

Summary of the Ph.D. Thesis

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The title of the thesis:

Mineral Species: Primal and Final Residents of the Earth

Key words phrases:

mineral species, serigraphy, stone art, stones, Mētis, posthumanism,

Abstract:

The doctoral dissertation „*Mineral Species: Primal and Final Residents of the Earth.*” consists of three parts: the first concerns form, the second addresses the content and artistic concept, and the third presents the graphic works created as a result of these considerations.

In the first part, the author discusses serigraphy as an artistic medium and the creative process involved in producing the prints, emphasizing the role of experience and knowledge. The choice of this technique stems from the author’s many years of practice. The history and development

of serigraphy from its origins to the present day are also outlined. As a manual process, this technique requires flexibility, the ability to react to changing conditions, and practical knowledge acquired through action. In this context, the author refers to the concept of *Mētis*, discussed in the literature, among others, in relation to ceramics. The term denotes cunning, intuition, and the ability to react to changing circumstances. The author considers whether a similar form of practical knowledge is also present in the process of working with serigraphy.

The second part of the dissertation is devoted to the artistic concept of the graphic series. The starting point is the experience of being with mineral species. In this work, stone is treated not as a passive object of inspiration but as a partner in the cognitive and artistic process. The author attempts to establish a “horizontal relationship” between humans and mineral matter, seeking to limit anthropocentric hierarchies. This perspective relates to posthumanism, which emphasizes the equal importance of different forms of life and matter.

An important element of the work is also the documentation and analysis of stone textures. The photographic material, which forms the starting point for the creation, was collected in locations including Lanzarote, Tenerife, Gran Canaria, Agistri, Iceland, and on temporary stone shoals of the Vistula River in Warsaw. The photographs are rasterized, printed on transparencies, and then manually cut and composed, leading to the creation of the final graphic compositions.

The third part of the dissertation presents the results of the artistic work: a series of nine serigraph prints (70 × 50 cm) and one large-scale work (140 × 400 cm), together with documentation of the exhibition at which these works were presented. The resulting pieces are abstract and refer to mineral forms. They do not depict specific rocks but rather attempt to capture their character and constitute a record of the encounter between humans and mineral matter.