

ANDREJA KULUNČIĆ:

Art for Social Changes

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FOREWORD / PREDGOVOR: Irena Bekić

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The Poetics of Social Change

Irena Bekić

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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 lab-forculture.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

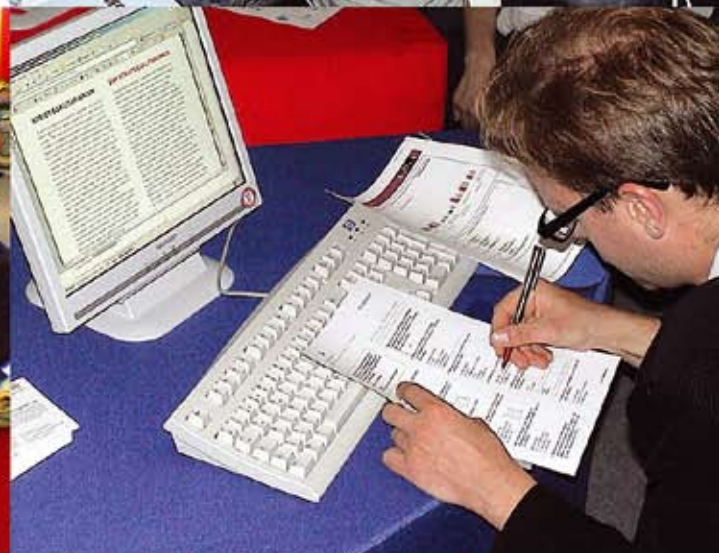
and in the far future will live on, without any inputs from its parents, in social conditions unknown in advance. Choosing from among a menu of characteristics, the parents provide their baby with a set of tools for survival: from skin colour to mental capacities, health, degree of aggressiveness and 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 virtual and

“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.).



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 sys-

“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 kulturrpunkt.hr, Zagreb, January 2010.

tem 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.

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

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).



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. 46/47).

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 institutionalism 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 *Commer-*

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).



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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.



cialisation of 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 subver-

sive 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 unna-

“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" (1976), in *The Women and Language Debate: a sourcebook* (ed. C. Roman, S. Juhasz, C. Miller), Rutgers University Press, 1994, p. 85.

med people or communities founded on some forms 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,

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).



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

which go on in parallel, interwoven, clashing, 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. 144) 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. 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 abyss 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,

“ 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.



then reading is a 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

“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.

been 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 from 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

“ 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.

breathe... And while we wait, let no one ask me to 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

36

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 samostalnice 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 kojega 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 istraživanja stručnjaka – psihologa, filo-

“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 zaći 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.

zofa, 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 šaju 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).

Effect on intelligence level by entering gene:

IQ	mental retardation
under 70	mental retardation
70 - 85	addle brained
85 - 125	average
125 - 145	intelligence above average
over 150	genius

Netscape: Gallery of newborns

Location: <http://embryo.inet.hr/gallery.php>

Baby Nr. 355, Baby Nr. 355, Baby Nr. 354

Netscape: Characteristics of Baby Nr. 07.

sex:	male	height:	200 - 210
ageing:	slow	eye color:	green
skin:	mixed	appearance:	well developed
diseases:	no	temperament:	high
organic system:	hydraulic type	intelligence:	above average
aggression:	medium	facilities:	natural sciences

Netscape: Characteristics of Baby Nr. 01.

sex:	female	height:	180 - 200
ageing:	slow	eye color:	blue
skin:	white	appearance:	well developed
diseases:	none detected	temperament:	high
organic system:	hydraulic type	intelligence:	average
aggression:	small	facilities:	art

Switch on the gene battery for organic system development:

- BRAIN AND NERVS - nerve system (thinking type)
- HEARTH AND LUNGS - rhythmical system (rhythmical type)
- MUSCLE TISSUE, LIVRE, INTESTINES - metabolic system (will type)

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.

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 ubrzanje 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 s najvećim

“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.

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

04 Vesna Vuković, “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.*



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

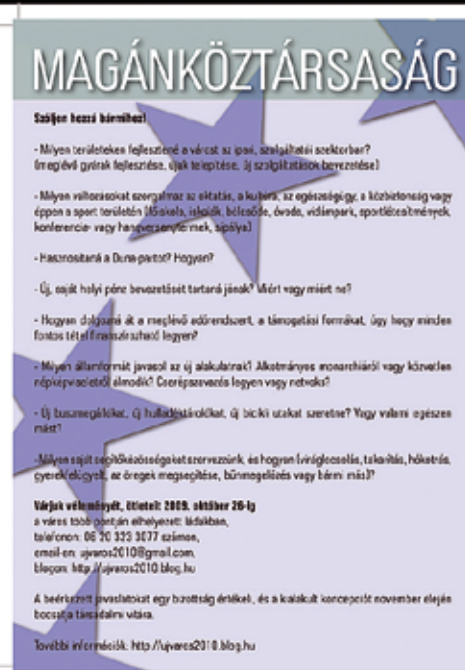
- collecting and processing submitted proposals (submissions are collected through telephone answering system, "election" boxes and website)

