

**vrpčanski jastuci | vrapče
pillows andreja kulunčić,
dubravka stijačić, kuna
zlatica, vlatka prstačić,
pacijenti klinike za
psihijatriju vrapče**

GF

galerija forum

„ja sam u depri, liječim se, čuvam li krevet?“

7. — 23. 12. 2015.



Mogu živjeti sam.

uvod

Izložba i radionica *Vrapčanski jastuci* treći su segment projekta *Destigmatizacija*. Cjelokupni projekt, razvijen u suradnji s pacijentima Psihijatrijske bolnice Vrapče i suradničkim timom, koji je 2010. pokrenula umjetnica Andreja Kulunčić s psihoterapeutkinjom Dubravkom Stijačić, bavi se problemom diskriminacije i predrasuda prema ljudima koji boluju od duševnih poremećaja i bolesti. Projekt je usmjeren na njihovo osnaživanje, na način da oni, kao pacijenti bolnice, sami budu akteri procesa destigmatizacije u javnosti.

Jastuci su osmišljeni i izrađeni na radionici u Bolnici Vrapče, u suradnji s dizajnerskim timom *kuna zlatica* i voditeljicom kreativnih radionica Vlatkom Prstačić. Promoviranje jastuka kroz medijsku kampanju kao dio projekta, javni je govor o tabuiziranoj temi Vrapča i psihijatrijskih pacijenata.

U akciju se moglo uključiti preuzimanjem jastuka i postavljanjem svojih fotografija s jastukom u različitim situacijama i na raznim lokacijama na facebook stranicu projekta www.facebook.com/vrapci.org/ ili kupnjom jastuka od Udruge za psihosocijalnu pomoć i rehabilitaciju sa sjedištem u Bolnici Vrapče, putem facebook aukcije.

Za vrijeme trajanja izložbe u Galeriji Forum rekonstruira se proces izrade jastuka koji se inače i dalje šiju u okviru terapijskih radionica u Bolnici Vrapče. Posjetitelji izložbe mogu sudjelovati u njihovoj izradi, odnosno kupovati jastuke te na taj način pridonijeti procesu destigmatizacije. Prihod od prodaje jastuka namijenjen je Udruzi za psihosocijalnu pomoć i rehabilitaciju koja pomaže pacijentima u Bolnici Vrapče.

autori projekta

Andreja Kulunčić / vizualna umjetnica
Dubravka Stijačić / defektologinja,
socijalna pedagoginja i
psihoterapeutkinja Klinike
za psihijatriju Vrapče
kuna zlatica / dizajnerice
Vlatka Prstačić / voditeljica kreativnih
radionica u Klinici za psihijatriju Vrapče

koautori jastuka

Pacijenti Klinike za psihijatriju Vrapče

suradnici

Hrvoje Bielen / web dizajn
Ivica Hrg / web programiranje
Irena Bekić / tekst
Ana Kovačić / koordinacija dijela projekta
Sanja Baković / medijska kampanja



introduction

The exhibition and workshop *Vrapče Pillows* form together the third part of the *Destigmatisation* project. The whole project, developed in collaboration with patients of the Vrapče Psychiatric Hospital and a team of associates, launched in 2010 by artist Andreja Kulunčič with psychotherapist Dubravka Stijačić, deals with the problem of discrimination of and prejudice about people who have mental disorders and illnesses. The project is aimed at empowering them, through their becoming themselves, as patients of the hospital, actors in the process of destigmatisation in the public eye.

The pillows were devised and made at workshops at Vrapče Clinic, in association with the *kuna zlatica* design team and leader of the creative workshops Vlatka Prstačić. Promoting the pillows through a media campaign is part of the project, speaking out in public about the taboo topic of Vrapče and its psychiatric patients. The entry point to involvement in the campaign was adopting a pillow and putting one's photographs with the pillow in various situations and at various locations on the Facebook page of the project – www.facebook.com/vrapci/org/ or by

purchasing a pillow from the Association for Psychosocial Aid and Rehabilitation, headquartered in Vrapče Hospital, via a Facebook auction.

While the exhibition in Forum Gallery is on, the process of making the pillows will be reconstructed; they are still being sewn within the context of the occupational therapy workshops at Vrapče Hospital. Visitors to the exhibition will be able to take part in making them, or buying pillows, and in this manner contributing to the process of destigmatisation. Earnings from the sale of the pillows are meant for the Association for Psychosocial Aid and Rehabilitation that helps the patients in Vrapče Hospital.

projects authors

Andreja Kulunčič / visual artist
Dubravka Stijačić / Vrapče Psychiatric Clinic speech therapist, social educationalist and psychotherapist
kuna zlatica / designers
Vlatka Prstačić / assistant in the creative workshops of the Vrapče Psychiatric Clinic

co-authors of the pillows

Vrapče Psychiatric Clinic patients

collaborators

Hrvoje Bielen / web design
Ivica Hrg / web development
Irena Bekić / text
Ana Kovačić / part of the project coordination
Sanja Baković / media campaign



RADNA TOČKA

1
T

GLAČALOM UČVRSTI
FLIZELIN NA POLEDINU
TKANINE S UZORKOM



RADNA TOČKA

2
T

POMOĆU ŠABLONE
ISCRTAJ VRAPCE



RADNA TOČKA

3
T

ŠKARAMA IZREŽI
VRAPCE



RADNA TOČKA

4
T

RASPOREDI VRAPCE
NA JASTUČNICU
I PRIBADAČAMA
UČVRSTI



RADNA TOČKA

5
T

NAŠIVANJE VRABACA
NA JASTUČNICU
ENDLANJE NOGICA
PRIŠIVANJE ZATVARAČA



RADNA TOČKA

6
T

UVLAČENJE JASTUKA
U JASTUČNICU
I STAVLJANJE ETIKETE



umjetnost iz sjene

antun maračić

Prvu suradnju s Andrejom Kulunčić ostvario sam kao ravnatelj Umjetničke galerije Dubrovnik još početkom ovog tisućljeća, na projektu francuske kustosice Catherine David *Dubrovnik ovdje i drugdje*. Autorica je okupila mlađe međunarodne umjetnike (iz Austrije, Grčke, Francuske, Libanona, Ekvadora...) koji u svom radu aktivno promišljaju prostor i društveni život na različitim dijelovima svijeta, a zadatak je bio – upoznati Dubrovnik i, na temelju svojih ranijih iskustava i načina djelovanja, osmisliti rad koji će biti referentan na lokalne prilike. Andreja je bila jedina domaća predstavница, no iza sebe je već tada imala brojne značajne međunarodne akcije i izložbe (uz ostalo bilježila je i nastup na kasselskoj Documenti), pa je taj dubrovački projekt i završna izložba iz 2003. – pogotovo ima li se u vidu više nego dojmljiv popis i značaj njezinih kasnije realiziranih radova – za nju bila tek manja, jedva spomena vrijedna epizoda. No i taj 'mali' projekt omogućio mi je uvid u njezin jedinstveno promišljen i sabran način rada. Impresionirala me je tada njezina sposobnost da u vrlo kratkom vremenu snimi ambijent, uspostavi kontakt s publikom i tamošnjim umjetnicima (njezina

tema bila je upravo Galerija i njezini korisnici, njihov doživljaj statusa umjetnosti u Gradu te afiniteti u odnosu na sadržaje koje Galerija prezentira), da realizira intervju s nekima od njih, da formira tim lokalnih suradnika različitih profila (majstor stolar, tv-snimatelj, psiholog, sociolog...), da sama oblikuje potrebnu opremu i namještaj za prezentaciju svog rada, da uspostavi simboličnu knjižnicu, organizira anketu... Sve je to, uz moju skromnu asistenciju, prilagođavajući se ograničenim produkcijskim mogućnostima te maksimalno racionalizirajući vrijeme i potrebne operacije, realizirala u ciglih nekoliko dana uoči izložbe.

