

branko
franceschi

http://
www.andreja.org

▼ Krajem kolovoza 2001. godine Andreja me putem naše uobičajene elektronske razmjene obavijestila da je njen novi online projekt *Distributive Justice* probno postavljen na web. Meni osobno bio je to vrlo zanimljiv trenutak. Naime, bilo je jasno da će novi projekt morati izdržati tešku kušnju usporedbe s globalno uspješnim projektom *Closed Reality: Embryo*, koji još uvijek vrlo živo obitava na webu i nadalje intrigira posjetitelje pretpostavkama o novim varijantama daljnjeg razvitka. Štoviše, *Distributivna pravda* imat će nezahvalnu ulogu da i najtvrdre skeptike uvjeri da složenost, domišljenost i cjelokupna kvaliteta *Embrija* nije sretan rezultat mladenačkog zanosa i energije, već standard ispod kojeg Andreja ne namjerava stvarati.

Životna priča Andreje Kulunčić (1968.) uklapa se u turbulentno razdoblje devedesetih godina. Nakon što se sredinom desetljeća "niotkuda" pojavila u Zagrebu, svojim se projektima u kratkom vremenu uspjela nametnuti poslovično zatvorenoj umjetničkoj sceni. Ubrzo se pokazalo da je upravo ona jedan od najoriginalnijih i najsnažnijih umjetnika stasalih tijekom prošle dekade. Jasno je, a mnoge su selekcije to već pokazale, da je Andreja nezaobilazno ime suvremene hrvatske vizualne umjetnosti na svakoj izložbi priređenoj s ozbiljnom ambicijom predstavljanja relevantnog presjeka naših devedesetih. Njena sve očitija međunarodna prisutnost, ne samo putem globalne prezentacije suobrazne mediju kojim radi, već brojna sudjelovanja, nagrade i priznanja koje planetarno osvaja, upućuju na Andreju kao na onaj adut koji trebamo u našoj još uvijek neorganiziranoj i nedefiniranoj, ali primjetno življoj i uspješnijoj, strategiji prodora na međunarodnu umjetničku scenu. Selektor sljedećeg Venecijanskog bijenala ne bi trebao biti u dvojbi.

Osobno sam imao čast sudjelovati u prezentaciji *Embrija* tijekom listopada 1999., a nakon šest mjeseci i u sumiranju rezultata prvog ciklusa njegova postojanja (sve održano u *Galeriji Miroslav Kraljević*). Razgovarajući s Andrejom shvatio sam da će *Distributivna pravda* metodološki biti na tragu *Embrija*, pod čime podrazumijevam strukturiranje kako projekta, tako i njegova aspekta na webu. Istovremeno, bilo mi je potpuno jasno da je tema raspodjele društvenog bogatstva neusporedivo manje atraktivna od suptilnog poigravanja uvijek intrigantnom spolnosti kojom se *Embrijo*, makar indirektno, bavio. Pogotovo je tako

● At the end of August 2001 Andreja informed me through our regular e-mail exchange that her new online project *Distributive Justice* had been experimentally put on the web. Personally, I found this a very interesting moment. It was certain that the new project would have to endure the difficult challenge of comparison with the globally successful project *Closed Reality: Embryo*, which is still very much alive on the web and continues to intrigue visitors with assumptions on the new variations of further development. *Distributive Justice* will indeed have the ungrateful role of having to convince even the hardest sceptics that the complexity, ingenuity and the overall quality of *Embryo* is not a lucky consequence of youthful enthusiasm and energy, but the creative standard which Andreja intends to keep.

Andreja Kulunčić's (b. 1968) life story fits into the turbulent period of the nineties. Having appeared out of "nowhere" in Zagreb in the mid-nineties, she managed to find her place with her projects on the proverbially closed arts scene in a short period of time. It soon turned out that she was one of the most original and strongest artists emerging during the last decade. It is certain, and many selections have already proved this, that Andreja is a Croatian visual arts name which shouldn't be left out from any exhibition prepared with a serious ambition of representing the relevant review of the nineties in Croatia. Her ever growing international presence, not only by way of global presentation in accordance with the media she employs, but also through numerous participations, awards and recognitions which she globally receives, all advise to Andreja as the one card we need in our still disorganised and undefined, but visibly more vivid and more successful strategy of breakthrough on the international arts scene. The selector of the next Venice Biennale should not have any doubts about this.

I personally had the honour to take part in the presentation of *Embryo* during October 1999, and six months later also in the summing up of the results of the first period of its existence (all taking place in the *Miroslav Kraljević Gallery*). When talking to Andreja I realised that *Distributive Justice* will in terms of methodology be on the track of *Embryo*, this implying the structuring of both the project and its aspect on the web. At the same time it was very much

POLL FOR THE CITIZENS OF CROATIA

How do you see the current economic state of the country:

good

fair

bad

How do you see the current political situation in the country:

good

fair

bad

In your opinion, the reasons for this are: (choose one of the below)

- Great effort on the part of the populace
- Insufficient effort on the part of the populace
- Consequence of war situation
- Wise statemanship
- Inadequate statemanship

How do you assess the political views of the President:

- Extremely positive for the future of the state
- Some positive, others less so
- Negative for the future of the state

In your opinion, the position of the President of the Republic should be:

- Secured for life for the current president
- Voted for as planned
- Voted for ahead of time

send



CLOSED REALITY - EMBRYO
<http://embryo.inet.hr>

2

danas, kad je biološka nezamjenjivost i fizička neposrednost spolnosti opasno poljuljana razvojem znanosti, seksualnom permisivnosti, spolno prenosivim bolestima i indirektnom dimenzijom cyber prostora. Lavinu kontradiktornih impulsa kojima se kroz *Embrio* provociraju već načete razine ljudske podsvijesti i morala te bitno dotiču dubine subjektiviteta, teško je ponoviti. Stoga su Andreja i njeni suradnici povukli odličan potez i *Distributivnu pravdu* posvetili vrlo objektivnim, pravno-ekonomsko-društvenim aspektima zbilje. Naravno, te su dvije teme uistinu vrlo povezane i autorima se nameće izazov da ih jednog dana spoje.

