

# **Država u krevetu / State Abed**

**međunarodna izložba /  
international exhibition**

**I.-21. 2. 2014.**

**Galerija umjetnina Split /  
Gallery of Fine Arts Split**

Ova izložba završni je događaj  
kolegija "Feminizmi i društvene  
promjene u suvremenim  
umjetničkim praksama", održanog  
na Umjetničkoj akademiji Sveučilišta  
u Splitu 2012./2013., kao dio  
projekta PATTERNS Lectures, koji je  
inicirala Zaklada ERSTE, a provedla  
organizacija WUS Austria.

This exhibition is the final event  
of the course "Feminisms and  
social changes in contemporary art  
practices", at the Academy of Fine  
Arts University of Split 2012/2013 as a  
part of PATTERNS Lectures, initiated  
by ERSTE Foundation and  
implemented by WUS Austria.

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**P**ATTERNS je međudržavni program Fondacije ERSTE s ciljem istraživanja i razumijevanja nedavne kulturne povijesti. PATTERNS pokreće, odobrava i podupire suvremene kulturne projekte u različitim oblicima i medijima. Cilj programa PATTERNS jest dokumentirati, analizirati i istražiti različita stajališta i prakse koji se odnose na preobrazbu života i kulture u srednjoj i jugoistočnoj Europi, uzimajući u obzir pluralnosti regije. Ova se inicijativa usredotočava na 1960-e i 1970-e godine, kao i na "tranzicijsko" razdoblje pa sve do danas. PATTERNS je u središtu proučavanja i financiranja Fondacije ERSTE posljednjih nekoliko godina te smo u sklopu toga pokrenuli sljedeće: kao dodatak postojećim projektima programa PATTERNS, Fondacija ERSTE objavila je poziv na natječaj krajem 2007. Poziv se odnosio na projekte u srednjoj i jugoistočnoj Europi koji su u skladu s područjima zanimanja programa PATTERNS. PATTERNS predavanja program je podrške razvoju novih sveučilišnih kolegija u srednjoj i jugoistočnoj Europi. Pokrenula ga je Fondacija ERSTE te ga primjenjuje World University Service (WUS) iz Austrije.

Glavni je cilj programa pokrenuti nove sveučilišne kolegije u polju povijesti umjetnosti, kulturne teorije i kulturnih studija kojima će svrha biti istražiti i razumjeti nedavnu kulturnu povijest srednje, istočne i jugoistočne Europe. Nadalje, program podupire međudržavnu akademsku razmjenu omogućujući međudržavne posjete predavača i gostujuća predavanja.

Ta su predavanja dio istraživačke inicijative programa PATTERNS i kulturnog djelovanja Fondacije ERSTE posljednjih godina. Cilj programa PATTERNS jest dokumentirati, analizirati i istražiti različita stajališta i prakse koja se odnose na preobrazbu života i kulture u srednjoj i jugoistočnoj Europi, uzimajući u obzir pluralnosti regije.

PATTERNS predavanja podupiru kolegije koji analiziraju razdoblje od 1960-ih do danas, koji se bave kulturnim fenomenima uključujući i stajališta popularne i marginalne kulture te kontrakulture, koji istražuju interdisciplinarnu i kroskulturnu povijest srednje i jugoistočne Europe te uključuju kritičku metodologiju i inovativne i interaktivne nastavničke prakse.

[www.patternslectures.org](http://www.patternslectures.org)

**P**ATTERNS is a transnational programme of ERSTE Foundation that aims to research and understand recent cultural history. PATTERNS initiates, commissions and supports contemporary culture projects in a variety of formats and media. PATTERNS aims to document, analyse and investigate different aspects of and practices related to the transformation of life and culture in Central and South Eastern Europe, while accounting for the pluralities that characterise the region. The initiative focuses on the 1960s and 1970s, as well as on the "transition" period leading up to the present. PATTERNS has been the main focus of research and funding in ERSTE Foundations' cultural work over the last few years and within this framework we initiated: As an addition to projects already underway within the framework of PATTERNS, ERSTE Foundation launched a call for proposals in late 2007. The call addressed projects in Central and South Eastern Europe that share PATTERNS' areas of interest. PATTERNS Lectures is a programme to support the development of new university courses in Central and South Eastern Europe. PATTERNS Lectures was initiated by ERSTE Foundation and is being implemented by World University Service (WUS) Austria.

The main objective of the programme is to develop new university courses in the fields of art history, cultural theory and cultural studies that aim to research and understand recent cultural history in Central, Eastern and South Eastern Europe. Furthermore, it encourages international academic exchange by enabling lecturers to go on international study visits and conduct guest lectures.

The lectures are part of the PATTERNS research initiative and ERSTE Foundations' cultural work in recent years. PATTERNS aims to document, analyse and investigate different aspects of and practices related to the transformation of life and culture in Central and South Eastern Europe, while accounting for the pluralities that characterise the region.

PATTERNS Lectures supports courses that analyse the period from the 1960s to the present day, deal with cultural phenomena including aspects of pop and marginal culture and counterculture, examine interdisciplinary and cross-cultural history in Central and South Eastern Europe, and involve critical methodology and innovative and interactive teaching practices.

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# K

olegij "Feminizmi i društvene promjene u suvremenim umjetničkim praksama" koji je vodila Natasha Kadin imao je za cilj predstaviti i ocrtati fenomene feminizama i suvremene feminističke umjetnosti JI Europe za vrijeme društvenih i političkih promjena posljednjih četiriju desetljeća, od socijalnog realizma i pionirske umjetnosti novih medija 1970-ih, kroz godine jugoslavenskih ratova i vrijeme tranzicije, sve do današnjeg neoliberalnog kapitalističkog društva. U središtu ovog kolegija nalazila se veza i sjecište umjetnosti i društvenih promjena posljednjih 40 godina, a poseban je naglasak stavljen na feminističku umjetnost i umjetnice iz JI Europe u kontekstu globalne umjetnosti.

Unatoč nedavnim značajnim istraživačkim izložbama poput "Gender Check" 2010. (MUMOK, Beč i Narodna galerija umjetnosti Zacheta, Varšava) i rastućem broju kolegija koji se bave rodnom problematikom na sveučilištima JI Europe, uloga feminizma i feminističke umjetnosti u suvremenoj umjetnosti i društvu još uvijek nije dovoljno istražena. Potrebna je teoretičacija kojom se može zahvatiti postsocijalistički kontekst i sve njegove kompleksnosti koje se odnose na apropijaciju feminističkog diskursa koju je provodila komunistička ideologija te njezin razvoj i današnje brojne verzije. Predavanja su polazila i od teoretskog i od povjesnog diskursa, ali usredotočavala su se na suvremenu umjetničku produkciju i suvremene umjetnice.

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Teme:

- Uvod u estetiku feminizma (definiranje skupa perspektiva koje postavljaju pitanja o filozofskim teorijama i njihovim pretpostavkama u vezi s umjetnošću i estetskim kategorijama. Feminističke estetske perspektive uskladene su s kulturnim utjecajima koji upotrebljavaju moć nad subjektivnošću: način na koji umjetnost odražava i ovjekovječuje društveno oblikovanje roda, spolnosti i identiteta.)
- Umjetnost i umjetnici: povijesna pozadina (feminističke estetske perspektive pojavile su se prvi put 1970-ih kombiniranjem političkog aktivizma u svijetu suvremene umjetnosti i kritika povijesnih tradicija filozofije i umjetnosti. Ovakve debate često započinju procjenom baštine zapadne filozofije, stoga se značaj mnogih suvremenih umjetničkih pokreta, uključujući feminističko i postfeminističko djelovanje, dramatizira i razjašnjava razumijevanjem tradicionalnih vrijednosti i teorija na koje se oni odnose i koje propitkuju.)
- JI Europa kao teritorijalni i sociopolitički okvir
- Feministička praksa i koncept umjetnosti
- Feminističke kustoske prakse, s posebnim naglaskom na kustosice JI Europe

Nakon određivanja teoretskih korijena i povjesnog pregleda feminističke umjetnosti, usredotočile smo se na umjetnička djela značajnih feminističkih umjetnica JI Europe. Predavanja su obogatile i nadopunile umjetnice / gostujuće predavačice koje su govorile o svojim radovima i analizirale ih u širem kontekstu:

- umjetnice Sanja Ivezović i Tanja Ostojić
- kustosica Kathy Rae Huffman
- sociologinja Valerija Barada

# 7

**C**ourse "Feminisms and social changes in contemporary art practices", held by Natasha Kadin aimed at introducing and mapping the phenomena of feminisms and contemporary feminist art in SE Europe during social and political changes over the last four decades, from the social realisms and pioneer new media art in the 1970s, throughout the years of Yugoslav wars and time of transition, up to today's neoliberal capitalistic society. The core of this course was the connection and intersection of art and social change during the last 40 years, with the special emphasis on feminist art and artists from SE Europe in global art environment.

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Despite recent major research exhibitions such as "Gender Check" 2010 (MUMOK, Vienna and Zacheta National Gallery of Art, Warsaw) and a growing number of gender related courses in universities in SE Europe, the role of feminism and feminist art in contemporary art and society is still not investigated enough. What is needed is a theorization that can capture the post-Socialist environment and its complexities related to appropriation of the feminist discourse by the Communist ideology and its evolutions and various versions today. The lectures were rooted both in theoretical and historical discourses, but were focused on contemporary art production and artists.

## Themes:

- Introduction to feminist aesthetics (identifying a set of perspectives questioning philosophical theories and their assumptions regarding art and aesthetic categories. Feminist perspectives in aesthetics are attuned to the cultural influences that exert power over subjectivity: the way that art both reflects and perpetuates the social formation of gender, sexuality, and identity).
- Art and artists: historical background (Feminist perspectives in aesthetics first arose in the 1970s from a combination of political activism in the contemporary art world and critiques of the historical traditions of philosophy and of the arts. These debates often begin with an assessment of the western philosophical legacy, therefore, the significance of many contemporary art movements, including feminist and postfeminist work, is dramatized and clarified by understanding the traditional values and theories that they address and challenge).
- SEE as a territorial and socio-political framework
- Feminist practice and the concept of art
- Feminist curatorial practices, with the special focus on curators from the SEE

After determining the theoretical roots and historical overview of the feminist art, we focused on art works of prominent feminist artists from SE Europe. The lectures were enriched and supplemented with artist / guest lecturers who discussed their own work in a broader context:

- artists Sanja Ivezović and Tanja Ostojić
- curator Kathy Rae Huffman
- sociologist Valerija Barada

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Tanja Ostojić  
predavanje / lecture  
5. 12. 2012.





Sanja Iveković  
predavanje / lecture  
7. 2. 2013.

Sweet Violence, video, 1974

# Uvodnik / Preface

Natasha Kadin

Personal Cuts, video, 1982

Sanja Ivezović  
predavanje / lecture  
7. 2. 2013.

NE NIGHT STAND S DRŽAVOM

O

Ideja o projektu čiji je rezultat ova izložba i manifestacija rodila se još 2007. godine, kada sam prvi put osjetila penetraciju državnog aparata u moj intimni prostor u jednoj jako osobnoj priči nasilja u partnerskom odnosu. Ostala sam šokirana koliko je srušiva, hladna i nepravedna bila "standardna procedura" državnog aparata prema meni, "oštećenoj", kako su me službeno nazivali, samoj, ženi.

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Tada se u meni rodio ponos, prkos i velika želja da od ove traumatične epizode u mom životu, koju su "oni" učinili još neugodnijom, napravim nešto kreativno te time pomognem sebi i na neki način "preokrenem" priču, a najviše želja da izađu na vidjelo svi nepravedni procesi kojima nas društvo, država i sistem tretiraju svakodnevno, a posebno kada imamo stav koji je drugačiji od uvriježenog po pitanjima najintimnijih životnih odluka, kao što su partnerstvo, brak, potomstvo itd.

Tada sam ozbiljnije počela proučavati feministike, i posebno medijsku prezentaciju žene i općenito tretiranje ženskih identiteta u suvremenoj umjetnosti i društvu. To je dovelo do toga da sam za doktorski rad izabrala temu "Ženski identiteti u djelima hrvatskih suvremenih umjetnika. Studija slučaja: Sanja Ivezović", te sam kolegij "Feminizmi i društvene promjene u suvremenim umjetničkim praksama" prijavila na međunarodni natječaj za nove kolegije na sveučilištima PATTERNS LECTURES, i dobila donaciju, koja mi je pomogla da, uz pomoć vodstva Umjetničke akademije, kolegij implementiram u Splitu.

