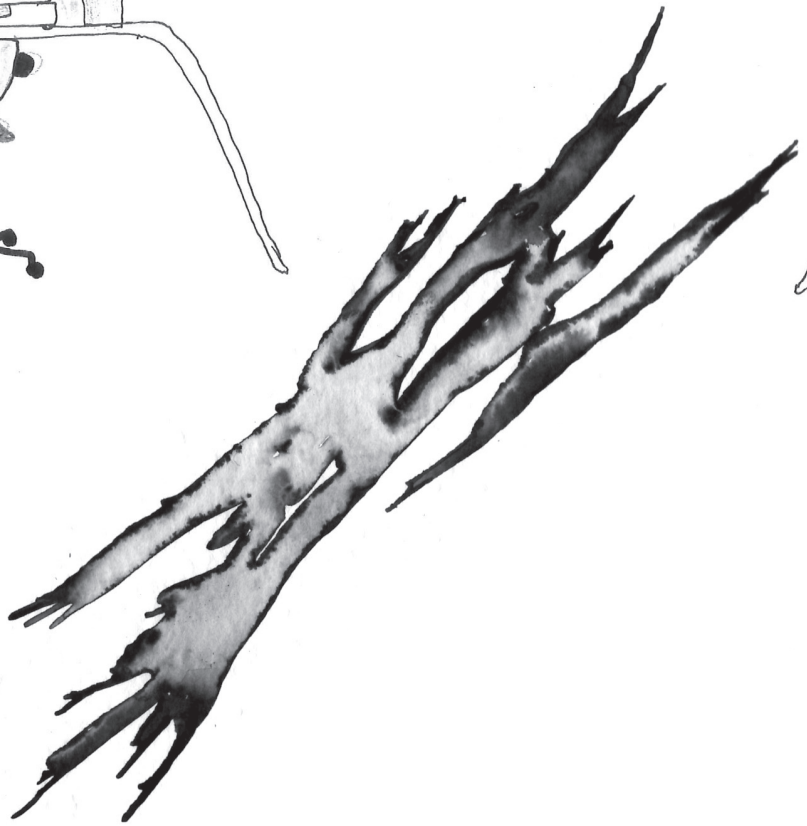


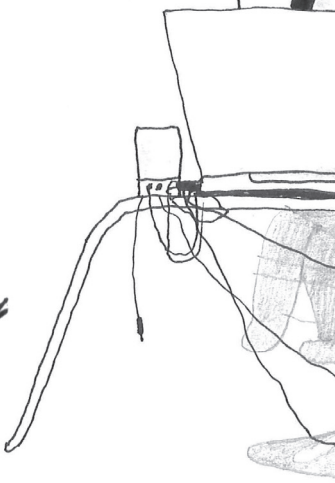


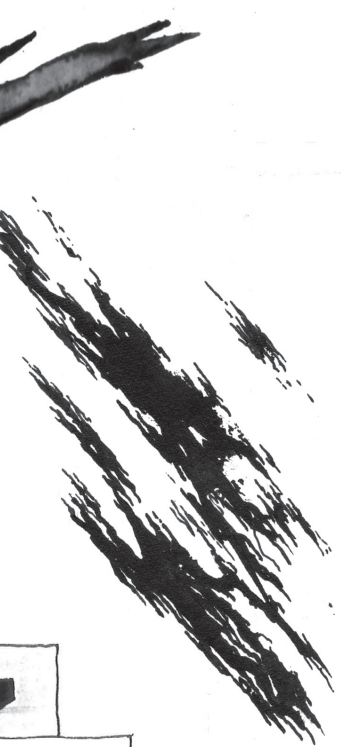


21
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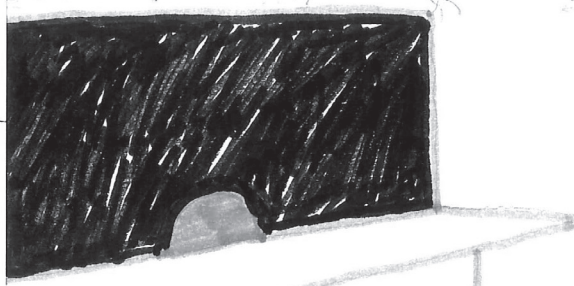
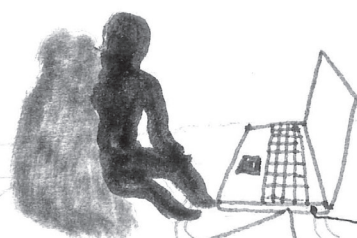


