

---

Sanja Iveković

---

**HOME-  
WORK  
FROM SELF-  
ISOLATION**  
**RADOVI U SAMOIZOLACIJI**

---

## Jerica Ziherl

Sanja Iveković prvi put je izlagala u Galeriji Rigo u svibnju/lipnju 1996. godine. Izložila je video instalaciju **Ne-stabilne slike**, što je bio i naziv izložbe. Bila sam fascinirana njezinim progresivnim djelovanjem i razmišljanjima, jer mala galerija i udaljeni Novigrad ipak nisu mogli ispuniti sve uvjete njezina predloženog koncepta. Bez obzira na to Sanja Iveković nije odustala, niti se predala. Uzajamnošću i razumijevanjem rađalo nešto što je od **ne-stabilnih slika** nastalo, zapravo, **stabilna izložba**. I to dosljedna umjetnici.

Sada, kada drugi put izlaže u Galeriji Rigo, dakle 24 godine kasnije i u vremenu kada cijeli niz kriza potresa svijet ili, kako je umjetnica te 1996. godine nehotice predvidjela, u vremenu doista **ne-stabilnih slika**, predstavlja se s novim radovima u mediju sinestezije lica i riječi, što je ujedno i sadržaj ove publikacije. Riječ je o medijskim slikama rađenim u suradnji s dizajnericom Sanjom Bachrach Krištofić, u formi intersubjektivnosti i civilizacijske potrebe umjetnice za ljudskom solidarnošću. Na tom su tragu i tekstovi umjetničkih kustosica i suradnica. Sasvim poseban prilog je tipično trbuljakovski pristup narativu o dugogodišnjem poznanstvu i prijateljstvu Gorana Trbuljaka i umjetnice.

Sanja Iveković, koja je primjerima vlastitih radova potvrdila da suvremena umjetnost i te kako jest društveno relevantna ili, ako hoćete, protumoć sustavu čiji su odnosi usmjereni kontroli, podčinjavanju i isplativosti, i ovaj je put pokazala, baš kao i prije 24 godine, da ne odustaje, da se ne predaje. Dapače, svojim kritičkim razmišljanjem i djelovanjem i dalje uznemiruje zbilju promatrača, pa radilo li se o **stabilnim** ili **ne-stabilnim slikama**.

Sanja Iveković had her first exhibition in the Rigo Gallery in May/June 1996. She exhibited a video installation **Ne-stabilne slike** (*Un-stable images*), which was also the title of the exhibition. I was fascinated by her progressive work and thinking, because this small gallery and remote Novigrad were unable to fulfil all the requirements of her suggested concept. Regardless, Sanja Iveković did not give up and she did not surrender. With reciprocity and understanding, out of **un-stable** images a **stable exhibition** was born. One befitting the artist herself.

Now, she is exhibiting in the Rigo Gallery for the second time, 24 years later and when the world is faced with a series of crises, which she inadvertently and correctly predicted in 1996, in a period of truly **un-stable** images, she is presenting her new works through a medium of synaesthesia of faces and words, which is also the topic of this publication. It is about media images produced in collaboration with the designer Sanja Bachrach Krištofić, in the form of intersubjectivity and the artist's civilizational need for human solidarity. The texts by the artist's curators and collaborators were written along those same lines. A unique addition is a distinctively Trbuljak's approach to narrative about a decades-long acquaintanceship and friendship between Goran Trbuljak and the artist.

With her own works, Sanja Iveković has confirmed that contemporary art is indeed socially relevant and, if you will, an anti-power to the system whose relations are oriented towards control, subduing and profit. This time, as well as 24 years ago, she has proved that she does not give up and she does not surrender. On the contrary, her critical thinking and work still upset the viewers' reality, whether with **stable** or **un-stable** images.



## Goran Trbuljak

# SANJA I DJED MRAZ

Sanja i ja smo išli u isti razred. Iz tog prvorazrednog davnog vremena još čuvam dvije stvari - zajedničku fotografiju i njezin crtež. Fotografija je skupna, na njoj su svi učenici prvog razreda osmoljetke, s učiteljicom isturenom ispred svih. Sanja je na toj slici ipak jako vidljiva i prepoznatljiva, sjedi u prvoj klupi, dok se mene vidi nešto manje - samo komadić moga uha viri iza nekoliko učenika u predzadnjem redu klupa.

Crtež na kojemu me je Sanja portretirala u cijeloj figuri, nalazi se u spomenaru. Spomenar nije bio moj već sam ga samo za tu priliku posudio od vlastite obitelji, da mi ona u njega nešto napiše. Sanja me je tad nacrtala tako da izgledam kao Djed Mraz. Sav sam odjeven u crveno, imam bijelu bradu i brkove. Taj izgled s crteža zahvaljujem tome što sam na školskoj priredbi glumio Djeda Mraza s bradom i brkovima napravljenima od vate. Uz crtež na posveti piše: *Trbuljaku od Sanje*, što mi onda nije bilo posebno drago jer sam očekivao neko prijateljskije tituliranje. Zasiurno, manje službeno. Na nekoj stranici dalje, u spomenaru, nalazi se i moj crtež.

Koju godinu kasnije sa Sanjom sam se ponovo sreo na Akademiji. Ona je već bila na trećoj godini grafike dok sam ja upisao tek prvu godinu.<sup>1</sup> Valjda iz znatiželje zavirio sam tada ponovno u spomenar da provjerim jesam li dobro zapamtio i da li mi je ostalo dobro u sjećanju da je njezin crtež već tada bio izvrsno nacrtan. Da, pokazalo se točnim, sve je na njemu bilo i dalje dobro, boja, pokret, veličina crteža u odnosu na stranicu bili su izvedeni samouvjerenom, vješto i superiorno, naročito u usporedbi s mojim sitnim, nespretnim crtežom, smještenim sakriveno u presavinutom "uhu" lista spomenara.

Sanja mi je osoba koju najduže poznajem, a kako od uže i šire familije isto tako nemam nikog koga znam duže od nje, u trenucima kad izgubim živce i malo se iznerviram u nekoj debati s njom, samo se prisjetim da mi je ona barem po tom stažu, kao obitelj, i sve zaboravljam. Vjerojatno i ona meni puno toga prašta na račun staža u našem druženju. U našim debatama često joj znam spomenuti taj crtež s namjerom da pokažem isključivo divljenje prema talentu koji posjeduje, no uvijek bi od njene strane to bilo dočekano s odbijanjem pridavanja bilo kakve vrijednosti ili važnosti takvim ranim radovima. Kao da bi taj crtež šesto-

godišnje djevojčice mogao kompromitirati cijeli opus i sve njene umjetničke stavove.

Zar bi nam uopće, nacrtani Djed Mraz, čak i probivši se kroz snježnu bjelinu spomenarovih stranica, jednako kao famozni Rosebud u snježnoj oluji staklene kugle, mogao otkriti neku tajnu umjetničke rane egzistencije presudne za sve njene daljnje životne odluke i djelovanje?

Neki sam dan morao hitno, iz nužde da bih uopće mogao primiti novu poštu, isprazniti e-mail sandučić jer se na serveru nakrcalo par tisuća mailova. Moguće da je među tom poštom bilo i koje staro Sanjino zaboravljeno pismo, koje će digitalni arheolozi možda iskopati jednog dana.

Foto-album iz prošloga stoljeća, i spomenar od jednog stoljeća još ranije, za razliku od nekog terabajtnog ne previše preglednog skladišta, ipak mislim da će biti i dalje sasvim dostatni mojim nostalgičarskim i ostalim potrebama.

<sup>1</sup> Ako smo bili u istom prvom razredu osmogodišnje, od kuda sad to da je ona već na trećoj godini faksa, a ja tek na prvoj, pitat će se mnogi? Pitao sam se i ja. Sanja je krenula u školu godinu dana ranije nego mi ostali, jedan je razred srednje akcelerirala, a ja sam pak bio u školi koja je trajala pet godina. I danas je u tom istom speedu u kojem je od malih nogu. Dojurila je i do MoMA-e dok se od mene u suvremenoj umjetnosti i dalje vidi jedva samo komadić desnog uha.

## SANJA AND SANTA CLAUS

Sanja and I were classmates. I still have two keepsakes from those first-grade bygone times – a photo of us, and her drawing. The photo is a group shot of all the first graders from our primary school with the teacher perched in the front. In that photo, Sanja is very visible and recognizable. She is sitting behind the desk in the first row, and I am a little less visible – the tip of my ear can be seen protruding behind a few students sitting in the second row from the back.

Sanja's drawing is a full-length portrait of me she drew in an autograph book. The autograph book was not mine, I borrowed it from my family specifically for that occasion so that she could write something in it. Then, Sanja drew a picture of me looking like a Santa Claus. I was dressed all in red, I had a white beard and a white moustache. That representation of me was owing to the fact that I acted as a Santa Claus in a school play where I wore a white beard and a moustache made of cotton wool. The drawing was accompanied by an inscription that said: *To Trbuljak from Sanja*, which I did not like at the time because I expected a friendlier designation.

Less formal, at least. Some pages further, my drawing can be found in that same autograph book.

Several years later, I again encountered Sanja at the Academy of Fine Arts. She was already a third-year student of graphics, while I was only a first-year student.<sup>1</sup> Out of curiosity, I once again peeked in the autograph book, just to check if I rightly recalled that her drawing was, even then, excellently drawn. And I was right, it still looked good; the color, the movement, the size of the drawing, everything was done confidently, skillfully and superbly. Especially when compared with my tiny and clumsily sketched drawing, tucked away in the autograph book's folded "dog-ear".

