

# A. LUŽAR TAXI ART

## 05.10.06 08:00 PM

### ŽENSKI TAXI

### ŽENA BREZ NASILJA

APRILIJA LUŽAR : TAXI ART  
GALERIJA PM / DOM HRVATSKIH LIKOVNIH UMJETNIKA  
PM GALLERY / HOUSE OF CROATIAN ARTISTS  
TRG ŽRTAVA FAŠIZMA BB, ZAGREB, CROATIA  
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+ GALERIJA PM / DOM HRVATSKIH LIKOVNIH UMJETNIKA PM GALLERY / HOUSE OF CROATIAN ARTISTS TRG ŽRTAVA FAŠIZMA BB, ZAGREB, CROATIA  
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**Aprilija Lužar** je angažirana umjetnica. Umjetnički govor najrazličitijih medija, od videa i slike, crteža do performansa uvodi i u angažiranu društvenu djelatnost. Stvara aktivističku umjetnost, odnosno – novu javnu umjetnost. Umjetnost razumije kao dio civilnog aktivizma, kojim pridonosi uočavanju, prihvaćanju i razumijevanju deprivilegiranih društvenih tema. Sadržaji u kojima govori osvjetljavaju ljude o značenju nenasilnog djelovanja, vladanja i ponašanja, kako u intimnoj tako i u javnoj sferi.

Aprilija Lužar, koja već niz godina povezuje umjetnost i društveni rad, mogla bi biti središnja osobnost likovnog događanja u Sloveniji, s obzirom na to da je danas aktualna angažirana politička umjetnost. Njezina djela legitimizirala bi takvo suvremeno stvaranje i promicanje mlade generacije. Međutim, nije tako. Aprilija nije u središtu pozornosti nove suvremene političke umjetnosti u Sloveniji. Još uvijek je tamo gdje je bila. Umjetnica na rubu umjetničke i društvene scene.

Uzrok marginalizacije mogao bi biti taj da sadržaji koje otvara Aprilija Lužar nisu dovoljno "upotrebnii" za političko i institucionalno djelovanje usmjereno prisvajanju društvene moći. Možda su previše ženski, osobni i iskustveni. Ako pomislimo na druge institucionalno vrednovane sadržaje političke umjetnosti, čini se da u današnjem takvom stvaranju u Sloveniji nema prostora za osobno doživljena bolna i ponižavajuća iskustva žena.

Ženski TAXI je rad koji govori upravo o tome. Proizlazi iz njezina ponižavajućeg osobnog iskustva, iz silovanja, koje javnim ispovijedanjem društveno osvjetšava, a osobno terapeutski liječi. To je umjetničn doprinos eliminaciji zlostavljanja. Aprilija Lužar posljednjih je nekoliko godina upotrijebila TAXI nekoliko puta. Postavila ga je u različitim varijantama. Svaka od njih bila je samosvojna, a sve su se vraćale istoj temi, i kao korijeni, temeljito preplele umjetnično tijelo. Čini se kao da su silovanje, nasilje u obitelji, seksizam, homofobija, trgovanje ženama i rodni stereotipi, potpuno proželi njezino tijelo. Ponavljanje i vraćanje istoj temi također znači da jednokratno upozorenje nije ništa. Jednom akcijom ne možemo se riješiti ukorijenjenih i društveno potisnutih problema.

I jedna javna ispovijed ne ispirae bol iz tijela. Radovi s taksijem temelje se na komunikaciji umjetnice i javnosti, nje i socijalnih i kulturnih institucija te žena i medija. Tim se radovima bori protiv nasilja. Ističe da je taj prostor ovisan o stanju svijesti i o odgovornosti svakoga od nas. Svatko od nas može nešto učiniti da bi nasilja bilo što manje. Svojim ponašanjem i djelovanjem također možemo relativizirati moćne ideološke aparate, kakvi su mediji i njihove kričeće seksističke i homofobične vijesti i slike.