Tada sam upoznala istomišljenice zainteresirane za ovu tematiku, danas suradnice i prijateljice: Eni Buljubašić, Ivanu Čagalj, Lovorku Kalebić, Ivanu Kevo, Gloriju Lizde, Jelenu Novaković, Miu Raos, Neli Ružić, Maju Stojić, i još nekoliko hrabrih žena i jednog muškarca, koji su se odlučili zajedno sa mnom upustiti u proučavanje feministike u suvremenoj umjetnosti. Tijekom kolegija, koji se održavao u akademskoj godini 2012./2013. ugostili smo i dvije velike feminističke umjetnice na javnim predavanjima, Tanju Ostojić i Sanju Ivezović; sociologinju dr.sc. Valeriju Baradu, koja nam je približila povijest i teoriju feministike, a kasnije nam se i pridružila u organizaciji izložbe; te kustosicu Kathy Rae Huffman, koja nam je približila svoju profesiju i dala desetke korisnih savjeta. U cijelom procesu znatno nam je pomogao i angažman i stručni savjet umjetnice i predavačice Sandre Sterle i kustosice i teoretičarke umjetnosti Ivane Bago. Uspjeli smo pomoći donacije nabaviti i desetke knjiga

korisne literature, te napisljetu formirati koncept zajedničke izložbe i manifestacije:

*Slijedeći feminističku maksimu OSOBNO JE POLITIČKO, kao i svoje razloge zašto se bavimo feminizmima, što nas navodi da se javno deklariramo feministkinjama, došli smo do naziva izložbe DRŽAVA U KREVETU. Želimo znati koliko duboko i na koje načine sustav, država, vlast i politika upravljuju našim životima te u kojoj mjeri i zašto imaju potrebu ulaziti u naše živote, ložnice, tijela i glave i upravljati njima. Posebno želimo razotkriti načine na koje prihvaćamo ili ne prihvaćamo njihova zavodenja, poljupce, naloge i nasilja. Želimo ogoliti sustav kao što on ogoljava nas. Želimo mu uzvratiti udarac, ili poljubac. Tražimo vaše ideje, koncepte, radove, načine i priče da rasvjetlimo ovu priču i saznamo zašto imamo osjećaj da je to vođenje ljubavi zapravo silovanje i kakve sve posljedice ostavlja na naše osobno. Koje jest političko. Koje jest osobno.*

Ova manifestacija osim izložbenog dijela ima i edukativni, a namijenjena je svima koje zanima suvremena umjetnost, feminismi, tretiranje žene danas od strane države, politike, sistema, problematika ženskog položaja u današnjem društvu, kao i općenito ljudska prava i aktivno sudjelovanje u društvenim procesima. Umjetnički radovi koje predstavljamo različiti su i odabriom medija i problematikom koju proučavaju i na koju se referiraju, a naša namjera jest samo jedna: da nijedna osoba iz Galerije umjetnina ne izade ravnodušna, da razmisli o tematici koju smo se potrudili prezentirati te da vlastitim odabriom, prihvaćanjem, odbijanjem, akcijom i reakcijom u vlastitom osobnom i društvenom okruženju izrazi svoj stav i ne dozvoli da joj drugi/drugo/drugost upravljuju životom, tijelom, odlukama i izborima.

# O

## NE NIGHT STAND WITH THE STATE

This exhibition and manifestation is a result of an idea that came to me in 2007, when, due to a very personal story entangling violence in a relationship, the state apparatus penetrated my intimate space. The harshness, callousness and sheer unfairness of the 'standard procedure' shocked me deeply. The procedure officially regarded me as 'damaged', alone, woman.

At that moment I seethed with pride and defiance, followed by a burning desire to take this traumatic experience, which 'they' only made worse, and to make something creative out of it. By turning the story around, I knew, I would not only help myself, but would also make sure that all the injustice with which the system, society and the state manipulate us daily comes to light, especially when our standpoint defies the normative frames that should govern our most intimate choices, from partnership and marriage to having/rearing children etc.

So has begun my research of feminisms. I turned my scrutinizing look especially towards the representation of women in media and the overall treatment of women's identities in contemporary society and art. Finally, I decided that my PhD topic would be 'Women's identities in the art of contemporary Croatian female artist. A case study: Sanja Iveković'. Also, I applied for PATTERNS LECTURES international call for proposals for new university courses, and I got the donation. Together with the staff at Academy of Fine Arts University of Split this donation enabled me to implement the course 'Feminisms and social changes in contemporary art practices' in Split.

Thanks to this course I met my birds of feather interested in feminisms, who are today also my associates and friends: Eni Buljubašić, Ivana Čagalj, Lovorka Kalebić, Ivana Kevo, Glorija Lizde, Jelena Novaković, Mia Raos, Neli Ružić, Maja Stojić, and a few more brave women and one man who had decided to embark with me on this journey of studying feminisms in contemporary art practices. During the course, which took place in the academic year 2012-2013 our guest lecturers were Tanja Ostojić and Sanja Iveković (who kindly held open lectures); Valerija Barada, PhD, a sociologist who first guided us through the theories and histories of feminism, and then greatly helped to organize this exhibition; the curator Kathy Rae Huffman who introduced us to the field of her expertise and gave dozens of priceless recommendations. The expertise and the engagement of both the artist, curator and associate professor at Arts Academy in

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Split, Sandra Sterle and the art historian Ivana Bago were valuable during the whole process. Lastly, the donation made possible this exhibition/manifestation and to get dozens units of relevant literature.

*Following the feminist maxim THE PERSONAL IS POLITICAL, as well as relying on the reasons why we deal with feminisms, what makes us publicly declare ourselves feminists, we have come up with the exhibition title STATE ABED. We would like to know how deep and in what ways the system, the state, the authorities and politics govern our life, as well as to what extent and for what reasons they have the urge to enter and control our lives, bedrooms, bodies and minds. We would especially like to reveal the ways we accept or do not accept their seductions, kisses, orders and violence. We would like to strip off the system the way it strips us off. We would like to hit it back, or kiss it back. We call for your ideas, concepts, works, your ways and your stories which will help us unravel this story and find out why we have the feeling that this lovemaking is actually an act of rape and what consequences it has on the personal. Which is political. Which is personal.*

Apart from the exhibition, this manifestation also has an educational purpose and calls upon anyone interested in contemporary art; feminisms; present day treatment of women by the state, politics and the system; female identities in the contemporary world; human rights and active participation is societal processes in general.

The artworks selected for this exhibition are diverse in their choice of media and themes. However, they have one thing in common: their selection was guided by the resolution that no person should exit the Gallery of Fine Arts in Split without having been shaken, or made to think about the topics displayed. Our intention does not stop at thought-provoking: we want you to choose, accept, decline, personally and socially act and react to what we have presented here, and never to let any other(s)/othering govern your life, body, decisions and choices.

# Uvodnik / Preface

## Valerija Barada



Tanja Ostojić  
predavanje / lecture  
5. 12. 2012.

# D

## RŽAVNA REGULACIJA ŽENSKIH ŽIVOTÂ

Temeljno pitanje koje se nominira konceptom *države u krevetu* jest je li država feministički problem ili je feminismam državni problem, čime se otvara dilema može li feminizam biti lojalan nacionalnim projektima i državnim rješenjima tzv. ženskog pitanja. Gdje i kako žene rađaju, koliko se žena *smije* rađati i koliko ih je poželjno, u koje škole idu, koji stupanj obrazovanja postižu, koliko su sigurne u vlastitom domu i javnom prostoru, gdje rade i rade li uopće, koliko zarađuju, kakvu zdravstvenu skrb imaju, posjeduju li nekretnine, kako odgajaju svoju djecu, koliko djece imaju, smiju li raspolažati svojim tijelom, vremenom i novcem, na koji način mogu ostvariti i pregovarati o užitku, je li i kako moguće da sudjeluju u društvenom životu bez potvrde i "zaštite" muškarca, mogu li same odlučivati o ulasku u brak i ostanku u njemu, jesu li neudane i žene bez djece problem i opasnost društva, čeka li ih siromaštvo u starosti – sve navedene različite etape ženskih životâ država regulira. Ženski životni ciklus političko je borbeno polje između državnih ideologija i raznih inačica feminizama.

Krevet, iz naslova izložbe, jednako je simboličko koliko i doslovno, materijalno popriše te političke borbe. U doslovnom se smislu odnosi na trenutke životnog ciklusa izravno povezane sa svime onime što se događa u spavaćim sobama, dok u prenesenom, simboličkom smislu obuhvaća elemente državnog određivanja političke ekonomije koja omeđuje i omogućava živote i žena i muškaraca. Makar se na prvi mah može učiniti kako se radi o temi apsolviranoj s drugim valom feminizma tijekom 1960-ih i 1970-godina, implozija privatnog i javnog trajno je prisutna napetost koju država uporno pokušava depolitizirati, a feminizmi neizostavno nominirati i uvijek iznova razriješiti. Da se poslužimo klasičnim primjerom, ako država propiše rodiljni dopust čime to pitanje smatra rješenim, feminizmi će ga stalno postavljati i propitivati na koji način ta regulacija pomaže i podržava žene i majčinstvo, a kako ih pak dodatno i trajno domestificira, izuzimajući ih iz javnog, kulturnog i poslovног života. Poznata krilatica drugog vala feminizma *osobno je političko* tako ostaje trajnim motom koji je analitički primjenjiv i na suvremene društvene procese.

Država je kao oblik institucionalne prakse, ako slijedimo argument Sylvije Walby, patrijarhalna, kapitalistička i rasistička, koja politikama i djelovanjem strukturno štiti svoje interese. Kako se patrijarhat može definirati kao sustav socijalnih struktura i praksi rodnih odnosa muške dominacije, može se zaključiti da je država baš patrijarhalna na način da omogućava

institucionaliziranje muške moći na različitim mjestima socijalnih odnosa u društvu i ekonomiji. Tako je i kapitalistički profil države nepovoljan za žene, jer njihov rad prvo prisvajaju intimni muški partneri, ali onda i cijelo društvo. Ženski je rad u funkciji podržavanja patrijarhalnih ekonomskih odnosa, pa je getoiziran u fleksibilna, nevažnija i manje plaćena radna mjesta. Premda žene sudjeluju na tržištu rada, što svakako dovođi do svojevrsnih promjena u rodnim odnosima, one i dalje okupiraju sektore u kojima se reproducira tradicionalna ženska, skrbnička uloga. Konačno, rasistički profil države također je strukturno ugrađen u prakse segregiranja rodova prema slobodi raspolažanja vlastitim tijelom. Naime, opet na tragu argumentacije S. Walby, s obzirom da država samo u ekstremnim slučajevima sankcionira muško nasilje nad ženama, djecom i prirodom, dok sve druge oblike tolerira i ignorira, ona zapravo legitimira i institucionalizira muško nasilje.

No, zbog svog temeljnog organizacijskog načela kao racionalno-legislativne institucije, država strukturno mora biti otvorena za promjene koje mogu unaprijediti socijalni položaj žena. Iako zahtjevi za promjenama u pravilu ne dolaze iz same države, nego ih inicira prvenstveno feministički pokret, njima se ipak umanjuju i ublažavaju patrijarhalne prakse države. Prvi primjer takve promjene jest dobivanje prava glasa žena čime je promijenjena državna legislativa, a uslijedile su promjene u radnom i obrazovnom zakonodavstvu, pravu vlasništva, pravu na slobodu tijela... Premda niz nije završen i iako su česta zaustavljanja i smanjivanja postignutih razina prava žena, država je često prva, a ponekad i jedina razina na kojoj se mogu promovirati egalitarni rodnici odnosi. Zbog patrijarhalne socijalizacije i žena i muškaraca, oba roda sudjeluju u teško promjenjivim patrijarhalnim praksama. Upravo zato egalitarni projekti koje pokreću i u kojima sudjeluju žene imaju više izgleda za uspjeh u pregovorima s državom, nego u pregovorima s ostalim akterima u društvu. Feministička antipatrijarhalna politika ustrajno unosi pukotine u državu, obrazovanje, religiju, ekonomске odnose, i dakako, u seksualnost i obitelj. Kako nas uči bell hooks, feminizmi potpiruju želju žena i muškaraca za strastvenom jednakopravnošću. No, ipak, hoće li država ikada izaći iz kreveta? Sve dok je patrijarhalna, sigurno neće. Hoće li feminizmi odustati od toga da uporno kvare neopravданo mirni državni san? S još većom sigurnošću – nikako neće.

# S

## TATE REGULATION OF WOMEN'S LIVES

The fundamental question the concept *state abed* raises is whether the state is a feminist problem or feminism is a state problem, which raises a dilemma whether feminism can be loyal to national projects and state solutions to the so-called woman question. Where and how do women give birth, how many women are *allowed* to be born and how many of them are ideally born, what schools do they attend, what degrees do they obtain, to what extent are they safe in and outside their homes, where do they work and do they work at all, what are their wages, what is their healthcare like, do they own any real estate, how do they raise their children, how many children do they have, are they allowed to freely use their bodies, their time and their money, how do they achieve and negotiate pleasure, is it, and in what ways possible for women to participate in social life without the "protection" of a man, can they themselves decide on getting and staying married, are single and women without children a problem and a danger to society, is elderly poverty a threat to them – all of these different stages of women's lives are regulated by the state. Women's lifecycle is a political battlefield between state ideologies and different variants of feminisms.

