influence of other people on the contents of the experiences and their symbolism, which was revealed in the form of the work. The work constitutes an exception, because in the remaining four only painting technique was employed. The form of collage contains distinctive reference to the multi-layered collages done by Adam’s colleague. Adam not only discussed them, but also helped to construct them. This “immersion” in collages, in their symbolism of opening and multiplicity of layers of message could have constituted the inspiration in this case, although collages are frequently used by Adam in his artistic work.

The level of the subject

On the subject’s level the analysis concerns the interactions between the subject – reflections inspired by the workshop activity, thoughts and transformations of artistic form.

Adam’s behavior during the workshop meetings disclosed a need for commenting the content inspired by the topic of particular workshop meetings and those appearing in the inner dialogue during the creative work. He made comments during his conversations with the instructor, in which he engaged each day of the workshop, usually after the imagination training and before the painting began. He also expressed them in his conversations with Barbara. Experiencing the creation process is to a large degree personal, in Adam’s case the need to express his thoughts verbally is clear – when asked, he eagerly talked about his work, although he himself did not initiate the conversations. His great concentration and creative involvement indicates the subjective importance of his inner life. What was noticeable during the work were Adam’s various emotional states – from focus and stillness, through activation visible in his conversations, to the excitement with the artistic process, which could be observed in his manner of work on the form of the painting and the accompanying comments of the author. The workshop activity maintained a certain regularity: after the training he usually asked the interviewer for a conversation, made with Barbara’s participa-

tion; next, he devoted a long time to thinking, sketches, composition planning, which was accompanied by deep focus and stillness. Having developed his concept he began his creative work. Adam focuses on artistic form; its shaping and artistic transformations lead to the realization of its meanings (giving it verbal code). Every decision of the painter seems to have been planned:

In my work there is the approaching the vision, which I have, but it is typical for me, full of contrariness, because I refute that which I saw myself. I have on my mind not the senses, but the plastic quality thereof.

(Adam's comment, first action)

The manner of work discloses the specificity of transformations occurring in the artistic process – in Adam one can perceive two of its varieties: the first one consists in the transition from the abstract code into a visual one, and then into a verbal one (characteristic for the first, second, and fourth action), the second consists in the transition from the abstract to the verbal code, acquiring the shape of the idea, and then in the visual (characteristic for the third and fifth action).

The influence of the inspiration contained in the imagination training on the artistic creation is disclosed in the unchangeable form through the five workshop meetings. The goal of the artistic transformations is the creation of the painting, which appeared during the visualization. This painting is not always clear (e.g. the third and fifth meeting); then, its creation takes place during the formation of the artistic form. The main intention does not change in any of the five created works. The creation enables the “working-through” of the paintings, ideas appearing in the visualization, is a process of negotiating the individual opinion (mental representation), leading to the achievement of full understanding of the confronted problem, which is proved by the transformations of the artistic structure and its final form.

First action *“When I first became me”*

The visual imagining created on the stage of visualization is the basis of the further transformations, mental and artistic. The contents of the visualization was described by the Author:

(...) I remember that moment, the happiness in the evening when the geese were flying away. And that skein of geese remains for me kind of a souvenir from my childhood. The second recollection is connected with the period of school, or rather the first grade, the kindergarten. (...) because the mistress (...) pulled out my hair for drawing a house in perspective. Instead of painting it the way the mistress showed us to paint it. And this will also be present in this work. Here everything is in this work.

(Adam's comment, first action)

The topic of this workshop session, recalling the moment of the emergence of identity, strongly engages emotions and self-awareness. The painting appearing during the visualization causes strong emotions. Artistic creation is filled with the search

for artistic symbol for the now conscious information. The engagement of “I” is expressed through self-focus; its artistic reference is the shape of a triangle symbolizing the Author. In the painting there appear, as symbols, all the crucial elements of the imagining which was created during the visualization: the author himself (triangular forms), skein of geese, a traumatic situation in school (icon on the right side of the triangle), gravel from a pocket (icon on the left side of the triangle).

The artistic transformations of the form during the work are inspired by the reflections stimulated by the topic. Each artistic change causes new thoughts, associations, reflexions concerning events from the childhood, which in turn influences our further transformations of the artistic form. The ways of its formation is expressed by the order of appearance of particular shapes and their transformations. In the first instance Adam made a quick pencil sketch. Subsequently, with the help of a brown background, a triangle was delineated. Its surface was irregularly covered with a more delicate shade of brown. On the still wet paint the author started to draw signs with the blade of a knife. Among them there was a form of a house in perspective, which disappeared under the layer of paint. Next, he modified the earlier marks, very expressively and emotionally, with the strokes of a paintbrush and by wiping the surface of the canvass with a paper towel. He also added other colors – yellow and orange. Using a paper template, he painted a small peak on the top of the triangle. He repainted white the background on the left and right side of the triangle. He drew divisions on the wet background with the wooden ending of the brush and started stamping the surface with a piece of potato stamp which he had made. The marks of that stamp are visible only in the central part of the painting. He did not accept those effects on both sides of the triangle and returned to the brown shades modifying the only just recently white surfaces, again drawing on them when they were wet. Next, using the created expressive drawing of the painting he started to play with the shades of brown and orange, inspired by the lines of the drawing.

The transformations of the form he made are explained by his comment:

(...) because I didn't illustrate anything here, I was only playing with the notion and working on the painting, just for my pleasure.

(...) I entered a stage that I was very pleased with, the first one, this is typical for me, I could very well end at that point, everything I wanted was there, but because we have so much time, I wanted to live through this adventure, so I decided to spoil it, like in life, to have something to get out of. With me nothing is easy or is very easy. Such extremes all the time. I like whatever is “in-between,” but on my own and surely against all appearances this is the greatest fuel for my life. But the older I get, the less I want to share it.

(Adam's comment, first action)

During the creation the author “works through” the evoked memories, examines them anew, reaching new conclusions:

(...) I have lived through the adventure of travel into the world of my childhood and I am glad that I can remember so many images, they are negative and positive, but above all positive. I think to myself that they are all valuable. They had influence on what happened to me later.

(Adam's comment, first action)

Second action "*All that I am now*"

The result of the visualization is the essence of further transformations conducted at the creation stage. They occur on the level of mental representation referring to the elements which constitute the whole. For the Author, they are social relations:

(...) during the practice session I observed a row of people who were dependent on me and whom I was dependent on, but this is not a bad dependence, it is my choice. Being together as a part of my choice, and living through all these things, which return to me and this depends on me.

(Adam's comment, second action)

In the artistic translation of this imagining the Author utilized the metaphor of the table. An abstract form, reduced to a pattern of rectangular shapes can show a tendency to hide the contents and reflections, but it is conceivable that in Adam's case it is a result of his artistic style:

(...) This is the idea of the table: the world in which everything is visible and I am in it. I cannot give up on myself like that: very much in myself. I believe this to be my fuel, this cause of what I am, thanks to it I choose this part of the table, this one here.

(Adam's comment, second action)

In the inner dialogue, he realizes the feeling of a certain entanglement in relations which to a certain degree inhibit freedom. The need for independence was revealed as well as the need to hide certain aspects of the self from the world, and to hide himself:

(...) this is the story about me, who is no longer torn, but surely still is in a kind of ambiguous situation. Because I haven't stopped feeling as if I was alone, I don't want to say that I feel lonely, but alone in myself, me as me, and simultaneously I know how much depends, for some people, for my close ones, on me, this is my role and I am very happy with this role. But simultaneously the role is a certain burden to me, and simultaneously it is my joy.

(Adam's comment, second action)

The changes in thinking are expressed by the transformations of the artistic structure of the painting. The work on it was began by a pencil sketch. Next, a rectangle was singled out with the use of adhesive tape, located almost in the center of the painting; moreover, the adhesive tape was applied along one of the sides of the painting. At the next stage of work, with the use of brown color and brushstrokes the following were singled out: the base of the painting and a white rectangle. Within this rectangle an array of divisions were made, introduced by a delicate value of bronze. Techniques used by Adam are typical for work on monotypes and for printing from *ingaglio* matrices; according to the Author, their use results from his fascination with graphics. The following stage of work consisted in "tapping" brown color on the can-

was which covered the wooden part of the stretcher. The middle, canvas part of the stretcher and then the sides of the painting were complemented with a drawing. Intense yellow and green pigments appeared first on the reverse side of the painting. It was only then when he shifted to the front of the painting, which was a kind of continuation of the color play on the reverse side of the canvas. Again, he used the knife to draw on the surface of the wet, thick paint and paper to wipe away its surplus. The front of the painting was enriched by red and yellow pigments, in accordance with the divisions defined by the swift movements of the knife.

On the geometrical forms thus delineated appeared unknown signs – something between an alphabet and a symbol, not allowing for any cultural interpretation.

The described transformations are responsible for reflections, they are an expression of the search for a visual reference:

(...) I am curious of what I will achieve, to what degree I will be able to transmit the positive that I understand, in this situation, and how many of the situations that I am afraid of. I will see it later myself, I think. This is kind of about me today. In this situation, not just here, but generally.

(Adam's comment, second action)

The third action *"Something which circles between us"*

The visualization inspired by the visual training this time did not include any concrete paintings, but rather a general outline containing the suggestions of formal solutions.

Referring to today's practice, to its topic, motive, that is "something which circles between us" and to its later explanation, which came to me almost as a philosophical problem, the answer to it would have to be a philosophical treatise.

(Adam's comment, third action)

Reflections were mainly of a mental nature, generating changes on the level of intellectual representation, referring to the relations between identity – social and cultural sources of identity – and the influence of the subject on the social and cultural reality.

He initiated the work with a sketch on a separate sheet of paper, under which he did a number of notes. He began the painting after prolonged reflections, painting more emotionally than in the previous works. In the middle of the painting there appeared a brown line of separation enclosing it with a frame. This line was built from diversely shaped patches resulting from "puffing" with his mouth on the diluted pigment.

The so formed wet blot of thick paint was treated with the knife. Further transformations were done only in relation to this blot after it had dried. Adam worked with thin brushes fitting into the patterns of more or less random effects of his emotionally very intensive initial transformations of the painting. Actually, with the help of the yellow he transformed the earlier white planes of the background. Moreover, he glued elements from the incised paper to the lower edge of the painting.

Reflections accompanying the creation led to important conclusions regarding his identity as far as the acceptance of the self and the personal choices were concerned:

(...) what he said about the continuity of things made me realize that I am who I wanted to be.

The Author uses the matrix metaphor to describe the essence of life experiences, also those shaping the identity. He realizes the role of the values in the shaping of his "I" and its influence on the shaping of reality. Further reflections concern the feeling of transcendence, mystery, and significance of his existence and the importance of social relations, their influence on the Author. This content will appear during his work on the painting, as a reply to the created structure.

Fourth action *"The most optimistic version of my existence – my aspirations and goals"*

The visualization created during the training is consistently developed in artistic form and complemented by the generated content. They concern contradictory aspirations which form the Author's feeling of happiness: a feeling of permanent autonomy, which is Author's need, and simultaneously experiencing it in the social environment.

(...) And in the first moment I had such associations, otherwise very banal, and at the same time wonderful, as for instance I am somewhere in my atelier, next to me are the works I have begun, some more advanced than others. Around me there are very many people whom I know and someone constantly enters or leaves. We are all having fun, talking, I am simultaneously alone, I create alone, but there is always a crowd of people, some food smells nice, we drink something nice, I am alone again and I create something again, and we do something with someone again. And this vision is in very bright colors, the colors are bright, warm, sunny.

(Adam's comment, fourth action)

Thinking about happiness is not easy, it requires a definition of one's own vision, and simultaneously initiates the delineation of its attainability. The Author displays a tendency to confirm the presence of happiness in his life, looks for it in his experiences, in everyday life. The metaphor he uses concerning the penetration of two worlds displays the possibility of the everyday experience of happiness. Yet, it seems that the Author is not fully convinced that this thought is right, he realizes that he is searching for happiness in everyday life, expressing his conviction that it is within his reach. Happiness lies in his creative work while being surrounded by the people close to him and situations that make him glad.

It happens, luckily, that I know what I am talking about, I know what I'm longing for. This state sometimes happens to me and it is a crucial matter, an important matter for me, when I think that I can organize such a state, so that it happens to me and I even reach it, and then it happens that the state is gone. And sometimes it happens that I do nothing, but I feel this way. And it is good. I feel as if I was such a dot on a wave, which is sometimes here (high), and sometimes here (low). So, in a nutshell, I know that much depends on me and at the same time nothing does. I would like to be able to preserve this state.

(...) The most optimistic version of my being is to be able to live like that, that is to use for myself such prevention and make such choices so as not to allow anybody to irritate me. Because, basically, if I had this ability, I would need nothing else. Because only my nerves destroy me and others. Subordinating myself to others' negative emotions and my own negative emotions is destructive.

(Adam's comment, fourth action)

The transformations in the form of the painting are an expression of reflection and content generated during the process of creation. In the beginning, on a separate sheet of paper, Adam used a pen to draw three small sketches. One could see his doubts just as he began his work. Next, one of the dirty bands of paper adhesive tape, which was used earlier, was attached horizontally, at the bottom of the painting. He used brown color again to demarcate the sides of the work, thus enclosing the frame of the painting. He did it using his favorite technique of paintbrush "tapping," often used by artists who utilize templates. Then he divided the space of the canvas in two uneven parts. He covered both of them with a chosen orange color, creating numerous blotches within the partitions. Not allowing the applied orange to dry, he started modifying the surface with the tip of a knife, making in it numerous marks of an unidentified character – letters, symbols, creating a kind of a code. The convention of such writing dominated the further activities, which consisted in continuation of this undecipherable writing with the help of a thin brush.

Fifth action *"The real profit in my life, my true value"*

Visualization did not bring a concrete painting, it brought reflections concerning the "I", the price and value of life.

(...) And I noted it down: I have in me a certain openness to life and I know that in difficult situations, when I was feeling very badly, this openness towards life gave an opportunity for situations to occur that later happened to me. (...) [It] did not change in concept. This concept of openness is still present. Such relations have come into existence, which were not there before, they are here, they play out on the axis.

(Adam's comment, fifth action)

During the artistic work the self-awareness was heightened, the search concerned the true "I", not the one created through relations with other, significant people, but the "I" which expresses individuality and authentic drives and needs. The Author realized that it is lost in the openness towards the world, people, situations, their expectations and requirements. The idea of openness is the content of the representation. It is also expressed by the stages of form formation. In the beginning, with the help of adhesive tapes a template was arranged, resembling a letter c laying horizontally, or a rectangle with one of the longer sides remaining open. From within this form a brighter, yellow trapezoid "blossomed" to the sides. The same yellowy-green color dominated the background. Next, from the middle of this shape he "brought out" a bright light, as if its source was contained below the surface of the back of the painting. Then he start-

ed a delicate play of divisions between the intensive and resolute forms. In both upper corners of the painting appeared rectangles and in the middle appeared a line of a geometrical shape. The painting was transformed at the last moment.

The level of the artistic object

The level of the artistic object is linked with the formal qualities. Especially important are the symbols, which are the carriers of the message coded in the artistic structure of the painting. The message may refer to metaphors or be grounded in the direct symbolism.

Metaphor is the means of coding the message in all five works created during the workshop. Striving to express it, Adam intentionally uses a symbol, giving it an individual meaning, characteristic for his creative style, e.g., a triangle. The way of approaching the symbol differs – it usually appears already at the stage of visualization, especially when its contents seriously engage thinking about the “I” This happened during the first and second action. The appearance of the symbol has a connection with the character of the content of the visualization – as the concrete, the object acquiring the form of a visual image appears when issues arise relating to the better known or more easily definable areas of the “I”. When, on the other hand, it is philosophical, a mental idea appears on the stage of visualization - as it happened in the third, fourth, and fifth action.

The first painting

In the subjective symbolism of the Author, the triangle refers to himself.

(...) The triangle is a fantastic form, with which I identify myself, in reality it does not haunt me but accompanies me, for me it is very harmonious.

(Adam's comment, first action)

the center of the composition, the vertex of the elongated triangular element points upwards and constitutes the main element of the abstract presentation. The triangle motif is repeated numerous times on canvass: on the vertex a small triangle is delineated, whose flat orange is clearly cut off from the rest of the composition; the lower part of the big triangle is the location of a rhythmic arrangement of six signs alluding to a triangle with its shape (the symbol of the skein of wild geese from his childhood memory); in the background, linear triangular divisions had been suggested.

The color was kept in the range of subdued orange, yellow, and brown pigments, brought nearer to monochromatic. The background, made more dynamic with the color palette and linear divisions brings out the central form. In reference to the inspiration contained in the visual content, the triangular, abstract element denotes the area of the emergent identity of the Author. It is underspecified, but clearly distinguishes itself from the background, which can be treated as his unconsciousness. The “comb” at its base, bright and dynamic in shape, expresses emotions accompanying the experience of the self. At the bottom, on both sides of the triangular element

appear geometrical forms – icons, as the Author claims, symbols of the remnants of childhood memories; they present gravel in the coat pocket and the house-drawing incident at school. Iconic form ascribed to them confers a degree of loftiness. The synthesis of form indicates a high degree of integration of the knowledge about the “I”.

Exploration of the topic on the basis of emotions seems to be an expression of a subjective experience in reference to the situation recalled from memory. Each fragment of the composition is important, means and expresses something – the feeling of the self, the self-reflection seems to be the most important for the Author.

Second painting

The Author uses the metaphor of the table, in the context of a certain social situation, of openness to relations and their sources. Another theme concerns the inner “I”, accessible only to the Author, hidden underneath the table. The dominant contents are the social relations and the duality of the inner spaces which constitute the experience of “I”, shaping the identity – a peculiar duality of being.

(...) And the table has something else – there is a reality under the table. The reality under the table also exists and also has to be acceptable. I do not want to give it the tinge of negative emotions, but there are things which are unseen, but they are under the table. And things are going on...

(Adam's comment, second action)

Adam searches for a synthetic symbol for expressing the idea of openness to relations, which is ultimately contained in the abstract form of the painting. Its exemplification is a system of rectangular, rhythmicized elements based on the module of a rectangle. Abstraction seems to be the way of expressing the idea of hiding, i.e. inaccessibility of a certain area of the “I” – that which is given on the outside is but a part of it; the true “I”, the real identity is given only in the experience of the subject.

The entirety of the composition is kept in warm colors, its particular areas have been differentiated with hues, creating partial contrasts that suggest tensions – a peculiar game of emotions, stressing their depth and intensity. The background stronger in value brings out the bright elements in the foreground, creating, it seems, a kind of sequence of meanings.

The composition based on rectangles symbolizes the Author; that which refers to the sphere of the mind is the code of abstract pictograms, the coded message complements the definition of identity, the part of it that is available to no one but him.

Third painting

The metaphor of a visual matrix dominated the thinking about the shape of identity – extracting the meaning, leaving traces is a basic, visual representation of the process of its shaping.

I love this way of thinking, the idea of a matrix, a printed copy, and I am expressing it very metaphorically here. I am the matrix, which gathers, which gets sculpted the whole time, and

what it does in life are simply my prints. My relations with the world are my prints. I have such a concept of making such a matrix, whose print will be the end. In other words, the print of this matrix, my reflections, will be this work.

(Adam's comment, third action)

Placed in the middle of the composition, the spindle-shaped bundle of entwined, thread-like elements seems to have a double meaning – it is the symbol of the Author, his life-area, and at the same time it expresses the idea of whirling, giving shape, or even his formation in reality. One can read here a relationship focused on the shaping of the form – identity, with bilateral influences. The spindle-shaped form dominates the composition, occupies its entirety, which can be read as focusing on the self, on the “I”, here and now, the tendency to experience life.

On the lower edge of the canvas there were installed rectangular pieces of cardboard, on which graphic signs resembling letters were placed. They put forward a proposal to other people who are open to contact with the Author. They can be perceived as an invitation to form relations, not forceful, but meaningful.

The whole work is done in the palette of yellow and brown pigments, enlivened in places with blots of orange. The warm tone linked with a certain austerity and simplicity of form create an emotional message with a perceivably great intensity.

The reflections concern this... Because the thing that circles between us becomes a value to me, in this very wide scope, cultural baggage, the knowledge that I have of the world, (...) So what I tried to contain [in it] a universe of something, in which I exist, that which is outside, about what is my own history in it all, and in some abstract way contain it in this form here. Emotions accompanied me, a feeling of such transcendence, such a fact that nothing is by accident, what is between us, even that we are here is not accidental. And what circles between us, what circles between us is exactly that which every one of us has to offer to oneself and someone else in a given moment, that is why elements appeared here that can be separated from this work, such tickets that can be torn off.

(Adam's comment, third action)

Fourth painting

Visualization included projecting oneself in the studio. The contents inspired by this painting were expressed by the metaphor of a book, developed during the creative process.

(...) I painted a narrative, it can be an open book, or the moment of opening myself to that, to see this most optimistic place. And in the first moment I had such associations, otherwise very banal, and at the same time wonderful, as for instance I am somewhere in my atelier, next to me are the works I have begun, some more advanced than others.

(Adam's comment, fourth action)

The symbol of the book is suggested in the artistic form. It is created through the division of the canvas in two vertically fixed rectangles. Their diverse width is a carrier of subjective meanings, which are difficult to discover. Both parts of the “book” have been painted the same way – the dominant in color, bright, clean red is juxtaposed with parts of blues and oranges, in a sublime way building the expression of the col-

ored surface. The key elements are the rectangular, rhythmic, linear divisions marked on both parts which are singled out. They constitute a rhythmicalized arrangement, in the left side of which dominates semantically the large, vertically placed rectangle with an elongated triangle written inside it. This element seems to determine the message of the entire composition. In the lower part of the composition there is a horizontally placed element in the shape of a greatly elongated rectangle, which is placed in two assigned areas, linking them with each other. Painted with a bright, yellow pigment of a bright value it is distinctive in terms of color within the composition done to counterbalance the red, while remaining the element which is distinct from the rest of the composition. The warm range of values and dynamics built with the color and rhythm of the linear composition express a strong emotional message – sensible, but rather than explicitly stated, hidden in the artistic form.

The whole suggests a book – a clay tablet covered with the signs of the cuneiform writing. An expression of the subjective vision of happiness of the Author is the logic of an abstract composition, in which there is a lack of any randomness – every element is meaningful, cocreating the inner logic of the painting.

Fifth work

Visualization did not bring concrete paintings, directing the thinking to reflections about the self, inspiring self-assessment. They are consistently made in reference to the relationships with other people, close to the Author. Also the thought about one's own openness to the world returns, stressing the chance it gives to develop.

(...) I have in me a certain openness to life and I know that in difficult situations, when I was feeling very badly, this openness to life gave me an opportunity for situations to occur that later happened to me. If I were closed to such situations, I would not even see them. By openness I mean a state in which I realize that something comes to me, that I haven't got this part which closes me. But I later asked myself, aren't I the one who invents that which could have been, if something really happened, would I really still have this openness? What would happen if I lost all of those close to me? Would I have the same openness, or would I shut down? I don't know that. So I still don't know what is the most important for me. What I know for sure is that today this is probably valuable, this openness, because it causes me to create a chance for accepting surprises from the outside.

(Adam's comment, fifth action)

The abstract composition which was created is an attempt to express the ideas of integration of two contradictory aspirations present in the Author's life – submerging in the experiences, which reality creates, with the simultaneous desire to escape them.

And here I painted such a situation, this is some kind of sandbox gesture, submerging in something, and a gesture of departure, jumping out, taking off, jumping out.

(Adam's comment, fifth action)

The divisions of the canvas, based on the module of a rectangle, creating a rhythmicalized composition of colored geometricized fields seem to express only the formal

qualities. Powerful expression of the composition suggests personal meanings, yet this message is only available to their author.

11.3. Conclusion

The essence of art can be searched for in the functional relationship between the main participants of the experience of art – the creative artist and the audience. The conducted analysis has shown the superposition of their functions, which causes the workshop activities to become a general experiment field – an aesthetic field, in the modern understanding of art. The participants of the workshop are subjected to inspirations stemming from the concept become a part of the “workshop creation.” They become entangled in the problems and are provoked to react – mentally and creatively, integrated in a common activity, filling the workshop with content and complementing its structure (artistic form). Because of this, the workshop space, which is the space of art, while generating the subjective experiences of a great force and value, becomes the space of subjective development.

Conclusion

The conducted workshop intended to work with images which are important to our identity – stored in the memory, and the created under the influence of inspiration of imagination trainings. Reflections initiated by them constituted the subjective experience generated in the workshop, which supported the process of subjective identification. Self-image, created during workshop activities is based on a true experience of oneself and mirrors the subjective aspirations, values and goals, thus expanding the self-knowledge of the participants.

Both modern education and the everyday life practice do not form the habit of focusing on oneself, each day we rarely our own expectations or needs. This distraction from oneself, which blocks the implementation of personal potentials occurs with strong social support. Mindless participation in mass culture, illusory needs created by commercialism and consumerism take time and absorb energy, leading to squandering of the personal potential and inhibition of the development of personal identity.

Creative workshop offers activity of a completely different quality; it creates the possibility of authentic “meeting with oneself”, intent focus on oneself, away from the daily routine. It is a kind of developmental opportunity which entails a walk into oneself, an unusual way to experience oneself in the space of art.

The importance of the creative workshop as a factor in subjective development was confirmed in the completed research. The reported increase in the level of personality variables (feeling of coherence, sense of purpose, well-being, creativity and an increase in the level of components of self-regard: self-control and physical attractiveness, overall self-esteem) confirms the favorable impact of the workshop on the subjective development in cognitive and emotional area.

The increase in the sense of coherence and sense of resourcefulness in the group of subjects who had no artistic competencies or pedagogical orientation, indicates the role of visual thinking in the conducted cognitive and emotional reorganizations. It can be assumed that the “artists” and “students” have more experience in the use of visual thinking, whereas its unblocking in case of “non-artists” contributed to a substantial increase in the level of understanding of the stimuli generated in the space of the workshop (sense of coherence) and the conviction of the reasonableness of the cognitive and emotional involvement in the situation (feeling of reasonableness).

Analysis of the structure and content of visual thinking and their transformation imaging showed the specificity of cognitive and emotional place reorganization in the area of self-consciousness under the influence of workshop inspiration.

The resulting increase in the sense of identity and the differentiation of its content – its crystallization and polarization shows that the workshop activity is a factor in shaping identity. Direction and quality of interactions are determined by the concept of the workshop, and in particular its themes – in the conducted workshop, in accordance with its purpose, there was an intensification of the subjective identity.

The issue raised by the workshop is closely related to the method of imaging applicable in visual narrative (abstractness, figurativeness), regardless of their artistic competencies or educational orientation, but their impact is noted in the quality of the utilized visual symbols. Artists use sublime symbolism, deeply saturated with personal meanings, which creates a specific, subjective style of visual expression, while the subjects who are not artists (“students” and “non-artists”) confer on their visual symbols the character of a sign, aiming to represent the verbal meanings, to find their designates.

Research findings in conjunction with the attractiveness of the form of the workshop and the possibility of achieving the expected results within short time-span, lead us to the conclusion that the creative workshop is an effective form of supporting subjective development in the space of art.

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Attachments

**Source materials from the research project
2011/03/B/HS2/03496**

IDENTITY QUESTIONNAIRE

Name and surname age

date of taking the questionnaire

Dear workshop Participant

Questions listed below concern identity. Please, provide sincere and honest answers.

Questions 1-5 are open questions, please provide the most comprehensive answer possible.

1. What am I like
2. What is important for me
3. What are my aspirations
4. What constitutes the meaning of life for me
5. Enumerate the important aspects of your life (e.g. professional work, appearance, emotional relationships, professional work, my needs, and others, and number them in order of importance, from 1 – the aspect which is the most important for you

*In questions 6 – 12, select the number that corresponds to your opinion according to the rule:
1 – to a very low degree; 5 – to a very high degree*

6. I know myself

1 2 3 4 5

7. I am aware of my own goals

1 2 3 4 5

8. My beliefs and views are the result of my thoughts

1 2 3 4 5

9. I have the right to follow my goals in life

1 2 3 4 5

10. I realize what values are important for me

1 2 3 4 5

Introduction

The aim of the presentation of the source materials is to provide other researchers with the possibility of new interpretations and the possibility of their creative use in accordance with their competencies.

The structure of the material collected from each of the workshops is as follows:

Participant code and the way of presenting him- or herself selected in the contract (name and surname, name, or anonymous). Participant code consists of a prime number determining the next number/ followed by roman numeral determining the next workshop/ P – denotes a person who has artistic abilities (artists), NP – people without artistic competences (non-artists), S-education students (students). Description of the five days of workshop:

- Quotations from participants on the day of the completion of the work.
- Quotations from participants 'comments after the painting work has been done, concerning their experiences from the workshop.
- A complete set of reproductions of all the works of the 104 participants.

Creative workshops

“Deconstructions of identity”

Workshop I August 6 – August 12, 2012.

Quotations from participants, digitally recorded on the day of the completion of the work.

1.I.1.P Edyta

Day 1

(...) The first experience of myself it was fear, panic, because I slept in this bed at my grandmother's. The bed had huge quilts and I was terribly scared, I sat under the quilts, the sweat was pouring off me and this is the first thing I remember in life, the fear, I was afraid to get out of these quilts. Although my childhood, this early period, was like Eden for me, it was happiness. These leaves behind the bed are calla lilies that grew in grandmother's window. My grandmother was such a good spirit, a guardian. And these posts (...) stood at Grandma's place in front of the house, I sat my entire childhood in front of these posts and they are somewhere in my head, and now came back to me (physically, because they are in Niebowo). (...) I went back to my childhood, because this little horse symbolizes everything which is important to me now and around which my life revolves. (...) Grandmother was deeply religious and the whole apartment was hung with a lot of paintings and I was growing up next to these paintings, and of course I said all those prayers with my grandma, and in the evening, instead of reading a fairy tale, she read to me the Lives of the Saints, and I remember how it stuck with me, the tearing out of the breast of St. Dorothy⁵⁸, or grilling of St. Lawrence, and it was such an amazing clash, with the world that my grandmother told me about.

⁵⁸ Translator's note: some of the participants' statements may contain factual errors, as in the statement above: the Catholic saint who had her breasts cut off was St Agatha.

Day 2

This is my center of the world, something around which everything revolves, and very glad that you have understood that they are stones (...). I cannot speak today.

Day 3

(...) Like what you said about the past, I am crazy about the past, I experience it very strongly because it really sticks with me. This is a concrete story. In Niebowo I want to create a mythical place, but it lies in the middle of the front line. There are trenches with Russian troops, on the other side the Hungarians; I always like to go there, I see these young boys, when they were there in the trenches and were afraid of death. Near Niebowo is a cemetery of soldiers from world war I; I think of the soldiers, I'm sorry for them, that they died during the war, against nature; those who have seen this sky as they sat in the trenches; there are orders on paper, and bones, which lie on the ground. Me on a horse is my invented Eden of my own;

Comment sent as a supplement by e-mail

(...) Cards in the foreground of my painting are letters – war orders – yellowed papers which decided the fate of “my” soldiers. I imagine that for them the coercion of sticking in this place was like prison – there were no bars, only forest and the sky – but they were imprisoned – in this place in history, in time, and they certainly dreamed of freedom from orders and other people – for them it was a red horse in the sky.

Day 4

Comment sent after the workshop:

I was waiting for my next of kin in the ditch beside the S8 road near Szczerców and in this rather unattractive place, for a while, I was someone who I now want to be. There is no need to search for some other, better version – that one was precisely the best. As Milosz wrote in his poem titled “Gift.” After two weeks of intensive work with the body, the mind rested for a while and it was this moment of insight from a different perspective – total peace, confidence and joy. Through the window of a stone pillar I can go somewhere elsewhere.

Day 5

(...) What is most important and precious to me, is the people I am with. These people are in this well. When you need these values, you take a bucket and draw these values from the well, it is a bottomless pit, so I can draw from it to my heart's content. (...) And as far as value is concerned, what is precious to me that is my car, because I have to save a lot of money to buy it, but generally with the valuables is so that valuable things are not precious for me, rather I'm fascinated by the process of decomposition of material things. That which I see that used to be something and is now in ruin. For me it is a kind of adventure to raise these ruins. (...)

Just now I saw that this horse...that was on the left, this one is on the right. They meet this way, one opens and the other closes the cycle. And it's blue perversely, so that it's not just this red color.

2.I.1.P Anna Tomasić

Day 1

The blouse comes from the earliest pictures I have. On them, I may be a year and half, two years old, I can already stand, I walk, and I associate the blouse with me when I was the youngest. I remember myself from such an area by the pond among the reeds, where I was not allowed to walk. Because I grew up in the countryside it was a prohibited area for me. This piglet, which appears here, this was a piglet rejected by its mother, it could barely breathe, no one knew what was wrong with it, and then it was dying, and I saw it under the rabbit cages and it was so terrifying for me, what I saw, what the adults did, that they threw the piglet away. And buried this piglet in the ground over the pond. It was very early, maybe I was three years old at most. And at the same time the heart is here. This thread that binds it all, it goes from the blouse, it seems to drop lower, it seems to get a little bit tighter around the neck, as if I was getting slightly breathless, I felt such loneliness in childhood. I started to feel myself then, to record, where I am, I knew that I am me, and someone else is someone else. The piglet is a reference to mine own abandonment, because they left me wherever, I did not grow up in a pathological family, but adults had responsibilities, they were busy with each other, so they thought that they could just leave me anywhere. It is also associated with this heart, of which I am not yet able to tell you.

Day 2

There were supposed to be dogs and bitches in these workshops, but I haven't painted them yet, but I have to find a form for them. When it comes to the layer of meaning itself, it is a shirt, which is also my body. There is the navel, the shadows on the stomach. I do not have this blouse in reality. This is the heart, why is it different? Because it is more soulful, engaged in the spiritual world and the physical one, not the organ world. And there is a link between the large and the little heart, I wanted it to be simple and childish, because I really appreciate the simplicity. Now I am in a highly balanced state and what might be under the blouse, which is not a blouse, is very consistent. Now there is very little of such a pose in me, wanting to be someone that I'm not. That is why this skin is the blouse, and the shirt is the skin, everything is so literal and expressed directly. These hearts are decorative items, I like such patterns, rhythms. In the first work, there were pink grains.

Day 3

This is another piece of clothing, although the central image is without clothing. What weighs me down, what developed and blocked me, is Christianity. The whole

thing connected with faith, with the huge sense of guilt I had precisely because of faith. And all these life stories that happened to me, were simply very much rooted in this Christian sense of guilt. I was not able to shape my personality completely because of the strong interference of such a system. At the same time I really like the whole iconography of Catholicism, all the symbols, the space of the church, all that is connected with the church is very close to me through art and that is why there is this label here, as a kind of brand of this phenomenon. There are also cultural elements that appear in this space at the back, that is the twists and turns, maybe something related to antiquity, the general culture, civilization. This is just a wallpaper, a pretty wallpaper.

Day 4

I am painting a dress. It is a typical excuse for such a meeting of colors. Form is also important, because through this form the color becomes more powerful. Without form, color does not exist. This dress is my positive mood and that is why I chose this dress today. (...)

Day 5

(...) For me, the greatest value is I myself, it all begins with me. If I do not appreciate myself, I am not important to myself, then no one else will be important. If I have love for myself, then I will have it in me for someone else. And it is very important to me, I am this body, I am no longer an excuse, a catwalk for some clothes. What is also cool about it are these human feelings in this kettle, the joy of having tea together, music, lots of colors. In the purse all the important things that you need to have with you, lipstick, mascara, but the most important thing is that what is the most valuable to me is me.

3.I.1.S Rafał

Day 1

(...) It's just a moment of the process, it still continues today. These are other people, not me, maybe not even people, but some such unconscious part of life, from the border of dreams, or something. (...)

I do not remember my very early childhood as such. (...) My childhood was a horrible quagmire, full of images, which a child should not have watched, my father defended me from them, taking me out of this mess to a second childhood which was so idyllic, that is, haymaking, lunch, but then again, there was the second one immediately afterwards. So that somewhere these two sides were always next to each other. And this taught me to think, to convert information into images, this was a kind of defense mechanism for me, I had found a balance between the one and the second world. A theme of people, doors and windows accompanied me all the time,

it had been modified, of course, whether I drew or painted, and there is always the theme of two sides, some alternative view that there may be something, but I really do not know what. After some time, after I have already ordered my life, I can safely balance between them, between the two worlds. Only I learned about these two worlds and one is very beautiful, but the latter is very unpredictable. (...)

Day 2

(...) There is a bubble here, and these are bone bubbles. I'll color them blue in a second, so that it can be to be seen.

It looks like a magnifying glass, but it was supposed to be this gimmick for blowing bubbles. But I have no skill in painting. Today I am a little fox, I have been it the entire day, I will be it until dinner. It was about the fact that when you abandon the stereotype from fairy tales, that it is sly and cunning, it's overall an interesting creature. It integrates with its family, with its little foxes, for that it still has to go out 5 times out of the house, in winter it can be nasty. It was supposed to be a metaphor. These people do not have clothes, they are like that, it is a fragile structure, they are created out of thin air, something perhaps more similar to milk. This fox blows in this kind of magnifying glass and creates that structure. These bubbles are flying, then fall, they do not burst, they only split up somewhere later. This fox is such a mini-master of illusion.

Day 3

(...) These three characters are specially made to look like dolls, a little caricatured, but this is not the gist of it. These are three silhouettes, one which communicates that it can hear, the second that it can see, and the third one that it can speak, so it's a contradiction of that "I hear nothing, see nothing, speak nothing." They are undressed and they have nothing to hide. It's not supposed to be any massacre, like in a slaughterhouse (...) And it is blood, but blood which is life, and it forms itself, so they are suspended on racks, in some space that is created from speaking, seeing, hearsay, it creates a reality in some way.

(...) Originally, they were supposed to be whole characters, they were supposed to be kind and smiling, and each of these characters was supposed to have a suit, because they were supposed to be my 3 greatest friends that I love very much, but then I thought that there is no need for to paint them now. (...) And the blue color itself and the fact that there is no black, this is because blue was tempting me very much, it is such an appetizing, cheerful, cute color. So I thought to myself, I did it in spite of myself, I do not like the blue color, I will correct it immediately. It was enough for the sky to be blue. And there are bubbles of blood here, but in a positive sense. They form all the time. It's how you look, for example, at blood, blood drops, which are immersed in the liquid, as they spin, connect with each other and separate, they create something there. You could explain it like that.

Day 4

This is a fox's den, only it is a modern one, there are 6 entrances (...) Again there is a fox. Today, the human figures were not needed. I painted over the fox, because it has to have a different look. The people are not there because we talked about a place. (...)

Day 5

(...) This is a special home. It has a section for the people who are the closest, that is the tower, and the house for travelers, friends. The second part of the house is on the other side. The house is actually on the hillside. This mountain is not very high, because you can always get a little bit of effort and climb it, but you can also go down and look at everything from a different perspective, if a person has ceased to feel humble in the face of life. There is also blue, which is a great blue, the one which is above me, it gives a sense of space. There is also the form of a fox, but it was generated, not because I really needed to, but in order to emphasize the lightness, that we don't need to go up or down the stairs. Sometimes we can fly.

4.I.1.NP Anna

Day 1

I remember very well the moment when I was given to understand that I have something to say to the world. I felt very well then. I was three years old then and my dad came up with the idea to record my singing, performance of songs that I have to this day. (...) But I remember how I felt proud of myself, it boosted my self-esteem that Dad allowed me such a public family demonstration. In general, I realize that my life and I'm just such a leaf. Closed all the time. I could not find a warm green, and needed this color very much, because my whole life is warm. On my way I meet people who sometimes are able to unfold me a little, and sometimes the opposite. And my unfolding or not is such that my leaf will unfold fully, I have a feeling that it always collapses and expands, but feel safe in this state, because I know that even if it folds there will be someone who will unfold me.

Day 2

(...) In my life there are other people, every stain is other people, and I'm in the middle. I am what someone gives me or what I give to others. These are people, they radiate in my direction. Here I want to do more radiation from above, that is "divine," because well, that is why I exist. I think that what I have is a part of the plan, which I am implementing. There are also all the important things, which are outside the border, which I am drawing, that is, the association with all those who are no longer here. (...)

I am the only blue point, which is here. (...) I know exactly who I am and I have this feeling, because I have a feeling existing vertically and horizontally, fully and

openly. I am what I was created. Every day the Creator and God is someone very close for me, I can feel His impact and it is this sphere. (...) All my life is the interaction of all elements, but for me, these elements are real people, whose I am a part of. All those I meet on my way, I hope to influence them with how much I am able to give of myself, but on the other hand, everyone gives me something and so I tried to make each stain look different and radiate. And they radiate, which means that these interactions take place in different ways, some are intense like this black color. I do not mean that they necessarily reach me in an intense degree. Sometimes there are people who are barely noticeable, but their radiance is very important for me, they reach me and create, I am a part of everyone whom I meet on the way. And on this way there is also a plane, which is in symbiosis with the top – down, then there are those that are no longer here, but I also sense all those who have gone beyond all borders. They interact with all people, including me, which means that they radiate, they are present here.

Day 3

Red, the color which will today be my driving force and this is what was going to be my biggest change today. This background concerns changes, and this outer side are these changes, the momentum of the world, (...) which is always between people. And among all these changes that are happening there are people, I ordered them as if it was a domino. One of them, I'm not saying that this is me, although just at the moment I identify with this little person of mine, although it is a kind of superficiality, which means that it has things to eat, stimulants, those that we touch, which we perceive with different senses. We also have ideas expressed through words, certain messages, codes, a certain quality which is in our heads, and this quality has become the most important to me, meaning that every person in that domino passes through generations something, some code.

(...) The basic idea, which was born during the great stress of this morning was this red color. Bloody red. I did not mean blood as such, but a kind of red which would give the impression of total energy, momentum, emotions and most of all changes. And the most important for me in this work today was the background, and this background is red, (...) we operate in a world of change and it really is a causal link between all generations that existed from the beginning of the world. These are generations of people, and there is one thing unchangeable, immutable for me, it is the background, the redness. This background is the change in the world, metamorphosis, pace of change. That which is changing, and the second meaning of color for me today- emotions, because it seems to me, that this was the question: "what circulates between us?", I assumed that we are as if cloned, although everyone is aware of his or her value, individuality, uniqueness. And I set these people as deliberately as domino pieces, which is everyone so it really is one of those people, whom I displayed, so it should be regarded as a kind of self-image, appearance, clothing, drugs, food, smell, using senses, interests, abilities, all what shapes us and it does not matter whether he

was a man of the Middle Ages, or the modern times, or from some time in the future, in reality we do not differ very much, because it is something that really connects us and it is this color, this redness, emotions, feelings. And there is one more very important element, because these people are lined up like a domino, so I assume that all those who came before us make a contribution to all those who follow them, then what will be after us, but it also is a thought, which is intensified, but also knowledge, this knowledge is used by me in the guise of these English letters that are not important to me, which language, what nationality it is, because all the people, sometime, later, now, are in some causal relationship, we have some place, here, now, in this moment and in fact she was surprised that I wrote something on the exterior walls, because since a couple of days I have been reading a book about the culture of China, about something that seems so far, distant, completely foreign, but people live there in a similar way, they have similar problems and cultural differences do not change anything in their emotions, needs, feelings, this is what circulates between us, regardless of whether we are a meter apart, or a couple of thousands of kilometers.

Day 4

Day 5

These forms immediately came to my mind. I immediately knew – socks, something that seems to me to be something totally simple, dirty, smelly, getting lost, mixing among many family members, causing fights, peaceful truces and they are just socks. There are as many as I hang on an everyday decent day in my house. It's a cliché, everyday life. They are tailored to the individual family members. I think you can guess that the first is my husband's (he likes black) and there are little musical notes on them, the blue color belongs to me, simple, uncomplicated, hence the lack of symbols, the following belong to the oldest son, and they are not washed well enough. It's Kuba, which is a wanderer, often walks without socks, he comes, rides, he is a hitchhiker, a traveler. The net socks are the biggest ones, size 47 of our son who studies physical education. As you can see there are footballs, and here weights. He is the child with the greatest sense of humor. When I asked him once if he washed his feet, he said Yes, when I asked him to show me, he said that he washed only one. When he sees the picture he will immediately know that it was his sock. Paul is the other one. There are things chemical here, bombs, he is our home pyromaniac, he likes it when something is burning, when something ignites, he is a pyrotechnic expert – he dreams of studying about explosives. And the last one is Zuza, who recently transformed from a child into a girl, so pink is already out of the question. Now, she is more interested in more girly items. These socks are for the moment clamped with clothespins, but you can unhook them at any time. But I think that there will always remain a trace on these socks, a trace that connects.

5.I.1.NP Romuald

Day 1

It is a spade. One such event that I remember from childhood is how in kindergarten I smashed someone's head. Spade is such a thing that you can use to dig up various treasures, not only in the ground. It's a synonym. They will use the same spade to bury us... It must be in the background, but it cannot be too visible, because someone has to take a closer look, and only then come to the conclusion that it's spade. You can reverse it and assume that it is a part of the athlete's shirt, a piece of flag.

There was an event in my childhood that I remember. I was born in the countryside, although the spade does not mean anything, it was used in the sandbox in self-defense, maybe I was 4 years old. I remember that it was used against a child my age, he got hit with the shovel on the head. It also has another meaning. Shovel, spade, used for digging up some treasure, figuratively. This is a kind of a view on my later life, digging up treasures. And in my mind everyone somewhere, in the end, get buried with the spade and this is the end. Maybe it is black... but let's face it, each one of us will be buried with the spade and there is no turning back. The symbolism is simple to me. Colors of the spade are related to the current "trends" of the colors of spades.

Day 2

This is in part a reference to yesterday's work, because in the corner you can see the tip of the shovel, which I dig out precious treasures, and because I really like sport, perhaps I failed to show it right, but it was to be a running route leading to the stadium. At some point in my life I had to choose, I will either play or do sports, because I was running. I decided to play, that is why here starts the fragment of the treble clef (...). Music represents me, and I'll never present myself with my face, because when someone hears it, it's all me. So to be heard, I put a stop sign so that someone would stop and listen to the music (...)

Day 3

I've lost track today during visualization. All this lower space, this is what I started with, it unites all generations of people on the ground and tried to illustrate it from this point of view. This dark line is blackness, it is total darkness, there was nothing yet, the world was slowly coming into being, something burst forth, this is where I was born, so for me, this is the white world, a whiteboard, where basically I painted nothing on it. Everyone has their own life and completes it somehow, and the common feature of all men since the dawn of history until it ends one day, is the trek. And this is a fragment of my leg painted at the bottom, but there is not much of a footprint, but the print is a little bit there and the color proves that life has very different colors. But this foot proves that what unites us is this relentless journey towards something, and for me the thing at the top, it's a little light, something that shows

some kind of transition, and this rainbow, when we come to the other side, it's going to be beautiful and colorful, nothing will bother us, we will just be happy. Also here you could find the symbolism, a connection with what I was previously trying to read. There are five fingers, like the stave and all the time I will insist that music travels with me. (...)

Day 4

My work is the most valuable, I use up the most paints. It was to be a different concept, but I changed it after consultation with Tamara. The concept is such: what the other paintings have in common was the color, the stave, rainbow, and this rainbow had to go through, but I'm still walking along this stave. Here are 1,2,3,4,5 tops, the mountains end, there's the sky, and I want my happiest place, I think it would be heaven. I made that eye on purpose. The question mark, which is to show that no human eye has seen what we have prepared up there, so I will not take the effort and try to paint it, just a question mark and an eye which has not seen anything. This will be my place in heaven, it would be beautiful if we could all meet there. This will be the optimum of pleasure.

Day 5

This work is the overcoming of a border, I started with white using the palette. Artists believe that white is not a color. All these colors, when viewed from below, I initiated in the soil. This green's inept, I tried to do some planting and a blue sky. And against this background there is something colorful. I want to demonstrate that all of these aspects, colors are important to me, and life is designated by that drop of blood below. This is enclosed in the value of eight, it is a note, this too is important to me, because it is related to music. And the dot under the tail, it was supposed to be factorial. So all aspects of life are very important and this goes with the nice rainbows upwards.

6.I.1.P Sylwia

Day 1

Generally I do not like to go back to my childhood, but as we were supposed to imagine, this point, this is the point in my painting, it is the center. Well, around there are dots and lines, it seems they are passing, interacting. I find it hard to determine exactly the moment when I felt that I am me, because basically all the ordinances, when I was a child, all these constraints, requirements, they are affected me so much that I could not feel my own self. Also grew up in the countryside and there was plenty of color, but I remember myself when I was four years old, when I came back from the village, and I was at my other grandmother's place and I specifically remember myself then, and most specifically I remember myself as I went to kindergarten and ran away. The whole kindergarten looked for me and then I saw that people do notice me.

Day 2

(...) It is so metaphorical, that a human is a vessel. There was a question in which we are part are we spiritual, and in which of the flesh. For the spirituality to exist, the form of body is also needed. It is also a reference to literature, mythology, as a man is molded from clay by Prometheus, this is the essence of the very weak creature and different from the animal in that it does not have those sharp claws and is vulnerable, but at the same time is has the essence of the divine because it receives the breath of life in the nostrils. And in the Bible or in folk tales there is much about the formation of a human throughout life and all the experiences of life; it is as if baking the clay in the heat hardened this man and this clod of earth, which is only the beginning was a kind of mass is only formed in the potter's hand. Now, the question is, who are we allowing to form us? How much impact does someone have on our shape, our color and life experience, affecting how much we are hardened by this burning. I started from putting in order who I am. Everything is stacked on the shelves, they are like the images of myself, because all these dishes are me at different times of life. So these memories are less sharp, more hazy, embedded in the background, I find myself somewhere out there, not at all times, while the brightest vessel is me today, as I see myself today.

Day 3

(...) The blue and the others that are around him are me. (...) I will tell you about this experience of mine, briefly. It was something like 18-19 years ago, suddenly I had an operation and I could not wake up from this operation (...) there was a moment, probably just after I was awoken, when I did not know at all who I was and I tried to force myself to recall it. I knew that I was me, but I did not know who I was. (...) I saw bright people as if they were gathered out there, and this was the place, I was there and I could not remember. The right side is important, because at some point I noticed that there was something black, something dark and the first thing I remembered was that I heard somewhere that you have to go there, but I've also heard that there was light there. (...) And these lines, it is the communication between the characters, and about what was in the tunnel, I do not know, the communication was based on the fact that they did not know what to do, as if waiting for a decision. And I had one task – to remember who I was. So here are were these spots, or lines, it was a kind of search for myself. (...) As I was anesthetized, I was only afraid that I would not wake up, because then I had my third child, my youngest, Agata, was 2. 5 months perhaps, and I was afraid that I would not be there for her and that these children of mine would have no one to raise them. (...)

Day 4

Today, I have been playing for a very long time, because this painting is changing, it is not like in the beginning. The starting point was a rosette, but I did not want it

to be a typical rosette. These were supposed to be places that I visit in search of happiness, but happiness essentially lies in the fact that I can explore and see something. (...)

Searching for his happiness gives color to life. If one does not look for it, one is gets stuck in the mud, in something that is not colorful at all.

Happiness is a thing, which cannot be fully defined, I does not last too long, you need to further explore these places, starting points. I think it all together gives the color. I am doing this the longest, because I am still looking for the appropriate form. Technically, today is probably difficult for everyone, there is some fatigue.

Day 5

(...) I realized that my life is very important, everything that surrounds me, the people and events, they are meant to me to shape and develop. And there is no greater value than one's own life, and all that happens is a gift of fate, whether good or bad. These cracks are cracks in life, splits, they are also needed to shape, perhaps even to re-arrange the tracks, so that life becomes as it should be.

7.I.1.S Magda Kowalska

Day 1

At the beginning I wanted to introduce this dualism, the division of the world into good and bad. However, it is linked with certain things. When I was 3 years old, in my earliest memories I remember my grandfather, a great man, I remember him in most of the stories... These contours, this polygon is to symbolize that I'm not the same as everyone else. The tree is usually round, but I wanted to do it differently out of defiance, because this is how I normally did it, and I wanted to create an angular tree. And this grandfather of mine took me to the stroller, pushed it into the hallway, without saying anything to anyone, and he told me that he was going to die the next day. And so it happened. And this is the dark side, which in encountered in childhood. And then I traveled with my mother and sister and it was such an idyll and then I was always with senior kindergarten pupils and I felt much more and I liked that very much. It was so idyllic, pastoral, and it was the bright side. And this center, the trunk says that I am strongly linked with the family.

Day 2

(...) It all reminds me of the school, not mine, but where I work. These clocks are what I hate, this form of time, the limited time of working with children and I always have to pay attention to that. I wanted to show here that I want to find a key that will break these guidelines, or that these tips will come out of this framework, and this also is drawn there. I close my eyes and do not hear it, so I have no ears in this painting. On that watch, generally, there is a burglary, there, next to that key, which I

will be looking for to solve all this and change some activities which I do not like, and there you will find that I didn't get the little hand right, at the bottom there should be the one on the left side, the longer one should be on nine, and now I noticed that the opposite is true. 45 minutes were supposed to have passed, which is a kind of cliché, connected with school.

Day 3

(...) With me my world was born, this is what surrounds me, these are the strings, and those strings refer to the umbilical cord, they educate me, as if they were feeding me in quotation marks, as once in my mom's abdomen. Maybe I will start from the umbilical cord. As I was born, I was pressed by it and also perhaps this is why it is so tangled, and besides this our way, this is our learning, it is often tortuous and convoluted, but not all of these umbilical cords come to the central part, which is this sphere, it has the ionizer inside. This is me educated and all the time someone touches me and I work there in the middle, while the square is me outside this education.

(...) I'm a cube. (...) It is precisely this contrast, it is me who is driven by someone, and I am the one to whom other umbilical cords connect here it is also marked with the beads at the end.

Day 4

(...) The first thing I saw was the universe, the cosmos, and like in the sketch here somewhere on another planet, it is probably the earth, it is my house, so exaggerated, fairy tale-like, where my happiness is. At first I thought that jumping between those planets, I will pull someone, but later I turned to the idea that a star will be a symbol for me, a symbol of a loved one, which I take into this my land of mine, which will be on the lighter part will also be a star.

(...) It has to be a connection of the real with a certain abstraction, but based on the premise that it is the reality in the world, which is unreal to me. I was in this universe, unreal for me, I find this planet of mine and it's a happy place. I am now at the stage that I am planning the future with a certain person and we are planning to build a house and is now a project, the earth, and it may also be optimistic, this is my land. (...)

Day 5

I want to show that some values were with me in the main chain, but dropped out, cracked and became the least important, the least valuable. This main hoop will be finished yet, because I wanted to present it differently. This is a very important period.

(...) I did not get the color that I wanted, but it had to be the color of fire, usually associated with fire, but more of a bonfire, hearth and home, warmth. Because it's one of the values which I appreciate. The first disc is open, I started with this disc, then

another to connect to it, and the last also is unclosed. It also has some significance. These are my experiences, circles, in which I lived, experiences, and links that are progressing and joining our affairs that way. Every moment is worth remembering, that is my opinion, but at some point, these rings kind of scattered, some values fell apart because it was the turning point in my life when the values have changed. This big circle is the current stage in my life and these values are brightened, because they opened my mind to the fact that I should appreciate more those others that emerged. Do not think, however, that these values in front of the circle of are worse than those in the circle. They are different. These values have become more stabilized.

8.I.1.P Ewa Lesser

Day 1

Two years earlier my sister was born, and although she claims that she has never been jealous of me I have a feeling that she was jealous (...) I was locked in a crib with the front grid and could not get out, and she was running around and harassed me so, she pinched me or said things. I remember it even though I was so small (...) I was so angry that she harassed me like that and at some point I just grabbed her and her and bit her in the back. And for a long time had such bite marks.

(...) When we were teenagers she always pounded me. (...) And I just cringed. And at some point, again, when we were already adults, I took a swing at her. These were two such acts of aggression in my life. Mom then came in and said, "You're beating your sister," and I was always so calm, and she was always so lively, she always teased me and I then started crying. Because they always dominated me through emotions. (...) And sister then said, "What are you crying for? Finally, finally, you behaved like a human and you gave me back." And (...) I have one more childhood memory. I grew up in an atheistic home, but at some point the concept of "God" appeared. And the child did not know what it means that "God is everywhere", what does it mean, everywhere? Again, I was outraged. God was something great, wonderful, highest, and he is everywhere? Does this mean that I step on him, or even shit (I did not say that, but I thought it). I was furious that this is possible. I thought that they were pulling my leg.

(...) And the pink color is the color that I hated as a child (...). I once did a drawing with pastels. We had a black table and a cock stood on it, it was pink, and I just painted the table and just then noticed that this composition is great and that in this composition the rose worked and is beautiful. (...)

Day 2

To understand this work, there is very much to say here, because I would have to tell the story of my life.

Day 3

(...) If we think about what is, what was, what will be, there certainly will be the atoms of which we are made. The world is made up of atoms and they are connected in one way or another and give us a human, or an animal, or stone or anything that exists – air, space, everything. And they are planets, or atoms, or electrons, protons, these elementary particles can all look the same, it depends on the scale, but it is basically the same. That is, it exists. And when you said about what remained, what will remain, I thought about something that is the hardest, a rock. But drawing this rock I created a form (...) that I once created, when I was very young, I was very tempted to draw, but did not really know what. I took a pencil and a block, I put a sheet of paper on the block, lay it on the bed, I put one leg on another, my knees were bare, I leaned the block against them, and I saw the knees against the light and drew them. (...) And then I was tired and I spread my knees, then there were two more forms. I did the graphics, in which the middle was empty and the knees were on the sides. This work got the third prize at a competition, it was a mezzotint. (...)

Day 4

On this day, Eve did not want to speak.

Day 5

For me, the greatest value during the visualization, the only thing... [cries]. I realized that my husband is still the most important for me in my life, even though I said that I was glad to be free, that I began to be independent, that I was enjoying it. It's not completely true. He is the most important being in the world for me. But for me the most important people are generally those who accept me, and I feel so well with you here, I feel all of you.

9.I.1.P Tamara

Day 1

(...) World is learned through contrasts for me. This is the only way I see for myself, to see something, I see it in context.

(...) Dichotomy is important to me. It was entirely the same, because some things in their premise and concept, they change, because we are also amused by the form, which is born and formed.

(...) Overall, I had this problem with my childhood. It was a long time ago. I was thinking about my childhood, which was absolutely happy and I could associate a few specific things, but the feeling of happiness and love was in me. (...) I remember my first frustration with my pseudo-identity frustration, when I had a fight with my favorite kindergarten friend and I remember my reflection on his person, about how it

was possible that there had been so much liking that for person in me, and now there is so much I dislike and that I do not want to see her at my place again, not in my life, my space, yourself, I do not want to have anything to share with her. And it was the first moment when I thought: how is it possible that there is me, and then there is me again, and the two I's are totally different. And because this overlaps with how I perceive the world today, I can see something accurately when I see the contrast and I see the contrast in myself. And that is why there is such a division. There is the surface, the cultural-external facade and there is this side which is less superficial-external, but it is not certain. It is less defined, less polite. (...)

Day 2

(...) It's like seeing water, Which is not water, I associate it with information but more intellectual information, and the whole remaining part refers to what I associate with sensuality. This face is something on the border of something animalistic, not fully human. The lips seem to me more sensual than eyes, which I associate with something more cerebral. It's not my face, but me in she sense of the sign of a face.

Day 3

(...) On the one hand, I struggle with obsession with the oval that has been accompanying me for some time; on the other hand, I'm trying to find a fairly precise message (...) And now, two things have baffled me – has my world started with my birth, or before? (...) this is my world as seen through my eyes, this is what interests me the most, and it is true for me. This is my truth which is true for me. Therefore, it's me, but kind of divided into (...) what is between us. And now when we take this image apart like that, there are noises and for me those noises are what I think about culture, history, language, behavior, courtesy, everything that is between us, what makes us communicate. Besides, I'm trying to get to this communication, I'm trying to make a whole from those two halves there. (...)

Day 4

(...) this was to be the mouth as the center of the symbol of happiness, I think that there is some element of sensuality in happiness, but I also associate mouth with a kiss, eating, speaking, and all these aspects that contain the elements of fulfillment. Not necessarily in the concept of organic mouth, more as a symbol of something fleshy, something material, which opens up to accept something (...)

The color on the one hand has to keep its aggressiveness, which is associated with lipstick, and the other side of the painting should maintain its spaciousness, but at the same time give the impression of greater ethereality. (...)

I will definitely stay with the oval form, because I have to drain out at the level of the symbol. The oval reminds me of a human head in a diagrammatic-symbolic way, for me it in a sense embodies a human, that is all that is human. And in a more pre-

cise way that is how I associate it, such thinking, feeling. We have everything in our minds, hence the oval. (...)

Day 5

(...) Human is very important to me as point of reference in knowledge of the world, but I do not want to say that as a subject of research. As a sign, I identify with it. There is always a contrast, a split, an attempt to contact, aggressiveness. And so it is in the family. All in all, I wanted it to be a bit about males and females, I wanted to play with the structure, top-down, play compositionally. When I already get some theme that will fit the idea in some way of my own, a perverse way, then I play more formally. And the more tired I am, the more I play formally.

What is the most valuable for me are people, relationships, this is the source of my emotional fulfillment and general knowledge. Anyway, a human must appear. I figured, as we talked about values, that I have a son and a daughter, that's why I used them for compositional structure. (...)

10.I.1.S Zuzanna

Day 1

I imagined something pulsating, vibrating, moving. It's hard for me to depict this movement, such a whirl. (...)

During the visualization I had a problem with isolating one particular situation, a moment, until it all merged together. My early childhood reminds me very much of a garden because next to our house is a huge garden, and I spent a lot of time there as a child. It was lush, well-kept, but it also reminded me of this kind of magical land, like a secret garden in a book. I remember the feeling of a very strong light on a summer day, when the sun's rays were literally felt on the skin, the colors are very saturated and I somehow wanted to depict it through these forms. I felt a lot as a child, I received from the outside world, the world bombarded me in some way, and perhaps I could not really deal with it. Despite the fact that I had a happy childhood, it just felt a great deal and I wanted to present it somehow, these elements, so individual, small, they may not stick with me, even though I cannot say whether the stick into me or grow out of me, but it is surely a dynamic object that moves all the time, is in motion.

Day 2

(...) This really is a road. When I thought today about who I am then... I thought about all the years of my life until now and I realized that the only thing that connects them all is the journey, because I moved a lot in my life, from one city to another, first to Wrocław, then to Cieszyn, then to Toruń, then to Łódź, I also planned to move to Warsaw, I can't count how many times I had to move in these cities, and... To me these removals of mine all merged into one. I am now confident that all cities are the

same, in these cities I meet the same people, the same objects, street names, numbers of buses that coalesce so much to me that I am not able to order them, to distinguish them. It is an attempt to escape, because nothing forced me, I did not have to move. Something was always pushing me forward, I think I ran from something that is in me, because no place is either better or worse. Around this circle are those places, there is this road, and I'm at some point on this way, it is not a roundabout, which you can always leave. (...)

