

ART WITH — OUT PLACE

ARTISTIC RESEARCH ABOUT THE EFFECTS
OF THE COVID-19 PANDEMIC ON GLOBAL
CULTURAL SECTOR

While the Covid-19 pandemic spreads all over the world, the ban of public gatherings has drastic consequences to many occupations including arts and culture. This is a frightening situation; our lives are endangered directly, but also our material and political existence has quickly become uncertain. Reality has become more fictitious than fiction, and the idea of the arts in concert halls, cinemas, and white cubes, has become uncertain. Our profession as artists and cultural workers faces major challenges. The idea of radical change in the political economy of the arts is no longer merely a utopian construction; it has become a real and urgent question. In this collective project, we would like to hear about the ways in which you — artists, curators, art critics and all workers in the cultural sector — experience this shift in the moment here and now.

1/12/2020

FOREWORD BY MAJA ĆIRIĆ

Questions towards reshaping the art world — cognitive gateways from the collective misery

CURATOR / SERBIA

Pivoting amidst a regular flow requires agency. Pivoting amidst the pandemic storm requires extra agency. *Art Without Place* has demonstrated this extra agency through an online questionnaire — a sociological spectroscopy — dedicated to the art workers in the turbulent month of April 2020. In an attempt to rationalize the crisis, *Art Without Place* has enabled the participants to both face and confront the current challenges (by verbalizing them) and to imagine the future.

The habit-conditioned, uncertain reality of the art workers, brought to the surface by the pandemic, is an effect of a specific teleocratic leveling towards the bottom¹. This teleocratic emerges from shattered hopes for the inclusion of the intermediate spectrum of the art workers — they are no longer there to keep them going. From participants' far-fetched realms of the art world hierarchy, from the para-institutional, the counter-institutional, and the alter-institutional, *Art Without Place* collected the data that might provoke empathy or point towards collective misery emerging from all kinds of regulations and inequalities. The questionnaire functions as political inquiry, a probe that helps us to understand cracks in the paradigm shift by mirroring otherwise unheard voices of subjects inhabiting the fractal horizon and regaining the sense of collective belonging.

Can we think of *Art Without Place* — an artistic project that probes the cognitive patterns of the disempowered layers of the art world and their honest self-reflection — as a sketch of possible alternatives to the pre-pandemic conditions? Is this a way of capturing the struggle by standing for a 'false alternative, bogus choices, and interesting perspectives'²? Is this a way to neutralize the weak by surveilling and surrounding their strengths in the worst of times and thus preserve their powerlessness? Do we believe in a radical reorganization of the system of production and

distribution that can and will include the blurred intermediary band of the human spectrum³?

Alternatively, is *Art Without Place* a way to show us how the pandemic has expanded the plasticity of imagination and the limits of action toward the lower realms of the art world? In the face of turbo-capitalist appropriation, can the pandemic contribute to a clean-up and re-organization of the institution of art towards inclusivity, common goals, and better working conditions? If so, *Art Without Place* is not only emphatic, but also serves as an equalizer between the exposed and much less exposed realms of the art world. This participatory artistic research project, that features the art world participants as subjects, surfaces what bothers us and enables a re-construction of conditions that shape us. By doing so, *Art Without Place* transforms the institution of art from *an object of critique* to a resilient *site of organizing*⁴.

1 Bernard Stiegler (2012). Time for Reflection. See https://youtu.be/7bPDj_rcNmE.

2 Reza Negarestani (November 2013). The Human Centipede, A View From the Art World. Lecture given at the Escape Velocities symposium. New York: E-flux. See <https://www.e-flux.com/program/65010/escape-velocities-symposium-at-e-flux/>.

3 Arthur Koestler (1965). *The Yogi and the Commissar. Essays on the Modern Dilemma with a New Preface by the Author*. London: Arrow Publishing.

4 One of the main questions raised in the book *The Paper Monument* (Ed.). (2018). *As radical, as mother, as salad, as shelter: What should art institutions do now?* New York: Paper Monument.

15/11/2020

PREFACE BY ANA KUZMANIĆ

ARTIST / CROATIA

During March 2020, most countries in Europe had been locked down. On 18 March, all cultural institutions in Croatia have closed their doors; on 22 March, Zagreb was hit by a strong earthquake. That Sunday morning at 6:24 am I found myself in the street, barefoot and in my pyjamas, with a phone in my hand. Around me, loads of disciplined people; everyone keeps the 2-meter distance. I don't know what to do. I scroll my phone: no instructions. The authorities are shocked. Social networks burst with earthquake magnitudes, numbers of infected, hurt, and dead. Sirens echo throughout the city. I scroll on... and arrive at the post: 'be patient, locusts are on their way'. I laugh out loud: OK, I'm not the only one. Few hours later, the authorities have arrived at an agreement. Covid-19 is more threatening than shaking ground: go back to your ruined homes.

I spent the rest of the quarantine with my partner and son in our flat which was declared safe, in our 100-year-old building with demolished roof and chimneys. Life as we know it is on hold. Most exhibitions and projects are postponed or cancelled. Overnight, the cultural sector has fallen to its knees. During sleepless nights, my partner and I construe various futures. Numbers of infected and deceased grow. We walk between fiction and reality. All futures seem equally possible. Which social consequences will the pandemic leave? What will the new normal look like? My intuition is dead.

I scroll my phone. Sandwiched between personal posts, cultural institutions struggle to find their own space. They offer virtual walks, online lectures, old concert recordings, live and pre-recorded film and theatre. The battle for clicks has started. Already before the pandemic, precarious conditions in the cultural sector were far from normal. Locked between our four walls, do we really yearn for the same old normal?

The pandemic is over. Blinded by sunlight, we leave our dark rooms. We waddle amongst ruins, drunk with freedom. What happens now? What are we looking for? What kind of world are we building? Whatever our answers, one question seems more important than all others. Who will be able to answer these questions? Whose voices will count? In *Art Without Place*, this voice belongs to the people.

THE VOICE(S) OF THE PEO- PLE

5/29/4/2020

1,632 confirmed cases
and 258 deaths.

14/3 – 27/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

9/3 – 26/5/2020

School closure.

17/3 – 21/6/2020

Total border closure.

3/1 – 6/12/2020

1,684,647 confirmed
cases and 46,252 deaths.

5 Statistics for Spain.

29/4/2020

JERE KUZMANIĆ

ARCHITECT / CROATIA, SPAIN

Even before everything got disrupted, everybody imagined that we could do better than this. Now with everyone at home like a grounded teenager, this impression has just become much stronger. A major challenge during these days for me is to plan things and make decisions. I live on two addresses, one in Croatia and the other in Spain. On a mid-term basis, it is impossible to predict when travelling will be possible and if my landlord will change the contract; which days I can count on or not for being somewhere. Day to day logic relaxes one half of the brain but worries the other.

Keeping in touch with people at a distance, professionally and personally, housekeeping and reorganising, require more than 24 hours in a day. I really miss being in actual contact with the colleagues and people I do things with. Keeping the productive part of collaboration alive requires much more time online than in person and sometimes being 4 hours on Zoom, Jitsy, or Meet, is more I can handle. I become passive in conversations and can't keep track of the things we are doing.

I think that, in order to survive, we need to work like a pack, not like a cyborg. And after the earthquake, I have one night out of ten when I have trouble sleeping due to my new fear: waking up in a new disaster, storm, fire, earthquake. I think it is actually a fear that we have crossed the tipping point of climate change and consequences are around the corner if not here already.

Art in the future? An un plundered field for new beginnings. Just kidding. Everybody dreams about new beginnings, but we can already see that we are not doing a lot about them. Somehow, we all wait for the lockdown to pass and see how bad the storm was. I think the tragedy still didn't come close enough to our skin to cause some enlightenment. I expect art may become more about survival than it was until now. In every possible sense.

Art, like everything else today, is hypermediated. I wonder if all mediators will survive the coming economic crisis and if artists will actually become more independent from the arts market. An artist might go with the flow of two streams; one that gets increasingly dependent on technology to gather the audience and the other that is increasingly dependent on the community in a more physical sense like city, or neighbourhood. Resistance is futile.

29/4/2020
8 confirmed cases
and 4 deaths.

10/3 – 26/5/2020
Cancellation of public
events.

20/3 – 27/4/2020
Workplace closures
for all but key workers.

22/3/2020
An intense earthquake
hits Zagreb.

3/1 – 6/12/2020
143,370 confirmed cases
and 2,032 deaths.

29/4/2020

IVANA BOROVIJAK

DESIGNER, CROATIA

Imagine that, in the midst of a pandemic outbreak, there is a 5.5 magnitude earthquake, and you are forced to run outside as quickly as possible, while it is starting to snow. It sounds like a scenario for a bad movie! Unfortunately, this bad movie happened in Zagreb on the 22 March. While we are all trying to cope with changes around Covid-19, we are also very cautious about the crisis caused by the earth shaking. Streets are dangerous to walk: not only because of the virus, but also because of the houses. To stay inside or to go outside is the question, especially to those living in the city centre.

As a designer, I am experiencing a professional crisis as well. My living room has turned into a co-working space I share with my partner, while my actual working space was demolished by the earthquake. Zoom meetings cannot replace the dynamics of the co-working environment, and online exhibition openings are no fun without real life interactions. Most of my planned exhibitions as a freelancer within the independent cultural scene in Croatia have been cancelled, together with a major travelling exhibition I have been working on for the past 2 years. Financial aid for freelance artists provided by the Ministry of Culture, announced one month ago, has still not arrived.