Komunikacija, uspostavljanje verbalnog ili bilo kakvog drugog odnosa među ljudima, supstancija je relacijske umjetnosti. Djela te vrste izmiču materijalizaciji. Nisu opredmećena. Umjesto toga ih "gradi" izmjena misli i informacija. Umjetnici izvode akcije ili pak oblikuju prostore i situacije te ih kao

platformu nude na "upotrebu" publici. Publiku, koja često nije umjetnička publika već slučajni prolaznici, može platformu prihvatiti i razvijati i s djelima možno uspostaviti dinamičan odnos.

Videoradovi Aprilije Lužar, koji su predstavljeni u Zagrebu, neka su vrsta postprodukcije. Gradivo iz kojeg su sastavljeni nastalo je u Sloveniji i ove godine u ožujku u Beču u sklopu festivala ženske umjetnosti *Her Position in Transition*, na kojem se je Aprilija Lužar predstavila radom **Taxi Art – Ženski TAXI – Žutta**. Taksi, umjetničn auto, parkiran pred MuseumsQuartierom, pretvorila je u umjetničku ispovjedaonicu. Slučajne žene pred videokamerom govoriše o su svojim iskustvima s nasiljem. Iz rečenoga je nastalo sedam videoportreta, neka vrsta javnih ispovijedi.

Auto nije neobičajan prostor za ispovijedanje. U njemu se čovjek u pravilu osjeća dobro, dobro kao kod kuće. U autu se opustimo, sami sa sobom razgovaramo, često i pjevamo i kopamo nos, a možemo i dobiti snagu da sa suputnicima razgovaramo o stvarima koje su nas dugo opterećivale. Za svakoga od nas auto je druga koža. On je umirujuči i siguran prostor. Djecu uljuljkuje u san, odrasle u očekivanje. Ipak je i prostor nasilja, silovanja i smrti. A taksi nije bilo koji auto. On je prijevozno sredstvo koje ostvaruje "meduprostor" između osobnog i javnog, prostor u kojemu se susreću različiti svjetovi. Ispovijedanje u taksiju, u javnoj mobilnoj jedinici, jest metafora za umjetnost Aprilije Lužar i za aktivizam uopće. Osobne priče tu su javno ispovijedane. Ako bi se "izmirenje", to karakteristično stanje duha kod traje ispovijed, naselilo u društvo bio bi ukinut svaki problem. A problemi su još uvijek među nama, zato Aprilija Lužar putuje iz grada u grad i svojom umjetnošću senzibilizira javnost, žene i muškarce, da bi se odazvale/i i ukinule/i nasilje.

Lilijana Štepančić, direktorica MGLC-a, Međunarodnog grafičkog i likovnog centra u Ljubljani

**Koncept TAXI ART, MOBIL ART / 1997**, Ženski TAXI temelji se na vlastitom subjektivitetu cjelovitog projekta, s idejom najma mobilne umjetnice, mene, Aprilije Lužar, i najma prostora mobilne tehnologije za uspostavu komunikacije – od subjektivne, individualne, nacionalne upotrebe do satelitske, globalne uspostave povratnosti iskustava, informacija i ciljeva protiv nasilja nad ženama, za globalno ostvarivanje temeljnih ljudskih odgovornosti i za izgradnju kulturnog naslijeđa 21. stoljeća, utemeljenog na rodnoj ravnopravnosti. Restauriranje, čuvanje kulturnog naslijeđa, tradicije itd. u novom tisućljeću je kao kloniranje starih izbljuvanih ostataka patrijarhata zasnovanog na moći nasilja. Stvaraju se moćni imperiji blagostanja nasilja, negiraju patrijarhatom strateški zacrtana silovanja, dok se mediji svakodnevno pune slikama žrtava. To stoljeće ili tisućljeće je prijelomnica za preživljavanje tijela i političke žene. Duhovne i kulturne vrijednosti su globalizirane, teoretizirane visoko na nebu, globalne... Ekonomska, kulturna

i politička situacija za žene je ne samo borba za preživljavanje nego i borba za očuvanje već izborenih i provedenih feminističkih, političkih, kulturnih načela, ostvarenih još u socijalizmu. Globalizacija patrijarhata sa svjetskim religijama se nastavlja i utvrđuje u nasilnim počecima globaliziranja vlasništva i eksploatiranja vagina, žena.