Day 3

(...) I started to wonder, at which point of it all I am, about how I grew up, to think about the past and future. And I associated it with a plant growing. And I thought that I was such a part of the grid of connections between the generations, which no longer exist, which I know only from stories or which now die at the moment, and the generations that will be. And the roots symbolize the past generations, down there it seems to be darker because I cannot remember that far back, and what is above the trunk of the crown are the generations which I still do not know and will know only to a certain degree. And I am the trunk that connects and these branches reflect the people I know and whenever I thought about the people or about dealing with people I liked to imagine such a tiny globe and people as such little points, which are constantly moving and their routes intersect. It basically goes on forever and getting to know one person we get to know more people. It is becoming more and more sophisticated, I just associated it with the roots that grow more and more and basically can grow to no end.

Day 4

That day Zuzanna left after visualization and reappeared in the room at the end of the workshop. There have been no talks about her work.

Day 5

(...) As I thought about what is valuable to me, what is important to me, I thought that the most important thing is the contact with myself. Because of the events of recent days, I thought that during the last few months this contact was put aside. And the person with whom I dominated me totally. I pushed aside and this contact was weak, confused. (...)

(...) [The colors] I chose were the ones that work in a positive way, I like the blues.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Resp. 1:

(...) I am glad that for the first time since 1.5 years I could paint at all. And it is

very valuable and thanks to it I overcame this man in my head. This is the first really cool thing that happened. And the second one is that these workshops fit into my meditations and all the results were positive things for me.

11.I.1.P Anna Stec

Day 1

(...) I remember many, many moments, even my auntie, whom I haven't seen for the last 7 years, she drove us here and I recalled the time when I was little and I visited her, and even she together with my mother marveled at all that I can remember. I do not remember much and there is no one such situation, which would have influenced me so greatly that I would remember it, because it seems they were all important to me, they all shaped me, this is my impression. I had a happy childhood, I would happily go back in time. I had different situations in life, some happy, some traumatic, but all shaped me in one way or another. And later, when we were to imagine this canvas on which something was supposed to reveal something to us, unfortunately this is the thing that was revealed to me. This canvas was rather black, but the black was not really black. I am satisfied that you feel this way, because I felt the same thing in the visualization.

Day 2

(...) There is some connection to the nervous system, although it is so abstract. I am a person very conscious of her flesh, her body, for which I am full of admiration, because I do not care much about it, and it still performs well.

Day 3

And the dots are colorful, somewhat like that. Changing the subject into something which is more between us, that is somehow into something that surrounds us. What goes around, is perceived by me as a mass of information, things from all sides, and these things are so diverse, I try to order them, assign them to something in life, but I do not always succeed in doing so, they also often change their position. And what surrounds us is also shaping me and I'm part of it, I also make up the whole, but there is so much of it, but I'm the same kind of particle as the rest of the people forming the whole. (...). I think these spheres are an attempt of evaluating the mass of information that reaches me. (...)

Day 4

Day 5

Today I do not know yet. The colors are so pink – white reminds me of perhaps not girlishness, but childishness, purity. My impression is that my system of values

is not yet formed. I cannot yet determine what is valuable for me. (...) It revealed to me as a symbol, with something like, clean, which you want to build only in some way, some new values. White hole. (...) These lines are the model of my fingerprints, my hands. I spoke earlier about the system of values that was recently destroyed in me, it's not the first time, I can remember such a transformation earlier, the transition from childhood to adolescence. Aside from all the values that are being created in the world, I always remain. This background symbolizes me alone, so as not to lose myself in all these values imposed on us through all sorts of ideas, religions, and other such things.

The text in the middle. (...) This is a poem about how to lose, so as not to lose forever.

12.I.1.P Miron Mattoszko

Day 1

At the time I did not have a particular visualization, no specific recollection occurred to me, only the image showed up, the form of a red-blue triangle. What I painted differs significantly from what I've seen, but I placed the form in a central position, I didn't move it. This is a record of experience. I can't recall a situation when I felt myself. This is the record of the experience, which appeared during the visualization.

Day 2

It is an attempt to record the vision from the morning as faithfully as possible. What the painting? Shows is the vision where I tried to answer the question "Who am I?" and I was revealed a person without any details, which is located in a space formed so that the right side it was rather darker, and from the left the light seems to fall, it seems to be brighter. This character seems to be groping as they walk, a bit as if they were wandering in the dark, searching. I am a person who is looking for his identity all the time and trying to figure out who he is. (...) And the right hand, on the dark side, this is what is already known, maybe a little bit contrary to what one might think looking at this picture. What is on the right is what is known and what is left is the unexplored. Differences in the size of the hands are accidental, but it was my decision whether to change it or leave it. I myself do not really know everything, this a kind of search.

Day 3

(...) These were supposed to be bars, they may resemble bars that block, limit, close the passage to some spheres. This sphere goes somewhere, passes through the grating, it breaks them, transforms, bends, but I do not know if it transforms into that one or flies at us. I think it's there behind bars that it penetrates. This sphere is

supposed to symbolize me, or my approach to what is between us. The bars are all values, kind of. Yet I haven't yet interpreted these 7 elements, it follows from the composition. They symbolize certain things that come to us from the outside. All we get, education, stereotypes, rules, and this ball is supposed to symbolize a part of me, and the ability to move somewhere else, to look for something against the rules. I feel the need to break through it, I feel able to find myself somewhere else.

Day 4

Today, I imagined a string of some solids, cubes suspended in something that resembles space, they fly into it, they are moving away, focused around an axis to form a path. I do not know if I can depict it. I imagined many different, larger, smaller, multicolored.

These are the people I want to surround myself with, I want to get to know them. This is simply a way. Just as you traverse a certain way and you can see its continuation on the horizon, I traverse it all the time. Maybe if I made a cloud of those... (...)

Day 5

(...) Like in most of my paintings created here, it is a record of the visualization, the attempt to record it, and it is a rather faithful picture of what I saw in the morning. These are kind-of beans, sausages, they are to express positive emotions, a feeling. I do not know why this is so. It is accompanied by being with people. These figures, which are located inside these forms are not any specific people, they are rather supposed to symbolize nature, the various aspects of human nature that interest me. Their number does not matter. It follows from the composition. They differ from each other, but it turned out this way, I did not assume that they have to differ. The working title is "feeling". They are not concrete people, or dwarves.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Miron:

Answer 3:

Here I can give 100% of me, a pure message of myself, what I felt I depicted on canvas. I am delighted with the way the idea is arrived at, the visualization, because 10 minutes was enough to see the finished painting. This is very interesting for me. I had a great, full freedom, I could do what I wanted, it is not a reproduction of reality, and it is also interesting for me, to see how I reacted to these topics.

For me, the most interesting is this, the clear message, there is not tinkering, it appears in my head and transfer it onto the canvas. The program of the art school is completely different. Here I had the opportunity to run wild when it comes to freedom of expression.

13.I.1.P Tadeusz Trociński

Day 1

During the visualization I had a problem with defining a specific time, place, situation, when it took place. Everything that has happened in my head at the time, led to certain images that were not completely clear. This whole information noise, which has been collected in my head did not let me move on to the specifics. But over time, during painting and the application of subsequent layers, it occurred to me that ever since I heard this sentence I have started somehow to live with greater ease. In the free translation it sounds more or less like that: "look at the sky, because you will not find happiness under your feet."

Day 2

(...) I wanted to show the place in which I am at this point. These three red lines which are located at the top, they are the three paths which I am taking energetically at this point. The black line, cutting off the lower part of the work, is a moment in which I detached myself from a certain stage and started to move on. A certain green square, which on the top is lightly showing, this is the point to which I would like to come. Maybe in the future. Inscription that appears here is simply my name.

Day 3

If you look closely, when this negative is reflected from the black it becomes positive. Of course, at different angles of light makes the negative becomes positive. Today we talked about the self-formation, about what shapes us, has shaped us, and so on. I started with the assumption that we are shaped by both the positives and negatives, the negatives are sometimes positive, there is nothing that would shape us in a negative way. I did it in a very straightforward way.

Day 4

(...) Fortunately for me, this is a kind of compromise, of fulfillment. I am working on my mandala, which includes two people important to me: me and a person who is important to me, both mutually complementary. (...).

Happiness is not black, I would not associate the colors with happiness, because often after dark things give us some freedom and happiness. This particular color is the color close to me. This complements very well what is going on and what I am thinking.

These fields are symmetrically distributed at all times, every person is assigned the same color. These colors swirl, they are a consistency forming a vortex of these two people (...)

Day 5

I was mainly concerned with the space which I appreciate, freedom, which I deeply appreciate in life. In life, I very often search for quiet, even though I speak so much.

Freedom is in expression because so far I haven't left such strong (indistinct) in my paintings. At the bottom left it says that life is rectangular, and sometimes square.

Workshop II: August 20 – August 28, 2012.

14.I.2.S Beata

Day 1

This is me, here in the corner. (...) I'd rather always kept myself in the background. However, this is changing. These rays symbolize it. This is what is inside of me, my beliefs, my opinion, they are stated more and more boldly, I do not let myself be overwhelmed so much by other people, I surround myself with love of the people close to me. This blue symbolizes coolness towards certain people. I'm always perceived as a person difficult to reach, but I'm trying to lend them a helping hand, I have some hopes, which is symbolized by this green, but there are always some concerns that I will meet a man who will somehow hurt me or pushes me back into a corner. This is symbolized by this black.

(...)The warm colors represent the strong emotions that are somewhere deep inside of me. (...) When have I felt that I was me? It happened recently, that is why this shell is still so strong and my emotions, what I think, only in small does it flow from me to the outside, which is represented by these rays (...).

During the visualization I saw such a beginning, I knew that there is a center of such emotions which is starting to flow out of me, and that there is this shell, but the rest, this background, the environment, was created in the course of it, when I started to feel the emotions while painting I gradually figured everything out.

Day 2

(...) In place of the eyes appeared a mirror. Everyone always told me that the people in the conversation with me feel that I understand them, I find out what they are like, so I put a mirror there, so that others can see their reflections in me. Lips, which are also important to me, not just by the mere fact of their physicality, only through them do I speak what I think, what I feel. Hair that I consider in part to be my attribute, my good feature. They are so twisted, it is also a feature of my character, although at first glance it doesn't show, but I'm so scatterbrained and flighty. Next, the flowers, leaves and peppers, according to me they are symbols of the desire to live. These peppers, just like food, I like to be spicy, just like I like life to have its own flavor.

Day 3

I try to present the sky, which will be the background, which will be turbulent. Today, in general I'm so nervous and I feel that nothing goes as planned, everything

annoys me very much. (...). This anxiety of the image is a reference to what I want to present, it has to do with the past, the history of my family, which had big influence on me. This is also to some extent connected with the history of Poland. Recently I have been interested in the why we are here and my grandmother told me about re-settlement, my grandmother is from Polish eastern frontier (...). A characteristic trait of these stories are fields of grains (...). As a child I also spent time with my other grandmother in the countryside, walking in the fields, in the woods and in the fields of grain where I found calm. I associate them with calm. (...)

(...) I think that, like everyone, I am like this grain. All the events, the people who surround us, all the values that are given to us by parents, family, our past history, influence us to a lesser or greater extent. But there are also those qualities in us, some values of ours, which nothing can shake. I also believe that I am also to a certain extent such a wind that may affect the events, the fate of other people, but I am also not able to change everything.

Day 4

(...) Here's the grain again, it is such a symbol. I always feel calm in the country, happy, because people closest to me lived there. It still is like that. Corn, flowers, green – that is the symbol of life for me. I am happy that I can live and that I have my loved ones around me. Here I painted two pebbles and now I think that it was subconscious, but maybe it's me, my boyfriend and all of our loved ones, we all create this place.

Day 5

(...) I depicted a germinating seed, a small plant, which symbolizes the life for me. Life is the most important for me, if it weren't for the fact that we live, we would have not experienced anything. This red color, which was previously a mass of warm colors was to symbolize the warmth of feelings that are important to me, that surround me, and so allow this life to sprout from the ground.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3.

I learned to be alone with myself and I know that I need it. I already know that every day I have to spend at least 10 minutes for myself, because it gives me a lot. I'm more calm, more in control of my emotions. I have learned patience. When I was upset because something was not going right, then I went for a walk, and then I came back and finished later.

15.I.2.S Aneta

Day 1

These crazy colors, brush movements are covered with fog, because usually at the beginning I also isolate myself from others, I do not reveal everything. I have to get to know someone well to truly reveal myself, but in the rest of my work I will show that, perhaps otherwise than Beata, I pretty soon discovered that I am and will be myself, that no one and no influence will change me, but I develop all the time, I will be the same, at the age of 13 or 60 I will be the same, only developed. I could see the beginning of the painting already during the visualization, but during my work also the brush movements guide me. I do not have an unchanging vision, which I keep to. When I work I come to some conclusions about myself. And further in the background, as if behind a wall, there is the world. I separate myself a little bit from the world.

(...) Through the background you can also see the world (...) it's not something concrete. I separate myself a little from this world, but I also to pierce through to it. It isn't a dark backdrop, but it transparent. I do not know if it shows, but here (in my work) is a circle, it all pulls everything inside and releases it. And this circle is me. It is the center of me. I pull everything inside and release it.

Day 2

(...) My today's work presents the raging plants on a pink background, and I put a photographic lens in the center. The pink background is a reference to childhood, and the plants are a reference to the nature that always surrounded me. I really like to stay close to nature, because it calms me down. The lens is also a reference to childhood. (...) It is placed in the focal point. I think it has to do with the fact that I am the middle child, and perhaps I desire to come to the top. (...) I think this subconsciously tells me to direct everything in the center. A lens because I perceive the world with images, I am an observer of events.

Day 3

(...) From the beginning I knew what I wanted to depict (...). I wanted to show that who I am today I do not owe to myself, it did not appear out of nowhere. It was influenced by history, culture, tradition, society in which I live. I think that perhaps if I lived in a different time, a different society, I would not be quite the same. I wanted to use such contrast in colors. Maybe it's because I wanted to emphasize its commitment to tradition, faith, the spiritual realm, and it reminds me of the blue, and red is such strength for me. But they do not mean this at all, I just wanted to depict these forms.

(...) This is culture. For me, such symbol was the stave, which is, as far as I piece it together, a product of European culture, the Western culture, with which I identify myself.

Day 4

during the visualization I had a vision of beautiful nature, a landscape, full of flowers (...) this background it is the world, earth colors, blues, greens, and then there will be another form, which will be a reference to the contact with other people that I give something to and they give me give something. (...) The most optimistic variant of my existence is that I have been allowed to exist in this world. (...)

This sign in the middle is my interpretation of the combined hands, just by the way it can be connected with a well-known symbol. (...) These joined hands mean that man is not alone in the world.

Day 5

Today I focused on the background. I chose blue, perhaps because it is for me the color that is associated with life and that is why I want to present it in my work today, life which is to me of great value, and the family. I have positive emotions. I think in what form to present it all.

Now you see the flower which is both a symbol of life and my family. There are 10 petals here, each of them is assigned to a single member of my family. Blue is a reference to water and air, without which there would be no life. The whole work is focusing on the value which is life itself and the values implicit in the family.

Emotions: positive, although I'm nervous about the details. (...)

Blue background in this work is for me a symbol of air and water, without which there would be no life, which is a reference to life as a value, red is love, and the flower symbolizes family. Each petal of the flower is assigned to a single member of my family.

16.I.2.S Anna

Day 1

(...) During the visualization I may not have seen the complete painting, but I felt different emotions and I saw a situation in which I began to wonder who I am, what I am like. They were usually my trips to the river and there I would sit on the bridge and wonder what my life is, what the future will be, and it has been so up to this point, because it seems to me that a person learns about herself throughout the entire life and at this point we are like this, and in a few years different. So here in my painting it is like the present, here I have a past behind me, but I also like to come back to it (...). Here is also where this river is also incorporated, just like my life. And these two forms, generally I think that sometimes I'm a person who likes to whine a little bit and a little bit of a melancholic, but it is not completely like that, because I'm trying to draw a lot of positive things out of life. This orange ball is the sun, and this here I understood as such two symbols, on the one hand, I see here a butterfly, so my own fragility in matters of life and on the other hand I can see the heart, which is the approach to life, different people, with love. This is quite an important issue in my life,

the love to other people, to important people. This picture did not reveal itself to me in the visualization. Some symbols yes, but now I'm fine tuning.

Day 2

I'm working on the background at the moment, I try to create a background that it is ordered, on the one hand, and on the other more crazy, crazy in a good way. For now, I did the sketch. I'm gonna put my face here, on my head I have a cup of coffee, it happens to be my favorite drink, but it does also mean that my mind and all of me in recent times have become stronger recently through different experiences, work, study, I matured. On one side, I have more organization in me. I am zodiacal twin and here it shows. I can be calm but such moments of madness and explosion also happen to me. One eye is music (musical notes), this is my rhythm, passion for music, I like to listen to it. And here the clock – responsibility, commitment to the job.

(...) During the visualization, I saw my face and a cup, and the rest and the colors appeared later.

Day 3

(...) The green color is supposed to show my confidence, confidence in the fact that all kinds of values that society tried to convey to me, family, my loved ones are true and that I took it to myself and it's not any mistake of mine. I introduced 3 outlines of the person: me as a child, me as an adolescent and me as I look today. There is plenty of different values, which we receive during our lifetime, but I focused most on faith, past as history and freedom, as freedom in a free country, and as my personal freedom that I have. As you can see these influences penetrate me in these stages of my life, in some more, where I was strongly attached to them, in some less, but they are now fully part of my identity.

Day 4

(...) Since the beginning of the visualization have known what I wanted to present. I'm not in this painting, I am kind-of watching it, but if I was to be here I'd be sitting there on the bridge and pondered life, or talking to someone.

It is a vision that came to me during the visualization, when we were to think of a place where we feel safe, in which we are happy. And it is just that I know this place. It may not look the same, but I tried to give a lot of detail and just went into these details. This is the place where I have spent many moments of his life, these were positive moments, so for me it is a positive image, and I associate with it the positive part of myself. This was the question asked earlier, where I placed myself in this painting and I think that I would be sitting on this bridge, concocting some reflections on life. I like to just stop and think everything over specifically.

Day 5

The background does not symbolize the rainbow, but all kinds of colors of life, all kinds of important things in human life, those most precious, the most valuable. (...) It is the center, I do not know what will be inside of it.

(...) All these colors symbolize the enormity of various important things in human life, because it seems to me that this one particular thing can't be specified, there is certainly plenty of them. All these values still have something like a false bottom, because there are many values that you do not appreciate until the end, you don't notice them in the daily life, for example health, it is a value that not everyone appreciates every day. I am at the heart of all these values. This is an outline of a pregnant woman, this is my mom, and I'm here in the middle, as a yellow spot. The beginning started my perception of the world and gaining all the important things.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

I calmed down, I calmed my nerves, I had to focus, think about myself, what I want to paint and what I am like. I learned a great deal about myself and I think that it has increased my self-esteem and that anyone can paint, at least try in some way. (...) It was a new experience for me.

17.I.2.P Dorota

Day 1

I began to wonder whether or not such a moment occurred. Can I feel myself and separate myself from what surrounds me?

(...) The first thing that occurred to me is how I found a dead mouse and did her funeral, and cried horribly. And I think that's when I felt myself. I was 3 years old. Later, as I remember my older siblings scared me with "Apple," I don't know who it was, but I was terrorized by this Apple. This was the second time. Then a walk with my grandmother and my sister, when we wore such big bowknots, which I associated with a butterfly. My grandma in a hat, and we followed her in these bows and aprons. I recalled this image just like that. Hence, this butterfly. As we were to visualize it, I saw a butterfly. Now, as I analyze the structure of the butterfly, then I think it is just like getting to know oneself. Just to reference yesterday's testing. (...)

Day 2

Straight away I thought of just such a combination of physicality and spirituality. When it comes to visualization (...) I was thinking about how I balance the material element and the spiritual. During visualization, I found that I feel more material, physical, at least today. Yet I still strive for that balance between this world of matter,

and the spiritual world. And this vision occurred to me, I don't think I could render it, because I've spent a large part of the time on the internet searching for such a crystal, or a diamond, that would symbolize the soul. And this red tulip appeared to me as a symbol of such a life, attachment to the land, because it grows in the ground, it is rooted in the ground. The theme of the bloodstream also appeared here, the relationship with mother earth. This crystal, then some light from this crystal appeared, but this was also a bit of playing around. I do not know how much of this light will be created here. The group perhaps will say harmony.

Day 3

This topic seemed to me to be very difficult, as we did the visualization, because I find it hard to separate myself as a being from a number of roles that played, am playing, will be playing in life. And that image appeared to me, the painting of the "Birth of Venus." My planet is Venus, and that Venus is close to me as a planet, a symbol of femininity, my zodiac sign.

(...) Because my star sign is Libra, my patroness is Venus, and I'm quite attached to Venus as such; perhaps that is why this image came to me in the visualization. She is such a pure person. The birth of Venus, it is so innocent, she is so "being born" this way, she is a newly-born person, a woman. And the other people are different roles that I have to fulfil in life. (...)

Day 4

I had a vision in which (...) I imagined a place where I do not have a body. Where I unite in a different space with other beings. That is how I imagined it. And I feel such absolute happiness, such a being-nothingness, and I thought to myself that this place of my absolute happiness is not on this earth, without any blots, pain, shadow. I felt there very well, with the angels. But then I went into space, I looked for my planet Venus, then I came back to earth, to the place where I am and I am sit and I have found that the best place is right now, because now is where I feel best. And this, my most optimistic version of existence is in me, it is me, it is in the now, it is related to my existence. Hence, the idea for a self-portrait.

(...) And the most optimistic version is always now, in this moment, in which I live and exist. Here and now. Actually, this place is in me, I am the place. Once it was probably not the case, but now I think that I am the best place for myself, the most optimal, the most happy, and overall the "best." I am now, I'm not in the future or the past. That is why I decided that I would paint a picture of yourself, because I do not know how else to show it.

Day 5

(...) For me the most valuable asset is my own self. Now I feel guilty that I did not think about the children, because children are of incredible value to me, but in reality

for myself I am the most important value, it's my life. Actually, after all, if it was not for me they would not exist. That's why I put myself in the center of the painting, this is "The Creation of the World." Besides, I like Michelangelo as an artist, and I appreciate him as a man for his perseverance, among others. This symbol in my painting means that in fact I create my world, I make these values, I generate them, because in reality if I disappear it will no longer be the world of my values, it will be the world of other values, other people, but it will not be mine. And I create the world of my values. And this doll is me, and those hands (...).

18.I.2.P Beata Marcinkowska

Day 1

(...) I realized also, maybe not for the first time, that there is something unusual in the eyes, associated with the cosmos, some universe, with some mystery, connected not only with a person, but I think in general with the world. This eye also appeared in the context of the topic, because I (...) do not remember the moment when I realized that I am me. But I remembered various situations where in some relationships I learned, for example, I'm a girl, I'm Beata. Nice that you can wear pink clothes, dress up in lace.

(...) I mentioned earlier that, for example the beach kids come up to me and they asked, "What is your name boy?," so I had to defend myself, and I said that I was a girl, Beata.

(...) It does not hurt me particularly, although I recalled it. What I mean is the realization of the moment when I knew that I was myself and that I'm a girl. And the eye is the element that is supposed to symbolize observation, both from the outside, and my own. The eye is so magical. I look at it from a distance it even frightens me a little.

(...) I like these colors. I associate rosy colors with the female gender. I also want to refer to the realization that I am a girl. (...)

Day 2

(...) I immediately had a vision of the lace (...). My work represents the transposition of Venus of Willendorf. I do not know if you all know this figurine, it is that prehistoric figurine, only 11 cm high and it shows a woman with a curvaceous body. Here, I simplified it a little. I introduced it for several reasons, most recently my life has also been my job, and I worked just on this Venus, creating different objects in her image. My objects are about a meter high and when I created the first one, I called it the Venus of Liberty. You can see here the tiara. This original Venus had no tiara, of course. This tiara is similar to the tiara on the head of the Statue of Liberty. [It was created] for many reasons, for example the Venus of Freedom was created in response to these other meanings of the Venus of Willendorf. As you have noticed, she has no

face, she is stripped of her identity by the lack of face. I somehow wanted to manifest something else, in opposition. Generally, as Eugeniusz said, that Venus haunts me, I like her very much, in a sense, I identify with it, it is for me a symbol of femininity, she is just such a symbol of freedom. And of course lace.

Day 3

(...) Something that circulates between us...I thought that this is some kind of energy and I would like to reproduce it in some way, but I also understand from the visualization that it is also something that has been shaping me my whole life. In addition to the energy that circulates between us there are many factors here I would like to portray in some way, as usual again today I have an idea, but I begin with something that helps me... (lace). Lace is a little thinner to suit this painting. I have an idea for a kind of maze, a path that leads – I do not know where yet – to enlightenment... (laughs). So far I have had good, positive emotions. This color stays is because I love it, I like these colors, they give me positive emotions (...).

Day 4

(...) I illustrated something that stick the most in my memory from this visualization of the story. My most optimistic version of myself. During the visualization I saw the sun, some energy. I thought that this important and optimistic outlook gives this energy. It leads to action. Ball-bearing, which were actually created here by accident, are also associated with some movement, with some machine. I would like to work all the time, I do not want to rest. Sure, decoratively it is a strong work, but it gave me great joy, I would also like to reproduce the dynamism of that color. I even came up with the title, maybe a little lengthy: "Folk-futuristic optimistic pink version." Energy and that's it.

Day 5

(...) I illustrated the greatest value, which is life. I thought it was very fortunate to be in the universe, such a being, who received this life, so it should not be wasted. I don't know in what form I will return, or if I will connect to the absolute, I do not know what will happen next, in any case, I would like to live so that this life is not wasted. I entered here "life" in the center but also various activities and values which are to serve this life and allow me to develop, but they are not completely hedonistic values. I wrote about breathing and eating, but not only for the purpose of survival as a biological being: to eat and excrete, only to live and eat sensibly in order to pursue other important values. They are listed here. They all start with the "O". These actions and activities, which all start with an "o" and are supposed to make this life reasonable and valuable.

19.I.2.P Martyna Marcinkowska

Day 1

Or there is a third version, it happens all the time, but it is associated with the first and the second version. (...) I do not remember such a moment, and I have either felt from the very beginning that I am me, or else it hasn't happened yet, this revelation that I am me. And here I wanted to present this relativism, which is very much present in my life, and even appears in response to the question "when did it turn out that I was me?"(...)

I do not have an image in my head, just words and I would like this creation to represent these words, but for the moment it is still described by the words (...).

Day 2

Today I have had a very specific vision and I want to show it with the background consisting of 16 different colored boxes (...) they are rectangles and there will be something on each of them. (...) They will be objects related to me, but a variety of items, some body parts, or whatever you can call a thing that exists in the world. (...) And here in the center I would like to integrate the heart, but a living human heart, a body organ.

(...) After all, this organicity is a kind of basis, this can't be avoided no matter what we imagined to be, it's a fact that we are made up of the bodies of matter, and the heart drives us metaphorically.

(...) Today I had to answer the question of who I am at the moment, in the present. I am, first and foremost, a living organism (...).

Day 3

(...) In my opinion air circulates between us. Of course, this oversimplification, but I wanted to include this air here and everything that is in the air. (...) all this energy, all these molecules that are in the air, in what tell others are other molecules, in what we eat there are other molecules, but generally all over the world, ever since it came into existence that matter has been circulating. (...) The radiation from different directions, thoughts which we exchange, the words we speak, or the stories that just happen to us. On the one hand it's all new, but it is repeated and it somehow circulates, because it is of the same matter. It doesn't come to us from outer space, everything is a constant and not constant...(unintelligible) and it circulates since we came into being. We drink this water, which the dinosaurs drank, and we eat (...).

Day 4

(...) For me it is best when there is no one there and I want to show it on my painting. Alone it is best for me. At first I thought about northern areas: Iceland, Norway, but then, I concluded that I would introduce a person-myself, but I'm not sad here be-

cause I'm bending. I also want to introduce colors here, except blue. Emotions: I work well, I'm happy with what is being created. In the morning, I was tired, but I'm over it.

In this image, I wanted to introduce myself, it's the coolest place for me where I would feel best. The place itself does not matter, it's important that there was no one there but me. It gives me the greatest pleasure to be in my own company, in solitude. I can do different things when alone, I do not always have to look at the ceiling or the wall. I bend, I'm also a little deformed then, it is generally cool then, the coolest. (...)

Day 5

(...) My work shows me above, away from the rest of other people. I am between the top, which is the earth on which I stand, and heaven. And what I wanted to show the most was this... I also do not consider that there is one value that should be valued in life. I think that the most interesting and coolest is to be in between, in the sense not to go to the extremes, because it does not always end well. As I was painting this work, everything was good, but maybe on top I am too lonely, even despite what I said yesterday, in such a great space here I was sad and I decided to add another person. I will add such two legs (shows big ones), because this character is bigger than me. Someone, a kind of a friend, but without a face, only with legs to make it clear that it's a human.

20.I.2.NP Katarzyna Olechowska

Day 1

My work can be regarded in many ways (...). It is so colorful and a little contradictory, like my childhood. It was sometimes colorful, and sometimes a little sad because I was sick a lot, I spent a lot of time in hospitals and sanatoriums. I tried to include it here. These colors are contradictory, but my impression is that they play nice together, they correlate. And in the middle is the observatory eye, something the shape of an eye. Because I have the impression that this is my approach to life, observing, watching, but not peeping.

I paint contrasts, colors that do not fit in spite of appearances, but still matching. And I want to place here this kind of fight somehow. Observation of these colors and such a struggle, a contradiction in nature and in oneself. And at the center there will be the eye. The symbol of observation.

They are fighting with each other, talk a little, look at each other. I think that from the very beginning it has been like that, at times it was better, sometimes worse, and they illustrate it somewhat. Everything permeates everything.

Day 2

(...) During the visualization I saw the stairs and for the first time in my life I have tried to paint them. I struggled with them, they worked out the way they did,

but what is important... I identify more with the stairs, which are symbolic of me in the sense that I'm learning all the time, I gain some skills, knowledge, and every step reflects this. On the other hand, those floral motifs here, the leaves, they supposedly reflect my physicality. They overlap a little, but at this time the staircase is the most important, it creates me.

Day 3

Today I'm working on nature, because I think it is the closest to humans, it surrounds us, and it is also not entirely constant. I would like to put a tree here, as a symbol, it is affected by all of nature, just as we are. (...) Only accidents can tear out its roots, but it is solid, just like me. I was influenced by my education, culture, the country in which I grew up, what I do every day, my professional work, but there is in me something solid, personality that is in me forever. I wanted to introduce through the metaphor of nature. I identify with this tree. This is what surrounds me, just like it surrounds the tree, it influences me, but we remain relatively constant with the tree. (...)

Day 4

Today I'm working on nothing in particular. Previous works were more realistic, but today it is such an abstraction. I want to do is so that when anyone looks at what I've made, they will sense the smell. Smell is incredibly important to me. To me it is a sign of fulfillment, happiness. When I feel a scent I feel well, nice. I wanted to depict it in the colors and those dashes, flourishes. I am happy, cheerful, glad. I have a good mood.

The theme of today's visualization was paradise. My work shows that this place is not fully defined, it is variable. Sometimes it is the sea, sometimes the mountains, or a cool, pleasant dream, but I do know that this place called heaven must have a smell, be intriguing, interesting and I wanted to present them in this manner. This work is supposed to have a smell, you are supposed to imagine that it smells.

Day 5

(...) I have been struggling for long, because I did not know for sure how to depict these hands, if they should be clearly shown, or less clearly shown. I am very keen on emphasizing the texture and in the end that is the effect. Why these hands? The theme was value. The value for me is a human being and their uniqueness, because really the image can always be changed, and the hands symbolize for me the last resort, because I think the lines are permanent. Red, the symbol of life, or of a value in itself. Energy, dynamism, blood.

I left the prints of my hands here and around, I want to create some sort of nerve connections, weaves, small veins, because for me the superior value is human being itself, a social being. I wanted the work to symbolize that, and hence the hands, some-

thing which is unique for us. Fingerprints. The image can always be changed, but this will not change.

Today I'm edgy, maybe it is the color. I am becoming more and more hot, maybe that is what making my blood boil. It is nice and warm.

21.I.2.NP Piotr Olma

Day 1

Visualization, a moment that was supposed to have me realize my affiliation, this is how I understood it. The building is a kindergarten, which I attended, a yellow, warm building, because it's a great place and a lot of positive emotions. Walkway leading to the kindergarten was nothing amazing, so it is what it is, I could not put it differently. And two people: the smaller one is me, my dad is the bigger one.

(...)I try to paint what I imagined, the day when I realized who I was. There is a whole story connected with it. I was walking with my dad, my mom was going behind us with her friend and then with my father we heard them say that we are identical, we move the same, we look the same, but there is a difference in age. Back then I did not think in such categories, but now I know that then I knew that I found such a place of mine, that I am my father's son, for example the name which we carry is ours, and that gives us a point in which we are. It's not about the whole story, but about the fact that we are. And this point, a moment, in which I found my place.

Day 2

The element, with which I identify today – money, a Zloty. As you can see this is not a million dollars, for which you could do anything, I've chose a small denomination on purpose, to emphasize that money is not the most important, but it allows you to enjoy life. This element here (points to the top of the painting) is a child, it is a small child, a pink baby. It does not symbolize a pink girl or a girlish color, only a child. And through the colors that cover the child I wanted to show here the rainbow, the way from my childhood to what I now identify with (knocks on the painting at the point where Zloty is portrayed). It was not difficult for me; it was colorful and fun. Colors also show all the experience that I got, gained, all my wealth of experience that I can bring, thanks to this Zloty. Thanks to the work in which I achieve my goals, for which I get some payment.

Day 3

(...) What surrounds us, the cosmos, the universe, the nascent planet Earth, the next stage, the nucleus, colors, lava, very hot, then dust surrounding the earth, and the blue planet Earth, and on Earth, we have a tree, which my wife identifies with and I am in the branches, surrounded. I am red to mark a tiny spot, me as a starlet who needs what Kasia can wants to give me.

The topic of today's visualization, which I understood completely differently, is something that surrounds us, something that swirls around us, together with us. Universe, cosmos, dark background because I do not know what is there, I do not understand, I'm a little afraid, it reminds me of the movie "Alien" so it terrifies me a little. Then I listened to Eugeniusz, who spoke about the emerging land, so the lava, a boiling point. The land, which was formed from the lava, the dust that surrounds it, the planet, which was becoming bigger and bigger. Currently it's an azure planet, the blue planet, due to the fact that we have a large amount of water and did not know what to do next. Suddenly it dawned on me that the planet is a tree, with which my wife identifies and in this tree there is a red dot, that's me, and here again the tree surrounds me and spins together with me in this space.

Day 4

(...) I focused on a place which would reflect a paradise, a place where I would feel best, or well, perhaps. It was to be a view from a window, or the swimming pool, on the water which connects to the sky. I hope it shows. Patterns that you see here were supposed to refer to the works that you see behind me (on the walls, Eugeniusz's works). This whole project was to present a paradise island, one in a warm place. Not really deserted because it would make no sense to sit there alone. And it would be good to take something with you there, something from the area of art and culture. Hence, the checker – it is a reference to a painting behind me. Drink is something with which we wet the mouth. This thing happens to be a compote of dried exotic fruits.

Day 5

I'm working on values. Yesterday I listened with my wife to the song called "Wilki dwa [Two wolves]." (...) Two wolves that live in each of us, they exist, the lyrics go: "Two wolves face of good, face of evil." So I wanted to present these values, profit, or the intrinsic values are like such two worlds with the two wolves that compete with each other and depending on which of the wolves is fed that is which one begins to win. And only then is it revealed which one of the wolves is good. I do not know what will come of it, because right now it's good, but probably when I'll go into the details again, I will probably get angry again.

The image of the second wolf will be created, the wolf that guards the light side of the force, which during the entire existence of our world battles with the other one, from the darker side. Both are bloodthirsty, they are hunters, in the pack they take every bite for themselves. And now, a random interpretation, either heaven-hell, or good-evil.

Painting has been going well for me so far, I thought it would be worse. Very positive emotions. I will try to present my work today preceded by music, I wonder how people will react.

Today's topic is my real profit, value. The first thing that came to my mind is a mountain of gold bars, glowing, then I started to work towards the other intrinsic values: family, love, faith. Maybe I shouldn't tell you, but play something for you (he plays a song on his phone). I'll get back to work: the dark side, the light side, each of us can interpret it in their own way: hell-heaven, good-evil, dark-light side of the force, and now back to what I said at the beginning, earthly possessions, the value of material gain, money and, on the other hand, God, honor, country, love, faith, hope. "For in me there are two wolves, faces of good, faces of evil, they fight each other constantly, the one I feed will win." Both of these animals are very bloodthirsty as soon as they feel the blood, they want more and this is what my work shows (...).

22.I.2.P Lidia Frydzińska-Świątczak

Day 1

This visualization was simply fantastic because the first moment when I realized my existence was when at my grandmother's in the countryside I was a child, several years old, as I ran in a green meadow I felt the heartbeat. I was so tired that the heart was pounding in me. And at a time when I was to see it as an image, a spiral appeared which constantly circulates. It was in such colors, the symbol of my life, existence, appeared, this green meadow. (...). Surely the point of departure is movement and the green background.

(...) It was a situation when I was at my aunt's in the country, I was a little girl and I had ran very hard and fast, I remember a very strong heartbeat, which meant that I identified with myself, I felt the heartbeat, I realized, that something is going on in my body. I did not entirely know what it was, I even got a little scared as a child, because it was my first such experience. Here is my heart and meadow, because I remember the village and summer at my aunt's as one, big green color.

Day 2

I'm working on a vision of myself now. During the visualization I lacked one area. Eugene said much about the body, flesh and mind, but what was missing to me was spirituality. For me, a man consists of these 3 elements integrated very strongly, whereby the latter seems the most to be me, the spiritual. (...)

A few years ago, when my personal life begun to take shape more in the direction I wanted, I created this digital painting in Photoshop, where various elements associated with a medieval temple appeared, the baptismal font and my painting, in watercolor, which I had once painted, overall I really liked that picture.

(...) Yesterday, I struggled with terrible emotions. There was a moment, when I felt simply terrible, but I finished for the day and walked out of the studio in a pretty good mood, and I thought to myself that it is strange that such a small thing that nobody may know about, and in me takes place such a conflict that it can make my day

the most unsuccessful, or on the contrary, quite cool. This inner satisfaction is unusual for me, stemming from this effect.

(...) I think yesterday I felt that I locked something away, I can't go back to that. I washed the palette and used up all the paints. I generally often go back to the images, I have many messed up, unfinished paintings, during the month I come back to them. And yesterday it happened that there was a certain order. Even so, now that I think about it, I can plan it, do a task on one day, the second task on the second day, and so on. It is a new experience. These colors are my today's vision: pastel, some yellows, a little light, a little purple. Maybe this image was coded in me somehow in these colors.

This is exactly what I meant, what is true about me at the moment. What was very important during the visualization was this element of spirituality, which stems from my practice of retreat in recent years and the experience of prayer; I had this vision, if I were to define myself, my current identity through the prism of light that comes down from heaven on me. I think this picture shows everything. It is interesting that while painting I discover some things that I may not realize. From this cross comes out the shade, to enlighten me on the one hand, and on the other to shield me. This image compared to the last one is so quiet and almost away, a whisper. Actually, this is the condition in which I find myself. I can learn a lot about myself thanks to that.

(...) It's not that I was changing something in this color, it is consistent. (...) I also had to put down this face (mine in the painting), it's like a part of baptism and baptismal font. This is the first element that appeared somewhere, but really it all came out, I mean I'm growing up, I myself connect closely with these symbols.

Peace of mind comes from this, but, on the other hand, when I compare it with the previous work I feel like I have lost something. But my life evolution is moving someplace rather decisively. I don't know. My life is harder now, I do not know why it's so hard for me.

Actually, visualization is combined with my experience of recent years. I have been going to the Ignatian retreat for four years, and this year it was the fourth time that I've made such a trip, which dealt with the Passion of Christ, which is love and which talks about it. It let me look at myself from another angle, and in the situation of the visualization appeared an image of light from the sky, which kind of concerns me. The colors are also often intuitive, because as I chose the colors I followed the image from the visualization and the colors were bright, pastel, purples, they are metaphysical colors, so the palette changed completely compared to the last painting of the previous day. I used the theme of his face, and this ellipse is like a baptismal font, and actually I alluded here to a certain painting made with computer technology, which I did at the workshop some 5-6 years ago. And the subject of these workshops, when I was working in Photoshop, was the inner self-portrait and actually since then, in which I referred to myself in this font actually, it has evolved in such a way until today. I think looking at this picture, all this symbolism can be seen. I am under this kind of shade,

which is protection and light, which is security, maybe it protects me a bit to from the world, it is hard to say what emotions I have apropos this.

Day 3

Last night I changed my work. There were two new elements to the first concept, about which I spoke at the first presentation. My work was quite long and tiring. I finished the painting thinking that I will not do anything with it at 1am. With slight interruptions for socializing I have been working all the time and this morning after the night's sleep I realized how important this painting is and what important problems in my life it concerns. (...) My mother is a painter. She is an older person and lives alone and does not want to be helped. But she paints, and this is the source of her strength, her motivation to live and I understand how much painting can mean for a person. Here, for me, something interesting happened because I got started with some patriotism, references to the world, while what is true about me, including what I struggle with in social relations, because this is how I can define it now, it was not patriotism at all, or world, but people who create our circle. There is a kind of symbolism, where 3 people appear, these people are at the workshop, present here, that is why other important people in my life, like my son, do not appear in the image. This is not a conscious choice. Many things here have happened outside of my consciousness. (...)

The first person who appears here in fragments is Eugeniusz. I was coming into existence here at the beginning, in the center cube, in a central location, and it was the first part of this work, and the last one on the top is my friend Beata (...).

The real problem in yesterday's topic is the relationship with people. Generally, I'm a little afraid of people, I keep people at a distance. Here there are people who are close to me, and I have great confidence in them. I am not afraid of these people, that is why they appear. There is no such overwhelming. They are in cubes, but each of us has a cube. I do not know which one. They are very different, they may have no top or side wall, but they are there. Sometimes in life we are in one, and then we can move to another or modify it somehow.

Yesterday, overall I had a crisis, I even wanted to cry. I was finishing the work and did not even know what to do and how. This morning I woke up with gratitude for this painting. So it has great significance for me.

I'm working on my national identity. During the visualization an image of a Husar appeared, an eagle, wings, national colors. (...) My nationality is some kind of security and belonging, which is due to where I was born. (...)

Actually, I did not think about what goes around us, but about what I am in reality. Two areas were actually such a starting point. One concern that I had was that I am a resident of Earth, I stand on the ground and look up at the sky. I move between the two planes, and the second point is that I live in Poland. In a way, it is the area of security. I wanted to show Poland as an aquarium, a separated part, from which will not go anywhere, which limits and protects me. Here was to be the flag at the aquar-

ium, that is the color of white and red and my rather symbolic, fuzzy face. (...) The work is unfinished. So I do not know at all what will be like in the future.

Day 4

I had it hard, because I had no visualization, because I didn't even try to have it. I decided that I was not able to have a painting in workshop conditions. It seemed difficult. When I could, I went outside to look for an idea there. I found some nice experiences there, basically three: 1 – the sun shone and saw part of this building in such light, such fresh air and it reminded me that last time something like that gave me joy was when i was a child, 2 – I met Eugeniusz and he had an instrument (probably a Jew's harp), one of the oldest in the history of mankind, and played on it, it was so stimulating for the sense of hearing, 3 – together with my friends we went to the store and we hugged like that, and so I realized that what is most important in life is just people such as they. And it was those 3 points. And when I came back here wanting to get to work, I decided to look through the photos that had once I taken, and I saw something that I love very much, and it's been already four years since I've been there, in the Tatra mountains. I decided to do something for pleasure, and what will happen next, I'll see. (...)

The most optimistic version of my existence. I painted a picture in the morning which was very similar to the previous ones and somehow I decided that I do not like it much. I decided to experiment a bit and I started to paint colorful, flat spots, and then do something with them. For a long time I tried to stop one of the fragments of that background, but it turned out that it was aimed at a completely wrong place and I also had to repaint the that background. (...) When the topic was given, I didn't have any visualization, I was just waiting for the moment when you could go out and I went out to find my painting outside of the building.

(...) Many things have been hidden. I think today I am accompanied by the motto that to gain something, you have to lose something. I do not know what else. (...)

Day 5

As always, before work I noted down the topic and first thing in the discussion that concerned the topic, it was related to the fact that there were three concepts: first came the most valuable word and then I saw my son, but I am aware that he is a grown man, that I need to somehow distance myself from him. When people talked about the values, already then values appeared that are my values, I came back to the roots of religious values. These are the things that I want to present. (...) There will be value in my painting. The first thing that takes place here is a composition based on the division of the plane. I base my conclusions on the solutions consistent with the structure of the plane. I divide it in halves, into values that result from its shape, and is the first horizontally aligned work. (...) Today it is easier for me than yesterday, this is not the first time in my life, but I feel that I'm in a position where I begin to predict

what will happen next. Today I had a couple of those situations where I talked with my friends about the psalms, about the values associated with raising children, and it came to me, a moment passed, half an hour, and I heard the words on topics about which I spoke earlier, very interesting.

(...) Work which relate to metaphysical, spiritual topics, have such whitened colors, they are in this color, more pastel, whitened. (...) The value is the Eucharist. (...) Rainbow as a covenant between the Old Testament and the New, between Judaism and Christianity.

I'm mostly angry that I'm not doing well, in the morning I felt better. I always feel better before I start working. When I get bogged down with form, the topic also gets further away from me.

(...) The most valuable was the thought of my son, and what was the value was the thought of such being, spiritual communication with the absolute, which man is lucky enough, according to my religion and faith, to associate with through the Eucharist. Indeed it is a unique story that one can, if someone believes that one can understand, feel the presence of God among men. For me, this is absolutely the greatest value, which gives me a lot of strength in different situations. Here are two planes, which relate to the Christian religion. On a vertical wall and the arc there are the Ten Commandments written in Hebrew. It is like the root of this religion, the first meeting between God and man, and the horizontal plane is also from the Old Testament, but also for me it is the search for God, and this is what is written there, about the search for God. A psalm.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

The third work was groundbreaking, but then I was going steadily downhill. However, I did not come out of this work, I stopped at this point. (...) These two are nice and I agree with them, and these three images are a huge dilemma, each of these works causes in me incredibly bad visual sensations at the moment. I absolutely do not agree with them. (...) If there is one element to which I want to subordinate the rest, then it is wrong. Everything should be formed in order, first they should be thought through and then executed. The worst thing is to save something, because whatever I do, that's always going to be saving something.

23.I.2.NP Anonymous

Day 1

(...) This idea of mine during the visualization was not associated with any pleasant memory, I do not know if I understood this "since when am I here" but the earliest

situation I remembered was the one from my childhood, when my mother always told me that I am older, wiser, I have to give way to my sister and, for example, I do not remember being hugged by my mom, she always only hugged my sister, so it is the gap, hence this black stain.

(...) Well, let's say that I also know that I am an unwanted child, because my father always rubbed my nose into it, hence this black stain. (...) As a child, I did not hear about it, only later I heard it in my father's shouts about what a hard life he has had because he had to get married, I was maybe 12 years old.

(...) Some things I can't even get rid of, and I find myself constantly that I function like this because I learned it at my home. (...) I have an alcoholic father and I do not function like I want to.

The orange side is my relationship with my sister, I just wanted my sister to be seen, and not just the black.

(...) If I was alone, if I was an only child, I could have easily painted over the entire image in black. If I think of my childhood as happy, it is only so because I had my sister. Between us there is a small difference in age, a year and a half, and everything pleasant that I recall is connected with her. I guess I need to spread her out.

Day 2

(...) In fact, it was difficult to paint myself because I think that I care very much, even too much, about what people think about me, what they say about me, so these cocoons are other people who are also reflected here (the main character).

Day 3

(...) I saw something during the visualization of which I wanted to be free and think about something else, (...) Ever since I was a child, there was something about me, when I heard about the Holocaust, the Jews, it felt like it was my mother, my father and the more I learned about it, the more I felt that if I believed in reincarnation I would have an explanation for it. So I associated it with this situation, with death, and it was not a good association. This is not a childhood memory, it's been like that all the time. This part of the story was very much mine. This is irrational, because it's not mine, I do not come from such a family, and I cannot explain it. When we're talking about it, I feel that this is something close to me, because I find it hard to explain. Holocaust reminds me of death, harm and great injustice, because those people were innocent. And it is even almost duplicated by this travel document, those who lived through it got it the second time that they are who they are. I have such an inexplicable sense of injustice which met these people. This is not my fate. It's hard to explain, I feel as if it was a part of me, even though it is in no way related to the fate of me and my family. Because I could explain it somehow, if I came from such a family. A difficult topic, all the more that I know that this may be perceived as some fad.

Day 4

In my painting two cats appear, it was during the visualization when I tried to remember some safe place, various came to mind, real places which I visited, but none of them did fit. I imagined the mountaintop, but I remembered that recently in the Tatras I was struck by hail on the back and I found that it was not always so nice. And then I came up with my cats, my apartment, which is in fact the first super-safe place I have had. I concluded that it will paint that. Emotions: It is nice. This is due to the subject, because yesterday I had the associations with death, and today it is nice.

(...) These are my two cats, on my bed, in my apartment, which is for me as a haven of safety and they sleep snuggled one into the other, curled up like a ball. Sometimes I join this ball and then it's great. The stripes is the bedspread, the real one, which I've made by myself. I like the colors, they are so warm. For the first time in my life I have a place that is in fact safe and when I go back to it, I know that it will be safe there.

Day 5

Today I'm working on what constitutes a value to me, that is friendship and people and I try to paint these people but again I got entangled with technical things. There is one man who is supposed to have wings, this one, is to have embracing wings. Here too, colors should be warm. He is not an angel, but he is supposed to have something similar to wings, or arms, hugging like that. These are random characters, people, friends. I wanted warm colors. I am annoyed by the lack of technical skills. During the visualization, initially I thought of something else as my profit, now I paint something else. That changed during the story.

I painted people. Initially they were unspecified people, but as I painted, they became specific people, people who bring something good into my life, friendship, love. Kasia said that it could be me (pointing to the figure on the left side of the painting), and I think it could be me, always on the side. These characters of mine are so scratched, dusty, because not everyone is perfect, super happy. The fact that they here at all, that I can get to know them, be with them is a value. Even if only on the side and just looking at them.

25.I.2.S Diana Jakubczak

Day 1

(...) When I moved to Kalisz, maybe before, I dyed my hair intense red and for some time my hair was so intensely red and I loved the color. It was a demonstration of sorts, to prove that I can.

The first moments, when I began to realize that I feel good in my own skin was the moment in which I was able to paint the room to a very dark purple. This is the first attempt to become independent, functioning alone without needing to confess

to my parents about what I do, when I'll be there, at what time I will return. Finally, I could be responsible for myself. And those seem to be those first moments. It was six years ago, when I was about 20 years old. I lived in a very conservative family and everything always had to be subordinated to the will of the father, or the mother. Everything always had to be as they wished, objection was impossible, my older sister also did not have such a possibility, I began to gently break through that. (...)

(...) That someone can express themselves, can speak loudly about themselves, express their needs, their will, does not have anything to hide.

However, I feel confident in these colors (dark), safer. White has always shocked me. It is pure, innocent, elegant, but always combined with a shock. The sun rays always hit in the white, they dazzle, and it gives me pain and in darkness we never experience such things. Darkness is safe.

Day 2

Today, I presented the picture more emotionally than physically. I showed a hazy landscape, obscuring the trees, there is a thin veil that obscures a part, revealing only fragments. I think that this is the sphere of security.

This topic presents me great difficulty. At the moment, I am at quite a big crossroads, because I have just recently graduated, so I do not know who I am, what I do and what I will do in a while, and maybe that's why it is so difficult.

(...) The search for work are not pleasant, some plans were a bit ruined, I got disappointed a few times. At the moment I do not have any positive outlook.

(...) I started to notice that, however, that I have a barrier around me, although it seemed to me that I do not have it. I'm trying to fight my flaws, but it doesn't always work out, sometimes I'm forcing things, it does not look too good, but I try, I change, I know that I have to do it to be able to function, somehow to evolve. (...)

Day 3

(...) In today's work I wanted to refer to the fact that due to the fact that we are all human beings how are shaped depends on the situations in which we find ourselves, the kind of people that surround us, what we experience. All of these stones, which are somewhere at the bottom and surround this kind of an egg, are supposed to show the memories that are already very hard, very deeply rooted somewhere. Something, which we will not change any more, over which we have no control. These wooden elements, more delicate, are much weaker memories which at any time may be adjusted, which can evolve and become hard coal, but can also crumble completely and disappear to make room for other memories and wishes. In the center is the egg, as a symbol of birth of one of the oldest symbols showing life, freshness, that, as the embryo can change, shape ourselves and also that others shape us. I received a lot of questions regarding the texture. It is expressive and specially made because (as with previous works) I feel safer, friendlier when I can touch something, when it is something tangible. Such art is closer to me.

Day 4

(...) A perfect and wonderful place. One of a kind, wonderful for us. I showed here the full depth of juicy sky, in the colors of the setting, the golden sun with elements of pinks, oranges, purples, basically the whole range of brilliant colors. Then I put in a brilliant cliff, because I believe that everything that is beautiful has to be high and far from unwanted people who came into this perfect place of ours (...) only those people who deserve it. It is the cliff on which we can decide ourselves what we will do. This is our end of the world, from which we can jump and have fun. Here is our cat, somewhere out there a little white house with a small white picket fence. I think this is a dream every girl and it remains the dream of some of the older ones. Most of us would like to own something, something small, our own and white. The cat, which I yearn for terribly. I have become very accustomed to her presence and to her always being around somewhere. I can't imagine functioning without her. Two characters that have been put here are characters who I think do not have to have a sex, they do not need to be checked, characterized. These are usual people, small spirits, who function as a duo. It's merrier in a pair, easier and more pleasant. You can always count on the other person, when you alone do not have the strength. And of course the flight, because flight is freedom to decide about your own fate and life. Definitely, It's a work about freedom.

Day 5

Today I have been having a problem with expressing my thought. It's quite a difficult topic for me, I cannot define myself and tell what is more or less valuable to me, and especially how someone perceives me. (...) I found this quite distinctive flower, and I must say that I identify with it because despite these beads on the ends it has some deeply hidden inside and we do not know what's inside, and I'm trying to convey this, although it is very difficult for me. Dark purple in order to see the colors on it, but so that it's not black. This spinning space are my values. Let's see, perhaps something will change for me yet. Somewhere here there is still a ball inside. This topic is terribly hard for me.

I changed the concept somewhat, because a few other things occurred to me. (...) These elements mean that we are all human, we have some values and these values build us. If they build you then I wanted to show some kinds of bricks. I thought I'd use these wooden pieces that everyone got. I will paint them in the appropriate colors, because you know, green is hope, blue confidence etc. You can build different objects from these elements. The form will be openwork, but I don't know how, I'm still struggling with it. I gave up on the flower theme because it seemed to me to be too trivial, you can't say much through it. This is more pronounced.

It's a little better, but I still feel this anxiety about how to make it work out well, to present it well. (...)

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

I've learned about myself a little more because I was able to think and contemplate myself, I could look inside myself, to see what I'm like and what I could become after some time. First and foremost, work on myself.

26.I.2.S Dawid

Day 1

All this is a mega-great memory of my childhood, when in our first house, in the village Skórzewo near Poznan, we went out with my cousins to the meadow, where there was a huge oak tree where my father made us swing and I remember there was already this nice, late autumn and we began to gather leaves, like little children would, and my cousin came up to me and told me that life is like this leaf, one day it is green and later can become brown like that, so...I remembered only that life must be green and so I try to lead it. Life must be alive like that, energetic.

(...) Bright color, so alive, very much alive, testifies about my life and functioning, that I do not like to lie totally idly, but all the time more life, more life, so complete and I like bright colors.

Leaf came to me during visualization because it is the first such theme, still from my childhood. (...) One autumn leaves fell and this stuck in my mind. A very happy childhood.

Day 2

I introduced myself as a rushing waterfall, which sometimes slows down, but it never stops. I also presented rocks that are hard, represent something durable, strong, powerful, which is in me, which I hope will never crumble, never crack. So this desire to enjoy life as much as possible. This trend is supposed to show me as a person who does not like to stay in place, who wants to enjoy life, enjoying it to the full. We also know that this distance exists, hence the slowing down of the water, but it never stops.

Colors refer to nature, because I think that I'm not so sullen, I'm not dark like this rock, but I'm more like sandstone. But again, sandstone is fragile...

Today, I am a very happy, with a smile on my face, like all the time.

Today we (with Diana) left for a walk with the intention of finding inspiration, but unfortunately nothing came to mind. This image shows the vision from the visualization. I thought to show myself leaping from the waterfall, but I was afraid that someone will interpret this as a desire to take my life.

Day 3

(...) During the visualization I felt an emptiness, I needed inner peace. Today, I approached this topic very nervously. I could not go through the question of what it means to me. It's difficult for me to present this today.

(...) Everything that revolves around us is information, in a sense. (...) The best means of information is not television or radio, but just going out of the house. That is why here appears the pavement. It shows me a little, or a person who is hard, sometimes inflexible and the information that I find on these plates shows how I perceive this information. Depending on whether it is this cracked one, whether it is a pebble, or a green flower that shows it, or it's information that gets to me, or it's total nonsense, or something that is memorable, some traumatic experience, or some joyful experience. (...) This is just a small piece of the sidewalk, everyone knows that the pavement is infinite. Here are contained only small, tiny elements that link information with my life. I think these various elements would be plentiful and I just wouldn't fit them here and I am trying to choose just the most important ones. And what these elements are and how they are formed, how I processed today's work, that I'll leave only to myself.

Day 4

Already during the visualization (...) I wanted to present a secluded spot, where there is a lot of greenery, myself in the arms of a woman I love, the woman who loves me. I wanted to show the place and the fact that I could stay in this place. On the one side it's the sun, on the other the moon and that it can go on forever. That this is for me so mega-pleasant, fascinating and charming, so many emotions at once, that I get lost in all of this. I am cheerful, smiling.

I wanted to introduce more life, colors (...) That is why I put flowers there to symbolize joy, something new, different, colorful. There are two people here. I wanted to present myself and my woman in a joyful depiction, an embrace, that it can last from dusk to dawn. All the time. The left side of the dawn, the right one's the dusk. (...) It's pleasant that we look into ourselves, into our reality and that we can move it to the canvas. It is precious to me. I really liked it, I never thought that after so many years of not playing with a brush it can bring so much joy, ideas, because one thinks here all the time, these thoughts in my head all swirl, what to add, what to erase. (...) This visualization, the fact that I can imagine something, I'm terribly happy with it.

Presented here is such a utopian world, dreamed. There is a meadow, a dusk, a dawn. This is a place of special joy. From dusk to dawn I am to be here all the time. This does not actually exist, but we still derive more joy from this life, we forget about all sorrows. There is some life here, there is no emptiness.

Day 5

(...) In the visualization I saw on a heart on a green background, which shows the value of life for me, that is love, life, health. Green background, which comes in different colors, shades symbolizes joy, happiness, hope. The heart symbolizes the experience of life itself because it gives us constantly new experiences, sensations. I think that this guided me in this work. I have appetite for life – taking as much as possible, perhaps not giving a lot of yourself, well, also giving something of yourself, but taking with both hands, so that at end of your life you do not regret it... so that it doesn't happen that I stand before the mirror, 70 years old, thinking that life somehow passed in a cool way and not monotonously. I think I'll have something to tell other people when I'll be a bit older.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

It gave me an insight into my own interior, to learn more myself. Understanding of one's values and aspirations. A lot to think about. Both the image and the painting was very valuable for me.

24.I.2.S Weronika Gniediuk

Day 1

This is me. I put myself on the side as an observer. At the same time – dance, as a dancer, because then I feel the best, it's best when I'm dancing. My dress is as if made from the background, from the world, as if I was drawing to me everything that surrounds me.

Day 2

(...) It seems to me that I'm at a point in my life when I make different decisions, all the time I am looking where, to where I aspire. Thus will the shoes, lots of shoes and books. Shoes remind me of the way, and books of science, knowledge.

(...) I wanted to show that I am still in a starting point, searching for something, hence the numerous books and shoes. Not all are books, some of them are albums, one is even open – the family album. Around it are also raspberries and daisies that I associate with my family. I wanted to present here different shoes, wedges are here, there are ballet shoes, flip-flops, even winter boots, because I'm different and I think that these shoes just represent me.

Day 3

I'm working on a gray vortex. So during the visualization it occurred to me that everyday is so gray and in it different things reach us. In the visualization I saw it as a

ball of different colors, but I do not know if I can present it. This vortex is an everyday reality that circulates and wraps around us. In this reality circulate influences of my parents, grandparents, peers, religious, because this is also important in my life. I am in the center of the vortex. Maybe this is a reference to the first image, where there was the ballerina, it was her who pulled this environment around her.

World creates me. I would not say that I am in the center of it, it belongs to me as to other people. It is important not to enter the territory of the other.

Gray...maybe because of the everyday life. Rather, it results from the visualization.

Today I am calm, pensive over these different influences.

(...) It is also a reference to my first job, where there was a ballerina, who had a dress from a background so that everything entered onto her. Somehow that work helped me to create this image.

Day 4

Today it is hard for me. During the visualization I had a different vision, but I found it this is not the place that shapes me, but myself. As for such a perfect vision of me, I thought long over it. I chose the theme of the icon, associated with my name Vera Eikon, somewhere St. Veronica always speaks to me, the theme of her heroism during the Stations of the Cross, and I strive to be confident, to help others. And I think this here portrays me best. The colors are supposed to reflect the material on which there is the image.

I found that there is no ideal place where I want to be, because if I'm not perfect, there would be no such place. In some way, perhaps because of the fact that my name is Veronica, the meaning of the word is close to my heart. That's why I wanted to present a piece of cloth with a fragment of my face. To suggest that I want to help, I want to be as brave as she is, she is somehow my role model to whom I aspire.

Day 5

Today, I'm doing something like a mosaic. I found that what is valuable and important in our lives penetrates, is woven through oneself, and I wish I could present this as a family picture, but we'll see if I can make it. I think that in the family these values are the most important.

Those colors because I like them. Today I feel positive emotions, very focused on work.