Sposobnost hitrog detektiranja i ulaska u bit socijalnih obilježja pojedinog prostora, a potom brzog oformljavanja mreže suradnika koja će omogućiti rast i kontinuitet kompleksnog organizma rada, njegovu društvenu penetrantnost i stvarno djelovanje, osvještavanje i saniranje zatečenih boljki, Andreja je pokazala u niz navrata, u najrazličitijim dijelovima globusa. Često, riječ je o projektima koji zahtijevaju dugotrajan, katkad višegodišnji angažman, rad sa skupinama različitih profila ljudi; koji podrazumijevaju provociranje i razot-

krivanje najmoćnijih gradskih i državnih institucija (od galerija, zatvora, do općina i parlamenata) u Mađarskoj, Austriji, Švicarskoj... Upotrebom naslovnih i sadržajnih parafraza, ironije, inverzije... u projektima koji svojim subverzivnim nabojem denunciraju društvene anomalije (*Bosanci van!, 1 franak = 1 glas, Samo za Austrijance...*), koristeći galerije i druge javne prostore te sredstva poput *lightboxova*, kolodvorskih *displayeva*, novina i drugih suvremenih masmedija, interneta, društvenih mreža itd., umjetnica vrši snažnu difuziju informacije, ostvaruje komunikaciju na širokom planu, omogućuje stvarnu učinkovitost, inicira društvenu promjenu. Slična sredstva i metode upotrebljeni su i u projektu *Vrapčanski jastuci* koji je posljedica petogodišnjeg (!) rada s pacijentima i osobljem zagrebačke klinike Vrapče, te vanjskim suradnicima. Rad na amortiziranju općeg zazora prema duševnoj bolesti odvijao se u različitim formama, a završno se profilirao u vidu izrade i distribucije jastuka kao sredstva terapije za same pacijente te kao predmeta-medija solidarnosti i djelatnog procesa destigmatizacije. Nakon ranijih akcija posuđivanja jastuka, druženja povodom njih, grupnih fotogra-

firanja i objavljivanja slika na *facebooku*, ova galerijska prezentacija, uz prikaz dosadašnjih zbivanja i medijskih odjeka, uključuje i radionicu u kojoj, osim stručnih osoba sudjeluju i bivši pacijenti te, prema vlastitim željama, posjetitelji izložbe. Jastuci se mogu kupiti, a dobiveni novac koristi se u svrhu pomoći pacijentima. Tijekom izložbe održano je više predavanja i razgovora na teme duševnih tegoba i njihovih liječenja, a cjelokupna zbivanja ponovo su obilno medijski popraćena. Tako je ova izložba uz pripadajuća događanja ostvarila funkciju *releja* ideje i aktivnosti u cilju destigmatizacije započete 2010. godine.

Kada sam 2014. planirao ovu izložbu, zamislio sam je kao samostalan nastup Andreje Kulunčić, no u međuvremenu, njezino se ime povuklo u pozadinu i uklopilo u autorski tim od pet protagonistica projekta uz još nekolicinu suradnika, a kao *koautor* *jastuka* navedeni su i pacijenti bolnice Vrapče. Tu činjenicu je važno naglasiti jer ona indicira bitne attribute karaktera ovog rada odnosno stremljenje stvarnom društveno-umjetničkom djelovanju. Pri tom, tradicionalno individualno umjetničko autorstvo se povlači u drugi plan, umjetnički ego je u suspenziji. Umjetnici, čini se, postaje važnija organizacija, učinkovitost, svrha zamišljenog projekta nego vlastito eksponiranje.

I sama umjetnost u ovom je slučaju samozatajno mimikrirana u korist efikasnosti društvene akcije i želje za promjenom na bolje. Tako su u nekim javnim razgovorima

i prikazima ovog projekta medijski djelatnici posve previdjeli njegovu umjetničku inicijativu i genezu, no autorica tu činjenicu ne doživljava kao hendikep.

Valja istaći i bitnu distinkciju ovog markantnog i bogatog, globalno prisutnog opusa u odnosu na mnoge, na prvi pogled slične radove tzv. 'društveno angažirane' umjetnosti. Svjesno ili manje svjesno, neki s neskrivenim predumišljajem 'konstruktivne' okrutnosti nekrosadističkog pristupa u tretmanu socijalno hendikepiranih bića, a mnogi bez startno loše namjere, umjetnici navedene orijentacije tematiziraju bijedu i boli suvremenog svijeta kako bi zadovoljili imperativne određenih određenih aktualnih trendova odnosno kustoskih očekivanja ili čak narudžbi te tako dobili na vlastitoj vidljivosti. Ugrožene skupine, žrtve društvenih segregacija, obiteljskih, ratnih i drugih okolnosti, ti 'angažirani' autori tretiraju kao zahvalan materijal, potvrđujući i prolongirajući svojim akcijama njihov status, sve u svrhu, misle, njihova vlastita spasenja, za njihovo vlastito dobro. No ako se pritom i uključuje izvjestan obzir, iskazuje empatija prema tim subjektima artistske obrade, bavljenje njima obično je jednokratno, žrtve ostaju više-manje ono što su i gdje su bile, a umjetnik po svjetskim ili manje svjetskim galerijama izlaže svoje trofeje gradeći artistsko-'humanitarnu' karijeru.

Djelo Andreje Kulunčić nipošto ne treba brkati s takvim slučajevima. Osim spomenute samozatajnosti, njezini projekti u startu podrazumijevaju svijest od opa-

snosti neopreznog pristupa. U ovom slučaju, primjerice, pacijente se štitilo od nepotrebnog i štetnog eksponiranja, odnosno balansiralo se njihovu nazočnost primjereno njihovim potrebama i afinitetima.

No u cilju postignuća nedvojbenog pozitivnog učinka i promjene, kako onih koji trpe (društvenu) nesreću tako i njihove okoline, umjetnica općenito izbjegava i višak sentimentalnosti te nepotrebni lament. Naprotiv, upotrebljava sva ona umjetnosti imanentna sredstva i vrijednosti: duh, invenciju, kritičnost, apsurd, humor, ironiju... Štoviše, osmišljava i konstruktivnu, suvremenim medijima posredovanu društvenu zabavu putem koje upozorava na probleme i provocira poželjne reakcije. Andrejin rad prepoznajemo kao nastavak i suvremenu inačicu kreacije *socijalne skulpture*, difuznog i sveobuhvatnog djela koje je najavio i na specifičan način u prošlom stoljeću afirmirao Joseph Beuys. U tom smislu, kao što je već rečeno, svoje djelovanje ova umjetnica shvaća kao animaciju, kao pokretanje mehanizma koji će omogućiti proces transformacije, društvenog ozdravljenja.

Pa i onda kad pokretač iz ovih ili onih razloga više nije prisutan, indukcijom te stimuliranjem svijesti i kreativnosti brojnih pridruženih sudionika i aktera, ideja i proces opstaju kao samoodrživi pogon.

art from the shadow

antun maračić

The first time I worked with Andreja Kulunčić was during the time I was director of the Museum of Modern and Contemporary Art in Dubrovnik, back at the beginning of this century, on a project of French curator Catherine David called *Dubrovnik Here and Elsewhere*.

She had brought together young artists from all over the world (from Austria, Greece, France, Lebanon, Ecuador...) who in their work were actively pondering on space and social life in various parts of the world. The task was to get to know and, on the basis of one's own earlier experiences and manner of work, to think up a work that would have relevance to the local conditions. Andreja was the only representative of Croatia, but she already had behind her numerous important international actions and exhibitions (including an appearance at Documenta in Kassel), and this Dubrovnik project and the final exhibition of 2003 – particularly when one bears in mind the more than impressive list and importance of her works produced later on – were for her a minor episode, almost hardly worth mentioning. But also this 'little' project enabled me to get an insight into her uniquely highly

deliberated and composed manner of work. I was impressed by her ability in a very short time to take a snapshot of the setting, to make contact with the audience and the artists of the city (her theme was actually the Museum and its users, their perception of the status of art in the city and their affinities as against the contents being shown in the Museum), to interview a number of them, to form a team of local associates of various profiles (a master carpenter, a TV camera operator, a psychologist, a sociologist...), to design for herself the equipment and furnishing necessary for the presentation of her work and to set up a symbolic library and organise the administration of a questionnaire. All this, with my modest assistance, while adapting herself to the limited production capacities and rationalising to the utmost the time and the operations needed put on the operation in just a few days prior to the exhibition.