Sanja is the person whom I have known the longest, and that includes my near and far family. Thus, when I lose my temper and get upset during one of our debates, I remember that, when it comes to her years of service, she is like family and I forgive her everything. She probably forgives me as well on account of those same years of service she spent as my friend. During our debates, I often mention her drawing with the intention to express my utmost admiration for the talent she possesses, but this is always met with her refusal to admit any kind of value or importance to such early works. Like a six-year-old girl's drawing could in any way compromise all her work and all her artistic predilections. For how could a drawn Santa Claus dashing through the snow-white pages in an autograph book, just like the famous Rosebud in a snow globe's snowstorm, reveal to us any secret of the artist's early existence that was crucial for all her future life decisions and actions.

Just the other day I had to urgently clean out my mailbox because the server was overflowing with thousands of e-mails and I could not receive any new ones. It is possible that in all that mail there was also one of Sanja's old, forgotten letters that the digital archaeologists will dig up one day.

Regardless of some rather vast terabyte warehouse, I think that a photo-album from the last century and an autograph book from an even earlier century will manage to satisfy both my nostalgic and other needs.

<sup>1</sup> Many are probably wondering, if we were in the same grade in primary school, how come she is already in her third year at the Academy and I am still a first-year student? I wondered too. Sanja started school earlier than the rest of us. She skipped a grade in high school, and I went to a five-year high school. She is still moving at that same speed as when she was little. She even managed to sprint into MoMA, while when it comes to contemporary art, the only thing visible about me is still only the tip of my right ear.

**Goran Trbuljak** rođen je 1948. godine u Varaždinu. Osmogodišnju školu završio je u Zagrebu. Školu za primjenjenu umjetnost i Akademiju likovne umjetnosti završio je također u Zagrebu, zatim također, i Akademiju za kazalište i film. Povremeno izlaže u zemlji i inozemstvu a također do nedavno radio je kao nastavnik na Akademiji za film i televiziju u Zagrebu.

**Goran Trbuljak** was born in 1948 in Varaždin. He finished primary school in Zagreb. He finished the School of Applied Arts and Design, and graduated from the Academy of Fine Arts, also in Zagreb. Then, he graduated from the Academy for Theatre, Film and Television, again in Zagreb. Sometimes he exhibits his art at home, and other times abroad. Until recently, he was a lecturer at the Academy of Dramatic Art in Zagreb.

Jelena Vesić

## IZ KARANTINA S LJUBAVLJU: HOME-WORKS SANJE IVEKOVIĆ

Naslov izložbe **Home-Works** Sanje Iveković evocira tri vrste rada uvezanih u aktuelnost savremenog trenutka globalne pandemije, vanrednog stanja i društvene izolacije: *homework* kao domaći (školski) zadatak, *work from home* kao visokoza-  
stupljeni i popularni “rad od kuće” i *housework*, odnosno “rad u kući” – tradicionalno ženski, nevidljiv i neplaćen.

*Raditi bez pritiska uspeha ili pobeći od umetničkog sveta u dvanaestočasovni kućni rad*, neke su od **Prednosti umetnice u karantinu** kako glasi naziv poetskog pamfleta Sanje Iveković, posvećenog feminističkoj grupi Guerilla Girls. Za razliku od štrajka protiv patrijarhalnih kanona umetničkih institucija koje sprovodi ova umetničko-protestna grupa, “umetnica u karantinu” nalazi svoju prednost u činjenici da konačno *ima više vremena za rad, nakon što su galeristi zaboravili na nju*. Bez potrebe za medijacijom (institucionalnih) autoriteta, ona autonomno sprovodi evaluaciju svog delovanja i cinično zaključuje – po principu sve ili ništa – da su njeni radovi *ili visoko relevantni ili totalno nerelevantni*. Sumnja u episteme i društvene pretpostavke moderne civilizacije, pa samim tim i u prosvetiteljsku ulogu institucije umetnosti, svakako je prednost “umetnice u karantinu”. Konačno, nije li karantinizacija ljudi kojoj smo danas podvrgnuti, krajnja posledica prevelike samouverenosti tehno-kapitalističke ekspanzije?

Šta radi umetnica u karantinu? U suštini isto ono što i izvan karantina. Stvara u relativnoj samoizolaciji i “radi od kuće”, živeći “klasiku” epohe kognitivnog kapitalizma – sistema koji na svaki način pokušava da smanji troškove proizvodnje (ukidajući kancelarije, socijalno-komunitarna okupljanja, društveno priznanje i brigu o individualnom radu; skraćujući utrošak vremena za fizičku promenu mesta, osim brzih i toksičnih prelaženja velikih distanci avionom) – jer se mora proizvoditi, komunicirati i konzumirati što brže i više. U epohi kognitivnog kapitalizma multitasking je spasenje, a “gubljenje vremena” greh.

“Umetnica u karantinu” disciplinovano ispunjava svoju funkciju umetnice – ona učestvuje u brojnim muzejskim online izložbama bez ikakve nadoknade, potvrđujući (u stilu subverzivne identifikacije ili konceptualističke tau-  
tologije) tezu da je umetnost “imaterijalni rad”. Ona takođe poštuje savete doktora, psihologa i filozofa – da je za opstanak u karantinu najvažnije držati se dnevnih rutina i malih rituala. U svakodnevnicu Sanje Iveković (u karantinu, a i pre vremena “karantinizacije”) te nerutinske rutine i spekulativni rituali bili bi bavljenje politikom slike kroz procese grafičke manipulacije: kroz kolažiranje, dekolažiranje, jukstapoziciju, aproprijaciju i *détournement*; kroz metod “kritičke potrošnje” slika.

**Subtopia** je mapa-*tableaux*, posvećena *imagosferi* krize Covid-19, na kojoj Iveković, sa preciznošću laboranta izoluje uzorke popularnih slika koje cirkulišu u off- i online vizuelnim prostorima, proizvodeći globalnu zarazu ljudi željom i potrošnjom. Radeći “od kuće” ona proučava aspekte virulentnosti u sferi proizvodnje slike koji mogu dovesti do globalne pandemije, ona istražuje mutacije slike, njene komercijalne intenzitete i uticaj na smrtnost smisla i besmisla. Subtopia ili slike potrošnje u doba korone pokazuje neumornost advertajzinga da od svega napravi tržište, modu, i životni stil, dok s druge strane aktuelne socijalne politike pozivaju na povratak osnovnim potrebama (mnoštvo samoorganizovanih kriznih štabova filozofa, aktivista, umetnika i kulturnih radnika zagovara *back to basics*).

*Don't let the quarantine and social distancing reduce your productivity* – jedna je od najvažnijih poruka subtopijske mape Sanje Iveković, poruka koja se gotovo i ne mora ni izreći, jer se takoreći podrazumeva u vremenu diktata *life-work* ekonomije. Poruka je uparena sa smirujućom slikom milenialca pred kompjuterom – slikom “horizontalnog radnika” (kako Paul B.Preciado naziva fenomen “rada od kuće”) – zavaljenog u udobnu stolicu, sa hipsterskim čarapama u izrazitoj boji. Ista parola prati sliku kognitarijanke sa mondenskim naočarima, koje više nije ni prijatno ne nositi ako se želi shvatiti ozbiljno; ona sedi pred otvorenim laptopom, kozumirajući svoj zdravi minimalni doručak i korsiteći šansu da stekne još jednu veštinu potrebnu za gusto i nesigurno tržište poslova. *This is the time of uncertainty, but also opportunity to appreciate the value of togetherness ... to get closer whatever the distance* – poručuje u nastavku *tableaux*-a Mango kompanija, reklamirajući novu kolekciju za proleće-letu 2020. Umetnica kolažira skup ženskih modela u krugu ove “humanističke poruke” kojom nam se – u stilu alt-istina – obraća jedna od najrasprostranjenijih modnih korporacija, i čija prekomerna proizvodnja jeftine robe svakako doprinosi činjenici da je modna industrija jedan od najvećih zagađivača (danas se tone neprodate odeće deponuje i sagoreva, jer je to najjeftinije za korporaciju). Sve ovo dakako ima puno veze sa gumenim rukavicama u donjem delu *tableaux*-a sniženim na 133kn, maskom sniženom na 98kn, ili čitavim poljem kreativne mikroindustrije za proizvodnju zaštitne opreme, kako bi socijalna distanca bila dodatno osigurana.