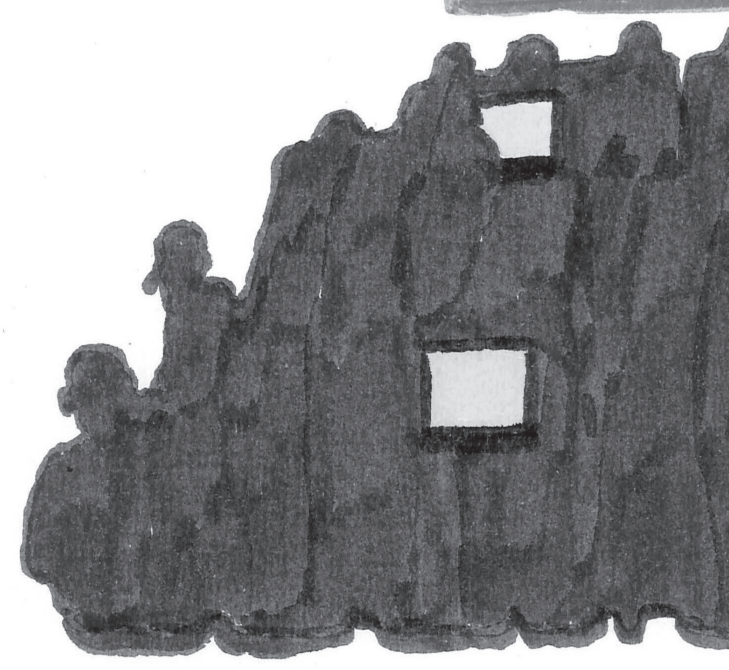
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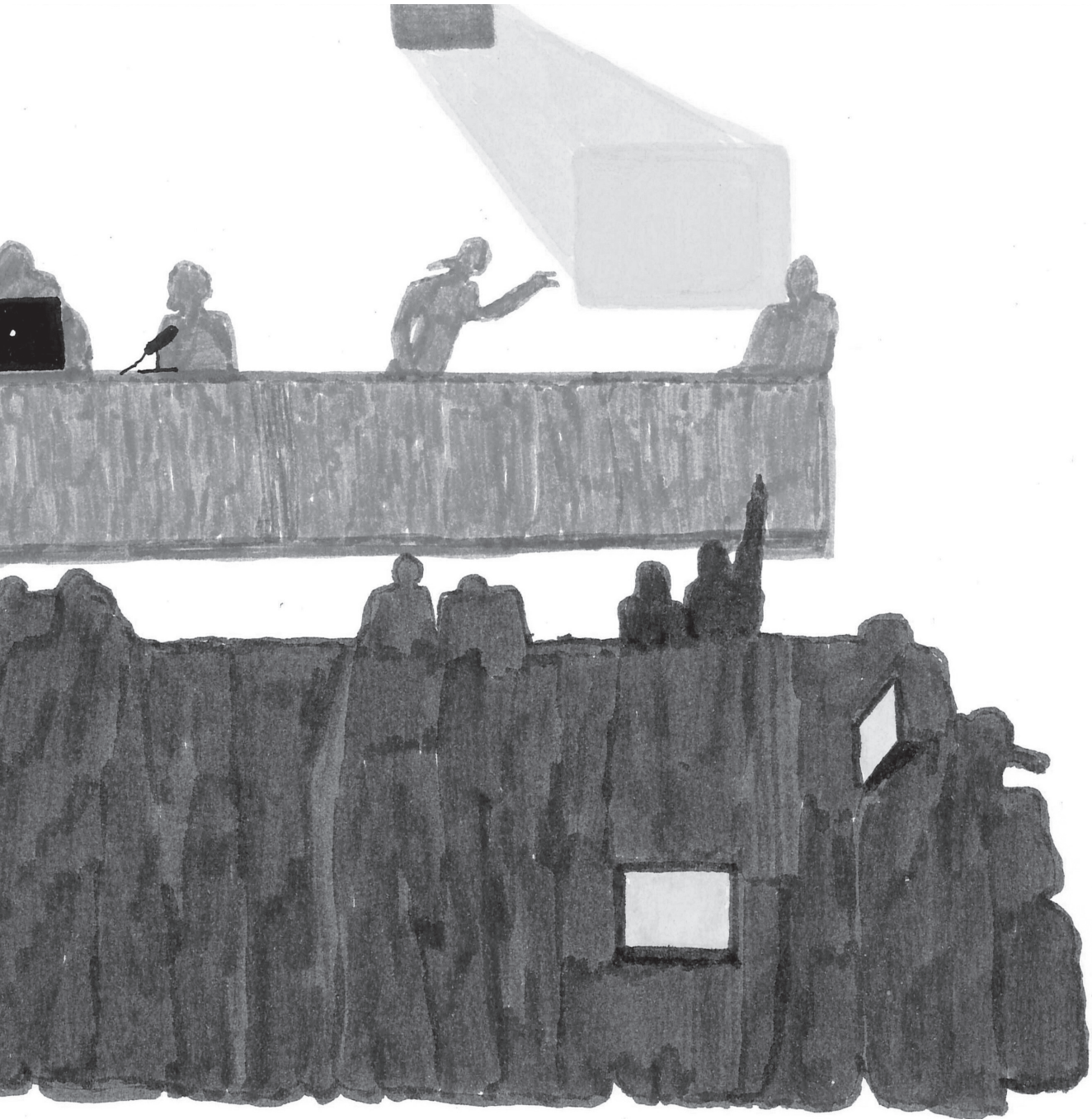


