

The background of the cover is a photograph of a street scene. A person is walking away from the camera, holding a large, patterned umbrella. The street is paved with cobblestones. On the left, there is a brick wall with a sign that reads "FOTOGRAFIA" and "RIPRESI VIDEO". On the right, there is a building with a sign that reads "OTICA" and "OCULISTA IN SEDE". The overall atmosphere is gritty and urban.

Andreja Kulunčić

Art for Social Changes

Umjetnost za
društvene promjene

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The Poetics of Social Change

Irena Bekić

6

There are many artistic and theoretical elaborations about the world in which we live, together with us who inhabit it, being in fact a reflection. Observations concerning the representation of ourselves and the discursive construction of reality make their way through the wide field of post-structuralist theories, probably the most radical version coming in Baudrillard's postulation of a universal simulacrum in which the original, the world, has vanished. Indeed, if we accept the idea that identities are not things that are given in themselves, that they are rather the result of processes of identifications, it is obvious that the networked structures in which we live are the consequence of certain constructions. Behind the ingrained appearances or the generally accepted interpretations, things can take on very different appearances and it is well to remind oneself of this unceasingly. It is in the nature of artistic endeavour to avert the view from established perspectives. The field of art is not so clearly defined by methods and subjects as are scientific disciplines and hence art can open up a space for interpretation. The artist can take over methodologies, make use of diverse discursive models and overlap them, change the contexts and destabilise existing systems of representation in order to direct the attention to the meanings and relations that exist behind these agglomerated discursive and ideological strata.

Accordingly, although itself a part of the dominant, hegemonic system of contemporary society, art can be critical, activist and activating with respect to the auspices under which it operates. It is on these premises, involving a live social milieu and the collaboration, participation and interaction of different subjects, that the different forms of the social art practice of Andreja Kulunčić are built.

In her work, Andreja Kulunčić starts from and works within social situations that, because of the given division of roles and positions among the participants, she sees as problematic and endeavours to comprehend within a

“Art can raise the right (accurate) questions, demand different answers, even open new circles, i.e. models for resolution, but not in the sense of one work. I think that we can all together contribute to open and more critical thinking, on condition that we are careful and ethical about the group that is in question. There are a lot of bad engaged works (like other forms of art, of course), which puts an additional burden on the group which is already socially marginalized.”

Andreja Kulunčić, from the interview: Dea Vidović, "The Right Questions". Published on the web site labforculture.org (-> case studies), Zagreb, January 2009.

broad span, to denude of their discursive sediments and to show that the inequitable relations in society are the consequence of ideological and economic constructions and stereotypes and not of natural right. Working with experts from other domains, often seeking co-authors among the minority groups for whom she is taking up the cudgels, she explores the possibilities of a more just society and communication among the classes, so as to be able to find together with them in a different kind of communication an option for a better life. But she does not adopt a superior or patronising position. Nor does she speak for the disenfranchised, rather, empowers them to speak for themselves and to build a ground from which their voice will be heard in public. This is important to point out, for it is this very relation between the artist and the disempowered subject that is the stumbling block in this kind of art. Criticism tends to accuse socially engaged artists of speaking, from their own privileged position, of the oppressed minority *other*, asks about the real scope of social change, particularly in a situation in which individual societies are being merged in the global world and speaks of the instrumentalisation of the other⁰¹. But Andreja Kulunčić treads with extreme circumspection on the slippery path of social practice, respects the people she works with and makes sure they keep their dignity. And then her work rests upon the endeavour, by setting up communication channels (in which communication is often both process and the work itself), to activate all stakeholders for change: from those who are taking part in the process of the creation of the work to the public outside the art world.

If we take her complex oeuvre in with a synchronic view, we shall be in possession of a tool kit for social behaviour. In order to describe it, there is no need to go into chronology or methodological classifications. They will turn out to be anyway super-

“I’m interested in relationships between people in concrete social contexts. I try to move the dominant matrices within some (everyday) mechanisms, making use of recognizable forms (billboards on the roadside, commercial breaks on the radio, newspaper adverts, Internet games). I have no feeling that I can build a new world, new attitudes, just perhaps put existing relationships into a changed situation, with the key bearers of the change being the participants themselves. By activating them I hope to achieve a change from within.”

Andreja Kulunčić, from the interview: Antonello Tolve, “The Social Sculpture of Andreja Kulunčić”. On the occasion of the solo exhibition “Are you optimistic about the future?”, Museo MADRE, Naples. Published on the web site artapartofculture.net, Naples, December 2011.

fluous for the purpose. It is possible, however, to pick out some points of articulation that go through the whole of the oeuvre, visible right from the early works of the artist. For this reason I shall present the artistic practice of Andreja Kulunčić in the key of the basic aspects of her early works *Closed Reality – Embryo*; *Nama: 1908 employees, 15 department stores; Austrians Only* and *City Walks*, summed up in the phrases “social laboratory”, “sharp cuts”, “ironical turn” and “resistance to the everyday” demonstrating that these are structural and vital places of her artistic poetics and ethics.

Social laboratory

Closed Reality – Embryo (<http://embryo.inet.hr>) is a work devised for both cyberspace and the physical premises of the gallery. This is the first such work of Andreja Kulunčić, soon to be followed however by a similar project *Distributive Justice* (p. 66).

Closed Reality – Embryo is conceived as an internet game on the topic of genetic engineering. Players can link up in couples and create an embryo that will be born and in the far future will live on,

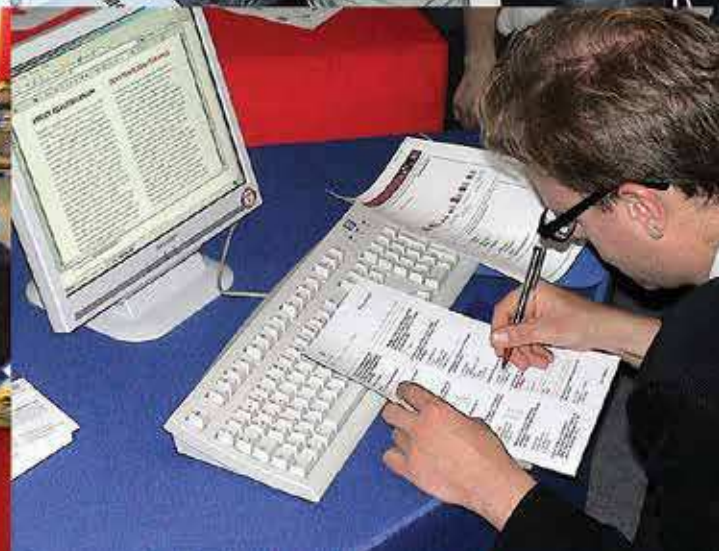
without any inputs from its parents, in social conditions unknown in advance. Choosing from among a menu of characteristics, the parents provide their baby with a set of tools for survival: from skin colour to mental capacities, health, degree of aggressiveness and so on. The work raises the question of the responsibility and moral readiness for the conditions in which sciences opens wide possibilities of affecting society. Through six months of creation, the created germs with all their data are stored in the gallery of embryos. This collection of the future population is the basis for the comparison of a real society and that created in the online game, similarly with a series of

“During the process of creating multidisciplinary projects, I often involve experts from other disciplines, especially in the internet works which are imagined as a tool for knowledge, and less as a directly engaged works (for example the extensive project *Distributive Justice* presented at Documenta 11 in Kassel in 2002). This is a consequence of the breadth of the field I wish to encompass in the project. Working with philosophers, sociologists or urban anthropologists I can enter much deeper into the subject, use different methodologies in approach, lighten up the same problem (theme) from different points of view. I think that it provides much more complex, precise and broader image than anything any one of us as an individual could elaborate from its own angle. Apart from that, working with other people is very inspiring, like different layers that touch, pervade, but also preserve their autonomy within the project.”

Andreja Kulunčić, from the interview: Dea Vidović, “The Right Questions”. Published on the web site labforculture.org (-> case studies), Zagreb, January 2009.

⁰¹ Such criticism is not always unfounded. The famous controversial artist Santiago Serra, for example, bares the repressive structures of society with ethically dubious procedures, as when for a packet of heroin he tattoos prostitutes or when he places in a gallery cardboard boxes in which, for a pitance, Chechen refugees waiting to be granted asylum in Germany are crouching.

Distributive Justice,
exhibition view:
BigTorino, Torino
(Italy, 2002),
documenta11, Kassel
(Germany, 2002), 8th
Istanbul Biennial,
Istanbul (Turkey,
2003), Marronnier
Art Centre, Seoul
(South Korea, 2004).
/ *Distributivna pravda*,
izložbeni postav:
BigTorino, Torino
(Italija, 2002.),
documenta11, Kassel
(Njemačka, 2002.), 8.
Istanbulski bijenale,
Istanbul (Turska,
2003.), Marronnier Art
Centar, Seoul (Južna
Koreja, 2004.).



virtual and real encounters, for and against debates and discussions on the theme of genetic engineering with experts and theoreticians from various areas. All who interested in the theme were invited to the debate via the Net and leaflets distributed in public spaces, and those who wanted were able to use for their work material and gallery space provided. The gallery became an interface for discussion, a surrounding for the creation of knowledge, for analysis and criticism. This important aspect of the work of Andreja Kulunčić came particularly to the fore in not only *Closed Reality – Embryo* but also in *Distributive Justice* and the later *On the State of the Nation* (p. 94).

All three projects are several-month-long processes that embrace research by experts such as psychologists, philosophers, anthropologists, sociologists, theologians and others, including the general public, which goes through a dual process: it puts content into the work, builds it and in return is enriched by it.

It is no accident if these projects remind us of Beuys' concept of social sculpture. Firstly, this is a fairly audacious expansion of art into social life, getting into the area of science and politics. Secondly, the artist calculates that every person, including naturally the participants in the project, is a creative social subject with the potential to play a high quality role in the formation of the social organism. The formats presented through which the visitors or participants pass – the computer games, lectures, discussion, theoretical entries, results of research statistics gallery set-ups are a kind of educational console constantly being supplemented with their very own activities. In the work *Distributive Justice*, for example, by taking part in the games, in the discussions and workshops, through familiarisation with theoretical paradigms, it becomes clear to the participants that the concepts of justice and ethics are in fact complex concepts that, in conjunction with personal emotion, require also knowledge and deliberation, and the bases of the knowledge are acquired during participation in the project. Similarly, in the workshops of the project *On the State of the Nation*, in analysis of news related to the Roma, to homosexuals and Chinese, the three groups the least tolerated in Zagreb, published in the media, attention is drawn to the strength of stereotypes that have subtly crept into public discourse and continue to exist there in the

knee-jerk, superficial and misguided perception of the consumers of the news. At the same time the radio and print media news created in the studio set up for the occasion in the gallery are viral news items. They are sent off into public space and offer a different presentation of persons from minority groups.

All three projects – *Closed Reality – Embryo*, *Distributive Justice* and *On the State of the Nation* turn out to be open texts, spaces of transfiguration, productions of knowledge and spaces of consideration of others or, as the artist herself calls them, social laboratories.

“Personally, I think that a work should have openness and at least try to go further than just enumerating or demarcating the problem. Thus, I have most respect for the type of work that does not close the problem, but quite to the contrary, opens up new possibilities of relations between participants dealing with the problem in focus.”

Andreja Kulunčić, from the interview: Dea Vidović, “The Right Questions”. Published on the web site labforculture.org (-> case studies), Zagreb, January 2009.

Sharp cuts

The work *Nama: 1908 employees, 15 department stores*⁰² was created at the invitation of the (women) curators of the exhibition “What, How and for Whom” dedicated to the 152nd anniversary of the publication of the Communist Manifesto. The exhibition covered a wide assembly of social topics, accentuating the three issues in the title, and considered the basic questions of every economic organisation. Andreja Kulunčić replied with an in situ project, with the simulation of advertising centring on Nama, the biggest chain of department stores, a symbol of socialist prosperity, which became unprofitable in transition circumstances and disintegrated. At the moment she developed the work, the shelves in the shops were empty and the fate of the 1908-strong labour force was unpredictable.

Andreja Kulunčić spent the weeks preceding the exhibition, while the Nama case was filling newspaper articles about strikes and bankruptcy, which elicited no public reaction, in talks with union reps, workers and saleswomen. What was interesting to her was how get the individual fates, the personal insecurities and fears into a public dialogue while showing that they were part of a *shared* anxiety. Here I would refer to Virno's interpretation of anxiety as absolute insecurity in a disoriented world in which the protective substantial communities have

02 *Nama: 1908 employees, 15 department stores*, an in situ project, June 2000, Zagreb, Croatia. It was created for the exhibition “What, How and for Whom”. Curated by Ana Dević and Nataša Ilić. Working women of NAMA: Branka Stanić, Biserka Kanenarić and Barbara Kovačević. Poster design Dejan Dragosavac - Ruta; photography Mare Milin; styling Robert Sever; makeup Saša Joković; project photographic documentation Mare Milin and Ivo Martinović; production WHW, Zagreb (p. 44, 45).

vanished.⁰³ Indeed, Andreja Kulunčić does not problematise the individual guilt, or money or property relations but is concerned with the people's ability to cope, their possibilities of coping, with the new economic order that is doing away with the old habits and manner of life. With the collapse of the substantial communities that had palliated relations with the world, the feeling of belonging faded, and the general riskiness of existing merged into a common anxiety. The artist, then, does not opt for individual stories, but for universalisation through the simulation of an advertising campaign including posters with portraits of the workforce located in city-light boxes at frequented public places. The working women, who had been given professional facials and makeup, in their overalls, frontally posed with crossed arms, give an impression of security, maturity and self-confidence. The poster is horizontally intersected by the slogan "Nama: 1908 employees, 15 department stores". A specious advertising slogan, and there will be more of this in the coming chapters of this text, closes the rhetorical figure of synecdoche, the saleswoman on the photograph representing all the 1908 employees in all the fifteen shops. And wider too: the more than one hundred thousand lost jobs, the uncertain fates and uncertain futures in the new system.

Art critic and theorist Vesna Vuković assesses this as a watershed piece in the context of the art of its setting. For the first time the transition was "problematized from an economic perspective, after years of being concerned with nationalisms and cultural identities, which opens up a space for a debate of the troubled issues concerned with the change in the social system, the installation of the capitalist

“What I’m obsessively interested in is how the individual comes to terms with social changes with himself, his family, neighbours, the immediate and the wider community. All my works at the end return to the individual. I always wonder what happens with this or that individual. And it turns out that there are 60,000 such individuals, or 100,000 or a million. It turns out that such an individual dropped out of the story for being a woman or a Muslim, or because they ended up on the streets because a factory or shop had shut down. They did the best they could, and yet all the same the doors closed in front of him, more often for her, they became redundant all the same, something we don’t need, something we don’t want to see. The best thing would be for such people to get out of the way, but when we see the numbers of those who would have to get out of the way, what then? Only when we see the numbers do we stop, start thinking about the meaning of the postulate in which so many individuals are no longer necessary.”

Andreja Kulunčić, from the interview: Vesna Vuković, "Resetting Attitudes, Changing Relations". Published online at kulturpunkt.hr, Zagreb, January 2010.

system and the consequent accelerated segregation of society."⁰⁴

In the artist's oeuvre, *Nama* is the first in a string of works that with practically surgical strokes cut into a diseased spot in the social tissue. It is followed by *Teenage Pregnancy* in Liverpool, *New Prison* (p. 82) in Luxembourg, *Bosnians Out!* (p. 88) in Ljubljana and, most radical of them all, *1 CHF = 1 VOICE* (p. 74) in Zürich. These are works that directly tells us of a burning problem in a given setting, sensitise the public to it, seek a dialogue and provoke institutional structures to some reaction.

Teenage Pregnancy, devised for the Liverpool Biennial⁰⁵, thematises the high percentage of underage pregnancy in the UK, the highest in Europe. It is provided as a media campaign in which with well designed advertising photos published in the papers, in women's magazines and the press for young people as well as in posters displayed in public spaces, it juxtaposes to the cute iconography of little babies and children's rooms an inscription about Britain's lead in teen pregnancies and statements of juvenile mums about life with a child, getting up, getting worried, going off to school and studying. The artist does not however treat the young mothers as juveniles with behaviour problems, but draws attention to it being an urgent social situation in which she calls upon the public to do something. But the institution of the Biennial was not prepared to support the production of the work. It demanded that the author should remove from the posters the statement that the UK was the country with the highest percentage of juvenile pregnancy, and she, refusing to withdraw the inscription, suggested the campaign be displayed at the exhibition as a proposal, on the controversial issues of which the visitors should decide. Ultimately, the campaign was not held,

“When I work abroad, I regularly cooperate with marginalised groups, and I did the same in Zürich. I did interviews with prostitutes, with people working illegally, with drug-addicts, with asylum seekers, refugees, various marginalised groups. It was a difficult experience. In Switzerland, a country where you can't move a pebble without reporting somewhere, there are people who have lived there for fifty, sixty years, or were even born there, and were never registered anywhere, who officially don't exist. To the Swiss, illegalized people don't exist, they don't want to see them, yet at the same time it is they who perform the worst jobs. I proposed a project dealing with people without documents, who are afraid of going public and prefer to make peace with their situation. This project deals with the fact that the Swiss abuse others' historical and geographical injustice, and that this is considered normal.”

Andreja Kulunčić, from the interview: Natasa Ilić, "The tools of resistance: A Conversation with Andreja Kulunčić". Published in the exhibition catalogue "UrbanFestival2008" [BLOK], Zagreb, September 2008.

04 Vesna Vuković, "Proizvodnja relacija kao umjetnički medij: o umjetničkoj praksi Andreje Kulunčić", in *Frakcija*, no. 58/59, 2011.

05 *Teenage Pregnancy*, marketing campaign, 4th Liverpool Biennial, 2004, Liverpool. Assistants Ivo Martinović and Cresida Kocienski; marketing campaign design Dejan Janković; marketing campaign produced in collaboration with Millennium Promocija d.o.o. (p. 16/17).

03 Paolo Virno, *Gramatika mnoštva: Prilog analizi suvremenih formi života* [A grammar of the multitude], Naklada Jesenski i Turk, Zagreb



Teenage Pregnancy,
exhibition view: 4th
Liverpool Biennial,
Liverpool, 2004 /
Maloljetnička
trudnoća, izložbeni
postav: 4. Liver-
poolski bijenale,
Liverpool, Velika
Britanija, 2004.

although the public voted the need for it⁰⁶.

Other works too gathered in this group have a kind of negative ending, an unrealised closure that occurs at the moment when the work includes a bureaucratic structure. This inability to bring the work to its goal, the void at the place of the unuttered last sentence, is louder than that sentence would have been. There are various degrees of obstruction, from attempts to remove posters from public surfaces by the municipal authorities in *Bosnians Out!* in Ljubljana to total censure of the work in *Own Republic* in Hungary's Dunaújváros⁰⁷. The last project was conceived as an interactive game in which the inhabitants of Dunaújváros were invited to imagine that their city functioned as a polis, an independent city state. The artist simulated a situation in which Dunaújváros had won a competition in the EU and had the opportunity to do precisely that. Here it is important to know that the city has an uncommon history, built and settled to decree after World War II on a fertile plain along the Danube where the communist state planned to develop heavy industry. The city that did have certain amenities, built according to Bauhaus principles, with parks and fine public sculptures is today, because heavy industry has collapsed, moribund. In collaboration with a working group the artist initiated a game in which the population would be encouraged to think through the future of their own city. But the twenty three thousand printed leaflets issuing an invitation and outlining the rules of the game were never sent out, because the city government halted and banned the project three days before it started, with a threat to close down the gallery.

“During the project it was necessary on the one hand to work with the illegalized, to encourage them to understand that this was a gesture that would help them to acquire the dignity to which they had a right; to work with organisations and human rights activists, whose notion of art is often very conservative and inimical towards contemporary art; and on the other hand it was necessary to work with the gallery, the art system and its limitations. But we managed to do a lot. On the main station in Zurich we put up a call on the large main display, with the appeal to all illegalized people to give one franc for the Parliament in Bern, which had a great effect: the passers-by were wondering how many illegalized persons there must be if they were being addressed on the station display, and in such a busy and expensive place. The very fact that someone officially approached them is a sort of recognition of their existence. We published the call also in newspapers, on trams ... we went out a lot and many were aware about the project.

Andreja Kulunčić, from the interview: *Natasa Ilić, "The tools of resistance: A Conversation with Andreja Kulunčić"*. Published in the exhibition catalogue "UrbanFestival2008" [BLOK], Zagreb, September 2008.

When she thematises a given problem, Andreja Kulunčić works from its centre. This is first person speech, although it is not uttered by the artist. She is initiator and organiser. The coordinator who brings together the associates, establishes communications among them, and routes the passage towards a public dialogue. Working together is both method and product. It signifies an advance. For when in Luxembourg a former convict and an architect sat around the same table (*New Prison*), an advance was already taking place. A well-ordered hierarchical society experienced a mild tectonic disturbance. There would not be any crucial changes here, for art does not change the world, yet it can galvanise it, start off a mild panic, break some bureaucratic pots. When stifled voices are at last heard, the alarm will sound. If an invisible worker (1 CHF = 1 VOICE) gives his money for the renovation of the parliament of a state that does not recognise his existence, then there is clearly something fishy with the publicly presented calculations. If the state bureaucracy takes the money, it will have to confess to its own camouflage; if it does not, it will retain the apparent order. But the damage has already been done. A sharp cut has lanced the smoothed-over surface. The aim of government structures in obstructing the work is to retain the dominant political representation of which they are a part, and that are based on the concepts of democracy and political correctness. But they are already stalemated: the effect is the opposite, the weapon they cast has boomeranged back into their faces, and the commonly accepted image turns out to be false.

It is not beside the point to remark that such minus endings are not part of the artistic intention, and yet they are implied in the works. They have attached themselves to the work, continued the process, and as they did so bared the semantic layers of the ruling political discourse. They bear witness to the activating power of the works of Andreja Kulunčić, their ability to start things moving, which is not exhausted within the gallery walls.

Ironical turns

Humour too appears in the work of Andreja Kulunčić as an instrument of social criticism, in the form of ironical shifts. By definition, irony claims the oppo-

⁰⁶ Questionnaire results showed that 65% of the visitors who filled in the form thought that tennage pregnancy was an important problem in the city; 96% agreed that the problem needed public discussion; 92% supported the campaign; 21% would take part with their educational and advisory services, and 21% would be ready to volunteer.

⁰⁷ *Own Republic*, interactive game, exhibition "Agents and Provocateurs", Dunaújváros, Hungary, 2009, Institute for Contemporary Art – curators Bea Hock and Franciska Zólyom. The project was created with a working group from Dunaújváros, poster design by Várnai Gyula (p. 48/49).

site of what it really means, and is effective when this real meaning is not specifically confirmed, but is pre-supposed and accepted as fact. Through irony, the artist calls into question the accepted social codes and situations. She grapples them from behind and turns them on their heads.

The first such work was *Austrians Only*.⁰⁸ This is a sequence of newspaper adverts, posters and leaflets in which the artist offers exclusive jobs meant only for Austrians. But a closer look at the contents of the attractively designed advert reveals an ironic reversal: the careers that are being offered to highly-qualified, reliable, hard-working, and communicative Austrians (who have a series of other such selling points) are in the world of cleaning and the provision of sexual services. The employer offers the following conditions: low pay, grinding physical work, unpaid overtime, lack of medical insurance, short term employment, no acknowledgement of academic qualifications, high psychological and physical risks, financial exploitation, social exclusion, racial and sexual discrimination. A telephone number is provided to which interested parties can apply. Only when they call do they find out it is an artistic project taking as its subject the real conditions of work for migrants to Austria, presented in the advert as an outstanding opportunity for Austrians. And at the same time, those who call are asked to register their opinion about this kind of attitude to migrants.

After the revelation, after "that's what it's about" has been said, the irony withdraws, and what remains is the awareness of the standards behind it. One of Eco's objections about humour might be attached to irony to explain its use. "Humour does not promise us liberation," says the Italian theorist, "on the contrary, it warns us of the impossibility of global liberation, reminding us of the presence of laws that we no longer have reason obey. In so doing, it undermines the law. It makes us feel the uneasiness of living under a law – any law at all."⁰⁹ Indeed, prompting discomfort as a result of the presence of institutional racism instead of passive acceptance of it was the author's intention.

In the action "Enjoy the Beach"¹⁰ at the toll booths Andreja Kulunčić handed out to the tourists plastic rubbish bags with an inscription in seven languages about the need to dump rubbish in the same way they do in their own countries. In the *Commercialisation of*

08 *Austrians Only*, newspaper ads, posters, postal fliers. Festival of the Region of Upper Austria, 2005. Design Dejan Dragosavac - Ruta (p. 21).

09 Umberto Eco, "The frames of comic freedom" in *Carnival*, ed. Thomas A. Sebeok, Walter de Gruyter and Co, Berlin, p. 8.

10 *Enjoy the Beach*, artistic action on the Zagreb - Rijeka road, September 5 and 9, 2000. Exhibition Little Country for a Great Holiday, SKUC Ljubljana, curated by Ana Dević and Nataša Ilić. Bag design Dejan Dragosavac - Ruta (p. 51).



**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 and years of experience working in this field

Austrians Only, newspaper ads, posters, postal fliers. Festival of the Region of Upper Austria, 2005 / Samo za Austrijance, novinski oglasi, plakati, poštanski letci. Festival regije gornje Austrije, 2005.



History (p. 124) in the city of Korčula, she sold wittily composed souvenirs of her own making, composites of cheap objects made in China and articles from the Korčula Statutes, a monument of primary historical importance. Blow-up bludgeons, wooden cart-houses, little angels are universal objects: with no use and no identity markings. Precisely for these reasons they can be handily fitted into the repertoire of the generalised supply of souvenirs of the globalised world. Individual stories are no longer important. The search for authenticity gives way before the propensity for the appealing and the recognisable. Such a conception of the presentation of history in the tourist product has become a commonplace of contemporary society, involving issues of the construction of representations of identity, supply and demand, national and transnational histories. Andreja Kulunčić problematises them in the ironical gesture.

The action *Sun's Income* (p. 112) is marked by a somewhat different use of irony. An absurd situation is set up: selling products ripened by the sun and setting aside the sun's share of the profit. Of course, the artist's engagement on behalf of the sun is superfluous and absurd, but it does spur the buyer to think, and the ironical sting is turned again towards the standard assumption of national exclusiveness and the automatic habit of taking things for granted and turning them to our own advantage.

In the work *women.index* (p. 130) as in *Nama: 1908 employees, 15 department stores* the ironic reversal is subtly established as part of the linguistic code. Both works use the methodology and language of commercial advertising, fashion photography and the entertainment industry. But the impression of confidence that comes out of the direct look of the women on the photos is read in just the opposite way when combined with the text. The Nama slogan functions as a piece of advertising; the numbers of 1908 employees and 15 department stores might be a confirmation of an impressive story of success. But the subtext tells us that these numbers are the sorry bottom line of a failed business and that 1908 employees means the same number of families who are facing an uncertain future. In this cleft, between what is said and what is not, and what is known, the irony is produced.

Independently of the quantity of bitterness, laughter is immanent to irony, and it has a subversive power. Whether it is an uproarious guffaw or a

restrained grin on subaltern lips, laughter destabilises whatever it is directed against. We are dealing here with power and resistance, the opposite party: the new economic system and those who are dropping out of it, the workers of overleveraged companies, of restructured and privatised firms.

According to Foucault, power is not the feature of someone but a set of relations, a network, a conceptual framework, and equally, resistance to it is not fixed to a given identity (which, ultimately, also slips and shifts from node to node within the network of relations and identifications). And when the grim smiles of Nama workwomen recall the famous Medusa smile invoked by feminist theorist and poet Hélène Cixous, we are not thinking only of female resistance to the codes of patriarchal culture, but in general to the resistance of the humbled. The Gorgon is a metaphor for the examination of the concept of otherness and difference and a metaphor of the generative and cohesive power of resistance. "It is enough to look the Gorgon straight in the eye to see her. She is not deadly. She is pretty and she smiles,"¹¹ says Cixous. The question is whether one can bear the Gorgon's smile, the audacity of the despised to oppose the role that is assigned them by the dominant template. In this context the project *1 CHF = 1 VOICE* (p. 74) can be seen as supreme ironical turn-about in which the non-existent workers give their money to those who do not acknowledge them. At the symbolic and real level they support the system that denies them. The Gorgon rolls around in laughter.

Resistance to everyday life

There is a dialectic in the work of Andreja Kulunčić between the big topics such as social relations, marginalised groups, the construction of otherness, social justice and those that we might for the moment call little, which are the everyday practices of unnamed people or communities founded on some forms

“In long term projects, the idea is not only to provide people with a space to rethink problems, but to give them a tool for some kind of resistance to capitalism, outside the structures of classical political organisation or any classical political tools. I'm oriented towards people who might have two hours a week to do something against what they think is wrong. It seems to me that these little islands of intellectual resistance make sense.

Andreja Kulunčić, from the interview: *Natasa Ilić, "The tools of resistance: A Conversation with Andreja Kulunčić"*. Published in the exhibition catalogue "UrbanFestival2008" [BLOK], Zagreb, September 2008.

¹¹ Hélène Cixous, "The Laugh of the Medusa", in *The Women and Language Debate: a sourcebook* (ed. C. Roman, S. Juhasz, C. Miller), Rutgers University Press, 1994, p. 85.

of self-organisation resisting the enforced ruling cultural system. In fact, these first, the big themes, imply the little, even when the artist avoids individual stories (as in *Nama* and *Austrians Only*), just as when stories of individual aspects, personal short-cuts and departures from the dominant structural organisation of society actually tell of that organisation.

In 2001, for the exhibition *Zadar Live*¹², almost literally translating the title into the work, Andreja Kulunčić drew up an alternative tourist guide to Zadar which she handed out to tourists on the street, or left at the info desks among the real guides. It follows the form of the classic tourist prospectus with photographs of city attractions and added text. But the texts do not speak of the commonplaces of architecture or history, just the opposite: they bring together the statements of anonymous inhabitants of Zadar about the everyday life in the city that somewhat suffers from post-war depression, isolation and poverty. A woman designer, a retired working woman, a teacher, an editor of a webzine, a water taxi man, an American returnee, a market woman... all these put together a picture of Zadar that is not a fancy depiction of a tourist destination, but a personal view from those who live, work and have to get by in the town. Instead of lists of monuments and some rather desirable historical constructions, this guide is a combination of personal stories, the emotions and energies of the inhabitants. The work *Homewards*¹³ is established on similar premises. The artist, through the statements of six people from various social groups found in Moscow Square in Budapest, their last city station on the way home, tells of the real changes in the lives of people brought about by the Hungarian transition.

It might be said that what in some common order of social, economic, urban, political and other forces constituting the cultural network of a community is supposed to be important turns out to be less relevant than or even equal to the unimportant or the individual. Or to reverse the sentence, the roles and purposes: the discursive configuration of some society is the relationship of the practices and processes through which it is rendered, which in a given period of time are set up as the most powerful. But within such a combination all the power of the quiet processes excluded from the dominant combination, which go on in parallel, interwoven, clashing,



City Walks,
intervention in
urban space, August
2001, Zadar, Croatia
/ Setnja gradom,
intervencije u
urbanom prostoru,
kolovoz 2001., Zadar,
Hrvatska

12 *City Walks*, intervention in urban space, August 2001, Zadar, the exhibition "Zadar Live", curated by Iva Rada Janković, photographs by Ivo Martinović, text design Momo Kuzmanović and Ivo Martinović, guide design Ljubica Marčetić Marinović (p. 25).

13 *Homewards*, two-channel video, May 2003, Budapest, Hungary. Exhibition "Moscow Square - Gravitation", curated by Dora Hegyi, Ludwig Museum Budapest. Video recording and editing Klara Stima (p. 28/29).

bouncing off and pushing through the cracks in the dominant structure is incessantly dynamising. In such a situation, the personal stories of unimportant people often reveal diverse ways of resisting the dominant structure. It might be said that research into these practices means revealing human life in its most exuberant forms. Founded on an intermingling of different feelings and characteristics that are reciprocally cause and effect – lucidity, anxiety, refusal to accept, defiance, inventiveness, creation – they are the reflection of the inexhaustible vitality of the spirit. A remarkable reciprocity: optimism inscribed in the roots of resistance.

In the complex project lasting several years *Creative Strategies* (p. 150) Andreja Kulunčić explores just these aspects. They are, for example, the gardens in the New Zagreb estate of Travno located alongside the building familiarly known as the Mammoth, which, 70 m high and 240 m long, is the biggest housing building in Croatia and one of the biggest in Europe. It was allegedly built in order to ensure a large green zone around it, for the law of the time it was built (1974) defined the size of the green area around a building according to the number of dwellings inside it. And yet, within the set urban design and the architectural structure of the neighbourhood, the environment around the Mammoth has remained an undefined zone, an overgrown expanse of greenery that the occupants have bit by bit appropriated, adjusting it to their own scale and desires. Needing to get away from the urban scrum, to create their own protected spaces, needing individualisation in the mass and self-recognition, they turned the poorly used public area into a zone of new purposes, including boules-playing on a pitch built communally, a folk dancing and ethnic collection and individual gardens and informal allotments. All these departures from the norm, these flights from the givens of life, these individual oases are small subversions of the everyday.

Somewhat different is the example of self-organising communities on the outskirts of Mexico City (p. 156-157). They function only thanks to forms of support within the community compensating for the shortcomings and dysfunctionality of institutional structures. But the artist does not halt here just at the research into the way these self-organising communities work. She makes use of an invitation of

the Museum of Contemporary Art – MUAC – to enable them to break through into the visible space of the dominant culture. Here we recall *On the State of the Nation* (p. 94) for at base both works treat deprived communities and grapple with, indeed in different ways, their everyday life. The gallery set-up simulates a laboratory situation and is in essence a transfer to the public, and the artistic process itself becomes a form of resistance to the social structure.

Power relations, as already indicated, are not fixed, nor is society structured in such a way that on the one hand there are power and the elite that constitutes it and on the other communities of the oppressed. On the contrary, each aspect of life is formed as some kind of power relationship, which is itself slippery and changeable. If we look from this position at the project *Readings* (p. 118) we might get lost in the abysm of games without borders set up precisely on the power relations connected with reading. Or to simplify: reading as practice of the privileged – those who know how to read – has its foundation in history and from this point of view is placed high on the hierarchical ladder of power. Here we are touching on interpretation, of those who are in control of information about how what is read should be understood and who transfer this information to others. They are the privileged among the privileged. However, when reading is not controlled, guided or mediated, and this happens when the reader is alone with the book, then free exchange starts off. There is wide field or interpretation, evasion, turning off, displacing and linking between text and reader. Such reading, retreating into the zone of the private, unknown and secretive, with shoots put out into the public, is at once subversive and constructive. It might be said that communities are formed according to their manner of reading, and that as compared with the quotidian, reading is a point of retardation. If we connect the everyday with the space and time in which we live, then reading is a

“ I work on fine adjustments to social relations, I take care that the topic doesn't get banal, care not to skip things, not to exploit anyone. I am constantly clearing the relations, in a sense that I translate and mediate between me and the associates, between us and the theme, gallery and public and so on. At the same time I build up the framework of the project in which I do my best to see that everyone is able to find a suitable place for him or herself, in which he can give the utmost, and feel safe. Of course, all this has to be coordinated, managed, led, financial support has to be found.

Andreja Kulunčić, from the interview: Vesna Vuković, “Resetting Attitudes, Changing Relations”. Published online at kulturpunkt.hr, Zagreb, January 2010.



Homewards, two-channel video.
Exhibition view:
Gallery SKUC,
Ljubljana, Slovenia,
2011 / *Na putu doma*,
dvokanalni video.
Izložbeni postav:
SKUC galerija,
Ljubljana, Slovenija,
2011.

destabilisation, for it blurs and in fact annuls both time and space.

Readings, put into practice in a gallery in a local library in Zagreb, in different articulations has addressed all the inhabitants of the neighbourhood depending on their habits of reading, animating the community in this way around the spiritual practice of reading. Making a breakthrough into the common space as well as into the individual worlds of the members of the reading group, the *Readings* carried out a modification of the everyday, intensified a certain activity and in the meetings of the group offered a new form of sociability. Simultaneous socialising and exchange of views, knowledge and reading experiences among equal interlocutors made these meetings a positively marked segment of their everyday life.¹⁴

Here inventions and creative departures from the set structure that enable the creation of a place of one's own in the generalised reality are being discussed, an entirely concrete way of surviving within some kind of normative system. The more rigid the system, the more complicated the relation between resistance to and consent to it. Totalitarian political systems gave rise to a subtle and refined scale of procedures through which the oppressed could resist, from petty slacking to revolution and in line with this developed a ramified network of penalties. The video work *Reconstruction of an (Un)Important Day in Our History* (p. 104) tells of resistance options. The films that make up the work, taken in the period of twenty or so minutes that the artist was allowed to be with the guide, the former major domo of the war-devastated and publicly inaccessible interior of Tikveš Palace. Both films are taken with a handheld camera that follows the author and the person she is talking to during the temporally limited reconstruction of two events. The artist's position is not the detached position of an artist taking an overview of a politically marked history; rather, she is identified with the historical majority to which she herself belongs, the role of which is imagined as support to the regime and the maintenance of the image of the exclusiveness of the political elite. She runs the conversation with the ex-major domo, a man of an in-between space, that is, the space where the privileged world and that of ordinary people overlap, borne along by everyday curiosity. She asks him who was sitting where, who drank what, what they ate.

14 The participants of the group wanted to carry on its work when the project was over, but there was a lack of institutional support.

Curiosity is an interesting phenomenon. It cancels out distance and wants to put things within arm's reach. This cancellation of perspective is superficial, resulting in a diffusive view, but it does bring about the insight that satisfies the hunger of the curious. In this case, we are concerned with a peek into a forbidden zone, with voyeurism as a form of resistance.

There is a fair amount of romanticism and at least a touch of heroism contained in resistance practices. Those stated are the deliberate tactics that reflect the tireless human struggle for a better life. But what about the other side of the community? What happens when it is inhibited by the reins of stereotypes? Sometimes communities consolidated and in defence against their fears put up a shield between themselves and the unknown, the others, those who have come in, those over there. Foreigners are a threat to the calm life of everyday: one does not know what they are bringing with them, what their habits are or what they want. Roma, homosexuals and Chinese in Zagreb, Bosnians in Ljubljana, immigrants in Austria and Switzerland.

Mental patients are foreigners for the community of the "healthy". In the face of a departure from the normal, people close the door. Removing the stigma from mental patients and advocating their socialisation is the starting point in works that Andreja Kulunčić started together with the patients and expert team in the Vrapče Psychiatric Hospital. Among them is the video work *Destigmatisation*¹⁵, which deals with schizophrenia and the video installation *Within* (p. 138), a video of a therapy session of patients in the grip of depression that goes on into the real space closing the circle of sick and health. Depression is a structural subversion of the regular state of affairs, not an invention. It is the loss of mental centre of gravity, a weakening of creative capacities, passivity and disability. Gender marked and associated with women, depression is subject to double marginalisation. It needs the help of someone else, and so it is important for the community because it confirms its cohesion. This symmetry, however, is too often undercut by xenophobia and ignorance. Fear erodes the foundations of the community. Terry Eagleton's statement that neighbourhood is a practice rather than a locality¹⁶ is correct. These works are a call to understanding.