(...) These three characters represent the family. It's the idea of a family, not my family. (...) Reflecting on what is valuable, valuable in my life I thought that there are many such things, you can't really choose one. That's a lot of these elements, they are mutually intertwined, creating a whole. I think the foundation is the family, where one learns these values, that is why this mosaic reveals the contour of a family.

3rd workshop on September 3 – September 9, 2012

27.I.3.P Barbara

Day 1

(...) I remembered a story from my childhood, next door there was a garden with a nursery and I watched the children on the swings, I envied them somewhat, but on the other hand, I could do in my backyard what I wanted, and they had to do what were told by those ladies. And I am the hen in the free range, and they are children in the yard, in cages. And this is also there, because it is so geographically drawn, here is a part of my house, which I do not want to talk about, this is kind of a taboo (...). My natural shape is a square and I could escape into an abstraction, but I do perceive it as an escape, so I forced myself a little to settle for representational painting, and even that blue square was enough for me, it is such a calm alter ego of mine, but it is not the whole truth about me, so there's this hen, and its form it must be in a counterweight, completely different from what is safe.

Day 2

(...) I thought that I am perhaps best represented by my calendar and I was going to copy it, because there are so many different things intertwined in it that it may seem incredible that I can be in so many different roles. I also have a problem with defining myself now. What gets added to this is my lifelong problem of being very amazed at how others perceive me. Somehow it is not compatible with what I am inside, including the fact that many people do not know what age I am and overestimate it by far. I also have a lot of situations where I feel a lot of discomfort because of the fact that someone treats me like that. So my work relates to this. It is the most visible part, creative, self-presenting. It's pretty cool, there's this square. I already told you yesterday that I define myself as a blue square (...). This is my fixed idea. (...) something is also in the middle. This opens up (...) This part is less optimistic, because this outer part is more aware of the others and me, so the next part should be unconscious, what I deny, what I am ashamed of, something that is, but I do not know about it, something which perhaps frightens me, so maybe that is why the dark color appeared, brown, not black. I also associate such difficult moments in my life with this color. There was a period in my life when I dressed in the colors, because I could not decide on the total black, because it seemed to me that I will hurt others if I dress this way, and it was so difficult for me that I walked around dressed in brown.

Divided in four, because this square resonates somewhere, arrow, arrows, which indicate what will happen in a moment, which activity is next. But the arrow as a symbol is something that indicates the direction and at the same time is something extremely oppressive, it pierces through, it hurts. So we open it further. And here is the hidden third part, quite in contrast to what was in the beginning. They are the

content that in a moment will break through to consciousness, that will build me and I already know it, but they are not yet included in this demonstration of mine. This shape is supposed to be a spiral, but also a shy direction – a flower, rose, femininity, and red. (...)

Day 3

The work will consist of three parts. There are much more parts in me, but I had to limit myself (...) a kind of a cake storey appeared, I refer to what is conscious, what is repressed, and what in a moment will push through to consciousness. (...) two layers. The one in the middle, which is the most secure, hidden layer, but which now I am slowly beginning to be aware of. However, it lies somewhere in the depths of me. This is the denied part, but with clear indications. I wanted to refer here to the square, it also appears on the first, visible part. So here it is divided in four like that. The arrow because it is something aggressive, painful, and at the same time indicates the direction, it's such an ambivalent sign. And four is a reference to the 4 corners of the world, but these directions meet here at the center, which is about to be dug into. And now I'm going to do the most conscious part, with which I have the biggest problem. Unfortunately, it is very auto-creative, I would like very much for it to turn out beautiful.

(...) I told you already, what the square signifies for me (...) This is a figure which will dominate in this layer underneath, (...) this square will be accompanied by four other symbols, they are the result of my reflections on influence, because in a way today's topic (...) is being under the influence. We have no influence on something just because it had happened before, it happens all the time, and I've found (...) the four directions of influence (...) religion (...), on the other side the world symbol of what is external (...) this is an imperfect symbol of family (...) on the bottom is the symbol of art, creation. Content in art is always very important to me (...) but I attach great importance to form, although content is there (...) I could see the feedback, I graduated from prof. Zielinski's workshop, as his very last student, he subtly smuggled certain things concerning the form, but prof. Zielinski was a student of Strzemiński and I've read recently again Strzemiński's work on "theory of vision" and I discovered that these are the same words that I heard, what is more, they are the same words that I say to my students, and probably my phobia regarding the form results from this. And it is this effect I accept, but there are also those which I do not like.

(...) There are other artistic influences, with which I am now struggling, which I reject. (...) There are other artistic influences, with which I am now struggling, which I reject. (...) It is also not a safe moment for me artistically, I know everything, I have arranged everything, but I also struggle, I reject something. And this moment of rejection is very characteristic, I myself was not aware that I'm at the moment of rebellion. (...). I find that I have it "upstream" with everything and I find this extremely difficult, because the world requires of me to inscribe in this universal channel. (...) Like the family area here, which has always had a huge impact on me, even obsessive, for

me to meet expectations, and I am also no longer ready for that, to meet these expectations. I think about realizing a very strange type of family, I think that the common meals, lunches, are something traumatic that you can do to your children, and in general to anyone. Reading fairy tales for 20 minutes is a great oppression, and no one should be allowed to do that. From the side of the child and the parent it is something very bad. Again, this myth built by generations of how to educate, how to pursue family life, it is not for me, it does me harm. I have enough to worry about just how I should live and therefore I am depressed today.

It is also not a safe moment for me artistically, I know everything, I have arranged everything, but I also struggle, I reject something. (...)

Day 4

(...) Today I have three or maybe even four paintings to paint (...). The one from today is the darkest. I separated these two spheres in this painting, the real one and the realm of sleep. Dream is in the middle, (...) the most optimistic place for me does not exist in the real world. I cannot really translate it into a realistic place, I do not dream of building a house, oasis, habitat, studio or anything, but I am comfortable in different places, although they are not perfect. I accept the condition, that it's like that (...) It's a waste of life to build such a paradise on earth, because paradise is not on earth. On the other hand, I also have such a transition into dreams. I'm a kind of dream that appears in the important moments of my life. The dream of building a house, whereby it is not the same house, building, but I recognize it by its atmosphere. (...) I saw this as a gift from my subconscious, which tried to praise me. It showed me something absolutely perfect. And I read it in the context of this situation that I didn't complement myself so much, that you had to put the writing in capital letters for me, for emphasis. I remember the dream, oddly enough. And so we reach the dreams, that in me are such an optimistic place which does not ask for what is best, even when I ignore it, it somehow comes back to me. And now I go into the realm of symbols. I'm trying to portray a bare foot with this blue stain, the foot with something that which allows us to actually walk on land, contact with reality, but on the other hand, with something surreal. In the logic of sleep, which is not logical but surreal, absurd, this may be the equivalent. On the other hand, it is also a symbol of wandering, searching, this human aspect, but it turned out that I can't paint the foot, so I may have to come up with another symbol that I am able to paint. (...)

Day 5

(...) I have deeply thought-out what I have today because I was thinking about this for a couple of hours, which ended (...) with a few hours' crying. I am very touched by this subject, (...) A few years ago I would have replied that it was my children who were most important to me, but the children are a temporary goods, and may not be the most important. It is the evil that we do to them that is the most important. They

are important, very important for a certain period of life, but then there is another time in life, when they simply cannot be important. And the only thing that remains, I think, that has some importance, is me, me for myself, this does not change. The only question is whether I really treat myself as the most important thing?(...)

This is the gecko. I also know little about how gecko looks like, but I know that it has "padded" fingers. Gecko is a play on words, if you spell it, there are also the letters that make up the word "ego", and that is why it appeared, and the second thing, that it lied down like that. In the Jewish tradition there is a dragon, Leviathan, or sea serpent, I do not know what it is. And though they couldn't paint representatively in the synagogue, they could do the Leviathan and always in such a characteristic way, so that it caught its tail. It is so full of symbolic meanings, Satan, creative power, turbulence, but I noticed it only when I painted it, because this window marked for me its shape. My poor ego, which should take care of, so it is included in my blue square and at the same time it describes such a surprise, which has in itself all these colors. (...)

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 1

Colossal (...) I look at it as a collection. You can see the process, I came in a pretty good mood, it can be seen, and I'm leaving it in a pretty good one. In the meantime, I experienced depression, but well...Dealing with a difficult task. This emotional relationship is strong, I would not immediately give someone these works.

Question 3

Very penetrating probing into oneself, this time of five days devoted just to me. (...) I do not really reflect like that on myself, and since I already had these five days, I devoted them to compensating for the deficiencies in my life. So they are about me and this digging around was very necessary.

28.I.3.S Małgorzata Porażewska

Day 1

(...) I expected something different from the imaginative training, it was subsequently reformulated. After training, I felt like I went back to my childhood, watching an album with old pictures. I returned to such memories, when I first felt myself, when I first felt a person who also has her needs. It was when I went to kindergarten and my mother dressed me differently than I wanted. Maybe it was a trivial situation, but I felt that I wanted something different. Here it's not only the leaves, but also the threads connecting me with the world. Previously, these were some of the channels associated with sensory cognition, there were five of them. Only threads remain, but this is not important, because as if... in the end, I painted the form, which at this

point expresses me the most, the leaf symbolizes a certain naturalness, harmony with nature and with each other also, probably the feeling of being lost. I feel like I'm coming out of a cocoon, from a safe space. I have before me the sea of possibilities, but I am not sure what to choose, but there is also the color green, which symbolizes hope, that everything will be fine.

Day 2

(...) Today I present in this work how I currently feel. I feel that in my life there is some change, and there it is something like a passage: past – future. (...) The question from which images I am currently composed raises some doubts in me now, I wonder who I am, because when I look at myself from the perspective of the role which I am playing, that of a sister, daughter, Pole, then I know who I am, but when I look at myself and ask myself, who am I to myself, it's already a bit harder. I think it is also associated with the objectives that I set myself, and which I want to achieve. Except that not everything depends on me, for example, let's say, being a mother, it's something that I want, for example, but it does not depend only on me, so it also depends on all these circumstances.

(...) I am rather positive about it, but this thinking and uncertainty are the main emotions that accompany me. (...)

Day 3

(...) This painting is about the fact that there are some elements in my life, which I did not choose, and which had just been there. Here is the world before my birthday, my life, my card, and when I'm gone the world will still exist. These elements, some elements which I did not choose, but they simply are, the fact that I was born in Poland, that I am also a woman, religion, I think to a large extent was the factor that determined my thinking, although I may not have agreed with it entirely. At some point in life I can reject some of those factors, and with some I will be bound forever.

Day 4

(...) The most optimistic version of my existence, after considerable thought does not seem so optimistic. A paradise for me, a place of refuge, a safe haven, a place that is somewhere in me, from where this person, she is a little half-real, hallucinatory. The purity here it is in this form, she talks about the fact that this place is really the place where we are alone. This paradise is also loneliness. And this is how I see it. This person, she could sad, I said it wrong, because she is also a safe place, generally I have a general tendency to hide myself, to clam up.

Day 5

(...) That's what's the most important, the most valuable. I focused on what is the most valuable. When I think what is important to me, I think that these are my

relationships with my loved ones. I introduced them here in the form of the city, because they exist, for me this building of relationships with people is something that may collapse if we neglect it, it may be destroyed, but it is also something we can work on together to build, we can drive each other, give each other ladders to climb to the upper floors. But if I went further along this road, I thought about what would happen if I didn't have those relatives, those relationships with people, it is this empty space, but it is the living space which is life itself, which we get. And I think this is the greatest value in each of us. And yet this is what is most precious, which reminds me of things. It is included here somewhere, but it's something.... like these relationships with people are something that cannot be measured, that which is the most valuable is something that we can put a price tag on.

29.I.3.NP Halina Turajska

Day 1

(...) I remember from my childhood that moment when I felt I had great value for myself (...) It was a recitation contest, and I was the youngest of the group. Just came back home from school after this contest, it seemed to me that everything around was so colorful that it danced and soared with me. (...) I realized that such situations, in which we feel that we have something in ourselves that it is ours, that we create something for ourselves, something that allows us to function in the world as we want – it is something we should take care of (...), painting this work I realized that if the external conditions of the environment decide about it, it is not good. If I should feel myself, for me, then I must decide about this, want it this way, work this way, so this gray, black, white do not for me to anything, they are neutral, and in it all I want to look like that (...) later I began to wonder about the face, because such situations make a person feel strong, hence the colored post. I feel very strong on it, seated even (...) colored hair (...) it is about the courage to show all of this.

Day 2

(...) All the time I was trying to look for the form itself, I found very soon, but I wanted to look for the form that would render the place that was so important to me, first of all it was very important to me as a child, and later too, but it began when I was a child. (...) Because theater was very important to me, I have always treated the curtain as a magical place, and above all, as a child, a place where you could hide, hide from something, fulfill your dreams. There everything was possible, even if just for a moment.

(...) I surprise myself with how long I can play a role. At the time when it is very necessary for me. (...)

Now at this point I have to put myself there, I want to put myself there, but I want to give myself some cover, so that my interior is this cover.

Day 3

(...) I was born in a place where before my appearance different things were happening (...) faith, the rules associated with that faith, were the traditions and above all the other person, who was born in this place. For this person the tradition, faith, rules were important. First of all, I wanted to build myself in this place and show that it is difficult to isolate oneself, and I wouldn't even want to, from what used to be. At the same time, I would like to emphasize the things that are important to me, faith, but also other people and everything about how we should approach other people, treat them in some way, how to look at them, and there are also many events, they are different, and I wanted us not to be indifferent about them, these events. But this does not mean that I just want to blindly accept these rules, all that is on the side. I just want to tolerate it (...) not separating myself from what was, dealing with what is important to me, on my terms.

Day 4

The work is linked closely to the place where I would like very much to go back. (...) It was my grandmother's house. (...) A place at the table in the kitchen (...). At this tablecloth, when I came to my grandma, I spent the happiest moments. One place was reserved for the grandmother, the other for me, and the third, it was different at times, it could have been the grandfather or someone else. The best were those moments when my grandmother brought a basket, the basket, it was already a little worn, a plain basket, gray, but unusual things were in that basket. Some cut-outs, colored paper, straws, sticks and we always got to work. (...) And I think that my grandmother's personality and her interior, kindness, simplicity and power that she had in herself created this place, created this atmosphere, this paradise to which I would gladly come back. I think that this paradise is in us, the force, the energy that we have, our power. (...)

I've always, and I still assume that "a man is made great by his imagination," and I was going even to draw a sketch in this direction, to bet on this imagination, the ability to use your imagination is very important, because in the imagination we can do anything. Achieve everything. Then the human is happy, but we live here and now on Earth, so it's probably important how we create for ourselves a place in which we live. That's why I came back to the beautiful memory to the delectable moments when I was a child, to my grandmother's home. And I want to do something of which I have a very pleasant recollection and what I would like to have today. It turns out that these seemingly simple things are difficult for us, creating for oneself a place of one's own, where we would be really happy, it seems to be very difficult to us. (...) I went back to this moment and in this moment I am trying to make my grandmother's basket, a plain, gray basket, in which there was always something magical.

Emotions: very positive, very nice, because it's an incredibly nice memory, and above all, it is like moving to today the desire to do the same. (...)

Day 5

(...) I want to tell you about a place that had a very big impact on me, which taught me great humility with regards to life, the place where I realized what is the most valuable, what is the most important, and I identify what is the most important with what is the most precious to me. (...) This circular part remains unchanged.

Usually we think that, just like you can see, we are quite strong, we are doing fine. Internally organized well enough, so that we even have such a screen around ourselves, against that which you do not want to accept, but there are moments, when we look completely differently at everything that is happening around us. And I long wondered how to stop this ball of mine (...) I found myself among children and I stayed there for a long time, as an adult, they were very sick. And this made me aware of what a great value life presents to me. (...)

30.I.3.P Joanna Walkowiak

Day 1

The training gave me a clue as to what was being created, although during creation new things emerged, but I think I left the main ideas, what I wanted.

(...) I introduced myself as the legs in purple, because it's my favorite color. A red and pink circle appears, the circle is in the background of these legs. I think that is a symbol of a woman. Legs are also on a swing, which symbolizes freedom. I think it is just a symbol. (...)

Day 2

(...) I portrayed myself, I hold this man's hand, this is my man, because I cannot imagine my life without him right now, so I decided to put him here. I painted a mouth symbolizing my approach to life, I try to be smiling and optimistic. I also put paint there, this is my passion for art, there is also a book, because I'm currently a student and I'm learning. There is also the sea, because I like to be there, I feel well there and I concluded that this will be a good background to the painting.

Day 3

The universe (...) I'm here in the middle, it is as if those bullets, you can call them planets, they are like people who have influenced me. There are two colors, white, red, this is the Polish flag, because I think it's important that I was born in Poland (...). Here, at the bottom are my roots, they are just like the decisions of some people whom I do not even know, but I think that they had an impact on many things, for example that I was born in such a house and that I lived in such a place, I think that it is very important and has shaped me (...). I believe that everything that happens is that I'm here, all decisions have an impact on me, even though many a time I know nothing of it.

Day 4

A paradise for me, in my mind is something unattainable, something that we strive for, it is possible that it will achieve it, but it is very, very difficult, and I think that at the moment it may be unattainable, but perhaps in the future, some day. So during the practice I had this vision of such clouds, some warm colors, which is why I put the same colors here, and here there will be clouds.

(...) With the word paradise, I associated these clouds, which remind me of a certain freedom, so I think this is very important, freedom, paradise, only when I feel that I am a free person. Hence, these clouds appear. These are trees, but they are not in the normal colors as we know it, but it all kind-of changed the color in this moment, because I believe that such a world can exist, maybe not here, but somewhere in the imagination, in space. (...)

Day 5

During the training I imagined that what is the most important for me is happiness (...) however, the most important is that I am alive. (...) Happiness itself is quite abstract and means something else for everyone. And just as you can see the symbol of life in the painting, at the center will be happiness, and in happiness I will place the elements that constitute this happiness for me.

(...) The elements that make up this happiness are: safety, health, love and friendship.

31.I.3.NP Bernadetta Kucharska

Day 1

In my work, there is a place where I was at 12-13 years of age, it was a house in the country with my family, my aunt, it was an old house (...). Everything in it was old, too. And there was a window there. When I looked through that window I could see the old garden, like the one here, greenery, trees. I loved to look through the window. I loved trees. (...)

It is very safe to me, I'm just fine. I feel such joy that I could come back to this place, such warmth, I feel very connected to this place. This yellow...I associate the blue with warmth, the red too, but it is the red that at any moment can change, quite often, once it is dark, sometimes with white. It is supposed to be so warm.

Day 2

This is my world, and I'm this peaceful tree in this world of mine. At the beginning it was quiet, but then I realized that I live in the community, the environment in which I am. And there is a lot of people who would like me to be the same as they are, but there are times when I would like to be different. And these tentacles that are here, those eyes look at me and hold me in some way, I am very connected with them.

This cup is a cup in which you can pour some of your grief, a problem and these people come to me with it and I'm somewhere in here. This is a snake, a tentacle, a line which attaches me to this world, to these people.

Day 3

This is my painting, I wanted to present in it, kind-of, the first and the second stage. The first, when I felt I was a child, and this world was for me somewhere, but I did not realize until the end that it has some effect on me. Such was clean, good. Then there was such a wave, here in the middle of the stage, the red, love, that I thought that everyone in the world is good, that the world is good. And the third step, when I am no longer myself, when I'm here and now, I think the world really influences me, I feel very connected with this world, with the place, with Poland. And I look, this world is very beautiful and I look at the world.

Day 4

(...) The world in which I would like to be. I think it is so calm and beautiful, where you can just focus on what you like to do. Well, and so cheerful, with a smile, a little bit of reflection (...). The main form of it appeared in yesterday's painting, but it disappeared, but it stuck with me and it had to reappear today. This is such an angel, who under the wings of peace wants to move into this world, beautiful and gorgeous. In a sense, I identify with this angel, but somehow I feel more inside like that, I would like to feel like that, to have wings, there it flies. This world also has a window, it is a kind of a passage too.

Emotions: quiet, good, warm, but with reflection that this world is so full of peace and quiet.

(...) The person who is her now is more alive for me. It presents me, happiness in this moment, which I feel now, to which I very much attached. So the house and all that is in front of me. (...) There is also the thought of what would happen to me, when will it end, the transition to the other side.

Day 5

(...) What is the value for me are my children, because I am a mother, this is also my home, all the people who are close to me, but also the world that I have within me. Everything that I love, what I enjoy doing.

(...) My work has now changed. Now this work is also related to the morning training (...) I would like to introduce myself as a kind of a main value and associated with what today was the topic. But I also think that in the head of the character who is here, that is me, there are those values that are important to me, which lead me in my life and that I appreciate very much. But once, long ago there were also those values that are here below and on the face of this person, which can be a little worse, or other than those which are now, but in any case they certainly had an impact on me.

(...) Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

32.I.3.P Adam Olejniczak

Description of the five days of painting:

Quotations from participants, digitally recorded on the day of the completion of the work.

Day 1

(...). I have this vision of childhood, taken from a few moments of life. I was three years old, but I remember it very well, I had a green jacket in dark green stripes and a pocket with a hole from white gravel, which I carried in it. And the gravel wandered around the bottom of the jacket, I put my hand there and rummaged through it, and I really enjoyed touching the sharp edges of the gravel.

(...) When I was about 3 years old, it was evening, the time of departing geese and I held my left hand in the pocket, holding the gravel, which I collected, because I liked to have various things in my pocket, and I saw the key of departing geese, honking loudly, which had the shape of a triangle, and it was my moment of extreme happiness, which I remember to this day. A second picture that I remembered was related to my first defeat, a meeting with education that ended for me with a sense of defeat, the teacher told us to paint a house and showed us how to do it, so flatly, schematic. I painted it in perspective and I covered the entire sheet with different colors, and the teacher tore my hair here, because she said that I was cheating because I could not have painted it.

This triangle (in the painting) is already explained, it's my obsession of a triangle. Triangle is a fantastic form with which to identify myself, it really does not haunt me, but it accompanies me, for me it is very harmonious. (...) In this painting there is also a rocket, because throughout the day I recalled various things about my childhood and also I also remembered how I drew rockets, the rocket was then such a small point, and the whole paper was such a flame coming from the jet engines. (...) Here is an icon devoted to this house in perspective, for which the teacher tore out my hair, and here is an icon devoted to the gravel.

Day 2

(...) It is a table around which we are all gathered. (...) It is a story about me, who am no longer torn, but certainly still in some kind of dual situation. I stopped because I did not feel like myself, do not want to say that I feel lonely, but all in all, me as me, and at the same time I know how much other people, my loved ones, depend on me, this is my role, but I am very happy with this role. But at the same time it is a bur-

den for me, and at the same time it is my happiness. (...) I feel good about myself, among those with whom I want to feel good, and they also feel good with me. (...) This table is so important to me, it's something you can see. Something is on the table and you can reach it, it is visible to all, you invite people to the table to talk. And the table also has such a thing – it is the reality under the table. The reality is there under the table, and it also must be acceptable. I do not want to embellish this with bad emotions, but there are things that cannot be seen, but they are under the table. And things happen...

(...) During a training session I saw a number of people dependent on me and on who I am dependent, but it is not a bad dependence, but chosen by me. Being together was my choice, and some experience of all the things that come back to me and it all depends on me. It is the idea of the table: a world in which you see everything, and in which I exist. I cannot give up on myself who am contained so much in myself. I regard it as its fuel, it causes what I am, thanks to it I choose this part of the table, which is here. Under the table, you cannot see what's going on, it's my thoughts, and on the table you can see what I want to be seen, when I want to open up. (...) The table for me is an open situation, a situation in which I can sit down, to which I can invite someone, it is also a situation where I am always, because this table is with me every day. This is my place of work at the moment and I feel very well in this place. All these divisions do not have a hidden reference, they are only an alternative, a metaphor for the fact that a lot is going on at this table.

Day 3

(...) Because something that circulates between us becomes for me the value in such a wide meaning, cultural baggage, the knowledge that I have of the world, I am fascinated by the world and history, they are very important things for me. (...) I have a feeling, consciousness of the cosmos and the vast unknown. So what circulates between us becomes for me a value that builds me. (...) This is a chain, perhaps not a chain of dependence, but of influences. The impact is not addictive, but it gives an impulse to act.

(...) I am very happy about this adventure of being in the world, as a consequence, so many of the events that led to the fact that I am in this, and not any other time. I also have been circulating in my life for some time, this life really is an adventure, (...) I tried to include a universe of something, which is me, what is outside, about my own story in all of this, to include it here in some abstract fashion. I felt such emotions, a feeling of transcendence, such a fact that virtually nothing is accidental, what is between us, even that we're here is not accidental. And what circulates between us, is exactly what each of us has to offer to oneself or others at the time, that is why there are some elements here that can be detached from the work, such tear away cards. I was thinking about whether they disturb this artistic vision of mine, if they are some kind of interactive proposal on my part, to watch what is here, but they are also a

reference to such a truth that it is a truly an adventure for me to give someone something and that you can get something from someone. (...) These moments, when we are depressed, we meet another person, who gives us kindness, smile, we automatically change our mood to a more positive one, or vice versa, we also get nasty things. (...) The colors of work are maintained at a temperature of fire, because it is all happening because of fire somewhere, and energy rather reminds me of the this sphere, of this temperature. (...)

Day 4

(...) I have not painted the paradise. (...) It can be an open book, which is the moment of me opening up to seeing this most optimistic of places. And at first, I had such associations (...) I am somewhere in my studio, next there are the works I started, some more advanced, some less. Around me there are a lot of people I know and all the time someone comes in and goes out. Everyone is having fun, we talk, I am also alone, I create alone, but there is always a crowd of people, something to eat smells good, we drink something good, I'm alone again and again I make something by myself, and again we do something with someone. And this vision is in very luminous colors, there are bright colors, warm, sunny. And now this is the first thing I had to tell. Then I continued and I realized that overall I don't need much, I do not need this paradise. I would like to know how not to get annoyed, I would like to be able to live so that I would not allow anyone to annoy me (...). I combined two realities in a very abstract form. A reality in which I am the reality of this paradise.

(...) There is a matrix (...) I don't know if these tear away cards are needed to discover, (...) the idea is to enter such interactions, because when we talk about the contact with the environment, that something affects us, we result from something, something influences our reality, then I will be happy to share this reality. (...) Anyone can tear away these cards, they do not need to know about that, but the question is whether they will dare to something like that. (...) Of course, that to me is the apposition, the desire to share this reality of yours with someone. (...) Here there is always such a concept of figure and a background, I have it here too. Without this reality, this one here, insignificant, there would be nothing specific. These particulars taken away from here would cease to taste. (...)

(...) Thinking about these values it seemed trivial to me, of course, that the most important thing is love, without which it is impossible to live, which is realized somewhere in my life, I consider this to be my success in life. I thought to myself about what would happen if I did not have what is the most important to me, what would remain. (...) (...) My openness to life. Actually, all the time I am looking for contact with people and with myself, but with myself also through other people. And this seems to me to be the most important to me, it actually shows me in everything. (...) A sense of being is perhaps something that can cause us to live, that have no grievance against ourselves and the world, and we are able to build something (...).

Day 5

(...) Of course, the most important for me are people closest to me, because I am used to it, because sometimes I am convinced that I am emotionally involved with them, sometimes I know it should be so, but I'm left unconvinced. (...) I am so open to life and I know that in difficult situations of mine, when I felt very bad, this openness to life gave me a chance to for opportunities to appear. (...) What would happen if I lost those loved ones of mine? Would I have the same opening, or would I then shut up? I do not know. So I still do not know what is the most important to me. (...) today it is probably worthwhile, this openness, because it means that I create a chance for myself to welcome surprises from the outside. (...) For me, two things are important: The reflection about who is valuable for me (...).

33.I.3.P Renata S

Day 1

(...) These are not memories of my childhood, it is actually a later moment, when I realized that I am me. (...) it was like that so far, I was a kid and I realized that I exist, in this world, and I thought that if I die (...) the world will cease to exist. (...) And it seems to me that I had been living in such a way all the time, I was the most important thing for myself, and all the time I took care of myself, to grow, to live peacefully. (...) But then there was a time when I felt that I really existed, when I learned that I would be a mother. Then I stopped existing as me, then I started to think of myself as a person who carries a different existence, something created by me, someone about whom I have care, when I felt that my belly is growing, I felt the baby's movements. And I really felt that existence, not that I am the most important, my needs and so on, no, because there is a moment in everyone's life when you feel that, in principle, nothing is as important as the fact that you can exist for others. And here am I, because at that point I started to draw the initials. Here is the letter R, that is, Renata, I am pregnant here. When I paint or draw something, somewhere out there is such a person in all of this. I'm here in red. I wanted to point out that I've always had a head in the clouds, there were such free spaces between heaven and earth, and here I am so red, the color is dominant here, and this figure is so firmly rooted. And then I realized that in reality I exist for others, not only for myself.

Day 2

(...) In fact, I realize what I am like. (...) I am a kind of a woman-tree, for some time when I paint something this R of mine always shows through. This is me and I am here. It is also split, but also a whole. I am a woman – a tree like this spider I wrap my loved ones in a cobweb. But this is not the spider web in which I would want to catch my children and not let go, no, absolutely not, I am just the spider's web, which wraps so warmly around my loved ones, I want my loved ones to feel a sense of secu-

rity. This is me, the Polish mother. I'm comfortable with it. I have 2 children, 17 and 10 years old, but to be honest, this has been the most important to me for some time.

Day 3

Perhaps I will quote the words (...) "I am, you are, we are, I pass, you will pass, we will pass, prints in the sand" is my favorite song, just about passing, but also about endurance. I identify with that much because I feel like that has no beginning and no end. That's how I painted it in my picture. I wanted it to be so simple, graphical (...) I limited this space of mine in the image to black, mixed with a little purple; it is space, endless, limiting the "here and now" that is a kind of a white card, unwritten, pure. This is my life, our life. This is what is here and now, it is such a great mystery. It is all because we don't know what awaits us in this life, we act, identify with one religion or other, or with beliefs, we are born in a particular place, then we move from that place, we are never sure. For me, my life is such continuous expectation. (...)

Day 4

This my place, which is somewhere in the recesses of my soul, it exists in me and all of us have in themselves has this, such is my avatar, where there is a connection between nature, the material and the spiritual parts, between those people who co-exist with me and are fed by nature. And among those people who are gone, who are no longer there, but the link still exists. So as to present these thoughts of mine, I decided to do it in such a theatrical way, which is why I do not know whether I received it through this string, but I wanted this matter to enrich the image, so that it is a bit fairy-tale like, theatrical, there is no abstraction, maybe too much is happening here. Nor did I want to paint a tree, so that it isn't too simple, so I decided to take such a theatrical stance in my story about my paradise.

Day 5

For me, what is most important, most importantly, what I wanted to show in my picture today, it is the energy that is interpersonal, between people, between the material world, the intangible, the link between human and nature (...). This spiral form is this accumulated energy, positive. Just as I once thought that everyone was good. This accumulation of energy, such positive energy is bigger, stronger, and you know that somewhere out there on the roadside there is some diversity, it is formed here in these elements, some hidden secrets, understatements. It may not have positive influence on the whole, but for me the most important thing is this good, this positive energy. (...)

34.I.3.P Katarzyna Wójcik

Day 1

(...) Because childhood, the time when I got to know myself, just reminds me of the carpet beating stand. I remember when we were little, my brother, cousins and I used to spend much time playing on the beating stand. At the beginning I was terribly scared, I was afraid. They climbed on the beater, did tumbles, and I stood by and just watched them, but eventually I overcame my fear and I did the tumble for the first time, like my brother, and I felt happiness, joy, that I finally did it, I do not need to passively stand by any longer. (...) This is what I associate with such a victory over myself. I depicted a lot, it is not this particular beating stand, but many of the barriers that you must overcome in life, that I overcame. (...)

Day 2

(...) Originally what I was going to put in the painting was a figure that would symbolize me as a strong woman, very down to earth. And next to it was to be the abstract zone describing me in the middle, me that I, my loved ones, friends, family all know, but as I was working I thought that how I want to be seen by others is not necessarily this strong, tough woman, not necessarily affecting my external image. (...) This sensitive, internal part of me affects how I look, how I feel, so it crosses over to the visual part. Here I also used concepts, they are hidden inside me. They are not necessarily visible to the people who got to know me now, who are getting to know me, but to the people who have known me for a long time, they know me very well, basically understand me without words. (...)

Day 3

(...) In this topic I feel like a pawn, I am receptive to the good and the evil. As I recall something more unpleasant, I move in the direction of this dark force, so to speak, but when I remember some strong, nice memory, I go back to the positive side.

Day 4

(...) Paradise for me is here and now. Here where I was born, where I live, this my place on earth, between heaven and earth. And that's what I presented in the image. I'm there as such abstract shapes (those two in the center), and above all, the most important part of this picture, although invisible, is the open triangle, a metaphorical representation of the roof. Roof of the house, which gives me security, shelter, that makes me feel good. This is my space, safety, and this is my paradise.

Day 5

(...) For me the most important are people and ties that link me to them, which is why I introduced a crowd of people here, I'm in the middle and my next of kin are

around me. And I introduced them as a small part of the picture, because even the smallest part can give the greatest joy. That is why they are in such warm colors to show that among this dark, depressing for the majority of the painting, however, is the most eye-catching and this is the most important for me. I wanted to emphasize this essence, that of course everything in life is important to me, but what is most important is here, I wanted to add a little drama here.

35.I.3.P Renata K.

Day 1

Painted red on red, because at the beginning I had a picture in my head, something spherical, but not a circle only a larger stain (...). I decided on abstraction, I wanted to depict more the experience than something concrete. And this picture relates to such an event, when I felt that I was me and that I am my own self. This involves quite a dramatic moment of going to the nursery, where there were terribly strict ladies, noise and lots of children and I emphatically told my parents that would not be going to kindergarten, I was 4 years old (...). Then I felt my physicality too, that I end a little bit there, where is my body ends. That is why I painted a fairly clear outline here because then I felt the difference between myself and the children from kindergarten (...). Interestingly, it later caught my attention that I am the same color as the surroundings. (...)

Day 2

(...) This is my painting. I had a lot of different pictures in my head, and because didn't choose one, I decided to paint what I feel specifically today. I mean, I'm in a situation in which I found myself involuntarily, I left things at home, the work that occupies me, and here I am focused only on myself, which is not the norm for me every day. It is a circle surrounded by cool, but bright color. Originally I wanted to paint realistically, because the food here is very good, a teaspoon and on the other side a brush, but this plate grew so much that the teaspoon spoilt the composition, so I painted it over. What remained from this square was supposed to be such a soft pillow, but I found that they didn't match compositionally, so it painted it over. I wanted a nice composition. This joke stopped being tasteful, so I ran in the areas I know, where I feel safe.

Day 3

(...) I painted a figure, (...) I feel very clearly that my life is strongly determined by where I'm from and by what happened in the meantime and what has been going on for generations, hence so much dirt around. Although the face is calm, these are the various distortions that I at least feel have influenced me, global disruptions, my family, and how I perceive the world today. And that is one thing and the other is that

I also determined that I was born in this place, with these parents and began to speak in this language, and not in another, so I stressed my lips. Because, in my opinion, what language we speak determines how we think. (...) But I perceive this picture as optimistic, because the face is calm and it speaks. I speak, therefore I am and I can speak, that is why the mouth is ajar, it doesn't not cry, because I also usually do not scream, but when I want to say something, I quite succeed.

Day 4

(...) The first vision was, so to speak, very socially acceptable. They were beautiful colorful birds on the background of blue sky, in a group, chirping, joyful, free and clean. But for me something did not fit in this vision, and then I came to the conclusion that although everyone would be glad and it would be consistent with a picture that I painted, it should be more carnal, perhaps from another point of view, a wet one, unpleasant, although perhaps pleasant, but at least completely different.

(...) This is a very spacious landscape in the center of which came along a little wild rabbit. It paused for a moment to look at the sunset, in a moment it will leave this frame and disappear. I'd say this is the uncensored version, unofficial. The happiest version of my existence, such wild animals and various other things, without any reflection.

Day 5

(...) I make my profit, what I managed to do, what I achieved by my own work and through different events I was able to have today. In an immaterial sense probably also. I do a variety of shapes and forms, they are obviously hidden, because I do not want to reveal them entirely, it is not in my nature, I'm on the inside, not on the outside, but the things that I own have different shapes. Some are perfect and some are imperfect, and some are farts, and some are large, irregular shapes and these are my profits, they are uneven, but they glow.

I work well now, at the beginning it was worse. Subject initially sparked in me absolute brilliance, clarity, and then I started to wonder and came to the conclusion that that my balance is not as obvious, as it seemed to me earlier.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 1

This series of works is a process (...). The first job is safe, I wanted to show that I can paint, that it is finished and I was to give myself a grade, I would have given myself an A, but later the process of delving deeper inside of myself, and I have to admit that staying here was for me a workshop of narcissism, caused other layers to be discovered, and this manner of my painting was lost. I have just discovered large deposits

of narcissism in myself, which I had pushed back very deeply. I also saw how much I am encased in just such preparation, which is visible in the first work, that I like to hide, to encase myself in some customs, saying “good morning,” always being polite, it was very valuable to me.

Question 3

Uncovering some of my things, which my socialization pushed on the back burner, and I intend to use it. I notice it all the time, but I was brought up this way, as to suppress certain things, but perhaps I have just matured enough not to suppress them so much.

36.I.3.P Kamila Piętak

Day 1

I portrayed myself in an abstract manner. This form is much closer to me and I see myself a lot more as an abstraction rather than something specific. I am here the green stain, which is located at the center of the image, it is in a kind of world, maybe even a universe, whom it wants to give a lot, and here you can see all my dreams, aspirations, flowing into this world. Here is everything that I give to the world and here is everything that I take from it, and I want to take as much as possible. I am a green stain, well, the green color is definitely closer to me and also during the imagination training I saw myself green.

Day 2

I introduced myself in the painting, it is divided into 3 parts, spheres of life. The first sphere is the sphere of mind, my thoughts, what defines me, what I have in mind. The second sphere is feelings, femininity, sexuality, because the red color reminds me of warmth and eroticism. I thought that this color will speak volumes. The third sphere is the sphere of my roots, that’s how I associated it, because here is the place where I come from, and I was not born in Poland, and shaped me in some way. I was born in a beautiful place in the German Bavaria. I recommend going there. :) I spent the first moments of my life there and it has shaped me too, somehow. The colored spots are flowers, I recall my first photos in the clearings, among the flowers, and these pictures are important for me because I do not remember that time, because I was very small when I left there, but these photos can give me an idea of how it was. Also, you can see that all these spheres penetrate each other. This is divided, but it is one whole.

Day 3

(...) Again during these workshops, I experience a return to my roots. Yesterday, I focused on the spot, that is on the beautiful Bavaria, and today I focused on people.

People that I presented here are women in my family, they are women, whom in fact I mostly never had the opportunity to meet personally, because they are my great-grandmothers, great-great-grandmothers, these are the women with whom I feel very strongly connected despite having never had the opportunity to meet them. The only person who is standing with their back turned, the one with the ponytail, the person whom I had the opportunity to meet was my grandmother, but I did not have much time to get to know her. These people form a common, coherent body, but each of them is leaning in a different way, such is fate, the vicissitudes of life, we were all thrown out there in other places in the world, but one such common point is here, a point of the heart, the thing that in some way links us all.

Day 4

Once again I put myself in the middle, somehow I really identify with the female shape and I noticed that it's another work in which I put myself with my back turned. It was the same in case of my bachelor thesis. I do not know, it seems important to me, but usually I present myself as a person standing backwards. I do not know why. I guess for me it is more of an understatement, than if I were uncovered right away, facing forward. I'm here I am surrounded by mountains, water and sand. This is such a land of happiness, peace reigns here, there are no problems. For me, these are the colors of the environment, which means that the environment affects me very much. It would seem that I am here all alone, apart from the small vortex in which I stand, and those spots around me are the people who surround me, the matters that I am busy with, which are important to me. And here, in my work there is some perversity, because I introduced myself standing in the water, but I'm scared of water very much. Surely, it would not be a comfortable situation for me, if I had to stand in water. Rather, I look at the water, but I avoid lakes, I do not go into the sea, but the vortex and the people around me allow me to fearlessly stand in the water.

Day 5

(...) In my painting today there is a tree. I chose a tree because there are more trees than people, they have seen much, many see a lot and probably will still see a lot. And if they could talk, I'm sure they would have said much. Thinking about what is most important to me I chose a tree, which shows just that, and I realized that what is most important to me is very changeable. Quite another matter was important to me 10 years ago, something completely different now, and probably something else will be important in 10 years, hence the words on my tree: "what was, what is, what will be." I also wanted to say that love is such a constant value, but it also comes under some influence, because I perceived love differently 10 years ago, it was love only for the family, I perceive love differently now, because my husband appeared in my life and probably in a few years I will perceive love to my child totally differently.

37.I.3.P Katarzyna

Day 1

(...) I am with my grandmother in the countryside, in this homestead, where, as a girl, I felt fantastic and one fine day I go out and walk on a dirt road, there is no one around, the weather is beautiful, sunny, fields, nature, and then I suddenly feel one with everything that surrounds me, I decide for myself, on the one hand the sky is so calm, and the space below is everything that is happening, what I have in mind, it is fantastic that my world is so fantastic. And this feeling that there are so many possibilities and this space around me is so big. I introduced myself here in the central part, my body at that point did not matter, it was not significant, while the head was important here, it was a kind sun on the horizon, where it all happens, which receives all the stimuli, it is as if embedded in this nature, it constitutes a part of it, it is like the sun in this landscape.

Day 2

In my work (...) There is an urban landscape, a very ordered city space, ruled by its own laws, relations, rules; for me it is such a rigid area, although sometimes it is very colorful. I am here with the submerged, colorful hair, which in the upper part of the image are entwined, but under water they become free. They levitate in the water. I love the state of submersion under water, diving, being under water, this moment is wonderful for me. And here I decided to show myself, this privacy, authenticity of mine, in the state of such submersion. (...) There are two more characters here – a woman and a man, while in this state of levitation, freedom they become interwoven in a way, resulting in such small fish with eyes. There are three fish here. This world also allows other fish, they represent people, persons, who are in this world personal life of mine. I participate both in this world of mine and in the ordered one, but my world is mine, it is a big part of it.

Day 3

(...) I tried to imagine myself against the backdrop of the world and I could not put it in a concrete form. I thought to myself that I do not feel that I am a resident of a particular planet, country, I feel that I am part of the universe, so there is navy blue here. And it is influenced: on the one hand, there is this whole area linked with knowledge of what humans invented, created, which also penetrates into me, it's in the form of such white color, the chalk poured on the head, sometimes unwittingly, sometimes I do not want, I succumb to this influence, and sometimes I just draw from this. The opposite side, the side of emotion, emotional, which is less accessible, because you need to dig into it, it is here as lava, a dynamic form, something which also pervades me.

Day 4

(...) I had different images before my eyes, great locations, people very close and important to my heart, different situations, circumstances. I wondered what is happiness, in fact, and I thought that all these elements that surround me make up good luck. But I should not, so I thought, use any symbol to show that happiness, because it should not be so, because if this symbol, those things, people or events went missing, it would be tantamount to losing this happiness. But it is not so, because this everlasting happiness, paradise, it is eternal happiness. I cannot assign it only to people and places, and I decided to paint it (...) those such ideas, which I associated with nice things, they also took the guise of a plant (...). Here, I show something like a plant that is in its best position, it's in the best shape, it is beautiful, it is spreading seeds. It gives and takes a great deal. So the most important thing in all of this is harmony between giving and taking.

Day 5

(...) My painting is so idyllic (...). The most important are the people, that is why I started sketching on a piece of paper, people who are dear to me, with whom I also associate myself, in different poses. This is the woman who for me is a free woman, catching the wind, catching the sun, enjoying what is around her, whatever she sees. Ideally, this would be nature untouched by man. It is the couple in embrace, for which the most important is this setup at the moment, not the whole world. But they are in the background of what is around them. This is motherhood, and it is just having one's head in the clouds. Here I used watercolor, because watercolor for me is paint that flows, it is so light, and I just really like it. And, of course, there are some basics of it here. There are lines, there is continuity, they are not like that, I also I do not want it to be understood to be so light that the wind can blow it all away, not at all, these characters are white, only sketched with a pencil and a little paint, but they are simply free and happy.

38.I.3.S Karolina Zadrozna

Day 1

I drew a man (...). In the center is the heart, which is held by the hand, and today this is hand is mine and it helps to care for the heart. The center is where the abdomen is, because I generally associate my belly with the body. I'm starting, I'm at the stage when the body begins to identify itself, and this is also my becoming myself. (...) I also had such thoughts, that this hand is a hand that can squeeze the heart and destroy it, but before it was not my hand, so the risk was high, but now it is my hand. In the heart's place is the book because I love books, and, secondly, a book is also a story. The main thing in this book is that it is open, so is somehow the middle of the story.

(...) At the top is the eye, it was supposed to look and it is looking (...) this observation of the world and continuous observation is rather for the purpose of noticing the threat. The tentacles are a threat from the outside, but they do not reach the yellow. Yellow was supposed to be flowing out of me, I wanted to draw it like that, so that you could see it from the inside and all, but it just stayed that way, as if I was coming out of the light. This hand with purple, it is a threat that is with me, that I once faced, but it is gone now; however, in a way, it has stayed with me. This is related to the moment when I realized that I'm me, when I realized that, unfortunately, some things have already happened and they will stay with me, that I am this story of mine, which also connects with the book. On the other hand, there are flowers, because for me they mean nature and happiness, and colors. This is also a part of me. Joy also plays a big role in my life (...) And the hat is also there, interestingly enough, I felt a lot safer when I drew this hat. It's as if it protected me from something. Later it occurred to me that this hat is glued and actually it is the only thing next to me which is from the outside. First, the threat is from the outside, and this is the thing that protects me, and it is also from the outside. So I thought to myself that I also probably got the items in order to defend myself.

Day 2

(...) I'm going. Well, there is so much going on in my work. Today I'm much more calm, in a much better mood, more cheerful. (...) It has to do with the topic. Today the topic is related to the present, yesterday it was with childhood, and I think this is it. At first everything was rosy-purple, but I decided to make a tree as nature, just as it exists, not in my colors, I let it be itself, because initially the colors were mine. I am in a hat and this is my dog. (...) I generally really like hats. I think that here, this hat also (...) Supposed to protect me a little, (...) it is such a symbol of vagrancy and is a symbol of hiking. (...)

Day 3

(...) Oh, it's like me (...) the place where I am, (...) the world, from which I derive is strictly defined, and it gives me form, what I am. I have very few opportunities to form myself on my own (...). Everything that happens to me happens to me from the outside and this creates me in a way that is independent of me. At the beginning, it was very important for me that I'm pregnant and in a sense I create myself and I give birth to myself, but still, I am constantly born from what I draw from the outside. So the "outside" defines me more than I myself, but somewhere in me it is all processed, the reality, and this is what I emerge from. Also important for me are the other trees because I think that we all come out of similar ground, and in a sense we are lonely, but we derive from very similar things, and we have a slightly similar form, but still very different.

Day 4

(...) Today I'm working on myself (...). I have a mood swing and I'm thinking about drawing some of my friends in the corners, today maybe individually (...). This was supposed to be optimistic, and I kind-of wanted to paint a doll and this is what I associated with (...) colors, like in the children's room, (...) in general childhood. (...) I don't feel too good, overall I'm rather unhappy, it's a difficult topic for me.

Day 5

(...) This is my dog, who entered into the frame. Thinking about it, about what to me is the greatest value, I think that it is life itself. The road that we have to pass. So this is the road, I thought about drawing a house (...). I meant more of an internal house. The feeling of a home itself. So Nora's here. I also thought about drawing my friends here, (...) I came to the conclusion that the dog is also a symbol of a friend, so this is also Nora. I also thought about love, about having someone to go home to and whom to hug, and this too is Nora, so generally it turned out that my dog is everything. It's a very nice dog, it's good that it's there, he means very much in this painting. (...)(...)

39.I.3.P Katarzyna

Day 1

(...) Originally, it was only supposed to be the texture which I later had to paint, there was supposed to be a moon; I had a childhood memory, a painting with moons, where I did a whole series, then these moons came back to me at the age of 14, but then the works were in pencil, chiaroscuro. And now I also wanted to make the moon, where I would link painting and fiber texture, but as I started to go into the fiber, this work started to grow, so I allowed myself to feel me and this followed my need to develop; it was more spatial. (...) I will seek the round form, so I want to be a wheel here and I will combine all these elements into a wheel, which will be on the canvas. I am here through this technique, which I've chosen. I hesitated, because here I have papers which are still cut, because I work and I create paintings, as I paint, I always add some piece of paper, some texture, I must disrupt the homogeneity of the media.

(...) I have this need of a circle. I became aware that this circle appeared in my childhood, the moon, and that later I also had a phase of the moon. (...)

Day 2

(...) I was inspired by the river, (...) In stressful situations I begin to cry very quickly, I'm a terrible crybaby, and I heard an expression that I have "eyes in a wet place" (...). And starting off with this term, this situation with which I have been fighting for many years, I want to make this work very wet, a river on a rainy day, where there is a little boat flowing along this river, which is the attempt to escape and

be saved. But this is a paper dinghy, so this is only apparent salvation, like a toy tin soldier which sailed a little paper boat and sank (...). I also want to put a hen here, grazing, because this hen, a homebody, it haunts me, I am disgusted by it, I'm trying to escape from it, but I still have to be it (...). Because it is also me, this self-image. That I'm a housewife, one who peels the potatoes and there is no escaping it, and you have to agree to this. I'm tired of it, but now I approach it more casually, (...) this hen is tamed, the one inside me, it's like that and there is no point in fighting it.

(...) they are important in my life, so they have to appear around those circles and holes. This fabric reflects me, my situation, my surroundings. Not only me, but this world of mine. What I felt before, today has developed to this point. In principle, it was supposed to look differently, but it has grown, I wanted to add something of myself here, not myself here, but I myself already thirtyish, and that I am a wife and mother, and I'm trying to be an artist. And here I wanted to connect all these features and all these functions, which I have to perform, but sometimes I cannot. (...)

Day 3

Here I wanted to show this moment, the emergence and this world that did not exist when I was not there (...). During this imagination training I immediately saw a little dot which appeared. (...) This warm color is me, and the blue color it is all that is outside, what shapes me, my experience, my family, and also other circles appeared here, they are the people closest to me, that is my husband and my child, who also (...). These 3 dots, me, my husband, my child, are something new, something that did not exist before, it is a seed, that is something I saw, this little dot, which was flashing but growing. This is where it begins. I also recalled the moment in which I learned that the fact that I exist at all is important, but I also learned that was to be removed as a fetus, I was not supposed to come into this world, this did not impress me as much as the fact that I was supposed to have a different name. My name was supposed to be Dagmara and it made more of an impression on me, (...) it brought home to me that maybe then I'd be a different person if I had been given a different name. This naming defined me. (...) But I am who I am and I have no intention to change name. (...)

(...) I focused more on the fact that my world started with my appearance. And this is important for me, Church is not important for me, I cut off from religion in which I was raised a little bit (...) Also the fact that I am a Pole does not have much significance for me (...).

Day 4

(...) This is happiness as the sun and the green, so a calm and energy flowing from the sun. But I also know that for it to be a pretty green, there must also be rain. (...) A combination of all these works, some from each. The sun giving energy, the calming green, but also this green, so lush, so it turns out it is wet, so the rain is in the sun, it is hidden. (...)

I paint calmly. The subject is a little difficult for me (...).

Day 5

(...) I imagined the endless sea, emptiness, stillness, beyond that I could not go any further. (...) Various values that are important to me came to my mind, but I still think that the most important is the inner peace and attempting to reconcile this reality around with the chaos that is inside. (...). That is why the sea with a piece of heaven arises here, a large part of it is the sea. (...) And this value is this peace. And this is what I was wondering, some people achieve this peace in different ways. (...)

4th Workshop: January 26 – February 1, 2013

79.III.4.NP Irena Gumińska

Day 1

(...) I was reminded of a situation in my childhood when I took, maybe not a very important life decision, because I was only three years old, but a very independent and very responsible decision. Mother was picking me up from the hospital and at the time when I was just about to leave, the nurse was dressing a small child, a couple of months' old, (...) and the child was crying, and I had my only toy, which I had received from my dad, it was such a small brown roe, and I gave this toy to the child (...) after returning home, my whole family was asking me questions, it was strange to me why I gave away this only toy of mine, I grew up in a family with many children and toys were rare (...) our toys were generally nature (...) this way is also such a light, it is as if my way of life. (...) Here is my fascination with the aurora, (...) Here is part of something that is something of a surprise in my quite ordered life, because we know that we can't plan our lives to the end, there's always something that will surprise us, certain events are nice, some are sad, and it is this element that I will come across somewhere on the way. (...)

Day 2

This picture shows me as a part of nature. During the training, I remembered this image of Croatia. (...) This Croatia is for me a little paradise on earth, this is my first trip in that part of Europe, and I was delighted with the purity of water, lack of pollution in the environment, at least that to the eye. I described it as a paradise on earth and I continue to call it that.

Day 3

(...) In my opinion, mankind is after all, maybe it's naive and not everyone believes in it, an aspiration to the light, knowledge, wisdom. This light did not remind

me of God, or any religious symbols. For me it is the wisdom, knowledge, light as...it is perhaps already hackneyed, but such a desire for light, for learning, knowledge, development, wisdom.

Day 4

My first idea was to present a portion of the globe and the space outside of it, and some delicate symbols like birds, because I wanted to show in this way their relationship with nature, which builds and of course I dream about it, for it to be wonderful, rich. (...) I talked with the Master about life, transience, death, the future and, among other things, the conversation related to angels, and I decided that this angel will be the symbol of my happiness, which I will attain when I build my relationship with nature on the very high level, as high a level as possible. At this time, the relationship with nature gives me a lot of happiness and I think that this is the basis of my existence, (...) I have lived in this world for half a century and then some, so certain personal relationships, relations with children I have already established, I have fulfilled my life's mission in this regard (...) I just want to protect the earth, wildlife, what's left of it for future generations. This is how I see my mission (...). Now this is my new life goal.

Day 5

(...) Nature, which shaped me, I grew up in such a small village off the beaten track, next to a beautiful river (...), only as a child can you marvel at the forest as much as I marveled at it, wandering through the woods I noticed each strawberry, berry, bird, bush, I had to pat every piece of moss. (...) These angel wings, it is perhaps a fairly primitive symbol as is maybe the golden heart, but it is the symbol of my family (...). I come from a large family. (...) The wings of an angel with a golden heart is a tribute to my eldest brother, who is the angel in the flesh of man on earth, and he, together with our mom brought up our small group (...).

80.III.4.S Jolanta

Day 1

(...) It seemed to me that there really was no such moment. I simply looked in my childhood thoroughly, where there was a moment when I felt that I am myself, I began to think that maybe sometime recently there was something like that (...). In the end,

I pictured a triangle, which I so desperately wanted to paint in the beginning. An image appeared of a red triangle on a white background (...) This is such a process, it's happening and there is nothing permanent, I do not want to close myself in some form, and that is generally what was left and what I created.

Day 2

I wanted to present a woman who is looking in the mirror (...) it is a kind of expression. (...) It is something that is up to date, with which I am struggling, where I am and where I think I should be. I look at where I am and where the thing I invented. It has to do with the people, with the fact that it's different with people. When you are...here it is also about the need for acceptance, hence those...that's also the point, you want to be yourself, but you also want others to love you.

Day 3

(...) It is actually every woman, the archetypal woman, the first woman, the last woman, but it is also me, my mom. This image has two levels for me, this is the story about me and the women in my family, it's greatly about me and my mom, but it is also a story about women in general. This is actually life, such energy, strength. (...) This hair is so curly, but it also has to do with fairy tales. There is a tale of Goldilocks, who lived in the forest, and she enjoyed it, she was very beautiful and many men wanted to marry her, but she did not want to. (...). For me, the hair is a symbol of female strength and independence, but also of holiness, in the original sense, when there was no God, monotheistic religions, when God was a woman, when a woman personified the cosmic energy that creates and destroys. In the form of a woman this element of life is essential and the gesture of holding the hand on the belly is also very important. (...) It's just love, also for the child. Also here is a mix of different things, more universal ones and also those which are very human. These colors also signify that life and death are such a processes. The point is that this is fire, and this is water. Fire brings both life and death, just like water brings life as well as death. They are opposites in some way, somehow they are linked in a woman, and it does not matter that she is looking for something, and there is something behind her, it more surrounds, penetrates her.

Day 4

This woman is, in a sense, me (...). That is why she has a broom, because it is a reference to a witch. For me a witch is the epitome of woman wisdom. (...) The hair refers to the hair that I a drawing, so curly, for me it is a symbol of energy, life. And I also associate this red with witches and with such fire, wisdom, life, transformation. (...) This witch is also someone who travels around the world. Broom is also a symbol of freedom for me because I can move freely (...). So overall, this is a free woman who travels, who is looking for some wisdom, who changes. (...) The mountains really are mountains, but the mountains are also on the inside, internal, so there's a space within which I enter to spend time with myself. (...) For me this is a space where words are unnecessary, these mountains (...) need a home too, so there's the fire – it is a home, a home in the mountains. (...) People also are important to me, because the fire is also a symbol of people. On the other hand, these two cups are a symbol of a close relation,

a relationship. And this is a couple, (...) they meet here, these vapors here are a symbol of the meeting, a close encounter.

Day 5

This is a woman and a man. What I wanted to show here is the touch, good, familiar touch. And closeness, which the couple is only just learning and is a little afraid, is there reason why it's all so cautious. Between the lips there are emotions, feelings and warmth associated with closeness. Here I also wanted to show in this way, so that the fragments in which they touching are warmer, this hand is of more intense color. Here there are blushes, sparks, to show that proximity, touch changes people. And just here, actually, I do not know I showed it the way I did, so that it happens between the lips, and maybe because...sometimes you breathe or blow on someone. It also shows that the closeness gives life, closeness, touch, sensitivity, everything gives life. That to me is a symbol of life too.

81.III.4.P Sabina Gorzeń

Day 1

When I imagined my childhood, I remembered what it was like, what I most associate with it and it was just such a moment, when it was warm, it was spring, summer, and you were in the open air all the time, you didn't spend any time at home, but in this space with other children, and that is why I also immediately saw the green, I immediately associated it all. This figure, her hair is gold, it is also the sun of those seasons. The colors that appear here when you see the character – that is when I felt that I've found something of my own, I found that I could do something, that I can create, that I like it, that other people like it. It was also such an important moment for me, because it started to progress in a certain direction.

Day 2

I'm the person in front of which there are many ways, who must decide which one to follow, each of them is different, you don't know how they will end, but I still want to follow one of them, if I fail, then I will choose another. Some roads are already behind me. There will be some consequences because of this, something follows, but there have been a couple of such life situations which have ended.

Eugeniusz: And when you choose a path, will it not block another one?

Sabina: In a way it will block it, but then I will also be at a certain point and something else will be a priority for me, and then some other ways will be open for me.

Day 3

From the beginning, this was supposed to be a chest of drawers, a piece of furniture full of drawers. It slowly emerged in the work. And this whole chest of drawers, all

these drawers are actually history, culture, dressed in a certain frame, certain fixed spaces, rigid, but a kind of a fight is taking place, there are some interactions between what is happening, what influences us, passing through the course of history, but still some of these drawers cannot be opened, they don't even have handles to grab onto. Others again were so weak that they could be pushed back entirely, where what we have created, what we do, what we say hovers somewhere in space, and maybe it also concerns me in some way; I know that I can change some things and over some I have no control: what is already there, some culture, a past, the fact that we are a part of something that can be influenced, but there are things that we have to leave as they are.

Day 4

Here, I have presented a place where I would actually feel good. When it's green, when it's a warm season, I feel that I can do something, and when it is winter, autumn, I can't be bothered to do anything, I have no strength to do anything, and when it actually gets green, it's warm, then I am in full bloom as well and I can work, I can achieve a lot. These pillows, this bed, I mean comfort, I value comfort greatly and such place of mine would have to be very comfortable. This gate is so dark, I stressed it this way because not everyone can enter this world. It is there, certainly, there is an entrance, I can invite someone in, but certainly not all, is not for everyone, but for those who will have the key to it. And of course, I was also trying to point out here that this part of the course is kind-of unfinished and that I would like to keep creating this world all the time. What I offer here is not the end, it can continue, these are just some of the elements, it's not the end.

Day 5

My real-life gain, the true value of life, is wisdom for me, the knowledge that they have gained and I still am gaining. And I wanted to show this in the form of light. These people are the characters, from which whom I gain this knowledge, (...) I get something else from everyone, in any situation. The most distinguished character is my mother, and here this way, those stairs symbolize that to me they are the closest to this light, to this wisdom. I wanted to show that this wisdom, this light is so important, and the rest is so dark, so as to show this through such contrast. This is the profit, it is this value of it. (...) The steps are the way to wisdom, to the glory that we are climbing up, maybe I am climbing. Here I tried to show people who are closest to the road, the most important for me, who communicate to me the most values, who are important to me. These cracks of the earth are the way of all people who gathered here together.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

Certainly the calm. It allowed me to think about myself in other terms, not like those used every day, when we are in different life situations and think about ourselves in such terms and not others, here there was deep concentration, each day as if on a different aspect, on oneself in a different situation and you kept, if not all day then for most of the day to this subject, concentrated, but by the fact that there was no flood of these thoughts, these situations, it allowed us to calm down, abate a little bit.

82.III.4.S Ievgeniia

Day 1

(...) I remembered, when I was ten, a woman came to our village who was then the director of the local cultural center and she opened this cultural center and we had a theater there, we sang. I depicted in this image mouth that is singing because I love to sing and when I go on stage, I really feel myself, there is a lot of people who look at me, but it's probably the only moment when I feel myself. Between these notes I painted flowers, because I like music as much as I like flowers.

Day 2

Here is my past and my future. And what is behind me, are such colorful days or colorless days. (...) No one knows what will happen to us in the future. In a sense, I have concerns about the future. This line is the end, because every man ever dies. The only thing that we know about the future is that one day will be the end.

Day 3

This dot is me. (...) With this tree, with the branch I wanted to show that it's you, it's those people who are surrounding me at this moment (...).

Day 4

To some extent I am this fence, I think, I have my passions and I aspire to something, but it is so unprofessional and I would like more of it and I strive for that, just like this fence, which wants to become a road train. With these cars on the horizon I wanted to emphasize this road (...).

Day 5

The most important in my evaluation is my family, there was a window and a cranberry bush – a symbol of family. (...) I painted this with my favorite, pink color. Freedom-the fairy flies, it is flying, it is free.

