

Academy of Art in Szczecin Faculty of Painting and New Media Marek Kozera Abstract of the doctoral dissertation: "SUNJATA" prepared under the supervision of Rafał Jakubowicz and Mikołaj Iwański, PhD.

## Abstract

In my work, I focus on the relationship between the human and the nonhuman, by using mysticism, Zen practice, and Artificial Intelligence technology.

The mutual invisibility of the human and nonhuman represents the noncommunicability between these separate worlds. It is a frequent object of critical scrutiny for the ways in which we seek to opine about, desire, and communicate with the separate worlds. Because a single mental impulse of imagination marks the boundaries of our identity, we find it difficult to resist the temptation to humanize the nonhuman.

How, then, do we talk to interlocutors who do not come into contact with our mind? They get their name from being opposed to emptiness; originally there were no names. So how do we avoid creating interpretations that erroneously cling to appearances? What does it actually mean to be empty? It's about fostering a collaborative environment where new ideas can thrive, imagination can grow, and alternative technology narratives can emerge from the bottom up.

In order to better understand the emptiness of space, I expand the term to include a "before thinking" aspect in which there is no perception of emptiness or non-emptiness. The emptiness of space is experienced in four forms: Observer, Archivist, Algorithm, and Soul.

I look at the emptiness of space from an aesthetic point of view, which helps to better understand what things are that simply cannot be known; what worlds are that cannot be controlled or comprehended. This gaze also helps to understand that the void aspect of nature is not light and is not dark, because both illumination and obscurity are in the realm of illusion.

This makes it easier to understand how attempts to "use" the non-human world, through imaginations that mistakenly cling to appearances, do more harm than good. As an alternative to communicating visions of how to live and how things should or should not look, I am interested in understanding, questioning and demonstrating new ways in which technological stories can be developed and presented through art, design and critical thinking in ways that challenge preconceptions and inspire further imagination.

The paper consists of an introduction and three chapters.

Chapter I discusses the context of the art field in which I develop my art practice. Here I point to the work of Jackson Pollock, Mark Rothko, Paul McCarthy, and Federico Solmi. I make a characterization of what Jackson Pollock's work has in common with my practice: painterly gesture, timelessness, "emptiness at the same time", the space of "I don't know". I also point out elements common to Mark Rothko's work and mine (sacrum, going "elsewhere," mystical thinking) and discuss a kind of conversation with the work of Paul McCarthy and Federico Solmi. I see the connectivity here in the similarity of the method of exploring the world, bringing things into a play of tensions, opening the rift between painting and sculpture, operating the specter of new depths, and using the initiation rituals of artificial intelligence.

In Chapter II, I outline the theoretical context of my work. I discuss the speculative concepts of Timothy Morton, Graham Harman, and Federico Campagna.

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The awareness of human and non-human worlds at different spatial and temporal scales is a common theme in my projects and in the work of Timothy Morton and Graham Harman. Federico Campagna's choice, on the other hand, stems from his philosophical reflections on topics that are very relevant to my work, such as mysticism and magic as the ability to alter reality.

The final, third chapter, on the other hand, deals with the creative process that became the subject of my dissertation. Its subject is a useful way of testing the concept of empty space, which appears when I design an alternative reality. In this part of the thesis I discuss my own artistic search, situated between science, technology and art. I seek to transform/influence/change technologies in such a way, through artistic action, to change their perception and application. Artistic practice here changes the potential of technology.

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