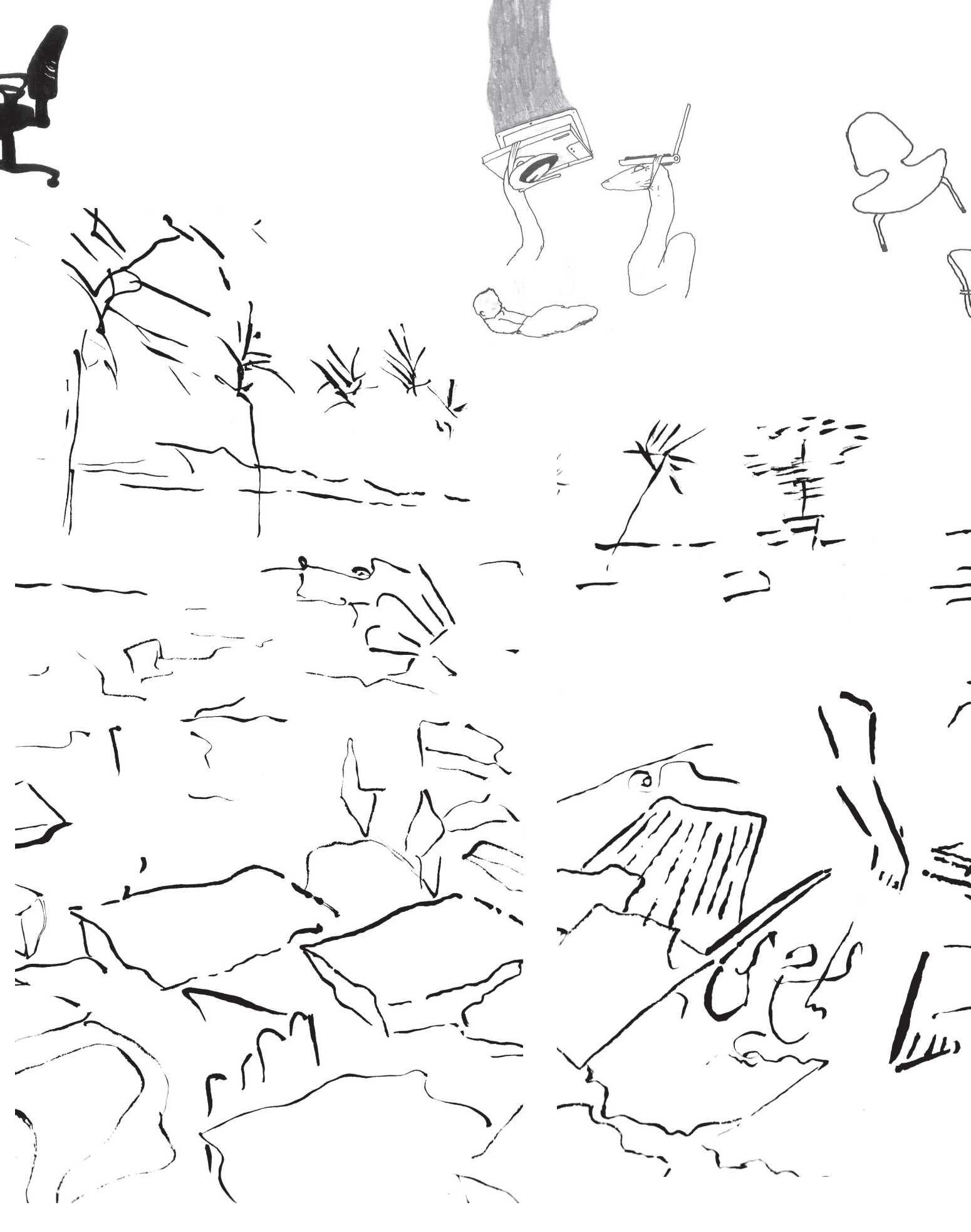


