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WOOD PROCESSING TECHNIQUES AS A MEANS OF CREATION OF LAND ART OBJECTS

The purpose of the article is to study the land art objects created from the wood by various techniques used by the artists. To achieve the purpose, the following tasks have been identified and solved: the analysis of means of wood processing used by the artists to create the works of land art has been performed; the types of materials used to create installations have been determined; modern wood processing techniques and their characteristic features introduced in the land art objects have been studied.

Methodology. The system approach, methods of typological, comparative-historical, reconstructive, structural-functional analysis, etc. are used.

Results of the research. The study of wood processing techniques used by the artists of land art in their works has been conducted. The special decorative significance of wood processing techniques during the realization of the art object and their influence on the concept of the work have been determined. It has been found that the main trends in modern art are the environmental friendliness of materials used by the artists of land art, the use and restoration of ethnographic techniques and methods of creating art objects, but giving the work its own semantic component, often environmental one.

The scientific novelty is to determine the author's artistic techniques and approaches used for the creation of objects of land art in wood processing techniques, to develop the typologies of objects of land art from wood, as well as to determine the impact of traditional wood processing industries on the work of the artists of land art of our days.

The practical significance lies in the fact that the materials presented in the article, their analysis and generalization can be used in research on the development of land art in Ukraine and the world, as well as for further implementation in the author's art projects.

Keywords: design; art; ecology; land art; culture; creative projects.

Introduction. The land art originated in the second half of the 20th century but has deep roots and a wide range of primary sources, among which the decorative and applied art occupies an important place [6]. The land art artists use natural materials, landscape elements, natural phenomena, and the environment to create their works. During the realization of creative ideas, the land art artists use various design techniques, among which the elements of ecodesign are widely used because they combine the philosophy of environmentally friendly natural material, the environment in which the work is located, and the ethnographic experience gained by the masters.

Analysis of previous research. In our days, the complex research of various wood processing techniques and their role in art is presented in the scientific literature, their influence on creativity of land art artists in

Ukraine and the world is analyzed. In particular, the authors [1] have studied the design of land art objects made of wood using modern digital technologies and identified the possibility of developing a continuous and repetitive workflow based on parametric design, implementation of structures and procedures of computer numerical control to identify, control and evaluate several wooden installations, which are characterized by the internal complexity of the concept, production, installation, and implementation.

The authors A. Berleant and A. Carlson study the aesthetics of environmental art and provide the typology with ecologism, i.e. the aesthetic assessment of nature must be accentric, environmentally oriented, serious, objective, and morally engaged. The authors also explore modern approaches to aesthetic assessment of nature, aesthetics of attraction

and scientific analysis in terms of environmental requirements [2].

B. Hinkes also analyzes the role of installation in environmental art [3]. The study of traditional techniques of decorative and applied arts used to create objects of land art is conducted by the authors of the article in the papers [4, 5]. The analysis of artistic features of decorative art of Western Podillya in the 19th – 20th centuries has been conducted by O.V. Dyakiv [7]; she has found that the beginning of the 20th century was marked by the entry of new structural types of furniture into life, the artistic expressiveness of which was enhanced by the elements of different historical styles. Rural woodworkers moderately introduced new elements, performed them by means of traditional decoration (flat carving, profiling). The author also found that the new constructive forms are entrenched on the basis of people's professional experience. Odrekhivsky R.V. considered the sacral wood carving in Galicia in the 19th – the first half of 20th centuries as a phenomenon of artistic culture of Ukraine [8] and found that the peculiarity of sacral carving in Galicia as a phenomenon of artistic culture of Ukraine is both the unique features of the interpretation of ornamental motifs (specific imitation of historical styles, interpretation as the "national style", etc.), and the antiquity of the plots of ornamental decor (motives of "Christmas tree", "rhomb", etc.). Kohan N. M. studies the creative approaches as a means of expression in land art [9]. The trends and creative achievements of land art artists are demonstrated in photo catalogs of their works [10]. Also, the basic concepts and creative approaches, as well as the materials from which the works are made, are presented on the web resources of artists and art communities [12–15, 17].

