



Display on the main station, Zurich, 2008



Langstrasse, Zurich, 2007



Roundtables & workshops & presentations, Zagreb 2008

ANDREJA KULUNČIĆ



City-lights advertising spaces in central Zagreb, 2000



AUSTRIAN CITIZENS ONLY
SEX-WORKERS WANTED!

Use the
opportunity!
**Success-
fully
into the
future!**

WE OFFER

excellent working conditions: No
contracted wages, varying places of
work, no legal status, no protection
provisions but tax liability, no access to
social networks, high physical and
mental health risk, possible violence,
work-related dependency, financial
exploitation, social exclusion and
discrimination.

WE EXPECT

You are an Austrian citizen with
high-school or university
education, appealing,
motivated, dutiful and
accepting risks.

CALL 01 581 02 97

if you have the required qualifications, motivation
and years of experience working in this field



Poster, villages in Upper-Austria, 2005

1. “Distributive Justice”
Multidisciplinary project
<http://www.distributive-justice.com/>
2001– ongoing

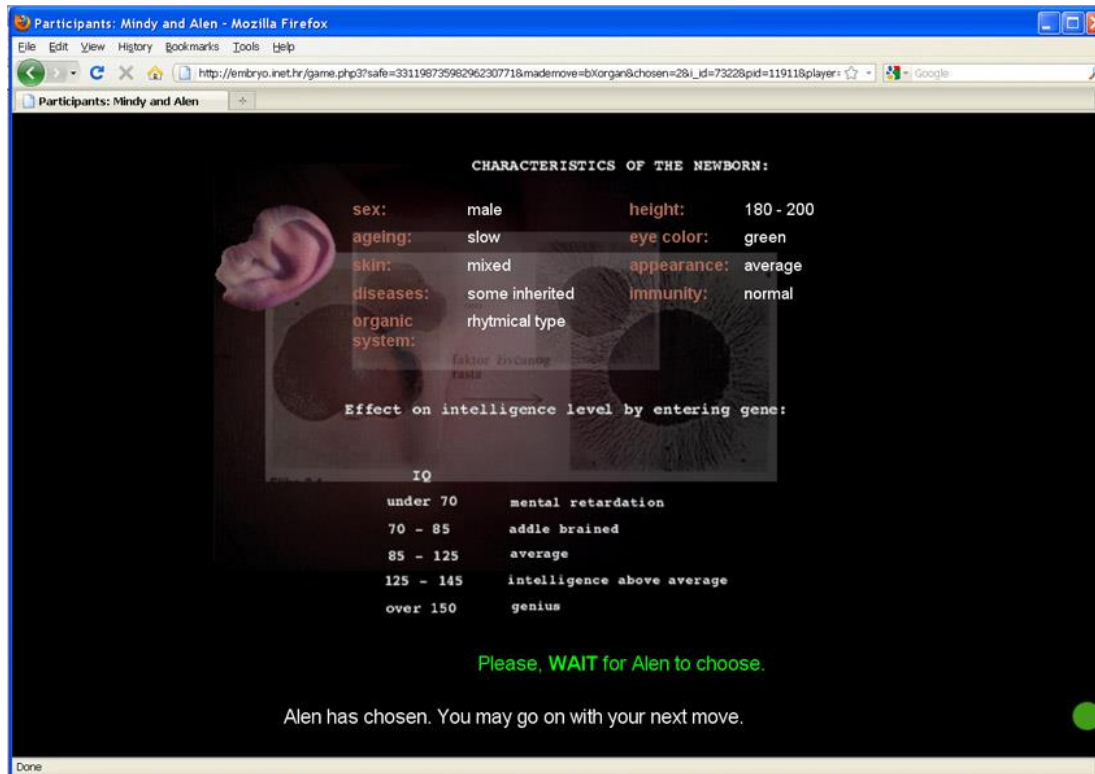
The multidisciplinary project “Distributive Justice” is a work-in-progress designed by people with different backgrounds (art, philosophy, sociology, economy, programming). The project deals with the topic of distribution of goods in a society. It consists of two parts: (1) the part of the project in virtual space, URL: www.distributive-justice.com – Internet games in which participants in the project freely distribute material and nonmaterial goods building a “society” that undergoes dynamical changes; several types of societies emerge as result of the distribution games; and (2) the part of the project in exhibition space, a “working space” installation – presentation of material that has emerged and continuously emerges as a result of the respective parts of the project: virtual (the web site), practical (field research, opinion poll); and theoretical part (study of relevant literature, open discussions, talks, lectures...).