- 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

- 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



- 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 Dunaújváros

THE FLYER — printed in 23.000 copies but never distributed due to the premature banning of the project

PROJECT BANNED BY LOCAL POLITICIANS

THE PLANNED PHASES OF THE INTERACTIVE GAME

46

(Po)etika društvenih promjena
Irena Bekić

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, glasnija 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 ravnici 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, umrtvjen 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 stopirala i zabranila projekt tri dana prije njegova početka prijetnjom da će zatvoriti galeriju.

Kada tematizira određeni problem, Andreja Kulunčić djeluje iz njegova središta. To je govor iz

“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 dokumentata, 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.

prvoga lica, iako ga ne izgovara umjetnica. Ona je inicijatorica i organizatorica. Koordinatorica koja okuplja suradnike, uspostavlja komunikaciju među njima i trasiira 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, zvoní 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 prezentiranom 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 ko-rektnosti. 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 sudjevalo 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. 46/47).

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 Umberto Eco, "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 smi- ješak na podčinjenim usnama, smijeh destabilizira onoga prema kojemu 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, restrukturir- anih 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 Hélène Cixous, "The Laugh of the Medusa" (1976.). U: *The Women and Language Debate: a sourcebook* (ur. C. Roman, S. Juhasz i C. Miller). Rutgers Uni- versity press, 1994., str. 85.

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 prećacima 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 popisanih 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 poretку 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. 144) 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. 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 suvremene

“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).

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 svakodnevicu. 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 svakodnevicu čitanje točka usporavanja. Ako svakodnevicu povežemo s prostorom i vremenom u kojem se nalazimo, tada je čitanje njezina destabilizacija, jer zamagluje, 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. Prodom u zajednički prostor, kao i u individualne svjetove članova čitateljske grupe, *Čitanja* su izvršila modifikaciju svakodnevice, intenzivirala jednu aktivnost i u sastancima grupe ponudila novi oblik društvenosti. Istodobno, druženje i razmjena stavova, znanja i čitateljskih iskustava među ravnopravnim sugovor-

nicima učinili su te sastanke pozitivno obilježenim segmentom njihove svakodnevice.¹⁴

