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### Third Seminar (June 16 – 23, 2022)

#### *Steppe Cosmotronics / Art as Engineering of Forces in Marek Konieczny and Beyond*

The presentation investigates works of Marek Konieczny (b. 1936, Sosnowiec), an under-researched construction engineer-turned-artist associated with the Warsaw neo-avant-garde of the 1970s who since 1974 has pursued a singular artistic idiom called ‘Think Crazy’. In particular, I seek to interrogate Think Crazy between 1974 and 1980. 1980 marks a certain threshold of intensity – the emergence of the Solidarity movement, an independent labour union committed to social change, which Guattari, after his 1982 visit to Poland, deemed a *molecular revolution* in the collective production of subjectivity. As I aim to demonstrate, Think Crazy affirms the molecular revolution Guattari saw in Solidarity as a solidarity with inhuman and ahuman materials.

My departure point is a rereading of the Deleuzoguattarian concept of the *machinic phylum* designating matter in the process of change, be it physical, living, psychic, collective or cosmic. Thinking with the machinic phylum, I shall argue that Think Crazy has a past-future orientation which operates as a transversal, technological and specifically metallic lineage. This metallic line connects (1) seventeenth-century art and culture of the Polish-Lithuanian Commonwealth (*Sarmato-Baroque*), (2) the Early Iron Age metallurgical art of the Great Steppe investigated in the ‘1227: Treatise on Nomadology – The War Machine’ plateau (henceforth ‘Nomadology’) (*steppe cosmotronics*), and (3) the wider perspective of inhuman planetary and cosmic changes (*unfeeling rocks*).

The presentation launches a media-archaeological inquiry defined by Parikka (2012: 2) as ‘a way to investigate the new media cultures through insights from past new media, often with an emphasis on the forgotten, the quirky, the non-obvious apparatuses’. Furthermore, for Parikka (2015: viii) processes of mediation engage the earth, and as such can be conceptualised as a ‘media geology’.