83.III.4.S Magdalena Olek

Day 1

My picture shows a silhouette, originally it was supposed to be a silhouette of a dancing woman (...). When did I first feel myself? It seems to me that when I started dancing, I think it was such [an event] in my life that allowed me to realize who I am and what I want out of life, shaped to a large extent my personality, because I started dancing before I was 10 years old and actually the first choreography in which I took part was a choreography in two colors, blue and red, that is why the center of the silhouette/dancer, is filled with red, blue and also green because our costumes were green (...).

Day 2

(...) The first thing that came to my mind is that it must be colorful, I'm one big, colorful "boom," I am full of emotions, I'm joy, sadness, happiness, I'm a circle, I'm a triangle, do not like it when they close me in various models, I'm spring, summer, I'm sweet and sour with a hint of irony, sarcasm. (...)

Day 3

What circulates between us are the words. Different words spoken by different people. Words that can we describe us in some way, that we individually interpret. And mostly I wanted to pass on the word.

Day 4

Today I wanted to announce that I am emotionally battered and I am absolutely devastated that the most optimistic version of my existence got me so down mentally today.

Day 5

(...) I always considered myself as a person who has a perfect life, optimistic life, but delving deeper, I thought that perhaps I get the idea that it is like that into my head, but I miss several things for it to be like that and I think that which got me so down, because I do not know if I'll get those things that let me achieve the perfect wholeness.

84.III.4.P Sylwia

Day 1

(...) The first thing I painted here was the pillow, (...) I wondered why I felt myself when this pillow meant accepting a new child to the family, namely my brother. Apparently, I really had to worry about it because I was the youngest child, I had old-

er siblings. I had to get this knowledge from parents, neighbors, family, that I have to take care of the child, that I have to become so adult, that I am no longer such a baby in the house, so then I realized that I will be so responsible.

(...) this was supposed to be a goal of mine, where I played, where there was a yard in front of the house, there was a fence, and here was the place where I played, the sandpit, there were the toys and it was mine like that (...). And just as I stepped on this second stair, my sister's friend said, "I'm already going to school in a week," so she had to be six at the time, and that was when I remember this whole process, when I went to this school, what was happening, it was so conscious.

Day 2

I drew myself as a bubble interacting with other people. I drew my husband with me. I know that I have achieved "something", I know that happiness is fleeting, those bubbles that are here that you need to take care of. This color – often, as I paint I use this orange with such yellow. Somehow, I like this color very much, it works well for me.

Day 3

After this visualization, I found it very difficult to find some pictures in my little head, some wigwams, Indians came to mind, and for a long time I did not know where to start, so I walked over to the table and took the paint, the metallic ones by chance, dove, blue and gray, and when I reached this place I already knew what it would be. It would give me warmth and it can cover all the cultural, family and political aspects. So between us circled this heat, this fire is here from the beginning and so are we, we will exist and we will not, and the fire should last.

Day 4

The most optimistic version of my existence, is a kind of nirvana, it's all so-so: here are my freedoms, here are my quirks, here it's me, this post here is the post of love, my name is Słupska⁵⁹, so it's a post, everything is beautiful, the flowers, it all somehow works. A bird flies full of love to drink the nectar from the flower.

Day 5

These muffins are for you, I would have baked them for you, these are the gifts for you, the meaning of my life is to share, sharing oneself with others, I am happy to give gifts to others. Not to torment you with an empty image, I painted these muffins for you.

⁵⁹ Translator's note: *Słupsk* is a city in Poland, *slup* means a pillar or pole in Polish.

85.III.4.S Mateusz Nabzdyk

Day 1

(...) I think that this is a process that begins I don't know when, and that process never ends, that is why there is no particular moment when I became myself. I think I rather get to know myself than becoming someone else, it is happening all the time. And the fact that the colors are rather monotonous, means that some of our features are determined in advance. When we are born, we already have some features and even if we wanted we would not be able to not change them, it j just is this way.

Day 2

At the beginning, this picture was a little bit different. It was divided. After two days I repainted it, actually I do not know why, I just did. The red color really reminds me of life in terms of life-giving blood, so I painted it red, because I'm alive. The yellow lines mean nothing, it is no one thing, nor any one object.

Day 3

During this training, I thought a lot about my ancestors and earlier cultural achievements and what exists now. I thought that the shirt would be such an element, such a thing...once people dressed up and wore coats, now they do it too, it has not changed despite the years passed. And it being white does not matter, the point was for it not to stand out in the whole painting. Previously, there were two other shirts that stood out more. This shirt is something that in a very symbolic way separates us from the outside world and in some sense hides us.

Day 4

This is a cup, because I like to drink coffee, when I do not have anything to do, when I do not need anything else, when I do not want and I do not need anything, and no one wants anything from me. Then there is coffee and it's enough for me.

Day 5

The painting is about humanity. My first thought when I started thinking about this work was people. I wanted to paint an African mask and this was supposed to be a symbol of people and humanity and people as the most important value. This white line is when I thought that it would be a line symbolizing the continuity of life in general. It doesn't have a beginning and doesn't have an end. This life isn't mine, but in general.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

I think that it will be different now that I look at other people's paintings. I'll be thinking a lot more about how many things can fit in this painting, that music cannot express. A lot of things can be expressed through visual arts, including much that are hidden deep in a human. In music these resources are more limited. Through music many emotions can be expressed and sometimes it is very cathartic, this throwing up of your emotions, but in art many other things can be included. It is here (at the workshop) that I saw how much can be included on such a small canvas. How much does it really cost, because it costs a lot.

86.III.4.S Małgorzata Pawlicka

Day 1

(...) I first imagined red "tubes" (trousers), because I used to be afraid of such outrageous clothing, and I fancied them very much (...) at some point, I went to Wrocław to my friend, she went shopping with me, I liked the red tubes, I bought them, but I did not wear them. They lay in the closet, (...) until one day I wore these red tubes and for me it was such a "wow" that I finally showed that I can wear whatever I like. And these birds are such a symbol of music. I painted the birds because I think that the birds are just as free as the music that rises and reaches virtually every one of us.

Day 2

What came to my mind, was the fact that I am the text, which is why I wrote in this painting "I am the text," it was not written normally from left to right, in capital letters, but each letter is connected to another and this created this mosaic, I wanted it to be so colorful, cheerful, but also a little bit secretive, because by nature I am very happy and well secretive.

Day 3

(...) This dot is really me, but it may be someone else, this figure is like the sphere of comfort, everybody has a comfort zone, beyond which one would very much like to get out, a lot of different things happen out there, but yet something stops us. But then I wondered as well (...) this is probably the area of discomfort, because we're in this, we are afraid of something new, but we're in it. Therefore, the contours of the realm of comfort/discomfort are interrupted and fall into pieces there, but you have to take a look to see it.

Day 4

(...) People contribute to my existence. The hanger symbolizes all people, everyone who is in this world, I mean exactly the group of people with whom I had no relations. Tea in turn symbolizes the people whom I've once met, it might be the peo-

ple in the church, on the train, anywhere. A bathtub symbolizes a small group, it's me and my friends with whom I often sit on red cushions, hence the red background, we sit on red cushions and drink some wine, or some beer, then we have very important talks about life.

Day 5

(...) The text in the painting "I do not know what to do with my paintings, so I sit and I splay out my little fingers." Today I found that my work will be the more relaxed, with a sense of humor, that is why this humor really is here. And I realized that this value has already been mentioned in the four previous days, so there is nothing more to invent, there is nothing more to paint, because the majority has been told before. The fact is that not everything has been said, but I think you do not always need to say everything, so I will leave it as it is.

87.III.4.S Kasia Frątczak

Day 1

(...) I remembered a story from my childhood, where I lived was a playing field with a lot of children and I told them that I used to be grown once, but now I shrunk and now I'm small, I really told them that, and they laughed at me. They said that we are born and we are small and not big. (...) I was already big, and I was then much smaller and that is why such a symbol is here (...).

Day 2

(...) It was supposed to present me as closed and it probably meant that it was in a diagram. (...) This is my diagram. I imagined myself somehow and now I can't break free from that.

Day 3

(...) This window was supposed to be Poland, as others see us, it was supposed to be a tree, a lot of different things (...), but at some point fire in me appeared, some such chaos and a drop like that, which was to be a drop of hope in our country, and there was supposed to be all that I think is going on in Poland. (...) The most important figure for me was the tightrope walker (...) it can be interpreted differently. As a person who treads uncertainly in the world, as a Pole, who treads uncertainly in Poland, it can be a person who can't decide between good and evil, between something that is a terrible abyss, and something here that is good. I wanted to paint it so that it can be seen that there is hope here, light. (...) And this figure, it may be almost invisible, but it has to be, because we are hardly visible on the background of the entire world, and all this space and you have to take a very close look at where we are and where we are going to be, and if we follow this line or not, everyone needs to answer on their own.

Day 4

Today's work was supposed to be very trivial (...). It was to be like it is painted, there were supposed to be flying cupcakes and they are. There was supposed to be a loving couple and there is one, there was supposed to be beautiful sunshine, and there is no depth to it. It is just like it was meant to be.

Day 5

Here is the variety and variability, which I appreciate because I am very changeable. I may change my mind every hour, then every minute, then every second. These colors also represent something that I appreciate the most, which is love, happiness, joy, fun and hence the use of the pink, purple colors and all their shades. These different patterns are actually variety and variability, the intermingling, at one time it can be striped, at another spotted, at another smooth, and it is all within me, and how I see the world and what is the most beautiful, the best in it.

88.III.4.P Marzena

Day 1

(...) It all started with the blue dress when I was four or five, I stained it with raspberry juice, I was afraid to go home and tell my mom and I asked my sister to help me, to help me wash it and she said that it would be our sweet little secret and that mom would never know about it. I did not know what she meant, because I did not know what the word secret means, and I asked my sister about it and she said that a the secret is kept by two people, about which no one else can learn and then it dawned on me and I realized "oh brother, I am not alone in this world, alone by myself," but there is a reaction between two individuals. And then I realized that I must begin to live not only for myself, but mainly to control my actions and what I say. And I think that this has been covered here. First of all, the control of my own life and control of others began then. Sometimes the secrets that have been entrusted to me, and also those secrets that I entrust others so that they are not spread further.

Day 2

This my saddest painting. It is characterized by negative emotions that accompanied me for the last few months. It primarily combines pain, sorrow and tears. This sphere is a drop of blood, a teardrop, and it is the most important thing here, not this doll. This doll was a point at which it all began. When I was creating dolls, everything gathered in them, the dolls really know what I felt back then.

Day 3

My painting is a kind of metaphor of Polishness, indirectly, it refers to me. (...) The screen, each with its wings symbolizes a stage, something to do with our Polish

identity and also drawing on history I wanted...it is not without reason that I painted the cross here because it signifies our religion. The bars on the window symbolize our slavery, wars, the most horrible things that we experienced, just like the window at the very beginning is our window to the world. We always watch other cultures and we want to be like them. This mirror, looking glass only faces this side – we look in the mirror and we are very critical of ourselves and try to become like others, and frame symbolizes each of us individually, where we feel that we are alone but in reality others see us, even if sometimes we do not know about it.

Day 4

This is the emotional sphere, which is more important to me than a place on earth. It's about what happens between two people. There are two worlds that I try to connect at all costs, but fate does not favor it, that is why these hearts will never connect, no matter how hard they try, how much they wanted it. Their life is colorful, full of love, fascination, passion, but it will never be consistent, that is why it is all thickened like that. And these colors are craziness, which concerns this whole story.

Day 5

I strive for peace, security, harmony, I know that I will not achieve this alone I need others to be happy, it is not about a relationship, but about other people. I do not allow anybody to enter my world that is why this swing is so overgrown with plants.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3:

I've been waiting a very long for these workshops, because I wanted to come last year but I couldn't make it. I knew that I will be able to set my sails here, vent it all and I knew that I will profit greatly from my stay here, and that I'll be able to look at everything from a distance, from a slightly different perspective and so it happened. And I can probably say that soon I will be able to say that "life is beautiful."

89.III.4.NP Dariusz Eggert

Day 1

(...) when I realized that I'm a slave, and that I had to regain my freedom. At the same time enslaved and one of the elements of this enslavement, so this the red, broken bar is me and this is kind of a dual nature, so a person who wants to get out of this situation while being the author of this situation, and actually you don't know if at the exact moment when I get out of this the whole system will collapse. The cage is no longer a cage if there is no bar, which is a part of it.

Day 2

(...) It is a search for my way. (...)

Day 3

These two characters are the past and present (...) I wanted to point out that the present and the past cannot live without each other. Their solitary life has no meaning and that is why I tried to make them similar to each other. Red eyes are just anger, which they express.

Day 4

(...) Cars and motors as such are a refuge for me, freeing me from everyday life, and I like to ride a motorcycle in the summer or drive a car in general, and I like to travel to places, without a destination, and I think that is when I rest and relax best. I like to go for a ride alone, which is also important, and when I see such a clear sky I rest, I just rest, I stop thinking and it makes a lot of fun, and that rarely happens to me, that is why so much "freedom" (the word freedom) appeared here. So it is not entirely so optimistic, but somewhere there's also this longing for more.

Day 5

(...) I am pragmatic. For me, tranquility represents a great value, and when I closed my eyes I began to wonder how I show tranquility cosmos came to mind, but painting such black space is a bit pointless, so I thought that such a planet spinning in silence of perhaps will probably best render this tranquility, which I appreciate so much, and the fact that it has the red dot there, that is no metaphor, I just recalled a planet, it is probably Jupiter, which has.... It's about the feeling of peace, harmony, it's not about people wanting something from me, because if I'm rather sympathetic toward people.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

A lot of satisfaction, and above all, faith in your abilities and courage that I can do something completely off the wall and it is starting to work out. And I can transpose it some of my other actions which I was afraid to take so far.

90.III.4.NP Katarzyna Kiryluk

Day 1

When I became myself – that, I honestly don't know. I can tell you, when I felt (...) That I am important after all and that I am for someone. Perhaps this is what that

heart means, which I hold over the book, because I painted myself. The book is me, my soul, and the fact that I am open, and I can talk to anyone. Black birds are vultures and even though there are some failures, I hold on to the fact that this is something important to me and the bad things, I just do not give in to them. And the colors because these are my favorite colors: blue, turquoise, navy blue, which also gently show that once it is brighter in my life, and another it's darker.

Day 2

Who am I now? Certainly, I wanted to present in this picture that I am an observer and it is very important what surrounds me. Although it is not always great and I get very nervous and angry at it, so that I may flare up and destroy everything with the fire, that which made me so angry. This is not about trifles, but about serious things that do not leave me alone. These tears are symbols connected with every person in my life, that is sadness, heart-family, love, close contact with other people, and a little cross, which for me in this painting happens to be me a symbol of death.

Day 3

I painted a beautiful vine, which signifies our whole society. It used to differ different, sometimes good, sometimes bad, that is why there are different emotions painted on their faces. A lot of people were killed once, these different wars, what is happening now, when people die, kill each other, it hurts me and I really don't like it. And this is why the blood is leaking from the leaves, from this society of ours, but despite everything, despite the decay, there are also positive people, there are feelings, there are also people who smile and there is not much of a division here between these good people whom you can see. (...)

Day 4

(...) It can be grim around, it can be ugly and it does not matter where we are, what we do, it is who we are, with whom we are spending this time. (...)

Day 5

Golden cage, material things are not important, do not like to be limited in any way. I appreciate freedom, when no one shuts me in such a cage, even a golden one...

91.III.4.S Magdalena Kowalik

Day 1

(...) The first time I felt like myself was when I publicly quarreled with my friend for the first time. Because for a long time I had been such a terrible shrew at home, shouting when something didn't suit me, but when I was in public, I behaved. But I just quarreled with this friend, and I finally noticed that I can balance it, not to be ei-

ther like this or like that. And such colors, at the beginning this work was meaningful because of the colors alone (...) I had to visualize it, so here is the mouth speaking, from which emerges filth, snakes.

Day 2

(...) Who am I now? I am a person you can rely on, I'm a daughter, I'm a friend, but the first thing that came to mind when we had to paint this picture, was to paint the chair backrest, in the sense that I'm such support. But I thought it was stupid, so I decided on the hands that do connect people in a variety of situations. We grab each other's hands, it is also a gesture that helps you get up. That is why I painted it.

Day 3

(...) During the imagination training my mind was blank. At the beginning I sketched such a thing, that I am a point, this point was supposed to be here, such a bright one, faint, pastel, and the rest was to be so garish, so strong. And this is supposed to mean me in this world, this world is now so fast, so clear, and I'm so lost, faded and I do not know exactly what I'm doing in this world. But I found that this abstraction, it really was not me, I have to do something that symbolizes something. And in the beginning I did in the way that I began to paint circles, meaning that I am in the middle and the others are around me, but no, no, these colors wouldn't do at all...so I went to rest, rested, and I dreamed of ink. And this bottle of ink, initially I thought to pour black here, but I concluded – no, white. The ink is generally life which will appear in the world, a human's life. (...) These feet are generally people. Life at the beginning of each of them is the same, but we do leave different footprints. And it is this inscription (“no I klops, nie wiem co dalej [so I'm done, I don't know how to continue]”) I first wrote on my sketch, because I did not know what else to do with this image, whether to add something, and when I came back after dinner, I thought that this was cool, that it fits into the picture, to the topic. And I am in this very life. I just live, it's cool, but I don't know what will happen next.

Day 4

I found it hard to come up with anything, and that was the first thing that came to my mind. A cloud, me lying on this little cloud, and of course a book in my hand, because I love to read (...) I thought that the background must be pastel because pastel colors are something that I really like. This land of happiness is so light, I float on a cloud, because I associate relaxation with such ease, being so totally laid back (...) This man is a symbol of people in general. (...) This yellow string is used for the purpose that, when I finally fly over to it and pull it, the light will go out (...) The purpose of red is that, when you pull it, you will be able to contact someone who is swinging together with you in this space. And this brown – it used to be brown, and now it is gray, actually I do not know yet what it (...)

Day 5

(...) The first thought that came into my head during the visualization was my family, which I love very much (...). I have 4 brothers to whom I can always turn, whenever something happens in my life, to mom as well. (...) And then I remembered the little heart, which was originally supposed to be gold, it's a kind of a necklace (...). It was to be a sign that I'm connected with the chain with something, that this is a chain of emotional ties (...). This heart is supposed to mean love (...). The words "to zabawne, jak nic nie znaczy świat bez z miłości [it's funny how the world means nothing without love]" is borrowed from a song (...) this is something that is very important to me, this is love. I don't just mean the kind of love between people, that love towards family is important to me, but I try to do everything with love, even when I hate something, I hate it from the heart, right? (...) Even when something doesn't go the way I planned, some tragedies in life, when I've thought about it there will always be something positive. And, simply, life is wonderful.

5th Workshop February 2 – February 8, 2013**92.III.5.P Marcin Buczkowski**

Day 1

(...) It is a character that has been haunting me so far. I always drew people like that when I was small. (...) And often I focused on that, to draw the head, the head didn't work out well. This head here is undefined, but I wanted to have this symbolize me without such a specific identity, and this figure on the right, more specific, defined, it really is me, now, more defined, more educated, and that is why I wrote on top "he" and "I", as if to say it rather from the perspective of another person, standing to the side, about myself, because my thinking about the drawing then was based primarily on what my father suggested to me, from whom I learned drawing, therefore this person is also braided with these growths that come out of the ground. I could not just draw something on my own, I only listened to advice someone gave me. I did not think about myself then, that I could actually draw something and that it will be closely connected with my life. And here's just my workplace entwined with these growths, as it is for me something solid, something that always accompanies me. It is immutable, my drawing, my adventure with art, and I'm so high up, I already look at everything from the top, my feelings are already my own. My own view of what is going on around me, how I draw and what I draw. And this is mainly what shaped me, drawing and my adventure with art. This allows me to express myself, and therefore it is the gesture of persecution, because often, unfortunately, I treat my works childishly, like before. I'd often like to present something in a very simple way and until now I have been struggling with this. Therefore, these two worlds penetrate each other.

Day 2

(...) I live a lot in the spiritual sphere (...) Why is the hourglass here? It's about time, about the things of the past that were very hard for me and there is a spider web, because I want to forget about it, that is why this monk has turned his back to it. The monk is me musing over himself. His holding a cross is not necessarily an expression of religiosity, first, it is more a symbol of suffering – and second, an expression of such joy, that thanks to the experience of the past, I am now a little more internally reinforced in my beliefs, in my worldview. In further planes the hourglass is still repeated, because even though I want all those hourglasses to be surrounded with cobwebs, these other ones are not, because they often come back in my life in the form of memories. (...) It is quite a dark past connected with me and the people close to me. I want to forget about it and turn away from it all in order to continue to function normally, to live. (...)

Day 3

I was focused more on cultural belonging, mutual interpenetration of cultures and this is the slogan, which guided me in creating this work. As you can see here, there are strongly outlined rectangles, mainly because I wanted to create a form of a rectangle. Stronger and softer, more complete and more precise, somewhat hinted at, it's about the stronger cultures, which have an impact on the weaker ones. I am personally really annoyed that today some cultures, which have their long-standing tradition themselves, absorb things from other cultures, thus destroying their own culture, beliefs. And these three circles symbolize man. These wheels are vibrating, because the man sometimes doesn't know, he mixes things, loses himself in it all, does not know where to go, how to treat all that is given to him. And around these shapes, of different cultures, the white points mark people who will always be in a given culture, they will stay and defend their culture.

I guessed that many people will find it difficult to read this image.

Day 4

These pillars represent not only the family, in this earthly, green part, this is something natural, which is here with me from the beginning, that is family – four columns representing my immediate family, or my mom, dad, brother and sister, in the following part, at the top, two different color columns represent my two best friends. And all of these columns are the mainstay of my life. Next is selected the masculine and feminine element, and I wanted to present them as the sun, something that towers over the whole landscape; this is me and Ania, the whole relationship that gives me the energy of life and gives me an optimistic outlook on life. And all this, the complementary colors, are combined with each other. And on top of this world, the spiritual sphere, along with what is mine, mundane, all consistent with each other, and I want all the people with me to always be involved in this, in what is mundane and in the

spiritual. Some dilemmas, problems, but also and joy, all the other things in my life.

Day 5

(...) In this work, it is my nature, my features, from the outside, all these rectangles, triangles, all the figures in the background, different colors, different sizes, these are the things that shaped my character and there is a clear impact on the my person, which is represented by the mask. Several lines directing all these things in my direction come onto me, on this face of mine, and yet it does not lose its shape. In spite of everything that is happening around me, I keep my face, I'm me.

93.III.5.P Tadeusz Wiczorek

Day 1

(...) I waver between this plane, on which I am walking and these planes, spaces that are above me and in me – nature or the cosmos, and my fantasies, my imagination and it all just flows through me and I'm trying to embrace it, to control the this. And I express it in a more abstract manner, because it is closest to my emotional states, because once I am calm, another time I am once violent. This red (...) I chose this color (...) because it reminds me of energy, a kind of drama, a force that I'm trying to understand. (...) I tried to find a moment in the past, when I felt myself, and that was the moment when I got the bike "junior" and as I got on the bike, I could wander far and I extremely enjoyed it. I wondered how can you express a combination of two wheels and this biker and it came down to this triangle, but that is not the only reason. I wanted this to show in this composition this dynamics, the movement and the density of the color, which was initially only pink, and is a very strong red.

Day 2

This picture shows my state of mind. I omitted the body, because this area does not interest me temporarily. And I watch this mind through my work as painter and not only, but this painting allows me to enter and understand my own mind and see the world through the mind, to perceive and understand what I see, read, paint. I'm interested in how you can read a meeting of paint, brush and canvas, and to build a certain illusion in our mind. We get a lot of different information from which we build a huge space for ourselves, a huge ball of understanding of what kind of world we are in, who to meet and what we think. And that is the division that is associated with the landscape, this is my mind, my mind is this landscape, in which there is turmoil, there are different elements that overlap, spin, different constellations. These points, these traces are those different moments, and it became so dark in this picture because night was approaching, and this night always bothers me. I am very sensitive to the time of day, as well as on the brightness and darkness.

Day 3

(...) I used a ready-made form which is a bag with some tea (...) it is actually connected with the transition, with this life which begins anew. It is at the moment of birth that we feel that we are alive, although I get the impression that I lived before and that I am connected with the past, or with another world. (...) This form is actually me. And what's in it is the content, which may, for example be used to brew a drink or to consume it otherwise. This image shows a certain illusion, illusory space, perhaps idealistic, too idealistic. But it shows the different spaces, different distances and changing spheres.

Green in this picture is life, it is the plane from which life arises. And here are the tiny forms, it is not grass, but it is the form from which appears, flashes flame. These oranges, or red-orange daubs are just such streaks of energy, fire, and here they are transformed, the bow in the upper part divides, closes the space, and behind it appears yet another one, seemingly similar, but different.

In contrast, the use of this form, the bag, meant that I could not rotate the image, because at some point I wanted to change the position to horizontal, but unfortunately, I could not, so it is also some new experience for me.

Day 4

(...) I decided to choose the most optimistic colors that I like, and pressed them on this palette of mine, and then I started to paint. (...) I said that I will show you what I like about his painting and not just random scribbling on a pallet. This palette was in a central part of the painting, but not only because it is a palette, but because it has the form of a circle, and it kind of comes out to us. This is not trash. Maybe this is an artificial creation, but isn't' art artificial? It is not an illusion, building of illusion, going into another world? And I was wondering if I have to take another picture that shows something, or show an object that was created by accident, because I like those cases in painting. And yet they have a clear meaning in my life. Both these colors, as well as those cases play a huge role.

Day 5

(...) This day made me realize something, an approach to painting, which I intuitively carry in me (...). I started to paint the green composition, but I got such a strong stimulus, or a challenge, to paint a completely different color, something completely different. I decided to take up this challenge and so I looked ahead and saw a single concept, then what I associate this form of triangle with, this is one concept, but two different forms. [It is] expressed in a manner typical for me, in an emotional way, abstract and at the same time I wanted to bring up to show the difference, and also a secret, which is contained in these colors and through these forms. These forms were actually equivalent, I deliberately put them at the same height, at the same level. And later on I strove to...observing the environment I came to the conclusion that

I have to show that this is the same world, but it is also different, and painting allows me to combine, unite it all.

94.III.5.P Anna Maçik

Day 1

(...) There appeared to me in my imagination a picture of how I look in the mirror. It was a period of middle school, I hated this period, because I did not feel comfortable in my own skin (...); at this point in my life, there was a kind of breakthrough concerning what earlier, because I used to be a completely different person than I am now, I was more quiet, timid, more modest, I was a little different human being than I am now. I was more introverted, now I am more extroverted. This mirror is supposed to symbolize something that is not really a nice thing for me in everyday life, it is not presented as something clear, you cannot see my reflection in it, is almost holed up, you cannot see, because I do not like to look in the mirror and not I like to see my reflection. (...)

Day 2

(...) It is quite an abstract form of the aperture of the camera (...). One side of the aperture is more open and one less. In fact, there are a lot of layers lying on the stretcher before the colors in the center were created. This is to indicate the complexity of my person and such a duality. On the one hand, a certain openness, extroversion in relation to others, the entire environment, reality, and this is to the right. In contrast, on the left there is already a darker shade of blue, blue, which blocks certain elements from my sight, my life, my nature, it introduces a dash of mystery, because in some way I'm trying to be mysterious to people who do not know me better. On the other hand, it is quite a concrete form [points to a ball/aperture], fairly ordered, which means that in some way I have both feet on the ground. In contrast, the area around this circle is so chaotic, because I'm not totally committed to what I want out of life. (...)

Day 3

Hair is like the depths of the ocean surrounding the entire canvas, I planned them to be a kind of infinity, they are on all sides. (...) The world surrounds us everywhere, it presents us with various complexities, even though it creates a need for being and functioning in this reality which is not always acceptable to us. So do I have any impact on the world? Maybe I have, but I do not feel it in a clear and indisputable way. I feel a bit like an individual who uses mute words to conduct an internal dialogue with herself. (...)

Day 4

The most important place in the universe is right here and now. As there appear the words "here and now" in the top right corner, they constitute half of the canvas, they testify to the fact that at this very moment, at this time, my most beautiful

place in the space-time is here and now, without going into some imaginary associations, just here. These contrasting colors that I selected can testify to that, as well as the pink square, which is located at a certain point, is to have the message that this is me, my personal land of happiness that forms in this reality, because I don't need any lofty associations with it, because I'm just happy now. I do not think you should look forward to the future too much and wander among dreams.

Day 5

(...) in my mind I saw a woman (...). I wrote down such qualities as:

valuable, precious, division, grading, boundary, mandala and valuation. And from it all came emerged the figure of a circle which surrounds and contains the person itself, as a metaphor for the egg, birth, life. But life of mainly a woman, because that's what it's all about, about femininity, because in my opinion, the real prize, profit, and value is the fact that I was born a woman. And in this role and feel 100% satisfied, and therefore I think it is the most precious gift I could get from life, from my parents.

(...) I tried to create some such ideal, important, in principle, only for me (...) I suggested the Venus of Willendorf, although I did not try to portray her literally, but I wanted this woman to be natural so that somehow I could identify with her.

95.III.5.P Aleksandra

Day 1

I remembered the period when I was four years old, I saw under the eyelids very geometric forms, even more simplistic than that. And that's just a dark ball, I felt that it is the head, the world of the head, the world of imagination, intuition, something the depth of which we do not know. When I painted I was thinking just about the moon, actually, the moon is watery for me. It appeared at the end. This is the eye for me, that's how I called it. (...) It was something that I associated with protection (...). And this is for me a form of cocoons, because I saw the form of the head and cocoon body, and in fact since I recall pictures from this period, then something's right. (...)

Day 2

(...) I had a feeling that in my head everything was connected with such a potent mechanism of the mind and analysis, but I think it has changed recently. When I got into the spirit of the visualization, I saw myself as more blue, a blue stream of very intense energy and what stopped me from this intense color were some of my creative schemes, because this kind of colors I associate with esotericism and I did not go in this direction, I am aware of this. So I see this as a tangle of thoughts, and this is more the area of the body [points to the lower part of the triangle]. These transitions [of colors] appeared during rather intuitively, I didn't visualize them before, but they're something that connects, something which purges the way. (...)

Day 3

(...) Different energy fields, which rotate, revolve somewhere in me, around me. (...) Something very alive and I saw a line like birds like the limit imposed on the sea. Such a vortex of triangles which stab, and these are the things that I feel to be very social aspects connected with my tradition, culture, religion etc. Uncomfortable. (...) Then came the gray circle, I did not see it at the beginning, then it was created intuitively and I feel it as an aspect of family beliefs, somewhere they are interconnected with the social aspects. (...) Sometimes there are such issues that are not standard in my life: unusual eating, unusual herbs, way of spending time and somewhere in my company nothing is like that, but in general, wherever I appear, I have to give the answer.

Today also reminded me that after the first Communion I had this great desire to take off that awful dress, white, it was too tight for me, it was uncomfortable, a bit like the spikes.

Day 4

I visualized a plant, which I could not form in my imagination. While earlier these shapes seemed synthetic and when working on canvas with acrylic paint it was easy for me to do such a closed form, this time I did not see these forms concretely, and so I suffered a little. I knew that it is a plant, a consistent, symmetrical plant, certainly with a flower, with fruit, overall kind of amazing, and I started to put things together. I remembered that I have a pen and I started with a kind of style that is known to me, but at the same time somehow it annoyed me, because I felt that the synthesis is more close to me in these processes. This most optimistic version of oneself is simply a plant: satisfied, developed, with fruit, facing up.

Day 5

(...) As for a sense of connection that I sometimes manage to achieve, it is my place, what is around, relationships, values, all aspects of life, everything I feel connected with, even these negative, difficult aspects. How do I manage them – for me it is an art, the value to which I aspire, and sometimes I manage to touch upon such a connection. It is also associated with the complexities, I look at a lot of things from many perspectives, I revolve around them and I like to find connections between them, generally it works. This is an illustration of my search, willy-nilly, unwittingly. This is also something that is connected with the infinite, something that would grow and grow. It gives me some pleasure that things grow and seem to be endless at times.

96.III.5.P Joanna Filipowicz

Day 1

The moment when I felt that I was me was a revelation of my womanhood, it was about sex, the intimate sphere. I felt then who I really was, and I felt I did not

have to be ashamed of anything, I felt that I did not need to hide the fact that I'm a woman, that I need to feel feminine. This was connected with my partner and it liberated me. And through such forms, penetrating each other and scattered, I wanted to show this liberation from some previously closed mold. (...)

Day 2

It's not like that this triangle goes down, just from this little diamond energy radiates upwards. This element [points at the diamond], it is me in the flesh, this is my physicality, just guts, and this [points to the top of the painting] is my energy, how I introduce myself to people, how I want to be perceived, how they perceive me. There are people who see me as very nice, there are also people who do not like me, it is natural. And the background is also essential, and also the fact that it is closed in such a slightly protruding figure, to show that I am trying now, as opposed to the previous painting, I'm trying to remain within some frames, to spruce up to organize my life, that is why I also tried to organize the composition of the painting. To put it on solid foundations, just like I very much want to plant my life on solid foundations, because I'm at the stage of transition resulting from the completion of studies and the desire to start a family, for example, and this is the stage.

Day 3

(...) These spots were supposed to mean people who are now, who were and who will be. The whole society, which is very colorful and diverse, and despite the fact that people are very diverse and colorful, everyone is directed by similar values, perhaps not values. There is no such thing as an archetype, it is something that people are guided by, no matter if a thousand years ago or now, they tend to do the same, they are programmed in a certain way, that's what we all share. However, despite the fact that so many things we have in common, there are spheres that divide us, these are religious, cultural, sexual spheres, various aspects of life that divide us into different groups. With this painting I wanted to say that despite the fact that they divide us, and we are so bloody similar to each other, regardless of time, place, whether we are in Africa, whether we are in Poland or in Siberia.

Day 4

(...) I chose the area and keywords, which I chose to guide me, that is "security," "closeness" and "fertility." First of all, from the very beginning I focused on harmony, hence this and not another color. I tried to use harmonious color, I've partly succeeded, partly not. When it comes to safety, I expressed it a triangle, which closes the composition of two people who are in the center, it is such an aureole – a safety blanket.

Day 5

(...) In my painting is the greatest value is life, (...) I came to the conclusion that values are very subjective and highly variable, and everything is relative, depending

on the situation in which we find ourselves, our values may drastically change. And the strongest point, when we measure our strength against our values, is the moment when we can lose our life, and then it turns out that this life is the greatest value, and this line is the point where we can stand in such a situation that our lives will be put to the test and after that nothing will be the same and it will be completely different, our life is totally overvalued. (...)

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

(...) I looked deep into myself. I never looked into myself so deeply, I never penetrated my soul so deeply. Typically, I did more superficial works, and not emotional and it was my first experience with this type of creativity and it greatly boosted my emotional development.

97.III.5.NP Grzegorz

Day 1

(...) Difficult situations showed me (...) which way do I go to get to know oneself. There were situations that led me to do not what others say, but to live my life (...). It surrounds this earlier world, when I did not think according to my rules. And it is this tunnel, in which strive for this... This is not a moment, it is not just one typical experience. This decision grew on me for years, the decision to begin to live like I want to, and not as someone tells me. This figure holds a candle. During the visualization saw something completely different. I saw a dark ball, glowing, which leads me to the light, to something better. (...)

Day 2

This is the world in which everyone can see me, where they know me, which is official, in a certain situation I need to behave like that and not otherwise; and this is my soul, my face, when I'm in good company, I am colorful, sometimes shocking, I'm crazy, sometimes I am calm, of many colors. This is for everyone, and that for the few.

Day 3

(...) Between us there is always time. (...) Time passes, it is, was and will be. Specifically I wanted to paint the Salvador Dali clock due to the fact that time is different for everyone, it passes differently, it is perceived differently. One person believes that time passes quickly, for another it passes slowly. This figure was impossible on purpose, it was controversial, to show that it's a hoax, all around there is this hoax, some fraud, something we're not quite sure of, we do not know what reality is and that is

what the figure in the middle is for. Here in this corner are the three religions, and in the middle there is blood, there are too many disputes, stupid disputes over religion. And I wanted to show that Catholicism, Judaism, Islam are arguing, although they could actually live together. It's common knowledge, eroticism, which is everywhere in our times and the numbers, everywhere numbers, or money, or dates, numbers, because at the moment we practically only see digits, we count about all.

Day 4

This was especially provocative, painted almost naked bodies on purpose, faces not be seen on purpose, because it's about spirituality, not about corporeality, but about closeness to the person with whom we are, whom we want to trust. Weaved together, feeling, trust, security. And I'm here at the top, it's about safety, when I embrace this woman, I assure her safety. This was specially painted provocatively, behind a curtain, with a delicate hint of mystery.

Day 5

In this picture I wanted to present what is most important to me, that is spirituality, care, light. In this light, there are some people, my children to be exact, whom I would like to take care of and with whom I want to be.

98.III.5.S Magdalena

Day 1

(...) The first form, which came to mind, apart from the treble clef and a note, was a ball. A ball that's because it seems to be a liquid form (...) it is cut in half, due to the fact that I am a person who has a lot of interests, picking up many things, but the second half, however, shows that I am a coherent person, nothing in my life clashes, I do not go from one extreme to the other. (...) Treble clef is something constant, very clear in the record, and I am someone who is very solid, when I say something, then it is so (...). With regard to these four fields I was here in the center, and here was the world. It can be read differently, I myself read it differently, as the four seasons, the different behaviors of people towards me, as something positive, less positive, warm, cold, behaviors that I encountered in my life. And this form is a man and I perceive it in such a way that I learned about myself in a certain way, or thanks to other people (...) at some point in my life, just at a time when I already played the violin, hence this key, I realized that I'm just like that. I like everything, everyone, I am everywhere (...).

Day 2

(...) For me the key word was the word "now." All that is now, and even four years ago, my picture would not have that part [points to the bottom part of the work], it would only be in this form [points to the upper part of the work]. Due to the fact that

my mother has been in a coma since 2009, and due to this, ever since then I have been such a tree, the mainstay of the whole family. Since then, I am forced to be more cold than I normally am, more sterile, frigid at certain times, and I have to keep my cool. And as for the upper part of the picture, I wanted to show that I am warm, dynamic and open, so it is without leaves. I am also an optimistic person. I do everything that I love, and the color of love is red, so they are warm, red colors.

Day 3

I believe that each of us has a different world, they are a separate entity, and there was this important sentence "(...) that will show me educated, belonging to a particular culture." (...) Each of us, when they are born small, energetic, pink, and over time become large, fixed (...) we all encounter the same information, elements, we meet with all cultures and that shapes us in some way. However, by this little dot I wanted to say that every one of us does something to the environment, such their bit, but we draw from various sources. (...) (...)

Day 4

(...) I know what the most optimistic version of my existence looks like, but the problem is that there are so many versions and the things that I would like to meet, people who would like to know. (...) The most important is to wake up my mom. (...) If I find out that something exists, something is there, then I open myself to it. I use the opportunity to learn and it is for me a moment of happiness in that moment. The paper presents my recipe for my happiness. This is the time line and it all goes up like that. This line is constant, because it's such a peak of my happiness and I fulfill all my desires, ideas that grow over the years. Some come true earlier, when possible, others later.

Day 5

(...) In my mind appeared certain associations at once, it was life, joy, happiness, but what echoed far and wide was "life." For me, the most valuable thing in the world is just life. (...)

99.III.5.S Krzysztof

Day 1

These are lips. I closed my eyes when I remembered my first lesson in music that gave me direction. It was when I was 6 years old and then the teacher who taught us music suggested that I could sing in the choir, in which I sang for 6 years.

Day 2

The red of the sharp edges, this means that I am rather impulsive, sometimes. This green stain indicates that, on the other hand, I am confident in what I do, and

now I am occupied with economics and English. The whole book is about the knowledge I have acquired (...) I am open like a book to acquire this knowledge.

Day 3

(...) To me, something that circulates between us is information. And this information is the dark yellow vortex, that ball – what I mean here is the human mind. And this information is put into the ball, here we have the second circle, it's our brain, and here there is a thought process. Here, I noted that some changes may occur, such a knot. (...) We process this information, we think inside, how to pass it on and it takes on color here. (...)

Day 4

The most optimistic version of me, is one in which I would not worry about the problems that surround me. On my painting these problems are marked with this violet. And the green is these positive thoughts that come into these problems and because of that break apart.

Day 5

(...) So first let me explain what these dates mean: 1997 refers to the death of my dad, and here in this moment I realized the importance of family and relationship with it; 2009 – I began to study and I felt the need for self-realization; 2010 – I met a person, without which I can not imagine my future life (...). These events flow into my mind, and this square is my memory, and have had such a strong impact.

100.III.5.S Nadzieja

Day 1

(...) These colors I somehow associate with my childhood and they are really cold, because it was my childhood, I associate the best moments with the evening, with winter and I just had this picture – window and darkness, as if so warm, not that black, but the starry sky. I began to see that there is something in this life, that I'm here for a reason, I was about 5 – 6 years old, that something is going on, that there is a certain value system, that I have a reason for being. And this hand instead of the window, such a reflection in the window. (...)

Day 2

It is simply spring, because I really cannot describe what I am now, because it changes every day, but in general I can describe the state of my body and soul it "spring" – longed for after a long winter, when I eventually came back to life. There are also flowers that are closed, because summer won't be here for a while. I look forward to this summer. (...)

Day 3

(...) My first thought is of the air, and it does not change over the centuries, there is the sun, the earth, the sky, the air, only on this earth, something is changing all the time. Now, how to express the air? As if the wind carried the leaves, I could not make the wind, and some order emerged in this. Are passing with the wind. I don't care what the wind brings.

Day 4

(...) It is a house, a husband, healthy children, and so I wanted to show a mother, wife, who walked out after a long day just to look at the landscape, but then I thought, "what next?" After all, I won't be happy only at this point, but also later through life, and how this happiness should look like. And this can also be interpreted as harmony on the outside and inside, a kind of direction that we see in this person, [we see] that it has a brush stroke in a certain direction.

Day 5

(...) Orange because it reminds me of Christmas, which includes all the family values, such as family warmth, family relations, memories. This is a reference to my first job, childhood memories are also important. It's mainly about joy, happiness, bliss.

101.III.5.S Katarzyna

Day 1

(...) Closing my eyes I imagined a meadow, carelessness, peace, and hence much of the green in my work, (...) I truly discovered myself when I discovered my Christian identity, which in this case is the moment of conversion. This happened a few years ago, exactly on my birthday. I will refer in this work to symbolism, I introduced myself as the pink square. I chose the form of a square due to the fact that I am strictly defined, limited. The pink frame defines my world, this is my world, where I am, and what is in the middle, gold, red symbolizes love, and gold that symbolizes wealth, the monumentality of God. Maybe it is not very visible, but what I perhaps wanted to hide is a symbol of the cross. This bend is love flowing down from above at me.

Day 2

(...) It is all of these things but it really is more. The image shows the eye, because I followed the maxim that "the eyes are the mirror of the soul" and that spirituality is the element that dominates in my life, but it is not in conflict with my physicality, so the picture is harmonious, which was to symbolize this harmony, this unity. So yesterday, I used vibrant colors, because it also shows me, it's a part of me. I dress in such colors every day, I surround myself with them. The heart is the apple of the eye, as I look through the prism of love at the world, (...) I'm sensitive to beauty, and therefore there appeared

these decorative elements, gilding that I really like and the humorous element, this blue teardrop is a mustache, which was to symbolize my emotional maturity (...).

Day 3

(...) I focused on the word "all" (...) I am ordered and I wanted to present this at the embryo stage. (...) The embryo has a specific shape, it symbolizes me, a specific person, who is reached by different stimuli. I am a person who perceives the world mainly through the sense of sight, but I am also strongly affected through various other senses, other stimuli. Some of them I wanted to show as very expressive, dynamic, these are the lines visible on this side, they reach me very intensely, inscribe inside me, other things are blurry. (...) These are a little darker colors than in my previous works, because what goes around me is not only bright and pleasing to the eye, but they are different colors. (...).

Day 4

(...) On the basis of, and drawing upon the walnut I wanted to create a form of brain, because for me the brain is just such a place, a land of dreams, the land of happiness and it is thanks to the brain that we can create our own happiness. (...) I did not want to focus on a specific point in my life, I was rather interested in the way it is experienced (...). This is not just mental experience, because at the level of my consciousness I perceive external stimuli and internal stimuli, which are an important part of my existence. (...)

Day 5

In the form of a strawberry, of course, I wanted to hide the symbol of the heart, because my biggest life gain and real value is how I experience, and how to share my love. This way I wanted to show love, love towards myself, but also to others. (...)(...)

102.III.5.P Małgorzata Kalinowska

Day 1

I found it hard to find in the memories of such a specific moment, a specific event (...), I decided that I will present in the painting the period in which as a child I felt myself the most. And this was years away from the time when I was 3 (...) to (...) 5 years old. (...) in my childhood these were my favorite colors. They are also so delicate, there are no large contrasts, because I remember vaguely this childhood of mine. Despite the fact that it is such a compact, concrete form, surrounded by a uniform background, it is not separated from the background, at the top it is connected with it. This is due to the fact that as a child I simply felt safe, surrounded by my family. Now it varies in life. As a child, I did not have to pretend to be anyone, I could be myself and that is why these gestures in the middle are free, partly accidental. (...)

Day 2

(...) Here I present the desire for harmony between body and mind, which is now. All these blues in my work are my mind, and that pink is my body. I painted it this way, because first of all the development: physical and mental and intellectual and spiritual are equally important to me. (...) These movements evocative of the bowels are associated with the discomfort associated with the body, sometimes with pain, with some feeling of inferiority. And that penetration of the body and mind are my desire to achieve some balance. I would like just once to feel good about myself, in my body, because these colors are soft (...).

Day 3

(...) The birth of a human and the beginning in my picture is the bright pink splash, because man at birth is clean, devoid of any ideas, he is not contaminated with what surrounds him. We are born in a particular environment, culture, among others, who are already shaped in some way. Living we draw from our environment, attitudes, habits, not necessarily good habits and beliefs with which we agree. I think that to a certain point man agrees with what surrounds him, but there comes a moment in everyone's life when you rebel against it all. (...) I realized that people who surround us, often people and our surroundings block us and clutter us up in some way. I do not agree with a lot of things now, and these dark spots are the things which I am getting rid of in my life, in my mind, and these lighter ones are those that draw from the environment. It is not only about people, but also about the environment, media, religion.

Day 4

(...) I do not only focus on a specific place, in the geographical sense, but on a place in the universe, as my interior, because I believe that a man who feels good about himself, about his body, about his soul, living in harmony with himself, will feel comfortable anywhere in the world. It is not important where you are located, you just need to strive for inner harmony (...) I constantly strive for this state, and I think it will finally happen. It is the optimistic version of me, my world in the future. I think that if you reach this state, you can be happy in any place on earth.

Day 5

(...) There is a lot of quite essential values in my life which in combination with each other form a coherent whole and cause life to simply make sense. The work is varied in color because some things are more important, some less, sometimes it's a different experience, both positive and negative. The black color symbolizes that these negative events, after some time, in retrospect, can act as a certain value, be something significant (...).

103.III.5.P Krzysztof Wosik

Day 1

Here are two umbilical cords. The first umbilical cord is associated with the moment of birth, when I was cut off from the interior of my mother, cut off from her, while the second umbilical cord (...) has not yet been cut off, it is in my mind, is associated with learning about the world from my experiences. (...) Because in my family there was a strong bond, and perhaps there still is, and that umbilical cord is the attempt to cut off a little, to build my own world, with learning people, certain phenomena, with school, with studies, and later with the wedding, having a baby and experiences associated with it and it is still going on. And now here is something you might think to be a mental umbilical cord, this one is real, it is such a common feature here that I did not know what was before, it was unknown to me, and in the umbilical cord I don't know what will be. In a certain sense, they are not fully understood. When I closed my eyes, such fluids surged in me, I do not know if it stems from upbringing, but I always felt myself, I've always done what I wanted, more or less, I never felt uncomfortable, and I never felt that I was not myself. I still felt different from the others, ever since I can remember, but it was not so much, I accepted it, I was okay with that. (...)

Day 2

(...) Immediately after the imaginative training I noted down: "mind or body?" Is the most important thing I dealt with and under the body I wrote materiality, objectivity, gathering, possession, collecting. This is the most important element associated with me in making this work. All these elements are based on a reflection of the specific items that I have been collecting for years, and this work concerns gathering (...). I have been pissed for many, many years, it irritates me that when we meet up with my wife at various meetings in the circle of doctors the main theme there is some kind of gathering. I bought a new car, I have a TV with a diagonal such and such, I bought a plot of land, I will build etc. ; this is such a kind of gathering that is alien to me. (...) My gathering is in opposition to that gathering, these items are not worth as much as those, but for me they have their value because of their texture, their shape, and sometimes the smell. (...) Today I also found a few items that occurred in the work. This work concerns gathering, I feel a collector, I cultivate artistic gathering, that is what I came up with. When it comes to these descriptions, I could talk about them, but some are really quite trivial, they say when the object was found, where, these letters represent who I was back then, when the object was found. It is a work about collecting, which has run in my life from an early age, and which now exists in my life. A generation of collectors.

Day 3

I wrote down after this training these words: "me belonging, me outside," and I started with myself here, as a clean stretcher, suddenly I show up as one of many

stretchers, at birth I'm still clean for a moment, and now happens the process of attacking me from various sides, by a variety of stimuli associated with the world of culture, science, religion, various such stimuli, and at some point they start to affect me. And it is symbolized by the patch, they make such mush of my brain (...). I do a selection during my life and capture things that are interesting to me, valuable, related to the family, love, education, experience, and I call them in some manner. They are, among all these impulses, all these stimuli, more or less important to me. These channels symbolize a flow (...). This movement is in two directions. Some of this information reaches me, some I reject and I even would not like to say which ones I let in and which ones I reject. Basically, I feel overwhelmed by the amount of the stimuli, they make such mush in my head and fill my world more and more and I wonder what will happen when my world, this freedom of mine will be completely filled with all of these stimuli, impulses, culture, science, religion and so on. Will I remain in it, or will I try to go beyond the frames?

Day 4

Here, I followed two chains of thought. First, "the most beautiful place on earth," and also "who I would like to be there." At the beginning I would like to quote Mrs. Lidia Jasińska, the quote became a little bit an inspiration for my work. "We ourselves create our most beautiful places when we visit in them ourselves and our loved ones." My work consists of a frame, which in this case is a mirror (...). These photos show Łódź, they have been taken by me. (...) Łódź is a city where I was born, grew up, studied, I've got almost the whole family there, lots of friends and acquaintances, but unfortunately there is no the thing called time, and in time I realize that it gets more and more empty around me. As time goes by we experience the departure of different people, each of us probably lived or will live to see their parents leave, one or two, also friends are moving away from us, and then completely trivial places you would never pay attention to, grow in particular importance. Places where we went with our friends, parents, colleagues, our first love. These are sometimes trivial yards, gates, shabby walls that after years gain special significance for us.

Day 5

(...) I thought that today I will deal with the matter of my own place, a haven of sorts, a place just for me and only me. And for me such a place is my home. But I did not mean the family today, but space. I like to have a place of my own, I like to shut myself in it. (...). And I thought to myself that I will show this asylum of mine with such a curtained window (...). When I was little I liked to walk around between the blocks and look into the apartments, but I couldn't see anything then (...) And this is where my anxiety appeared. (...) I thought, as if fleeing from what the most valuable for me, about these houses behind curtains, whether sometimes these houses behind the curtains do not give us permission to do evil, that something wrong happens

there, frightening, what cannot leave behind this curtain. I used the inscription, it is an inscription from a tapestry (...) “do not tell anyone what is happening at home.”

104.III.5.NP Barbara

Day 1

(...) The beginning of finding myself was when I cut my hair and it was a moment of my autonomy, defining myself. It was important to me because of the fact that I did not like when someone combed me, dictated me, so this fact, and I had cut my hair into a Mohawk, and the first thing I started to do was to draw triangles, because I do not know how to do it. I was 16,17 years old then. (...) And indeed it is a search, it is a move which I expressed by these different colors and selections. However, I did not know how to express it, perhaps hence such indecision and a further search.

(...) This hairstyle also aroused such recognition among others, also among adults. For me it was very important.

Day 2

This work concerns the battle of body and mind, and it was the main reason which I wanted to confront as a result of today’s topic. (...) The body is something with which I discover, with which I also limit myself to learn about myself and others through the senses: big eyes, big mouth and hand suggesting movement but also direction. That I go out of the shadows to a certain openness.

Day 3

(...) Something that comes, dissolves, but also something that remains in isolation from other things, something that is isolated and indifferent despite some things, information that is provided. And also I wanted to refer to such a concept associated with popularity, that there are people who do not strive for such popularity, who do not want to be the same, and through it all stand out, hence the colors: yellow, red, orange. And something that is circulating is also sometimes fatal, hence the line, something that falls down, because it is not able to support itself. It was supposed to be in the middle of the stone, which was falling down, it’s falling down and spreads the circle.

Day 4

For me, happiness is nature, which I would like to pursue in the future, so that I have unrestricted access to it, to look at it. Now I realized that these four light bands appeared because I wanted to watch nature in the four seasons. To have such unbreakable connection but also limitless possibility of looking, watching, trying, touching what it produces. I do not mean a specific place. (...)

Day 5

(...) It was hard for me to choose a specific value. My aim in this study was that the value is variable, it is moving, that it follows me, that it starts somewhere, someone passes this value to me, but I myself then change this value, so showing value as variable. And it seems to me that this work shows this. It also shows that I change, I am in different places and also different things are important to me.

6th Workshop July 1 – July 7, 2013

40.II.6.S Małgorzata

Day 1

I painted the sunset, it expressed my anger. This anger I left behind gave me great support, and these are the two trees that showed me where to go and how to develop, that is to sail down the river, and these flowers next to it are all those who helped me in creating that...I fight all the time. Water is the future. I associate it with the fact that water is flowing, changing, and it is the basis of that... I became myself when I realized that it would never be the same all the time. When there's changeability, there is life.

Day 2

This little ant, it's me. (...) These are the temptations of life. In many places I find myself, so many things tempt me. But in any case the ant goes very briskly along the way, which is not easy. It is not simple, it is a winding way, it often strays, but these are blind alleys, episodes. It leads to..., what seems to be the sun, and it is not the sun, it is a promise of something, "promises, promises," it's strange, hence there is heaven here. A strange promise, it does not really know where it's going, but it's going.

Day 3

That black thing underneath, it is the past for which I have the sentiment that comes into me through the stories of different people. Past of these people is thorny, because looking at the history of Poland (...) it is a troubled history. I am the wheel, the hope, which has a heart in the middle, from which derive two feelings (...). These feelings are: white, clean, full of hope and positive things, and red feelings, aggressive, those destructive ones. They are not mixed. At the end of these feelings I put the cross as a symbol of faith, [to show] that I believe these and those feelings, and if they walked next to each other that nothing bad would happen, we will grow and it will be something cool.

Day 4

(...) The water is just life. I first started to paint the pitcher, because the pitcher is the whole world that shapes me somehow, so the pitcher was for me the most important. And what is the coolest in this life? That you can do what you want, that is, the musical notes, teardrops, water droplets, they are so happy and doing what they want. One jumps, the other does what it wants, and the third stands somewhere on the side, so the most beautiful place in my life is one where I can do what I want, but all I still have the world around me and something that develops me. I feel best in a home where I can pursue my interests, the ones that I really like, and not the ones that I have to do.

Day 5

The egg on this side is my husband, here am I, here is my sonny. World is colorful, when we're together, we understand each other without words. The theme of this work was that which is the most valuable, and most valuable is life. I associated the egg with life. The life of these three people is for me at this point the most valuable and family as these two people. I see here a little more heart, all these conversations, dialogues, meetings are dots.

41.II.6.NP Krystyna

Day 1

Something difficult, something that happened to me in my life, and something that changed my life. It was so sad today that tears flowed, because I always try to forget this moment, I blotted it out. This is my tumbleweed, my thoughts, my life; here is my mom. And there comes the moment that I take the paved path and leave home and search, I find my brother, I leave my mom there after talking to her and I'm looking for a place to get educated and I find that place in an orphanage. (...)

Day 2

I love geometry, even being retired. I do what I can to order, order this this world in the hope that I still have a long, long time before me, beautiful years, that I will enjoy them. That I will rest, just like here this little bit of sand at the bottom, in the semicircle. I think I will still fold into a harmonious whole, that there were many things in the last decade, which I could not sort out, only now years will come. (...)

Day 3

(...) [When] the house is empty, I always think of it, I want to be there longer and longer, it is an empty shell in which very often hide and I feel very well. Since I have lived for 37 years in the Kashubian region, I identify with some part of Kashubian element, (...) the most beautiful time of my childhood is the Poznan area (...) and the life growing up because of such hope and hence the yellow, and a little green appeared

because at one point in life I learned that I could have one eye, and then maybe even worse, but it worked out, the operation was a success and for me that was such a happy moment, and I go back to it, because I terribly want to see, I want to live alone, so as not to be a stumbling block to someone, because without sight you don't know how you move, even if it's in your room. The pink on the bottom is this lightness, which I would really want, when I rest perhaps a moment will come in a few years, then I'd just want to relax in such sheets.

Day 4

The town is lovely (Puck), a town of old people, you have to admit that, because there is no work, but that does not mean that they left the nest and do not come back. (...) I am happy there.

Day 5

(...) Because I miss, I miss and love children and grandchildren very much, so I decided to close it in the heart, to apply a bit of geometry and pigeonhole in each of the figures some of my emotions. The roller – rolling my life, a symbol of the day-to-day, may it last as long as possible. (...). This symbol – I wanted a book here, (...) as the Holy Bible, as the profit of my life when I came into the world, also that I was so led as to never forget about my faith and it shaped me properly, my personality. (...) A straight line, unlimited is infinity, I do not yet know how long a line is assigned to me.

42.II.6.NP Barbara

Day 1

I survived the occupation, I am a "posthumous child", let's start with that, hence the dark colors. (...) We lived 100 meters from the airport in Rumia. There, Germans had a factory that manufactured airplanes, and an airport. So it was a great goal to attack for the Allies and there were constantly alarms and bombing. (...) Bomb hit the house in which we were sitting in the basement. And my reaction, I was standing near the boiler, was to grab the lid and covered myself with it. You had to save yourself somehow, this is what the child understood, that perhaps that lid could protect it. (...) But I wanted to say that these terrible experiences of war, my mother a widow, this terrible period gave me the joy of life that I have now. (...) And today I can be happy about everything – about small things and the big ones, they all have value for me because I experienced it and nothing worse in life than can happen to me, and everything is better, it is good. And this is my strength.

Day 2

(...) At this moment I am my whole life, and what I have in my heart is my family (...). These two worlds merge and even though we're not together every day, we are

in constant contact. (...) The screen means that I finally protect this selfish life, that finally at my age, I can consider a piece my life to be only mine, I do not have share it entirely with anyone. But it is not so in the end, because I am with all my heart and body committed to this bunch. (...)

Day 3

It is the spiral of time. In my consciousness there is deeply rooted past, always vivid in our family, to which you always returned and a 73-year-old person touches the end of the nineteenth century, and is quite well in the twenty-first century, because I knew the history of great-grandparents and grandparents from the stories of my grandmother. (...) The interwar period, mother comes to the seaside and the most incredible things, the family settled by the sea, and this occupation, about which you already know, and after that time flies, it is communism, then that Solidarity, transformation. Alek was my husband and such a small cross, he is not, unfortunately, among us anymore. And finally, I am here and now, not only written, but you can see it – I'm sitting here and I'm fine.

Day 4

(...) What is more beautiful in the world than nature, a flowering meadow. (...) In my life, there were moments of happiness, I experienced such relish on the island of Crete, I was traveling in an open pick-up, I stood, and into the mountains we go, and it was such an amazing thing that I'm on the island of Crete, which used to be completely...and this was the moment of happiness. And this moment of infatuation with the world... the painting expresses my optimism, joy of life, the fact that I am so open. Happiness and peace of mind it give me such kindness that I have towards the people and the world.

Day 5

(...) Family is the greatest value. And the family is all here, and those who have gone, they're gone, we have no control over that. Here, these shadows are people who are next to me, who were, so that there are as many as possible, and so that they feel good. Here are the two characters who also the whale with their hands, we would like to be supportive – me and my children, for those who need it. And this checks out a little bit in our lives. I do not have a garden, but the apple tree is an expression of fruit and abundance, and let some of that good in our families, let it work (...).

43.II.6.NP Hanna

Day 1

(...). I remember how in such great (...) secret, so that no one sees it, I adorned such flowerpots with cephalopods. This stage, when I took crayons, or in such places, some-

where under the sewing machine, a place where it seemed to me that no one would see me. And mother always remembered that the most important in these cephalopods were the very long legs with boots. Shoes needed to have high heels. (...) Later, when I was thinking about the next stages, when it could have been when I first felt myself, it was hard for me to find such a moment. Certainly some memories from my childhood, then the age of adolescence, I slightly felt like a tomboy, I experimented with hairstyles very much, with clothes, so perhaps these shoes, because then also paid attention to that, to clothing, extravagance in clothing, and then somehow it all calmly toned down. (...)

Day 2

(...) When I imagined myself as something I thought that I am a tree, I am a hand. And let's say that sometimes I need a helping hand, and sometimes I am the hand, simply. Colors, traditional I'd say, I like them, I like life, I like other women.

Day 3

(...) The idea, which this topic left me with is simply touch and the symbol of touch are fingerprints. Just like I touch history reading about it, (...) I touch the past, something that is now, what you are giving me, what I give you, it is touching, permeating. This shoe, (...) I thought that sometimes this plastic culture that surrounds us, floods us, the music, or other things, they trample, but also on the other hand can leave something good, sometimes they leave a good track. In total, each novelty may seem a bad thing, because it tramples what was, but on the other hand, it may leave something cool.

Day 4

(...) The colors have much to say here, I thought about it, wanted it [the work] to be completely abstract (...). The basis of my joy, my happiness, is that we are together. No matter where. And this work was supposed to show this. And there are children, we existed before the children, we will remain after children. (...)

Day 5

(...) What I meant was the truth. When I thought about how you could show it, this is the best version. Birds which are exotic birds, and the truth is – it's simple, we are poultry. There is also a symbol of life, the egg, because it is also the highest value. Life is something that we need to protect, what I would like to protect.

44.II.6.NP Tomasz

Day 1

(...) I remembered such a stupid joke, which was made by my uncles. Here's me, in the grass, this is how I have remembered that the grass. Batons, this is water, as a

little kid I saw a film, how old? four, all the essentials. I thought that I was flying in that.... it was not a bag, just a rag, in which my grandfather moved hay, in which I was wrapped and I was played a stupid joke. I still remember the joke (...).