**Auto/mobil** je umjetnički prostor, objekt i subjekt, prostor individuuma, subjekta, personalizacije – **auto/portret** – **autós** autorice/auto. Predstavlja funkcionalno **mobilnu skulpturu** arhitektonskog, gradskog, nacionalnog prostora i funkcionalnu **mobilnu sliku** koja oslikava ispovijed unutarnjih i vanjskih doživljaja, koji su beskonačni.

S mobilnom slikom **Ženski TAXI**, kao mobilna umjetnica **automobil** – **autoportret** – **autós/taxi**, naglašavanjem vlastitih iskustava nasilja, oslikavam prepoznatljivost masovnog nasilja nad ženama, otvaram puteve ženama i ohrabrujem ih da istupe iz patrijarhalnih, svemogućih, dopadljivih kulisa braka, društvene kirurgije religioznih preobražaja u socijalne ustanove i isto takve patrijarhalne proizvodnje psihijatrijskih i socijalnih ženskih odjela odstranjivanja samo celulitnih naslaga.

**Ženski TAXI, ŽUTTA** – **ženska umjetnička transportna terapeutska akcija** uspostavlja komunikaciju između umjetnosti, javnosti, medija i žena u zajedničkom djelovanju protiv nasilja, kako bi javnost bila informiranija i senzibiliziranija za problem nasilja i za potrebu kreativnog razrješena i stvaranja medijskih slika protiv nasilja. Ovim projektom naglašavam da su nasilje i odbijanje različitosti (seksualno nasilje, seksizam, homofobija, društveni stereotipi...) kulturni problem društva, a ne samo osobni problem, tj. problem zatvorenih socijalnih institucija, psihijatrije.

Projekt **Taxi Art – Ženski TAXI – ŽUTTA** sastoji se od tri dijela: ulične akcije/uličnog performansa – mobilne ispovjedaonice, izložbe i videoprojeksije. **Ulična akcija** – uključuje najavu u medijima, otvorenu mobilnu liniju za žene žrtve seksualnog nasilja i homofobije, anoniman i besplatan prijevoz putnica po Zagrebu. Vožnja taksijem i s umjetnicom kao taksisticom je terapija, u kojoj taksi ima ulogu "**mobilne ispovjedaonice**": kreiranje ZONA SLOBODNIH OD SILOVANJA u Zagrebu, taksi vozi žene koje su preživjele seksualno nasilje u galerije i žrtve pretvara u "zvijezde" europskog kulturnog naslijeđa.

Putnica koja unajmi **Ženski TAXI**, kontakt uspostavlja pozivom na mobilnu liniju i tijekom vožnje taksijem ispovijeda doživljeno nasilje i tako sudjeluje u nastajanju umjetničkog projekta. Kroz umjetnički proces razgrađuje percepciju sebe kao žrtve kako u "mobilnoj" tako i u "javnoj ispovjedaonici" – galeriji, u koju je taksi dovozi da bi odbacila ispovijedi, slike ili stvari koje je povezuju sa situacijom preživljenog nasilja.