15 *Destigmatisation*, a multimedia and processual project, from the festival "Extravagant bodies: Extravagant minds", Jedinstvo Plant, Zagreb, 2010. The project was created with a working group consisting of Dubravka Stijačić (psychotherapist) and persons diagnosed as having the chronic mental illness of schizophrenia in Vrapče Hospital. Camera Darko Krakar, sound Ivan Mihoci, editing Maida Srabović, photography Vedran Metelko, production – Kontejner, Bureau of Contemporary Art Practice (p. 58/59).

16 Terry Eagleton. [*Trouble with Strangers*], Blackwell, 2007, p. 319.

Artistic Strategy

When I find myself in an almost impassable discursive forest of artistic productions, a sentence written in one place in the *L'Invention du quotidien* will sometimes occur to me. It is worth recalling, Michel de Certeau remarks there, that the mad ought not to be thought of as idiots.¹⁷ This is a sentence spoken in the context of the propensity / power of intellectuals – text-producers – to shape the multitude, to manipulate the reader's illusion of their own independence. This idea can be recognised in the works of Andreja Kulunčić. She addresses the public, directly, clearly and respecting it, without any need to mystify her knowledge and position. This is work that is user friendly, there are neither voids nor superfluities, there is neither embellishment and nor mystification.

The artistic practice of Andreja Kulunčić is a socially engaged art, which includes certain social situations as a point of departure, collaboration with people who are at once object, subject and the audience for the work. These works go through a certain period of time, they involve a context, the totality of human relations, the collaboration of experts, the use of various technologies and media, are a place of encounter and communication that is often artistic process, product and procedure. For all these reasons, and probably in the need for systematisation, for locating the powerful artistic production in given paradigms, the neat flower beds of a constantly growing garden, the reviewers tend to connect Andreja Kulunčić with relational art as defined by Nicolas Bourriaud. Bourriaud's approach is criticised for ignoring the stance of art to social change. He does not problematise the relationships that contemporary art produces, for whom or why. Artists of the relational aesthetics, he says, do not attempt to change their environment, but to inhabit the world in a better way. It is in this place that we see that

“When for example I was working on the project *On the State of the Nation* in 2008 in the Miroslav Kraljević Gallery, I invited the Chinese woman Inge Liu to a workshop entitled “Media and Others,” and the students felt embarrassed: how are we going to talk about “them” when “they” are actually here? My projects are often about this breaking the barriers between object and subject, I try to make it clear that these are real people, the story is about real lives and real fates. We who work on this have a choice, we can deal with it or not, but the persons it is all about often don't have a choice, and that has to be respected.

Andreja Kulunčić, from the interview: Vesna Vuković, “Resetting Attitudes, Changing Relations”. Published online at kulturpunkt.hr, Zagreb, January 2010.

relational art is not a suitable umbrella under which to locate the practice of Andreja Kulunčić.

First of all, her art is not political. She encourages change, activating it in relation to those with whom she is working and whose problems she is taking up and the others who are also involved in the social situation. For example, when she addresses women in adverts in public space in *women. index*, the message is visible to others too, who are challenged thus to see their own behaviour in the patterns listed. But I shall go in order. I shall attempt through a short review of the tactics to give an insight into her strategy. She chooses the procedures and the medium that will pass most easily considering the theme, participants, place and intention. The procedure, process and product can be equated, can slip from one to the other, one can be produced in the other.

Art as setting for knowledge, encounters and communication is one of the basic premises of her strategy. The artist accordingly invites collaboration from teams of experts who explore the problem, run workshops and give lectures. In such forms of collaboration the work is realised, but the collaboration itself is often the desired artistic product. As well as with experts in given areas, Andreja Kulunčić regularly works with members of the community she is championing. Taking part in the process of the work, they themselves pass through a certain process of liberation. When they sign the work with the artist, like the three Bosnian working men in *Bosnians Out!*, they also signed the author's contract under the same conditions as her. All of this is part of her strategy, part of her artistic statement. She uses her position of power, her right to speak and to act to cut a swathe through the overgrown track of stereotypes and poor communications in order to open up a path for those who have been

“It's very important for me to create bridges to the public. If I am too much immersed in the problems, it's not easy to create bridges to, let's say, scientists, but a sociologist can create a bridge to another sociologist, a theorist will be able to create a bridge to those who are more into theory, while an activist, for example, will create a bridge to those involved in practice. The situation is not unambiguous, we often do not know where we stand, and in these processes we can get extremely surprised. The more people I involve in a project, the more bridges I create to a potential public. And all my associates bring to the project their view of a given theme, and this creates a new meaning, and the understanding of the topic and of our relations within and with respect to it gets enlarged. This is actually a rather simple story, but it does work.

Andreja Kulunčić, from the interview: Vesna Vuković, “Resetting Attitudes, Changing Relations”. Published online at kulturpunkt.hr, Zagreb, January 2010.

¹⁷ Michel de Certeau, *Invention du quotidien* [The Practice of Everyday Life], Naklada MD, Zagreb, 2003.

silenced by such communications.

For all these reasons, mimicry is one of her most frequent tactics. The artist makes herself invisible as she works her way into the centre of the problem and acts from within. Methods of mimicry are different, from occupying a space and a situation – selling souvenirs or selling the products of the sun – to the simulation of campaigns and commercial adverts. In the recognisable and familiar code of the advert, she offers the public a new substance, which the public is disposed to accept because of the familiar form. Apart from it is sent from a safe place, such as the dailies, a radio or a billboard in public space and generalised enough for each person to be able to identify with. And so she avoids personal stories that cause sympathy but not identification. It is identification and not sympathy that is a possible vector of change. In each act of identification, the public becomes the subject of the action of communication created through it and that occupies a central and constantly variable place between power (author) and resistance (public). Apart from this, driven in this way into public media and public space, these contents contribute to the normalisation of public discourse, but are also subversive, for they say that they are something they are not. This is how the irony is brought about, and that is another tactic. But independently of the gravity of the themes she adopts, and this ought to be stressed, Andreja Kulunčić is always marked by the optimism stemming for a belief in the possibility of change and in the need for the constant struggle to achieve it.

I shall close with the words of Annie Le Brun, unappeasable poet: "Only a few remaining creatures who instinctively evade it can oppose that happiness in subordination that is imposed as art of living. Only thanks to their unbending refusal to ascribe the slightest amount of seriousness to an ever more grotesque world is it perhaps still not impossible to breathe... And while we wait, let no one ask me to

“I often hold it against galleries and museums and some curators too that at the end they are just playing, it’s all interesting and even exotic for them: prisoners, asylum seekers, prostitutes, the disenfranchised worker ... with whom the projects are being done, engagement is interesting, but in fact, they don’t want to get their hands dirty. Somehow they don’t fancy working out of the gallery, and would prefer people from the margins of society not to come into the gallery, not to come, for example, to the ‘vernissage’. On such occasions you can feel an elitist position, some kind of repulsion and resistance.

Andreja Kulunčić, from the interview: Vesna Vuković, "Resetting Attitudes, Changing Relations". Published online at kulturpunkt.hr, Zagreb, January 2010.

admit anything to a world in which I am only looking for traces of unsubordinated life. Others too, I am sure of it, still have this passion. And to those who do not have it, and to that which they invoke, with all my means I intend to say no, no, no, no, no, no."¹⁸

18 Annie Le Brun. *Reality Overload* [translated from a Croatian translation].

(Po)etika društvenih promjena

Irena Bekić

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Brojne su umjetničke i teorijske elaboracije o tome da je svijet u kojem živimo, zajedno s nama koji ga nastanjujemo, ustvari odraz. Konstatacije o vlastitoj re-prezentaciji i diskurzivnoj konstrukciji stvarnosti provlače se kroz široko polje poststrukturalističkih teorija, s vjerojatno najradikalnijom varijantom u Baudrillardovoj postavci o univerzumu simulakruma u kojemu je referentni original – svijet – nestao. Doista, ako prihvatimo da identiteti nisu nešto samo po sebi dano, već da su rezultat procesa identifikacija, izvjesno je i da su umrežene strukture u kojima živimo posljedica određenih konstrukcija. Iza uvriježene pojavnosti ili općeprihvaćenih interpretacija stvari mogu sasvim drukčije izgledati i dobro je neprestano se na to podsjećati. Skretanje pogleda s ustaljenih perspektiva u prirodi je umjetničkog nastojanja. Polje umjetnosti nije tako jasno definirano metodama i predmetom kao što su to znanstvene discipline, stoga umjetnost i može otvoriti prostor interpretacija. Umjetnik / umjetnica mogu preuzimati metodologije, koristiti se različitim diskurzivnim modelima i preklapati ih, mijenjati kontekste i destabilizirati postojeće sustave reprezentacije, ne bi li skrenuli pozornost na značenja i odnose što postoje iza nakupljenih diskurzivnih i ideoloških slojeva. Prema tome, iako i sama dijelom dominantnoga hegemonističkog poretka suvremenog društva, umjetnost može biti kritička, aktivistička i aktivirajuća u odnosu na vlastito okrilje. Na tim se pretpostavkama, uključujući živu socijalnu sredinu i suradništvo, participaciju i interakciju različitih subjekata, grade različiti oblici društvene umjetničke prakse Andreje Kulunčić.

U svom radu Andreja Kulunčić polazi i djeluje iz društvenih situacija koje, zbog određene podjele uloga i pozicija među sudionicima, vidi kao problematične te ih nastoji u širokom luku obuhvatiti, ogoliti od diskurzivnih naslaga i ukazati da su nepravedni odnosi u društvu posljedica ideoloških i ekonomskih konstrukcija i stereotipa, a ne prirodnog prava. U suradnji sa struč-

“Umjetnost može postaviti prava (precizna) pitanja, tražiti drugačije odgovore, otvoriti čak i nove krugove, tj. modele rješavanja, ali ne u smislu jednog rada. Mislim da svi skupa pomažemo jednom otvorenijem i kritičnijem promišljanju, pod uvjetom da smo u tome pažljivi i etični u odnosu prema skupini o kojoj je u radu riječ. Puno je loših angažiranih radova (kao uostalom i u svim drugim vidovima umjetnosti), što onda još dodatno opterećuje već i ovako od društva marginaliziranu skupinu.

Andreja Kulunčić, iz intervjua: Dea Vidović, "Prava pitanja". Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2009.

njacima iz drugih područja, a često i u suautorstvu s pripadnicima minoriziranih skupina za koje se zauzima, ona istražuje mogućnosti za pravednije društvo i komunikaciju među društvenim klasama, ne bi li u drukčijoj komunikaciji zajedno iznašli opciju za bolji život. Pritom umjetnica ne zauzima superiornu ili patronizirajuću poziciju, niti govori umjesto obespravljenih, već ih osnažuje da sami govore i gradi teren da se njihov glas javno čuje. To je važno naglasiti jer je upravo relacija između umjetnika i obespravljenog subjekta mjesto spoticanja takve vrste umjetnosti. Kritika, naime, prigovara društveno angažiranim umjetnicima da s povlaštene pozicije govore o potlačenome manjinskom *drugom*, pita se o stvarnim dosezima društvene promjene, osobito u situaciji u kojoj se pojedinačna društva utapaju u globalnom svijetu, i govori o instrumentalizaciji *drugog*⁰¹. No Andreja Kulunčić iznimno pažljivo korača po skliskoj trasi društvene prakse, uvažava ljude s kojima radi i čuva njihovo dostojanstvo. Nadalje, njezin se rad zasniva na nastojanju da uspostavljanjem određenih kanala za komunikaciju (pri čemu je komunikacija često i proces i djelo samo) aktivira na promjenu sve dionike zajednice: od onih koji sudjeluju u procesu nastanka rada do izvanumjetničke publike.

Obuhvatimo li njezin složen opus sinkronijskim pogledom, dobit ćemo svojevrsni paket s opremom – *tool kit* – za društveno ponašanje. Da bismo ga opisali, nije potrebno posezati za kronologijom ni za stilskim ili metodološkim klasifikacijama. One se za tu namjenu ionako pokazuju izlišnima. Moguće je, međutim, izdvojiti neke artikulacijske punktove koji se provlače kroz čitav opus, a vidljivi su već u ranim umjetničkim radovima. Stoga ću umjetničku praksu Andreje Kulunčić predstaviti u ključu baznih aspekata njezinih ranih radova *Zatvorena zbilja – embrio*; *Nama: 1908 zaposlenika, 15 robnih kuća*; *Samo za Austrijance* i *Šetnja gradom*, sažetih u sintagme “društveni laboratorij”, “oštri rezovi”, “ironijski obrati” i “otpori svakodnevice” te pokazati da su to strukturna / vitalna mjesta njezine umjetničke (po)etike.

“Zanimaju me odnosi među ljudima u konkretnim društvenim kontekstima. Pokušavam pomjeriti dominante matrice unutar pojedinih (svakodnevnih) mehanizama koristeći se prepoznatljivim formama (plakat na cesti, reklamni slogan na radiju, oglas u novinama, igra na internetu i sl.). Nemam osjećaj da mogu graditi novi svijet ili nove odnose, tek možda staviti postojeće odnose u izmijenjenu situaciju, pri čemu su ključni nositelji “promjene” sami sudionici. Njihovom aktivacijom nadam se postići promjenu iznutra.

Andreja Kulunčić, iz intervjua: Antonello Tolve, “Socijalna skulptura Andreje Kulunčić”. Povodom samostalne izložbe “Jesi li optimističan glede budućnosti?“, Muzej MADRE, Napulj. Objavljeno na web stranici artapartofculture.net, Napulj, prosinac 2011.

Društveni laboratorij

Rad *Zatvorena zbilja – embrio* (<http://embryo.inet.hr/>) osmišljen je za internetski prostor i fizički prostor galerije. To je prvi takav rad Andreje Kulunčić, nakon koje ga će ubrzo uslijediti srodan projekt *Distributivna pravda* (str. 66).

Zatvorena zbilja – embrio zamišljen je kao internetska igra na temu genetskog inženjeringa. Sudionici igre u prilici su virtualno se povezati i u paru kreirati embrio koji će se roditi u daljoj budućnosti, kada će živjeti bez utjecaja svojih “roditelja” u nepoznatim društvenim uvjetima. Izabirući među ponuđenim karakteristikama, “roditelji” opskrbljuju svoju bebu alatom za preživljavanje: od boje kože do mentalnih sposobnosti, zdravlja, stupnja agresivnosti i slično. Rad postavlja pitanje odgovornosti i moralne spremnosti za uvjete u kojima znanost otvara široke mogućnosti djelovanja na društvo. Kroz šest mjeseci kreiranja, stvoreni se zametci sa svim podacima pohranjuju u galeriju embrija. Ta zbirka buduće populacije osnova je za usporedbu stvarnoga društva i onoga kreiranog u internetskoj igri, te isto tako za seriju virtualnih i “realnih” susreta, pro i kontra rasprava i razgovora na temu genetskog inženjeringa sa stručnjacima i teoretičarima iz različitih područja. Putem interneta i letaka u javnim prostorima na raspravu su pozvani svi zainteresirani za temu, a za svoj su se rad, oni koji su htjeli, mogli koristiti ponuđenim materijalom i galerijskim prostorom. Galerija je tako postala sučelje za raspravu, okruženje za stvaranje znanja, za analizu i kritiku. Taj je važan aspekt umjetnosti Andreje Kulunčić, uz *Zatvorenu zbilju – embrio*, posebno došao do izražaja u *Distributivnoj pravdi* te u kasnijem radu *O stanju nacije* (str. 94).

Sva tri projekta višemjesečni su procesi koji obuhvaćaju istraživanje stručnjaka – psihologa,

“Tijekom nastajanja multidisciplinarnih projekata često uključujem stručnjake iz drugih disciplina, pogotovo u Internet radove, koji su više zamišljeni kao “tool for knowledge”, a manje kao direktno angažirani radovi (kao npr. opsežan projekt “Distributivna pravda” <http://www.distributive-justice.com/>, predstavljen na Documenti11 u Kasselu 2002.). Posljedica je to širine polja koju želim obuhvatiti projektom. Radeći skupa s filozofima, sociolozima ili recimo urbanim antropolozima mogu začeti puno dublje u temu, koristiti drugačije metodologije u pristupu, osvijetliti isti problem (temu) s različitih točki gledišta. Mislim da to daje jednu kompleksniju, precizniju i otvoreniju sliku, od one što bi bilo tko od nas kao pojedinac obradio iz svojega kuta. Osim toga rad s drugima je jako inspirativan, kao različiti slojevi koji se dodiruju, prožimaju, ali svejedno zadržavaju svoju autonomiju unutar projekta.

Andreja Kulunčić, iz intervjua: Dea Vidović, “Prava pitanja”. Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2009.

01 Kritika o instrumentalizaciji *drugog* nije uvijek neutemeljena. Naprimjer proslavljeni kontroverzni umjetnik Santiago Sierra represivne društvene strukture ogoljuje s etično upitnim postupcima kad za paketić heroína tetovira prostitutke ili kad u galeriju postavlja kartonske kutije u kojima, za sitnu naknadu, čuče čečenske izbjeglice koje čekaju na azil u Njemačkoj.

filozofa, antropologa, sociologa, teologa i drugih te uključuju široku publiku koja prolazi kroz dvostruki proces: puni rad sadržajem, gradi ga i u reverzibilnom procesu se sama njime obogaćuje.

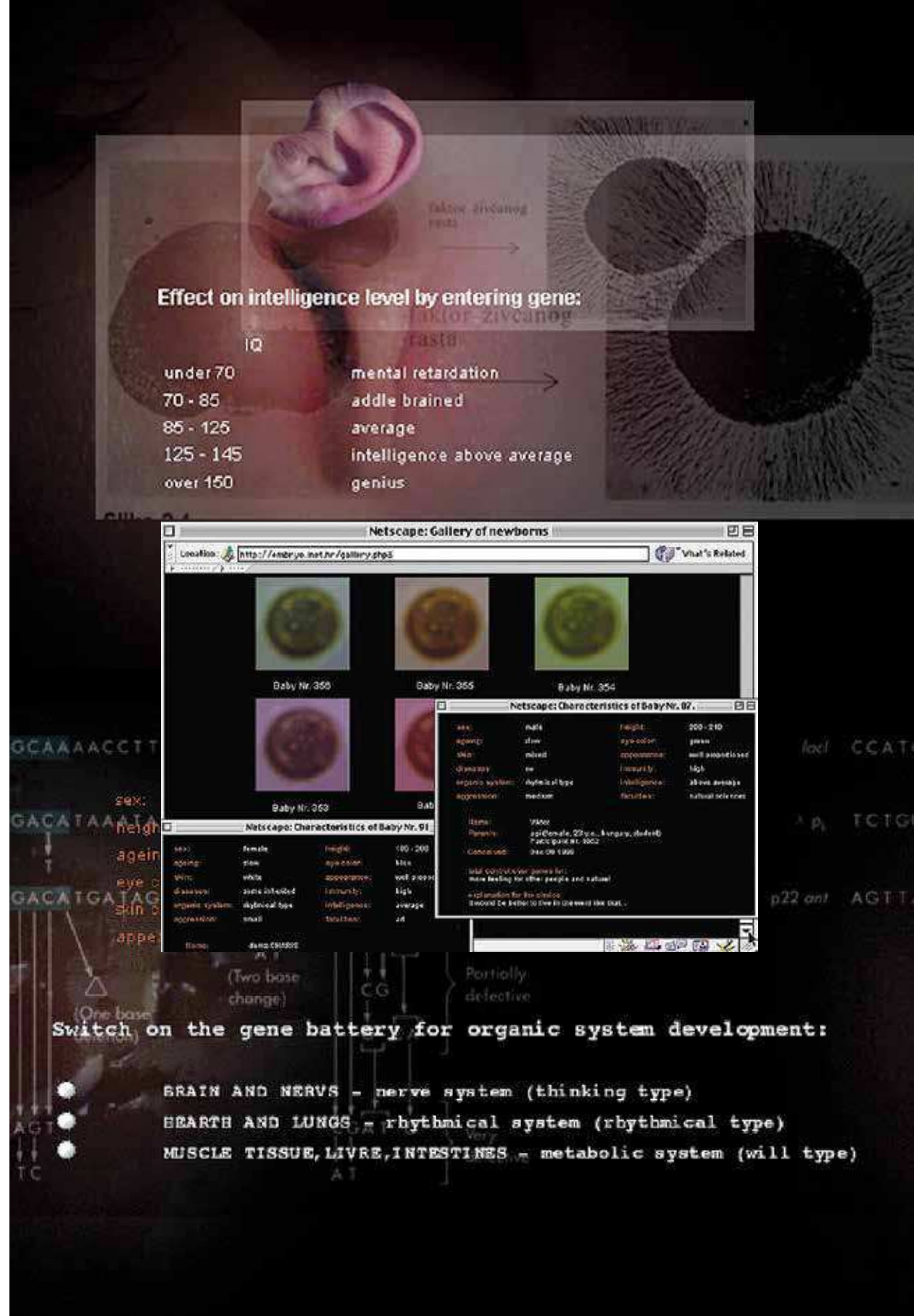
Nije slučajno ako nas ti projekti podsjetite na Beuysov koncept socijalne skulpture. Kao prvo, radi se o prilično smjelu proširenju umjetnosti u društveni život, ulasku u područje znanosti i politike; i drugo, umjetnica računa da je svaki čovjek, a time naravno i sudionici u projektu, kreativni društveni subjekt s potencijalom da kvalitetno sudjeluje u oblikovanju društvenog organizma. Predstavljeni formati kroz koje posjetitelji / sudionici prolaze – računalne igre, predavanja, diskusije, teorijske natuknice, rezultati istraživanja, statistike, galerijski postavi – svojevrsne su edukacijske konzole koje se neprestano nadopunjuju upravo njihovom aktivnošću. U radu *Distributivna pravda*, naprimjer, sudjelovanjem u igrama, u raspravama i radionicama, upoznavanjem s teorijskim paradigmatima, sudionicima postaje jasno da su pojmovi pravde i etičnosti ustvari složeni koncepti koji, uz osobni osjećaj, zahtijevaju znanje i promišljanje, a osnove toga znanja stječu i participirajući u projektu. Isto tako u radionicama projekta *O stanju nacije*, u analizama vijesti vezanih uz Rome, homoseksualce i Kineze – tri najmanje tolerirane skupine u Zagrebu – a objavljivanih u javnim medijima, pokazuje se snaga stereotipa koji se suptilno uvukao u javni diskurs, preživljavajući ondje na automatiziranoj, površnoj i zavedenoj percepciji konzumenata, odnosno potrošača vijesti. Istodobno radijske i novinske vijesti, nastale u priručnom studiju u galeriji, svojevrsne su "virus vijesti". One se šalju u javni prostor i nude drukčiju prezentaciju osoba iz minoriziranih skupina.

Sva tri projekta: *Zatvorena zbilja – embryo*, *Distributivna pravda* i *O stanju nacije* ispostavljaju se kao otvoreni tekstovi, prostori transfiguracije, produkcije znanja i prostori uvažavanja ili, kako ih sama umjetnica naziva, "društveni laboratoriji".

Osobno mislim da rad treba imati otvorenost i bar pokušati ići dalje od pukog nabiranja, tj. markiranja problema. Stoga najviše cijenim radove koji ne zatvaraju problem, već suprotno, otvaraju nove mogućnosti odnosa među sudionicima unutar tematiziranog problema.

Andreja Kulunčić, iz intervjua: Dea Vidović, "Prava pitanja". Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2009.

Closed reality – Embryo, multidisciplinary art project, 1999 – 2000, <http://embryo.inet.hr/>. Coauthors: Trudy Lane (designer), Gabrijela Sabol (sociologist), Matija Pužar (programmer), Ivo Martinović (photographer). / *Zatvorena zbilja – embryo*, multidisciplinary art project, 1999 – 2000., <http://embryo.inet.hr/>. Suautori: Trudy Lane (dizajnerica), Gabrijela Sabol (sociologinja), Matija Pužar (programer), Ivo Martinović (fotograf).



Rad *Nama: 1908 zaposlenika, 15 robnih kuća*⁰² nastao je na poziv kustosica izložbe “Što, kako i za koga”, posvećene 152. obljetnici izdavanja *Komunističkog manifesta*. Izložba je obuhvatila širok sklop socijalnih tema, naglašavajući tri pitanja iz naziva kao osnovna pitanja svake ekonomske organizacije. Andreja Kulunčić odgovorila je *in situ* projektom, reklamnom simulacijom kojoj je u središtu “Nama” – najjači lanac robnih kuća, simbol socijalističkog blagostanja, koji u tranzicijskim uvjetima postaje nerentabilan i propada. U trenutku kada razvija rad, police u robnim kućama su prazne, a sudbina 1908 zaposlenika je neizvjesna.

Tjedne koji su prethodili izložbi, dok je slučaj “Nama” punio novinske članke o radničkim štrajkovima i stečaju na koje javnost nije reagirala, Andreja Kulunčić provela je u razgovorima sa sindikalnim predstavnicima, radnicima i prodavačicama. Ono što ju je zaokupilo bilo je kako individualne sudbine, osobne neizvjesnosti i strahove provući kroz javni dijalog i pokazati da se radi o dijelu zajedničke tjeskobe. Ovdje posežem za Virnovim tumačenjem tjeskobe kao apsolutne nesigurnosti u dezorijentiranom svijetu, u kojemu su nestale zaštićujuće “supstancijalne zajednice”⁰³. Doista, Andreja Kulunčić ne problematizira pojedinačnu krivnju, novac ili vlasničke odnose, već se pita o mogućnosti / sposobnosti ljudi da se nose s novim ekonomskim poretom koji ukida stare navike i način života. Raspadanjem “supstancijalnih zajednica”, koje su ublažavale odnos sa svijetom, blijedi osjećaj pripadanja, a opća rizičnost egzistiranja pretapa se u zajedničku tjeskobu. Umjetnica se stoga ne odlučuje za individualne priče, već za poopćavanje simulacijom reklamne kampanje koja uključuje plakate s portretima radnica, smještene u *city light* boksove na frekventnim javnim mjestima. Radnice koje su prije fotografiranja našminkali i uredili profesionalni vizažisti, u radnim kutama, frontalnim stavom i prekriznim rukama odaju dojam sigurnosti, zrelosti i samosvijesti. Plakat je horizontalno presječen natpisom “Nama: 1908 zaposlenika, 15 robnih kuća”. Tobožnji reklamni slogan, a o tome će biti riječi u narednim poglavljima teksta, zatvara retoričku figuru *pars pro toto*, gdje prodavačica na fotografiji predstavlja svih 1908 zaposlenika u 15 robnih kuća. I šire: više od stotine tisuća izgubljenih radnih mjesta, neizvjesnih sudbina i nesigurnih budućnosti u novom poretku.

02 *Nama: 1908 zaposlenika, 15 robnih kuća; in situ projekt*, Zagreb, lipanj 2000. Rad produciran za izložbu “Što, kako i za koga”. Kustosice: Ana Dević i Nataša Ilić. Radnice “Name”: Branka Stanić, Biserka Kanenarić i Barbara Kovačević. Dizajn plakata: Dejan Dragosavac – Ruta; fotografija: Mare Milin; stajling: Robert Sever; šminka: Saša Joković; fotodokumentacija projekta: Mare Milin i Ivo Martinović; produkcija: WHW, Zagreb (str. 44 i 45).

03 Virno, Paolo, *Gramatika mnoštva: prilog analizi suvremenih formi života*. Naklada Jesenski i Turk, Zagreb 2004.

Kritičarka i teoretičarka Vesna Vuković taj rad procjenjuje prijelomnim u kontekstu lokalne umjetnosti. Prvi put se tranzicija “problematizira iz ekonomske perspektive, nakon godina bavljenja nacionalizmima i kulturnim identitetima, što otvara prostor za raspravu o ‘mutnim’ pitanjima koja su u vezi s promjenom društvenog sustava, instalacije kapitalističkog poretka te posljedično ubrzane segregacije društva.”⁰⁴

U autoričinu opusu *Nama* je prvi u nizu radova koji gotovo kirurškim potezom zarezuju u bolesno mjesto društvenog tkiva. Nadalje su to *Maloljetnička trudnoća* u Liverpoolu, *Novi zatvor* (str. 82) u Luksemburgu, *Bosanci van!* (str. 88) u Ljubljani i najradikalniji među njima *1 FRANAK = 1 GLAS* (str. 74) u Zürichu. Ti radovi direktno upozoravaju na gorući problem u određenoj sredini, senzibiliziraju javnost za njega, traže dijalog i provociraju institucionalne strukture na reakciju.

Maloljetnička trudnoća, osmišljen za Liverpoolski Biennale⁰⁵, tematizira visok postotak maloljetničke trudnoće u Velikoj Britaniji, koji je i najveći u Europi. Rad je ponuđen kao medijska kampanja u kojoj se dobro dizajniranim reklamnim fotografijama, objavljivanim u dnevnim novinama, ženskim listovima i časopisima za mlade, te plakatima u javnom gradskom prostoru, ljupkoj ikonografiji malih beba i dječjih soba pridružuju natpis o primatu Velike Britanije u maloljetničkim trudnoćama i izjave maloljetnih majki o životu s djetetom, ustajanju, brizi, odlasku u školu, učenju... Autorica pritom ne osuđuje niti tretira mlade majke kao maloljetnice problematična ponašanja, već upozorava da se radi o urgentnoj društvenoj situaciji te poziva javnost na djelovanje. Institucija Biennale, međutim, nije bila spremna podržati realizaciju rada. Zahtijevala je od autorice da ukloni s plakata podatak o Velikoj Britaniji kao zemlji

“Ono što mene opsesivno zanima jest kako pojedinac društvene promjene rješava sa sobom, sa svojom obitelji, sa svojim susjedima, sa svojom užom i širom zajednicom. Svi moji radovi se na kraju vraćaju pojedincu. Uvijek se iznova pitam što je s ovim ili s onim pojedincem? Da bi se ispostavilo da ima 60.000 takvih pojedinaca, ili 100.000, ili milijun. Ispostavi se da je takav pojedinac ispao iz priče zato što je žena, ili zato što je Musliman, ili zato što je ostao na cesti jer se zatvorila robna kuća ili tvornica. Sve je radio u najboljoj svojoj namjeri, ali svejedno su se vrata za njega, odnosno još češće za nju, zatvorila, svejedno je postao višak, nešto što ne trebamo, nešto što ne želimo vidjeti. I najbolje bi bilo da se takav makne, ali što kad vidimo brojke onih koji se trebaju “maknuti”? Tek kada vidimo brojke, zastanemo, počinjemo se pitati o smislu postavke u kojoj tako mnogo pojedinaca nije više potrebno...”

Andreja Kulunčić, iz intervjua: Vesna Vuković, “Preslagivanje odnosa, promjena relacija”. Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2010.

04 Vuković, Vesna, *Proizvodnja relacija kao umjetnički medij: o umjetničkoj praksi Andreje Kulunčić*, “Frakcija”, 2011., 58–59.

05 *Maloljetnička trudnoća*, marketinška kampanja, 4. Liverpoolski Biennale, Liverpool, Velika Britanija, 2004. Asistenti projekta: Ivo Martinović i Cressida Kocienski; dizajn marketinške kampanje: Dejan Janković; izrada marketinške kampanje u suradnji s Millenium promocija d.o.o. (str. 16/17).



*Nama: 1908 employees, 15 department stores;
in situ project, June 2000, Zagreb, Croatia. /
Nama: 1908 zaposlenika, 15 robnih kuća, in situ
projekt, lipanj 2000., Zagreb, Hrvatska.*



s najvećim postotkom maloljetničke trudnoće, a ona je, ne odustajući od natpisa, ponudila da se kampanja kao prijedlog predstavi na izložbi, a da o njezinim spornim pitanjima odluče posjetitelji. U konačnici, kampanja ipak nije održana, iako je publika izglasala potrebu za njom⁰⁶.

I ostali radovi okupljeni u ovoj grupi imaju svojevrsni “minus završetak”, nerealiziranu završnicu koja se dogodi u trenutku kada se u rad uključe birokratske strukture. Ta nemogućnost da se rad iznese do cilja, praznina na mjestu neizgovorene posljednje rečenice, glasnjia je od nje same. Radi se o različitim stupnjevima opstrukcije: od pokušaja gradske vlasti da ukloni plakate s javnih površina u *Bosanci van!* u Ljubljani, do potpune cenzure rada *Vlastita republika* u mađarskome Dunaújvárosu⁰⁷. Potonji je projekt zamišljen kao interaktivna igra u kojoj su stanovnici Dunaújvárosa pozvani da osmisle funkcioniranje svojega grada kao *polisa*, samostalnoga grada države. Autorica je, naime, fingirala situaciju u kojoj je Dunaújváros pobijedio na natječaju Europske unije te ima priliku funkcionirati kao *polis*. Treba znati da je to grad neobične povijesti, izgrađen i naseljen po dekretu nakon Drugoga svjetskog rata na plodnoj ravnicu uz Dunav, gdje je komunistička država planirala razviti tešku industriju. Grad koji je pružao određeni komfor, građen po bauhausovskim principima, s parkovima i bogatom javnom skulpturom, danas je, s propašću industrije, umrtvljen te umjetnica u suradnji s radnom grupom inicira igru u kojoj će se stanovništvo aktivirati u promišljanju budućnosti vlastitoga grada. Međutim dvadeset i tri tisuće otisnutih letaka s pozivom i propozicijama igre nikada nije odaslano, jer je gradska vlast zaustavila i zabranila projekt tri dana prije njegova početka prijetnjom da će zatvoriti galeriju.

“Kad radim u inozemstvu, redovito surađujem s marginaliziranim skupinama, pa sam tako krenula i u Zürichu. Radila sam intervju s prostitutkama, s ljudima koji rade na crno, s narkomanima, s azilantima, s izbjeglicama, s različitim marginaliziranim skupinama. To je bilo teško iskustvo. U Švicarskoj, zemlji u kojoj ne možeš pomaknuti ni kamenčić, a da to negdje ne prijaviš, postoje ljudi koji tamo žive pedeset, šezdeset godina, ili su čak i rođeni tamo, a nisu nigdje upisani, koji službeno ne postoje. Za Švicarce ilegalizirani ljudi ne postoje, oni ih ne žele vidjeti, no istodobno upravo oni odrađuju najgore poslove. Predložila sam projekt koji se bavi ljudima bez dokumenata, ljudima koji se boje izaći u javnost i radije se mire sa svojom situacijom. Projekt se bavi činjenicom da Švicarci iskorištavaju povijesnu i geografsku nepravdu drugih i da se to smatra normalnim.

Andreja Kulunčić, iz intervju: Nataša Ilić, “Alati otpora: Razgovor s Andrejom Kulunčić”. Objavljeno u katalogu izložbe “UrbanFestival2008” [BLOK], Zagreb, rujan 2008.

Kada tematizira određeni problem, Andreja Kulunčić djeluje iz njegova središta. To je govor iz prvoga lica, iako ga ne izgovara umjetnica. Ona je inicijatorica i organizatorica. Koordinatorica koja okuplja suradnike, uspostavlja komunikaciju među njima i trasi- ra prolaz prema javnom dijalogu. Suradnja je metoda i produkt. Ona označava pomak. Jer kada u Luksemburgu za isti stol sjednu bivši zatvorenik i arhitekt (*Novi zatvor*), događa se pomak. Dobro uređeno hijerarhizirano društvo doživljava lagani tektonski poremećaj. Neće tu biti krucijalnih promjena, umjetnost ne mijenja svijet, ali ga može aktivirati, izazvati laganu paniku, polupati birokratske lončice. Kada se začuju utišani glasovi, zvoni alarm na uzbunu. Ako nevidljivi radnik (1 FRANAK = 1 GLAS) poklanja svoj novac za obnovu parlamenta države koja ne priznaje njegovo postojanje, onda nešto ne valja s javno prezentiranim računicom. Ako državna birokracija prihvati novac, znači da priznaje svoje kamuflaže; ako ne prihvati, tada zadržava prividan red. Ali “šteta” je već učinjena. Oštrim je rezom načeta uglačana površina. Opstruiranjem rada, vladajuće strukture žele održati dominantnu političku reprezentaciju koje su dijelom, a koja se zasniva na pojmovnim sklopovima demokracije i političke korektnosti. No već su u pat poziciji: učinak je suprotan, bumerang koji su u strahu bacili vraća im se u lice, važeća slika ispostavlja se lažnom.

Nije naodmet naglasiti da takvi “minus završeci” nisu dio umjetničke namjere, ali su implicirani u ovim radovima. Nalijepili su se na djelo, uslijedili su procesu i pritom ogolili značenjske slojeve vladajućega političkog diskursa. Oni svjedoče o aktivirajućoj snazi radova Andreje Kulunčić, njihovoj pokretačkoj dimenziji koja se ne iscrpljuje unutar galerijskih zidova.

“Tijekom projekta bilo je potrebno s jedne strane raditi s ilegaliziranim osobama, pomoći im da razumiju da se radi o gesti dobivanja digniteta na koju oni imaju pravo; zatim raditi s organizacijama i aktivistima koji se bave ljudskim pravima, čije je shvaćanje umjetnosti često vrlo konzervativno i neprijateljsko prema suvremenoj umjetnosti; i s treće strane raditi s galerijom, tj. umjetničkim sustavom i njegovim ograničenjima. No puno smo uspjeli napraviti. Na glavnom kolodvoru u Zürichu postavili smo poziv na glavnom *displayu* svim ilegaliziranim osobama da poklone po jedan franak parlamentu u Bernu, što je imalo velik učinak: prolaznici su se pitali koliko ilegaliziranih osoba ima ako im se obraća na kolodvorskom *displayu*, na tako frekventnom i skupom mjestu. Sama činjenica da im se netko službeno obratio vrsta je priznanja da oni postoje. Objavili smo pozive i u novinama, u tramvajima ... puno smo izlazili i mnogi su znali za projekt.

Andreja Kulunčić, iz intervju: Nataša Ilić, “Alati otpora: Razgovor s Andrejom Kulunčić”. Objavljeno u katalogu izložbe “UrbanFestival2008” [BLOK], Zagreb, rujan 2008.

06 Rezultati upitnika pokazali su da 65% posjetitelja koji su ispunili upitnik misli kako je maloljetnička trudnoća ozbiljan problem u Liverpoolu, 96% slaže se da je o tom problemu potrebno javno diskutirati, 92% podupire predloženu kampanju, 21% posjetitelja sudje- lovalo bi u kampanji obrazovnim i savjetodavnim uslugama, a 21% bi bilo spremno volontirati u kampanji.

07 *Vlastita republika*, interaktivna igra, izložba “Agenti i provokatori”, Dunaújváros, Mađarska, 2009. Institut za suvremenu umjetnost, Dunaújváros (KMI). Kustosice: Bea Hock i Franciska Zólyom. Projekt je nastao u suradnji s radnom grupom iz Dunaújvárosa. Dizajn plakata: Várnai Gyula (str. 48/49).

