

One Day Every Day (2020-2022)

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My project titled "*One Day Every Day*" explores the influence of stereotypes, behavioral patterns, and role playing on our existence in today's world. By applying the notion of *functional fixedness* (using an object only in accordance with its intention) to human interactions, I seek the boundaries where the traditional usefulness of routine becomes pathological.

In my oeuvre, I have been exploring how a commonplace routine, stereotypes, social interactions and role playing affects our existence, relationships, and ultimately, our lives. My current project aims to look at various behavioral patterns that I keep finding over and over again in my social groups, and put them under critical scrutiny. The inspiration is partly autobiographical, partly based on the experiences of my fellow friends and acquaintances. Titled "*One Day Every Day*", it deals with inability to escape the social pressure imposed by the world of politics, media, and digital presence of people and things. The (social) expectations how to behave, what to do, how to react in certain situations evolve rapidly and often diverge from what we have inherited, how we were educated, how our environment had shaped us, how our moral compass had been calibrated during youth. It is this mixture of behavioral patterns that we seem unable to tackle, and on the other hand, new, accelerated forms of mutual influence, that make up most of the uncertainty/volatility/fluidity in our lives. Gestalt psychology uses the term *functional fixedness* to describe the person's inability to manipulate with objects in a different way than what they were originally designed for. Overcoming this cognitive bias has to do with creativity. An example may be using a paper clip as a hook instead of its normal function to bind papers.

In my project, I apply this principle (interaction with objects) to human interaction as such. I re-conceptualize the fixedness to a mere individuals' existence in the contemporary time and space – to certain roles, behavioral patterns, common typologies etc. My goal is to explore the boundaries where the common, traditional usefulness of routine becomes pathological.

Visually and conceptually, I concentrate on several distinct aspects of the topic: wearing masks as an allegory to role playing, doing various common activities and being caught in existential situations, being part of families or other larger social groups etc.

Masks are in fact self-hybridizations of a woman's (and generally human's) natural appearance with what she/he is expected to look like by "society". But who or what is a "society" here? An abstract entity that is impossible to encompass nor comply with. And yet, so many people are eager to satisfy the society's expectations, considering them natural, without even thinking about the root concept, which yields just the opposite – artificiality in behavior and restraint in personal freedom.

I am also focusing on the ordinary everyday activities such as eating, household chores, workout and practice with regard to the time spent. More important than what these activities comprise is what time is left, and thus, whether they have any deeper meaning

in one's life. In other words, I try to explore the dialectic nature of commitment, forming an integral part of personal discipline, and at the same time, being often imposed from outside (by the "society", "education", "policy" and many other social constructs).

Perhaps the most personal/autobiographical part of my work deals with family. By constructing still-lives, staging objects and even capturing real-life situations I indirectly refer to the generational conflict and a paradigmatic shift of expectations of what a good daughter/wife/mother should be. In a satirical manner, I am asking myself, under what circumstances it is possible to live up to these expectations in today's world.