

KARA MARUŠIČ: Z VZNOŽJA POSTELJE

Kara Marušič v delu *Z vznožja postelje* postavi začasno konstrukcijo – kvader iz zaves, prostor, v katerem biva in v katerem se odvija njeno umetniško delovanje, kadar ga opravlja v svojem stanovanju. Vloga zaves je dvojna. Vzpostavljajo krhko razmejitev njene garsonjere tako, da bi v njej umetniško delo lahko bivalo izolirano od njenega življenjskega prostora. Hkrati pa zavesa kaže na nezmožnost izboriti si stalen prostor in čas za umetniško delo. Po koncu razstave ali ko mora prekiniti ateljejsko delo, ker mora obesiti perilo ali se pripraviti na odhod v službo, lahko tanko tkanino zloži in pospravi v predal.

Kocka je narejena iz belih rjuh, ki jih je hranila njena babica. Rjuhe nosijo konotacijo čistosti in praktičnosti in vzpostavljajo povezavo z mnogimi generacijami žensk, ki so bile vzgojene v opravljanje neplačanega reproduktivnega dela.

Umetniško delo je podvrženo mnogim enakim pritiskom kot gospodinjsko delo. Razpršeno je, raznoliko, ni mu dodeljen prostor, kjer se ga opravlja. Poleg tega pa sta zanj ključni skrbnost in vključenost umetničine subjektivnosti. Frida Kahlo v postelji, podprta z blazinami, s slikanjem ohranja voljo do življenja. Njeno udejstvovanje se zdi nemogoče pretopiti v enakovredno denarno nadomestilo, podobno kot skrb za lastne otroke ali starše. Ker je to delo neplačano in neregulirano z delovnim časom in nalogami, je izmuzljivo, viskozno in se zažira v vse površine stanovanja in vsako minuto življenja.

Šivanje zaves je umetnici in gledalki lažje razumeti kot delo, ki si zasluži zamejenost z delovnim časom, opravljanje brez veselja in navdahnjenosti in je posledično vredno plačila. Brnenje šivalnega stroja in prisilna drža vzpostavita podobo delavke. Tako vemo, da umetnica v tistem trenutku res dela. Tako tudi umetnica ve, da v tistem trenutku res dela. In da ima od tega dela pravico biti utrujena.

Podoba umetnice med delom je ključna, pri čemer umetniško delo idealiziramo in romantiziramo brez upoštevanja – Carrie Bradshaw ležerno piše kolumne na postelji v svojem newyorškem stanovanju, ki si ga s tedensko kolumno ne bi mogla privoščiti – ali pa navkljub zavedanju negotovih delovnih pogojev.

Umetniško delo Kare Marušič se pogosto odvija na robu postelje. Prepleteno z administrativnim delom prehaja od tesnobnega sanjarjenja k skorajšnjemu počitku in nazaj k odpisovanju na elektronska sporočila in druga opravila, ki so dovolj preprosta, da jih lahko opravlja utrujena. Postelja se vzpostavi kot kompromis. Utrujeno telo se lahko zveriži pod toploto odeje, podprto z mehкими blazinami v poldvigljen položaj. Sprijaznjena z manjšo kapaciteto umetnica nadaljuje delo. Poražena, ker ne more več delati, kot bi želela, ter hkrati zato, ker z delom ne more zares prenehati.

Območje vznožja postelje se vzpostavi kot najbolj minimalno območje, ki je še lahko namenjeno umetniškemu delovanju. Ta prostor pa simbolično upodablja tudi prostor in čas, ki ga je umetnica zmožna namenjati umetniški praksi. Tracy Emin konec razmerja preboleva v postelji sredi galerije. Čustvovanje spremeni v umetniški objekt in tako v delo. Tako je jasno nakazano, kako negotova in krhka je umetniška praksa. Odmerjeni prostor posledično omejuje, kakšna dela lahko umetnica koncipira in ustvarja. Ves čas išče načine, kako optimizirati svoje delovanje – kako s čim manj vzdrževati vse aspekte svojega življenja, in to v enem samem prostoru.