Despite the wide coverage of the researched problem by different authors, the question is at the initial stage of its study, and the creative approaches of artists and the variety of wood processing techniques in the art of land art are constantly supplemented by

new aspects. Thus, the use of wood processing techniques for the creation of art objects requires further research.






Statement of the problem. The purpose of the study is to analyze the use of various wood processing techniques for the creation of objects of land art, and to identify the most popular creative techniques used by the artists.

Results of the research. At the present stage, in art history there is an awareness of the need to study artistic techniques, tools, and create objects of land art. The tendencies to turn to the acquisition of artistic heritage are largely due to the use of techniques of decorative and applied arts as a source of deep historical and cultural traditions [8, 83]. In the modern artistic space of Ukraine and the world, the interest in traditional knowledge and historical heritage is revived. And when researching various techniques of decorative and applied arts, namely: wickerwork, weaving, wire weaving, stonemasonry, carving and others, on the example of the works of land art artists from Ukraine and the world, it is found that land art artists actively use the abovementioned techniques in their works, and the spread of techniques is all over the world.

Among the artists of land art, the technique of wood carving is quite popular, which is one of the oldest and most common techniques in Ukraine. The principle of creation of works consists in removal of a certain layer of material by means of special tools. This method can be applied to any type of wood, i.e., a material that is strong enough to hold its shape during processing, and at the same time soft enough to work with. Traditionally, the work with wood was widely used by ancient masters to create household items, interior decoration elements, furniture, architectural buildings, means of transportation and shipping, church decorations, etc. Modern artists use the following methods of wood processing: carpentry, joinery, cooperage, wheelwright, apiculture, carving, etc. (Table 1).

Table 1

Traditional wood processing industries

Design object	Technique of production	Image	Functional purpose, application
Furniture	Joinering		Utilitarian and aesthetic, artistic and decorative. Everyday products used in everyday life, interior and exterior.
Means of transportation	Wheelwright		Utilitarian and functional, household. Consumer goods, vehicles, and their elements, used in everyday life, trade and cultural spheres, etc.
Architectural buildings, small architectural forms	Carpentry		Utilitarian and functional, cultural and household, artistic and decorative. Housing, religious and farm buildings, etc.
Dishes	Cooperage		Utilitarian and aesthetic, artistic and decorative. Used in everyday life as household items, for interior décor.
Sculptures, decorative figures, church decor	Carving		Artistic and decorative, utilitarian and aesthetic, functional. Works of art, interior decoration, toys, ceremonial, religious and decorative items, etc.

Stuart Ian Frost, the British artist, creates his art objects according to the concept when the place where the work will be located is the dominant factor for the realization of the idea [14]. He works mainly with the wood that comes from the area, which provides it with identity and belonging to the local environment. For example, the artist uses dried tree trunks, branches, or remnants of

production. The characteristic features of Frost's works are their unusual shape, alienated from the location in which they are located, as well as the changes in the structure of the object due to carving, perforation, decoration with patterns. Implementing this approach, Frost created the work of art from the oak, which was felled by a storm at the same place where he grew up. Land art object

"The Broken Oak" is located at the foot of Mount Arte Sella (Borgo Valsugana, Italy, 2019) [17]. Land art object is made by perforating wood with round holes of the same size to demonstrate the strength of the force of nature and the weakness of the mighty oak, as well as to illustrate the effects of the catastrophe at the area caused by climate changes because of human activities (Fig. 1, a).

Another land art object, created by Stuart Ian Frost "The Spore", is located in the gardens of the Palace of Pena (Sintra, Portugal, 2016), has the correct geometric shape of the cylinder and is created using another technique – intarsia, that is, gluing the same geometric elements of different types of wood (Fig. 1, b). This is how an optical illusion of a carved surface with bulges and depressions is created by using different surfaces, contrasting in color and texture, as well as different types of wood – acacia and bark. This land art object embodies a beautiful, geometrically correct and at the same time alien element, brought by human to the forest, and demonstrates its contrast to the environment.