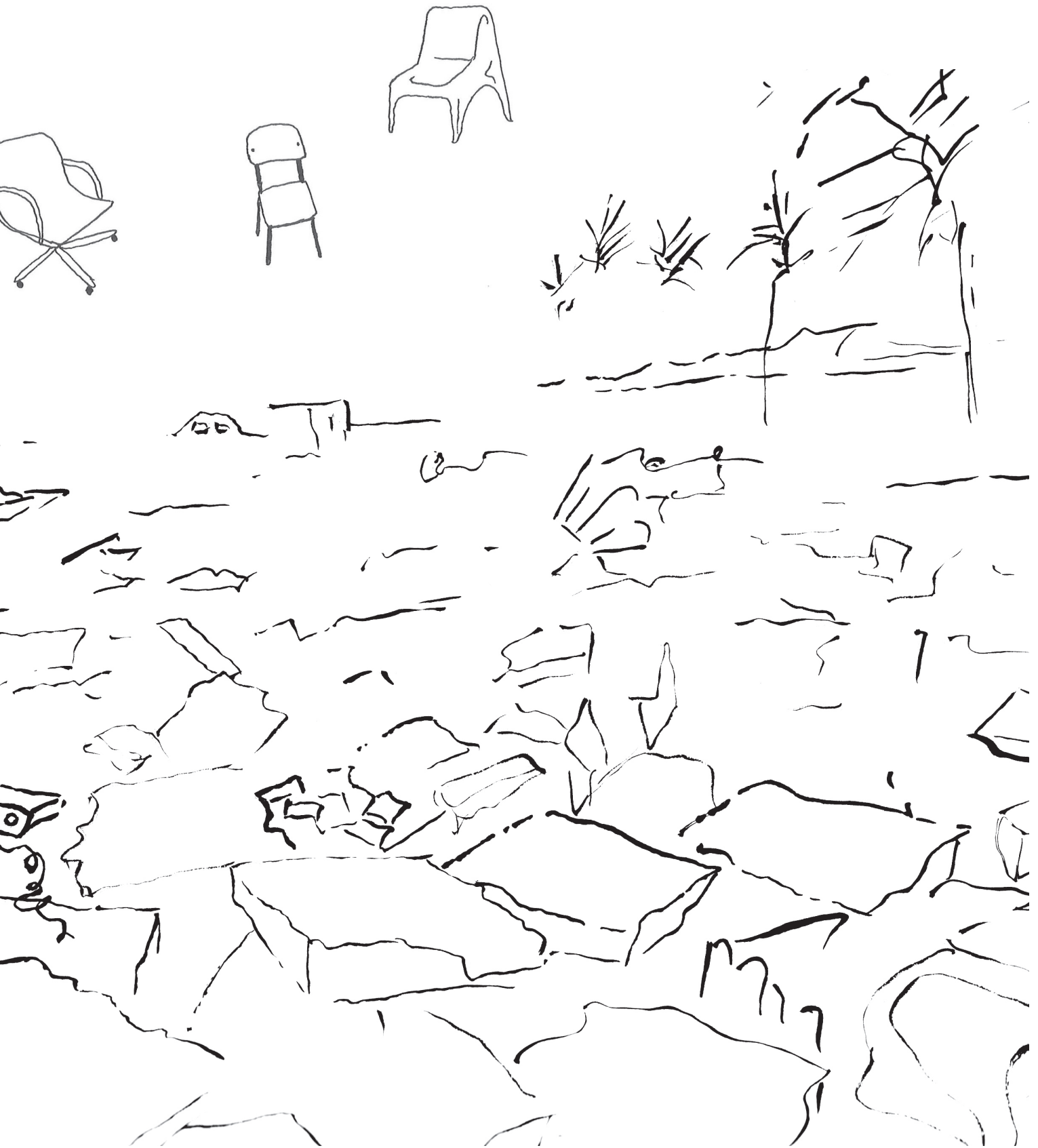
18
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