Zuzana Križalkovičová

PLAN B

INTRA-ACTIVE BECOMING IN ART AND BEYOND

Foreword by Felicitas Thun-Hohenstein
Photographs by Boris Vaitovič



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Ever tried. Ever failed. No matter.
Try Again. Fail again. Fail better.

Samuel Beckett

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FOREWORD

Felicitas Thun-Hohenstein

PLAN B: is: PLAN A

– is a queer-ecological vehicle that moves with fervour through the interstices of synesthetic thought and worldviews, nourished by concepts of non-modernity.

– The two are permeable; pages of performative countermovement, in which the boundaries of language and the situatedness of knowledge are made porous through physical agency.

– A pas de deux of boundary dissolution and transgression, each indebted to the density of their being.

PLAN B, which is PLAN A:

bears eloquent witness to the fact that:
aesthetics and society, form and understanding, alienation and consciousness have always been intertwined dynamics of translation, networking and synergy.

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PLAN B: is: PLAN A

– is an inspiring and groundbreaking work that opens up new horizons with an intra-disciplinary and intra-active approach to our world and insightfully demonstrates how the creative power of thought and action can be utilized in an ever-changing context.

This book is a much-needed guide to reshaping our thinking and action, insofar as art and sciences are not merely representative and imitative endeavours, but open-ended processes that leave neither the objects involved nor the subjects unchanged and which possess profound commonalities.

PLAN B: is: PLAN A

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Thank you to all of the agents – both human and non-human – who have been involved in this study for their various intra-actions which have enabled me to co-create this text.

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My deep respect and gratitude is also due to Boris Vaitovič for his exceptional contributions. His previously unpublished photographs forged an intriguing coexistence within the scope of the publication. A huge thank you to Tsai-Ju Wu for her active role in co-creating this work. Her creativity and expertise in the field of graphic design have greatly contributed to creating a space for the potential of this book. Stefan Schmitzer deserves recognition and my profound appreciation for the depth of his cooperation and his willingness to push the boundaries of my theoretic frameworks.

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I especially want to thank Gavin Cowper for his positive attitude and professionalism which have turned the demanding work of proofreading into a pleasant experience. His agency and language skills have contributed greatly to the quality of this text. My warm thanks go to Synne Genzmer for her watchful eye, her keen sense of detail and kind support with the finalization of the text. Her active engagement and collaborative effort truly enhanced the intra-action of my ideas.

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I would also like to extend my sincere thanks to Katarína Nadaská, Miroslav Klebanand, and Ján Kovačič from the East Slovak Gallery in Košice for their intra-action in providing materials for the works of Maria Bartuszová and Juraj Bartusz. My honest thanks to Désirée Hailzl, Peter Gumpinger and Wolfgang Mattiasch from Bildrecht for their invaluable expertise and guidance. Johannes Huber was a key contributor in the technical aspect of this work, and his agency was important in forging links between theory and practical applications. I also thank Onur Turna for our conversations aimed at co-creating meanings and expanding our knowledge of creative analysis.

I particularly thank my friend Lenka Oberauer for her participation and agency in this research. Her support and longstanding friendship have been a strong pillar in the development of this work. I would also like to offer my warmest thanks to Ondrej Zoričák for his last-minute magic and shared brainwaves.

My most heartfelt thanks go to my family for showing me that in all relationships, every actor can be a co-creator in creating a space where the possibilities for others can flourish through their agency.

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This study is a continuation of the doctoral work which I completed at the Academy of Fine Arts in Vienna in 2021. One of the goals of the study was to expand the canon of historical thinking about Western art and to introduce, among others, female artists from lesser-known regions of Central Europe whose work features intra-active and different approaches to materials. When I first set out on this research, little did I realise how the field would be transformed in 2022.

Akademické texty by mali používať inkluzívny jazyk, aby sa stali relevantnými a prístupnými pre všetkých. Podporujem otázky genderovej identity v rámci širšieho kontextu rozmanitosti a rovnosti a otvorene prijímam právo všetkých jednotlivcov voliť si vlastnú identitu. V slovenskej verzii tejto štúdie sa vyhýbam používaniu rodového jazyka, pretože spôsoby gramatického rodového označovania nie sú zatiaľ jednotné.

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Ich tat jedoch nichts. Ich scheine zu sprechen,

matter is worlding in its materiality.
Karen Barad

Le seul désir profond est le désir de l'objet.
ni même de ce (celui ou celle) à qui je manque,
de ce qui est parfaitement capable d'exister sans moi…
c'est lui l'Autre,

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es ist nicht ich, über mich, es ist nicht über mich.

Samuel Beckett

C'est-à-dire non pas de ce qui me manque,
mais de celui ou celle à qui je ne manque pas,
Celui à qui je ne manque pas,
c'est l'altérité radicale.