On a personal level: senses are sharper, spring smells stronger, streets are wider, people are kinder, vegetables are local, bread is easy to make. I am more patient, spend less, and produce more quality content. I exercise and do not speed, stress from work seems far away, and I am not constantly exposed to the language of marketing and unnecessary media trivia. Zooming out: people are claiming public space in parks, rediscovering the river, small communities in the neighbourhood are starting to reconnect and communicate. They support theatre performances within the building block, they raise their voice against bad political decisions from their balconies, and they also have more time to think and solidarize with the vulnerable members of the society. Cultural organisations are advocating basic income.

On a global level: it feels like we are part of the same organism. The system run by free market is on hold. We are re-establishing trust in other people, especially health workers and caregivers. The air is easier to breathe, there is no invasive travelling, it seems like everyone is more easily mobilized. Precisely now that we have experienced some of the positive side-effects of this crisis, it feels like it's time to reconsider our inert and introverted attitudes, gather our thoughts against malfunctioning politics, and act.

30/4/2020
15 confirmed cases
and 4 deaths.

10/3 – 26/5/2020
Cancellation of public
events.

22/3/2020
An intense earthquake
hits Zagreb.

23/3 – 11/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020
143,370 confirmed cases
and 2,032 deaths.

30/4/2020

ANONYMOUS

DRAMATURG, SCREENWRITER, PLAYWRITER / CROATIA

I am a cultural worker, and my projects were stopped as one of the first protective measures to slow down the spread of Covid-19. This happened pretty much overnight. Theatre rehearsals came to a halt, film festival workshop went online, and the play I am writing suddenly has too many actors (they cannot all fit on the stage while keeping prescribed physical distance).

I got back from Dubrovnik to Zagreb where I chose to stay during lockdown. Regarding weather and places to walk, my birth town Split was a way better option, but choosing between being locked down with my whole family and with my boyfriend in Zagreb... well, you know. After only a few days of lockdown — earthquake. My apartment got damaged. But I can't go to Split because some confirmed cases workers have been discovered at the Dubrovnik Airport where I passed just a few days ago, so I don't want to endanger my family. I decided to stay in Zagreb and get friendly with daily earthquakes and falling plaster and paint.

What now? At least you can write, everyone keeps saying. Perfect, another pressure on the pile! Hm, maybe it will be therapeutic for me. Every play that I wrote was some kind of (auto) therapeutic experience. So I sit and watch a white piece of paper. It is so white, it hurts my eyes. I can't write. I can't take any distance from what happens to all of us, I can't imagine the 'new normal', I can't see the new world that is waiting for us, after (but when?) this all goes away. I was trying to convince myself that this is exactly what I need: some time to rest, work out, cook, take proper care of my plants (too much Instagram for me).

But this is not a vacation. My body and my mind are struggling to survive these unknown circumstances. At the end of each day, I'm exhausted, even if I haven't done anything physical. All these numbers — how many new cases, how many deaths — all these news — predictions of economic crises — all these inhuman political moves. Ministry of Culture that doesn't understand a first thing about cultural work... it is hard to cope with reality when there is nothing left from my everyday life.

And here I am, trying to answer how I imagine the future of arts and culture after Covid-19. On the one hand, I think that all precarious cultural workers should find a steady job outside of culture so that we have time and resources to produce art again. It's a dark thought, but an honest one. I think that culture is and will be affected for a long time. On the other hand, I am sure that art will again produce some interesting and magnifi-

cent work. These two months forced us into new experiences and new perspectives. We are all out of our comfort zones, which has always been the most fertile ground for art. To end optimistically.

1/5/2020

ANONYMOUS

CURATOR, CULTURAL WORKER / CROATIA

The biggest challenge is that my work and family life are completely intertwined in the Covid-19 situation, even more so after the earthquake in Zagreb. I work two jobs, trying to create online content so our financiers don't pull the plug. I work from home with my husband and two daughters, one of which is now home-schooled. Every day, only her schooling takes ca 4 hours of my time. The rest of my time I work and repair our flat after the earthquake that hit Zagreb in the midst of the pandemic. Things are far from easy, but I feel lucky (sic!) to still have a job, unlike a lot of my colleagues in the cultural sector and workers in general. In a way this all feels hopeless, and I expect an even bigger crises in the future.

1/5/2020

ANONYMOUS

PROFESSOR / UK

I am in the UK and Covid-19 became real for my partner and I during a visit to Edinburgh in early March. We enjoyed eating out and visiting our favourite spots in a city that we know so well, and where we first met. We visited lots of the family, including my partner's mum who is 95 and in care in Dundee. Yet by the end of that week... we were socially distancing from all of them — and not because we had fallen out! As we travelled back home to the Midlands, we realised that lockdown was imminent. Conferences and international teaching plans were rapidly cancelled, along with our holiday to Spain.

By mid-March we had brought our eldest son home from his university to join his brother, and together with the cat, we have since been residing, working, supervising, researching, studying and caring for family members... in the oddest of circumstances. My only travel outside the city is an hour's drive away, to clean

1/5/2020
14 confirmed cases
and 2 deaths.

10/3 – 26/5/2020
Cancellation of public
events.

13/3 – 11/5/2020
School closure.

22/3/2020
An intense earthquake
hits Zagreb.

20/3 – 27/4/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020
143,370 confirmed cases
and 2,032 deaths.

1/5/2020
5,446 confirmed cases
and 634 deaths.

21/3 – 29/5/2020
Closure of all but essen-
tial workplaces.

18/3 – 13/8/2020
School closure.

22/3 – 6/7/2020
Restricted movement
within the country.

3/1 – 6/12/2020
1,690,436 confirmed
cases and 60,617 deaths.

and shop for my 87 year old father with Alzheimer's, once a fortnight (armed with my power of attorney documents in case I am stopped by the police). My Dad has just lost his 94-year-old brother to Covid-19. Though he lives with my sister, she has been mentally unwell all of her life. Amazingly now, in her mid-fifties, she is rising to new challenges, to help keep their home going between our visits. When we call, we shut them in a room to avoid contact, when normally we would hug them and chat.

Though experienced in teaching and communicating online, as a university professor, I have now learned more new software, in order to present my research, chair PhD vivas online (where the student is not the only nervous one...), to attend meetings and to further projects and bids. Simultaneously, we have met with family members (those who can use the technology...) in virtual pubs over Facetime, and now poignantly, in a few days' time, we will attend my uncle's funeral over a web cam link.

Furthermore, on 1 May as I write, we now await news on my partner's mum, who has just tested positive for Covid-19. What do I miss? Spontaneously heading off on a trip and meeting friends in person for sure, but at the same time, we have enjoyed our daily walks before work, noticing wildlife all around reclaiming spaces that humans have left, chats around a table in the middle of the night and burning fir cones on a chiminea in the garden with a beer. Time seems to pass at a different rate... and it is hard to imagine at this point what the coming weeks will bring.

2/5/2020

NEZA

VISUAL ARTIST / SLOVENIA

There is always a future — without or with (). Limitations can provide new possibilities — I think things never will be the same. Returning to 'normal' begs the question of what is normal. Were things normal before Covid-19? Can we create a better normal? Circumstances curate us, but now with the pandemic, we feel that curation more intensively. Reductions, emptiness, closures — inside, outside, touch, etc. — can be starting points for radical resetting for the arts and everything else. We start to observe our environment and people from a different perspective. This new perspective can bring about new dimensions, new local situations, new thoughts. It can also be dangerous, because of new limitations which are imposed on us.

2/5/2020
5 confirmed cases
and 3 deaths.

19/3 - 14/5/2020
Restrictions on gatherings of less than 10 people.

30/3 - 30/4/2020
Restricted movement within the country.

15/5/2020
Slovenia becomes the first European nation to declare the end of the Covid-19 pandemic within its territory.

19/10/2020
Face masks required outside the home at all times regardless of location or presence of other people.

3/1 - 6/12/2020
83,133 confirmed cases
and 1,207 deaths.

2/5/2020

9 confirmed cases
and 6 deaths.

13/3 – 11/5/2020

School closure.

20/3 – 27/4/2020

Workplace closures
for all but key workers.

23/3 – 11/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

2/5/2020

31,774 confirmed cases
and 2,005 deaths.

5/3/2020

School closure.

12/3/2020

Cancellation of public
events.

19/3 – 15/6/2020

Workplace closures
for all but key workers.

3/1 – 6/12/2020

14,191,298 confirmed
cases and 276,503
deaths.

2/5/2020

ANONYMOUS

CULTURAL WORKER (WIDE RANGE OF RESPONSIBILITIES,
FROM ADMIN THROUGH PRODUCTION TO CURATING) /
CROATIA

Working in cultural NGO sector implies continuous precarity even under 'normal' circumstances. The pandemic has influenced my work and family in several different ways. First, and more easily manageable, are adjustments related to work. We have found solutions through online programs, changes of formats, or postponing. Also, our financiers have announced more flexibility regarding conducting and reporting of our programs. What comes second, are preparations for long term economic consequences of pandemic. It causes anxiety to try and figure out models of survival in the upcoming tight financial situation. All this is intertwined with family life. With an elementary school kid, care about his health, feelings, and schooling unavoidably adjusts work responsibilities. Productivity is challenged daily.

The future of arts and culture after Covid-19... It seems they will be under the threat of another pandemic. We will need to re-think and develop all our programs with this in mind. Contingency will become an integral part of our plans. Culture will lose valuable organisations which won't be able to survive upcoming economic crisis. Less artists will be able to create, and valuable works and ideas will be lost. I honestly cannot imagine the consequences of all this. I hope adequate state measures and solidarity from those organisations that persist in new circumstances will be enough for the whole sector to pull through and recuperate in a year or so.