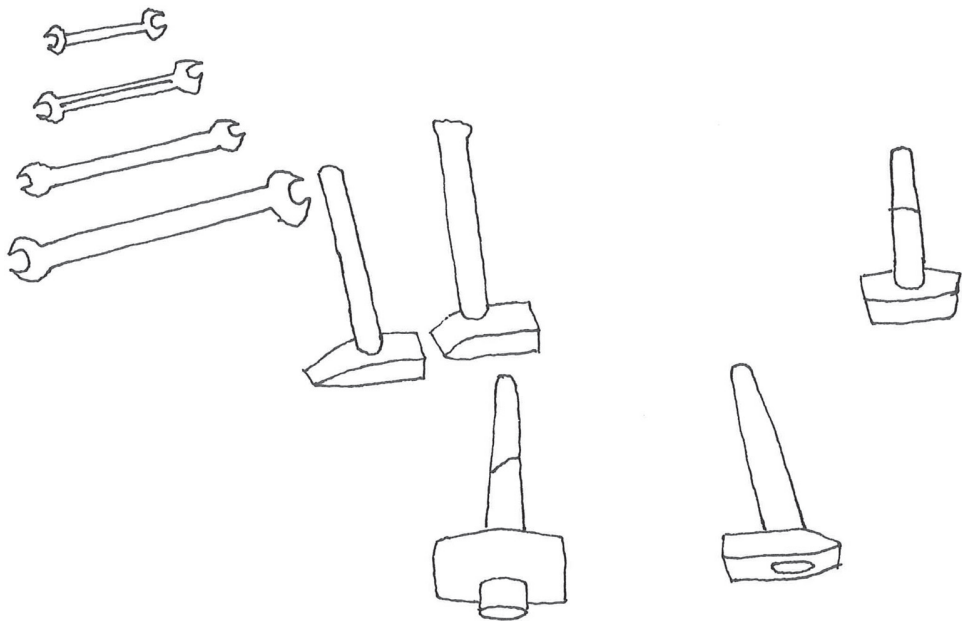