*Bed*, in the exhibition title, is as symbolic as it is an actual/material field of agonistic political forces. Quite literally, bed relates to the moments of life cycle which are directly connected to anything that happens in the bedroom. Figuratively or symbolically, bed relates to the elements of state control over political economy defining and enabling lives of both women and men. At first sight, this seems to be a theme already discussed in the second wave of feminism during the 1960s and 1970s, but the implosion of the private and the public is a permanently present tension that state persistently tries to depoliticize, while feminisms raise such issues and re-resolve them. To use a classic example, if the state prescribes maternity leave, as for the state this issue is resolved, but feminism will keep on raising the issue and questioning the ways in which this regulation helps and supports women and motherhood, or, moreover, domesticizes women permanently by excluding them from public, cultural and business life. The famous second wave feminist slogan *the personal is political* thus remains a permanent motto that can be analytically applied to contemporary social processes as well.

According to Sylvia Walby, the state, as a form of institutional practice, is patriarchic, capitalistic and racist, and through its policies and actions, it structurally protects its own interests. As patriarchy can be defined as a

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system of social structures and practices of gender relations dominated by men, it can be concluded that the state is patriarchic inasmuch as it enables institutionalization of male power at various points in social relations and in economy. Therefore, capitalistic state profile is unfavorable towards women, as their work is firstly assumed by their intimate male partners, and then by society as a whole. Women's work supports patriarchic economy relationships, thus it becomes ghettoized into flexible, less important and less paid workplaces. Although women participate in labor market, which definitely brings about certain changes in gender relations, still women occupy those sectors that reproduce the traditionally feminine, custodial role. Finally, racist state profile is also structurally integrated into the practice of gender segregation according to citizens' level of freedom to use their own bodies. Namely, again according to S. Walby, the state sanctions male violence over women, children and nature only in extreme cases, while it tolerates and ignores all other types of violence, therefore the state actually legitimizes and institutionalizes male violence.

However, due to its fundamental organizational principle according to which the state is a rational and legislative institution, it must be structurally open to changes to improve social positions of women. Although the demands for changes usually do not come from the state itself, but from feminist movements, the changes still minimize and modify patriarchic state practices. The first example of such a change would be women's right to vote, which changed state legislative, followed by changes in labor and educational laws, property rights, body freedom rights, etc. Although the list is not finished and although women's rights are often reduced, the state is often the first, and sometimes the only level at which egalitarian gender relations can be promoted. Due to patriarchic socialization of both women and men, both genders participate in patriarchic practices that are not easily changed. This is why egalitarian projects women initiate and participate in are more likely to succeed if negotiating with the state than if negotiating with other members of society. Feminist anti-patriarchic politics persistently inserts cracks into state, education, religion, economic relations, and of course, into sexuality and family. According to bell hooks, feminisms support female and male desire for passionate egalitarianism. Yet, will the state ever get out of bed? As long as it is patriarchic, it definitely will not. Will feminisms give up on their persistent ruining the state's unjustifiably sound sleep? Even more definitely – they will not.

# Država u krevetu / State Abed

međunarodna izložba /  
international exhibition

I.-21. 2. 2014.

Galerija umjetnina Split /  
Gallery of Fine Arts Split

## UMJETNICI / ARTISTS

Mez Breeze (Australia), Andy Campbell (UK)  
Melanie Bonajo (Netherlands)  
Jay Critchley (USA)  
Ivana Čagalj (Croatia)  
Doplgener (Serbia)  
Maria Ezcurra (Mexico, Canada)  
Francine Flandrin (France)  
Faith Holland (USA)  
IRWIN (Slovenia)  
Marta Ivanova (Russia)  
Adela Jusić (BiH)  
Natasha Kadin (Croatia)  
Ivana Kevo (Croatia)  
Marija Kotarac (Croatia)  
Glorija Lizde (Croatia)  
Joan Oh (USA)  
Roberta Orlando (Italy)  
Dina Rončević (Croatia, Netherlands)  
Sandra Sterle (Croatia)  
Svitogora & Serpent (Croatia)  
Leslie Wilson (USA)  
Jing Zhou (China, USA)  
Petra Zlonoga (Croatia)





### Mez Breeze (Australia) i Andy Campbell (UK)

#### PRISOM

igra sintetičke realnosti / synthetic reality game

<http://prisom.me>



PRISOM je igra sintetičke stvarnosti koja funkcioniра као društvena kritika pitanja privatnosti, nadzora i etičkih implikacija povrede građanskih sloboda.

Za uspješno kretanje kroz igru, igrač ulazi u interakciju s objektima, scenarijima i tekstovima ciljano dizajniranim kako bi propitkivali osobnu krivicu igrača pri

žrtvovanju vlastite privatnosti radi naprednije komunikacije. #PRISOM je igra osmišljena kako bi potaknula igrače na razmišljanje o prihvaćanju tehnologije nadzora, uključujući CCTV video nadzor, propagandu potpunog nadzora, prijetnju špijunske bespilotnih letjelica, sve slučajeve koji omogućuju potpuno praćenje svih vaših pokreta.

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Bilo koji od scenarija #WhatDoYouDo na koje nađete dok igrate ovu igru potjeće iz scenarija svakodnevnog života, uključujući i današnje protuustavno tretiranje te (u nekim slučajevima) zatvaranje onih koji žele razotkriti prirodu stroga nadziranih i prekomjerno kontroliranih društava (Glenn Greenwald, David Miranda, Laura Poitras, Barrett Brown, Jeremy Hammond, WikiLeaks and the Occupy Movement, Edward Snowden, LavaBit's Owner Radar Levison, Chelsea Manning, i mnoštvo drugih). A sada ste poklekli. Ne samo da ste pokazali zanimanje za #PRISOM – igru koja je otvoreno protiv nadzora – nego želite pristupiti informacijama koje se odnose na zakonita sredstva uz pomoć kojih ćete upravljati napadima na privatnost koje država podržava i napadima na građanske slobode. No dobro: kad već igraš, igraj do kraja, kao što se kaže...

Andy Campbell pisac je digitalne književnosti i autor internetske stranice [dreaming-methods.com](http://dreaming-methods.com), koju Times Educational Supplement opisuje kao "polukinematografski, poluknjiževni spoj... karakterističan glas koji se ne može postići u pisani obliku." Ravnatelj je zaklade Digital Media za One to One Development Trust ([onetoonedevelopment.org](http://onetoonedevelopment.org)). Campbell je bio glavni član žirija za nagradu New Media Writing Prize 2010./11. koju je utemeljilo Sveučilište Bournemouth. Campbell je bio kreativni programer za pionirski digitalni roman Inanimate Alice koji je napisala nagradivana spisateljica Kate Pullinger ([inanimatealice.com](http://inanimatealice.com)). Još od djela Jamesa Joyca nitko nije tako kreativno istražio beskrajne slojeve dimenzionalnoga lingvističkog značenja poput spisateljice/umjetnice Mez Breeze." (Séamas Cain, Međunarodna konferencija ICIS-a, 2012.). Utjecaj Mezina jedinstvenoga načina pisanja uspoređuje se s djelima Shakespearea, Emily Dickinson i Larryja Walla. Mez redovito izlaže od ranih 1990-ih i dobitnica je mnogih nagrada, uključujući onu za umjetnicu godine koju je dodijelio Java Museum 2001. (Njemačka), zatim nagrade Newcastle New Media Poetry Prize 2002. (Australija), a pobjednica je natječaja Site Specific Index Page Competition iz 2006. (Italija) te Burton Wonderland Gallery iz 2010. (žirijem je predsjedao Tim Burton). Mez je također urednica kreativnog odjela agencije za digitalni dizajn @MezBreezeDesign, koja se isključivo bavi digitalnom proizvodnjom po narudžbi. Radi i kao savjetnica za digitalne medije i umjetnost, a proučava i proširenu stvarnost te je novinarka u području tehnologije i kulture.



PRISOM is a synthetic reality game and social commentary on concepts concerning privacy, surveillance, and the underlying ethical associations of civil liberty encroachment. In order to navigate around the #PRISOM environment successfully, a user will be expected to engage with objects, scenarios and text engineered

specifically to question culpability in relation to sacrificing individuated privacy for new modes of augmented communication. #PRISOM is designed to make its users ponder the increasing global adoption of PRISM-surveillance like technology including CCTV interventions, sousveillance propaganda imagery and Drone menaces, where your every move may be consistently, and comprehensively, monitored.

#PRISOM is designed to make players ponder the increasing global adoption of PRISM-like surveillance technology. Every one of the #WhatDoYouDo scenarios that you'll encounter when playing the game stem from real-life scenarios, including the ongoing unconstitutional treatment and [in some cases] incarceration of those keen to expose the nature of heavily surveilled and overtly monitored societies [think: Glenn Greenwald, David Miranda, Laura Poitras, Barrett Brown, Jeremy Hammond, WikiLeaks and the Occupy Movement, Edward Snowden, LavaBit's Owner Ladar Levison, Chelsea Manning, and a multitude of others]. And now you've gone and done it. You've not only shown interest in #PRISOM – an openly anti-surveillance oriented game – you're now about to access information concerning legal tools that will assist you in navigating state-sanctioned privacy invasions and civil liberty encroachment. Ah well: in for a penny, in for a pound as they say...

Andy Campbell is a digital writer and the author of [dreamingmethods.com](http://dreamingmethods.com), a website described by the Times Educational Supplement as "a semi-cinematic, semi-literary blend... a distinctive voice that couldn't be replicated in print." He is Director of Digital Media for One to One Development Trust ([onetoonedevelopment.org](http://onetoonedevelopment.org)). Campbell was a judge in 2010/11 for the New Media Writing Prize established by Bournemouth University. Campbell is the Creative Developer for the pioneering digital novel *Inanimate Alice* written by award-winning novelist Kate Pullinger ([inanimatealice.com](http://inanimatealice.com)).

Not since the work of James Joyce has any one person so creatively explored layers upon layers of dimensional linguistic meaning as the writer/artist Mez Breeze. (Séamas Cain, the 2012 International Conference of ICIS). The impact of Mez's unique writing has been equated with the work of Shakespeare, Emily Dickinson, and Larry Wall. Mez has exhibited extensively since the early 90s and holds awards including the Java Museum Artist Of The Year 2001 (Germany), 2002 Newcastle New Media Poetry Prize (Australia), winner of the 2006 Site Specific Index Page Competition (Italy) and Burton Wonderland Gallery Winner 2010 (judged by Tim Burton). Mez is also the Creative Director of @MezBreezeDesign, a Digital Design Agency that focuses exclusively on bespoke digital product. She also works as a Digital Media & Arts Consultant, Augmented Reality Scholar and Technology & Culture Journalist.

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**Melanie Bonajo (Berlin, Amsterdam)**  
GENITALNA PANIKA 2012. /  
GENITAL PANIK 2012  
događaj za ravnopravnost / event for equality

# M

elanie Bonajo istražuje paradokse prisutne u našim idejama o udobnoj budućnosti. Svojim fotografijama, performansima, videouradcima i instalacijama, Bonajo istražuje teme u vezi s napretkom koji pojedinca lišava osjećaja pripadnosti i promatra kako tehnološki napredak i upražnjavanje potrošačkih zadovoljstvava povećavaju osjećaj otuđenosti kod pojedinca. Očarana konceptima onog božanskog, istražuje duhovnu prazninu svoje generacije, promjenjivi odnos ljudi s prirodom te pokušava razumjeti egzistencijalna pitanja s-a-gledavajući domaću situaciju, ideje o klasifikaciji, koncepte doma, roda i stavove prema vrijednosti.

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Ovaj se rad sastoji od javnog poziva na sudjelovanje u događaju za ravnopravnost. Sudionici su trebali žrtvovati svoj sram. Cilj okupljanja bio je ponovno razmisiliti o svom pristupu ravnopravnosti na aktivan način. Namjera je bila otkloniti pasivni pogled kojim pristupamo umjetnosti i aktivno sudjelovati u potrebi za fizičkim pristupom. Jer, promjena percepcije nije tek pitanje pobune ili promjene jezika. Ovaj rad ponovno je izvođenje rada Genital Panik VALIE EXPORT iz 1968. Umjesto pištolja upotrebljavam boje kako bih naslikala genitalije. Cilj mi je oslobođiti genitalije od društveno i spolno pridodanog im značenja objekta i vratiti ih na simboličku razinu. Boja predstavlja zaigranu redefiniciju nevinosti i oslobođanje od predrasuda. Koristim *action-pants* kao metaforom za fokus. Na čemu nam pogled zastaje?