Andreja has shown, time after time, in various parts of the world, an ability rapidly to detect and then get into the essence of the social characteristics of a given space, and then quickly to form a network of associates to make possible

the growth and continuity of the complex organism of a work, of its social penetration and real effectiveness, making people aware of and then making good the problems found. Often these have been projects requiring long-lasting, perhaps years-long, engagement, with groups of different profiles of people; works that necessitate the provocation and uncovering of the most powerful institutions in a state or a city (galleries, jails, councils and parliaments) in Hungary and Austria and Switzerland and so on. With the use of titles and contents that use paraphrase, irony and inversion, in projects that with their subversive charges denounce social anomalies (*Bosnians Out!; 1 franc = 1 vote; Only for Austrians...*) employing galleries and other public spaces as well as resources like lightboxes, railway station display panels, newspapers and other contemporary mass media, the Internet, social media and so on, the artist brings about a powerful diffusion of information, communicates over a wide area, enables real effectiveness, initiates social change. Similar means and methods are used in the project *Vrapče Pillows*, the outcome of five years (!) of work with patients

and staff of the Vrapče Clinic in Zagreb, as well as with outsourced consultants. The work on palliating the general repugnance felt towards mental illness unfolded in various forms, and finally took the shape of the making and distribution of pillows and cushions, acting as therapy for the patients themselves, as well as objects of and media for solidarity and an efficacious process of destigmatisation. After the various early campaigns in which pillows were lent out, became the occasion for socialisation, group photography and the publication of the photos on Facebook, this gallery presentation, with a depiction of the events and media echoes to date, also includes a workshop in which, apart from experts, former patients take part and, if they want, people visiting the exhibition. The pillows can be bought, and the money obtained is used to help the patients. During the exhibition, there were several lectures and talks about the theme of mental problems and their treatment, and the whole event was once again amply covered in the media. And so this exhibition, with the ancillary events, took on the task of relaying the ideas and activities for the sake of destigmatisation that were started in 2010. When in 2014 I planned this exhibition, I imagined it as a solo appearance by Andreja Kulunčić but in the meantime her name had gently faded into the background and had fitted into an authorial team of five leaders of the project, with a few other associates, while the patients of

Vrapče were listed as *pillow co-authors*. It is important to emphasise this fact, because it indicates the essential attributes of the character of the work, that is, the aspiration for real social and artistic activity. Traditional, individual artistic authorship withdrew into the background, the artist ego being suspended. It seems that to this artist the organisation, the effectiveness and the purpose of the project conceived are more important than being featured in her own person. The actual art in this case is retiringly mimicked to the benefit of the effectiveness of the social campaign and the desire for a change for the better. Thus in some public discussions and representations of the project, people in the media entirely overlooked its artistic initiative and genesis, but the author does not experience this fact as any drawback. Also worth emphasising is the essential distinction of this striking and rich, globally present oeuvre from many works of what is called 'socially engaged' art that at first glance seem similar. Either deliberately or less deliberately, some with unconcealed premeditation of 'constructive' cruelty in a necrosadistic approach to the treatment of socially handicapped persons, and many without any bad intentions at the start, artists of this orientation take as their themes the wretchedness and pain of the contemporary world, in order to comply with the imperatives of certain contemporary trends or curatorial expectations or commissions and thus gain in personal visibility. These engaged authors treat

the vulnerable groups, the victims of social segregations, of familial and belligerent and other circumstances as rewarding material, confirming and prolonging this status through their actions, all for the sake, they think, of their own personal salvation, their own good. But if a certain amount of compunction is included, if empathy is expressed for these subjects of artistic processing, the engagement with them is usually short-lived, one-off, and the victims remain more or less what and where they were, and the artists continue to exhibit their trophies in major or less major galleries around the world, building up their artistic and 'humanitarian' career. The work of Andreja Kulunčić must in no way be confused with such cases. Apart from the mentioned self-effacement, her projects at the beginning take for granted the awareness of the dangers of an incautious approach. In this case, for example, the patients have been shielded from unnecessary and harmful exposure (that is, they were featured personally to the extent appropriate to their needs and affinities).

For the objective of attaining some indubitable positive effect and change, of those who suffer this social misfortune and of their immediate surroundings, the artist has in general avoided any surplus sentimentality and unnecessary lamentation. On the contrary, she uses means and values inherent in art: spirit, invention, criticism, absurdity, humour and irony. Indeed, she thinks up some constructive

social entertainment mediated by the contemporary media via which she draws attention to the problems and provokes the desired reactions. We can recognise Andreja's work as a continuation and contemporary version of the creation of *social sculpture*, the diffuse and comprehensive work that was announced by and in a particular way affirmed in the last century by Joseph Beuys. From this point of view, as already said, this artist understands her work as animating and setting in motion mechanisms that will enable the process of transformation, of social restoration to health. And when the prime mover for this or that reason is no longer present, by the induction and stimulation of the awareness and creativity of numerous associated participants and actors, the idea and the process survive as a self-sustaining drive mechanism.



facebook akcija (2013.) | facebook action (2013)



U akciju *Vrapčanski jastuci* moglo se uključiti preuzimanjem jastuka preko web stranice projekta, fotografiranjem jastuka u različitim situacijama i na raznim lokacijama te postavljanjem fotografija na facebook stranicu projekta www.facebook.com/vrapci.org/

You could get involved in the *Vrapče Pillows* action by getting a pillow via the Website of the project and photographing the pillows in various situations and at various sites and putting the pictures on the project's Facebook page, www.facebook.com/vrapci.org/



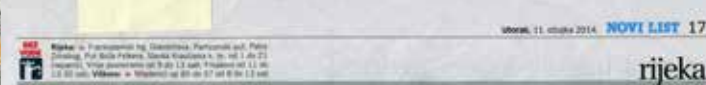
medijska kampanja | media campaign



Sastavni dio projekta promoviranje je jastuka kroz medijsku kampanju kao javni govor o tabuiziranoj temi Vrapča i psihijatrijskih pacijenata.

Another integral part of the project is the promotion of the pillows through a media

campaign that speaks out openly about the taboo topic of Vrapče and its psychiatric patients.



PUNSKU NASTAVU

Ministar Jovanović: Dragocjeno iskustvo

Ministar Jovanović je u posjetu OŠ Pribrovnica... (text continues)

KUŠIN PROTIV PREDRASUDA ■ OŠ MILAN BROZOVIĆ U VRUJEDNOJ KAMPANJI

Kastavski daci nikamo bez vrapčanskog jastuka

Jastuk koji su izradili pacijenti Psihijatrijske bolnice Vrapče bio je na učiteljskom vijeću... (text continues)

NOVA RADNA MJESTA

U sklopu projekta zapošle su i dvije učiteljice koje su prošle posebnu edukaciju... (text continues)

Otvoreni grad

Vladimir Jovanović je u posjetu OŠ Pribrovnica... (text continues)

Kastavski učitelji i građanstvo u vrapčanskoj kampanji

Učitelji i građanstvo OŠ Pribrovnica... (text continues)



DARUJEMO POSEBAN PRILOG U ŽURU

ZASTO SMO SKLONI STIGMATIZIRANJU drukčijih?

Stigmatiziranje je proces koji... (text continues)



OKOVANA KRKA U HRVATSKOJ

KOMENTARI GLASA KONČILA (1968. - 1990.)

O knjigama će govoriti: prof. dr. sc. EMANUEL HOŠKO dr. sc. VERONIKA RELAC prof. dr. sc. IVAN MIKLENIĆ

U SRUČICI 12. OŽUJKA 2013. U 10.30 SATI



Pružite pomoć PACIJENTIMA u procesu resocijalizacije KUPNOM JASTUKA preko Facebook stranice...
Više informacija doznajte na WWW.VRAPCE.hr

VESELI VRAPČANSKI RAZBIJAJU TABU

Polaznici od činjenice da se društvo može i mora mijenjati kroz edukaciju i uključivanjem osoba sa psihičkim poremećajima u zajednicu... (text continues)

Zivot i sveprisutnost vrapčica

Motiv vrapca nametnuo se kao logičan izbor, jer on svojom živošću i sveprisutnošću čine temu psihijatrijske ustanove pristupačnijom... (text continues)

CONCLUSIONS



Politijske sile izjavile su, prema informacijama policajaca, u toku jutra prošlog meseca nekoliko nezakonitih ulazaka u Srbiju iz BiH. Naime, u Beogradu, RM, Srbija izdala je poziv da se izdaju svedoci iz Srbije u slučaju u Križevci.