Day 2

(...) This is a webcam (...) In the work there is a few dozen cameras and all the time I am being watched. If someone looked at the flowers, they are not only flowers, here is a strawberry, and apple and a pear, a paragraph, and glasses. These are the things that surround me. There is a little blackberry... These are fruits. Glasses are also the result of certain things. My eyesight went bad and it really irritates me every day. There is good and bad fruit. And this goes to the outside, into the world. I wanted to show that, despite the grayness, the monochrome, there is a certain hope. I look forward to this hope, there is the cross, I am a believer, it is a symbol of faith, but it is a shadow which is thrown, further on. I cannot see it, I believe that it's there, waiting for me. (...)

Day 3

The painting concerns history and history has shaped me to great degree. I myself did I realize that this is not a good history, so I'm trying to separate myself from this history, hence the barbed wire. In the doorway there are wires to stop this history, but also not to get involved in it (...). Here is the crop, that is to say the way I was formed, when I was little, through Sienkiewicz's story, that is Danusia carried in the crop, then those people who are in the story, they are basically a gray, shapeless mass, (...) there are Hussars. Chimneys are crematorium chimneys (...). There is TU 154, which flies out there somewhere, which I do not want to let into the room, it flies out there (...). But these monsters pass through the door, and leave footprints, and it is not safe where I'm watching them. In this corner, the dark corner, there are hidden ghosts of the past, they go through in spite of the barbed wire (...). I did not want here to refer to Christianity, that is why there is such a small menorah drawn there, where I wanted to note a small accent, this revolves around me. These shoes are a sign of respect for this history, in many cultures when you enter a room, you take off your shoes, I take off my shoes before this history, I show it the same respect. It's also not the case that the history will be completely in the corner. One more curiosity, I wanted to show it to you, I cannot break free, the doors do not have handles, I cannot close the door, so I try to separate myself with the wire, but I cannot close them, they do not have a handle.

Day 4

(...) Most importantly, it is this freedom, this movement, the wind, the freedom to be able to float. But I do not want to be alone in this paradise, to float alone in this freedom. (...) The second figure is always with me was, it is and will be, I hope. Yes,

it's so lucky for me that in this whole dynamics we can be so close to each other, and the tether is not attached to anything, it is broken, I broke free. (...) This is not my vision of paradise, just me when I am the happiest. I am happiest when I'm free. (...)

Day 5

This is my baptism. This is me, head, hands like this [on the sides], me after baptism. "Babtiso, babtisto" which means immersion, after immersion I rise a new man. I have a clear path. (...) This baptism was very important to me, just like the baptism in the Holy Spirit. Here is a small dove, flowing, fleeing. And these colors – simply vivid colors, they are vibrant and really I'm like that. They are intense and I'm intense like that. (...)

45.II.6.NP Klaudia

Day 1

In fact, my intention was my microcosm, it was a real event, recent, and why is this eye overtired? I will explain that the culture of the East and West meet, because I was under the influence of psychedelics, which is why this pupil is so enlarged. In fact, the East does not inspire me, I only recently discovered the actual power of these chakras and human consciousness in general. It's that my personal experience, it is very important to me, and since then I can say that I am waking up, simply. This took place before Christmas last year.

Day 2

(...) I am governed by two elements, actually similar, just like every woman. Two contradictory, sometimes I am surprised, how they can fit in, they are not the two faces, one during the day, the other at night, only the sun and the moon (...). They are here only represent to female and male energy which are balanced in me. A log here symbolizes balance, strength, support, and my beloved, as a very strong support and stability I find in him. (...)

Day 3

(...) My world actually began at conception, this is the embryo. It is divided into blue and pink, so it represents father and mother and their combination, from which I came into being. The next stage in my life, in this snail, is the yellow one, or childhood, and later enters more rapidly into adolescence, rebellion, and then meeting my own half and then, at the end it's golden, as if I wanted to spend the rest of my life and during this topic I realized that of course parents played a major role in influencing me, but they partially failed, because my childhood is yellow, it could be white, for example, but as a person who is in this world, I am who I am, and I am free and I want to stay this way.

Day 4

This is the place, the most optimistic version of my existence, the place where I want to live. (...) There is room for two people, yet we are not there yet. It seems to me that this place is waiting for me, but my job is to get in there. And the heart? The heart as the house. (...) These are not puddles, they are hunted clouds, that is such dreams can be completely fulfilled. I was in such a place, but I do not know if I want to go back, I did not answer this question yet. I am currently seeking a place for myself and I think that I think there should be a patch of water there, and the rest is not so important. (...)

Day 5

My real value was meeting that someone with whom I can spend my life. It was a green background, a meadow of life, but covered with red, that is our love, through which we walk. Simply put, side by side. This is my biggest gain in this life and my greatest asset.

46.II.6.P Andrzej

Day 1

(...) The first moment I can remember stood before my eyes (...) I was 4 years old. The weather was beautiful, the sky was great and very blue. The grass was a whopping meadow, which in fact it was not, and it was very green. And I still remember the two elements. It was like that, I left the house, so this architecture appears here and this house is here, and I remember the post on the meadow, because I knelt on the post and a wasp stung me. And this is the betrayal of reality for a small child, when a prairie suddenly turns out not to be beautiful and full of flowers, but turned out to be something treacherous and insidious, something I have to be wary of, something that hurts. (...)

Day 2

(...) I thought to myself that I will paint anything that came to mind during those first few minutes, but I think that this multiplicity of things that came to mind stems from the fact that the insight into what we are now and inside, is perhaps the most inaccessible and difficult to catch a glimpse of. So, I think that the past is easier for us to comprehend, it's easier to imagine the future (...).

Day 3

(...) For me it's about the fact that there is some history that has shaped us, in which we are immersed in some way, the past is history, culture, religion, church, parents, the whole culture in which we are, and this culture as a structure which shaped us, and which consists of multiple layers, but which is in turn something that was,

this is this trunk. On the one hand it is dead, but on the other hand, in this culture happens a lot of things, from which it is impossible to dissociate, though you may want that. And I'm not the keg, I'm the small plant, this branch. Here is this person, not formed yet, it holds out the leaves towards the sun, but I'm stuck, like all of us in this history, culture, sucking juices from it like a parasite.

Day 4

This topic annoyed me today, because I did not know quite what may be the most optimistic vision of me and I think I did not really have the vision. Therefore, I began to think up, to check if I ever have visions in me, which would remind me of something I associate with paradise, some kind of bliss, peace, happiness, fullness, I tried to come up with such synonyms. And the bliss reminds me of such proximity, physical proximity in this case, I envy all the ladies here, they have such nice visions, unrelated to the topics. I would say my vision is not mysterious. (...) It is optimistic and blissful. There is no..., when I wondered about the amorality of this vision, it is a little bit different, because really in the beginning there was only one couple, on one cloud in the middle, but then I thought that I would like all people on earth to have it as good as me, and so I drew other people.

Day 5

As the topic can be formulated using the same great quantifiers: three words – the most valuable, the most important and most precious. I think myself – well, there's nothing... I wanted this make this work anonymously, but I could not visualize the fact of life itself, the existence. (...) The most valuable for me is that I can live through every moment, and that these moments come and go, they are positive or negative. I didn't put the negative ones in the picture, I put the positive ones and indeed they formed an image – I cheated a little bit, but if were not for the great quantifiers, maybe I would have tried a different take on the topic.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

taking a stance on some of my problems, on difficult matters which we encounter, has always been interesting for me. Here, I realized that the questions do not come from me, they come from the outside, and that it is definitely harder to respond to the problems posed from the outside, but it was hard for me to deny that they are important. In view of this, I was indeed interested in it and I wanted to show that, but I also realize that I did not want to show many things to you. And that decision to painting something, was also a decision to hide something else. I imposed strict self-censorship.

47.II.6.NP Ewa

Day 1

(...) So I wanted a comparison with my other half, we are definitely on the same wavelength, at the age when we met, at the age of 20, he allowed me to discover the world anew, that the world is not evil, but it is good and that people are also good. (...) I wanted to compare these two rings. The smaller is of course mine, the bigger is his, just for contrast between a man and a woman. I have a really good husband who supports me in everything.

Day 2

(...) This open book is me and this is the openness that I have towards people. These names do not represent individuals, they shows that it is unfinished as a mystery, but also this book as the source of my knowledge, to which I aspire, and this mystery which interests me in this book. This knowledge will cause me to be able to be a guide who will lead in the direction of the sun, the proverbial light at end of the tunnel. This road is green, it is a kind of hope, but it is not a bed of roses, it is a hard way to go to teach these people, to lead them. I am here the most important and the first, which is why I lead. Windmills are such a way, somewhere there I go to the side and I charge my energy, and about the two? One is perhaps a bit too little, so I painted two. If there was place, I would have painted a third. I have to recharge my batteries to have enough energy to lead, to give this energy, transfer it to other people. There are birds here that can spread some knowledge among people, they fly in the sky.

Day 3

(...) What life has taught me about how to live, well, it was faith above all else. This flower means that nature somehow worked on me, that I am the person I am. The heart of course too – it means love that also somehow affected me. And the big question mark, is all of this, the unknown, what I'd like to experience, to touch. For me all of this still not conquered (...).

Day 4

This is me, and this is my husband, two halves connected together, which cannot be separated. This bow is so delicate that it could be untied so quickly, but I would not want it to happen. (...) A mirror in which I am looking, but I do not see myself, but I can see both of us, I simply do not exist without him, and it does not exist without me. (...) And those eyes are such big eyes that look at us, they are vicious eyes, such envious eyes, and I would not want those eyes to work one day so as to destroy our relationship. These are the bad eyes that surround us, jealous people.

Day 5

(...) It is a symbol not only of love, but for me, first and foremost, it is a symbol of life, and these snakes, they are like the snake Aesculapius, which somehow represents health from a medical point of view. (...)

48.II.6.NP Iwona

Day 1

The black part is the evil that lies in wait for all of us. My husband and I, we defend, protect our children, but even so, this evil out there is still trying to get through to our family. And these rays, it is hope, our strength, which motivates us to stay together in unity.

Day 2

(...) This tree shows me as such a strong woman standing on her feet, down to earth. I'm oak, that is why I often have to be strong and powerful. I am a haven for birds, for people, for anyone who needs it. The hollow is probably for the most harmed, the ones in need. (...)

Day 3

(...) This is the globe, and I am shown as a black dot, if I could paint a figure, I would have presented it differently. (...). (...). This line reaches the globe, it is God's love, it is something that has shaped me as a person. And that God's love surrounds the Earth, and those tears are God's as he regrets how Earth is destroyed and how much evil and suffering is in the world. And the light are rays, the light comes from God, and the moon is what surrounds us, the beauty that shapes us in some way. (...)

Day 4

(...) We need all these themes: love, freedom, nature, happiness, justice, marriage, colleagues, friends, family, and here there is the prohibition of slavery. If all these things are on Earth, it will be a paradise for me. This is freedom, nature.

Day 5

(...) The greatest value to me is life, presented as a puzzle, family. In life, it is painted like a puzzle, it is sometimes better, sometimes worse. They may not touch entirely, because in life various things can happen, sometimes better, sometimes worse, the puzzle piece that came out at the bottom, it is the hope that it will always be good.

49.II.6.NP Marta

Day 1

There was supposed to be a cable car here, this is a hostel. (...) I thought of myself as a form at that moment and I thought I was so very soft and so I spilled over these mountains, I felt so good. I was in harmony with the world and with myself, and hence the blanket. (...) I painted myself in the lotus position, but perhaps this cannot be seen. I actually look a bit like a “Janosik” who jumps⁶⁰. And it is in Zakopane. It was a moment in my life when I was really depressed, I had tough, very tough events happen to me and I went alone for 4 days to Zakopane, actually, I was sent there. I was terribly afraid of that, because earlier I was afraid of solitude, and there I discovered that I could find strength within me and that this loneliness is not so bad. And since then, every now and then I like to enjoy such solitude, not necessarily in that place, it does not have to be in the mountains

Day 2

Those who spoke of a baggage of experience and overload were right. I support the suitcase with my nape, but I’m already so resigned, but I haven’t quite resigned yet because I am not lying. Brain and heart appeared because of the question whether I am more the mind or the body, how I feel, it’s when I thought that I do not really feel like the body, I’m rather the mind and heart, it is quite a strong pair which always sends some messages. This heart and brain are associated with this baggage. And this was supposed to be a jelly bean, but I haven’t finished yet.

Day 3

I was thinking about what I am, what are the influences of culture, history, and during painting I came to the conclusion that I am primarily the heart and naturalness, which I decided to emphasize. With regard to the puzzle, first I had the idea to cover my face with a variety of puzzles, which correspond to different areas of life, different fields of culture. In the end I put everything on one puzzle piece. Here is art, music, books, everything that is wonderful and beautiful in life, the news about the world. This tear here it is a little bloody because I was thinking about history and the history of my family, and I put it right here, about the history of Poland, etc. ...And this [points to the “spear”] Is the influence of cultural do’s and don’ts and I decided to cover myself a little bit with the hair.

Day 4

I had a problem with this theme, I for wondered a long time, I had a couple of visions, so very unspecific and finally I decided to put three of these visions in the

⁶⁰ Translator’s note: Janosik was a well-known Slovak highwayman.

painting and that is exactly what you said. I love the contact with the three elements and nature. I love to immerse my feet in the water, to walk on grass. This cloud was a little accidental, but it looks cool. I thought for a moment that I could still put one more person here. But the composition is so nice that I think I won't do it.

Day 5

(...) And there is a distinction between life profit and the most respected value. Life gain is this tree from which comes a variety of fruit, or all experiences, education, plus all the experiences, all the knowledge, also negative experiences, but they are also my profit. But when it comes to value, the distinction I made here and there is the material profit – the tree, and here are the values and there is the balance (...). In any case, the people who support me, my friends, there are three people, my man, these are my greatest values, because they are great people, and character traits that have developed, this is the quest for balance, these rays, that is how I imagined openness and strength, hence the elephant. Although also nature appeared here once again.

Statement a year after the workshop:

It's been a year, and I still go back to reflect on what the opportunity to participate in the workshop has given me. At first I didn't notice great changes, but over time, what has happened to me at the workshop began to set completely new paths in my life, and I became more consistent, confident and far less confused. I am enormously grateful for this amazing adventure and the opportunity to meet myself face to face.

50.II.6.S Martyna

Day 1

(...) I got out very upset because I could not remember that moment. All the time it is very important for me and all the time I have a feeling that not everything I have done so far was only my decision. It was always the answer to someone's instructions or expectations, despite the fact that they were not spoken aloud, that "you do this or that," but I always tried to guess what someone expects from me, as if to meet these expectations. And besides, I such pictures of all my lifetime came to my mind, because I really tried to find the moment, and I think that maybe there are some slight transparencies, and these paintings that were created during the day are part of the image. They can be hidden somewhere there, I think they are. But they, too, were an attempt to find this point, which I blotted out every time, because I became aware that it was not the right moment.

Day 2

(...) I decided to make such spikes, to somehow close them in this sleeping bag. And I do not know exactly what it is. With regard to this gesture I think I'm proba-

bly at the stage when I want to tell everyone “I don’t give a shit and you either take it, or get lost.” I had a problem with this inner world today, but I do not know what is there inside.

Day 3

(...) The first question after all the introduction was “How does a dachshund work?,” so how do I work, actually. I am the dachshund, (...) this is a machine for digestion, which takes a lot of things, actually eats everything around, then takes after a very long to digest and excretes what is unnecessary. The process of digestion is long and I hope it won’t take the whole life. (...) I do not know what the kite and balloon symbolize, maybe some my kind of joy of life?(...)

Day 4

I started from building this house. In the beginning it reminded me a dance floor and I was thinking for it to be wooden, for the wood to be visible, I associate it with some heat, and later also accidentally I found out that the house looks cute with the space inside. When I think, perhaps not so much of paradise, but about something that I can achieve and where I’m going, it is something like that, I would like to build myself such a house, an “arc-rocket”, which is able to resist a lot of things, filled with love, because it seems to me that this is the most important, if people were guided by it, there would not be so many problems on Earth. And it is such a naive little vision, but I like it.

Day 5

First, the inscription was too small. I thought that the most important thing for me was that I am and I want to be here and now. I just am. There is nothing more can I say.

Quotations from participant’s comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 3

A great relief. I was very surprised that the group no longer scared me, because at the beginning I had a problem with that. It was about working in a group of people. All people pissed me off, but I think they stopped. The large range of age could have contributed to that and it gave me a lot to listen to others

51.II.6.S Kamila

Day 1

The black in the middle is me. It reminded me of the moment in which as a small, seven-year-girl, I was sitting on the couch and thought about how it would be like if I

wasn't there. And it is precisely this part, such nothingness, it was difficult for me... I interpreted it again, how it would be like. If someone didn't know, that I was, even if I didn't know that I was, and I am exploring this space. That is why it is so flat, it is not as spatial as this one. It's like nothingness (...) is incomplete, and here I was trying to finish it, because life will come to an end one day and so I made this frame, although, on the other hand, it is connected somewhere in the end.

Day 2

(...) These are the things I do in life that I would wanted to do, some unfulfilled dreams, some plans. And as you can see it all intermingles and maybe there's too much of it, but really there is nothing here, because nothing is concrete and finished. And here from this side I also meant people who want to influence on me, and these yellow, I wanted to show as rays of light, it is some of the pressure and expectation on their part that can somehow influence me, but I do not I think, however, they have much to do with what I'm doing.

Day 3

(...) There are areas that I do not know and did not develop because there are areas that I know in part, there are the areas that I know, but they do not affect what I see, it seems to me that in a sense, I am not manipulated by what someone tried to instill in me, and there are also elements, here is my symbolic eye that somehow affect my perception, but I'm not aware of them entirely, and it seems to me the most, that faith affects me the most and the symbol is the cross, this was supposed to be the iris. Faith affects the way I function. This is precisely the iris in the form of a cross, which throws a look that is steeped in this symbol.

Day 4

The optimistic vision of my existence could begin and end in me undergoing a certain transformation, (...) I have not gone through this transformation, so it seems to me that these things will provide me with the optimistic version of my existence. (...) This is a diving mask, there is also a hammock, in some places there are also people, I only remembered later that they could be useful in my vision. Here is a motorcycle, which I would like to ride, here is black and white, so that everything is clear in my life and so obvious, a "2+2=4" for assuring that my choices are right, because I often have a problem with them, there is also a city, New York, in which I was and where perhaps I would like to go back, but I would also like to have a house in the countryside, here perhaps the keys of a piano, which I later noticed somehow molded into a face, I don't know... Maybe I will finally have this skill, some camera, some singing, acting, there is swimming, traveling. And more or less, so that time does not limit me, there are grapes, a symbol of fertility, as I learned yesterday and fidelity, and I love that. Here, as usual, the cross is a symbol of my faith and a pet, some element. And there are stairs

and a ladder leading towards development, some purpose. And here I left the gate itself, which I may use when I discover that this was not the vision.

Day 5

(...) My faith and God, who symbolizes the sun. I did not want to have to use the cross. It is gold like something precious. And God and all that, to me, results from that, that is good, truth, hope, love and colors symbolize everything that is connected with it.

52.II.6.S Magdalena Gregorczyk

Day 1

(...) Only lately have I began to appreciate the charms of this life, at least I try to use them more. Experiencing the world, integrating with it. The background is supposed to be everything that surrounds us, and these balls are supposed to be a reference to other planets. Apart from the fact that we exist, there is still the whole universe, something we do not know, which is alien to us, inscrutable, intriguing. This figure, it is white, it may not necessarily white, there is also a selection of pink color, it goes over a little, it marks that this world is colorful, this also has some impact on me. So the man is in part a white card, which can be filled in some way fill and the only question is how to fill it. Always through the course of time, through the events, people, emotions, there is always something like that, as if we threw paint on canvas and created a certain painting.

Day 2

(...) These five figures is such an ambiguous symbolism, because there are different sizes and it is as if my way, in the sense that I'm on it, and i somehow trot to climb higher. As for the number of people, I think that these external figures are, to perceive it carefully, my parents, thanks to whom I exist and whom I am very close to, there is me and my brother, with whom I am also very close-knit and that darkest person is a person, which is I hope to meet, the so-called proverbial "other half." As for the invoice, I wanted to show (...) that I am an unforgiving person, but not in a bad sense, but if somebody did me harm, then it remains a part of me and hence this texture. (...)

Day 3

(...) The world for me is mainly composed of people, it's people who create culture, people create faith, traditions, customs, establish some standards, to which one submits or not, and certainly in some small percent each will always affect me, not so much me as me, that something will change in me, but I will always remember the stories, events in someone's life, even when people tell me stories, is it always has such an impact on me that some part of the other person remains in me. There is also a little bit, where are none of these people and this is a typical part of me, in the sense that

I present here such a character trait, something that I do not like, if someone is evil or does something that I totally disagree with in my ideology, then it does not matter how hard he pushed, I totally cut off from that. (...)

Day 4

(...) It was hard for me to illustrate this paradise of mine, because there is one million two hundred things in it, and it was hard for me to fit it on such a surface. (...) This grid is as if two people supplementing each other. The man has a dark green background, the woman a bright one, and this grid is intended to mean that they complement each other. In the center of the painting, exactly in the center, as much as in a little dot, there is the belly, and apart from that the painting will have also have a top and bottom part, at the bottom there will be something that marks the past, or the people with whom I had contact and everything that was, there will also be the top part, or the people I will meet, with whom I will have the pleasure to associate, to exchange experiences. (...)

Day 5

(...) There is no such thing in principle. Maybe in a different way – there are, but there are a lot, so I decided to link them. This value and the most important thing, the first thing I thought about was the gold, it's gold that we associate with a great wealth and value, in fact, and paradoxically, my work shows a priceless thing that cannot be bought or gained, namely time. I mean time, especially the flow of time, as time spent with you, as time spent with every creature on this Earth, who filled me in some way with its wealth. So in general, it is a graphic representation of what I wanted to tell you.

7th Workshop July 8 – July 15, 2013

53.II.7.NP Agnieszka

Day 1

There are two personalities, or one personality that emerges from the other. (...) But one of the dynamics is a struggle, especially the black with red is a form of struggle, the second is a certain harmony. The moment when I imagined it, I imagined it a little bit differently and it was scary for me because it was black and white only, and when I started to paint the picture, I started the right side, there were two black colors, split apart and after that split of the two blacks I found that it does not reflect the reality which I wanted to show, so I went into gray, and then I started to apply color to it.

(...) It is an experience from a few years ago, which lasts in me and is very strong. It is an experience of freedom. Saying that you're yourself while you're free is for me

a dynamic reality in which, contrary to appearances, being yourself, being free is not the experience of lawlessness, but it can be seen in the image where...at that moment, when it happened, I experience incredible joy and freedom, just the experience of freedom. In the experience of liberty I discovered the experience of myself, my essence, my humanity, identity, freedom, which is not crossing out, it is not crossing out another human being, but it is facing, facing both me and the other.

(...) This moment was associated with my religion. At some point in my life I could not reconcile the freedom that we receive from the Lord with one matter though, it's hard for me to express...but many times I had the impression that I'm free, but what will happen if I act differently than others expect? And sometimes it is difficult, but it does not change the fact that life has a lot more color. And that is why there is a huge variety in the color. It is amazing. I think that we are still discovering our identity, but there are moments in which we get to discover much more of it, I would say. It updates.

Day 2

(...) My personality, who I am now, consists of multiple images. (...) I made a triangle, first the top, I associated it at one point with Tischner, with what Tischner said, who I am, "First I am a human, then I am a philosopher, then a huge, huge gap, and finally I am a priest." I wrote about myself, "I am a human," and then I wrote, "I am a woman," and then wrote, "I am a sister," and then I made a hill and a void, a peak. Then it crossed it out and I realized that I am a human, I'm a woman, there is a huge, huge gap, then maybe I am a sister and I saw that it is all one way, so I drew a triangle facing the other way, inverted (...). These triangles are for the form of where I am now and it is associated with what I have received from people, what I worked for myself, what I received from God. It all adds up. So yes, this introversion and extroversion do enter into it, but at the same time this is not it, this is not everything. I also want to say that this is also a relationship to God. It's an eye in the middle, it really is the look of God, but for me it is such a look, a matter of providence. This is a look which I may not understand now, which is difficult for me right now, which might seem true, it makes no sense.

(...) I discover many contradictions in myself, they are beautiful contradictions, because if a person did not have them, knew everything and believed that it is all right, that would be terrible, because life would be boring.

Day 3

During the visualization I had one image, a gesture of folded hands (...) the left is the hand of the past, and what I draw, and the right is what I get, and this contact is what I get, the present. That is, we can say one interpretation. The second interpretation is that for me the gesture of folded hands is such a gesture of listening. I really like to listen to people like talk, talk about themselves, and how they talk about histo-

ry, events, about what they are interested in and so on. For me this is something that I draw a lot from. I immediately learn a lot by listening to people, trying to understand which is extremely difficult, to understand another human being. I believe that the ability to listen is a phenomenon, that we are an outtalked society, where there are so many words, a lot of sharp words (...). This tongue was shown later, the place was empty and I was missing something. And later, the red, aggressive tongue is a symbol of this society, which is very talkative. I really wanted it to be real hands and not symbolic. It is also meaningful for me because I live in the real world, and the current world is to a large extent, the virtual world. (...) And sometimes it is very hard to be who we are in the real world, when others are watching us, see us, look at us, evaluate or criticize us. That to me is very important. The background is this world that is so crazy, such a disordered world. (...)

Day 4

During visualization I had a flash of something, but I decided that it is childish, and I will not paint it. I was wondering what is heaven, what is paradise, what is happiness and I could not imagine it, because I could not find a such a place. So I painted my everyday life.

(...) And so, looking at this life I have to say that beauty is in us, in everyday life, in what I see, what I touch. I would like to be in that happiness with everyone, who are, who will be. This is not a place, it is not a defined space, it is something infinite. It is difficult for me to express. (...) The experience of happiness, paradise, this place that I imagine, it is not a certain external something, it is something that is in me. I will identify with this picture very much. (...)

Day 5

(...) I realized that life is such a value that contains all of who I am and who I will be. It is an extremely dynamic value, alive. Generally, I hate the color red, but I chose it because I usually associate it with aggression, but I'm not talking about the aggression, but about vital energy, which exists, which is transferred. The value of life is inalienable and fundamental, not only for me, not just my life for me, but also the lives of many people I met, it was a huge gift.

Quotations from participant's comments concerning their experiences from the workshop, registered digitally after the painting work was completed.

Question 1

Maybe I not such a horse that wears blinkers and perhaps this is how I am perceived by society.

54.II.7.NP Michał Grubecki

Day 1

(...) I assigned it a time, (...) when I demanded what's mine. (...) Sweater is such a moment when... when there's an older brother you wear clothes after the older brother. This is such a vivid memory of my real childhood, when I was already a little older, we drove to Warsaw with a tour and I demanded a sweater, because I had one which was too big, after my brother. (...) And this sweater I got. It was bought and it meant very much to me. I went in it and did not have to be ashamed. It was an important moment. It was my first important sweater, a blue one (...)

Day 2

(...) This is a procession of Poles. I can be anywhere, I do enroll in this procession of Poles. Here I wanted to show the different stages of how people behave during such a slow, very peaceful procession, well, because what happens here in time is like history. (...) I am definitely in the parade, participating (...) I am proud that I am a Pole, you must take care of it, so that it doesn't happen that somewhere some ambassador, gets drunk abroad and makes a mess, it hurts me.

Here is someone with a backpack, here is someone with a child, all the people here are important, they are Poles...

Day 3

Somewhere out there these traces of such stories of older generations and where good and evil were very clearly polarized, generally times were difficult, time of war, it is easy to describe. The image is schematic, it is like a painting of an open rifle where we look through the barrel. (...) This is a picture of the world. I would never want to take aim myself. But the person who has a gun in his hand is not able to read (...). It is seen by that man who can read these words, that is why they are reversed. Viewers of this painting cannot read it, only that man behind the rifle."Remember to follow such laws of which you are sure that you would like them to be universal laws." (...) In addition to this quote there is a lily, I suspect that it is five times larger than the original. The original is made of toothbrushes, the handle, by the aunt in the camp, who stood many times on the other side, and certainly for the lily she was in the walls team and for this lily, this ball could have been for her. It's a little thing carved with knife, so as to not give in. This symbol, this lily is in our house, is one of the real objects, it is a symbol stored in our house and is of great importance, which is why I put it here.

Day 4

(...) And always when something good happens to me while I'm away from home, perhaps I do not reproach myself, but it has such a tinge, I am experiencing something wonderful here, but I can't share it directly, because no story would do it. To share

with my wife. Nowadays we miss such possibilities. Once people used to sit together at the table, wherever the family may meet in its entirety, this place is the happiest for me, because then something good is created. (...) This is a family scene. This I how I imagine my family to look one day. I have a daughter and a son, and maybe one day they will establish their own families, and perhaps one day this meeting will happen. I'm not going to impose it on them, but what will happen....

Here we are sitting with my wife, and young people are here with their other halves in the future. I'm not going to press. My daughter is 30 years old and, unfortunately, not married yet, but we are not going to press.

In any event, it is a happy place, wherever a family is created, in my opinion.

Day 5

(...) Freedom is a necessary condition, I am thinking of inner freedom, so that we may live, give something, mean something for ourselves. (...) Slavery is the vilest thing a person can do to another human being. Freedom of choice also, it is a moment that I present here, this is the moment of choice, which will one day happen (...). This suitcase is a symbol, I'm also at a stage in life where my son studies and lives in lodgings, the daughter is an adult and has a job and is now she can practically think about herself and her family. (...) A moment has come when I realized that I can choose between the place of residence, place of work, for me it is a manifestation of my freedom and that moment of choice is very important to me.

These calendars are a symbol of years that... this is an apartment in Nasielsk that you can leave behind to search for an interesting job, for normal people, so as not to waste these seven years. This is not the direction in which I am going, but the place where I am leaving from. (...)

55.II.7.S Anonymous

Day 1

I chose the wheel, because it is a perfect figure, perfect. And there was a period in my life when I was 18 years old, when I became an adult, I went to work, I knew what college I wanted to go to, I got to college of my dreams. I felt great. Here is my childhood, and these black bushes, because it was not easy in life, because there were moments in my life when my dad died when I was three years and my mother raised us alone, and of course it was not easy and I could not wait, when I could earn my own living and do what I wanted. To be independent, to be able to make my own expectations own expectations and dreams come true. So now here is a full moon, I painted it with the red color, because I love the red color, (...) part of the identity is already completed, because it is true, but this one is still a possibility that I will find myself because these dots, which are here, these are my dreams, and here is the energy, here I strive towards other things.

Day 2

I started to draw from the ankle and found that it will be colorful, and each box will mean something. (...) Yellow is joy, here is openness and such color that reminded me of openness, of the given characteristics. Joy, openness, responsibility, kindness, peace, agreeableness, sincerity, anger, aggression. Here at the top I indicated each such values to perform, namely: school, work, development, travel, dreams, entertainment, relaxation, nature, rest. And on this page there are the emotions associated with family, because I was so traditionally raised, which is this way: Family values, family meetings, health, caring, thoughtfulness, helpfulness, gratitude, respect, and the last I do not know, I ran out of ideas.

(...) And the background, that's what happened. I was in a long relationship, and of course I ended it. And this yellow is positive emotions, and red means aggression. It was a big dilemma, whether to be together, or not to be together, and of course I finished it. And here was this struggle, which is positive, negative, positive, negative, and in the end it came to pass, it happened, and now I'm alone. Another important thing that I realized is how important here are the values, that love has always been important to me and I tell myself, "God, I haven't marked love" and I was shocked.

Day 3

I presented it here, because I identify with nature very much (...). I feel a kind of fullness of life when looking at these animals. This is where I presented the deer and found that in this picture the deer is me as ME. I do not identify with this fullness, but with the animal, the deer, among these, the dusk, night, so lonely, deserted. Later I came here to add this part and it means that the environment in recent times has been very degraded by humans.... This deer is lonely and abandoned, because I feel this way. [crying]

Day 4

My most optimistic place is the universe, which I painted here. (...) Here I have my little heaven, here I have my little hell, here I have my own land, one small, big world, strange world of madness, fooling unfulfilled dreams with paradise, here goes out, day after day, what makes the pain go away. (...) There is an earth, such security and everything that is important to me, where it is, here is the radius, such energy, hope, dreams. I'm here this smaller planet, and here is the one that is waiting for me somewhere. I'm waiting for the spark.

Day 5

(...) One of the most important elements for me is simply life and here I introduced them. This is the heart and I believe that life begins from the first heartbeat. And it consists of different emotions, feelings that are important to me and significant and is the heart that keeps beating. This pulsation of life, the beating of the heart. And

this is from this side. And when we look from this side, it is like a second perspective, and it is the heart, which I'd like to give someone in the future, so this is also important to me. And my most important value at this moment.

I did it black, because I like the contrasts. At the beginning it was red and but somehow I did not like it. And the colors? Because I like the colors. And it seems to me that what is so scraped out here, it is a reflection of me.

56.II.7.S Dominika Wojtowicz

Day 1

(...) This way, river, I was supposed to be such a flourish, such a curvy line, something like the letter S. And it's my search for identity, such femininity of my own. (...) Now I run into all sorts of things, a little bit of love, a little bit of music, into various elements, but as the painting is more in pastel colors, the background is so delicate that I am so happy, smiling. (...) I am learning to express myself, to explore this femininity, is this dress, where there is also the melody of the heart, in a dance, like the breeze, like on a bicycle. And also this moment, perhaps of entering into such femininity, [was] when from my father, with whom I do not have the best relationship, I got a bouquet of flowers, such small roses (...). And this way it becomes bigger and bigger, clearer and clearer. Here is a golden hue, I'm on the right track, the wings of an angel carried me somewhere. A couple of these feathers. So I'm on a journey of discovery of this identity and everything gets sorted, all the different moments of life. (...)

Day 2

(...) I saw something more like light, I do not know, sun, rays, flames. Maybe I'm just me at this stage of his life, transformed, already looking at certain moments differently. These brown pebbles are such different experiences, which I now see differently, because if it were not for these events, which could be difficult, I would not be as I am. (...)

Day 3

(...) At the beginning of this visualization, [there was] such an idea of something like cosmos, the beginning of the world, such an explosion, in which I am also somewhere. These planets (...) are arranged in some culture that is changing, or particular eras, the form into one, they are in one line, and each of them is circling on a separate orbit. I have, however, that small planet of mine, on which there are my footsteps, and even though I know that there are many influences, cultural, or historical, I want to be a little more distinct. These mini planets are also have mini symbols of things that I got, because of the fact that I am Polish, that I live, where I live. There are more important things, like nature, flowers, (...) and faith, religion, the fact that I also discover some things that are more and more important to me. The second human, this

could be a man, my other half, but it can be also another person who is close. House and at the end the Polish flag. (...)

Day 4

(...) Somewhere in the distance [there is] the house and me and my other half. It's dark, but I would like to go through life with my other half, so he would hold my hand, so that I knew he was close, that I was safe, but somewhere in the darkness to discover such secrets, to search for adventure somewhere, something unknown (...).

Day 5

(...) The inner sky, gentle, harmonized, but still vibrating. Some such inner freedom, but also joy. (...) But I get a little touched, because it moves me, God and these people, these colorful heads. My community. It was there that I learned to talk about what I experienced and how God has worked in my life, because I also closed myself in the virtual world – computer, television, somewhere to escape it all. And talking about God, the growing relationship with Him gives me such peace of heart and joy that I have tears in my eyes, but I can talk about it with a smile on my face. And these experiences that are difficult, thanks to the grace of God, thanks to all of that form the new me, because I know that if I hadn't gone through this I would not be who I am.

57.II.7.S Paulina

Day 1

(...) I have a twin brother, and from the beginning I remember when we were little, I was always somehow the worse one, I did everything worse, and somehow it continued like that from the very beginning until I went to college, I started to work and somehow everyone began to appreciate me and they turned everything around, that perhaps I'm not that bad, that perhaps something will become of me. I imagined that moment, when the balloon flies up through certain stages and I also had to move through some stages so that others would appreciate me. And in the beginning, like the darker colors here, I saw it all, the whole world in such dark colors, and then there was a moment when I saw everything through rose-colored glasses, in pink colors.

Day 2

(...) It was supposed to be heaven and of the same color as here, here is the center of the sun, because it's the sun. There were to be such dark spots, from which the middle of the sun was formed. And why is the middle black? The dark center was to show what was first. And these rays are bright and the background is increasingly bright, it is what it is now. Bright colors, which is good. It was really so hard to sketch something today that you have no idea. I could not concentrate. I had a vision from the outset that I would paint the sky, and that it will be a dark image (...). I associate

heaven with something very positive. I feel like the sun, which shines in the sky. The sun, which used to be dark, and now it is bright.

Day 3

I alluded to culture and immediately my first thought was the music with which they identify myself, and that works for me very positively. This music is hip-hop (...).

Day 4

(...) I found that there are too many of such places, but the most important thing for me is a situation that I wish had happened. And here I wanted to read a piece of text:

"There is a place in our heart and in our mind, happiness lives right there," and for me the greatest happiness would be if the person I love most in the world recovered. This is my sister, who suffers from mental retardation, and I know that in this life there is just no chance for her to function independently. And that's why I drew here a stairway to heaven, with the idea that maybe it will happen there. And the puzzle piece that is in the picture, this is the missing puzzle piece that is missing in this life here on earth.

Day 5

(...) Values such as family, friendship, friends, security and freedom. (...) I wanted just to show that they are intertwined, and the thicker lines are the values which are important to me, the most important, but there are also the values that are less important, and they are also marked as a thin line, but they are there. These reinforcements are the core values for me. Here, I stressed the most this red color and for me the most important value is love. And this is what I wanted to include here.

58.II.7.S Małgorzata Kulik

Day 1

(...) It happened when I was eighteen months old, when I fell out of my bed (...). And these stones are those from childhood, because my parents divorced very soon, my mother was left alone, we lived with my grandparents and my childhood it was not perfect, perhaps even terrible. (...) That's why it is such a red background, it is so dangerous. It is known that each of us has a very big stigma, if they have bad childhood it is reflected later. And it was also was reflected in me, when I was 20 years I fell ill with a disease, unfortunately incurable (...). But it was such a beautiful moment, really, because up to that point, I was such a mad teenager, (...) this illness pinned me in bed for over a year, I was in hospitals all the time (...) and then I got to know myself. (...) I am at this point of life today when I have a really wonderful partner, we

are planning to have a baby (...). This clover is the luck that I know that I can rely on him, because, after all, we may happen that we will not have the child, but we know that we will have each other. (...)

Day 2

(...) I always presented myself as a volcano, because theoretically, I am such a volcano. When I'm calm, I'm calm, but as it explodes I almost get crazy and it's best, if no one got into the lava. And it proved correct in different situations. This lava poured onto completely innocent people. (...) This beauty, really, of my illness, and this tip of Mount Etna, is a bit of a blur, because it has already been 10 years, since I have been struggling with this disease. On the other hand I did not want lava to be red, because I already accept all this, but there are some moments in my life when, as for every human being, health is the most important, and because it varies, and there are different situations which arise, I get very nervous that because of health, because of this illness, I'm locked in many spheres of life. (...)

Day 3

The work refers to the new single of Ania Wyszkoni, but chose only a fragment, parts that make up me the most (...): "z deszczu strug i słonecznych chwil [from sheets of rain and sunlit moments]," on the side "z moich wszystkich obaw [from all my fears]," "z ciszy nocy, z hałasu dnia [from the silence of the night, from the noise of the day]," and at the bottom "z wiecznych trosk o cały świat [from the constant concerns about the whole world]," and mainly, as you can see in the painting "w całość ułożysz mnie [you will put me together]." And today I had the intention of painting the galaxy, but it's probably not quite that. In the visualization I saw space, I saw that it certainly these colors will be here, because they are my favorite colors, and probably most, and perhaps all of them will be color-coordinated like this. (...) I realized that I do not quite know how to put myself between culture, faith, origin, and a sense of being Polish.

Day 4

(...) The most optimistic version of me in my life so far is kind of like being in my mother's womb. I decided that on the red abdominal folds I will paint a child that is growing (...). I came to the conclusion that I have one such beautiful dream that one day I could afford to live on such a completely deserted, beautiful island, with the celandon water, where you can see the horizon and I could sit on the deck chair under an umbrella, which would protect me from too blinding rays of the sun. And there are two sunbeds because, of course, I can myself and my current partner. There would be just us. (...) I wish there was such a wonderful holiday. These lounge chairs are empty, because we were only just aiming to go there, but we will sit there. And we'll sit there for the rest of our lives. (...)

Day 5

The yellow background is life, I do not know if it's my life because my life was not so bright and optimistic, sunny, at least so far I have been plagued by various problems, as you already know. In contrast, I resolved that the profit will be life itself, which will be luminous and it will be sunny. And these dots, they are not so much planets, spheres, but the events that have already taken place or will take place in my life, which are important to me. The main point, the largest one, with such a small red spot, this is the baby that I hope and think will be the biggest gain in my life. (...)

59.II.7.NP Małgorzata

Day 1

(...) At some point I saw myself as the square, which is here first, the biggest on top. (...) I cannot say when I felt myself as myself for the first time, from some moment, but perhaps there was a lot of those moments, and I associate them in a rather nasty way, that I'm different than the environment, I have my own individuality, and that nothing penetrates it. (...) I think that I am so sunken in myself because of this grenade inside, searching. And the reality outside is so foreign to me. And these little boxes is what I'm starting to learn in reality and make my own, or what part of this reality creates me. Such taming of one another. And the bright parts are my vision of the future, with the hope that there is a space which I can enter, that this is my place, that there will be such places where I will be exploring myself, identifying myself. But also, it now that I thought that this is a space that actually transformed me, my surroundings, the environment, other people, that in a way I retained my square shape but also allowed myself to change shape in a way that makes me happy. Because, so to speak, in a way I disagree with this, with myself, with my square identity. There are no sharp angles, but the sharp boundaries are there, and it occurred to me during painting that perhaps... it's not a circle, it is not something lovable, it's something makes people fear me, makes them wary. I do not know if I'm wary of people or vice versa, but there is such a thing.

Day 2

(...) I am aware that I am very different in different situations, and sometimes I do not recognize myself during the week, because I either look at life with a lot of enthusiasm, with hope, or I give in to pessimism, think that nothing makes sense and I do not know what in principle makes any sense. (...) The various forms that simply are and are just happy, lifted... I wanted to introduce myself as a flying person that floats somewhere, because I wanted somehow to fly, in a symbolic sense. But unfortunately in the middle I drew such great sorrow, such a person, a cowering figure and another figure that has come some way with this backpack and this backpack overwhelms it. And indeed it is the symbol of what has happened in my life, and that I

look a little bit backwards. (...) And it overwhelms me. I wanted to paint one side as negative and that is my starting point, that I have some luggage, and I wanted to shape the other side as positive and I could not. (...) So I asked myself the question, whether this is the truth? Is this what I am now, and did I get used to what I am? (...) As child I was lively, joyful, mischievous, and somewhere I feel that through various events that has been pushed back (...). I have done something similar in my life recently. I have painted over some 15 years of my life and started from scratch. There was no point to wade into something that did not give me satisfaction, only grief, sadness, feeling sorry for what was, and these stones, the backpack and the impossibility of painting joy, the joy of life. But I wanted to stick to showing, where I look a little back and forth (...).

Day 3

This is a picture I saw during visualization, I painted in the picture what I think I've heard. (...) For me this topic more general, safe. (...) Humanity is like a set of bubbles. Somewhere up here we have our roots, what shapes us. And so the blue and derivative things here, I called spiritual. All these spiritual values, the pink and its shades are bodily, the blood ties, what we associate with our physicality. And from somewhere in our past it influences us, and then when our time comes to start our existence in the world, it creates us, and at some point it comes out, is it at the time of being transferred into the offspring? (...) Here in this picture you can see what we have in common, the colors or the values that are constant, but in each of us they are differently arranged, they form our personality differently. We can say that there are no two identical bubbles (...).

Day 4

(...) In my dream, the state of paradise is to see that in everyday life, in the drab existence there is happiness for me (...). Here, the black teeth attack, they symbolize for me the difficult events, things, situations which I do not understand now (...) this optimistic version of my life, so I imagine, at some point it will all become clear. So that I will know that it all made sense. That's what hurt me, stung, stuck in my head, heart and existence, that it made sense and it has shaped me and my path, led me somewhere. these elements here are what is important to me. Here are my dreams in the form of the piano keys, because I want to (...) learn (...) to play. I'm on the bike, because cycling is for me a symbol of freedom. They are human faces, which means that I cannot imagine any happiness, future without people, friends, family, people with whom I could share this happiness. These smaller individuals are people I work with, children, young people, with whom I would like to work (...). And this circle of white, for me this is the Host (...)

Day 5

(...) It occurred to me that this is me. There is my way, me being full of myself. This is a point which I have reached this life (...). Here is the white dot on the bottom, it is my life, me at the moment of birth. All these colors are colors that at certain times of my life were my favorite colors. (...) Elementary school reminds me of red. Later this green – high school. There was an orange time, and now I think it's dark blue, I think I'm even obsessed with it. It is the symbol transition. I was thinking about what is valuable to me, what I value in myself, such crossing of something impossible (...).

60.II.7.NP Anonymous

Day 1

(...) It was an experience of no longer being a child. It was the third or fourth class of high school, I went out of the church and looked at my hands and then I realized that my hands, the hands are no longer a child's, I saw that they are quite different. (...) During the visualization the image was spatial, that is there were two hands in the spatial composition – this hand of an adult and a child's hand. (...) When I finished kindergarten I came back home with a diploma in hand, in front of the block a man was sitting, I often went to him. (...) He asked me to draw him this show (...), I drew this utterly childish drawing (...) and I, of course, as this frog. And one more thing, these cephalopods here do not have, at least I think so, any significance beyond the fact that children draw them, but every now and then, it just so happens that kids draw cephalopods and I collect these cephalopods (...). This green is also connected with such memories from childhood, the early spring when there are marsh marigolds in the meadow. When I went to grandma I remember this situation, I got all wet (...).

Day 2

There is a lot of blue, because in the visualization an instruction emerged suggesting a river, and I grew up on the Vistula, and always whenever I had problems, I went for a walk on the river bank. (...) On the Vistula River is this black wire, that is, so to speak, my life, in which there are various events. (...) I drew an impossible figure here (...). This is a relationship that was doomed in advance due to illness, but it is still important that I wanted to show this cable in the river, that it flows nonetheless, that I do not want to entangle myself in all of this, I just go on my own because life anyway each gives everyone different kicks and you have to move a little further. (...) It is impossible to be only the mind, we are also the body, and so I thought that in these various corners of life I always wanted to be myself. When we ask ourselves, whether we are in harmony with ourselves, when we look in the mirror and tell ourselves that "ok, I'm alright with myself." And that is who the idea of the mirror was born. (...)

Day 3

(...) I feel utter chaos and total helplessness in terms of this issue (...). I had these two extreme feelings. One sense was a total rush of all kinds of memories, symbols, travels, everything that shaped me as a cultural creature. (...) Who will remain if I rejected all this? What will be left of me? I tried to draw a window at night, which is set ajar, and through this window I am trying to make some kind of order, I throw away these different symbols, exactly what is related to what I experienced. (...) There is no Polish flag, there is the French one, because I really began to appreciate the Polish culture, discover it, identify with it when I was coming back from abroad to Poland. I have spent a fairly large part of my life in France (...). I began to appreciate the Polish culture, because I thought that they themselves cherish their traditions and are so proud of it, here is the heritage of the French Revolution, here is this, here is that, and I come to Poland and no one can appreciate that somewhere around the corner there is a nice country house, which can be put to appropriate use, or somewhere in some small village you could make a great center e.g. a culture center.

The red car is the first car I've had with my husband, because we travelled a lot (...). This car was parked in the garage (...), the garage is right next to the war cemetery where soldiers are buried (...). These tombs are shaped like a cross, like this here. And so I realized that every time I go to the car and go somewhere closer, farther, I walk past such an important place. (...). A bird, because this is the part of nature, and I live in a place where there are a lot of trees, a lot of birds (...).

Day 4

(...) I was looking for such a perfect place, and I thought to myself that here on earth there is no such place, and I want to some other planet where it's warm and where you can go, like you go through the desert, dipping your feet in the hot sand. (...) I do not know where it came from, to put here these pieces of wood, and this is also something coming out of the desert, which we encounter in life. This can be sharp and hurtful, but in fact somehow it shapes us and I think it is life-giving in a way, in the sense that it makes my life more diverse (...). I think that it is not irrelevant what number is hidden here: three pieces of wood and four such sources. A three plus four is seven, and seven is an important number of Kabbala. I was born on the seventh (...). Maybe I will come back to that pile of sand, the desert is perhaps an unrealized dream of mine, because I would love to go to Africa (...). During the visualization I also recalled the Little Prince, who was so lonely. This is such at the moment such a moment in my life.

Day 5

(...) This is the cover of Kazimierz Dabrowski's book about "Positive Disintegration." I feel that I am subject to this process. (...) In less than two years everything that was the most important for me, has been destroyed. But I am trying to

rebuild it slowly and very carefully, following the steps to the top. Many things collapsed for me. Not just the job. Exactly one year ago I lost my husband, before that my father died, even before that I had a car accident, so I had a whole bunch of horribly bad experiences and I am trying to put it all back together (...). Therefore, when I heard about profit today it was terribly hard, instead of focusing on what is valuable in me, I still had in my head this monstrous profit. And I thought, what can I say, if over the last two years I have lost virtually everything?

61.II.7.NP Anna Chmielewska

Day 1

(...). (...). When you think about it, when I felt this identity of mine, that I am me, I really think that was the case a few years ago. Previously, I was very, I'd say, controlled, but a very big influence on me was the family, education, school, later marriage, people who surround me. I submitted to this, I even tried to try to fit, adapt to the expectations of others. In contrast, a few years ago I made life decisions that radically changed my life and it was a moment when I decided to change the house, move out of the house in which I had lived. I remember when I was sitting on a hill, a small hill above the house (...). Since I live in the countryside, there is a lot of green, which I love, this is the green, this nature. And that blue is my breath, inhaling (...). And here again, right in the middle, is the red dot, and it is my heart that still beats. (...)

Day 2

The image shows me, that's me. Me today. Today I am straightforward, open like a book. I identify with nature very much (...). This is a nest that I have created for the children. It is empty and it is on the outside because I try to give my children a possibility of choice, development, seeking their own way, and I do not be such a very caring mother who limits in my view. And my children have flown away, looking for their way in life, which is why they're not here. And actually I'm away from other trees. Other trees are other people that I see, but at the same time I feel so lonely and that is why I'm alone. (...)

Day 3

Here are 3 elements. This is a section of a tree when it's cut, a ring. And it symbolizes such a development to me. (...) I think that I use my roots a lot and these roots are exactly what was in the visualization, that is the influence of culture, history, traditions, so in this case it's only about family roots, but everything which I think creates me. For me, the historical, cultural values are very important, very significant, I have great respect for the elderly, all these historical monuments, cultural heritage, not just Polish. (...) The blue thing is a river, river of life, life that goes on, and also

includes me; these whirls, they are the different troubles in my life, also a variety of stones, these elements. It is sometimes calm, sometimes violent (...).

Day 4

(...) Things that would personally give me happiness, are peace, security, warmth, contact with nature, that is what I miss the most. And this little element. Today, after the visualization I needed a comfortable position for further reflection and I went to a room. (...) Rarely do I feel important for other people, noticed by other people, and after what Edytka said such warmth spilled into me and I thought that today I must include this in my work.

Day 5

(...) I know what is most precious to me in my life and I know what values are important to me, but it was hard for me to present it without drawing a tree. (...) The most valuable in my life was the experience of motherhood, beginning with pregnancy, then the care for the little baby and all the time watching as my children grow up, develop. And all the values that are associated with emotions, feelings and experiencing.

This gray thing is our everyday life, which is sometimes different. In the drabness of everyday there are emotions and experiences, and are more or less positive (...). I wanted these two points to mean what is the most precious to me, that is my children and all that is associated with them. And here I would also like to point out that other people and what I get from others, and what I give to others is also very important to me. (...)

62.II.7.P Magdalena

Day 1

The triangle is a symbol of not only divine providence, but also sexual orientation, for example, the blue triangle, or a pink triangle; the blue one is hetero, the pink one is homo, and the purple one is a little bit here, a little there. And at the time, when I felt that I was myself, I was entering into the violet. Chains are a specific moment in which I had a problem with expressing myself through clothing, or listening to music (...). My brother listened to music, which was considered satanic by a certain radio station, and because my mother is devoutly religious, a witch-hunt began in my house for everything associated with black color, or with heavier music, (...) I had a wallet at that time with a chain and I liked to wear it so that the chain could be seen, and when this witch-hunt started my mom threw out all the black clothing, this chain that I liked so much. And so my symbol of rebellion, I remember, when I started high school, I took paper clips, I made a chain of them, and when I left the house I did this to spite my mother and pinned on it so that she wouldn't know, (...) it was a painful time.

This is a drop of blood, an eyeball is reflected in it. Because I do not see everything as it should be. And this is some scrap, a bit like the optic nerve, something like that.

Day 2

(...) For some time, I realized that the comic is something with which I now just live, on which I pin my hopes, because I want to be a comic book artist, a mangaka, or an illustrator, so be in similar areas. On the first frame there is a figure (...) it's all about a clash of these different contrasts, because I am a person full of contrasts and paradoxes (...). And it is my constant struggle with this, to reconcile seemingly contradictory things. The next two frames are more interconnected. I'm interested in the East and the eastern theater (...) it is the theater of gestures. And these two frames are also linked to the background. Maybe first about the background, the dots which today almost drove me crazy. (...). They are simply fillers for the background. But it's also not what I wanted to achieve, visually, as a convention, but it also has its importance, because I am chronically sick, I have multiple sclerosis, and in this disease there are such changes in the brain and this is how I imagine it. This hand is also a little like I was looking for help, which I cannot find. And also this is my fear that I will not be able to fulfill my dreams (...).

Day 3

(...) These are the images that came to me during the imagination training. Actually, I do not know why they appeared at one point, (...) these boxes, so pink and with a teddy bear and this is just milk (...). This walking figure (...). I don't know myself, whether it is a contemporary punk or of those times when this subculture was only beginning to develop. And he just goes at night with a pipe in his hand, maybe from some party, maybe a concert, because he's carrying a guitar. (...) I identify a little with this character. Maybe I do not as much identify with punk music as with their approach to life, about what is now, without worrying about what will happen, and it's a bit anarchist, but not quite in my case.

The background – I think it I associated it with the fact that I feel so...I feel patriotic, but also by the way, I don't know if it's not at odds, but I feel cosmopolitan. I think that is why a view of the cosmos appeared in my head. (...)

Day 4

In the beginning of the imaginary training I had before my eyes a ready image which in addition I have already seen, I was already in such a situation, that is a very beautiful night sky with a full moon and such beautiful light on one part of the sea and I was sitting with a person who was important to me on such a low wall, just above the sea and it was for me a moment full of happiness. I just wanted to introduce something like that. (...) And the fact that this image is two-sided has a false bottom, literally and figuratively, and the second bottom is under the water. (...) I dream of

such a force field that would protect me against all the worst, and not only from the outside world, but also from within me. Here in the middle of what protects me, this rosy thing, through rose-colored spectacles and that eye is in general a very specific eye, because it is the eye of this person who is very important for me. (...)

Day 5

For me, the most important value is freedom. And the freedom of other people, of all things, from which we would like to be free, from bad experiences, but also freedom so conceived, in the way of art, or as freedom of speech, religion, any freedom. And it seems to me that it would be the most profitable, if I was able to have this freedom in my life, so completely. Or, if I could somehow influence the world so that was more of this freedom. And I care very much, I'm such an activist at times. And it is supposed to symbolize it all. Back there is my text. Here on the sides there of a fragment of Czesław Miłosz's poem "Piosenka o końcu świata [A song on the end of the world]": "And who expected lightning and grenades [sic! "lightning and thunder in the original] are disappointed. And those who expected signs and Archangel's trumpets do not know, that it has already happened [sic! "it is happening now" in the original]." (...)

This freedom is primarily not to be limited by the conventions and "what people say," or "because that is the custom, I too should behave like that." Be yourself as much as possible, do not hide anything from yourself, and even more so in front of other people. I mean, be free from within. There can be no absolute freedom. It is about freedom, not anarchy.

63.II.7.NP Maciej

Day 1

(...) And during the visualization I moved back so far that I didn't visualize any material things, or anything in the form of solid bodies or lighting effects. This is a lot of magma, but differing in structure. (...) I do not remember when I had to realize that I have two elements, that is, one in the middle and the body, the body is totally not imagined as a body, arms, legs, etc. , but rather as that which can make you start waving your hands firmly, so that a circle will appear. And it's all the same what we wave, the circle will always be created, as if a physical circle. And this one little line in the middle, it is this awareness that is deeper. That our true inner self. And all the rest is the external world, which is a totally different matter and completely unknown. (...)

Day 2

(...) At the beginning I did a perfect outline, I even checked in the camera, the mountain that I see from the studio. Of course, this is a unique view, because the

building where I have a studio on a high slope, then there is such a large valley, a meadow slope, and then, of course, the mountains rise up, all those different ranges (...). The vertical form, etc. , I actually do have vertical windows, five windows in one row. (...) It is also probably the influence of people, because people also define me, they are associated with the place and with what I do. (...) Who I am is the influence of other people, as a matter of fact. They hold back certain things, or contribute to what I'm doing. (...)

Day 3

(...) All of these cultural elements, for example, the language itself, they verbalize feelings, all the marks, dashes, all of this is either way conventional, so if you move it doesn't matter but some signs, some orders, a system, something harmonious, this is more or less how the language is arranged. The main character, well, I refer it to myself, the fact that here I put myself in the unenviable position to interpret, but three, four figures are still added, as humanity, etc. While I believe that we live in a society, still each of us is a separate entity. Everyone must face this in the context of other people, society, history, future, greatness, and overall all that we are able to assimilate or imagine. (...) Some things that occurred to me during the visualization I cannot paint, I do not even know how it could have appeared to me. Therefore, there are different colors, different structures. No matter what wheel we spun, we still always revolve around what interests us, what we live for, what we think about, what is a problem to be resolved, so even here there is no choice, we have to turn unless we not want to fall somewhere in some areas that cause for instance fear, we do not want to identify with something, we want to forget something. The central figure is practically not me, it is in general a human, as such. Not only that, the string is broken, it is the account of the external world (...). This is a silhouette of a human as such, I do not know where the human begins and where he ends (...). This may be an umbilical cord, we do not know where it comes from but there is a human. And that is why it is not a closed contour, but at some point it is open for communication. (...) These three characters are a group. Not that you are separate, sometimes you join into groups, a nation, etc. (...)

Day 4

I was focused on the visualization of paradise, in which I would like to find myself, because creating it is probably impossible. And as a matter of fact in this paradise I would like the most not to be. I would like not to exist materially at all. I wish I had, of course, all the senses in some way, and I would like to have awareness and memory, everything, absolutely everything. And I wish that this paradise was designed so that at any moment something could happen. Materialize or not. It may be just music without any data carriers, it might just be there, and it's all the same what kind. I can be every dish, every taste, which is not necessarily material, because I can feel it, but so that I do not have to struggle at all with the matter, with the body. But if I want-

ed to, the body would become and then any kind. If I want to have three legs, then I will have three legs. (...)

In a perfect paradise you can meet anyone, even those whom we did not meet during lifetime, but from whom we descend, for example the great-great-grandfather (...). And so that one could materialize anything for free. No money, no values other than goodness, because in paradise there is no evil. In a perfect paradise there can be no matter, just pure energy. And as a matter of fact, as we sit here, we are defined just by pure energy, nothing more. (...).

This thermometer upside down, it could be anything. This is a vector. The image can also be posed differently. (...)

Day 5

(...) The profit is economics.

Between people there are also such economic relations.

(...) I once hung a poster (...), it consisted of four elements, the first was a Chinese inscription love written in English underneath, the second was freedom, friendship third and fourth I do not remember.... and perhaps the only such only elements, we are able...we are able to experience in life and they always are in conjunction with other people. Not so much with things. And with what we are able to produce (...).

And now the most important, here and now, for me, is the experience of this workshop. I can touch the matter, which I have experienced. I always saw it in others. (...) White on white, but blue is friendship, in my opinion, that is why there are two blues. But such friendship that does not cause any conflict, such a harmonious friendship, one is longer, wider, smaller, whatever. And the yellow, I don't actually know, so that there was something else, perhaps not fully defined, but on this fuzzy level. A painting itself is a particular format. I for one would like to have many squares, but I don't. (...)

64.II.7.NP Ania Sikorska

Day 1

(...) I saw this at once (...). I noticed my identity this year, at the beginning of the year (...). It was the end of my therapy. (...) And here is this "before," with the black thickets which want to take over these colors and climb them. And that's how I felt, because previously I was a person who has been influenced by other people, and I was very confused. And thanks to the discovery of my internal needs, systematizing them and knowing myself better, it turned out that I do not have to be overwhelmed by others, but that I can just get to know yourself, be myself and I got to know really what comprises me. And all the colors that are here, and there, all around, these are the colors that I am made up of, and they talk about things important to me. So here there is also the family, and my passions, and dance, and music, and painting, all sorts

of things, art therapy also enters here, so many of those elements that make up my life are very colorful, very rich, and that in the middle I perceive as energy, which means that it is me, and everything that I am composed of.

Day 2

(...) Here is what I wanted to present, it is me first and foremost as a woman and as a mother who goes in the direction of the sun. The fact that the sun is on the ground, this for me is so symbolic, because usually we look at the sun, which gives warmth, but it is somehow inaccessible, unattainable, and I have a feeling that my sunshine is my dreams and that I am able to achieve them and I strive to do it. And I strive for them not on a normal way, but on a river, this river, this is for me the symbol of flowing, moving forward, and these waves are also such a simple movement. The fact that there is Warsaw in the back, this is my place, because I'm from Warsaw, I love this city and I will always remember it very positively. (...) And when it comes to all these flowers, wonderful butterflies and so on, it is really a picture of such a utopia, such happiness, this is how I feel now, in this place (...).

Day 3

(...) The first thing is the transience of life, the world, that we are here and now, that soon we will not be, there will be others, but each of us leaves something behind here and everything that happens in the world and around us, this does not happen simply because all of this has already been initiated and every element of the world, whether it is grass, grain, or man, or whatever, it has an effect on us, it was, it is, it will be. With this sand also the Bible words circled in my head that "you are dust, and to dust you shall return." And so the sand is here. I wanted to capture such a whirl here that everything will simply get covered in sand, then it will be revealed again, and it will be a different picture, then it will be covered again and again will be revealed, and so it will be for forever, as long as the world exists. And then came the next stage of the painting, which is the woman in the middle, and as I painted her I listened to my beloved symphony "From the New World", which I played repeatedly (...). I realized that for me music, art, which it is also fleeting, (...) the act of creation itself, is so important, and helps me to convey these emotions. (...) And this woman here is painted a little bit as me, some as simply a human being, without clothes, because I realized that clothing also passes (...) and she is reaching for a butterfly, which is a continuation of yesterday (...).