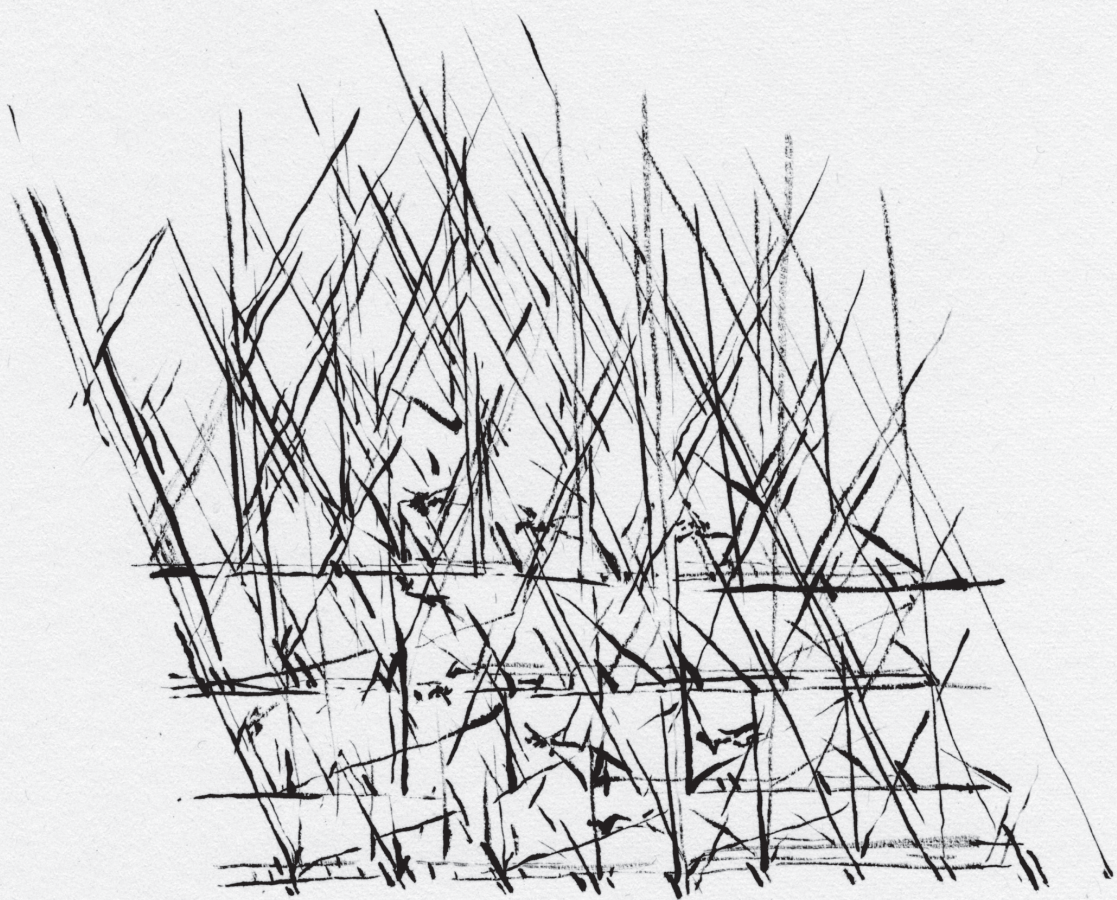


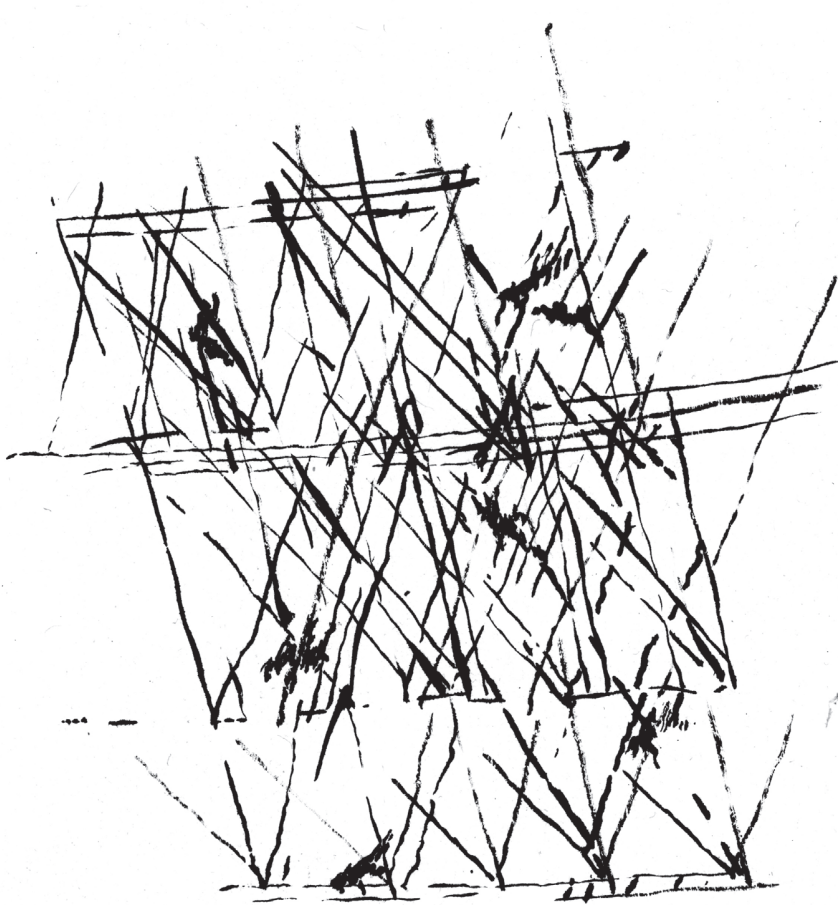