2/5/2020

PETER MCLAREN

PROFESSOR / USA

It is my hope that the coronavirus pandemic will make us more aware of our global connectedness and interdependency and will provoke us to reconsider capitalism itself a deadly virus in need of the antibodies of socialism to defeat it. I am witnessing students wanting to design new schools, joining anti-fascist groups to challenge Trump, forming reading groups dedicated to the writings of Paulo Freire. I'm worried about how the Hollywood art scene might react. If it might itself become the coro-

navirus of global culture. Coronavirus art on yoga stretchpants becoming fashionable with the Beverly Hills workout crowd? Salvaged facemasks from the trashcans of celebrities on display in local galleries? Empty toilet paper rolls dangling from ceilings? Graffitied thongs worn by supermodels substituting for facemasks? Horror films shot in reality television format where human heads transform into the coronavirus? Will masks displaying massively enlarged virions surrounded by luminous 'coronas' replace Jason's iconic goalie mask? What will the next Hallowe'en party look like? Will coronavirus patterns become the new black? Will we see viral spike peplomers projecting from proteinaceous envelopes forming the Joker's smile in the next rendition of Batman? Will we become enthralled by the club-like projections slithering out from a viral membrane like blackheads being squeezed by the invisible fingers of God? Will we ever be able to view Michelangelo's creation of Adam the same way? Will the head of Jesus on the cross be replaced by the halos emanating from the coronavirus? Will we be invited to wipe down discarded refuse from local nursing homes? Will an artist influenced by Chris Burden invite us to play Russian Roulette by vaping the coronavirus? Will a ventilator displayed in a solitary room become the equivalent of Marcel Duchamp's new readymade urinal-topped fountain (or was Baroness Elsa von Freytag-Loringhoven the real creator?). Will Kim Kardashian be the first to balance a coronavirus facsimile on her butt? I lived in Hollywood for 20 years and I am only anticipating what is to come.

2/5/2020

KLAUDIO ŠTEFANČIĆ

CURATOR / CROATIA

Considering the economic crisis caused by the Covid-19 pandemic I would like to emphasise that freelance artists (writers, visual artists, dancers, actors, editors, etc.) are one of the most vulnerable social groups. Considering my working experience, I will propose some measures to support visual artists in Croatia.

Visual artists are partially based in an already existing and largely well-organized systems of state support. These support systems range from museum-gallery organisations to the so-called independent cultural scene. Some of them are situated within networks of cultural centres mainly founded in socialism, and also within artist associations (HDLU⁶, ULUPUH⁷, and others). These measures could represent a new contract / deal between the state / society and artists.

2/5/2020

9 confirmed cases
and 6 deaths.

10/3 – 26/5/2020

Cancellation of public
events.

20/3 – 27/4/2020

Workplace closures
for all but key workers.

23/3 – 11/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

6 Hrvatsko društvo likovnih umjetnika (Croatian Association of Artists). See <https://www.hdlu.hr/eng/>.

7 Hrvatska udruga likovnih umjetnika primijenjenih umjetnosti (Croatian Association of Fine Artists of Applied Arts). See <https://ulupuh.hr/>.

4/5/2020

0 confirmed cases and 2 deaths.

20/3 – 20/4/2020

Workplace closures for all but key workers.

30/3 – 30/4/2020

Restricted movement within the country.

19/3 – 14/5/2020

Restrictions on gatherings of less than 10 people.

3/1 – 6/12/2020

83,133 confirmed cases and 1,207 deaths.

5/5/2020

5 confirmed cases and 1 death.

20/3 – 26/5/2020

Cancellation of public events.

13/3 – 11/5/2020

School closure.

23/3 – 11/5/2020

Stay at home order with exceptions of daily exercise, grocery shopping, and 'essential' trips.

3/1 – 6/12/2020

143,370 confirmed cases and 2,032 deaths.

These four proposals should therefore be understood as a call for dialogue:

— To make stronger the executive power of artist's associations (HDLU, ULUPUH, and others) in finding solutions to problems.

— To include visual artists in all public works involving the design or decoration of interior or exterior spaces, whether it be the renovation or construction of public schools, kindergartens, colleges, hospitals, etc. Murals, public sculpture, urban elements such as benches, trash cans, street signs and the like, are all possible sources of work.

— To include visual artists as part-time lecturers in primary and secondary school and in college education.

— To create a fund aimed at purchasing artworks for museum collections.

4/5/2020

ANONYMOUS

CURATOR, MUSEUM COUNSELLOR / SLOVENIA

I live alone. I was working from my kitchen for 2 weeks. Then I got ill and was 100% quarantined for 3 weeks. Working from home would be good for me 2 to 3 times a week. I have not seen my daughter or granddaughter, but through Viber, for 2 months. It is hard to be isolated for so long.

5/5/2020

ANONYMOUS

SURVIVOR / CROATIA

I hope that this pandemic will mark a turn in the environmental crisis that we have been facing for a long time. I hope arts and culture will become leaders in this age of new singularity, in which sciences will not work separately and in isolation, and in which geology, virology, physics, medicine and veterinary studies will join forces towards the common goal of understanding the nature.

5/5/2020

5 confirmed cases
and 1 death.

20/3 – 11/5/2020

Restrictions on gatherings of less than 10 people.

20/3 – 27/4/2020

Workplace closures for all but key workers.

23/3 – 11/5/2020

Stay at home order with exceptions of daily exercise, grocery shopping, and 'essential' trips.

3/1 – 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

8 See <https://rijeka2020.eu/en/>.

5/5/2020

199 confirmed cases
and 26 deaths.

10/3 – 1/7/2020

Cancellation of public events.

15/3 – 11/5/2020

Workplace closures for all but key workers.

5/5/2020

ANONYMOUS

ARTIST, EDUCATOR, RESEARCHER / CROATIA

In isolation, things came down to a few essential elements: family, walking, work. As a part-time employee at the Academy of Applied Arts in Rijeka (after five years of working as an adjunct), my existence is not in jeopardy. I don't earn much more than I spend for accommodation and food, but this is not much different from before the virus. I miss spontaneity, hugs with older family members and friends. What I have too much of, together with most of the people, is computer work.

Quarantined in Rijeka, I kept track of what has happened to city's culture. In 2020, Rijeka was one of two European capitals of culture⁸. The minister did not say anything about the importance of these programs; the mayor spoke about loopholes in the budget. Before the pandemic, the title of the European capital of culture had been seen as an opportunity to attract tourists. When it became certain that tourism would not happen due to the pandemic, programs that had been built for years, and people who did a long-term job of building public interest in culture, were no longer important. 59 employees from the European capital of culture were fired, while the remaining 10 employees were banned from public communication.

Cultural workers responded in various ways. Three professors at the Academy of Applied Arts in Rijeka organized an online public discussion 'European capital of culture - What to Do?'. They raised topics such as different understandings of culture in crisis, solidarity and horizontal decision-making. While some cultural workers were mobilized toward the thought that a different, common way of creating culture content is possible, their concept was not concrete enough for politicians and economists.

5/5/2020

SEPP ECKENHAUSSEN

ART CARE WORKER, THEORIST, EDITOR /
THE NETHERLANDS

For years, critical theorists have been shouting PRECARIETY! in the face of anyone who would hear them. We know the story by now. Or, so we thought. It is only now, in the corona-lockdown, that many of us really feel what precarity is, beyond an

23/3 – 11/5/2020
Stay at home order
with exceptions of daily
exercise, grocery shop-
ping, and 'essential' trips.

3/1 – 6/12/2020
543,264 confirmed
cases and 9,610 deaths.

ever-looming feeling of being on the edge. Once a crisis sets in, the precarious are hit first. Structures of social security have shaken and dissolved. What follows is an economic free-fall.

In the Netherlands, the government provides freelancers, including those in the cultural sector, with something of a basic income during these months. This is, however, not enough of most artists to live of, let alone to pay for studio rent and material. And even if it was, the long-term effects are unclear. What happens to the young artists, whose precious exhibitions and other jobs are cancelled? What about freelance teachers, whose lessons at academies have been suddenly cancelled? What will happen when artists won't be able to afford their studio rent anymore, and studio complexes go bankrupt? One thing is clear: infrastructures and social properties that are now lost, won't come back when we return to 'normal'.

On top of all, it is hardly allowed to ask these questions. According to public discourse, there are only two types of legitimate artistic work in this time: bringing solace and making face masks. It is, apparently, the task of artists to veil (crises, faces, themselves), rather than to unveil.

I see artists struggling with this situation. They are so used to be confronted with their superfluidity in society, that they started to believe in it. How to 'just' continue to make work, as if nothing has happened? It is interesting how artists should ask themselves these questions, while banks, airlines, and oil companies receive government bailouts.



ART = MEDICINE

LIN DE MOL

5/5/2020

4 confirmed cases
and 0 deaths.

11/3 – 23/3/2020

Restrictions on public
gatherings between
10 – 100 people.

23/3 – 1/6/2020

Restrictions on gath-
erings of less than 10
people.

1/6 – 28/7/2020

Restrictions on public
gatherings between
10 – 100 people.

28/7/2020

Restrictions on gather-
ings of less than
10 people.

3/1 – 6/12/2020

41,734 confirmed cases
and 1,063 deaths.

5/5/2020

DRITON SELMANI

PART-TIME ARTIST / KOSOVO

The old became the New, and the New is not that New anymore...



6/5/2020
3,389 confirmed
cases and 726 deaths.

21/3/2020
Cancellation of public
events.

22/3 - 13/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

18/3/2020 - 13/8/2020
School closure.

3/1 - 6/12/2020
1,690,436 confirmed
cases and 60,617 deaths.

9 These statistics are
for the whole UK, be-
cause separate statistics
for Scotland are not
available.

6/5/2020

SHONA MACNAUGHTON

ARTIST / SCOTLAND

Like many in the cultural field I feel like our lives and work will be forever changed. My partner said just as the pandemic began to take hold, 'well that's our nice lives gone'. I thought he was overly pessimistic at the time but now I fear that many of the things that we have struggled to keep hold of, the 'nice' things that have made late capitalism bearable; cafes, libraries, swimming pools, community and arts venues, and indeed the small amounts of funding available for the arts will be the first things to go in the UK, where under our government austerity 2.0 will no doubt be enforced...

