

Abstract

Patrycja Pi Pa Piwosz

Conscious Structures.

Does a work of art become conscious when approached by a spectator?

My art-based research relates to issues strongly marked with a performative element. It is crucial for *Conscious Structure* to come to life as both the work of art and the spectator are an important part of the same artistic situation.

In my considerations I break away from perceiving the reality according to the Cartesian dualism. I intend to prove that art functions like a living organism. Sculpture is not a finished form. It is an independent being which evolves, develops. It changes under the influence of the context in which it functions and – what is of a great significance- in the presence of a spectator. Each element is important in the process of creating the situation as a whole. *Conscious Structures* is a way of thinking and a method of designing meetings of spectators with the work of art. The receiver's involvement fulfills the sculpture. The artist's role is to create a structure which makes a new situation possible to occur.

Part I of the theoretical thesis is constructed as an instruction. It consists of issues fundamental for building *Conscious Structures*. I introduced here an idea of an *active object* which helps to define the sculpture against the spectator's active presence. It is an object susceptible to reshaping, open to interaction. It results with an appearance of excessive behaviors. Each section of a chapter describes one of the factors that influence shaping an *active object*. The given examples show various methods of creating it. My research mainly rests on analysis of my -spread upon last couple of years- artistic activities. In brief, we face a creation of a complex, interdisciplinary work of art which component activities influence the shape of an artistic situation and by that-a conscious structure coming to life. Investigating the problem I used a review of my exhibition *Handmade changing room*, which provides

an additional point of view and completes the compilation of many years' worth research in this area.

In chapter 3 *Principles of operation / Instruction* there has been described the role of introducing new elements into an exhibition, such as *Regulations*, *QR Codes* and *A Map*. These are useful tips making it easier to design a situation during which interactions from the performer's or the participant's side ought to appear.

Part II entitled *Conscious Structures. The Journey of Autopoiesis* is provided with the subject of the artistic work. It contains my views which depict the world as one whole organism. I refer to the ideas of Fritjof Capra, a scientist and a philosopher. I divide my cogitations into three prime issues: *Context- A work of art is not a solitary entity*, *Co-operation- Art is of an interdisciplinary dimension*, *Multidimensionality- A work of art is multidimensional*. I define the idea of a modern work of art. The plan of the artistic part functions as examples explaining the above set of views. *Conscious Structures. The Journey of Autopoiesis* is a project of a post-exhibition, "conscious" of the changes around, including results and restrictions regarding presentation of art during The COVID-19 pandemic. The exhibition will consist of an installation with an element of movement and sound added, with a strong motivation to interact with the public. A part of the exhibition will be shown in a social space in order to create an identity of places. Using the map and new technologies will enrich with additional dimension both the presentation and the perception of art in the social space.

In my research I focus on explaining the active relation which appears between a spectator and a work of art. Doing so, I underline the social aspect of art.

Jouan Potnygo