Melanie Bonajo živi i radi u Amsterdamu. Radove je izlagala i izvodila u međunarodnim institucijama, kao što su De Appel Arts Center / Amsterdam, Institute Neérlandais/Paris, Modern Art Museum / Ljubljana, Kohun National Museum of Contemporary Art/ Seoul, Stedelijk museum/ Amsterdam, PPOW Gallery/ New York, SMBA/Amsterdam, Programm, Berlin, Museum of Modern Art / Arnhem and Foam /Amsterdam. Sedam je radova objavila: I have a Room with Everything / 2009, Furniture Bondage / 2009, Modern Life of the Soul / 2008, Volkerschau and Bush Compulsion /2009, 1 question 9 possible answers 3 rooms /2012, Spheres / 2012. U sklopu glazbenog projekta ZaZaZoZo objavila je album INUA s izdavačkom kućom *Tsunami-addiction* na proljeće 2013. Studirala je religijsku znanost; misticizam i zapadni ezoterizam na sveučilištu UVA 2008. Bila je kreativna urednica časopisa Capricious i Mister Motley, vodila radionice i predavala na l'Ecal, Rietveld Academie, Aperture, Parsons school of Art, Mediatic a.o. Pokrenula je skup GENITAL INTERNATIONAL 2012., koji se bavi temama sudjelovanja, ravnopravnosti, okoliša i politikom neopterećenom polaritetetima. <http://www.melaniebonajo.com>

# M

elanie Bonajo examines the paradoxes inherent in our future-based ideas of comfort. Through her photographs, performances, videos and installations, Bonajo examines subjects related to progress that remove from the individual a sense of belonging and looks at how technological advances and commodity-based pleasures increase feelings of alienation within the individual. Captivated by concepts of the divine, she explores the spiritual emptiness of her generation, examines peoples' shifting relationship with nature and tries to understand existential questions by looking at our domestic situation, ideas around classification, concepts of home, gender and attitudes towards value.

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The piece consists of an open call to participate in an event for equality. In this happening the participants were asked to sacrifice their shame. The objective of the gathering was to re-think our approach towards equality in an active way. Its intention was to eliminate the passive gaze with which we approach art into a participatory act in need for a physical entrance. Because, changing perception is not merely a question of turning the tables or changing the language. The piece, is a re-enactment of VALIE EXPORT's Genital Panik 1968. Instead of the gun, I used color to paint the genitals. By doing so I aim to free the genitals from their socially and sexually loaded meaning as an object back into a symbol. The color stands for a playful redefinition of innocence and the freedom of pre-judgment. I used the idea of the action-pants as a metaphor for focus. Where does our gaze rest?

Melanie Bonajo lives and works in Amsterdam. Her work has been exhibited and performed in international art institutions, such as De Appel Arts Center / Amsterdam, Institute Neérlandais/Paris, Modern Art Museum / Ljubljana, Kohun National Museum of Contemporary Art/ Seoul, Stedelijk museum/ Amsterdam, PPOW Gallery/ New York, SMBA/Amsterdam, Programm, Berlin, Museum of Modern Art / Arnhem and Foam / Amsterdam. She made 7 publications I have a Room with Everything / 2009, Furniture Bondage / 2009, Modern Life of the Soul / 2008, Volkerschau and Bush Compulsion /2009, 1 question 9 possible answers 3 rooms /2012, Spheres / 2012. With her music project ZaZaZoZo she released the album INUA with Tsunami-addiction in spring 2013. In 2008 she studied religious science; Mysticism and Western Esotericism at the UVA. She worked as creative editor for Capricious magazine and Mister Motley, taught workshops and lectured on l'Ecal, Rietveld Academie, Aperture, Parsons school of Art, Mediatic a.o. In 2012 she initiated the collective GENITAL INTERNATIONAL which focusses on subjects around participation, equality, our environment and politics beyond polarity. <http://www.melaniebonajo.com>



**Jay Critchley (USA)**

BELLA ABZUG S "GO WITH THE FLOW" ŠEŠIROM /  
BELLA ABZUG WEARS THE "GO WITH THE FLOW" HAT  
fotografija / photograph

**B**

ella Abzug sa šeširom, 1985. Sredinom 1980-ih u Toronto, feministička organizacija za zaštitu okoliša WEED bavila se posljedicama sindroma toksičnog šoka i ostalim ekološkim problemima koji utječu na zdravlje žene. Organizacija WEED od mene je naručila izradu šešira od plastičnih aplikatora tampona koje sam skupljaо po plažama Istočne obale SAD-a. Šešir je nosila kongresnica SAD-a Bella Abzug tijekom promidžbene turneje po Kanadi s organizacijom WEED. U javnosti je bila poznata ne samo kao istaknuta feministica i aktivistica, već i kao ljubiteljica divnih i unikatnih šešira.

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Jay Critchley je konceptualni i multimediji umjetnik, aktivist i pisac čiji su radovi izlagani diljem svijeta (Argentina, Japan, Engleska, Španjolska, Francuska, Nizozemska, Njemačka i Kolumbija). Osnivač je kontroverzne organizacije T.A.C.K.I. (Tampon Applicators Creative Klubs, Int'l) čiji je cilj skupljati plastičnih aplikatora tampona koji su kroz kanalizacijski sustav dospjeli na bostonске i druge plaže. Miss Tampon Liberty, haljinu skrojenu od 3000 "zviždaljki s plaže" Critchley je osmislio povodom stote obljetnice postavljanja Kipa slobode. Osnivač je i patriotske institucije Old Glory Condom Corporation, a nedavno je gostovao u emisijama LOGO TV-a i BBC-a. Njegova izložba postavljena u New Yorku 2011. bila je također započela u kritičkim osvrtima u New York Timesu, The New Yorkeru i Village Voiceu. Rad pod nazivom Toilet Treatments 2002. priskrbio mu je nagradu HBO-a na filmskom festivalu u Provincetownu, kao i nagrade društva Boston Society of Architects te Cooper-Hewitt National Design Museum / Smithsonian Institution. Pri bostonском музею Museum of Fine Arts radio je kao edukator, a također sudjelovao u rezidencijalnim programima na sljedećim institucijama: Harvard University; AS220, Rhode Island; Harvestworks, NYC; Williams College, Williamstown, MA; Real Art Ways, Hartford, CT; Milepost 5, Portland, OR; Fundacion Valparaiso, Mojácar, Andalucía, Spain; i CAMAC, Marnay-sur-Seine, France. <http://www.jaycritchley.com>

**B**

ella Abzug modeling the artist's commisioned hat, 1985. An environmental feminist organization called WEED in the mid 1980s in Toronto, Canada were dealing with the effects of toxic shock syndrome and other environmental issues affecting women. They commisioned me to create a hat made from washed up plastic tampon applicators which I was gathering from beaches on the US East Coast. The hat was worn by US Congresswoman Bella Abzug when she toured Canada with them. She was an outspoken feminist and activist and was famous for wearing stylish hats.

Conceptual and multi-media artist and activist and writer whose work has traversed the globe, showing in Argentina, Japan, England, Spain, France, Holland, Germany and Columbia. I founded the controversial organization, T.A.C.K.I. (Tampon Applicators Creative Klubs, Int'l) that gathered washed up plastic tampon applicators on the beaches from faulty sewage systems in Boston, MA and other places. I created Miss Tampon Liberty for the Centennial of the Statue of Liberty, with a gown made from 3,000 "beach whistles." I also founded the patriotic Old Glory Condom Corporation and was recently featured on

LOGO TV and BBC/UK. My 2011 show in Chelsea, NYC received exciting reviews in the New York Times, The New Yorker and the Village Voice. Toilet Treatments won an HBO Award at 2002 Provincetown Film Festival. I have also received awards from the Boston Society of Architects and the Cooper-Hewitt National Design Museum/Smithsonian Institution. I have taught at the Museum School at Museum of Fine Arts, Boston, and have had residencies at: Harvard University; AS220, Rhode Island; Harvestworks, NYC; Williams College, Williamstown, MA; Real Art Ways, Hartford, CT; Milepost 5, Portland, OR; Fundacion Valparaiso, Mojácar, Andalucia, Spain; and CAMAC, Marnay-sur-Seine, France.  
<http://www.jaycritchley.com>

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#### CARSKI REZOV

u stranoj zemlji jezik je reducirani  
nata i uši podnoće tek  
dovoljno  
ratnike na ulicama sečoram na slogove i  
slazem ih tako da dobiju smisao  
hvatiski  
utvarami si  
prenosi ču te u zadnjem kuper  
na polici lokatnog današnja  
izviri ćeš iz talijanskih tiskovina  
i maluti mi s glavnoga trga  
skupa sa sloganovima prospjam te po ulicama i tražnicama  
kao kad djevojčice za danas blagdan  
prostiraju latice  
ispred kupa one koja to zaslužuje  
(koji barata riječima barem ponakad požeš  
biću mala madrona  
izveđi mesto bosansko)  
prosipam te i oblažavam teritorij  
eve policejske plamske zemlje  
tehliko sam te ponuđa sa sobom  
raslagala po iznadručima ospod roktiju  
iza istih po džepovima  
--- kad se imjename jedan istječeš iz mene  
poput plodne vode  
u stranoj zemlji govor je reducirani  
jezik se kopira po mislima  
i od apstraktnih slogova postaje dijelom tijela  
kao kakva bolestinska  
ili kao ti.



Ivana Čagalj (Croatia)  
CARSKI REZOV /  
CESAREAN SECTIONS  
kolaž / collage

**R**ad je prijevod pjesme nastale na hrvatskom na jezik koji je mješavina hrvatskoga i talijanskoga s dominantnim stilom administracije i medija. Naime, proteklih mjesec i pol dana, koliko živim u Švicarskoj, skupljala sam različite dokumente, račune, pozivnice, obavijesti, novine, uplatnice, izvode iz banke koje mi je Švicarska slala na adresu. Kolaž-tehnikom, odnosno *copy-paste* tehnikom izrezivala sam i lijepila talijanske slogove pokušavajući tvoriti hrvatske riječi iz pjesme.

Rad analizira tri problema:

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1) lingvistički – talijanska i hrvatska abeceda ne podudaraju se, a neki izrazi prevedeni su simbolima, pa je kao slovo T poslužila švicarska zastava koja je u obliku bijelog križa na crvenoj podlozi, a posljedna riječ pjesme – osobna zamjenica "ti" pretvara se u oznaku za Ticino u kojem živim.

2) odnos osobnog i političkog; jezik=političko upisan je u tijelo=osobno ili, kako u pjesmi stoji, "postaje dijelom tijela / kao kakva bolestina" – ovdje je riječ o suptilnom, "švicarskom" razotkrivanju nečijeg kreveta i obasipanju poštanskog sandučića svime, samo ne radnom i boravišnom dozvolom.

3) feministički – naslov asocira na nemogućnost lakog poroda/stvaranja, a "rezovi" se odnose i na tehniku kojom je rad nastao; kasniji motivi ukazuju ipak na mogućnost poroda, i to "carskog" (carski rez) i "božanskog" (Madonna) do kojeg dolazi tek uslijed konstantne borbe s tijelom i jezikom.

Ivana Čagalj rođena je 12. prosinca 1987. Rodom iz Zagvozda, trenutačno živi i radi u Hrvatskoj nastavi u kantonu Ticino, Švicarska. Diplomirala anglistiku (prevoditeljski smjer) i kroatistiku (profesorski smjer). Honorarno prevodi te obavlja poslove lekture i korekture tekstova za Književni krug Split i za Školski vjesnik. U slobodno vrijeme svira u limenoj glazbi i bavi se kreativnim pisanjem na hrvatskom i engleskom jeziku. Pjesme objavljujivala u časopisima Mogućnosti, The Split Mind, Odraz, Kvartal te zbornicima Rječilišta i Knjige uživo. Za zbirku Ženske epifanije dobila je prvu nagradu zagrebačke pjesničke udruge Jutro poezije 2011.

**T**he work is a translation of a poem from Croatian to a mongrelous language of Croatian and Italian, the dominant style being the one of administration and the media. Namely, for the past month and a half of my life in Switzerland I have been collecting various documents, bills, invitation and notice cards, newspapers, payslips, bank extracts sent to me by Swiss authorities. I cut and pasted Italian syllables in a collage technique, i.e. *copy-paste* technique, in an attempt to formulate Croatian words from the original poem.

The work analyzes three problems:

**37**

1) a linguistic one – Italian and Croatian alphabet do not match, so with some of the expressions are being translated by the use of symbols. Thus, the Swiss flag picture (white cross against red background) was used as a letter T, and the last word of the poem – a personal pronoun "ti" (english "you") turns into a sign for the canton of Ticino where I am currently living.