Lucija Klauž

Kara Marušič (1998) je leta 2021 diplomirala iz likovne umetnosti na Academie Minerva v Groningenu na Nizozemskem, trenutno pa zaključuje podiplomski študij na Akademiji za vizualne umetnosti v Ljubljani. Od leta 2018 kot vizualna umetnica deluje tudi pod psevdonimom Bad Artist. Zanimajo jo predvsem simbolni pomeni umetniških prostorov in protokolov, torej kako generirajo in ohranjajo ideološki okvir, znotraj katerega razumemo umetnost. Sodelovala je na več skupinskih razstavah v Sloveniji in na Nizozemskem ter samostojno razstavljala v galeriji DobraVaga.

Razstavljene fotografije so nastale v sodelovanju z Ivo Suhadolnik Gregorin.

Spremljevalni program:

sreda, 25. 2. 2026, ob 17. uri – *Tudi bralnik krožek* s Karo Marušič in Lucijo Klauž

Zgodovinski atrij

Osrednji atrij

Stekleni atrij

Desni atrij

KARA MARUŠIČ: FROM THE FOOT OF MY BED

In her work *From the Foot of My Bed*, Kara Marušič creates a temporary structure — a cube made of curtains — the space in which she lives and in which her artistic activity takes place when she works in her apartment. The curtains serve a dual purpose. They create a fragile boundary within her studio apartment, allowing her artistic work to exist separately from her living space. At the same time, the curtains point to the impossibility of negotiating a permanent space and time for artistic work. Once the exhibition has ended, or whenever she needs to interrupt her studio work to hang out the laundry or get prepared for going to work, she can fold the thin fabric and put it away in a drawer.

The cube is made of white sheets that were kept by her grandmother. These sheets carry connotations of purity and practicality, while establishing a connection with the many generations of women who were raised to perform unpaid reproductive work.

Artistic work is subject to many of the same pressures as housework. It is scattered and diverse and has no designated space in which it is performed. In addition, carefulness and the inclusion of the artist's subjectivity are crucial to it. Propped up in bed with pillows, Frida Kahlo maintained her will to live through painting. Her activity seems impossible to convert into equivalent monetary compensation, in the same way that it is difficult to convert caring for one's own children or parents. As this work is unpaid and not regulated by working hours or tasks, it is elusive, stringy, and permeates every surface of the apartment and every minute of life.

Sewing curtains is easier for both the artist and the viewer to understand as work that deserves to be limited by working hours and performed without joy or inspiration; consequently, it is worthy of payment. The humming of the sewing machine and the forced posture conjure up an image of a worker. Thus, we know that the artist is really working at that moment. Thus, the artist also knows that she is really working at that moment. And that she has the right to be tired from this work.

The image of the artist at work is crucial; we idealise and romanticise artistic work without considering or despite being aware of the precarious working conditions. Take Carrie Bradshaw, for example, casually writing columns on her bed in her New York apartment, which she could not afford based solely on her weekly column income.

Kara Marušič's artistic work often takes place at the edge of her bed. Intertwined with administrative tasks, it shifts from anxious daydreaming to near rest and back to replying to emails and other tasks that are simple enough for her to perform while tired. The bed becomes a compromise. Her tired body can curl up under the warmth of the blanket, supported by soft pillows in a semi-raised position. Having resigned to her reduced capacity, the artist continues her work. Defeated because she can no longer work as she would like to, and at the same time because she cannot really stop working.

The area at the foot of the bed is established as the minimum area that can still be used for artistic activity. This space also symbolises the space and time that the artist is able to devote to her artistic practice. Tracy Emin mourns the end of her relationship by placing her bed in the middle of the gallery. She transforms her emotions into an art object, thereby creating a work of art. This clearly demonstrates the uncertain and fragile nature of artistic practice. The allocated space subsequently restricts the types of works the artist can conceive and create. She is constantly looking for ways to optimise her work: how to maintain all aspects of her life with as little as possible, and all in a single space.

Lucija Klauž

Kara Marušič (1998) graduated from the Academie Minerva in Groningen, the Netherlands, with a degree in fine arts in 2021, and is currently completing her postgraduate studies at the Academy of Visual Arts in Ljubljana. Since 2018, she has also worked as a visual artist under the pseudonym Bad Artist. She is particularly interested in the symbolic meanings of artistic spaces and protocols, i.e., how they generate and maintain the ideological framework within which we understand art. She has participated in several group exhibitions in Slovenia and the Netherlands and had a solo exhibition at the DobraVaga gallery.

The photographs on display were created in collaboration with Iva Suhadolnik Gregorin.

Accompanying event:

Wednesday, 25 February 2026, 5 pm – *Also Book Club* with Kara Marušič and Lucija Klauž