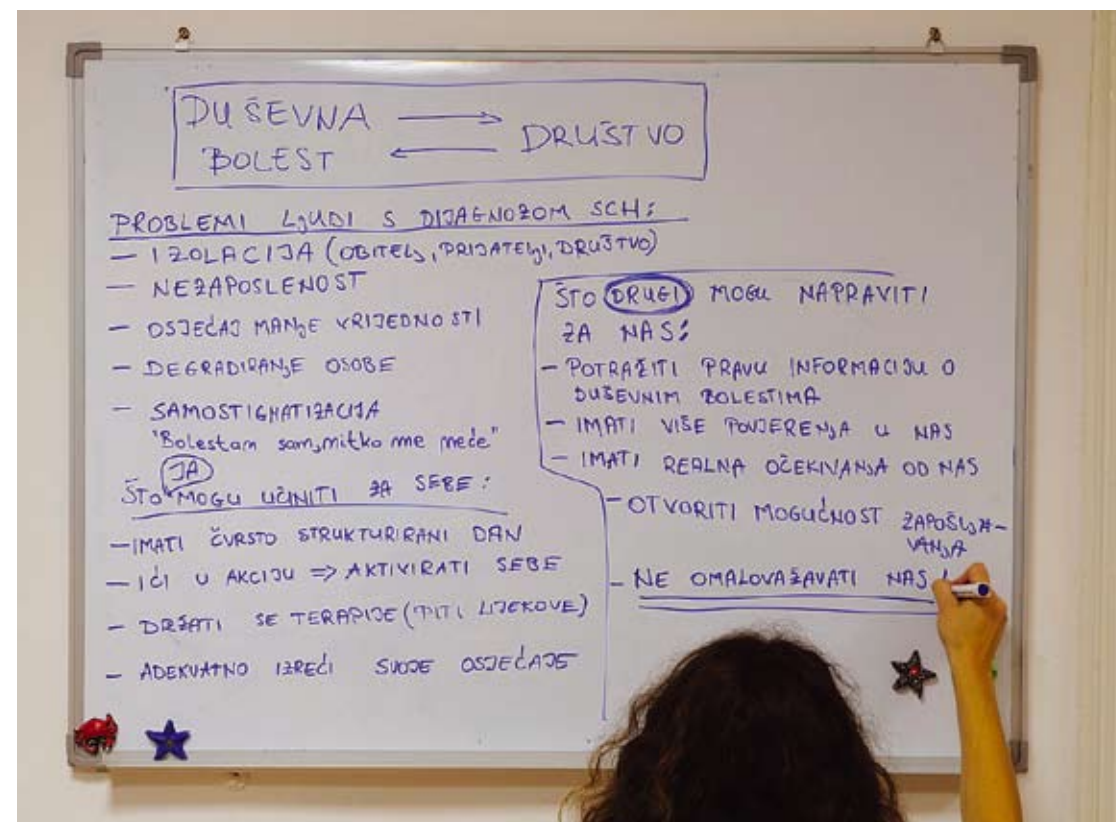
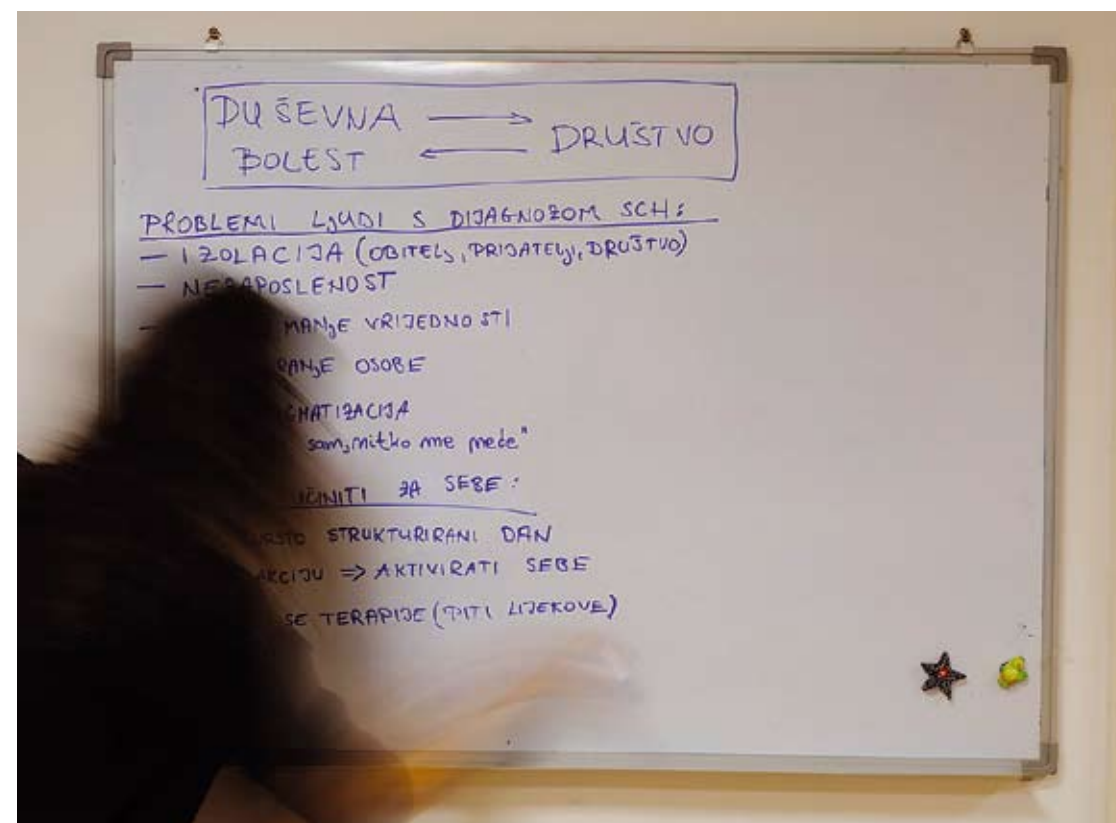
Ovdje se govori o invencijama, kreativnim odmacima od zadane strukture koji omogućuju stvaranje vlastitog mjesta u poopćenom realitetu i sasvim konkretno preživljavanje unutar nekog normativnog sustava. Što je sustav rigidniji, to je odnos između otpora i pristajanja na njega kompliciraniji. Totalitarni 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 svakodnevnim 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 doki-danje 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 podriivena 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 svakodnevice*. 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 Terry Eagleton, *Nevolje sa strancima*. Algoritam, Zagreb, 2011.

¹⁷ Michel de Certeau, *Invencija svakodnevice*, Naklada MD, Zagreb, 2003.

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 autorski 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 zaraslu 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 proturjeni u javne medije i prostor ti su sadržaji doprinosi normalizaciji javnoga diskursa, ali su i subverzivni jer govore da su nešto što nisu. Tako se ostvaruje

“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.

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, neopmirljive 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, ne."¹⁸

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