[illegible]

decreases in the rate of growth of the economy. Even if it is not true that the rate of growth of the economy is the same as the rate of growth of the rate of growth of the economy, the rate of growth of the rate of growth of the economy is the same as the rate of growth of the rate of growth of the economy.

[illegible]

che si vogliono da loro
cambiare, pagando in
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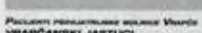
Pharmacological studies have shown that the analgesic effect of ketorolac is mediated by inhibition of prostaglandin synthesis. Ketorolac is a potent inhibitor of cyclooxygenase, the enzyme that converts arachidonic acid to prostaglandins. Ketorolac is also a potent inhibitor of lipoxygenase, the enzyme that converts arachidonic acid to leukotrienes. Ketorolac is a potent inhibitor of both cyclooxygenase and lipoxygenase, which accounts for its potent analgesic effect.

[illegible]

... i pruži ruku
psihičkim bolesnicima
- slogan je akcije
koja želi pomoći
uključivanju psihičkih
bolesnika u život, kao
i otvaranju javnog
dijaloga o tabuiziranoj
temi psihičkih bolesti



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L. OSTOJČIĆ: PRVENSTVO U BRAZILU
B. KRISTOFIĆ: VRAPČANSKI JASTUČI

BASTARD OF THE CIGARETTE

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[illegible]

**FOR THE FIRST TIME, A NEW
GENERATION OF ARTISTS**

[illegible]

FOR THE FIRST TIME, A STUDY HAS SHOWN THAT THE RISK OF A SECOND HEART ATTACK IS LOWER IN PATIENTS WHO TAKE AN ANTI-CHOLESTEROL DRUG FOR AT LEAST 10 YEARS.



© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 395–402

PHOTO BY JEFFREY M. HARRIS FOR ENR. PHOTOGRAPH BY JEFFREY M. HARRIS FOR ENR. PHOTOGRAPH BY JEFFREY M. HARRIS FOR ENR.

■ **1.2** The following are the results of a survey of 100 people who were asked to rate their satisfaction with their current job. The results are as follows:

[illegible]

As a result, the authors conclude that the use of the term "cognitive" is not appropriate in the context of the current study. The authors suggest that the term "cognitive" should be used only when the study is specifically focused on the cognitive aspects of the phenomenon being studied.

the 1990s, the U.S. economy has been in a period of rapid growth, and the U.S. dollar has been the world's leading reserve currency. The U.S. dollar has been the world's leading reserve currency since the end of World War II, and it is expected to remain so for the foreseeable future. The U.S. dollar has been the world's leading reserve currency since the end of World War II, and it is expected to remain so for the foreseeable future.

[illegible]

Uderti jantak na žetiri
na. Nosi ga sa sobom
god ideh: na posao, na
u prijateljstva, u posj
na krlet. Slikaj se s n
polajje fonograđeje. Nakon mjese
ga vrati i budi ponosan jer si stajel
u akcije desigmatizacije psihički ob
lik...

Naraznašti, crveni, bijeli, zelni
prošli su gotovo cijelu Hrvatsku. Si-
su se s brigiranim porazima, ali i ja-
ve nepoznatim osobama. Bili su na
mima, radnim mjestima, automobi-
vlakovima i avionima... Bili su u
mjestu i gradova od prosječnog H-
ali ondje su bili s plemenitim ci-
Svaki jastak ima svoju priču, a u
od njih je otkrivena fotografija
kratkim tekstovima koji su objavljeni

Riječ je o projektu Destinacija koji se počeo razvijati 2010. godine radnji s pacijentima psihiatrijske bolnice Vrapče i umjetnice Anđelke Kaliternaš. Dobrovoljci Stjepan i Jelena, s prof. Dubravkom Stojčević i idejkom, osnovali su udruženje "Destinacija" - socijalna pedagoginja i psihoterapeutkinja, Klinika za psihiatriju Vrapče. Cilj je rješavanje problema diskriminacije, ali i preduzimanje prema osobama bolnicima od ozbiljnih duševnih bolesti.

Želja nam je bila potpuno rasloj i dezintegrativno oboljele osobe. Ne mnogih naravosova i društeru, došli na leđu da pacijenti neće poruče sa Grupu koja je sudjelovala u putu. obdružila se da će izraziti njihovu pomoć: dizajnerstva stvorenu su lađa prema kojima su se sastali početni članovi - kadro prof. Dubravka Stijčić, tori ih zanimljivi jastuka tako se jesti, a knaustori: tim Zine prof. dr. ka Stijačić, Vlatka Prstačić (vođa kreativnih radionica u Klinici za jastriju Vrapčić, dizajnerice Kana i Ana Kane) i Zlatica Školarčić: te vi su suradnici Andreja Kulanić, je izrađeno oko 40 jastuka i su njezinih takih oboljelih, jastuci su boja, ali i intimitet, materijal, i boja, ali i intimitet, materijal, i boja i oboljeli su se odložili i za poru njima: "Ba sam u deperi, ličim se, o, kreću".

U ovom je slučaju ta razlika za prošlar prema destituciji dasevno obopozre na prihvacanje iji svoje- takve wne. Promoviranje justitua a medijokojparji rnači javni genoe n tabuizirani Vrapce i psihijatrijkin gaciama - kaie prof. Stojakic. Izrada ja odraduje se u farama i za 40 justitua.

Ja sam u depri, liječim se, čuvam ti krevet

irena bekić

Prema predviđanjima Svjetske zdravstvene organizacije, u 2020. godini depresija će zauzeti prvo mjesto među svim bolestima u svijetu. Na vrijeme otkrivena, u 90% slučajeva depresija je izlječiva, no procjenjuje se da skoro 50% ljudi koji imaju neki oblik psihičkih poremećaja ne traži liječničku pomoć. Razlog tomu je društvena stigma koja prati duševne bolesnike, pa i članove njihovih obitelji i njima bliske osobe.

Godine 2010. kustoski je kolektiv Kontejner / biro suvremene umjetničke prakse, u sklopu festivala *Ekstravaganтна tijela*, organizirao izložbu *Ekstravaganтни umovi* na koju je kao sudionica pozvana vizualna umjetnica Andreja Kulunčić. U suradnji s defektologinjom, socijalnom pedagoginjom i psihoterapeutkinjom Psihijatrijske bolnice Vrapče, Dubravkom Stijačić i osobama oboljelim od shizofrenije, Andreja Kulunčić je realizirala rad *Destigmatizacija*. Bio je to inicijalni rad istoimenog participativnog projekta kojim će u narednim godinama, koristeći umjetnost kao prohodni kanal, tematizirati ovaj problem kroz dvostruko prelomljeni angažman: osnaživanje oboljelih i osvještavanje javnosti. Kasnija video instalacija *U krugu*, tretira

problem depresije s rodne pozicije, dok treći segment *Vrapčanski jastuci*, započet 2013., pokreće javni govor o stigmati koja prati duševne bolesnike i bolesti. Nastao u koautorskoj sprezi autorica projekta Andreje Kulunčić, Dubravke Stijačić, dizajnerica *kune zlatice* (Zlatka Salopek i Ana Kunej) i Vlatke Prstačić, voditeljice kreativnih bolničkih radionica i pacijenata Vrapča, s intencijom infiltriranja u društvenu svakodnevnicu, ovaj rad pripada i kreće se heterogenim kulturnim poljem unutar kojega, koristeći prečace i zaobilaznice, preuzimajući metode, prikrivajući i otkrivajući vlastite tragove, egzistira između umjetnosti kao institucije i njezinih mimi-krijskih, gotovo samodokidajućih, ekstenzija u svakodnevnjivni život. Proizišao iz nastojanja umjetnice da javnim govorom problematizira dominantni diskriminirajući stav zajednica prema mentalnim bolestima i oboljelima, ovaj rad barata društvenim stereotipom o duševnim bolesnicima kao 'drugim' ljudima: opasnim, ludim ili nesposobnima, zbog čega ih se potiskuje onkraj društvenih rubova. Kroz ironijski govor u prvom licu i ljupki dizajn jastučnica, upozorava da su porodne granice mentalnog zdravlja te da ono nije po-

drazumijevajuće stanje 'zdravih'.

