

**PONOVNO PRISVAJANJE SPOLA KAO
SASTAVNOG DIJELA SUVREMENE
POVIJESTI (UMJETNOSTI)**

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WALTER
SEIDL
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**RE-APPROPRIATING GENDER AS A
CONSTITUENT OF CONTEMPORARY (ART)
HISTORY**

Više od četrdeset godina promišljanja i raspravljanja o granicama i ograničenjima seksualnog i rodnog identiteta, standardizacije i transgresije fizičke pojavnosti i mentalno predodređene konstrukcije društvenog ponašanja potaknulo je obilno pojavljivanje umjetničke produkcije na temu rodnih odnosa i njihove svakodnevnice percepcije. Kako tijela i subjekti djeluju u javnosti i kako se seksualnost oblikuje u fizičkoj pojavnosti i društvenome djelovanju? Jednako kao i u SAD-u, tako i u zapadnoj i istočnoj Europi, kulturna revolucija koja je stupila na snagu 60-ih i 70-ih godina korjenito je promijenila odnose među rodovima. Posebice su umjetnici iz područja vizualnih i izvedbenih umjetnosti pokušavali zarezati u dominantnu, konzervativnu i restriktivnu realnost, ali i izboriti se za svoje vlastite umjetničke realnosti u pojedinim problemima. Ono što je prvenstveno započelo kao žensko pitanje – žensko podcjenjivanje i krivo tumačenje unutar društva, te želja da se sruši sistem muške dominacije razmišljanja i djelovanja – sve više postaje i interes muškaraca. Nakon što su prvenstveno privukli interes *gay*-populacije, rodni problemi su kasnije ušli u *mainstream* zahvaljujući pojačanoj svijesti vizualne prezentacije i reprezentacije medija. Jedan od vodećih problema mnogih umjetnika koji se bave rodnim odnosima jesu referencije na povijesno

važnu dekadu 1960-ih i njezino značenje za današnje umjetničke strategije. Primjeri takvih tendencija ponovnog prisvajanja bili bi radovi Marine Abramović, tj. situacija u kojoj je ona performanse iz 1960-ih ponovno izvela 2005. u Muzeju Guggenheim, radovi Društva VALIE EXPORT u Estoniji ili brojne druge ponovljene izvedbe, poput Anete Grzeszykowske i njenih *Untitled Film Stills*, u kojima umjetnica vrlo pedantno prenosi *Untitled Film Stills* Cindy Sherman iz 1970-ih. Ipak, tu nisu samo umjetnici koji ponovno prisvajaju povijest, mnogi se kustosi također vraćaju u vrijeme i pokušavaju otkriti ono što je godinama bilo skriveno od povijesnoumjetničkih kanona, ali snažno zahtijeva ponovno procjenjivanje u svjetlu promijenjenih političkih geometrija. Iako mnogi suvremeni pristupi problemima roda, koji se odnose na dane društvene procese i njihove metode uključivanja i isključivanja, djeluju na način sličan onima iz 1960-ih i 1970-ih, razlika je u tome da je ono što je nekada bilo ograničeno društvom kojim su dominirali različiti politički sistemi, sada zamijenjeno vladavinom kapitala koji postavlja nova ograničenja na djelovanje pojedinca unutar društva. Kako Marina Gržinić zaključuje: "Rod nije nešto što nastaje kao rezultat *krivog* ponašanja pojedinca ili zajedničkih želja; rod je kritička kategorija, test s lakmus-papirom kapitalnog izvlaštenja i nametnute

More than forty years of reflecting on and discussing the boundaries and restrictions of sexual identity, standardizations and transgressions of physical appearance and mentally preconfigured constructions of social behavior have given rise to a plethora of artistic outputs on the theme of gender relations and its everyday perception. How do bodies and subjects perform in public and how does sexuality transcend into physical appearance and social performance? As in the USA, both in Western and Eastern Europe, a cultural revolution has taken place since the sixties and seventies that has fundamentally changed gender relations. In particular, visual and performative artists have tried to cut into the dominant, conservative, and restrictive reality but also to carve out their own artistic realities on specific issues. What initially began as a female concern – women's under- and misrepresentation within society and the need to break down a male-dominated system of thought and action – has increasingly seen a growth of male interest. After initially having attracted the attention of the *gay* scene, gender issues later went mainstream due to a heightened awareness of visuality and media representation.

One of the dominant issues of many artists who deal with gender relations are references to the historically important

decade of the 1960s and its relevance for present artistic strategies. Examples of this tendency of re-appropriation would be Marina Abramović's re-enactments of 1960s' performances at the Guggenheim Museum in 2005, the works of the VALIE EXPORT Society in Estonia, or numerous other re-enactments like Aneta Grzeszykowska's *Untitled Film Stills*, in which the artist meticulously re-stages Cindy Sherman's *Untitled Film Stills* of the 1970s. Yet, there are not only artists who re-appropriate history, many curators also get back in time and try to discover what has been kept hidden from the canon of art history for years but strongly needs a reappraisal in the wake of shifting political geometries. Although many of the contemporary approaches to the issues of gender that reflect on given societal processes and their models of inclusion and exclusion work in similar ways to what used to be the case in the 1960s and 1970s, the difference is that what once used to be a restricted society dominated by different political systems has now been replaced by the rule of capital, which places new restrictions upon the individual's performance within society. As Marina Gržinić argues: "Gender is not something that results from the misbehavior of individuals or collective desires; gender is the critical category, the litmus test of capital expropriations and imposed hierarchy, as well as of various types of