2) a relationship between the personal and the political; language=the political has been inscribed into the body=the personal or, as the poem says, "it becomes a part of the body / like a disease" – here I address a subtle, "Swiss" way of uncovering someone's bed and filling his/her post-box with everything but a work and residence permit.

3) a feminist one – the title addresses the impossibility of a smooth delivery/creation, the "sections" relating also to the technique in which the work was made; latter motives, however, refer to a possibility of delivery, a "cesarean" delivery (cesarean section) and a "divine" one (Madonna), which is reached only upon a constant struggle with body and with language.

Ivana Čagalj was born December 12, 1987. Coming from Zagvozd, currently working at the Croatian Supplement School, Ticino, Switzerland. She holds an M.A. in English (translator) and Croatian (teacher). She also works as a honorary translator and a proofreader for Književni krug Split and Školski vjesnik. In her free time she plays in a brass band and practices creative writing in Croatian and English. Her poetry was published in magazines Mogućnosti, The Split Mind, Odraz, Kvartal as well as in books of poetry by Rječilište and Knjiga uživo. Her book of poetry Ženske epifanije was awarded by Jutro poezije, a poetry association from Zagreb, in 2011.



### Doplgenger (Serbia)

FRAGMENTI BEZ NAZIVA #1 /  
FRAGMENTS UNTITLED #1  
video

J

e li istina, kako W. Benjamin tvrdi, da mase uvijek žele poništenje privatnog vlasništva, a zauzvrat dobiju fašizam? Poznati govor Slobodana Miloševića, održan na Kosovu 28. lipnja 1989., održao se pred tisućama ljudi. Snimala ga je Narodna televizija. Taj događaj, poznat kao "događaj naroda", utjelovljen je u Miloševićevu liku i govoru. Povijest ga smatra najavom raspada Jugoslavije i krvoproliva jugoslavenskih ratova. Rad *Fragments* vivisečira medijsko snimanje i TV prijenos događaja iz 1989. kako bi odredio nevidljivo i dekonstruirao memoriju.

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Doplgenger je filmski dvojac koji čine Isidora Ilić i Boško Protran (bivša Jugoslavija). Rad Doplgengera bavi se odnosom umjetnosti i politike istražujući načine/ciljeve pokretanja slika/filma i modalitete njihove recepcije. Dekonstruiraju medij filma, jezik, strukturu i poznavanje o tekstu kako bi otkrili načine na koje umjetničke pokretnе slike/filmovi sudjeluju u stvaranju političke stvarnosti. Lako im je glavni medij slika u pokretu, rad im se realizira kroz tekst, instalacije, performanse, predavanja i rasprave. Sve te medije proučavaju u vezi s njihovom materijalnošću i u vezi s drugim medijima, te kao nositelje struktura značenja kroz koje je sagrađena društvena i politička stvarnost. U području slika u pokretu također istražuju gramatiku filmskog jezika i način na koji jezik utječe na gledatelja. Oslanaju se na tradiciju eksperimentalnog filma i videa te posredstvom efekata tih tradicija interveniraju u postojeće medijske proizvode. Doplgenger je sudjelovao u brojnim međunarodnim filmskim/video festivalima i izložbama, konferencijama i panelima. Nagradivani su i financirani programima AIR Programs.  
<http://www.doplgenger.org>

I

s it true, as W. Benjamin claims, that the masses always desire cancellation of private property but get fascism in return? The famous speech of Slobodan Milosevic, which took place at Kosovo on June 28th 1989, was performed in front of thousands of people. The National television was streaming it. This event, known as "the happening of the people", is embodied in the image and the speech of Milosevic. History regards it as a presage of the collapse of Yugoslavia and the bloodshed of the Yugoslav Wars. Fragments untitled #1 vivisects media footage and TV stream of the 1989 event in order to denote the invisible and deconstruct the memory.

Doplgenger is a filmmaker duo Isidora Ilić and Boško Protran from Belgrade (ex-Yugoslavia). Doplgenger's work is focused on the relationship between art and politics, by exploring the means of moving pictures and modes of their reception. Ilić and Protran deconstruct the film medium, language, structure and notions of text in order to discover the ways in which artistic moving pictures participate in the creation of political reality. In addition to moving pictures as the main medium in their work, they also use texts, installations, performances, lectures and discussions. All of these media are treated in their materiality and in relation to other media, and as carriers of meaning structures

weaving the social and political reality. In the field of moving pictures they also examine the grammar of film language and the way in which the language affects the viewer. They rely on the tradition of experimental film and video and through the actions of these traditions intervene in the existing media products. Doplgenger participated in numerous international film/video festivals and exhibitions, conferences and panels, received awards and have been funded with AIR Programs. <http://www.doplgenger.org>

# 40



**Maria Ezcurra (Mexico, Canada)**  
NITI, TRENDVOI I OPASNOSTI, /  
THREADS, TRENDS AND THREATS  
fotografije na svili / photographs on silk

# N

iti, trendovi, opasnosti umjetnički je projekt u sklopu doktorata u kojem su tematizirane vjenčanice. Cilj projekta je potaknuti novo shvaćanje povezanosti vizualne i materijalne kulture s načinima na koje žene usvajaju i stvaraju značenje. Projekt se odvijao na Odsjeku za umjetničku pedagogiju Sveučilišta Concordia u kanadskom Montrealu.

Ovaj niz od 20 fotografija otisnutih na svili (50 x 75 cm) prikazuje žene u umjetnički preoblikovanim vjenčanicama. Rad proizlazi iz moje vlastite prakse tekstilne umjetnice, priča i ideja sudionica projekta te implicitnog utjecaja pop-kulture i društvenih normi u koje se žene uključuju, ali im se i kreativno odupiru.

# 42

Ovaj niz fotografija odražava složene osobne i kulturne procese u braku, istražuje frustracije, odgovornosti i pregovore s kojima se žene nose u bračnim odnosima, te na jedan način predstavljaju društvo u kojem danas živimo. Na temelju osobnih povijesti i ideja svih sudionica ovaj projekt istražuje sadašnje normativne društvene strukture. Rad se kolektivno i kreativno odupire vidovima svakodnevnog života i vizualne kulture koji sudjeluju u konstrukciji tradicionalnih i ograničenih ženskih identiteta.

Suradnice: Anne / Carmen / Claudia / Daniela / Denisse / Desiree / Flavia / Gen / Gina / Jessica / Lee / M.B. / Nati / Norma / Paula / Rosa / Sara / Tina / Zacy

Fotografska suradnja: Enrique Uranga & Jackie Fortson.

Rođena 1973. u Buenos Airesu, Argentina. Odrasla u Mexico Cityju, a trenutačno živi u Montrealu, gdje radi na doktoratu u području edukacije umjetnosti na Sveučilištu Concordia. Studirala je vizualne umjetnosti na UNAM-u u Meksiku te stekla dva stupnja MFA u vizualnim umjetnostima u Londonu (UK) i San Franciscu (SAD). Dobitnica je mnogih značajnih nagrada, uključujući stipendiju Fulbright. Trenutno je članica Nacionalnog sustava umjetničkih stvaratelja iz Meksika (SNCA). Sudjelovala je u više od 60 skupnih i 15 individualnih izložbi u Europi, Australiji, Južnoj i Sjevernoj Americi. Podučavala je umjetnost na Sveučilištu Concordia u Montrealu te raznim sveučilištima u Meksiku, a trenutno je redovita profesorica kiparstva na UAEMor-u. <http://www.mariaezcurra.com>

# T

hreads, Trends and Threats is a doctoral arts-based project based on wedding dresses to generate new understandings about the connection of visual and material cultures to the ways in which women learn and construct meaning, pursued in the Department of Art Education at Concordia University, Montreal, Canada. A series of 20 photographs printed on silk (50 x 75 cm) of women wearing artistically transformed wedding dresses, it draws on my own practice as a textile artist, the stories and ideas of my participants, and the implicit pedagogies of pop culture and social norms that women both engage with and creatively resist.

# 43

This series reflects the complex personal and cultural processes implied in marriage, exploring the frustrations, responsibilities and negotiations with which women deal in conjugal relationships, somehow representative of the society in which we live today. Based on the personal histories and ideas of each participant, this project explores current normative social structures, resisting in collective and creative ways aspects of daily life and visual culture involved in the construction of traditional and restrictive feminine identities.

Collaborators: Anne / Carmen / Claudia / Daniela / Denisse / Desiree / Flavia / Gen / Gina / Jessica / Lee / M.B. / Nati / Norma / Paula / Rosa / Sara / Tina / Zacy

Photographic Collaboration: Enrique Uranga & Jackie Fortson.

Maria Ezcurra (1973, Buenos Aires, Argentina). Raised in Mexico City, she currently lives in Montreal, where is coursing a PhD in Art Education at Concordia University. She studied Visual Arts at the UNAM in Mexico, and completed two MFAs in Visual Arts in London (UK) and San Francisco (USA). A recipient of many significant awards, including the Fulbright scholarship, she is currently a member of the National System of Art Creators from Mexico (SNCA). Ezcurra has participated in more than 60 group and 15 individual exhibits in Europe, Australia, Latin and North America. She has taught art at Concordia University in Montreal and in diverse universities in Mexico, where she is now a full time sculpture professor at the UAEMor. <http://www.mariaezcurra.com>



**Francine Flandrin (France)**  
NOĆNI ČUVAR /  
THE NIGHT PORTER  
instalacija / installation

# H

ôtel Particulier Montmartre, Pariz, Francuska  
— kustosice Mehdi Brit i Morgane Rousseau.

"Portier de Nuit pour Accessoires Indispensables" neobičan je susret dvaju svemira. Jedan je inspiriran filmom Liliane Cavani, "Noćni čuvar", koji prikazuje nejasan odnos ovisnosti i ljupke potčinjenosti u poslijeratnom Beču. Drugi se odnosi na neobično i bezobzirno, zaigrano zadirkivanje dadaističkog duha.

Političku klimu 2012. godine u Europi obilježilo je pridruživanje grčke neonacističke stranke parlamentu, zatim povjesni rezultat francuske ul-tradesnice Front National, te prolazak Tomislava Nikolića, čelnika srpske narodne populističke stranke, u drugi krug predsjedničkih izbora. U tom kontekstu može se osjetiti da su kola diljem Europe krenula nizbrno s nacionalističkim pokretima čiji se vođe ugledaju u diktatorske prakse.

U pariškom "Hôtel Particulier" oponašajući autokratsku proizvoljnu vladavinu, Francine Flandrin u deset mikroperformansa odabrala je pet osoba iz publike. Jednu po jednu, vodila ih je u apartman na prvom katu i podvrgnula sljedećem postupku:

"Dobro došli u apartman broj 1, postat ćete jedan od njegovih divnih dodataka! Svatko od vas dobit će jedan predmet koji mora utjeloviti – jastuk, noćnu svjetiljku, kovčeg, minibar, sapun, ručnik. To ću snimati polaroidnom kamerom, a snimku ćete dobiti na kraju."

Kao stručnjakinja za Hue Dada pokret u suvremenoj umjetnosti, Francine Flandrin u svom krosdisciplinarnom umjetničkom i performativnom istraživanju prikazuje otkriva želju za uživanjem u životu s vremena na vrijeme. Performativna je i vizualna umjetnica. Njezina umjetnost i performansi predstavljaju prepoznatljivo iskazivanje počasti dadaističkom pokretu. Duhotitost, igre riječima, dosjetke i druge transformativne radnje poput transvestitskog odijevanja ili odijevanja uniformi, sačinjavaju bit njezina sustava. Uzevši scene iz filmskih klasičnika, povijesnih dogadaja, ili svakodnevnog života, reinterpretira ih u odnosu na sadašnje događaje, samostalno ili s pomagačima, kako bi stvorila zabavnu, čudnu atmosferu u kojoj publika često igra glavnu ulogu.

# H

ôtel Particulier Montmartre, Paris, France  
— curated by Mehdi Brit & Morgane Rousseau

"Portier de Nuit pour Accessoires Indispensables" is the unlikely encounter between two universes. One is inspired by Liliana Cavani's film, "The Night Porter", that relates this shady relationship of dependency and loving submission in the post-war Vienna. The second one is the off-the-wall and irreverent playful mockery of the Dada spirit.

The political climate in Europe in 2012 has gone through the Greek neo-nazi party joining the Parliament, a historical score of the French far right's party, the Front National, and the presence of Tomislav Nikolic, head of the Serbian national populist party, at the second round of the presidential elections. In this context, one could feel the nationalist downward spiral intensified by dictator's apprentices throughout Europe.

At the "Hôtel Particulier" in Paris, mimicking an autocratic character ruling arbitrarily, Francine Flandrin selected during ten micro-performances five persons from the audience. She led them one at a time to a suite located on the first floor and subjected them to the following trial: "Welcome to the suite n°1, you'll become one of its superb accessory! I'll ascribe to each one of you an object that you'll have to embody - bolster, bedside lamp, trunk, mini bar, soap, and towel. I will fix this personification with a polaroid, which I'll give you at the end of the trial."