U galeriji "javna ispovjedaonica" je projekcija 8 sati videoportreta, dokumentacije ispovijedi iskustava žena iz Slovenije, Hrvatske, Austrije, s Kosova, koje su javno progovorile o doživljenom silovanju i

seksualom nasilju. Projekt žrtve pretvara u zvijezde ženskog europskog kulturnog naslijeđa. Projekt se neprekidno nadograđuje novim ispovijedima žena koje su preživjele nasilje, dokumentiranjem i selektiranjem videografa, slika, javnim reakcijama, medijskim odazivom, itd. u različitim zemljama u kojima se projekt izvodi. **Aprilija Lužar**

**Aprilija Lužar** is an engaged artist. She develops her art language through various media, from video to paintings, drawings to performance, to committed social activity. She creates activist art, i.e. new public art. She understands art as a part of civil activism, with which she contributes for the sake of an increased visibility, acceptance and understanding of unprivileged social issues.

The topics she talks about raise awareness among people of the importance of non-violent activities and behavior, as much in the private as in public sphere.

Aprilija Lužar, who has for years been connecting art and social activities, might have been a central figure of the visual art scene today in Slovenia, since socially committed art is in focus.

Her work would legitimize such contemporary creations and would promote younger generations. However it is not so. Aprilija is not in the centre of interest of the contemporary political art in Slovenia. She is still there, just where she used to be. An artist on the edge of the art and social scene. The most probable cause of her marginalization might be that the themes that Aprilija Lužar starts up are not useable enough for political and institutional action/activities, focused on making claims to social power. It is also possible that these themes are too feminine, personal and experiential.

If we think of the other, institutionally-endorsed, themes of political art, it seems that today in such work there is no space for the personally lived-through, painful and humiliating experiences of women
Women’s TAXI is a work that talks exactly about this. It arises from the artist’s own humiliating personal experience, of being raped, which, with her public confession, she makes socially visible and aware, and therapeutically heals.

It is an artist’s contribution to the elimination of violence and abuse. In last couple of years Aprilija Lužar has used TAXI on several occasions. She has produced it as an installation in different variations. Each version has been autonomous, and each has returned to the same topic, as if to the roots, thoroughly incorporating the body of the artist. It seems as if the rape, domestic violence, sexism, homophobia, trafficking in women and gender stereotypes, had entirely pervaded her body. Repetition and returning to the same topic also mean that a single alert means nothing. It is not enough, because once is never. With one action we can not get rid of deeply rooted and suppressed problems. And one public confession does not wash away pain from the body.

The art work with TAXI is based on the communication between the artist and the public, between her and social and cultural institutions, and between women and the media. With this work she fights against violence. She points out that this space depends on the state of awareness and responsibility of each of us. Each of us can do something to reduce violence. With our behaviour and actions we can also relativise powerful ideological machines, such as the media and their virulently sexist and homophobic news and pictures. Communication, establishing verbal and other relationships among people is the substance of relation art. Works of such kind evade physical/ity. They are not embodied/materialized. Instead of this they are built by exchange of thoughts and information. Artists perform actions or design/create spaces and situations and offer them to the public to be ‘used’ as a platform. The public, which is not often the regular art public, but rather random passers-by, can accept this platform and develop it. It can establish dynamic relation with the art works.

The video works of Aprilija Lužar that are represented in Zagreb are kind of postproduction. The material it is comprised of was made in Slovenia from 2002-2005 and in Vienna this year, in the framework of a festival of women’s art *Her Position in Transition*, where Aprilija Lužar presented herself with the work **Taxi Art – Women’s TAXI – WATTA**.

She turned TAXI, artist’s car/automobile, parked in front of The Museums Quartier, into artistic confessional. Random women visitors talked here, in front of the video camera, about their experiences with violence. From the seven video portraits a kind of public confession appeared. An automobile is not an unusual space for confessions. A person usually feels good in it, as good as if he/she were at home.

