

## **Summary of the PhD thesis "Process installation in relation to the methods of its spatial location based on the cycle Life as a Problem 2009-2018".**

Dissertation describes a processual installation in variable display conditions. Installation "Life as a problem" during 9 years of transformation was presented in 14 different places. They influenced the meanings of its reading, but also determined the further direction of its formal changes.

In the first part of this work I focus on the description of the basic issues related to the topic of the dissertation. Using the term of the procedure used by Łukasz Guzek, I sketch the framework of the installation thesis. Next, I describe the methods of organization of the exhibition space and methods of its perception. For this purpose I use ideas and works, among others artists such as Katarzyna Kobro, Robert Morris, Richard Serra, and Thomas Hirschhorn.

In the next essay, I describe the methods of connecting space with elements of the exhibition, distinguishing such its types as: 1. Dialogue of the interior structure with the structure of the object (Carl Andre). 2. Treatment consisting in highlighting details of the interior design (Robert Irwin). 3. Architectural interventions involving the construction of space (Monika Sosnowska). 4. Integration of exhibitions through the process of reception of space (Olaf Eliasson, Philippe Perrano) 5. Contextualisation, fusion of the site with its historical reference (Michael Elmgreen and Ingar Dragset).

The basis for the description of the issues of processual art is the text by Łukasz Białkowski "Art in the process as a type of open work". I will describe its traits on the example of Andrzej Dudek-Dürer, Piotr C. Kowalski, Renate Weh and the initiative of Ryszard Waśko Construction in the 1981 process.

The essay describing the model of subjectivity relevant to my aesthetic concept is inspired by the texts of Maurizio Lazzarato, "Intangible Work" and the concept of "Body without organs" by Deleuze / Guattari. Then I will return to the subject of the chair and how it was represented in the history of art, and to the thread of office space, because it is the basic inspiration of the spatial form I have constructed.

In the second part of the work, I chronologically describe the exhibitions of the installation "Life as a problem". I present the methods of its implementation and arrangements indicating the final decisions and decisions included in the formal part of the doctoral thesis.

The analysis of the cycle "Life as a problem" shows the chair as a conceptual object. They also indicate the need to distinguish the material object of exposure from its documentation revealing the processual mode of the whole work. The sequence of work documentation does not build its common meaning but only indicates its evolutionary nature, inspiring further development of the form.