Oct 6

Nov 20

Oct 9

Oct 9-22

Oct 23 - Nov 1

Nov 3-5

Nov 6

Nov 6-15

- creating five comprehensive concepts based on all submitted proposals
- graphic design of the second flyer

- new flyers and placards printed to publicize the five competing concepts

- collecting and processing submitted proposals (submissions are collected through telephone answering system, "election" boxes and website)

- distribution of new flyers, inviting people to vote for concepts
- posting new placards
- producing web content



PHOTOMONTAGE: plan for displaying voting results in the public space

- ways to vote: sms, web
- continuous display of competition results in the public space
- organising the final event to discuss submitted proposals and concepts, inviting participants, publicising the event

- public discussion about the winning concepts and about feasible future perspective for Dunaujváros

- distribution of flyers: 22.000 households + bars, clubs, schools = 23.000 copies
- public communication of the hoax: in a local daily paper and radio, on www.dunaujvaros.com and www.hirszem.hu
- posting placards and placing "election" boxes in public spaces
- launch of the campaign at ujvaros2010.blog.hu



THE FLYER — printed in 23,000 copies but never distributed due to the premature banning of the project

THE PLANNED PHASES OF THE INTERACTIVE GAME

48

(Po)etika društvenih promjena
Irena Bekić



**PROJECT BANNED BY
LOCAL POLITICIANS**

Ironijski obrati

I humor se u radu Andreje Kulunčić javlja kao instrument za društvenu kritiku, i to u obliku ironijskih pomaka. Prema retoričkoj definiciji, ironija tvrdi suprotno od onoga o čemu je riječ i djelotvorna je onda kada to o čemu je riječ nije izričito potvrđeno, ali se unaprijed pretpostavlja i prihvaća kao činjenica. Ironijom umjetnica dovodi u pitanje prihvaćene društvene kodove i situacije. Zahvaća ih s leđa i obrće naglavačke.

Prvi takav rad je *Samo za Austrijance*⁰⁸. To je niz sastavljen od novinskih oglasa, plakata i letaka, kojima autorica nudi ekskluzivne poslove namijenjene isključivo Austrijancima. No pomniji pogled na sadržaj atraktivno dizajniranog oglasa otkriva ironijski obrat: karijere koje se nude visokoškolovanim, pouzdanim, vrijednim, komunikativnim i sličnim osobinama obdarenim Austrijankama i Austrijancima karijere su u "svijetu čišćenja" i pružanju seksualnih usluga. Poslodavac nudi sljedeće uvjete: niske plaće, težak fizički rad, neplaćeni prekovremeni rad, nepostojanje zdravstvenog osiguranja, zaposlenost na kratki rok, nepriznavanje akademske kvalifikacije, visok psihički i fizički rizik, financijsku eksploataciju, socijalnu isključenost, rasnu i seksualnu diskriminaciju. Zainteresiranima je ponuđen broj telefona na koji se mogu prijaviti. Tek s tim pozivom saznaju da se radi o umjetničkom projektu koji tematizira stvarne uvjete rada migranata u Austriji, a koji se u oglasu prezentiraju kao izvanredna prilika za Austrijance. Istodobno su oni koji su nazvali zamoljeni da iskažu svoj stav o takvu odnosu prema migrantima.

Nakon što je razotkrivena, nakon što je rečeno "to je to", ironija se povlači, a ono što ostaje svijest je o normi koja je bila u njezinoj pozadini. Jedna Ecova objekcija o humoru mogla bi se ovdje naljepiti na ironiju, ne bi li pojasnila njezinu uporabu. "Humor nam", kaže talijanski teoretičar, "ne obećava oslobođenje, on nas, naprotiv, upozorava na nemogućnost globalnog oslobođenja, podsjećajući nas na postojanje zakona koji više nemamo razloga poštovati. Čineći to, on potkopava zakon. Potiče u nama osjećaj nelagode življenja pod nekim zakonom – bilo kojim zakonom."⁰⁹ Doista, poticanje nelagode zbog prisutnog institucionalnog rasizma umjesto njegova pasivnog prihvaćanja bila je namjera autorice.

Enjoy the Beach,
artistic action on the
Zagreb-Rijeka road,
September 5 and 9,
2000 / Uživajte na
plaži, umjetnička
akcija na autocesti
Zagreb-Rijeka, 5. i 9.
rujna 2000.



⁰⁸ *Samo za Austrijance*, novinski oglasi, plakati, poštanski letci. Festival regije gornje Austrije, 2005. Dizajn: Dejan Dragosavac – Ruta (str. 21).

⁰⁹ Eco, Umberto, *Okviri smjehovne slobode*, "Zarez", 1 (1999.), 2, 21

U akciji *Uživajte na plaži*¹⁰ Andreja Kulunčić dije- lila je plastične vrećice za smeće turistima na naplat- nim kućicama, s natpisom na sedam jezika, o potrebi odlaganja otpada na isti način na koji to čine u svojim zemljama. U *Komercijalizaciji povijesti* (str. 124) u gra- du Korčuli prodavala je duhovito složene suvenire u vlastitoj izradi, kompozite jeftinih predmeta proizve- denih u Kini i članaka korčulanskoga *Statuta*, spome- nika prvorazrednoga povijesnog značaja. Plastični buzdovani na napuhavanje, drvena kolica-kućice, mali anđeli, univerzalni su predmeti: beskorisni su i bez ikakvih identitetskih obilježja. Upravo zato po- godno se uključuju u repertoar poopćene ponude su- venira globaliziranog svijeta. Pojedinačne pripovijes- ti nisu više važne. Sve je ionako podložno konstrukci- jama, varijacijama i reinterpretacijama. Traganje za autentičnošću povlači se pred sklonošću dopadljivi- vom i prepoznatljivom. Takvo poimanje prezentacije povijesti u svrhu turističke ponude postalo je opće mjesto suvremenog društva; ono povlači za sobom pitanja o konstruiranju identitetskih reprezentacija, ponudi i potražnji, nacionalnim i transnacionalnim pripovijestima, a Andreja Kulunčić ih problematizira ironijskom gestom.

Akciju *Utržak Sunca* (str. 112) označava nešto drukčija uporaba ironije. Ovdje se radi o postavljanju apsurdne situacije: prodavanju proizvoda dozrelih na Suncu i odvajanju Sunčeva dijela profita. Potpuno je izlišan i apsurdan angažman umjetnice na strani Sunca, ali potiče kupce na razmišljanje, a ironijski ža- lac okrenut je ponovno prema normiranoj pretpo- stavci o nacionalnoj ekskluzivnosti i automatiziranoj navici da stvari uzimamo zdravo za gotovo i obrćemo u svoju korist.

U radu *index.žene* (str. 130), kao i u *Nami: 1908 zaposlenika, 15 robnih kuća*, ironijski je obrat suptilno uspostavljen kao dio jezičnoga koda. Oba rada koriste se metodologijom i jezikom reklamnog oglašava- nja, modne fotografije i industrije zabave. Ali dojam sigurnosti koji proizlazi iz direktnog pogleda žena na fotografijama suprotno se iščitava u kombinaciji s tekstom. *Namin* slogan vizualno funkcionira kao re- klamni, brojka od 1908 zaposlenika i 15 robnih kuća mogla bi biti potvrda impresivne priče o uspjehu. No u podtekstu se zna da su te brojke otužna bilanca propalog poslovanja i da 1908 zaposlenika znači isto toliko obitelji, sudbina kojih je neizvjesna. U tom se rascjepu, između onoga što je rečeno i što nije, a što

se zna, ostvaruje ironija.

Neovisno o količini gorčine, ironiji je imanentan smijeh, a on ima subverzivnu snagu. Bilo kao grohotan cerek ili suzdržan smije- šak na podčinjenim usnama, smi- jeh destabilizira onoga prema ko- jemu je usmjeren. Ovdje je riječ o moći i otporu kao njegovoj su- protnoj strani: o novom ekonom- skom poretku i onima koji ispada- ju iz tog sustava, o radnicima za- duženih poduzeća, restrukturira- nih i privatiziranih firmi.

Po Foucaultu, moć nije nečija osobina, već skup relacija, mreža odnosa, "pojmovni okvir", a jedna- ko tako ni otpor nije fiksiran uz određeni identitet (koji, na kraju, isto tako klizi i premješta se s čvorišta na čvorište unutar mreže od- nosa i identifikacija). U tom smislu, kad nas opori os- mijeh "Naminih" radnica podsjeti na famozni smijeh Meduze koji zaziva feministička teoretičarka i pjes- nikinja Hélène Cixous, ne mislimo isključivo na žen- ski otpor kodovima patrijarhalne kulture, već općeni- to na otpor uniženih. Meduza je tada metafora za propitivanje koncepta drugosti i različitosti te meta- fora za pokretačku i kohezivnu snagu otpora. "Do- voljno je gledati Meduzu ravno u lice da bi ju se vid- jelo. Ona nije smrtonosna. Lijepa je i smije se,"¹¹ kaže Cixous. Pitanje je može li se podnijeti Meduzin smi- jeh, drskost prezrenih da se suprotstave ulozi koja im je dominantnim obrascem namijenjena. U tom se kontekstu već spominjani projekt *1 FRANAK = 1 GLAS* (str. 74) može sagledati kao vrhunski ironijski obrat u kojemu "nepostojeći" radnici daju svoj novac onima koji ih ne priznaju. Na simboličkoj i stvarnoj razini oni potpomažu sustav koji ih negira. Gorgona se ovdje previja od smijeha.

Otpori svakodnevi

Postoji dijalektika u radu Andreje Kulunčić između "velikih tema" kao što su društveni odnosi, margi- nalizirane skupine, konstrukcije drugosti, društve- na pravda, i onih koje bi uvjetno nazvali malima, a to su svakodnevne prakse anonimnih ljudi ili zajednica

“ U dugoročnim projektima ideja nije samo ponuditi ljudima prostor da razmisle o problemima, nego im dati alat za neku vrstu otpora kapitalizmu, izvan struktura klasične političke organizacije ili bilo kojeg klasičnog političkog oruđa. Usmjerena sam na ljude koji imaju možda dva sata tjedno da nešto učine protiv onoga što misle da nije u redu. Čini mi se da ti mali otoci intelektualnog otpora imaju smisla.

Andreja Kulunčić, iz intervjua: Nataša Ilić, "Alati otpora: Razgovor s Andrejom Kulunčić". Objavljeno u katalogu izložbe "UrbanFestival2008" [BLOK], Zagreb, rujan 2008.

¹⁰ *Uživajte na plaži*, umjetnička akcija na autocesti Zagreb–Rije- ka, 5. i 9. rujna 2000. Izložba "Mala zemlja za veliki odmor", SKUC Ljubljana. Kustosice: Ana Dević i Nataša Ilić; dizajn vrećica: Dejan Dragosavac – Ruta (str. 51).

¹¹ Cixous, Helene, *The Laugh of the Medusa*, u (ur. C. Roman, S. Juhász, C. Miller) *The Women and Language Debate: a sourcebook*, Rutgers University Press, New Brunswick- New Jersey 1994, str. 84

zasnovanih na nekim oblicima samoorganizacije kojima se opiru nametnutomu vladajućem kulturnom sustavu. Ustvari one prve, “velike” teme, impliciraju “male”, čak i onda kad autorica izbjegava individualne priče (kao u *Nami* ili *Samo za Austrijance*), jednako kao što priče o pojedinačnim aspektima, osobnim prečacima i otklonima od dominantnog ustroja društva govore o ustroju samom.

Godine 2001. za izložbu “Zadar uživo”¹², gotovo doslovno prevodeći naslov u rad, Andreja Kulunčić izrađuje alternativni turistički vodič Zadra koji dijeli turistima na ulici ili ih ostavlja na info punktovima među “pravim” vodičima. Ona slijedi formu klasičnoga turističkog prospekta s fotografijama gradskih atrakcija i pridruženim tekstom. No tekstovi ne govore o općim mjestima, arhitekturi ili povijesti, već posve suprotno: okupljaju iskaze anonimnih stanovnika Zadra o svakodnevicu u gradu, koji pomalo pati od poratne depresije, izoliranosti i siromaštva. Dizajnerica, radnica u mirovini, profesor, urednik webzina, barkarijol, povratnik iz Amerike, prodavačica na tržnici i dr., svi oni slažu sliku Zadra koja nije reprezentativni prikaz turističke destinacije, već osobni pogled onih koji u gradu žive, rade i snalaze se. Umjesto popisa materijalnih spomenika i neke poželjne povijesne konstrukcije, taj vodič je sprega osobnih priča, emocije i energije stanovnika. Na sličnim se postavkama uspostavlja i rad *Na putu doma*.¹³ Umjetnica kroz iskaze šestero ljudi iz različitih socijalnih skupina, zatečenih na Trgu Moszkva u Budimpešti koji je njihova posljednja gradska stanica na putu prema kući, govori o stvarnim promjenama u životu ljudi koje je donijela mađarska tranzicija.

Moglo bi se reći: ono što je u nekom zajedničkom poretku društvenih, ekonomskih, urbanističkih, političkih i drugih sila koje čine kulturnu mrežu neke zajednice pretpostavljeno kao važno, iskazuje se kao manje ili jednako relevantno onom nevažnom i pojedinačnom. Ili, da obrnemo rečenicu, uloge i namjene: diskurzivna konfiguracija nekog društva odnos je praksi i procesa kroz koji se ostvaruje, a koji se u određenom vremenu uspostavljaju kao najmoćniji. No unutar takve kombinacije sva je sila tih procesa isključenih iz dominantne kombinacije, a koji traju paralelno preplećući se, sudarajući se, odbijajući i probijajući se kroz pukotine dominantne strukture, neprestano je dinamizirajući. U takvoj situaciji osobne priče “nevažnih” ljudi često otkrivaju različite

putove opiranja dominantnom ustroju. Moglo bi se reći da istraživanje tih praksi znači otkrivanje ljudskog života u njegovim najbujnijim oblicima. Zasnovane na izmiješanosti različitih osjećaja i karakteristika koji su si međusobno i uzrok i posljedica – lucidnosti, tjeskobe, nepristajanja, prkosa, inventivnosti, kreacije – one su odraz nepresušne vitalnosti ljudskog duha. Začudna uzajamnost: optimizam upisan u korijenje otpora.

U višegodišnjemu složenom projektu *Kreativne strategije* (str. 150) Andreja Kulunčić istražuje upravo te aspekte. To su naprimjer vrtovi u novozagrebačkome naselju Travno smješteni uz zgradu, kolokvijalno poznatu kao “Mamutica”, koja je sa 70 metara visine i 240 metara dužine najveća stambena zgrada u Hrvatskoj i među najvećima u Europi. Navodno je tako građena da bi se osigurao veliki zeleni pojas oko nje, jer je zakon iz doba gradnje (1974.) propisivao veličinu zelene površine oko zgrade u odnosu na broj stanova u njoj. No unutar zadane urbanističke i arhitektonske strukture kvarta okoliš iza “Mamutice” ostao je nedefinirana zona, zarasla zelena površina koju su stanari malo-pomalo prisvajali prilagođujući je vlastitoj mjeri i željama. U potrebi za izmicanjem iz urbanog meteža, za stvaranjem vlastitih zaštićenih prostora, u potrebi za individualizacijom u mnoštvu i samoprepoznavanjem, oni su loše iskorištenu javnu površinu pretvorili u zonu novih namjena: od boćanja na zajedno izgrađenom igralištu, folklorne i etnozbirke, do pojedinačnih vrtova i gradskih povrtnjaka. Svi ti otkloni od norme, bjegovi iz životne zadanosti i individualne oaze, sitne su subverzije svakodnevice.

Nešto su drukčiji primjer samoorganizirajuće zajednice na rubnim dijelovima Mexico Citya (str. 156-157). One funkcioniraju isključivo zahvaljujući oblicima podrške unutar zajednice kojima se kompenziraju manjkavost i disfunkcionalnost institucionalnih struktura. No autorica se ovdje neće zaustaviti samo na istraživanju načina funkcioniranja samoorganizirajućih zajednica. Ona koristi poziv Muzeja

“Radim na finom podešavanju društvenih odnosa, pazim da se tema ne banalizira, da se ništa ne preskače, da se nitko ne iskorištava. Stalno čistim kanale, tj. odnose, na neki način prevodim i posređujem, između mene i suradnika, između nas i naše teme, između galerije i publike itd. Ujedno gradim i okvir projekta u kojem se trudim da svatko pronađe sebi adekvatno mjesto na kojem može dati svoj maksimum i osjećati se sigurnim. Naravno sve to treba i koordinirati, voditi, naći financijsku podlogu itd.

Andreja Kulunčić, iz intervjua: Vesna Vuković, “Preslagivanje odnosa, promjena relacija”. Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2010.

12 *Šetnja gradom*, intervencije u urbanom prostoru, kolovoz 2001., Zadar. Izložba “Zadar uživo”. Kustosica: Iva Rada Janković; fotografije: Ivo Martinović; oblikovanje teksta: Momo Kuzmanović i Ivo Martinović; dizajn vodiča: Ljubica Marčetić Marinović (str. 25).

13 *Na putu doma*, dvokanalni video, svibanj 2003., Budimpešta, Mađarska. Izložba “Trg Moszkva – Gravitacija”, Muzej Ludwig Budapest. Kustosica: Dora Hegyi; videosnimanje i montaža: Klara Stima (str. 28/29).

suvremene umjetnosti – MUAC-a, kako bi organizirala njihov prodor u prostor vidljivosti dominantne kulture. Tu ćemo se prisjetiti *O stanju nacije* (str. 94), jer u osnovi oba rada tretiraju deprivirane zajednice i zahvaćaju, istina na različite načine, njihovu svakodnevnicu. Galerijski postav simulira laboratorijsku situaciju i u biti je transfer prema javnosti, a sam umjetnički proces postaje oblik otpora prema društvenom ustroju.

Odnosi moći, što je već bilo naznačeno, nisu fiksirani, niti je društvo strukturirano tako da su na jednoj strani moć i elita koja ga čini, a na drugoj zajednice potlačenih. Naprotiv, svaki aspekt života formira se kao neki odnos moći koji je i sam sklizak i promjenjiv. Promatramo li s te pozicije projekt *Čitanja* (str. 118), mogli bismo se izgubiti u bezdanu igara bez granica uspostavljenih upravo na odnosima moći vezanih uz čitanje. Pojednostaviti ću: čitanje kao praksa povlaštenih – onih koji znaju čitati – ima svoje utemeljenje u povijesti i u tom je smislu visoko smješteno na hijerarhijskoj ljestvici moći. Tu se dotičemo interpretacije, odnosno onih koji vladaju informacijom o tome kako pročitano valja razumjeti i tu informaciju prenose drugima. To su povlašteni među povlaštenima. Međutim kada čitanje nije kontrolirano, vođeno ili posredovano, a to se događa kada čitatelj ostaje sam s knjigom, započinje slobodna razmjena: široko je polje tumačenja, eskiviranja, skretanja, izmještanja, nadovezivanja između teksta i čitatelja! Takvo čitanje, povučeno u zonu privatnoga, nepoznatog i tajnovitoga, s izbojcima u javnom, subverzivno je i gradbeno u isti mah. Moglo bi se ustvrditi da se zajednice oblikuju s obzirom na načine čitanja, a da je u odnosu na svakodnevnicu čitanje točka usporavanja. Ako svakodnevnicu povežemo s prostorom i vremenom u kojem se nalazimo, tada je čitanje njezina destabilizacija, jer zamagľjuje, ustvari poništava i prostor i vrijeme.

Čitanja, realizirana u galeriji smještenoj u kvartovskoj knjižnici u Zagrebu, u različitim su se artikulacijama obratila svim stanovnicima kvarta neovisno o njihovim čitateljskim navikama, aktivirajući na taj način zajednicu oko duhovne prakse čitanja. Prodorom u zajednički prostor, kao i u individualne svjetove članova čitateljske grupe, *Čitanja* su izvršila modifikaciju svakodnevne, intenzivirala jednu aktivnost i u sastancima grupe ponudila novi oblik društvenosti. Istodobno, druženje i razmjena stavova, znanja i čitateljskih iskustava među ravnopravnim

sugovornicima učinili su te sastanke pozitivno obilježenim segmentom njihove svakodnevne.¹⁴

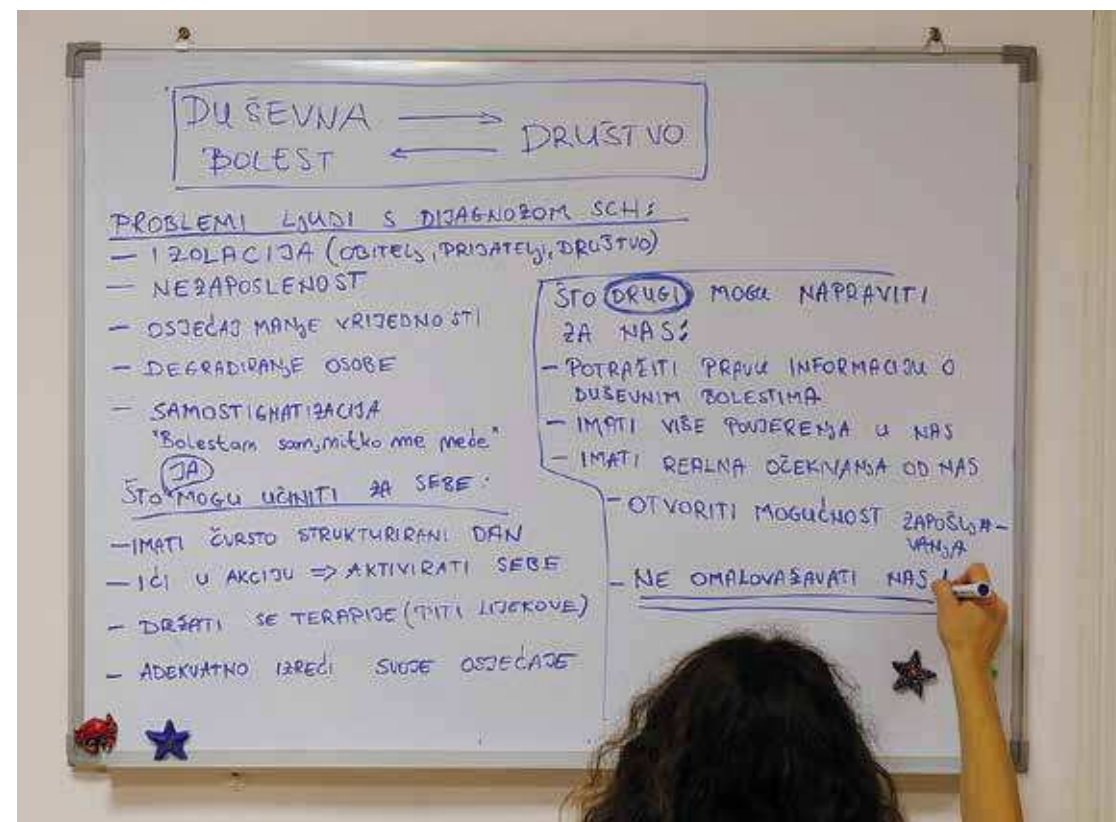
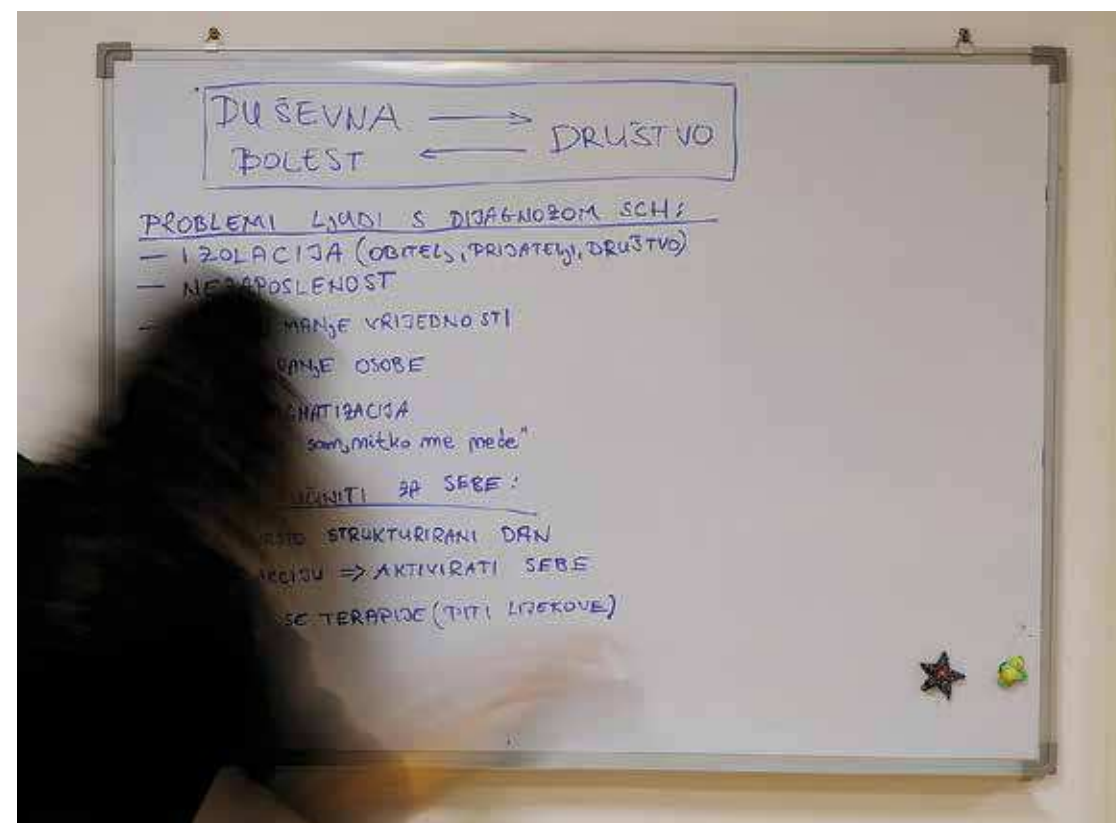
Ovdje se govori o invencijama, kreativnim odmacima od zadane strukture koji omogućuju stvaranje vlastitog mjesta u poopćenom realitetu i sasvim konkretno preživljavanje unutar nekog normativnog sustava. Što je sustav rigidniji, to je odnos između otpora i pristajanja na njega kompliciraniji. Totalitarni politički sustavi urodili su istančanom skalom postupaka otpora potlačenih: od sitnog zabušavanja do revolucije, i sukladno tomu razvili razgranatu mrežu kažnjavanja. Videorad *Rekonstrukcija (ne)važnog dana naše povijesti* (str. 104) govori i o opcijama otpora. Filmovi koji čine rad snimljeni su u roku od dvadesetak minuta, koliko je autorici bilo dopušteno da zajedno s vodičem, bivšim domarom dvorca, boravi u ratom devastiranom, za javnost nedostupnom, interijeru dvorca Tikveš. Oba filma snimljena su kamerom iz ruke koja prati autoricu i njezina sugovornika za vremenski ograničene rekonstrukcije dvaju događaja. Autoričina pozicija pritom nije izmaknuta pozicija umjetnice koja sagledava politički markiranu povijest, već je poistovjećena s povijesnom većinom kojoj je i sama pripadala, a čija je uloga zamišljena kao suport režimu i održavanje slike o ekskluzivnosti političke elite. Razgovor s domarom, čovjekom koji pripada međuprostoru, odnosno prostoru preklapanja povlaštenog svijeta i onog "običnih ljudi", vodi nošena svakodnevnom znatiželjom. Ispituje ga gdje je tko sjedio, što je tko pio, što su jeli i dr. Znatiželja je zanimljiv fenomen. Ona poništava distancu i želi stvari staviti nadohvat ruke. To dokidanje perspektive je površno, rezultira raspršenim pogledom, ali ostvaruje uvid koji zadovoljava glad znatiželjnika. U ovom je slučaju riječ o zavirivanju u zabranjenu zonu, voajerizmu kao obliku otpora.

Postoji doza romantizma i barem natruha junaštva sadržana u praksama otpora. Navedene su svjesne taktike koje zrcale neumornu ljudsku borbu za bolji život. No što je s drugom stranom zajednice? Što kad je sputana stegama stereotipa? Nekada se zajednice konsolidiraju pa u obrani od straha postavljaju štit između sebe i nepoznatih, onih drugih, onih došlih, onih tamo. Stranci su prijetnja mirnoj svakodnevici: ne zna se što donose sa sobom, kakve su im navike niti što hoće. Romi, homoseksualci i Kinezi u Zagrebu, Bosanci u Ljubljani, imigranti u Austriji ili u Švicarskoj i dr.

14 Sudionici čitateljske grupe željeli su nastaviti rad grupe i nakon trajanja projekta, no nedostajala je institucionalna podrška.



Destigmatisation, multimedia and processual
project, Jedinstvo Plant, Zagreb, 2010 /
Destigmatizacija, multimedijalni procesualni
projekt, Pogon Jedinstvo, Zagreb, 2010.



Psihički bolesnici stranci su za zajednicu "zdravih". Pred odmakom od normale ljudi zatvaraju vrata. Skidanje stigme s psihičkih bolesnika i zauzimanje za njihovu socijalizaciju polazište je radova koje je Andreja Kulunčić pokrenula u suautorstvu s pacijentima i stručnim timom Psihijatrijske bolnice Vrapče. Među njima je i video-rad *Destigmatizacija*¹⁵, koji se bavi shizofrenijom, te videoinstalacija *U krugu* (str. 138), snimak terapijske sesije oboljelih od depresije koja se nastavlja u stvarni prostor, zatvarajući krug zdravih i oboljelih. Depresija je strukturna subverzija "regularnog" stanja, a ne invencija. To je gubljenje mentalnog težišta, oslabljenost kreativnih kapaciteta, pasivnost i nemogućnost. Rodno obilježena uz žene, depresija podliježe dvostrukoj marginalizaciji. Ona treba pomoć drugoga i važna je za zajednicu jer potvrđuje njezinu kohezivnu kvalitetu. Ta je simetrija, međutim, i prečesto podrivena ksenofobijom i neznanjem. Strah podlokava temelje zajednice. Točna je tvrdnja Terrya Eageltona da je susjedstvo kao graničenje prije praksa negoli prostor.¹⁶ Ovi radovi pozivaju na razumijevanje.

Umjetnička strategija

Ponekad mi, kad se nađem u teško prohodnoj diskurzivnoj šumi umjetničkih proizvodnji, padne na pamet rečenica napisana u *Invenciji svakodnevce*. Dobro je prisjetiti se, napominje tamo Michel de Certeau, da ljude ne treba smatrati idiotima.¹⁷ Ta je rečenica izgovorena u kontekstu sklonosti / moći intelektualaca – proizvođača teksta – da oblikuju mnoštvo, odnosno da manipuliraju čitateljskom iluzijom o vlastitoj samostalnosti. Tu misao prepoznajem u radovima Andreje Kulunčić. Ona se obraća publici, izravno, jasno i uvažavajući je, bez potrebe za mistifikacijom svojega znanja i pozicije. To je rad koji je *user friendly*, nema praznih mjesta ni zalihnosti, nema uljepšavanja, ni mistifikacije.

“Kada sam, primjerice, radila na projektu ‘O stanju nacije’ (2008.) u Galeriji Miroslav Kraljević, pozvala sam Kineskinju Inge Liu na radionicu naslovljenu ‘Mediji i ‘drugi’”, i studenti su se osjetili nelagodno: kako da pričamo o ‘njima’, a oni su tu? Mislim da je to važan moment, vidjeti ljude o kojima govorimo kao subjekte, kao aktivne sudionike. Moji su projekti često o tom rušenju odnosa objekt-subjekt, pokušavam osvijestiti da se radi o stvarnim ljudima, da se priča o stvarnim životima, o stvarnim sudbinama. Mi koji radimo na tome imamo izbor, možemo se time baviti ili ne, ali osobe o kojima se tu radi često nemaju izbora, i to treba poštivati.

Andreja Kulunčić, iz intervjua: Vesna Vuković, "Preslagivanje odnosa, promjena relacija". Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2010.

Umjetnička praksa Andreje Kulunčić je društveno angažirana umjetnost, što uključuje određene društvene situacije kao polazište, suradnju s ljudima koji su istodobno i objekt i subjekt, i publika rada. Ti radovi prolaze izvjestan vremenski proces, uključuju kontekst, sveukupnost ljudskih odnosa, suradnju stručnjaka, upotrebu različitih tehnologija i medija, mjesto su susreta i komunikacije koja je često umjetnički proces, produkt i postupak. Zbog svega toga, a valjda u potrebi za sistematizacijom, smještanjem silne umjetničke proizvodnje u određene paradigme, uredne gredice toga stalno rastućeg vrta, Andreju Kulunčić kritika povezuje s relacijskom umjetnošću Nicolasa Bourriauda. Bourriaudovu pristupu zamjera se ignoriranje odnosa umjetnosti prema društvenoj promjeni. On ne problematizira kakve odnose suvremena umjetnost proizvodi, za koga i zašto. Umjetnici relacijske estetike, kaže, ne pokušavaju mijenjati svoju okolinu, već nastaniti svijet na bolji način. Upravo se na tom mjestu pokazuje da relacijska umjetnost nije odgovarajući kišobran pod koji treba smjestiti praksu Andreje Kulunčić.

Najprije, njezina je umjetnost politična. Ona potiče promjenu, aktivirajući je u odnosu na one s kojima radi i čije probleme tematizira, kao i na ostale koji su uključeni u tu društvenu situaciju. Naprimjer kada se oglasom u javnom prostoru obraća ženama u *index.žene*, poruka je vidljiva i drugima koji su izazvani da u nabrojenim obrascima ponašanja prepoznaju možda vlastito. No krenut ću redom. Pokušat ću kratkim pregledom taktika dati uvid u njezinu strategiju. S obzirom na temu, sudionike, mjesto i namjeru, ona izabire postupke i medij koji će biti najprohodniji. Pritom se postupak, proces i produkt rada mogu izjednačiti, mogu skliznuti s jednoga na drugi i ostvariti se jedan u drugome.

“Jako mi je bitno stvarati mostove prema publici. Ako sam previše uronjena u problematiku, teško mogu stvoriti projektom most prema recimo znanstvenicima, ali sociolog može stvoriti most prema sociologu, teoretičar će stvoriti most prema onima koji su više u teoriji, dok će recimo aktivist stvoriti most prema onima u praksi. Situacija nije jednoznačna, mi često ne znamo gdje stojimo, i možemo se u ovakvim procesima jako iznenaditi. Što više ljudi uzmem u projekt, to sam više mostova napravila prema potencijalnoj publici. Isto tako, svi moji suradnici donose u projekt svoje viđenje određene teme, i time se stvara jedno novo značenje, širi se razumijevanje i teme i naših odnosa unutar i naspram nje. To je jedna zapravo jednostavna priča, ali funkcionira.

Andreja Kulunčić, iz intervjua: Vesna Vuković, "Preslagivanje odnosa, promjena relacija". Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2010.

¹⁵ *Destigmatizacija*, multimedijalni procesualni projekt. Festival "Ekstravaganantni umovi", pogon Jedinstvo, Zagreb, 2010. Projekt je nastao u suradnji s radnom grupom koju čine prof. Dubravka Stijačić (psihoterapeutkinja) i osobe s dijagnozom kronične duševne bolesti shizofrenije u Psihijatrijskoj bolnici Vrapče. Kamera: Darko Krakar; zvuk: Ivan Mihoci; montaža: Maida Srabović; fotografija: Vedran Metelko; produkcija: Kontejner – biro suvremene umjetničke prakse (str. 58/59).

¹⁶ Eagleton, Terry, *Nevođe sa strancima*, Algoritam, Zagreb 2011., str. 353-354

¹⁷ Certeau, Michel de, *Invencija svakodnevce*, Naklada MD, Zagreb 2003., str. 251.

Umjetnost kao okruženje za znanje, susrete i komunikaciju jedna je od osnovnih postavki njezine strategije. U tom smislu umjetnica poziva na suradnju timove stručnjaka koji istražuju problem, vode radionice i drže predavanja. U takvim se kolaboracijama ostvaruje rad, ali je i kolaboracija sama često željeni umjetnički proizvod. Osim sa stručnjacima iz određenih područja, Andreja Kulunčić redovito surađuje s pripadnicima zajednice za koju se zalaže. Sudjelujući u procesu rada, oni sami prolaze i izvjesni proces oslobađanja. Kada potpisuju autorstvo s umjetnicom, kao što je to slučaj s tri bosanska radnika u *Bosanci van!*, onda potpisuju i autor-ski ugovor pod istim uvjetima. Sve je to dio umjetničke strategije, dio njezina umjetničkog *statementa*. Ona se koristi svojom pozicijom moći, svojim pravom glasa i djelovanja da prokrči zarašlu stazu stereotipa i loše komunikacije, ne bi li otvorila put onima koji su takvom komunikacijom utišani.

Zbog svega toga mimikrija je jedna od njezinih najčešćih taktika. Umjetnica se do nevidljivosti uvlači u središte problema i djeluje iznutra. Metode mimikrije su različite: od zauzimanja prostora i situacije – prodaje turističkih suvenira ili "Sunčevih proizvoda" – do simuliranih kampanja i reklamnih oglašavanja. Publici tada, u prepoznatljivom i bliskom kodu reklamnih oglasa, nudi novi sadržaj, a ova ga prima jer joj je oblik poznat. Osim toga odaslan je sa "sigurnog mjesta" kao što su dnevne novine, radijska emisija ili *billboardi* u javnom prostoru i dovoljno je uopćen da se svatko može i identificirati s njim. Zato Andreja Kulunčić izbjegava osobne priče koje izazivaju sućut, ali ne i identifikaciju. Identifikacija, a ne sućut, nosi mogućnost promjene. Svakim činom identifikacije publika postaje subjekt komunikacijske radnje, koja se preko nje ostvaruje i zauzima središnje i stalno promjenjivo mjesto između moći (autor) i otpora (publika). Osim toga, na taj način protureni u javne medije i prostor ti su sadržaji doprinosi normalizaciji javnoga diskursa, ali su i subverzivni jer

Često zamjeram galerijama, muzejima, pojedinim kustosima da se na kraju ipak samo igraju, da im je sve to zanimljivo, čak egzotično; zatvorenici, azilanti, prostitutke, obespravljeni radnici... s kojima se u projektu radi, zanimljiv je angažman, ali se zapravo ne bi htjeli "prljati". Nekako im je nevoljko raditi izvan galerije, isto tako ne bi htjeli da ljudi sa margina društva dolaze u galeriju, da se recimo pojave na svečanosti otvorenja. U tim se prilikama osjeća jedna elitistička pozicija, neko gađenje i otpor.

Andreja Kulunčić, iz intervjua: Vesna Vuković, "Preslagivanje odnosa, promjena relacija". Objavljeno na web stranici kulturpunkt.hr, Zagreb, siječanj 2010.

govore da su nešto što nisu. Tako se ostvaruje ironija, a to je još jedna umjetnička taktika. No neovisno o težini tema koje preuzima, a to valja naglasiti, Andreju Kulunčić uvijek obilježava optimizam proizišao iz vjere u mogućnost promjene i vjere u potrebu stalne borbe za nju.

