

## **In search of an author**

Italian nobel prize winner Luigi Pirandello, after period of fascination in literature and art with robots, artificial products, has written drama under significant title „Six Characters in Search of an Author” (1921). Nobody supposed then, that this title would become almost a motto of 20th century art. His fictional characters had their own story, entering stage out of dark area of theatrical box, they just searched for an author. Agnieszka Glowacka in her creativeness since 30 years seems to proceed just as the dramatist. He asked about nature of theater, distracted by chase for modernity, and Polish painter asks for nature of sight, distracted by the all-embracing images in higher and higher resolution. One can ask questions: do we see hues of world? Do we appreciate nature? And coloristic tensions between architecture – human formation, and nature – natural creation? The artist puts us many such questions.

Creation of Agnieszka Głowacka deserves note due to both artistic skills and specific attitude towards canvas. Her paintings distinguish themselves with masterly composition and technique. Facture treatment has become one of original signs of this output. The author has described her approach in the following way: “Watching the play of lights, color temperature, structurality of forms, I call symbols of nature, and my own technology makes paintings live to the rhythm of lighting: they come into a dialogue, they intrigue, wake up and fall asleep...”. Indeed, workshop experiments brought by artist into play provide her paintings with characteristic variability. Surface of compositions gain dynamics influenced by light, transmitting sometimes astonishing tints to the whole.

The painter takes advantage of unusual workshop skills to set the meaning of art. From time to time volatile light intensity reveals a content hidden in the painting. The composition “Chance Theater” from “Blade” cycle (2011-2015) can be perfect example of it. Ostensibly simple, monotonous grid observed from right angle discloses latent figure. Quite different game with a spectator carries on the canvas “Not Still Life from Montjuic” from “Echoes” series (2013-2015). The composition looks like plates with fishes, however, exposed to light gains spatial quality, due to application of pigments inducing sparkling, convex structure.

Subject matter is the next significant aspect differentiating works of Agnieszka Głowacka from other modern pieces of art. And we can say again, that the author leads a game with onlooker. Most of her compositions focus on environment – its facture and color enchants the artist. Works demonstrate abstractivity of forms derived from elements of nature. However, experienced recipient is put in a position of detective, because it is possible to start incidentally looking for a personage appearing on images. She is not always as clearly visible as on composition “Morning

Lass” from “Nights and days” series or “Lady Barcelona” from “Echoes” series. It is often the spectator, who must discern figure, simply fetching her from facture of a composition. It seems to be deliberate latency, hiding from curiosity the author, who is defined as e.g. “Lass Meadow” from “Nights and Days” series or “Shrouded” from “Blade” series. Intriguing is the manner of painting the figure, which we can subconsciously identify with the author. She emerges like a shadow. Is barely marked as an outline of feminine form sketched schematically. Having neither face nor age in “Self-cogitation” painting from “Blade” series, author becomes merely a sign of presence.

Hans Belting describing the history of face concentrated on – among others – its role in culture of portrait. He came to interesting conclusion, that impasse in this painting domain is related to all the figures omnipresent on billboards, television etc. Magnification has negated the meaning of the encounter between the character on the painting and perceiver in front of it. One can conclude, that the artist sets up new manner of auto-representation by concealment of herself. The canvas is her autoportrait, not evident, but covered up with abstracts of nature. In artist's mind human being is lonesome against the power of nature, its beauty, its landscape. However, individual is not separated from environment, as it circumscribes us. Nature becomes a screen used by the artist as a shelter.

The works of Agnieszka Głowacka are dominated by decorative features, often associating with motifs of Secession style. Yet the maturity of her brush establishes – through her gestures – contemporary vision of nature. This vision becomes fascinating not by its forms, as it was in the case of great part of art at the turn of the 19th and 20th century, but thanks to its structures taken as color abstracts. It is possible to recognize, that compositions of Agnieszka Głowacka add new meanings for natural formations.

The perception of architecture by the artist is a separate issue. It becomes staffage, a framework for showing the colour of urban spaces. Agnieszka Głowacka sees the world differently. She is a subjective observer of textures, colorus, shades, tones, semitones. She extracts out of them – for the spectator – new, often surprising forms. Her escape from the receiver is seeming. Through simplified, continuous presence in the work, she seems to constantly provoke and encourage the viewer to explore the poetics of her paintings. Thus, she blazes a new communication trail between the painter and the recipient of art, as Belting would see it.

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