The art object "Okuri" was created by S.I. Frost on a mountain slope above the village of Kamiyama (Shikoku Island, Japan, 2014) (Fig. 1, c). This area is widely known for its pilgrimage route, which leads to 88 temples. Taking advantage of a special association, pilgrimage and worship of the temple, the author used the main bell of the temple Tion-In, Kyoto, Japan as a basis and recreated its shape. To create the art object "Okuri", the handicraft material, traditional for the area, was used – bamboo, which performs both constructive and decorative functions. In his works, Frost uses natural materials inherent to the area, which give them an identity and belonging to the location. The creative process related to the creation of this art object is also characterized by the involvement of the local community in the collection of the bamboo. In this work, the author used the technique of sawing bamboo into arcuate elements, from which a large, light-filled art object was

formed. The work of I. Frost always demonstrates alienation (the alienation of the element to the location). A characteristic feature of his works is the massiveness of the art object; at the same time, his works have closeness, similarity, and kinship of forms, that are manifested in the process of modification of the natural world. The question of the unity of the work with the place and the environment where the work is located has always been Frost's main task. The art object "Okuri" is associated with the area through its connection to the temple bell and the pilgrimage path, as well as the use of local natural materials and the involvement of the local community, and therefore, this work fits in and changes the space in which it is located.

Ursula von Rydingsvard, the American artist, uses the technique of carving according to the patterns of individual volumes, made of glued multicolored cedar bars, when working with wood [12]. She considers "Zakopane" (Brooklyn, USA, 1987) to be an iconic work among her works, which has a response to the biographical events of her life: the name refers to her mother's hometown in the Polish Tatras (it is also an adjective form of the Polish verb "zakopać" – "to bury"). Her works are often interpreted through the narrow prism of a biography, because the Rydingsvard's works have a certain emotional and semantic echo of the reflection of her childhood, spent in German concentration camps.

However, at the same time, she also borrows from her past a "peasant ethic of economy and ingenuity", as the famous American art critic D.L. Strauss described in 1993: "job satisfaction, gratitude for modest materials, and willingness to work with the materials she already have" [11]. The sewn edges of the protruding beam "Zakopane" became an innovation in her method of work in the late 1980s: starting from the project "Untitled", 1987, she began gluing cedar beams and cutting out visible elements of the composition using a circular saw, thus reproducing the texture of the surface of the layers according to the patterns (Fig. 2, a).

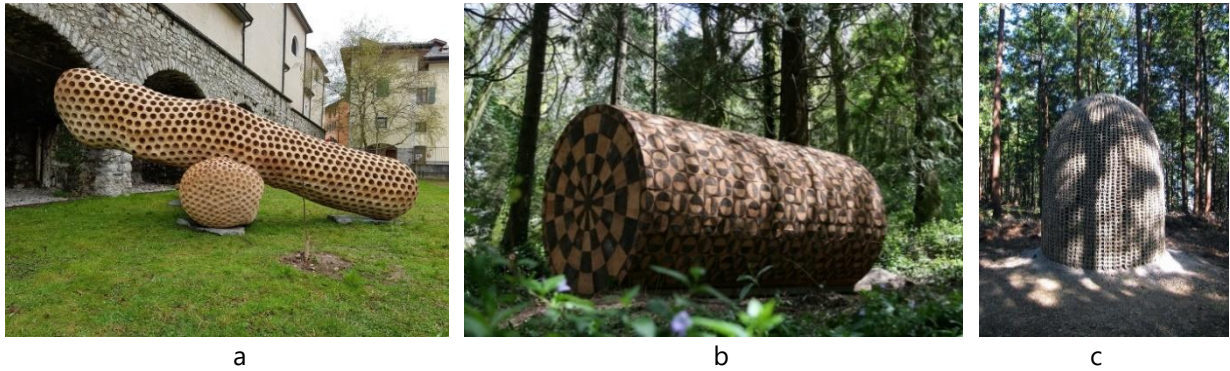


Fig. 1. Land art works, presented by Stuart Ian Frost: a – “The Broken Oak”, Borgo Valsugana, Italy, 2019; b – “The Spore”, Sintra, Portugal, 2016; c – “Okuri”, Shikoku Island, Japan, 2014