Francine Flandrin has shown her work and performed in many group shows. In 2013, she has exhibited in "Kama. Sesso", at the Triennale Museum in Milan, "Lecce Homo", the first lickable and refillable breast-shaped sculpture. In 2014, at the Musée de la Chasse et de la Nature in Paris, she'll share with Anne-Léonie Auer and Mehdi Brit the complicity of a winter version of A Midsummer Night's Dream!

She has organised "Comme un interdit" a reflexion about the complexity and relativity of the ideas of taboo and prohibition in religion, sex, history, politics, philosophy, and economics with works by Wim Delvoye, Otto Muehl,...

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Faith Holland (USA)

VVVVVV

mrežni multimedijski projekt / web-based multimedia project

V

VVVVV mrežni je multimedijijski projekt koji uključuje mnogovrsne prikaze. Uz pomoć videa, animiranih GIF-ova i mrežnih elemenata napravila sam apstraktnu pornografsku stranicu koja istražuje upotrebu ženskog tijela u pornografiji kroz povijest *world wide weba* (WWW). Moja je stranica dostupna na adresi <http://www.VVVVVV.xxx>.

www.VVVVVV.xxx te u potpunosti funkcionira kao internetska 'pornografska' stranica napravljena prepravljenim snimkama, a predstavlja i internet i vaginu. Koristeći se u tandemu internetom i vaginom koji služe kao komentar onog drugog, ovaj projekt izvlači na vidjelo neuspjeh metafore u promišljanju različitih ali i intimno povezanih sistema *world wide weba*, pornografije i ženskog tijela. Projektom se želi kritizirati manjak prikaza, posebno onih van pornografije, ženske anatomije i njezine relativne kulturne nevažnosti u usporedbi s prikazima falusa. Prizivajući estetiku 1990-ih – doba kada se većina korisnika počinje koristiti internetom – ova mrežna stranica konfrontira povijesni razvoj komercijalizacije interneta korištenjem ženskog tijela. Vagina odražava način na koji se u popularnom filmskom stvaralaštvu shvaća fizička prisutnost interneta kao beskrajnjog prostora nalik na tunel koji u kontekstu VVVVV-a postaje *cyberpussy*. Ova stranica odražava nove teorijske mogućnosti roda, tehnologije i spola.

Faith Holland multimedija je umjetnica iz New Yorka čiji se rad bavi odnosom roda i tehnologije. Njezin se rad izlagao na sljedećim mjestima: Xpo Gallery, Paris, Elga Wimmer, New York, AXIOM Gallery, Boston, The Philips Collection, Washington D.C., FILE Festival, Sao Paulo, i Art in Odd Places, New York. <http://www.faithholland.com>

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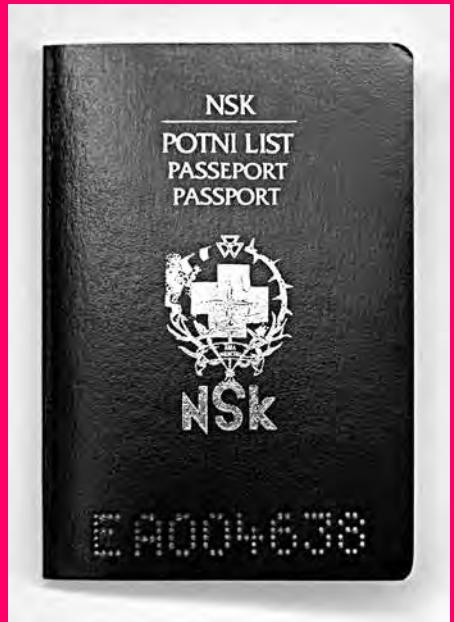
V

VVVVV is a web-based multimedia project that incorporates multiple kinds of imagery. Through video, animated GIFs, and web elements, I developed an abstract porn site that addresses pornography's use of women's bodies throughout the history of the world wide web (the WWW). The website, available at <http://www.VVVVVV>.

xxx, is a fully functional online 'porn' site created using appropriated footage that dually represents the internet and the vagina. Using the internet and the vagina in tandem to comment on one another, this project looks at the failure of metaphor in addressing these disparate – yet somehow intimately related – systems. The project teases out the history of the world wide web, pornography, and women's bodies. The project seeks to critique the dearth of representations, particularly outside of pornography, of female anatomy and its relative cultural unimportance when compared to phallic imagery. By evoking a 1990s aesthetic – a time when mainstream consumers first got online – the website confronts the historical trajectory of the commercialization of the Internet accomplished using women's bodies. The vagina is mapped onto how the popular filmic imagination conceives the physical presence of the internet as an endless, tunneling space, which, in the context of VVVVV, becomes a *cyberpussy*. The site maps out new theoretical potentialities for gender, technology, and sex.

Faith Holland is a multimedia artist based in New York whose work focuses on the relation between gender and technology. Her work has been exhibited at Xpo Gallery, Paris, Elga Wimmer, New York, AXIOM Gallery, Boston, The Philips Collection, Washington D.C., FILE Festival, Sao Paulo, and Art in Odd Places, New York.  
<http://www.faithholland.com>

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### IRWIN (Slovenia)

VRIJEME ZA NOVU DRŽAVU /  
TIME FOR A NEW STATE  
film

# F

ilm skupine IRWIN u suradnji s Igorom Zupom. Prvi kongres države NSK, NSK State in Time Citizens, Berlin (Slovenia, 2012, HD, 65 min). Završno plenarno zasjedanje prvog građanskog kongresa NSK održanog u Berlinu u listopadu 2010. (video dokument, 104 min).

Skupina IRWIN osnovana je u Ljubljani (Slovenija). Članovi su Dušan Mandic, Miran Mohar, Andrej Savski, Roman Uranjek i Borut Vogelnik. IRWIN te glazbena grupa Laibach" (1980), grupa performera "Gledalisce Sester Scipion Nasice" (1983), kasnije poznata kao "Kozmokinetični Kabinet Noordung", te odjel za dizajn "Novi Kolektivizem" ključne su skupine umjetničkog kolektiva "Neue Slowenische Kunst (NSK)", osnovanog 1984. godine u Republici Sloveniji Federalne Socijalističke Republike Jugoslavije. IRWIN je posvećen takozvanom 'retro-principu' koji 'nije stil niti umjetnički trend nego način mišljenja, ponašanja i djelovanja'. <http://irwin.si>

# F

ilm skupine IRWIN u suradnji s Igorom Zupom. Prvi kongres države NSK, Berlin (Slovenia, 2012, HD, 65 min). Završno plenarno zasjedanje prvog građanskog kongresa NSK održanog u Berlinu u listopadu 2010 (video dokument, 104 min).

IRWIN, along with the music group "Laibach" (1980), the performance group "Gledalisce Sester Scipion Nasice" (1983), later known as the "Kozmokinetici Kabinet Noordung", and the design department "Novi Kolektivizem", comprises one of the core groups within the artists' collective "Neue Slowenische Kunst (NSK)", established in 1984 in the Slovenian republic of the Federal Socialist Republic of Yugoslavia. IRWIN is committed to the so-called 'retro-principle' which is "not a style or an art trend but a principle of thought, a way of behaving and acting"(IRWIN). <http://irwin.si>



Marta Ivanova (Russia)

KRAVATE /

NECKTIES

video

# R

ad *Kravate* sastoji se od prikaza kravata i omči u kojoj se kravate sužavaju i proširuju. Projekcija Kravate sastoji se od različitih skeniranih kravata. Zvuk im je snimljen posebnim kompjuterskim programom koji pretvara sliku u zvuk. Svaki zvuk ima posebne zvukovne naglaske, koji su ručno pojačani da bi se mogli čuti.

Rad *Kravate* podsjeća na nepotpuni kromosom (Y). Druga je komponenta rada još jedan aspekt kravate, prikazane na zaslonu od 19 inča. Sužavajući i proširujući omču kravate, uočavam pokrete muške masturbacije. Kravata kao takva ima različita značenja i poveznice, poruke, ali odlučujem se za poveznicu na "falus".

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"Falus nije fizički organ tijela, već simbol, organ vlasti/moći."

"Žene žele falus, ali dobivaju samo penis". J. Lacan

\* Jacques Lacan: A feminist introduction", članak Irine Zhrebckine

Marta Ivanova (rođena 1991. u Rusiji) – mlada litvanska umjetnica koja u svojim djelima otkriva tijelo, ženstvenost i svakodnevnicu na intiman, neuobičajen način. Nakon što je maturirala pri Vilnius M. K. Čiurlionis Arts Gymnasium (smjer kiparstvo), odlučuje se za studije fotografije i umjetnosti medija na Umjetničkoj akademiji u Vilniusu. Iako su fotografija i video dominantni mediji njezinih radova, koristi se i instalacijom i performansom. Martini su radovi izlagani u Litvi i SAD-u, te objavljivani u londonskom časopisu za fotografiju Flip. Jedinstvena estetika Martinog umjetničkog rada čini je izdvojenim fenomenom na litvanskoj i međunarodnoj umjetničkoj sceni.

Marta istražuje pojmove žene i ženstvenosti. Istražuje tijelo i pronalazi univerzalne prikaze i značenja. U društvu naviknutom na tijelo – posebno na sram od ženskoga tijela, cijelokupni prirodni ograč najveća je *terra incognita* čiji istraživač postaje umjetnik. Tijelo je arena spremna na oružanu borbu (Body is a battleground), uključujući ambalažu krvavu poput oklopa. Tijelo je kombinacija djevičanstva i mitova o čistoći, što uključuje čipku sunca i mekoću bijelog materijala (The absence of the ring i Behind the white curtain). Tijelo ima nekoliko lica, a jedno od njih – među nogama (Also face).

<http://www.marrr.net>

**T**he work "Neckties" consists of ties' projection and screen work with shrinking- releasing tie loop. The projection "Neckties" consists of various scanned neckties. Their sound was recorded by a special computer program, which converts images into sound. Each sound has specific audio accents, whose noise levels were manually operated so they could be heard.

'Neckties' set reminds of the incomplete chromosomes set ( Y ). The second component is another detail of the necktie, which is displayed on the 19' screen. In tightening and releasing movements I observed masculine masturbation moves. Necktie as such has various meanings and links, statements, but I chose the link to "Phallus".

"Phallus is not the physical body organ, but the government/power symbol, organ."

"Woman desires phallus, but gets only penis." J. Lacan

\*Jacques Lacan: A feminist introduction", an article written by Irina Zhrebkina

Marta Ivanova (born in 1991 in Russia) – a young Lithuanian artist, whose work unveils the body, femininity and everyday life in an intimate and unusual way. After completing the Vilnius M. K. Čiurlionis Arts Gymnasium (study focus on sculpture), Marta enrolled at the Vilnius Academy of Arts to study Photography and Media Arts. Photography and video are dominant in the artist's works, but installation and performance are also her familiar means of expression. Marta has exhibited her work in Lithuania on numerous occasions, and the United States as well. Her work was also published in London-based photography magazine Flip. Marta's work is considered relevant and aesthetically unique phenomenon in Lithuanian and international artistic circles.

Marta explores the woman and femininity. She roams through her body, discovering its universal images and meanings. In a society that is accustomed to the body – especially the shame of a female body, the natural coat is the largest terra incognita whose researcher becomes the artist. She reveals a variety of familiar body meanings, frequently ignored. The body is a battleground ready to fight with weapons (The Body is a Battleground), including the package bloody as armour. The body is the combination of virginity and purity myths, which plays Sun lace and softness of white material in (The Absence of the Ring and Behind the White Curtain). The body has several faces, one of them – between the legs (Also Face). <http://www.marr.net>



They were targeting each other with guns for fun, they swap the weapon  
he thought the gun was empty.

#### **Adela Jusić (BiH)**

KADA UMREM; MOŽEŠ RADITI ŠTO GOD HOĆEŠ /  
WHEN I DIE; YOU CAN DO WHAT YOU WANT  
video

**U**

video *Kada umrem, možeš raditi što god hoćeš* snimila sam se dok bojim kosu svojoj baki. Nakon što je umrla, zapisala sam sve priče koje mi je običavala pričati te tako napravila narrativni dio. Iako je ovo tek nečija osobna, intimna života priča, ipak priziva onodobnu atmosferu društveno-političke realnosti u koju je njezin život bio uklopljen. Ovo je stvarna priča o jednoj ženi, ali i o mnogim drugim bakama koje su teško živjele u patrijarhalnom društvu i unatoč tome ostale snažne do kraja.

Adela Jusić rođena je 20. 10. 1982. godine u Sarajevu, Bosna i Hercegovina. Osnivačica je i članica Udruženja za kulturu i umjetnost CRVENA. Živi i radi u Sarajevu.