Osmišljeni u suradnji autorskog tima i pacijenata i izrađeni na bolničkim terapijskim radionicama, jastuci su identifikacijski predmet i posrednici u dijalogu koji se želi pokrenuti. Duhoviti natpis *Ja sam u depri, liječim se, čuvam ti krevet* uzdrma sigurnu zonu 'normalnih' objedinjujući, kroz ironijski kod, dvostruku simboliku: s jedne strane sigurnost i toplinu doma, a s druge zazor od bolesničke sobe. Ta je uznemirujuća unija, krhka ravnoteža suprotstavljenih značenja, prohod ka destigmatizaciji duševno oboljelih i poziv na uvažavanje tuđe ili svoje takve situacije.

Drugi segment rada javna je kampanja za destigmatizaciju. Ona kombinira marketiške promotivne strategije, prisutnosti u medijima, izradu *web* i *facebook* stranice i priklanja se mehanizamima spektakularizacije. Naime, radi se o vrsti kolektivne lančane igre 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 sa simpatičnim simboličkim licem kojim zagovara svoje obezličene adre-

sante. On je aktivirajući predmet i agens promjene. Pritom se ne radi samo o metafori ili simboličkoj igri već o konkretnom djelovanju predmeta, kao rezultatom umjetničkog procesa u kojemu kolaboracija može uključiti različite, i ne samo ljudske, entitete.

Paralelni tijek kampanje aukcijska je kupnja jastuka od Udruge za psihosocijalnu pomoć i rehabilitaciju sa sjedištem u Bolnici Vrapče što predstavlja direktnu pomoć pacijentima u procesu rehabilitacije. Postavljanje projekta *Vrapčanski jastuci* u Galeriji Forum, galerijska je aktivacija rada i njegovo privremeno usidrenje u umjetnički kontekst koji rad stalno prekoračuje. Ustvari, tenzija između autonomije i heteronomije, estetike, reprezentacije i etike, i jest konstanta suvremene umjetnosti, a napose kolaborativnih i participacijskih angažiranih umjetničkih praksi. Umjetnost je, kaže Jacques Ranciere, utoliko umjetnost koliko je i nešto drugo. Ona balansira između afirmacije vlastite izdvojenosti unutar društva i iščeznuća u svakodnevicu kao ne-umjetnost¹. Angažirana umjetnost razmatra potonje.

Iako krajnja intencija autorica *Vrapčanskih jastuka* nije referenca u umjetničkom sistemu, trenutna galerijska postavka, poziva da se o projektu govori iz te perspektive, odnosno da ga se kontekstualizira i sagleda kroz aspekt pripadanja umjetničkoj praksi Andreje Kulunčić, inicijatorice

projekta. Njezin rad obilježavaju složeni interdisciplinarni projekti, kolaborativni i participirajući radovi, angažirani u pristupu i aktivirajući u rezultatu. Njima usmjerava pogled javnosti na problematična mjesta, neravnotežu i loše spojeve u društvenoj strukturi koji generiraju stereotipe i društvenu nepravdu. U svojem se radu posvećuje depriviranim skupinama: otpuštenim radnicama i radnicima, azilantima, migrantskim radnicima i ilegaliziranim migrantima, maloljetnim majkama itd. Pritom ljudi s kojima radi nisu pokazne grupe niti transferi umjetničke aktivnosti. Naprotiv, u procesu oko kojega su okupljeni, oni postaju akteri i agensi promjene.

Upravo je promjena temeljno pitanje angažirane umjetnosti. Dolazi li do nje, tko je njezin nositelj te tko se i kojim kanalima mijenja? Odnosno: je li angažirana umjetnost doista politična ili samo reprezentira svoju političnu sliku? Uobičajen prigovor kritike da instrumentalizira i koristi već obespravljene ljude, simplificira pogled, jer pod isti nazivnik smiješta – usprkos različitim vidovima participacije i kolaboracije, intencija autora i odnosa koji se uspostavljaju – posve suprotne estetike i umjetničke strategije. S druge strane koliko god se činili udaljeni različiti umjetnički i teorijski koncepti, često se u konačnici izjednačuju upravo s obzirom na promjenu, odnosno njezin izostanak. Primjerice: sudjelovanje zajednice u Rirkrita Tiravanije, kuhanje i druženje u galeriji, usustavljeno Bourriaudovim konceptima *prijateljske kulture*, *svakodnevne mikro-utopije*

te relacijske estetike, s jedne strane ili razotkrivanje hegemonijskih društvenih obrazaca neoliberalnog kapitalizma brutalnim postupcima Santiaga Sierre, poput tetoviranja nezaposlenih Kubanaca za nisku naknadu, što će Claire Bishop okarakterizirati kao potrebni *umjetni pakao* s druge, u krajnjem se ishodu ne razlikuju. Oba autora, naime, u okviru vlastitih estetika demonstriraju određene društvene situacije. Pritom sami proizvode odnose koje žele ogoliti. Ta jalova tautologija ne pridonosi promjenama, a stvarni su akteri jedino umjetnici pod nepoljuljanom zaštitom umjetničkog sistema. Suprotno tomu autori poput austrijskog kolektiva WochenKlausur ili Andreje Kulunčić, angažiranu umjetnost vide kao društvenu intervenciju. Tu se ne radi o ilustraciji, 'pojačavanju' ili oslikavanju društvene hegemonije već o direktnom uplitanju koje dovodi do pozitivne promjene, procesa u kojemu sudjeluju i kroz koji prolaze svi sudionici određene situacije. Upravo takav, aktivirajući i gradbeni pristup, uvažavanje i iznimna osjetljivost prema skupini s kojom radi, kao i horizontalna struktura kolaboracija početna su mjesta angažirane umjetničke prakse Andreje Kulunčić i udaljuju je od relacijske estetike u koju je kritika često svrstava, a napose od etički problematičnoga koncepta *umjetnog pakla*.

Vidove i dosege društvenog angažmana u umjetnost pokušao je obuhvatiti američki umjetnik i nezavisni kustos Ted Purves u knjizi *What We Want Is Free: Generosity*

1 J. Ranciere: *Aesthetics and its Discontents*, prema Roger Sansi: *Art, Anthropology and the Gift*, Bloomsbury, 2015.

And Exchange In Recent Art. Polazeći od pojma 'dara' kao oblika razmjene dobara i usluga i kao medija umjetničke proizvodnje, analizira participacijske umjetničke prakse definirajući ih, s obzirom na stupanj i oblik uključenosti sudionika, kroz četiri kategorije. Posljednja, koju naziva *socijalna estetika*, razvija kolaboraciju umjetnosti i zajednice do krajnjih konzekvencija: umjetnost, naime, nudi institucionalni okvir, resurse i izvore financiranja za realizaciju ne-umjetničkog projekta zajednice². Tom tipu kolaboracije pripadaju i *Vrapčanski jastuci*.