The material grows and changes its shape from exhibition to exhibition. Since several different countries have been involved in the project, every country left its imprint in the work, i.e. becoming a part of the exhibition. During the exhibition(s) the visitors (participants in the project) read materials, listen to lectures, chat, join the discussion, participate in the polls, surf the Web, print from the database, copy materials, video or audio tape the events, etc. The countries so far involved in the project: Italy, Germany, Austria, Croatia, USA, Australia, Turkey, UK, Slovenia and South Korea.



EXHIBITION VIEW DOCUMENTA11 / 8.ISTANBUL BIENNIAL / BIG TORINO / MARRONNIERA A.C. SEOUL

2. “Closed reality – embryo” Multidisciplinary art project <http://embryo.inet.hr> 1999 – 2000

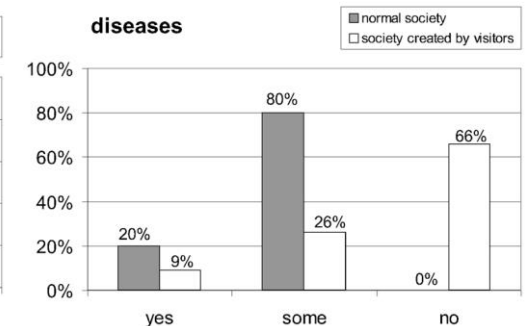
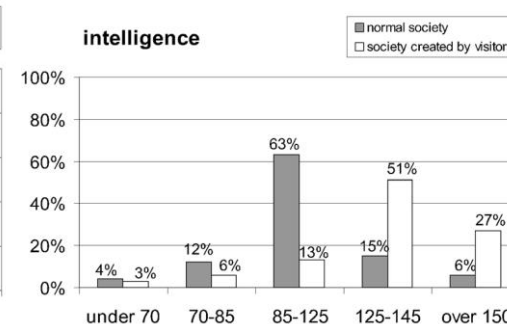
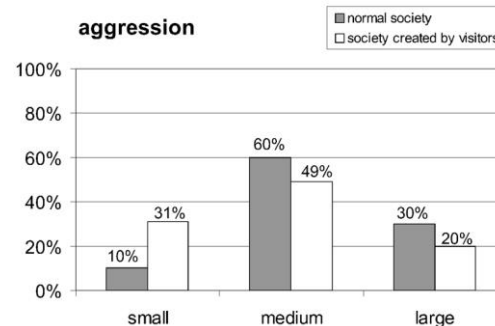
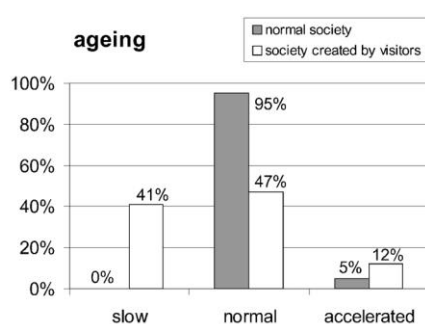


The project is based on an interactive game played on the Internet. Choosing among different genetically determined traits, the players (participants in the project) create virtual embryos – their own virtual progeny. The created embryos are exhibited in an “embryo gallery”. In the second phase of the project the society of virtual people created by Internet users is compared with the inhabitants of a “real” society.

Monthly reports containing data analyses of these results were issued during the first 6 months of the project.

