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Garden full of obscurity

Abstract

The purpose of the essay is to analyze chosen aspects of basic optical categories in the context of various fields of knowledge and different areas of everyday experience.

The three chapters of the essay, dedicated to light, shadow and darkness sequentially, discuss the essence of each of these phenomena and presents them as concepts, which function in language, science, philosophy, spirituality, and art. Elements of comparative analysis and strategy of free associations were used in the process of juxtaposing examples from thematically distant areas. The diffraction reading method as proposed by Karen Barad was applied for selecting the materials. The contents were presented with the use of literary tools.

The text has a multithreaded structure.

Chapter four contains a personal record of some of the events that took place during the experimental phase of work on the installation *Garden full of obscurity*

The artistic part of the project is a garden of etiolated plants, located inside a free-standing concrete bunker. In the work an attempt has been made to confront the problem of the absence of light. It applies to literal and physical absence, illustrated within the garden installation with the etiolates, whose shape and color are the result of light deficiency. The idea has also been analysed in metaphorical meaning, related to categories well-established in the sphere of language and fundamental concepts, which stem from intuition, instincts and atavistic response.

During the experiments with plants grown in the dark, the matter of similarity of organic forms, their visual translatability has been examined. The existence of universal organicity, which becomes more pronounced in the process of etiolation, was confirmed.

An important aspect of the project is the multisensory nature of the installation. By appealing to the recipient's senses other than sight, the work creates a space of holistic experience.



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