Fig. 2. Works, presented by Ursula von Rydingsvard: a – an artist surrounded by cedar blanks in a workshop, Williamsburg, USA, 2002; b – “The Huge”, the collection of the Museum of Art of the State of North Carolina, USA, 2009; c – “For Martin F.”, Sculpture Park, Yorkshire, UK, 2013

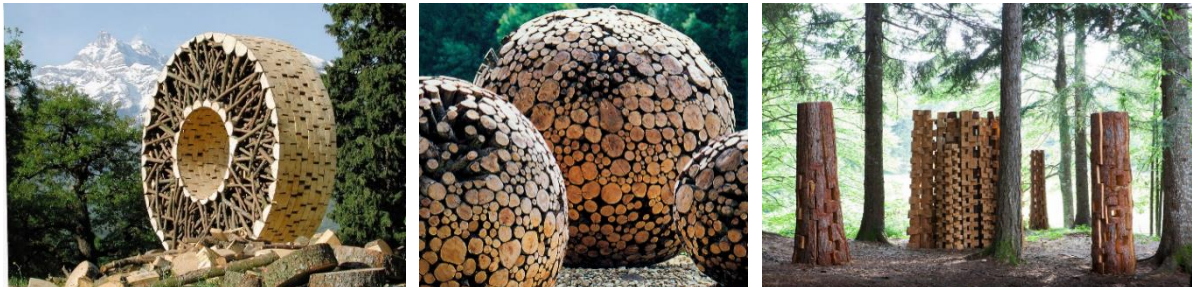


Fig. 3. Land art works, presented by Urs-Peter Twellmann: a – “Anneau D`epicea” (Eng. “Spruce Ring”), Switzerland, 2002; b – “Erlen-kugeln” (Eng. “Alder Balls”), Shanghai, Switzerland, 1996; in – “Bosco geometrico” (Eng. “Geometric Forest”), Borgo Valsugana, Italy, 2012

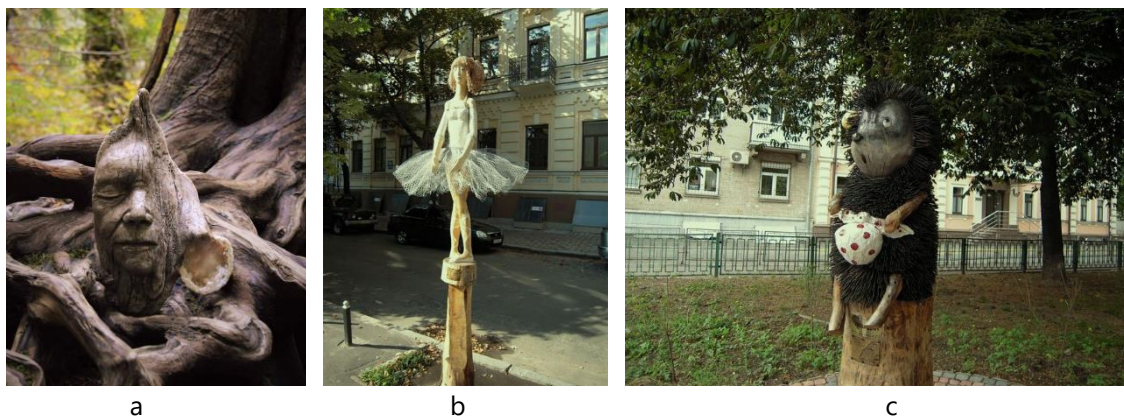


Fig. 4. Land art works made using mixed techniques: a – “Grandmother Willow”, D. Bernier, Victoria, Canada, 2017; b – “Wooden Ballerina”, K. Skrytutsky, Kyiv, Ukraine, 2009; c – “The Horse”, K. Skrytutsky, Kyiv, Ukraine, 2009