I “Ovom izložbom (Sanja Iveković) održava kontinuitet u svom radu” – da parafraziram čuveni konceptualni anti-izložak Gorana Trbuljaka iz 1971. godine, koji počinje rečima “Ne želim pokazati ništa novo ni originalno”. Trbuljak i Iveković su išli u isti razred i svakako delili mnoge “domaće zadatke”, a naročito one ozbiljnije kada su u već odrasloj dobi tokom sedamdesetih godina delovali kao pioniri kritičke umetnosti na zagrebačkoj i jugoslovenskoj sceni u okviru Novih umetničkih praksi (Trbuljakov tekst “Sanja i Djed Mraz” uvršćen je u ovu publikaciju). Sanja Iveković održava kontinuitet u svom radu tako što izbegava senzacionalizam “novog i originalnog”, priređenog za laku potrošnju medija i tržišta, već se radije okreće (umetničko-političkoj) strategiji *upornog insistiranja*. Kontinuitet u njenom radu održava angažovano insistiranje na činjenici da su žene subjekti istorije (Najdirektnije tematizovanim u radovima *Gen XX*, *Lady Rosa of Luxemburg*, *Unknown Heroine* itd). Kako tvrdi Sanja Iveković, baš kao i njena koleginica istoričarka umetnosti Bojana Pejić, ženski subjekti istorije zapravo nisu bujna, *teaser*-ski razgolićena tela slikarskih i vajarskih alegorija pobede i slobode, niti generičke predstave neznanih heroina podvrgnute neutralizujućoj univerzalizaciji monumentalne plastike – nego stvarne osobe, sa imenom i prezimenom, životnim kontekstom i delom, politikom i istorijom. Sanja Iveković održava kontinuitet u svom radu tako što uvek na sebi svojstven način – kolažiranjem slike i teksta i *hack*-ovanjem već postojećih slika – izvodi performativ kritike istorije koji je doneo drugotalasni feminizam i koji je Carla Lonzi duhovito sažela u slogan *Pljunimo na Hegela*, dakako sa dubokim epistemološkim razlozima i argumentima protivu kulture čoveka koje podrazumeva civilizacijsko nasilje kapitalizma i patrijarhata. Današnja “umetnica u karantinu” komentariše to strukturalno i normalizovano nasilje u svom karakterističnom stilu koji elokventno pokriva termin *Sweet Violence* (naziv jedne od njenih retrospektiva, MoMA, 2009) – razlažući ga kroz humoristički intonirane kolaže “gorke komedije”.

Okviri *katastrofičnog kapitalizma* – kako današnji trenutak naziva Naomi Klein – otvaraju metastazirajuću sliku raspale budućnosti hegemonizovane modernističkim progresom, militarizmom, patrijarhatom, rasizmom, kapitalizmom i ekološkom katastrofom. Desničarske vlade širom sveta u jeku pandemije prisećaju se i medicinara – Doktori su naši heroji! – usklikuju u svojim TV-obraćanjima, nudeći bednu kompenzaciju za urušavanje zdravstvenog sistema, čije je kolaps konačno postao ogoljeno vidljiv. Ipak, na prvim linijama fronta, ne retko zaštićene kesama za đubre u nedostatku zaštitne opreme (čiji je razlog beskrajna korupcija, kompeticija, konkurencija i sistemska nebriga za ljude u korist profita) borbu brige za život i zdravlje sprovodi na hiljade zdravstvenih radnica, nižeg medicinskog osoblja – neznanih heroja i najčešće neznanih heroína. Simbolika kese za đubre, nedvosmislena je u ovakvom poretku eksploatacije – ljudi su doslovno “bačeni u đubre”.

Plakat **Solidarnost 1989-2020** Sanje Iveković ukršta bezimenu, generičku sliku medicinske radnice koja pozira skrštenih ruku, prikladno obučena za “pandemijski rat”. Pojam rata na kojem insistira militarizam savremene politike ovu situaciju krize Covid-19 obuhvata frazom “rat protivu nevidljivog neprijatelja”. Međutim, trenutno stanje suspenzije javnosti koje sprovode države-korporacije zapravo proizvodi novu formu građanskog rata (kako naglašava Giorgio Agamben) jer u svakom telu našeg neprijatelja, ali i prijatelja, sugrađanina na ulici, koleginice ili političke saveznice leži potencijalni neprijatelj. Neprijatelj je u nama. Generička slika medicinarke koju laboratorijski izdvaja “umetnica u karantinu” nam se obraća i kao *slika* – ona je jednako bezimena, ničija, bezvredna, svačija, bez aure

autorstva, htenja, poruke i značenja, ona je *poor image* (termin teoretičarke i umetnice Hito Steyerl) koja cirkuliše magistralama masovne proizvodnje i potrošnje sadržaja. U naslovu generičke slike koronske med-estetike Sanja Iveković umeće natpis Solidarnost – karakterističan izraz vremena koronizacije u kojem je građanstvo podržavalo medicinsko osoblje koordiniranim aplauzom širom sveta. Solidarnost je, na ovoj slici, prikazana kroz logo sindikalnog radničkog pokreta *Solidarność* u Poljskoj kao istorijskog indikatora početka kraja socijalizma i razgradnje infrastrukture socijalne države.

Prednost “umetnice u karantinu”, i ne samo umetnice, je iskustvo *velikog usporavanja* kroz koje se probijaju prvi zraci kontemplacije potisnute distrakcijama i dugačkim, nemogućim za ispuniti “to do listama”. Kao da je iznenada nestao naš usplahireni osećaj da uvek nešto propuštamo koji nas nikada nije napuštao. Parola *Covid 19 kills FOMO* je možda i tačna. Međutim, već koji mesec kasnije ponovo smo u istoj arhitekturi – šta gledati, koji podcast slušati, gde izlagati, na kojoj konferenciji učestvovati? Javnost u kojoj putem *zoom*-kulture često govorimo sa ugašenim ekranima ispod kojih su neka imena, u kojoj ne vidimo šta drugi misle, ne vidimo lica i grimase, deluje opresivno i otuđeno, čak i uz dobre ciljeve. Iako medicina kaže da su socijalna distanca, prikrivanje lica generičkim maskama i utomljivanje dodira gumenim rukavicama predstavlja oblik ljubavi, poštovanja i solidarnosti, pitamo se da li ćemo se ikada više voleti kao tela i zajedno disati u urbanom prostoru u kojem očito – to sada znamo – postoji mnogo različitih udisaaja i izdisaja, koji nadajmo se, neće podleći opštoj sanitizaciji i ispariti u oblaku totalne dezinfekcije.



## FROM QUARANTINE WITH LOVE: HOME-WORKS BY SANJA IVEKOVIĆ

The title of the exhibition by Sanja Iveković, **Home-Works**, evokes three kinds of work bound into the current moment of the global pandemic, the state of emergency and social isolation: *homework* as a school assignment to be done at home, *work from home* as a widespread and popular “office replacement” and *housework*, “work around the house” – traditionally female, invisible and unpaid labour.

*Working without the pressure of success or escaping from the art world in your twelve-hour domestic labour* are some of the **Advantages of a Woman Artist in Quarantine** as per the title of Sanja Iveković’s poetic pamphlet, dedicated to the feminist group Guerilla Girls. Unlike the strike against patriarchal canons of art institutions conducted by this art-protest group, the “woman artist in quarantine” finds her advantage in the fact that she finally has *more time to work after your gallerist forgets about you*. Without the need for mediation of (institutional) authorities, she autonomously evaluates her activity and cynically concludes – after the principle all or nothing – that her works are *either highly relevant or totally irrelevant*. The doubt in epistememes and social postulates of the modern civilization and thus in the enlightening role of the institution of art is certainly an advantage

of the “a woman artist in quarantine”. Is not actually the quarantining of people we are subjected to today the final consequence of the over-confidence of the techno-capitalist expansion?

What is the artist doing in quarantine? Essentially the same things as outside of the quarantine. She creates her works in relative self-isolation and “works from home”, living the “classic” of the epoch of cognitive capitalism – a system that by all means attempts to diminish production costs (by abolishing offices, social and communal gatherings, social recognition and care about individual work; by shortening the time for physical place changes but not for fast and toxic long distance travels by plane) – because it is necessary to produce, communicate and consume as fast and as much as possible. At the time of cognitive capitalism multitasking is salvation, while “losing time” is a sin.

The “artist in quarantine” is disciplined in fulfilling her artistic function – she *participates in numerous museum’s online exhibitions without getting payed*, confirming the assumption (in the style of subversive identification or conceptualist tautology) that art is “immaterial labour”. She also follows the advice of doctors, psychologists and philosophers – that the most important thing for surviving the quarantine is to keep the daily routines and small rituals. In Sanja Iveković’s everyday life (during the quarantine, but also before it) these non-routine routines and speculative rituals would be her focus on the *politics of image* through

the processes of graphic manipulation: through collaging, decollaging, juxtaposition, appropriation and detournement; through the method of “critical consumption” of images.

**Subtopia** is a portfolio-tableaux dedicated to the *imagosphere* of the Covid-19 crisis where Iveković, with the precision of a laboratory tester, isolates the samples of popular images that circulate in offline and online visual spaces, generating the global contagion with desire and consumerism. Working “from home” she studies aspects of virulence in the sphere of the production of images able to trigger a global pandemic; she examines the mutations of images, their commercial intensity and influence on the mortality of sense and nonsense. Subtopia or the images of consumption at the time of corona show the tirelessness of advertising in making everything into market, fashion and lifestyle, while on the other hand current social policies invite to the return to the basic needs (a myriad of self-organized crisis management groups of philosophers, activists, artists and cultural workers advocate the back to basics principle).

*Don’t let the quarantine and social distancing reduce your productivity* – that is one of the most important messages conveyed by Sanja Iveković’s subtopic portfolio, a message that is needless to repeat, as it is carved out in our brains in the time of the dictate of the *life-work* economy. The message is paired with a tranquil image of a millennial before a computer laid back in a comfortable chair, with hipster socks in a vivid color – the ideal image of the

“horizontal worker” (as Paul B. Preciado calls the “work from home” phenomenon). The same motto accompanies the image of a cognitarian woman with fashionable glasses, which can hardly be avoided if one wants to be taken seriously; she is sitting in front of her open laptop, eating her healthy minimal breakfast and using the chance to acquire another skill necessary for the condensed and insecure job market.