All Internet users willing to take part in the project were invited to join the mailing list, discuss the actual issues of genetic engineering and cloning, comment on the presented ideas, etc. During the first six months 6 presentations and discussions were organized on the topic of cloning and genetic engineering in different places (university, gallery space, NGO etc.)

All presentations and discussions were taped and exhibited as part of the “workspace” in the galleries, where also a series of pro and contra discussions on genetic engineering and cloning were held as part of the piece.



3. “Nama: 1908 employees, 15 department stores”
In-situ project
2000, WHW, Zagreb, Croatia



NAMA is a chain of department stores that were particularly successful in Croatia under the socialist regime. NAMA comes from “NARodni MAGazin”, which means “The People’s Shop”. These shops, which were condemned to bankruptcy by the country’s economic development, have been in the following paradoxical situation for the last few years: they have practically ceased all activity, but are kept open by the employees who occupy them. Andreja Kulunčić pasted a portrait of an employee with the title “NAMA – 1908 Employees, 15 Department Stores” on ten of the best advertising spaces in central Zagreb. Based on the resources, values and places of the advertisement, a public debate was started concerning the economic transition of Croatia. The employee on the poster symbolizes the individual and collective disasters which accompany the changes in the Croatian economy.





4. "1 CHF = 1 VOICE"

Political art intervention

2007 - 2008, Shedhalle, Zurich, CH

The project was a tool for the illegalized persons in Switzerland* through which they were able to attain visibility on the political and public level. The *Sans-Papiers* (undocumented immigrants) were invited to donate ONE FRANC for the renovation of the Swiss Parliament (the Parliament building was under renovation at that time), through the account of SPAZ (Center for Illegal Persons). The Parliament is a public voice of the country, and in addressing it they were addressing their request to Swiss society. The donation was a present, but at the same time it was a call for political attitude towards Sans-Papiers in Switzerland to be "renovated", and a continuous dialogue about their precarious living and working conditions.

The project consisted of:

- **AN OPEN INVITATION TO ALL SANS-PAPIERS** - through flyers, billboards, newspaper adds, NGOs, direct contacts and other means, to participate anonymously in the action.
- **PUBLIC COUNTING** - in the media and on the web site of the action the people were able to follow the amount that has been paid into the account for donations.
- **DONATION** - the end of the action was a donation of the collected money to the Parliament. The Parliament first agreed then refused the donation, so the money remains at the SPAZ account until a more open government towards illegalized workers come to power.

* The activists estimate that about 300.000 undocumented people are living in a precarious situation in Switzerland, the "official" number is 80.000



5. "RECONSTRUCTION"

RECONSTRUCTION OF AN UNIMPORTANT DAY IN OUR HISTORY

Video documentary, 12 min duration
2007, Tikves Castle, Croatia

The video reconstructs one day in the life of **Josip Broz Tito** (undisputed president of Socialist Federal Republic of Yugoslavia for 35 years) during his free time in the Tikves castle. As a passionate hunter, Tito often spent time in the Tikves castle, game hunting with his wife Jovanka or with foreign politicians.

The Tikves castle complex, an Austrian hunting castle, was built in the 19th century. It is situated within the nature park Kopacki rit (Croatia), near the Croatian-Serbian border.

RECONSTRUCTION OF AN IMPORTANT DAY IN OUR HISTORY

Video documentary, 12 min duration
2007, Tikves Castle, Croatia

The video reconstructs the meeting between **Franjo Tudjman**, the president of Croatia, and **Slobodan Milosevic**, the president of Serbia at the time. The meeting was held in Tikves castle on April 15, 1991. First conflicts in arms in Slavonia (Croatia) broke out in the beginning of May, 15 to 20 days after the reconstructed event. The war reached Tikves in September 1991. For a period of time the castle served as the headquarters for the Serbian paramilitary group, known as the Arkan's tigers.