Ovdje ću završiti riječima Annie Le Brun, nemirne pjesnikinje: "Toj sreći u podčinjenosti, koja se upravo nameće kao umijeće življenja, mogu se suprotstaviti samo rijetka preostala bića koja joj *instinktivno* izmiču. Jedino zahvaljujući njihovu nepopustljivu odbijanju da pridaju i najmanju ozbiljnost sve grotesknijem svijetu, možda još nije nemoguće disati.... A dok čekamo, neka ne traže od mene da priznam bilo što svijetu u kojemu samo tražim još tragove nepodčinjena života. I drugi, sigurna sam u to, još imaju tu strast. A onima koji je nemaju, kao i onome na što se pozivaju, svim sredstvima namjeravam reći ne, ne, ne, ne, ne, ne, ne."¹⁸

¹⁸ Le Brun, Annie, *Previše zbilje*, DAF, Zagreb 2007.

Works

Radovi

Distributive Justice

Distributivna pravda

multidisciplinary project, since 2001 / multidisciplinarni projekt, od 2001.
web site & installation & discussions / web site & instalacija & diskusije
<http://www.distributive-justice.com/>

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MAPA, Zagreb, Croatia /
MAPA, Zagreb, Hrvatska.

Distributive Justice is a multidisciplinary project dealing with the fair distribution of goods in a society and examines what people think about their own share. The project is devised as a series of segments for virtual and for real space. The physical part is an installation with mobile elements that are used as seats and a desk with monitors, in a circular arrangement suggestive of a pie chart and of shares in the social distribution. The visitor is invited to play a computer game in which he or she distributes material and non-material goods, building society according to their own conscience, or choosing a model of society that they think is just. Then, as a result of the game, they get a certain social profile and a text with the basic theoretical postulates of the society to which they are inclined. They fill in the questionnaire, all the time having access to summaries of various theories of society, statistics, game results, the opinions of other contestants, recordings of dialogues with people from different countries who respond to the same questions about the just distribution in society and their own views about it, a list of references and soon.



Exhibition view: *documenta11*, Kassel, Germany, 2002.
Gallery of Extended Media, Zagreb, Croatia, 2003 /
Izložbeni postav: *documenta11*, Kassel, Njemačka, 2002.
Galerija proširenih medija, Zagreb, Hrvatska, 2003.



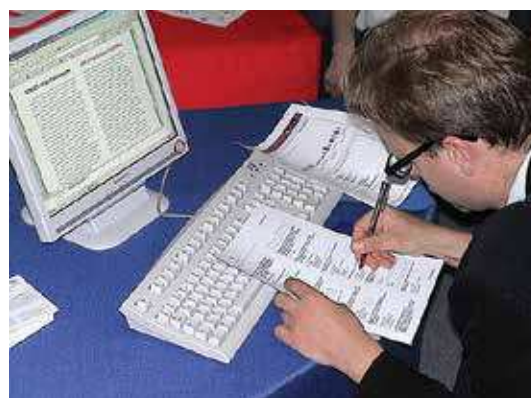
Mobile elements for the exhibition space / Mobilni
elementi za izložbeni prostor: Siniša Ilić (architect /
arhitekt), Ivo Martinović & Andreja Kulunčić.

The space of the installation is at the same time a space for discussion, lectures, conversations and exchange of opinion. It is a place for the creation of knowledge, a laboratory that changes by the accumulation of information while the project is being run in different cities and countries. Everything is accessible online.

Distributivna pravda je multidisciplinarni projekt koji se bavi pitanjem pravedne raspodjele dobara u društvu i propituje osjećaj osobnog udjela u tome. Projekt je osmišljen kao niz segmenata za virtualni i stvarni prostor. Fizički dio je instalacija s mobilnim elementima koji služe kao sjedala i radni stol s monitorima, a u kružnom postavu asociraju na statističke "pite" i udjele u društvenoj raspodjeli. Posjetitelj je pozvan da odigra računalne igrice u kojima sam raspoređuje materijalna i nematerijalna dobra, gradeći društvo "po vlastitoj savjesti", odnosno da izabere model društva koji smatra pravednim. Pritom, kao rezultat igrice, dobiva određeni "društveni" profil i tekst s osnovnim teorijskim postavkama društva kojem se priklonio. Ispunjavanje anketni upitnik, dostupni su mu sažetci različitih teorija o društvu, statistike rezultata igara, mišljenja drugih sudionika igre, snimci razgovora s ljudima iz različitih zemalja koji odgovaraju na ista pitanja o pravednoj raspodjeli unutar društva i vlastitim stavovima o tome, popisi literature i dr.

Prostor instalacije ujedno je prostor za diskusiju, predavanja, razgovore i razmjene mišljenja. To je mjesto stvaranja znanja, laboratorij koji se mijenja akumulirajući podatke kroz trajanje projekta provedenog u različitim gradovima i zemljama. Sve je dostupno online.

Exhibition view:
documenta11, Kassel,
Germany, 2002 /
Izložbeni postav:
documenta11, Kassel,
Njemačka, 2002.



Exhibition view:
Museo MADRE,
Napoli, Italy, 2011 /
Izložbeni postav:
Muzej MADRE,
Napulj, Italija, 2011.



Exhibition view: **BigTorino, Torino, Italy, 2002**
/ Izložbeni postav: *BigTorino, Torino, Italija, 2002.*

Exhibition view:
Kunstraum
Innsbruck, Austria,
2002 / Izložbeni
postav: Kunstraum
Innsbruck, Austrija,
2002.

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Distributive Justice
Distributivna pravda

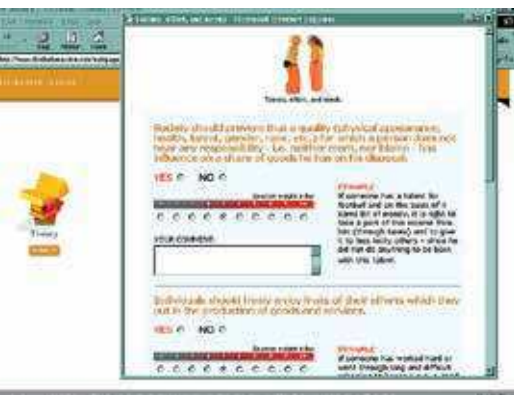
Exhibition view: 8th
Istanbul Biennial,
Istanbul, Turkey,
2003 / Izložbeni
postav: 8. istanbulski
bijenale, Istanbul,
Turska, 2003.



Exhibition view:
Marronnier Art
Centre, Seoul, South
Korea, 2004 /
Izložbeni postav:
Marronnier Art
Centar, Seoul, Južna
Koreja, 2004.

Exhibition view:
Whitney Museum of
American Art, New
York, USA, 2002 /
Izložbeni postav:
Whitney Museum of
American Art, New
York, SAD, 2003.





Games of fair social distribution / Igre pravedne društvene raspodjele



Discussions / Diskusije



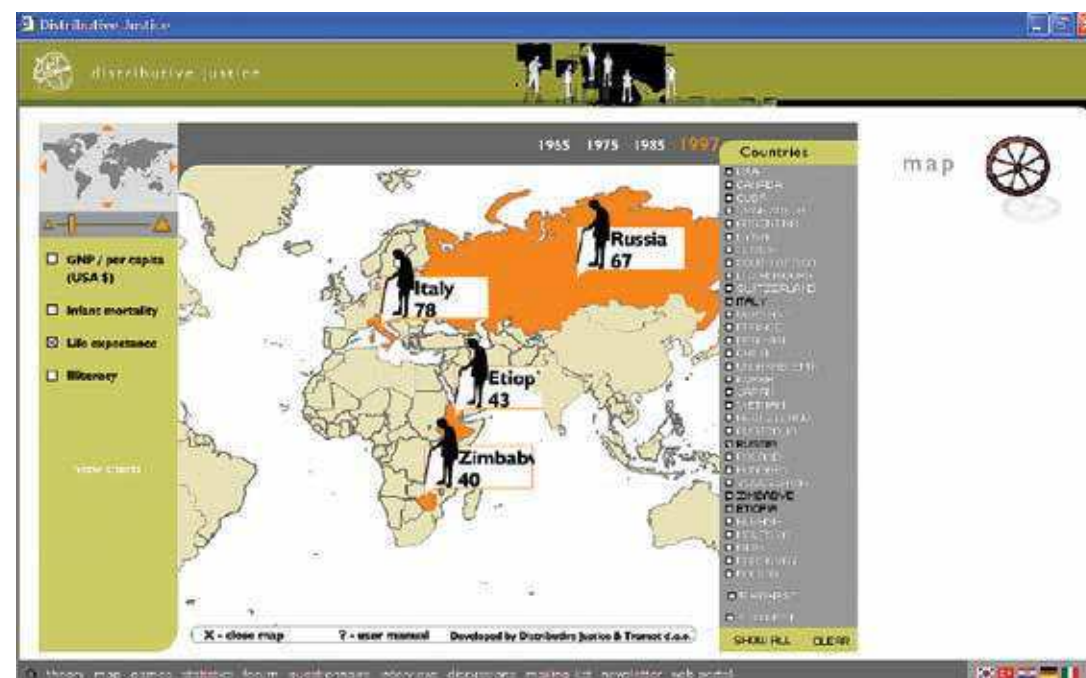
On-line forum

72

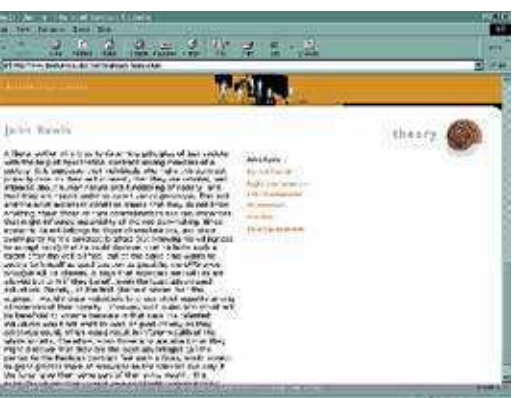
Distributive Justice
Distributivna pravda



Project intro page / Ulazna stranica projekta



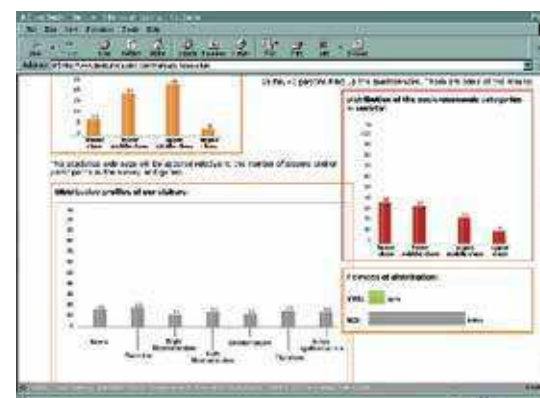
Socio-economic world map / Socioekonomska karta svijeta



Theory of distributive justice /
Teorija distributivne pravde



Interviews / Intervjui



Statistics / Statistike



Newsletters / Bilteni

1 CHF = 1 VOICE

1 FRANAK = 1 GLAS

political art intervention /
politička umjetnička intervencija

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Developed for the exhibition "Work To Do! Self-Organisation in Precarious Working Conditions" / Producirano u sklopu izložbe "Rad koji treba napraviti! Samoorganiziranje u prekarnim uvjetima rada".
Curators / Kustosi: Katharina Schlieben & Sönke Gau.
2007–2008, Shedhalle, Zürich, Switzerland / Švicarska.

Project production / Produkcija projekta
Curatorial assistants / Asistentice kustosa: Iris Strobel & Noemie Schwaller.
Contributor / Suradnik: Ivo Martinović.
Design / Dizajn: Gumi & Rutta.
Project partner / Partneri u projektu: Bea Schwager, SPAZ (Center for Illegalized People in Zürich).
Project organization / Organizacija projekta: Shedhalle & Katharina Schlieben & Sönke Gau.
Production / Produkcija: Shedhalle.

1 CHF = 1 VOICE is a political artistic intervention in which Andreja Kulunčić responds to the invitation of the curator of the Shedhalle of Zürich. The theme of the exhibition was self-organisation in conditions of precarious work, and so the artist invited illegalised immigrants to Switzerland – people who live without the proper papers - to take part, by giving a single franc, in the current renovation of the building of the Swiss Parliament. The symbolic gesture of donation is in actual fact an act of negotiation, drawing attention to their own existence in a society that does not recognise them, but which with their work they keep up every day. The collection of the money was preceded by a public appeal to the *Sans-Papiers* immigrants to take part anonymously in the donation, through a several-months-long media campaign via a large digital display on the main Zürich station, posters in public spaces, newspaper adverts and fliers sensitising the public and in parallel a quiet campaign – a direct address to the illegalised persons often

Digital display in the main railway station Zürich, 2007 /
Digitalni displej na glavnom željezničkom kolodvoru, Zürich, 2007.



found via hidden channels – the objective of which was not just an invitation to take part but the empowerment of disfranchised individuals for a political dialogue with representatives of government.

The Parliament agreed to receive the money collected, but two hours before the public act of handing over the donation, withdrew its decision. The money collected lies today in the account of SPAZ (Centre for Illegalised Persons, Zürich), waiting for a government more open to the illegalised workers in Switzerland.

1FRANAK = 1 GLAS politička je umjetnička intervencija kojom Andreja Kulunčić odgovara na poziv kustosa galerije Shedhalle iz Züricha. Tema izložbe bila je samoorganizacija u uvjetima prekarnog rada; stoga umjetnica poziva ilegalizirane švicarske imigrante – ljude koji žive bez odgovarajućih dokumenata, da doniranjem jednog franka sudjeluju u aktualnoj obnovi zgrade Švicarskog parlamenta. Simbolična gesta donacije ustvari je njihov čin progovaranja, ukazivanja na vlastito postojanje u društvu koje ih ne priznaje, a koje svojim radom svakodnevno održavaju.

Prikupljanju novca prethodili su javni poziv *Sans-Papiers* imigrantima na anonimno sudjelovanje u donaciji višemjesečnom medijskom kampanjom putem velikoga digitalnog displeja na glavnom ciriškom kolodvoru, plakata u javnim prostorima, novinskih oglasa i letaka, čime se senzibilizirala javnost, te paralelnom tihom kampanjom – direktnim obraćanjem ilegaliziranim osobama do kojih se često dolazilo skrivenim kanalima – kojima je cilj bio ne samo pozivanje na sudjelovanje, već i osnaživanje obespravljenih osoba za politički dijalog s predstavnicima vlasti.

Prikupljeni novac Parlament je prihvatio primiti, no dva sata prije javnog čina predaje donacije povukao je odluku; taj se iznos danas nalazi na računu SPAZ-a (Centra za ilegalizirane osobe u Zürichu), čekajući vladu koja će biti otvorenija prema ilegaliziranim radnicima u Švicarskoj.



Racism -
xenophobia /
Rasizam
- ksenofobija



Initiation of the
action / Pokretanje
akcije



With the sans-
papiers and
activists / S
ilegaliziranima i
aktivistima



Communication
with the
Parliament /
Komunikacija s
Parlamentom



Voices about the
action / Glasovi o
akciji

Exhibition view: Shedhalle, Zürich,
Switzerland, 2008
Museum MUAC, Mexico City, Mexico, 2012 /
Izložbeni postav: Shedhalle, Zürich, Švicarska,
2008.
Muzej MUAC, Mexico City, Meksiko, 2012.

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1 CHF = 1 VOICE
1 FRANAK = 1 GLAS





Exhibition view:
Salon of the
Museum of
Contemporary Art
Belgrade, Serbia,
2013 / Izložbeni
postav: Salon Muzeja
savremene umetnosti
Beograd, Srbija, 2013.

New Prison

Novi zatvor

proposal for a new prison /
prijedlog za novi zatvor

82

The project was conceived for the exhibition "Soft Manipulation – Who is Afraid of the New Now?" / Projekt je koncipiran za izložbu "Meka manipulacija – tko se boji nove sadašnjosti?".
Curators / Kustosi izložbe: Zoran Erić, Maria Lind & Enrico Lunghi.
Casino Luxembourg, Luxembourg, 2008 / Casino Luksemburg, Luksemburg, 2008.

Project production /
Produkcija projekta
Camera & editing /
Snimanje & montaža: Bruno Baltzer.
Drawings / Crteži: Tom Bleser.
Working group / Radna grupa: Bertrand Schmit (architect of the new section of the CPL prison / arhitekt novoga dijela zatvora CPL), Tom Bleser (architect / arhitekt), Matyas Z. i Corinne W. (social worker at the CPL Schressig / socijalni radnici u CPL-u Schressig), Isabelle L. (Psycho-Socio-Educational Service at CPL Schressig / psiho-socio-educativna pomoć CPL-a Schressig); Markus - Sandy - Rudi - Freddy - Mike - Adilson.
Project Coordination / Koordinatori projekta: Anne Kayser & Kevin Muhlen.
Production / Produkcija: Casino Luxembourg, Luxembourg / Casino Luksemburg, Luksemburg.

In *New Prison*, responding to an invited theme "Soft Manipulation – Who is Afraid of the New Now", Andreja Kulunčić takes up the problematic attitude of the rich Luxembourg society to the human rights of people who have been deprived of their freedom. Housed cheek by jowl in very poor conditions in the crowded Centre Pénitentiaire de Luxembourg (CPL), the only jail in Luxembourg, are pickpockets, asylum seekers, juvenile delinquents and hard-core criminals. At the time when there were talks about the building of a new prison, Andreja Kulunčić called upon former prisoners (since she was not allowed to talk to current convicts), social workers and the architects of the old prison and the future, who did not respond, to design in joint workshops a jail on a human scale, enabling the sense of belonging to a space and the later easier resocialisation of former prisoners.

In the gallery the project is presented as an installation with a ground plan of the existing prison cell on the floor and a timeline on the wall showing communication with the prison administration, interviews with participations in the workshop and their joint work. The competent authority did not pay any heed to the proposal of the project for improving the conditions of the prison, but the fact that distant social and economic groups inside a strongly hierar-



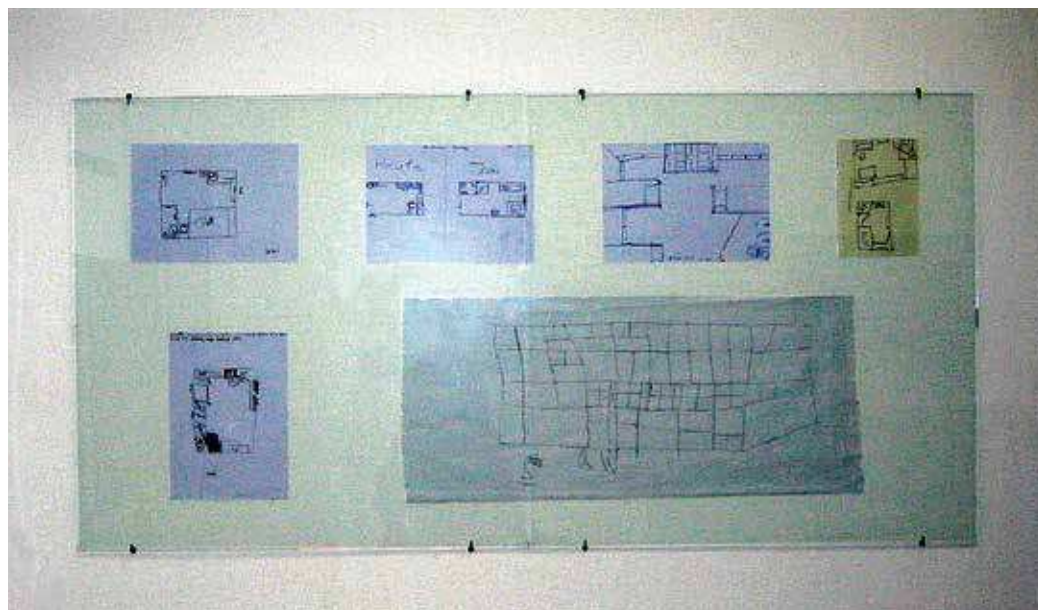
Exhibition view:
Casino Luxembourg,
Luxembourg, 2008 /
Izložbeni postav:
Casino Luksemburg,
Luksemburg, 2008.

chised society were able to work together means a genuine advance in terms of its tolerance.

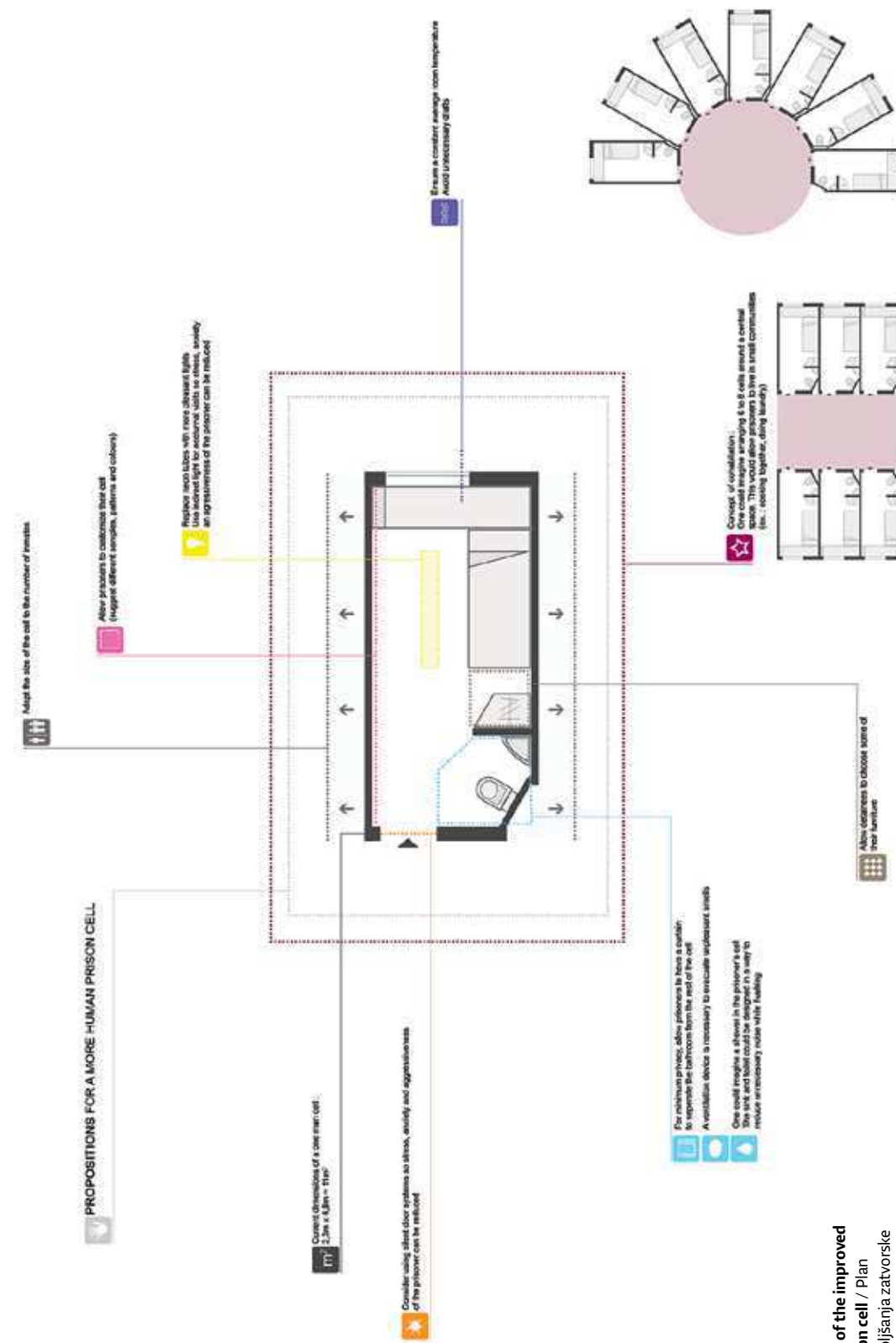
U radu *Novi zatvor*, odgovarajući na pozivnu temu "Meka manipulacija – tko se boji nove sadašnjosti?", Andreja Kulunčić tematizira problematični odnos bogatoga luksemburškog društva prema ljudskim pravima osoba lišenih slobode. U prenapućenom Centre Pénitentiaire de Luxembourg (CPL), jedinom zatvoru u Luksemburgu, u lošim uvjetima jedan do drugoga obitavaju džeparoši, azilanti, maloljetni delikventi i teški kriminalci. Stoga u trenutku kada se pregovara o gradnji novog zatvora, Andreja Kulunčić poziva bivše zatvorenike (budući da joj nije bilo dozvoljeno da razgo-

vara sa zatvorenicama), socijalne radnike i arhitekta starog zatvora i budućeg, koji se nije odazvao, da u zajedničkim radionicama dizajniraju zatvor po humanim mjerilima, koja će omogućiti osjećaj pripadanja prostoru i kasniju lakšu resocijalizaciju bivših zatvorenika.

Projekt je u galeriji predstavljen kao instalacija s tlocrtom postojeće zatvorske ćelije na podu i s vremenskom trakom na zidu, koja prikazuje komunikaciju sa zatvorskom upravom, intervju sa sudionicima u radionici, kao i njihov zajednički rad. Nadležna struktura nije uvažila prijedlog projekta za poboljšanje zatvorskih uvjeta, no činjenica suradnje udaljenih socijalnih i ekonomskih skupina unutar jednoga čvrsto hijerarhiziranog društva predstavlja stvarni pomak u smislu njegove tolerancije.



Prison cell, drawings of former inmates /
Zatvorska ćelija, crteži bivših zatvorenika



Plan of the improved
prison cell / Plan
poboljšanja zatvorske
ćelije



Exhibition view:
Casino Luxembourg,
Luxembourg, 2008 /
Izložbeni postav:
Casino Luksemburg,
Luksemburg, 2008.

Bosnians Out! (Workers Without Frontiers)

Bosanci van! (Radnici bez granica)

in situ project for the exhibition "Museum in the Streets" /
in situ projekt za izložbu "Muzej na cesti".

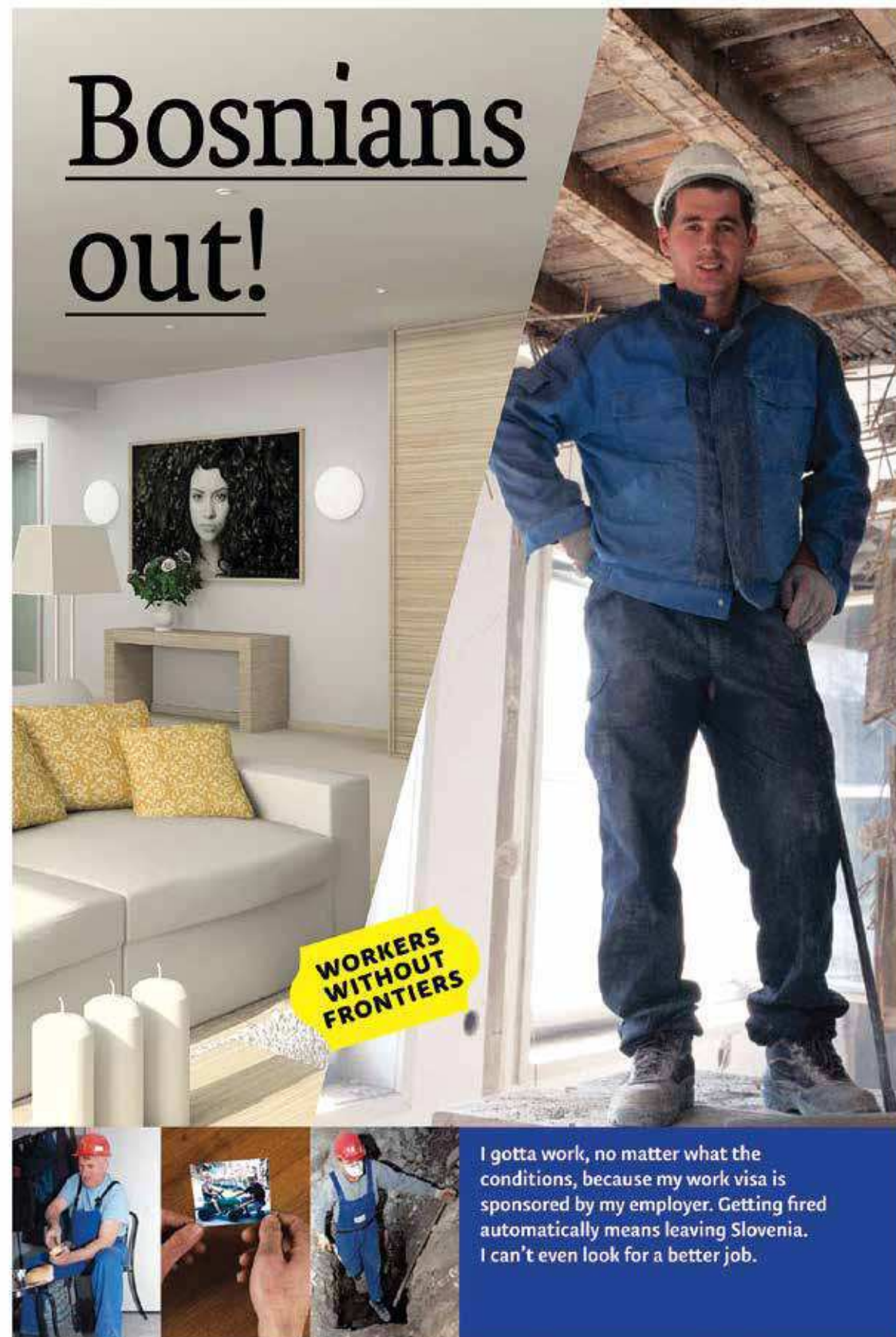
88

In collaboration with /
U suradnji s Osmanom
Pezićem, Saidom Mujićem
& Ibrahimom Čurićem.
Curators / Kustosice:
Zdenka Badovinac &
Bojana Piškur.
Moderna galerija,
Ljubljana, Slovenia, 2008.
Design / Dizajn: Dejan
Dragosavac - Ruta.

Production / Produkcija:
Modern Gallery, Ljubljana,
Slovenia, 2008 / Moderna
galerija, Ljubljana,
Slovenija, 2008.

Bosnians Out! was created at the invitation of the Modern Gallery / Museum of Contemporary Art of Ljubljana which organised the exhibition Museum Road Show while building works were being executed on the building to the Museum. The artists were supposed to respond to the curators' theme "Urban margins: parallel strategies of survival, self-organisation, migrants, workers' hostels, prisons..." Andreja Kulunčić thus produced her work in collaboration with the very group named in the concept of the exhibition, a group of three fringe-dwellers: three building workers from Bosnia who were at that time working on the renovation of the building of the Modern Gallery, living in Slovenia while moving from accommodation to accommodation at the will of their boss, on whom their residence permits depended, without any institutional protection for their rights.

Engaging them on the project, Andreja Kulunčić involved them in the creation of the contents of the Museum on the renovation of which they were working and at the same time opened up for them a channel for communication with the public about the conditions of life of immigrant workers.



All four of them (the three working men and the woman artist) signed an author's contract with the Museum, with equal conditions, and together worked in the rooms of the relocated Museum on devising and producing the project. The four basic points around which the campaign was centred – conditions of work, life in the singles' hostel, the poor food and the separation from their families, the direct and self-ironical tone and the use of their photographs in the campaign were the choices of the workers. These themes were communicated on city-light posters juxtaposing the flats that they were building, represented in a photograph of an ideal designer's interior, and their own substandard living environment. While the exhibition was still on, the city authorities removed the posters from the city streets, but, at the insistence of the Museum, restored them.

Bosanci van! nastali su na poziv Moderne galerije / Muzeja suvremene umjetnosti u Ljubljani, koja je, za vrijeme trajanja građevinskih radova na zgradi Muzeja, organizirala izložbu "Muzej na cesti". Umjetnici su trebali odgovoriti na kustosku temu "Urbane margine: paralelne strategije opstanka, samoorganiziranje, migranti,

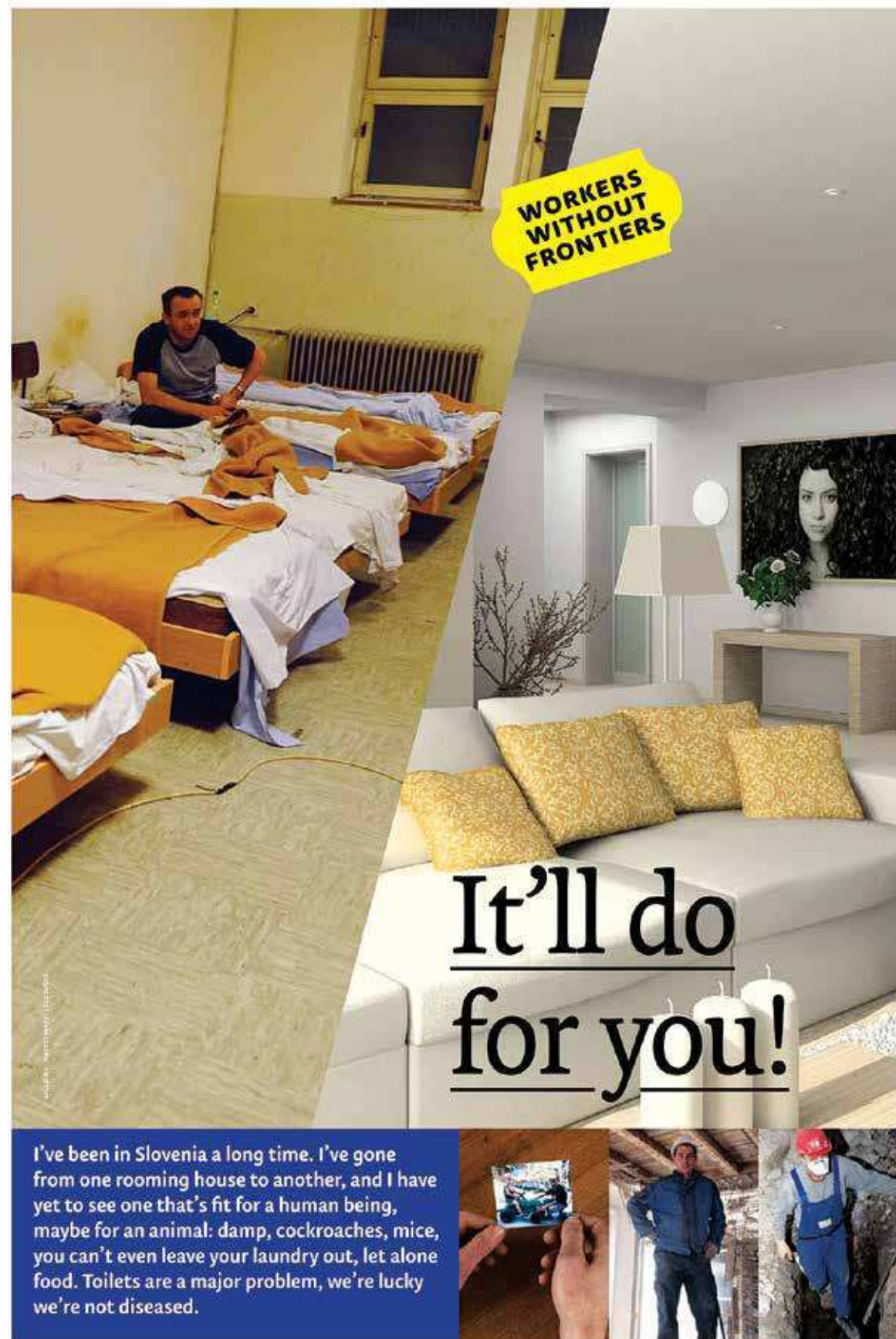
radnički hosteli, zatvori...". Stoga je Andreja Kulunčič svoj rad realizirala upravo u suradnji sa, u konceptu izložbe prozvanom, skupinom gradskih marginalaca: trojicom građevinskih radnika iz Bosne koji su u to vrijeme radili na obnovi zgrade Muzeja. Oni su živjeli u Sloveniji seleći se iz smještaja u smještaj, oviseći o volji poslodavaca uz koje je vezana njihova boravišna dozvola i bili bez institucionalne zaštite svojih prava.

Angažirajući ih na projektu, Andreja Kulunčič uključila ih je u stvaranje sadržaja Muzeja na čijoj su obnovi radili i jednako im tako otvorila kanal za komunikaciju s javnošću o uvjetima života imigrantskih radnika.

Sve četvero (trojica radnika i umjetnica) potpisalo je autorske ugovore s Muzejom s jednakim uvjetima i zajedno su u prostorijama dislociranog Muzeja radili na osmišljavanju i realizaciji projekta. Četiri osnovne točke oko kojih se koncentrirala kampanja – uvjeti rada, život u samačkom domu, nekvalitetna prehrana i odvojenost od obitelji – direktni, autoironijski ton te uporaba njihovih fotografija u kampanji, odabir su radnika. Te su teme istaknuli na citylight plakatima, supostavljajući stanove koje su gradili, prefigurirane u fotografiji idealnog dizajnerskog interijera i vlastito neadekvatno životno okruženje. Gradske su vlasti još za trajanja izložbe uklonile plakate s gradskih ulica, nakon čega su ih na inzistiranje Muzeja vratili.



Posters in the center of Ljubljana, Slovenia, September 2008 / Plakati u centru Ljubljane, Slovenija, rujan 2008.





During the exhibition, the posters were removed by the Ljubljana City Council without any explanation, then after reactions from the Museum, they decided to return the posters to the city-light boxes. / Tijekom izložbe plakati su uklonjeni od strane ljubljanskih gradskih vlasti, bez objašnjenja. Nakon reakcija iz Muzeja, plakati su vraćeni na gradske ulice.

On the State of the Nation

O stanju nacije

intervention in mainstream media, workshops, roundtable debate /
intervencija u *mainstream* medijima, radionice, okrugli stol

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Miroslav Kraljevic Gallery /
Galerija Miroslav Kraljević.
In the frame of the project
"Land of Human Rights" /
U okviru projekta "Zemlja
ljudskih prava".
Curators / Kustosice: Ivana
Bago & Antonia Majača.
Zagreb, Croatia / Hrvatska,
2008.

**Project production /
Produkcija projekta**
Assistant and project
coordinator / Asistentica i
koordinatrica projekta:
Ana Kutleša.
Production coordinator /
Koordinatorica produkcije:
Nevena Tudor.
Workgroup / Radna grupa:
psychologist / psihologinja
Anita Lauri Korajlija,
sociologist / sociologinja
Višnja Vukov, philosopher
/ filozof Hrvoje Jurić,
anthropologist /
antropologinja Sanja
Potkonjak.
Exhibition design /
Oblikovanje postava:
ARCHIsquad.

