SECTION 1

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MAKE NO MISTAKE!
REFLECTIONS ON THE BENEFITS OF ERRING IN POSTCONCEPTUAL ART PRACTICE

Introduction

Edited by Małgorzata KAŹMIERCZAK and Krzysztof SIATKA

Any artistic practice which takes place within an arrangement involving such significant entities as an originator (artist), his or her proposition (object or action), and user (viewer) gives rise to numerous paradoxes inside the system of reciprocal communication between these entities. The constantly effected divergence between what was intended but has not been expressed and what is being expressed unintentionally is as surprising as it is inspiring. Therefore, erroneous understanding brings considerable cognitive rewards, and although the artistic benefits of erring seem rather obvious today, the potential of this subject continues to be noticeable and vivid in the discourse of humans and non-humans, as exemplified by the 2018 edition of the Ars Electronica Festival in Linz, themed *ERROR – The Art of Imperfection*.

The collection of essays following the narrative outlined above that is presented to readers in this volume is a result of international academic conferences and art exhibitions held in Kraków in December 2016 (*Error in Art*, Telpod) and in Budapest in November 2018 (*Make No Mistake!,* FUGA Budapest Centre for Architecture); both these events were held on the initiative of the Faculty of Art of the Pedagogical University in Kraków and in collaboration with the University of Kaposvár.

Analyzing well-known as well as less salient facts from the rich history of performance art, Małgorzata Kaźmierczak traces political contexts of improvisation in the field and reflects on the way in which an unexpected event may alter the course of an action. The essay by Dora Derado brings together thoughts on dissonances between what artists originally intended and what audiences saw in Croatian avant-garde art after World War II. Krzysztof Siatka concentrates in his essay on a lesser-known chapter of Wincenty Dunikowski-Duniko's activity: drawings of complicated, futuristic, and dysfunctional devices that were produced after the 1970s and which display similarities to conceptual propositions and the 20th-century tradition of machine art. Ewa Wójtowicz discusses and analyzes examples of postinternet art which stem from consideration of grammatical errors in the languages of non-human systems. Errors in early and late modern art and in the metaphysical recognition of it are the substance of Rafał Solewski's essay, which provides a summary of this collection and concludes it.

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CONTINGENCY AND IMPROVISATION IN PERFORMANCE ART FROM THE 1970s TO THE PRESENT

In the following article I discuss two main topics: the first is contingency and its role in performance art, or how an accident or unexpected event may influence a performance. I focus not on obvious technical mishaps which result from a lack of experience of either an artist or curator, but on mistakes which have a creative potential.[1] The second part addresses the question of improvisation: how performance artists use it and what it means to improvise in performance art. I use artists' statements as primary sources, and I use concrete examples of performances that have either been described in literature or that I have witnessed myself.

In his book, *Happening*, Tadeusz Pawłowski wrote that "contingency causes an anti-principle which ties various elements of the work; its role is to free the artist from the limitations imposed by the conventions that have held sway over the art process – the choice and way of composing elements which form a given show." He also mentions that "Using contingency is not limited to a happening or event, but comprises the entire field of contemporary art."[2] In turn, Alessandro Bertinetto listed the following features of an artwork: an artwork is unique, like the rule that it follows while being produced; it is original (new and somehow unpredictable) and creativity can be judged only in retrospect. Artwork is contingent, and its production involves the risk of failure because nothing – no plan, no rule – assures its success. The perfection of an artwork cannot be judged by comparison with a model of perfection (i.e. with a canon or rule). An artwork is perfect if the rule of its production is singular to the extent that it coincides with the work. An artwork is unrepeatable and at the same time exemplary. Other artworks cannot imitate it as a product (imitations would be mere copies). Therefore, there is no such thing as an error in art.[3]

Coincidence? I don't think so...

Contemporary performance artists, however, are not eager to associate their work with contingency. When recalling a KONGER group performance at Zakład nad Fosą, (Wrocław, Poland, 1984), one of its members, Peter Grzybowski (1954–2013), wrote:

> Apart from me, also Władek Kaźmierczak, Artur Tajber, Kazimierz Madej and Marian Figiel were performing. My role for KONGER in Wrocław was about carrying

bottles across the room and slowly putting them into a hanging black garbage bag. When the bag was full, it finally dropped onto the stone floor and the glass inside smashed. Once in a while, I kept bumping into Władek, who was running towards the line along which I was walking. Therefore, the concept of KONGER had many features of a **happening**. The whole action was accidental, sometimes even abstract, but the basic condition of the presence of performance artists during the performance was kept.[4]

So, for Grzybowski the fact that contingency played a big role in this performance could have been a reason to define it not as such but as a happening. The presence of performance artist during the performance was for him the only reason to call it a performance, but the artist is also present in case of happening, so it was the element of improvisation that made him doubtful about how to classify KONGER's activity.

Aiming at perfection eliminates contingency, and performance artists often confabulate *post-factum* that an accidental event or the reaction of viewers was planned or spontaneous. If something unplanned happens during an action which changes the original scenario, fellow performance artists console the artist that it looked as if it was pre-planned. As early as 1934, John Dewey explained this phenomenon in *Art as Experience*:

> Usually there is a hostile reaction to a conception of art that connects it with the activities of a live creature in its environment. The hostility to association of fine art with normal processes of living is a pathetic even a tragic, commentary on life as it is ordinarily lived. Only because that life is usually so stunted, aborted, slack, or heavy laden, is the idea entertained that there is some inherent antagonism between the process of normal living and creation and enjoyment of works of aesthetic art.[5]

Removing the gap between art and life was one of the primary principles of performance art when it first emerged, hence actions such as Tom Marioni's *The Act of Drinking Beer with Friends is the Highest Form of Art* (1970), in which he invited his sixteen friends to come to the Oakland Museum in California and drink beer with him. Since 1973 he has continued his work in his studio.[6] A classic example of totally improvised work in which art and life intermingled was *One Year Performance* (1983) by Linda Montano and Tehching Hsieh during which they lived together tied with a rope for a year. They confessed in an interview for *High Performance* that they had worked out their own method of communication.[7] The recent and ongoing professionalization of the genre, however, seems to have eliminated the possibility of making mistakes or improvising.

One of a few Polish performance artists who openly admit that they make mistakes during their performances is Piotr Wyrzykowski, who wrote:

> Performance art means placing yourself in a situation of stress and uncertainty: designing an uncomfortable situation for oneself so that getting out of it as a "winner" would be impossible. A performance cannot succeed. A performer cannot be successful. He/she may impress but not become a "champion" of a situation. In performance art the most important thing is making mistakes as they build an experience and guarantee the development of form. Performance should not be repeated. Periodicity wears out performance artists' emotions. Gestures become too certain and obvious. The mastery that results from practice becomes an enemy of the "clumsiness" of the language of performance art unless the artist decides otherwise.[8]

Indeed, very often a mistake makes the entire performance. One of the most spectacular mistakes in performance art history was Chris Burden's *Shoot*, performed in Los Angeles in 1971. The artist asked his friend, a sharp-shooter Bruce Dunlap, to merely scratch his arm with a bullet. The audience was supposed to witness what they could normally see on TV. Burden drew a line on his skin, but they never rehearsed the performance. When the bullet went through the artist's arm, he was in shock, but the fact that it was an accident was not officially revealed until Burden admitted so in the movie *Burden* (2016), which was filmed by Timothy Marrinan and Richard Dewey not long before his death. So, this performance art icon was a result of an accident.[9]

Similarly, an accident added to the dramatism of Władysław Kaźmierczak's performance *Crash* at WRO Festival Monitor Polski in 1994. The performance took place in a TV studio. The artist climbed a structure consisting of two columns made of a few black cubes, between which glass panes were inserted. He was supposed to stand on top and swirl a light bulb on a rope, holding a bucket with water in the other hand. A video of the police's absurd pacification of a spontaneous demonstration of young people who were celebrating the first day of spring was displayed on a small monitor. A microphone at his mouth was connected to the sound system, so his gasping was heard through loudspeakers. At the end the artist was supposed to jump down between the columns and smash the glass panes, but one of them had fallen down and its edge was facing upwards, so the artist would have risked his life if he had jumped down. The columns started to move apart from one another, so it was more and more difficult for the artist to maintain his balance as his legs were more and more stretched apart. After a few minutes of struggling, he managed to jump down without hurting himself, but the entire piece was far more dramatic than planned.[10]

Other examples follow. Blair French recalls a performance by Australian artist Tony Schwensen, who:

> inhabited the space for one hundred hours, dressed in blue overalls, framed by the Beckettian slogan "Hopes None Resolutions None" writ large on one wall, while on another was "Love It Or Leave It" – the aggressively jingoistic catch-cry of Anglo-Australian rioters of Sydney's Cronulla Beach in late 2005. […] Schwensen had originally planned to process one hundred liters of salt water through a hand desalination pump, whilst also processing a more internal liquidity – as ever-increasing numbers of empty water bottles were strewn across the space, so rose the levels in his urine containers. However the pump malfunctioned on the first night, leaving the artist with little to do but simply exist in space, pace the gallery, banter with the occasional interlocutor, and attempt to ignore the large numbers of late-night visitors banging on the gallery windows […]. The initial one hundred hour period was followed by a further week in which another monitor was placed in the space, screening in real time those seemingly interminable one hundred hours again, in real time. […] nevertheless the forlorn weight of the 'failed' performance (that was, in turn, the crux of the its success) was magnified in this dogged, one-to-one revisitation of a state of absence in presence.[11]

When Stelarc performed his *Ear on Arm Suspension* (Scott Livesey Gallery in Melbourne, 2012), he did not predict that the metal ropes with which he was suspended would spin when his body was lifted. This meant that the performance was even more painful and could not be finished easily, but it also built more tension.[12] Sometimes accidents or unexpected elements are more subtle: during the *Multiple Portrait in Mirrors* performance by Władysław Kaźmierczak during Fort Sztuki in Kraków (1994), the artist first posed in front of mirrors while playing Richard Strauss's waltzes from a tape recorder. When he stood up on a table and smashed a mirror on his head, a piece of the mirror fell directly on the "stop" button and stopped the music immediately, adding to the dramatic effect. Sometimes accidents are more playful. When Paul Panhuysen performed his *No Music for Dogs* at the Castle of Imagination Festival in Bytów (Poland) in 1998, a dog showed up during the piece, so next day he decided to play *Music for Dogs*. Unfortunately, no dog appeared the next day to listen.

Sometimes we can observe an unpredicted "failure" which forces the artist to change his/her subsequent performances. When Peter Grzybowski failed to hit his vein when he performed at the BMP Performance Space in Brooklyn (performance *Code Orange*), he decided that he would no longer drip blood during performances for fear that he would not be able to do so with success. This changed the way he structured his performances from then on. Dariusz Fodczuk makes an interesting point about how making mistakes is necessary to progress in art, which is reminiscent of Dewey's approach quoted above:

> If we narrow down the problem [of making mistakes] to technical or formal issues, the case seems to be quite simple. Mistakes, faults and lapses, even though they are inevitable, one can always correct them, draw some conclusions from them. Posing theses, experimenting, drawing conclusions and correcting previous assumptions is a rational way of progress. In such a process an error becomes a step in one's development. It is much worse, however, if for example as a result of blackmail, we do not dare to sail into waters other than the ones controlled by those who have power over us. If we are afraid of losing a source of income – a fee, a grant, a job, pocket money from our parents etc. – and instead of undertaking the risk of new challenges or experiments we polish the form and as an effect minimize the number of errors and mistakes – we don't leave our comfort zone. Then there arises the question of whether achieving such perfection is progress or stagnation, whether it is development or training in obedience.[13]

To improvise or to not improvise?

As mentioned above, performance artists admit that they improvise during their actions only with reluctance for the fear of suspicion that their performance is only a stream of consciousness, not a pre-planned action. Most artists believe that the artwork must be controlled by the artist – accepting the "dirt" of life would mean that it is not an act of creation but an accidental co-existence of the context of place, time and the reaction of viewers. In my project "What is performance art?", in which I asked artists for their definitions of performance art and published them at http://livinggallery.info, the word "improvisation" did not appear even once in the responses.[14] Also, in Anthony Howell's performance art practice "manual", improvisation shows up only in the context of education and workshops (or group performances).[15] Theodor Adorno was critical of improvisation in jazz as he said that it limits imagination because artists then only repeat known motifs. Allan Kaprow expressed similar doubts in *Excerpts from 'Assemblages, Environments & Happenings'* (1966).[16] Jacques Derrida, who (unlike Adorno) liked jazz, on the one hand wanted to believe in improvisation, but on the other did not believe it possible to achieve since the viewer is unable to distinguish contingency from a pre-planned action when he/she does not know the original scenario.[17] Alessandro Bertinetto wrote:

> For the main features of improvisation – among them: contingency, situationality, irreversibility, unrepeatability – contrast with the aim of creating enduring artworks intended to be offered to aesthetic contemplation that has no connection with or function in practical life. Conversely, due to its performative character, improvisation can invite participation, not only contemplation: therefore, it seems to have a special capacity to excite the audience, moving them to action, freedom and even anarchy.[18]

If we translate it to the reality of performance art, improvisation can be associated with the ability of an artist to react to the destruction and chaos caused by the public when it participates in an action. A good example could be the performances by Non Grata group from Estonia in which they invited the public to destroy a car, or participatory performances by Dariusz Fodczuk. Sometimes it can also be associated with the ability to overcome the audience's reluctance to interact, like in the case of Dariusz Fodczuk's first interactive action *Game*, which was performed at the Castle of Imagination Festival in Sopot (2000) and in which he tried to convince people to get naked. No one did. But an unwelcome interaction might as well ruin the piece. During the InterAkcje festival in Piotrków Trybunalski, the Croatian artist Siniša Labrović

> started his performance naked to the waist, with a whip in his hand. [...] Finally, he started to whip his back with single strokes and only after a while did we realise that the number of whipping strokes depended upon how many members of the audience left the gallery. The public faced a difficult choice – to stay till 'the end', whenever that might be, or leave, because the performance had to end anyway. When a verbal persuasion from two 'ordinary' members of the audience didn't help, two women performers decided to interact. Natalia Wiśniewska (Poland) stood passively behind his back, but when this action did not achieve anything, then Julia Kurek (Poland) hugged him from behind so that he couldn't whip himself without whipping her, too. Most of the audience left at this point, but since Julia Kurek did not discontinue her interaction, the performance lasted for another 2,5 hours. The end of the performance was surprising: all remaining spectators hugged the artist and dragged him out of the Gallery. This simple and powerful action that touched the subject of empathy, also aimed to provoke anger in the audience as a result of the element of blackmail that the artist used. Unexpectedly, the action turned into a struggle to terminate the performance event.[19]

Improvisation does not mean a lack of performance structure or a total lack of "scenario." Since the 1990s, performance artists have also improvised using computers, interfaces, sensors etc. These interfaces can be complex, such as Stelarc's latest project *RE-WIRED / RE-MIXED: Event for Dismembered Body*, through which viewers directed his movements remotely through an online interface.[20] In a book about improvisation in various media, we can read the following:

> [...] hypermedia such as this offer the artist a way of presenting an entity through which the audience has to navigate actively. These hypermedia embody the concept that the audience is at least the co-creator of the work. Members of the audience have to make their own choices, and because they will not be able to grasp in advance the implication of every choice they make, they will have to improvise with the material.[21]

An interface may also be much simpler and operated by the artist him/herself, e.g. Peter Grzybowski used software that gave signals to the artist to perform a certain activity but in an accidental sequence.[22] He recalled his performance from InterAkcje in 2012 (entitled *Evidence*):

> The action consists of moving on stage in view of a video camera, gesturing and slowly manipulating objects which I typically use, such as a computer monitor, lit light bulbs, newspapers, books or cans. They are manipulated by either carrying or dragging them along the stage, repositioning them by shifting and dropping them on the floor, or hitting or rubbing them against each other. It is in part improvised and adjusted to the existing environment. The video camera records the action and the video feedback is simultaneously projected on the screen. It is accompanied by a background soundtrack.[23]

So, improvisation may be a planned activity that an artist imposes on him/herself when reacting to unpredicted situations or when the structure of a performance is undefined or is associated with

unpredicted reactions of viewers or other witnesses of the action; it may also be associated with trans-like mental states due to sub-consciousness processes. Improvisation during a performance piece means revealing the creative process, which allows the audience to understand it – to get to know the structure of the action and the idea of the artist. Improvisation is anti-institutional and anarchic, and therefore it is political. By improvising, artists get closer to life, to the social and political situation – they comment on it and change it. To conclude, as Alessandro Bertinetto (following Hans-Georg Gadamer's thought) wrote: "In such improvisational practices, art is intended not as a mirror of reality, but rather as a tool for transforming it."[24]

Notes

[1] A rare example of a performance art failure which led to a disaster was a performance by Ko Z (Z Hkawng Gyung), *Self-burning*, in 2011 during the InterAkcje festival in Piotrków Trybunalski (Poland). I described it in detail in: Małgorzata Kaźmierczak, "13th International Performance Art Festival Interakcje (Piotrkow Trybunalski + Warsaw / Bielsko-Biala / Krakow)," *Livinggallery.info,* published electronically 22.06.2011 http://livinggallery.info/text/interakcje, accessed 13.01.2020.