Valja se još zadržati na galerijskom postavu. Kroz prostornu dispoziciju galerije, privremenu radionicu s rekonstrukcijom izrade jastuka u kojoj, uz financijsku naknadu, pomažu bivši bolesnici, u prizemnoj zoni, i arhivom kampanje na katu, objedinjuju se segmenti projekta. No ono što izložba donosi, uključivanje je posjetitelja u proces izrade. Posjetitelj nije pozvan samo da kupi jastuk, čime bi pomogao pacijentima bolnice, nego da sudjeluje u njegovoj izradi. Kupnja, naime, odražava hijerarhijsku strukturu. Sudjelovanje u izradi vid je solidarnosti. Osim toga, preuzimanje iste pozicije, koncentracija, ponavljanje istih radnji implicira sudioništvo. Svaka od ovih radnji implicira sudioništvo. Svaka od ovih radnji mjesto je identifikacije i začetak komunikacije s nevidljivim parom koji prolazi proces kolektivne subjektivacije. To je politička subjektivacija. Komunikacija

pak 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 javnog govora. U tom je smislu ovaj rad političan.



² Prema Roger Sansi: *Art, Anthropology and the Gift*, Bloomsbury, 2015.

i'm depressed, being treated, saving a bed for you

irena bekić

According to World Health Organisation forecasts, in 2020 depression is going to be the number one sickness in the world. Diagnosed in time, in 90% of cases, depression can be cured, but it is estimated that almost 50% of people with some kind of psychological disturbance do not seek medical help. And the reason for this is the stigma that society attaches to mental patients as well as to members of their families and persons close to them.

In 2010, the curatorial collective Kontejner | Bureau of Contemporary Art Practice during their *Extravagant Bodies* Festival organised an *Extravagant Minds* exhibition, in which the visual artist Andreja Kulunčić was invited to participate. In collaboration with speech therapist, social educator and psychotherapist Dubravka Stijačić and people suffering from schizophrenia from the Vrapče Psychiatric Hospital, she produced the work *Destigmatisation*. This was the initial work of the eponymous project that in the years to come, using art as viable channel, the artist was to take up this issue, as a two-pronged engagement: one to empower the patients and two to raise the awareness of the public. The later video

installation *Within* treated the problem of depression from a gender position, and the third segment, *Vrapče Pillows*, started in 2013, generated public talk about the stigma attached to mental patients and mental illnesses. Created as a joint project by the originator, 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 and moves within the heterogeneous cultural field within which, taking use of shortcuts and roundabout routes, taking over methods, revealing and concealing its own traces, existing between art as institution and its mimic, practically self-triggering, extensions in everyday life. Stemming from the endeavour 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 so-

ciety. 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'.

Devised collaboratively by the creative team and the patients, and made in the occupational therapy workshops of the hospital, the pillows are objects of identification, mediators in the dialogue to be started. The piquant inscription *I'm depressed, being treated, saving a bed for you* rocks the safe zone of the 'normal', uniting, through its ironical code, a double symbolism. One 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 me-

chanisms 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 with a sympathetic symbolic face with which it intercedes for its depersonalised addressees. It is an activating object, and agent of change. And this is not just a metaphor or a symbolic game, but refers to the concrete action of the object, as a result of the artistic process in which collaboration can involve diverse, and not only human, entities.

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 the Forum Gallery is the gallery activation of the work, and its temporary anchoring in the artistic context that the work constantly transgresses. In fact, the tension between autonomy and heteronomy, aesthetics, representation and ethics is in fact a constant of contemporary art, particularly collaborative, participatory and engaged art practices. Art, says Jacques Ranciere, is art inasmuch as it is also something else. It balances between the endorsement of its own separation within society and its disappearance in the

everyday world as non-art.¹ Engaged art considers the latter.

Although the ultimate intention of the authors of *Vrapče Pillows* is not to build up a reputation in the art system, the current gallery set-up asks the project to be spoken of from this perspective as well, that is, to be contextualised within and seen from the aspect of its belonging to the artistic practice of Andreja Kulunčić, initiator of the project. Her work is characterised by very complex interdisciplinary projects, collaborative and participatory works, engaged in their approach and activating in result. They are used to turn the gaze of the public to problem areas, to imbalances and faulty connections in the social structure that generate stereotypes and social injustice. In her work she dedicates herself to deprived groups: labour made redundant, asylum seekers, migratory workers and illegalised migrants, underage mothers and so on. The people with whom she works are not demonstration groups and are not transfers of the artist's activity. On the contrary, in the process around which they are gathered, they become actors and agents of change.

And it is change that is the fundamental issue of engaged art. Is it being approached, who are its bearers and who is being changed and by which channels? Or in other words, is engaged art really politi-

cal, or does it just represent its own political image? The usual complaint of criticism that it instrumentalises and exploits people who are already disempowered simplifies the view, for it places under the same denominator – notwithstanding the various forms of participation and collaboration, authorial intention and the relations that are set up – entirely opposite aesthetic and artistic strategies. And yet, however distant various artistic and theoretical concepts might seem, ultimately they are equalised precisely with respect to change, or the lack of it. For example: community participation in Rirkrit Tiravanija, cooking and hanging out in the gallery, systematised by Bourriaud's concept of *friendly culture*, *everyday micro-utopia* and relational aesthetics on the one hand, or on the other the revelation of the hegemonic social patterns of neoliberal capitalism in the brutal procedures of Santiago Sierra such as the tattooing of unemployed Cubans for a mere pittance, which Claire Bishop has characterised as the necessary *artificial hell*, are ultimately not to be differentiated. Both artists, within the framework of their own aesthetics, demonstrate certain social situations. They themselves produce the relations they wish to lay bare. This barren tautology does not lead to change, and the real actors are only the artists, protected unwaveringly by the art system. As against this, artists like the Austrian collective WochenKlausur or Andreja Kulunčić see engaged art as social

1 J. Ranciere: *Aesthetic and its Discontents*, after Roger Sansi: *Art, Anthropology and the Gift*, Bloomsbury, 2015



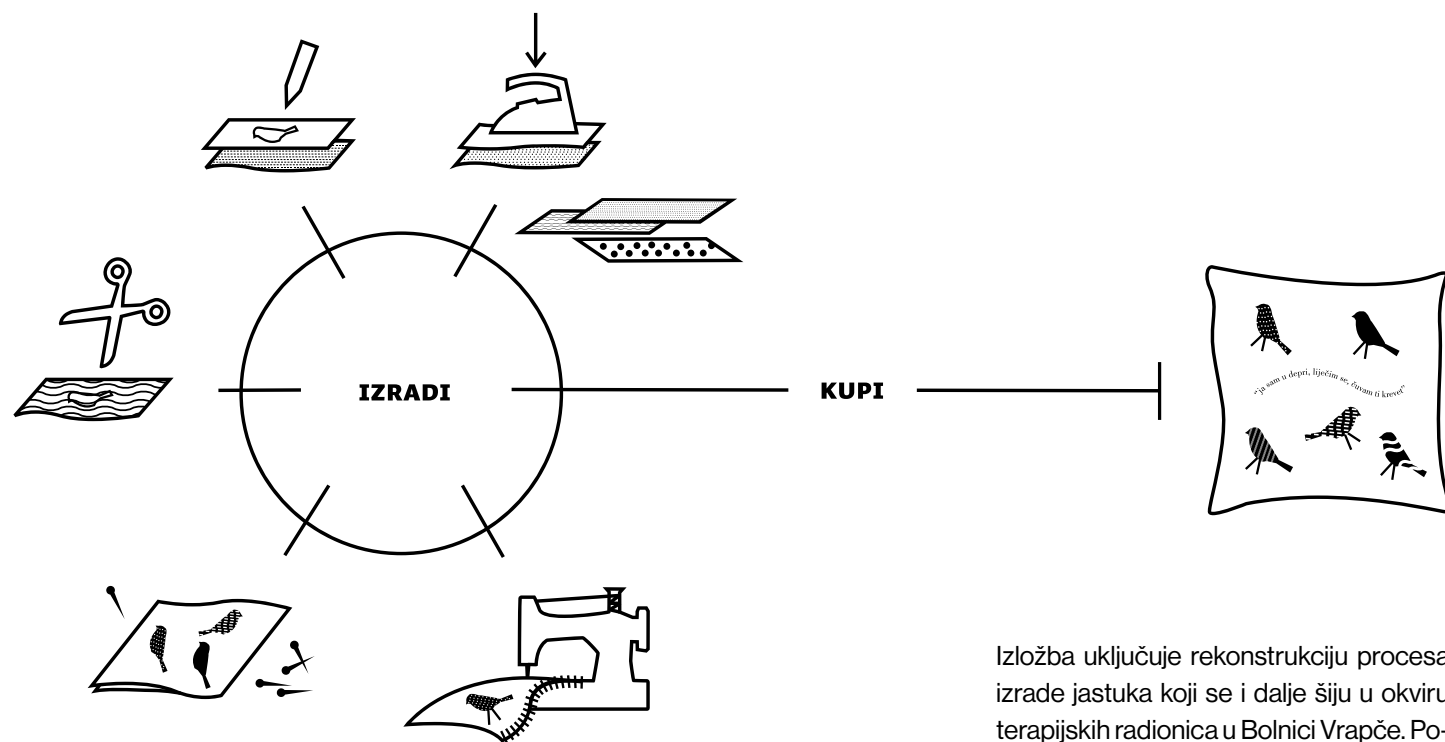
intervention. It is not illustration, *reinforcement* or imaging of the social hegemony that are at issue, rather the direct interference that does lead to positive changes, a process in which all the participants of a given situation take part and through which they pass. It is just such an activating and constructive approach, with respect for and an exceptional sensitivity to the group with which she works, as well as the horizontal structure of the collaborative undertakings, that are the starting point for the engaged art practice of Andreja Kulunčić and distance her from the relational aesthetics in which criticism often places her, and above all from the ethically dubious concept of *artificial hells*.