*This is the time of uncertainty, but also of opportunity to appreciate the value of togetherness ... to get closer whatever the distance* – says the Mango Company further in the tableaux, advertising the new spring-summer collection for 2020. The artist collages a group of women’s models, gathering them in the circle around this “humanistic message”. We are – in the style of alternative truths – addressed by one of the widest spread fashion corporations, whose overproduction of cheap commodities contributes to the fact that fashion industry is one of today’s leading polluters (because tons of unsold clothes are collected and burnt up as this is the cheapest way for the corporation to get rid of them). All that of course has a lot to do with rubber gloves in the lower part of the tableaux reduced to 133 kn, masks reduced to 98 kn or an entire area of creative micro-industry that produces protective gear in order to additionally ensure social distancing.

Also “With this exhibition (Sanja Iveković) keeps the continuity of her work” – to paraphrase the famous conceptual anti-exhibit by Goran Trbuljak from 1971, which begins with the words: “I do not want to show anything new or original”. Goran and Sanja attended the same class and certainly shared many “home-works”, especially the more serious ones at the time when as already adults, during the seventies, they acted as pioneers of critical art in Zagreb and Yugoslavia, being part of the New Art Practice (Trbuljak’s text “Sanja and Santa Claus” is included in this publication).

Sanja Iveković keeps the continuity of her work by avoiding the sensationalism of the “new and original”, prepared for easy consumption by the media and the market, rather turning to (art and political) strategy of *insistence*. The continuity in her work is reflected by engaged insistence on the fact that women are subjects of history (most directly thematized in the works

*Gen XX, Lady Rosa of Luxemburg, Unknown Heroine* etc). As Sanja Iveković asserts, same as her counterpart, art historian Bojana Pejić, female subjects of history are not the voluptuous, teasingly divested bodies of painting and sculpturing allegories of victory and freedom, and also not generic notions of unknown heroines subjected to neutralizing universalization of monumental statues – but real persons, with a name and surname, life context and oeuvre, politics and history. Sanja Iveković keeps the continuity of her work so that in her specific way – by collaging text and images and hacking the already existing pictures – she always stages the performative of criticism of history brought about by the second-wave feminism, which Carla Lonzi has wittingly compressed into the slogan *Let’s spit on Hegel*, of course with deep epistemological reasons and arguments against the “culture of man” characterized by civilizational violence of capitalism and patriarchy. Today’s “woman artist in quarantine” comments that structural and normalized violence, eloquently covered by the term *Sweet Violence* (title of one of Iveković’s retrospectives, MoMA, 2009), in her characteristic style – through humorous collages of “bitter comedy”.

The framework of *disaster capitalism* – as Naomi Klein names the current historical moment – opens the metastasizing picture of the irreparable future hegemonized by modernist progress, militarism, racist capitalism and ecological catastrophe. The rightist governments throughout the world come to remember the health workers at the peak of the pandemic – Doctors are our heroes! – they exclaim in their TV-addresses, offering a poor compensation for the collapse of the health system that has become nakedly obvious. Still, at the frontlines of exposure, often protected only by garbage bags due to the lack of protective gear (caused by endless corruption, competition, and systemic disregard of people in favor of profit), thousands of health workers, lower medical staff, mostly unknown heroes and heroines, struggle for the life and health of others. The symbolism of the garbage bag is unambiguous in this order of exploitation – people are literally “thrown into garbage”.

Sanja Iveković’s poster **Solidarity 1989-2020** centers a nameless, generic picture of a health worker posing with crossed arms, appropriately dressed for a “pandemic war”. The notion of war that the militarism of contemporary politics insists on, captures this situation of the Covid-19 crisis with a phrase “war against an invisible enemy”. However, the momentary situa-

tion of the suspension of the public carried through by states-corporations actually generates a new form of civil war (as pointed out by Giorgio Agamben), because in each body of our enemy, but also of our friend, a citizen in the street, a colleague or political ally a viral enemy may be hidden. The enemy is within us. The generic picture of a health worker selected in a laboratory procedure by the “woman artist in quarantine” addresses us also *as an image* – it is equally nameless, nobody’s, worthless, everybody’s, lacking the aura of the authorship, will, message and meaning; it is a *poor image* (a term used by artist and theoretician Hito Steyerl) that circulates along the roads of mass production and content consumption. Sanja Iveković uses the inscription “Solidarity” in the title of the generic image of the corona-time med-aesthetic – a characteristic term of the ongoing pandemic during which citizens supported health workers by a synchronized applause throughout the world. In this picture solidarity is shown by way of the logo of the syndicalist workers’ movement *Solidarność* in Poland as a historical indicator of the beginning of the end of socialism and decomposition of the infrastructure of the social state.

The advantage of the “woman artist in quarantine”, and not only of the artist, is the experience of the *major slowdown* through which the first rays of contemplation are breaking, suppressed by distractions of all kinds and long, impossible to check *to do lists*. As if our permanent anxious feeling that we are always missing out on something suddenly disappeared. The slogan *Covid-19 kills FOMO* is maybe true. However, a few months later we are tuning into the same anxiety – what to watch, which podcast to listen to, where to lecture, at which conference to participate? The public of Zoom-culture in which we often speak with turned-off screens and some names underneath, where we don’t see what others think, their facial expressions and bodily gestures, seems oppressive and alienated, even with well-intentioned goals (*Sad by Design*, as Geert Lovink explains). Although medicine says that social distance, covering the face with generic masks and suppressing the touch with rubber gloves, represents a form of love, respect and solidarity, we are asking ourselves if we are ever going to love each other as bodies again and breathe together in urban space in which – as we know now – there evidently exists a myriad of different breaths, which, we hope, will not be subjected to general sanitization and evaporate in a cloud of total disinfection.

**Jelena Vesić** nezavisna je kustosica, spisateljica, urednica i predavačica. Djeluje u polju izdavaštva i istraživačke i izložbene prakse koja povezuje političku teoriju i suvremenu umjetnost. Kurirala je grupni izložbeni projekt *Političke prakse (post) jugoslavenske umjetnosti* koji je kritički analizirao umjetničko povijesne koncepte i narative o jugoslavenskoj umjetnosti nakon raspada Jugoslavije. Njezina nova knjiga *O neutralnosti, Pismo s Melosa* dio je izdanja *Nesvrstane modernosti* (MSU, Beograd). Vesić članica je uredničkog odbora časopisa *Red Thread* (Istanbul) i ko-urednica je najnovijeg broja: *Alt-Truths and Insta-Realities: The Psychopolitics of Contemporary Right* (Alt-istine i Insta-stvarnosti: Psihopolitika suvremene desnice).

**Jelena Vesić** is an independent curator, writer, editor, and lecturer. She is active in the field of publishing, research and exhibition practice that intertwines political theory and contemporary art. Jelena Vesić curated a collective exhibition project *Political Practices of (post-) Yugoslav Art*, which critically examined art historical concepts and narratives on Yugoslav art after the dissolution of Yugoslavia. Her recent book *On Neutrality, The letter from Melos* is part of the *Non-Aligned Modernity* edition (MOCA, Belgrade). Jelena Vesić is member of the editorial board of the *Red Thread Journal* (Istanbul) and co-editor of the recent issue: *Alt-Truths and Insta-Realities: The Psychopolitics of Contemporary Right*.

Zdenka Badovinac

## VIRALNI PORTRETI

Ponovno smo kod kuće, prvi put zaista izolirani. Vlastite kuhinje, dnevne boravke, spavaće sobe i kupaonice vidimo drukčije i prvi put smo potpuno svjesni mirisa naših stanova i kuća, njihove udobnosti i ljepote ili pak ispucale žbuke i prozora koji ne brtve. Neki tumači snova kažu da kad sanjamo svoje domove sanjamo sebe, kao da su naši domovi jedinstveni poput nas samih. Onakav si kakav ti je dom. No nije to tako jednostavno. Svako iznimno doba, poput ovoga s koronom, prigoda je za drukčiji pogled na stolice i stolove nego inače, kao i na ne tako nevine kućanske uređaje i strojeve. Također i na nas same.

Žižek je svojedobno napisao da su virusi poput strojeva za fotokopiranje i koriste nas da bi se umnožili. Sad ostajemo kod kuće, u izolaciji, da bismo zaštitili sebe od strojeva za umnožavanje nevidljivih golome oku. Postoji li izvorni virus ili su svi virusi samo fotokopirke, prenositelji? Mi i same sebe shvaćamo na taj način. Zanimljivo je kakvom je spretnom metaforom virus postao metaforom koja ga je zarazila našim poimanjima.

Osjećaj sigurnosti od „virusa“ kod kuće dakako jest iluzija; jednako je iluzorno misliti da ne možemo nikoga zaraziti, bilo njihovo tijelo, bilo duh. Naš je dom postao umnožavatelj drugih tijela, psiha i mjesta. Bilo bi teško pronaći dom neopremljen suvremenim strojevima za reprodukciju kao što je pametni telefon, računalo ili televizor. Epidemija je postala metaforom za naš život u cjelini, za našu subjektivnost koja je istodobno nositelj zaraze i njezin objekt.