hijerarhije, jednako kao i različitih oblika diskriminacije koji se njeguju i ponavljaju kroz povijest. Kapitalističko oslobađanje tržišta označava samo individualnu seksualnu slobodu pojedinca, povezanu s pretpostavkom da se ona ne dotiče društvenog antagonizma kojega predstavljaju klasa, rasna i spolna diskriminacija, ekonomsko izvlaštenje, ropstvo, itd. Na ovaj način rod se ne shvaća kao razorna kategorija nego kao ekvivalent ekonomske politike kapitalističkog tržišta koje funkcionira putem stalne individualizacije želje, boli i jada." Sloboda koju kapital stvara, s jedne strane, "one druge" smješta u stanje potpune havarije zbog ekonomske isključenosti iz vladajućeg tržišta koje je zamijenilo konzervativne političke klime ranijih vremena.

S obzirom na različite konstrukcije roda, postoje različiti načini viđenja kako pojedinci i njihova tijela djeluju u društvu. U ovom su smislu umjetnički razvoj zapadne i istočne Europe bili vrlo slični tijekom proteklih pedeset godina, i to ne uzimajući u obzir njihove političke kontekste. Neprijateljski odnos prema društvu može se osjetiti u mnogim umjetničkim djelima zapadnoeuropske i nekada istočnoeuropske polutke, ali ipak trenutak radikalnosti nastaje u trenutku kada umjetnici svoje djelovanje iznesu u javni prostor. S obzirom na činjenicu da je u mnogim sovjetskim državama javni prostor bio strogo kontroliran i reguliran, spremnost

umjetnika da uđu u njega još je radikalnije vidljiva u istočnoj Europi nego, na primjer, u američkom kontekstu, gdje je život postao liberalniji još u 1960-ima. U globalu, razvoj rodnih performansa imao je slične početke u mnogim zemljama, iako je postojalo nekoliko faza usvajanja roda od početka samog koncepta. U svojoj posljednjoj publikaciji, *Re-Politicizing Art, Theory, Representation and New Media Technology*, Marina Gržinić analizira taj fenomen, posebno u odnosu na istočnu Europu, iako se njezina analiza može primijeniti i na opću povijest umjetnosti. Publikacija Gržinićeve svjedoči o tri stadija razvoja roda u nekadašnjoj Jugoslaviji. Kasne 1960-te i 1970-te doživjele su prvenstveno dramatizaciju ženskosti unutar rastućeg feminističkog okružja u Beogradu i Zagrebu, koja je zatim postala dio *queer*-konteksta u Ljubljani 1980-ih. Na kraju, od 1990-ih, uloge muškosti i ženskosti postale su, unutar obje matrice – i heteroseksualne i homoseksualne – predmet propitivanja. Oko mitske, 1968. godine, sa svojim radikalnim studentskim protestima u zemljama poput Francuske i idejama seksualne revolucije i u Europi i u SAD-u, vizualni je svijet počeo obuhvaćati sve veći raspon prikaza koji uključuju tjelesne konstelacije i *cross-gender*-odnose, pružajući uvid u privatne sfere i pitanja tjelesnosti koja je društvo dotad čuvalo skrivenima. Kako se radovi u kojima tijelo ima vrlo važnu ulogu u izravnom formuliranju preokupacija

discrimination that are historically nurtured and repeated. The capitalist liberalization of markets means only individual sexual freedom, connected with the presupposition that the social antagonism represented by class, racial and sexual discriminations, economic expropriations, enslavements, etc. not be tackled. In this way, gender is not viewed as a disruptive category but as an equivalent of the policy of capitalist market economics that functions via the constant individualization of desire, pain, and misery." The freedom capital creates on the one side, places others into dire straits due to an economic exclusion from the dominant market, which replaced the conservative political climates of the old days. Regarding various constructions of gender, there are numerous ways to look at how individuals and their bodies perform within society. In this respect, the artistic developments in Western and Eastern Europe over the last 50 years have often been quite similar, disregarding their respective political context. The antagonistic nature to society can be traced in many artworks of the Western and formerly Eastern European hemisphere, yet the point of radicalism starts in the moment when artists carry out their performances in public space. Given the fact that in many Communist countries public space was strictly controlled and regulated, the readiness of artists to enter that space can be seen even more radical in Eastern Europe than, for

instance, in an American context, where life started to get more liberal already in the 1960s. In general, the development of gender performance saw similar starting points in many countries, yet there have been several stages of gender appropriations since the concept's beginnings. In her latest publication, *Re-Politicizing Art, Theory, Representation and New Media Technology*, Marina Gržinić analyzes this phenomenon especially with regard to Eastern Europe, yet her analysis can also be applied to general art history. Gržinić's publication testifies to three stages of gender development in former Yugoslavia. The late 1960s and 1970s primarily saw a dramatization of femininity within a growing feminist environment in Belgrade and Zagreb, which was taken over into a queer context in the 1980s in Ljubljana. Lastly, since the 1990s, the roles of masculinity and femininity within both hetero- and homosexual matrixes have increasingly become subject to questioning. Around the mythical year of 1968, with its radical student protests in countries like France and the sexually revolutionary ideas in both Europe and the USA, the visual world had begun to include a growing variety of images involving bodily constellations and cross-gender relations, providing insight into private realms and bodily matters that society had kept hidden up to then. How can works, in which the body plays an important role

povezanih s drugim, zadržanim radovima, odnose na različite fenomene i teme koje okružuju rodne stilove života u današnjem društvu?