EXHIBITION VIEW PALAIS DE TOKYO, PARIS, 2012

6. "WOMEN.INDEX"

Interactive project
2007 Split, Croatia / 2011 Napoli, Italy / 2013 Belgrade / 2014 Ljubljana

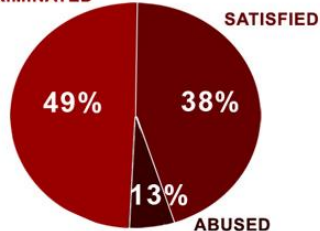
"WOMEN.INDEX" is a participative project which was developed in Split (Croatia) and Naples (Italy) in collaboration with women, not only those who visit the exhibition, but primarily chance passers-by, because the posters spent some considerable time at busy urban locations in both cities.

The aim of the project in which the artist employs viral strategies, since she uses popular mainstream templates to reach her target audience, is most importantly a motivation for women to define and raise awareness about their individual role in the familiar and broader, social context calling the listed cell-phone number and answering the question asked by the answering machine:

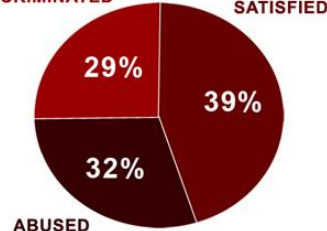
How do I feel? and selecting one of the possible answers: **satisfied**, **discriminated** or **abused**.

The next step of the project was live statistics, showing the percentage of selected answers every day in public, as well as on the interface display in the gallery space.

SPLIT, CROATIA, JANUARY 2007
DISCRIMINATED



NAPLES, ITALY, DECEMBER 2011 - MARCH 2012
DISCRIMINATED





EXHIBITION VIEW SALON OF THE MUSEUM OF CONTEMPORARY ART BELGRADE, 2013

7. “Austrians Only”

Newspaper advertisements, posters, direct-mail items
Festival of Regions 2005, Upper-Austria

At the focus of the project are latent prejudices and the creeping discrimination against foreign workers in Austria. With top-quality, well-designed job advertisements, 'inferior' jobs are offered to Austrians only, including all the restrictions and disadvantages with which otherwise mostly migrants see themselves confronted.

AUSTRIAN CITIZENS ONLY

Career in the world of cleaning



WE EXPECT You are an Austrian citizen with high-school or university education, natural, good communication skills, flexibility with working hours, motivated, clean, reliable, pleasant, diligent, hardworking and quick. You have a year-long working experience in this field.

YOUR TASKS INCLUDE

- **Perfect cleaning**
- **Working with a demanding employer**
- **Hard physical work**

WE OFFER excellent working conditions: Low wages, strenuous working hours without break, no health and accident insurance, no vacation or Christmas bonuses, short-notice termination of employment, no travel expenses to the work place covered, no registration, no extra payment for overtime or additional work on weekends and evenings, no recognition of educational degree as well as a possible racial discrimination.

CALL US If you can completely identify with the requirements of the described position, do not hesitate: **01 581 02 97**

Cleaning lady wanted

AUSTRIAN CITIZENS ONLY



YOU are an Austrian citizen with high-school or university education. You are motivated, clean, reliable, pleasant, diligent, hardworking and quick

WE offer excellent working conditions: Low wages, strenuous working hours without a break, no health and accident insurance, no vacation or Christmas bonuses, short-notice termination of employment, no travel expenses to the workplace covered, no registration, no extra payment for overtime or additional work on weekends and evenings, no recognition of academic qualifications as well as a possible racial or sexual discrimination.

CALL US If you can completely identify with the requirements of the described position: **01 581 02 97**

**AUSTRIAN CITIZENS ONLY
SEX-WORKERS WANTED!**

Use the opportunity! Successfully into the future!



WE OFFER excellent working conditions: No contracted wages, varying places of work, no legal status, no protection provisions but tax liability, no access to social networks, high physical and mental health risk, possible violence, work-related dependency, financial exploitation, social exclusion and discrimination.

WE EXPECT You are an Austrian citizen with high-school or university education, appealing, motivated, dutiful and accepting risks.