The project *On the State of the Nation* works on the issue of social distance to groups that are perceived as alterity to the dominant group of the population, focusing on their presentation in the media. The project took in the Zagreb area through an investigation lasting one year: administering a questionnaire the results of which pinpointed the three least tolerated groups – Roma, Chinese and homosexuals, and then showed collaboration on the treatment of the theme by a sociologist, a philosopher and a psychologist, and the final occupation of a gallery as space whence through the form of workshops, lectures and roundtable discussions the forms of social toleration were activated. A small audio-video studio was set up in the gallery venue, to produce and distribute short radio and press releases, created cooperatively by the persons who belonged to these least-tolerated groups, showing them in a context that individualised them in spite of their minority identity. The purpose of these viral news stories was the normalisation of media discourse and a subtle deconstruction of the stereotypes coming, in addition, from the system that supports them.

Exhibition view:
Miroslav Kraljević
Gallery, Zagreb,
Croatia, 2008 /
Izložbeni postav:
Galerija Miroslav
Kraljević, Zagreb,
Hrvatska, 2008.





Projekt *O stanju nacije* razrađuje pitanje socijalne distance prema društvenim skupinama koje se kategoriziraju kao drugotnost u odnosu na dominantnu skupinu stanovništva, fokusirajući se na njihovu medijsku prezentaciju. Projekt je obuhvatio zagrebačko područje kroz jednogodišnje istraživanje: provođenjem anketnog upitnika rezultati kojega su ukazali na tri najmanje tolerirane skupine – Rome, Kineze i homoseksualce, zatim obradom teme u suradnji sociologa, filozofa i psihologa te završnim zauzimanjem galerije kao prostora odakle su se kroz formu radionica, predavanja i okruglih stolova aktivirali oblici društvene tolerancije. U galerijskom prostoru formiran je i mali audio-video studio iz kojega su se producirale i u novinske i radijske medije slale kratke reportaže nastale u suradnji osoba najmanje toleriranih pripadnosti te ih prikazale u kontekstu koji ih individualizira mimo njihova manjinskog identiteta. Namjena tih "virus" vijesti bila je normalizacija medijskog diskursa, suptilna dekonstrukcija stereotipa, i to iz sistema koji ih podržava.

At G-MK / U G-MK

From November 20 until December 6, 2008 Galerija Miroslav Kraljević was transformed into a dynamic working space for workshop programmes, debate groups and presentations in which students, members of the press, scientists and activists dealt with the topic of "otherness" and the media from different aspects. /

Od 20. studenog do 6. prosinca 2008. godine Galerija Miroslav Kraljević bila je transformirana u dinamični radni prostor za održavanje programa radionica, okruglih stolova i prezentacija na kojima su se studenti, novinari, znanstvenici i aktivisti iz različitih aspekata bavili tematikom "drugoga" i medija.

Workshops / Radionice:
Media & the "Others" / Mediji i "drugi"
Writing on the "Other" / Pisanje o "drugom"
Socially engaged art projects / Društveno angažirani umjetnički projekti, Andreja Kulunčić.

Direct approach to marginalized groups / Direktn pristup marginaliziranim skupinama:
Radio activism / Radio aktivizam, Agata Juniku.
Video activism /

Video aktivizam, Martina Globočnik.

Round table / Okrugli stol:
On "Otherness" / O "drugom"
Journalist ethics / Etika novinarstva

Presentations / Prezentacije:
Responsible design / Odgovorni dizajn, Dejan Dragosavac - Ruta
Socially sensitive architecture / Društveno osjetljiva arhitektura, ARCHIsquad.

MEDIA & THE 'OTHERS' / MEDIJI I "DRUGI": Danijel Lončar (anthropologist / antropolog), Korana Radman (ethnologist / etnologinja), Mima Simić (writer and activist / književnica i aktivistica) Inge Liu (economist / ekonomistica)

ON "OTHERNESS" / O "DRUGOM": Ankica Čakardić (philosopher / filozofkinja), Hrvoje Jurić (philosopher / filozof), Sanja Potkonjak (anthropologist / antropologinja).
Moderator / Moderatorica: Antonia Majača

JOURNALIST ETHICS / ETIKA NOVINARSTVA: Ivica Đikić (writer and journalist / književnik i novinar), Hajrudin Hromadžić (sociologist / sociolog), Gordana Vilošić (political sciences / politologinja), Mima Simić (writer and activist / književnica i novinarka)

WRITING ON THE "OTHER" / PISANJE O "DRUGOM": Marko Jurčić (journalist and activist / novinar i aktivist), Martina Topić (political sciences / politologinja)



Alen Tahiri
external associate to
the government's
**Office for National
Minorities** / vanjski
suradnik vladinog
Ureda za nacionalne
manjine



Zhan Xiaodan
student of the
**Electrical
Engineering and
Computing Faculty** /
studentica
Elektrotehničkog
fakulteta



Mao Hong
coach of Croatian
**national badminton
team** / trener
hrvatske badminton
reprezentacije



Inge Liu
economist /
ekonomistica

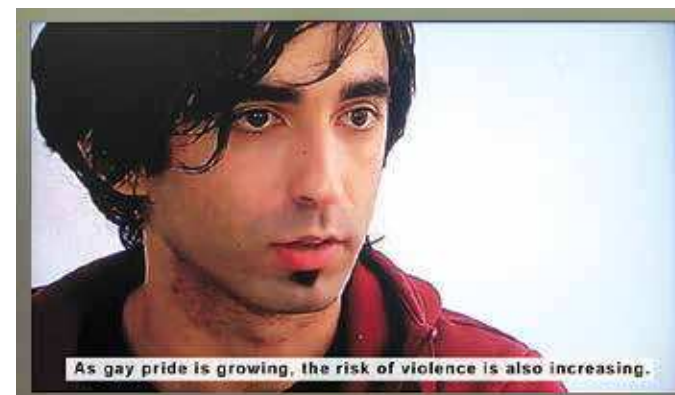


Gordan Bosanac
Queer Zagreb i
Mirovni studiji /
Queer Zagreb and
Centre for Peace
Studies



Senija Seferović
Ceferino Jimenez
Malla Nursery School
and Association of
Women of the Union
of the Roma, Croatia,
/ dječji vrtić Ceferino
Jimenez Malla i
Udruga žena Unije
Roma Hrvatske
(UŽUR)

Filmed by / Snimatelji: Ana
Šerić, Ana Kutleša i Ivan
Sikavica.
Editet by / Montaža: Ana
Šerić



Marko Jurčić,
reporter and activist
/ novinar i aktivist



Mima Simić, writer
and activist /
književnica i aktivistica

Video interviews / Video intervjui

Within the project,
Andreja Kulunčić
made video
interviews with
members of the
Roma, Chinese and
homosexual persons
living in Zagreb /

U okviru projekta
Andreja Kulunčić
snimila je razgovore s
pripadnicima i pripad-
nicama Roma, Kineza i
homoseksualnih oso-
ba koji žive u Zagrebu.

Intervention in mainstream media / Intervencija u mainstream medijima

Parallel with the events in the gallery, in collaboration with journalists and members of minorities, "virus" news were created and then released into the press, on the radio and the Internet. The aim was to "normalize" discriminated groups and individuals via the media. /

Paralelno sa zbivanjima u galeriji, u suradnji s novinarima i predstavnicima manjinskih skupina kreirane su "virus vijesti" koje su potom plasirane u tiskane medije, na radio te internet, s ciljem medijske "normalizacije" diskriminiranih skupina i pojedinaca.



Otkad smo se odcijepili od Balkana, mačo stil definitivno više nije in. Prije večernjih izlazaka obavezno operem zube, počesljam mačku i stavim kravatu. Žene me jednostavno opsjedaju.

Mima Simić



Gala Style

No. 10, December 2008 / broj 10, prosinac 2008.

Within the feature "Macho or Dandy", statement by Mima Simić:

Ever since we split off from the Balkans, the macho style is definitely no longer in. Before going out in the evening, I always brush my teeth, comb the cat and put on a tie. Women simply go crazy around me.

U okviru teme "Macho ili Dandy", izjava Mime Simić:

Otkad smo se odcijepili od Balkana, mačo stil definitivno više nije in. Prije večernjih izlazaka obavezno operem zube, počesljam mačku i stavim kravatu. Žene me jednostavno opsjedaju.

Tjednik Novosti / News Weekly

5.12.2008.

Citizens of Zagreb on the rise in violence, difficulties in making friendships, international relationships.

Statement by Yang Xiaoguang:

"According to you, who and what is most productive of violence?"

Violence is most of all the result of the polarisation of rich and poor. Most inclined to violence are nationalists, people who don't like foreigners of people with a different skin colour.

Građani Zagreba o porastu nasilja, teškoćama u sklapanju prijateljstava, međunarodnim odnosima.

Izjava Yang Xiaoguang:

"Što i tko po vama najviše proizvodi nasilje?"

Nasilje je najviše rezultat polarizacije bogatih i siromašnih. Nasilju su najviše skloni ljudi koji su nacionalisti, koji ne vole strance, koji ne vole ljude druge boje kože.



Radio 101

Radio show: "Antena" (feature: "Crtani romani šou" / Comic books show") / Emisija "Antena" (prilog "Crtani romani šou")

13.11.2008, rerun: 15.11.2008 / repriza emisije

Statement by Helena Janečić:

Among the regular visitors of the "Crtani romani šou" festival is the young artist Helena Janečić, who often refers to comics in her own work: (...) "When I was a kid, I read almost all Bonelli's comics (...) and I will make sure to stop by the Student Centre with my girlfriend to visit the exhibition of awarded works."

Izjava Helene Janečić:

Jedna od redovitih posjetiteljica festivala "Crtani romani šou" iz godine u godinu je i mlada umjetnica Helena Janečić koja se u vlastitim radovima često referira na strip (...) "Kao klinka sam čitala skoro sve Bonellieve romane (...) i svakako ću se zaletjeti sa svojom djevojkom do SC-a da pogledamo izložbu nagrađenih radova."

Radio 101

Radio show "Sports and exercise" / Emisija "Sport i tjelovježba" 9.12.2008.

Interview with Mao Hong, coach of the Croatian badminton team:

The players don't get so much support from the government, you don't get so much money, it's not like handball or football (...) My players are very talented, every player has a difference, every player has a different advantage, some guys are physically strong, some guys are technically strong, some guys are mentally strong, so it's different, they are all talented and they started badminton really late, like at the age of ten. So for me it's really not easy, in China you start at five or six.

Razgovor s Mao Hongom, trenerom hrvatske badminton reprezentacije:

Igrači ne dobivaju dovoljno potpore od Vlade, ne dobiva se dovoljno novaca, kao u rukometu ili nogometu (...) Moji su igrači vrlo talentirani, svatko je različit, ima različite prednosti, netko je jak fizički, netko tehnički, netko mentalno, svi su talentirani. Počeli su se baviti kasno badmintonom, sa deset godina, što mi otežava, jer u Pekingu se počinje s pet.

Reconstruction of an (Un) Important Day in Our History

Rekonstrukcija (ne)važnog dana naše povijesti

two documentary films, 12 minutes /
dva dokumentarna videofilma, 12 min.

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Reconstruction of an Unimportant Day in Our History / Rekonstrukcija nevažnog dana naše povijesti

The video reconstructs one day in the life of Yugoslav president Josip Broz Tito during his vacations in Tikveš Castle late '70. / Video rekonstruira dan jugoslavenskoga predsjednika Josipa Broza - Tita na odmoru u dvorcu Tikveš kasnih '70-ih.

Reconstruction of an Important Day in Our History / Rekonstrukcija važnog dana naše povijesti

The video reconstructs the meeting between two presidents: the Croatian, Franjo Tuđman and the Serbian, Slobodan Milošević. The meeting was held in Tikveš Palace on April 15, 1991. / Video rekonstruira sastanak dvojice predsjednika: hrvatskoga, Franje Tuđmana, i srpskoga, Slobodana Miloševića. Sastanak je održan 15. travnja 1991. godine u dvorcu Tikveš.

Project production / Produkcija projekta

Camera / Snimatelj: Ivo Martinović.
Interlocutor / Sugovornik: Mirko Bilokapić (major domo in the Tikveš Palace from 1978 to 1991) / domaćin dvorca Tikveš od 1978. do 1991.).
Realized within the framework of BUK (Baranja Art Colony) / Video je realiziran u okviru Baranjske umjetničke kolonije BUK.
Tikveš Palace, Croatia, 2007 / Dvorac Tikveš, Hrvatska, 2007.

The video work *Reconstruction of an (Un)Important Day in Our History* consists of two documentary videos shot at the same location in which Andreja Kulunčić with her conversation partner reconstructs two historically distant events that took place there, and which are characterised as an important and as an unimportant day in Croatian history. The location for the action and shooting of the film is the devastated palace of Tikveš, located in Kopački rit Nature Park in eastern Croatia. The palace was built in the second half of the 19th century. It was the residential hunting complex of the Habsburgs, then of the Karađorđević dynasty and finally the hunting lodge of Yugoslav president, Josip Broz - Tito (1892-1980). During the Homeland War in Croatia, the palace was the centre of the Serbian paramilitary group Arkan's Tigers, and was totally devastated.

Taking part in the conversation with the artist and her guide to the premises is the former major domo, who had the job of steward from 1978 to the outbreak of the war in 1991, Mirko Bilokapić. In *Reconstruction of an Unimportant Day in Our History*, prompted by the artist's questions, he recalls details of Tito's everyday life, from breakfast in his bedroom, to the walks, hunting, relaxed afternoons with films or visiting entertainers. He describes the furniture, the car-

pets, hunting trophies and paintings of Flemish masters, with details like the dimensions or the workshop in which they were restored. *Reconstruction of an Important Day in Our History* is a reconstruction of the historical meeting two of the presidents of the former republics of Yugoslavia, Croatia's Franjo Tuđman and Serbian Slobodan Milošević, on April 15, 1991. Twenty days later the first armed conflicts blew up in eastern Slavonia. To the artist's questions, the major-domo reconstructs the movement of the two presidents, gives the timetable, recalls the menus as well as the paths they walked along as they had their secret talks. The descriptions are minute, but in fact we learn not a single item of historically important information. The important and the unimportant day are practically identical from the vision of the voyeur that the artist adopts, equating herself with most people who, like her, lived in both times. Her position is voyeuristic, for she has entered into a space that she recalls as taboo, and this position turns out often to be the only possible degree of involvement of the anonymous contemporary in the creation of his or her own history.

Videorad *Rekonstrukcija (ne)važnog dana naše povijesti* sastoji se od dvaju dokumentarnih videofilmova snimljenih na istoj lokaciji, u kojima Andreja Kulunčić sa sugovornikom rekonstruira dva povijesno udaljena događaja koja su se ondje odvijala, a koja se smatraju važnim, odnosno nevažnim danom za hrvatsku povijest. Mjesto radnje filma i mjesto snimanja je devastirani dvorac Tikveš, smješten unutar parka prirode Kopački rit u istočnoj Hrvatskoj. Dvorac je izgrađen u drugoj polovici 19. stoljeća. Bio je rezidencijalni lovački kompleks obitelji Habsburg, zatim dinastije Karađorđević, te lovačka rezidencija jugoslavenskoga predsjednika Josipa Broza - Tita (1892–1980.). Tijekom Domovinskoga rata u Hrvatskoj, dvorac je bio sjedište srpske paravojne skupine Arkanovih tigrova i potpuno je devastiran.

Autoričin sugovornik i vodič kroz ruševne prostorije dvorca je nekadašnji domar koji je posao domaćina obavljao od 1978. do izbijanja rata 1991., Mirko Bilokapić. U *Rekonstrukciji (ne)važnog dana naše povijesti* on se, navođen umjetničkim pitanjima, prisjeća detalja Titove svakidašnjice, od doručka u njegovoj sobi do šetnji, lova, opuštenih popodneva uz filmove ili zabavljače koji su dolazili. Opisuje namještaj i tepihe, lovačke trofeje i slike flamanskih majstora, s detaljima poput dimenzija ili radionice u kojoj su bile restaurirane.

Rekonstrukcija važnog dana naše povijesti rekonstrukcija je povijesnog sastanka dvojice predsjednika bivših republika jugoslavenske države, hrvatskoga, Franje Tuđmana, i srpskoga, Slobodana Miloševića, 15. travnja 1991. Dvadesetak dana kasnije izbili su prvi oružani sukobi u istočnoj Slavoniji. Na autoričine upite, domar detaljno rekonstruira kretanja dvojice predsjednika, navodi satnicu, prisjeća se jelovnika i pješačke rute kojom su išli dok su tajno pregovarali. Opisi su precizni, ali se ustvari ne doznaje ni jedna povijesno važna informacija. Važan i nevažan dan gotovo su izjednačeni, promatrani iz voajerske vizure koju zauzima umjetnica poistovjećujući se s većinom ljudi koji su, kao i ona, živjeli u oba vremena. Njezina pozicija jest voajerska jer je zašla u prostor kojega pamti kao prostor zabrane, i ta se pozicija ispostavlja često kao jedini mogući stupanj uključenosti anonimnog suvremenika u kreiranje vlastite povijesti.



CINEMATHEQUE FRANÇAISE

Exhibition view:
Palais de Tokyo,
Paris, France, 2012 /
Izložbeni postav:
Palais de Tokyo, Pariz,
Francuska, 2012.



Exhibition view:
Palais de Tokyo,
Paris, France, 2012 /
Izložbeni postav:
Palais de Tokyo, Pariz,
Francuska, 2012.



Video stills / Video kadrovi

Sun's Income

Utržak Sunca

action in public space /
akcija u javnom prostoru

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Trešnjevački plac, an open-air market, Zagreb, Saturday / subota, 12.6.2010.
As part of the programme of the 8th Festival of Firsts: *Jobs with the Sun* / U sklopu 8. festivala prvih: *Poslovi sa Suncem*.
Curator / Kustosica: Irena Bekić.

**Project production /
Produkcija projekta**
Photo / Fotografija: Boris Cvjetanović.
Sound / Snimanje zvuka: Media plus.
Production / Produkcija: Studio Artless.

The action *Sun's Income* was held as part of the programme of the 8th Festival of Firsts: *Jobs with the Sun*. Starting off from the idea of the title, suggesting the relation of partnership between humanity and the Sun, Andreja Kulunčić is concerned with the human take on this relationship.

The large number of sunny hours and the warm sea are benefits on which Croatia is able to build its prosperity as a tourist country. Stories of the special quality of Mediterranean products cultivated along the Croatian coastline have turned into a national myth, which maintains the high prices of these goods on the market. In this operation, in the light of the festival's theme, the Sun is a partner the share of which in the division of the profits cannot be paid out. Amusingly referring to the absurdity of the situation in which, exchanging the real position of power, we exploit and appropriate the Sun, the artist made a calculation of the real price of products in which the Sun's share of the profits are expressed as well. She sold Croatian Mediterranean products such as lavender from Hvar, Dingač wine from Pelješac, olive oil from Brač and dried figs from Šibenik at one of the biggest Zagreb produce markets, setting aside a percentage for the Sun. In talks with customers she started up the topic of the Sun's stake in our





business operations and the options for paying in the Sun's proceeds.

A life-size photograph of the scene of the action, with sound recording of the conversation facing outwards onto the street, was placed in the display window of a bookshop in the centre of town, signifying the temporary shifting of the space, the relocation of functions and presentations.

Akcija *Utržak Sunca* održana je u sklopu programa 8. festivala prvih: *Poslovi sa Suncem*.

Polazeći od naslovne ideje, koja sugerira poslovni partnerski odnos čovjeka i Sunca, Andreja Kulunčić bavila se čovjekovom vizijom tog odnosa.

Velik broj sunčanih sati i toplo more beneficije su na kojima Hrvatska gradi prosperitet turističke zemlje. Priče o posebnoj kvaliteti mediteranskih proizvoda uzgojenih na hrvatskoj obali prerastaju u nacionalni mit, što proizvodima održava visoku tržišnu cijenu. U tom poslovanju, a u svjetlu festivalske teme, Sunce je partner čiji udio pri

podjeli dobiti nije moguće isplatiti. Duhovito ukazujući na apsurdnost situacije u kojoj, izmjenjujući stvarnu poziciju moći, iskorištavamo i svojatamo Sunce, umjetnica je izradila kalkulaciju stvarne cijene proizvoda u kojoj je izrazila i Sunčev dio profita. Hrvatske mediteranske proizvode: lavandu s Hvara, vino dingač s Pelješca, maslinovo ulje s Brača i suhe smokve iz Šibenika prodavala je na jednoj od najvećih zagrebačkih tržnica, odvajajući Sunčev postotak. U razgovoru s kupcima otvorila je temu o udjelu Sunca u našim poslovima i opcijama uplate Sunčeve dobiti.

Fotografija prizora akcije u omjeru 1 : 1, sa zvučnim zapisom razgovora usmjerenim prema prostoru ulice, postavljeni su potom u izlog knjižnice u središtu grada, označujući privremeno premještanje prostora, izmještanje funkcija i prezentacija.

Trešnjevački plac open-air market, Zagreb, Saturday / subota, 12.6.2010.



Trešnjevački plac
open-air market,
Zagreb, Saturday /
subota, 12.6.2010.

Readings

Čitanja

reading group, urban intervention /
čitateljska grupa, urbana intervencija

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In collaboration with /
Suradnice: Višnja Vukov &
Irena Bekić.
Prozori Gallery / Galerija
Prozori, Knjižnica S. S.
Kranjčevića – KGZ, Zagreb,
2006.

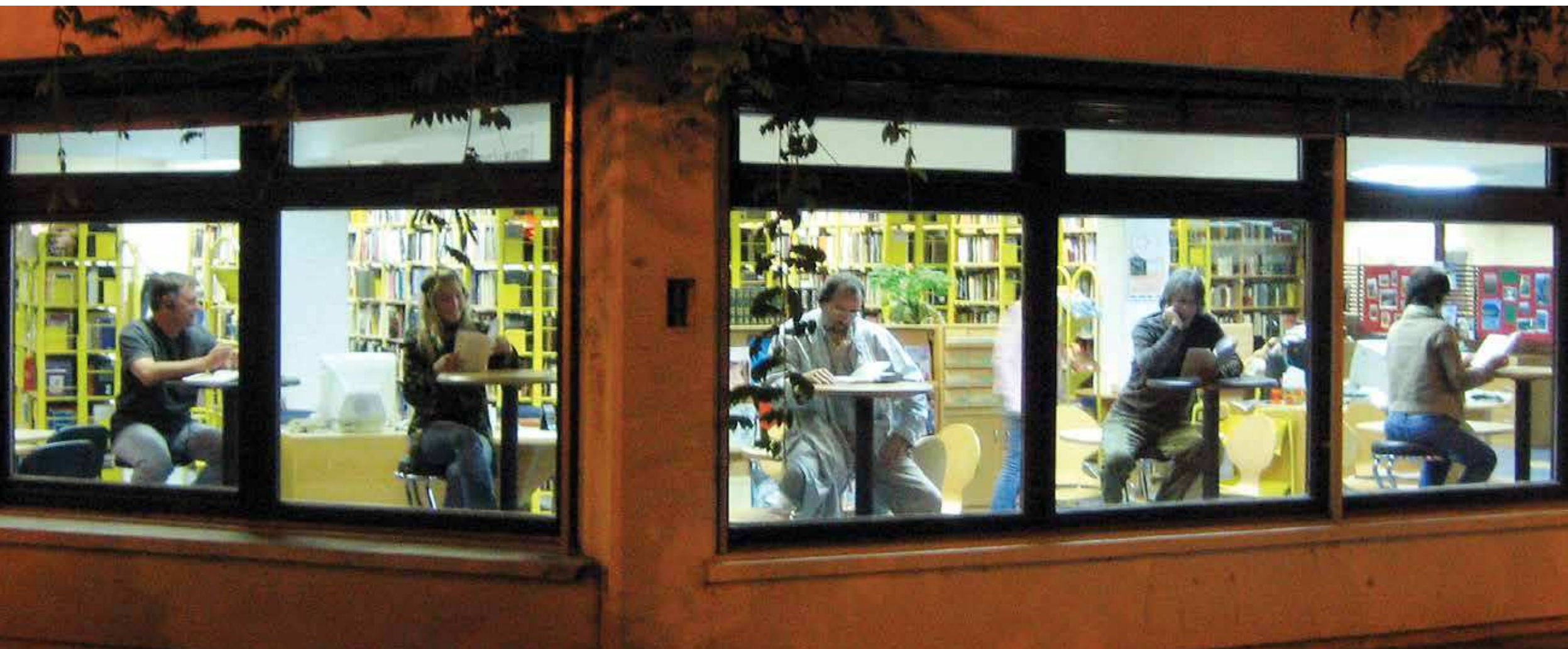
Production / Produkcija:
KGZ, Zagreb, Croatia /
KGZ, Zagreb, Hrvatska.

The project *Readings* is put on within the programme of a gallery in a neighbourhood library. The points of departure were the positions of the library and reading as important spiritual activity in the conditions of transition that resulted in a new cultural environment.

The project consisted of a several-month long investigation of the reading habits of library users via a questionnaire and the work of a reading group, in which eleven people of differing ages and educations, different preoccupations in work and life, read seven books of different genres. Their conversations were recorded and presented in the format of a spatial sound installation as seven separate sound recordings deployed on tables together with the relevant books. Each visitor to the gallery, listening to the work, became a physical part of it, at the same time participating in the chain reading experience.

The results of the questionnaire were reformulated into witty and accessible graffiti stuck up around the neighbourhood, in order to transmit more vigorously the message about books and reading, and perhaps to start up consideration of their own reading choice, also addressing the non-library-going population.





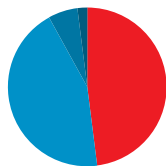
Projekt *Čitanja* ostvaren je u okviru programa galerije u kvartovskoj knjižnici. Stoga su polazna pitanja bila pozicije knjižnice i čitanja kao važne duhovne aktivnosti u tranzicijskim uvjetima koji su rezultirali novim kulturnim okruženjem.

Projekt se sastojao od višemjesečnog istraživanja čitateljskih navika korisnika knjižnice anketnim upitnikom i radom čitateljske skupine, u kojoj je sudjelovalo jedanaestero ljudi različitih obrazovanja i dobi te profesionalnih i životnih preokupacija, čitajući sedam naslova knjiga različitih žanrova. Njihovi su se razgovori snimali i predstavili u obliku prostorno zvučne insta-

lacije kao sedam odvojenih zvučnih zapisa, izloženih na stolovima zajedno s pripadajućim knjigama. Svaki posjetitelj galerije, slušajući rad, postajao je i sam njegovim fizičkim dijelom, istovremeno participirajući u ulančanom čitateljskom iskustvu.

Rezultati ankete bili su preoblikovani u duhovite i pristupačne grafite nalijepljene po kvartu, ne bi li intenzivnije prenijeli poruku o knjigama i čitanju, pa možda i potaknuli i zapitanost o vlastitom čitateljskom odabiru, obraćajući se i stanovnicima koji ne zalaze u knjižnicu.

Spatial sound installation in the public library / Prostorna zvučna instalacija u javnoj knjižnici, **Prozori Gallery /** Galerija Prozori, Knjižnica S. S. Kranjčevića – KGZ, Zagreb, 2006.

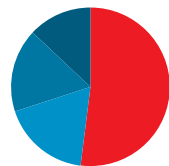


How much time do you put aside for reading?

- Read 1 hour daily – 48%
- Read several hours a week – 44%
- Read 1 hour a week – 6%
- Don't read – 2%

Koliko vremena odvajate za čitanje?

- čitam 1 sat dnevno – 48%
- čitam nekoliko sati tjedno – 44%
- čitam 1 sat tjedno – 6%
- ne čitam – 2%



What do you like to read the most?

- Literature – 52%
- Trade and scientific literature – 18%
- Books with various advice – 17%
- Non-fiction – 13%

Što najviše volite čitati?

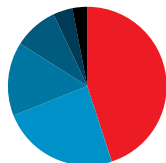
- književna djela – 52%
- stručnu i znanstvenu literaturu – 18%
- knjige s različitim savjetima – 17%
- publicistiku – 13%

List your favourite books

- Anna Karenina, One Hundred Years of Solitude, The Alchemist and Lord of the Rings

Navedite najdraže knjige

- Ana Karenjina, 100 godina samoće, Alekemičar i Gospodar prstenova

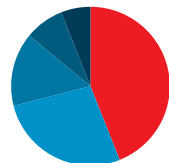


What is important for you when selecting a book?

- Brief blurb on the book's cover – 45%
- Author and his/her reputation – 24%
- Book's title – 15%
- Design – 9%
- Publisher – 4%
- Number of pages – 3%

Što vam je važno pri izboru knjige?

- kratki sadržaj na ovitku knjige – 45%
- autor i njegova reputacija – 24%
- naslov knjige – 15%
- dizajn – 9%
- izdavač – 4%
- broj stranica – 3%

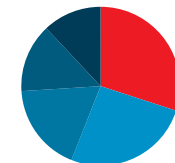


Why do you read?

- Because I like to read – 44%
- To learn something new – 27%
- To be relieved of everyday problems – 15%
- Because my work/school obligations require that – 8%
- To fill up time – 6%

Zašto čitate?

- jer to volim – 44%
- da naučim nešto novo – 27%
- da se rasteretim od svakodnevnih problema – 15%
- jer mi to nalažu poslovne/školske obveze – 8%
- da ispunim vrijeme – 6%



What do you expect from reading?

- That it leads me to think and expand my horizons – 30%
- That I learn new and interesting things – 26%
- That I not be burdened – 18%
- That I be entertained – 14%
- That it leads me to different behaviour towards myself and others – 12%

Što očekujete od čitanja?

- da me navede na razmišljanje i proširi vidike – 30%
- doznajem nove i zanimljive stvari – 26%
- da me ne opterećuje – 18%
- da me zabavi – 14%
- da me navede na drukčije ponašanje prema sebi i drugima – 12%

Graffiti: There's no chemist like an alchemist / Grafiti: Nema kemičara do alkemičara



Graffiti: Better a mystery than a romance - women of peščenica / Grafiti: Bolje krimić nego ljubić - žene s Peščenice



Statistics / Statistike

Survey on reading habits carried out in Peščenica, at the S. S. Kranjčević Library of the Zagreb City Libraries. The survey was carried out among library members from a random sample of 145 respondents: 45 men and 100 women. / Anketa o čitateljskim navikama provedena je na Peščenici, u Knjižnici S. S. Kranjčevića - Knjižnice grada Zagreba. Anketirani su članovi knjižnice, a obuhvaćen je slučajni uzorak od 145 ispitanika: 45 muškaraca i 100 žena.

Commercialisation of History

Komercijalizacija povijesti

intervention in public space /
intervencija u javnom prostoru

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August 7-11, 2010, Island of Korčula, Croatia /
7-11.8.2010., Korčula, Hrvatska.
Grey)(area Gallery in collaboration with the
Museum of Korčula /
Galerija Siva zona u suradnji s Gradskim
muzejom Korčula.
Curator / Kustos: Darko Fritz.

Production / Produkcija:
grey)(area & MAPA,
Zagreb, 2010.

Commercialisation of History is a five-day-long action recorded with a video camera during the time that Andreja Kulunčić, in Korčula, one of the most beautiful Croatian historical cities, and one fairly much exploited in the tourist industry, sold tourist souvenirs that she had created herself, appliquing articles from the old Korčula Statute in Croatian, English, Czech, French, Italian and German onto cheap objects from China (hour glasses, wooden houses on wheels, blow-up maces, angels, beach bags, T-shirts and so on). The price of the souvenir was expressed not in money but in the quantity of the purchaser's time spent talking with the artist about the commercialisation of history, about mass tourism, the attitude of the Korčula people to their city and community once upon a time and now, representations of history and self-representation in cahoots with tourism.

As point of departure for the conversation, the artist offered a souvenir applied by a Korčula monument of great importance: the Statute of the city and the island from the 13th century, the oldest legal monument on the Adriatic and the second oldest anywhere in the Slav world, which does not make any part of the generalised provision of tourist souvenirs produced in Asia. She uses the stamp Made in China as metaphor for the globalised world in which the use of



cheap labour, the depersonalisation of identity, mass tourism and the commercialisation of history are segments of the same process of the liberalisation of the capital market.

Komerčijalizacija povijesti petodnevna je akcija snimana videokamerom za vrijeme koje je Andreja Kulunčić, u Korčuli, jednom od najljepših i turistički prilično eksploatiranih hrvatskih povijesnih gradova, prodavala turističke suvenire koje je sama kreirala, aplicirajući na jeftine predmete iz Kine (pješčane satove, drvena kolica-kućice, buzdovane na napuhavanje, anđele, torbe za plažu, majice i dr.), članke iz staroga Korčulanskog statuta na hrvatskom, engleskom, češkom, francuskom, talijanskom i njemačkom jeziku. Cijena suvenira, umjesto u novcu, bila je izražena količinom vremena koje je kupac proveo u razgovoru s umjetnicom: o komercijalizaciji povijesti, o masovnom turizmu, odnosu Korčulana prema svojem gradu i zajednici nekad i sada, reprezentacijama povijesti i samoreprezentaciji u sprezi s turizmom.

Kao polazište za razgovor, umjetnica je nudila suvenir inspiriran korčulanskim spomenikom prvorazrednog značaja: Statutom grada i otoka iz 13. stoljeća, najstarijim pravnim spomenikom na Jadranu i drugim po starosti u Slavenu, koji ne ulazi u poopćenu ponudu turističkih suvenira proizvedenih u azijskim zemljama. Pritom koristi markicu "Made in China" kao metaforu globaliziranog svijeta, u kojemu su korištenje jeftine radne snage, obezličavanje identiteta, masovni turizam i komercijalizacija povijesti segmenti istog procesa liberalizacije tržišta kapitala.



Intervention in public space /
Intervencija u javnom prostoru.
August 7–11, 2010, Island of Korčula, Croatia /
7–11.8.2010., Korčula, Hrvatska.



Statute of Korčula / Korčulanski statut

articles from 1214 (amended in 1265, reformation until 1455). The oldest legal document of the South Slavs was the inspiration for the artistic action. / članci iz 1214. god. (dopuna 1265. god., reformacija do 1455. god.). Najstariji pravni spomenik Južnih Slavena bio je inspiracija za umjetničku akciju.

"THE PRINCE AND THE JUDGES CAN... GIVE... UNCOVERED AND NEGLECTED HOUSES TO ALL AND ANY PERSON, BOTH TO LOCALS AND TO FOREIGNERS, WHO WISH TO MAKE THEM SUITABLE FOR LIVING, AND THOSE HOUSES SHALL REMAIN IN THEIR POSSESSION FOREVER."

"KNEZ I SUCI MOGU ... DATI ... RASKRITA I ZAPUŠTENA KUČIŠTA SVIMA I SVAKOM ČOVJEKU, KAKO DOMAĆIMA TAKO I STRANIMA, KOJI IH ŽELE OSPOSOBITI ZA STANOVANJE, PA TA KUČIŠTA NEKA OSTANU VJEČNO TIM LJUDIMA."

"WE DECREE THAT NO ONE IS ALLOWED TO IMPORT FOREIGN WINE TO KORČULA FOR THE PURPOSE OF SALE, OR ELSE THEY SHALL LOSE 25 PERPERS... HOWEVER, WE DECIDE THAT ANYONE CAN IMPORT UP TO ONE SMALL BARREL OF WINE FOR PERSONAL USE."

"ODREĐUJEMO DA NITKO ME SMIJE UVOZITI NA OTOK KORČULU STRANO VINO RADI PRODAJE POD PRIJETNJOM KAZNE OD 25 PERPERA ... HOĆEMO IPAK DA ZA KUČNU POTREBU MOŽE SVATKO UVESTI KOLIČINU OD JEDNE BAČVICE."



"WE DECREE THAT NO PERSON SHALL GIVE LOANS WITH INTERESTS, AND THOSE WHO DO SHALL LOSE ALL THE INTEREST THEY PROMISED AND HALF OF THE PRINCIPAL; THOSE WHO RECEIVE A LOAN WITH INTEREST SHALL LOSE 1 PERPER."

"ODREĐUJEMO DA NITKO NE DAJE ZAJAM UZ KAMATE, A TKO DADE, NEKA IZGUBI SVE KAMATE KOJE JE OBEĆAO DATI I POLOVICU GLAVNICE, A ONAJ KOJI PRIMI NOVAC U ZAJAM UZ KAMATE, NEKA IZGUBI 1 PERPER."

"WE DETERMINE AND DECREE THAT NO LEADER... OR ANY OTHER OFFICIAL... SHALL DARE RECEIVE A GIFT... AS BRIBERY, UNDER THE THREAT OF PAYING A MONETARY FEE."

"ODREĐUJEMO I NAREĐUJEMO DA SE NI JEDAN ČELNIK ... NITI KOJI DRUGI SLUŽBENIK ... NE USUDI I NE DRZNE PRIMITI NEKI DAR ... KAO MITO, POD PRIJETNJOM GLOBE ZA SVAKI PREKRŠAJ."

Intervention in public space / Intervencija u javnom prostoru. August 7–11, 2010, Island of Korčula, Croatia / 7–11.8.2010., Korčula, Hrvatska.

women.index

index.žene

interactive project /
interaktivni projekt

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Split, Croatia / Split, Hrvatska.

Part of the exhibition
"Women at the Crossroads
of Ideologies" / U okviru
izložbe "Žena na raskrižju
ideologija".
Curator / Kustosica: Ana
Peraica.
Poster design / Dizajn
postera: Jurana Puljić.
Programming /
Programiranje: Ivica Hrg.
Production / Produkcija:
HULU, Split, 2007.

Naples, Italy / Napoli, Italija.

Part of the solo exhibition
"Are you optimistic about
the Future?" / U okviru
samostalne izložbe "Jesi li
optimist glede
budućnosti?".
Curators / Kustosi:
Radmila Iva Janković,
Adriana Rispoli & Eugenio
Viola.
Poster design / Dizajn
postera: Luca Mauloni.
Projection design and
programming / Dizajn
projekcije i programiranje:
Carlo Falcone.
Model: Claudia Carbone.
Production / Produkcija:
Museo MADRE, Italy, 2011
/ Muzej MADRE, Italija,
2011.

Belgrade, Serbia / Beograd, Srbija.

Part of the solo exhibition
"women.index" / U okviru
samostalne izložbe "index.
žene".
Curator / Kustos: Zoran
Erić.
Photography and poster
design / Fotografija i
dizajn postera: Studio
Orange.
Model: Lola Joksimović.
Working group / Radna
grupa: Isidora Jarić,
Katarina Lončarević, Tanja
Marković & Jelena
Petrović.
Production / Produkcija:
Museum of Contemporary
Art, Belgrade & MAPA,
Zagreb, Croatia, 2013 /
Muzej savremene
umetnosti, Beograd &
MAPA, Zagreb, Hrvatska,
2013.

In her interactive project *women.index* Andreja Kulunčić launches a process for making women aware of their own position in their private and work environments. Posters placed at more frequented public places in the city, invite women during the time the exhibition is on to leave a message on a toll-free phone saying whether they feel satisfied, discriminated or abused. The results of the telephone calls are shown on a display placed in some conspicuous point. While the action is going on, discussions looking at the theme from a theoretical aspect are organised in the gallery.