S obzirom na društveno pozicioniranje tijela 1960-ih, situacija u konzervativnoj, postratnoj klimi centralne Europe nije se puno razlikovala od one susjednih komunističkih zemalja, izazivajući slične reakcije, posebice prema negaciji ženske uloge u društvu. Stoga je formiranje supkulturnih pokreta odigralo važnu ulogu u prenošenju onoga čime je umjetnost bila okupirana. Unutrašnji osjećaji tijela i pojedinca, često u suprotnosti s pravilima svojstvenima društvenoj standardizaciji, stavljeni su u prvi plan vizualne retorike, ali često su bili skriveni od javnosti. U slučaju istočne Europe, ovakva umjetnička djelovanja nisu bila dostojno revalorizirana sve do 1990-ih, ali su sada ponovno kanonizirana izložbama poput *Documente 12* koja je, unatoč žestokim kritikama, uspjela ponovno otkriti historijski važna djela proizašla iz nekoliko generacija i s nekoliko kontinenata. Na razini rodni studija postoje četiri umjetnika koja su se dotakla problema iz različitih perspektiva, a cijene čijih su radova enormno porasle tijekom posljednjih godina, povezujući problem roda s problemom uspješnog tržišnog djelovanja: Jiří Kovanda, Sanja Iveković, Mária Bartusová i Běla Kolářová.

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in directly formulating individual concerns linked with other, more intricate works, relate to various phenomena and topics surrounding gendered lifestyles in present-day society? Regarding the public positioning of the body in the 1960s, the situation in the conservative, post-war climate in Central Europe has not been much different from that of the neighboring Communist countries, triggering similar reactions, especially towards the negation of women's role in society. Hence, the formation of subculture movements has been an important tool in communicating artistic concerns. The body's and the individual's inner feelings, which often went against the rules inherent to social standardization, were put at the forefront of visual rhetoric but often hidden from the public. In the case of Eastern Europe, these artistic doings were not reevaluated properly until the 1990s, but have now become re-canonized through exhibitions such as Documenta 12, which, despite the heavy criticism, managed to re-discover important historical works from several generations and continents. On the level of gender strategies, there have been four artists who tackle the issue from different perspectives, and whose prices have risen enormously over the last years, tying the issue of gender to the issue of a successful market performance: Jiří Kovanda, Sanja Iveković, Mária Bartusová and Běla Kolářová.

Jedna od ključnih figura češkog performansa 1970-ih, čiji je rad nedavno bio reevaluiran i međunarodno revidiran, jest Jiří Kovanda. Kovanda pripada središnjoj generaciji umjetnika češkog akcionističkog pokreta, ali se od pripadnika starijih generacija povezanih s Fluxusom, poput one Milana Knižaka, razlikuje po tome što su njegove akcije bile vrlo suptilne i skoro nevidljive. U 1970-ima, u vrijeme takozvane normalizacije, kada su ekstremistička komunistička pravila naslijedila snove o oslobođenju koje je donijelo Praško proljeće 1968., Kovanda je želio istaknuti sterilnost i neprijateljstvo prema komunikaciji i osobnoj interakciji u javnom prostoru, gdje je sve bilo kontrolirano i regulirano, i gdje su postojale samo rutina i svakodnevne radnje. Praškim proljetnim pokretom snovi šezdesetih o oslobođenju izvrnuti su naglavce, ali je Kovanda, svojom dugačkom kosom i opuštenim jeans-hlačama, u kojima se, androgino izgleda, pojavljivao u javnosti, sačuvao njihov duh. U razdoblju od 1976. do 1978. godine Kovanda je u Pragu izveo 14 akcija koje su bile fotografski dokumentirane i zabilježene pisaćim strojem. Te akcije odnosile su se na nemogućnost i nepostojanje komunikacije i međusobne percepcije među strancima u javnosti, i svjedočile su o potrebi kršenja pravila koja su javni život učinila dosadnim i sivim. Mršav i sramežljiv, androgino izgleda, Kovanda