CALL 01 581 02 97
if you have the required qualifications, motivation



8. "On the state of the nation"

Intervention in the mainstream media, workshops and round tables 2008, Miroslav Kraljevic Gallery, Zagreb, Croatia

„On the State of the Nation“ project is the result of a year-long research **on the topic of social distance**, focusing on the presence and constructions of the image of the *Others* in the media, with a special emphasis on the local environment of Zagreb. The project evolved in several phases: through **research** (a questionnaire), collaborations with experts from various social and humanistic sciences (anthropology, sociology, philosophy, and psychology), **intervention in the mainstream media**, and **organizing workshops and round tables** during the gallery exhibition.

By questioning various ways of treating those who are perceived as the Others in the local context, in terms of differing from the common matrix – be it in their sexual orientation, colour of their skin, or religion, Andreja Kuluncic has explored the new ways of increasing tolerance and, even more generally, of creating the possibilities for deconstructing the *otherness* in the Croatian society. On the one hand, the artist has collaborated with a number of individuals, organizations, and informal initiatives that may be characterized, on the basis of earlier research, as the Others with respect to the dominant social paradigm; on the other hand, she worked with those who are actively involved in increasing tolerance, as well as with the public media.

In cooperation with journalists and members of social minorities, a sort of **virus news** have been published in the Croatian media, forcing the dominant white, male, Catholic-Croatian citizen, precisely while he is reading his favorite sports news, to remember uneasily the existence of the Others: **homosexuals, Chinese, or Roma**, who likewise constitute the Croatian society and who share one and the same social and living space.



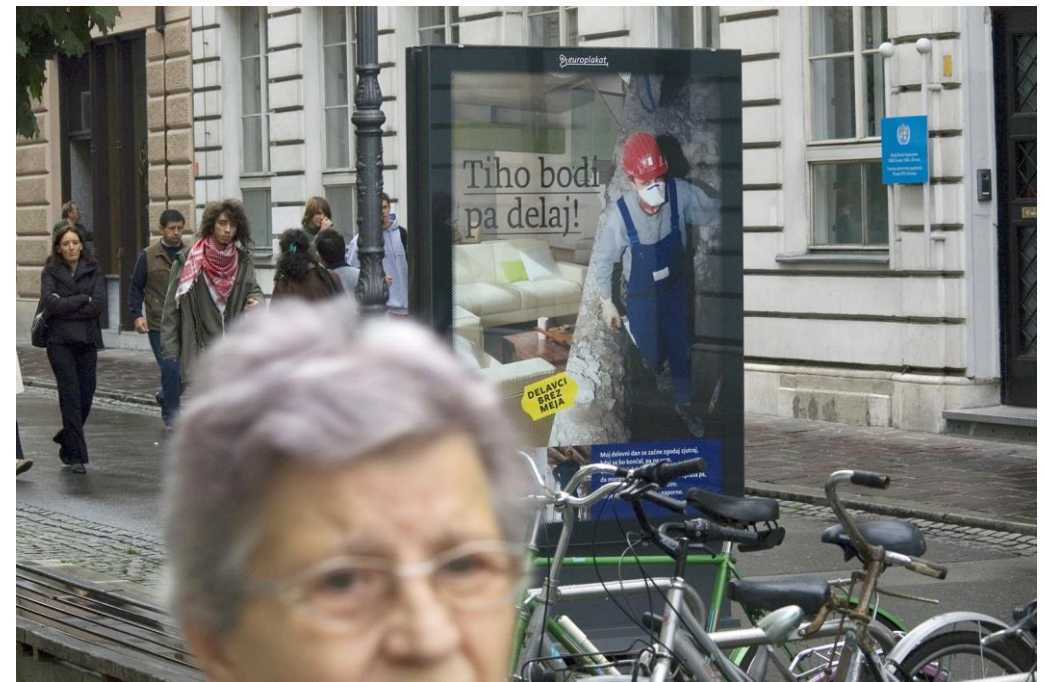
**9. “Bosnians Out!”
(Workers without Frontiers)
with OSMAN PEZIĆ, SAID MUJIĆ, IBRAHIM ČURIĆ
2008, Moderna galerija, Ljubljana, Slovenia**

The project raises the issue of the Slovenes' attitude towards workers from Bosnia.