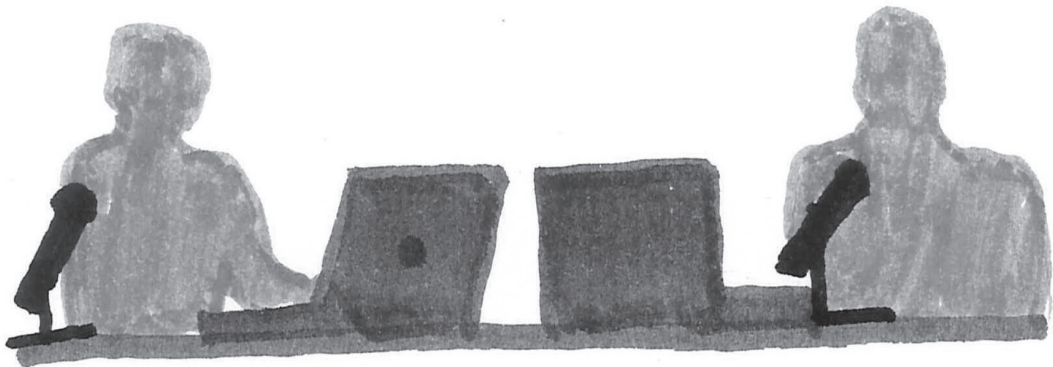
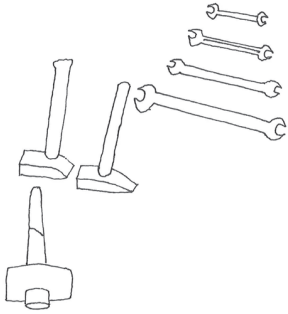
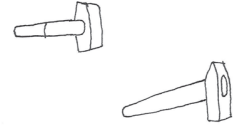