Making use of the form of the billboard with the invitation to take part, Andreja Kulunčić employs the pictorial rhetoric of media campaigns and fashion adverts. However, the clear and widely recognised discourse of persuasion is filled with new contents with an opposite ethical principle: the female addressee is not treated as object that has to comply with a given product; rather, she is offered the chance of getting active in the sense of becoming aware of an individual position recognised through certain models of behaviour to which she is exposed.

I FEEL...

SATISFIED

- I'm doing a job I like.
- I'm paid decently.
- I have a good relationship/marriage.
- I enjoy being in the company of friends.
- People pay attention to what I say and think.
- I am free to decide about how I live.

ABUSED

- I'm afraid of my partner.
- My partner often forces me to have sex.
- I don't have the right to make any decisions about money or property.
- I'm often exposed to insults and made to feel worthless.
- I've been the victim of physical violence at least once.

DISCRIMINATED

- My opinion is not respected in the community.
- At work and when I'm looking for a job, what I look like is more important than my ability to do the work.
- I have / I want to have a child, but it could affect my job.
- I am not treated equally on account of my socio-economic position / sexual orientation / skin colour...
- They see me useless because of my age.

FREE
CALL

IF YOU CAN IDENTIFY YOURSELF IN ANY OF THESE
STATEMENTS, LEAVE AN ANONYMOUS MESSAGE AT

0800 300 888

Interaktivnim projektom *index.žene* Andreja Kulunčić pokreće proces osvješćivanja pozicije žena u svom privatnom i poslovnom okruženju. Plakatima koji su smješteni na frekventnim javnim mjestima u gradu žene su pozvane da za trajanja izložbe na besplatnom telefonskom broju ostave poruku: osjećaju li se zadovoljne, diskriminirane ili zlostavljane. Rezultati telefonskih poziva prikazuju se na displeju postavljenom na nekom uočljivom mjestu. Za trajanja akcije, u galeriji se organiziraju diskusije koje temu razmatraju s teorijskog aspekta.

Koristeći formu *billboarda* s pozivom na sudjelovanje, Andreja Kulunčić se koristi slikovnom retorikom medijskih kampanja i modne reklame. Međutim, jasan i općeprihvaćen diskurs nagovaranja ispunjava novim sadržajem sa suprotnim etičkim principom: adresantica poruke nije tretirana kao objekt koji se treba uklopiti u određenu (komercijalnu) ponudu, već joj se nudi mogućnost aktiviranja u smislu osvješćavanja individualne pozicije, prepoznate kroz određene modele ponašanja kojima je izložena.

Posters in Naples, Italy, December 2011 - February 2012 /
Plakati u Napulju, Italija, prosinac 2011 - veljača 2012.



Posters in Split, Croatia, January 2007 / Plakati u Splitu, Hrvatska, siječanj 2007.



Statistics of phone calls, Naples, Italy /
Statistika telefonskih poziva, Napulj, Italija





Posters in the city of
Belgrade, Serbia,
May 2013 / Plakati u
Beogradu, Srbija,
svibanj, 2013.



Solo exhibition "Are you optimistic about the Future?", Museo MADRE, Naples, Italy, 2011 / Samostalna izložba "Jesi li optimist glede budućnosti?", Muzej MADRE, Napulj, Italija, 2011.

Solo exhibition "women.index", Salon of the Museum of Contemporary Art Belgrade, Serbia, 2013 / Samostalna izložba "index.žene", Salon Muzeja savremene umetnosti, Beograd, Srbija, 2013.

Within U krugu

video installation /
videoinstalacija

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This project was produced in Vrapče Psychiatric Hospital in Zagreb, Croatia, in collaboration with persons diagnosed with a major depressive disorder and Dubravka Stijačić, psychotherapist. / Projekt je realiziran u Klinici za psihijatriju Vrapče u Zagrebu, u suradnji s osobama kod kojih je dijagnosticiran težak depresivni poremećaj, te s prof. Dubravkom Stijačić, psihoterapeutkinjom.

**Project production /
Produkcija projekta**
Camera / Snimatelj: Hrvoje Ramadža.
Editing / Montaža: Igor Kožić & Hrvoslava Brkušić.
Interviews about depression from a gender perspective / Intervju o depresiji iz rodne perspektive: prof. Dubravka Stijačić (defectologist, social pedagogue, psychotherapist / defektologinja, socijalna pedagoginja i psihoterapeutkinja), prof. dr. sc. Nataša Jokić-Begić (clinical psychologist and psychotherapist / klinička psihologinja i psihoterapeutkinja) & prof. dr. sc. Biljana Kašić (sociologist and feminist activist / sociologinja i feministička aktivistica).
Production / Produkcija: Museum of Contemporary Art, Zagreb, Croatia, 2012 / Muzej suvremene umjetnosti, Zagreb, Hrvatska, 2012.

The work *Within* is part of a broader, several-year project *Destigmatisation*, which Andreja Kulunčić started off in co-authorship with a working team and psychiatric patients from the Vrapče Psychiatric Clinic. The idea of the project was to lessen the stigma the public attaches to mental illness and psychiatric patients, giving the latter the tools needed for more successful resocialisation.

Depression is one of the most frequent psychological disturbances of the present age, one from which women suffer twice as much as men. The World Health Organisation predicts that by 2020 it will be first on the list of diseases, with a high mortality rate, even though in 90% of cases it is remediable. But 50% of sufferers never seek medical assistance, denying the condition and feeling ashamed. The work *Within* speaks of this problem from a gender position. Continuing on from a wall production of a video recording of a group therapy session (all are women apart from one male) for victims of severe depression are chairs set out in a circle in the real-life gallery space, simulating a therapy situation. Each viewer is drawn into the session in an almost equivalent position with the patients independently of their state of mental health. A component part of the installation consists of writings by three women experts of



various methodological orientations concerning the gender-related nature of depression.

Exhibition view:
Salon of the Museum
of Contemporary
Art, Belgrade, Serbia,
2013 / Izložbeni
postav: Salon Muzeja
savremene umetnosti,
Beograd, Srbija, 2013.

Rad *U krugu* dio je širega višegodišnjeg projekta *Destigmatizacija*, koji je Andreja Kulunčić pokrenula u suautorstvu s radnim timom i pacijentima Klinike za psihijatriju Vrapče u Zagrebu. Ideja projekta je oslabiti stigmiju koja se u javnosti vezuje uz duševne bolesti i psihijatrijske pacijente, a njima samima pružiti alate za uspješniju resocijalizaciju.

Depresija je jedan od najčešćih psihičkih poremećaja današnjice, a žene oboljevaju dvostruko češće od muškaraca. Svjetska zdravstvena organizacija predviđa da će 2020. godine biti prva na ljestvici oboljenja s visokim postotkom smrtnosti, iako je u 90% slučajeva bolest izlječiva. No 50% oboljelih nikada ne potraži liječničku pomoć, zbog negiranja poremećaja i osjećaja srama. Rad *U krugu* govori o tom problemu s rodne pozicije. Na zidnu projekciju videosnimke sesije grupne terapije pacijentica / pacijenta (samo je jedan muškarac među sudionicima) oboljelih od teškog oblika depresije nastavljaju se kružno poredani stolci u stvarnom galerijskom prostoru, čime se simulira terapijska situacija. Svaki gledatelj biva uvučen u sesiju u gotovo izjednačujućoj poziciji s pacijentima neovisno o svom zdravstvenom / duševnom stanju. Sastavni dio instalacije čine i tekstovi triju stručnjakinja različitih metodoloških orijentacija o rodnoj prirodi depresije.

Exhibition view:
Futura Centre for Contemporary Art, Prague, Czech Republic, 2012 /
Izložbeni postav:
Futura centar suvremene umjetnosti, Prag, Češka, 2012.



Exhibition view:
Salon of the Museum of Contemporary Art, Belgrade, Serbia, 2013 /
Izložbeni postav:
Salon Muzeja savremene umetnosti, Beograd, Srbija, 2013.

Video stills,
psychotherapy
sessions in the
Psychiatric Hospital
Vrapce, Zagreb,
Croatia, 2011 / Video
kadrovi, psihoterapij-
ska sesija u Psihijatrij-
skoj bolnici Vrapče,
Zagreb, Hrvatska,
2011.



Vrapče Pillows*

Vrapčanski jastuci*

actions and interventions in public space, Facebook, web site /
akcije i intervencija u javnom prostoru, Faceebok, web stranica

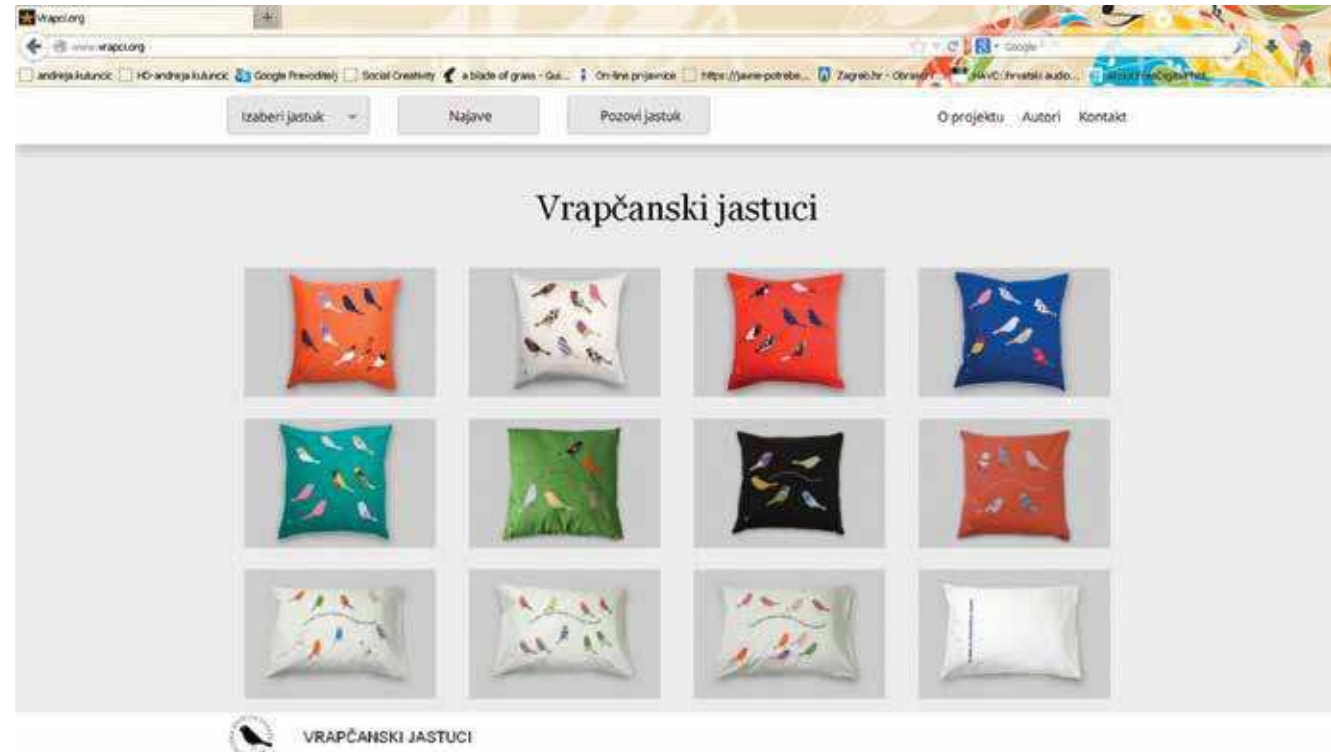
144

In collaboration with / u suradnji s: Dubravka Stijačić, kuna zlatica (Zlatka Salopek i Ana Kunej), Vlatka Prstačić, patients of Vrapče Psychiatric Hospital / s pacijentima Klinike za psihijatriju Vrapče. Associates / suradnici: Hrvoje Bielen (web design / web dizajn), Ivica Hrg (web programming / web programiranje), Irena Bekić (text / tekst), Ana Kovačić (part of the project coordination / koordinacija dijela projekta), Sanja Baković (media campaign / medijska kampanja).

Production / Produkcija: MAPA, Zagreb, 2013

The project *Vrapče Pillows*, begun in 2013, started off public speech about the stigma that accompanies mental patients and mental illnesses. Created as a joint project by the original, Andreja Kulunčić, Dubravka Stijačić, the designers of *kuna zlatica* (Zlatka Salopek and Ana Kunej), Vlatka Prstačić, leader of the creative workshops of the hospital and the patients of Vrapče, the intention being to infiltrate the social quotidian, this work belongs to a group of works that exist somewhere between art as institution and its mimicking practically self-cancelling extensions into everyday life. The third in a series⁰¹ of works created in collaboration with the team of Vrapče Hospital, and stemming from the endeavours of the artist to take issue through public speech with the dominantly discriminatory standpoint of the community towards mental sickness and the people who suffer from it, this work deals with social stereotypes of mental patients as Other people, dangerous, mad or incapable, because of which they are pushed to the edges of society. Through ironical first person speech and the pretty designs of the pillows, reference is made to the porosity of the border of mental health, which is not the taken-for-granted condition of the healthy.

The piquant inscription "I'm depressed, I'm being treated, keeping a bed



* This text is adapted from Bekić, I. "Ja sam u depri, liječim se, čuvam ti krevet". In: Vrapčanski jastuci / Vrapče Pillows Andreja Kulunčić, Dubravka Stijačić, kuna zlatica, Vlatka Prstačić, patients of the Vrapče Psychiatric Hospital (catalogue of an exhibition, Forum Gallery, Zagreb, December 7 – 23, 2015)

* Tekst je dijelom preuzet iz Bekić, I. "Ja sam u depri, liječim se, čuvam ti krevet". U: Andreja Kulunčić, Dubravka Stijačić, kuna zlatica, Vlatka Prstačić, pacijenti Klinike za psihijatriju Vrapče. *Vrapčanski jastuci / Vrapče Pillows* (katalog izložbe, Galerija Forum, 7. – 23. 12. 2015.).



for you” rocks the safe zone of the normal, uniting, through its ironical code, a double symbolism. On the one hand there is the warmth and safety of the home, and on the other, the repugnance aroused by the hospital ward. This disturbing union, this fragile equilibrium of juxtaposed meanings, is a passage through towards the destigmatisation of the mentally ill and a call to respect situations of this kind, one’s own or others’.

The second segment of the work is the public destigmatisation campaign. It combines advertising strategies, media presence, the making of an Internet site and Facebook page, and adopts the mechanisms of spectacularisation. There is a kind of collective chain game in which a pillow goes from hand to hand, is taken around various events and spaces, its peregrinations being monitored, photographed and published on Facebook. From being a symbolic object, the pillow becomes a subject, a central figure an activating object, and agent of change.

A parallel strand in the campaign is the purchase at auction of the pillows from the Psychosocial Assistance and Rehabilitation Society located in Vrapče Hospital, which constitutes direct help to patients in the process of rehabilitation.

Putting on the project *Vrapče Pillows* in a gallery⁰² is one more way activating the work, of temporarily anchoring it in the artistic context that the work constantly transgresses. The gallery is repurposed into a workshop with a reconstruction of the making of the pillows. The visitors are invited not only to buy the pillows but to take part in the making of them, in which they are assisted by the former patients who, in the framework of the project are paid for this work. While the act of purchase reflects a hierarchical structure, participation in the making is a form of solidarity. Taking on the same position as the patient in the hospital, concentrating, repeating the same actions, implies complicity. Each of these actions is a place of identification and the germ of communication in an invisible pair that goes through the process of collective subjectivation. This is political subjectivation. Communication implies changeable relations of power, as manifested in the constantly alternating positions among the parties to the conversation. And so the action of communication that is produced in the gallery is a basis for identification and a change of personal and public speech. In this sense, this is a political work.

⁰¹ In association with Ms Stijačić and the patients of the Psychiatric Clinic, in 2010 Andreja Kulunčić put on the work *Destigmatisation* (with a therapy group of sufferers from schizophrenia) in the context of the exhibition *Extravagant Minds* mounted by the curatorial collective Kontejner, and in 2012 the work *In a Circle* (with a therapy group of people diagnosed as having major depressive disorders).

⁰² Forum Gallery, Zagreb, December 7 – 23, 2015.

Projekt *Vrapčanski jastuci*, pokrenut 2013, razvija javni govor o stigmati koja prati duševne bolesnike i bolesti. Nastao u koautorskoj sprezi autorica projekta Andreje Kulunčić, Dubravke Stijačić, dizajnerica *kune zlatice* (Zlatke Salopek i Ane Kunej) i Vlatke Prstačić, voditeljice kreativnih bolničkih radionica pacijenata Klinike Vrapče, s intencijom infiltriranja u društvenu svakodnevnicu, ovaj rad pripada skupini radova koji egzistiraju između umjetnosti kao institucije i njezinih mimikrijskih, gotovo samodokidajućih ekstenzija u svakodnevni život. Treći u nizu radova⁰¹ nastalih u suradnji s timom vrapčanske klinike, proiziđao iz nastojanja umjetnice da javnim govorom problematizira dominantni diskriminirajući stav zajednica prema mentalnim bolestima i oboljelima, rad obrađuje društveni stereotip o duševnim bolesnicima kao "drugim" ljudima: opasnim, ludim ili nesposobnim, zbog čega ih se potiskuje na sam društveni rub. No ironijskim govorom u prvome licu i privlačnim dizajnom jastučnica, kreiranih na bolničkim terapijskim radionicama, upozorava da su granice mentalnog zdravlja porodne te da ono nije podrazumijevajuće stanje "zdravih". Jastuci tako postaju identifikacijski predmet i posrednici u dijalogu koji se želi pokrenuti. Duhoviti natpis "Ja sam u depri, liječim se, čuvam ti krevet" uzdmava sigurnu zonu "normalnih", objedinjujući, kroz ironijski kod, dvostruku simboliku: s jedne strane sigurnost i toplinu doma, a s druge zazor od bolesničke sobe. Ta uznemirujuća unija, krhka ravnoteža suprotstavljenih značenja, prohod je prema destigmatizaciji duševno oboljelih i poziv na uvažavanje tuđe ili svoje takve situacije.

Drugi segment rada javna je kampanja za destigmatizaciju. Ona kombinira markentinške promotivne strategije, prisutnost u medijima, izradu *web* i *facebook* stranice. Pokreće se kolektivna lančana igra u kojoj se jastuk prenosi "od ruke do ruke", raznosi po raznim događanjima i prostorima, pri čemu se njegovo kretanje prati, fotografira i objavljuje na *facebook* stranici. Od simboličnog predmeta jastuk postaje subjekt, središnja figura, aktivirajući predmet i agens promjene.

Paralelni tijek kampanje aukcijska je kupnja jastuka od Udruga za psihosocijalnu pomoć i rehabilitaciju sa sjedištem u Bolnici Vrapče, što predstavlja izravnu pomoć pacijentima u procesu rehabilitacije.



Postavljanje projekta *Vrapčanski jastuci* u galeriji⁰², još je jedna aktivacija rada i njegovo privremeno usidrenje u umjetnički kontekst koji rad stalno nadilazi. Galerija se prenamjenjuje u radionicu s rekonstrukcijom izrade jastuka. Posjetitelji su pozvani ne samo da kupe jastuk, već da sudjeluju u izradi, pri čemu im pomažu bivši pacijenti koji su, u okviru projekta, plaćeni za taj rad. Dok kupnja odražava hijerarhijsku strukturu, sudjelovanje u izradi oblik je solidarnosti. Preuzimanje pozicije pacijenta u bolnici, koncentracija i ponavljanje istih radnji impliciraju sudionništvo. Svaka od tih radnji

mjesto je identifikacije i začetak komunikacije s nevidljivim parom koji prolazi proces kolektivne subjektivacije. To je politička subjektivacija. Komunikacija podrazumijeva promjenljive odnose moći, što se očituje kroz stalno izmjenjujuće pozicije među sugovornicima. Zato je komunikacijska radnja koja se u galeriji ostvaruje osnova za identifikaciju i promjenu osobnog i javnoga govora. U tom je smislu ovaj rad političan.



⁰¹ U suradnji s profesoricom Stijačić i pacijentima Klinike za psihijatriju, Andreja Kulunčić je 2010. realizirala rad *Destigmatizacija* (s terapijskom grupom osoba oboljelih od shizofrenije) u okviru izložbe *Ekstravagantni umovi* Kustoskoga kolektiva *Kontejner*, te 2012. rad *U krugu* (s terapijskom grupom osoba kod kojih je dijagnosticiran težak depresivni poremećaj).

⁰² Galerija Forum, Zagreb 7–23.12.2015.

Creative Strategies

Kreativne strategije

multidisciplinary research project /
multidisciplinarni istraživački projekt

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MODULE 1 / MODUL 1

Everyday divergences / Otkloni svakodnevice

Zagreb, Croatia /
Zagreb, Hrvatska

(public spaces / javni
prostori).

Working group / Radna
grupa: Katarina Peović

Vuković (media theorist /
teoretičarka medija),

Ankica Čakardić
(philosopher / filozofkinja),

Tomislav Pletenac
(anthropologist and

ethnologist / antropolog i
etnolog), Dominko

Blažević & Dafne Berc
(architects / arhitekti).

Project assistants /
Asistenti projekta:

Marijeta Karlović &
Vladimir Tatomin.

Camera / Snimatelji: Đuro
Gavran & Branko Vilus.

Editing / Montaža: Maida
Šrabić.

Production / Produkcija:
MAPA, Zagreb, 2010.

MODULE 2 / MODUL 2

Conquering and Constructing the Common

Mexico City, Mexico /
Mexico City, Meksiko

Communities involved in
the project / Zajednice
uključene u projekt: Centro

de Reflexión y Acción
Laboral (C.E.R.E.A.L.),

UCISV -Libertad
(Cananea), Asamblea

Comunitaria (Miravalle) &
Calpulli Tecalco (Milpa

Alta).

Curators / Kustosi:
Alejandra Labastida,

Amanda de la Garza &
Ignacio Plá.

Camera / Snimatelji: Laura
Bassols & Ivo Martinović.

Editing / Montaža: Maida
Šrabić.

Production / Produkcija:
Museum MUAC, Mexico,

2011-2013 / Muzej MUAC,
Meksiko, DeLve & MAPA,

Zagreb, 2011. – 2013.

MODULE 3 / MODUL 3

Toolkit for a Joint Action" / "Početnica zajedničkog djelovanja

Zagreb, Croatia /
Zagreb, Hrvatska

The project was created as
part of the exhibition at
the Nova Gallery, Zagreb,

2014. / Projekt je nastao u
sklopu izložbe u Galeriji

Nova, Zagreb, 2014.

In collaboration with
Direct democracy in

school, New Union, the
Organization for Workers'

Initiative and
Democratization (BRID).

U suradnji s grupom
Direktna demokracija u

školi, Novi sindikat, Baza
za radničku inicijativu i

demokratizaciju (BRID).

Toolkit spatial elements /
Oblikovanje toolkita:

Mirna Horvat. Toolkit
graphic design / Grafičko

oblikovanje toolkita: Luka
Juras and Dejan

Dragosavac – Ruta. Project
organisation / Organizacija

projekta: Martina
Kontošić@WHW.

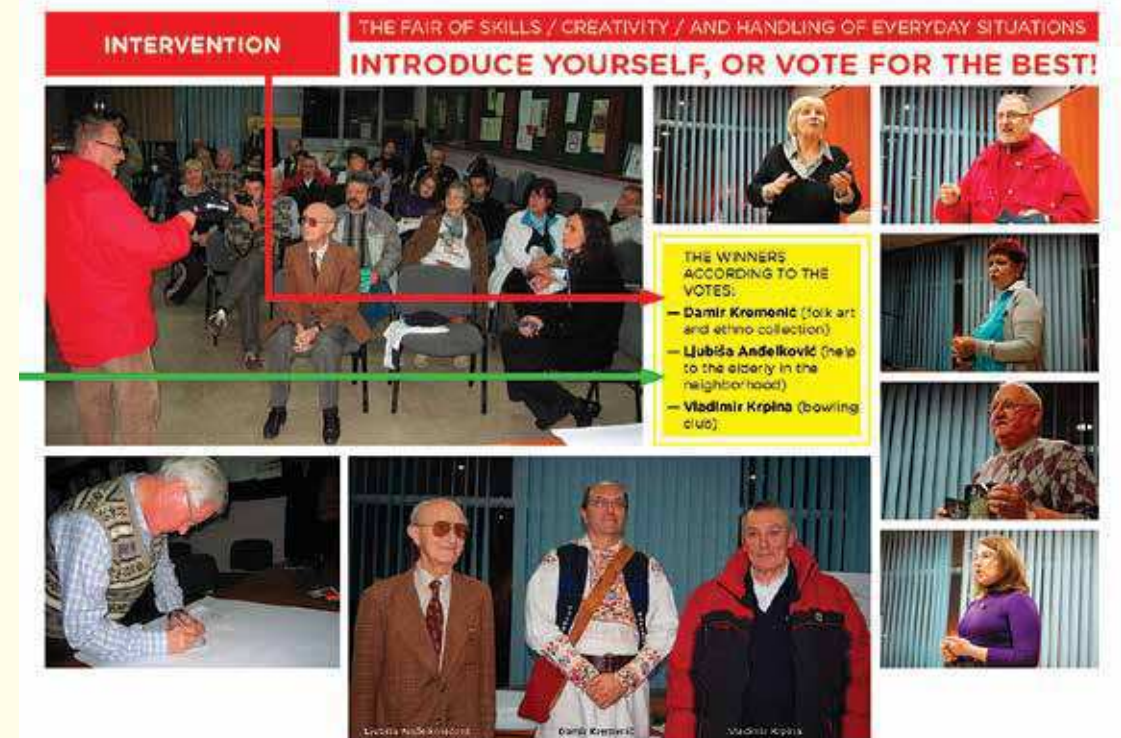
Production / Produkcija:
WHW, MAPA, 2014. – 2016.

In the *Creative Strategies* project Andreja Kulunčić explores the forms and the effects of coping, or personal and group strategies and inventions that contribute to a better everyday life for individual and community in the face of frequently absent or inadequate institutional mechanisms. The modular structure of the project presupposes the interweaving of theoretical research, practical art and critically reflective modules. The artistic projection involves diverse methodologies and media.

Everyday Divergences

The module *Everyday Divergences* explores the creative strategies and forms of self-organisation of the inhabitants of the biggest building in Croatia, Mammoth, as it is called, built in Zagreb in 1975. Five thousand five hundred people live in the building's 1,200 flats. It is surrounded by a wide green belt, Travno Park, the area of which is related to the number of flats in the building. The city utility firm looks after the front part of the park, but it has never become somewhere people linger; the rear portion,

The fair of skills, Mamutica,
Zagreb, Croatia, 24th of
November 2010 / Sajam vještina,
Mamutica, Zagreb, Hrvatska, 24.
studen 2010.



however, not landscaped, fell to the self-organising competence of the tenants and is a lively place in which they stay. Observing the building and the park as a structured community, in which everyone makes some kind of contribution, the artist explored, using the video-interview method, the forms of spatial and social interventions of the residents as forms of divergences from the everyday. In the final phase she organised a prize-giving presentation of these activities. The residents themselves chose the three most interesting and most creative models for taking part in the community: collecting and maintaining a folk arts and ethnological collection; organising assistance for the older people in the neighbourhood; and a jointly built boules rink.

Conquering and Constructing the Common, Museum of Contemporary Art in Mexico City – MUAC 2013/2014

This module explores the organisation of everyday life in the poor communities on the periphery of Mexico City. In a country with a highly differentiated population and a non-functioning state system, these communities can work at all only thanks to forms of self-organisation through which they compensate for the deficiency and dysfunctionality of institutional structures. The artist set up the materials arising from her field research into these communities in the Museum of Contemporary Art as a video installation, shifting them, then, from the outskirts into the centre. She also invited members of the self-organising communities to talk about examples of their practice, organised workshops, invited experts, students and other guests. This was not just about a one-way penetration of a forbidden zone, or just about opening up the space of visibility of the deprived, but a reversible translocation, the interference of social fields. The centre that includes museum and museum public finds the peripheral impoverished communities repugnant, communities that it does not know and into which it does not wander, about which it creates opinions based on bad news and fear. If what disturbs the dominant system of

knowledge and interests is repugnant, and Andreja Kulunčić reveals this space of repugnance to be a space of creativity and solidarity, of a struggle for a better life for the community, and invention, then she is having an empowering effect on both systems. Aware that she is herself in a positive pole of power, she makes use of her privileged position, that of a white, European female artist, to awaken the transfer to these subaltern voices. Pulling these impoverished communities into the system, she creates a paradoxical situation: she undermines the system for she shows those it has disenfranchised and consolidates it for she diminishes the error, offering the system the possibility of its own restructuring with respect to the perception of relations in the community.

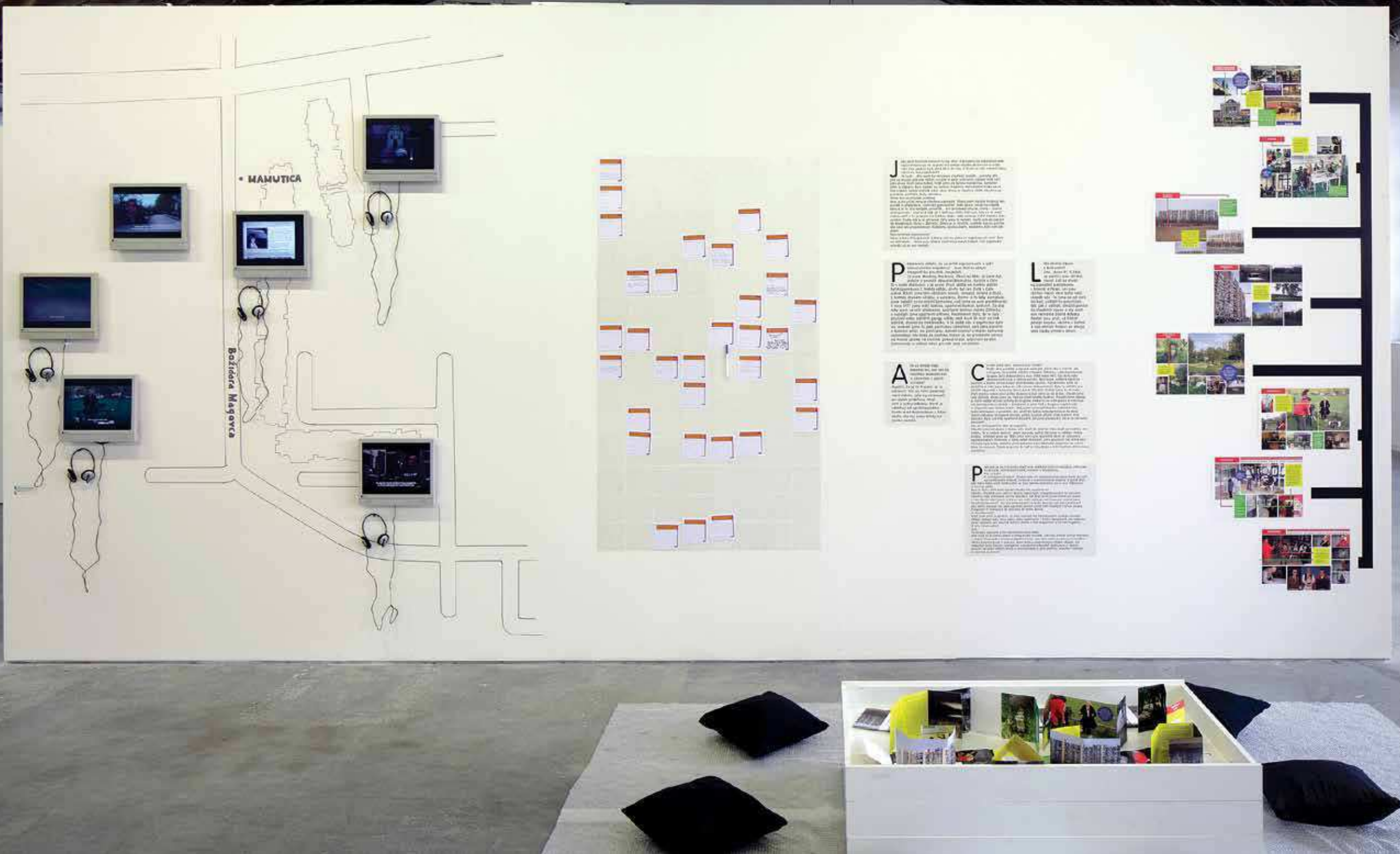
The premises of the MUAC during the exhibition became a creative space of learning, of critical reflections, of reciprocal empowering and concrete initiatives and collaboration of communities and individuals from the peripheral and from the dominant cultural areas of Mexico City.

Toolkit for a Joint Action To Begin the Best We Can, What, how and for whom? / WHW

The third module in Creative Strategies is *Toolkit For a Joint Action*, which initially brought together several activist groups; Direct Democracy in School, New Syndicate, BRID, Women's Front, FEM Front, ZMAG and Right to the City. With the idea of creating a platform for the development of education, particularly of closed and remote communities, of critical consideration of and active participation in the political and cultural setting, together they thought up the discursive material for the *Toolkit* covering the basic concepts from their own areas, which together present a framework for civic awareness: syndicalism, direct democracy, feminism, practical theology, sustainable living, right to the city and engaged art. The material also includes a list of the reference works, a map of the world giving examples of social changes and an archive of labour struggles, and together with previous models it is available, constantly updated.



Interviews, Travno
Park, Zagreb,
Croatia, 2010 /
Intervjui, Park Travno,
Zagreb, Hrvatska,
2010.



Exhibition view: "Everyday Divergences", Gallery Emil Filla, Ústí nad Labem, Czech Republic, 2011 / Izložbení postav: "Otkloni svakodnevice", Galerija Emil Filla, Ústí nad Labem, Češka, 2011.

Workshops and interviews as part of the research on creative communities, August-September 2011, Mexico City, Mexico / Radionice i intervjui u okviru istraživanja o kreativnim zajednicama, kolovoz-rujan 2011, Mexico City, Meksiko.

Communities involved in the project / Zajednice uključene u projekt: Centro de Reflexión y Acción Laboral (C.E.R.E.A.L.), UCISV -Libertad (Cananea), Asamblea Comunitaria (Miravalle) & Calpulli Tecalco (Milpa Alta).

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Creative Strategies
Kreativne strategije



CONQUISTANDO Y CONSTRUYENDO LO COMÚN

Andreja Kulunčić:
Organizaciones participantes:
Asamblea Comunitaria Miravalle,
Carpulli Tecelco A.C.,
Centro de Acción y Relación Laboral,
UCIRV Literari A.C.



Exhibition view:
"Conquering and
Constructing the
Common", Museum
of Contemporary Art
in Mexico City –
MUAC, 2013 /
Izložbeni postav:
Muzej suvremene
umjetnosti u Mexico
Cityju – MUAC, 2013.

ed, at the web site www.pocetnica.org. It is made objective however, or given physical presence, in interactive furnishing, in the spatial modular unit, created as a kind of toolkit that, for the sake of education, is transferred to various locations. Led by the group Direct Democracy in School, the *Toolkit* has made guest appearances in various Croatian cities, educating, giving information, enlightening, opening up a dialogue and activating the public, primarily the secondary school children for whom it is meant.

Taking the projects equally into gallery and non-gallery spaces, treating art as a tool for the transfer of knowledge,

for informal education and as a medium for the creation of strategies that can respond to various concrete situations and states in society, Andreja Kulunčić is deliberately and consciously distancing art from the initial elitism, the tactics for using the infrastructure of the art system, however, having a key role.

U projektu *Kreativne strategije*, Andreja Kulunčić istražuje načine i utjecaje snalaženja, osobnih i grupnih strategija i invencija koje pridonose boljem svakodnevnom životu pojedinca i zajednice zbog često nedostatnih ili neodgovarajućih institucionalnih mehanizama. Modularna struktura projekta podrazumijeva prepletanje teorijsko-istraživačkoga, umjetničko-praktičnog i kritičko-refleksivnoga modula, a umjetnička produkcija uključuje različite metodologije i medije.

Otkloni svakodnevice

Modul *Otkloni svakodnevice* istražuje kreativne strategije i oblike samoorganizacije stanovnika najveće zgrade u Hrvatskoj, tzv. Mamutice, izgrađene 1974. u Zagrebu. U zgradi živi 5500 ljudi u 1200 stanova. Okružena je širokim pojasom zelenila, parkom Travno, čija je površina vezana uz broj stanova u zgradi. Gradsko komunalno poduzeće brine se za prednji dio parka, no on nije postao mjesto zadržavanja, dok je stražnji neuređeni dio s vremenom potpao pod samoorganizirajuću nadležnost stanara i živo je mjesto njihova boravka.





Exhibition view: "Toolkit for a Joint Action",
Nova Gallery, Zagreb, Croatia, 2014 / Izložbeni
postav: "Početnica zajedničkog djelovanja",
Galerija Nova, Zagreb, Hrvatska, 2014.



Pula
Split
Slavonski Brod
Zadar



Exhibition view /
Izložbeni postav:
Osage Gallery, Hong
Kong, 2015.
**Design of the spatial
unit and portable
glossary /**
Oblikovanje prostorne
jedinice i prenosivog
pojmovnika: Kieun
Kim

Promatrajući zgradu i park kao strukturiranu zajednicu, u kojoj svatko pridonosi na neki način, umjetnica je metodom video-intervjua istraživala oblike prostornih i društvenih intervencija stanara kao oblike otklona od svakodnevice. U završnoj je fazi organizirala nagradno predstavljanje tih aktivnosti. Stanari su između sebe izabrali tri najzanimljivija i najkreativnija modela sudjelovanja u zajednici: prikupljanje i održavanje folklorne i etnozbirke; organiziranje pomoći starijim ljudima u susjedstvu i zajednički izgrađeno bočalište.

Conquering and Constructing the Common, Muzej suvremene umjetnosti u Mexico Cityju – MUAC, 2013./2014.

Modul istražuje organiziranje svakodnevice u siromašnim zajednicama s rubnih dijelova Mexico Cityja. U zemlji s izrazito diferenciranim stanovništvom i nefunkcionalnim državnim sustavom, one funkcioniraju isključivo zahvaljujući oblicima samoorganizacije kojima kompenziraju manjkavost i disfunkcionalnost institucionalnih struktura. Materijale nastale iz njezina terenskog

istraživanja tih zajednica umjetnica postavlja u Muzej suvremene umjetnosti kao videoinstalaciju, izmještajući ih, na taj način, s periferije u centar. Isto tako, poziva pripadnike samoorganizirajućih zajednica da govore o primjerima svoje prakse, organizira radionice, poziva stručnjake, studente i druge goste. Pritom se ne radi o jednosmjernom prodoru u zabranjenu zonu, niti samo o otvaranju prostora vidljivosti depriviranih, već o reverzibilnoj translokaciji, interferenciji društvenih polja. Centar, naime, koji uključuje muzej i muzejsku publiku, zazire od rubnih siromašnih zajednica koje ne poznaje, u koje ne zalazi, o kojima stvara mišljenje zasnovano na lošim vijestima i strahu. Ako je zazorno ono što uznemiruje dominantni sistem znanja i interesa, a Andreja Kulunčić razotkriva zazorni prostor kao kreativni prostor solidarnosti, borbe za bolji život zajednice i invencije, onda ona osnažujuće djeluje na oba sistema. Svjesna da se nalazi na pozitivnom polu moći, koristi privilegiranu poziciju bijele europske umjetnice da bude transfer potlačenim glasovima. Uvlačeći siromašne zajednice u sustav, kreira paradoksalnu situaciju: podriva sustav jer pokazuje one koji su njime obespravljeni i

konsolidira ga jer "umanjuje grešku", nudeći sustavu mogućnost da se restrukturira s obzirom na percepciju odnosa u zajednici.