S obzirom na to da sam stručnost, entuzijizam i promišljenost Andrejinih suradnika upoznao tijekom suradnje na *Embriju*, o razradi teme meni nepoznatog pojma 'distribucije pravde' nisam dvojio, ali kao osobu strukom i senzibilitetom okrenutu vizualnoj sferi najviše me zanimalo kako će tema biti

clear to me that the subject of social wealth distribution was far less attractive than the subtle play with the always intriguing sexuality that *Embryo*, if indirectly, was dealing with. This is very much so today when biological irreplaceability and physical contiguity of sexuality is seriously at danger by the development of science, sexual permissiveness, sexually transmitted diseases and indirect dimension of the cyber space. It is difficult to repeat this avalanche of contradictory impulses by which, through *Embryo*, already affected levels of human subconsciousness and morality are provoked and depths of subjectivity substantially touched. Andreja and her assistants made therefore an excellent move and dedicated *Distributive Justice* to the very objective, legally-economically-social aspects of reality. Of course, these two subjects are indeed very much related and authors are tempted by the challenge to join them eventually.

prezentirana na webu. Mnogi kolege puritanskog usmjerenja takav će interes držati površnim, ali srećom, tim *Distributive pravde* svjestan je da dizajn "prodaje" projekt. Naravno, samo onda kad iz njega organički izvire. Mračni, utišani, crno-crveni ambijent s pulsirajućim zeleno/crvenim usmjerivačima interaktivnosti i više-manje realističnim fiziološkim slikama preko kojih prolazi tekst odlično je odgovarao intimističkom svijetu *Embrija*. "Distribucija pravde", suobrazno svojoj javnoj dimenziji, razvija se u neutralno rasvijetljenom virtualnom prostoru, potpuno prirodnom apstraktnoj temi legislative koja regulira raspodjelu dobara. Računajući na odbojnu suhoparnost teme, autori su pribjegli sitnim i vedrim ikonama, preciznoj i jasnoj navigaciji te kratkim, zanimljivim i nadasve poučnim tekstovima ispisanim jednostavnim fontom na oku ugodnoj bjeličastoj podlozi. I najnezainteresiraniji laici bit će brzo instruirani i pritom shvatiti u kojoj je mjeri distribucija pravde esencijalna za njihovu egzistenciju.

ZATVORENA ZBILJA-EMBRIO / CLOSED REALITY-EMBRYO, 1999-2000. i dalje

<http://embryo.inet.hr>
multidisciplinarni umjetnički projekt;
web site i instalacija

autori: ANDREJA KULUNČIĆ (vizualna umjetnica & voditeljica projekta), TRUDY LANE (dizajnerica), GABRIJELA SABOL (sociologinja), MATIJA PUZAR (programer), IVO MARTINOVIĆ (producent) te koautori: mr. sc. LIDIJA VUKOVIĆ (molekularna biologinja), mr. sc. TOMISLAV JANOVIĆ (filozof i koordinator znanstvenog dijela projekta), ROMANA ROZIĆ (direktorica video dokumentacije) i MOMO KUZMANOVIĆ (urednik kataloga)

Tema projekta *Zatvorena zbilja: Embrio* je genetski inženjering i etički problemi koje je prouzročio, a okosnica je online rad pomoću kojeg je sudionicima, ma gdje se oni nalazili, omogućeno kreiranje digitalnog embrija. Za kreaciju je potrebno dvoje sudionika bez obzira na spol (istovremeno koristeći 2 pretraživača moguće je i samostalno kreirati embrio). Pretpostavka je da će se na mreži naći dvoje potpunih neznanaca iz različitih dijelova svijeta, a s obzirom na to da je unos osobnih podataka proizvoljan, moguće je nastupiti i pod fiktivnim identitetom. Nakon što su se partneri sreli na webu i o tome primili potvrdu uz

Having become familiar with the expertise, enthusiasm and thoughtfulness of Andreja's assistants during our cooperation on *Embryo*, I had no doubts about how the subject of the unfamiliar notion of the "distribution of justice" was going to be elaborated. However, being the person who is professionally and by nature more visually oriented, I was most interested to see how the subject was to be presented on the web. Many of colleagues of the Puritan orientation will consider this interest superficial, but luckily, the *Distributive Justice* team knows well that it is the design which "sells" the project. Only then, of course, when it organically comes out of it. Dark, silenced, black and red ambience with pulsating green/red pointers of interactivity and more or less realistic physiological pictures crossed by the text, corresponded splendidly with the intimate *Embryo* world.

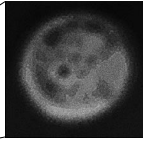
In accordance with its public dimension, "Distribution of Justice" develops in a neutrally lit virtual space, which is fully in tune with the abstract subject of the legislation regulating the distribution of goods. Counting with the unappealing dryness of the subject, the authors made use of tiny and cheerful icons, precise and clear navigation, and short, interesting and above all instructive texts written in simple font on the eye pleasing whitish background. Even the least interested laymen are quickly instructed, realising in the process how essential the distribution of justice is for their existence.