She also began to tint her works with graphite powder, which falling into the holes and irregularities of the surface visually increases their depth and emphasizes the geometric facet, enhancing the effect of fractures and planar transitions. Rydingsvard used this technique in the land art work "Ogromna" (the collection of Museum of Art of the State of North Carolina, USA, 2009), where she used additional metal pins, on which individual parts of wood were strung to give the strength to the structure (Fig. 2, b). The work dominates against the background of fragile trees due to its size: 6.29 x 3.76 x 3.55 m and the shape of an inverted cone, which seems to hang over the viewer and has hard, chopped geometric vertical faces, which emphasize the size of the work even more. Her land art "For Martin F." (Sculpture Park, Yorkshire, UK, 2013) is created by the same method, but differs in appearance because it has a softer cylindrical shape, which has a convex rounded protrusions and almost twice smaller in size that is 3.65 x 1.7 x 1.98 m, so it fits harmoniously into the environment.

The land art of Urs-Peter Twellmann, an artist from Switzerland, is based on an intellectual study of raw wood as a material and its physical capabilities [13]. His experience with the material and the techniques of wood processing and carving with various modern devices, developed by the artist, all allow him to produce works that demonstrate filigree skills and tend to change the perception of the source material. The artist describes sawn tree trunks as a process of "discovery" because the saws demonstrate the diversity of perceptions of the size of trees and specific species of wood. In his works, Urs-Peter Twellmann cut a spruce trunk with branches into the thinnest longitudinal sections; he graphically bucked willow branches on small cylinders; gouged cylindrical holes in the trunks of large trees and made incisions. Due to the use of different approaches in the processing of land art objects, a decorative play of light and shadow is formed, which is demonstrated in such

works and allows perceiving the wood from a different point of view.

One of such land-art works of the artist is "Anneau D'epicea" (Eng. "Spruce Ring") (Switzerland, 2002) (Fig. 3, a), in which the artist combined different types of wood: thin branches and semicircular sections of spruce trunks. This art object is created as a ring, the body of which is filled with branches that diverge from the center like rays, and the contours form flat, rounded sections of the trunk. Twellmann's land art "Erlen-kugeln" (Eng. "Alder Balls") (Shanghai, Switzerland, 1996) (Fig. 3, b) is a composition of three wooden balls of different sizes. In this art object, the artist created balls of the correct geometric shape by fastening alder branches together, and by using slices of different thickness, an unusual textured pattern of their outer surface was formed.

Land art "Bosco geometrico" (Eng. "Geometric Forest"), created during the international plein air "Arte Sella" [17] (Borgo Valsugana, Italy, 2012), is presented in the form of a composition made of cut tree trunks set in the middle of a living forest. These trunks have the same height, but each is perforated with geometric rectangular holes. The author used the technique of contrast between the living trees growing nearby and the "Bosco geometrico" (Eng. "Geometric Forest"), created by man, demonstrating its impact on the forest and the unnaturalness of the object in the environment.

Analyzing the various techniques of processing land art objects made of wood, it is worth mentioning the works of Debra Bernier, well-known Canadian artist, who works with dried trees and snags that drifted in the water and were thrown ashore by the waves. Her land art philosophy is to restore and provide a new, sometimes fantastic image to the material, i.e., the desire to give new life to the old material [15]. The artist mostly works with snags or drifting wood collected on the coast of reservoirs, from which she creates numerous art objects in the form of mythical characters, fairies, mermaids, etc. Debra

Bernier's work "Grandmother Willow" (Victoria, Canada, 2017), (Fig. 4, a), carved from a large cramp using a textural paste and additionally decorated with natural opal, shows the image of an old woman inscribed in a tree trunk. This object of land art emphasizes the importance of aging as a stage of human life, gaining experience and wisdom over the years. That is, the concept of the work is to reflect the wisdom accumulated over time, to draw parallels between the material – old wood and the object reproduced from it.