The artist has developed the project in collaboration with three construction workers from Bosnia who, at the time of the project's creation, were working at the restoration of the Moderna galerija building in Ljubljana.

All four of them have signed the Author's Agreement with Moderna Galerija, and have worked together on the project under the same conditions, at the premises of the dislocated Museum. The end result of the collaboration was the city-lights campaign in the center of Ljubljana.

The focus on four main subjects – working conditions, life in a bachelor's home, poor quality nutrition and separation from their families – and the direct manner of the campaign raise awareness of the stereotype of Bosniacs in Ljubljana and present their „good“ working and living conditions to the Slovenes.



10. "Commercialization of history" Intervention in public space August 2010, Island of Korcula, Croatia

Korcula statute - the oldest legal document of the South Slavs was the inspiration for the artistic action.

For five days the artist sold souvenirs on the island of Korcula. The souvenirs themselves were made by applying articles from the old Korcula statute onto cheap items from China. The texts were in English, Croatian, Czech, French and German. The artist's stand was set among the existing city stands at the entrance to the old town of Korcula. Instead of money, the cost of the souvenirs was expressed by a number of questions that potential buyers needed to answer. That is, potential buyers gave interviews to the artist in exchange for a souvenir, answering questions about the commercialization of history, the good and bad sides of (mass) tourism, and about respect for the city of Korcula and its past and present communities.



11. "Creative strategies"

Multidisciplinary research project
<http://www.creative-strategies.info/>
2010 – ongoing

"**CREATIVE STRATEGIES**" is a multidisciplinary research project which deals with the origin, development, meanings and effects of creative strategies on the individual and on the wider social community. It consists of three working segments, conducted simultaneously: **(a) theoretical research** conducted on the basis of recent literature and direct collaboration with specialists in the areas of reference in the practical modules of the project; **(b) artistic production** arising on the basis of work on the practical models within the project; and **(c) critical reflections** on the processes and results of the project, where the project itself becomes the object of analysis. **The objective of the project** is to develop a platform for understanding, exchanging and creating new creative strategies by way of response to concrete social situations and states of affairs, and the activation of them in the real tissue of society.

MODULES: The artistic production of the project is organised according to modules. Each module has its own specific manner of approaching the topic and through a practical process, inside each module, various methodologies and ways of analysing the results develop. The modules are complementary, making up the whole of the project, but also function independently (an exhibition, a book, theoretical debate, Web sit and so on) or in combination with one or several other modules of the project at the same time. Presentations and analysis of the modules unfold in parallel with their creation.

MODULE 1: RESEARCH ABOUT PUBLIC SPACES

2010, Zagreb, Croatia

Exhibition "**EVERYDAY DIVERGENCES**"