CLOSED REALITY-EMBRYO, 1999-2000 and present

<http://embryo.inet.hr>
multidisciplinary arts project; web site and installation

authors: ANDREJA KULUNČIĆ (visual artist & project manager), TRUDY LANE (designer), GABRIJELA SABOL (sociologist), MATIJA PUZAR (programmer), IVO MARTINOVIĆ (producer) and co-authors: LIDIJA VUKOVIĆ, MSc (Molecular Biology), TOMISLAV JANOVIĆ, MSc (philosopher and coordinator of the scientific part of the project), ROMANA ROZIĆ (director of video documentation) and MOMO KUZMANOVIĆ (catalogue editor)

The project *Closed Reality - Embryo* deals with genetic engineering and ethical problems it has produced, and is based on



sex:	female	height:	150 - 160
ageing:	slow	eye color:	green
skin:	mixed	appearance:	well proportioned
diseases:	no	immunity:	high
organic system:	will type	intelligence:	genius
aggression:	large	faculties:	art
Name:	talullah-hanna		
Parents:	Daria (female, 38 y.o., Hrvatska, arhitekt) Keenja (female, 32 y.o., HR, visual artist)		
Conceived:	Jul 22 2000		
total control over genes for:	intuition		
explanation for the choice:	zbog predviđanja moguće osobne povrede, kao zastita		

Baby Nr. 287

3

sl.2/3: A. Kulunčić, *Zatvorena zbilja-Embrio / Closed Reality-Embryo*, 1999-2000. (embryo.inet.hr)

ime osobe koja je na drugom kraju procesa, otpočeo bi interaktivni dio kreacije. Za one koji bi na *site* došli bez dogovora postojala je i opcija najave, odnosno rezervacije: dana 30. 9. 2001. šest je termina predloženo za susret. Svaki partner naizmjenice prima po jedan unaprijed zadani upit (ukupno 12 upita, svatko po 6), po kojima u zadanoj tabeli sastavljenoj po suvremenim medicinskim spoznajama određuje različita psihofizička obilježja djeteta. Osim izgleda i mentalnih sposobnosti, moguće je odrediti npr. brzinu metabolizma, sklonost bolestima, stupanj agresivnosti... Pri svakom sljedećem upitu ispisuje se dotadašnji rezultat odabira. Posljednji upiti odnose se na područje genetskog inženjeringa: koji pritajeni genetski kôd budući "roditelji" žele aktivirati (pretpostavka je da u sebi sadržimo genetsku datoteku svih evolutivnih faza) te koju genetsku mutaciju i zašto želimo izvršiti na embriju (uz pretpostavku da je znanost potpuno ovladala manipulacijom gena). Nakon što se izlista potpuni opis izabраниh karakteristika embrija za koji je svaki od sudionika polovično odgovoran, slijedi finalni upit: žele li sudionici da se dijete rodi ili ne. Ako oba potvrde, embrio odlazi u galeriju embrija (do 30. 9. 2001. 411 embrija), a u protivnom se, uz pulsirajući crveni natpis ABORT, podaci brišu (do 30. 9. 2001. 15 abortusa). Galerija embrija materijal je daljnje programske obrade. Svaki embrio ima broj, ime roditelja, vrijeme začeća i ispis svih izabраниh karakteristika. Galerija se automatski statistički analizira te u brojčanom i grafičkom izrazu uspoređuje sa stvarnom populacijom. Podaci su vrlo zanimljivi, čak neočekivani, a do njih se može doći i bez prethodnog sudjelovanja u "igri stvaranja embrija". Online segment uključuje mailing listu čiji sudionici dobivaju informacije vezane uz problematiku genetskog inženjeringa i izbornik "diskusija" putem kojeg mogu raspraviti bilo koji intrigantni aspekt toga projekta.

Tijekom tzv. aktivne faze projekta (listopad 1999. - travanj 2000.) tim *Embrija* održao je niz predavanja po Hrvatskoj (*Filozofski fakultet, PMF, Mirovni studiji i Ženski studiji* u Zagrebu, *MMC Rijeka, Galerija "Otok"* Dubrovnik) uz sudjelovanje lokalnih znanstvenika koji se bave problematikom genetskog inženjeringa. Predavanja su uključivala uvodnu riječ, rad posjetitelja na webu te potom diskusiju. Slična shema zadržana je na finalnoj izložbi u *Galeriji Miroslav Kraljević* kada su održana

an online project which enables participants, regardless of where they are, to create a digital embryo. It takes two people, of any sex, to do this (it is even possible for one person to create an embryo if two browsers are used simultaneously). The project goes from the assumption that two complete strangers, coming from different parts of the world, would meet on the web. Considering that the input of personal details is arbitrary, it is also possible to take a fictitious identity. After the partners meet on the web and receive confirmation about this and the name of the person on the other side of the process, the interactive part of the creation can begin. For those who would enter the site without previous arrangement, there was also an option to make an appointment or a booking: six appointments were suggested on 30 September 2001. Each partner receives in turns one predetermined enquiry (there are altogether 12 enquiries, 6 for each partner) based on which, following a given table consisting of latest medical findings, he or she determines a child's various psychophysical characteristics. Apart from the physical appearance and mental ability, it is also possible to determine, for example, the speed of metabolism, the inclination towards diseases, the level of aggression... Every further enquiry brings out the listing of earlier choice results. The final enquiries refer to the area of genetic engineering: which secret genetic code would future "parents" wish to activate (the assumption is that we hold in ourselves a genetic database of all evolutionary phases) and which genetic mutation and why they wish to see performed on the embryo (under the assumption that science has completely mastered gene manipulation). The listing of the complete description of the selected embryo characteristics, for which participants share responsibility, is followed by one final enquiry: do they want this child to be born? If their answers are both positive, the embryo is stored in the embryo gallery (411 embryos stored until 30 September 2001), otherwise the pulsating red sign ABORT appears and all the data gets erased. (15 abortions until 30 September 2001). The embryo gallery becomes the material of further programme processing. Every embryo has a number, parents' names, the time of conception and the listing of all the selected characteristics. The gallery undergoes an automatic statistic



