

## **OBJECT, RULES, SYNERGY**

Objects in the artistic expression of the objectless representation

"Art speaks a specific language from things to the soul."

(Wassily Kandinsky 1912.)

Objects are more than just things, objects are testimonies that conceal in itself the wealth of this world and human experience. In order to appreciate them, one has to try to understand their relativity and the rules that these objects constitute.

We express our personality through things and some of them shape us. They define our affiliation, betray our views, social status, express moods and fondness. Material culture provides the basis for human existence, not only to satisfy ordinary biological needs, but also for relations with others and with oneself. Objectivity understood in this way is a kind of dialectical dependence between subjects and objects, in which there is no place for any boundary separating personality from the outside world. Things play an important role in constituting individual and collective identities. What a human is "outside" is a kind of reflection of his "interior", while on the other hand his "interior" is a reflection of what is "outside". We can only see this when we perceive people together with its elements of the environment, including things.

Rules are regulating and constituting various phenomena. It is a kind of tools or methods that at the same time enable and limit the operation of the possibilities of its applications. In the whole thicket of rules, standardized determination, individuality is easily lost. For the purpose of my work, I decided to analyze the rules constituting the objects of art as a work and to consider what is the essence of the phenomenon of art in the context of its historic changes. The analysis of the object and mechanisms of art led to the determination of its zero points. From things and objects of art, through anti-art to the subject, direct meeting of the creator and recipient. It could be said that the boundary moments exhausted opportunities for development for art. However, it should be remembered that the wide range of possibilities in the form of tools and methods that have left us these experiences, is an unlimited workshop for creative human activity. Creative potential is found in new combinatorial solutions. Meanings inherent in the objects give great opportunities for artistic expression. Deconstruction of the form, enabled the analysis of the interior, showing its structure. Now the structure of art is naturally overgrown by the systematized forms of human activity, filling its empty fields.

Collective and individual experiences are for me a collection of tools and rules that are part of my workshop. It is also human stories hidden behind objects. We can know them beyond the functions of their useful meanings. They are the original mosaic of my personality. Under the surface of these experiences there is a being which is the basis for them. Art is a constant journey to sources and the discovery of these identities. It does not need concepts and generalizations, which by definition limit art development and artist. It needs action towards its source in which all roads merge.

The purpose of my research is to determine the contact points of reality elements and the common basis for them. I am looking for rudimentary laws constituting objects to understand their relationship with a man. At work, I used the objects of the shoemaker's workshop. Shoe-trees and shoe stretchers (in Polish, the word shoe stretchers are the same as the word of the rules) that serve as patterns for forming and maintaining the shape of shoes, objects adhering to the body. Regulations are also rules generally functioning in human life. The main compositional point of my layout is "Kopyto" (in Polish is the name of shoe-trees). This is the colloquial name of the shoemaker's anvil. I decided to enlarge this tool in order to transfer it to the dimension of abstract perceptions. The rescaling has the desire to strengthen the impact of the form on the viewer and emphasize its spatial values. The anvil serves as the basis for the foundation of footwear, the next border point, the contact of the shoe with the ground. These border places in a dialectical way are in line with the content of the problem I have undertaken.

Objects improve activities and communication by mediating in relationships between people and co-creating the living space of a human being. They represent the value and quality of our being that shapes us. In sculpture, I am looking for the right form to express the common, phenomenal space of life. The sculpture focused my attention on the object and its relationship with the subject. In this relation I see countless people and experiences that have left their mark.

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