2011, Ústí nad Labem, Czech Republic

MODULE 2: RESEARCH ABOUT ALTERNATIVE STRATEGIES IN COMMUNITIES

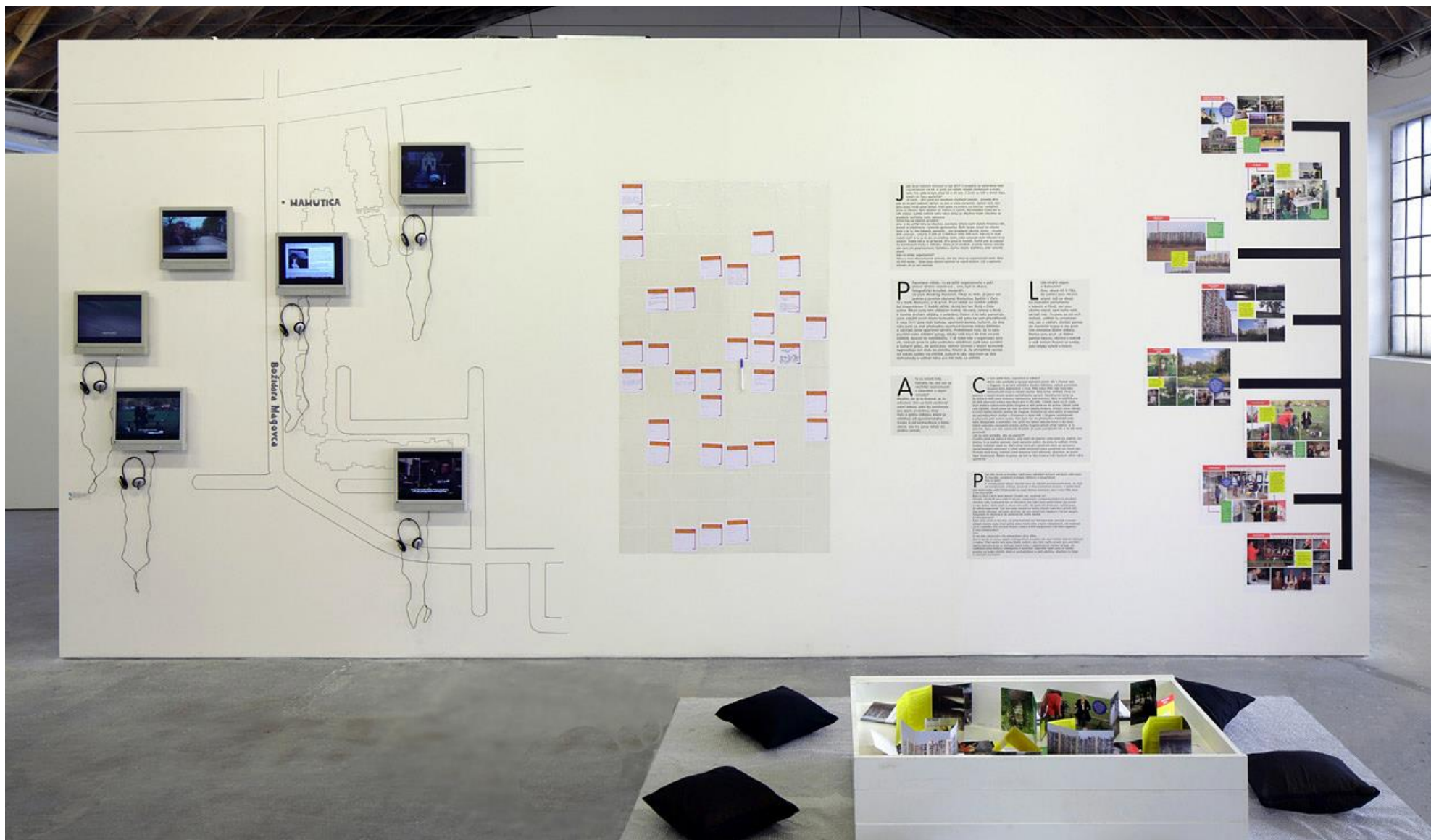
August 2011, Mexico City

Exhibition "**CONQUERING AND CONSTRUCTING THE COMMON**", 2013, Museum MUAC (Museo Universitario Arte Contemporáneo), Mexico City, Mexico

MODULE 3: "TO BEGIN THE BEST WE CAN"

2014 / 2015 Croatia and the region





EXHIBITION VIEW "EVERYDAY DIVERGENCES" EMIL FILLA GALLERY, ÚSTÍ NAD LABEM, CZECH REPUBLIC, 2011



EXHIBITION VIEW "CONQUERING AND CONSTRUCTING THE COMMON" MUSEUM MUAC, MEXICO CITY, MEXICO, 2013





EXHIBITION VIEW "TO BEGIN THE BEST WE CAN" NOVA GALLERY, ZAGREB, CROATIA, 2014

11. "ART-ACT-BOX: Performing the Exhibition" Interactive contemporary dance performance

Zagreb, Barcelona, Novi Sad, Slovenj Gradec in 2016 / Čakovec, Šibenik, Pazin, Zagreb in 2017

Exhibition and contemporary interactive dance performance based on methods and materials the artists used as means of activating the community during the 60s and the 70s.