4 **Prisvajanje i razmjena dobara**

4 predavanja vodećih hrvatskih stručnjaka, pobornika i protivnika, s područja etike, bioetike te genetskog inženjeringa na biljkama i životinjama. Predavanjima je uvijek prethodila akcija na ulicama tijekom koje je tim dijelio pozive i letke za sudjelovanje u projektu. Na završnom zagrebačkom nastupu zainteresiranim pojedincima i udrugama ponuđeno je da sami organiziraju predavanje kojim bi predstavili svoj stav o problematici genetskog inženjeringa. Uz hardversku podršku prezentacije, publici je na raspolaganje ponuđena literatura i zbirka novinskih članaka, a bio je predstavljen i dokumentarni video materijal snimljen na svim dotadašnjim prezentacijama projekta. Isti obrazac korišten je na ostalim sudjelovanjima projekta u zemlji i inozemstvu: 1999. Rim, Italija (*Međunarodni bijenale mladih umjetnika Europe i Mediterana*); Rijeka (prezentacija hrvatskih sudionika Bijenala, *Moderna galerija*); Zagreb (*Galerija M. Kraljević*); 2000. Luzern, Švicarska (*19. internacionalni festival filma i novih medija VIPER 99*); Atena, Grčka (Međunarodni festival *Mediterra 99 - 5. mjesto*); Zagreb (*2. Nagrada na web natječaju Multimedijskog instituta mi2*); Sarajevo, BiH (*Ambijent 90, Collegium artisticum*); Osnabruck, Njemačka (*EMAF 2000*); Rijeka (*Ambijent 90, Moderna galerija*); Sao Paulo, Brazil (*FILE*); Split (*Međunarodni festival novog filma i videa, Grand Prix*); Los Angeles, SAD (*Flip, Brewery Project*); 2001. New York, SAD (*The Alternative Museum, web izložba*); New Delhi, India (*10. trijenale Indije, Grand Prix*); Jaipur, India (radionica); Beč, Austrija (*Double Life, Generali Foundation*); Zagreb (*Ispričati priču, MSU*).

DISTRIBUTIVNA PRAVDA / DISTRIBUTIVE JUSTICE, 2001-2003.

<http://www.distributive-justice.com/>
multidisciplinarni projekt;
web site & instalacija

autor: ANDREJA KULUNČIĆ (vizualna umjetnica i voditeljica projekta), TOMISLAV JANOVIĆ (filozof), NEVEN PETROVIĆ (filozof), GABRIJELA SABOL (sociologinja), IVO MARTINOVIĆ (foto & video), MATIJA PUZAR (programer), DEJAN JANKOVIĆ (dizajner) i TRUDY LANE (dizajnerica)

Jednostavno govoreći, projekt se bavi pitanjem bilo čijeg udjela u zajedničkom dobru i načinu njegove raspodjele unutar različito koncipiranih društvenih uređenja,

analysis and comparison with real population expressed in numerical and graphical terms. The information is very interesting, even unexpected, and can be accessed even without prior participation in the "embryo creation game". Online segment includes a mailing list whose members receive information relating to issues of genetic engineering and a menu called "discussion" for the discussion of any intriguing aspects.

During the so-called active phase of the project (October 1999 - April 2000), the *Embryo* team gave a number of lectures in Croatia (*the Faculty of Philosophy, the Faculty of Natural Sciences and Mathematics, Peace Studies and Women's Studies* in Zagreb, *MMC* (Multimedia Centre) in Rijeka, "*Otok*" Gallery in Dubrovnik), with the participation of local scientists dealing with issues of genetic engineering. The lectures consisted of an introduction, the visitors working on the web, and a discussion. The similar model was used for the final exhibition at the *Miroslav Kraljević Gallery*, with four lectures given by leading Croatian experts, both supporters and opponents, from the fields of ethics, bioethics and genetic engineering on plants and animals. The lectures were always preceded by street distributions of leaflets and invitations for the participation in the project. At the final performance in Zagreb, interested participants and associations were offered to organise their own lecture, which would present their opinion on the issue of genetic engineering. Apart from the hardware support, the audience could use books and the collection of newspaper articles, and there was also a presentation of the documentary video material recorded in the course of all earlier project presentations. The same model was used for further project presentations in the country and abroad: Rome, Italy, 1999 (*International Biennale of Young Artists of Europe and the Mediterranean*); Rijeka (presentation of Croatian participants in the Biennale, *Modern Gallery*); Zagreb (*M. Kraljević Gallery*); Luzern, Switzerland, 2000 (*19th International Film and New Media Festival VIPER 99*); Athens, Greece (International festival *Mediterra 99 - 5th place*); Zagreb (*2nd award in the web competition of the Multimedia institute mi2*); Sarajevo, Bosnia and Herzegovina (*Ambience 90, Collegium artisticum*); Osnabruck, Germany (*EMAF 2000*); Rijeka (*Ambience 90, Modern*



Talenti, trud i potrebe



6



odnosno, zemalja. Rekli smo da je struktura projekta slična onoj u *Embriju*. Projekt je za sada, i to ne u cijelosti, tek postavljen na webu. Za segmente koji još nisu *uploadani* stoji obavijest o terminu kad će biti u funkciji: društveno-ekonomska karta svijeta (studen 2001), diskusija (proljeće 2002), forum (razmjena razmišljanja o projektu, listopad 2001), bilten i razgovori bit će u pogonu nakon što se projekt počne razvijati u realnom prostoru. Aktivni su izbornici: teorija (sažeti pregled teorija o društvenoj distribuciji bogatstva te anketa kojom korisnici mogu saznati svoj distributivni profil), upitnik (definira socijalni profil sudionika i njegovo mišljenje o distribuciji pravde u njegovoj zemlji), web portal (mogu se prijaviti dobrovoljci zainteresirani za aktivno sudjelovanje u radu i oblikovanju projekta). Publici zacijelo najatraktivniji izbornik igara sada je moguće koristiti samo kroz igru "Kreiraj društvo po svojim željama" gdje