During lockdown we have moved into my partner's mother's house. She is recently bereaved, not at risk and has a house with a garden which we thought was a better option for our two kids than our flat when we both have to work at home. I have mainly become a full-time mum since lockdown because my partner who is a web developer has had more urgent and quantity of work than me. I never took much time off even when my kids were little babies, so this is an alien state for me, and I have to learn how to be all of my child's carers rolled into one. Of course, I no longer have access to my studio and several projects are now impossible given my practice is performance for live audiences and participants, so this feels like a break of sorts, but not with any space for reflection! Living life in the present and through meme cycles...





6/5/2020

ANONYMOUS

ARTIST / AUSTRIA

6/5/2020

17 confirmed cases
and 6 deaths.

16/3 - 14/4/2020

Workplace closures
for all but key workers.

16/3 - 1/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

16/3 - 2/5/2020

Restrictions on gather-
ings of less than
10 people.

3/1 - 6/12/2020

295,071 confirmed
cases and 3,587 deaths.

8/5/2020

963 confirmed cases
and 152 deaths.

30/3 - 1/6/2020

Restrictions on gath-
erings of less than 10
people.

14/3 - 27/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

9/3 - 26/5/2020

School closure.

3/1 - 6/12/2020

1,684,647 confirmed
cases and 46,252 deaths.

8/5/2020

ANONYMOUS

PROFESSOR OF SCULPTURE, PAINTING,
AND ILLUSTRATION / SPAIN

That morning, ground was shaking beneath my feet as we quickly said our goodbyes to the teenagers, gathering materials for 15 days. Following days were a race for food for countless families which ran out of subsistence. I work in a neighbourhood which is considered to be the poorest in Spain. My field allows me to mobilize a network of associations and sow the seeds of change through the arts. I had to rethink everything. How to bring artistic material to those who live without basic subsistence? There are not enough computers, tablets, Wi-Fi... I first opened an Insta-

gram profile named pajarosquedibujan (drawing birds), and that helped me reach the majority.

At the moment we are working on therapeutic aspects of arts. During the pandemic, the power of arts has once again confirmed itself. It was our cure, our life buoy, it enabled us to fly in the times of confinement. I made art during the whole quarantine, fixed my own space, drew and wrote every day, felt alive, and released all my worries. The future is uncertain, but I again hold on to arts' ability to transform and I believe that we can continue to build a different, better world.



8/5/2020
963 confirmed cases
and 152 deaths.

10/3/2020
Cancellation of public
events.

14/3 – 27/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

30/3 – 22/5/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020
1,684,647 confirmed
cases and 46,252 deaths.

10/5/2020
15 confirmed cases
and 1 death.

20/3 – 11/5/2020
Restrictions on gath-
erings of less than 10
people.

20/3 – 27/4/2020
Workplace closures
for all but key workers.

23/3 – 11/5/2020 Stay at
home order with excep-
tions of daily exercise,
grocery shopping, and
'essential' trips.

3/1 – 6/12/2020
143,370 confirmed
cases and 2,032 deaths.

8/5/2020

INÉS MANZANO MAÑERO

ARTIST / SPAIN

Since my earliest childhood I was inculcated with the idea that it is important to have good grades in subjects such as mathematics, physics, chemistry, geography, and history. However successful in fine arts, music, or physical education, if you fail only one of these important subjects, your situation becomes worrying, as if talent and enjoyment in creative subjects are a recipe for failure in life... However in this situation, with the quarantine, we can see how many people took up home exercise, drawing, painting, playing music, and a whole range of other creative interests in order to remain positive and active.

To crack a small joke — I haven't seen, yet, anyone calculating square roots and polynomials to remain sane during lockdown. It is an excellent lesson for everyone who thinks that arts are not necessary, that it is not important if there is no money and subventions for cultural activities, that it is natural to teach children that fine arts or drama do not represent success, that there is no money in arts, that numbers and rational things are the most important, and that you may dedicate some of your extra time to them if you will feel like, after you complete these 'important and serious' activities. I hope that after this, people will understand and support all of us who humbly shape country's present and future.

10/5/2020

ANONYMOUS

FREELANCE CULTURAL WORKER (HZSU¹⁰) / CROATIA

My husband is an adjunct and I am a freelance cultural worker. During the pandemic nothing has really changed for us, except that we could not take our long daily walks with our daughter anymore. Some things have in fact even improved. Planning food supplies in advance has helped us to organize better in terms of cooking, significantly shortening the decision-making processes. We got to know our neighbourhood better because we needed to find alternative walking paths while spending time outside. We no longer spend unnecessary money in cafes, and we use parks more — a practice we plan to continue.

From our precarious position, future has always been uncertain. Although we expect a lack of funding for independent

10 Hrvatska zajednica samostalnih umjetnika (Croatian Freelance Artists Association). See <http://hr.hzs.hr/>.

11/5/2020
10 confirmed cases and 3 deaths.

16/5 - 3/6/2020
Partial school closures.

16/3 - 14/4/2020
Workplace closures for all but key workers.

16/3 - 1/5/2020
Stay at home order with exceptions of daily exercise, grocery shopping, and 'essential' trips.

11/3 - 10/7/2020
Cancellation of public events.

3/1 - 6/12/2020
295,071 confirmed cases and 3,587 deaths.

projects, I believe this almost-total switch to online culture might bring some positive changes and shift the balance of powers in the cultural sector.

11/5/2020

ANONYMOUS

UNIVERSITY LECTURER, RESEARCHER, CURATOR, ARTIST / AUSTRIA

The coronavirus has arrived very suddenly, although I knew very well that something big was happening in China. The situation soon came into our neighbourhood: Italy. During lockdown measures taken by the Austrian government, it was a very difficult and strange time spiritually and mentally.

Although my work as a lecturer at the Art University could easily go on virtually, I was not able to manage my thoughts about what would happen and how it would all turn out. I was reading different news and trying to draw parallels between the cases, but it was hardly possible. We were still at the beginning of the crisis. In the second week, work atmosphere entered our house: my daughter was doing her homework and artwork, while my husband and I were working. It was allowed to go out if needed and we walked our dog.

My work continued on all sides — lectures and calls with artists and arts institutions about exhibition concepts. I even found inspiration to create new artwork every evening. However, next two weeks became more difficult after my laptop, which had been in use for 6 years, stopped working! Maybe because of excessive cleaning?! This is where difficulties began. I had to switch with my partner to teach, email, and write on his computer. I also used tablet or phone whenever I could.

Last week, our lockdown finally arrived at an end. The computer is repaired, and now I can continue my work. After the corona, everything will change, including teaching at art universities. Since all my students are foreign, I think that opportunities to study online will expand. As far as cultural institutions such as museums or galleries are concerned, I think that the lack of tourists will create a large trace, especially in bigger ones. Scientific congresses and international art festivals will be different due to restrictions of travel and flights in particular. Interdisciplinary artistic fields, where artists cannot work independently of each other, will also stagnate. I hope that creativity will still be expressed in different forms and that the future will bring new ways and solutions.

11/5/2020
485 confirmed cases
and 125 deaths

10/3/2020
Cancellation of public
events.

14/3 – 27/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

9/3 – 26/5/2020
School closure.

3/1 – 6/12/2020
1,684,647 confirmed
cases and 46,252 deaths.

11/5/2020
485 confirmed cases
and 125 deaths.

30/3 – 1/6/2020
Restrictions on gath-
erings of less than 10
people.

14/3 – 27/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

30/3 – 22/5/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020
1,684,647 confirmed
cases and 46,252 deaths.

11/5/2020

ALFONSO DA SILVA

ARTIST, TEACHER / SPAIN

A small room has become my study. Here I give online classes, edit my photographs, and create my paintings. The future is uncertain. Without exhibition rooms and group events, it is possible that this work will take many years to be seen. Size of paintings has reduced, human contact too. Individualism seems to triumph in the context of global struggle. These are contradictory times.

11/5/2020

ROCIO ARREGUI-PRADAS

ARTIST, RESEARCHER, EDUCATOR / SPAIN

During these first days I resembled a hamster, circling around my house and studio (luckily, the studio is in my house). I was a bit lost. I had just completed one exhibition and have not had another project that would keep me working. So I started working on the most manual thing I could find: I cut fabrics and then sewed them together, using patterns as a palette... I allowed myself to be taken by textures and colours, by the direct and the tangible. This is how I created a kind of patchwork, which displays a flowery fence: imprisoned spring.



12/5/2020

161 confirmed cases
and 16 deaths.

10/3 – 1/7/2020

Cancellation of public
events.

23/3 – 11/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

15/3 – 11/5/2020

Workplace closures
for all but key workers.

3/1 – 6/12/2020 543,264
confirmed cases and
9,610 deaths.

12/5/2020

PIET VOLLAARD

ARCHITECT, CRITIC, URBAN ACTIVIST / THE NETHERLANDS

On a personal level, I've been staying at home since mid-March, with only a couple of trips to work. No problem there, I've actually worked more and harder than before. I'm blessed with a nice house and a large garden, so in-between zooming and skyping and reading and facebooking, I've done a lot of gardening. My former let-nature-do-its-thing jungle garden has transformed in a more insect friendly, more biodiverse, semi-natural set up. My personal log from these days is the weekly Facebook Corona Gardening Show, tracking the blooming of spring in my garden. I never watched spring unfold so consciously! I am grateful for that experience. I found out that gardening also works well for other people, even if just in a small balcony garden. I try to follow development of the corona crisis, but not too closely. At the beginning of lockdown, I tried to educate people who just did not seem to understand statistics and probability. But paranoia cannot be fought, so I gave up on that and relaxed.