The forms and achievements of social engagement in art were covered by American artist and independent curator Ted Purves in the book *What We Want is Free: Generosity and Exchange in Recent Art*. Starting off from the conception of 'gift' as a form of exchange of goods and services and as medium of artistic production, he analyses participatory art practices, defining them, with respect to the degree and shape of involvement of the participants, through four categories. The last, which he calls *social aesthetics*, develops collaboration by art and community to the ultimate: art provides an institutional framework, resources and sources of financing for the production of a non-ar-

tistic community project.² *Vrapče Pillows* is an epitome of this type of collaboration. It would be worth spending a little more time on the set up in the gallery. Through the spatial disposition of the premises, the temporary workshop with a reconstruction of the making of the pillows in which, for compensation, the former patients help, in the ground floor zone, and in the archival campaign upstairs, the segments of the project are united. But what the exhibition provides is the involvement of the visitor in the making process. A visitor is asked not just to buy a pillow, helping thereby the patients of the hospital, but also to take part in the making. Purchase expresses a hierarchical structure. Participation in the making is a form of solidarity. In addition, in adoption of the same position, concentration, repetition of the same actions, complicity is involved. Each of these actions is a place of identification and the initiation of communication with the invisible pair that passes through a process of political subjectivisation. This is political subjectivisation. Communication on the other hand implies changeable relations of power, which is manifested in the constantly changing positions of the parties to the conversation. And so the communicative action that is produced in the gallery is the basis for identification and change of personal and public speech. In this sense, the work is political.

2 After Roger Sansi: *Art, Anthropology and the Gift*, Bloomsbury, 2015

izložba | exhibition



Izložba uključuje rekonstrukciju procesa izrade jastuka koji se i dalje šiju u okviru terapijskih radionica u Bolnici Vrapče. Posjetitelji izložbe pozvani su da sudjeluju u izradi jastuka.

—
The exhibition includes a reconstruction of the process of making the pillows, which are still being made as part of the occupational therapy in Vrapče Hospital. Visitors to the exhibition are invited to take part in the making of a pillow.









razgovori u galeriji | conversations in the gallery

Tijekom izložbe održava se i niz razgovora koji problematiziraju krhku razdjelnicu između mentalnog zdravlja i mentalne bolesti:

utorak, 8.12. u 18 sati

Depresija i kako se nositi s njom: depresija je jedan od najučestalijih psihičkih poremećaja modernog čovjeka. Naučiti kako prepoznati simptome i kako se s njom nositi najefikasnija je pomoć pojedincu.

četvrtak, 10.12. u 18 sati

Osobno iskustvo depresije: govori bivša pacijentica.

utorak, 15.12. u 18 sati

Kako sačuvati mentalno zdravlje: jesmo li mentalno zdravi ili mentalno bolesni?

četvrtak, 17.12. u 18 sati

Dugotrajna nezaposlenost i mentalno zdravlje: što znači zaposlenje za psihičko zdravlje?

While the exhibition is on, a series of conversations took place to problematise the fragile boundary between mental health and mental illness.

tuesday, december 8, at 6 p.m.

Depression, and how to cope: depression is one of the most common psychological disturbances of modern people. Learning how to recognise the symptoms and how to put up with it is the most efficacious way to help to the individual.

thursday, december 10 at 6 p.m.

Personal experience of depression: a former patient speaks.

tuesday, december 15 at 6 p.m.

How to preserve our mental health: are we mentally healthy or mentally ill?

thursday, december 17 at 6 p.m.

Long-term unemployment and mental health: what does employment mean for psychological health?



Razgovori u galeriji

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Jastuci
su put ka
destigmatizaciji
duševno oboljelih
i poziv na
prijateljstvo
i poziv na
prijateljstvo
i poziv na
prijateljstvo

su simboličan predu
u kojem se objedinjuju
asocijacije na toplinu i
sigurnost doma
i zazor
od bolesničke sobe.







biografije

Andreja Kulunčić, vizualna umjetnica 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 interdisciplinarnе mreže, doživljavajući umjetnički rad kao istraživanje, proces suradnje, sukreiranja i samoorganizacije. Često zahtijeva od publike aktivnu suradnju i "dovršavanje" djela. Dio procesa u nastajanju rada često je multidisciplinarnost, u kojoj se specifične umjetničke vještine nadopunjuju komplementarnim vještinama iz drugih područja.

Njezin rad predstavljen je na međunarodnim izložbama, uključujući: Documenta11 (Kassel), Manifesta4 (Frankfurt/Main), 8. Istanbul Biennial (Istanbul), Liverpool Biennial04 (Liverpool), 3. Tirana Biennial (Tirana), 10. Triennale Indije (New Delhi).

Na samostalnim izložbama, uključujući: Museo Universitario Arte Contemporáneo (Mexico City), Salon Muzeja savremene umjetnosti Beograd, Museo MADRE (Napulj), Art in General (New York), Artspace Visual Art Center (Sydney), Darat Al Funun (Jordan), galerija NOVA, galerija Miroslav Kraljević i Galerija Forum (Zagreb). Na skupnim izložbama u muzejima, uključujući: Whitney Museum of American Art (New York), PS1 (New York), Walker Art Centre (Minneapolis), Museum MUAC (Mexico City), Palais de Tokyo (Pariz), Kumu Art Museum (Tallin), Muzej savremene umjetnosti (Zagreb), Muzej savremene umjetnosti (Ljubljana), Zacheta National Gallery of Art (Varšava), Garage Museum (Moskva), Muzej moderne i savremene umjetnosti (Rijeka), Umjetnička galerija Dubrovnik, Museum of Modern Art (Saint-Etienne), Ludwig Museum (Budimpešta). Značajnije stipendije: MUAC&SOMA (Mexico City), University of Johannesburg (Južna Afrika), Art in General (New York), Walker Art Center (Minneapolis), Artspace (Sydney), u sklopu 10. trijenala Indije (Jaipur).

Živi u Zagrebu, gdje predaje na Akademiji likovnih umjetnosti na smjeru Novi mediji.

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Ana Kunej i Zlatka Salopek dizajnerski su tim koji djeluje pod imenom **kuna zlatica**. Diplomirale su na Studiju dizajna u Zagrebu 2006. godine, nakon čega osnivaju svoj studio za oblikovanje te dijele mnogobrojne projekte u kojima sudjeluju u realizaciji svih aspekata, od umjetničke direkcije, preko dizajna i ilustracije, do fotografije. Njihovi suradnici/e dolaze uglavnom iz sektora kulture, obrazovanja i civilnog djelovanja, kao što su Kazalište slijepih (www.novizivot.hr), Zagrebačko sveučilište (www.unizg.hr) i Centar za mirovne studije (www.cms.hr). Članice su ULUPUH-a i HDD-a od 2008. godine.