Gallery); Sao Paulo, Brasil (*FILE*); Split (*International New Film and Video Festival, Grand Prix*); Los Angeles (*Flip, Brewery Project*); New York, USA (*The Alternative Museum, web exhibition*); New Delhi, India (*10th Triennale India, Grand Prix*); Jaipur, India (workshop); Vienna, Austria (*Double Life, Generali Foundation*); Zagreb (*To Tell a Story, Museum of Contemporary Art*).

DISTRIBUTIVE JUSTICE, 2001 - 2003

<http://www.distributive-justice.com>
multidisciplinary project;
web site & installation

author: ANDREJA KULUNČIĆ (visual artist and project manager), TOMISLAV JANOVIĆ (philosopher), NEVEN PETROVIĆ (philosopher), GABRIJELA SABOL (sociologist), IVO MARTINOVIĆ (photo & video), MATIJA PUZAR (programmer), DEJAN JANKOVIĆ (designer) and TRUDY LANE (designer)

sl.1, 4-7: A. Kulunčić, *Distributivna pravda / Distributive Justice, 2001-2003.*
(www.distributive-justice.com)

sudionik može distribuirati novac, slobodu, socijalni položaj, mogućnosti, javne službe i zadovoljstva po svom nahodanju. Statistička obrada dobivenih podataka za sada nije *uploadana*, a u najskorije vrijeme pridružit će joj se još jedna igra (*op.a. tekst je pisan u rujnu 2001*). Projekt će imati svoje javne manifestacije, tribine, okrugle stolove, koji će se dokumentirati video snimkama, a na kojima će publika uz asistenciju ispunjavati formulare i tako kreirati osnovu za statističke analize. Stav je sociologa da online anketa nije dovoljno objektivna za znanstveno relevantnu statističku obradu. *Distributivna pravda* već je predstavljena na izložbi *Becomings* u Tirani, Albanija, a do sada su dogovoreni nastupi u Sidneyu, Prištini, Ljubljani, Torinu i Parizu. Međunarodna turneja, uz onu globalnu putem weba, od izuzetne je važnosti za ovaj projekt. Pretpostavka tima je da će upravo lokalna publika u svakoj od zemalja dati radu nužno potreban naboj i akumulaciju podataka koji će ga učiniti relevantnim i izvan umjetničke sfere. Na samostalnoj izložbi u *Galeriji PM* u svibnju 2002. godine projekt će biti predstavljen zagrebačkoj publici.

Pri analizi opisa oba projekta vidljivo je koliko modusa suvremene umjetničke prakse u sebi objedinjuju. Multimedijalni su i multidisciplinarni, socijalno angažirani, razvijaju se tijekom svog postojanja, uključuju publiku na razini višoj od puke interaktivnosti (koja zapravo i jest prirodna potencija interneta). Kad se pak analizira odjek *Embrija* kod publike i u medijima, vidljivo je da je projekt ostvario ideal angažirane umjetnosti da se probije do najšire javnosti, odnosno do ljudi koji inače nisu redoviti posjetitelji izložbenih prostora. Isto se može utvrditi i za medije. Reportaže o *Embriju* nadišle su zabran kulturnih rubrika i često su se, uz očekivane segmente tiska i izdanja koja se bave digitalnim medijima, pojavljivale u neočekivanim prostorima dnevnih rubrika i znanstvenih priloga. U realizaciji projekta tim je razbio i početno nepovjerenje koje elitna znanstvena zajednica gaji prema tretmanu "njihovih tema" u drugim disciplinama, a naročito njihovo čuđenje da se predavanja na temu genetskog inženjeringa mogu odvijati u galerijskim ili izložbenim prostorima. Ova težnja ka sinergiji disciplina i nadilaženju njihovih umjetnih podjela najbolje je što je rad Andreje Kulunčić baštini od nasljeđa suvremene umjetničke prakse. Od tuda proi-

Simply speaking, the project deals with the issue of any person's share in the common good and the way it is distributed within variously conceived social systems or states. We said that the structure of the project was similar to that of *Embryo*. The project has now only been put on the web, but not in full. For the segments not yet uploaded (the text was written in September 2001) there is a notice saying when they will be in function: social-economic map of the world (November 2001), discussion (spring 2002), forum (exchange of thoughts on the project, October 2001); the bulletin and the talks will go online after the project starts developing in the real space. The following menu is active: theory (concise review of the theories on the social distribution of wealth and the questionnaire by means of which the users can reveal their distributive profile), questionnaire (defines the social profile of a participant and his/her opinion about the distribution of justice in his/her country), web portal (volunteers interested in the active participation in the work and the creation of the project may apply). For the public certainly the most attractive menu of games can now be used only through the game "Create your own society" where the participant can distribute money, freedom, social status, opportunities, public services and pleasures as he or she likes it. Statistic analysis of the received data has not yet been uploaded. This game will very soon be joined by one more game. The project will have its public manifestations, talks and round tables which will be video documented, and during which the audience will be assisted to complete forms and thus create a basis for statistic analyses. Sociologists believe that the online questionnaire is not objective enough for a scientifically valuable statistical analysis. *Distributive Justice* has been already presented at the exhibition *Becomings* in Tirana, Albania, and further presentations in Sydney, Priština, Ljubljana, Turin and Paris have also been agreed. Along with the global, web tour, the international tour is extremely important for this project. The team believes that it is exactly the local public in each of the countries which is to give this project the necessary tension and the accumulation of data to make it relevant even beyond the artistic sphere. The project will be presented to the Zagreb audience at an exhibition in the *PM Gallery* in May 2002.