On a professional level, things have accelerated. I am a part of Stad in de Maak / City in the Making¹¹, an organization that was born out of financial crisis and works on occupying and re-programming empty city property for unconventional combinations of living and working (think squatting 2.0) and communing. Our last project is a full street of 52 apartments that we occupied last summer (with consent of the owner) with 'urban nomads' (artists, former homeless, expats, and anyone who moves from place to place around the city). We can use that space until demolition (probably next year). At the beginning of the corona crisis, this bunch of misfits had formed into a well-knit community.

When lockdown started, this community quickly shifted to the new reality. A food bank was set up within a couple of weeks, currently serving about 100 people in the neighbourhood (mostly elderly and single person households). A care group caters to community needs, and regularly calls to check if people are well. An apartment was emptied and is now used as a quarantine. A corona radio station was set up, and of course there is balcony singing, Zoom-raves, etc.

Meanwhile, we already started working on a big street opera which will tell the story of the street (the project is called Pension Almonde / Boarding house Almonde¹²) and of urban renewal in general. It will be very much a Brecht/Weil theatrical thing involving people currently living in the street and with the street itself as a stage and backdrop. Our work on the opera continued as well; songs and scripts were written and discussed;

11 See <https://www.stadindemaak.nl/en/>.

12 See <https://www.pension-almonde.nl/en-home/>.

costume making has started. The premiere was planned for the end of June, but public meetings are now prohibited so we are waiting. We will be the first theatrical program after the corona.

We hope to carry this accelerated community feeling into the future. We've always joked that, as an organization, we seem to feed on good, deep crises. This joke now seems to be real (although there is fear and paranoia among some of us too). We do not hope for a continuous crisis, but we are confident that we will be ready to tackle troubles ahead of us: climate change, loss of biodiversity, and (local) housing crises.



12/5/2020

NINA BAČUN

DESIGNER / CROATIA

To be completely honest, I really enjoyed the first few weeks of isolation. I finally had the time to learn new things, read, cook, clean, listen to my favourite radio very loudly, and other everyday things that I usually do not have the time for while freelancing 24-7 in the cultural sector. I never realised how much time I can spend just lying in bed. Since I am a part of a collective, a small break from seeing people also did me good, and I realised how much I love people I am surrounded with. What struck me more was the earthquake.

All these situations made me realize how fragile everything is, that nothing is under our control, that there is no safe place, not

12/5/2020

9 confirmed cases
and 1 death.

20/3 - 11/5/2020

Restrictions on gatherings
of less than
10 people.

20/3 - 27/4/2020

Workplace closures for
all but key workers.

23/3 - 11/5/2020

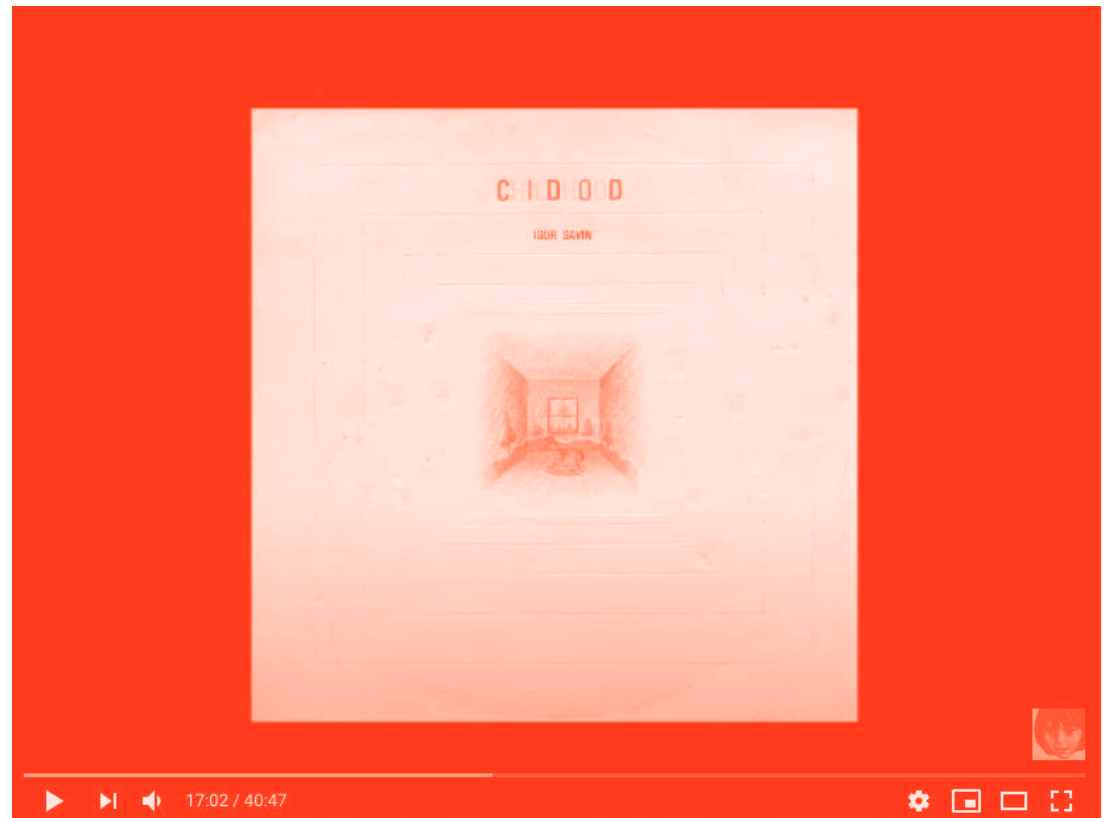
Stay at home order with exceptions
of daily exercise,
grocery shopping, and
'essential' trips.

3/1 - 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

even our homes. In this country, existential questions will never end. My friends and family were there, maybe this made us even closer. Work has become something secondary, life has become more important. CHCHCHCHANGE is the word that describes how I see the future of work. Work will take any possible shape to survive. Going viral or not, art will survive. But changes need to be made. My idea is not going back to old normality, but to embrace different new futures and leave the past behind!

PS I attach Igor Savin's album, *Childhood*¹³, which for me symbolizes awakening.



15/5/2020 OLIVER SERTIĆ

PRODUCER / CROATIA

Our work is highly connected with tight communication with people (educational programs) and live performances (public screenings), so the work of Restart¹⁴ is highly disturbed. Educational programs are currently completely stopped and envisaged productions are postponed. In terms of Dokukino¹⁵ and theatrical distribution, we partially moved the program to online VOD platform. Stay-at-home politics and closed borders also affect my regular programming/distribution job. I now curate and communicate through Skype, and spring international festivals take place online.

13 See <https://www.discogs.com/Igor-Savin-Childhood/release/1347339>.

15/5/2020
8 confirmed cases
and 0 deaths.

10/3 - 26/5/2020
Cancellation of public
events.

23/3 - 11/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

19/3 - 28/5/2020
Total border closure.

3/1 - 6/12/2020
143,370 confirmed
cases and 2,032 deaths.

14 See <http://restarted.hr/en/>.

15 See <https://www.dokukino.net/>.

This brought reorganization of exhibiting jobs and made me focus more to online content. I am aware that the pandemic will certainly bring an economic recession where culture will be damaged by a decrease in public funds, lower screening fees, and defeatism. Thus, I entered a whirlpool of rethinking the future of all sectors covered by Restart. At the same time, great people I'm surrounded with have kept their spirits high, and that offers hope that we will come out of this; maybe with slightly changed programs, but still alive. The pandemic gave us some time to think through and prepare things we wouldn't be doing otherwise: inventing new projects, finding new partners, and applying to different funds.

Family life is OK, thanx for asking. :) Except for being too much at home, relations are, luckily, not disturbed. Arts and culture will certainly be affected by the decrease in public budgets throughout Europe, so some of our actions might be abandoned or postponed and our energy might get focused to more sustainable programs — at least for a while. The most horrendous part is that, in order to survive, many cultural and artistic initiatives will need to turn to 'market-oriented culture' (paid educational programs, higher prices of tickets...) or completely disappear. Lack of free and cheap programs will keep people with less money out of cultural circuits.

I'm afraid that culture and art programs will lose the sharing and solidarity moment that is important for every cultural process. A good option for survival is creation of tighter cooperative networks among different cultural stakeholders. In all this bleakness, there need to be some options that will make us grow further.

16/5/2020

IRENA BORIĆ

CURATOR, ART CRITIC, EDITOR / SLOVENIA

When the lockdown started I was caught in between projects, so I haven't suddenly lost work or been left with a lot of work to do at home. In that sense I was lucky as I haven't felt any work-related pressures and I could prioritize care for the 5-year-old. By the time I started to work on projects, we already got used to lockdown routine, and my husband and I have managed to juggle working hours and other activities.

What worries me about the future is economic uncertainty. At this point I can't imagine the scale of economic consequences for the cultural field. All work I currently do is with already funded projects, and there is a big question of how things

16/5/2020
1 confirmed cases
and 0 deaths.

20/3 – 20/4/2020
Workplace closures for
all but key workers.

16/3 – 18/5/2020
School closure.

15/5/2020
Slovenia becomes the first
EU nation to declare the
end of the Covid-19 pan-
demic within its territory.

30/10/2020
School closure.

3/1 – 6/12/2020 83,133
confirmed cases and
1,207 deaths.

will look in half a year or a year. I could imagine, as culture is never a priority in times of crisis, that it could be very difficult for already precarious cultural workers.

However, there are some solidarity initiatives organized by different organizations and individuals in Slovenia and Croatia, and they are doing the very important task of informing the public but also putting pressure on decision-making bodies. This gives me a glimpse of hope that cultural workers won't be left behind.



16/5/2020
83 confirmed cases
and 6 deaths.

12/3 – 15/6/2020
Cancellation of public
events.

