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Issue:

What is Plan C?

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Summary of discussion, conclusions and/or recommendations:

My associative report:

Establishing the crisis as artistic thinking

The subject came up during the k-note speech from XXX and his examples he gave about Yunos and other social entrepreneurs. Do artists really have to start social businesses with poor or somehow starving people, or is the subject for an artist elsewhere and explicit not to find in the social? The k-note sounded to me like looking for recipes, about how to save the world (does world has to be saved or is the an narcissistic fantasy) and make a business out of it.

(By the way, poor and starving people are the biggest groups in the world and potentially also the biggest group of clients. By the way, reflect this a kind of cultural fashion in making projects somewhere in the exotic diasporas: Favela-Performing Art Groups, Israel-Palaestinian Negotiation Theatre, Kongolese Performing Art Attack, etc.).

Would that mean we, as artists (new speak: creatice industries) are going to function in the name of the "good" to be a part of the good people, the good, nice and smiling people? Where is than the bad, the worse, the dangerous? Where here is the ugly side?

In the talks around here it seems to me that there is a big common sense on global issues like intercultural discourses, sustainable activities, participatorcal activities, a.s.o. like a common agreement.

'What is Plan C ?' might be a question about thinking behind the common images and agreements, behind the common senses, behind the art and behind any kind of sophisticated originality, behind the variation of the variation of the variation...

In the beginning of the round I was alone. After I while there came three people and in the end of the discussion the came a forth person.

We had a few content rounds in which we named lot of issues which are seen are all as symptoms of the contemporain individual and contextual situation. It was also labeled that artists are in one hand the people who seem to stand for free thinking, but do artists really think free, or think functional in the artist system (for the new artistic work, performance, etc.), in terms of functioning to any kind of what we would call the 'good'. Of course: art is good, isn't it.

In the industry words like art and creativity are always announced in combination with innovation. Innovation means new products (like the financial products of Yunos) and a bigger perspective on larger markets (look at: poor people are the biggest client groups).

The general agreement in our discussion group is that we can label all issues, taboos, controversy positions, ect. and still the not-knowing about the next steps (of activity) do persist. There is no to-do list, beside the personal/individual pressure. But should there be a to do list... a Plan C?

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We came up that the capacities of perceiving reality is quit poor and to achieve a deeper understanding it is necessary to learn more about perception, and develop senses we even do not know yet. A larger perception gives us more information about our own habits and dynamics to act in life. With more information we will have a bigger base which helps us to make the right decisions.

That perception might help to avoid automatic activism and could motivate to avoid doing the next performance, which just will be another variation from the variation in form of a "piece of art."... even it is Postmodern. (In the same time this sounds like another recipe.)

An interesting point of the discussion arrived, when everybody seemed to have said everything and the atmosphere was like wanting to go, to stop the circle, or to change the situation. In a way it was cloudy smoke around the eyes and hads of everybody, and there was a kind of a smokescreen around the participants. It felt uncomfortable and the impulse was to re-arrange a more comfortable situation.

For me his kind of moment where perception starts to be interesting, especially in situations which feels uncomfortable, trance and so on. There might be the terra incognita, the undiscribed landscapes. In that sense I hope nothing will be clear and smokescreens are rising everywhere to explore it here.

Perhaps Plan C for artists could mean to understand the risk new, instead of doing social work to risk the own social status, instead of producing very much to interrupt the patterns of activity (example: artist strike), instead of optimizing little by little, once own brilliance, to change the level in terms of establishing the crisis as artistic thinking model and art to live.