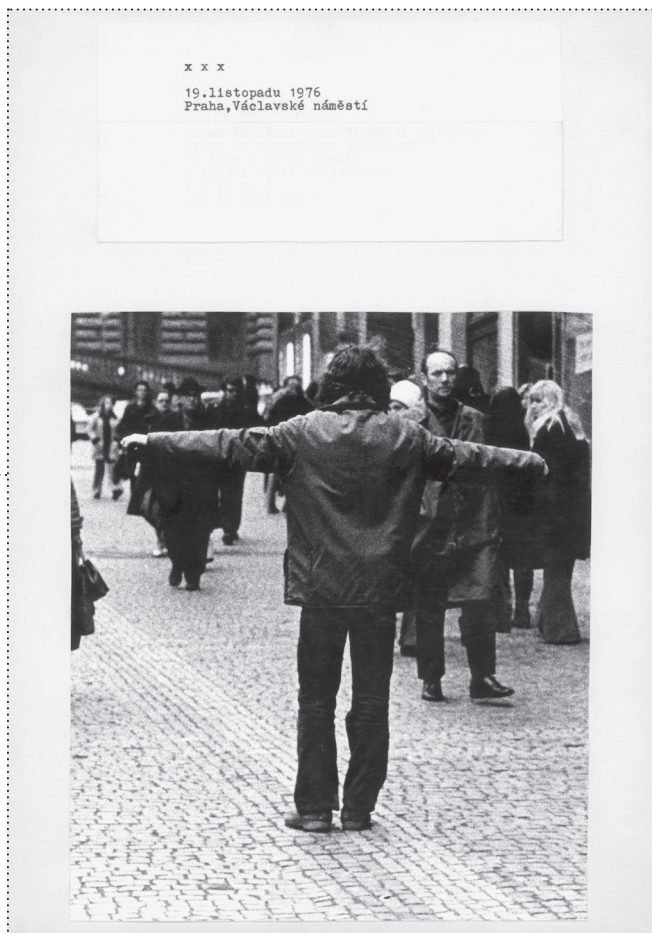
One of the key figures of Czech performance art of the 1970s, whose work has recently been reevaluated and internationally revised is that of Jiří Kovanda. Kovanda belongs to the middle generation of artists from the Czech actionist movement but differs from the older generation of Fluxus-related figures, like Milan Knižak, in that his actions were very subtle and almost non-visible. In the 1970s, the time of the so-called normalization, when hard-core Communist rules succeeded the dreams of liberation which the Prague spring movement was about to bring in 1968, Kovanda wanted to point out to the sterility and hostility towards communication and personal interaction in public space, where everything was controlled and regulated, and where only routine, everyday actions were taking place. Through the Prague spring movement, the dreams of the sixties' liberation movement were turned upside down, yet Kovanda retained the spirit with his long hair and loose jeans, in which he androgynously walked around in public. During the period between 1976 and 1978, Kovanda carried out 14 actions in the city of Prague, which were documented with photography and annotated with typescript text on paper. These actions referred to the impossibility and non-existence of communication and mutual perception between strangers in public and purported the necessity to break

je uspostavio kontakt s prolaznicima lagano ih dotičući u prolazu, gledajući ih u oči, ili kroz izvođenje gesta neobičnih za javni prostor. Za Kovandu je bilo bitno da ljude učini svjesnima njihove fizičke postojanosti u javnosti i potrebe da ustraju na svojim odnosima kroz javne interakcije. Ipak, Kovandini nenametljivi performansi bili su tako suptilni da ih javnost uglavnom nije doživjela kao nekakve prekide svakodnevnice ili pak umjetničke intervencije, jer su to i bile geste koje su sačinjavale dio svakodnevnog života, iako

rijetke u okruženju koje nije ostavljalo prostora ni za kakvo kreativno djelovanje ili čak radost. To također treba zahvaliti i strogim mehanizmima kontrole javnog života i prijetećim progonima nekonformističkih političkih akcija. Iako Kovanda ne smatra da su njegove akcije političke, one su bile nužne u svijetu koji je trebao političku raznolikost, rodne stilove života i slobodu misli.

Najdirektniji i najradikalniji pristup rodnim odnosima u javnosti izvela je Sanja Iveković u Zagrebu, godinu dana

JIŘÍ KOVANDA / 19. LISTOPAD 1976 / PRAHA, VÁCLAVSKÉ NÁMĚSTÍ



JIŘÍ KOVANDA / NOVEMBER 19, 1976 / WENCESLAS SQUARE, PRAGUE

up the rules that made life in public dull and grey. The slim and shy, androgynous-looking Kovanda established contact with passers-by which he slightly touched upon walking by, looking into their eyes, or through making unusual gestures in public space. For Kovanda, it was important to make people aware of their physical existence in public and of the necessity to exert their relations through public interactions. However, Kovanda's unobtrusive performances were so subtle that the general public didn't perceive them as

interruptions or even artistic interventions into the everyday because they were gestures that were part of everyday life yet scarce in an environment that did not leave room for any creative activities or even joy. This was also due to the strict controlling mechanisms of public life and the looming persecution of non-conforming political actions. Although Kovanda does not consider his actions political, they were necessary steps in a world that needed political diversity, gendered lifestyles and freedom of thought.

JIŘÍ KOVANDA / NA POKRETNIM STEPENICAMA, OKREČUČI SE, GLEDAM U OČI ČOVJEKA KOJI STOJI IZA MENE.