16/3 – 14/4/2020
Restrictions on gath-
erings of less than 10
people.

16/3 – 14/5/2020
Total border closure.

3/1 – 6/12/2020
26,758 confirmed cases
and 415 deaths.

16/5/2020

VIDHA SAUMYA

ARTIST-POET / FINLAND

Having my exhibition closed a week after it opened, it had become difficult to talk about my work in the middle of the Covid-19 mayhem across the globe. Many of my colleagues were laid off work. In such situation, it seemed wrong to promote my exhibition virtually. Some of my poetry performances were cancelled while other projects took a different shape. This meant that the manner in which work had to be completed had changed medium. Time taken to complete the work, and all human interaction, had to be substituted with a set of instructions.

My parents live in another country and the impossibility of seeing them if they fall ill is something I struggle to comprehend. Amidst back up plans, saving money, and trying to do every paid or unpaid job that comes through, it is something I am having difficulty coping with. But as Ashoke Ganguly in *The Namesake* says, 'Every day has been a gift'. Considering this, I remember that I have a home, food to eat, clothes to wear, and a supportive partner.

16/5/2020

MAJA HODOŠČEK

VISUAL ARTIST / SLOVENIA

Lockdown happened while I was in post-production of a newly commissioned work. The project is now postponed to next year, and it might as well get cancelled. My partner lost his job in the first week of the lockdown. I am employed in a public cultural institution and luckily could keep my job. In the middle of this new anxious reality, my grandfather passed away and we couldn't see him in the hospital or attend his funeral.

I experienced all this by feeling numb, also because in Slovenia a right-wing government was installed almost simultaneously. My concern was not only for the health crisis, but also for the political crisis. I escaped this acute state of melancholy by walking in nature, every day for several hours. It became a useful routine, that I would like to sustain. Although I wish for a simpler way of living, I doubt that my walking routine will continue after the lockdown.

At the moment I cannot imagine the scale of economic crisis following Covid-19, and I naively hope that it will not be yet

16/5/2020
1 confirmed case
and 0 deaths.

19/3 – 14/5/2020
Restrictions on gath-
erings of less than 10
people.

20/3 – 20/4/2020
Workplace closures for
all but key workers.

3/1 – 6/12/2020
83,133 confirmed cases
and 1,207 deaths.

another boring and repetitive scenario of culture being the last priority on the political agenda. I sincerely doubt that our already extremely precarious working conditions are resilient enough for yet another blow of financial cuts.



16/5/2020
1 confirmed case
and 1 death.

22/3/2020
An intense earthquake
hits Zagreb.

20/3 – 11/5/2020
Restrictions on gath-
erings of less than 10
people.

23/3 – 11/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020
143,370 confirmed cases
and 2,032 deaths.

16 See <https://www.havc.hr/eng/>.

17 See <https://www.coronashortfilmfestival.com/>.

16/5/2020

SUNČICA ANA VELDIĆ

VETERINARIAN, DOCUMENTARY FILMMAKER / CROATIA

I am a freelance documentary filmmaker. My projects are funded through Croatian funding agencies such as the Croatian Audio-visual Center¹⁶. During the pandemic I have managed to produce some projects without funding. Luckily, these projects have been recognized. For example, during quarantine on island Murter, where I escaped with my parents after a massive earthquake which partially destroyed my apartment, I shot a short documentary film, 'Person'. The film has entered the competition at the Corona Short Film Festival¹⁷ among 1280 submitted movies. As I have all equipment to make documentaries as a 'one-woman band', I hope to continue such work in the future.

I also work as a freelance veterinary, investing my own money and resources to help feral cats in Zagreb and Croatian islands though trap-neuter-return projects. This also lacks financial support.

The pandemic and the earthquake influenced my work in positive ways. They gave me a chance to develop new ideas and make new films; my veterinary actions haven't stopped. I received 3-month financial support from Croatian authorities and that money currently maintains my work. After that period, I will have to think how to financially support my projects. For now, I feel well adapted. Somehow, I still don't fear for my future, as I have my inner creative infrastructure well developed from before the pandemic.



19/5/2020

2 confirmed cases
and 0 deaths.

10/3 – 26/5/2020

Cancellation of public
events.

22/3/2020

An intense earthquake
hits Zagreb.

20/3 – 27/4/2020

Workplace closures
for all but key workers.

3/1 – 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

18 See <http://www.blok.hr/en>.

19 See <https://zakruh.wordpress.com/>.

19/5/2020

VESNA VUKOVIĆ

CURATOR, RESEARCHER / CROATIA

I work at BLOK¹⁸, a curatorial collective formally organised as an NGO. The latter implies that we depend on project financing. After the lockdown was declared, and the first shock of the earthquake has passed, we have decided to transfer all programs online. Despite funders' declared concerns, it was fairly clear that adopting to the 'new normal' will mean losing projects and finances. It was not a choice, but a necessity.

In many aspects, working online is much more exhausting than doing the same thing (if it really is the same thing) face to face. Online communication requires more concentration while listening and more exertion while speaking (i.e. you need to speak louder). Online work requires a home office, more advanced devices, better Internet connection, a better chair... and all these costs suddenly become — private. It takes more work to prepare new program frameworks, to learn new software, new skills... again, all this work is not being recognized and paid. The crisis has not merely exposed poor working conditions in the field; it actively made them poorer. According to the first moves and statements of the political elites, nothing good is to be expected in near future.

Collective action is needed as never before (in my lifetime). I have joined the platform Za K.R.U.H.¹⁹ (meaning literally 'for bread', but also much more) which brings together artists and cultural workers. It is still a rather small formation, but we engage in a very important struggle which does not isolate problems of cultural workers from the society but sees itself as a part of the wider struggle for a different world.



ZKR
AUH

20/5/2020

4 confirmed cases
and 1 death.

10/3 – 26/5/2020

Cancellation of public
events.

23/3 – 11/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

20/3 – 11/5/2020

Restrictions on gath-
erings of less than 10
people.

3/1 – 6/12/2020

143,370 confirmed
cases and 2,032 deaths.

21/5/2020

2 confirmed cases
and 0 deaths.

13/3 – 11/5/2020

School closure.

20/3 – 27/4/2020

Workplace closures for
all but key workers.

23/3 – 11/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

20/5/2020

BORIS GREINER

WRITER, DESIGNER / CROATIA

I think that the position of art will not change. Like before, it will firmly hold the 37th place on the eternal top list of importance.

21/5/2020

ANONYMOUS

COMPUTER WIZARD / CROATIA

The pandemic episode the world is experiencing at the moment has brought about many bad things, but it would be wrong to expose just those. On the one hand, families living together are much closer compared to pre-Covid-19 times. On the other hand, a larger extent of our real social relations has been constrained to online 'calls' with no eye-to-eye contact and no touch. Everyone's schedules have changed, and regular time slots like 'work', 'family', 'friends', and 'fun' have melted and created a fuzzy undefined molasses called 'awake time' or 'online time'. The Covid-19 experience is subjective since people establish relations in so many different ways. New ventures and work opportunities are still being created, but they run mostly through existing social networks.

The future of arts and culture after Covid-19 is bright. Arts and culture will flourish since people miss content established through social interaction. For cultural institutions of art-object-exhibiting type (museums, galleries, libraries), expanding live events is a great post-Covid-19 opportunity. For cultural institutions of event type (theatres, cinemas, concert halls), the Covid-19 experience is an opportunity to adapt to new technologies and try to work partially online. There are some good examples of live theatre broadcasts.

21/5/2020
10 confirmed cases
and 1 death.

29/2 – 15/6/2020
Cancellation of public
events.

18/3 – 5/5/2020
Restrictions on gath-
erings of less than 10
people.

23/3 – 30/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020
113,185 confirmed cases
and 2,804 deaths.

21/5/2020

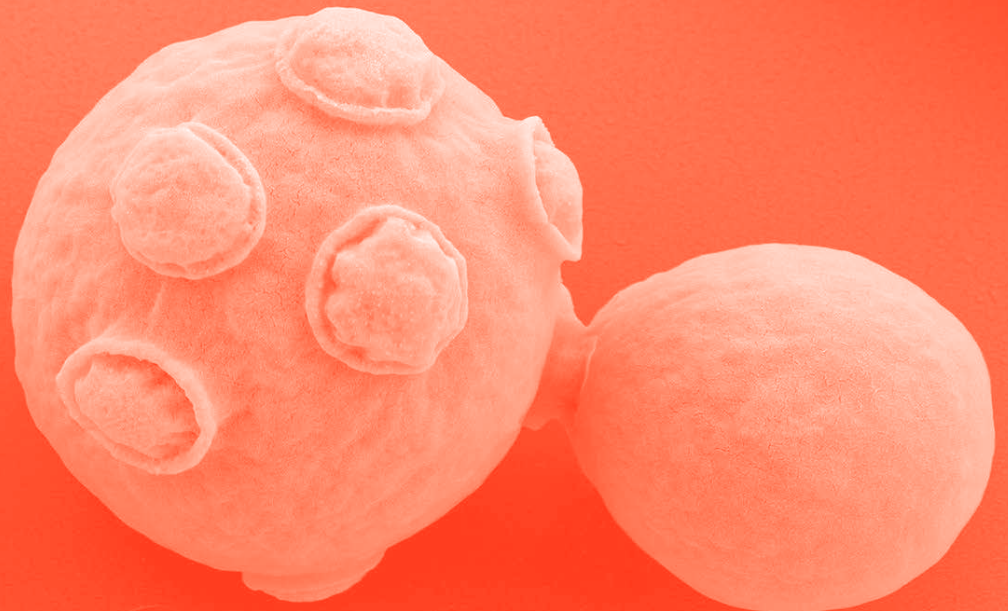
ANONYMOUS

ARTIST / GREECE

When everything started I was shocked. I couldn't understand why we (my friends and family) haven't immediately decided to go through this experience together, create larger groups of people that would share their daily life, and face the risk of sickness. Thankfully, this happened after the first 10 days. We formed bigger groups that would often meet, take care of each other, and mostly support whoever was about to lose patience and get overwhelmed by the situation. Practically, most of us stopped working and some of us received governmental support. We managed.