Živimo u doba epidemije informacija, točnih i pogrešnih, i pod pritiskom politike pojačano hitnih mjera bez predvidiva ishoda. Također smo se zarazili i strahom, strahom kako ćemo živjeti u budućnosti, strahom hoćemo li jedan drugoga ikada

više smjeti dirati, straha da nam je sve i svatko potencijalni neprijatelj. No kako panika raste, tako se povećava i naša briga i zabrinutost za druge. Postali smo kreativnima i vratio nam se smisao za humor. Radeći od kuće prilagodili smo naše zadaće i sadržaje tehnologiji, postajući sve inventivnijima kako bivamo virtualno svedeni na mrežnu komunikaciju. Epidemija korona virusa nužno će nam mnogo toga oduzeti, ali će nam i mnogo toga dati, u smislu da ćemo nužno proizvesti mnogo novoga sadržaja – no preostaje pitanje tko će od tog sadržaja profitirati. Maurizio Lazzarato govori o proizvodnji subjektivnosti kao standardizaciji društvenih, afektivnih i zajedničkih aspekata suvremenih ljudskih bića. Naši načini okupljanja, osjećanja i komunikacije sirovi su materijal suvremenih proizvodnih metoda. Što smo posebniji i kreativniji u našim akcijama i emocijama, proizvodimo više vrijednosti i više netko drugi iz toga profitira. Tako se i naša posebnost sve više vraća kao posebnost nekoga drugog.

Sve što proizvedemo kod kuće u doba korone uskoro će dati „dodatnu vrijednost“ turizmu, modi i postupanju sa strojevima i vozilima, preobražavajući pritom i nas. Naposljetku svaka kriza nekome donese dobit. Budućnost je ili koronski kapitalizam kao idući stupanj kognitivnoga kapitalizma ili koronska pobuna protiv te standardizacije – a u tome umjetnost može igrati važnu ulogu.

Ovaj je tekst poziv umjetnicima da načine autoportrete, odnosno da portretiraju sile koje trenutačno oblikuju naše autoportrete. Oni mogu biti lica pojedinaca, njihovi domovi, sprave ili bilo što čime se danas oblikuje naša subjektivnost.

*Viralni portreti*, mrežna izložba  
Moderna galerija, Ljubljana, Slovenija, 2020.

## VIRAL PORTRAITS

We're home again, now truly isolated for the first time. We're seeing our kitchens, living rooms, bedrooms, bathrooms with new eyes, and we're fully aware of the smell of our apartments and houses for the first time, of their comforts and beauty or else the peeling plaster and drafty windows. Some dream interpreters say that when we dream about our homes we're really dreaming about ourselves, as though our homes were as unique as we are. You are what your home is. But it's not that simple. Every time of exception, such as this corona time, is an opportunity to take a different look than usual at the chairs and tables and the not-so-innocent appliances and devices. And at ourselves too.

Žižek once wrote that viruses are like Xerox machines, using us to photocopy themselves. Now we're staying at home, in isolation, to protect ourselves from these photocopiers invisible to the naked eye. Is there an original virus, or are all viruses merely copies, or merely photocopiers, carriers? We also think about ourselves that way. It's interesting what a handy metaphor the virus has become, a metaphor that has infected the virus with our notions.

Feeling safe from "viruses" at home is, of course, an illusion; it's equally illusory to think that we ourselves cannot infect anyone, either their body or their spirit. Our home has become this photocopier of other bodies, spirits, and places. We'd be hard put to find a home not equipped with some modern machine for reproduction, such as a smartphone, a computer, or

a TV set. The epidemic has become a metaphor for our life in general, for our subjectivity, which is both a carrier of infection and its object.

We're living in an epidemic of information, true and false, and increasingly under the pressure of the politics of emergency measures without a predictable outcome. We've also caught the bug of fear, fear of what we'll live on in the future, fear of whether we'll ever dare touch anyone again, fear of everyone and everything being potentially our enemy. But as panic grows, so do our concern and care for others. We have become creative and we've recovered our sense of humor. Working from home, we've adapted our tasks and contents to the technology, becoming more and more inventive as we find ourselves virtually reduced to online communication. The corona-



# THE ADV OF B A WOMAN IN QUAR

**Working without the pressure of success.  
Being included in numerous museums' online  
Having the opportunity to wear the latex gloves  
Being free to keep a social distance from clients  
Having an escape from the art world in your  
Discovering the opportunity to finish bad days  
Knowing your career might pick up after you  
Not having to undergo the embarrassment  
Seeing your ideas spreading like a virus.  
Having more time to work after your gallery  
Discovering that your artwork is either high  
Having plenty of time to imagine how you  
Getting your picture in the media wearing**

DEDICATED TO THE FEMINIST ARTIST PROTEST GROUP



# **ADVANTAGES OF BEING AN ARTIST DURING CORONAVIRUS:**

- Free exhibitions without getting paid.**
- Free gloves you bought with your last kinky lover.**
- Free curators.**
- Free 12 hours domestic labor.**
- Free late by shutting down your computer.**
- Free to die.**
- Free of being called a great artist.**

- Free artist forgets about you.**
- Free highly relevant or totally irrelevant.**
- Free could cure the world with your art.**
- Free surgical mask and protective suit.**

**UP KNOWN AS THE GUERRILLA GIRLS.**

virus epidemic is bound to take a lot, but it will also yield a lot, in the sense that we're bound to produce a great deal of new content –the question, however, remains who will make a profit from this content. Maurizio Lazzarato talks about the production of subjectivity as the standardization of the social, affective, and communal aspects of contemporary humans. Our ways of socializing, feeling, communicating are the raw materials of the contemporary production methods. The more special and creative we are in our actions and emotions, the more value we produce, and the more someone else profits from that. Thus also our particularity increasingly returns as someone else's particularity.

Everything we'll produce at home during this corona time will soon "add extra value to" tourism, fashion,

the manipulation of machines and vehicles, subsequently transforming us as well. In the end, every crisis generates profit for someone. The future is either corona capitalism as the next stage of cognitive capitalism or else a corona rebellion against this standardization – and this is where art can play a major role.

This text is an invitation to artists to make self-portraits. That is, to portray the forces that are currently shaping our self-portraits. They can be faces of individuals, their homes, gadgets, or anything else that shapes our subjectivity today.

*Viral Portraits*, on-line exhibition  
Moderna galerija, Ljubljana, Slovenia, 2020

**Zdenka Badinovac** je kustosica i spisateljica. Od 1993. godine radi kao direktorica Moderne galerije u Ljubljani koja je 2011. godine podijeljena na dvije lokacije: Muzej moderne umjetnosti i Muzej suvremene umjetnosti Metelkova. U svojim se radovima bavi složenim procesima redefiniranja povijesti u kontekstu raznih avangardnih tradicija u suvremenoj umjetnosti. Njezina prva izložba na tu tematiku bila je *Body and the East—From the 1960s to the Present* (1998) (Tijelo i Istok – od 1960-ih do danas (1998)). Pokrenula je i prvu istočnoeuropsku umjetničku zbirku *Arteast 2000+*. Jedan od njezinih najvažnijih novih projekata je *NSK od Kapitala do kapitala: Neue Slowenische Kunst - događaj zadnjeg desetljeća Jugoslavije* (Moderna galerija, 2015). Badinovac je bila slovenska povjerenica na Venecijanskom bijenalu od 1993. do 1997. godine i 2005. godine te austrijska povjerenica na Bijenalu u São Paulu 2002. godine. Od 2010. do 2013. godine obnašala je dužnost predsjednice CIMAM-a.

**Zdenka Badovinac** is a curator and writer. Since 1993, she has been the Director of the Moderna galerija in Ljubljana, which in 2011 split into two venues: the Museum of Modern Art and the Museum of Contemporary Art Metelkova. In her work, Badovinac highlights the difficult processes of redefining history alongside different avant-garde traditions within contemporary art. Badovinac's first exhibition to address these issues was *Body and the East—From the 1960s to the Present* (1998). She also initiated the first Eastern European art collection, *Arteast 2000+*. One of her most important recent projects is *NSK from Kapital to Capital: Neue Slowenische Kunst – The Event of the Final Decade of Yugoslavia*, Moderna galerija, 2015. Badovinac was Slovenian Commissioner at the Venice Biennale from 1993 to 1997 as well as in 2005, and Austrian Commissioner at the Sao Paulo Biennial in 2002. She was also the president of CIMAM from 2010 to 2013.

Joanna Sokołowska

## POVRATAK SOLIDARNOSTI

U sjećanje majčinome bolničarskom radu, koja je brinula o pacijentima radeći potplaćena gotovo 40 godina, brinući i o svojoj obitelji.

*Solidarnost 1989.-1920.* Sanje Iveković naručio je Muzeum Sztuki (Łódź, Poljska) za *Rad=dokumentiranje mašte*, mrežnu zbirku što su je spontano potaknuli moji kolege kustosi Jakub Gawkowski, Katarzyna Słoboda, Daniel Muzyczuk i ja početkom pandemijskoga ograničenja kretanja zbog virusa COVID-19. Nastavljajući njezino dugotrajno bavljenje pitanjem uklanjanja žena iz kolektivnoga pamćenja i politike, Sanja nam je poslala poruku koja je oživjela bremeniti pojam solidarnosti u sklopu povijesne ženske linije rodnoga djelovanja s ciljem održavanja života.

