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Abstract

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Creative methods of reconstruction. A literary text as a material for a multimedia work of art.

English version

For the consideration on the inspiration of a literary text in the implementation of a multimedia work, in this study I have chosen a novel by a contemporary British writer, Tom McCarthy, entitled *Remainder* (Tom McCarthy, *Resztki*, translated by Jerzy Malinowski, W.A.B., Warsaw, 2013). Among many intentional repetitions, analogies and allusions of the author, we follow the actions of an unnamed protagonist who struggles with amnesia. His strenuous attempts to find his authenticity and control his life lead to uncontrollable events. These two main threads became the basis of my analysis of the various layers that I found in this novel.

In the first part I describe the struggle of the protagonist, with whom I identify myself through the similarity of life events and their consequences. In a short argument I compare the problem of losing control over the body with the complicated structure of the human brain. I indicate the undoubted origin of the writer's inspiration with scientific theories from which I also draw inspiration for the implementation of the work.

Next, I direct my attention to the essential structure of the book which is full of meticulous descriptions of details and then I suggest the hero's uncertainty and reference to his oblivion and to perform a series of repetitions. Through its prism I look for references in the history of literature to language experiments that writers such as Raymond Roussel, James Joyce, Italo Calvino, Raymond Queneau and many others were engaged in. However, I describe the artistic and literary activities of Franciszka and Stefan Themerson and Georges Perec in more detail. They are crucial in unravelling the multi-layered structure of the literary work of *Remainder*. I describe the imagery of the literary text and its intermediality.

In the next part of the work I discuss one of the workshop variants that I use in my artistic works. It is classic analog media combined with advanced digital media technologies. I re-evaluate the tools I know and present a new and unobvious approach to the creative process.

In the further part of the dissertation, I develop the issue of infinite possibilities, which are iterations, an extremely important element in the construction of both McCarthy's text and my installation. I connect this issue with the influence of science on art and their connections, and then I show connections with *Remainder*.

In the final chapter I describe the project of an interactive installation which I simply call a machine. I divided it into four areas of interactivity — states which thanks to the applied methods and rules allow the viewer to decide, and thus influence the visual layer of the image. Each one of them reveals a stage (phase), that we both (McCarthy's character and I) went through. The first state of the machine is an awakening after an accident. The second state illustrates the stage of life stabilization. The third state illustrates successive trials and experiences of finding balance. The final, the fourth state of the machine represents the achievement of a relative normalization of the life situation.

In order to meet the outlined idea I constructed a machine whose elements are: receptors for external stimuli in the form of cameras and microphones; projectors and screens for visualizing interactive animations that create a visual layer perceived by the viewer and a computer with software controlling the entire machine. At the task level my software works in a cyclical manner. Based on the signals received from the cameras and microphones, the computer software periodically processes the recorded images and sounds searching for patterns previously defined by me. In response to them an adequate visual response is generated.

Although the subject of my analysis were specific life cases of myself and the character of McCarthy, at a certain stage of work I discovered that my project can be a universal study of the psychological processes of reaching normality in people after a strong life destabilization. My installation becomes a supra-individual introspection that provides insight into individual states of mind on the next stages of the life normalization path.