Svoj rad su predstavile na brojnim izložbama, među kojima valja izdvojiti Izložbu hrvatskog dizajna 1314, 49. Zagrebački salon, Izložbu hrvatskog dizajna 1112, Design Tourism: Croatian Holiday, In A Nutshell, izložbu suvremenog hrvatskog dizajna, 46. Zagrebački salon, Izložbu hrvatskog dizajna 0910, Zgraf10 - međunarodnu izložbu grafičkog dizajna i vizualnih komunikacija i Izložbu hrvatskog dizajna 0708.

Među značajnijim nagradama treba izdvojiti Posebno priznanje Aiap Women in Design Award, Nagradu u kategoriji Dizajn vizualnih komunikacija na Izložbi hrvatskog dizajna 1314, Nagrada 49. zagrebačkog salona, Godišnja nagrada ULUPUH-a za najbolje mlade umjetnike u 2011. godini i Posebno priznanje Ocjenjivačkog suda 46. Zagrebačkog salona.

www.kunazlatica.com

Dubravka Stijačić, prof. defektolog-socijalni pedagog i psihoterapeut

Diplomirala na Edukacijsko-rehabilitacijskom fakultetu, smjer poremećaji u ponašanju.

Stručno se usavršavala na Indiana University (SAD). Profesionalni interes usmjerila na obrazovanje iz psihoterapije te je, uz veliki broj različitih edukacija, stekla certifikat za psihoterapeuta realitetne terapije

i zvanje Psihoterapeut - europski certifikat iz psihoterapije.

Zaposlena je u Klinici za psihijatriju Vrapče, gdje radi na organizaciji i provođenju psihijatrijskih rehabilitacijskih programa kao voditeljica Odjela za psihosocijalne metode liječenja i radnu terapiju. Pored terapijskih metoda, u psihijatrijske rehabilitacijske programe uključivala je umjetnike iz različitih područja djelovanja (glumce, glazbenike, pisce, slikare...). Suradivala je s nekoliko umjetnika na Kontejnerovom festivalu Ekstravaganatna tijela - ekstravaganтни umovi kao stručni savjetnik. Suradnju je nastavila s Andrejom Kulunčić, vizualnom umjetnicom, na umjetničkom projektu Destigmatizacija.

Edukatorka i supervizorka William Glasser Instituta (LA, SAD), Europskog instituta za realitetnu terapiju i Hrvatske udruge za realitetnu terapiju.

Vlatka Prstačić, suradnica u kreativnim radionicama Klinike za psihijatriju Vrapče.

Zvanje dizajnera teksta stekla je u Školi primijenjene umjetnosti i dizajna u Zagrebu. Zaposlena je kao suradnica u kreativnim radionicama u Zavodu za liječenje i rehabilitaciju (Odjel za psihosocijalne metode liječenja i radnu terapiju) Klinike za psihijatriju Vrapče od 1976. godine. U svom kreativnom radu kombinira različite tehnike i materijale, prateći uvijek suvremene trendove. Podučavajući pacijente Klinike u skladu s njihovim potrebama i mogućnostima, prisutan je konstantan trud kako bi oni usvojili osnovne tehnike kreativnog rada, koje i izvan radionice mogu samostalno prakticirati.

biographies

Andreja Kulunčić, visual artist, in her works tests out the different aspects of social relations and social practices. She is interested in socially engaged themes, confronting different audiences and working with others on collective projects. She sets up her own interdisciplinary networks, perceiving artistic work as research, as a process of collaboration, co-creation and self-organisation. She often requires active collaboration from her audience, asking them to make the work complete.

Her work has been presented at international exhibitions, including: Documenta11 (Kassel), Manifesta 4 (Frankfurt/Main), 8th Istanbul Biennial (Istanbul), Liverpool Biennial 04 (Liverpool), 3rd Tirana Biennial (Tirana), 10th India Triennial (New Delhi).

She has had numerous solo shows, including at: Museo Universitario Arte Contemporáneo (Mexico City), Salon of the Museum of Contemporary Art, Belgrade, Museo MADRE (Naples), Art in General (New York), Artspace Visual Art Center (Sydney), Darat Al Funun (Jordan), the NOVA, Gallery, Miroslav Kraljevic Gallery and Forum Gallery (Zagreb). She has appeared in collective exhibitions in museums, including: Whitney Museum of American Art (New York), PS1 (New York), Walker Art Centre (Minneapolis), Museum MUAC (Mexico City), Palais de Tokyo (Paris), Kumu Art Museum (Tallin), Museum of Contemporary Art (Zagreb), Museum of Contemporary Art (Ljubljana), Zachęta National Gallery of Art (Warsaw), Garage Museum (Moscow), Museum of Modern and Contemporary Art (Rijeka), Dubrovnik Museum of Modern and Contemporary Art, Museum of Modern Art (Saint-Etienne), Ludwig Museum (Budapest). Major grants: MUAC&SOMA (Mexico City), University of Johannesburg (RSA), Art in General (New York), Walker Art Center (Minneapolis), Artspace (Sydney), and as part of the 10th India Triennial (Jaipur).

She lives in Zagreb, and teaches at the Academy of Fine Arts in the new media section.
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Ana Kunej and Zlatka Salopek make up a design team that works under the name **kunazlatica**; they graduated from the Design School in Zagreb in 2006, after which they founded their own design studio, and shared many projects, in which they took part in all aspects of the work, including artistic direction, design and illustration as well as photography. They work on the whole with people from the arts, education and civil society, such as the Theatre of the Blind (www.novizivot.hr), Zagreb University (www.unizg.hr) and the Peace Studies Centre (www.cms.hr).

They have been members of the applied artists' association ULUPUH and of the design association HDD since 2008.

They presented their work in numerous exhibitions, amongst which are The Exhibition of Croatian Design 1314, 49th Zagreb Salon, The Exhibition of Croatian Design 1112, Design Tourism: Croatian Holiday 2012, In A Nutshell, exhibition of contemporary croatian design, 46th Zagreb Salon, The Exhibition of Croatian Design 0910, Zgraft0 - international exhibition of graphic design and visual communications and The Exhibition of Croatian Design 0708.

Some of the received acknowledgments for their work are Aiap Women in Design Award Special Mention, Award in Visual Communications category, Exhibition of Croatian Design 1314, Award in 49th Zagreb Salon, Annual ULUPUH's Best Young Artist Award in 2011. and Special recognition by the Jury of 46th Zagreb Salon.

www.kunazlatica.com

Dubravka Stijačić, BA, is a speech therapist, social educationalist and psychotherapist. She took a degree at the Educational Rehabilitation Faculty, behavioural disorder major. She did further studies in Indiana University. She has directed her professional

interest to education from psychotherapy and with a large number of different educational backgrounds obtained a certificate as a Psychotherapist in Reality Therapy and the qualification of European Certified Psychotherapist.

She is employed in the Vrapče Psychiatric Clinic, where she works on the organisation and conduct of psychiatric rehabilitation programmes, as head of the psychosocial method of therapy and occupation therapy department. As well as therapeutic methods she has included in her psychiatric rehabilitation programmes artists from various spheres – actors, musicians, writers and painters. She has worked with a number of artists in the Kontejner biro festival Extravagant Bodies –Extravagant Minds, as a consultant. She went on with her collaboration with the visual artist Andreja Kulunčić in the Destigmatisation artistic project.

Educator and supervisor at the William Glasser Institute (LA, USA), the European Institute for Reality Therapy, and the Croatian Association for Reality Therapy.

Vlatka Prstačić is an assistant in the creative workshops of the Vrapče Psychiatric Clinic.

She got a qualification as textile designer in the School of Applied Art and Design in Zagreb, and has been employed as collaborator in the creative workshops of the Treatment and Rehabilitation Institute (psychosocial treatment methods and occupational therapy department) of Vrapče Psychiatric Clinic since 1976. In her creative works she combines different techniques and materials, always keeping up with contemporary trends. Teaching patients of the Clinic in line with their needs and capacities, she always takes care that they should master the basic techniques of creative work that they can practice independently outside the workshops.



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