Day 4

(...) This is my place, this is a scene where I'm dancing, or just play flamenco music, because when I studied I entered a flamenco group, I learned how to dance, in this group I found my place. The time of my studies was very, very difficult for me in many respects. (...). The black hair depict the other side of my personality, which I

sometimes hide, perhaps I am ashamed of it, and it is more energetic, a little dark, but also edgy. And this is how I wanted to introduce myself. I dared to show it. And in fact, only in this dance can I open up like that and express these very emotions.

Day 5

(...). I realized that the most valuable for me is my husband and my love for him. Of course, I have a daughter who is also very valuable. In contrast, she would not be here if it were not for our love, our relationship and our marriage. And she is such a tangible expression of everything that unites us. This is a kind of profit, something beautiful, a miracle for us. And, overall, such family relations and this love, so I wanted to include it all here. (...)

65.II.7.P Dominika

Day 1

Day 2

(...) I did not have any particular image, I only started to sketch the teeth, so as I started to draw these fellows...(...)I do not know, maybe they symbolize such important things that make up my identity and that I have to nurture in some way and which I have to take care of. Maybe I should approach myself more individually and, I don't know how to say it, perhaps in a different way. Each tooth (...) expresses something different and is a part of me. This one is not so special, there is another (...). It seems to me that I'm a tooth, not a rotten one, I'm different teeth all at once and all the teeth are composed into a whole.

Day 3

(...) I focused more on the part of "what we all share." And how could you present the quintessence of the universe in which we live and the consistency, which is present and pervasive throughout the centuries, thousands of years? And that to me is associated with the theory of the archetype, including the most original, primitive patterns, attitudes, which seems to me to lie in each of us, regardless of whether they live in the twenties, in the year two thousand, or whether we lived centuries ago. And it seems to me that it is very present in this sensual sphere, that is, how we feel, perceive the world, how we react to different things and a lot of that, it seems to me, does not change in a major way, in a way we reproduce certain patterns, models, we keep repeating behavior, we keep repeating how we see the world, how we see things, it is somehow encoded in us. (...) I thought about how people see the world, how much they really take from this world, what is really their own, and how much do they take from this schematic, copied thinking (...). I certainly follow these models, but I think it's cool to remix them anyway for my own use, so that in some way I interfere in

these patterns, change them, simply adapt them to each other. To create out of them, with the help of some manipulation something of my own, that would be more suited to me and only me, and not only fitting the things in general.

Day 4

I painted two bears, which are my favorite. (...) They accompanied me all the time (...) I think they give me a sense of security, they do not let me think about things which are not pragmatic, not functional, things like that, which usually do not make sense (...). Such a place for me the most optimistic, it's as if I could completely distance myself from this reality, simply not to think about what will be, or how it will look like (...). If I were to imagine the most optimistic place it would be a place where I would have a peace of mind, so that I would not be tormented various thoughts, some unnecessary emotions (...).

Day 5

(...) what I meant was nature, its dynamics, its sensuality, the fact that, depending on how the light falls, things look in a different way, and they are more susceptible to change. And what resulted was kind of an organic form. Here is a butterfly, half of a butterfly. A wing and such an abdomen of a butterfly. I would say that this is a poppy head. And for me today, if I were to choose what is the most important value to me, I would say freedom. A feeling that I am not limited, and that I'm in for some surprises in life. For example, I could meet such a magical poppy head. The red thing is a flower, and the orange thing can be a snail. Painting gives me the opportunity to express myself, and this is what I love about myself the most. (...)

8th Workshop: July 16 – July 21, 2013

66.II.8.NP Jacek

Day 1

It is a stage of a cultural center in the village near Warsaw (...) it was my first song contest (...). I was thirteen, but because I sang well, I could participate out of competition. Rosiewicz was a university student then and as a student he took part in the contest and won the first place. I also had the first place, but out of competition (...). Why is there the title "Tak mi źle, tak mi szaro [I feel so bad, I'm so blue]"? Back then that song was fashionable, in the 60s and I have fond memories of that night. I was quite small, in the years of carefreeness, I felt like I wanted to do it. I was brave, my mother did not know about this contest, I only invited her for the finals, for the winners concert. And so it began (...).

Day 2

(...) My life is divided in some stages. We have a center, because the letter K is here, which also talks about the condition and that letter S, which is associated with what concerns the fourth stage of life. Therefore, I divided it in four; this is already the autumn of life. It strong I at the beginning, when you build something and so on. Some things are different, which I do not want to talk about, but you can see them. Everyone can find something for him or herself and read it. By contrast, in general, the center was important for me, the intermingling in this condition. Therefore, in this poetic graphic, in which I allowed myself to use Shakespeare, I wanted to add color so that wouldn't just base it on graphics (...).

Day 3

I sometimes dispatch myself into space. Maybe not in a rocket, because you know that this is not possible, but a train, plane, bus, and I find myself in these colors that I like, for example, in Tuscany or Provence, because I have to leave for a while and I do it very often without any preparation, and come back refreshed mentally, no longer nervous, and all. And then I look calmly at these other things that are underneath, or don't give a damn about them. Then it is simpler, easier to operate in the dark.

Day 4

This is just Umbria, the city of San Gimignano, the city of towers, sandstone, such a rock city, which is extremely friendly, quiet. (...). It is really wonderful there, I have been there three times and it is there where I feel best. Apparently stones do not bring you happiness, but they do to me (...). I love stone, I like to bring it from all over the world, from such or such sea, together with shells. And there is just such peace, no one in any hurry, this city is muted, very friendly for the people, it is good there, you can feel it, the aura is so excellent that I like to go back there. Therefore, without hesitation, even today, I reached into the closet, because I actually do have a lot of pictures there, and this is very similar to those towers, which no longer exist. (...)

Day 5

(...) I decided to use 5 colors: blue, green, yellow, red and white. White is both innocence and rice for luck, intentionally, it is not accidental that it is caught by the hand. Red symbolizes love, the foot, this yellow is jealousy, something that wants to crush us some things, but we do not give up, that is why I decided to make the color blue a large background. The hand is the color of hope, green, and this is faith in human, faith in good things, because I understand some things, and which are important to me are this blue, which occupies most of the space. Everything is consistent with each other, and so I wanted it to be, but you know how in real life many things can happen. This is what I'm striving for. These are the values that sometimes someone is trying to upset in us. Sometimes we, in some way, in various family relationships, we

upset them ourselves, but I would like it to create something organic and good. Hence, in this work there is a kind of peace.

67.II.8.NP Lidia

Day 1

(...) My childhood is full of harmony, rather sterile, nothing much happened, neither unpleasant nor super cheerful, although there were a lot of moments that made me realize as a girl that among my cousins, my older brother, I am girl.

This is my first doll, which I got for Christmas, these are my walks through the garden with my grandmother (...). These are my trips to the mountains or to the sea, when I felt so different from my cousins and my brother. (...) Here is this star from heaven, that they wanted to give me, because I was the only girl. (...)

Day 2

(...) I am a happy person, quite harmonious with myself and with the outside world. That is why there are so many horizontal lines here (...). This red stain, it is something that... it is my harmonious life at some point which was heavily dashed by a situation, but in general, this is what I painted, it is harmony with yourself, with the profession, which I have, and I've been extremely lucky, I was able to choose such a profession, which is consistent with what I do, with a certain sense of aesthetics. These horizontal lines, black, this is the black art that I cultivate, editing. The three dots at the bottom, this is what still awaits me. (...)

Day 3

Through this rhythm and punching stamps I wanted show the space in which I function (...); I'm thinking here about the intellectual space, social, cultural, we can talk here about the time that can be interpreted with these pixels. (...). I also wanted to express through these three symbols the striving in different directions, and these are quite different spheres of mine, which operate in a particular climate, in a specific color, which I wanted to stress with this blue color, to stress a certain harmony, in which I would like to function, and in which I would like these spaces to somehow mesh with each other.

Day 4

(...) I don't need much to be happy. I have to have my place, no matter where it is. This must be a only place that is just for me, with my climate, my air, I need to be isolated, but not quite, because all around me, close to me, I must have people near and dear to me, but also outside of this place. I wish that there were a lot of people. These individuals may vary from me with their horizons, but as you can see I surround myself with people from my own climate. This is shown first of all by the color,

I specifically used this division of the plane, because I also have to feel safe, and for me safety is this harmony through an already predetermined standard, which will certainly not interfere with my order (...).

Day 5

These are the values that are important for my spirit, my body and mind. I get to know them in different time periods. (...) They also have different saturation at different times of my life. But at some point I can carry out a selection of all these values, as you can see not all of them are either important or represent a significant value for me, they do not reach me, or I reject them, or they appear somewhere, but there are not important things for me, until at some point where I am now, in this moment of my life, they represent the profit, this greatest, most valuable information of what is important to me. I hope that I will be able to pass on these values. (...)

68.II.8.S Anonymous

Day 1

These are the eyes, colorful, and this is one big eye and there is a reason why it is black and white, bright and marked with red. This situation did not happen in childhood, (...) and it was one such look and at that moment it seemed to me as if I jumped out of my body and saw this situation, which has just played out, from a completely different perspective. That is why one perspective is that there is a lot of color, and the other one must be just the opposite. It was about five years ago. It was an ordinary day. Ever since then I can arrange such a situation, I can repeat it. But then it was the first time and it was weird.

During the day we look at things from different points of view, and that is why these eyes have different points of view. Why they are so different and colorful and why there are so many. Different situations, different people. We meet different people. But in addition to this there is also an eye, which is constant, that is why this part is so static. (...)

Day 2

(...) In each reaction, and the reaction was shown by means of these connections, cable cords, the heart and the brain and the hand participate. I thought it would be a neutral green grass field to show. I identify with these three areas, they comprise me, I'm in the third made up of hand, 1/3 of the brain and 1/3 of the heart. (...)

Day 3

(...) I divided these influences into 3 groups, then I characterized each of these groups and how they affect me. They are the same size, because they comprise me, and it depends on a given situation which group influenced my decision, what I did, or

what I am thinking. There were three groups: family, school, or education, newly met people. (...) I also came to the conclusion that there is a very small percentage of space left for what I create myself and how I impact my own changes – 10%. 90% of what creates me originated from the outside. Because the creation itself can be started from the moment when a man realizes just how much impact the environment has, then you can start to make a place for yourself. I have been forming this place for myself for perhaps 5 years. (...). Here I took the pattern from DNA, which is the basis for all that we later become. On the axis the DNA code is the zero point, the starting point.

Day 4

(...) Several conditions must be met. In this case, people turned into trees and these are already the first two elements, that is, people, nature, and I think that it is the space to spend time together, to live. It takes place everywhere and can be done anywhere, but these circumstances are the most favorable and if there were such a possibility, to do it in the open, that would be great.

Consecutive meeting with these people, visiting them and mobilizing them to meet, this is my way. (...)

Day 5

I wanted to show that all these molecules are moving. I wanted to show the power and influence of everything on everything: people on another people, on what they do, on their actions, on what consequences there are and, well, it is very important for me to feel the "goose bumps", literally, or to be moved. I wish you all as much "goose-bumps" as possible.

69.II.8.NP Marta

Day 1

When did I become myself – through contact with other humans (...). I do not remember exactly such a moment in my childhood, when I experienced myself entirely, so they probably are the first people with whom I had social contact. In my personal opinion, there one person whom I we met very, very late, who changed my whole life. Here is dominates a slightly dark color, black, because the circumstances were a little murky, a good thing starting badly, as it turned out later, hence these characters are on such a bright background. Also the color red dominates, it's my favorite, which we can translate as energy, love, this is how I understand it.

Day 2

What I meant here is contrast, that is in me, there is a little bit of good and evil which is blurred in me, connected. (...) This red actually dominates, the warm, positive things. (...)

Day 3

The dominant colors of red testify to the fact that I see the world very emotionally. And there are these black places that speak of those things which circulate, which are good and which are bad. White is good, black is good. There is also something in the middle, shades of gray and I associated the circle with that which circulates. It circulates – that's why a circle. The black and white objects are such everyday things, very small, for some they may imperceptible, but also important, they are the milestones in the life of each of us.

Day 4

The left side and all the colors: blues, oranges, yellows, remind me of the sea, of the nearest plans, the red dot can be the sun, the moon, the light in the tunnel, there can be a delineated target and actually there are two sections of the face (...) turned one way. And the black color of the white comes onto the landscape, this is happiness, or those who can identify with these faces and are partly happy, but they still aspire to something more, because it's still not enough. These two people are two different people (...)

Day 5

(...) First it was gold, then there was a circle, then it was white, then it was colorful, then again there was a circle, then again, it was white (...). I knew from the beginning what I wanted to present, but I did not know how (...). Two values. I will not name them, one can be yellow, and one can be blue, and when they mix, combine, these two values of one human, or of several people, then a third value is formed and this is the best of all. (...) Black and white appeared here, which represent these values, both good and bad. Because it is also possible that we are wrong about them. We consider some of them to be more important, others less so, and still it turns out to be untrue. And at the end I had to add a little bit of red, because for me these values are all so emotionally encapsulated (...).

70.II.8.NP Anonymous

Day 1

(...) I think I reached the earliest times (...), and actually two visions appeared. (...) [one] was associated with the discovery of the physical, in the sense of self-knowledge by means of his physiognomy of the face. It was the moment when, I think, for the first time I consciously looked in the mirror, I was maybe five years old and I was shocked that it was me. That I have a nose, a mouth, that my eyes are dark, I have two braids, fringe. It was a mirror that in some strange way happened to be in the door to the kitchen cupboard, the glass in which we broke with my brother and then dad fit in the mirror, when I was 4-5 years old. And in this kitchen mirror glass I suddenly saw myself. This is the later moment.

On the other hand, I tried to think back to the point where I realized my individuality. My separateness from the world. I had a big problem with delineating this borderline. There was no problem with the background, because the background was associated with experiencing world in which I physically found myself. It was a room imbued with light, but at the same time this background conveys the brightness of my childhood. Mine was, indeed, really carefree, tranquil, at the same time connected with such unlimited space. But the moment when I realized that I am me, and the whole world is outside of me, was a moment when I saw the limit of the room in which I found myself. And this was the moment when I realized that this is a room, and I'm in the middle of it. This middle is that, I realized this very early, at this point, because that was the moment, it was the second, a flash, that this room does not limit me, beyond this room there is the whole world. Full of promises, very joyful, cheerful, promising virtually everything. And then I wondered how to show myself in the middle this the, who I was back then. It seemed to me that the best part would be a gray dot because I was so gray then, in comprehending, in understanding myself. I was actually no one. This world was to define me later, but it was not a dot which was certain, because this me wanted to get out of this room very fast and I think that I very quickly became scattered into these feathers, tadpoles, and these little elements that started to identify with the world. This is a moment of forming my own identity, but at the same time, I think, of identifying with the world. Leaving the world into myself and going out of myself into the world. (...) Maybe I was four years old. (...)

Day 2

For me, it was obvious that since we are speaking of activities there should be letters here that have accompanied me all my life. The red letter "a" meant that which is stronger, more powerful, that is reading what is written. But, paradoxically, it was written with script typeface, so it bothered me a little, it kind of happened this way. This "z" was to, this dark "z", was supposed to express what could come from my pen. But it was so very literal, and yet so very simple, I would even say primitive, I deconstructed the message and created something that was supposed to talk about the different areas, different activities, which may be complementary and hence the colors appeared and the small signs, because there is always plenty of these different activities. The colors symbolized spheres. This red was supposed to portray this present activity, green the future activity, blue and white, in my idea reflect initiating actions, which basically dominate at this moment in my life. A broad belt of yellow and pink, orange actually, was supposed to mean warmth of sorts with which I try to interact with the people closest to me. And once again, these letters appeared everywhere. But when the paint has dried it all turned out to be so pale and expressionless, not reflecting the essence, and at this point, whatever happened, happened, I made a quick decision to change the information. And now, what happened here surprised even me. What emerged might be called a form of palimpsest, that is from below the

red spots peep out these earlier spots, these records, perhaps somewhere else you can see this color, although I tried to paint over it, but there is the orange and yellow, this black. And this black is the anxiety whether this activity, which is the current, dominant activity, whether it is the right activity, which I should devote myself to. Perhaps there really are some lines, because I think I'm more a person who reads rather than talks and this probably should be changed, I do not know...

Day 3

This message, created earlier, did concern a different scale, a different perspective. In contrast, the same elements – the green road was a road from the beginning, but the first version was more delicate, adjacent to the beautiful land, pastel, full of flowers, gentleness, goodness. And at some point somewhere at the bottom appeared a bloody stain, which contrasted with the white and the gentleness of the land on the right. Then this road was to symbolize the fate of each of us perceived individually. Each of us has a path that leads to a bright future, full of hopeful promises. And that red can be unambiguously associated with our national colors, with tradition, with the past, with history, and this red weighed and weighs heavily on each of us because of what we have learned, what we have experienced, lived through, or what we have observed. And it was really such a bloodstain, which had an impact on the idyll of this image.

(...) this past that weighs on us and sometimes gives us a lot of what is good, and that's what is symbolized by the bright side, this is what each of us bears in the heart, what inspires sentimentality and some emotion, and even pathos; it is when we undergo such strengthening that it turns out that it is very dangerous, because when it is translated into matters relating to the general public, this path becomes wider, stronger, tougher, in my mind it symbolizes all roads, all of us who wander with the consciousness of the past, such past can lead to something bad. Hence the dark color, both on the outskirts of what is good and in places where this red, which does add energy, which is potentially stimulating, but it can also give rise to a lot of harm.

What I mean is the subtle menace, which may spoil us a little bit as individuals in a broader dimension, that is, when we stand next to one another in a row, you may already spoil much and really lead someone the wrong way. This may relate to specific events, and may also refer to the collision of thoughts, the development of thought, an idea. I'm talking about some kind of identification with an idea.

Day 4

(...) This paradise of mine is not related to anything specific, it is a state of mind, such a state of bliss, ecstasy, which we will never deliberately and completely approach, but in which we sometimes happen to be. Hence, the cloud, heavenly, golden, a kind of absolute ideal, melting with the world, in the world. I began to wonder later where I am in all of this. I do not know, maybe someone saw in the beginning [that] there was a green circle here with green thumb prints. It was supposed to express

some hope that I'll find out what makes me happy, what pleases me, what is good for me, what is the most important to me. But of course, as always, when you create something, something changes, something comes to mind, perhaps doesn't even come, I am brutally made aware of something or I become aware of it myself in a very painful way. And, since the beginning, this circle was to mean people who are around me. I need another person, not necessarily the closest. The green color has turned into gray and had to be gray, or black, just like stone, the primitive, except that I realized it later that it is all very similar to the stone circles that humanity created in order to get closer to mystery, because maybe that's what gives us happiness. Except that these circles cannot be combined, these stones, these strong prints, these are the stigma of another human, because it is a guarantee that something will change in me, that I'll change, that this happiness will evolve. And basically what tired me the most and I have been struggling with for probably already a few days is, I realized today, that what I need to be happy is the acceptance of others. Not that of another, but others. Acceptance of people I know and know that I am tolerated by, who like me, perhaps even love me, is not enough, what I need is a signal from the outside, hence the variety of colors, perhaps there is some harmony.

(...) It is known that on the way to anything there is some trauma, and for me this trauma was the death of my older brother. (...) With him the music was gone, the feasting, and this is all gone. And in my house it is sometimes good, but it is not as it should be, as it could be. And when I feel something like yesterday... He left a child behind. Now my nephew has his own child and did a great job to be happy. But I myself cut off a certain sphere, which reminded me of this happiness I rejected it, and this is associated with people. He was for me a mirror in which I saw the confirmation of what I feel, the fact that we go together. (...) The older brother is always the gate to the outside, to the world and I followed into the circle of his friends, where I was tolerated, and I looked at each of them wide-eyed. (...)

Day 5

What is the most valuable for me, I depicted in the simplest, clearest way, using color, that is gold. (...) The house is small, because it is a thing of the past. This is what I have in the form of luggage, which I carried, which gave me a piece of life force, a second house, it is a house, which probably would have been, perhaps will be more valuable than the other one, but this house doesn't exist. Not yet. It's about the house and both in the tangible and intangible sense. In terms of emotions, relationships, peace and security. This lack of materiality, empty place on the side, on the roof, frayed, turned, with holes, this is proof that I think I cannot even imagine how the house should look like, perhaps not as much imagine as I do not know how to do it so that this house is built, so that it is like that.

What is perhaps the most expressive, simple and painted with the silver color is the way of my life, which is constituted by the most solid elements, that is my val-

ues. And I was thinking over these values and for me this silver, which is so even in this painting, it is the truth, honesty and sincerity. These are the three building blocks of the silver path. And what is here perhaps the strangest, are these three red brush strokes between the houses, above the values, and this one at the bottom, these are people who make up my family. On the left side, next to the little house this is me, closer to this house my husband and my son, and that is the profit that is for me a certain surplus in life, what I introduced in life and what life has given me and what else resulted from this collision of me and life, as something additional, a gift of sorts. In my case, this is what shapes me and will shape me, it is what I get from others, because meeting each of you gave me a lot. These two red values are deliberately not red, because it's not about love, about the heart, about such trivial, cheesy take on these values; it is all about emotions, about this surplus, about that which I did not expect, and what my life has given me in the form of my child, which is a very sensible and well-bred, and my husband, who still surprises me. And the horizontal line, parallel to the values, it is the profit that other people that appear in my adult life give me and I think that they will continue to appear until the expire with my lifeline.

(...) I see that I'm spitting it out, I create better results when I do not think, when I give up to emotions and I replace those emotions so directly, without meddling, without a concept. It gives me a lot to think about in relation to what I'm doing. Then it is more authentic and stronger.

71.II.8.NP Dorota

Day 1

(...) In general, I chose the vivid colors like red, orange and yellow, because they have very positive associations for me and during my visualization it was something that came to me. (...) Before the break this person expressed me more from the early period, and I recalled a childhood memory when I could set myself apart from my siblings and it was so emotionally charged. It was an event related to my grandmother, who said that it is very nice that I greet her when she returns home and said that neither my sister nor my brother does it. I am unable to remember how old I was then: 4, 5?

These two dots, which I painted in the upper right corner, were supposed to be such a link, because where there was this line which separates from the background I drew these two dots as a connector to the outside world (...). During the visualization I recalled my first memory of when I was separate from my sister and brother, and I will also add that my sister is my twin sister, an identical twin. We were often talked about as sisters, even my mom sometimes happened to speak about us in the plural: that we were doing something in the same way and we disliked it very much, although she did distinguish between us a little, because she never made us wear the same clothes anywhere way, for which we were very grateful to her, that even when she bought us some clothes, they were in different colors (...).

Day 2

(...) At the beginning it was the lower part, it was the sea, a little rough, probably due to my current life situation, a little turbulent and unknown. But generally this sea reminded me of the freedom, horizon, with something that opened before me. Some such opportunities and, overall, a total unknown. On the left side of the tree (...) it was about the contact with nature, that it is something that gives me strength and something from which I draw energy and peace. And over there at the bottom, I started to draw a mask, shoes, score. This area was red, it was an area of my passions, interests related to art. (...) And my eyes were showing my nature of an observer and I am quite a keen and careful observer of reality and usually I have my eyes wide open (...) And why is it all blurry? Because I felt frustrated painting it, these parts do not fit each other at all, they do not connect (...).

Day 3

There are no more references to my national identity, I run from this topic, not because future is not important to me, that I do not know it, and that I'm indifferent to it, but I think that in Poland too much is said about it, too much is remembered about the past, I do not want this past to blur what I have in front of me, I want to have a clear horizon. And I feel more like a world citizen than a citizen of Poland. (...).

These three clearly separated areas are a reference to the past, present and future. The first association I had during the visualization, was the vision of a human figure, followed by many other figures, (...) I have a feeling that what I am now is very much conditioned by who my ancestors were, but here I feel more of a relationship with my ancestors, my family, and not with the nation as such (...).

Day 4

(...) I had a vision, and there were these shades of azure blue, which I associate with happiness. (...) When I painted this picture, I actually began to feel some emotions, and I wanted to cry (...) I could not retain this vision and I put the rising emotions into this work. I wanted to convey in the center what kind of is important to me, relationships with other people, I had to portray these relationships, but what resulted was a great explosion. I can tell you about an incident that took place three years ago. It was the death of my boyfriend, very unexpected, and I think this is what I painted. (...) Thinking of this I returned to the absence that I feel. Every day I'm a rather happy person and I try to appreciate what I have and luckily I identify this with the simple things. (...) I realized that happiness depends largely on me and I do not want to live in the past. I feel that being happy requires as much work as being unhappy. And I'm making a choice every day whether to work hard to be happy, or to surrender to fate. But by nature I am a person who does not give up.

Day 5

I had no vision after today's visualization (...). I gave myself answers to these questions, but it wasn't accompanied by any image (...). This blue, greenish background, these pastel colors, it shows my attitude to life, rather positive, and I see the world in these colors, and these spots [are] against this background because the values that I had in mind are hard to define for me, even with words, let alone with a painting, therefore they adopted an abstract expression. But the point was to show that this is something alive, intense, by these values I meant love, friendship. (...) As I was thinking about profit, this triggered an association with life experience, which I think is still the greatest profit for me, collecting experiences. I am a person who prefers to experience rather than to read about other people's experiences, I prefer try it myself. (...) These values that occurred to me are the most important thing, interpersonal relationships. I am interested in people, I am interested in psychology, to me this is a fascinating subject (...).

72.II.8.S Agata Cygan

Day 1

There was a situation in my life that made me feel so special. (...) It was a situation when I traveled to the summer camp as a volunteer, a guardian for children. And in this summer camp I really felt that I am myself. I was a camp counselor, but there was this camp counselor who helped us, and I had a bunch of kids, whom I was to take care of to the best of my abilities and then I felt a duty and responsibility for them. (...) At some point, the guardian showed me such support...[he told me] that you could tell that I like to do it. And then I felt so honored, because this happened next to a group of camp counselors (...)

Day 2

The first idea was to paint this road, but there was a reason for it, this road was open, and I was at the beginning of it. I wanted to draw attention to this turn, I wanted it to branch, but I found that it would be more a show that I stand next to two unknown areas, what am I to do now, because I really am at such a point in life. But it was mostly about the turn. (...)

Day 3

Spiral was supposed to be a symbol of the circulatory system, which I wanted to show through me over the period of the past, future and present. These three colors that are in the background symbolize events and people that influenced that which I consider the most important; this circulates throughout my life and accompanied for a long time, every day, and I think it also will in the future. Interrupted because that is which accompanies me is not always respected by the people that I meet in my life.

In the center there is me. (...) This spiral also doesn't close, it will go away from me, and in some cases it will close in my point and will go out of me. What circulates, what I wanted to show are values. And those values are of different kinds, depending on the color. (...)

First of all, the events that are in the background, may also symbolize the historical events (...). There were times when I thought about how much I'm determined by being Polish. This was in the moments when I met people from other cultures, and I saw the difference (...).

Day 4

On my drawing I wanted to reflect the emotions that I associate with the state of happiness and actually only such red, such energy, which is produced when experiencing a situation that is peppered with such positive emotions. They are necessary to function. The fact that these circles are here, at the beginning I wanted to create such a vision, that there are different emotions, sometimes contradictory, but despite the fact that at the beginning they appear in a negative form, they become positive. When there are some problematic situations in our life, they have some purpose, and so I think that they are also necessary in life. (...) The theme was to portray our land of happiness, a moment like that came to my mind when there were such trips, trips that are not necessarily with my family, but with the people I meet (...).

Day 5

For me, the most highest value is these two characters at the center of my image. These people are on the blue cloud. This color reminds me of faith. These are people I met thanks to whom I learnt the values that are important to me: love, health, feelings and emotions experienced and, related to them, a way of experiencing life. Here I wanted to show these two good souls in my life, angels who taught me a lot. These are my grandparents. Everything goes back to them, thanks to them I learned the most such values in life. Belief in yourself first and foremost, in my abilities, in people I meet and the faith and hope that life is really beautiful and that every day brings new opportunities, such a positive look on life, because before I was missing some of that. (...)

73.II.8.NP Fryderyk

Day 1

(...) As a child, I was maybe four or five, I was home alone, I was in the kitchen, where chive grew in the flower box, freshly watered, and I walked to the flower box, I picked one stalk of chives, I picked another stalk of chives, I put them into one hole in the nose, into the other, and with them I ran to the wall and put them in the electric socket. I was unconscious, they rescued me and later people said, my friends, that

in this way something changed in me. Generally, since my childhood I loved to improvise, to play incredible things I did not like other people's notes and maybe this also affected my younger daughter. But what you see here [the painting] is a great improvisation, because there is no specific form, no specific shapes, which might explain something. Everything is basically a great randomness, centered on the colors, the colors that mix with each other in a more or less surprising way. It's like with me, in fact. As a musician I love to improvise, it's just a pity that not the way of jazz, but classic or contemporary. But you can't do everything well. (...)

Day 2

(...) I tried to find some order, some form, an idea that would give it some more tangible specific form to what I want to express. And now for the second time in a row I encounter this way of expressing my emotions and again this was paraphrased by Niemen's song "Czas jak rzeka [Time like a river]" (...) I wasted a lot of life, time, doing nothing, simply. (...) (...) I could have done much more in life, time slips through my hands. I hustle from the chair, I find something to do... I have a blank music paper, but I pull out some newspapers, even the old ones, anything else, I invent various things, just so I do not sit down to do what I should be doing. I have a feeling of lost time.

This figure on the bridge is still very much not satisfied, waiting for something that may still happen, but it does not depend so much on the chain of events, or fate itself, but actually depends on me, what I do with this (...)

Day 3

(...) The golden color is to say that what I pictured there is truly sacred, it is a kind of an icon, it is a kind of apotheosis of my identity. Because the table, which is a symbol of my smallest homeland, which is my family, you know, each of us has his next of kin, where one talks of Poland, Poles, and then talk about the local environment, about colleagues, friends, but those who are every day with us, very close to us, as close as possible, these are the next of kin, parents, wife, husband, children, those with whom we feel best. It is this very symbolic, table, the element that unites us.

(...) I had several times the opportunity to go abroad and earn decent money, sometime after graduation, to take my family to pack my bags and go, but I could not do it. (...) I feel genuinely well where I am. In my house, in my Kalisz. (...)

Day 4

It is certainly an epitome of paradise in my personal opinion, in my delusions, in my dreams. In what sits deep inside me, where, in principle, no one can gain access, and so we begin bit by bit, now I speak in the plural, but each of us is beginning to give away and discover in this perhaps the most intimate sphere. Slowly we learn more and more about each of us. (...) Here some such facts of my life. (...) I am very

happy as a father, as a husband, as a son, because I still have my dad, I have a family (...). The practice of any art in general leads to freedom that only we know, where we are unfettered. Sometimes this freedom, the too numerous options, too many colors, shapes, this can, in a sense apparently restrict us, because this freedom is too big and at some point it starts to constrain us to make a choice. (...)

Day 5

(...) I really like when something surprises me, and also I like to surprise. (...) Here, there is something new, because until now there was too much ambiguity so today I decided to bet on very specific forms and a sort of symbolism. There is an alpha and omega, a kind of beginning and end, and an element of infinity. In this case, my existence is contained here, the fact that I was born and I am very pleased and I hope it will last as long as possible, may we live! Should they remember us, should what is left of me be permanent, they will talk about it, they will listen to it, then I will continue living like that, simply.

74.II.8.NP Barbara

Day 1

Well, an idyllic childhood, fantastic. I always liked to run around out there across the fields. I saw more colors than there actually were. (...) It's true, the windmills are somewhere on the side, because they actually fell apart already then. (...) There is a story, when I whined grumbled to my father and my cousins teased me terribly so I whined even more, well, then my father took me behind the windmill, and I got a few slaps on the ass and it was so beautiful. To this day my cousins remember it and say "Baska, or else behind the windmill." (...) And I also love storms. They were all afraid (...) but my father is a physicist by training, and so he explained everything to me and said that there is nothing to fear. (...). And my identity was defined there. (...) (...)

Day 2

(...) This is a window in the room, where an easel has been actually standing for a year, on which I do not painted anything (...). And what is going on behind the window – here we elapsing time in connection to the river. Time just passes and there are times of year. In this window, I see spring like that, and summer. (...) This time which passes is also the moods, because each of these seasons brings a mood. And some of like that, actually...(...)

Day 3

I have related to times very, very far back (...) because it's about the Greater Poland Uprising. The only one that was successful, which we should be proud of (...). It was a dramatic uprising, for us, people from Greater Poland, it ended great, and here

is this light, it symbolizes something that lit up above us. And the blue line, blue, because this [the red line] can be blood, it may be the color of our nation, and there is a lot of blue there, because I learned, in turn, (...) from my uncle, (...) it was he who always stressed that we are from Greater Poland and this is the blue blood, which I do not feel I so much in me (...).

Day 4

(...) I made such a frame, it is a kind of window, because I was thinking that I would like to have such a window, from which I would see the sea, because I love the sea. But in Kalisz I also have such a sea. This is our terrace where I sometimes sit down and simply look at the sky, and although the elm and linden limit my perspective, I still float with those clouds somewhere and then I imagine that I am at sea, and that I'm not there alone but I with Fredek and we have the same dream; this may be the same window, because we would want to live there some day (...). All of us have moments when we are happy and unhappy, I also have such moments of sorrow and love my sorrows, they are cool. (...)

Day 5

(...) It is known that these are values such as love, friendship, the relationships between us, but these also appear, they give light to our life, this is energy. As high a value for me is the belief in God, this is the highest value, more important than what happens between us, because it lets me rediscover, return back to Fredek. Sometimes I get lost somewhere in our relations, until I finally think that someone up there joined us (...). Of course this equation, I forgot, this is the theory of relativity, but actually everything is relative in our lives. What one day seems great to us, what builds us, the next day we suddenly doubt, it seems to us that we looked at some things the wrong way. (...)

75.II.8.P Aleksandra

Day 1

(...) My first association with the eyes closed was a whirlwind, you can call it that, into which I was pulled, but I concluded that this would not present it well. Because this whirlwind of mine still consisted of several parts. They were different sizes, but they also had a different meaning. I indicated smaller items with a darker color, they were sometimes more important than those which seemed to be bigger and seemingly more important. But there has been a huge change because of which my whole life has changed and shaped me in some way as a later human. I was 22 years old then. It was a conscious decision, a conscious move, on which I had already waited for a few years.

Day 2

(...) I am seen as a strong character, a strong personality. This is the role I play at work, and I think in the house, too. I also wanted to show that it's not the way I am at all. The trunk and roots were mainly to symbolize that I really am strong, I'm happy with it and I do not complain about the function that I have, but I also wanted to say by painting this tree that...the crown is such turbulence of mine, about which not everyone may know, perhaps they do not even guess that they are also thin branches that are overlooked. And these leafs are such colorful dreams that are unfulfilled, and I think that one day they will be fulfilled. At the beginning I did not want to go into such warm colors, because I think that I've used it enough yesterday already. It was first a gray background and a dark trunk, and I admit that when I saw this from a distance, it was depressing. But then again, with the warm colors it seems to me that it looks much better than in the first effect of grayness.

Day 3

First and foremost, this is the motto of the past, for me when it comes to history, my homeland, I feel a lot of symbols, I see them constantly before my eyes, I cannot get rid of them, I can never do it. The red line is the most blood of my grandmother, who had blood on her hands when my grandfather died at her hands, killed, shot, and then she had to dig for her husband a with her own hands, while she was still pregnant with my dad. So here I wanted to convey the colors that should depict the symbolism of these historical symbols that surround me all the time, and which I will certainly not get rid of (...) this black box is the land in which my grandmother dug, which I always imagined, it is also symbol of earth, in which lies my grandfather, whose tomb we have never found. (...)

Day 4

(...) I love animals and I must admit that this is one of my dream world. As a child I dreamed of a book, and in the end my dad bought it for me. And thanks to her I moved into this land of happiness. When I opened this book there were a lot of colors, colorful animals, colorful parrots, lizards, butterflies and this is precisely this land of mine.

I think this is one of the disordered matters for which I am slowly becoming mature enough, to sort it out and this will probably end this blockade. I think that you need to become mature enough for every decision and some of the decisions are a little bit harder to make and are born in a longer period of time. And that's probably the way it is.

This is using the colors to depict my dreamt of happiness.

Day 5

Work has changed, because I was in a completely different mood before and I am in a completely different mood now. The greatest value for me is my home, my family, my husband and my daughter. I think that more and more I narrow down this circle

to just those two persons, to this house that we have created together. What is important in it are feelings, especially the feeling of family warmth.

76.II.8.NP Marcin

Day 1

(...) The initial idea was inspired by something that happened when I was a young man in high school, you may not like this, but something happened, I just stood in defense of a former colleague and was later proud of it. Then I had the chance to show my own self. Everyone fled then, and I stayed, although I was small, dainty, but... I was thinking that this is the moment where everything is placed in a harmonious form, it takes on color.

Day 2

These are my two worlds that coexist and somewhere there some of this and disordered Marcin and some of the ordered Marcin. Although I have a definite future, I know what I want, I could not determine the way I look now. All the time it is a fight of two worlds. This line may symbolize the beginning, where it is already blurred, where I remember little, later through childhood these lines are finer, so childhood was not so bad, and then throughout the life, the present, where there is all the turmoil, where there are several problems that need to be faced. Perhaps I'm still not the kind of man who is specified and at the moment I cannot visualize it in one way. And the future is something we do not have, and I think it would look similarly, until at some point it would be a straight line, such as in the ECG. I have the impression that during all these years I did not do anything so that I could say that this is my world. That's what I'm doing now, I'm doing it now. I do not know what I will do in the future, although I have some plans, life can be surprising. (...)

Day 3

Each element of my image is a symbol, the colors and the objects. Education started in 1983, and those were the days when the walls were such symbols, and I remember it from elementary school. (...) So I can say that in comparison to what is now that we had to acquire knowledge in times of change. Those times did not prepare us for modern times, everything is through the prism of communism. (...) This symbol is the "et", it symbolizes what I had to live through, to make money in times to which I was not prepared, at least by my education, school system. And this is a symbol that now one shapes life through the Internet, which is the basis. (...)

Day 4

The vision of paradise for me is multicolored, multi-flavored. This is how I see happiness. For me, this is a brief description of the variety, the moment, carefreeness.

I like the freedom, I like not to have problems, I like it when someone puts food under my nose, when I have nothing to worry about. I try to be reasonable in life and control my transgressions, because it is very easy to spoil something, and it is very difficult to come to a situation like the one here [in the picture]. You can lose it quickly, however. That's why I'm trying to have control in life. (...)

Day 5

This is a bag of life, in which one collects things, all that I have experienced what lies ahead, makes up this bag of life. It is not closed yet, but it might be just as well that I could not paint the rope. One should paint life, but I cannot show it differently. I believe that all the experiences that we go through strengthen us, deepen us, we need them in life. I don't know anyone who would be so perfect that they would not have any worries, worse experiences in life.

77.II.8.NP Beata Bujak-Skowrońska

Day 1

In Gdansk, I was perhaps 12-13 years old, I was standing by the sea and I realized that this could not go on. The reason for this was my dad, who made my life very hard. (...) Birds (...) they have a different symbol. These were uncool characters, situations, things in my life which then began to get further away from me. There is also a human figure who would perhaps fit nicely into the composition, if it were dark. I was not dark, black, my character was different, but I until the moment when I saw the "light at the end of the tunnel", I felt gray. (...) Before, during the I talks told you that I love Gdańsk, the city reminds me of the wonderful times. It's not about my childhood. It's about time of peace, joy and friendship. I only went there for the summer camp, on holidays, for two months, and it was a time of peace, I was there only with my mom, my sister without my dad.

And then I stood by the sea and I thought, no, I'll never let something happen. I felt the space and the time that it was a rough sea, that it had happened already, that it already was. (...) I am a mom, I have a son, and I want him to know that there is someone somewhere, that is me, or his family, who...he can make a terrible thing in life, he may not get absolution, but when he comes, someone will tell him, "it's good, that you are here."

Day 2

These people, these are the people who surround me. All my life I was surrounded by people. They are so colorful, because I cannot express it differently because they are different, they are bad people, they are wonderful people, friendly, with great emotions, they are hidden loved ones, only I know where. I'm still me, out there. (...) This gray character is me, the impact of people whom I have next to me. These mirrors

are smaller, bigger, there is also a small mirror and it's me again, and high reflectivity, but still good. I still draw from the people, it seems to me, this goodness. I want to see them, because people are not bad. It's not true that they are black, they are not completely black, there is a bit of pomegranate, a little gray. But I realize that I do not want to be completely shaped by people, I'd love to pull out of my head all the thoughts, feelings, and see the reflection in the mirror, one that is more of my own, but I do not see it yet. I think I see them, I think I'm on the right track. The latter mirror is the most important. But these people are also important, because if weren't, this big mirror wouldn't be here. (...)

Day 3

Day 4

I love colors, I love the vibrant colors, and somewhere inside me are the same pastels (...). I tried to paint the grates, but I did not want these grates to close, it cannot be closed. In each grate, one is larger, the other is smaller, there are different colors. (...) Today I realize that what I have always blamed myself for, that I am too decent, accurate, too orderly, it does not bring me happiness, but on the other hand I cannot be different and that it is no misfortune of mine. (...) These dots are colons. This is a sentence somewhere where it can be replaced by another, the next and the next, you can a great number of these commas later on. The people are the same, the stones the same, colored stones. There are turquoises, there's the sun, there are people and as people they are double. They are not together, they are next to each other. At any time, each dot, which will turn will have someone next to each other, it will want to go ahead – it will be alone, turn back, there will be someone standing behind it. I need these people. This red dot is Mirek and this is me, the one who still has a chance to climb it, get there somewhere. I run away, I will always run, and yet sometimes someone says that I am ordered. I try to go out and come in, I give myself this alternative, this [red] dot attracts me, perhaps the most at the moment. That's why I'm on the side of this painting, on its frame, because I wanted to get a moment of escape. This point can wander up, it may go this way or that way, but it will have a choice which way to enter. This dot is Mirek, but somewhere there is Bartosz, there are other people. We want to be with people, but sometimes we want to be alone too. Sometimes we need it desperately. I am still a person who is constantly waiting for something, something else that will happen and then it will go well, I will do this, I will give it all, but after that... but after that there is no later... But today I discovered that this is cool. Until now, I was convinced that this is not cool, that this tires me, but this doesn't tire me (...).

Day 5

For me, the most important value is life. This may sound pompous, it is health, because when a person is healthy in body and spirit everything works differently, we

gain what we want to gain, and we are able to gain it all – material goods and other goods, if our life is like that. So this is the highest value of giving life. And I do not want to say anything more. I wanted to show that pours over with sweat, into the colors, and behind these colors there is life itself, true life. Without it we do not function, we do not see, we do not feel, we do not collect material goods. The most important value is giving of life.

78.II.8.NP Mirosław Skowroński

Day 1

I haven't become myself yet, I guess. I am still becoming myself. A door symbolizes the fact that I have tried many times to cross different thresholds. Sometimes I succeeded to enter the door, and sometimes I failed. There was one very important moment in my life when I realized that if I did not perform a certain move one door will always be closed to me. And right now, the closest person to my heart says that I am still a child and I think that this is true. And I am grateful to fate for the fact that I could not get old. Internally, I am a child and I apologize to everyone that I like that. The main thing is not to stand somewhere in one place, hence the door. I wanted to say I was able to open doors a few times in my life, some successfully, more broadly, and others, sometimes to a shorter distance. Sometimes, I even hurt my fingers. While those doors symbolize that I still believe in the fact that not all has finished yet. Despite the fact that I am a man who looks at his past, perhaps not from the top of Mount Everest, but looks at his past from a certain distance, I always think that there are still a few doors to open. And I think, that with the closes to my heart I can get that door to open. I keep thinking that the whole time. At this time I do not want to use words, after which you would have to use a dictionary, because I know them, but that's not the point. One should speak in a simple and straightforward way, and I repeat that I think that still not all doors were opened by me, and I hope that not all the doors will be closed to me. Feeling of identity is the color of this picture, because I think today I was the only person who did not close their eyes, because I never shut them. I do not have to do it to imagine something. All the more that a few moments ago we had a frivolous conversation about fear and anxiety. I can distinguish between them and it's the same with vision. I do not have to close my eyes to see. I can narrow my eyes. My Beata sometimes says that I look through her. I can do it and I do not have to close my eyes. Hence, listening carefully to today's creed, the motto of the day, I already knew immediately what I want to convey. So I sat down with a specific plan for this picture. It was drawn immediately, because the words that were supposed to lead me, and all the other members of our group, to this idea, I can immodestly say that I knew what it was about already in the 17th minute, and not the 24th.

Day 2

(...) Before all this equipment, exposed here... I do not know if I'm right or not, but there probably exists a form called mixing perspectives. And I wanted this form... because here there is no perspective in this painting (...). This is who I am and how I see what I'm doing at the moment, what I identify with. These are the leaves of some plants and because the plants give me a peace of mind, that is why the only thing that has been portrayed in the painting with color, a clear color, are the plants. They give me a peace of mind. In my room there are a lot of plants, because they work well for me. (...). My life is a combination of various random factors which decide about what I do, that's why I wanted to introduce it all behind a mist, because not only does it not matter to me, the individual items, but some of them, such as the instrument, the elusive music, they are some unrivaled dreams. In contrast, the rest made up the reality that I cannot avoid, unfortunately, just like so many of you, its effect was that in this picture appeared symbolic equipment that talks about what I'm doing at the moment, which is not necessarily fun to me. The bookshelf is empty, and it is only because those things that could be on it, whether in the material form or written down in a completely different way to play back. Those happening at the moment are not necessarily suited to be put there. While those which I would like to put out there, I think they are something which I miss, simply. Desk and chair, because I spend more time sitting. The window is for me the safety exit, because really, when I'm looking, when I run away, I look out the window. I really like to look out the window. Different situations that happen, are fun and I can interpret them in my own way, describe them, for example by means of music, because I'm trying to do that. As for the mist, for me it was to be so sure that some of these things remain unachievable, what I always wanted to do, what I would like to do, is at the moment unattainable due to the stage of life in which I am. And this whole shell, in which I am forced to live, is hidden in the mist because I try to separate it from me, simply. I'm trying to get away from it so that it wouldn't simply disturb my dreams.

Day 3

Day 4

This happiness in this picture is here [pointing at the center of the heart-leaf]. (...) So, really, it's my life, not necessarily those blocks that stand there, furniture, appliances, they are all only the background that here is very blurred. You can see some darker spots, because it is difficult to escape from reality, but two of my friends from the workshop said that this funny hedgehog reminds them of the heart. (...) it can be read as a heart, somewhere in which I focus, that is why there was this spot, it has not been painted over, a luminous point, from this point, when I try to be happy, from this point spread these different lines, sometimes intermittent, sometimes forming a permanent structure, more or less colorful. Of course, I will say it perversely: I am glad

that I came to meet people who are scarred. Those who have had different experiences that affect them so very, very deeply. To be fair, I will say that I also have a story that I have celebrated for 15 years.

(...) But I'm scared for life, because it just so happens that on the day of my birthday my mom died, and every year I actually have a nice birthday...It was the least expected moment, because after further revolutions in my life everything started to work out well. And then bam. I really think that my mother had time to say good-bye, but to this day I could not tell her how much I loved her. And in a sense, this had an impact on the happiness that later manifested itself in different ways. There is a tiny speck just like that in the picture, because thanks to the support of my Beata I started to enjoy such small things again. And here, in this picture, just like in my life, it radiates from the inside out. I'm trying to show a lot of heart, I think I have it, I am a rascal, but I have a heart. For me the greatest happiness is to be with other people. There is a large group of people that cannot tolerate, whom I do not like, and I will not even try to understand, but somehow I was happy to have met on my path a few people, to whom I can open up, tell about my grief, and this is for me the greatest happiness, because these moments that I spend with these people, sometimes less, sometimes more often, sometimes we only hear each other on the phone, give me so much...For me, happiness is when someone is able to appreciate my work, my efforts, a hobby that is crazy fun, because in them I find my escape, I find it in music, in the imaginary world, but I feel it with my whole body. And for me this is the greatest happiness. The support of my wife, who allows me to be positive, even when it really doesn't go so well. I think that like many other people, I have felt more or less happy in my life. I guess I do not feel satisfied and do not know if I ever will. I have not lost faith completely yet and hope that it will come true in smaller or larger sense. I think that what I manage best in my life is to run from misfortunes, they me beset me in a sense, I feel that I have my leg torn, to use a metaphor, that I was soiled somewhere, but I manage to get away...I was in general born on Sunday, and all the time I believe in my lucky star, which does not mean that I am a complete loafer. And I guess I tell myself that it is happiness that I met at some stage. And I can find a little bit of this happiness. Moreover, I think that during adulthood, I started to realize how good it is to have a friend, how good it is that friendship is selfless. I wish two things lasted in my life – love and friendship.

Day 5

Beata is the person dearest to my heart, so we experience a lot of things together and often talked about it; she put it in a different way, and for me this dot is where it all began. This means that we are, we exist, we have awareness, and most importantly, we experience. And for me, the two beams, which arranged themselves in such a fancy bow, a bundle, whatever, and the different colors symbolize, what in my life is greatest profit, that is the very experience of life, reality, experiences that you go

through. Different experiences – good experiences, bad experiences. I tried to convey this whole bag of experiences in the tail, which is dark, because it is in a sense a closed area of memories better or worse, however, that which is at the top, no matter how you look at this work [he shifts his work from vertical to horizontal] these colors symbolize what was happening to me at the moment, and that what will happen, what I expect in the future, and what after my experience will probably go through me, that is through this point, which I allowed myself to lighten up and perhaps it will find itself in this bag, which contains what has already happened.

For me, the most important thing is that I am, I became and I survived.



EUGENIUSZ (Eugene) JÓZEFOWSKI was born in 1956 in Skarżysko-Kamienna. In 1981 he graduated from Marie Curie-Skłodowska University in Lublin. Eugene Józefowski was awarded the title of professor in fine arts in 2004. Now he is a full professor The Eugeniusz Geppert Academy of Art and Design.

He practices painting, graphics, drawings and art photography, and also deals with artistic books; the author of over a hundred of unique books. He is the author of several scientific, academic books and many articles undertaking the issues of art education, art therapy, and workshop activities about art creations.

He worked for more than twenty years in the field of arts at various universities such as the University of Adam Mickiewicz in Poznań, University of Zielona Góra, Jan Długosz University in Częstochowa, and University of Wrocław. He was also a co-founder and the first rector of the State Higher Vocational School in Głogów.

Eugene Józefowski presented his artworks on several dozens solo exhibits in Poland and abroad. He participated in many Polish and international exhibitions. In years 1978-2013 he conducted over 350 creative workshops in Poland, Germany and Netherlands. Since 1983 he has been a member of the Association of Polish Artists and Designers.

At present Eugene Józefowski lives in the village Krępicze (near Wrocław).

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Janina Florczykiewicz – pedagogue, Professor at the Chair of Art Education in Siedlce University of Natural Sciences and Humanities. Her research interests are concentrated on the border of two disciplines: pedagogy and art; especially concern applying of visual arts in actions focused on a subjective development of an individual. She is an author of studies from the scope of the education through art. Her academic achievements also include practical implementations in this field.

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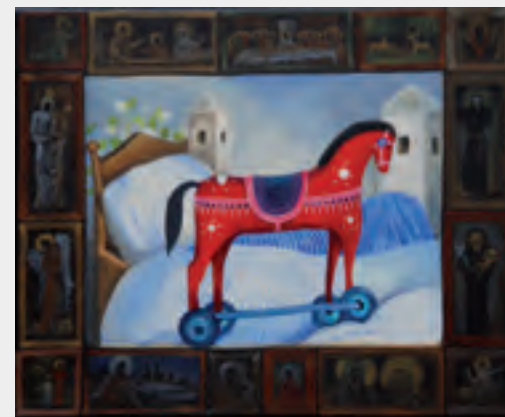
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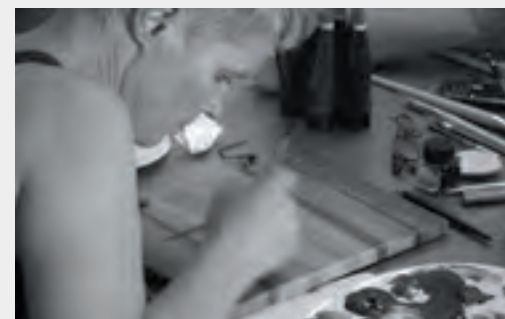
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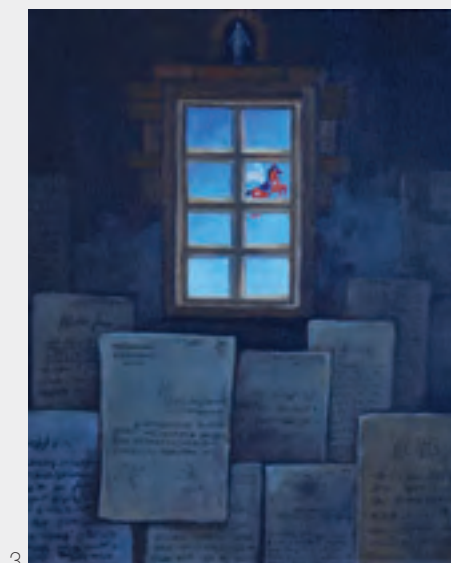


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1.1.1.P

Author: Edyta



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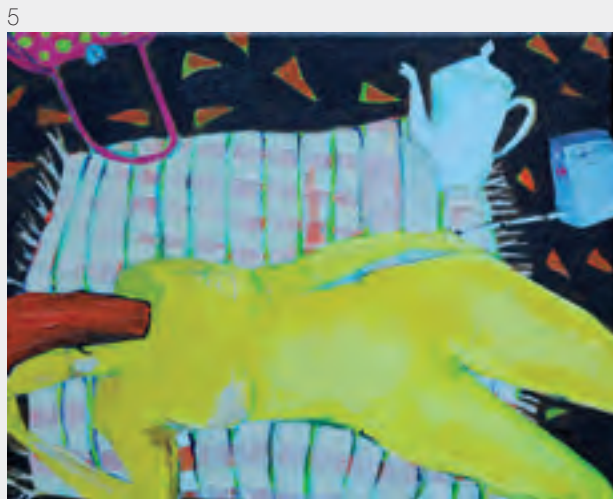
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2.I.1.P
Author: Anna Tomasiak



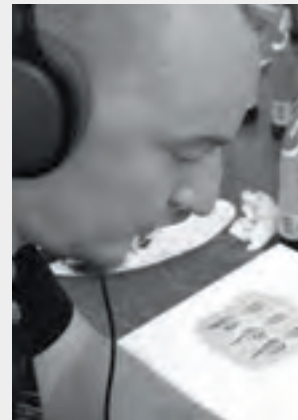
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3.I.1.S
Author: Rafal



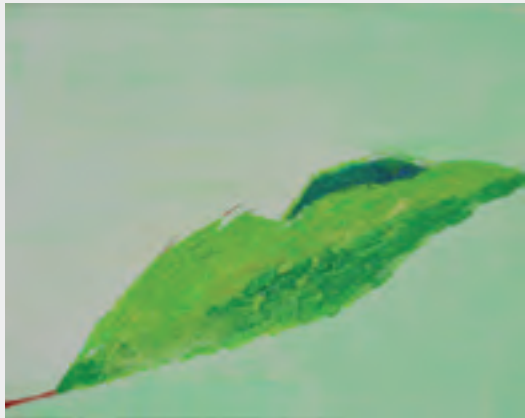
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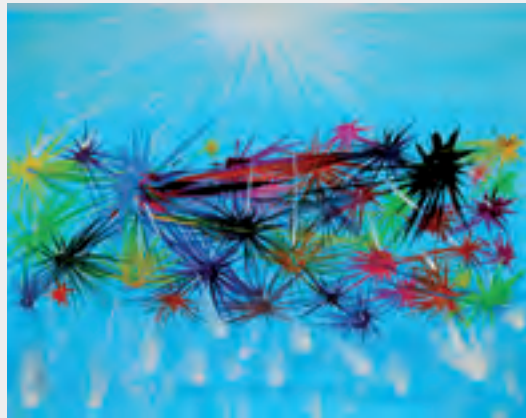
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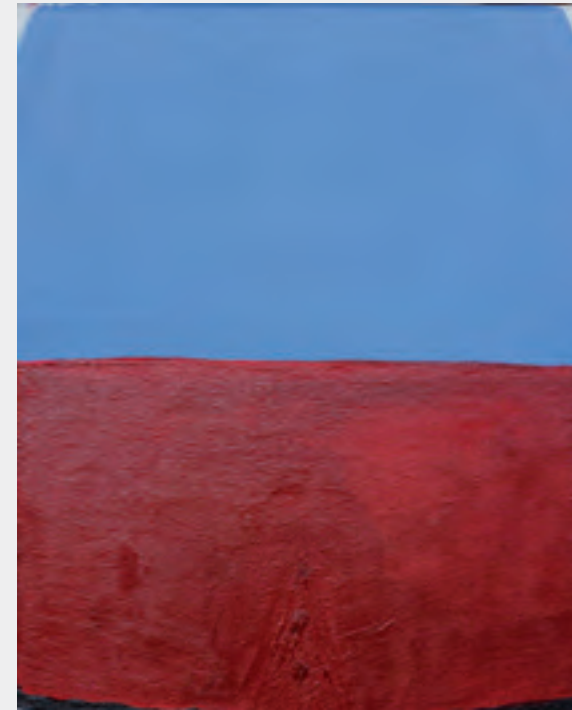


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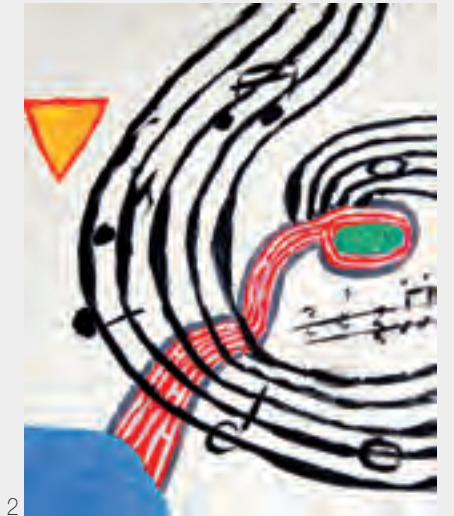
4.I.1.NP
Author: Anna



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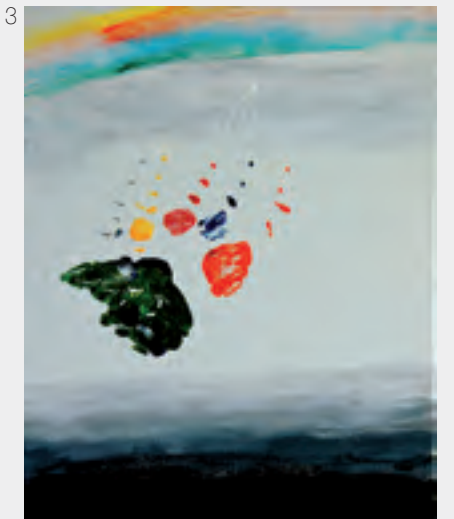


5.I.1.NP
Author: Romuald



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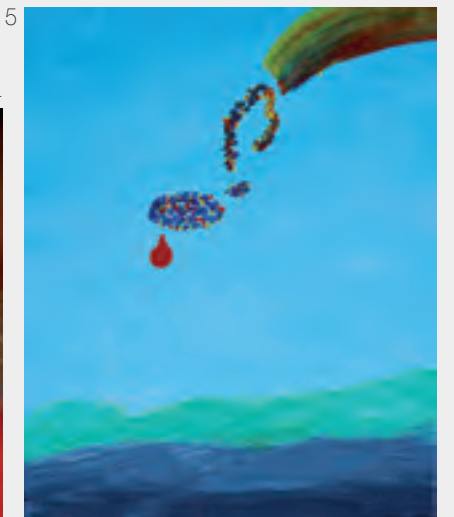
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6.I.1.P
Author: Sylwia



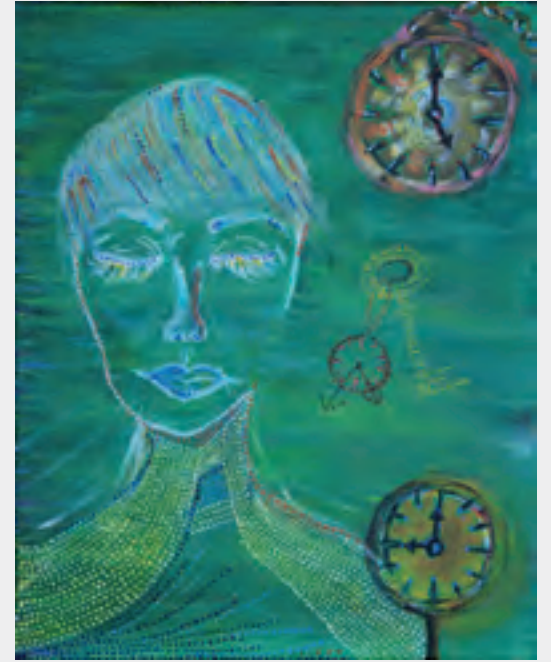
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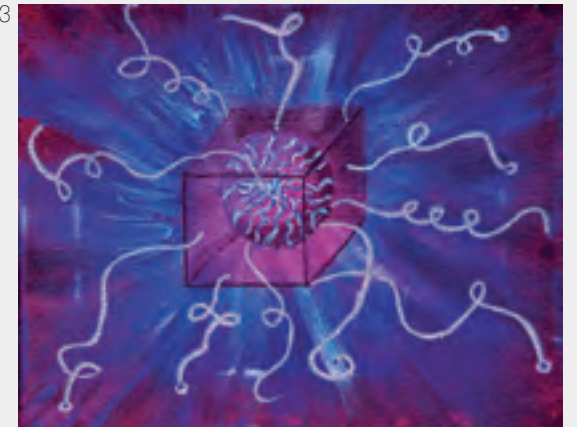


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7.I.1.S
Author: Magdalena Kowalska



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3rd picture - side

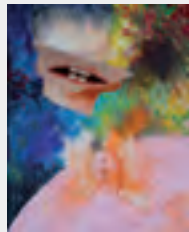


3rd picture - front



3rd picture - back

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8.I.1.P
Author: Ewa Lesser



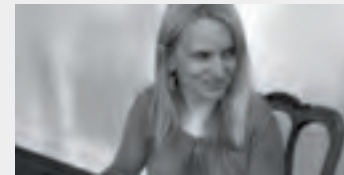
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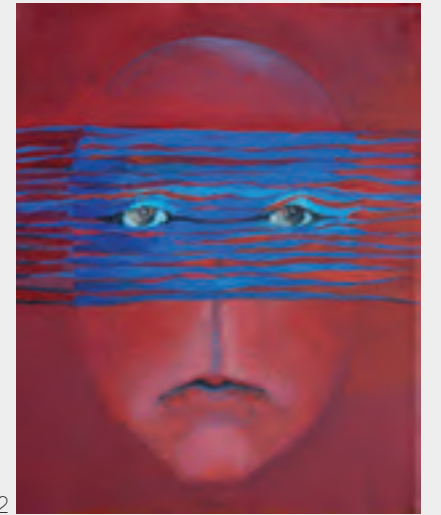
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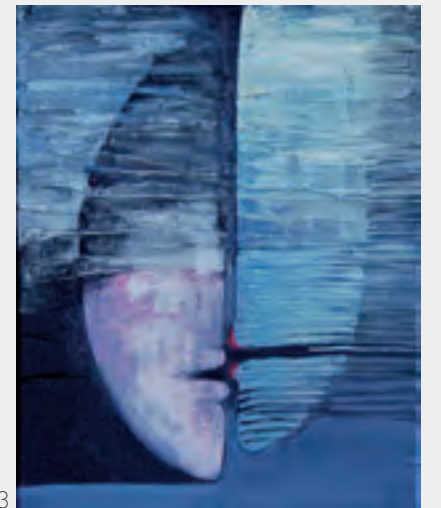
9.I.1.P
Author: Tamara



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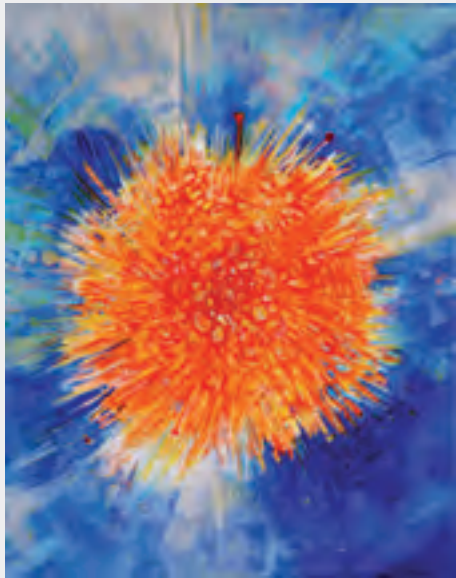
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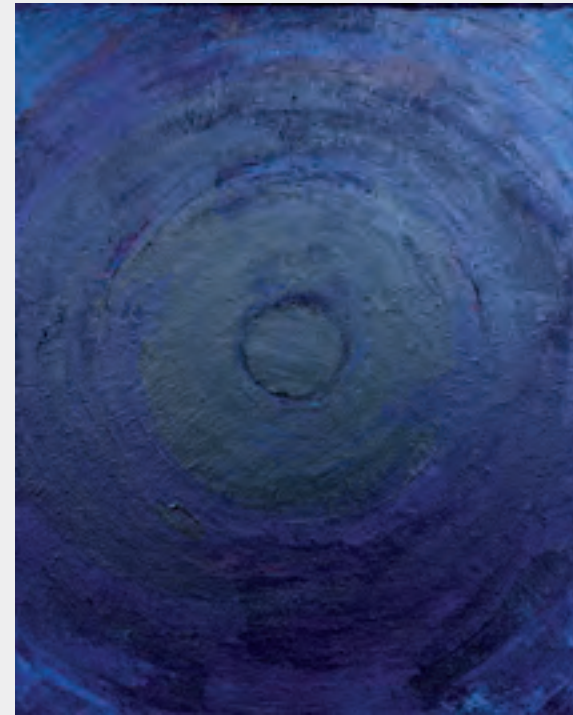
10.I.1.S
Author: Zuzanna

While achieving the fourth work, Zuzanna took important decisions for herself. The way of their performing made impossible achieving the final result that could be satisfying for her. The fourth picture was not finished during the workshops time.

