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

Introduction

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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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