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Dendro-performance. Natural and technological processes in artistic activities

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Summary

The key term for this work is dendro-performance, where the first segment of the title expression indicates a semantic relationship with a tree and/or wood.

Dendro-performance is a proprietary term referring to artistic activity whose subject is the changeability of sculptural matter - in this case dendro-matter. It may be subject to two influences - on the one hand conditions, phenomena, natural processes, on the other hand human activity, in this case that of the artist. Subjected to technological processes, occupying an appropriate - strategic - place in the installations, spatial objects and finally sculptures - dendro-matter is adapted to perform a specific function, including utility. The effect of these actions is thus reduced to the overlapping, use of two different values (forces) - one coming from nature: unpredictable, given and power coming from man (creator), who, having the ability to design and implement, makes physical and chemical changes in the processed matter for his own purposes.

A tree without human intervention remains a plant with a predictable consequence of natural processes. In the human environment, on the other hand, each time it can be something different than it is, and its potential invisibly leads somewhere else than the *woody* here and now.

A tree is a challenge that is not easy to meet. It is never motionless, it is always at the stage of some process. The challenge is to have it as it is, as it is here and now. The challenge is to preserve this basic quality in the human-initiated transformation process, in the technological process.

Technological processes are related to the exploitation, use of dendro-material in various areas of life, including art. *Exploitation*, as understood in this paper, is the collection of all relevant information about the material, the inspirations flowing from its properties and the impressions recorded in memory, accompanying at the stage of co-existence; to experience, modify, construct and bring / enter the above data into one "work", one sculpture. The basic goal, the point of access, is, in my opinion, the humanisation of the process of cognition. In order to make this phenomenon present and emphasise it, I often reach for confronting artistic actions with a formalised approach to the material, treated as a raw material.

Using the term *action* I mean primarily action - especially organised ones, aimed at achieving a specific goal. However, I do not deprive it of its narrative or literary charge, as the semantic capacity of this term covers the whole of the presented events; events connected by a sequence of

causes and effects. Where action is something more than the implementation of technological stages or procedures, but it also becomes a story, a report, a record of struggles with matter, with form. The effect of these actions and struggles is to be a work of art, belonging to nature as much as to man. On the one hand, it is inscribed in the silent scenery of nature, on the other hand - noting my presence, physical exertion that had to be done in order for an artistic concept to be transformed into reality.

Jakob Gronqvist