[2] Jerzy Luty, "'Demokratyzacja sztuki' czy 'nowa wspaniała kontyngencja'? Estetyka pragmatyczna wobec aleatoryzmu muzycznego," *Dialogi o Kulturze i Edukacji*, no. 1 (2012): 99, 100. Translated by MK.

[3] Alessandro Bertinetto, "Improvisation and Artistic Creativity," *Proceedings of the European Society for Aesthetics* 3 (2011): 90–91.

[4] Marian Figiel et al., "Polifonia głosów - KONGER," *Fort Sztuki* 1 (2004): 37.

[5] John Dewey, *The Later Works, 1925–1953*, ed. Jo Ann Boydston, vol. 10: 1934 Art as Experience (Carbondale: Southern Illinois University Press, 2008), 34.

[6] See: Smart Museum of Art, *Tom Marioni: The Act of Drinking Beer*, podcast audio, https://vimeo.com/37981379.

[7] Allyson Grey and Alex Grey, "One Year Art/Life Performance. Interview with Linda Montano and Tehching Hsieh," in *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, ed. Kristine Stiles and Peter Selz (Berkeley-Los Angeles-London: University of California, 1996), 778–783.

[8] Kuba Bielawski et al., "Moja definicja sztuki performance," *Sztuka i Dokumentacja* 1 (2009): 72.

[9] Eric Kutner, "Shot in the Name of Art," *The New York Times*, published electronically 20.05.2015 https://www.nytimes.com/2015/05/20/opinion/shot-in-the-name-of-art.html, accessed 13.01.2020.

[10] See the video: http://video.wrocenter.pl/wideo/od-monumentu-do-marketu/crash/.

[11] Blair French, "Aftermath: The Performance / Installation Nexus" in *Perform, Repeat, Record*, ed. Amelia Jones and Adrian Heathfield (Bristol-Chicago: intellect, 2012), 421–422.

[12] See: https://www.youtube.com/watch?v=QAHagdSBATM.

[13] Dariusz Fodczuk, *Przypadki, błędy, pomyłki*, private correspondence, 15.03.2019.

[14] See: http://livinggallery.info/web/projects/project_c.

[15] Anthony Howell, *The Analysis of Performance Art: A Guide to its Theory and Practice* (Amsterdam: Harwood Academic Publishers, 2000), 167.

[16] Allan Kaprow, "Excerpts from 'Assemblages, Environments & Happenings' (1966)," in *Happenings and Other Acts*, ed. Mariellen R. Sandford (London: Routledge, 1994), 239.

[17] Edgar Landgraf, *Improvisation as Art: Conceptual Challenges, Historical Perspectives* (New York-London: Continuum Publishers, 2014), 19–29.

[18] Alessandro Bertinetto, "Performing Imagination: The Aesthetics of Improvisation," *Klesis – Revue philosophique* 28 (2013): 63.

[19] Małgorzata Kaźmierczak, "InterAkcje under the banner of the audience – 14th International Action Art Festival InterAkcje," *Livinggallery.info*, published electronically 07.07.2012, http://www.livinggallery.info/text/interakcje2012, accessed 12.05.2020.

[20] See: https://stelarc.org/?catID=20353.

[21] Hazel Smith and Roger T. Dean, *Improvisation, Hypermedia and the Arts since 1945* (London-New York: Routledge, 2007), 257–258.

[22] About the so-called probability mechanism, see: Tadeusz Pawłowski, *Happening* (Warszawa: WAiF, 1988), 114–120.

[23] Akenaton et al., "InterAkcje2012. Artists' Statements," *Sztuka i Dokumentacja*, no. 7 (2012): 114.

[24] Alessandro Bertinetto, "What Do We Know Through Improvisation?," *Disturbis*, no. 14 (2013): 13.

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ACCIDENT, ARTISTIC INTENT AND ERROR: A STUDY OF (UN) INTENTIONALITY IN POST-WORLD WAR II CROATIAN ART

An exhibition held in 2005 at the Mayor Gallery in London, intriguingly and aptly named *Ape Artists of the 1950s,* presented the public with the art works of several primates, including a chimpanzee by the name of Betsy, whose work was originally presented to the public in the UK and the US in 1957 and 1958, respectively.[1] Accompanied by a press release explaining the working process of primates (courtesy of anthropologist Desmond Morris), the presented works served to illustrate a significant point: that they were made with intent, despite not being made by a human. What made them even more sensational was their similarity to contemporary Abstract Expressionist works and related artistic practices such as the use of automatism and chance (visible, for example, in the dripping technique and its roots in Surrealist automatism), which, at least to some degree, could also be applied to the works of primates. However, this was not the first time that the eyes of the public and gallerists were caught by the handiwork of primates.[2]

For the purposes of this essay, the story of Betsy's artistic career serves not to equate artists with chimps in any way. Rather, it serves to point to a theory of art that was introduced by the philosopher George Dickie in 1974 and was further developed in the 80s: the institutional theory of art. Dickie himself referred to Betsy's paintings (note that the term 'artwork' is not applied here) presented at the Field Museum of Natural History in Chicago; he explained that, even if they had been situated in an art gallery context, Betsy would merely have been seen as the maker. The title of 'artist' would have been bestowed upon the person who intentionally exhibited the chimp's paintings as artworks, such as the curator or gallerist. Dickie elaborates on this by pointing out that Betsy could not see herself as a member of 'the Artworld' – a term coined by Arthur C. Danto referring to "the broad social institution in which works of art have their place."[3] This leads to the relevance of the basic premise of Dickie's theory for this paper: that a work of art is largely defined by the institutional context in which it is presented and that it must be based on *human intent*.[4] It is precisely this idea of intent – its opposition or perhaps proximity to accident and error in the artistic process given their intentional use – that shall be the focus of this paper.

Artists' fascination with these practices, however, is not confined to Abstract Expressionism:

it can be seen in the works of the Surrealists and Dadaists half a century prior to Dickie's development of the institutional theory of art. Although he did not identify with either of these movements directly, one artist who was closely related to both movements and who was actively engaged in these practices was Marcel Duchamp. His artworks, several of which will be discussed here, speak for themselves. Meanwhile, it is worth setting the foundation for their further analysis in this paper in a concept Duchamp referred to as the "art coefficient." To quote the artist directly:

> Consequently, in the chain of reactions accompanying the creative act, a link is missing. This gap which represents the inability of the artist to express fully his intention; this difference between what he intended to realize and did realize, is the personal 'art coefficient' contained in the work. In other words, the personal 'art coefficient' is like an arithmetical relation between the unexpressed but intended and the unintentionally expressed.[5]

This gap, as Duchamp interprets it, provides room for misinterpretation and reinterpretation by the spectator. Thus, it also provides opportunities for error on behalf of both the spectator and the artist (who often uses error as an intentional artistic strategy). This leads to the spectator becoming a co-creator of the artwork through the process of interpretation – an idea that Duchamp was quite fond of. Many of Duchamp's works serve to illustrate his fascination with error and chance.[6] Not to mention that the entire phenomenon of Duchamp's ready-mades is founded on the idea of artistic intent, by which the nomination of an everyday object as a work of art becomes the primary determinant for the artwork.

Some of Duchamp's better-known works that are based on chance and are worth mentioning include his first ready-made, *Bicycle Wheel* (1913), a product of the artist's procrastination in cleaning out his studio; *Unhappy Readymade* (1919), produced by Duchamp's sister Suzanne on the basis of Duchamp's specific instructions; and the infamous *Large Glass* (1915–1923), which Duchamp considered finished when it was accidentally broken in transit. It is also worth mentioning the well-known photograph by Man Ray entitled *Dust Breeding* (1920), which depicts a thick layer of dust that Duchamp had allowed to accumulate on the bottom of *Large Glass* with the aim of producing a certain discoloration which was, once again, outside of his control.[7] All of the aforementioned works can be interpreted as examples of *seemingly* unintentional intentionality, an idea closely related to Duchamp's notion of the "ready-made intention." As the artist explains it, the "ready-made intention" is one for which the artist is not fully responsible but that he/she utilizes and respects.[8] In Duchamp's case, the intention was that of artistic experimentation, but more importantly that of creating works that are anesthetic and devoid of good or bad taste. Duchamp's utilization of the ready-made intention also served to challenge established ideas of authorship, artworks and art in general. Ideas characteristic not only of this artist's works but also of many anti-art movements of the 20th century include Dadaism, Surrealism, Neo-Dada, Conceptual art and, more broadly, avant-garde and neo-avant-garde practices.

It is worth noting that the Croatian artists that employed strategies similar to those of Duchamp (e.g. Braco Dimitrijević, Goran Trbuljak, Tomislav Gotovac, certain members of the Gorgona group like Ivan Kožarić and Josip Vaništa, just to name a few), which shall be referred to in this text as 'appropriation strategies,' were not influenced by him directly, though they were most probably acquainted with his ideas. Duchamp's avant-garde films were shown at the Zagreb Cinema in the late 1950s (where Gotovac had the opportunity to see them),[9] and his ideas were discussed at the Genre Film Festival (GEFF) in Zagreb during the 1960s.[10] There is anecdotal evidence of members of the Gorgona group planning a collaboration with Marcel Duchamp shortly before his death in 1968.[11] Duchamp's ready-made and similar works were presented at the exhibition *La Boite en Valise* held in Gallery of Contemporary Art in Zagreb in 1984.[12] In addition to this, his texts were translated and published in Belgrade in 1972,[13] and then again in 1984,[14] from where they could easily reach Croatia. An entire series of essays was devoted to Duchamp in the Croatian magazine *Quorum* in 1988,[15] and that same year, the exhibition *Ready-mades* was organized in a local bookshop in Zagreb in which several of the aforementioned artists partook.[16]

Further individual instances could be noted. However, Duchamp's direct influence on Croatian artists becomes less relevant when one realizes that they commonly arrived at their own appropriation strategies through independent experimentation and thinking, albeit grounded in well-developed theoretical and practical knowledge of art abroad (which they acquired via printed material, but also through direct correspondence with artists from abroad). This suggests their awareness of the trends and ideas dominant on the European art scene despite the specific socio-political climate in Yugoslavia at the time, whose borders had mainly been closed to the outside world until the Tito–Stalin split in 1948. The neo-avant-garde art scene of former Yugoslavia has been and continues to be a well-researched topic among Croatian art historians and historians alike and serves to support the claim that international artistic relations influenced individual artistic paths as well as artistic collaborations. Croatian artists could (even as initiators) often be found at the forefront of such collaborations which provided spaces for the germination of new artistic ideas and their local developments.[17]

The art production of the 50s and 60s (e.g. Art Informel, Neo-Dada and Pop Art trends) and even more so the 70s and 80s (for example, Conceptual art) can be considered a part of the broader European art scene thanks to an influx of art-related news, the growing number of artistic contacts, formal and informal gallery spaces and a general liberalization of official attitudes towards art, all of which gradually began to grow in number since 1948. All of these factors combined to produce fertile ground for artistic experimentation that was predominantly technical in nature throughout the 1950s but leaned significantly more towards institutional criticism and challenging artistic norms/concepts with the development of Conceptual art in the late 1960s and, respectively, the 1970s. However, regardless of the movements with which these artists can be associated (in this case, Art Informel, Conceptual art, and the neo-avant-garde in general), their utilization of chance and accident, their rather playful attitudes toward the creative process, as well as their experimentation with artistic intent or a lack thereof fits into the formula of the art coefficient, as shall be explained further.

For the sake of brevity, the scope of this essay shall consider only four artists, although many more Croatian artists could be mentioned. These artists were chosen primarily because of the intensity with which they experimented with accident and error; they were also chosen to represent the three decades that this paper focuses on and to trace the trajectory of the development of these practices. The artists in question are Ivo Gattin (one of the most fervent practitioners of Art Informel in Croatia), Tomislav Gotovac (a neo-avant-garde artist and experimenter in the media of photography, video, performance art, body art, and collage), Braco Dimitrijević and Goran Trbuljak. In 1969, the latter two artists formed the artistic duo they called "Pensioner Tihomir Simčić," but their individual work is also valued for their leading roles in the development of Conceptual art in Croatia throughout the 1970s and 1980s.[18]

Dating back to 1956, Ivo Gattin became well known for his experimentation with non-painterly materials, as is characteristic of Art Informel, a movement that was prevalent in Europe in the 1940s and 1950s and permeated the Croatian art scene of the 1950s. Some of Gattin's favorite materials included sand, resin and industrial lacquers, often in combination with pure black pigment.[19] Apart from his choice of materials, Gattin's working process deserves special attention. Recordings show him seated or crouched on the ground next to this dark mass of materials using, for the Croatian artistic context, rather untraditional methods such as burning (*Ivo Gattin u Galeriji Adris - YouTube*,

2016) to create works such as *Red Surface with Two Incisions* (1961).[20] The use of such materials and techniques demonstrates Gattin's conscious, intentional causation of chance effects wherein he serves as a trigger of sorts, and allows chemical processes to do the rest.

Gattin's interest in the use of chance can also be seen in an anecdote involving John Cage, who was one of the main guests at the Music Biennale Zagreb in 1963. Cage was well-known even at the time of his incorporation of chance into his music. To return to the evening of the Music Biennale in Zagreb, after performing, Cage visited Ivo Gattin's atelier in Zagreb, where they were joined by prominent members of the Zagreb art scene, including artists, art historians, and musicians. According to some accounts of the evening, Gattin handed out marbles to his guests. They were then instructed to dip the marbles in paint and throw them onto paper. Gattin thus relieved himself of his role as a solitary artist, enabled the creation of a collective work of art, and by balancing between art production and child's play he allowed chance to form the outcome of this collective, spontaneous action.[21] Compared to his Informel works, chance seems to have played a slightly smaller role in this case, since to some degree Gattin performed the role of conductor. He demonstrated his artistic intent by planning out the action and giving over some of his authority to other cocreators. Thus, he somewhat mitigated the effects of chance, but also left room for accidents to happen.

Moving forward to the mid-1960s, Tomislav Gotovac produced his first series of collages in a burst of creative output. In 1964 and 1965 Gotovac created hundreds of collages after several years of collecting fragments from his everyday life such as adhesive bandages, movie tickets, cigarette butts, torn strips of newspaper and other remnants of his personal reality.[22] However, these collages were not presented to the public until a 1976 exhibition at the Gallery of the Student Cultural Center in Belgrade. In 1988, an entire exhibition, held at the exhibition salon of the House of the Yugoslav People's Army (Dom JNA) in Zagreb, entitled "Strategies of Collage" (hrv. *Strategije kolaža*), was devoted to them. In the foreword of the catalogue for this exhibition, art historian Zvonko Maković drew attention to an important characteristic of Gotovac's collages (or rather collages in general): they are only seemingly accidental and are, in fact, very intentional.[23] The latter is also a characteristic of this artist's movies: they are based on the technique of montage, a commonly used film-editing technique, and are thus closely related to collage. According to Benjamin D. Buchloh, montage (and collage) can be seen as the source of artistic appropriation strategies.[24] Additionally, Peter Bürger views montage as one of the core principles of avant-garde art. This could be extended to neo-avant-garde art even though, as Bürger notes, the latter had revived avant-garde art, simultaneously causing its acceptance (which is contradictory to avant-gardist antitraditional stances).[25] Appropriation strategies can be traced back to the first collages, after which they were radicalized by Marcel Duchamp. Regardless of their origins, the lineage that includes collages, ready-mades, assemblages, often also installation art, artistic environments, and even trash art, form a complex web of relations between the historical avant-gardes and neo-avant-garde practices. All that is antitraditional, in this case, takes on a somewhat ironic undertone.

Coming back to Tomislav Gotovac's movies, he was a proponent of using chance even in this medium. By capturing random people and events with his camera, switching between them as he sees fit and often at a fast pace (like in the movie *Blue Rider (Godard-art)* from 1964), Gotovac uses a montage strategy to create order out of this apparent disorder. Such works demonstrate how much thought he puts into organizing the seemingly accidental, as is typical of all his works: movies, performances, photographs and collages alike.[26] Referring to his performances, the artist himself explains that "Every detail of action is prepared and incorporated with similar care and selected semantic relationships: nothing is left to chance (in other words, chance is incorporated); any possible surprises should be anticipated."[27] In this case, one might notice a fine balance being struck between chance and intent. By embracing chance and accidents, the artist even more firmly demonstrates his intent.

Throughout his filmmaking career, which began in the early 1960s, Gotovac developed his life-long motto "It's all a movie!", which epitomizes his fascination with cinematography.[28] He spent much of his time watching films at the Cinema Club Zagreb, where he had the opportunity to see many avant-garde movies, including those of Duchamp, Léger, and others who also employed chance in their works.[29] To illustrate Gotovac's familiarity with his artistic predecessors and contemporaries, he openly expressed his admiration for Jasper Johns' skillful combination of the "accidental with the strictly programmed."[30] This can be seen, for example, in Johns' approach to painting, in which he embraced accidental drips, as well as the allusions to Duchamp's work in his art. The combination of the 'accidental and programmed' yet again illustrates the many degrees of chance that can be present in an artwork.

