

# ENGLISH SUMMARY

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## THE PLANT AS A MEDIUM: THE ISSUE OF THE CARE OF CONTEMPORARY ART INCORPORATING ELEMENTS OF PLANTS

The research discussed here addresses the issues of the subjectivity and individuality of plants: their importance and complexity, which when they are used in art is closely associated with the evolution of an artist's mentality and the development of bio art, eco art, or land art. This work provides research tools enabling the identification of phenomena occurring in biological/ecological arts, and indicates a change in the status of nature in art.

Artworks made of plants and animal materials are becoming increasingly popular in Polish and foreign exhibitions. It is impossible to ignore threats resulting from the significant delays in the state of research of Polish and foreign research institutions in relation to the dynamic development of this atypical art.

The complexity of preservation of contemporary art includes the documentation not only of tissue matter, which in this case is ephemeral, but above all the ideas, context, functions, history, the process of creation, exhibition and storage of such works. In works with elements of plant origin, common issues are related to their documentation, the correctness of their interpretation, meaning of the materials used, problems with exhibiting the works, the artist's intentions and the formulation of new criteria for the protection of these artworks. In the preservation of these atypical works of art, this includes taking into account storage conditions, such as air pollution and the microclimate, as well as interactions with inorganic and synthetic materials used in the creation of the object.

The main objective in this case is to expand knowledge about the preservation of works of art with atypical organic materials, as well as to provide a practical perspective for theoretical discussions. It is important for the artist to be present, as he indicates the correct diagnosis of the artwork, which is the basis for its proper care and documentation. The specificity of contemporary artworks, the variety of materials used and their history associated with places of storage and state of preservation, require a multilateral approach.