Prostor Muzeja MUAC za trajanja je izložbe postao kreativna zona učenja, kritičkih refleksija, međusobnog osnaživanja te konkretnih inicijativa i suradnji zajednica i pojedinaca iz rubnih i iz dominantnih kulturnih područja Mexico Cityja.

Početnica zajedničkog djelovanja Početi najbolje što se može, Što, kako i za koga / WHW

Treći modul *Kreativnih strategija je Početnica zajedničkog djelovanja*, koji je inicijalno okupio nekoliko aktivističkih grupa: Direktna demokracija u školi, Novi sindikat, BRID, Ženska fronta, FEM Fronta, ZMAG i Pravo na grad. S idejom stvaranja platforme za razvoj edukacije, napose zatvorenih i udaljenih zajednica, kritičkog promišljanja i aktivnog sudjelovanja u politici i kulturnom okruženju, zajedno su osmislili diskurzivne materijale za *Početicu*, pokrivajući osnovne pojmove iz svojih područja koja ujedno predstavljaju okvir građanske osviještenosti: sindikali-

zam, direktna demokracija, feminizam, praktična teologija, održivo življenje, pravo na grad i angažirana umjetnost. Materijal također uključuje popis referentne literature, kartu svijeta primjera društvenih promjena i arhivu radničkih borbi, a zajedno s prethodnim modulima dostupan je, i stalno se nadopunjuje, na web stranici www.pocetnica.org. Ona je, pak, opredmećena, odnosno fizički ostvarena u interaktivnom namještaju, prostornoj modularnoj jedinici, kreiranoj kao svojevrsni *toolkit* koji se, za potrebe edukacije, prenosi na različite lokacije. Predvođena grupom Direktna demokracija u školi, *Početnica* je gostovala u hrvatskim gradovima s ciljem edukacije, informiranja, osvještavanja, otvaranja dijaloga i aktiviranja publike, ponajprije srednjoškolaca kojima je namijenjena.

Ulazeći projektima jednako u galerijske i negalerijske prostore, tretirajući umjetnost kao alat za prijenos znanja, neformalnu edukaciju te kao medij u kreiranju strategija koje mogu odgovoriti na konkretne situacije i stanja u društvu, Andreja Kulunčić svjesno udaljuje umjetnost od početnog elitizma, pri čemu ključnu ulogu imaju taktike korištenja infrastrukture umjetničkog sustava.

EQUALS - for the acceptance of diversity

ISTE – za prihvaćanje različitosti

intervention in public space /
intervencija u javnom prostoru

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Poster production /
Produkcija plakata:
EQUALS Collective
(initiated and led by
Andreja Kulunčić; the
other members wish to
remain anonymous) /
Kolektiv ISTE (inicirala i
vodi Andreja Kulunčić,
ostale članice žele zadržati
anonimnost). Photos /
Fotografije: Ivan Posavec /
Design / Dizajn: Dejan
Dragosavac – Ruta /
Documentation /
Dokumentacija: Ivo
Martinović. MAPA, Zagreb,
2017.

Animated film / Animirani
film:
Authors of the concept
and screenwriters:
EQUALS Collective
(initiated and led by
Andreja Kulunčić; the
other members wish to
remain anonymous) /
Autorice koncepta i
scenaristice: kolektiv ISTE
(inicirala i vodi Andreja
Kulunčić, ostale članice
žele zadržati anonimnost).
Director and animation /
Režija i animacija: Vedran
Štefan. Editing / Montaža:
Maida Srabović. Sound
Design and Mix / Dizajn
zvuka i mix: Ivan Mihoci.
Music / Glazba: Žen "Slava
Raškaj". According to the
video template of the
EQUALS Collective /
Prema video predlošku
kolektiva ISTE. Producer /
Producent: NGO Mapa,
Zagreb, 2017

EQUALS is a name under which a group of women of different minority identities operate. Initially gathered together at the invitation of Andreja Kulunčić, who is also a member of the collective, through a series of workshop meetings, they identified the basic problems they meet at everyday and institutional levels, the result of discriminatory forms of behaviour and discriminatory legislation: from fear of passing through certain parts of the city because of their skin colour or markers of their religion (the hijab for example), unease at using their own language (Arabic), the impossibility of adopting children in a same-sex union or being granted asylum. Together they thought up a public campaign in which they speak in the first person about these problems. At the moment when they are enunciated in public, in an animated video shared on social networks or in posters in city lights and adverts in the papers, or wittily transposed into a tourist guide with certain zones marked as dangerous for foreigners, they cease to be the problems of a given person or group of people, being seen, rather, as symptoms of collective identities.

The theoretically grounded campaign draws on the thesis of the Arjun Appadurai's fear of

small numbers. At a time of social crisis, the growth of

Posters in the city of
Zagreb, 2017 / Plakati
u Zagrebu, 2017.



I DON'T WANT people to feel uncomfortable because of me, or to turn their heads away.

I DON'T WANT my children to be ashamed of speaking Arabic on the street, on the tram.

I WANT people to see me as any other human being, not merely as a member of the Roma community.

I DON'T WANT to constantly avoid certain parts of town because of racist attacks.

I WANT to adopt a child with my female partner.



uncertainty and poverty, the weakening of national states in the face of economic globalisation and increased migrations, national states are consolidating with the idea of soil, the imagination of the whole and homogeneity of the community. In such a conjunction, the dominant entity perceives minority groups, which with their different identities and mixed statuses corrode the unity of the collective identity, as a collective alien. This unifying configuration of identity becomes a threat to an imaginary homogeneity, national economic strength and cultural coherence. Outlying identities (in this case a Roma woman, a Muslim woman, a lesbian, a black woman and a female asylum seeker from Syria) become the object of intolerance, and the body that inscribes otherness into the social structure is the target of violence that changes its varieties depending on the identity determination of the threatened body.

Publicly addressing their fellow citizens via the social networks and adverts, women of the EQUALS collective, who since they are women over the age of forty and have in additional minority identities doubly refract otherness, inscribe their bodies into public space, giving the message that they will not accept the tyranny of the statistical construct and that in the city that they think their own they want to live without fear or humiliation. Andreja Kulunčić among them represents the normative identity and the intersection threshold for their passage into the system. Making use of the benefits of her status, she transmits to them artistic resources, tools for self-articulation, deliberately withdrawing herself from authorship and dislocating art from the elite domain of the privileged.

"ISTE" je naziv pod kojim djeluje grupa žena različitih manjinskih identiteta. Inicijalno okupljene na poziv Andreje Kulunčić, koja je također članica kolektiva, one su nizom radioničkih sastanaka detektirale osnovne probleme s kojima se susreću na svakodnevnoj i institucionalnoj razini, a koji su rezultat diskriminirajućih oblika ponašanja i diskriminirajuće legislative: od straha od prolazaka određenim dijelovima grada zbog boje kože ili vjerskih obilježja (hidžab), nelagode zbog uporabe vlastitog jezika (arapski), do nemogućnosti usvajanja djeteta u istospolnoj zajednici ili dobivanja azila. Zajednički osmišljavaju javnu kampanju u kojoj govore iz prvoga lica o tim problemima. U trenutku kada su izgovoreni javno, u animiranom videu djeljenom na društvenim mrežama ili plakatima u city light boksovima i oglasima u novinama, ili, pak, duhovito pretočenih u turistički vodič s markiranim zonama opasnim za strance, oni prestaju biti problemi određene osobe ili skupine ljudi, već se očituju kao simptomi kolektivnih identiteta.

Teorijsko utemeljenje kampanje leži u tezi o strahu od malih brojeva Arjuna Appaduraja. U vremenu društvene krize, rasta siromaštva i neizvjesnosti, slabljenja nacionalnih država pred ekonomskom globalizacijom te pojačanih migracija, nacionalne se države konsolidiraju ideologijom tla, umišljajem o cjelini i homogenosti zajednice. U takvoj konstelaciji, dominantni entitet percipira manjinske grupe, koje drukčijim identitetima i mješovitim statusima nagrizaju jedinstvo kolektivnog identiteta, kao kolektivnog stranca. Ta objedinjujuća identitetska konfiguracija postaje prijetnja zamišljenoj homogenosti, nacionalnoj ekonomskoj snazi i kulturnoj koherenciji. Identiteti izmaknuti od norme (u ovom slučaju Romkinja, muslimanka, lezbijka, crnkinja, tražiteljica azila iz Sirije), postaju objekt netrpeljivosti, a tijelo koje upisuje drugost u društvenu strukturu, meta nasilja koje će mijenjati varijetete ovisno o identitetskom određenju ugrožena tijela.

Javno se obraćajući svojim sugrađanima putem socijalnih mreža i oglasa, žene kolektiva ISTE, koje budući da su žene iznad četrdesete godine života i k tome manjinski identiteti, najmanje dvostruko prelamaju drugost, upisuju svoje tijelo u javni prostor poručujući da ne žele pristati na tiraniju statističkoga konstrukta te da u gradu, koji smatraju svojim, žele živjeti bez straha i

poniženja. Andreja Kulunčić među njima predstavlja normativni identitet i intersekcijski prag za njihov prolazak u sustav. Koristeći statusne benefite, prosljeđuje im umjetničke resurse kao alate za samoartikuliranje, svjesno se povlačeći iz autorstva i izmještajući umjetnost iz elitne domene povlaštenih.



Animation stills /
Kadrovi iz animacija

Performing the Exhibition: ART-ACT-BOX

Izvedba izložbe: ART-ACT-BOX

interactive contemporary dance performance & exhibition /
interaktivna plesna izvedba & izložba

Performing the Museum, Museum of Contemporary Art, Zagreb; Museum of Contemporary Art of Vojvodina, Novi Sad; Koroška Fine Arts Gallery, Slovenj Gradec; Antoni Tàpies Foundation, Barcelona.

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The project ART-ACT-BOX has been conceived in 2016 by visual artist Andreja Kulunčić as part of the project "Performing the Museum" by curator Jasna Jakšić (Zagreb Museum of Contemporary Art) and partnering museums, Koroška Gallery of Fine Arts (Slovenj Gradec), Museum of Contemporary Art of Vojvodina (Novi Sad), and Fundació Antoni Tàpies (Barcelona). In collaboration with the artist, the research of museum archives for project purposes was conducted by Tihana Puc and Bella Rupena, the choreography for the performance was developed by Zrinka Užbinec, while Dejan Dragosavac-Ruta designed the box and the materials. The performances were presented by the following dance artists: Zrinka Užbinec in Zagreb, Ana Kreitmeyer in Novi Sad, Maja Kalafatić in Slovenj Gradec, and Mar Medina in Barcelona. 2017 saw the continuation of the production and implementation through the upgrade of the performative segment, with Martina Kontošić as project coordinator, and produced by MAPA Association. The performances have been presented in Zagreb, Čakovec, Šibenik, Pazin; the exhibition has been held in the space of Žitnjak Ateliers.

Projekt ART-ACT-BOX je koncipiran 2016. godine od strane vizualne umjetnice Andreje Kulunčić u sklopu projekta *Performing the Museum* kustosice Jasne Jakšić (MSU Zagreb), i partnerskih muzeja Koroška galerija likovnih umetnosti (Slovenj Gradec), Muzej savremene umetnosti Vojvodine (Novi Sad) i Fundació Antoni Tàpies (Barcelona). U suradnji s autoricom, istraživanje muzejskih arhiva za potrebe projekta radile su Tihana Puc i Bella Rupena, koreografiju za izvedbu je razvila Zrinka Užbinec te dizajn kutije i materijala Dejan Dragosavac-Ruta. Izvedbe su izvodile plesne umjetnice, u Zagrebu Zrinka Užbinec, u Novom Sadu Ana Kreitmeyer, u Slovenj Gradecu Maja Kalafatić, u Barceloni Mar Medina. Produkcija MSU Zagreb i MAPA. 2017. godine se nastavlja produkcija i provedba kroz nadogradnju performativnog dijela. Izvedbe se realiziraju u Zagrebu, Čakovcu, Šibeniku, Pazinu, te izložba u prostoru Ateljea Žitnjak. Koordinatorica projekta u 2017. je Martina Kontošić. Produkcija MAPA, Zagreb.

Having been invited to take part in the cooperative project *Performing the Museum* put on by the Museum of Contemporary Art in Zagreb, the Museum of Contemporary Art in Novi Sad, the Fine Arts Gallery in Slovenj Gradec and the Antoni Tàpies Foundation in Barcelona, making use of works from their holdings as material, Andreja Kulunčić directly refers to the title theme, problematising artistic methods of communicating with the audience and, indirectly, institutional and non-institutional presentation practices as strategic decisions in the transfer of knowledge and the emancipatory potentials of art.

Collaborating with the contemporary dance performer Zrinka Užbinec, she devised a discursive dance performance in which, with the help of objects from the ART-ACT-BOX; a box which she created for this project, rephrasing works of the artistic groups TOK, the Group of Six Authors, KOD, Bosch + Bosch, Art&Language and the artists Pino Poggio, Bogdanka Poznanović and Lygia Clark. These are artists who in the 1960s and 1970s, giving up on the idea of the object, making use of cheap and non-artistic materials, addressing an accidental audience and working in extra-artistic contexts, implemented a conceptual turn in art, critically referring to art and social systems. In *Performing the Exhibition: ART-ACT-BOX*, the dance, in a chore-



ography based on the research of the conceptual practices of the 60s and 70s, and particularly of the selected artists, with body, movement and text acquainted the audience with the artistic intentions, principles and strategies, drawing it into the performance. Reconstructing one strategy after another, one work after another, the dancer and audience together "set up the exhibition". The settled roles are reversed; the performance ends at the moment when the "exhibition has been set up"; the process of the performance is also, at the same time, its product; the audience that takes part in the creative process of the origin of the exhibition, does away with itself, since after the set-up of the exhibition, its role is over. The performances take place in collaboration with a broadly defined audience and in and in places not usually thought of as artistic: in libraries, schools, local communities, culture centres, retirement homes and a psychiatric hospital. Key aspects of the artistic practices of the 1960s and 1970s, now historical and enshrined in museums, body, text, movement, space, public space, are transposed into and activated in contemporaneity through an entirely different medium, the art of the dance, and the artistic methods cited are offered to the audience as creative tools for the activation of their own everyday lives and social engagements.

The concept, however, becomes more complex upon returning to the gallery situation. This time, Andreja Kulunčić and Zrinka Užbinec jointly dissect their own work by using it as artistic material in the new performance, whereby they do not use the works from the museum anymore, but rather the dance choreography they previously used to convey them.

The new work, *Analysis of the Dance Material of the ART-ACT-BOX Project: Žitnjak Ateliers*, serves both authors as an entrance into the zone of experiment. From the perspective of own fields of expertise, they question the possibilities of dance in museums and galleries and the points of their convergences, by grasping – now from another angle – the subject of "performing the museum", as well as the experimental thought of the authors cited earlier. Neither of them, however, is in a safe zone anymore. The new collaboration simultaneously builds, demolishes, and changes the framework of the unknown. Both authors put their codes to the test, they question and seek to breach own practices within the newly-created field.



Pozvana da sudjeluje u suradničkom projektu *Performing the Museum* Muzeja suvremene umjetnosti u Zagrebu i Novom Sadu, Koroške galerije likovnih umjetnosti u Slovenj Gradecu te Fundacije Antoni Tàpies u Barceloni, koristeći pritom kao materijal radove iz njihovih fundusa, Andreja Kulunčić izravno se referira na naslovnu temu, problematizirajući umjetničke metode komunikacije s publikom te, posredno, institucionalne i neinstitucionalne prezentacijske prakse kao strateške odluke u prenošenju znanja i emancipatorskih potencijala umjetnosti.

U suradnji s plesačicom suvremenoga plesa Zrinkom Užbinec osmišljava diskurzivno plesnu izvedbu pri kojoj, uz pomoć predmeta iz kutije ART-ACT-BOX koju kreira za ovaj projekt, parafrizira radove umjetničkih grupa TOK, šestorice autora, KOD, Bosch+Bosch, Art&Language te umjetnika Pina Poggia, Bogdanke Poznanović i Lygie Clark. Radi se o umjetnicima koji su 1960-ih i 1970-ih godina, napustivši ideju o objektu, koristeći jeftine neumjetničke materijale, obračavajući se slučajnoj publici i djelujući u izvanumjetničkom kontekstu, izvršili konceptualni obrat u umjetnosti, kritički se osvrćući na umjetnost i društvene sisteme.

U *Izvedbi izložbe: ART-ACT-BOX* plesačica, u koreografiji koja se temelji na istraživanju konceptualnih praksi 1960-ih i 1970-ih, a napose odabranih umjetnika, tijelom, pokretom i tekstom upoznaje publiku

s umjetničkim namjerama, principima i strategijama, uvlačeći je u izvedbu. Rekonstruirajući jednu po jednu strategiju, jedan po jedan rad, plesačica i publika zajedno "postavljaju izložbu". Ustaljene se uloge obrću: performans završava u trenutku kada je "izložba postavljena"; proces izvedbe istodobno je njezin produkt, a publika, koja sudjeluje u kreativnom procesu nastanka izložbe, samu sebe dokida, budući da nakon postavljanja izložbe prestaje njezina uloga. Izvedbe se odvijaju u suradnji sa široko profiliranom publikom i u izvanumjetničkim prostorima: knjižnicama, školama, mjesnim zajednicama, kulturnim centrima, staračkim domovima i psihijatrijskoj bolnici. Pritom se ključni aspekti, sada već historiziranih i muzealiziranih umjetničkih praksi iz 1960-ih i 1970-ih godina – tijelo, tekst, pokret, prostor, javni prostor, transponiraju i aktiviraju u suvremenost kroz sasvim drugi medij – plesnu umjetnost, a citirane umjetničke metode nude se publici kao kreativni alati za aktivaciju vlastite svakodnevice i društveni angažman.

Rad se usložnjava pri povratku u galerijsku situaciju. Ovaj put Andreja Kulunčić i Zrinka Užbinec zajedno seciraju vlastiti rad koristeći ga kao umjetnički materijal u novoj izvedbi. Pritom se ne služe više radovima iz muzeja već plesnom koreografijom kojom su ih prethodno posredovale.

Novi rad *Analiza plesnog materijala projekta ART-ACT-BOX: Ateljei Žitnjak* ulazak je u zonu eksperimenta za obje autorice. Iz perspektive vlastitih područja, one propituju mogućnosti plesa u muzejima i galerijama i točke njihovih konvergencija, dohvaćajući, sada iz drugog kuta, temu "performing museum", kao i eksperimentalnu misao ranije citiranih autora. Nova kolaboracija istovremeno gradi, ruši i mijenja okvire poznatoga. Obje autorice podastiru svoje kodove na kušnju, propituju i traže proboje vlastite prakse unutar novostvorenoga polja eksperimenta.





The decision to expand the book *Andreja Kulunčić: Art for Social Changes* with works that have come into being or have developed since the first edition started up a debate, not only in the direction of additional analytical considerations and the positioning of the new works vis-à-vis their predecessors, with respect to their points of contact, overlaps and divergences, but also in the direction of wider discursive interrogations. For example, the question of how to fit the new works into the existing critical and analytical structure raises the issue of the flexibility, resistance and permeability of the analytical discourse set up, as well as introducing new theoretical perspectives and keynotes. It draws in, on the already ramified map of the author's artistic practice, additional junctures and new overlaps in the disciplinary network, broadens the field of reference and the communication media.

A new chapter, dedicated to four works – *Creative Strategies*, *Vrapče Pillows*, *ART-ACT-BOX* and *EQUALS* takes up where the first edition of the book left off, as a kind of postscript, a text that while paying due respect to what was said earlier wants to say something else. Strictly speaking, the word is not used quite correctly, for the form postscript implies some previously rounded and finished letter. But the work of Andreja Kulunčić is not closed system. It is a letter that is constantly being written out again and filled with meanings established from differing disciplinary fields. Even when the author completes a work, it goes on with its multifarious dialogue, like, for example, *Distributive Justice*, *Closed Reality* – *Embryo*, some

segments of *Creative Strategies* or *Performing the Exhibition: ART-ACT-BOX*.

Then again, the new works can be comprehended in the light of analytical considerations and determinations that are provided by *The Poetics of Social Changes* with this postscript

limning their specific features, but also certainly being able to open up doors that were invisible or closed during previous reviews.

Technically, the text and its appendix segment the work of Andreja Kulunčić chronologically, yet they should also be seen spatially and synchronically. Like her art practice, in their diverse performative and discursive forms, they too are inscribed into a complex cartography, divided by permeable borders, of widely dispersed socially engaged practices that afford the tools for social activity.

Performance

The work *Performing the Exhibition: ART-ACT-BOX* speciously at least stands out from the other works by this artist. But the discursive and performative game that takes up, in the choreography of contemporary dancer Zrinka Užbinec, the theme of conceptual art practice from the holdings of four museums, derives from the same logic from which the big works of this artist also developed, works like *Distributive Justice* and *Creative Strategies*. Although, provisionally speaking, quite small and untypical of the author, this work marks an important connection within her oeuvre and like a bridge links practices of engaged art that are temporally and geographi-

cally distant. Apart from this, it introduces the concepts of *performance* and *body* into the discourse about this artist's oeuvre. The concept of *performance* is not connected to any particular artistic form, rather it describes a paradigm through which to comprehend things. It signifies the production of reality and takes for granted contingency, interaction, transformation, a system of interaction... The dancer's performance is called *Performing the Exhibition*, but this performance is symbolic. What is actually performed is artistic declarations, models of transgressing norms, the production of new paradigms. By performing, the dancer produces and performs knowledge about it. A backward glance shows us the kinship with the artist's other works, in which different symbolic forms, disciplinary paradigms and models of knowledge, via different performative acts and constructed situations (a social laboratory) take part in the production of new paradigms.

By emphasising the metatextual levels of this work I would like to support the hypothesis, to be developed during the essay, that the socially engaged projects of Andreja Kulunčić, in their parallel layer, even if this is not the artist's intention, show the contradictoriness of the social functioning of art. While on the one hand the artistic interventions, standing in for the inadequate functioning of politics, are capable of making social advances, the art system, often too enclosed, will tend to reproduce the hegemonic structure of politics, following the same agenda. In so doing, it nullifies the function of art to transform. Working from the edge of the system, then, is the artist's strategic choice, for only that kind of activity can evade the control of the system and dislodge its firm boundaries.

Inscription of the body into public space

Within the concept of performativeness that derives from Austin's theory of speech acts, later theoretical visions have focused on the body that in its particular materiality, just like identity, is constituted by a performative act, with actions and gestures, or by the social

constellation that produce it. I mention this in order to draw attention to the close link between body, identity and performance and, making use of this context, to the importance of public space in the construction or deconstruction of representations of identity.

The body is produced in discourse, say champions of the concept of culture as text. To exist, it must be expressed. But 500 pounds a year and a room of one's own⁰¹ is an area that was won long ago. Female suffrage is standardised, migrant quotas are fixed, statistical lists are orderly, the labour market is free, society is democratic and politically correct. But culture still cuts her out. The minority body is subordinated and brutally exposed to the violence stemming from the dominant position. These are the problems that are defined by the collective EQUALS. If we compare this work with others in which Andreja Kulunčić works with minority groups, for example with migratory workers in *Bosnians Out!* and *1 CHF = 1 VOICE*, with the impoverished communities of Mexico City, psychiatric patients in *Vrapče Pillows* or with women in *index.woman*, we shall see that only by being positioned in the public space of the dominant culture – the street, museum or gallery, or the virtual, heterogeneous space of the social networks – is the political subjectivation of the minority body achieved. It is a matter, then, of performing the body. It is positioned, it is established in a relationship, it is inscribed into space and becomes a free body the movement and gestures of which can escape control, as in laughter (we recall Hélène Cixous), or a movement of desire⁰². It can doubly endanger dominant society: by breaking down the borders that society has imposed upon it, and its closed system. And so the minority body, which is liminal, since it belongs to two systems, is subversive, for it transgresses boundaries and weakens their cement. By being inscribed in public space, it ceases to be just a place of difference in relation to which the dominant society is defined but, putting before it an ethical demand, becomes a potential corrective of it.

01 Alluding to one of the early feminist texts, the Virginia Woolf text "A room of one's own", in which she speaks of the necessity of financial and personal independence as preconditions for female artistic expression.

02 Usp. Zlatar, Andrea, *Tekst, tijelo, trauma*, Naklada Ljevak, Zagreb 2004.

Provocation of the institutional margin

As if they ring out in the resonance of the repetitions of the words “no, no, no, no” of Annie Le Brun,⁰³ which so well describes the passion of both of these female artists, the works *Vrapče Pillows*, *Performing the Exhibition: ART-ACT-BOX* and *EQUALS* as well as segments of the projects *Creative Strategies*, *Conquering and Constructing the Common* and *Toolkit for a Joint Action* mirror the artist's refusal to be a subaltern. In two ways. First of all through artistic activity – creating and activating forms of informal education and advocating for disenfranchised and minority identities – and then by self-positioning in the system of art. Repelled by the centres of power in the system that, involving a fair degree of givenness and dependence, reproduces the neoliberal agenda, Andreja Kulunčić, in spite of a career in art that is quite considerable, or perhaps because of it, works from the institutional margins.

Except for the Mexican segment of *Creative Strategies* and the performance *ART-ACT-BOX*, which she put on in the framework of museum projects, she has initiated or completed her other works as productions of her own. Independently of this, these are projects that are balanced on the intersections of disciplinary fields, blurring the boundaries among them, ultimately being resolved by concrete contributions in the field of not-art. If she does put some of them on in a museum or gallery, like *Creative Strategies* and *Vrapče Pillows*, then this is a part of the artistic strategy, of using the institution for the transfer of marginalised identities into the dominant cultural space.

Andreja Kulunčić is aware of what she has going for her. The status of female white artist from Europe, with an outstanding CV in the art system, confers on her the ability through the medium of exhibition or artistic work to subvert the prevailing dispositive. “The dispositives in disciplinary society”, explains Agamben, “through a series of practices and discourses, knowledges and exercises, aim at the creation of obedient but free bodies that acquire their subjective identity and freedom in the actual pro-

cess of their own enslavement. A dispositive is, then, above all a kind of machine that produces subjectivation and only like this is a management machine”.⁰⁴ Subversion of the dispositives, then, implies processes of re-subjectivation, and since this is a matter of a conditioned configuration, then all who are caught up in it go through re-subjectivation. And positions of power are in the process shaken and overturned. To prompt change means, then, to threaten one's own position. This is not an easy decision to take and this is the reason when many engaged artistic projects are not in fact that, representing, more often than their politicalness, their political image. Between representation and change, however, Andreja Kulunčić chooses change, aware that it is possible only on the margins of the system.

I shall argue that this negotiation from the margins is more than the author's strategic withdrawal into the shadows; in fact, it fundamentally characterises her artistic practice.

Let us begin with the assumption of art as a separate social system that secures for each element of it the quality of exclusiveness and particularity. Different systems, however, political, economic, artistic, educational and others, impinge on each other, overlap, interfere, taking aesthetic and communicational forms from each other. In this interference, art, particularly engaged art, is in the constant tension of the policies immanent to it: affirmation of its own separateness inside society and alignment, even disappearance, in everyday life.⁰⁵

But in the works that we are considering, extension over both fields is constitutive. It is both artistic process and product. Temporarily occupying a museum, for example, is an artistic procedure that enables the marginalised, impoverished communities of Mexico City to become visible and to move into the dominant culture while the aesthetic and ethical cultural framework the artistic work is established. The simultaneous embedding of the work in two systems and the transformation process that the actors and the public undergo give it the character of the liminal. But this is a source of unease in both systems. If dichotomies are an instrument for describing

the world, and hence the regulations of our working and behaving, then knocking them down “means not only the destabilisation of the perception of the world self-perception and perception from outside, but also the undermining of the rules and norms that govern our behaviour”.⁰⁶ This leads to change in both systems.

Now it remains to analyse the levels in what is said. On the one hand, it is a matter of liminality at the level of artistic politics, at the other of the art work. I shall stick to the first, for something has already been said of the second. While art is balanced between aesthetic paradigms, one of which comes close to everyday life and in its radical form does away with it there, the other retains its autonomy and exceptionality, the art system takes over the hegemonic model of the political and economic system, being founded on a clearly placed norms and rules. Breaches from a second system jeopardise its border, which is anyway fragile, for the systems constantly overlap, forming a heterogeneous field of reality. The question posed, which Rancière speaks of, is not aesthetic transformation, passage from the artistic field to the political for each of them has its own aesthetics, but how to find a place for mutual understanding. It is this question that Andrea Kulunčić indefatigably and successfully answers.

⁰³ The quotation from Annie Le Brun with which the introduction to the first edition of *Andreja Kulunčić: Art for Social Changes* ends.

⁰⁴ <http://pescanik.net/sto-je-dispozitiv/> [tr. from Croatian]

⁰⁵ Rancière, J. *Aesthetics and Its Discontents*.

⁰⁶ Fischer-Lichte, E. *Estetika performativne umjetnosti*. Sarajevo

Odluka da se knjiga Andreja Kulunčić: *Umjetnost za društvene promjene* proširi radovima koji su nastali, odnosno, razvili se nakon njezina prva izdanja, otvorila je raspravu, ne samo u smjeru dodatnih analitičkih promišljanja i pozicioniranja novih radova u odnosu na prethodne, s obzirom na njihove dodirne točke, preklapanja i odstupanja, već i u smjeru širih diskurzivnih propitivanja. Primjerice, pitanje na koji način uklopiti nove radove u postojeću kritičko-analitičku strukturu propituje fleksibilnost, rezistentnost i propusnost uspostavljenog analitičkog diskursa, ali uvodi i nove teorijske perspektive i težišta. Na već razgranatoj karti autoričine umjetničke prakse, ono pokreće ucrtavanje dodatnih čvorišta, kao i novih preklapanja unutar disciplinarnih mreža, širenje referentnog polja i medija komunikacije.

Novo poglavlje, posvećeno četirima radovima *Kreativne strategije*, *Vrapčanski jastuci*, *ART-ACT-BOX* i *ISTE*, nastavlja se na prvo izdanje knjige kao svojevrsni *post scriptum*. tj. kao tekst koji uvažava prethodno rečeno, ali bi htio još nešto reći. Rječnički to nije sasvim ispravno, jer dodatak u obliku *post scriptuma* podrazumijeva prethodno zaokruženo i završeno pismo. Rad Andreje Kulunčić, međutim, nije zatvoreni sustav. To je pismo koje se stalno iznova ispisuje i puni značenjima uspostavljenim s različitim disciplinarnih polja. Čak i onda kada autorica "dovrši" rad, on nastavlja svoj mnogostruki dijalog, poput, primjerice, *Distributivne pravde*, *Zatvorene zbilje* – *embrio* nekih segmenata *Kreativnih strategija* ili *Izvedbe izložbe: ART-ACT-BOX* itd.

Nadalje, novi su radovi sagledivi u svjetlu analitičkih promišljanja i određenja koje nudi tekst (*Po)etika društvenih promjena*, a *post scriptum* ocrtava njihove

specifičnosti, no zasigurno može otvoriti neka vrata koja su za prethodna razmišljanja bila nevidljiva ili pritvorena.

Tehnički, tekst i njegov dodatak kronološki segmentiraju rad Andreje Kulunčić, no valja ih sagledavati prostorno i sinkronijski. Kao i njezina umjetnička praksa u svojim različitim, izvedbenim i diskurzivnim oblicima, i oni se upisuju u složenu i, poroznim granicama razdijeljenu, kartografiju disperzivno rasprostranjenih društveno angažiranih praksi, odakle nude alate za društveno djelovanje.

Izvedba

Rad *Izvedba izložbe: ART-ACT-BOX* naoko se izdvaja od ostalih autoričinih radova. No diskurzivno-performativna igra koja, u koreografiji plesačice suvremenoga plesa Zrinke Užbinec, tematizira konceptualne umjetničke prakse iz fundusa četiriju muzeja, proizlazi iz iste logike iz koje su se razvili i veliki autoričini radovi poput *Distributivne pravde* ili *Kreativnih strategija*. Iako, uvjetno rečeno, mali i za autoricu netipičan, ovaj rad markira važnu sponu unutar njezina opusa i kao most povezuje vremenski i geografski udaljene prakse angažiranih umjetnosti. Osim toga, u diskurs o umjetničnu radu uvodi koncepte *izvedbe* i *tijela*. Pojam *izvedbe*, pritom, nije vezan za specifičnu umjetničku formu koliko opisuje paradigmu spoznavanja stvari. On označava proizvodnju zbiljnosti i podrazumijeva događajnost, interakciju, preobrazbu, sustav međudjelovanja... Plesačičin se performans naziva *Izvedba izložbe*, no ta je izvedba simbolična. Ono što se zapravo izvodi umjetnički su iskazi, modeli prekoračenja norme, odnosno proizvođenja novih paradigmi. Izvedbom plesačica (pro)izvodi/per-

formira znanje o tome. Pogled unatrag pokazat će nam srodnost s drugim autoričnim radovima u kojima različite simboličke forme, disciplinarni paradigme i modeli znanja, posredstvom različitih izvedbenih činova i konstruiranih situacija (društveni laboratorij), sudjeluju u proizvodnji novih paradigmi.

Naglašavanjem metatekstualne razine ovoga rada želim potkrijepiti pretpostavku, koju razvijam u daljnjem tekstu, da društveno angažirani projekti Andreje Kulunčić, u svom paralelnom sloju, iako to nije autoričina namjera, pokazuju proturječnosti društvenog funkcioniranja umjetnosti: dok su s jedne strane umjetničke intervencije, nadomještajući nedostatno političko funkcioniranje, sposobne izvršiti društvene pomake, umjetnički sistem, i prečesto zatvoren u sebe, obnavlja hegemonijsku političku strukturu, slijedeći istu agendu. Time doku da transformacijsku funkciju umjetnosti. Djelovanje s ruba sistema, stoga je umjetničina strateška odluka, jer jedino takvo djelovanje može izmaknuti njegovoj kontroli i može poljuljati njegove čvrste granice.

Upisivanje tijela u javni prostor

Unutar koncepta performativnosti, koji proizlazi iz Austinove teorije govornih činova, kasnije teorijske vizure fokusirale su se na *tijelo* koje se u svojoj posebnoj materijalnosti, isto kao i identitet, konstituira performativnim činom – radnjama i gestama, odnosno socijalnom konstelacijom, koje ga čine. To spominjem kako bih skrenula pozornost na usku vezu između tijela, identiteta i izvedbe te, koristeći se tim kontekstom, na važnost javnoga prostora u konstruiranju, odnosno dekonstruiranju reprezentacija identiteta.

Tijelo se ostvaruje u diskursu, kažu zagovornici koncepta kulture kao teksta. Da bi postojalo, ono se mora *izraziti*. No 500 funti godišnje i vlastita soba⁰¹, već je dugo osvojeno područje. Žensko pravo na glas je normirano, migrantske kvote su definirane, statistički popisi su uredni, tržište rada je slobodno, društvo je demokratsko i politički korektno. Ipak, kultura je i dalje isključiva. Manjinsko je tijelo podčinjeno i brutalno izloženo nasilju koje dolazi s dominantne pozicije. To su problemi koje definira kolektiv *ISTE*. Usporedimo li ovaj rad s drugima u kojima Andreja Kulunčić radi s manjinskim skupinama, primjerice s migrantskim rad-

nicima u *Bosanci van!* ili *1 FRANAK=1 GLAS*, siromašnim zajednicama Mexico Cityja, psihijatrijskim bolesnicima u *Vrapčanskim jastucima* ili ženama u *index.žene*, vidjet ćemo da se tek pozicioniranjem u javni prostor dominantne kulture - ulicu, muzej ili galeriju, ili virtualni heterogeni prostor socijalnih mreža – postiže politička subjektivacija manjinskoga tijela. Radi se, dakle, o izvođenju tijela. Ono se pozicionira, uspostavlja odnos, upisuje se u prostor te postaje slobodno tijelo kretnje i geste kojega mogu izmaknuti kontroli, poput smijeha (sjetimo se Hélène Cixous), ili pokreta žudnje.⁰² Ono može dvostruko ugroziti dominantno društvo: razbijanjem vlastitih granica koje mu je to društvo nametnulo, kao i njegova zatvorenog sustava. Stoga je manjinsko tijelo, koje je liminalno jer pripada dvama sustavima, subverzivno jer prekoračuje granice i slabi njihovo ljepilo. Upisivanjem u javni prostor, ono prestaje biti samo mjesto razlike u odnosu na koju se definira dominantno društvo i, postavljajući pred njega etički zahtjev, ono postaje njegov potencijalni korektiv.

Provociranje institucionalnoga ruba

Kao da odjekuju u rezonanciji ponavljanja riječi "ne, ne, ne, ne" Annie Le Brun⁰³, koje tako dobro opisuju strast obiju autorica, radovi *Vrapčanski jastuci*, *Izvedba izložbe: ART-ACT-BOX* i *ISTE* te segmenti projekta *Kreativne strategije*, *Conquering and Constructing the Common* i *Početnica zajedničkog djelovanja*, zrcale umjetničino nepristajanje na podčinjenost. I to dvostruko. Najprije umjetničkim djelovanjem – kreirajući i aktivirajući oblike neformalne edukacije te zalažući se za obespravljene i manjinske identitete – a potom samopozicioniranjem u sustavu umjetnosti. Zazirući, naime, od centara moći unutar sistema koji, uključujući popriličan stupanj zadanosti i zavisnosti, reproducira neoliberalnu agendu, Andreja Kulunčić, unatoč zamjetnoj umjetničkoj karijeri, ili baš zbog nje, djeluje s institucionalnoga ruba.

Izuzevši meksički segment *Kreativnih strategija* i *Izvedbe izložbe: ART-ACT-BOX*, što ih je ostvarila u okviru muzejskih projekata, ostale je radove pokrenula ili u potpunosti realizirala kao vlastite produkcije. Neovisno o tome, to su projekti koji balansiraju na sjecištu disciplinarnih polja, zamućujući njihove granice, a u konačnici se

01 Aluzija na jedan od početnih feminističkih tekstova, esej Virginie Woolf *Vlastita soba*, u kojemu autorica govori o nužnosti financijske i osobne neovisnosti kao preduvjetima ženskog umjetničkog izražavanja.