Several Croatian art historians (e.g. Miško Šuvaković and Marijan Susovski) have noticed a hint of Duchamp in the works of the final two artists that this paper will address: Goran Trbuljak and Braco Dimitrijević. These two artists, both of whom are artistically productive to this day, began their collaboration in 1969 and continued to develop their individual artistic careers throughout the following decades. However, the focus here will be on their partnership in the Pensioner Tihomir Simčić group in 1969 and 1970. It is worth recounting the original story of this name as it is telling of the basic artistic principles adopted by this duo. In 1969, they organized an exhibition in their alternative exhibition space "Haustor" in Zagreb, where they strategically placed a lump of clay behind the door at the height of the doorknob. The intention here was to allow an accidental gallery-goer to create their own artwork, which was prepared beforehand by the 'arranger' (also called the 'ex-artist'). The person appointed to push the doorknob into the prearranged lump of clay and accept it as his own work was a man by the name of Tihomir Simčić. The role of accident is central to this and several other artworks of the Pensioner Tihomir Simčić group. Trbuljak and Dimitrijević developed their own view of the creative act and, taking on the role of the ex-artist/arranger, aimed to provide the circumstances for an accidental artwork to be created. They continued to provoke situations in which a person, often unknowingly and thus unwillingly, could create a visual change in a given material. It was precisely this seemingly banal visual change that Dimitrijević and Trbuljak thought of as the artwork itself because it had the power to change one's perception of the mundane.[31] Thus, the roles of artist and observer were inverted: the artist became the 'anonymous artist' or 'ex-artist' and the observer took on the role of the accidental participant, in turn relieving the ex-artist of their former artistic obligations, at least partially.[32] This is somewhat reminiscent of Roland Barthes' idea of the death of the author as it demonstrates the flexibility of the idea of the artist and rejects the idea of the artist as genius or demiurge.

To underline once more the basic premises of Trbuljak's and Dimitrijević's work, through rejecting the concept of a unique work of art and the artist as sole creator, they formed a new concept of art that can be the result of anyone's "accidental, mechanical, 'non-artistic' action inside a certain initial and previously 'arranged' creative situation."[33]

Of course, one could draw a parallel between this artistic process and Betsy's situation elaborated on by Danto (as mentioned at the beginning of this paper), whereby Betsy was hypothetically deemed the 'maker' of a painting. However, a curator who presented Betsy's painting in an artistic context was thought of as the 'artist' since only they had the *human* intent necessary to create an artwork. The main issue of drawing such an analogy would be that the people partaking in Trbuljak's and Dimitrijević's artistic situations are just that: people. They do indeed have the capacity to see themselves as artists and, more broadly, as members of the Artworld. Some of them even did so by accepting this new role. The core concept here is artistic intent, or nomination in Duchampian terms. That is to say, something can be considered a work of art as long as it is supported by clear artistic intent (not necessarily that of the 'maker' of the artwork) and is assigned the status of an artwork by a member/

members of the Artworld. Typically, this would initially be the artist him/herself (to refer back to Dickie's institutional theory of art).

Apart from *The Relief of Tihomir Simčić*, another example that illustrates this point is *Painting by Krešimir Klika* (1969). In this case, Trbuljak and Dimitrijević arranged a situation in which an accidental driver drove over a carton of milk placed in the middle of the street.[34] The event and the following exchange were photographically documented. The accidental participant is depicted signing the newly and unintentionally created artwork, thus accepting it as their own and assigning it the status of a work of art. Another noteworthy work in this context is Dimitrijević's *Accidental Sculpture* (1968), which is quite similar in that it was also created by an accidental participant who ran over a package of powdered plaster placed on the street by Dimitrijević. In comparison to *Painting by Krešimir Klika*, however, Dimitrijević did not refer to the entire action as a work of art but rather thought of the gypsum dust cloud as being the artwork.[35] The emphasis is therefore placed on the physical outcome instead of the entire process. In addition to this, the 'maker' of the artwork also remained anonymous, in contrast to Krešimir Klika from the aforementioned work, which leads to Braco Dimitrijević taking authorship of *Accidental Sculpture*.

Nicolas Bourriaud explains that "Art, too, is made up of chaotic, chance meetings of signs and forms. Nowadays, it even creates spaces within which the encounter can occur. Present-day art does not present the outcome of a labour, it is the labour itself, or the labour-to-be."[36] It may be said of Trbuljak and Dimitrijević that they provided the spaces for such encounters and therefore enabled the sphere of art to expand and become more 'relational', to use Bourriaud's terminology. By surrendering some of their authorship to an accidental participant (a 'chance meeting' in itself), they create a more relational art, one that is based on interactions, taking into account and even incorporating the context. This would be similar to what art historian Ješa Denegri referred to when speaking of these artists' works as artistic causalism, which he closely related to the idea of appropriation.[37] For example, in Trbuljak's work *The Back of a Painting by F. K.* (1969), which was created prior to the duo's collaboration, the artist merely noticed the dusty remnants of a painting that used to hang on the wall and appropriated this space, together with the dust that symbolized the phantasmal painting, as his own work.[38]

Regardless of their initial similarities, Trbuljak and Dimitrijević developed different interests with respect to the role of chance in their work. As demonstrated in his infamous "Casual Passer-By" series, which began in 1971 and consisted of enlarged photographs of accidental passers-by placed in significant and strategic public locations in several European cities (including Zagreb, Venice, Paris and London, to name a few), Dimitrijević showed a great interest in the accidental subject of an artwork. Furthermore, in this and later works he expressed great skepticism regarding certain cultural and artistic norms, including the role of the artist, art institutions and the notion of an artwork.

Meanwhile, Trbuljak continued to focus significantly more on institutional criticism and challenging established ideas of the 'artist' and anonymity. This can be seen in his actions *Referendum* (1972), and *Anonymous Artist – Goran Trbuljak* (1972–1974), in which he handed out a questionnaire to casual passers-by (or art critics in the latter case), asking them to evaluate his status as an artist. The reason I mention these works, which were clearly intentional from their very conception and did not incorporate chance, is their role in proving the validity of the institutional theory of art. The results of *Referendum* showed that the majority of passers-by deemed Trbuljak, of whom they had not previously heard, an artist in his own right. Trbuljak thus illustrated that an artist is anyone who is given the opportunity to be an artist. This is closely related to his view of art as democratic and his belief that anyone can be an artist. Of course, Trbuljak was not the first artist to take this stance. One may call to mind Joseph Beuys' idea of social sculpture. Like Beuys, Trbuljak also believed in every person's capacity to create art, thus demystifying the artistic process by putting an emphasis on human intent, which is ingrained in every human being.

As was pointed out at the beginning of this paper, its three central notions are those of artistic intent, accident and error. The selected artworks and artists were chosen to illustrate the main idea that artistic intent is inherently human and that the title of 'artist' is rather ambiguous and often institutionally defined. That being said, artistic intent and anti-institutional stances seem to have played a key role in the formation of artistic practices in the context of Yugoslav self-management Socialism (i.e. workers' self-management), in which technocracy and bureaucracy primarily held the reins of production and the distribution of goods.[39] In a world where the individual was subject to the collective, artists in search of individual freedom and self-expression may have turned to appropriation strategies in order to affirm their own identity and confuse established notions of 'artist' and 'artworks' as dictated by institutions. Some did so by conflating the deeply personal with the overtly public (Gotovac) or by giving up control of the artistic process (Gattin), while others chose to actively engage the viewer in the art-making process (Dimitrijević and Trbuljak) to further blur the lines between artist and spectator, as well as between artistic intent (and artistic control) and chance.

If any lesson can be learned from Goran Trbuljak and Braco Dimitrijević, it is that any person has the potential to be an artist. Furthermore, these artists' works and those of Ivo Gattin and Tomislav Gotovac serve to point to the fact that accident and error can play a pivotal role in the creative act. If embraced, they can even serve the artwork. Put in Duchampian terms, the art coefficient – the gap between the unexpressed/intended and unintentionally expressed, in which accident, misinterpretation, and error resides – can be conducive to the artistic process. It can even stimulate artistic production, create new art forms based on accident and error, and challenge established artistic norms in the process. These provocations lie at the core of avant-garde and neo-avant-garde art and are, in fact, central to the role of the contemporary artist who has the privilege, or perhaps the obligation, to test the boundaries of art.

Notes

[1] "Ape Artists of the 1950s," *Artnet*; http://www.artnet.com/galleries/the-mayor-gallery/ape-artists-of-the-1950s/ accessed 13.01.2020.

[2] Andrew Dodds, "Ape Artists of the 1950s," *Frieze*; published electronically 6.05.2006 https://frieze.com/article/ape-artists-1950s, accessed 10.01.2020.

[3] George Dickie, "What Is Art? An Institutional Analysis," in *Aesthetics: a comprehensive anthology*, ed. Steven M. Cahn and Aaron Meskin (Malden, MA: Blackwell Pub, 2008), 429.

[4] Ibidem, 435.

[5] Marcel Duchamp, *The essential writings of Marcel Duchamp*, ed. Elmer Peterson and Michel Sanouillet (London: Thames and Hudson, 1975), 139.

[6] Artistic use of chance and (intentional) error is a complex issue on its own. However, for the purpose of this essay, it is worth emphasizing its role in several artistic movements of the twentieth century, including Dadaism (e.g. Jean Arp's *Collage with Squares Arranged According to the Law of Chance*, 1916–17), Surrealism (the practices of automatic writing and the infamous Exquisite Corpse game), Abstract Expressionism (Pollock's drip paintings), John Cage's musical compositions (his use of the *I Ching* to compose them), and Cage's influence on the Fluxus movement which in general utilized chance (for example, George Brecht's *Chance Paintings* from the late 1950s). Yugoslavian artists were well-aware of these artistic movements and their basic premises, as exhibited by magazines such as Dada Jazz and Dada Tank (1922) and Zenit (1921–1926), the Belgrade Surrealists which were most active in the early 1930s, Edo Murtić's series of paintings *American Experience* (1951–1953), Cage's presence at the Music Biennale Zagreb in 1963, and his compositions being performed a year earlier. This is just to name a few instances to provide a slightly broader context for this essay.

[7] David Hopkins, *After modern art: 1945–2000* (Oxford -New York: Oxford University Press, 2000), 60.

[8] Zoran Gavrić, *Marcel Duchamp: izbor tekstova* (Beograd: Muzej savremene umetnosti, 1984), 37.

[9] Zvonko Maković, *Strategija kolaža, Tomislav Gotovac - kolaži,* (Zagreb: Izložbeni Salon Doma JNA, 1988), Exh. cat., 4; Branka Stipančic, *Mišljenje je forma energije: eseji i intervjui iz suvremene hrvatske umjetnosti* (Zagreb: Arkzin-Hrvatska sekcija AICA, 2011), 91; Vesna Ledić, Adriana Prlić, and Miroslava Vučić, eds., *Šezdesete u Hrvatskoj: mit i stvarnost* (Zagreb: Muzej za Umjetnost-Obrt: Školska Knjiga, 2018), 95.

[10] For more information on the Zagreb Genre Film Festival see: Mihovil Pansini, *Knjiga GEFFA 63* (Zagreb: Organizacioni Komitet GEFF-a, 1967).

[11] Ješa Denegri, Ivana Janković, and Željko Kipke, *Gorgona* (Zagreb Agroinova, 2018), 75-80.

[12] Marijan Susovski, *Marcel Duchamp: La boite en valise* (Zagreb: Galerija Grada Zagreba, 1984), Exh. cat..

[13] "Marsel Dišan (Marcel Duchamp)," *Likovne sveske*, no. 2 (1972): 87–99.

[14] Zoran Gavrić, *Marcel Duchamp: izbor tekstova* (Beograd: Muzej savremene umetnosti, 1984).

[15] Maurizio Calvesi, "Duchamp i učenost," *Quorum: časopis za književnost* 19, no. 2 (1988): 324–329; Katarina Martin, "Anemic-cinema Marcela Duchampa," ibidem: 309–323; Gloria Moure, "Etant Donnes," ibidem: 334–338; "Jezik," ibidem: 342–345; "Optički eksperimenti," ibidem: 346–347; "Ready-mades," ibidem: 339–341; Yoshinki Tono, "Duchamp i 'inframance'," ibidem: 330–333; Žarko Vijatović, "Marcel Duchamp," ibidem: 304–308; Yves Arman, "Pitanje personaliteta," ibidem: 348-352.

[16] See: Žarko Vijatović, ed., *Ready-mades* (Zagreb: Author's edition, 1990).

[17] Further and more recent reading on this topic may include the following: Dubravka Djurić and Miško Šuvaković, eds., *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991* (Cambridge, MA: MIT Press, 2003); Ješa Denegri, "Neoavangarda u hrvatskoj umjetnosti 50-tih i 60-tih godina: skupine EXAT-51 i Gorgona," *Republika* 12, no. 5 (2003), 59–69; Miško Šuvaković, *Neoavangarda i konceptualna umjetnost u Hrvatskoj: živjeti izvan svoje glave : asamblaž povijesnih, teorijskih i filozofskih dispozitiva* (Zagreb: DAF, 2019).

[18] In order to better equate the reader with these artists, it is worth providing the approximate pronunciations of these artists'/groups' names: Ivo Gattin (iːvɒ gʌtiːn), Tomislav Gotovac (tɒmislʌv gɒtɒvʌs), Braco Dimitrijević (brɑːso dimitrijeviʧ), Goran Trbuljak (gɒrʌn trbɒljʌk), Tihomir Simčić (tihɒmir simʧiʧ).

[19] Ješa Denegri, *Prilozi za drugu liniju 2: dopune hronici jednog kritičarskog zalaganja: EXAT-51, Nove tendencije, radikalni enformel, Gorgona* (Beč-Beograd: Macura, 2005), 78.

[20] Adris grupa, *Ivo Gattin u Galeriji Adris*, https://www.youtube.com/watch?v=wCnWiPSsWWg, accessed 13.01.2020.

[21] Denegri, Janković, and Kipke, 714.

[22] Darko Šimičić, interview by Dora Derado, 2018.

[23] See: Zvonko Maković, *Strategija kolaža, katalog izložbe Tomislav Gotovac - kolaži* (Zagreb: Izložbeni salon Doma JNA, 1998), 5.

[24] Benjamin. Buchloh, "Allegorical Procedures: Appropriation and Montage in Contemporary Art," *Artforum* 21, no. 1 (1982): 44–46.

[25] Peter Bürger, *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984), 73–82.

[26] Aleksandar Battista Ilić, ed., *Tomislav Gotovac* (Zagreb: Hrvatski Filmski savez, 2003), 14.

[27] Vlasta Delimar and Milan Božić, *Apsolutni umjetnik = Absolute artist : Antonio Gotovac Lauer* (Zagreb: Domino, 2012), 109.

[28] Battista Ilić, 268.

[29] Vesna Ledić, Adriana Prlić, and Miroslava Vučić, eds., 95.

[30] Branka Stipančić, ed., *Riječi i slike = Words & images* (Zagreb: Institut Otvoreno društvo - Hrvatska, 1995), 200.

[31] Ješa Denegri and Jasna Galjer, *Prilozi za drugu liniju: kronika jednog kritičarskog zalaganja* (Zagreb: Horetzky, 2003), 429–431.

[32] Djurić and Šuvaković, 223.

[33] Ljiljana Kolešnik and Petar Prelog, *Moderna umjetnost u Hrvatskoj 1898-1975* (Zagreb: Institut za povijest umjetnosti, 2012), 396–397.

[34] Tihomir Milovac, ed., *The misfits: conceptualist strategies in Croatian contemporary art = Neprilagodeni: konceptualističke strategije u hrvatskoj suvremonoj umjetnosti* (Zagreb: Muzej suvremene umjetnosti, 2002), 9.

[35] "Braco Dimitrijević," Avantgarde Museum, https://www.avantgarde-museum.com/en/museum/collection/authors/braco-dimitrijevic~pe4444/, accessed 13.01.2020.

[36] Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance, Fronza Woods, and Mathieu Copeland (Dijon: Les Presses du Réel, 2009), 110.

[37] Denegri and Galjer, 436.

[38] Slobodan Dimitrijević, "Grupa penzioner Tihomir Simčić. Čovjek i čovjek stvaralac, vizija osjećanje, stvaranje i djelo," *Novine Galerije Studentskog centra* 12 (1969/1970): 32–33.

[39] Gal Kirn, ed., *Post-Fordism and Its Discontents* (aaaaarg.org, 2019), 280.

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HOW IT WORKS, WHAT IT DOES. NOTES ON SELECTED DRAWINGS BY WINCENTY DUNIKOWSKI-DUNIKO IN THE CONTEXT OF THE MACHINE ART TRADITION

As I was going through the artistic output of Wincenty Dunikowski-Duniko, an active participant in the art world of the 1970s, I came across several sketches of machines and drawings depicting physical processes. Some ideas are more complicated than others in these sketches: some are simple notes penned on pieces of paper that cannot be treated as finished works of art; others are advanced device designs that are difficult to execute. Therefore, these projects have never materialized. However, I believe that today the effect of both the former and the latter is strengthened by not having developed beyond the hypothetical.