① ⑤ šetnja gradom 1 dan / one-day city walk

① ⑦ → šetnja gradom 2 dana / two-days city walk

8

sl.8: A. Kulunčić, Šetnja gradom / City Walks, Zadar 2001.

zlazi i njena želja za ravnopravnim autorskim tretmanom svih sudionika projekta. Sa žaljenjem mogu konstatirati da zbog nedostatka novca nije do kraja zaživio video aspekt *Embrija* koji bi na najsnažniji način prikazao njegove društvene dosege. Sati i sati dokumentarnih zapisa čekaju montažu, a potom i prenošenje na medij DVD-a.

Multidisciplinarni pristup Andreja je razvijala i na paralelno izvedenim, manje grandioznim, ali zato ništa manje vrijednim projektima.

Rad *Šetnja gradom/City Walks* Andreja je izvela s Ivom Martinovićem, po pozivu likovne kritičarke Ive R. Janković za izložbu *Zadar uživo* u kolovozu 2001. godine. Izložba je uspješno ostvarila ambiciju da u jeku turističke sezone site-specific radovima razotkrije slojeve gradskog života koji se ne uklapaju u turističku viziju grada. Andreja se posvetila njegovim građanima. Tijekom dviju šetnji po Zadru razgovarala je sa šarolikom grupom ljudi - od povratnika i nezaposlene radnice, do kompjutorskog dizajnera, barkajola i lokalnog razbijača. Svatko je dao svoje viđenje grada i njegovog aktualnog društveno-ekonomskog trenutka. Razgovori su u dvojezičnom obliku objav-

The analysis of the description of both projects shows just how many modes of the contemporary artistic practice they unite. They are multimedia projects, multidisciplinary, socially engaged, they grow through their existence and involve public on the level higher than the mere interactivity (which, in fact, is a natural potential of Internet). If one looks at the *Embryo's* response with the public and media, it becomes obvious that the project has realised the ideal of the engaged art reaching the widest audience or people who are otherwise not regular visitors of the exhibition spaces. The same goes for media. *Embryo* reports went beyond the enclosure of culture sections and, apart from the expected segments of the press and publications dealing with digital media, often appeared in the unexpected segments of daily columns and scientific contributions. In the realisation of the project the team also dealt with the initial distrust felt by the lite scientific community for the treatment of "their topics" by other disciplines, and in particular their wonder at the fact that the lectures dealing with genetic engineering could take place in galleries or exhibition spaces. This tendency to join the disciplines in a synergy

ljeni u uobičajenoj preklapnoj formi reklamno-turističkog deplijana. Uz reprodukcije najpoznatijih spomeničkih vrijednosti grada, mape grada s ucrtanom Andrejinom rutom i lokacijom razgovora, objavljene su i fotografije koje prikazuju ambijente vezane uz svakog pojedinog sudionika.

Za izložbu *Mala zemlja za veliki odmor* koju su 2000. godine povjesničarke umjetnosti Ana Dević i Nataša Ilić organizirale u ljubljanskoj galeriji ŠKUC, Andreja je izvela projekt *Enjoy the Beach*. Umjesto uobičajenih uputstava i suvenira koji se dijele turistima pri ulasku u našu zemlju, Andreja je zajedno sa suradnicima dijelila komplete od 20 vrećica za smeće. Na papirnatoj poveznici s logom akcije *Enjoy the Beach* stajala su uputstva o korištenju vrećica s porukom da će se uz manje ostavljenog smeća na plaži više uživati. Realno stanje većine naših plaža, ili barem njihovog neposrednog okoliša, zorno je predočavala reprodukcija na ovitku. Akcija je snimljena video kamerom, a materijal bogat komičnim zgodama montiran je, predstavljen na HTV-u i u toj formi predstavljen *Hrvatskoj turističkoj zajednici* za njihov program ljetnih akcija u 2002. godini. Paradoksalno, za ovu akciju, kao uostalom i za izložbu Ive R. Janković, bez obzira na njihovu evidentnu društvenu korist i razlog, ni lokalne, niti više instance vlasti nisu pokazale nimalo razumijevanja.