Ograničenja mobilnosti i međugeneracijskoga nasljeđa muzejske zbirke potaknula su nas da oživimo načine suradnje i umjetničke proizvodnje iskušane u nekadašnjim socijalističkim istočnoeuropskim zemljama prije nego što su podvrgnute neoliberalnoj globalizaciji kao što su *mail art* i konceptualna umjetnost. Godine 1971. László Beke, mađarski povjesničar umjetnosti, poslao je pismo skupini kolega umjetnika pozivajući ih da odgovore na slogan RAD=DOKUMENTIRANJE MAŠTE/IDEJE. Zbirka radova utemeljena na odgovorima Bekeovu pozivu postala je svjedočanstvom neformalne mreže umjetnika i razvoja konceptualne umjetnosti u Istočnoj i Središnjoj Europi.

Kao ideja Muzeuma Sztuki 2020., *Rad=dokumentiranje mašte* oživljava konceptualistički slogan pod uvjetima umrežavanja inherentnima hegemoniji digitalne komunikacije, koja je dobila silno ubrzanje tijekom ograničenja kretanja i drugih restrikcija proizašlih iz COVIDA-19. Zamolili smo pozvane umjetnike da odgovore na Bekeovu formulu iz sedamdesetih putem digitalnih fajlova koji predstavljaju suvremeni *email art*. Muzej je na raspolaganju imao razmjerno skromne honorare; i naši zahtjevi bili su skromni i (nadamo se) prilagođeni teškoćama s kojima smo pretpostavljali da bi se pozvani umjetnici mogli suočiti. U elektroničkoj pošti i razgovorima Skypeom koji su uslijedili s autorima, predložili smo im da nam pošalju nacрте ideja, svjedočanstva o stanjima uma, reciklirane izvatke iz postojećih radova, koji bi „dokumentirali“ rad umjetničke imaginacije komprimiran u digitalne fajlove, načinjen i korišten po kućama i uredima. Također smo ih zamolili i da ovoj zadaći ne posvećuju previše rada. Istodobno smo pozvali umjetnike vrlo svjesne ekonomije slika, pa smo bili radoznali hoće li oni i kako uspjeti iznova osmisliti korištenje standardiziranih računalnih sredstava komunikacije i produkcije, za koje se pokazalo da samo pomažu povećanju proizvodnje, trošenju i nadzoru radne snage u službi akumulacije kapitala.

Slika koju nam je Sanja poslala putem WeTransfer spaja estetiku oglašavanja i političke propagande kakvu nalazimo i mrežno i u vidu plakata u javnim prostorima. Kao i u mnogim drugim radovima, umjetnica koristi snagu prizivanja prevladavajućih medijskih slika da bi izmjestila njihove društvene funkcije. *Solidarnost 1989.-2020.* oslanja se na naizgled nespojive vizualne kodove. Kombinira ikonički logotip sindikata Solidarnosti, što ga je osmislio Jerzy Janiszewski osamdesetih godina tijekom radničkih štrajkova u Poljskoj, sa suvremenom slikom nepoznate zdravstvene radnice koja podsjeća na mrežnu arhivsku fotografiju. Tekst poziva na solidarnost sa suvremenim zdravstvenim radnicama s prve crte, jer se sjeća naraštaja žena čija je predanost bila od temeljne važnosti za održanje tajnoga pokreta Solidarnosti, no koje su svejedno izbrisane iz postsocijalističkoga javnog sjećanja i imaginarija. *Solidarnost 1989.-2020.* tako je nastavak Sanjina projekta *Nevidljive žene Solidarnosti*, koji je pokrenula 2009. tijekom boravka u Poljskoj. Žene su u Solidarnosti i za nju igrale glavnu ulogu, izdavale

su i raspačavale novine, štrajkale, agitirale, skrivale vođe pokreta, pomagale obiteljima političkih zatvorenika, služile zatvorske kazne i nevidljivo se brinule o vlastitim obiteljima i domaćinstvima tijekom gospodarske krize, sve potpuno same. Međutim, 1989. su Razgovori za okruglim stolom – odlučujući i konačni pregovori vlade i oporbe, što je dovelo do tranzicije prema demokraciji – obuhvatili tek jednu ženu među 60 članova oporbe. Temeljni događaj za poljsku demokraciju sad se mnogim feministkinjama čini kao temeljan za razvlašćivanje žena, najavljujući nastavak starih oblika opresije i poticanje novih, međusobno povezanih oblika pritiska kao što je feminizacija siromaštva, zabrana pobačaja, porast obiteljskoga nasilja i obezvređenje rodovski podijeljenoga pružanja njege.

Fotografija radnice, koju je umjetnica prisvojila iz mrežnoga arhivskog imaginarija i smjestila je pod logo Solidarnosti, čini se da simbolizira kapitalističke uvjete rada. Za razliku od rukom izrađene estetike loga Solidarnosti djeluje oštro, sjajno i „profesionalno“. Istodobno anonimna bolničarka na fotografiji pokazuje samosvijest i kompetenciju. Njezina bi se slika tako mogla uporabiti i kao potpora prosvjedima usmjerenima protiv sustava zdravstvene zaštite i kao reklama za bolnice u smislu profesionalnih, pouzdanih poslovnih ustanova, no ne i zbiljskih mjesta za liječenje. Svojim dvojakim konotacijama ta slika ukazuje na eksploataciju zdravstvene radne snage, što većinom pogađa bolničarke i čistačice, u Poljskoj slabo plaćena, pretežito ženska zanimanja. Kad je računovodstvena znanost prevladala u zemlji, društvo se riješilo solidarnosti, a Solidarnost je postala fosilom patrijarhalnoga junaštva. Ne bi trebalo biti iznenađujuće što je pandemija pojačala nasilje nad ženama, koje se gleda kao jeftin, lako dobavljan izvor kako u zdravstvu, tako i u njihovim obiteljima. Bolničarke, čistačice i liječnici radili su tijekom pandemije COVIDA-19 u Poljskoj, riskirajući živote s obzirom na dramatičnu nestašicu zaštitnih sredstava, testova na infekciju i kaotičnu, tiransku upravu sustava zdravstvene zaštite, uključujući i zakonske prijetnje države kad su se pobunili protiv loših radnih uvjeta. Istodobno u različitim segmentima društva pretežito su žene te koje su opterećene kućnim poslom za održanje života.

Loša slika u slaboj rezoluciji što ju je Sanja načinila za zbirku kuće i ureda ustvari je višeslojni spomenik tekućoj povijesti žena u nevidljivoj, temeljnoj službi brige i održanja života. On se bori protiv stalnoga obrasca zaboravljanja, što vodi do obezvređivanja brige, ravnodušnosti prema ranjivosti živih tijela i ponavljanju nasilja.

*Rad=dokumentacija mašte* – mrežna zbirka Muzeuma Sztuki u Łódźu



## RECLAIMING SOLIDARITY

*In memory of my mother's service as a nurse who provided care to patients, working under-paid for nearly 40 years and giving care to her family, too.*

Sanja Iveković's *Solidarity 1989-2020* was commissioned by Muzeum Sztuki (Łódź, Poland) for *Work = Documentation of imagination*, an online collection initiated spontaneously by my fellow curators Jakub Gawkowski, Katarzyna Słoboda, Daniel Muzyczuk, and myself at the beginning of the (COVID-19) pandemic lockdown. Continuing her long-term engagement with the question of removing women from collective memory and politics, Sanja sent us a message that animated the historically charged notion of solidarity in the herstorical lineage of the gendered work of sustaining life.

Restrictions of mobility and the intergenerational legacy of the museum collection prompted us to make recourse to the modes of cooperation and art production tested in the formerly socialist Eastern European countries before they were subject to neoliberal globalization, such as mail art and conceptual art. In 1971, László Beke, a Hungarian art historian, sent a letter to a group of his artist friends, inviting them to respond to the slogan "WORK = the DOCUMENTATION OF THE IMAGINATION/IDEA." The collection of works based on the responses to Beke's invitation has become testimony to the informal network of artists and the development of conceptual art in East-Central Europe.

Launched by Muzeum Sztuki in 2020, *Work = Documentation of imagination* revives the conceptualist slogan under the networking conditions inherent to the hegemony of digital communication, which has accelerated immensely during the lockdown and other COVID-related restrictions. We asked the invited artists to respond to Beke's 1970s formula by means of digital files, pieces of contemporary "email art." The museum was able to pay relatively modest fees; our claims were modest, too, and (hopefully) attuned to the hardships we suspected the invited artists might have faced. In subsequent emails and

Skype conversations with the contributors, we suggested that they send us blueprints for ideas, testimonies to the state of mind, recycled excerpts of existing works, which would "document" the work of artistic imagination compressed to digital files, produced and circulating at homes and home offices. We also asked them not to dedicate too much labor to this task. At the same time, we invited artists who are very much aware of the economy of images, and we were curious to see whether, and how, they could reimagine the dominant use of standardized, computed means of communication and production, which have proved to have only assisted the intensification of productivity, consumption and surveillance of the workforce in the service of the accumulation of capital.