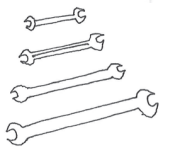


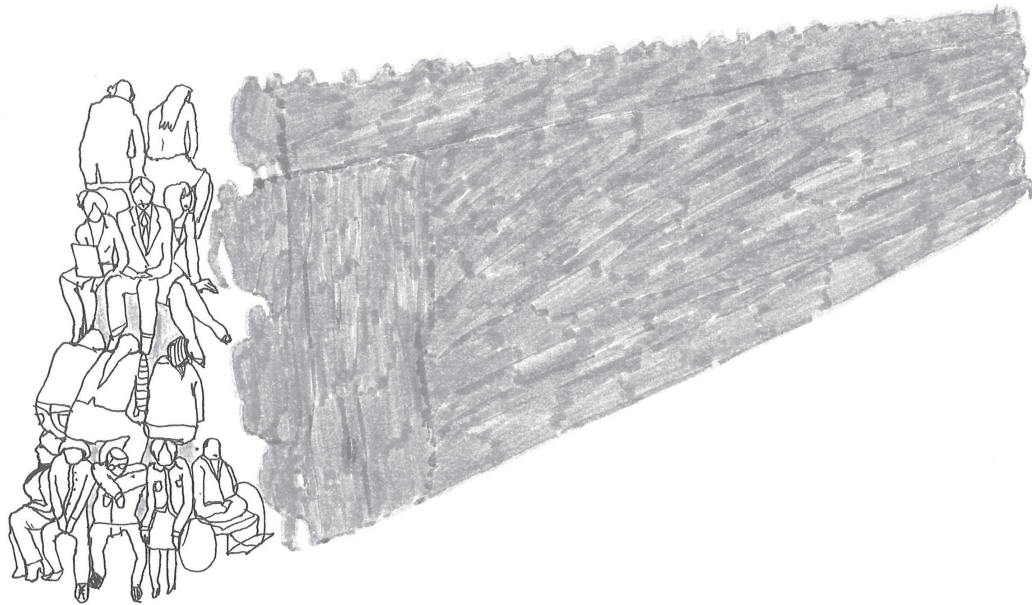












Neusporedivosti Nastajanje sumnjivog stanja

Ovo poglavlje bavi se korporacijskim prostorom institucionalnog promatranja i kontrole, kao i s nevidljivom i postojećom katastrofom. Crteži prizivaju slike nematerijalnog rada, oblik suvremenog rada koji se događa svugdje i nigdje. Ruke polagano dotiču i osjećaju tipkovnicu, miša, ekran, stolicu, kosu ...

Iako se čini da su likovi zaokupljeni *laganim* ili *neučinkovitim* poslom, istodobno djeluju ranjivo i u nemogućnosti da potpuno izraze svoje djelovanje. Iznenađni pokreti, radnje i udari prekidaju i razdiru virtualni prostor, gurajući ga prema nadolazećoj katastrofi. Katastrofa ovdje nije isključivo vanjsko već i unutarnje, odnosno sveprožimajuće stanje. Katastrofa koju ovdje prikazujemo je politička, emotivna, katastrofa svakodnevice i ona koja se tek ima dogoditi.

Crteži su u svom izvornom obliku rađeni flomasterom, olovkom i tušem na papiru, približnih dimenzija 30x20cm. Nakon razgovora s umjetnicima, Ben Cain ih je izrezao, promijenio im veličine i nanovo ih uredio.

The Uncomparables Forming a Suspicious State

This chapter engages with a corporate space of institutionalised observation and monitoring, as well as with invisible and ongoing disaster. The imagery addresses the notion of the immaterial workforce, a form of contemporary work which takes place everywhere and nowhere. Hands are slowly feeling and sensing a keyboard, a mouse, a screen, a chair, hair ...

Although the figures might seem to be engaged with *light* or *ineffectual* work, at the same time they seem vulnerable and unable to fully articulate their actions. Digital spaces are interrupted with abrupt movements and actions, violently disturbing the virtual and pushing it towards immanent disaster. Disaster here is not solely understood as exclusive to the outside but as an inner and pervasive state. Here there is political disaster, emotional disaster, everyday disaster and disaster yet to happen.

The drawings in original form are felt pen, pencil, and ink on paper, and are circa 30x20cm. The drawings shown here have been resized, cropped and rearranged by Ben Cain after conversations with the artists.