02 Usp. Zlatar, Andrea, *Tekst, tijelo, trauma*, Naklada Ljevak, Zagreb 2004.

03 Citat Annie Le Brun kojim završava uvodni tekst prvog izdanja knjige Andreja Kulunčić: *Umjetnost za društvene promjene*.

razrješavaju konkretnim doprinosima u polju ne-umjetnosti. Ako neke od njih i postavlja u muzej ili galeriju, poput *Kreativnih strategija* ili *Vrapčanskih jastuka*, onda je to dio umjetničke strategije: institucijom se koristi kao transferom marginaliziranih identiteta u dominantni kulturni prostor.

Andreja Kulunčić svjesna je svojih benefita. Status bijele umjetnice iz Europe, s izvrsnim referencama u umjetničkom sistemu, pridaje joj moć da kroz medij izložbe i umjetničkog rada subvertira postojeće dispozitive. "Dispozitivi u disciplinarnom društvu", tumači Agamben, "preko niza praksi i diskursa, znanja i vježbi, smjeraju na kreaciju pokornih, no slobodnih tijela koja pridobivaju svoj subjektni identitet i 'slobodu' u samom procesu vlastita podjarmljivanja. Dispozitiv je, dakle, prije svega neki stroj koji proizvodi subjektivacije i samo kao takav jest i stroj upravljanja."⁰⁴ Subvertiranje dispozitiva, dakle, podrazumijeva procese re-subjektivacije, a budući da se radi o uvjetovanoj konfiguraciji, onda svi koji su njome zahvaćeni prolaze kroz ponovnu subjektivaciju. Pritom se ljuljaju, pa i izvrću pozicije moći. Potaknuti promjenu, tako, znači ugroziti i vlastitu poziciju. To nije laka odluka i to je razlog što mnogi angažirani umjetnički projekti ustvari to nisu, što češće od svoje političnosti reprezentiraju svoju političku sliku. Između reprezentacije i promjene, međutim, Andreja Kulunčić bira promjenu, svjesna da je ona moguća samo na margini sustava.

Pokušat ću pokazati da je to pregovaranje s ruba, više od autoričina strateškog povlačenja u sjenu te da fundamentalno obilježava njezinu umjetničku praksu.

Počinimo s pretpostavkom o umjetnosti kao zasebnom društvenom sistemu koji svakom svom elementu priskrbuje kvalitetu ekskluzivnosti i partikularnosti. Različiti se sistemi, međutim – politički, ekonomski, umjetnički, edukacijski i drugi – dodiruju, preklapaju i interferiraju preuzimajući jedni od drugih estetske i komunikacijske oblike. U toj interferenciji, umjetnost je, a napose angažirana, u stalnoj tenziji njoj imanentnih politika: afirmacije vlastite izdvojenosti unutar društva i poravnanja, čak i iščeznuća, u svakodnevnom životu.⁰⁵

No u radovima koje razmatramo, protezanje preko oba polja je konstitutivno. Ono je umjetnički postupak i produkt. Privremeno zauzimanje muzeja, primjerice,

umjetnički je postupak koji omogućuje marginaliziranim siromašnim zajednicama Mexico Cityja vidljivost i prolaz u dominantnu kulturu, dok je, time uspostavljen, estetski i etički kulturni okvir umjetnički rad. Istodobno usidrenje rada u dva sistema i transformacijski proces koji doživljavaju akteri i publika, pridaje mu obilježje liminalnog. To je, pak, izvor nelagode u oba sistema. Naime, ako su dihotomije instrument za opisivanje svijeta, a time i regulativi našega djelovanja i ponašanja, njihovo rušenje "ne znači samo destabiliziranje percepcije svijeta, autopercepcije i percepcije onog stranog, nego i narušavanje pravila i normi koje vode naše ponašanje"⁰⁶. To vodi promjeni u oba sistema.

No sada treba raščlaniti razine unutar rečenoga. Naime, s jedne strane riječ je o liminalnosti na razini umjetničkih politika, a s druge umjetničkoga rada. Zadržat ću se na prvoj, jer je o drugoj već ponešto rečeno. Dok umjetnost balansira između estetskih paradigmi, od kojih je jedna približava svakodnevnom životu te u svojem radikalnom obliku ondje i dokida, a druga zadržava autonomnost i iznimnost, umjetnički sistem preuzima hegemonijski model političko-ekonomskog sistema, zasnivajući se na jasno postavljenim normama i pravilima. Proboji iz drugog sistema ugrožavaju njegovu granicu koja je ionako krhka jer se sistemi stalno preklapaju stvarajući heterogeno polje stvarnosti. Pitanje koje se postavlja, a o čemu govori Rancière nije estetska transformacija, prelazak iz umjetničkog polja u političko, jer svako od njih ima svoje estetike, već kako pronaći mjesta međusobnog razumijevanja. Na to pitanje Andreja Kulunčić neumorno i uspješno odgovara.

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- 06 Fischer-Lichte, Erika, *Estetika performativne umjetnosti*, Šahinpašić, Sarajevo–Zagreb 2009, str. 218

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Butler, Judith, *Neizvjesni život. Moć žalovanja i nasilja*, Centar za ženske studije – Fakultet političkih znanosti Sveučilišta u Zagrebu, Zagreb 2017.

Certeau, Michel de, *Invencija svakodnevice*, Naklada MD, Zagreb 2003.

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Manguel, Alberto, *Povijest čitanja*, Prometej, Zagreb 2001.

McKenzie, Jon, *Izvedi ili snosi posljedice. Od discipline do izvedbe*, CDU–Centar za dramsku umjetnost, Zagreb 2006.

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Puc, Tihana, *Izvedba izložbe: ART-ACT-BOX*, u: "Performing the Exhibition. Izvedba izložbe: ART-ACT-BOX", MAPA–Muzej suvremene umjetnosti, Zagreb 2016. – 2017.

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Vuković, Vesna, *Proizvodnja realacija kao umjetnički medij: o umjetničkoj praksi Andreje Kulunčić. "Frakcija"*, Akademija dramske umjetnosti: Centar za dramsku umjetnost, Zagreb 2011, 58–59, str. 94–107.

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Zlatar, Andrea, *Tekst, tijelo, trauma*, Naklada Ljevak, Zagreb 2004.

Andreja Kulunčić

Visual artist. Born in 1968. Studied sculpture, graduating in 1992 from the *Faculty of Applied Arts and Design* in Belgrade, Yugoslavia. From 1992 to 1994 studied at the *Hungarian Academy of Fine Arts* in Budapest. Since 2009 teaches at *Academy of Fine Arts* in Zagreb.

Her work has been featured in exhibitions such as *documenta11* in Kassel, *Manifesta4* in Frankfurt /Main, *8.Istanbul Biennial* (Turkey), *The American Effect* (Whitney Museum of American Art, New York), *Liverpool Biennial* (UK), *Day Labor* (MoMA PS1, New York) among others.

She has had artist-in-residence periods in *MUAC&SOMA* (Mexico City), *Art in General* (New York), *Walker Art Center* (Minneapolis), *Artspace* (Sydney), *10th Triennale-India* (Jaipur) and others.

Her art practice is based on the exploration of new models of sociability and communication situations, an interest for socially engaged themes, confrontation with different audiences, and collaboration on collective projects. She sets up her own interdisciplinary networks, seeing artistic work as a research, process of cooperation and self-organization. She often asks the audience actively to participate and "finish" the work.

SOLO SHOWS:

- 2018 Palazzo Clabassi, organized by Neo Associazione Culturale, Udine, Italy.
- 2017 Gallery AŽ, Zagreb, Croatia.
- 2017 Gallery gray(area, Island of Korčula, Croatia).
- 2016 School Gallery, Split, Croatia.
- 2015 Gallery Forum, Zagreb, Croatia.
- 2015 Gallery Filodrammatica, Rijeka, Croatia.
- 2014 Aksioma-Project Space, within the festival *City of Women*, Ljubljana, Slovenia.
- 2014 Gallery Nova, Zagreb, Croatia.
- 2014 Gallery "dr.Vinko Perčić", Subotica, Serbia.
- 2013 Museum MUAC (Museo Universitario Arte Contemporáneo), Mexico City, Mexico.
- 2013 Salon of the Museum of Contemporary Art Belgrade, Serbia.
- 2011 Museo D'Arte Contemporanea DonnaRegina, Napoli, Italy.
- 2010 Gallery grey(area, Island of Korčula, Croatia).
- 2008 Gallery Miroslav Kraljević, Zagreb, Croatia.
- 2008 Gallery Rigo, Novigrad, Croatia.
- 2006 Gallery Prozori, Zagreb, Croatia.
- 2006 Gallery Nova, Zagreb, Croatia.
- 2005 Art in General, New York, USA.
- 2003 Extended Media Gallery, Zagreb, Croatia.
- 2003 Art Centre Silkeborg Bad, Denmark.
- 2002 Artspace Visual Arts Centre. Sydney, Australia.
- 2001 Gallery Multimedia Cultural Center, Split, Croatia.
- 2000 Gallery Miroslav Kraljević, Zagreb, Croatia.
- 1996 Intermedia Arts. Minneapolis, USA.
- 1996 Gallery SC. Zagreb, Croatia.
- 1994 Gallery Tam Tam. Budapest, Hungary.
- 1994 Exhibition on the Academy of Fine Arts, Budapest, Hungary.
- 1994 Gallery Darat Al Funun, Abdul H. Shoman Foundation, Amman, Jordan.

GROUP SHOWS (since 2000)

- 2018 Museum of Contemporary Art, exhibition "I Am The Mouth", Zagreb, Croatia.
- 2018 Gallery KVOST, exhibition "Baywatch", Berlin, Germany.

- 2017 Museum of Contemporary Art Belgrade, exhibition "Sequences. Art of Yugoslavia and Serbia from the collection", Belgrade, Serbia.
- 2017 Gallery Framer Framed, exhibition "It Won't Be Long Now, Comrades!", Amsterdam, Holland.
- 2017 BIO25 – Biennial of Design, exhibition "Speculative – post-design practice or new utopia?", Ljubljana, Slovenia.
- 2017 Art Centre Silkeborg Bad, exhibition "Face and Identity", Denmark.
- 2017 Museum of Modern and Contemporary Art, exhibition "Between There and There: Anatomy of Temporary Migrations", Rijeka.
- 2016 Palazzo Morpurgo and Neo Associazione Culturale, exhibition "La fine del Nuovo", Udine, Italy.
- 2016 Museum of Fine Arts, exhibition "Speculative – post-design practice or new utopia?", Split.
- 2016 Museum of Contemporary Art Zagreb, Fundació Antoni Tàpies Barcelona, Museum of Modern and Contemporary Art Koroška Slovenj Gradec and Museum of Contemporary Art of Vojvodina Novi Sad within the project "Performing the Museum".
- 2016 XXI Triennale di Milano International, exhibition "Speculative – post-design practice or new utopia?" Italia.
- 2016 National Museum Gdańsk, exhibition "Exporting Zagreb, Constructing the Present of Memory", Poland.
- 2015 Museum of Contemporary Art, "Crises and New Beginnings", Ljubljana, Slovenia.
- 2015 Latvian Centre for Contemporary Art, exhibition "Survival k(n)it 7", Riga, Latvia.
- 2015 Osage Gallery, exhibition "South by Southeast", Hong Kong.
- 2015 Garage Museum, exhibition "Grammar of Freedom", Moscow, Russia.
- 2015 Motorenhal Projektzentrum, exhibition "Boom, Bubble& Blast", Dresden, Germany.
- 2014 Gallery <rotor> exhibition "The Art of Urban Engagement: Neighbourhood and Expertise", Graz, Austria.
- 2014 Carré d'Art - Nîmes Museum of Contemporary Art, exhibition "Personal Cuts", Nîmes, France.
- 2014 Festival Željezara, Sisak, Croatia.
- 2013 Kunstmuseum Bochum, exhibition "wir wieder hier", Bochum, Germany.
- 2012 Palais de Tokyo "East side stories - Contemporary Croat videos", Paris, France.
- 2012 Open Systems gallery, exhibition "The Bring In Take Out - Living Archive", Vienna, Austria.

- 2012 52nd Annale Porec, Istarska sabornica, Porec, Croatia.
- 2012 The House of Electronic Arts Basel, exhibition "Gateways", Basel, Switzerland.
- 2012 Parmeggiani Gallery, exhibition "Dalla Parte Delle Donne" Fotografia Europea 2012, Reggio Emilia, Italy
- 2012 Museum MUAC, exhibition "Moving forwards, counting backwards", Mexico City, Mexico.
- 2012 Futura Centre for Contemporary Art, Prague. Exhibition "Care Crisis", Prague, Czech Republic.
- 2011 Kumu Art Museum, exhibition "Gateways", Tallinn, Estonia.
- 2011 37th Split SALON. Cellars of Diocletian's, Split, Croatia.
- 2011 HICA (the Highland Institute for Contemporary Art), exhibition "Concretely Immaterial", Scotland, UK.
- 2011 Museum of contemporary art, exhibition "Image of sound", Zagreb, Croatia.
- 2011 Gallery Emil Filla, exhibition "The Art of Urban Intervention", Ústí nad Labem, Czech Republic.
- 2011 Gallery SKUC, exhibition "Hidden Publics", Ljubljana, Slovenia.
- 2010 Hochschule für bildende Künste Dresden, exhibition "Case study: Artistic self-education", Germany.
- 2010 Exhibition "Image of sound", MKC, Split, Croatia.
- 2010 Gallery < rotor >, exhibition "Hidden Publics", Graz, Austria.
- 2010 Festival "Extravagant bodies: Extravagant minds", Pogon Jedinstvo, Zagreb, Croatia.
- 2010 Galleria d'Arte Moderna Palazzo Forti Verona. Exhibition "E-motion to cohabit", Italy.
- 2010 Hartware MedienKunstVerein, exhibition "Agents & Provocateurs", Dortmund, Germany.
- 2010 Festival prvih "Jobs with the Sun", Zagreb, Croatia.
- 2010 Exhibition "Art Always Has Its Consequences", former building of the MSU. of Contemp.Art, Zagreb.
- 2010 Museum of contemporary art Zagreb, exhibition "Pair of Left Shoes", Zagreb, Croatia.
- 2010 The Brno House of Art, exhibition "Long time no see" Brno, Czech Republic.
- 2009 Museum of contemporary art Zagreb, "Collection in motion" from the permanent collection, Zagreb.
- 2009 Institute of Contemporary Art, Dunaújváros, exhibition "Agents and Provocateurs", Hungary.

- 2009 REX, exhibition "RECONSTRUCTIONS: private = public = private = public", Beograd, Serbia.
- 2009 de Appel Curatorial Program, North-Amsterdam, exhibition "Weak Signals, Wild Cards", Amsterdam, NL.
- 2009 Labin City Gallery, exhibition "Finalists" from the Filip Trade Collection of Croatian contemp. Art, Croatia.
- 2009 Kunstmuseum Bochum, Germany, exhibition "A pair of Left Shoes - Reality Check in East Europe", Germany.
- 2009 Gallery Stiftelsen 3.14, exhibition "Soft Manipulation", Bergen, Norway.
- 2009 43rd Zagreb Salon /anti-design/ permanent alternatives, Zagreb, Croatia.
- 2008 Casino Luxembourg, exhibition "Soft Manipulation", Luxembourg.
- 2008 Moderna galeria, exhibition "Museum in the street", Ljubljana, Slovenia.
- 2008 Galery Ružić, exhibition "Communication", Slavonski Brod, Croatia.
- 2008 Documenta2008 - Croatia, Regensburg, Germany.
- 2008 SPAPORT, Banja Luka, Bosna and Herzegovina.
- 2008 Zacheta National Gallery of Art, exhibition "Another city, another life", Warsaw, Poland.
- 2008 Edinburgh Sculpture Workshop, exhibition "Positive Critical Imagination", Edinburgh, UK.
- 2008 Urban festival, Zagreb, Croatia.
- 2008 Gallery Off Limits, exhibition "The Creators of Owners", Madrid, Spain.
- 2008 LabforCulture, on-line exhib. "Victims' symptom", Amsterdam, NL.
- 2008 Museum of Modern and Contemporary Art of Rijeka, exhibition "Formalno angažirano", Rijeka, Croatia.
- 2008 Moderna galeria hosted by SKUC, exhibition "Schengen women", Ljubljana, Slovenia.
- 2008 Exhibition of Baranja Art Colony, G. Waldinger, Osijek / GMK, Zagreb, Croatia.
- 2007 Gallery Shedhalle, exhibition "Work to do!", Zürich, Switzerland.
- 2007 National Academy of Art New Delhi, exhibition "Contemporary Croatian Art", New Delhi, India.
- 2007 Muzej Rupe, Dubrovnik, exhibition "Nature&society / Parallel Lines", Dubrovnik, Croatia.
- 2007 Walter and McBean Galleries, San Francisco Art Institute, exhibition "World Factory", San Francisco, USA.
- 2007 Gallery O3ONE, exhibition "Private dancers", Belgrade, Serbia.
- 2007 42nd Zagreb Salon, Zagreb, Croatia.
- 2007 HULU, exhibition "Woman in Crossroads of Ideologies", Split, Croatia.
- 2006 Cultural center Babel, exhibition "Eastern Neighbors", Utrecht, Netherlands.
- 2006 HTMlles: Export 2, Belgrade, Sofia, Istanbul.
- 2006 Kunstraum Dornbirn, exhibition "Destroyed Worlds", Dornbirn, Austria.
- 2006 Le Commissariat, exhibition "Carte Blanche", Paris, France.
- 2006 Gallery MC, exhibition "Body.City", New York, USA.
- 2006 Rooseum Center for Contemporary Art, exhibition "Normalisation", Malmö, Sweden.
- 2005 Museum of Modern and Contemporary Art of Rijeka, exhibition "I. Biennial of Quadrilateral", Rijeka, Croatia.
- 2005 MoMA PS1, exhibition "Day labor", New York, USA.
- 2005 Tirana Biennale 3, Tirana, Albania.
- 2005 Generali Foundation, exhibition "How society and politics get in picture", Wien, Austria.
- 2005 39th Zagreb Salon, Zagreb, Croatia.
- 2005 Festival of Region, Upper Austria.
- 2005 Lentos Museum of Modern Art, exhibition "Just do it!...", Linz, Austria.
- 2005 Gallery Iaspis, exhibition "Nuisance or Necessity?", Stockholm, Sweden.
- 2004, Marronnier Art Centre, exhibition "A New Past", Seoul, South Korea.
- 2004, Liverpool Biennial *International 04*, Liverpool, UK.
- 2004 Urban festival, exhibition "exUFexTension", Zagreb, Croatia.
- 2004 Generali Foundation, exhibition "Collected Views from West or East", Wien, Austria.
- 2004 Museum of Modern Art Saint-Etienne, exhibition "Passage d'Europe", Saint-Etienne, France.
- 2004 ZKM Karlsruhe, thematic focus "Cyborg Bodies", Karlsruhe, Germany.
- 2004 Halle für Kunst Luneburg, exhibition "Re-Location", Luneburg, Germany.
- 2003 U3, 4th Triennial of Contemporary Slovene Art, Moderna galerija Ljubljana, Slovenia.
- 2003 8th International Istanbul Biennial, Turkey.
- 2003 Whitney Museum of American Art, exhibition "The American Effect", New York, USA.
- 2003 Ludwig Museum Budapest, exhibition "Moszkva ter Gravitacio", Budapest, Hungary.
- 2003 Walker Art Center, online exhibition "Translocations", Minneapolis, USA.
- 2003 4th Austrian Triennial on Photography, Graz, Austria.
- 2002 *documenta 11*, Kassel, Germany.
- 2002 *Manifesta 4*, European Biennial of Contemporary Art, Frankfurt/Main, Germany.
- 2002 Kunstraum Innsbruck, exhibition "Plus Ultra", Innsbruck, Austria.
- 2002 Expo Park Moskau / Kunstraum Kreuberg Berlin, exhibition "The Misfits", Germany.
- 2002 Museum of Contemporary Art Zagreb, exhibition "Here Tomorrow", Zagreb, Croatia.
- 2002 BIG Torino Biennial of Young Art, Torino, Italy.
- 2001 Artspace Visual Arts Centre, exhibition "Model Citizen", Sydney, Australia.
- 2001 Museum of Contemporary Art Zagreb, exhibition "To Tell a Story", Zagreb, Croatia.
- 2001 Galeria Nacionales des Artes, exhibition "Becomings", Tirana, Albania.
- 2001 Exhibition "Zadar Live", Zadar, Croatia.
- 2001 WUK Kunsthalle Exnergasse, exhibition "What, How & For Whom", Vienna, Austria.
- 2001 Generali Foundation "Double Life" exhibition, Internet / CD-ROM part, Vienna, Austria.
- 2001 The Alternative Museum, web-based exhibition, New York, USA.
- 2001 VIDEOLISBOA, International video festival, web selection, Lisbon, Portugal.
- 2001 10th Triennale-India, New Delhi, India.
- 2000 Gallery The Brewery Project, Los Angeles, USA.
- 2000 5th International Festival of New Film, Split, Croatia.
- 2000 Gallery SKUC, exhibition "A Small Country for a Big Vacation", Ljubljana, Slovenia.
- 2000 FILE Electronic Language International Festival, invited work, São Paulo, Brazil.
- 2000 Exhibition "What, How & For Whom", Zagreb, Croatia.
- 2000 EMAF, European Media Art Festival 2000, Osnabrück, Germany.
- 2000 Exhibition "Ambience 90", Sarajevo, BiH & Rijeka, Croatia.
- GRANTS:**
- 2015 University of Johannesburg, Johannesburg, South Africa.
- 2011 MUAC & SOMA, Mexico City.
- 2005 Art in General, New York, USA.
- 2003 Walker Art Center Minneapolis, US & ArtsLink/CEC International Partners.
- 2002 Artspace Visual Arts Centre, Sydney, Australia.
- 2001 Workshop of the 10th Triennale-India, Jaipur, India.
- 1999 SEAFair'99 Workshop, Ohrid, Macedonia.
- 1998 C3 (Center for Culture & Communication), Budapest, Hungary.
- 1996 ArtsLink Soros CCA. Minneapolis, New York, USA.
- 1994 Installations and performance, Lake of St Anna, Romania.
- 1993 Royal Academy of The Haag, The Haag, Netherlands.
- AWARDS:**
- 2009 Special Acknowledgement of the 43rd Zagreb Salon Applied Arts and Design with ARCHIsquad.
- 2001 Award on 10th Triennale-India, New Delhi, India.
- 2000 GrandPrix in new media category. 5th International Festival of New Film. Split, Croatia.
- 2000 Second award on the croatian net.art competition [mi2], Zagreb, Croatia.
- Co-founder of non governmental organization *Multidisciplinary Authors Projects and Actions* (MAPA) for art, science and technology which have been founded in June 2001 in Zagreb, Croatia.
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Andreja Kulunčić

Vizualna umjetnica. Rođena 1968. u Subotici. Godine 1992. diplomirala na *Fakultetu primijenjenih umjetnosti i dizajna* u Beogradu, odsjek kiparstva. Od 1992. do 1994. nastavlja studij na *Akademiji likovnih umjetnosti* u Budimpešti. Od 2009. predaje na *Akademiji likovnih umjetnosti* u Zagrebu.

Sudjelovala je na značajnim međunarodnim izložbama poput *documenta11* (Kassel, Njemačka), *Manifesta4* (Frankfurt/Main, Njemačka), *8. istanbulski bijenale* (Turska), *The American Effect* (Whitney muzej američke umjetnosti, New York), *Liverpoolski bijenale* (UK), *Day Labor* (MoMA PS1, New York) i drugdje. Značajnije stipendije: *MUAC&SOMA* (Mexico City), *Art in General* (New York), *Walker Art Center* (Minneapolis), *Artspace* (Sydney), u sklopu *10. trijenala Indije* (Jaipur) i dr.

U svojim radovima propituje različite aspekte društvenih odnosa i društvene prakse, zanimajući se za društveno angažirane teme, suočavanje s različitim publikama i suradnju na kolektivnim projektima. Uspostavlja vlastite interdisciplinarne mreže, doživljavajući umjetnički rad kao istraživanje, proces sukreiranja i samoorganizacije. Često zahtijeva od publike aktivnu suradnju i "dovršavanje" djela.

SAMOSTALNE IZLOŽBE:

- 2018. Palazzo Clabassi, organizator Neo Associazione Culturale, Udine, Italija.
- 2017. Galerija AŽ, Zagreb.
- 2017. Galerija Siva zona, Korčula.
- 2016. Galerija Škola, Split.
- 2015. Galerija Forum, Zagreb.
- 2015. Galerija Filodrammatica, Rijeka.
- 2014. Aksioma-Project Space, u sklopu festivala *City of Women*, Ljubljana, Slovenija.
- 2014. Galerija Nova, Zagreb.
- 2014. Galerija "dr.Vinko Perčić", Subotica, Srbija.
- 2013. Muzej MUAC (Museo Universitario Arte Contemporáneo), Mexico City, Meksiko.
- 2013. Salon Muzeja savremene umetnosti, Beograd, Srbija.
- 2011. Muzej MADRE, Napulj, Italija.
- 2010. Galerija Siva zona, Korčula.
- 2008. Galerija Miroslav Kraljević, Zagreb.
- 2008. Galerija Rigo, Novigrad.
- 2006. Galerija Prozori, Zagreb.
- 2006. Galerija Nova, Zagreb.
- 2005. Galerija Art in General, New York, SAD.
- 2003. Galerija Proširenih medija, Zagreb.
- 2003. Art Centar Silkeborg Bad, Danska.
- 2002. Artspace Visual Art Centre, Sydney, Australija.
- 2001. Multimedijalni kulturni centar, Split.
- 2000. Galerija Miroslav Kraljević, Zagreb.
- 1996. Galerija Intermedia Arts, Minneapolis, SAD.
- 1996. Galerija SC, Zagreb.
- 1994. Galerija Tam Tam, Budimpešta, Mađarska.
- 1994. Akademija likovnih umjetnosti, Budimpešta, Mađarska.
- 1994. Galerija Darat Al Funun, Abdul H. Shoman Foundation, Amman, Jordan.

SKUPNE IZLOŽBE (od 2000. god.)

- 2018. Muzej savremene umjetnosti, izložba "Glas umjetnika", Zagreb.
- 2018. Galerija KVOST, izložba "Baywatch", Berlin, Njemačka.
- 2017. Muzej savremene umetnosti Beograd, izložba "Sekvence. Umetnost Jugoslavije i Srbije iz zbirki", Beograd, Srbija.
- 2017. Galerija Framed, izložba "It Won't Be Long Now, Comrades!", Amsterdam, Nizozemska.
- 2017. BIO25 - Bijenale dizajna, izložba "Spekulativnost – post dizajnerska praksa ili nova utopija", Ljubljana, Slovenija.

- 2017. Art Centre Silkeborg Bad, izložba "Lice i identiteti", Danska.
- 2017. Muzej moderne i suvremene umjetnosti, izložba "Između tamo i tamo: anatomija privremenih migracija", Rijeka.
- 2016. Palazzo Morpurgo u organizaciji Neo Associazione Culturale, izložba "La fine del Nuovo", Udine, Italija.
- 2016. Galerija umjetnina, izložba "Spekulativnost – post dizajnerska praksa ili nova utopija?", Split.
- 2016. Muzej suvremene umjetnosti Zagreb, Fundació Antoni Tàpies Barcelona, Koruška galerija likovnih umjetnosti Slovenj Gradec i Muzej savremene umetnosti Vojvodine Novi Sad, u sklopu projekta "Performing the Museum".
- 2016. XXI Milansko trijenale, izložba "Spekulativno - postdizajnerska praksa ili nova utopija?", Italija.
- 2016. Nacionalni muzej Gdanjsk, izložba "Exporting Zagreb. Constructing the Present of Memory", Poljska.
- 2015. Muzej suvremene umjetnosti, izložba "Crises and New Beginnings", Ljubljana, Slovenija.
- 2015. Latvian Centre for Contemporary Art, izložba "Survival k(n)it 7", Riga, Latvija.
- 2015. Osage Gallery, izložba "South by Southeast", Hong Kong.
- 2015. Garage Museum, izložba "Grammar of Freedom", Moskva, Rusija.
- 2015. Motorenhal Projektzentrum, izložba "Boom, Bubble& Blast", Dresden, Njemačka.
- 2014. Galerija <rotor> izložba "The Art of Urban Engagement: Neighbourhood and Expertise" Graz, Austrija.
- 2014. Carré d'Art - Nîmes Museum of Contemporary Art, izložba "Personal Cuts", Nim, Francuska.
- 2014. Festival Željezara, Sisak.
- 2013. Kunstmuseum Bochum, izložba "wir wieder hier", Bochum, Njemačka.
- 2012. Palais de Tokyo "East side stories - Contemporary Croat videos", Pariz, Francuska.
- 2012. Galerija Open Systems, izložba "The Bring In Take Out - Living Archive", Beč, Austrija.
- 2012. 52. Annale Poreč, Istarska sabornica, Poreč.
- 2012. The House of Electronic Arts Basel, izložba "Gateways", Basel, Švicarska.
- 2012. Galerija Parmeggiani, izložba "Dalla Parte Delle Donne" Fotografia Europea 2012, Reggio Emilia, Italija.
- 2012. Muzej MUAC, izložba "Moving forwards, counting backwards", Mexico City, Meksiko.
- 2012. Centar za suvremenu umjetnost Futura, izložba "Care Crisis", Prag, Češka.
- 2011. Kumu Art Muzej, izložba "Gateways", Tallinn, Estonija.
- 2011. 37. splitski SALON, podrumi Dioklecijanove palače, Split.
- 2011. HICA (the Highland Institute for Contemporary Art), izložba "Concretely Immaterial", Škotska, UK.
- 2011. MSU, izložba "Slika od zvuka", Zagreb.
- 2011. Galerija Emil Filla, izložba "The Art of Urban Intervention", Ústí nad Labem, Češka.
- 2011. Galerija SKUC, izložba "Hidden Publics", Ljubljana, Slovenija.
- 2010. Hochschule für bildende Künste Dresden, izložba "Case study: Artistic self-education", Njemačka.
- 2010. Izložba "Slika od zvuka", Multimedijalni kulturni centar, Split.
- 2010. Galerija < rotor >, izložba "Hidden Publics", Graz, Austrija.
- 2010. Festival "Ekstravaganantna tijela: Ekstravaganantni umovi", Pogon Jedinstvo, Zagreb.
- 2010. Galerija moderne i suvremene umjetnosti Palazzo Forti, izložba "E-motion to cohabit", Verona, Italija.
- 2010. Hartware MedienKunstVerein, izložba "Agents & Provocateurs", Dortmund, Njemačka.
- 2010. Festival prvih "Poslovi sa Suncem", Zagreb.
- 2010. Izložba "Umjetnost uvijek ima posljedice", stara zgrada Muzeja savremene umjetnosti, Zagreb.
- 2010. Muzej suvremene umjetnosti, izložba "Par lijevih cipela", Zagreb.
- 2010. The Brno House of Art, izložba "Long time no see", Brno, Češka.
- 2009. Muzej suvremene umjetnosti, Zagreb, stalni postav "Zbirke u pokretu".
- 2009. Institute of Contemporary Art, Dunaújváros, izložba "Agents and Provocateurs", Mađarska.
- 2009. REX, izložba "REKONSTRUKCIJE: privatno = javno = privatno = javno", Beograd, Srbija.
- 2009. de Appel kustoski program, izložba "Weak Signals, Wild Cards", Nort-Amsterdam, Nizozemska.
- 2009. Gradska galerija Labin, izložba "Finalisti" iz kolekcije Filip Trade, Labin.
- 2009. Kunstmuseum Bochum, izložba "A pair of Left Shoes - Reality Check in East Europe", Njemačka.
- 2009. Galerija Stiftelsen 3.14, izložba "Soft Manipulation", Bergen, Norveška.
- 2009. 43. zagrebački salon - primijenjene umjetnosti i dizajna, Zagreb.
- 2008. Casino Luksemburg, izložba "Soft Manipulation", Luksemburg.
- 2008. Moderna galerija, izložba "Muzej na cesti", Ljubljana, Slovenija.

2008. Galerija Ružić, izložba "Komunikacije", Slavonski Brod.
2008. Documenta2008 - Hrvatska, Regensburg, Njemačka.
2008. SPAPORT, Banja Luka, Bosna i Hercegovina.
2008. Zacheta National Gallery of Art, izložba "Another city, another life", Varšava, Poljska.
2008. Edinburgh Sculpture Workshop, izložba "Positive Critical Imagination", Edinburgh, UK.
2008. Urban festival, Zagreb.
2008. Galerija Off Limits, izložba "The Creators of Owners", Madrid, Španjolska.
2008. On-line izložba "Victims' symptom", LabforCulture, Amsterdam, Nizozemska.
2008. Muzej moderne i suvremene umjetnosti, izložba "Formalno angažirano", Rijeka.
2008. Moderna galerija & SKUC, izložba "Šengenske žene", Ljubljana, Slovenija.
2008. Izložba Baranjske umjetničke kolonije (BUK), Gal. Waldinger, Osijek & GMK, Zagreb.
2007. Galerija Shedhalle, izložba "Work to do!", Zürich, Švicarska.
2007. National Academy of Art New Delhi, izložba "Suvremena hrvatska umjetnost", New Delhi, Indija.
2007. Muzej Rupe, izložba "Priroda i društvo / Parallel Lines", Dubrovnik.
2007. Walter and McBean Galleries, San Francisco Art Institute, izložba "World Factory", San Francisco, SAD.
2007. Galerija O3ONE, izložba "Privatni plesači", Beograd, Srbija.
2007. 42. zagrebački salon, Zagreb.
2007. HULU, izložba "Žene na raskrižju ideologija", Split.
2006. Cultural center Babel, izložba "Eastern Neighbors", Utrecht, Nizozemska.
2006. HTMLles: Export 2, Beograd, Sofija, Istanbul.
2006. Kunstraum Dornbirn, izložba "Destroyed Worlds", Dornbirn, Austrija.
2006. Le Commissariat, izložba "Carte Blanche", Pariz, Francuska.
2006. Gallery MC, izložba "Body.City", New York, SAD.
2006. Roseum Center for Contemporary Art, izložba "Normalisation", Malmö, Švedska.
2005. Muzej moderne i suvremene umjetnosti Rijeka, izložba "I. Biennale Kvadrilaterale", Rijeka.
2005. MoMA PS1, izložba "Day labor", New York, SAD.
2005. Tirana Biennale 3, Tirana, Albanija.
2005. Generali Foundation, izložba "How society and politics get in picture", Beč, Austrija.
2005. 39. zagrebački salon, Zagreb.
2005. Festival regije, Gornja Austrija.
2005. Lentos Muzej moderne umjetnosti, izložba "Just do it!...", Linz, Austrija.
2005. Galerija Iaspis, izložba "Nuisance or Necessity?", Stockholm, Švedska.
2004. Marronnier Art Centre, izložba "A New Past", Seoul, Južna Koreja.
2004. Liverpool Biennial *International04*, Liverpool, Velika Britanija.
2004. Urban festival, izložba "exUFexTension", Zagreb.
2004. Generali Foundation, izložba "Collected Views from West or East", Beč, Austrija.
2004. Muzej moderne umjetnosti Saint-Etienne, izložba "Passage d'Europe", Saint-Etienne, Francuska.
2004. ZKM Karlsruhe, tematski fokus "Cyborg Bodies", Karlsruhe, Njemačka.
2004. Halle für Kunst Luneburg, izložba "Re-Location", Luneburg, Njemačka.
2003. Moderna galerija, izložba "U3", Ljubljana, Slovenija.
2003. 8. međunarodni istanbulski bijenale, Istanbul, Turska.
2003. Whitney Muzej američke umjetnosti, izložba "The American Effect", New York, SAD.
2003. Ludwig Muzej, izložba "Moszkva ter Gravitacio", Budimpešta, Mađarska.
2003. Walker Art Center, web izložba "Translokacije", Minneapolis, SAD.
2003. 4. trijenale fotografije, Graz, Austrija.
2002. *documenta11*, Kassel, Njemačka.
2002. *Manifesta4*, Europski bijenale suvremene umjetnosti, Frankfurt / Main, Njemačka.
2002. Kunstraum Innsbruck, izložba "Plus Ultra", Innsbruck, Austrija.
2002. Expo Park Moskva / Kunstraum Kreuberg Berlin, izložba "The Misfits", Njemačka.
2002. Muzej suvremene umjetnosti, izložba "Here Tomorrow", Zagreb.
2002. BIG Torino - Bijenale mladih, Torino, Italija.
2001. Artspace Visual Art Centre, izložba "Model Citizen", Sydney, Australija.
2001. Muzej suvremene umjetnosti, izložba "Ispričati priču", Zagreb.
2001. Galeria Nationales des Artes, izložba "Becomings", Tirana, Albanija.
2001. Izložba "Zadar uživo", Zadar.
2001. WUK Kunsthalle Exnergasse, izložba "What, How & For Whom", Beč, Austrija.
2001. Generali Foundation, izložba "Double Life", Internet / CD-ROM, Beč, Austrija.
2001. The Alternative Museum, web izložba, New York, SAD.
2001. VIDEOLISBOA, Međunarodni video festival, web selekcija, Lisabon, Portugal.
2001. 10. trijenale Indije, New Delhi, Indija.
2000. Galerija "The Brewery Project", Los Angeles, SAD.
2000. 5. međunarodni festival novog filma, Split.
2000. Galerija SKUC, izložba "Mala zemlja za veliki odmor", Ljubljana, Slovenija.
2000. FILE Electronic Language International Festival, São Paulo, Brazil.
2000. HDLU, izložba "Što, kako i za koga", Zagreb.
2000. EMAF, European Media Art Festival 2000, Osnabrück, Njemačka.
2000. Izložba "Ambijent 90", 10 hrvatskih umjetnika, Sarajevo i Rijeka.

STIPENDIJE:

2015. University of Johannesburg, Johannesburg, Južna Afrika.
2011. MUAC & SOMA, Mexico City, Meksiko.
2005. Galerija Art in General, New York, SAD.
2003. Walker Art Center Minneapolis, SAD & ArtsLink/CEC International Partners.
2002. Artspace Visual Arts Centre, Sydney, Australija.
2001. Umjetnička radionica u sklopu 10. trijenala Indije, Jaipur, Indija.
1999. SEAFair99 Workshop, Ohrid, Makedonija.
1998. C3 (Center for Culture & Communication), Budimpešta, Mađarska.
1996. ArtsLink, Soros CCA, Minneapolis, New York, SAD.
1994. Instalacije i performansi, Jezero Sv. Ana, Rumunjska.
1993. Haška Kraljevska Akademija, Hag, Nizozemska.

NAGRADE:

2009. Posebno priznanja 43. zagrebačkog salona primij. umjetnosti i dizajna s arhitekt. grupom ARCHIsquad.
2001. Nagrada na 10. trijenalu Indije, New Delhi, Indija.
2000. GrandPrix u kategoriji novih medija, Split.
2000. Druga nagrada na web natječaju multimedijalnog instituta [mi2], Zagreb.

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**Andreja Kulunčić: *Art for Social Changes*
*Umjetnost za društvene promjene***

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