In the car we relax, often talk to ourselves, often sing, and pick our noses, but also get power to talk with co-travellers about things that bothered us for a long time. For each of us a car is our second skin. It is a soothing, comforting and safe space. It lulls children to sleep, grown-ups into expectations. But also it is the space of violence, rape and death. Yet a taxi is not any car. It is a carriage vehicle, creating ‘interspaces’ between personal and public, a space where different worlds encounter. Confession in the taxi, in a public mobile unit, is a metaphor for the art of Aprilija Lužar and activism in general. Personal stories are being publicly confessed here. If ‘reconciliation’, this specific state of the mind during the confession, settled into society, every problem would be resolved. Yet the problems are still with us, and therefore Aprilija Lužar travels from place to place and with her art she sensitizes the public, women and men, to respond in such a way as to eliminate violence. Curator: **Ljiljana Štepančić**, Director of MGLC, , Internationale Centre of Graphic Art, Ljubljana

**The concept of the TAXI ART, MOBILE ART / 1997, Women’s TAXI** is based on the personal subjectivity instinct in the entire project, the idea being to rent the mobile artist, myself, Aprilija Lužar, and rent the space of mobile technology, for the establishment of communication – from subjective, individual and national use to satellite and global establishment of feedback from experience and information, and is directed against violence to women, for the global realisation of the Basic Human Responsibilities, and the building up of the Cultural Heritage of the 21st century based on gender equality. Restoration, preservation of the cultural heritage, tradition and so on in the new millennium, is the same as the cloning of the old regurgitated remains of the

patriarchy, built on the power of violence. Powerful empires of the wealth of violence have been created, and while negating rape strategically set up in the patriarchate, everyday abundance of media pictures of the victims is displayed. This century or millennium is a turning point for the survival of the woman’s body and woman’s politics. Spiritual and cultural values are being globalized, theorized highly in the sky, globally... The economic, cultural and political situation for women is not only a struggle for survival but also a struggle to preserve the feminist, political, cultural principles, already gained and implemented during the period of socialism. The globalization of the patriarchy/patriarchate in the world’s religions is continuing and is being reinforced in violent beginnings of the globalization of property and the exploitation of vaginas, the exploitation of women.

**Auto/mobile** is an art space, an object and a subject, a space of the individual, the subject, personalization – **auto/portrait** – **autos** of the author/auto. It represents a functional mobile sculpture of the architectural, urban, national space, and functional mobile painting, which reflects/repaints the confession of the internal and external experiences, which are endless. With the mobile painting Women’s TAXI, as a mobile artist **automobile** – **auto portrait** – **autos/taxi**, stressing my own experiences of violence, I reflect/repaint the public recognition/reconclability of the massive problem of violence against women, I open ways for women and encourage them to step out of the almighty, patriarchal, attractive scenery of marriage, the social surgery of religious transformation into social institutions, and from patriarchal production of psychiatric and social women’s departments for the removal of just cellulite layers.

**Women’s TAXI, WATTA - Women’s Artistic Therapeutic Transportation Action**, establishes communication between art, public, media and women in joint actions against violence, in order for the public to be more informed and sensitized to the problem of violence against women, and for the need of creative solution, creation of media pictures against violence. With this project I stress that violence and the rejection of different others (sexual violence, sexism, homophobia, social stereotypes,...) are a



cultural problem of society and not only personal issues/problems, i.e. problem of the closed social institutions, such as psychiatry, etc. **AL Project Taxi Art – Women’s TAXI - WATTA** is comprised of three parts: street action/street performance – mobile confessional, exhibition and video projection. **Street action** – includes media announcement, open mobile phone line for survivors of sexual violence and homophobia, anonymously and free of charge transportation of women throughout the City of Zagreb. A taxi ride with the artist as taxi driver is a therapeutic act in which the taxi has a role of "**mobile confessional**": creation of the Rape Free Zone in Zagreb, taxi transports women survivors of sexual violence to galleries, and transforms victims into "stars" of the European cultural heritage. A fare that takes/orders the **Women’s TAXI**, establishes contact, calling the mobile phone line, and during the taxi ride talks/confesses violence experienced, and therefore she participates in the creation of the art project.