Jean Baudrillard

malé prázdno plné nekonečného vesmíru…

Maria Bartuszová

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PLÁN B

Práve keď sa zdá, že nič nie je možné a všetko je stratené, zrodí sa *Plán B*. Proces hľadania situácie z *iného* uhla pohľadu, často vedie k objaveniu niečoho nového, zaujímavého. Plán B otvára nové možnosti, vytvára príležitosti pre flexibilitu a adaptáciu na rôzne situácie. Pri vytváraní alternatívnych plánov vznikajú nové spojenia s okolitým svetom; náhle sa odkrýva význam faktorov a možností, ktoré sme predtým nepovažovali za dôležité. Týmto spôsobom vnímame, spoznávame a spájame nové – iné – perspektívy, ktoré by nám inak unikli.

A v kontexte tejto štúdie?

Plán B je pozitívnou skúsenosťou. Je cestou hľadania *INÝCH* možností, ktoré by možno zostali nepovšimnuté a ktoré nám umožňujú myslieť, vnímať a kreatívne konať.

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PLAN B

Just when it seems that nothing is possible and everything is lost, *Plan B* is born. Yet the process of looking at a situation from a *different* perspective often leads to the discovery of something new, something interesting. Plan B opens up new possibilities, creates opportunities for flexibility and adaptations to different situations. As we develop alternative plans, new connections with the world are formed; we suddenly see the relevance of factors and possibilities that we had not previously considered important. In this way, we perceive, recognize and connect new – other – perspectives that would otherwise elude us.

And within the context of this study?

Plan B is a positive experience. It is a way of seeking out *NEW* possibilities that might otherwise have gone unnoticed and which now allow us to think, perceive and act creatively.

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Spojitosti medzi Karen Barad, Mariou Bartuszovou, Samuelom Beckettom a *Butterfly Effect*-om nie sú zďaleka priamočiare, vznikajú na úrovni rozsiahlej škály intra-aktívnych myšlienok a koncepcií. Práce Bartuszovej, Barad a Becketta sa zaoberajú neistotou a komplexnosťou nášho sveta a zdôrazňujú vplyv zdanlivo náhodných udalostí a drobných zmien na naše vnímanie a naše akcie v ňom. *Butterfly Effect* je dobre známym príkladom fenoménu, v ktorom aj najmenšie zmeny môžu viesť k nepredvídateľným, obrovským dôsledkom.

Hoci sa tieto reflexie sústreďujú na vyššie uvedené, uvedomujem si, že aj mnoho ďalších dynamických agentov, vrátane (ale nie obmedzene) Roland Barthes, Georges Bataille, Simone de Beauvoir, Walter Benjamin, Jane Bennett, Bibliodiversity, the bicycle, the Big Bang, Biodiversivity, Bioluminescence, Biomimikry, Black Holes, Black Lives Matter, books, Rosi Braidotti, Braille, Geta Brătescu, bread, Berthold Brecht, Niels Bohr, Judith Butler, Octavia Butler, by mohli byť viac ako obohacujúcimi.

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The connections between Karen Barad, Maria Bartuszová, Samuel Beckett and the *Butterfly Effect* are by no means straightforward and emerge at the level of an extensive range of intra-active ideas and concepts. The work of Bartuszová, Barad and Beckett all address the uncertainty and complexity of the modern world and emphasise the influence of seemingly random events and minor changes on our perception of the world and our actions within it. The *Butterfly Effect* is a well-known example of the phenomenon in which even the smallest changes can give rise to unpredictable, momentous consequences.

While the focus of these reflections falls on the four subjects mentioned above, I realize that many other dynamic agents could have offered their own distinctive contribution to Plan B, including (but not restricted to) Roland Barthes, Georges Bataille, Simone de Beauvoir, Walter Benjamin, Jane Bennett, Bibliodiversity, the bicycle, the Big Bang, Biodiversity, Bioluminescence, Biomimicry, Black Holes, Black Lives Matter, books, Rosi Braidotti, Braille, Geta Brătescu, bread, Berthold Brecht, Niels Bohr, Judith Butler and Octavia Butler.

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I. PERFORMATIVITA MATERIÁLU: POZADIE, CIEĽ, METÓDY

Súčasné prístupy v humanitných vedách a umeleckej praxi sú zvyčajne vnímané ako *materiálno viazané reality*, ktoré sa aktívne zapájajú do sveta tým, že mu dávajú špecifickú materiálnu podobu. Posúvame sa performatívnym smerom, v ktorom kooperujúce akademické praktiky zahŕňajú priamu materiálnu angažovanosť so svetom. V Baradovskej definícii matérie sa vnímanie a význam materiálov neustále mení, dopĺňa a nanovo redefinuje v širokom spektre disciplín.

Aj *diela výtvarného umenia* sa *môžu stať časovými kapsulami – intra-active agential realities*, deklarujúcimi výraz doby, v ktorej vznikli, prehodnocujúcimi a uchovávajúcimi našu históriu, reflektujúcimi socio-politické, ekologické či kultúrne otázky.

Ako?
Načrtávam niekoľko z možných odpovedí.

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