Regarding the structure of the devices, the works sometimes manifest false assumptions that explore the dominant discord between the intention that might lie behind the engineer's concept and the outcome that would make everyday activities easier for the eventual users. Sometimes the drawings are aimed at producing cognitive dissonance in the viewer. Hence, my conviction that these constructs make observations about the changes that the art world and the ordinary world underwent at the beginning of the second half of the 20th century. However, I do look at these drawings in other contexts too. I see them, for instance, as humorous reactions to the propaganda of success in the People's Republic of Poland, which maintained that the country ranked among the world's fastest-growing economies. The projects also display similarities not only to many themes from the rich tradition of machine art in the 20th century,[1] but also to the neo-avant-garde large-scale intents which in the 60s and 70s annexed space outside art institutions on either side of the Iron Curtain.

Duniko's experimenting with the mechanisms that set a work of art in motion dates back to the beginnings of his career. In the late 1960s he planned *Ruchome monochromy* [Moving monochromes], plain canvases stretched between two slowly turning rolls; drawings from this period still survive today.[2] The idea of tensioning a stretchy fabric on which spheres roll as they follow the material's tension dates from 1972 (*Gimnastic Batut*). Here, a score with machine-coded instructions on building an object was printed on a roll of perforated computer printer paper.[3] *Platforms* (before 1978) are drawings that illustrate actions to be performed using unusual plumb bobs made of iron instead of brass. These are attracted by

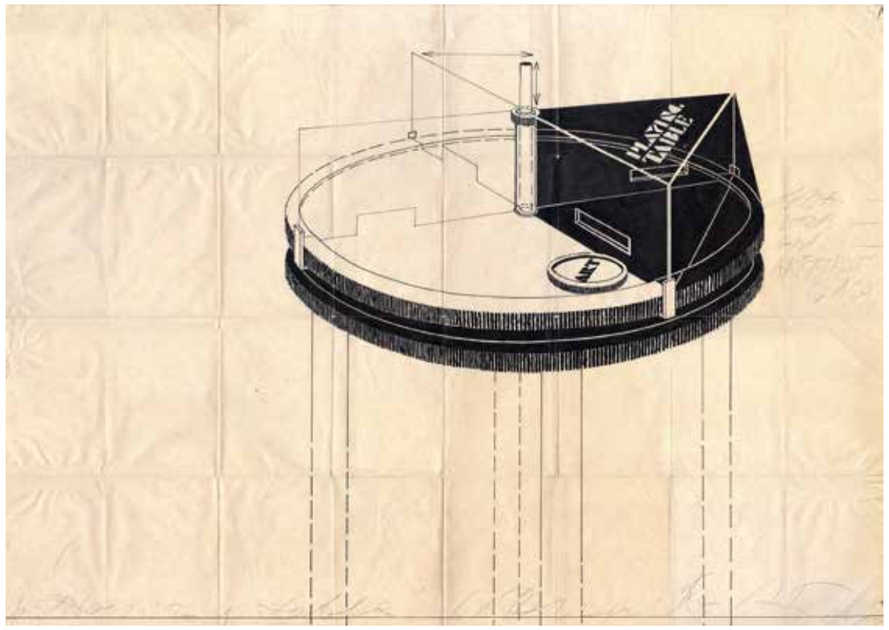
magnets attached to the title ramps, thus giving the illusion of disturbed gravity. This instruction also exists in printed form on computer paper.[4] The passion for engineering stayed with the artist for years. In the 90s he was still sketching an installation composed of three spherical objects whose interiors are lit in white, red, and black, respectively, and which are entered by viewers on hydraulic lifts; the name of the project, finished as a sketch in 1997, is *Absolute Light, Absolute Love, Absolute Nothing*.[5]

In the following paragraphs I focus on interpreting the three works which to me are most interesting as they are complex in terms of the structure of the machines, and the implied motion inspires symbolic readings. These works are also finished; they are complete as precise sketches. I will discuss *Art Playing Table* (1975) first, then *Przedłużenie życia ludzkości* [An extension of the life of mankind] (1974–1976), followed by *Rzeźba słoneczna* [Sun sculpture] (1972–1976). I intend to pay particular attention to the drawing *Art Playing Table*,[6] which was made by Duniko in pen and ink on soft, yellowy paper. The other two are miniature sketches on transparent graph paper and follow the conventions of sharp technical drafting and the 'aesthetics of administration'[7], both of which were characteristic of conceptual artists and were intended to facilitate attempts to understand the principles of operating specific machines. This is in contrast to the works of American Conceptualists, who in the mid-1960s strived to remove any traces of traditional artistry from their works. Mel Bochner, for example, exhibited photocopies of a notebook accompanied by a Xerox machine manual (*Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art*, 1966). In contrast, Duniko's projects are utopian, high-flown, and implicitly artistic right from the start: their purpose is to deal with art, to heal mankind, or to tame an element.

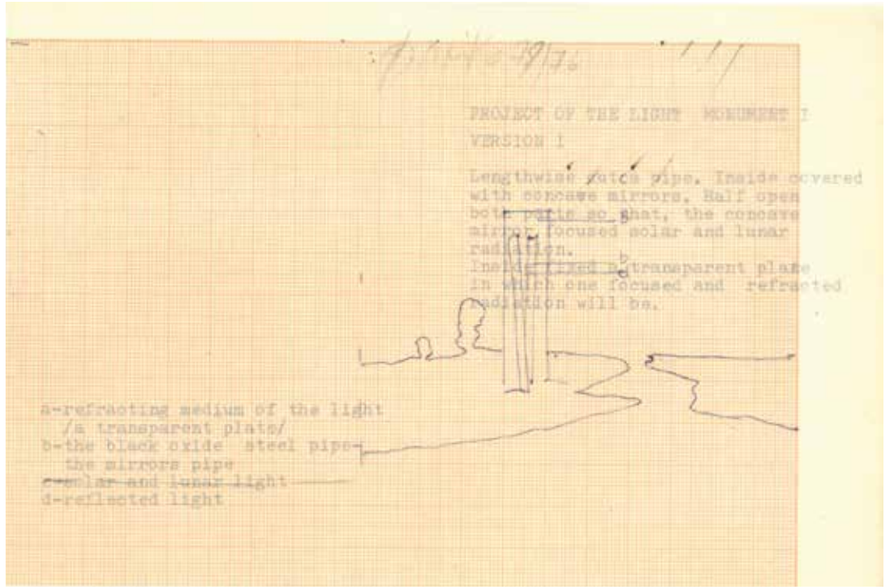
Studying structure usually reveals a natural need to understand how something operates. This theme is examined by Alfred H. Barr Jr.'s writing at the time of the *Machine Art* exhibition in New York's Museum of Modern Art in 1934. The show summarized the modern artists' preoccupation with machine-made items and machines themselves. Emphasis on the function of the items was noted. According to Barr, answers to questions about *how it works* and *what it does* are, apart from the sensory experience, crucial for perceiving beauty in the aesthetic of machines.[8] Perhaps surprisingly, the author upholds a classical definition of beauty: not only does beauty please the senses, but it is useful as well. My intention here is to expand upon such questions: are they relevant to post-conceptual art projects created about forty years after the major MoMA show?

Art Playing Table is a depiction of a machine shaped like a short cylinder. On the top, a black arm rotates, annotated with the phrase "PLAYING TABLE," and with a slit that is located slightly above the bottom edge. Before the arm, there is a coin annotated with the word "ART," which is unable to go through the opening because it is too low. The composition involves the viewer in consideration of the mechanics of the work, in which the principle of operation is emphasized alongside its obvious defect. The machine also looks like a simple revolving structure, although the author envisaged the hypothetical motion otherwise. With subtler strokes, he repeated the now-transparent arm in two subsequent stages: positioned halfway and at three fourths into the swing of the pendulum. In these suggested elements, the slit is taller, and its bottom edge coincides with the plane of the table, allowing the coin to fit easily within the limits of the opening. However, in the depicted stages of the arm's movement, no inside of that part of the device has been designed: only the front side of the pendulum is visualized. There is no inside in that future at all: the coin will remain motionless on the surface of the table.

The drawing displays the difference – contained in dissimilarity – between the structure and its motion, as well as between motion that can be logically deduced and motion that is confirmed empirically. Structure ceases to be the principle of operation: it does not determine movement, nor is the process determined by it. The structure of the machine is subject not to Newtonian mechanics but to



Wincenty Dunikowski-Duniko, *Art Plying Table*, 1975

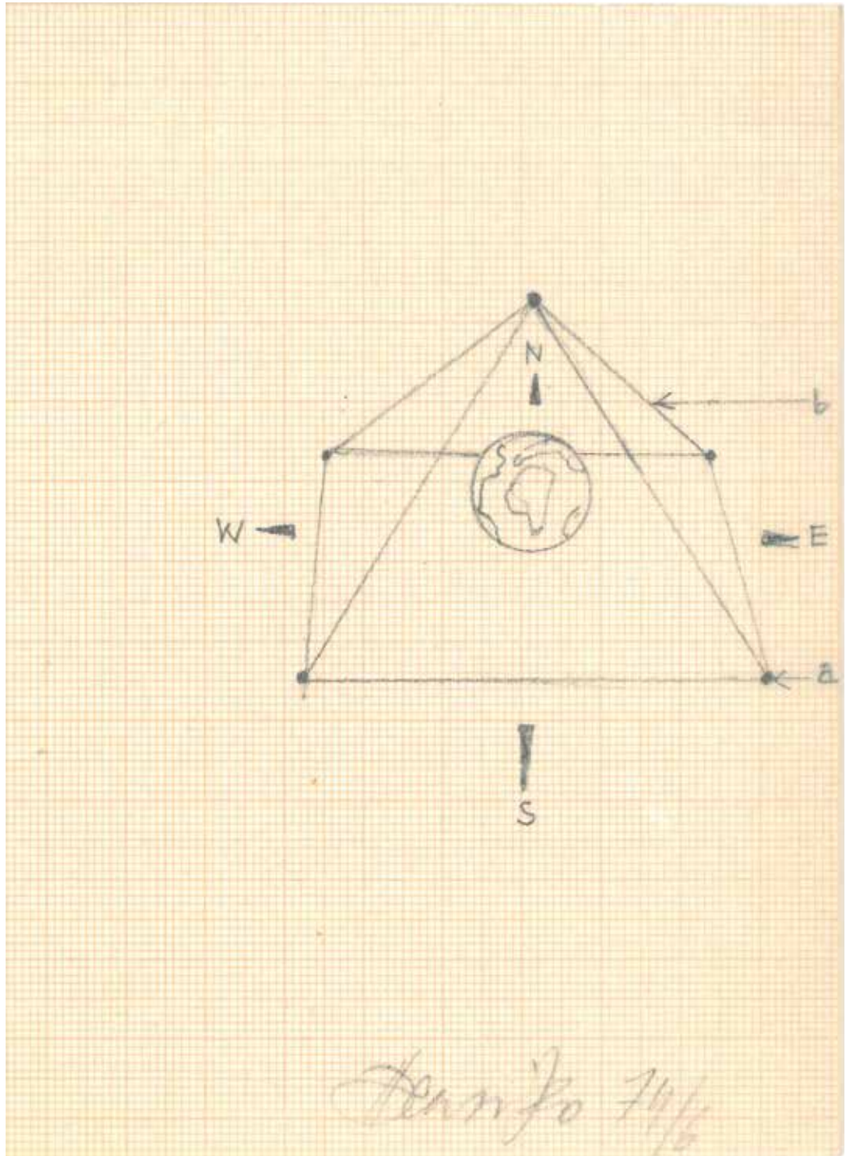


Wincenty Dunikowski-Duniko, *Rzeźba słoneczna (Sun Sculpture)*, 1972-1976

relativistic mechanics, which allow the pushed coin to remain motionless. The perception of beauty, Alfred H. Barr Jr. might have written, can still be linked with the function of the machine, but there is no way one could comprehend how the machine operates. Rather, one could conclude by asking *how is this even supposed to work?* However, I do not want to see this drawing as an exploration of the power of the absurd. The suggested motion and function within the device can certainly be interpreted symbolically, and the art of the 20th century is not short of analogous cases.

Depictions of motion have been understood allegorically since the beginnings of the avant-garde. The clumsy painting *Coffee Mill* by Marcel Duchamp (*Moulin à café*, 1911, held in the Tate Gallery collection), which highlights the related action rather than the object itself, is associated with the unreliable design of the French army's machine guns.[9] In his 1919 study *Alarm Clock*, also in the Tate Gallery, Francis Picabia did not suggest the principles of operation of the clock. It is the lack of principles being emphasized in these works that constitutes the overriding rule; this is not meant to show that the mechanism is dysfunctional, and it testifies not to the absurd and anarchic but to the condition of society right after the Great War.[10] Duchamp's *Large Glass* is actually a set of devices giving the illusion of motion – of an exchange of energy. A water wheel and rolls turning inside a chocolate mill, drawn with the precision of technical drafting, make for the engineered elegance of the design. *The Bride Stripped Bare by Her Bachelors, Even* (1915–1923) depicts an incredibly complex process, in which speculation and irrationality are accentuated. The ambiguity of the suggested system makes the work rank among the most complicated of the 20th Century. It is important to understand that the complexity here is both equally intended on the part of the artist and produced by creative readings of the piece.[11] *Slot Machine* by the German sculptress and installation artist Isa Genzken (*Spielautomat*, 1999, held in the collection of New York's MoMA) is an example of a late 20th-century work made from a gambling device. The housing of a slot machine has been obscured by prints of photographs: some of the author herself, others showing idols like Leonardo DiCaprio, Andy Warhol, and Lawrence Weiner. The mechanism cannot be seen, the motion is suspended, and the photographs construct a mental map. It is a quasi-self-portrait of the artist that deals with the visual genealogy of inspiration and with the process of absorbing attitudes. In the light of the examples given above, I am likely to agree with Andreas Broeckmann, who in his monographic study of the history of machines in art noted that using the iconography of engineering allows the depiction of phenomena unrelated to mechanics.[12] A diagram of a table is a device that is useful for playing a game with art. So, what was at stake in Poland in 1975, and who was involved from among Kraków's avant-garde-wise artists and theorists in the generation born after the Second World War?

In the year the sketches were created, Poland's most influential conceptual art dogmatist worked on defining the stages of the evolution of art, with the ultimate *stage zero* being the phase in which concepts borne in human consciousness cannot be revealed using any means we already have – they can only be suggested.[13] Jerzy Ludwiński's manifesto entitled *Sztuka niezidentyfikowana* [Unidentified Art] was published in 1975 in the catalogue of Kraków's cyclical event Spotkania Krakowskie [Kraków Meetings], held in the Pavilion of the Bureau of Art Exhibitions (BWA). Duniko's (b. 1947) most creative period of artistic drive was in Kraków in the 1970s, where he lived until emigrating to West Germany for good in 1981. He was concerned with ways of capturing ephemeral processes, documented in the photographic series *Moment Art* (from 1976 onwards), and he extended the field of art to include cybernetic aesthetics through works in the form of computer prints issued by The Artistic Program Centre Duniko Kraków Pl. Kossaka 1–14. The few artists in Kraków who were interested in contemporary avant-garde were at the time fascinated with Dada and the anti-art tradition.[14] The Polish Writers' Union (ZLP) had an art gallery called U Literatów [At the Writers'], run by Krystyna Damar and Wojciech



Wincenty Dunikowski-Duniko, *Przedłużenie życia ludzkości* (An Extension of the Life of Mankind), 1974–1976

Sztaba, where visitors could see exhibitions by young artists and attend lectures on Dadaism.[15] Sztaba was introducing the output of Stanisław Ignacy Witkiewicz to his generation, interpreted by him in terms of playing with art, while Maria Hussakowska-Szyszko studied the reception of Marcel Duchamp's oeuvre in American artists' circles.[16] All this provided a sound theoretical foundation for the anarchism then present in the intellectual air.

The processes at work between the essential components of *Art Playing Table* are very unclear and may consequently seem like innocent play or even mockery of the ontological determinants of art. The impossibility of rationalizing the work's mechanics reinforces the significance of intention and aim. Blurring that which is in-between makes the first of the questions that Barr asked, *how does it work?*, less important and accentuates the second question, *what does it do?* Unlike the uncertain aspects of beauty, this is above all pragmatic in terms of the outcome, and it demands that the figure of the viewer (or the user for that matter) is considered when rendering an interpretation. It is to the viewers and users that artists began to dedicate much more attention in the second half of the decade. At this point, Duniko was inscribing rolls of computer paper with handwritten interrogative platitudes such as *how to help you* and *what suits you*.