Through artistic process she takes to pieces and demolishes the perception of herself as a victim, both in a "mobile" as in a "public confessional" – gallery, where the taxi takes her to throw/shake away and discard confessions, pictures or things that connect her with the situation of survived violence. The project turns the victims into "stars" of the European cultural heritage. The project is being continuously built on, with new confessions of women survivors of violence, with documentation and selection of video material, public reactions, media responses, etc. in various countries where the project takes place.

In the gallery "public confessional" there is a projection of 8 hours of video portraits, documentation of confessions of women from Slovenia, Austria, and Kosovo, who have spoken out publicly about survived rapes and sexual violence: Aprilija Lužar, Vesna Lubej, Dora, Monika, Spela, Barbara/ Slovenia; Minka Dolenc/ Australia; Iqabelle Rogova/ Kosovo; Susane Brownmiller/ Amerika; Nicole Field, Hilde Grammel/ SIC! Forum fur feministishe Gangarten, Austria; Mag Jasmina Prstojević, Maria-Luise Botos, Bisi Lalemi/ Austria; Rada Borić, Marina, Jasenka Kodrnja/ Croatia. **Aprilija Lužar**

Aprilija Lužar was born in 1963 in Ljubljana, Slovenia, studied at the Academy of Fine Arts in Sarajevo, B&H and Ljubljana, where she graduated, with a degree in painting, in 1987. Master’s degree in painting in Ljubljana, 1991. She works as a free-lance artist in the field of painting, performances and multimedia art. She has been a member of the Union of Slovenian Fine Arts Associations since 1988. Activist in the Slovenian and international feminist and lesbian movement. Her artistic expression includes portrait realism, abstraction in a highly modernistic style, performance art; her piece Model was presented at the International Female Artists Project in Berlin in 1992. Installations: The Aura of City of Women, 1993; The Woman Traveller 1001 Shoe, Ljubljana; European Culture Month, 1997 and multimedia project: “Women’s TAXI-WATTA at the International festival City of Women in Ljubljana, Slovenia 2002, http://cityofwomen-a.si, www.vday.org/taxi; Gallery of the USFAA in Ljubljana, Slovenia, 2002, Ambassador of the people – Aprilija, Taxi: candidate for election to the Slovenian Parliament /non-party list 2004; LONG ISLAND CITY, Open Studios, Salazar Studios,Taxi art, “Women’s Taxi, WATTA” /photo, object/, New York 2005; International art festival, “Her Position in Transition” /25 projects/, Women’s Taxi, Women’s Cultural Heritage; Digital Cuisine, Museum Quartier 21, Vienna, Austria 2006, www.herpositionintransition.at/en/projekte/26.php .; Association of Slovenian Fine Arts and Festival of Ljubljana, “The Woman Traveller 101 Shoe”, Peteroktni stolp, Ljubljanski grad, Ljubljana, 2006; Exhibition “Pičke/Pussy”: Master/bation, Centre of Contemporary Arts, Gallery “Račka”, Celje, Slovenia, 2006.

**International awards, projects:** Award for painting, Association of Slovenian Fine Arts, “May Salon – POP”, Gallery Rihard Jakopič, Ljubljana, 6 May 2004, Slovenia in EU. Won a prize at the 16. International Biennale in Rijeka, Museum of Modern Art, Rijeka, Croatia, 1991. First world award at the international competition V-DAY, founded by Eve Ensler, New York, STOP RAPE Contest 2002, for the cultural multimedia project TAXI ART, “Women’s TAXI, Women’s Artistic Therapeutic Action” www.vday.org/taxi.

**Aprilija Lužar** diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Ljubljani 1987. godine I završila posljediplomski Studij 1991. Djeluje kao multimedijalna umjetnica i aktivistica. Dobitnica je brojnih nagrada I priznanja (nagrada za slikarstvo ZDSLU, Zveze društev slovenskih likovnih umetnikov, prva svjetska nagrada na međunarodnom natječaju V-DAY, osnivačice Eve Ensler, New York.... )

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**Poziv zlostavljanim ženama na besplatnu vožnju taksijem**
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