JIŘÍ KOVANDA / ON AN ESCALATOR, TURNING AROUND, I LOOK INTO THE EYES OF THE PERSON STANDING BEHIND ME. PRAHA, VÁCLAVSKÉ NÁMĚSTÍ / PRAGUE, WENCESLAS SQUARE (3. 9. 1977.)

WALTER
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x x x

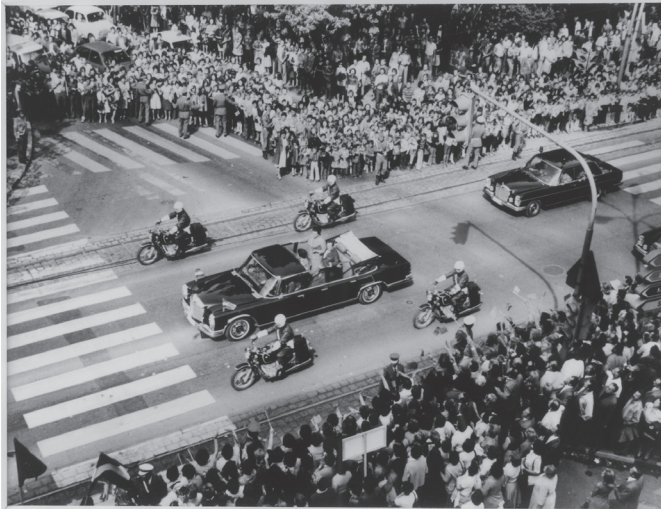
3.září 1977
Praha, Václavské náměstí

Na eskalátoru...otočen hledím do očí člověku,
který stojí za mnou...



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nakon Kovandina performansa. Njen rad "Trokut" iz 1979. može se smatrati jednim od najvažnijih performansa u povijesti jer anticipira temu o kojoj se mnogo raspravljalo, onu o odnosu između privatnog i javnog 1980-ih i 1990-ih, s obzirom na probleme tijela kao reprezentativnog označitelja. Činjenica da je Iveković sjedila na svojoj terasi, koja je dio njezina privatnog prostora, različito je interpretirana od javnih autoriteta, koji su njezino djelovanje smatrali neumjesnim u trenutku koji je prethodio posjeti predsjednika Tita. Tu je bilo samo pitanje vremena kada će reagirati autoriteti, koji su i onda samo naredili uklanjanje predmeta i ljudi s terase.

U nekadašnjoj Čehoslovačkoj situacija bi vjerojatno bila mnogo gora nego u Titovoj Socijalističkoj Jugoslaviji. Unatoč radikalnosti Ivekovićkina umjetničkog izričaja da u Gržinićkinom smislu "dramatizira ženskost", nikakve daljnje mjere nisu poduzete. Situacija je mogla biti nešto drukčija desetljeće ranije, kada je VALIE EXPORT izvela svoje, povijesnoumjetnički veoma bitne, akcije u Beču. Strogo konzervativna politička klima u Austriji kasnih 1960-ih učinila je da sud proglašuje EXPORTINE akcije pornografskima, što je dovelo do toga da joj oduzmu čak i pravo brige o kćeri. Sankcije poput ovih bile su uobičajene u kasnim 1960-ima, što je i razlog tome da su mnogi sudionici "Hörsaalaktion"-akcije iz 1968. na bečkoj Umjetničkoj

TROKUT (1979)

AKCIJA SE DOGAĐA NA DAN POSJETE PREDSEDNIKA TITA ZAGREBU I RAZVIJA KAO INTERKOMUNIKACIJA IZMEĐU TRI OSOBE:
 1. OSOBE NA KROVU VISOKE ZGRADE PREKO PUTA MOG STANA
 2. MENE, NA MOM BALKONU
 3. POLICAJCA NA ULICI ISPRED MOJE KUĆE
 S OBZIROM NA BETONSKU OGRADU BALKONA, JEDINO OSOBA NA KROVU ME MOŽE UJISTINU VIDJETI I PRATITI AKCIJU. MOJA JA PRETPOSTAVKA DA OVA OSOBA IMA DVOGLED I VOKI-TOKI.
 PRIMJEĆUJEM DA POLICAJAC NA ULICI TAKODER IMA VOKI-TOKI. AKCIJA ZAPOČINJE NAKON ŠTO IZAEĐEM NA BALKON I SJED-NEM NA STOLICU. PIJUCAKAM WHISKY, ČITAM KNJIGU, SIMULIRAJUĆI GESTE MASTURBACIJE. NAKON ODREĐENOG VREMENA POLICAJAC ZVONI NA MOJA VRATA I NAREĐUJE DA SE SVE OSOBE I OBJEKTI UKLONE S BALKONA.