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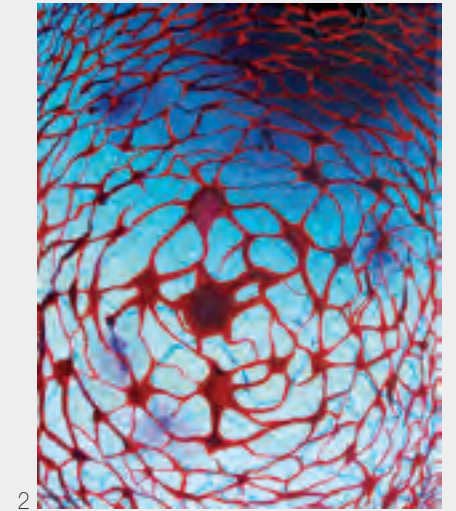
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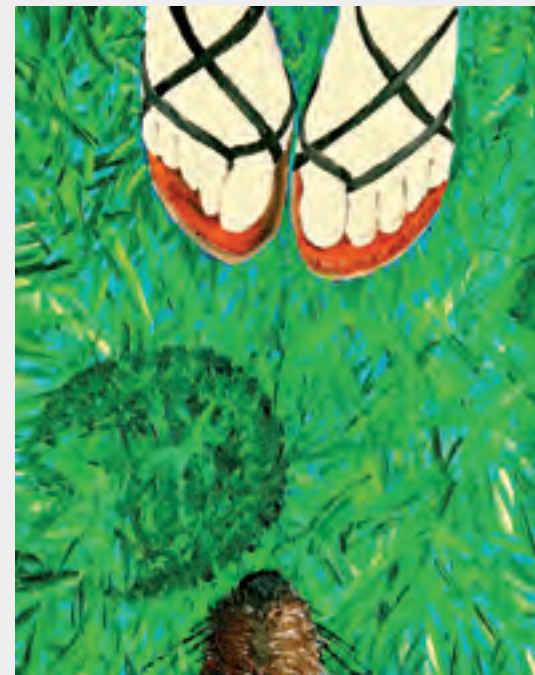
11.I.1.P
Author: Anna Stec



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12.I.1.P
Author: Miron Mattoszko



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13.I.1.P
Author: Tadeusz Trociński



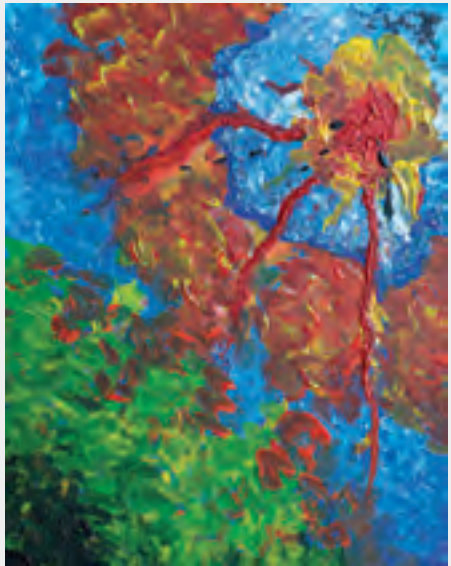
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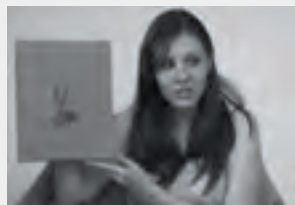
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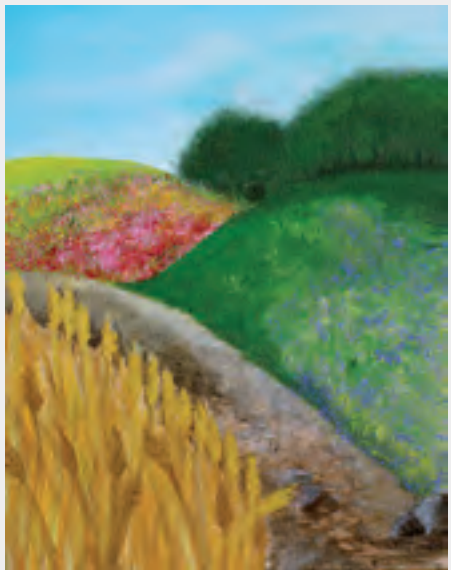
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14.I.2.S
Author: Beata



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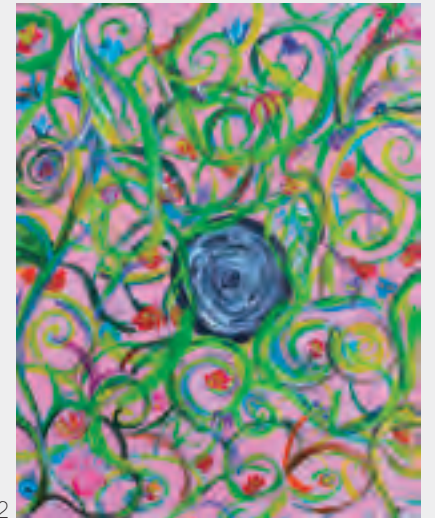
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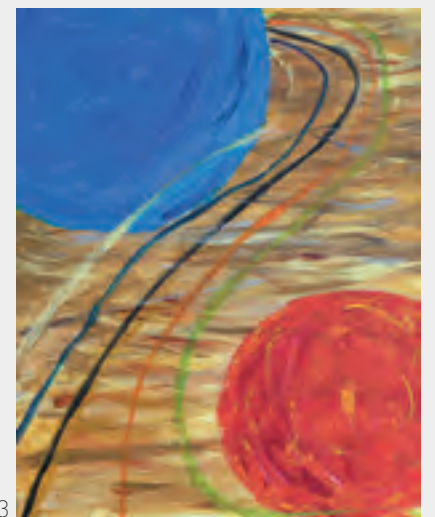
15.I.2.S
Author: Aneta



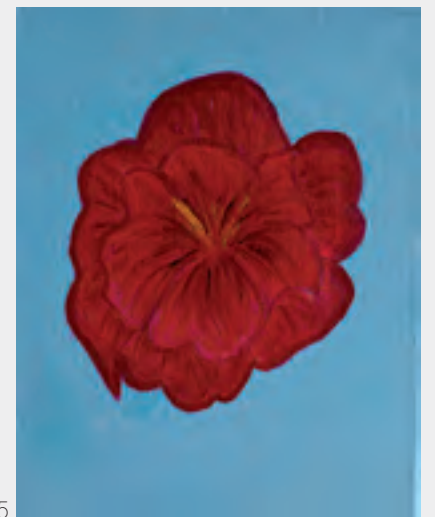
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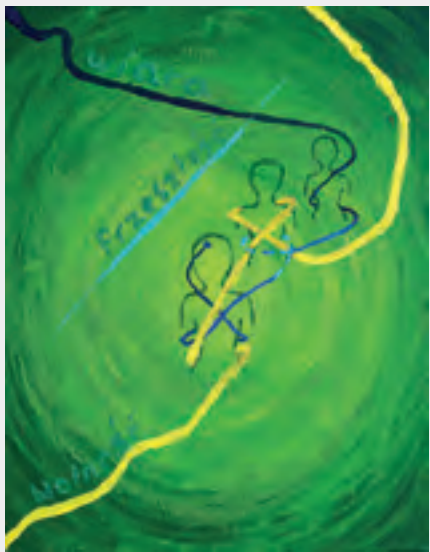
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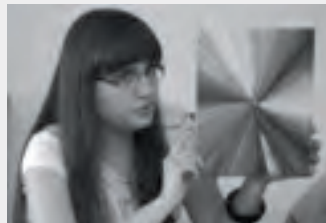
1



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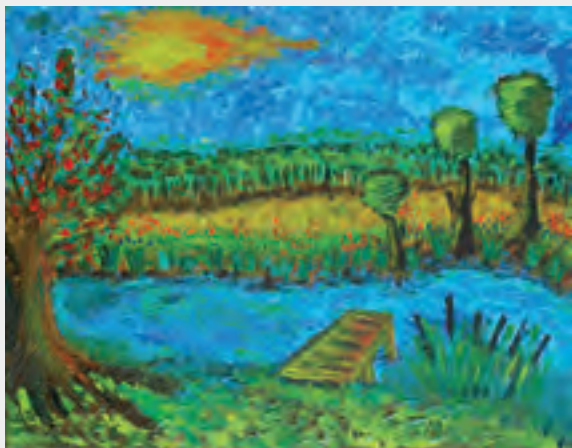
3



16.I.2.S
Author: Anna

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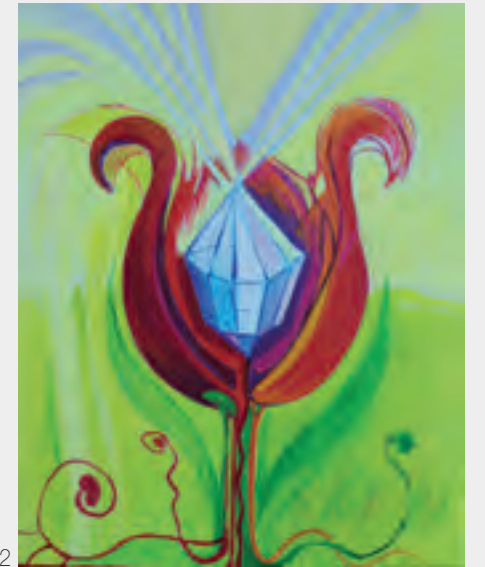


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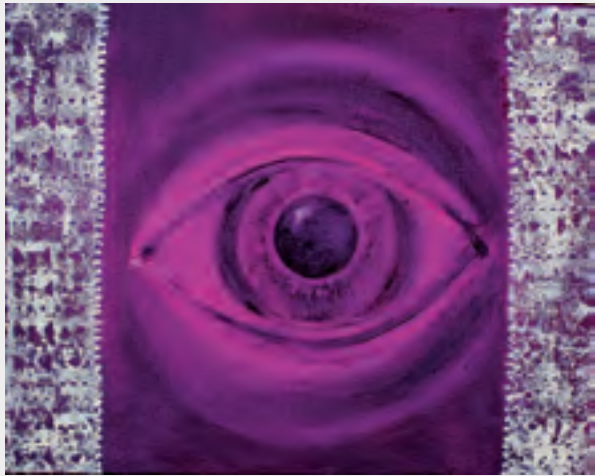
17.I.2.P
Author: Dorota



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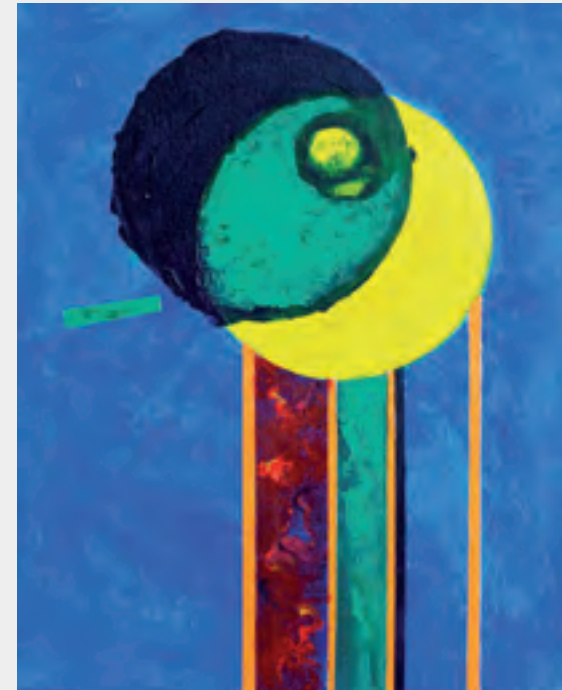
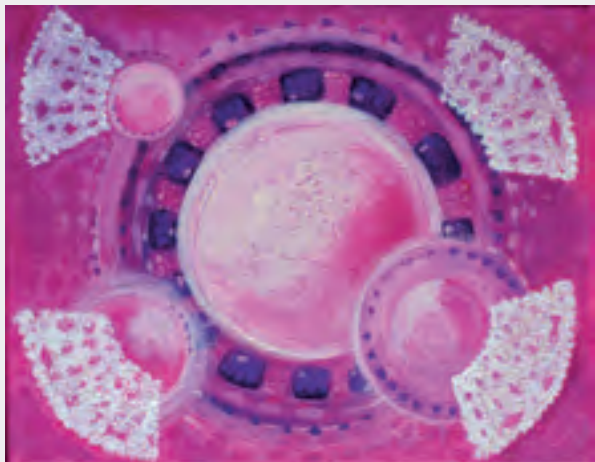


18.I.2.P
Author: Beata Marcinkowska

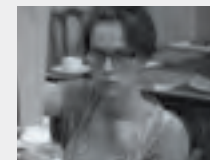
5



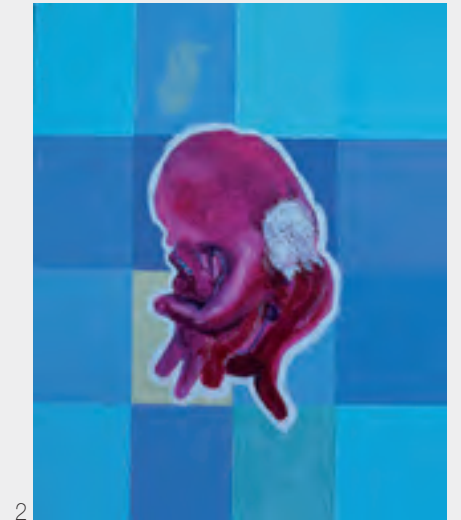
4



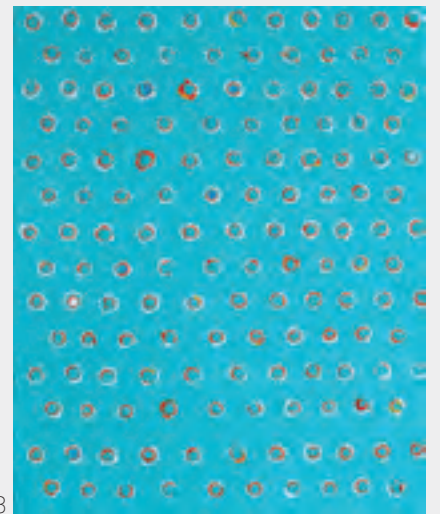
1



19.I.2.P
Author: Martyna Marcinkowska



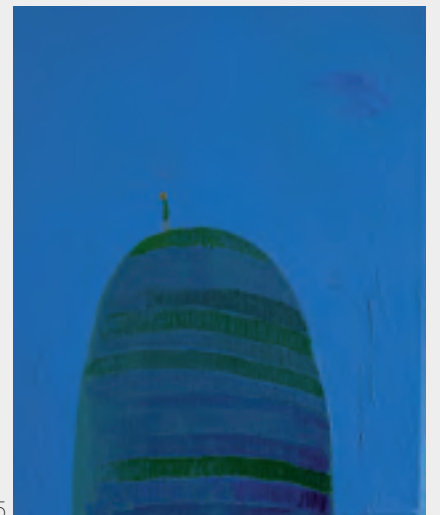
2



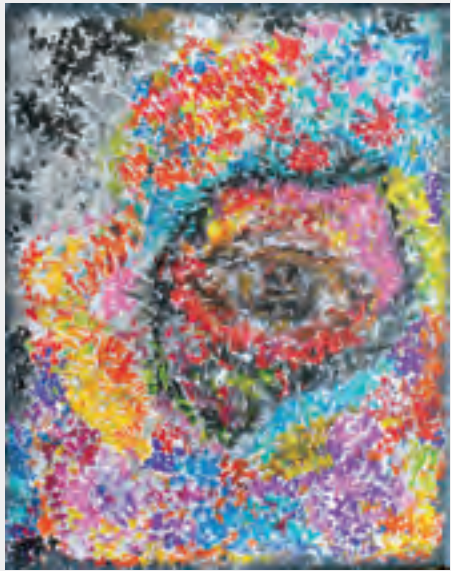
3



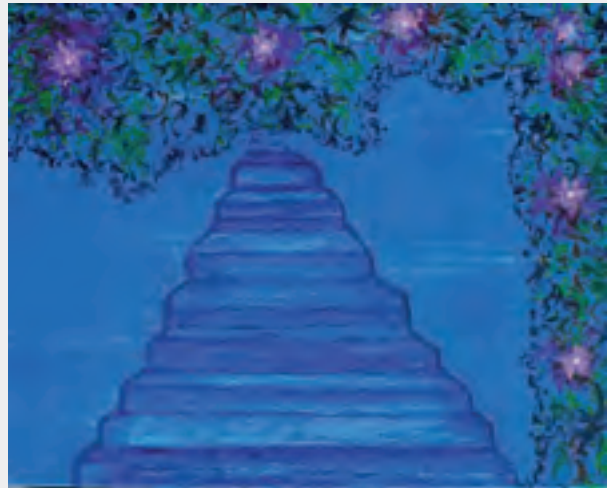
4



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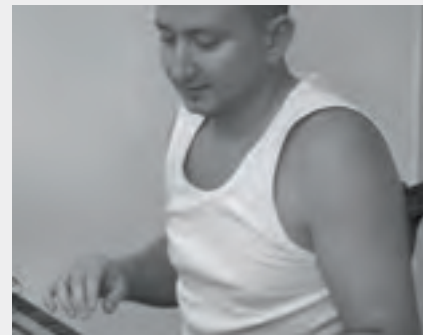
20.1.2.NP
Author: Katarzyna Olechowska-Olma



4 5



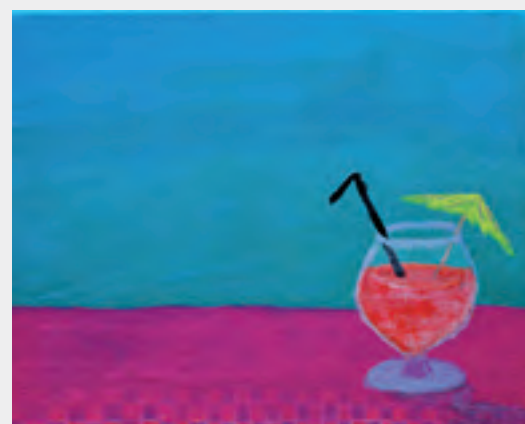
1 2



21.1.2.NP
Author: Piotr Olma



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4 5

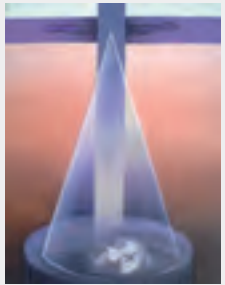




1



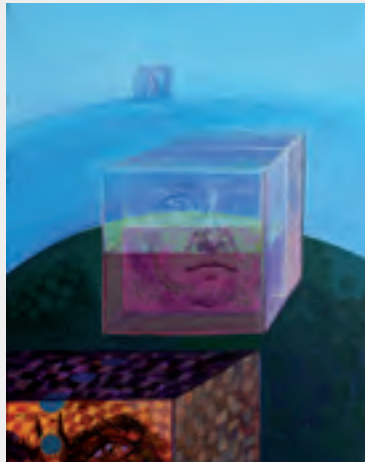
2



2a - after repainting at home



3a - version 1 3a - version 2



3



22.1.2.P
Author: Lidia Frydzińska-Świątczak



She modified her paintings - both during the workshop as well as after.

5a - after repainting at home



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23.1.2.NP
Author: Anonim

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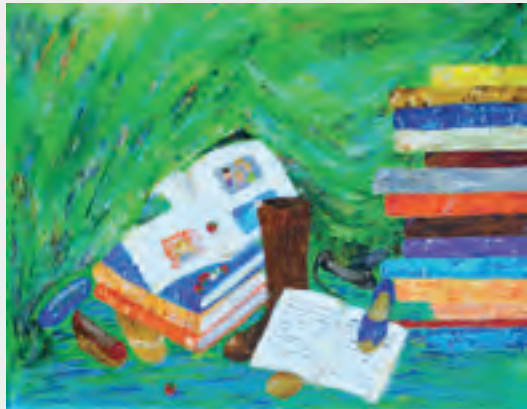


4





1 2



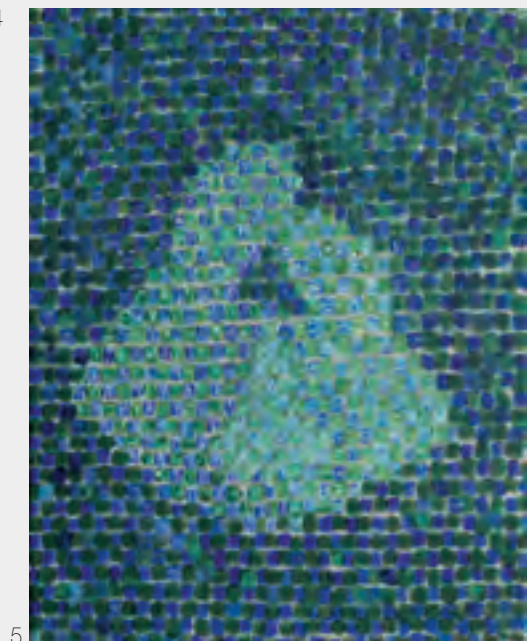
3



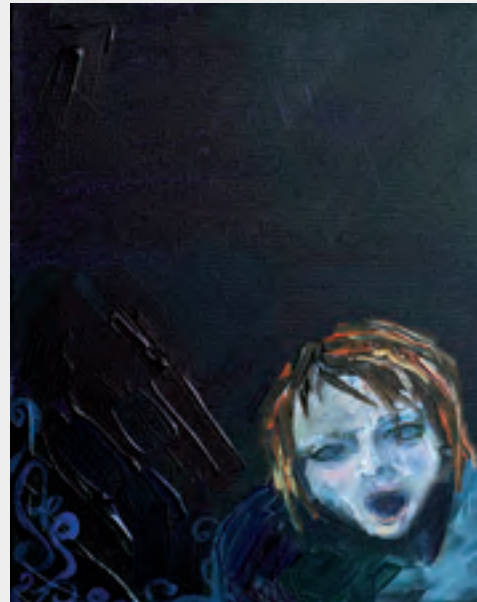
24.1.2.S
Author: Weronika Gniediuik



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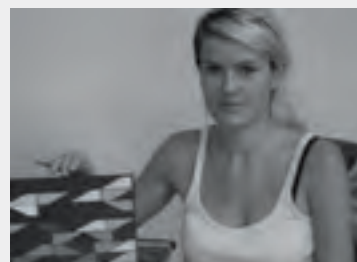
1



2

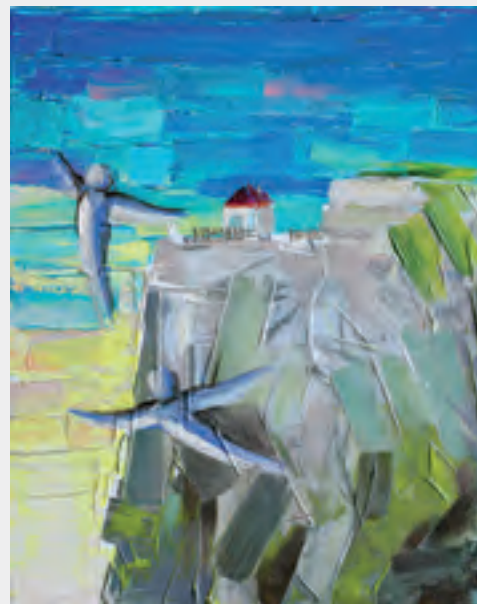


3



25.1.2.S
Author: Diana Jakubczak

4

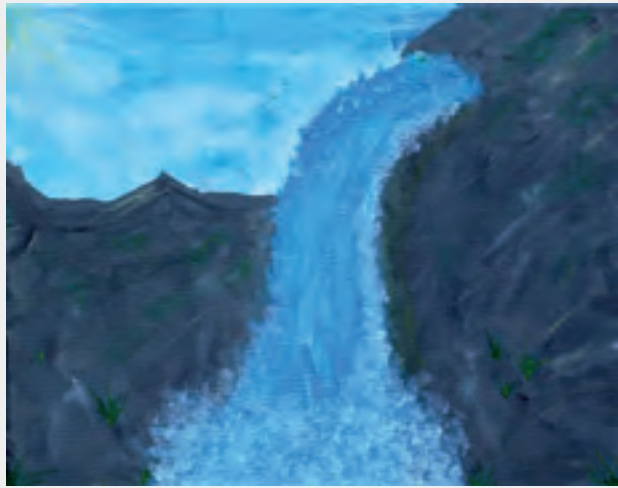


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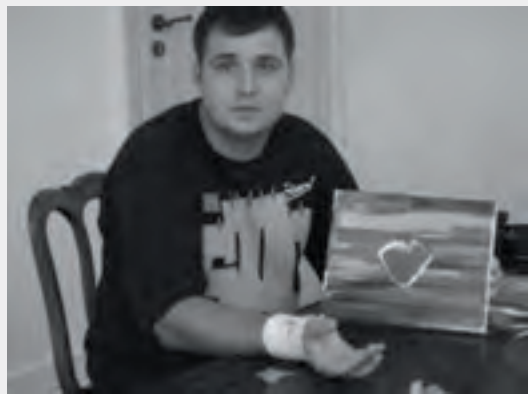
1



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26.1.2.S
Author: Dawid Grześkowiak



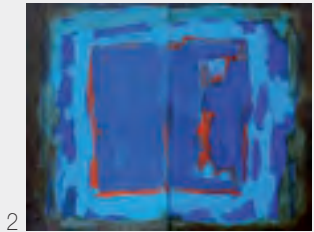
4



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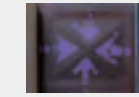
1



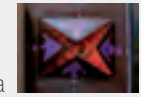
2



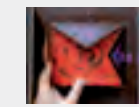
2b



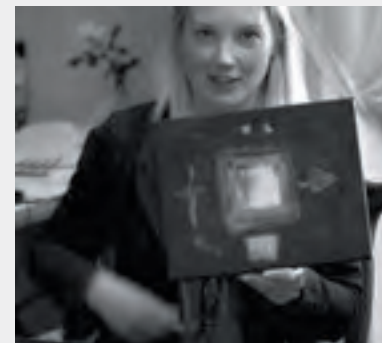
2a



2c



2d



3



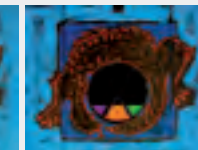
3a



27.1.3.P
Author: Barbara



5a



5b



3b



4

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28.1.3.S
Author: Małgorzata Porążewska

A box put in the center of the fifth picture is opened.



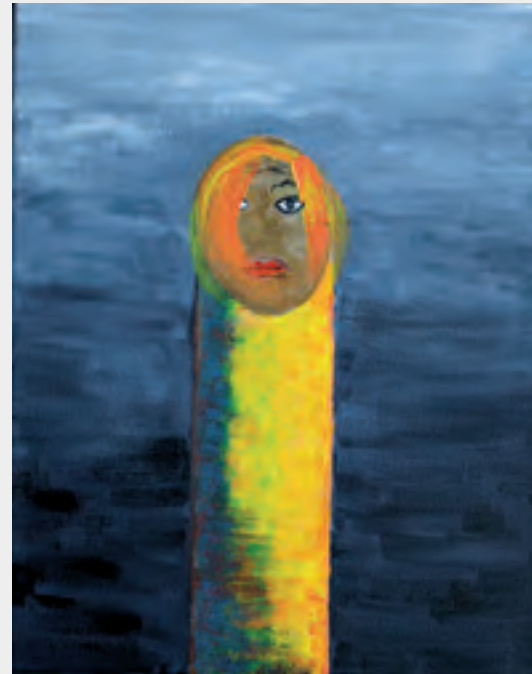
4



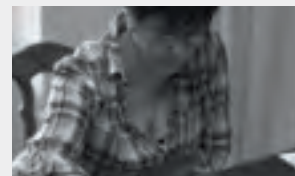
1a – after repainting
at workshops



5



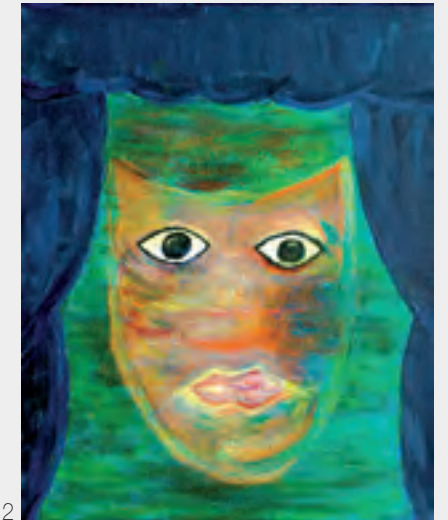
1



29.1.3.NP
Author: Halina Turajska



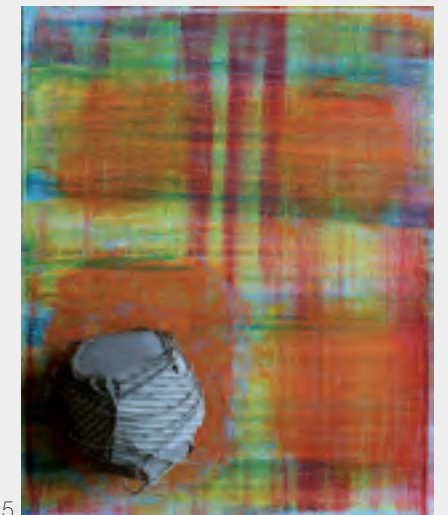
4



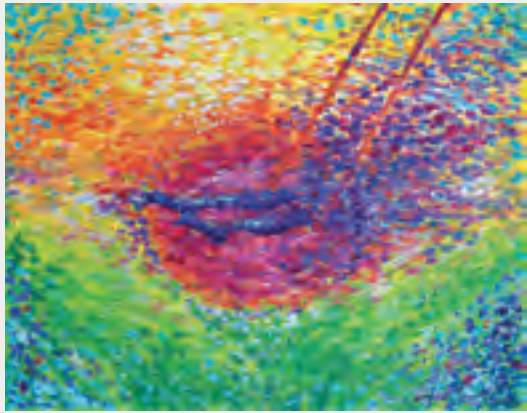
2



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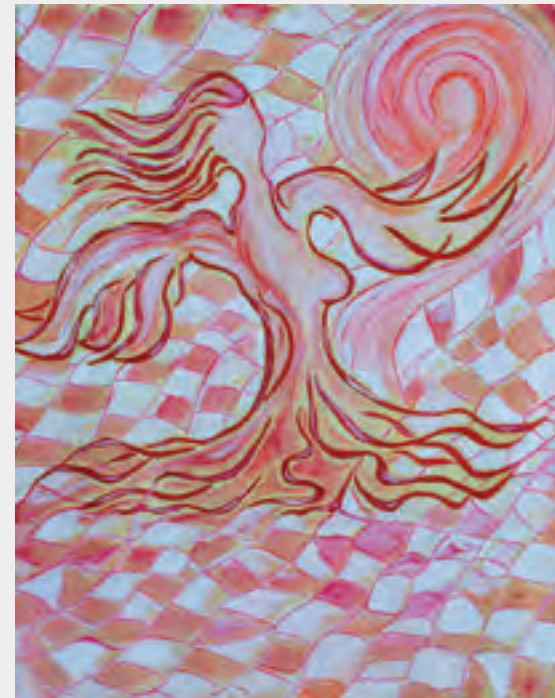
30.I.3.P
Author: Joanna Walkowiak



1



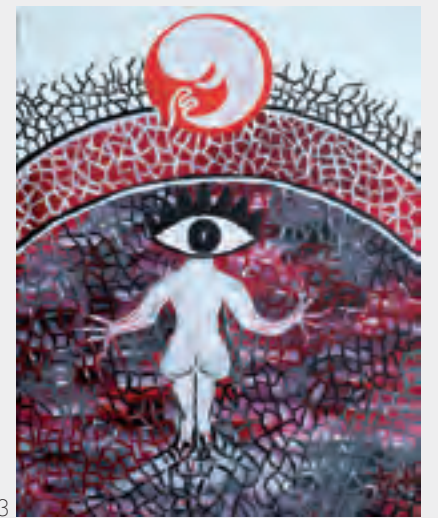
31.I.3.NP
Author: Bernadeta Kucharska



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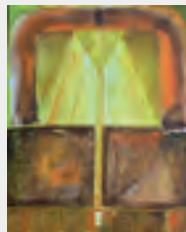


2

32.1.3.P
Author: Adam Olejniczak



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The fifth picture after changes



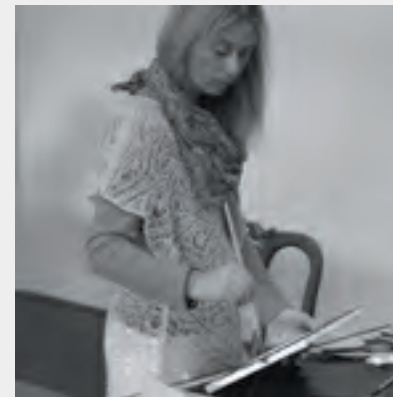
4



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33.1.3.P
Author: Renata S.

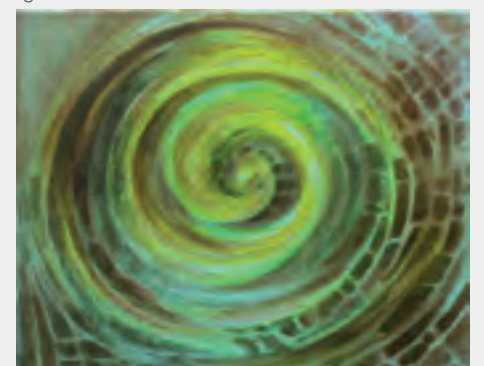


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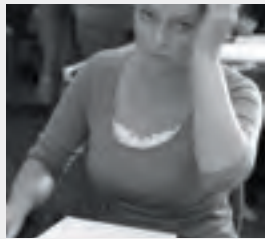


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34.I.3.P
Author: Katarzyna Wójcik



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35.I.3.P
Author: Renata K.



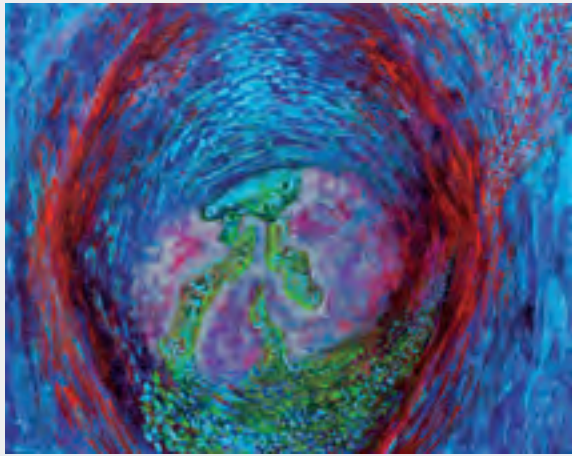
3



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36.1.3.P
Author: Kamila Piętak



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37.1.3.P
Author: Katarzyna



4



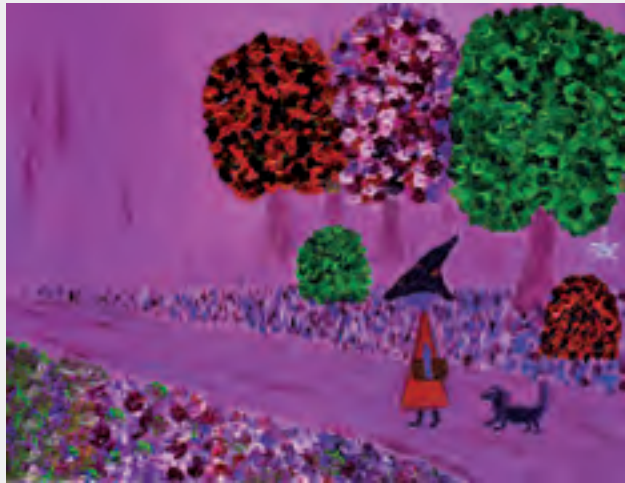
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38.I.3.S
Author: Karolina Zadrożna



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39.I.3.P
Author: Katarzyna



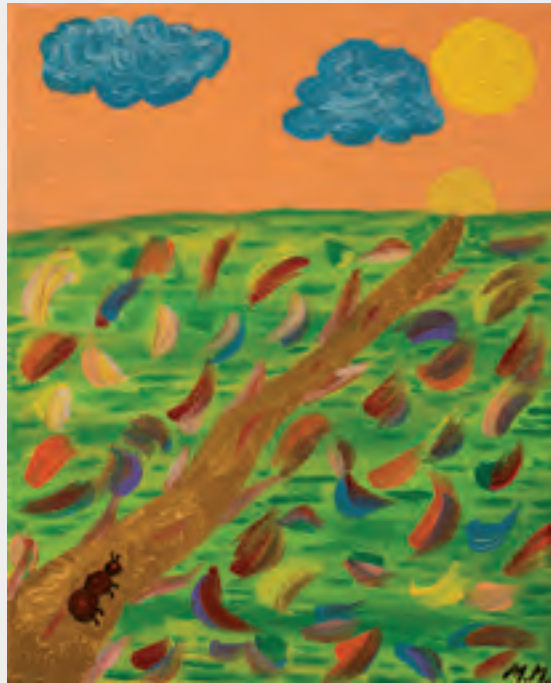
4

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40.II.6.S
Author: Małgorzata

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41.II.6.NP
Author: Krystyna

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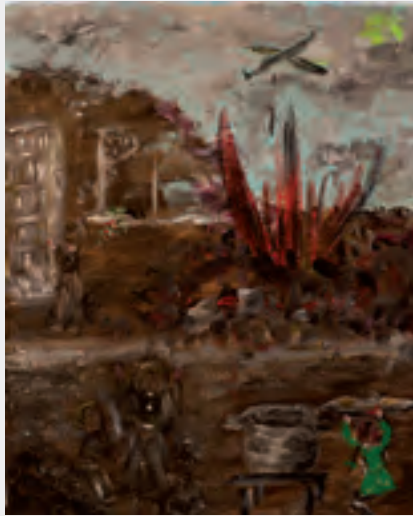
2



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1 2



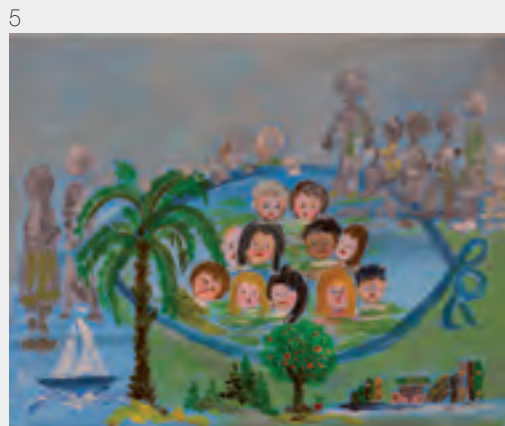
3



42.II.6.NP
Author: Barbara



4



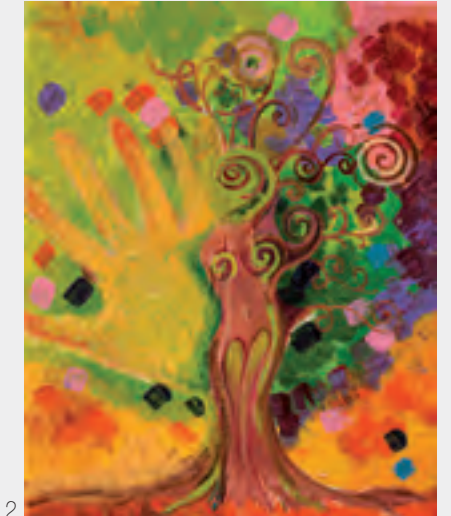
5



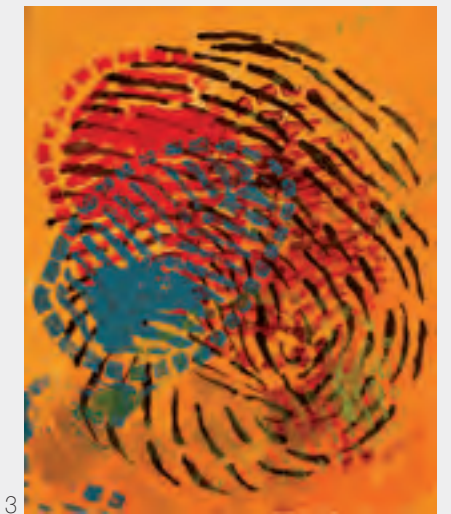
1



43.II.6.NP
Author: Hanna



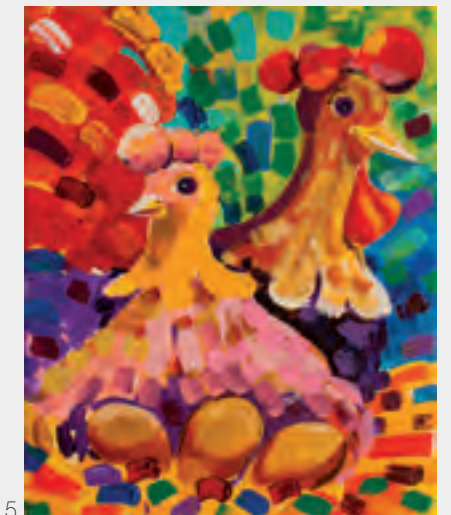
2



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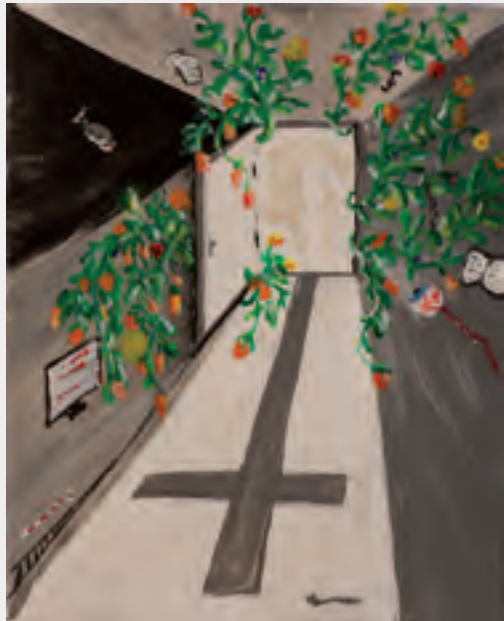
4



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44.II.6.NP
Author: Tomasz



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45.II.6.NP
Author: Klaudia

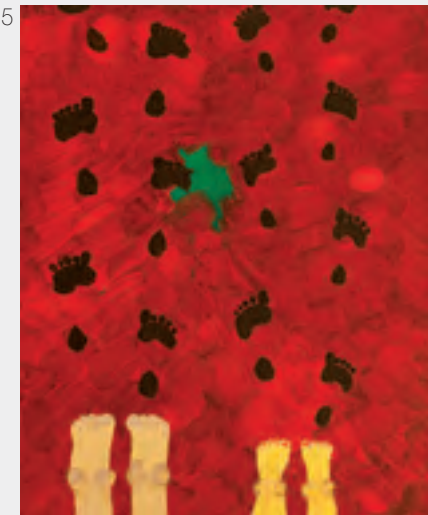
4



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46.II.6.P
Author: Andrzej



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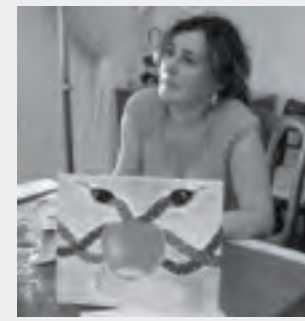
5



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47.II.6.NP
Author: Ewa



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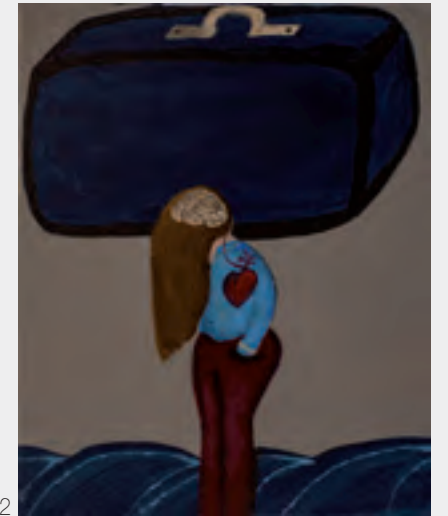




2



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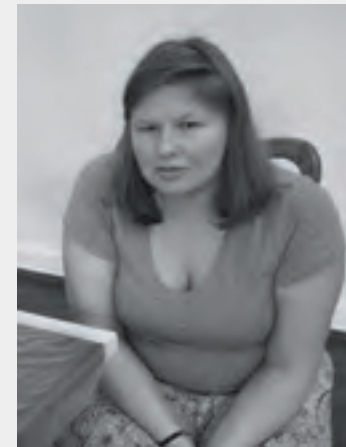
2



3



48.II.6.NP
Author: Iwona



49.II.6.NP
Author: Marta



3



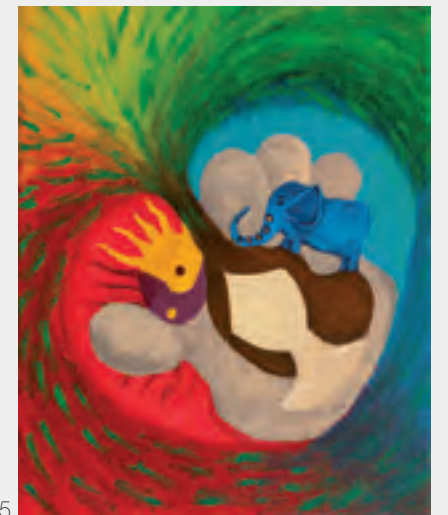
4



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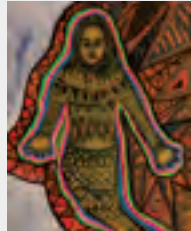


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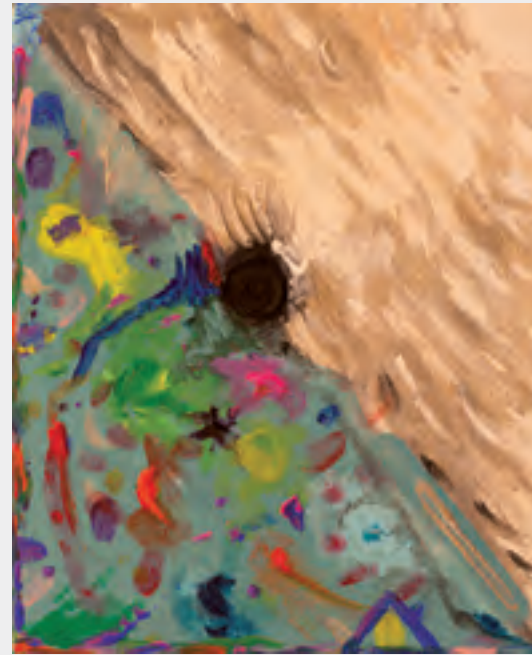
2a – picture repainting at workshops



4



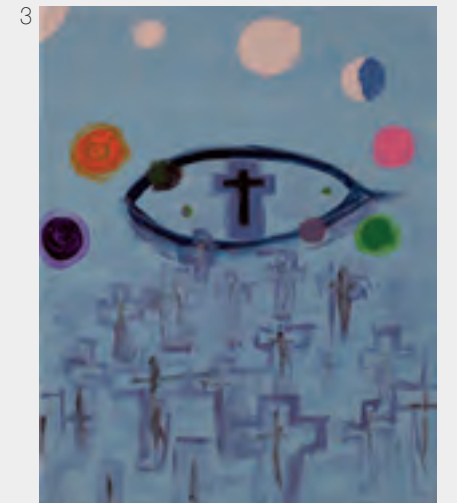
50.II.6.S
Author: Martyna



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51.II.6.S
Author: Kamila

4

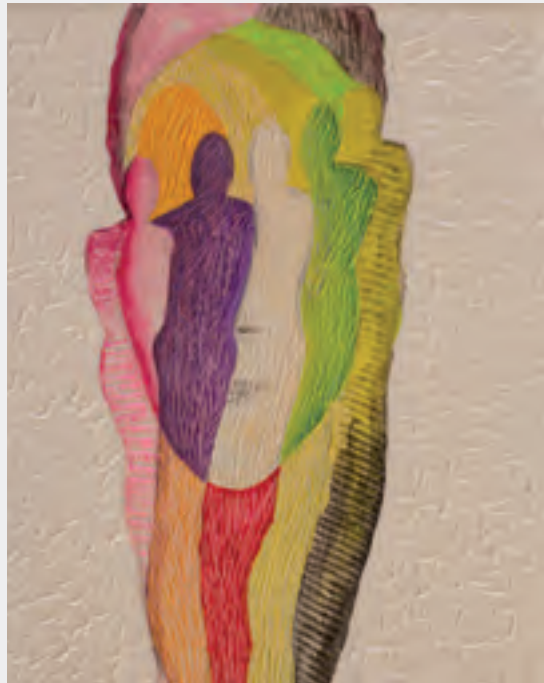


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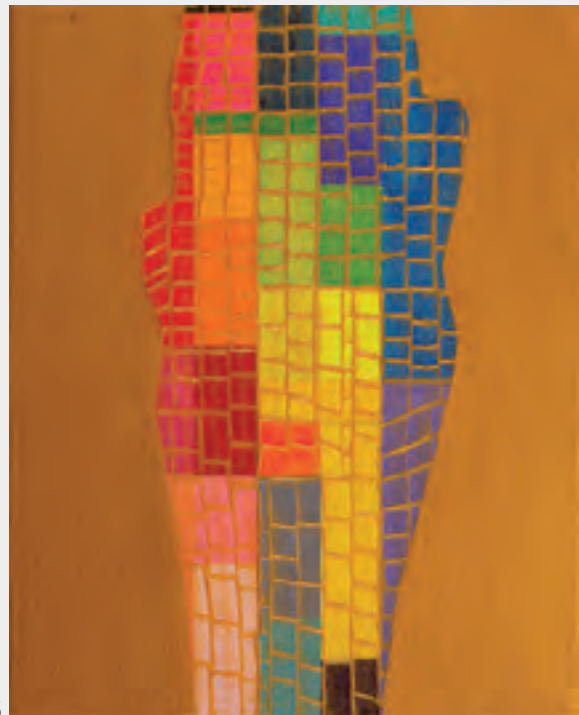


2

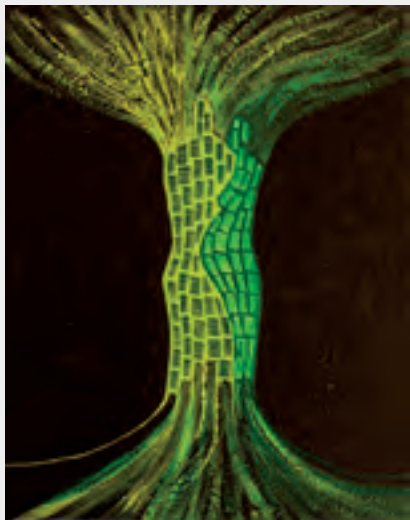


3

52.II.6.S
Author: Magdalena Gregorczyk



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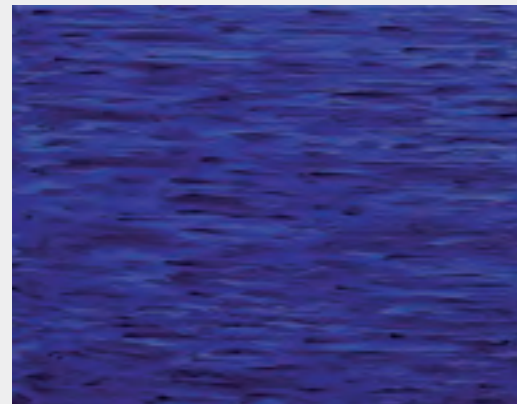


2



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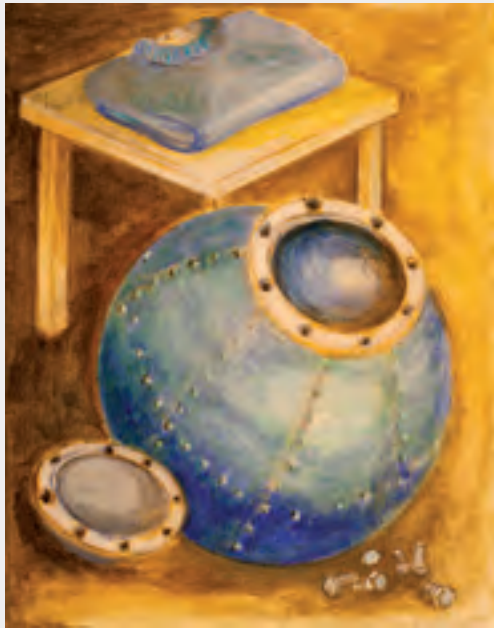
53.II.7.NP
Author: Agnieszka



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54.II.7.NP
Author: Michal Grubecki



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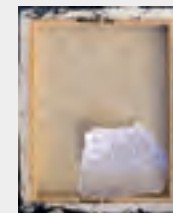


2

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55.II.7.S
Author: Anonim

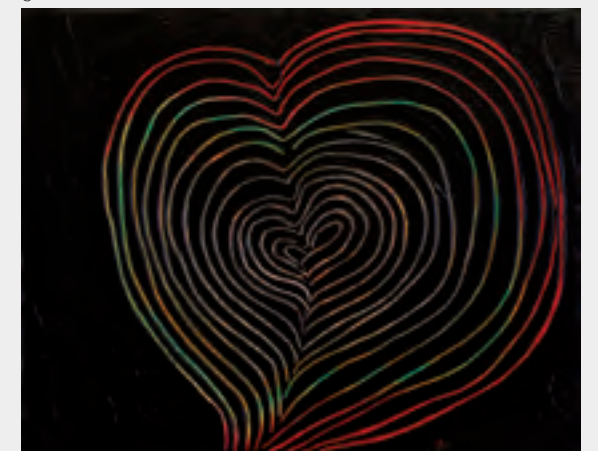


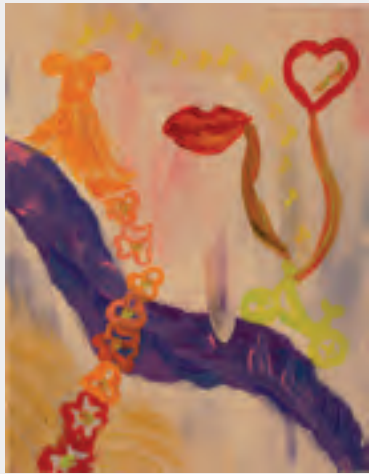
Back side of the fifth's picture

5

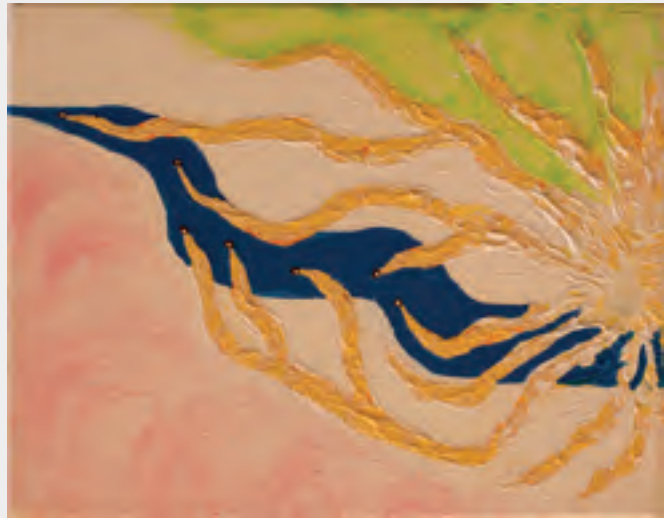


4





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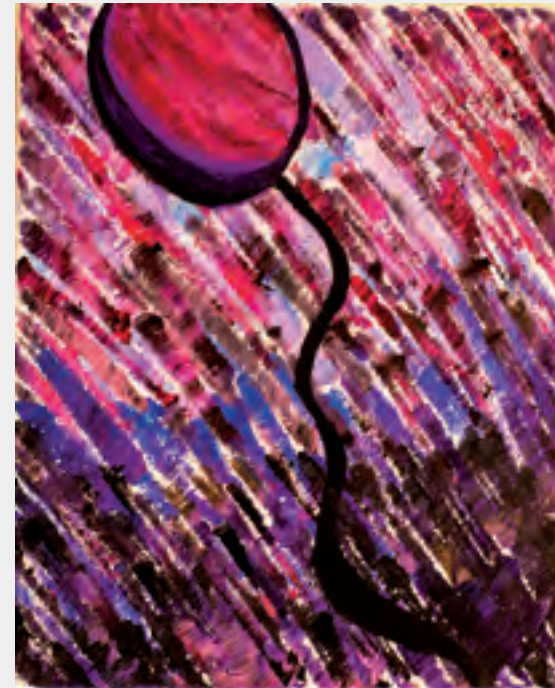
3



56.II.7.S
Author: Dominika Wojtowicz

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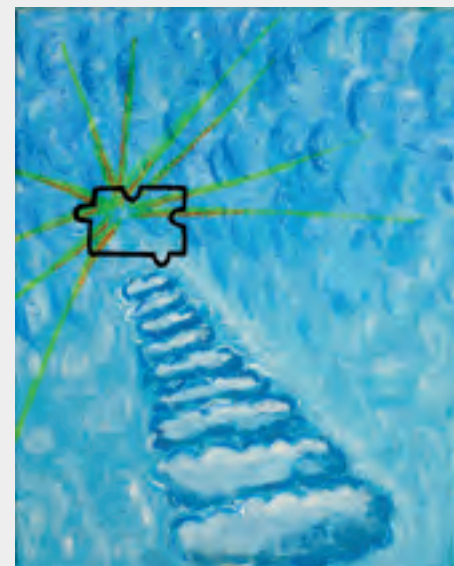


57.II.7.S
Author: Paulina



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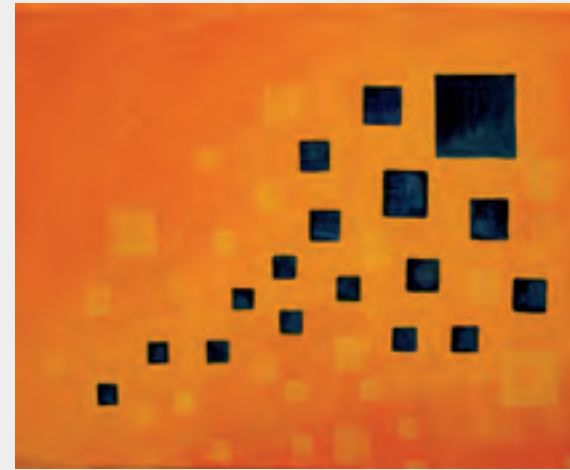
58.II.7.S
Author: Małgorzata Kulik