The image sent to us by Sanja via WeTransfer combines advertising and political propaganda aesthetics, circulating both online and as posters in public spaces. Like in many other works, the artist uses the evocative power of hegemonic media images to dislocate their social functions. *Solidarity 1989-2020* draws on two seemingly disparate visual codes. It combines the iconic logotype of Solidarity [Solidarność] trade union, designed by Jerzy Janiszewski in 1980 during the workers strikes in Poland, with a contemporary image of an anonymous female health worker reminiscent of web-based, stock photography. The text calls for solidarity with contemporary, frontline health workers, while commemorating a generation of women whose dedication was essential for sustaining the underground Solidarity movement, but who were nonetheless erased from the post-socialist public memory and imaginary. *Solidarity 1989-2020* is thus a continuation of Sanja's project *Invisible Women of Solidarity*, which the artists initiated in 2009 during her stay in Poland. Women played a major part in and for Solidarity, they were editing and distributing newspapers, striking, agitating, hiding underground leaders, supporting families of political prisoners, serving prison sentences themselves, doing the invisible care work for their families and households during economic crisis all on their own. Yet, the 1989 Round Table Talks – the decisive and final negotiations between the government and the opposition, which led to the transition to democracy – welcomed only a single woman among 60 opposition members. The event that was foundational for Polish democracy appears now to many feminists as foundational for the subsequent

dispossession of women from power, heralding the perpetuation of old and the instigation of new, inter-related forms of oppression, such as the feminization of poverty, abortion ban, ongoing domestic violence and the devaluation of gendered care work.

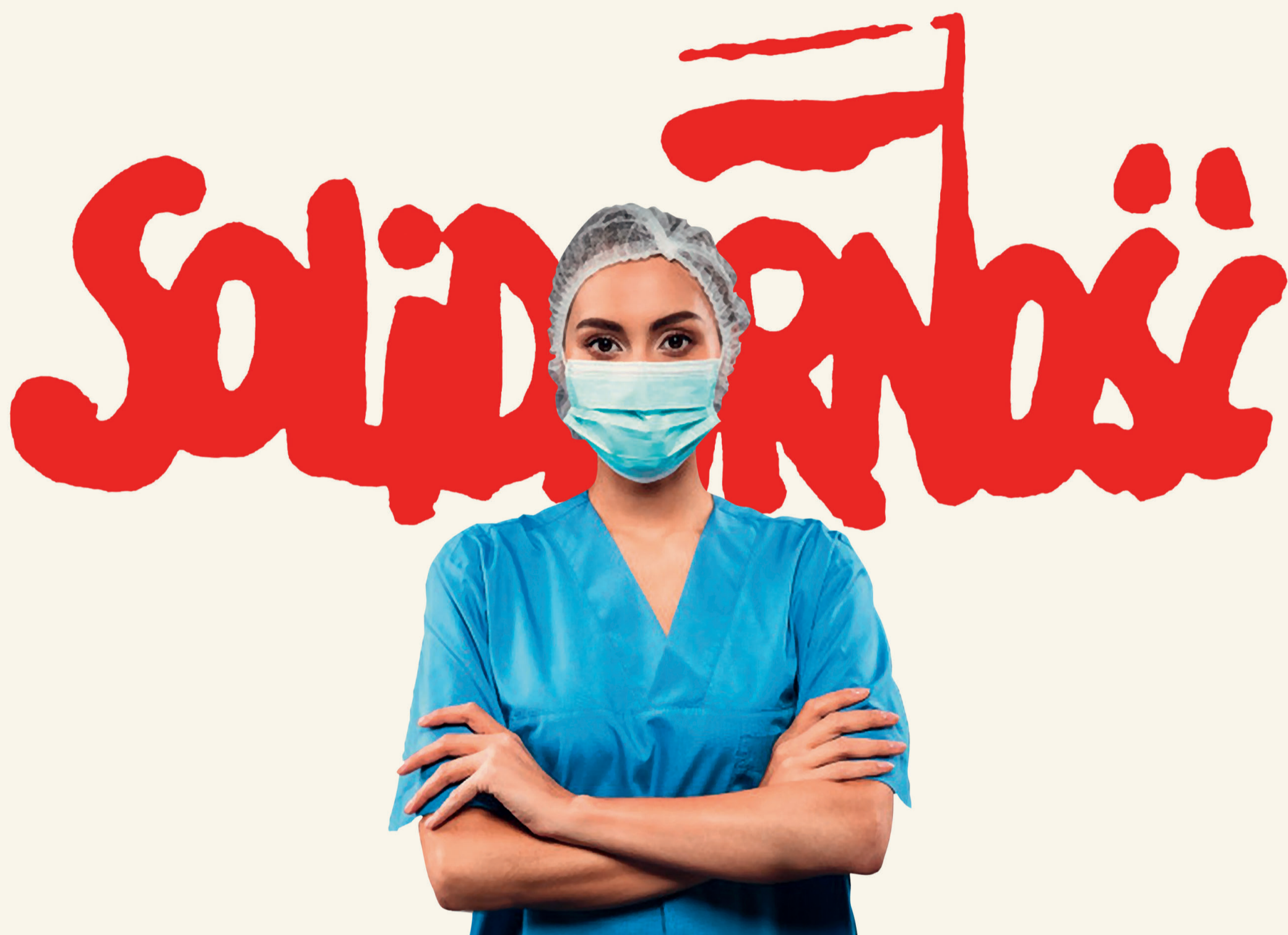
The photo of the female health worker, which the artist appropriated from the online stock imaginary and placed under the logo of Solidarity, seems to connote capitalist working conditions. In contrast to the hand-made aesthetics of the Solidarity logo, it appears sharp, glossy and "professional." At the same time, the anonymous nurse depicted on the photo demonstrates self-awareness and competence. Her image could thus be used both to support health-care protests and to advertise hospitals as professional, accountable business facilities, and not really as places for healing. With its ambivalent connotations, the image touches upon the exploitation of the health workforce affecting mostly nurses and cleaners, which are all female-dominated, low-wage jobs in Poland. When the science of accountancy became dominant in the country, the society got rid of solidarity and Solidarity became a fossil of patriarchal heroism. It should come as no surprise, then, that the pandemic intensified the abuse of women treated as a cheap, readily available resource both in health care as well as in their families. Nurses, hospital cleaners and doctors have been working during the COVID-19 pandemic in Poland, risking their lives in the face of dramatic shortages of protective gear, infection tests, and a chaotic, oppressive management of the health care system, including legal threats by the state once they have spoken up against their working conditions. At the same time, in different sectors of society, it is predominantly women who have been burdened with domestic, life-sustaining work.

The low-resolution, *poor image* produced by Sanja for the home-office collection is in fact a multilayered monument to the ongoing herstory of the invisible, essential service of giving care and sustaining life. It works against the ongoing pattern of forgetting, which leads to the devaluation of care, indifference to the vulnerability of living bodies, and the repetition of violence.

*Work = documentation of imagination* – on-line collection of Muzeum Sztuki in Łódź

**Joanna Sokołowska** kustosica je u Umjetničkom muzeju (Muzeum Sztuki) iz Łódza u Poljskoj. Njezini interesi obuhvaćaju suvremenu umjetnost združenu s feminističkim praksama te transformaciju ekološke i ekonomske mašte. Sokołowskine najnovije izložbe u Umjetničkom muzeju uključuju: *Pangea United* (Ujedinjena Pangea), *All Men Become Sisters* (Svi muškarci postaju sestre), *Exercises in Autonomy: Tamás Kaszás featuring Anikó Loránt* (ex-artists' collective) (Vježbe autonomije: Tamás Kaszás s Anikó Loránt (bivši umjetnički kolektiv), dok je izložba *For Beyond that Horizon Lies Another Horizon* (Iza tog horizonta nalazi se još jedan horizont) održana u galeriji Edith-Russ-Haus für Medienkunst u Oldenburgu. Autorica je eseja o suvremenoj umjetnosti, a nedavno je uredila knjigu *All Men Become Sisters* (Svi muškarci postaju sestre) u izdanju Sternberg Pressa s fokusom na feminističke perspektive rada i društvene reprodukcije u umjetnosti od 1970-ih do danas.

**Joanna Sokołowska** is a curator and works at the Muzeum Sztuki in Łódź, Poland. Her interests include contemporary art that resonates with feminist practices, and the transformation of the ecological and economic imagination. Her recent exhibitions include *Pangea United*, *All Men Become Sisters*, *Exercises in Autonomy: Tamás Kaszás featuring Anikó Loránt* (ex-artists' collective) (all at the Muzeum Sztuki) and *For Beyond that Horizon Lies Another Horizon* at the Edith-Russ-Haus für Medienkunst, Oldenburg. She is author of essays on contemporary art and has recently edited the book *All Men Become Sisters* co-published with Sternberg Press focusing on feminist perspectives on work and social reproduction in art since the 1970s until today.