PERFORMANS, 18 MIN
 SAVSKA 1, ZAGREB, 10. SVIBNJA, 1079.
 FOTO INSTALACIJA

TRIANGLE (1979)

'THE ACTION TAKES PLACE ON THE DAY OF PRESIDENT TITO'S VISIT TO THE CITY AND DEVELOPS AS AN INTERCOMMUNICATION BETWEEN THREE PERSON:
 1. A PERSON ON THE ROOF OF A TALL BUILDING ACROSS THE STREET FROM MY APARTMENT
 2. MYSELF, ON THE BALCONY
 3. A POLICEMAN ON THE STREET IN FRONT OF THE HOUSE
 DUE TO THE CEMENT CONSTRUCTION OF THE BALCONY, ONLY THE PERSON ON THE ROOF CAN ACTUALLY SEE ME AND FOLLOW THE ACTION. MY ASSUMPTION IS THAT THIS PERSON HAS BINOCULARS AND A WALKIE-TALKIE.
 I NOTICE THAT THE POLICEMAN IN THE STREET ALSO HAS A WALKIE-TALKIE. THE ACTION BEGINS WHEN I WALK OUT ONTO THE BALCONY AND SIT ON A CHAIR. I SIP WHISKY, READ A BOOK, AND MAKE GESTURES AS IF MASTURBATION. AFTER A PERIOD OF TIME THE POLICEMAN RINGS MY DOORBELL AND ORDERS THAT THE PERSONS AND OBJECTS ARE TO BE REMOVED FROM THE BALCONY.'

PERFORMANCE, 18 MIN.
 SAVSKA 1, ZAGREB, 10 MAY 1979.
 PHOTO INSTALLATION

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The most direct and radical approach to gender relations in public was carried out in Zagreb by Sanja Iveković, one year after Kovanda's performances. Her work "Triangle" of 1979 might be seen as one of the most important performances in history because it anticipates the much discussed relation between the private and the public of the 1980s and 1990s with regard to issues of the body as a representational marker. The fact that Iveković was sitting on her balcony as part of her private sphere, was interpreted differently by the public authorities, which considered Iveković's doings unapt in the wake of President Tito's visit. Here, it was a question of time

until the authorities would react, which then only ordered that objects and people be removed from the balcony. In former Czechoslovakia, the situation would probably have been more severe than in Tito's Socialist Yugoslavia. Despite the radicalism of Iveković's artistic statement to "dramatize femininity" in Gržinić's sense, no further measures were taken. The situation might have been somewhat different a decade earlier, when VALIE EXPORT carried out her art-historically crucial actions in Vienna. The strictly conservative political climate in Austria in the late 1960s made the court rule that EXPORT's actions were deemed pornographic, which led

akademiji potražili utočište u Zapadnom Berlinu. Uz Kovandu i Ivekovićevu, koji su svoje preokupacije artikulirali u javnom prostoru, Mária Bartuszoová i Běla Kolářová pripadaju generaciji umjetnica koje su radile većinom u privatnim sferama i svoju su kreativnu energiju usmjerile na određeni medij. Već od 1963. ulijevanje gipsa u gumene materijale postalo je tipičan postupak za Bartuszoovu. Sve do svoje smrti 1996. u slovačkom gradu Košice, Bartuszoová se intenzivno bavila osnovnim oblicima i biomorfnim formama, razvijajući mikrostrukture i makrostrukture snažnih unutarnjih tenzija. Njezine su skulpture ponekad zadobivale oblik falusnog geštalta, a ipak ih je čista bjelina uvijek održavala u sferi umjetničkog prostora, kojim su običavala biti njezina kuća i studio u brdima Košica. Zahvaljujući vizualnoj sličnosti i

usporedbama s radom Louise Bourgeois, njezini su radovi tijekom otvaranja *Documente 12* odmah postali traženi od međunarodnih kolekcionara, te su dosegli vrtoglave cijene na Art Baselu 2008.

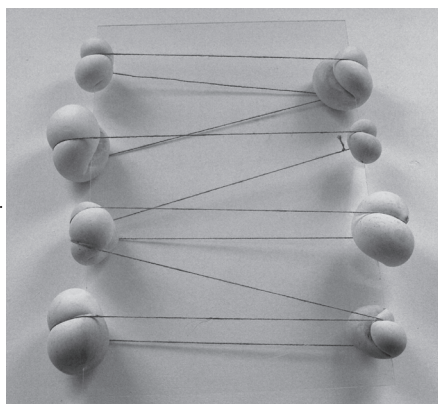
Slično tome, Běla Kolářová pripada generaciji koja je revolucionirala češku umjetnost tijekom 1960-ih. Iako je Kolářová obučena u mediju fotografije, došla je do zaključka da nije moguće fotografirati svijet kakav jest i stoga je razvila svoju vlastitu metodu: umjetni negativ. Pritiskala bi male objekte na slojeve parafina, male komade celofana, ili bi koristila male fragmente prirodnih i umjetnih materijala. Umjesto biranja svijeta koji je moguće fotografirati kao reprezentaciju vanjske pojavnosti, ona je odabrala svijet onakav kakvim ga je jedino moguće prihvatiti, koristeći male objekte koji se mogu pronaći u kućanskim okruženjima, koji

MÁRIA BARTUSZOOVÁ
BESKONAČNO JAJE / GIPS, 1985.



MÁRIA BARTUSZOOVÁ
ENDLESS EGG / PLASTER, 1985

MÁRIA BARTUSZOOVÁ
BEZ NAZIVA / GIPS, 1970.



MÁRIA BARTUSZOOVÁ
UNTITLED / PLASTER, 1970

MÁRIA BARTUSZOOVÁ
BEZ NAZIVA / GIPS, 1983.