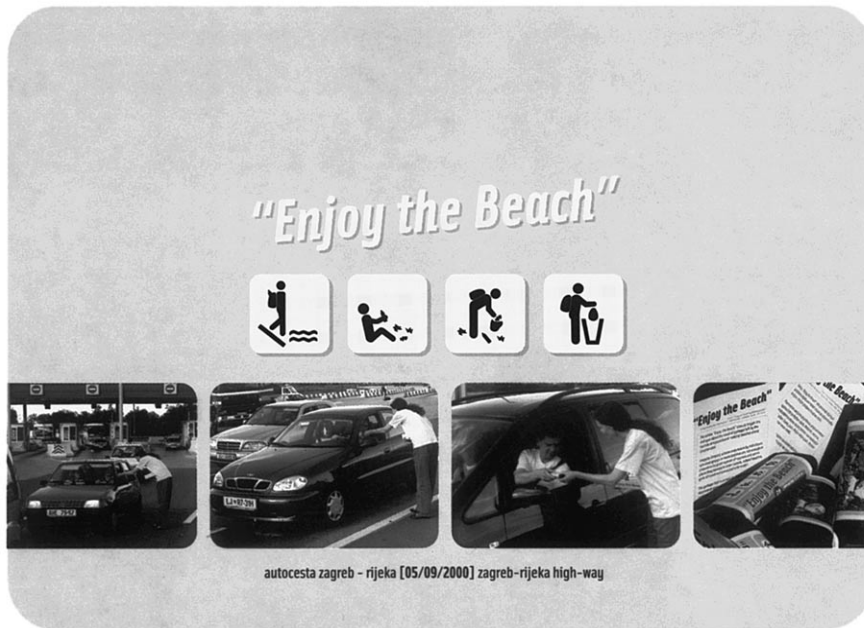
Svoj možda najpotresniji rad *Nama: 1908 zaposlenih, 15 robnih kuća* Andreja je izvela za izložbu *Što, kako i za koga* posvećenu 152. obljetnici *Komunističkog manifesta* izbornica Ane Dević, Nataše Ilić i Sabine Sabolović. Rad se direktno referirao na proces privatizacije u Hrvatskoj koji je netransparentnim, a često i kriminalnim vođenjem doveo do stečaja i propasti velikog broja do tada solidnih poduzeća. U vrijeme pripreme i održavanja izložbe, u kasno proljeće 2000. godine, svoju je agoniju doživljavala *Nama*, najveći lanac robnih kuća u Hrvatskoj. Radnici, mahom žene, suočeni sa zatvaranjem poduzeća i gubitkom radnih mjesta, pribjegli su štrajku i neprekidnim dežurstvima kako preko noći poduzeće ne bi prešlo u ruke ovrhoviteljima. Događaje su svakodneвно pratili svi hrvatski mediji, iako je već tada svima, poučenima sličnim događajima, bilo jasno da glas javnosti neće moći spasiti poduzeće, ma koliko njegovi zaposlenici bili u pravu. Rad, na koji je ova dramatična situacija navela Andreju,

and overcome their artificial divisions is the best thing Andreja's work has inherited from the contemporary art practice. This also explains her wish to equally treat all participants as authors of the project. I regret to say that because of the lack of funds the video aspect of *Embryo*, which would be the strongest way to demonstrate its social implications, never really took hold. Numerous hours of documentary recordings are waiting to be edited, and subsequently transferred to the DVD medium.

Andreja developed multidisciplinary approach on the concurrently performed, less grand, but not less valuable projects.

City Walks was done together with Ivo Martinović, following the invitation by the art critic Iva R. Janković, for the exhibition *Zadar Alive* in August 2001. The exhibition successfully fulfilled the ambition to reveal, by using site-specific works at the height of the season, those levels of the city life, which do not match with the tourist image of the city. Andreja focused on its citizens. In the course of two walks around Zadar she talked to various people ranging from a returnee, an unemployed female worker to a computer designer, a boatman and a local hooligan. Each one of them gave their impression of the city and its current socio-economic moment. The talks were published bilingually in the standard fold-over form of the promotional catalogue. Along with the reproductions of the best known monumental values of the city, the city map marking Andreja's route and the location of the talks, the catalogue also contained photographs of the surroundings relating to every participant.

For the exhibition *A Small Country for a Great Holiday*, organised by the art historians Ana Dević and Nataša Ilić in the ŠKUC gallery in Ljubljana, Andreja performed the project *Enjoy the Beach*. Instead of the usual instructions and souvenirs given to visitors when entering our country, Andreja, together with her assistants, was giving away sets of 20 rubbish bags. The paper tie with the logo of the action *Enjoy the Beach* was carrying the instructions on how to use the bags and a note saying that less left rubbish on the beach meant more pleasure. The real situation on most of our beaches, or at least in its immediate surroundings, was vividly demonstrated by the reproduction on the cover. The action was video recorded, and the material rich with



9

sl.9: A. Kulunčić, akcija / action *Enjoy the Beach*, *Mala zemlja za veliki odmor / A Small Country for a Big Vacation*, Galerija ŠKUC, Ljubljana, 2000.

sastojao se od plakata postavljenog u nama tada novim city light boksovima kojima se najčešće reklamiraju proizvodi visoko sofisticirane svjetske industrije i bankarstva te oglasi u novinama. Plakat je prikazivao službenicu *Name*, a njene dvije kolegice pozirale su za reklamni oglas namijenjen novinama. Uz stručni make-up i unatoč službenim odorama izgledale su gotovo glamurozno. Po sredini njihova lika otisnut je krupni logo *Name* pod kojim je ispisan tekst: 1908 zaposlenika, 15 robnih kuća. Andrejina strategija izazvala je potpunu pomutnju. Građanstvu nije bilo jasno oglašava li se to možda ponovno otvaranje robnih kuća. Glamur plakata također je uzrokovao zabunu. Na moje pitanje bi li veći efekt bio postignut da plakati prikazuju radnice *Name* osiromašene i obespravljene, dakle jadne i bez dostojanstva, Andreja je utvrdila da ih ne želi dodatno ponižavati jer smionako svi već otvrdnuli na slike socijalne bijede. Namjera joj je bila da način oglašavanja visokoprofitne, globalne industrije koja uz pomoć korumpiranog državnog aparata razara našu ekonomiju upotrijebi kao sredstvo kojim će animirati pasivnu javnost da otpočne pronalaziti načine za spas ne samo *Name*, već i sebe. Naposljetku, lanac robnih kuća *Nama* do danas se kako-tako održao. Rad o *Nami* izveden je kad se *Embrio* već bio zahuktao i postao

comic events edited, presented at the Croatian Radio Television and to the *Croatian Tourist Board* for their programme of summer activities 2002. Paradoxically for this action, but also for the exhibition of I. R. Janković, neither local, nor higher authorities showed any understanding for this, regardless of their evident social benefits.