As an artist, I was lucky not to have big cancellations. Yet for more than a month it was impossible to be creative, to deal with what was happening, and to come up with ideas that would suggest a possible understanding of the present or future. The only thing I could do was play with clay, do infinite exercises on ceramics, and (like everyone else) cook.

The moment to unblock myself arrived when workers from the art field started to organize and open up discussions around labour rights and the needs of all type of art practitioners. For the first time there was a hint that 'solidarity' is not a topic of theoretical discussion or an exhibition theme. Therefore, the only possible future of the arts I choose to imagine is that of true collaboration, recognition of interdependence among the community, and collective efforts at politicizing the 'job'.



22/5/2020
22,787 confirmed cases
and 1,396 deaths.

5/3/2020
School closure.

12/3/2020
Cancellation of public
events.

19/3 -15/6/2020
Workplace closures
for all but key workers.

3/1 - 6/12/2020
14,191,298 confirmed
cases and 276,503
deaths.

20 Brooklyn's Interstate
Highway.

21 See <https://film-makerscoop.com/>.

22 See <https://www.maysles.org/>.

22/5/2020

MARK STREET

FILMMAKER / USA

In terms of my practice, I've had to adjust like everyone else. My shooting tends to favour NYC's density in the tradition of street photographers and filmmakers like Robert Frank and Helen Levitt. How do you capture the pulse of the street when it's empty? How do you show the void; is it possible to communicate LACK? I've been recording sounds in Brooklyn; the birds are out, I can hear the BQE²⁰ from 6 blocks away, some reggae music from a car stereo down the street like a faint whisper. Looking at small moments, considering my bedroom and my block as shooting studios, I'm free to go down rabbit holes; areas of ambient research that would have been considered a waste of time a few months back. I'm more thankful for (online) community these days.

It reminds me of 30 years ago, before everyone had her own editing system, when we NEEDED umbrella film organizations (I formed bonds at Film Arts Foundation in San Francisco and in NYC the Association of Independent Video and Film) for workshops, equipment rentals, screenings, etc. They went under as production became more atomized with digital technology. Everyone in their own silo, looking at their own screen. Now we're in our pods, but I feel a greater need to connect. I see forward thinking in some screening organizations who are pivoting to online screenings in new and inventive ways (Filmmaker's Coop²¹ and Maysles Documentary Center²² stand out in my mind).

However, I see very little change in the culture of film festivals. None are talking about being more respectful of filmmakers or moving away from the expensive and competitive ethos that defines them. They charge huge entry fees (at least North American festivals do) and are not having actual festivals, but there's very little talk about changing the paradigm to be more inclusive. 'Thanks for your entry (and entry fee). We don't know when we'll be having a festival, or if we'll be having a festival. Stay tuned.' Why not make the whole festival landscape a much different, democratized space? Who cares about awards; 'best of' or the chosen versus the excluded in this time? Where is the utopian thinking? I don't know of one film festival that has changed their way of thinking other than to put films online rather than show them theatrically.





23/5/2020
20, 475 confirmed cases
and 1,088 deaths.

12/3/2020
Cancellation of public
events.

21/3 – 12/9/2020
Restrictions on gath-
erings of less than 10
people.

19/3 – 15/6/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020
14,191,298 confirmed
cases and 276,503
deaths.

23/5/2020

ANONYMOUS

CURATOR / USA

I am a curator at a museum in New York City. Currently, the museum is temporarily closed with no clear information on when and how reopening will be possible. My position has been furloughed since March, along with 98% of the staff. When reopening happens at reduced capacity, I imagine it will be very hard to make enough to pay a full staff, so everyone will be wearing 'more than one hat', even more so than before. There will most likely be extensions on current exhibitions that were shuttered due to Covid-19 and new shows will be postponed and on even tighter budgets. There might be pressure to have more 'money making' shows that are less risk taking. There will probably be more pressure than ever before in this highly competitive field, as well as increased tensions within institutions fighting to survive.

23/3/6/2020
102 confirmed cases
and 5 deaths.

10/3 – 1/7/2020
Cancellation of public
events.

23/3 – 11/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

15/3 – 11/5/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020 543,264
confirmed cases and
9,610 deaths.

23 Statistics for the
Netherlands.

3/6/2020
20,069 confirmed cases
and 1,035 deaths.

5/3/2020
School closure.

21/3 – 12/9/2020
Restrictions on gath-
erings of less than 10
people.

19/3 – 15/6/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020
14,191,298 confirmed
cases and 276,503
deaths.

3/6/2020

ANONYMOUS

MULTIMEDIA ARTIST / THE NETHERLANDS, CROATIA

I am in a specific situation because I recently moved to another country. I just started building my life here. I work as a freelance artist and some of my jobs got cancelled but I have received financial help from city municipality. My partner has a stable job, so our wellbeing wasn't threatened. Due to isolation, we even had less expenses. However, part time jobs and commissions are harder to find. One of my exhibitions in Croatia was cancelled, and I have two more planned exhibitions so I am waiting to see how and when I will be able to travel.

The future? It's hard to say. At this point I don't know much about Dutch cultural and financial sector. I can imagine that things can be moved online (festivals, exhibitions, means of working on a project)... but when the economy experiences a huge setback we will all feel it. My biggest problem is how my homeland Croatia will deal with the setback. My parents live from tourism, and their pensions are really small. I wonder: is there a consistent government plan to help the people? Will I be able to help them financially, and how much?

3/6/2020

SARAH PFOHL

PHOTOGRAPHY TEACHER (ASSISTANT PROFESSOR OF
DIGITAL PHOTOGRAPHY) / USA

I teach photography at a university in the United States. Within the context of the pandemic challenges facing my work as a teacher have been 1) the rapid change of teaching setting from face-to-face to remote/online instruction and 2) the sudden, intense learning curve and increase in instructional design required by that transition. I'm concerned about teaching quality and find myself making major curricular changes in response to the production means to which my students have access. I'm concerned about meaningful student engagement. Teaching through a new medium (the Internet) has strengths and weaknesses that I'm learning more about all the time.

With that said, I do understand I'm very fortunate to have maintained employment during this time. The general uncertainty surrounding the future of higher education is a great concern

and challenge relative to my family life. Trying to find the time and space to focus on work in a quality way has also been a challenge relative to family life. Our apartment isn't quite configured for two people to work from home. I can imagine a future for the arts that is more accessible. I've greatly appreciated the increase in Internet-based arts programming and workshops provoked by the onset of Covid-19. I've been able to listen to lectures I wouldn't otherwise have been able to access. I've been able to take professional development courses from experts in Chicago and New York. I've been able to build my community in unforeseen ways. I can imagine a future for the arts in which practices beyond the studio gain additional credence. I can imagine a future for the arts in which expensive and/or highly specialized means of production are deprioritized in favour of ways of making and creating to which more folks have access.

In some ways I think creatives are uniquely well-equipped to respond, adapt, and find pathways forward under the pressure of a major public health crisis. The habits of mind we daily practice can be employed to locate innovative solutions to the limitations around us. Many folks in my networks have responded to the pandemic by taking the limitations imposed upon them as an invitation to re-examine and reconfigure deeply held practices and beliefs.

9/6/2020

ANONYMOUS

CURATOR, EDUCATOR / USA

I work as an adjunct professor at a university, where in the middle of the semester we completely switched to online classes because of Covid-19. It was challenging because I had no previous experience of teaching online so I had to quickly adapt the class to the realities of synthesizing information entirely through a screen. Also, many of my students were let down because they didn't have the same access to institutional facilities and resources which were imperative for their education.

As an adjunct, I do not have job security and am still waiting to find out if the courses I am planning to teach next semester will actually take place. In addition, I had three curatorial projects that were planned to take place in Spring 2020, but all have been cancelled or postponed indefinitely. I have also worked in restaurants for decades, but even this other job option no longer is available to me, so I am in a precarious employment position and facing uncertainty in terms of making progress in my career and collaborations.

9/6/2020
17,848 confirmed cases
and 474 deaths.

5/3/2020
School closure.

12/3/2020
Cancellation of public
events.

21/3 - 12/9/2020
Restrictions on gath-
erings of less than 10
people.

19/3 -15/6/2020
Workplace closures
for all but key workers.

3/1 - 6/12/2020
14,191,298 confirmed
cases and 276,503
deaths.

As an independent curator who works primarily with public space and participatory projects, I am rethinking what collective experiences are and how public engagement can happen when we are forced to be physically distant. How can I help facilitate connections between artists and the public in meaningful ways, if there can be no physical interactions or intimate settings? What is the value of interpersonal relationships, and how can art serve as a way to open up other forms of communication that are still critical and inclusive?

9/6/2020

ANONYMOUS

PHILOSOPHER, ART HISTORIAN / CROATIA

Covid-19 has become a good opportunity to hide the incompetence of the rulers in culture. The situation in culture was bad even before this crisis: precarious work, poor working conditions for artists, poorly paid projects, etc. Although the Croatian cultural scene has great potential, the practice so far has not met the needs of artists and cultural workers. Covid-19 is a challenge for culture, and the existing bad structure is a problem!

29/6/2020

ALFONSO

PHOTOGRAPHER / SPAIN

I imagine the future of art being completely torn by the circumstances but I can also imagine us needing to learn how to read art in everyday life. The ways we create and interact will be completely changed because we'll need to rearrange a lot of behaviours and interactions. The way we perform and interact with everyday-life-art is now rearranged and redefined in order to enable us to renew our methodologies constantly.