MÁRIA BARTUSZOOVÁ
UNTITLED / PLASTER, 1983

WALTER
SEIDL

to the fact that it took away the artist's right to look after her daughter. Sanctions like these were common in the late 1960s, which is why many of the protagonists of the 1968 action "Hörsaalaktion" at the Viennese Art Academy sought refuge in West Berlin.

Besides Kovanda and Iveković, who both articulated their artistic concerns in public space, Mária Bartuszoová and Běla Kolářová belong to the generation of women artists who worked mainly in private realms and dedicated their artistic energy to specific media. As early as 1963, the casting of plaster in rubber materials became Bartuszoová's typical mode of working. Until her death in 1996 in the Slovak town of Košice, Bartuszoová concerned herself intensively with primary shapes and biomorphic forms, developing micro- and macro-structures with powerful inner tension. Her sculptures sometimes obtained phallic gestalt, yet their pure

whiteness always kept them in the realm of the art space, which used to be her house and studio in the hills of Košice: Due to visual similarities and comparisons with the work of Louise Bourgeois, her work immediately got in demand by international collectors during the opening days of *documenta 12* and skyrocketed in price at Art Basel in 2008. Similarly, Běla Kolářová belongs to the generation revolutionizing Czech art during the 1960s. Although Kolářová's training is in photography, she arrived at the conclusion that it is not possible to photograph the world as it is and therefore invented her own method: the artificial negative. She pressed small objects into layers of paraffin on small pieces of cellophane, or she applied small fragments of natural and artificial materials. Instead of choosing the world that is possible to photograph to be represented as an exterior appearance, she chose the world only as it is possible to

MÁRIA BARTUSZOVÁ
BEZ NAZIVA / GIPS, 1987.

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PONOVO
PRISVAJANJE SPOLA
KAO SASTAVNOG
DIJELA SUVREMENE
POVIJESTI
(UMJETNOSTI)

RE-APPROPRIATING
GENDER AS A
CONSTITUENT OF
CONTEMPORARY
(ART) HISTORY

33

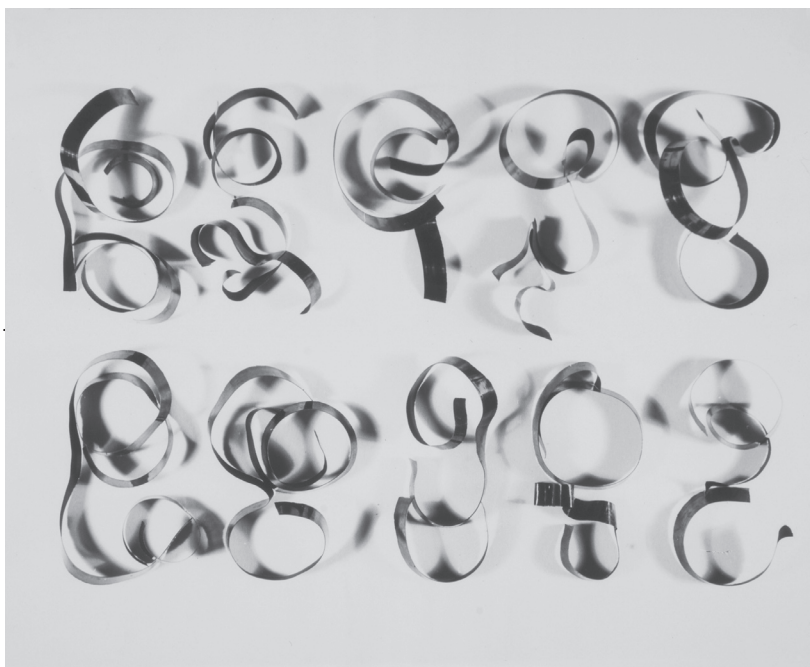
I
MÁRIA BARTUSZOVÁ
UNTITLED / PLASTER, 1987

bi zatim bili premješteni u fotografsku realnost na baritnom papiru.

Glede revalorizacije konceptualnih umjetničkih praksi i njihovih rodno-političkih implikacija, umjetnici, kustosi i povjesničari umjetnosti iz istočne, jednako kao i iz zapadne Europe, bili su uključeni u bazična istraživanja kojima bi pojačali međusobne odnose koji su ionako uvijek postojali, ali su ih međunarodni stručnjaci odbacivali. Nakon početne točke re-kanoniziranja tih umjetničkih praksi, nije trebalo mnogo da galerije i kolekcionari također započnu lov na nove granice umjetničke produkcije. Pitanje koje ostaje jest da li rasprodaja umjetničkih radova regije može biti

brža od njihova uspinjanja u sferu stručnosti? Potreba za dokumentiranjem onoga što se događalo u cijeloj Europi otvara nove mogućnosti za svjetske izložbe i nastojanja kojima upravlja tržište, odlučujući o važnosti rodni odnosa kao političkih i povijesnih kategorija.

BĚLA KOLÁŘOVÁ / VELIKA KOPČA (RASPRŠENA), 1971.
KOPČE NA KARTONU



BĚLA KOLÁŘOVÁ / LARGE FASTENER (SCATTERED), 1971
ASSEMBLAGE OF FASTENERS, CARDBOARD

accept, using small objects that can be found in household environments, which are transferred into a photographic reality on barite paper.