Her probably most disturbing project, *Nama: 1908 employees, 15 department stores*, was done for the exhibition *What, How and For Whom* of the selectors Ana Dević, Nataša Ilić and Sabina Sabolović. The exhibition was dedicated to the 152nd anniversary of the *Communist Manifesto*. Andreja's work was in direct reference to the process of privatisation in Croatia which, due to the untransparent and even criminal management, caused a large number of the then solid companies to go bankrupt and close down. At the time when the exhibition was prepared and held, in the late spring of the year 2000, *Nama*, the largest department store chain in Croatia, was going through an agony. Employees, largely women, faced with the possibility of the company's closure and the loss of jobs, went on strike and constant duty to prevent the company from going in the hands of distrainers over night. The events were daily covered by all the Croatian media although, based on the previous similar experiences, everybody was already clear that the public voice could not save the company, no matter how right its employees might be. Inspired by this dramatic situation, Andreja's work consisted of newspaper ads and posters placed in the, for us then new, city light boxes used most for the promotion of products of the highly sophisticated world industry and banking. The poster was showing a *Nama* employee, and her two colleagues were posing for the promotional newspaper ad. Professionally made-up, and in spite of the official uniforms, they looked almost glamorous. The middle part of their figures was stamped with a large *Nama* logo and the following text was written below: 1908 employees, 15 department stores. Andreja's strategy caused complete confusion. The citizens were not clear whether this was an advertisement for the reopening of the department stores. The glamour of the posters also caused confusion. When I asked her whether a bigger effect would have been reached if the workers had been shown impoverished and deprived of their rights,



10

uspješnim projektom. Na izvjestan način ovaj rad najavio je temu distributivne pravde.

Svim opisanim projektima zajednička je subverzivna strategija i svojevrsni parazitizam kojim se ustaljeni način reproduciranja fabricirane svijesti (reklamni plakati, pokloni pri ulasku u zemlju, turistički deplijani, kompjutorske igre itd.) koriste za aktivno propitivanje namjerno zapostavljene i potiskivane problematike. U vrijeme kada je pluralizam estetika učinio jasno definirano područje umjetnosti bespredmetnim, Andreja Kulunčić posvetila se radu koji za fokalnu točku uzima aktualna društveno-politička događanja. Globalne teme obrađuje u mediju interneta, lokalne kroz odgovarajući tiskani medij. Njeno je uvjerenje da umjetnost ne može promijeniti svijet, ali smatra da može poslužiti kao forum čija će energija okupiti ljude današnje fragmentirane društvene stvarnosti kako bi je kroz ponovno međusobno upoznavanje počeli doživljavati u njenom totalitetu, a ne svatko

poor and without dignity, Andreja said she didn't want to humiliate them even more since we had all become insensitive to the images of social misery. Her intention was to use the advertising mode of the high profit, global industry which, supported by the corrupted state apparatus, has been destroying our economy, in order to animate the passive public to start looking for solutions which would save not only *Nama*, but also themselves. Finally, the *Nama* chain has somehow managed to survive up to this date. The *Nama* project took place when *Embryo* was already a successful project in full swing. In certain way it announced the subject of distributive justice.

All described projects have a subversive strategy, a certain parasitism in common, by means of which the established way of reproduction of fabricated consciousness - billboards, presents given at the border, promotional catalogues, computer games etc., are used to actively ques-



11

sl.10-12: A. Kulunčić, *Nama: 1908 zaposlenih, 15 robnih kuća* / *Nama: 1908 employees, 15 warehouses, Što, kako i za koga/What, how & for whom, Zagreb, 2000.*



nama

1908 ZAPOSLENIKA, 15 ROBNIH KUĆA

u svom ekskluzivnom segmentu. Na globalnom planu, iako se realno koristi u malom postotku, internet se pokazao moćnim oruđem povezivanja. Andreji je, zapravo, riješio privatni problem. Diplomirana kiparica dolaskom u Zagreb našla se, među ostalim stvarima, i bez ikakva prostora za rad. Otkrila je virtualni prostor i cijelu grupu ljudi s kojima se, radeći na internetu, povezala, upoznala i počela surađivati. Multimedijalna priroda interneta i njegova mogućnost obuhvaćanja složeno strukturiranih projekata logično joj je nametnula i timski rad, kojim je danas jedino moguće povezati razbijene segmente zbilje. A nije li to oduvijek prava uloga umjetnika, makar radio s onu stranu estetskog? ▼

tion deliberately neglected and repressed issues. At the time when the pluralism of aesthetics has made the clearly defined area of art irrelevant, Andreja Kulunčić has dedicated herself to the work focusing on the current socio-political situation. Global issues are covered through the medium of Internet, local ones through the appropriate printed medium. Andreja doesn't believe that the art can change the world, but it can serve as a forum whose energy will gather the people of the today's fragmented social reality so that they can, through revived getting to know each other, start living it in its totality, and not everyone in his or her exclusive segment. Globally, although in practice used by very few people, Internet has proved to be a powerful weapon of joining people. It in fact helped Andreja solve a personal problem. Having arrived in Zagreb, the graduated sculptor had, among other things, no place to work. She discovered the virtual space and the whole group of people with whom she got together and started cooperating. Multimedia nature of Internet, its capacity to include projects of complex structure, naturally brought about the team work, the only possible way today to put broken segments of reality together. And hasn't this always been the true role of artists, even when they work on the other side of the aesthetic? ●

prijevod / translation: Branka Žaja

→ **Branko Franceschi** - povjesničar umjetnosti. Od 1987. godine voditelj je neprofitne i nezavisne Galerije Miroslav Kraljević u Zagrebu (<http://www.miroslav-kraljevic.hr>). Član je DPUH, AICA, ICOM.

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