**with the health workers on the front line**

***In memory of women who kept the opposition alive during the years of martial law (while male leaders were imprisoned or in hiding) and who should be remembered as the true liberators of Poland***

## Sanja Iveković

**Sanja Iveković** rođena je u Zagrebu, gdje sada živi i radi. Odrastala je u Socijalističkoj federativnoj republici Jugoslaviji i pripada umjetničkome naraštaju objedinjenom pod nazivom *Nova umjetnička praksa*, koji se pojavio nakon 1968. Stalno propituje ulogu umjetnosti u društvu širokom lepezom medija, u sjecištima rodnih, nacionalnih i klasnih pitanja. Njezini radovi iz 1990-ih bave se propašću socijalističkih režima i posljedicama trijumfa kapitalizma i tržišne ekonomije nad životnim uvjetima, posebno žena. Sudjelovala je na različitim međunarodnim bijenlima i značajnim izložbama kao što su 38. *međunarodni bijenale EVA*, Limerick (2018.); *Documenta 8*, 11, 12, 13 i 14 (1987., 2002., 2007., 2012., 2017.); *Kijevski bijenale*, Kijev (2015.); *Artes Mundi*, Cardif (2014.); *Istanbulski bijenale*, Istanbul (2009., 2007.). Retrospektivne izložbe održala u 1 *Mira Madrid*, Madrid (2019./20.); *DAAD Gallery*, Berlin (2015.); *South London Gallery/Calvert 22*, London (2012.-2013.); MUDAM, Luxembourg (2012.); MoMA, New York (2011.); BAK, Utrecht, i Van Abbemuseum, Eindhoven (2009.).

**Sanja Iveković** was born in Zagreb, Croatia, where she currently lives and works. She was raised in Socialist Federal Republic of Yugoslavia and belongs to the artistic generation covered by the umbrella term “New Art Practice”, that emerged after '68. Iveković has continuously contested the role of art in society through a wide range of media, at the points of intersection between gender, nation and class. Her work from the 1990s deals with the collapse of socialist regimes and the consequences of the triumph of capitalism and the market economy over living conditions, particularly of women. She has participated in numerous international biennials and major exhibitions, such as the 38<sup>th</sup> EVA International Biennial, Limerick (2018); Documenta 8, 11, 12 and 13, 14 (1987, 2002, 2007, 2012, 2017); Kiev Biennial, Kiev (2015); Artes Mundi, Cardif (2014); and the Istanbul Biennial (2009, 2007). She has had retrospective exhibitions at 1 Mira Madrid, Madrid (2019/20); DAAD Gallery, Berlin (2015); the South London Gallery/Calvert 22 (2012-2013); MUDAM, Luxembourg (2012); MoMA, New York (2011); BAK, Utrecht, and Van Abbemuseum, Eindhoven (2009.)

### POPIS RADOVA / INDEX OF WORKS / INDICE DELLE OPERE

#### Naziv / Title / Titolo:

*SUBTOPIA – Moj viralni portret / SUBTOPIA – My Viral Portrait / SUBTOPIA – Il mio ritratto virtuale*

#### Naručitelj / Commissioned by / Commissionato da:

Moderna galerija, Ljubljana, Slovenija, za mrežnu izložbu / Museum of Modern Art, Ljubljana, Slovenia / Galleria d'arte moderna, Lubiana, Slovenia, per la mostra online: Viralni portreti / Viral Portraits, on-line exhibition / Ritratti virali, mostra online  
<http://www.mg-lj.si/en/online-exhibitions/2888/viral-portraits/>

#### Medij / Medium / Media:

digitalni print / digital print / stampa digitale

#### Godina / Year / Anno:

2020

#### Suradnica / In collaboration with / In collaborazione con:

Sanja Bachrach Krištofić

#### Naziv / Title / Titolo:

*Zašto je dobro biti umjetnica u karanteni / The Advantages of Being a Woman Artist in Quarantine / Le prerogative di essere un'artista in quarantena*

#### Naručitelj / Commissioned by / Commissionato da:

The museum confederation L'Internationale  
<http://www.mg-lj.si/en/exhibitions/2871/artists-in-quarantine/>

#### Medij / Medium / Media:

digitalni print / digital print / stampa digitale

#### Godina / Year / Anno:

2020

#### Suradnica / In collaboration with / In collaborazione con:

Sanja Bachrach Kristofić, Aida Bagić

#### Naziv / Title / Titolo:

*Solidarnost 1989.-1920. / Solidarity 1989-2020 / Solidarietà 1989-2020*

#### Naručitelj / Commissioned by / Commissionato da:

Muzeum Sztuki (Łódź, Poljska) za mrežnu zbirku *Rad=dokumentiranje mašte* / Muzeum Sztuki (Łódź, Poland) for *Work=Documentation of imagination* online collection / Museo Sztuki (Łódź, Polonia) per la mostra *Lavoro=documentare l'immaginazione*  
<https://documentation-of-imagination.msl.org.pl/>

#### Medij / Medium / Media:

digitalni print / digital print / stampa digitale

#### Godina / Year / Anno:

2020

**NAKLADNIK | PUBLISHER | EDITORE**

Muzej - Museo Lapidarium, Veliki Trg/Piazza Grande 8 a,  
5266 Novigrad-Cittanova  
www.muzej-lapidarium.hr

**Za nakladnika | For the publisher | Editore esecutivo**

Jerica Ziherl

**Obrada fotografija | Photo processing | Elaborazione foto**

Sanja Bachrach Krištofić

**Tekstovi | Texts**

Zdenka Badovinac  
Joanna Sokolowska  
Goran Trbuljak  
Jelena Vesić  
Jerica Ziherl

**Talijanski prijevod | Italian translation | Traduzione italiano**

Silvia Venchiarutti

**Engleski prijevod | English translations | Traduzione inglese**

Marija Vukšić (J. Ziherl, G. Trbuljak, CV's),  
Andy Jelčić (J. Vesić)

**Hrvatski prijevod | Croatian translations | Traduzione croato**

Andy Jelčić (Z. Badovinec, J. Sokolowska, CV S. Iveković)

**Oblikovanje | Graphic Design | Progetto grafico**

Sanja Bachrach Krištofić

**Tisak | Print | Stampa**

Tiskara Zelina d.d., Sveti Ivan Zelina, 2020

**Naklada | Print run | Tiratura**

300

**IZLOŽBA | EXHIBITION | MOSTRA**

Galerija / Galleria RIGO

**SANJA IVEKOVIĆ****HOMEWORK FROM SELF-ISOLATION****RADOVI U SAMOIZOLACIJI****COMPITI IN QUARANTENA**

24 | 7 – 15 | 8 | 2020

**Kustosica | Curated by | Curatrice**

Jerica Ziherl

**Koncepcija izložbe | Exhibition concept by | Ideazione mostra**

Sanja Iveković, Sanja Bachrach Krištofić

Program je ostvaren sredstvima Grada

Novigrada – Cittanova, Ministarstva kulture Republike

Hrvatske i Upravnog odjela za kulturu i zavičajnost

Istarske županije.

The project has been made possible through the support  
of the City of Novigrad-Cittanova, Region of Istria  
Administrative Department for Culture and the Ministry of Culture of t  
he Republic of Croatia.

Il programma è stato realizzato con i finanziamenti della Città di Novigrad –  
Cittanova, dell'Assessorato alla cultura della Regione Istriana, e del Mini-  
stero della cultura della Repubblica di Croazia.



Upravni odjel za  
kulturu i zavičajnos  
Assessorato cultura  
e territorialità



Don't let the quarantine and social distancing reduce your productivity.

**WFH SALE 40% OFF**



Create immersive tutorials, effective presentations, quirky content, and much more, from the comfort of your home. Capto-vate your audience!

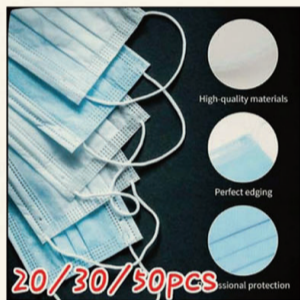
**BUY NOW**



This is a time of uncertainty. But it is also an opportunity to appreciate the value of *togetherness*. Because we will only overcome this challenge if we all act responsibly together. We have always believed that *being united* is the key to happiness and wellbeing. Now is the time to do this more than ever. To get closer, whatever the distance.  
MANGOTOGETHER



### Recommended For You



kn98 -kn98-



kn133 -kn692-



### MANGO

Uz vas smo

Jedna je stvar postala jasna tijekom ovih teških tjedana - moramo se držati zajedno. Pomoć i podrška drugima sada su važnije no ikada.



## Enjoy five-star luxury without leaving home

You may not be traveling these days – so our partners came up with great suggestions on how to bring resort-level comfort home to you.

### Make your bedroom feel like a luxury hotel room

By Jackie Homan  
Jetsetter

"With the right bedding and details, you can make it as sumptuous as any fancy hotel room."

**Get cozy chic**



Pamučne maske s Disneyjevim likovima  
20 kn/kom  
**FACEBOOK/MASKEZALICE**



**MASKA JE POSTALA NEZAOBILAZAN MODNI DODATAK - USKLADITE JE S ODJEVNOM KOMBINACIJOM**

Capto  
SCREEN CAPTURE AND VIDEO EDITING SOFTWARE FOR MAC

Don't let the quarantine and social distancing reduce your productivity.

**WFH SALE 40% OFF**

Image Editor, Screen Recorder, Video Editor

Create immersive tutorials, effective presentations, quirky content, and much more, from the comfort of your home. Capto-vate your audience!

**BUY NOW**

### WE'RE IN THIS TOGETHER

The COVID-19 outbreak is a global pandemic of an unprecedented scale and resulted in an extremely challenging time for humankind across the globe. In India, we are joining hands with communities to provide our humble services.

Coca-Cola system in India pledges an initial support of INR 75 Cr towards combating the spread of COVID-19, assisting the vulnerable communities and the frontline health workers and working to create awareness.

We believe that all of us will continue to work together in making a difference in our communities!

### POPULAR NOW



tokujin yoshioka shares easy-to-make face shield in aid of COVID-19 healthcare