Regarding the revaluation of conceptual art practices and their gender-political implications, artists, curators and art historians from both Eastern and Western Europe have been involved in basic research to intensify the mutual relations that have always existed, but had been neglected by international scholars. After the starting point of re-canonizing these art practices, it didn't take long until galleries and collectors were hunting for new frontiers of

BĚLA KOLÁŘOVÁ / ARIADNINA NIT, 1964.
FOTOGRAFIJA

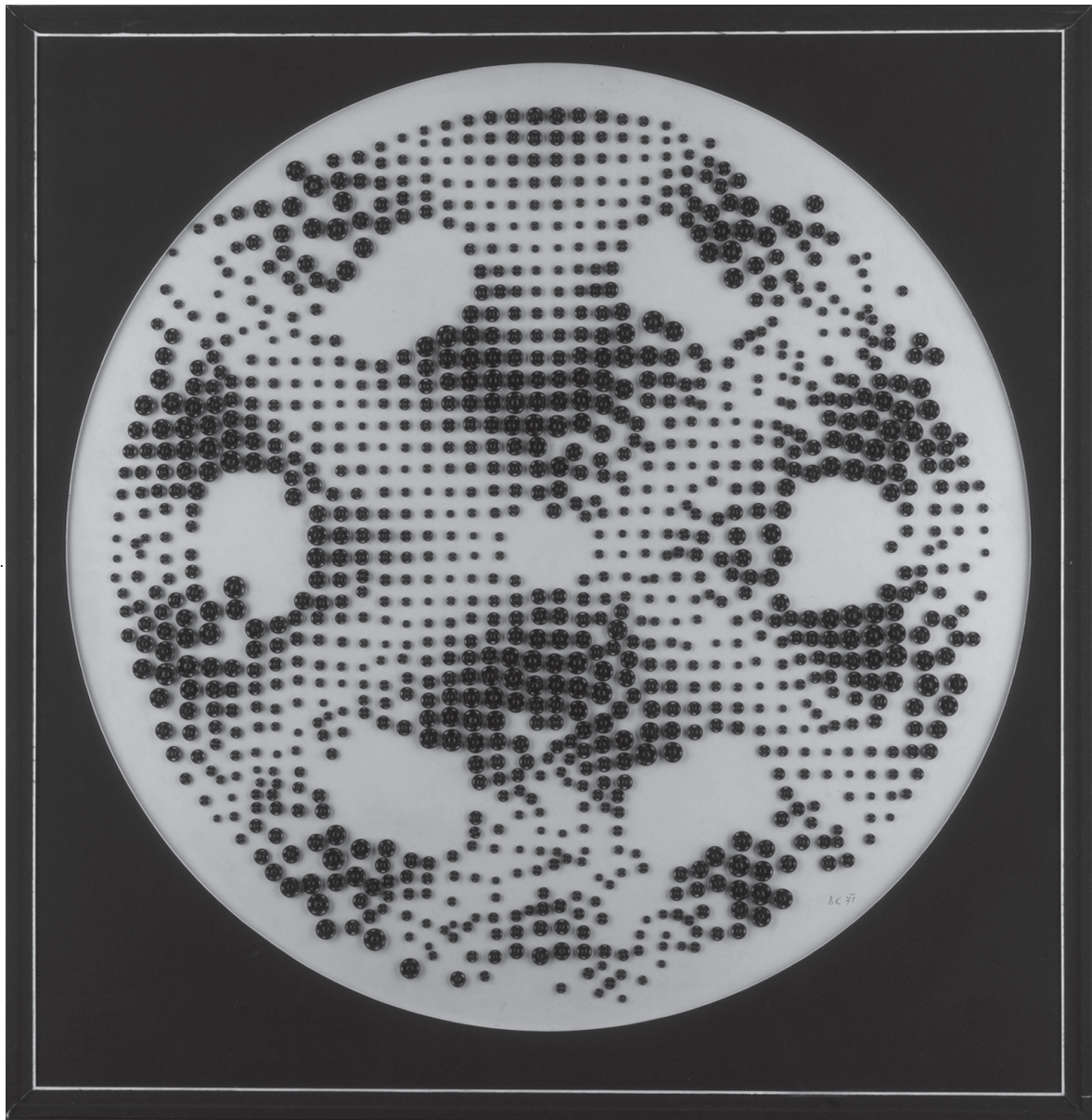


BĚLA KOLÁŘOVÁ / ARIADNE'S THREAD, 1964
PHOTOGRAPH

artistic production as well. What remains to ask is whether a sell-out of the artistic doings of a region can be faster than its ascension into the realm of expertise? Nevertheless, the need to document what has been going on in the whole of Europe opens up new possibilities for global exhibitions and market-driven endeavors deciding on the importance of gender relations as political and historical categories.

BĚLA KOLÁŘOVÁ / ZNAKOVI, 1964.
FOTOGRAFIJA

I



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BĚLA KOLÁŘOVÁ / SIGNS, 1964
PHOTOGRAPH