9/6/2020

0 confirmed cases
and 0 deaths.

10/3 - 26/5/2020

Cancellation of public
events.

20/3 - 11/5/2020

Restrictions on gath-
erings of less than 10
people.

19/3 - 28/5/2020

Total border closure.

3/1 - 6/12/2020

143,370 confirmed cases
and 2,032 deaths.

29/6/2020

237 confirmed cases
and 3 deaths.

10/3/2020

Cancellation of public
events.

14/3 - 27/5/2020

Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 - 6/12/2020

1,684,647 confirmed
cases and 46,252 deaths.

11/8/2020
924 confirmed cases
and 7 deaths.

4/3 – 7/8/2020
Cancellation of public
events.

8/4 – 19/4/2020
Stay at home order with
minimal exceptions.

1/4 – 26/4/2020
Workplace closures
for all but key workers.

3/1 – 6/12/2020
339,952 confirmed cases
and 2,887 deaths.

23/9/2020
144 confirmed cases
and 2 deaths.

10/3 – 26/5/2020
Cancellation of public
events.

13/3 – 11/5/2020
School closure.

23/3 – 11/5/2020
Stay at home order with
exceptions of daily exer-
cise, grocery shopping,
and 'essential' trips.

3/1 – 6/12/2020
143,370 confirmed cases
and 2,032 deaths.

11/8/2020

AURA WALLACE

ARTIST, ART PSYCHOTHERAPIST, ENGLISH TEACHER /
ISRAEL

As it happened, I kept working very hard during the pandemic, but it felt as if everyone else was on some sort of collective global holiday and everything around me just froze up. The family has become the most important thing to me; as a result, work has become frustrating. Things will never be the same again. We will have to either get closer to nature again, grow our food and barter, or become a smart city citizen with a chip inserted.

23/9/2020

KATERINA DUDA

ARTIST / CROATIA

I work as an artist in the same way as the majority of my generation — on a few authorial projects simultaneously, on arrangements which pay the bills but are not authored, and as an adjunct at the Academy of Fine Arts. However, during the past two years (that was a year and a half in the first lockdown), due to maternity leave, I have worked in smaller capacities, part-time, from home, with the intention to choose jobs and priorities. In this context, my daily dynamic of someone with a small child, unable to follow cultural happenings or go to Artist Residencies to the extent which a professional artist career requires, due to lack of time and fatigue, has not changed a lot. This dynamic has just become prolonged.

However, some other things have changed. Half a year after the first lockdown, I am still waiting for payment of some royalties. Existing projects and artworks need to be rethought and altered in accordance with the new context, not just in a technical sense of performance, but also conceptually: questioning their meanings. This implies doing the same work once again, creating new work, and putting aside all processes I have already invested my time in. Of course, this all needs to be done without new budgets.

Regarding the future of cultural workers in Croatia, I assume that we can expect budget cuts and even less financing. Furthermore, we have lost some exhibition and teaching spaces, which used to be focal points of culture and its production, to the

earthquake. Concerning produced culture and art, we need to adjust and find means other than moving our content online. We need to reconsider the context and react accordingly, thinking about physical space and time.

12/12/2020

ANA KUZMANIĆ AND PETAR JANDRIĆ

Methodology

ARTIST AND PROFESSOR / CROATIA

Art Without Place website went online on 17 April 2020. It consists of a form which asks: Describe challenges facing your work and family life within the pandemic? and How do you imagine the future of arts and culture after Covid-19?

This book presents contributions posted to *Art Without Place* website²⁴, in chronological order, posted between 29 April and 23 September 2020. Each contribution is accompanied by a selection of relevant Covid-19 statistics. Numbers of confirmed cases and deaths were taken from the World Health Organization²⁵. Policy responses to the coronavirus pandemic were taken from Our World in Data²⁶.

Contributions have been proofread and lightly edited; where appropriate, we added editors' clarifications and links to relevant sources²⁷ in footnotes. Some contributions have originally been posted in Croatian and Spanish, so we translated them into English. Keeping our editorial interventions to a very minimum, we focused on keeping authenticity of each contributor's voice. We do hope that we succeeded in this complex task, and we take full responsibility for any errors and misinterpretations.

24 See <http://artwithoutplace.com/>.

25 See <https://covid19.who.int/>.

26 See <https://ourworldindata.org/policy-responses-covid>.

27 All websites were accessed on 15 December 2020.

22/12/2020

AFTERWORD BY PETAR JANDRIĆ

PROFESSOR / CROATIA

Almost a century ago, Antonio Gramsci allegedly attributed the rise of fascism to inter-regnum conditions between old and new ideologies. 'The old world is dying, and the new world struggles to be born; now is the time of monsters'²⁸. For the most of human history, ideological monsters such as fascism had been incommensurable with natural monsters such as the Spanish Flu – the first stemmed from human decisions, while the latter were understood as acts of God. However, as we collectively entered the Anthropocene, it has become obvious that the emergence of MERS-CoV, SARS-CoV-1, SARS-CoV-19, and other deadly viruses is closely related to ways we engage with nature. Dialectically intertwined with bioinformational capitalism, yesterday's acts of God have now become acts of humans; the pandemic genie has escaped its mythological bottle and has entered the realm of our own responsibility.

Covid-19 kills without guns, disturbs the workplace without strikes, and instigates global social changes with little reference to democratic processes. The pandemic genie needs taming, and any attempts at taming are necessarily based on understanding. But how should we try and develop our understanding of viral modernity? A lot of understanding arrives from facts. Yet facts are useless without interpretations, and interpretations are mutually constitutive with a curious mix of reason, myth, faith, and emotion. Conceived in the dialectic between the irrational nature of rationality, and the rational nature of irrationality²⁹, *Art Without Place* provides a wholesome historical snapshot of the effects of the Covid-19 pandemic on global cultural sector.

As I write these words, the biological pandemic reconfigures yesterday's social landscapes and political power balances. Who will win, and who will lose, in this great social transformation? Situated in the dialectic between being and becoming, *Art Without Place* offers a laboratory of possible futures. Created by cultural workers for cultural workers, *Art Without Place* is a vehicle of emancipation: a material place, and a conceptual space, where cultural workers can freely discuss their own destiny. This discussion is selfish and selfless in equal measure. Culture is foundational to all aspects of human existence, including but far from

limited to science, technology, and politics. The destiny of cultural workers is dialectically intertwined with the destiny of all human beings on our planet – including those who reach for their guns at the very mention of the word culture.

Few weeks after we launched the *Art Without Place* website, I referred to precarious conditions of artists and compared them to ‘canaries in the corona-mines — when the artists stop singing, that means that breathing air for the rest of us is getting thinner and thinner’³⁰. Eight months later, I firmly stand behind these words. This book presents artistic research about the effects of the Covid-19 pandemic on global cultural sector, yet results of this research transcend the arts, the cultural sector, their protagonists, and SARS-CoV-19. Bioinformational capitalism needs to be challenged for the benefit of all human beings: those who lost their places, those who gained new places, and those whose places have been transformed. In *Art Without Place*, artists and cultural workers have taken their share of responsibility for decisions about our collective future. Have you taken yours?

28 In Slavoj Žižek (2010). A permanent economic emergency. *New Left Review*, 64, 85–95.

29 Max Weber (1904–5/1958). *The protestant ethic and the spirit of capitalism*. New York: Scribner.

30 Petar Jandrić (2020). *Art Without a Place, Labour Without an End*. New York: The Hampton Institute. See <https://www.hamptonthink.org/read/tag/petar+jandric>. New York: Paper Monument.

CONTRIBUTORS

Maja Ćirić, Ana Kuzmanić, Petar Jandrić, Ivana Borovnjak, Jere Kuzmanić, Neza, Klaudio Štefančić, Peter McLaren, Driton Selmani, Sepp Eckenhausen, Shona Macnaughton, Inés Manzano Mañero, Alfonso da Silva, Rocio Arregui-Pradas, Piet Vollaard, Nina Bačun, Oliver Sertić, Irena Borić, Vidha Saumya, Maja Hodošček, Sunčica Ana Veldić, Vesna Vuković, Boris Greiner, Mark Street, Sarah Pfohl, Alfonso, Aura Wallace, Katerina Duda and anonymous contributors.

ACKNOWLEDGEMENTS

We are thankful to Ivana Borovnjak, Maja Ćirić, Ian Cofre, Artur Šilić, Marta Maglov, Oaza Art Organization, PS122 Gallery New York, Novena, the Ministry of Culture and Media of the Republic of Croatia, and Zagreb City Office for Culture, who made this project happen.

Above all, we extend our special thanks to all authors who selflessly gave us the precious gift of their time and submitted their contributions. We really appreciate your voices, and we do hope that you found your way through the pandemic!

PROJECT BY
Ana Kuzmanić

EDITORS
Ana Kuzmanić and Petar Jandrić

FOREWORD
Maja Ćirić

TRANSLATION
Marta Mađlov
Petar Jandrić

DESIGN
Ivana Borovnjak

ORGANIZED BY
Ana Kuzmanić and
Oaza Art Organization, Zagreb

SUPPORTED BY
PS122 Gallery, New York

FINANCED BY
The Ministry of Culture and Media
of the Republic of Croatia
Zagreb City Office for Culture
PS122 Gallery, New York

PUBLISHER
Oaza Books
Umjetnička organizacija Oaza
Vladimira Nazora 20
HR-10000 Zagreb
www.oazabooks.com

WEB
www.artwithoutplace.com

ART WITHOUT PLACE
Artistic research about the
effects of the Covid-19 pandemic on
global cultural sector

Attribution-NonCommercial-
NoDerivatives 4.0 International
(CC BY-NC-ND 4.0)

ISBN 978-953-8369-05-6

Zagreb 2020



PS122
GALLERY