Izbor recentnih izložbi:

...Was is Kunst?... Resuming a fragmented history, curated by Sandro Droschl and Christian Egger, Kunsterhaus, Halle fur Kunst and Medien, Graz / ...Što je umjetnost?... nastavljanje fragmentirane povijesti, kustosi Sandro Droschl i Christian Egger.

Victory Obsessed, curated by Agata Rogos, "ZAMEK" Culture Centre, Poznan / Opsjednut pobjedom, kustosica Agata Rogos, Kulturni centar ZAMEK Poznan.

GOOD GIRLS \_ MEMORY, DESIRE, POWER, curated by Bojana Pejić and Olivia Nitit, National Museum of Contemporary Art (MNAC), Bucharest / DOBRE DJEVO-JKE\_PAMĆENJE, ŽUDNJA, MOĆ, kustosice Bojana Pejić i Olivia Nitit, Nacionalni muzej suvremene umjetnosti Bukurešt.

Image Counter Image, curated by Patrizia Dander, Leon Krempel, Julianne Lorz, Ulrich Wilmes, Haus der Kunst, Munich / Image Counter Image, kuratori Patrizia Dander, Leon Krempel, Julianne Lorz, Ulrich Wilmes, Haus der Kunst, München.

<http://www.adelajusic.wordpress.com>

**56**

**I**

n the video *When I die, you can do what you want*, I recorded myself coloring the hair of my grandmother. After she died, I wrote down all the stories she used to tell me and created a narrative part. Although it is merely someone's personal and intimate life story, one can easily imagine the contemporary atmosphere of a socio-political reality that was surrounding her life. This is a real story of one woman, and many of our grandmothers who in spite of the harsh conditions of the patriarchal society remained strong until the end of their lives.

**57**

Born October 20th 1982 Sarajevo, Bosnia and Herzegovina. Founder and member of the Association for Culture and Art CRVENA. Lives and works in Sarajevo.

Selected recent exhibitions:

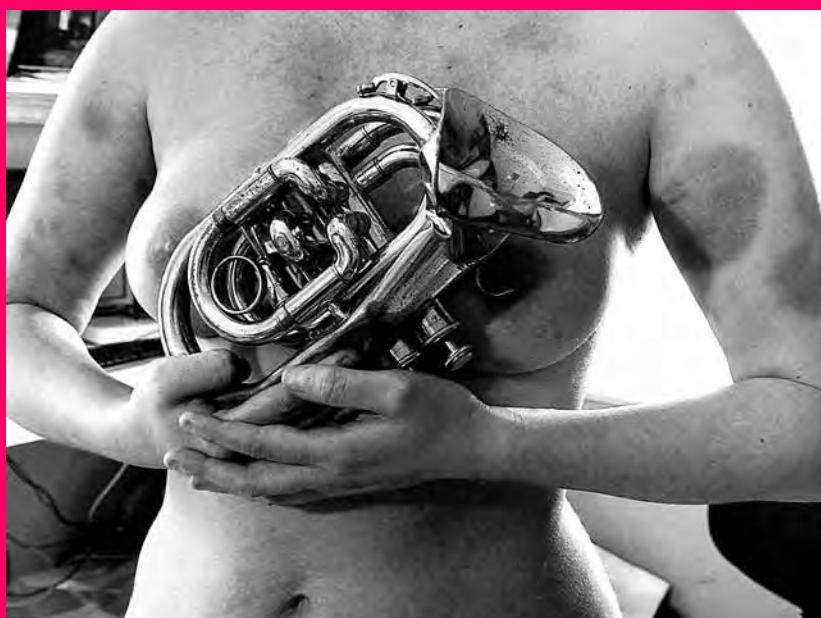
...Was is Kunst?... Resuming a fragmented history, curated by Sandro Droschl and Christian Egger, Kunsterhaus, Halle fur Kunst and Medien, Graz.

Victory Obsessed, curated by Agata Rogos, "ZAMEK" Culture Centre, Poznan.

GOOD GIRLS \_ MEMORY, DESIRE, POWER, curated by Bojana Pejić and Olivia Nitit, National Museum of Contemporary Art (MNAC), Bucharest.

Image Counter Image, curated by Patrizia Dander, Leon Krempel, Julianne Lorz, Ulrich Wilmes, Haus der Kunst, Munich.

<http://www.adelajusic.wordpress.com>



**Natasha Kadin (Croatia)**  
TRACES / TRAGOVI  
različiti mediji / mixed media

# T

RAG je najmanja jedinica MEMorije  
TRAG je kod u koji su upisane koordinate života  
TRAGOVI su subjekti i objekti  
TRAGOVI su otvoreni KODovi  
TRAG je MEM  
MEM je TRAG.

TRACES je multimedijalni projekt kojem je ova izložba zaključni čin.  
Sam projekt osmišljen je kao performans, instalacija i izložba koja uspostavlja odnose tijela, grada, prirode, nomada, ljubavnika i umjetnika.

# 59

"Ako sudionici izložbe prihvate tragove, kao što i autorica nalaže, kao kodove u koje su upisane koordinate putovanja, gradova, tijela u prirodi, događaja, ljubavi, audio zapisa, slučajnih događaja, tada možemo smatrati da je Natasha ne samo podijelila svoje tragove s drugima, nego i uspjela u tome da svaki sudionik i gledatelj stvori vlastiti ritual stvarajući od svoje memorije svoj novi početak."

— Hrvoje Kolić, *Dišpet*

Natasha Kadin (Split, 1979.) producentica, kustosica i autorica projekata. Završila je književnost na Filozofskom fakultetu u Zadru, Kulturni menadžment na Univerzitetu umetnosti u Beogradu i Projekt menadžment na Universite Lumiere Lyon II. u Lyonu. Trenutno radi na doktorskoj disertaciji "Ženski identiteti u djelima hrvatskih suvremenih umjetnica. Studija slučaja: Sanja Ivezović", pod mentorstvom dr. Miška Šuvakovića. Jedna je od osnivača i predsjednica međunarodno aktivne organizacije Mavena – 36 njezinih čuda. Autorica je, koatorica i producentica više desetaka umjetničkih projekata. Radi kao predavačica na Umjetničkoj akademiji u Splitu, odsjek za Film i video. <http://mavena.hr>

# A

TRACE is the smallest unit of MEMOry  
A TRACE is a code inscribed with coordinates of life  
TRACES are subjects and objects  
TRACES are open CODEs  
A TRACE is a MEM  
A MEM is A TRACE.

TRACES is a multimedia project culminating with this exhibition. The project was planned out as a combination of performance, installation and exhibition, thematizing relations between bodies, cities, nature, nomads, lovers and artists.

"If the observers of this exhibition accept the traces, like the author intended, as codes inscribed with coordinates of journeys, cities, bodies in nature, events, love, audio recordings and accidental occurrences, we can then be sure that Natasha not only shared her traces with others,

but succeeded in the attempt to inspire each participant and observer to create his/her own ritual using personal memory to create one's own beginnings."

— Hrvoje Kolić, *Dišpet*

Natasha Kadin (born 1979 in Split) is a producer, curator and project author. She completed her BA degree in Croatian Language and Literature at the Faculty of Humanities and Social Sciences in Zadar, MA degree in Cultural Management at the University of Arts in Belgrade and Project Management at the University Lumiere Lyon II. in Lyon. She is currently working on her PhD thesis titled "Women's identities in the works of contemporary Croatian women artists. A case study: Sanja Ivezović", under the mentorship of PhD. Miško Šuvaković. She is one of the founders and the president of the international association "Mavena – 36 miracles of hers", and has authored, co-authored and produced dozens of art projects. She works as a lecturer at the Academy of Arts, Film and Video Department in Split. <http://mavena.hr>

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**Ivana Kevo (Croatia)**  
PARONIMI / PARONYMS  
ulje na platnu / oil on canvas

# U

zimajući "opasne" predmete kao fokus rada i pristupa-jući im s određenim slikarskim tretmanom Ivana Kevo problematizira bipolarnost psihološkog shvaćanja pojedinih objekata. Kod ovih predmeta, koje automatizmom percipiramo kao ugrožavajuće, slikanjem stvara dojam "slatkoće" i razbija iluziju koju predmet odašilje. Minimálnim razlikama roskastih i oker tonova briše iz njih prijeteću dogmu, lišava ih "opasnosti" i tako u promatraču izaziva kontraefekt. Dodatno ukrašavajući slike bannerom, odnosno lentom, slatkastim, poetičnim natpisom stavlja ih u kontekst ukrasnog predmeta na zidu i zapravo izruguje njihovu ozbiljnost. Kroz ove predmete provlače se poruke koje propituju tabue nasilja, ljubavi, rata i smrti.

62

Postavljaju se pitanja u čijoj svijesti su ovi predmeti dobri/loši, na koji način, zašto? Koliko su dobri/loši, potrebni/bespotrebni, korisni/beskorisni na osobnom nivou, a koliko na globalnom/političkom? Zašto ih se bojimo?

Ivana Kevo rođena je 1991. godine u Splitu. Nakon završene Škole likovnih umjetnosti u Splitu upisuje slikarstvo na UMAS-u i trenutno je studentica 3. godine.

In her work Ivana focuses on "dangerous" objects and reconceptualizes them by employing certain painting techniques. Thus, she addresses the bipolarity of psychological perception of the objects. Dealing with such objects, which by default we perceive as threatening, she creates an impression of "sweetness" and shatters the illusion the objects produce. The subtlest differences of pinkish and ocher tones wipe out the objects' threatening dogma, denying them the impression of "danger" and bringing about a counter effect in the observer. Further ornamentation of paintings with banners bearing sweetish, poetic captions, the paintings in the context of decorative wall objects and mock their seriousness. The painted objects thus call for questioning the taboos of violence, love, war and death.

The following questions are raised: Whose consciousness perceives these objects as being good/bad? To what extent are the objects good/bad, necessary/unnecessary at a personal level as well as at a global/political level? Why are we afraid of them?

Ivana Kevo was born in Split, 1991. She is a 3rd year student of visual arts (painting) at Academy of Fine Arts University of Split and previously finished High School of Visual Arts in Split.



**Marija Kotarac (Croatia)**  
L'JEGA NAŠA /  
OUR BE'UTIFUL HOMELAND  
video

**L** Č4  
*ćepa naša* nastala je početkom prosinca 2011. godine u vrijeme održavanja parlamentarnih izbora u Hrvatskoj. Ovim radom htjela sam prikazati "stanje" koje je zavladalo Republikom Hrvatskom u ekonomskom i socijalnom smislu. Naime, neujednačenost zvuka i glasa i njihovo nadjačavanje u pojedinim dijelovima zapravo govore o "nadmetanju" između glasa nezadovoljstva građana i glazbe kao nametnutog režima vladajućih koji su državu i doveli u to stanje. Jednako tako ta neujednačenost opisuje kaos i kolaps u sustavu države, nesuglasnog vladajućih (vlade i povlaštenih) i podređenih (građana) te stanje duboke neravnoteže u gospodarstvu i ekonomiji. Na jedan, očigledno podrugljiv način, *Ćepa naša* je video performans koji upravo pomoći istaknutih i prepoznatljivih državnih simbola ukazuje na reakciju na stanje u kojem se nalazi građanstvo Republike Hrvatske i nastoji bar na trenutak nasmitati publiku izrugujući se bezuspješnim pokušajima vladajućih da državu izvuku iz krize.

Marija Kotarac je studentica Umjetničke Akademije u Splitu, smjer Film i video. Završila je matematičku gimnaziju u Splitu. Sudjelovala je na izložbi pod nazivom "MU/FiV-otvoreno-01/2012"

**O**ur *be'utiful homeland* is a work made in early December 2011 during parliamentary elections in Croatia. It aims at representing the economic and social 'state of things' in Croatia. The disharmony between the music and the voice and the competition in outperforming one another actually parallel the competition between the sound of dissatisfaction of the Croatian populace and the music of/as the regime – the source of the state of/in dissatisfaction. The disharmony stands for chaos and collapse of the state system, the discrepancy between the elite/government and the subjugated citizens as well as for the deeply-rooted imbalance in the economy. This sarcastic video performance uses state symbols to embody the reaction to the state in which the citizens of the Republic of Croatia find themselves. The video attempts to, at least momentarily, make its audience laugh at the government's unsuccessful endeavours to fight back the economic crisis.

Marija Kotarac studies at the Department of Film and Video, Arts Academy Split. She finished mathematical high school (gymnasium) in Split. She participated in the Arts Academy students' exhibition titled "MU/FiV-otvoreno-01/2012".