In the groundbreaking year 1968, MoMA held the exhibition *The Machine as Seen at the End of the Mechanical Age*, programmed as another summary of the transformations that had occurred in art and in the aesthetic of machines. The curator K. G. Pontus Hultén was convinced that the time of mechanical structures mimicking the work of muscles was over, and that the time had come for devices imitating the processes that take place in the human brain – designed in imitation of the nervous system.[17] The only photograph on show, although a symbolic one, was the documentation of Jean Tinguely's infernal machinery, *Homage to New York*, which self-annihilated when it was being displayed in MoMA's gardens in 1960. The suicide of a machine symbolically bid farewell to the classical artistic engineering of the 20th century, which had given way to a fascination for global communication systems. As a result, the device's motion stopped, and knowledge of the principles of its operation vanished. Laying emphasis on a process that takes place inside an assembly while passing over details of the related structural idea heralded the art of the 21st century, drawing inspiration from biological sciences and experiments within the realm of animate beings.

The already mentioned Andreas Broeckmann, inspired by Giorgio Agamben's deliberations in the essay *What is an Apparatus?*, proposed that, in art, a mechanism whose symbolic aspect is dominant and whose principle of operation is allegorical rather than mechanical allows the examination of the machine in social terms.[18] Gerald Raunig developed this even further, turning the machine into a concept after which society is organized. He used technical terms such as 'structure' and 'motion' to describe the ways in which individuals function in organized populations. Elements of social systems operate within communicating vessels, as if governed by certain mechanisms. Community, therefore, is both natural, as it consists of living organisms, and artificial, in that it is subject to an organizational idea. In Raunig's metaphorical approach, the machine does not necessarily have to take a specific shape. It can be hypothetical and abstract, or simply hidden.[19] These propositions come in handy when examining attempts of neo-avant-garde and postmodern artists whose intentions revolve around extending the field of art and its machinery to include nature and society.

In 2018, the Bunkier Sztuki Gallery of Contemporary Art in Kraków acquired for its collection two drawings by Duniko which reveal different, broader intentions in terms of creating mechanisms and processes. The preliminary nature of his concepts dating from the 70s is confirmed by the chaos in their nomenclature, which in fact has never been unraveled and which indicates that the designs entered hibernation in the stage of developing concepts. Renouncing the original handwritten caption of the drawing, which reads *Laser Monument Long Life*, today the artist prefers to refer to this work as what would translate into English literally as "an extension of the life of mankind" (*Przedłużenie życia ludzkości*). The originally titled *Light Monument I* is referred to by him as the Polish word-for-word equivalent of "Sun sculpture" (*Rzeźba słoneczna*). These former English titles may suggest that the author struggled with the genre of monument, or that he tried to deconstruct the meanings implied by a monument. However, in my opinion, these sketches, which were submitted by the artist when applying for a Berlin DAAD scholarship to work on them further in 1976, are unique because of other themes that recur in them. I would characterize them as a parody of planning utopias, which were already quite a rich tradition at the time and were devised for taking control of the elements for aesthetic purposes.

Laser Monument – Long Life depicts a globe inscribed within a pyramid with equilateral triangles for sides, the vertices of which are bold and, along with its edges, are marked (a and b); the cardinal directions are also indicated (N, E, S,W). As an integral part of the work, there is also a description typed on a white sheet of paper that states the intent to place the globe within the force field of a pyramid formed by laser beams that would connect five satellites circling the planet. *Light Monument I,* created in 1972, is an installation composed of a longitudinally cut pipe with a mirror inside which would focus the sun's rays or the light of the moon and reflect them onto a transparent plate inserted between the pipe halves.

The drawings look like examples of orthodox conceptual art. Indeed, Joseph Kosuth considered the work to be a proposal, not a finished object.[20] However, the planned function and the irony interwoven within that intent contradict the dogmatic pursuits found in *Art after Philosophy*. Such a recipe for unsatisfactory life on Earth stems from the then-popularized esotericism that proclaimed, among other things, the healing effects of pyramids. In 1949, the Czechoslovakian inventor Karel Drbal reportedly even patented a pyramid-shaped razor blade-sharpening machine. In the certificate that regulated ownership of the work, the artist also transferred the right to construct the pyramid at such a time at which it was incorporated into a public collection. In doing so, he proved that a transaction could concern not only a futuristic concept itself, but also the mockery of it being possible to realize such a concept. The case of the "Sun sculpture" is different. Up until the 1990s, at successive Duniko retrospectives, the subject of the work's eventual materialization recurred.[21] The artist was not sufficiently determined to implement his concept, and I have to admit that this is not a pity at all. To me, *Light Monument* is more convincing as a sketch. In the real world, it could have been an instance of modern megalomania, upholding mankind's rule over nature.

Do projects of complicated systems and actions directed at the globe and the landscape have pragmatic significance? Are they anything other than fun and mockery? Can they be – like machines – acknowledged as carriers of symbolic meanings and allegoric interpretations of reality? Certainly, they can. They are executions that never developed beyond a sketch or small-scale undertakings. I suggest that they are ideas for another game played with art. By not having materialized in full, they have never extended beyond the field of art.

Ambitious designs involving the globe, space, or the elements are not uncommon among neo-avant-garde artists. Analogies of Duniko's laser pyramid are known in the history of Polish conceptual art: in 1970 Jerzy Rosołowicz made *Creatorium of the Millennium Stalagmatic Column*; Druga Grupa [The Second Group] proposed cutting the Giewont mountain in half (*Giewont*), and Zdzisław Sosnowski requested that the Earth be moved one meter closer to the Sun (*Proszę przesunąć kulę ziemską o jeden metr w kierunku słońca*). Impossibility of execution and absurdity are typical here. All these works originated at a time when Poland was experiencing a strong propaganda of success campaign: a Polish cosmonaut had made it to the crew of a Soviet spacecraft (1976) – a peculiar escape to nature but not from civilization. Losing oneself in futuristic phantasmagorias was a syndrome of the Polish melancholia of the 1970s.

Even if Duniko had won a scholarship in the mid-70s and in collaboration with engineers

from NASA, for example, succeeded in executing his projects, today the works would have been mentioned alongside others as violating nature in the name of art. There have been many cases of such arrogance. In 1961, in the Danish city of Herning, Piero Manzoni erected an inverted steel pedestal inscribed with the words *Socle du Monde* [Base of the World]. Commemorating the act of placing the planet on a pedestal, successive editions of Socle du Monde Biennale are held there. The 7th edition, in 2017, with the motto *to challenge the Earth, the Moon, the Sun & the Stars*, was dedicated to artists who turn our unstable world upside down.[22] Władysław Hasior's pipe organ (*Organy*, 1966), located on the Snozka mountain pass and designed so that the wind would hum in it, never worked as per his design. During the Wrocław '70 symposium, floodlights emitted *Nine Rays of Light in the Sky* according to Henryk Stażewski's design; the event, although remembered, is spectacularly simple from today's perspective.

The sketches, notes, and drawings by Wincenty Dunikowski-Duniko resulted from affection for certain ideas, from concepts being born and eventually abandoned. They are analogous to changes that were taking place in the aesthetic of machines over the course of the 20th century, and to artists' intentions that reach beyond the traditional field of art. In these concepts, I find irony in the dysfunctionality of each of the planned executions. Moreover, I see them as projects that are subversive and that work against the well-known manifestations of art of the time, which aimed to subjugate the real world for the sake of artistry.

Translated by Błażej Bauer

Notes

[1] Andreas Broeckmann, *Machine Art in the Twentieth Century* (Cambridge-London: MIT, 2016), 47–86.

[2] Wincenty Dunikowski-Duniko, "Od Duniko do nieskończoności." Interviewed by Krzysztof Siatka. *Artluk*, no. 2 (2007): 26-34.

[3] Work executed for a retrospective exhibition held at the BWA Contemporary Art Gallery in Katowice in June 1995.

[4] A concept drawing was shown in the exhibition *Graphic Art (methods, attitudes, tendencies)* held at the Palace of Art (Pałac Sztuki) of Kraków Society of Friends of Fine Arts (Towarzystwo Przyjaciół Sztuk Pięknych w Krakowie) in 1978, during the 7th International Print Biennale.

[5] The project was executed for the exhibition *Construction in Process VI*, held in 1998 in Melbourne. Also, the author noted the title of the work differently in different instances: the spelling *Absolute* alternated with *Absolut* and *Absoluth*.

[6] The drawing, which originated other concepts as well as an object known by the same title, was first shown in the artist's solo exhibition held in the Mały Rynek Gallery in Kraków in 1980, where Dunikowski installed, e.g., TV sets with film projections, and it was in this version that the project came to be featured in all major exhibitions of the artist held in the 1990s as well as at the turn of 21st century in Kraków, Heidelberg, Orońsko, and Bielsko-Biała. See: Wanda Dunikowska and Krzysztof Głuchowski, eds., *Wincenty Dunikowski-Duniko, Retrospektywa „Moją najlepszą…"* (Kraków: BWA, 1995); Hans Gercke, ed., *Wincenty Dunikowski-Duniko – Retrospektive* (Heidelberg: Heidelberger Kunstverein, 2001).

[7] Benjamin Buchloh, "Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions," *October* 55 (1990): 105–143.

[8] Alfred Hamilton Barr Jr., "Foreword," in *Machine Art* (New York: MoMA, 1934), 9-12. Alfred Barr Jr. and Philip Johnson's concept of the exhibition consisted in displaying everyday objects and tools on pedestals, in a way analogous to that of exhibiting works of art. Items were chosen for the show as part of a peculiar beauty contest whose jury included, among others, philosopher John Dewey. Dewey's aesthetic concepts had been an inspiration to Philip Johnson, and the originator of the definition of *art as experience* can also be seen as an important author in Poland of the 1970s, since it was at that time that the Polish translation of his book was published (1975). See: John Dewey, *The Later Works, 1925-1953*, ed. Jo Ann Boydston, vol. 10: 1934 Art as Experience (Carbondale: Southern Illinois University Press, 2008); *Sztuka jako doświadczenie*, trans. Andrzej Potocki (Wrocław: Ossolineum, 1975).

[9] Kieran Lyons, "Military Avoidance: Marcel Duchamp and the 'Jura-Paris Road," *Tate Papers*, no. 5, https://www.tate.org.uk/research/publications/tate-papers/05/military-avoidance-marcel-duchamp-and-the-jura-paris-road, accessed 12.05.2020. See also Anne d'Harnoncourt and Kynaston McShine, *Marcel Duchamp* (Philadelphia: Philadelphia Museum of Art, 1973), 256; Broeckmann, 70.

[10] William A. Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin* 48, no. 3/4 (1966): 309.

[11] Maria Hussakowska-Szyszko attempted to define the aim of the *Large Glass*, identifying it as dealing with the mechanics of consciousness. See: Maria Hussakowska-Szyszko, *Spadkobiercy Duchampa* (Kraków: Wydawnictwo Literackie, 1984), 58.

[12] Broeckmann, 68.

[13] See the latest edition: Jerzy Ludwiński, "Sztuka niezidentyfikowana 1975," in *Epoka błękitu* (Kraków: Otwarta Pracownia, 2003), 203-206.

[14] See: Krzysztof Siatka, "O sposobach spoglądania, odsłaniania i zasłaniania. Kilka przykładów z Krakowa lat 70. XX wieku, które czasami wpisywały się w neoawangardowe idiomy," in *Księga zmian*, ed. Anna Bargiel, et al. (Kraków: Bunkier Sztuki, 2018), 272–330.

[15] See: Anna Gebhard-Gądek, "Historia i działalność grupy ASPUJ" (MA Thesis, Jagiellonian University, 2005).

[16] See: Wojciech Sztaba, *Gra ze sztuką. O twórczości Stanisława Ignacego Witkiewicza* (Kraków: Wydawnictwo Literackie, 1984); Hussakowska-Szyszko, *Spadkobiercy Duchampa*. The books by Sztaba and Hussakowska-Szyszko, although published in the 1980s, were emanations of theses that the authors had developed in their doctoral dissertations under professor Mieczysław Porębski at the Institute of Art History of Jagiellonian University in the mid-1970s.

[17] See: Karl Gunnar Vought Pontus Hultén, "Foreword and Acknowledgements," in *The machine as seen at the end of the mechanical age* (New York: MoMA, 1968), 3-4.

[18] See: Giorgio Agamben, *What is an Apparatus? and Other Essays*, trans. David Kishik and Stefan Pedatella (Stanford: Stanford University Press, 2009); Broeckmann, 71.

[19] Gerald Raunig, *A Thousand Machines. A Concise Philosophy of the Machine as Social Movement* (Los Angeles: Semiotext(e), 2007), 91–119.

[20] Joseph Kosuth, *The Sixth Investigation 1969 Proposition 14* (Köln: Gerd De Vries/Paul Maenz, 1971).

[21] Ryszard Stanisławski, "Wincenty Dunikowski-Duniko i jego przestrzeń nasycona," in *Wincenty Dunikowski-Duniko, Retrospektywa „Moją najlepszą…"*, 27–50.

[22] Louisa Elderton, "The Base of the World. A Report from the 7th instalment of Denmark's Socle du Monde Biennale: 'to challenge the Earth, the Moon, the Sun & the Stars'," *Frieze* published electronically 4.05.2017 https://frieze.com/article/base-world, accessed 12.05.2020. Fascinated with Manzoni's work, in 2018 at Scotland's Dundee Contemporary Arts gallery, the Spanish inciter Santiago Sierra made public the documentation of the *Black Flag* project, as part of which his assistants put black flags (symbols of anarchism) at the North and South Poles. The artist so annexed the outermost points of the Earth, thus invalidating the world's empires' claims to these places and to the deposits of natural resources located deep below.

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THE POINT OF COLLAPSE, OR HOW TO ERR IS NON-HUMAN IN POST-DIGITALITY

An error is most commonly defined as something that disturbs a given order. It may be annoying – making a system dysfunctional, a website inaccessible, or a device useless. During the education process we are gradually taught to avoid errors and consider them disgraceful deeds of which we should be ashamed. Speaking of errors, we should remember that the term is also narrowly defined as an unintended language mistake.[1] Since language is a systematic construct and has a lot in common with programming, it makes sense to apply the term "error" to non-human agents, particularly those equipped with so-called artificial intelligence.

Nonetheless, the language-based errors which are stigmatized at school may be inspiring, for example in avant-garde poetry, and past errors may become accepted forms and phrases due to the evolution of grammar or spelling. However, to identify an error we also need to identify an order as a purposefully constructed system that helps to distinguish between right and the wrong.

As we know from art history, the avoidance of formal errors that is so important in the process of academic art education became irrelevant with the arrival of the first avant-gardes. The manual fluency that is required from artists gradually became obsolete and many art movements stood against formalism and perfection. When artists started to let themselves create seemingly inept drawings or ostensibly unfinished ready-mades, the paradigm shifted. This opened the way for the artist to deal freely with the medium, be it a painting or an installation. Then followed the media arts as a field of experiments that were often against the medium, first in the form of so-called reverse engineering and more recently as speculative design. When recalling former avant-garde works that are nowadays considered classics of this genre, we might think of Nam June Paik's famous *Exposition of Music – Electronic Television* (1963), which involved the destruction of TV sets and the distortion of TV images with magnets. These were gestures of subversion against the dominant system of mass media and the imposed asymmetry that resulted from it. A dysfunctional TV set was no longer a fetish of consumption, and television as a medium, which until then had been based on the "one-to-many" communication scheme, stopped being the voice of an oracle that spoke to its passive listeners. Other examples of not avoiding a formal error but rather enjoying its consequences may be provided by artists such as Steina and Woody Vasulka (*Noisefields*, 1974) or

Wolf Vostell (*Dé-coll/age* series). There were also numerous attitudes that arose from conceptual art, such as that of Dieter Froese, the author of the *Failures* video-triptych (1979–1981), in which "he stages failure as the impossibility of filtering something meaningful out of the continuum of the world and fading out a continuous world by the use of certain perspectives."[2]

Even if a history of 20th-century media arts from the perspective of formal and conceptual errors may be tempting, the aim of this text is rather to concentrate on the various aspects of errors, understood as a collapse of both form and content in the contemporary world, which is influenced by post-digital (un)awareness. Surprisingly, the contemporary "error turn," particularly in the increasingly post-digital media arts, unexpectedly has a lot in common with the centenary of the Dada movement, not only with the obvious example of Rosa Menkman's *Radio Dada* (2008). Dadaism eagerly embraced errors, mistakes and confusion, and so did Surrealism a few years later. The latter movement also accepted and praised dilettantism and ineptitude. This attitude was of course also present in several subsequent art movements of the 20th century that involved some sort of primitivism. One of these incarnations arrived in the 1980s, which in global art was represented by many "wild" groups and spontaneous, creative and interdisciplinary initiatives. At the same time, the dilettante attitude disseminated rapidly across culture, particularly in music and literature, but also in visual arts. The right to make mistakes was a liberating force for many academia-trained artists who aimed to get rid of the formal corset of perfection. As Justin Hoffmann, when looking back at the history of various interdisciplinary art movements of the 80s, reminds us: "In Germany the artist and musician Wolfgang Müller (...) coined the term 'geniale Dilletanten' (brilliant dilletants). The spelling mistake in this epithet was an indication of Müller's concern: in cultural praxis there is no such thing as mistakes, only formulation that cuts against the norm. 'Mis-playing, mis-spelling as a positive value, as a possibility for achieving new, as-yet-unknown forms of expression, should be propagated as universally as possible'."[3] The spirit of rebellion against rules, hierarchies, professionalization and aesthetic restraints helped many aspiring artists to emerge; some of them later joined the mainstream, others (like, for example, Jean-Michel Basquiat) became iconic examples of the mechanisms which prove that even – seemingly harmless – artworld revolutions eat their own children. However, being a dilettante or even pretending to be one allowed one to make inspiring mistakes and find unexpected beauty in roughness and freedom in disorder.

