



Andreja Kulunčić《就在你應該幫助黨的時候，你卻背叛了它》與人類學家**Renata Jambrešić Kirin**及心理治療師**Dubravka Stijačić**共同創作。

此批八百五十張海報是為「2025綠島雙年展」特別製作，該展覽於2025年5月17日至9月21日在綠島白色恐怖紀念園區展出。



Andreja Kulunčić *You Betrayed the Party Just When You Should Have Helped It* in collaboration with anthropologist **Renata Jambrešić Kirin** and psychotherapist **Dubravka Stijačić**.

This edition of 850 posters was produced as part of the exhibition *2025 Green Island Biennial*, held at the Green Island White Terror Memorial Park (17 May – 21 September 2025).

關於戈利奧托克監獄營區內曾設有女子政治犯集中營(第五勞改所)的事實，公眾知之甚少。在1950年至1956年期間，超過八百五十名被控與共產國際情報局有關的女性在此遭到關押。營區實施的暴力、破壞性及歧視女性的政策，系統性地侵害了這些女囚犯的生殖健康，忽視她們的性別特殊性，挑撥她們彼此對立，瓦解她們之間的團結。這導致這些女性在獲釋後對戈利奧托克的經歷保持沉默，並留下長期心理創傷。《就在你應該幫助黨的時候，你卻背叛了它》這一藝術項目旨在開啟有關女性創傷記憶的討論，引導公眾關注極權政治下女性的特殊遭遇。

照片中展示的小型雕塑是藝術家在戈利奧托克女子監獄營地原址創作的，象徵性地呈現了當年發生在那裡的暴力記憶。島上嚴苛且極度受限的生活條件改變了女性的身體、健康和心理，同時，這些女性也改變了島嶼本身的結構——減損它、重塑它、改變它的面貌。這些雕塑被特意放置在強制勞動痕跡依然清晰可見的位置。藝術家的創作表達了監禁期間大量強制勞動的荒謬、人體的脆弱以及在營中生存的困難。同時，通過讓黏土雕塑從石頭中「浮現」或「生長」出來，藝術家強調了石頭工作如何塑造了囚犯並在她們身上留下了無法抹去的痕跡。這些黏土製成的雕塑最終會乾燥、分解並消失。這種藝術手法建立了一種面對非人道化空間的新方式，同時也提供了一個反思人性本質的框架。

參觀者通過領取海報，參與了記憶的傳承與集體反紀念碑的創建，這是一種特殊形式，用以傳遞那些被主流歷史壓制的記憶。數字「八百五十」象徵著曾經被關押在戈利奧托克政治監獄營地的女性人數。

The existence of a political prison camp for women (Labour Site 5) in the framework of the Goli Otok camp for political prisoners, in which, in the period from 1950 to 1956, more than 850 women were held captive, charged with being complicit with the Cominform, is a fact about which the general public knows next to nothing. The violent, destructive and misogynist policy of the camp systematically assaulted the reproductive health of the convicts, excluded their sexual specificity, turned them against each other and undermined their solidarity. The result for these women was silence about the experience of Goli Otok and long-term trauma. The objective of the art project *You Betrayed the Party Just When You Should Have Helped It* is to open up discussion around the female memory linked to a traumatic past and direct the public's attention to the particular feature of women in totalitarian politics.

The small sculptures, shown in the photograph, created by the artist at the site of the women's prison camp on Goli Otok symbolically embody the memory of the violence that took place there. The specific and highly restricted living conditions on the island altered the women's bodies, their health, and their psyche, while at the same time, they intervened in the island's very structure – subtracting from it, reshaping it, changing its configuration. The sculptures are placed precisely in locations where traces of their forced labor are still visibly present. The artist's intervention speaks to the senselessness of much of the forced labor during imprisonment, the fragility of the body, and

the difficulty of surviving in the camp. At the same time, by making the clay sculptures “emerge” or “grow” from the stone, the artist highlights how working with stone shaped the prisoners and left indelible marks on their bodies. The sculptures, made from clay, dry out, disintegrate, and disappear. This artistic gesture establishes a new way of confronting a space of dehumanization, while also offering a framework for reflecting on the very definition of humanity.

By taking a poster, the visitors participate in the transmission of memory and the creation of a common anti-monument, a specific form of the transmission of those historical memories that the dominant history suppresses. The number 850 symbolises the number of women who passed through the Goli Otok political prison camp.

Artistic intervention: Andreja Kulunčić

Photograph: Ivo Martinović

Goli Otok (Labour Site 5), June 2021

特別感謝Anca Verona Mihuleț對本項目本次呈現的貢獻。

Special thanks to Anca Verona Mihuleț for her contribution to this iteration of the project.



<http://www.zene-arhipelag-goli.info/>