Performing the Museum is an initiative of four different museums - Museum of Contemporary Art Zagreb, Antoni Tapies Foundation from Barcelona, Koroška Gallery of Fine Arts from Slovenj Gradec and Museum of Contemporary Art of Vojvodina from Novi Sad.

"ART-ACT-BOX" is an object containing easily dismantled props for an art exhibition. The content is based on methods and materials the artists used as means of activating the community or the audience and critically examining the institutions and the socio-political system during the 60s and the 70s.

The performer (contemporary dancer) using the A-A-B object „performs the exhibition” together with the audience through choreography composed of motions (gestures) and words (dialogues, readings, statements, recorded materials). The object thus becomes the prop in the performance.

The contemporary dancer, following the previously elaborated choreography, takes the elements from the box to create the exhibition, performs certain artworks with movements, and involves the audience as a living part of the choreography. The duration of performance is 45 minutes.

The exhibition can be „invited” to any community, institution or informal organization via web sites of the participating museums. Each museum has an A-A-B object and the performance in their own language (Croatian, Slovenian, Spanish/Catalan).



BIOGRAPHY

Andreja Kulunčić (1968) is a visual artist, working in the field of social practice and multidisciplinary art. She studied sculpture, graduated in 1992 from the Faculty of Applied Arts and Design in Belgrade, Yugoslavia. From 1992 to 1994 studied at the Academy of Fine Arts in Budapest, Hungary. Since 2009 works as professor at the Academy of Fine Arts in Zagreb, Croatia.

Andreja Kulunčić's art practice is characterised by the exploration of new models of social and communication relations, as well as an interest in socially involved topics. Kulunčić makes her own interdisciplinary networks, perceiving art as an investigation, a process of collaboration and self-organisation. She launches collaborative and collective projects, confronting with diverse audience, whose active participation she often pleads for in order to "complete" her works. Some of Andreja Kulunčić's frequent subjects are correlations between economy, transition, feminism and racism.

Her work has been presented at **international exhibitions**, including: Documenta11 (Kassel), Manifesta4 (Frankfurt/Main), 8.Istanbul Biennial (Istanbul), Liverpool Biennial04 (Liverpool), 3.Tirana biennial (Tirana), 10.Triennial-India (New Delhi) among others.

At **collective shows** in museums, including: Whitney Museum of American Art (New York), PS1 (New York), Walker Art Centre (Minneapolis), Museum MUAC (Mexico City), Palais de Tokyo (Paris), Garage Museum (Moskva), Kumu Art Museum (Tallin), Museum of Contemporary Art (Zagreb), Museum of Contemporary Art (Ljubljana), Zacheta National Gallery of Art (Warsaw), Museum of Modern and Contemporary Art (Rijeka), Lentos kunstmuseum (Linz), Museum of Modern Art (Saint-Etienne), Ludwig Museum (Budapest).

At **solo shows**, including: Museum MUAC (Museo Universitario Arte Contemporáneo, Mexico City, Mexico), Salon of the Museum of Contemporary Art (Belgrade, Serbia), Museo MADRE (Napoli, Italy), Art in General (New York), Artspace Visual Art Centre (Sydney), Art Centre Silkeborg Bad (Denmark), Darat Al Funun (Amman, Jordan), Gallery NOVA and Gallery Miroslav Kraljevic (Zagreb, Croatia).

She has participated in artist's **residencies** at the MUAC&SOMA in Mexico City, Art in General in New York, Walker Art Center in Minneapolis (in the frame of CEC ArtsLink Independent Project), Artspace Visual Art Centre in Sydney, Jaipur India (in a frame of the 10th Triennial-India), C3-Center for Culture & Communication in Budapest, Intermedia Arts in Minneapolis (as ArtsLink fellow).

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