When to err is non-human

From the perspective of computing history, an error has always been a problem for coders and a major annoyance for software users. Over the years, the latter have seen too many "Error 404" or "Error 403" messages on the screens of their devices; some remember the widespread fear of the collapse of global systems that was called the Millennium bug or the Y2K problem. As Rachel Greene noticed when she analyzed error-related works by early net.artists, some of these projects were actually "descriptions of the relationship between computer and user – a relationship in which routines of misunderstanding, breakdown and disappointment are typical and standard."[4]

The idea of making the most of technical limitations was discovered by net.art pioneers such as Jodi.org, Lisa Jevbratt, Vuk Ćosić, and others who benefited from the technical limitations of computers at that time. The *Non-Site Gallery* (1998) by Lisa Jevbratt (now, paradoxically, offline and represented by a plain "Error 404 Not Found" message) was an impressionist take on non-existing sites, network dead-ends and other technical mishaps of the 90s Web landscape. The even more explicit work *Error 404* (1997) by Jodi.org (still online) plays with various representations of the "Not Found" alert. As Alexander R. Galloway points out, "Jodi derives a positive computer aesthetic by examining its negative, its point of collapse."[5] The collapse is a key point in the way we can think of an error as a form of an accidental yet crucial change of any ongoing process. Also, there is still a difference between errors which occur in software and those which occur within hardware. Nevertheless, even a critical error may reveal surprising aesthetic and conceptual values, like the one present in the *Error 502 404 410* project (2012) by Marcelina Wellmer, a Berlin-based generative artist (fig.1). Her project, which was presented during Transmediale *2k+12 in/compatible* (2012), is founded on the premise of "What do computer errors sound like?" and is basically a sound installation based on the phenomenon of server errors and their audio signals. The discrete work of hard disk mechanisms becomes both an example of "reverse-engineering" and an attempt to translate between media. Although the disks turn in an endless loop, their rhythm is disrupted by the randomness factor. The obscure realm of data noise is revealed with the artist's methodical attitude and receives an aesthetic frame. As the disks perform their turns in a continuous loop of self-reference, the recursion is not always regular. In this project, Marcelina Wellmer approaches the issue of a server error by enhancing its audio qualities. Sounds indicating technical errors are normally not perceived in terms of aesthetics but rather alarm about a certain problem. In this artwork, the names of the particular errors that make the loop fail are legible only when the disk stops. It is a paradox that when we attempt to access the information about the work, we lose contact with it, and while we experience the artwork, we are unable to read the text. This cognitive dissonance is derived from reflection on errors as one of the most immanent features of the computer as a cultural machine. If software is a set of formal, language-based instructions prepared for the computer to follow and accomplish, this work negates the software's functionality.

As Inke Arns observes when analyzing the issue of experimenting with code, "It oscillates in the perception of the recipient between the assumed executability (functionality) and non-executability (dysfunctionality) of the code; in short, between significant information and insignificant noise."[6] This description seems to correspond with Marcelina Wellmer's idea quite well, particularly in another series by the artist, *Missing Files* (2012-2013), which consists of screens with digital images and a painted canvas that she cut into strips and crumpled on the floor or stored in grey plastic boxes (fig.2). The illegible remains of audio-visual projects are revealed and processed, so the categories change completely: both paintings and digital images lose their functionality, thus receiving different features. The processing of rejected and damaged components is a strategy of cultural garbology that is based on re-using the content of digital rubbish. As a result of recycling redundant data, both digital images and regular paintings are remediated and shifted into a new aesthetic dimension.[7]

Constructing an error

The growing interest in experimenting with digital images, generative art, processing and coding has an obvious side effect: many artists have noticed the beauty in chaos, even if it meant a failure of their creative attempts. The technical limitations, unsolvable problems and mistakes were so appealing that a genre of its own was formed: glitch art. The term itself, coined by Kim Cascone in relation to experimental music and the "aesthetics of failure" he noticed within, soon started to be used to describe other time-based arts such as video.[8] However, this term may still give rise to some inaccuracies, as Florian Cramer aptly notices: "Ironically, the use of the term 'post-digital' was somewhat confusing in the context of Cascone's paper, since the glitch music defined and advocated here *was* actually digital."[9] However, if the glitch could appear in the digital realm, it could be also be present in the post-digital sphere with only one key difference: in the latter it had to be artificially re-created instead of just happening accidentally. Soon it turned out that the formal and ontological differences mean less for artists than the real potential offered by embracing the 'aesthetics of failure' as a new language. The seminal glitch artist and theoretician Rosa Menkman refers to one of her projects, *The Collapse of PAL* (2010–2011), as a story because its narrative is based on a techno-nostalgic approach. As the artist explains, "In *The Collapse of PAL* (Eulogy, Obsequies and Requiem for the planes of

1

1

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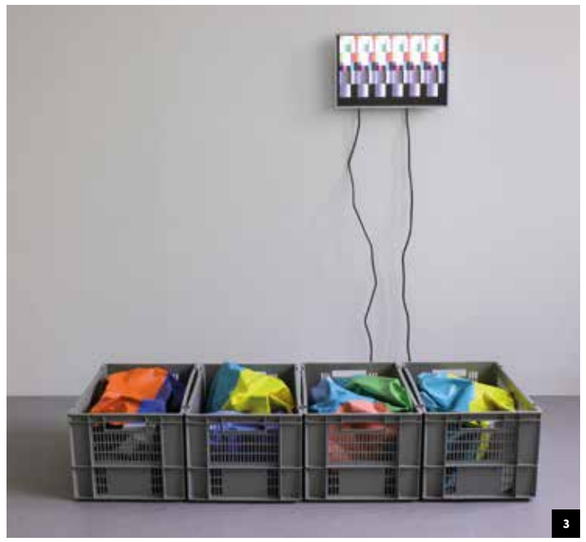
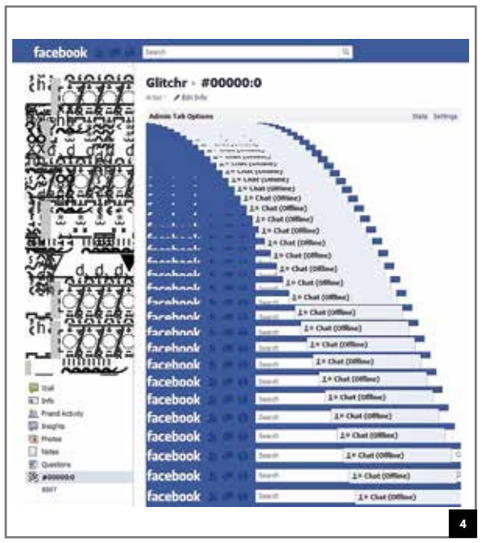
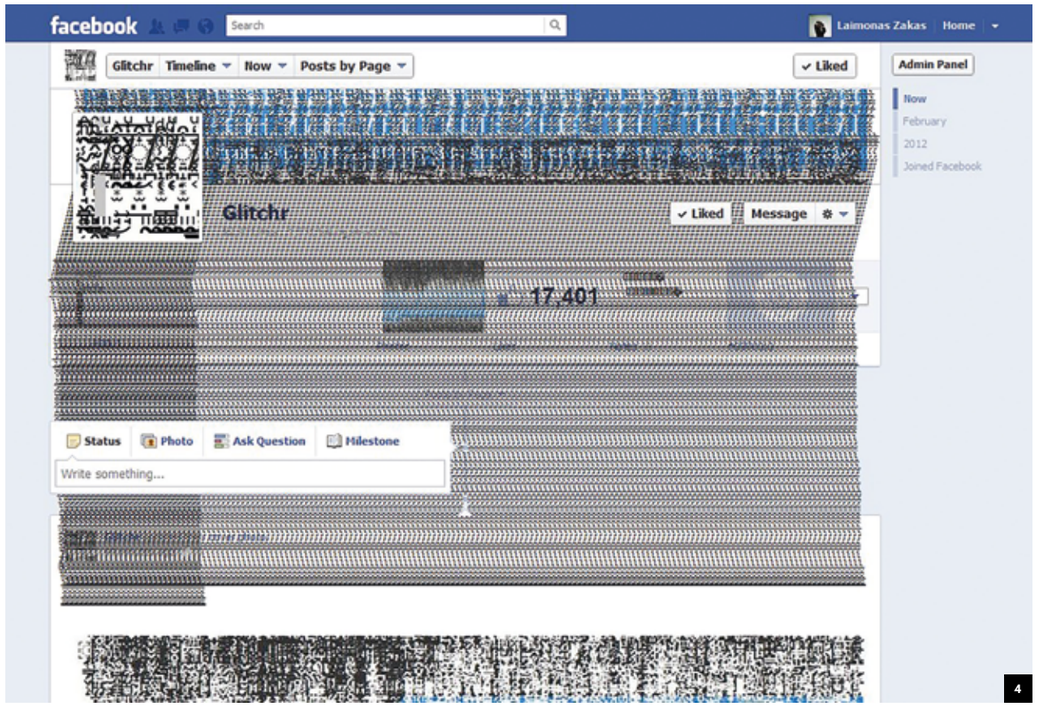
2



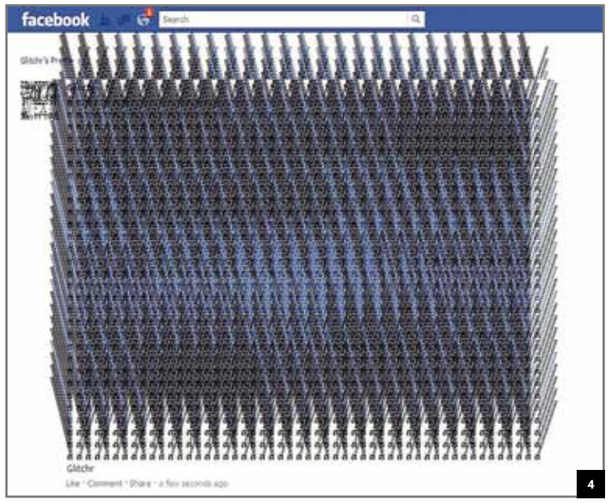
3



4



4



4

1 . Marcelina Wellmer, *Error 502 404 410* (2012), technical cooperation: Gösta Wellmer. photo: Marcelina Wellmer, courtesy of the artist

2. !Mediengruppe Bitnik, H3333333K, public art piece, House of Electronic Arts Basel (2015), photo: Kathrin Schulthess, Basel, courtesy of the artists

3. Marcelina Wellmer, *Missing Files* (2012–2013), photo: Marcelina Wellmer, courtesy of the artist

4. Laimonas Zakas, *Glitchr*, screenshots (2012), courtesy of the artist

blue phosphor), the Angel of History (as described by Walter Benjamin) reflects on the PAL signal and its termination."[10] The PAL (Phase Alternating Line) system, as an analogue video encoding method that is now obsolete and no longer used, was remembered as a visual form that shaped the imagination of at least one generation of TV viewers. Menkman also recalls her collaboration with British generative artist Matthew Fuller that resulted in researching theories by Claude E. Shannon and Warren Weaver.[11] However, the list of her collaborators also includes people regarded as post-internet artists: Kim Asendorf or Rafaël Rozendaal. One of Menkman's early artistic inspirations was the *Untitled Game* project (1996–2001), which was based on the structural and visual deconstruction of the computer game Quake by the aforementioned net.art pioneers and her fellow country(wo)men Joan Heemskerk and Dirk Paesmans from Jodi.org. Eventually, Rosa Menkman not only worked with glitch in her artistic practice but also made an exploratory attempt to map the whole glitch art scene.

Since Rosa Menkman helped us perceive glitch art as an emergent art form in its own right, some essential changes have taken place. One of the key issues has been the general cultural tendency to shift from digitality back to materiality, which is enabled not only by the 3D printing hype, but also by the rising post-digital awareness. A whole wave of contemporary artists nowadays deals with so-called glitch art, using distortions that are results of errors in programming or, generally, in the digital origin of the images. We should mention the Australian sculptor Paul Kaptein, who uses aberrations of form in many of his works, e.g. *The Knowing* (2015). Sometimes not even the digital stage matters, but rather the in-between state that takes place in the process of remediation; in this case this is the materializing of an object that shows digital ontology but is implemented in the "real" (material) world. Also, during the creation process, particularly 3D printing, a technical slip-up may occur that causes the actual production of such an artefact. This is inspiring and may later be conjured purposefully.

This is why the spatial *Transformation of Mistakes into Truth*, to quote the title of Katarzyna Kujawska-Murphy's project from 2016 related to psycho-geographical implications of the architecture of Westbeth in New York City, has unexpected continuity in an error-based design of the House of Electronic Arts Basel. The designers of *H3333333K* (2015), Carmen Weisskopf and Domagoj Smoljo from !Mediengruppe Bitnik, who were inspired by glitches and errors in image loading, applied the idea to the solid matter of steel and concrete (fig. 3). This remediation resulted in a paradox: building a structure that should be stable, safe and useful but which contained an error since its genesis: the design process. The HeK façade reminds us about the digital origin of almost every item in contemporary visual culture and the invisible process of translation that is implemented in making the digital become reality. Although visual peculiarities in architecture date back to ancient Greek optical corrections, this attempt is rare and unique as it combines Marcel Duchamp's critique of 'retinal art' and forms of art that were 'art in service of mind', of which Duchamp approved.

What is exceptional for architecture is easier to apply in a post-digital way when it comes to textiles. American artist Margo Wolowiec uses glitch-inspired fabrics in her work, for example White Light (2014), which was inspired by the process of distorted communication: "when information is translated from one source to another, where meaning shifts and migrates, and data becomes malleable."[12] This description also characterizes the recently widely exhibited works of Faig Ahmet, an artist from Azerbaijan who combines very traditional weaving techniques and patterns with digital imagery, resulting in glitch-inspired rugs. One of his exhibitions, *Source Code* (Nov 2016 to Jan 2017) in the New York-based SAPAR Contemporary Gallery, consisted of colorful rugs hung on walls that looked like their patterns had melted or had been submitted to the forces of gravity. These objects are truly post-digital since the distorted, post-produced image is materialized by the means of traditional craft. This may be close to something that Koert van Mensvoort, one of the Next Nature Network scholars, named "boomeranged metaphors": the re-appearance of objects representing a digital ontology in the material (offline) reality.[13] The post-digital (real) world is saturated with such links to ideas of digital (virtual) origin, even though the strict division between the real and the virtual is nowadays obsolete. Post-digital error is, therefore, a paradox: as is typical of the post-media way of thinking, designing and producing, it is the creation from scratch of a seemingly erroneous object whose idea comes from digital vocabulary that is treated as a starting point.

However, building an error instead of committing it and planning to produce even a minor mishap might sound like a paradox. Yet, this activity, which is undertaken by many of today's artists, reminds us that post-digitality extends so widely that an error needs to be purposely produced. Even if the concept of producing an object according to an erroneous and imperfect design might still sound unusual, glitch-inspired textiles and sculptural objects are increasingly popular. So unexpectedly interesting were these glitched 3D-printing results that a Flickr group was formed: "The Art of 3D Print Failure". Also, this genre is interesting when we think about its very origin – the Jacquard machine, which was recalled by Lev Manovich in his *Language of New Media* as the starting point of the computational trajectory that led to contemporary media culture.[14] Nonetheless, some of the visual aberrations enabled by digital postproduction software are merely – after the initial amusement has worn off – a sort of shallow play with visual structures. There are also still artists who are able to ask important questions and whose intention is not only to amuse their audience with some visual oddity.

Towards the post-digital collapse

One of the key features of the post-digital world is the crisis of physical space – its implosion of sorts – mainly due to the process of transferring businesses to the virtual domain. Public space becomes neglected, and to the young generation of contemporary 'screenagers' it might often seem like an imperfect version of the aestheticized, post-produced and Instagrammed world they mainly inhabit. This is why any error in the world of sleek and post-produced images seems to be (to recall the classic title of the 1956 collage by Richard Hamilton) "so different, so appealing."

