

Master of Arts Marek Rogulski

Memory Traces in Achieving the Concept of an Art Piece through the Work on a Cultural Model

Abstract

In my dissertation, I show the links between the proposed concept of an art piece (as well as the piece itself) and the requirements of legislation. The requirements are obligatory for the procedure of the defence of doctoral dissertations in the field of fine arts. I based my *Achieving the Concept of an Art Piece* on the necessity to refer to the phenomenon of open notions, as well as the formal requirements of the procedure of awarding academic degrees and academic degrees in the field of art: the necessity for the presentation of an art piece and its description. I realised this requirement in a context which assumes the equality of scientific research, scholarly study and artistic activities. I indicated the limited possibilities for creating a *dry*, formalist and *neutral* description in the situation when the author of an art piece is placed in the situation where he has to *defend* his dissertation. Every defence asks for arguments and justification of presumptions which always refer to some values. In the case of an art piece, which has a complex semantic-semiotic structure and which is realised by its placement in specific local conditions, the creator has to come up with arguments that ensure him the persuasive power against those who will evaluate both his art piece and the description of this piece.

I tackled the issue of *temporalness* through which an art piece is constituted. I saw a challenge in the situation where a description made by an artist is formulated during the creation of the art piece itself. When one looks at this issue through the prism of formal requirements of legislation, an art piece will only become "a fully justified piece" if it has been presented for public viewing and acknowledged by people of authority. Thus, a description created by an artist in the process of creation is rather a *hypothesis* than the actual description of what was achieved. I tried to make use of this discrepancy in the formation of the structure of my art piece. This piece belongs to the process-works of an open type and is a *simulation model*. I assumed that the moment when this piece of art is possibly acknowledged by people of authority will become an integral part of this piece. Similarly, I treat the institutions in the framework of which this assessment of my art piece will occur as an element of the structure of this piece which is actually based on the relationship created between three institutions (Academy of Fine Arts, Institute of the Cybernetics of Art [ICS], and the Laznia Centre for Contemporary Art - CSW). Thus, what I present in my dissertation and my *achieving of the concept of an art piece* is the *proposal of a set of activities* which permits me to justify the adopted course of action.

I indicated the fact that there is a certain wide knowledge, which is transmitted within the syllabuses of the Inter-Faculty Environmental Doctoral Studies, forces the artist to respond to the fact that such knowledge exists. The acquired theories and concepts, as well as the fact that he makes a description of an art piece while creating this piece all influence the process of creation. This means that an art piece is created both from the bottom up, as a result of one's interaction with matter, technology and environment, and from the top down – under the influence of theories and intellectual concepts. The world-view commitment of the author of the work (personal myth, personal

predisposition) find their expression in the sense of mission and the *message* clashes with the need to define his goals for the sake of assessment procedures. I tried to show in my dissertation how the pressure caused by this clash constitutes the significance of the art piece being described.

As for the theoretical dimension, I proposed the model of *hybrid methodology* of the creation of a piece of art, based not so much on the application of specific scientific theories but making references to the fact of their existence (the meta-theoretical structure). I complemented the metaphor of an art piece understood as *a text* and the metaphor of an art piece understood as *a performance* with the metaphor of an art piece understood as *a composition*. The *besieging* and the *marching through* as constitutive elements in the process of the *achieving of the concept of an art piece* are realised with the awareness of existing knowledge (aggregates of knowledge) and one's own ignorance.

The metaphor of *Composition* assumes the act of going beyond the dimension of linear time in which the piece of art manifests itself, which means it absorbs the aggregates of infinite sets, referring to various structures and states of awareness (*non-human* as well as trans-mental, super-psychological states), as well as different modes of thinking about time (holorenic awareness). My theoretical work permitted me to create a model of an art piece (an art piece as a dissipative structure) rendered in diagrams which form a part of this dissertation. The realised project of artistic research yielded the *Engram and the Dissipative Structure*.

In the practical dimension, I decided to realise the *alternative institutional experimentalism* which led to the creation of the Institute of the Cybernetics of Art and the *MuesseuM*. I bestowed each of these projects with a character adequate to the goals set (pre-programming versus self-organisation, performing operations on infinite sets, causative activities and the rendering influence from the level of an element on the whole).

By setting the facilities of ICS in a specific location at 26 Komandorska Street, I linked a peripheral area of Gdańsk, i.e. the district of Gdańsk-Osowa, to the circulation of artistic exchange and the context of creative activities. For the last three years of my studies, through the realisation of exhibitions (with the participation of students, doctorate-students and lecturers of our Art Academy)¹ I confirmed socially the realness of the created relation. The impact of the created relationship between the three institutions goes beyond the values of the components of this relationship. I expressed the possibility to confront different institutional practices and different approaches by describing it as the *Great Art-Hadron Collider*.

In this paper, I present the ways in which I realised the above goals and how they co-create the context, constitute the content and character of the proposed piece of art.

I exhibit the material aspect of my work at the Laznia Centre for Contemporary Art and realise a series of performances around this piece, thus transforming my piece into the structure of an *open work*

¹ Marek Rogulski, *Instytut Cybernetyki Sztuki*, online: <https://plus.google.com/100218501739986530531> oraz <https://instituteofcyberneticsart.wordpress.com/> oraz <https://www.facebook.com/instytutcybernetykiszuki/>, dostęp:[01.08.2018]

of art during the exhibition time. The visual structure of my work presented at CSW is a large-scale installation: a field and space for the manifestation of different activities (including the procedure of evaluation). What is emphasised is the aspect of *the stitching of meanings* and the function of the piece exhibited at CSW as *a mask – a simulation model* of an art piece realised in a social space. The material element (including the painterly one) and situations which transform it are *incorporated into* the whole *set of activities* in such a way that they will perform their functions even after the exhibition at CSW has been dismantled. This moment of the *killing* of the visual face of the piece will also be the moment when the full potential of the proposed work will be highlighted. Its material elements will be used in the formation of the physical tissue of ICS. This will also be the realisation of a more capacious meaning of the work of art. It is directed towards a wider function: the development of ICS as an institutionalised subject (as well as a relation-oriented piece of art) in the space of the city of Gdańsk. A piece of art understood in this way refers to the *field of possibilities* because it is the work of art which it produces, it is *the generator* for possibilities of the appearance of subsequent art pieces.

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