

Abstrakt

This doctoral dissertation presents an interdisciplinary attempt to analyze the issues of perception of time and memory in the digital age. It utilizes the tools of multimedia art for this purpose. Its central element and artistic tool is the original tryptic *Rejestr*, characterized by the integration of visual arts and sound. The work aligns with current research theories such as the affective turn and the language of new media.

A key theoretical assumption is the theory of affect, understood as a prereflective experience stemming from corporeality. Affect served as both a source of inspiration and an analytical tool. The central theme is time, considered not only as content but primarily as a perceptual experience. The Register triptych experiments with the way the creator and recipient experience the passage of time. The individual parts of the tryptic were constructed from repeatedly transformed archival photographic material, aiming to evoke specific, stimulating sensations.

The work questions traditional, chronological narrative, proposing a collage composition that reflects the operation of human memory. The application of non-linearity and other artistic techniques typical of new media is intended to disrupt the fluidity of time perception. Particular attention is paid to affectivity and the emotional impact of the work, seeking to evoke specific emotions and feelings in the viewer on a sensory level, often beyond full rational control. Artistic means such as color, editing, light, sound, and effects serve as transmitters of meaning and triggers of affects. Sound, to the same extent as changing images, shapes the temporal structure and enhances visual sensations, building the coherence of the realization. The audio-visual synthesis in *Rejestr* engages multiple senses, directly impacting the viewer's emotions.

The originality of the *Rejestr* tryptic lies in the combination of advanced technology with humanism and lyricism, constituting a revaluation of the possibilities of non-linear image narration in the context of time and perception. The originality of the Register triptych lies in the combination of advanced technology with humanism and lyricism, which constitutes a renewed appreciation of the possibilities of non-linear narrative of the image in the context of time and perception. The original combination of the digital medium with deep, human experiences of temporality and affectivity, supported by a theoretical framework and verified in practice through projections, opens new research and creative paths in new media art. The work shows that in the digital age, art can still speak on a pre-reflective level, prompting reflection on our experience of complex reality.