The forecast of such an attitude was present as early as in Cory Arcangel's works, such as *Super Mario Clouds* (2002), for which the artist hacked a game cartridge, removed the chip responsible for the game's plotline, and left only the slowly moving white clouds on a blue background. Error was the purpose of his action: the game was rendered useless, but the unnoticed aesthetic values could be seen. A more contemporary example would be Jon Rafman, the Canadian artist famous for finding and recontextualizing images captured from Google Street View, but also a designer of glitch-inspired sculptural objects that were presented at the *Annals of Time Lost* (2013) exhibition in the Future Gallery in Berlin. The 3D-printed objects from the series *NAD (New Age Demanded),* such as *Ribbed Kandinsky* or *Crushed Stingel* (both 2012) as well as *Swerveman Black* (2013), recall the classical sculptural form of a bust on a pedestal; however, the image is conceived and created as already distorted. Nevertheless, what is a mere appropriation of a certain form gains critical meaning in a series of seemingly similar yet certainly different works by Zach Blas. In his *Facial Weaponization Suite* project (2011–14), the artist designed a series of masks based on some collective features associated with minorities that are submitted to various forms of oppression. These objects are designed to hide one's face (and therefore protect privacy) in the age of omnipresent surveillance cameras equipped with face-recognition algorithms. The masks are based on portrait photography, yet their amorphous shapes cover the facial features completely, thus making the mask-wearer free of involuntary exposure to biometric data harvesting. So, as portraits they are wrong, but as tactical objects they are perfectly right. Of course, this is a purely speculative design since these masks are not intended to be worn on a daily basis. Nevertheless, the project enables us to critically question the idea of the surveillance state and privacy violations using a misshaped, seemingly erroneous form. And since nowadays the internet is just another layer of public space,

the issue of protecting privacy is obviously related to social media.

Given that social media platforms unify the way in which their users behave and produce (verbal and visual) representations of their behavior, artists often react to the given format by hacking it. Early examples of Twitter-bound art are *crashtxt* or *reCAPCHAT* (both before 2012) by the allegedly French artist Jimpunk. The overabundance of Unicode characters and diacritic marks caused the artist's Twitter account to crash in a rather aesthetic manner. A similar concept is present in *Glitchr* (2011-2014) project that was designed by the Lithuanian artist and creative coder Laimonas Zakas as a form of glitch that causes some disturbances in the appearance of Twitter and Facebook layouts (fig. 4). Despite being "bold statements against the white walls of corporate unity,"[15] the Facebook version of the project was not actually banned or blocked by the platform's decision-makers; they have even encouraged the artist to continue with his experiments. The reaction of Twitter policymakers is unknown, but Zakas's minimalistic and formalistic tweets were described in popular media as weird. Using Unicode as his medium, Zakas managed to alter the look of the familiar social media platform in a way quite similar to that of Mark Napier's *Shredder* (1998), a net.art project that 'shredded' the layout of any website whose URL address was submitted. When asked to describe the genre of his project, Zakas explains that "It is performance art, as well as net art and site-specific art and even digital graffiti."[16] It is worth adding that an analysis with regard to visual poetry and Dada would probably also be surprisingly fruitful.

An intentional mistake, just like the one made by Dada poets a hundred years ago, reminds us that an imperfect message is less boring and also, in a way, less dangerous than a perfect, finished and faultless one; it may also reveal the conceptual framework of an apparently seamless structure. Also, as Hans Dehlinger puts it when describing his own experience with generative graphics: "From a technical standpoint, the whole thing is ridiculous; from an artistic standpoint, it is very interesting, though."[17] This is yet another feature of error-based artworks: they can be judged on criteria other than utility or practicality, thus helping us find aesthetic joy in the collapse of forms or intellectual reflection on watching a useless mechanism, as was practiced by Dadaists.

Moreover, from a language perspective, looking back at how language has changed due to the impact of computing on human culture, it seems that errors are related to machines, particularly those with artificial intelligence, namely non-human agents, but failures and misconceptions are rather a human thing. However, this dualistic, language-based division loses its sense when we apply the notion of the post-digital to what Koert van Mensvoort says: "Technology is the next nature."[18] This is why the omnipresent yet invisible contexture of the digital and material, avatars and bodies, screens and objects that we can see in post-digitality is no longer that simple.

To summarize, if we repeat Seneca's famous phrase that "to err is human" (*errare humanum est*), we should not forget its second part: "but to persist in error is diabolical" (*sed in errore perseverare diabolicum*). What is the devilish factor nowadays? Leaving behind the too obvious understanding that 'diabolical' means 'evil', we can consider it to basically mean 'non-human'. So how about a non-human agent from this point of view? The answer can partly be found when we ask another question, such as "who is responsible for a system error?" In the anthropophagical system-user relation, it is never the system itself. The system, which introduces itself as user-friendly, never takes responsibility for its crashes, errors and blind spots. It always blames the user for not updated software, not having the newest device or not behaving algorithmically. This asymmetrical relation is still there, even if we see a message like "we apologize for the inconvenience." No one really cares, and the system – as a non-human agent – is hardly a partner for negotiation.

Notes

[1] 'error,' in *Longman Language Activator* (Harlow: Longman, 1999), 852.

[2] Rudolf Frieling, "The Piece in the Country (Failure Piece #2) Dieter Froese," in *40Yearsvideoart.de – Part 1. Digital Heritage: Video Art in Germany from 1963 until the Present*, ed. Rudolf Frieling and Wulf Herzogenrath (Ostfildern: Hatje Cantz, 2006), 174.

[3] Justin Hoffmann, "DIY as a Counter-Strategy to Commercial Culture," in *Brilliant Dilletantes. Subculture in Germany in the 1980s*, ed. Leonard Emmerling and Mathilde Weh (Ostfildern: Hatje Cantz, 2015), 142.

[4] Rachel Greene, *Internet Art* (London: Thames & Hudson, 2004), 92.

[5] Alexander R. Galloway, *Protocol: How Control Exists After Decentralization* (Cambridge, MA: MIT Press, 2004), 243.

[6] Inke Arns, "Read_me, run_me, execute_me. Code as Executable Text: Software Art and its Focus on Program Code as Performative Text.," *Medien Kunst Netz*, http://www.medienkunstnetz.de/themes/generative-tools/read_me/, accessed 14.01.2020.

[7] The paragraph was based on a text written for Marcelina Wellmer's catalogue *Recent Works* and it is used here with the artist's kind permission.

[8] Kim Cascone, "The Aesthetics of Failure: 'Post-digital' Tendencies in Contemporary Computer Music," *Computer Music Journal* 24, no. 4 (2000): 12.

[9] Florian Cramer, "What Is 'Post-digital'?" in *Postdigital Aesthetics: Art, Computation And Design*, ed. David M. Berry and Michael Dieter (London: Palgrave Macmillan, 2015), 17.

[10] Rosa Menkman, "The Collapse of PAL," *Rhizome*, published electronically 31.05.2012 http://classic.rhizome.org/portfolios/artwork/54452/, accessed 14.01.2020.

[11] Rosa Menkmen, interview by Jason Huff, *Rhizome*, published electronically 14.01.2020 https://rhizome.org/editorial/2011/oct/20/artist-profile-rosa-menkmen/, accessed 12.05.2020.

[12] Margo Wolowiec, interview by DJ Pangburn, *Vice*, published electronically 12.02.2014, https://www.vice.com/en_us/article/d74zyq/wrap-yourself-in-glitch-with-these-colorful-digital-distortion-scarves, accessed 12.05.2020.

[13] Koert van Mensvoort, "Boomeranged Metaphors," *Next Nature Network*, published electronically 31.05.2009 https://nextnature.net/2009/05/boomeranged-metaphors, accessed 14.01.2020.

[14] Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT Press, 2001), 22.

[15] Laimonas Zakas, interview by Nadja Sayej, *Vice*, published electronically 24.03.2014 https://www.vice.com/en_us/article/mgpv9a/glitchr-is-the-most-interesting-artist-hacker-on-facebook, accessed 12.05.2020.

[16] Ibidem.

[17] Hans Dehlinger, "Plotter, Plots, and Plotting – Why?" in *Digital Art*, ed. Wolf Lieser (h.f. ullmann: Königswinter, 2009), 72.

[18] van Mensvoort, "Boomeranged Metaphors."

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DISCOVERED BY DIVERSITY: ERROR IN ART AS A TOOL OF METAPHYSICAL COGNITION. CASE STUDIES

Beauty, order, sense, time, love, good and evil, cause of being, just 'being' and creation are the fundamental ideas of metaphysical cognition. It is usually understood as concerning such crucial and absolute terms as 'is,' 'the one,' and 'arché.'[1] In my text, I am not so much interested in exploring the philosophical nature of metaphysical cognition, but rather in discussing examples of the understanding of error as a tool of cognition that serves universal purposes in the broad field of art. This means that error will be scrutinized both in the field of aesthetic reflection as well as in specific artworks or artistic practices. Case studies are purposely varied. The text is meant to present and investigate the multiplicity and variety of approaches to the relationship of error, art and cognition, including metaphysical cognition.

Nature as a 'cognitive' error in the implementation of the idea of beauty

I would like to start my discussion with the idea of the Picturesque, which will be used here as an example of when something surprising and disturbing (i.e. a possible error) is considered worthy of appreciation or is considered interesting and possibly also creative. The Picturesque was a new aesthetic category that was formulated to refer to the experience of nature (especially during so-called 'voyages pittoresques'), and was analyzed to explore human experience, the activity of our senses and our cognition. In the 18th century, in *Observations Relative Chiefly to Picturesque Beauty* (1772), William Gilpin described the Picturesque as deformity, abruptness, ruggedness, and roughness.[2] Uvedale Price, in *An Essay on the Picturesque as Compared with the Sublime and the Beautiful* (1842), compared beauty (which is flourishing, smooth, symmetrical, gradually changing) with the picturesque (which is 'aging,' withering, rough, suddenly changing, complicated, intricate, and asymmetrical), and the sublime (vast, huge, causing horror, monotonous).[3] In *The Seven Lamps of Architecture* (1849), John Ruskin called the Picturesque a parasite that 'preys' on and consumes 'aging' beauty.[4]

In a sense, the Picturesque was discovered by mistake – a mistake in the idea of beauty that is typical of the way beauty is present in nature, or a parasite consuming the beauty therein. So nature contains an error in the idea (of beauty)

itself, or it is a mistake in the organic whole of the universe.[5] However, as it soon transpired, we liked this surprising, different, modified, mistaken beauty. Perhaps this attitude to the Picturesque was to be understood only as a dialectical contradiction to beauty, and as the opposite of beauty (as, for example, dialectical with Sir Joshua Reynolds's rejection of the accidental blemishes of nature in art's aspiration towards the beauty of ideal forms)[6].

Therefore, errors discovered in nature performed a cognitive function: to explore the aesthetic experience and the idea of beauty. This cognitive function was present in the art of the gardens of the time, which displayed an irregular, 'natural' English style, as in the designs of William Kent (e.g. Chiswick, 1724–36) and Capability Brown (with William Kent at Stowe in the 1740s and 1750s, or Blenheim, 1764). On the other hand, one can say that the form and order of a garden was necessary to discover the idea of being lost in nature. Therefore, the picturesque garden was the example of 'nature idealized.' This paradoxical contradiction (nature found as an error in the idea of beauty, and nature idealized to be an example of beauty), was perhaps also present in picturesque architecture, which was asymmetrical, intricate, and rough. This can be seen in Strawberry Hill Castle, created by the writer Horace Walpole in 1770, and in Neuschwannstein Castle, designed by the stage designer Christian Jank for King Ludwig II in Bavaria in 1892. In spite of the fact that the results were often considered kitschy or just ugly, these mistakes, errors and deformations may be understood as an exploration of beauty or the study of the idea of beauty.

An accident. Error as discovery

Another historical example of the artistic use of error is the Dadaist practice of Marcel Duchamp. When Duchamp presented a urinal as his artwork (*Fountain*, 1917) to the world, he stressed that art is artistic not because of beauty but because of a decision made by the artist who selects the object or action in spite of its 'ugly,' 'faulty,' 'incorrect' appearance or characteristics. Duchamp's deliberately wrong, flawed, and inadequate understanding of art – as well as his inclusion in the artistic process of a specific accidental error that resulted in the breaking of a glass (*The Bride Stripped Bare by her Bachelors Even [The Large Glass]* 1915–1923) – was intended to explore the role of order and alternative orders or rules. Duchamp's publication of *The Green Box* (1934) included 94 notes and documents concerning the creation of *The Large Glass* to show that documents can be ordered in a facultative, unrestricted sequence.[7] The 'order' in *The Green Box* was aleatoric, characterized by chance or indeterminate elements. The time of the event and the creation of the associated note did not determine the order of the notes in the box. It was always a random case that would determine the location of the note. The chronological order principle was questioned. Breakage, accident, and error were intended to show various possible meanings and ways of thinking. They were also used to discover and explore the diversity of orders, meanings and senses.

Blurred revelation or the revealing error

In the late 1950s, Stan Brakhage filmed his wife during childbirth and presented it as a structural film titled *Window Water Baby Moving* (1959). Mrs. Brakhage was an attractive young woman and all the naturalistic details of childbirth were shown in the film. The content could be seen as shocking, violating decency, possibly prohibitive and improper, and therefore as an error. This was emphasized by the filming quality, which was relatively dark and sometimes blurred with scratches, dirt, noise, visible grain, and a shaky camera. These stylistic elements were intended errors – an example of a structural work examining elements of film as a medium, as craft and as art. Such intended imperfections made Mrs. Brakhage and the event of childbirth seem rough, dirty and ugly. The aesthetics of the medium seemed to be the opposite of the idea of feminine beauty and the sublimity of birth.

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Was it so? Perhaps the blurs, noise and lack of stability were to force the viewer to observe the situation more deeply and to interpret its essential meaning. To ask what is under the dirt, under the naturalistic physiology and under the medium. Why was Mrs. Brakhage still beautiful and happy in spite of the deformation and pain? Why was the filming husband Stan Brakhage still joyful and happy? The simple answer is probably love. This old-fashioned, idealistic love was the essence of the film, discovered because of the distortions, blurs and apparent errors.

I can add digressively that in the latest art considering issues of birth or nativity, the shocking 'distortion' may result from knowing the results of human fertility experiments. Error is observed as a failure in genetic mechanisms, resulting in deformed 'quasi-human' bodies. The failures were often caused by human interventions in biology. In the installation *We are the family* (2003) Patricia Piccinini seemed to ask: "Will we love such creatures? In spite of all? Such Others produced by us? Such freaks? Such errors? Our errors?" This tough question about (difficult?) love is posed by art that presents failure. Since the question is about love in spite of all, it is, again, a moral, idealistic (and therefore metaphysical) question.

Illustrating the inefficiency of the senses

The weakness of the senses as tools of our cognition (not the cognition of ideas, but cognition in general, our sensual experience) is often the subject of video art (inspired by developing the form of structural film into a style that is often similar to 'glitch art'). In *Warp* (2000), Steina Vasulka is shown strangely bending, twisting and twitching in front of the camera, in a way impossible for a human body. The artist ironically showed how easily one can cause and experience an error in human observation and vision. One of the basic elements of the installation was the use of time delay, the software scanning one line of the figure at a time while leaving the rest of the image motionless[8]. However, the paradoxical deformation of the image and the bending of the vision were not the only subject of this work. Another topic was the time warp that was presented in reference to Einstein's theory of relativity.[9] In other words, the cognition of the space-time continuum was the main subject of this work. Perhaps the scientific truth, as recognized by Einstein, is that only the warp (error?) of the space-time continuum is available to our cognition. Such a scientific and philosophical truth was shown by Vasulka. The true existence of being, 'is', 'esse' is cognized by humans only as a 'warp' – an error in the space-time continuum.

A misleading experience was the metaphorical tool that Nikos Navridis applied in his staging of Samuel Beckett's play *Breath* (in 2005). In Beckett's super-short drama of less than one minute, a long breath and a flash of light illuminating a piece of garbage on the stage symbolized the human condition. In Navridis's installation, the littered floor was shifting under the viewer's feet, which caused viewers to lose their balance. They felt that the ground had been "removed from under their feet," thus causing them to feel literally clumsy and weak – as figuratively all human beings are when they are seen in the context of existential philosophy. A comparison of the loss of physical balance with the 'universal' lack of balance is characteristic of the human condition and worked as a basis of this metaphorical construction. In fact, the moving floor image was displayed from projectors above the heads of viewers, but this could be understood only after a long time and initially the floor really seemed to be moving while, in fact, only the projected image was moving. The feeling of imbalance was real from the very beginning – from the moment the viewer found himself in the room and looked at his feet. It showed the cognitive fallibility of our senses. Thus, the broader inference might be that, because the senses mislead us, they cannot normally recognize a difficult problem as the existential meaning of life.

Intentional errors in looking, viewing and understanding created the illusion of space in *The*

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Weather Project (Olafur Eliasson, Tate Modern, 2003). Flat walls became three-dimensional thanks to the appropriate use of light and shadow, mirrors, smoke and fog. The intimate atmosphere of the visual and sensual 'poem' (the atmosphere 'imposed' a poetic style of reception) suggested multi-sensory, synesthetic perception in 'communion' with the Other (another viewer who was also experiencing the poem) as an apt way of poetic cognition. Eliasson pointed out that exploring the beauty hidden in a poem intended for polysensory reception is only possible in a community. Only in 'communion' with the Other is cognition possible. On the other hand, also indicated here was the value of a simple conversation (during a walk through English atmosphere and tradition) that is superficial but is appreciated by viewers conversant with postmodern philosophy[10]. However, the value of the relationship built through such a superficial conversation is illusive, much like the hazy atmospheric illusions evoked in Eliasson's work, which is what, ultimately, the artist seemed to suggest as well.