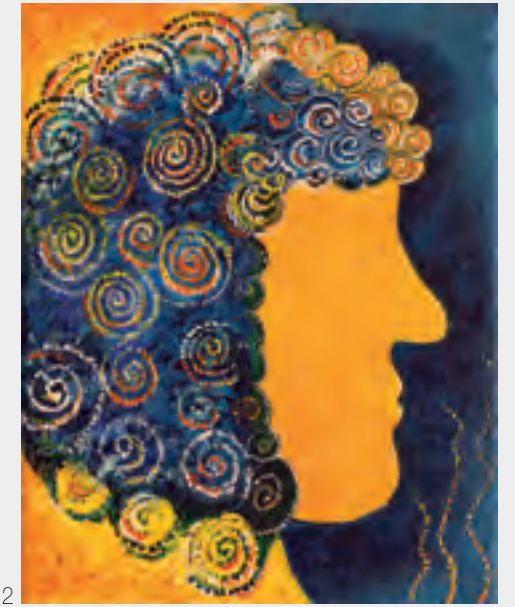
4



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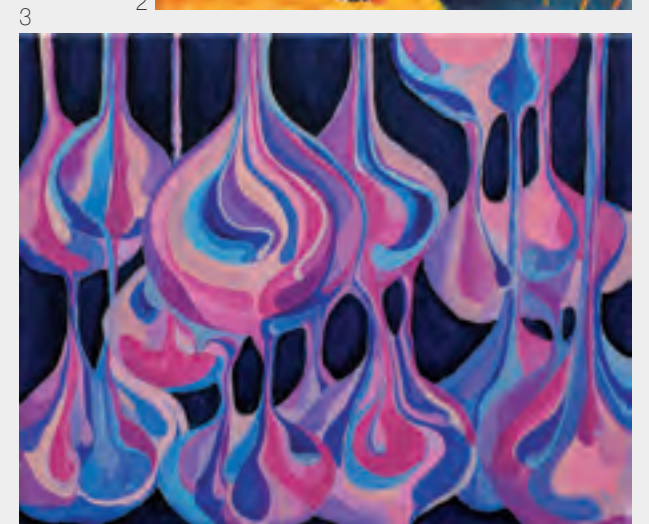
1



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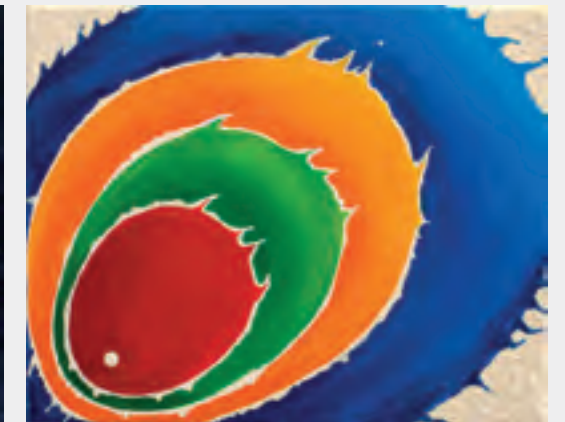
59.II.7.P
Author: Małgorzata



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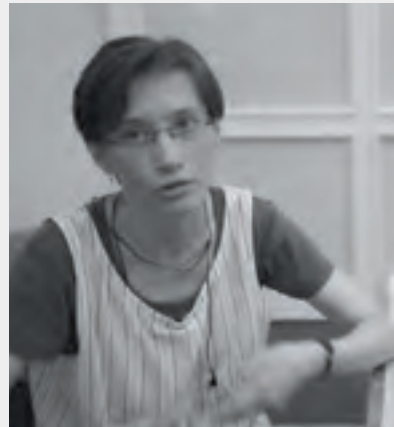
1



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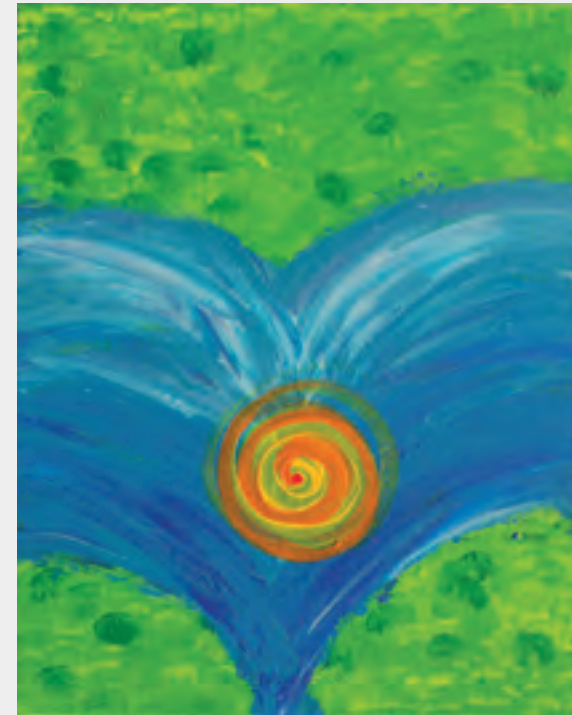
3



60.II.7.NP
Author: Anonim

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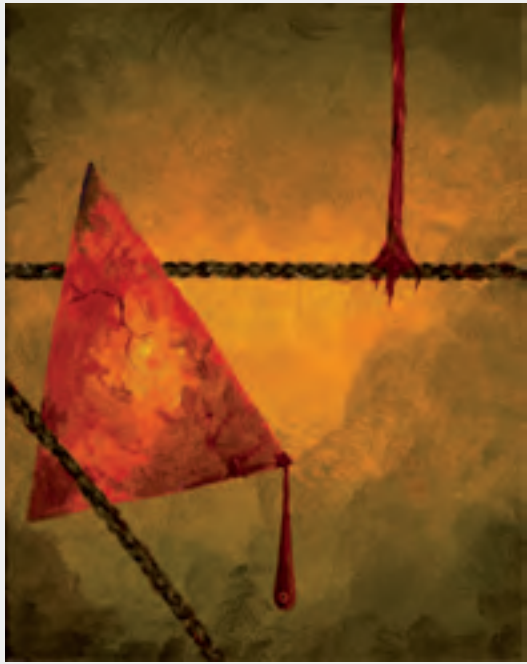
61.II.7.NP
Author: Anna

4

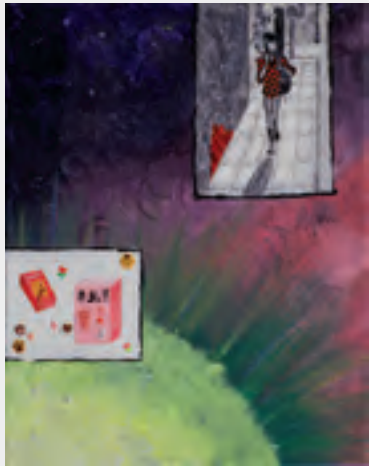


5





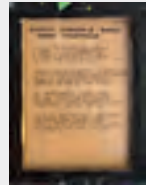
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Pictures 4th and 5th were painted on both sides

62.II.7.P
Author: Magdalena



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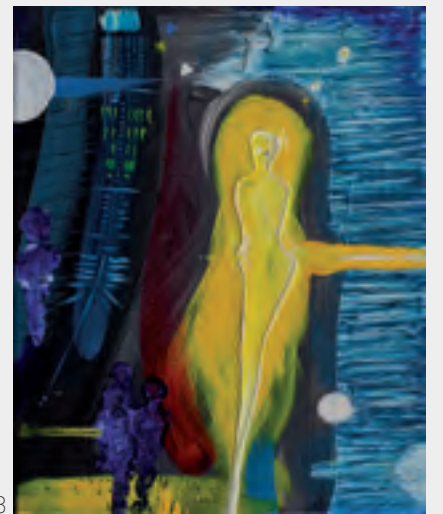
63.II.7.NP
Author: Maciej Hnatiuk



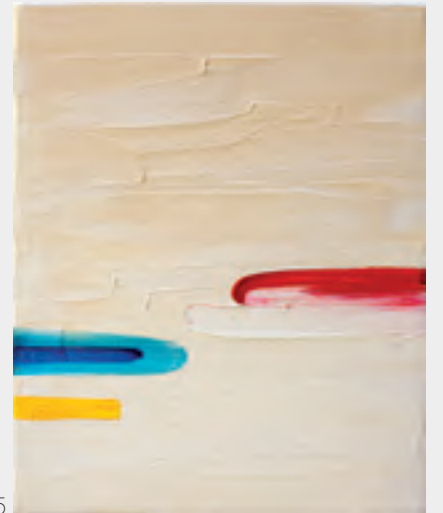
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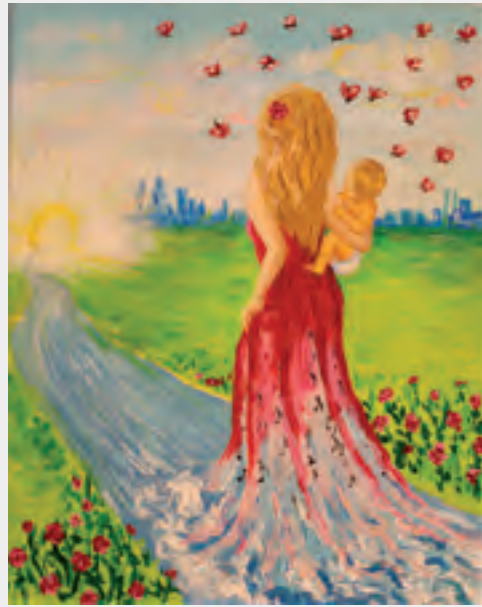
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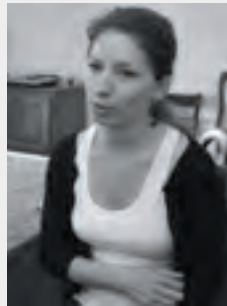
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64.II.7.S
Author: Anna Sikorska



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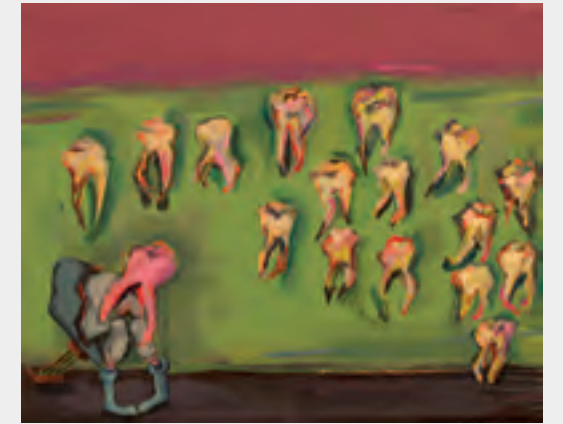


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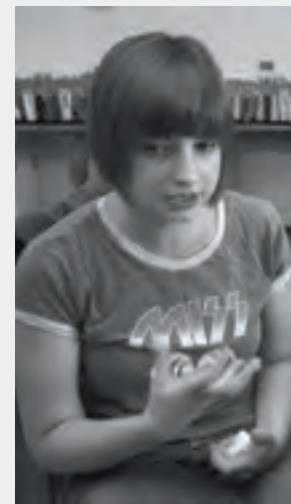


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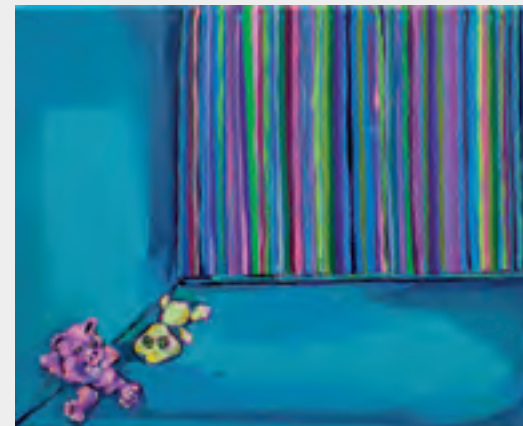


65.II.7.P
Author: Dominika



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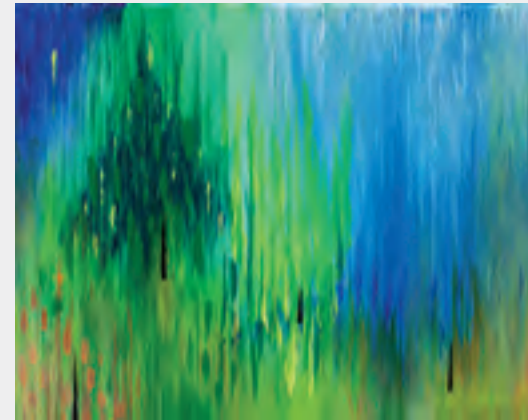
66.II.8.NP
Author: Jacek



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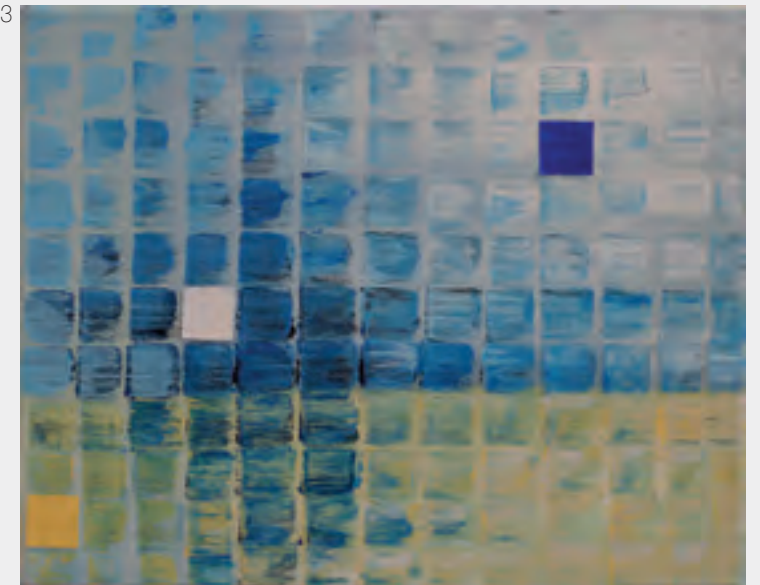


1 2

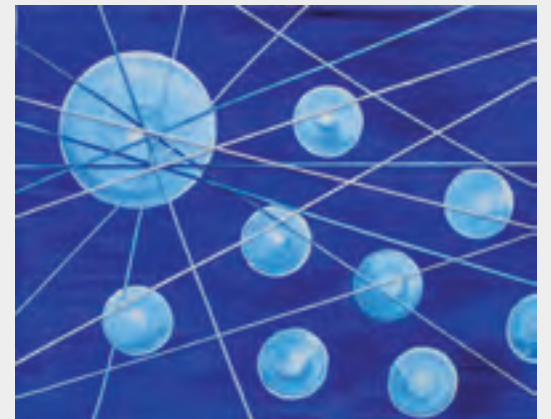


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67.II.8.NP
Author: Lidia



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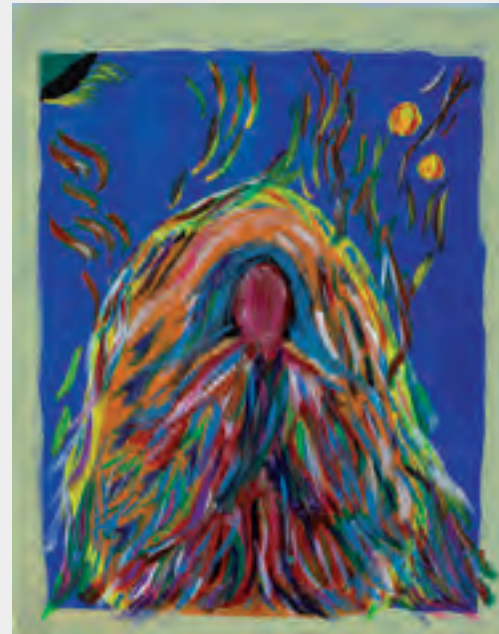


70.II.8.NP
Author: Anonim

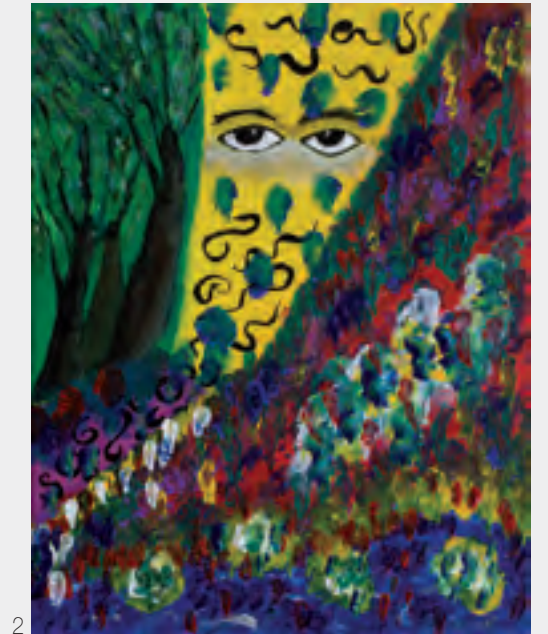


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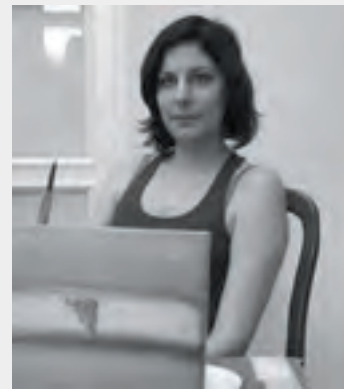
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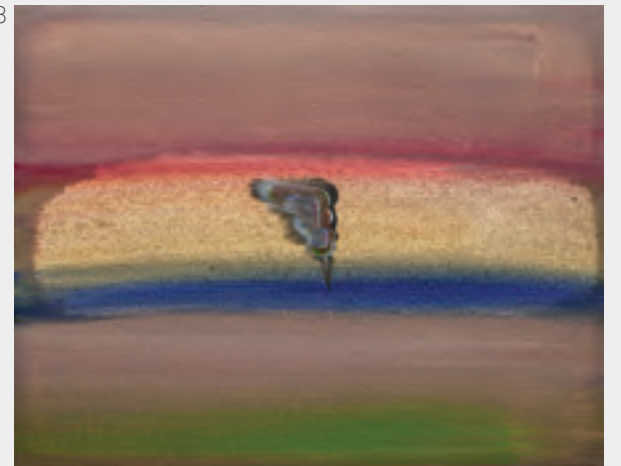


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71.II.8.NP
Author: Dorota



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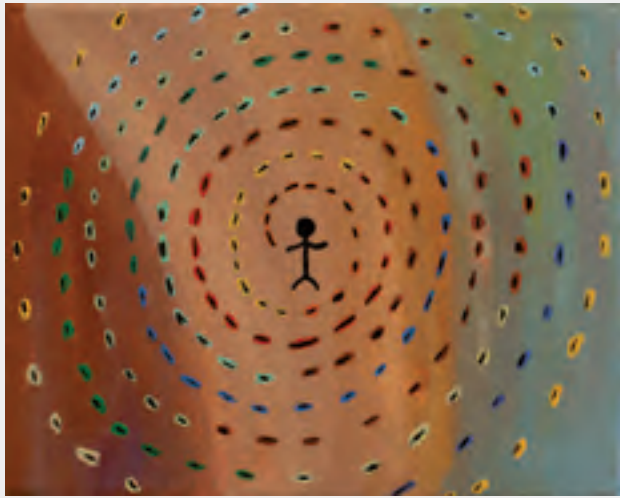




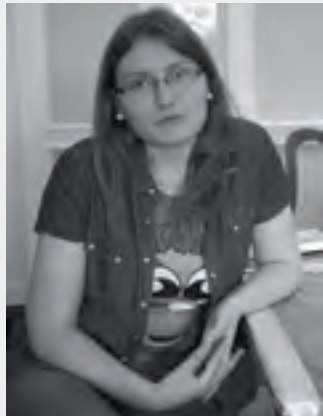
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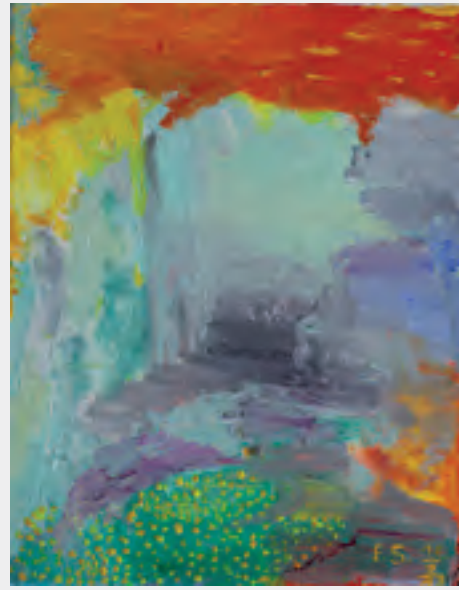
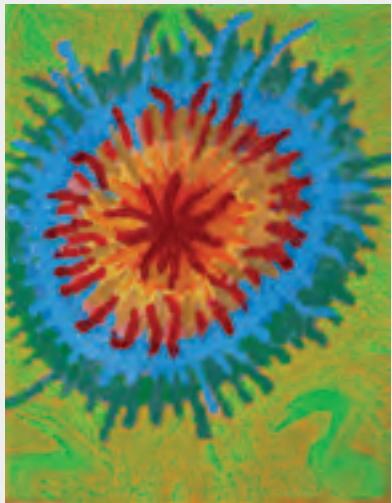
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72.II.8.S
Author: Agata Cygan

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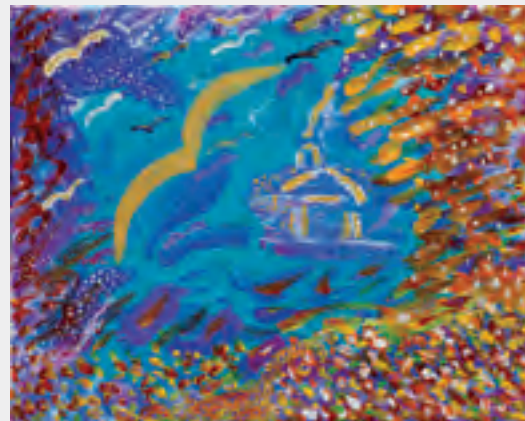
73.II.8.NP
Author: Fryderyk

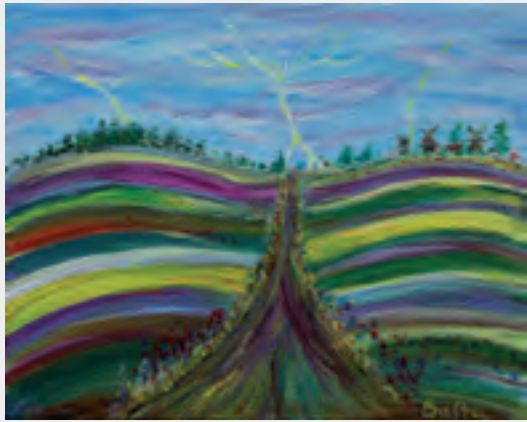


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74.II.8.NP
Author: Barbara



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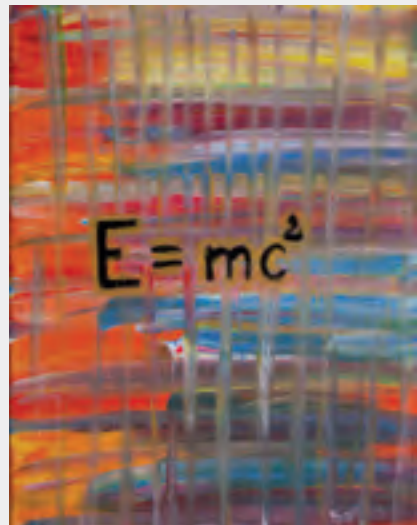


75.II.8.P
Author: Aleksandra

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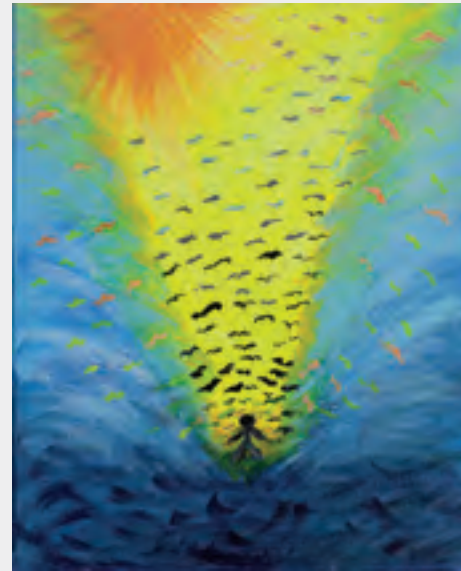
76.II.8.NP
Author: Marcin



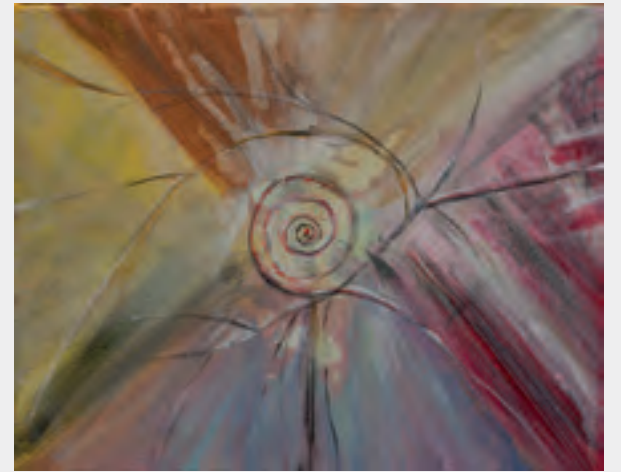
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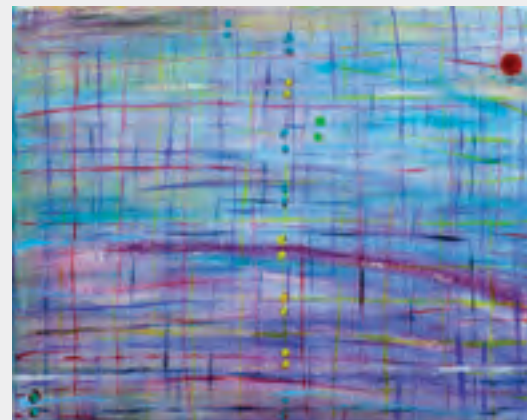
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77.II.8.NP
Author: Beata



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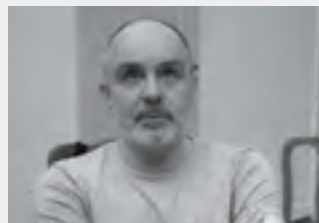
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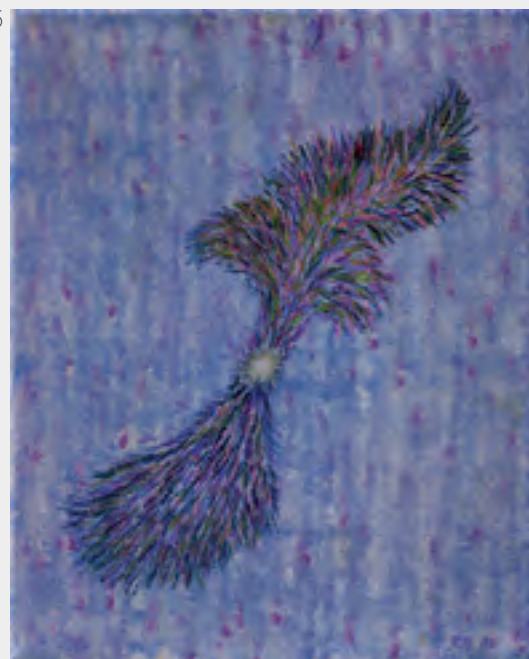


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78.II.8.NP
Author: Miroslaw

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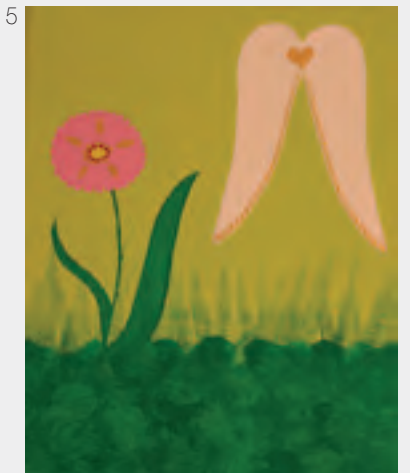
79.III.4.NP
Author: Irena Gumińska

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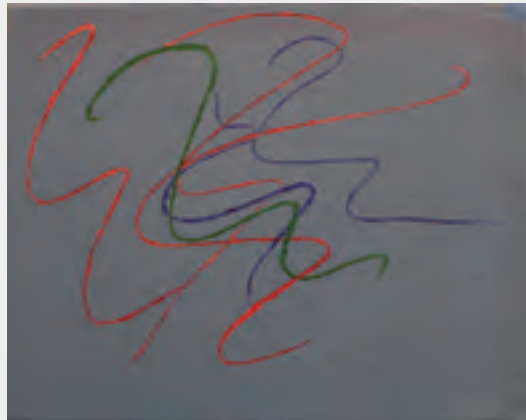
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80.III.4.S
Author: Jolanta



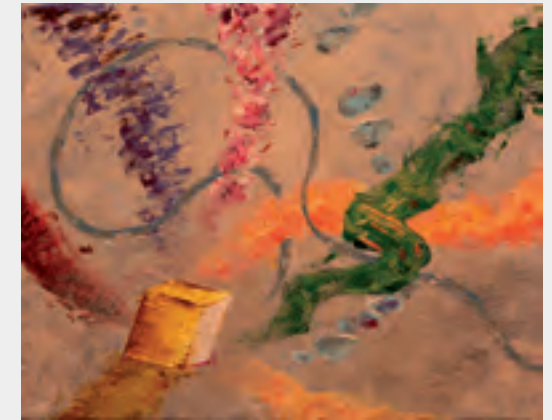
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81.III.4.P
Author: Sabina Gorzeń



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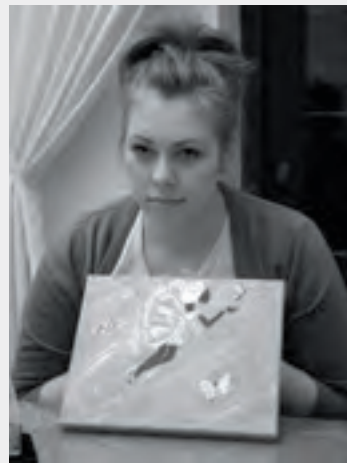




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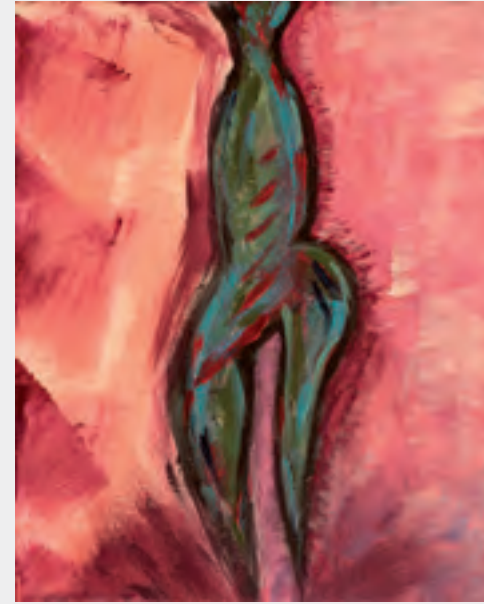
82.III.4.S
Author: levgenia



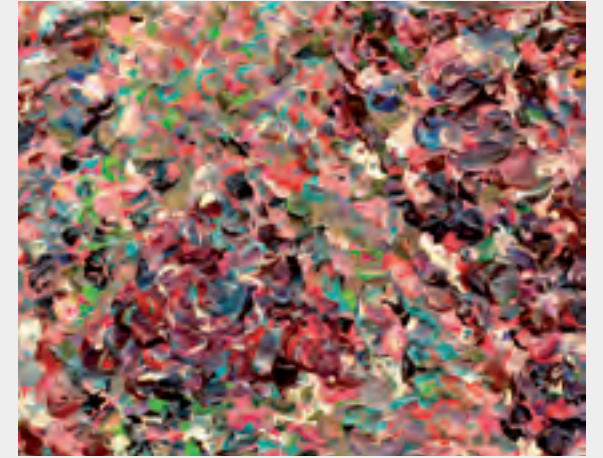
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83.III.4.S
Author: Magdalena Olek



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84.III.4.P
Author: Sylwia



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85.III.4.S
Author: Mateusz Nabzyk



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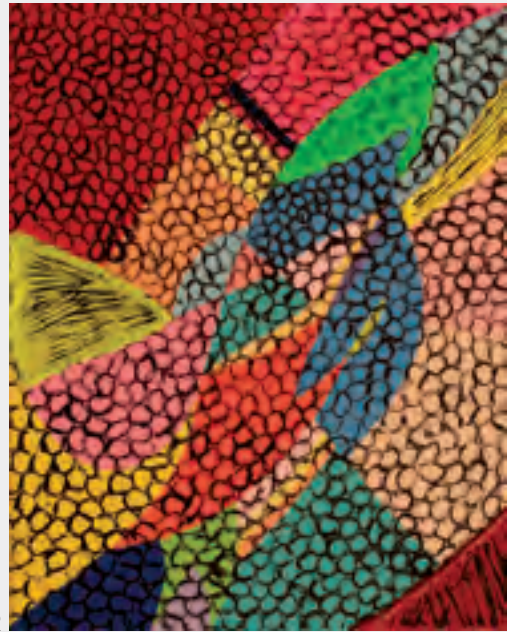
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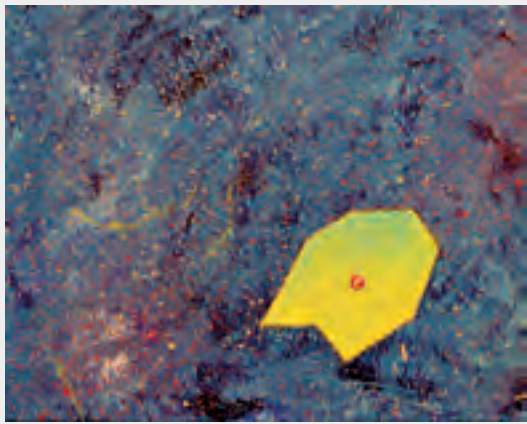
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86.III.4.S
Author: Małgorzata Pawlicka



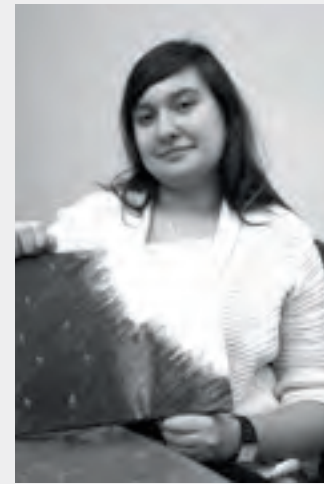
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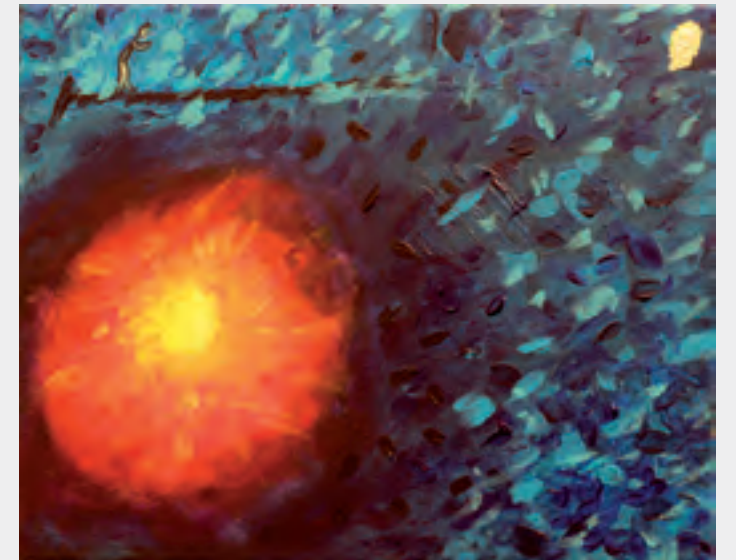
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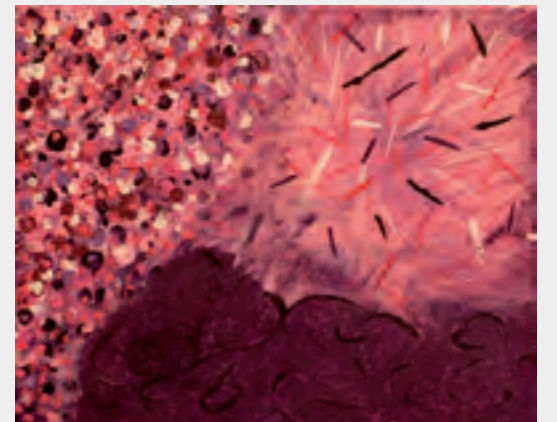
87.III.4.S
Author: Katarzyna Frątczak



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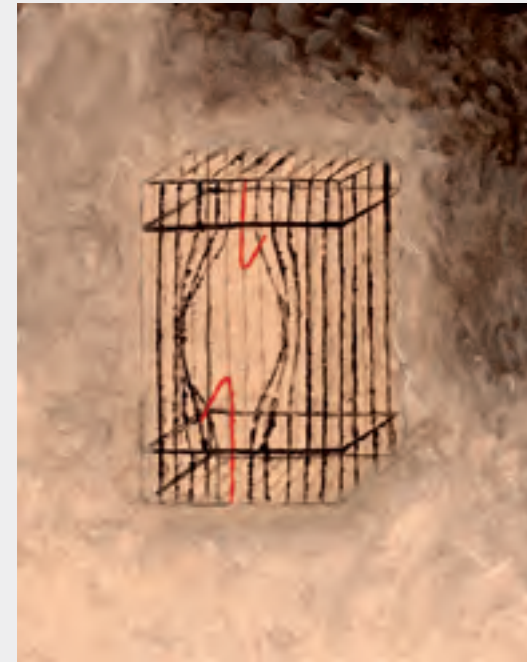


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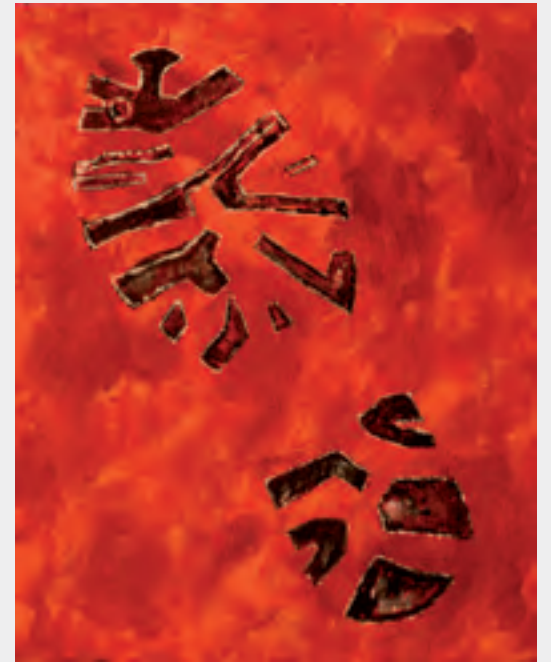


88.III.4.P
Author: Marzena

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89.III.4.NP
Author: Dariusz

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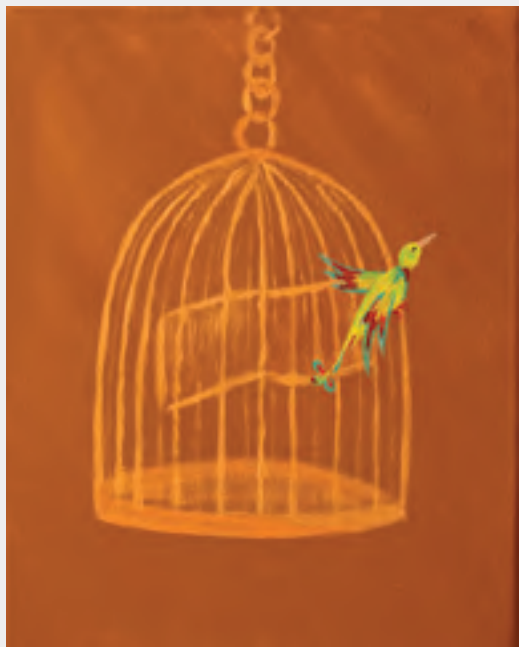
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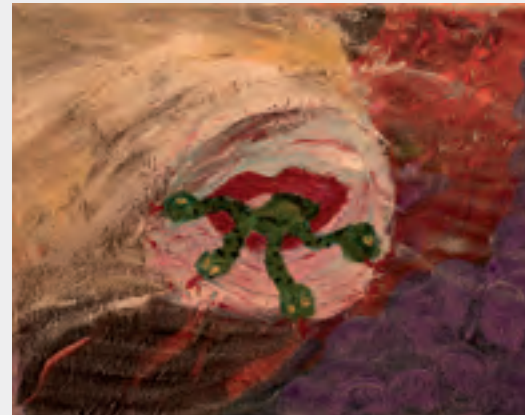
90.III.4.S
Author: Katarzyna Kiryluk



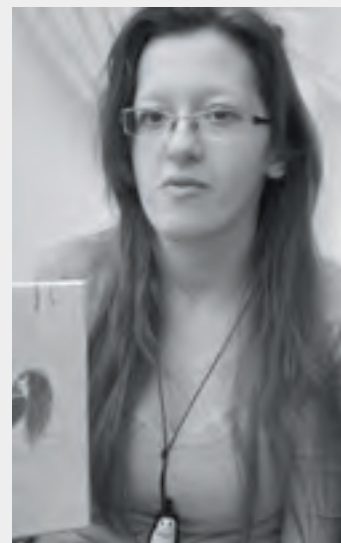
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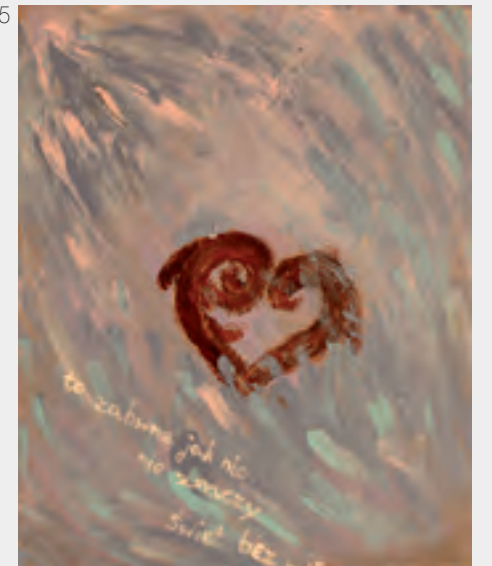
91.III.4.S
Author: Magdalena Kowalik



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92.III.5.P

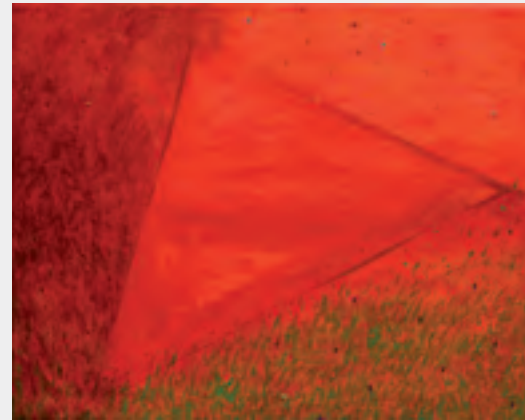
Author: Marcin Buczkowski



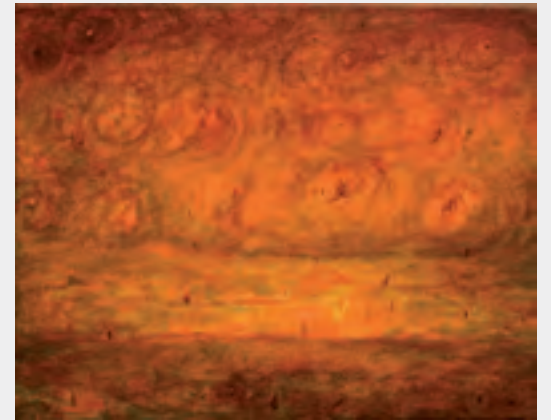
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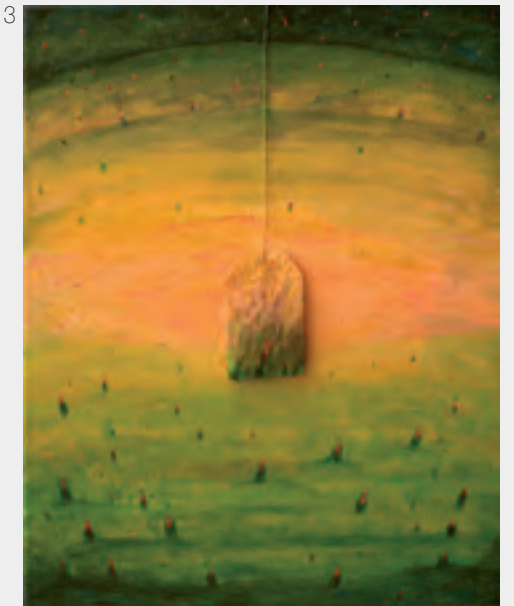
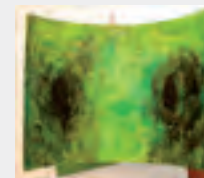
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93.III.5.P

Author: Tadeusz Wieczorek



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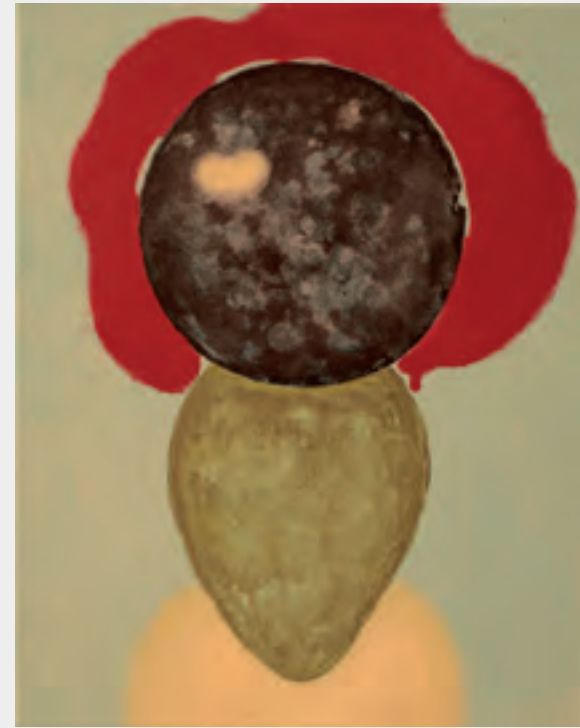


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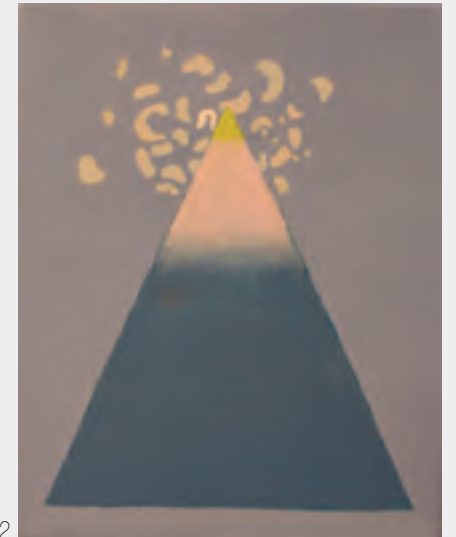
94.III.5.P
Author: Anna Maçik



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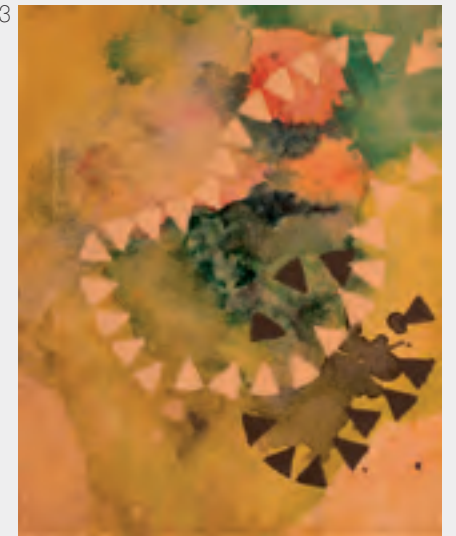


95.III.5.P
Author: Aleksandra



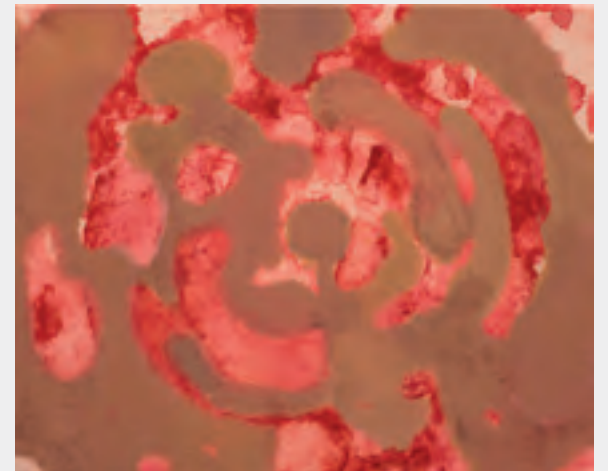
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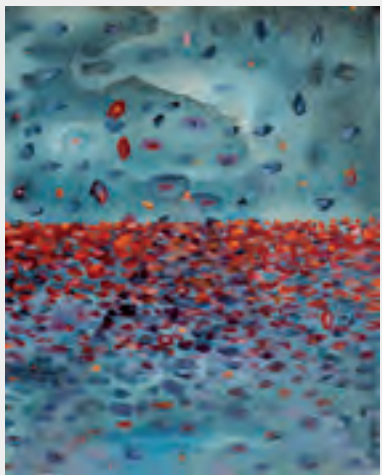
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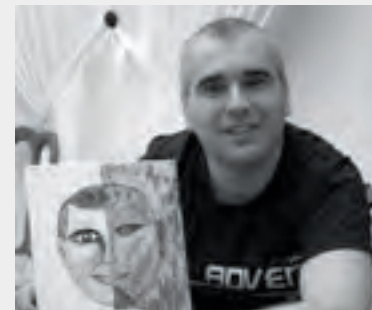
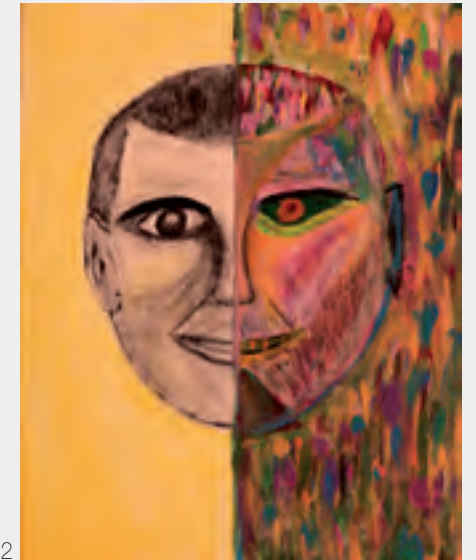
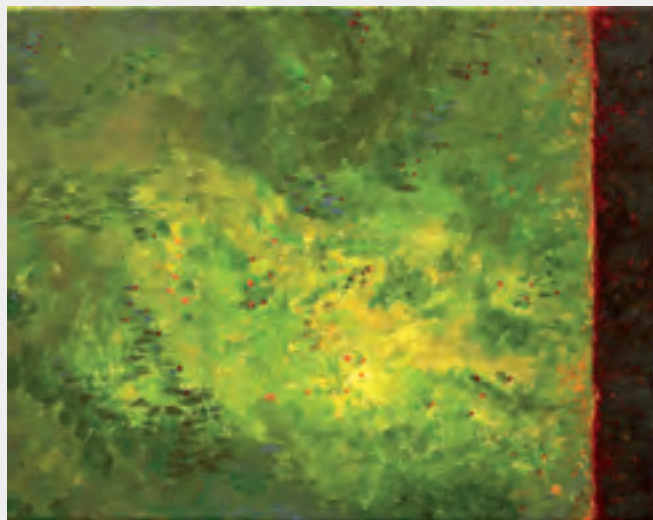
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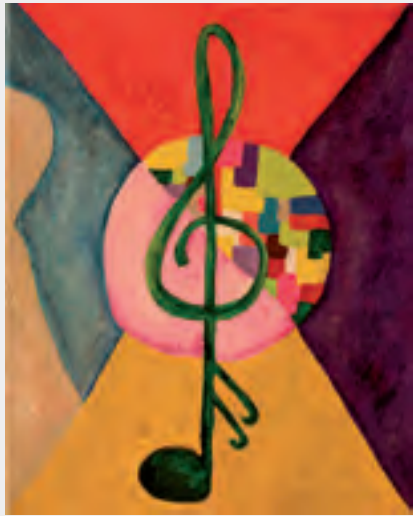


96.III.5.P
Author: Joanna Filipowicz



97.III.5.NP
Author: Grzegorz

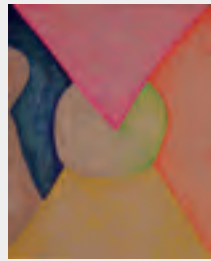




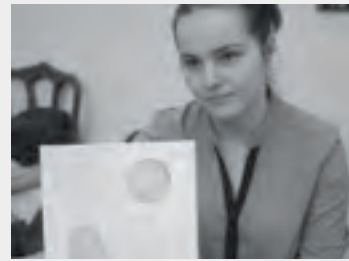
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The first picture was repainted during the workshops.



98.III.5.S
Author: Magdalena



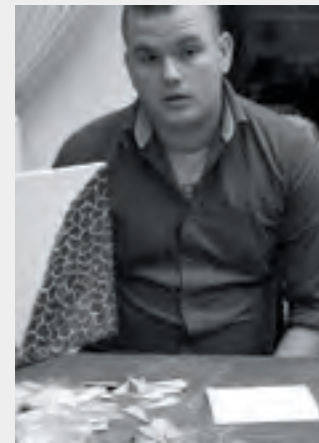
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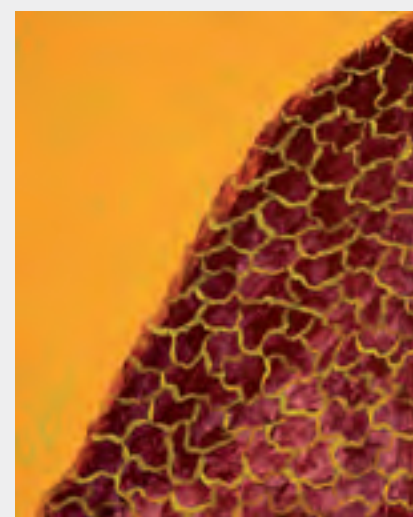
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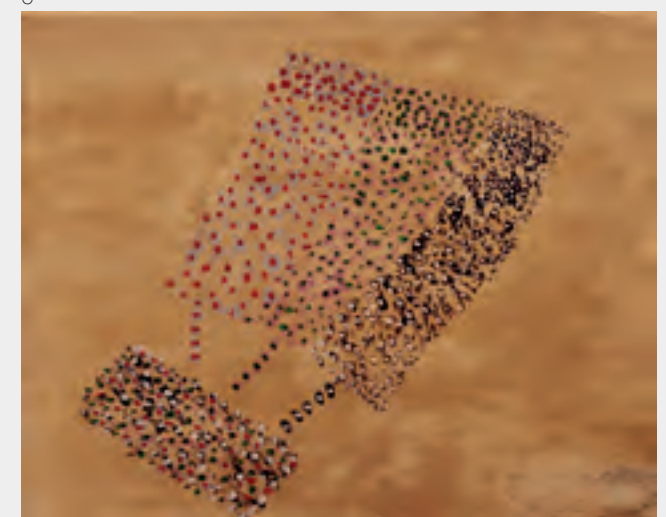
99.III.5.S
Author: Krzysztof



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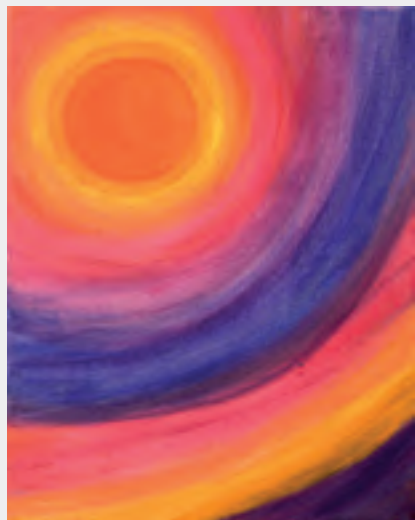
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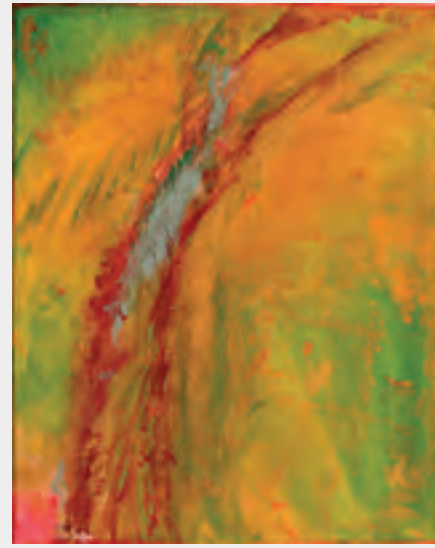
100.III.5.S
Author: Nadzieja



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101.III.5.S
Author: Katarzyna



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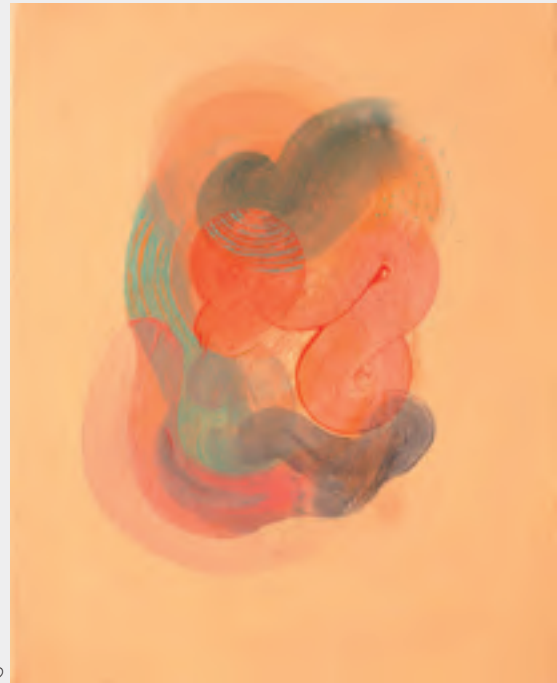
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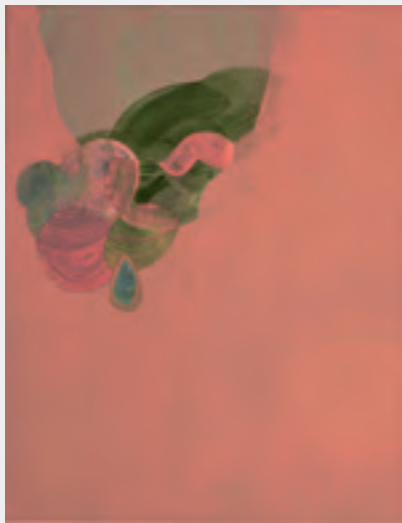
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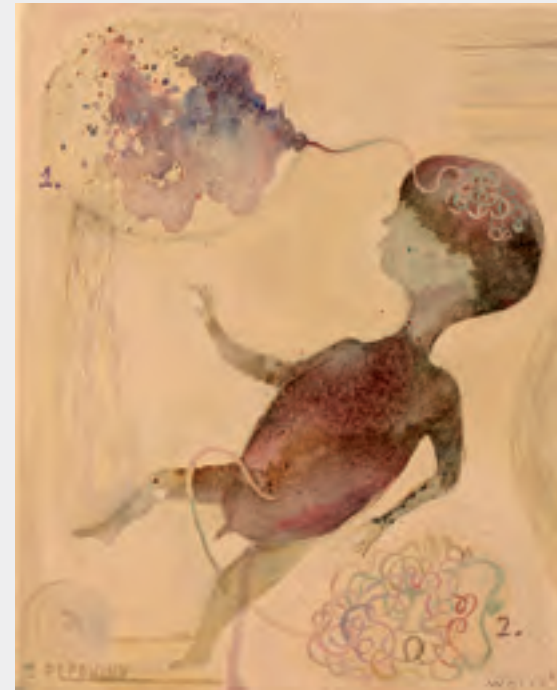


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102.III.5.P
Author: Małgorzata Kalinowska



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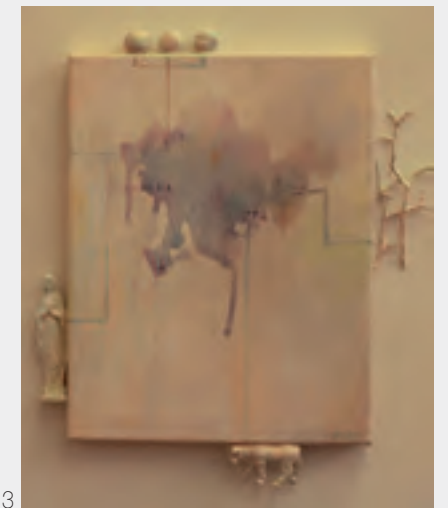
103.III.5.P
Author: Krzysztof Wosik



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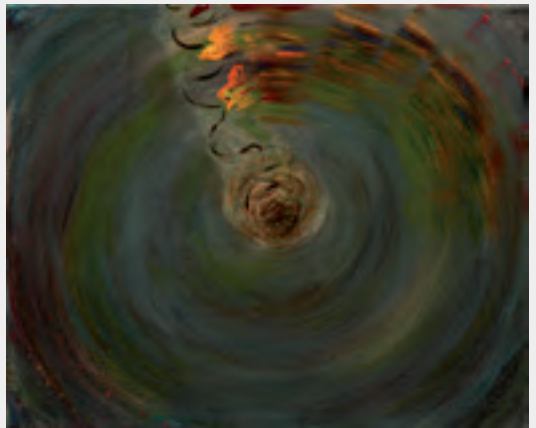


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104.III.5.NP
Author: Barbara

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