Konstantin Skrytutsky, an artist from Kyiv, has a similar creative approach, but with a different concept [16]. His land art objects are aimed at preserving old dead trees in Kyiv's courtyards. The sculptor's creative output includes several land art objects, art objects and wooden sculptures, etc., created from dried trees that were subject to destruction: "Grandmothers on a Tree", Kyiv, Ukraine, 2007; "Flying Crocodile That Caught a Reckless Fish", Kyiv, Ukraine, 2007; "White Crows` Dormitory", Kyiv, Ukraine, 2008; "The Lime Cat", Kyiv, Ukraine, 2008; "The Pinocchio", Kyiv, Ukraine, 2008; "The Horse", Kyiv, Ukraine, 2009; "Wooden Ballerina", Kyiv, Ukraine, 2009, etc.

The work "Wooden Ballerina" (Kyiv, Ukraine, 2009) (Fig. 4, b). According to the author of the sculpture, the sculpture "Match" was first created on the place where the art object is located. For his purpose, the author used an appropriate tree: smooth, thin, straight. He ordered a sulfur head from ceramics and carved the trunk in the shape of the match. But the audience interfered in the creation process: a few days after the start of work on the match, a note appeared with the following content: "Please, make a ballerina here. An honored ballerina lives nearby, she will be very pleased. Thank you". In response, Konstantin Skrytutsky recreated the art object "Wooden Ballerina". The wooden body of the art object is made of linden that has dried and needed to be destructed, the arms and head are made of ceramic, and tutu skirt is made of construction mesh, which adds a decorative effect, sparkling in the sun.

Another well-known work by K. Skrytutsky is "The Horse" (Kyiv, Ukraine, 2009), or another name given to the work by the audience – "The Hedgehog in the Fog" (Fig. 4, c). According to the concept of the work, the hero of the animated film "The Hedgehog in the Fog" has found his horse, as the sculpture is in front of the monument to the defenders of the borders, which is made in the form of a horse statue with a rider. To give the work the greatest resemblance to the hero of the eponymous cartoon, he holds a ceramic bundle in his paws, and the hedgehog's needles are made of screws. In this way, the artist gives the old, withered trees a second life, realizing them as the works of art.

As a result of the analysis of works of world and Ukrainian artists of land art, it is possible to single out the following characteristic features for the creation of art objects in wood processing technique:

- the work of land art is harmoniously inscribed in the environment where it is installed;
 - for the realization of the work, the artists use materials and methods of creation, which are appropriate for the given environment, or the materials found by the artist directly at the location;
 - during the creation of the art object, there is no intentional damage to the environment, or on the contrary, the materials that are subject to disposal are used, and the artists give them a chance for a second life as an art object, etc.
- The works of land art in wood processing techniques can be classified according to the following factors:
- by the method of surface processing: grinding, polishing, firing, inlay, coating with various substances, etc.;
 - by the method of creation: carving, splitting, perforation, gluing, milling, turning, bending, sawing, cutting, recess, intarsia, etc.;
 - by origin of wood: dried tree trunks, branches, drifting snags, wood from the area, etc.;

- by types of wood: willow, maple, ash, bark, cedar, bamboo, pine, oak, etc.;
- by the nature of the surface: relief, perforated, flat, openwork, sculptural, mixed, etc.;
- by the form: geometric, abstract, animalistic, anthropomorphic, etc.;
- by the use of additional materials: metal, natural stones, texture paste, wire, screws, etc.

Conclusins. In the article, the wood processing techniques used by the artists in creating land art objects are studied. It is determined that for different localities artists use characteristic types of wood for the realization of works, which can be explained by

the presence of materials characteristic for this location. It is found that the artists use traditional techniques of wood processing, namely: the use of stylistic, partially decorative, as well as formative techniques of folk art and crafts in the works of land art. The analysis of decorative methods of creation of works used by the artists for realization of works of land art has been carried out. The typological analysis of the creation of modern land art objects has been performed, and the use of wood of different origins has been identified to create art objects: dried tree trunks, branches, drifting snags, wood from the area, etc.