Critical error

The 'bad drawing style' may be seen as another example of an intentional error. Paintings by Leon Golub were created on dirty canvases (or rags) and are rough, grey-brown, tattered and torn, with simple untrained drawing, violent treatment of color and often unclear subject matter. Therefore, the impact of these paintings is reinforced with slogans inscribed on the canvas to explain the meaning, which is usually associated with politics and social problems. Finally, these sloppy paintings with slogans contain a strong political critique of contemporary totalitarian injustice in America, emphasized by this ugly style full of mistakes. The style of the paintings symbolizes error in the sense of social life. These 'anyhow' windswept, dirty, canvases by Golub, which look like painting 'mistakes,' communicate, in fact, a critique of socio-political errors. The artist's work can be seen as an aesthetic reenactment of a social error, intended to spark polemical and politically effective cognitive dissonance.

In the same spirit, 'appropriation art,' which was very popular in the postmodern era, contains what are often blurred quotations of fine art. The aim was to ask questions of and to criticize the art world[11] and dominant trends in art and art theory. The 'found' elements of art, religion, philosophy and mass-culture were deliberately treated falsely or misleadingly, and then finally mixed, for example in the paintings of David Salle, and in *Übermalungen* by Arnulf Rainer. In the works of the former, quotes from comics are sometimes juxtaposed with quotes from the works of Michelangelo. In Rainer's works, crosses, Christ's face and medieval paintings are hidden under ugly streaks and smudges of paint. New artworks resulting from 'repainting' on reproductions of old works are surprisingly paradoxical and purposely irritating. However, such intrusive and ostentatious errors in the *decorum* of art (new, 'repainted' works are ugly compared to the original material, although the 'high' theme seemed not to have changed) could turn out to be a violent challenge to the imagination and intellect. In this respect, the errors were also intended to question the fundamental values of art – values other than financial, commercial, or conventional. Thus these provocative artworks were intended to pose questions about the contemporary conditions of such traditional values as quality, hard work, beauty, and their relationship with history, old masters, and metaphysics.

Such problems could also be elaborated with the use of new media, exposing the ease of causing a disturbance and making intentional errors. Examples are provided by the contemporary graphic designer Jan Pamuła. In his new digital graphics, the artist decomposed into pixels an old self-portrait by Stanisław Wyspiański, a master of Art Nouveau pastel portraits, multi-talented painter, designer and poet, one of the most important Polish artists. However, the contemporary digital graphic designer is not considered an ironic critic of the old master, but rather an author respectful of Wyspiański's legacy. This is because Jan Pamuła, now the master himself, always emphasizes his respect for artistic, academic and cultural heritage.

Nevertheless, in most works of contemporary 'appropriation art', apparent respect and admiration for the content raised in the work turns out to be a critique of this content. This happens by changing the context (e.g. by removing the existing 'background' and installing a new one, or by exaggerating a nuance to shift the emphasis to an invalid element) and often by a more or less obvious intentional error that causes a change in interpretation.[12] Such removes, shifts or misdirections are errors of crucial significance to the meaning of the work. In the work of Neue Slovenische Kunst, for instance, a resemblance to Nazi art came with a variety of errors which unveiled scathing criticism when discovered. A sublime and formidable Nazi was rendered kitschy and absurd in the juxtaposition of an idealistic (video) image and pompous music with a waterfall 'falling up' (Laibach, *Leben heißt Leben [Opus]*, 1987). Subversion was used for ironic and moralizing critique, made possible by creative error. The function of error is, therefore, cognitive, as it serves the task of emphasizing the difference between good and evil, which is deformed under the influence of feelings, fascinations, excitement.

Both appropriation art and social critique are present in Martin Arnold's *Pièce Touchée* (1989), which uses several seconds of the film *The Human Jungle* (1954, dir. Joseph Newman) as 'found footage' in the video installation. 'Glitch art' could again be a useful term here to describe such artworks. Suspending the movie, short pauses, jerky or marching rhythms of images and sounds are effects that serve to denounce and criticize the power of man in a patriarchal system. A failure in the composition or an error in the montage evokes the feeling of distortion and ugliness. Ugliness represents the oppression of a system but was also used to deconstruct it (according to the theory of Theodor Adorno).[13] In this way, failure, as an instrument of ugliness becomes itself not only the element of a system (or the picture of a system). Failure, as an element of ugliness, manifests itself as destructive to ugliness, destroying it as if from the inside. Arnold seems to be saying that the 'ugly' system is destroying itself and that the failure inscribed in the system serves that purpose. In a sense, failure serves Good. On the other hand, it can be said that this does not happen if the failure only reflects the evil of the failing system or if the system does not fail as much as its presentation does, though it may well reflect our desire for the system to fail.

To observe and to create. Cognition and creative error

Printed in the mid-20th century, the surreal graphics of M. C. Escher depict spaces whose peculiar order is surprising and incompatible with our experience of the world and its rules. These are the interiors of buildings constructed with a bent line that is at odds with the principles of linear perspective, leading the viewer's gaze in an incomprehensible direction. Unexpected changes in the rhythm of what is seen make the viewers – wandering-erring among the principles of vision and the physical laws of space, geometry, and gravity – become aware of those laws. Surprising, mistaken solutions could serve the study of these laws, their interpretation, and the discovery of the mathematical essence of the world, as well as consideration of their relativity. Visible errors help question our cognition of the rules organizing the world.

Actually, in graphic arts, the process that occurs between the idea, drawing, matrix-making and printing, is where error often occurs.[14] In digital graphics, such mistakes can also occur during data recording (which is sometimes associated with glitch art). Sometimes the flaw of the matrix or the program may itself be the subject of art. It can also serve as a creative inspiration. At the start of the 21st century, Jared Tarbell, representing processual (generative) art in *Tree.garden.II* [2004, ActionScript, Flash], showed the situation in which each new copy of the tree is different from the original pattern because of an interrupting element. In *Substrate* (2004), the artist presented "crystalline lines

growing on a computational substrate. A simple perpendicular growth rule created intricate city-like structures."[15] However, the new lines started to create new forms in old, disappearing tracks. The disappearing tracks were called 'cracks' and the disappearing grid was called 'cgrid'. A crack was somehow a problem of the surface, but the problem was creative as it was the beginning of a new form. On the other hand, Tarbell, in the *Henon.phase* (inspired by Michel Hénon's theory of actuators), stresses that apparently free molecules forming a chaotic structure are in fact mutually determined and led by a mathematical formula (xn+1 = yn + 1 – ax2n; yn+1 = bxn).

One of graphic arts students at the Pedagogical University in Kraków, Mateusz Rorat, was inspired by such works and examined the situation in which a sudden unexpected element appearing in a structure or system (i.e. an error of order, structure, or composition) may trigger the emergence of a new organism, a new world. This shows that something surprising and uncontrollable – a mistake – can stimulate the artistic, creative action of the program. This is an example of how art can utilize error, which ultimately turns out to be neither a mistake nor a coincidence.

Perhaps an error, as something new and unexpected, can become a challenge, a need to change, or at least a shortcut to the planned evolution. This can be seen in Karl Sims's *Evolved Virtual Creatures* [*Evolution Simulation*, 1994], where digitally designed blocks grow, combining and mutating, especially when in contact with something new and different.[16] The apparent problem – seemingly a mistake, an interruption in the system, a complication, an obstacle – turns out to have a creative sense. Art can help us observe the process of creation and to recognize those elements of the essence of creation that connect the existence of 'being' with relational contact and selection.

The extraordinary popularity of the *Error 404* page on the internet as a creative stimulus can be, in a sense, a digital symbol of the specific situation in the creative process, occurring not only in spite of an error but also because of it.[17] We use this error sign to be creative, i.e. in the domain of simple illustration. In such an illustration, one can use the number 404 as a symbol of communication problems.

Non-places. Sense in spite of an error

In one influential postmodern theory, Marc Augé pointed out that the super-modern world contains many 'non-places.'[18] Non-places are places without foundation; they are spaces of change and movement; they are dynamic and easy to abandon. The use of the 'non' prefix makes a place a negation of a place. The error as an 'abnormal' situation is already visible in the word entry with a surprising prefix. The error is visible, as it is in spaces devoid of roots, stability, durability, filled with movement, changeability, superficiality, which means that the word 'place' is not appropriate for such 'abnormal' 'non-places.'

In Edward Rusha's *Twenty-Six Gasoline Stations* (1962), the titular stations were deprived of their usual movement, changes and dynamics. Poorly composed views, incorrectly selected lighting, and accidental 'staffage' made the photographed places artificial, lifeless, insignificant. Deliberate mistakes, typical for the 'bad photography' style, indicate the ease with which such places, for which movement and change are necessary, lose any meaning. Obvious functions of 'non-places' are easy to grasp. It is also easy for them to become wastelands when these functions are no longer needed. The 'bad photography' style does not emphasize the 'liquid identity' of 'non-places,' but rather their 'abnormal' propensity to become wastelands. The deliberate error in aesthetics makes visible the possible 'error' inherent in the existence of 'non-places' depending on the immediate, superficial function.

In his *Scripture of Nature* (1993–2016) cycle of installations, the artist Grzegorz Sztabiński filled galleries, these 'non-places' where both exhibitions and their viewers change constantly, with natural wooden marks which are the scripture of nature (as simple twigs), together with geometrical abstract forms, to saturate the places with meaning and sense. The artist's aim was perhaps to show how nature, using its ordering method (the idea of order being inherent in nature), takes possession of 'non places.' As the subtitle of one of the installations was *Transcendence*, it is worth noting that transcendence is understood as the metaphysics and defined as a dimension 'above and beyond' reality – as an infinite realm of ideas and as the Absolute, the ultimate cause of being.[19] In Sztabiński's work, the *scripture of nature* and pure ideas in abstract shapes could therefore be read as signs with which the gallery, as a 'non-place', was transcendentally penetrated and taken over by metaphysical sense through art exhibited therein. A 'non-place' of error, when filled with metaphysics, could turn into a place of revelation.

Error and metaphysical cognition

All the examples discussed in this essay have been described and interpreted to reveal, uncover and stress how – through deformity, parasitism, mistake, failure, error, and blur – universal questions are posed.

The variety of examples and contexts shows a multitude of ways of using intentional or accidental error for cognitive purposes. Selected works of art and other artistic practices indicate that error intensifies our experience, provokes rational reflection, verifies scientific claims, including the concepts of philosophers and sociologists, undermines the political and economic systems and, finally, makes us aware of orders other than those considered rational. Therefore, art that employs error as subject matter or method is particularly close to metaphysical cognition, since challenging certainties means asking universal questions.

These are questions regarding the experience of beauty seen from various perspectives, questions about order, space and time, and thus about basic cognitive categories that for human beings are either necessary but difficult to define, or oppressive, and finally relative.

These are questions about the sense of life and the order of the world and the universe, about love exceeding naturalistic ugliness, about morals, Good and Evil disturbing the world, about universal beginnings and creative power. Thus, these are questions about the issues which are challenges for metaphysical cognition with possible applications in the real world.

For not every error is confined in its implications to metaphysical cognition. Sometimes errors are just mistakes, results of a bad decision. Sometimes errors, mistakes, or failures resulting in ugliness or even evil are used in art to provoke reflection on a dominating and oppressive system – maybe political or philosophical – as well as to help disturb and destroy such a system (as in Viennese Actionism or in post-Adornian thinking in critical and engaged art or socially engaged practice).[20] Sometimes, it is an intentional error just to create something special, original, or fancy. Sometimes, it is something that happens accidentally, and it is used inadvertently. In such cases, sophisticated interpretations seem unjustified.

Nevertheless, acknowledging error in art and observing its inspiring strength and its creativity – with both its innovative and functional values (which in art means primarily aesthetic values) – we can and always should consider the possible metaphysical aim of the error.

Notes

[1] See: Mieczysław Albert Krąpiec, "Metafizyczne poznanie," in *Powszechna Encyklopedia Filozofii* (Lublin: Polskie Towarzystwo Tomasza z Akwinu, 2000-2009).

[2] See: William Gilpin, *Observations, relative chiefly to picturesque beauty, made in the year 1772, on several parts of England; particularly the mountains, and lakes of Cumberland, and Westmoreland* (London: Wordsworth Collection, 1788). See also: Christopher Hussey, *The Picturesque: Studies in a Point of View* (London: G. P. Putnam's Sons, 1927).

[3] Uvedale Price, *An essay on the picturesque, as compared with the sublime and the beautiful: and, on the use of studying pictures, for the purpose of improving real landscape* (London: J. Robson, 1796).

[4] See: John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder & Co., 1849).

[5] On the organic unity of the universe and an artwork expressing the Absolute see: Friedrich Wilhelm Joseph von Schelling, *The Philosophy of Art*, ed. and trans. Douglas W. Stott (Minneapolis, MN: University of Minnesota Press, 1989).

[6] See: Joshua Reynolds, *Discourses on Art* (London, 1778).

[7] See: "The Bride Stripped Bare by her Bachelors, Even (The Green Box)," *Tate.org.uk*, http://www.tate.org.uk/art/artworks/duchamp-the-bride-stripped-bare-by-her-bachelors-even-the-green-box-t07744, accessed 12.05.2020.

[8] "The other feature 'slit scan' is an effect first seen in Kubrick's *2001: A Space Odyssey*, where a point or line in a continuously moving image is captured and streamed forward. The capturing line can be at the sides, middle, top or bottom as seen in the tape." "Media Forum (June 23-27, 2001) in the frame of XXIII Moscow International Film Festival," http://2010.mediaforum.mediaartlab.ru/2001/presentation-vasulkas.html, accessed 12.05.2020.

[9] "Einstein realized that massive objects caused a distortion in space-time." See: Nola Taylor Redd, "Einstein's Theory of General Relativity," *Space.com*, published electronically 7.11.2017, http://www.space.com/17661-theory-general-relativity.html, accessed 12.05.2020.

[10] See: Richard Rorty, *Philosophy and the Mirror of Nature* (Princeton, NJ: Princeton University Press, 1979).

[11] Appropriation art is "the use of pre-existing objects or images with little or no transformation applied to them." See: Ian Chilvers and John Glaves-Smith, eds., *Dictionary of Modern and Contemporary Art* (Oxford: Oxford University Press, 2009), 27-28. About the 'artworld' and the institutional theory of art see: Arthur C. Danto, "The Artworld," *The Journal of Philosophy* 61, no. 19 (1964): 571–584.

[12] Subversion can be defined as an operation in which the artist clearly shows not only ideas, meanings, opinions and feelings, but also a more or less subtle element of irony; a "gentle shift of meaning" within the presented ideas, meanings and opinions that shows a real disapproval for them (see: Grzegorz Dziamski et al., interview by Wojciech Makowiecki, *Gazeta Malarzy i Poetów*, no. 2-3, (2001), http://witryna.czasopism.pl/gazeta/drukuj_artykul.php?id_artykulu=56; Łukasz Ronduda, *Strategie subwersywne w sztukach medialnych* (Kraków: Rabid, 2006), 49–98.

[13] See: Theodor W. Adorno, *Aesthetic Theory*, trans. Christian Lenhardt (Boston: Routledge & Kegan Paul, 1984).

[14] See: Rafał Solewski, "Printmaking and art in the era of digital revolution. An introduction to the discussion," in *From traditional printmaking to digital prints. Generational experience of artists at the turn of the 20th and the 21st century. Practice – reflection – presentation* (Kraków: Wydawnictwo Naukowe UP, 2013), 101–110.

[15] *Substrate: From the XScreenSaver Collection*, https://www.youtube.com/watch?v=dCCVgBOVD0E, accessed 12.05.2020.

[16] About Karl Sims: "Evolved Virtual Creatures," 1994, https://www.karlsims.com/evolved-virtual-creatures.html, accessed 12.05.2020.

[17] See: "50 Creative and Inspiring 404 Pages," updated 14.07.2009, https://www.webdesignerdepot.com/2009/07/50-creative-and-inspiring-404-pages/, accessed 12.05.2020.

[18] On undomesticated spaces with no relationality, existing paradoxically 'despite presence' (typical of postmodernity or supermodernity) see: Marc Augé, *Non-Places. Introduction to the Anthropology of Supermodernity*, trans. John Howe (London-New York: Verso, 1995), 75–114.

[19] Transcendence is commonly defined as "going beyond ordinary limits, being beyond the limits of all possible experience and knowledge, or the universe or material existence," (*The Merriam-Webster Dictionary* published electronically http://www.merriam-webster.com/dictionary/transcendent, accessed 12.05.2020). In this article, metaphysics is understood as "rationally valid and intellectually verifiable cognition of the world existing in reality (including the affirmation of the Absolute Being), aimed at discovering the ultimate cause of its being, whose traces human reason finds in empirically available objects."

[20] See e.g. "Socially engaged practice," *Tate.org.uk*, https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice, accessed 12.05.2020.

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