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ТЕХНІКИ ОБРОБКИ ДЕРЕВИНИ ЯК ЗАСІБ СТВОРЕННЯ ОБ'ЄКТІВ ЛЕНД-АРТУ

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Метою статті є дослідження об'єктів ленд-арту, створених з деревини з використанням різних технік, які використовують митці. Для досягнення поставленої мети визначені та вирішені такі завдання: виконано аналіз способів обробки деревини, що застосовують митці для реалізації творів ленд-арту; визначено різновиди матеріалів для створення інсталяцій; досліджено сучасні техніки обробки деревини та їх характерні ознаки, що запроваджуються в об'єктах ленд-арту.

Методологія. Застосовано системний підхід, методи типологічного, порівняльно-історичного, реконструктивного, структурно-функціонального аналізу тощо.

Результати дослідження. Проведено дослідження технік обробки деревини, які застосовують митці ленд-арту в своїх творах. Визначено особливе декоративне значення способів обробки деревини під час реалізації арт-об'єкту та їх вплив на концепцію твору. Встановлено, що основними тенденціями в сучасному мистецтві є екологічність матеріалів, які використовують художники ленд-арту, використання та відновлення етнографічних технік та способів створення арт-об'єктів, проте надання твору власної змістової складової, часто енвайронментального характеру.

Наукова новизна полягає у визначенні авторських художніх прийомів та підходів для створення об'єктів мистецтва ленд-арту в техніках обробки деревини, розробці типологій об'єктів ленд-арту з деревини, а також у визначенні впливу традиційних деревообробних промислів на творчість митців ленд-арту

ТЕХНИКИ ОБРАБОТКИ ДРЕВЕСИНЫ КАК СРЕДСТВО СОЗДАНИЯ ОБЪЕКТОВ ЛЕНД-АРТА

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Целью статьи является исследование объектов ленд-арта, созданных из древесины с использованием художниками различных техник. Для достижения поставленной цели определены и решены следующие задачи: выполнен анализ способов обработки древесины, которые используют художники для создания произведений ленд-арта; определены виды материалов для создания инсталляций; исследованы современные техники обработки древесины, которые используются в объектах ленд-арта.

Методология. Использован системный подход, методы типологического, сравнительно-исторического, реконструктивного, структурно-функционального анализа и тому подобное.

Результаты исследования. Проведено исследование техник обработки древесины, которые применяют художники ленд-арта в своих произведениях. Выявлено декоративное значение способов обработки древесины при реализации арт-объекта и их влияние на концепцию произведения. Установлено, что основными тенденциями в современном искусстве является экологичность материалов, используемых в объектах ленд-арта, использование утраченных этнографических техник и способов создания арт-объектов, с последующей трансформацией с целью придания содержательной составляющей, часто енвайронментального характера.

Научная новизна заключается в выявлении авторских художественных приемов и подходов для создания объектов искусства ленд-арта в техниках обработки древесины, разработке типологий объектов ленд-арта из древесины, а также в определении влияния традиционных деревообрабатывающих промыслов на творчество художников ленд-арта современности.

Практическая значимость заключается в том,

сьогодення.

Практична значущість полягає в тому, що репрезентовані у статті матеріали, їх аналіз та узагальнення можуть бути використані в наукових дослідженнях, присвячених розвитку мистецтва ленд-арту в Україні та світі, а також для подальшого впровадження в авторських мистецьких проектах.

Ключові слова: дизайн; мистецтво; екологія; ленд-арт; культура; творчі проекти.

что представленные в статье материалы, их анализ и обобщение могут быть использованы в научных исследованиях, посвященных развитию искусства ленд-арта в Украине и мире, а также для дальнейшего внедрения в авторских художественных проектах.

Ключевые слова: дизайн; искусство; экология; ленд-арт; культура; творческие проекты.

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