#### Glorija Lizde (Croatia)

ČETIRI ŽENE /  
FOUR WOMEN  
fotografije / photographs\*

La justice  
Le pendu  
Le mat  
Lamoreux

**R**ad se temelji na biblijskoj legendi "Ples sedam velova" o mladoj ženi Salome koja izvodi incestuousni striptiz skidajući sedam različitih velova pred svojim ocem, kraljem Herodom. Salome, kako legenda kaže, na poklon zatim dobiva glavu Ivana Krstitelja. U službi umjetničkog rada, ova legenda predstavlja metaforičku, lažnu vrstu ženske emancipacije, gdje dekapitacija muškarca predstavlja rušenje zakona tradicije i običaja. Kako bi žena i muškarac postali jedno i jednaki, veo mora biti skinut.

Rad je izведен u obliku četiriju fotografija, u mediju zrcalne stvarnosti. Subjekt fotografija ista je djevojka koja "ispribava" različite velove koji

sa sobom nose sudske vrijednosti predstavljene u obliku Tarot karata.

Velovi u službi vjenčanja, religije, zaređenja i sahrane duboko su ukorijenjeni u tradicijske vrijednosti jer u sva četiri slučaja simboliziraju predaju žene muškarcu, bilo kroz čin vjenčanja ili čin zaređenja. Stavljanjem vela na sebe, žena postaje privatizirana te se otkriva samo u prisustvu onoga tko "čuva" njezinu ljepotu. Tijelo mlade djevojke na fotografijama prikazano je kao neokaljano, ali u službi alata kojim se predstavlja budućem. Iako budućnost ironično nosi u vlastitim rukama u obliku Tarot karte, djevojka je ipak ne vidi u igri odabiranja vela.

Rođena u Splitu, 1991. godine. Studentica Akademije likovnih umjetnosti na smjeru Film i video. Izlagala na izložbama u Hrvatskoj i inozemstvu.

**T**he work is based on the Biblical legend "Dance of the Seven Veils" about a young woman Salome who performs an incestuous striptease in front of her father, King Herod, by taking off seven different veils. According to the legend, Salome is then presented with the head of John the Baptist. In service to this artwork, the legend presents a metaphoric, fake female emancipation, where decapitation of a man stands for the law of tradition and customs. In order for a woman and a man to one and become equal, the veil must be taken off.

The work comprises four photographs in medium of reflected reality. The subject of the photographs is the same girl, "trying on" different veils whose fatefulness is presented in the form of Tarot Cards.

Veils used for (the act of) wedding, burial, religious practice, and taking holy orders, are deeply rooted in traditional values since in all four

cases they symbolize a woman's surrender to a man, be it through an act of wedding or of taking holy orders. By veiling herself, a woman becomes privatized and reveals herself only in the presence of the one who "guards" her beauty. The body of the young girl in the photographs is shown as unstained, but also as a tool for presenting herself to her future partner. Although the girl, ironically, carries her future, unveiled by a Tarot card, in her own hands, yet she cannot see it in this game of choosing the veil.

Born in Split, 1991. Lizde is a student at Film and Video Department of the Academy of Fine Arts University of Split. She has exhibited in Croatia and abroad.

**67**



#### **Roberta Orlando (Italy)**

JA VOLIM ITALIJU, ALI ITALIJA NE VOLI MENE /  
I LIKE ITALY BUT ITALY DOESN'T LIKE ME

video

I talija je prikazana mojim očima: zemlja kulture i drevne tradicije, a budući da svi nosimo maske, zbog njih smo prepoznati i cijenjeni. Kad god netko skine masku, sam/a po sebi ne znači ništa. Rad je misao o identitetu koji nije dovoljno vidljiv, posebice onom LGBT zajednici u Italiji.

Roberta Orlando rođena je 1988. u Milansu. Njezina umjetnička istraživanja temelje se na rodnim identitetima i performansi, s posebnim naglaskom na diskriminaciju zbog seksualne orijentacije. Radi na područjima vizualne kulture koristeći se videom, fotografijom, instalacijom, performansom i zvukom. Njezini su radovi izlagani u različitim javnim prostorima, umjetničkim galerijama i muzejima u Evropi i SAD-u. Studije rođa i LGBT akcije izvodila je u Italiji, Španjolskoj, Njemačkoj, Estoniji i Ujedinjenom Kraljevstvu.  
<http://roinconnu.blogspot.com>

I taly is seen through my eyes: a country of culture and deep traditions, but since all of us wear a mask, only for it are we recognized and appreciated. Whenever someone takes off the mask, time and again they do not mean anything on their own. This work is a thought on identity which is not visible and heard enough, most of all, the identity of the LGBT community living in Italy.

Roberta Orlando is basing her artistic research on gender identities and performance art, with a specific attention to discrimination based on sexual orientation. She works with visual art, video, photography, installation, performance and sound. Her artwork has been exhibited in several different public spaces, art galleries and museums across Europe and USA. Furthermore her studies on gender and LGBT actions have been performed in different countries such as: Italy, Spain, Germany, Estonia and UK.  
<http://roinconnu.blogspot.com>



**Joan Oh (USA)**

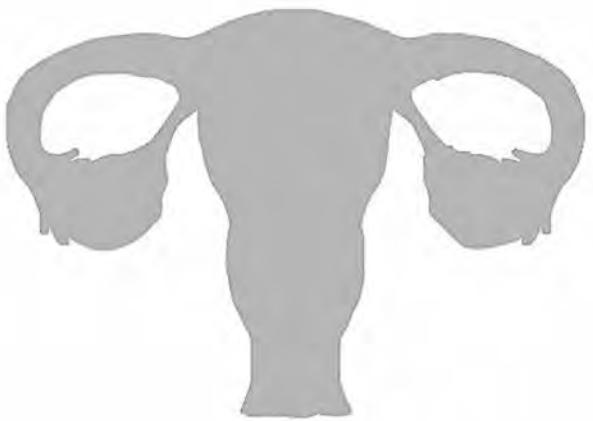
KLEĆEĆI; OGOLJEN/A PREDA MNOM /  
KNEELING; YOU BARED TO ME  
instalacija / installation

**M**oj rad često istražuje učinke koje kiberkultura neprimjetno unosi u naše materijalno postojanje. Otkriti i analizirati ljudsko poimanje "zdravog razuma" vezano uz široko, ali i nevidljivo virtualno okruženje, neke su od tema mog rada. Želim voditi projekte koji se bave digitalnom kulturom, koji (de)valoriziraju prikaze u današnjem društvu i koji se bave prezasićenošću društvenih medija. Instalacija je zbirka pojedinačnih objava na Tumblru, otisnuta na višeslojne papirnate ručnike koji su postavljeni u pretince za papirnate ručnike u javnim zahodima na raznim lokacijama. Subverzivno korištenje tehnologije koje ju svodi na fizički objekt, razmišljanje je o korelaciji odnosa žena prema prostoru javnih zahoda. Dok se fokusiram na ponovno postavljanje ove struje misli, tekstova i svijesti u intimni ali i javni prostor, na koji se način naše virtualno samopredstavljanje mijenja prisustvom u fizičkom prostoru?

Joan Oh dolazi s američkog Srednjeg Zapada. Diplomirala je fotografiju (BFA) na Corcoran College of Art + Design. Trenutno pohađa studij (MFA) interdisciplinarnih umjetnosti na Sveučilištu Pennsylvania. Živi i radi u Philadelphia, SAD. <http://www.joanoh.com>

**M**ore often than not, my work examines the residual effects cyber-culture has indiscernibly brought forth to our tangible existence. To resurface and analyze humanity's perception of 'common sense' that adheres to the expansive- yet invisible virtual environment are among the few underlying themes that can be found in my work. I have become compelled to construct projects that deal with digital culture, the (de)value of imagery in today's society, and the over saturation of social media. The installation is a collection of individual posts found on Tumblr typed onto multifold paper towels and placed back into dispensers at various public restroom locations. Utilizing the subversion of technology to a physical object reflects upon the correlation between women's relationship to the environment of public bathrooms. As I focus on resubmitting this stream of thoughts, texts, and consciousness into an intimate yet public setting, what about our online modes of self presentation alters in a physical environment?

Joan Oh is a Midwest native with a BFA in Photography from the Corcoran College of Art + Design and is currently pursuing an MFA in Interdisciplinary Arts at the University of Pennsylvania. She currently lives and works in Philadelphia, PA. <http://www.joanoh.com>



**Dina Rončević (Croatia, Nederlands)**  
MENI SE STVARNO OVDJE NE SVIĐA /  
I REALLY DON'T LIKE IT HERE  
instalacija / installation

**R**ad prikazuje od spužve napravljene jajnike i maternicu, odjevene u prekrasne, većinom roze tkanine, te pripojene na uokvireno platno. Jajnici su podvezani velikom ukrasnom mašnom, čime se referiram na hrvatski zakon prema kojemu žena samo djelomično može odlučivati o svome tijelu. Ukoliko nije prešla trideset i petu godinu života i ako nije rodila, ženi podvezivanje jajnika nije dozvoljeno! Činjenicu da odluka o reproduktivnosti, pod ovakvim uvjetima, pripada državi, a ne ženi, smatram nasilnom intervencijom nacionalnosti u prostor onoga što bi trebale biti osobne slobode. Država tako postaje religijsko-nacionalistički silovatelj koji, zamislite, želi biti i roditelj. **73**

Multimedijalna umjetnica i stop motion animatorica Dina Rončević (1984.) za diplomski rad na Akademiji likovnih umjetnosti u Zagrebu napravila je profesionalnu prekvalifikaciju za automehaničarku. Kroz radevine istražuje i/ili kritizira rodne uloge, a uživa u dekonstruiranju vozila sa ženama raznih dobnih skupina. Prvu samostalnu izložbu postavila je 2010. u Zagrebu, a nakon toga izlagala je i izvodila performanse na brojnim izložbama i festivalima diljem Europe i u Meksiku. Valja spomenuti ANTI Festival (Kuopio, Finska), Werkleitz Festival (Halle, Njemačka), Rdeče zore (Ljubljana, Slovenija), PitchWise Festival (Sarajevo, Bosna i Hercegovina). Poglavljem o svom radu participirala je na konferenciji i publikaciji knjige *Invisible girl* (Umea University, Švedska), sudjelovala na umjetničkim rezidencijama Cante, San Luis Potosi, Mexico i ISCP u New Yorku, USA. Samostalne izložbe prikazala je u Splitu i Zagrebu (Hrvatska), a 2013. je proglašena dobitnicom nagrade Radoslav Putar. Trenutno studira u Amsterdamu, na odsjeku Art and Learning Sandberg Instituta. <http://dinaroncevic.blogspot.com>

**T**his work consists of ovaries and uterus made of sponge and dressed in lovely, pink fabric, displayed on framed canvas. The ovaries are tied together with a large decorative bow, which is a reference to the Croatian law limiting the rights of women in decisions concerning their bodies. If you are a woman under 35 who has not given birth yet, you cannot undergo tubal ligation! The fact that reproductive choice is controlled by the state and not the woman, is a violent intrusion of the nation into the space of personal freedom. The state thus becomes a religious-nationalistic rapist and (how about that!) a would-be parent as well.

Dina Rončević (born 1984) is a multi-media artist and stop-motion animator, who graduated from The University of Zagreb's Academy of Fine Arts with a project which involved her occupational retraining as an automechanic. Through her artwork Dina explores and/or criticizes gender roles, and she loves to de/construct vehicles with women of different age groups. Her first independent exhibition was set up in Zagreb in 2010 after which she participated in numerous exhibitions and festivals in Europe and Mexico - ANTI Festival (Kuopio, Finland), Werkleitz Festival (Halle, Germany), Rdeče zore (Ljubljana, Slovenia), PitchWise Festival (Sarajevo, Bosnia and Herzegovina). She participated in the conference

The Invisible Girl (Umea University, Sweden) with a chapter about her work, and was artist-in-residence in Cante, San Luis Potosi, Mexico and ISCP in New York, USA. She put on independent exhibitions in Split and Zagreb and in 2013 won the Radoslav Putar Award. Dina is currently a student at the Art and Learning Sandberg Institute in Amsterdam.  
<http://dinaroncevic.blogspot.com>

74



**Sandra Sterle (Croatia)**  
APPARITION / UKAZANJE  
instalacija / installation

# U

kazanje se referira na odnos između konzumerizma i religije, posebno u zemljama u tranziciji srednje i istočne Europe, gdje svjedočimo specifičnom odnosu između vjerskih simbola i društvenih aspekata akumulacije kapitala. U mnogim gradovima nova arhitektura kvartova svodi se na izgradnju novih crkava i ogromnih trgovskih centara. Koja je uloga religije u odnosu spram globalne politike i kulture danas?

Rad *Ukazanje* ranije je prikazan i izведен na različitim mjestima kao što su: Dopust, Jedinstvo, Zagreb, 2011.; Perform-D-ance, Varaždin, 2011.; Mesto Žensk, Ljubljana 2011.; Niotkuda, MMSU, Rijeka, 2011.; Interakcje, Piotrków Trybunalski, Poljska 2012.

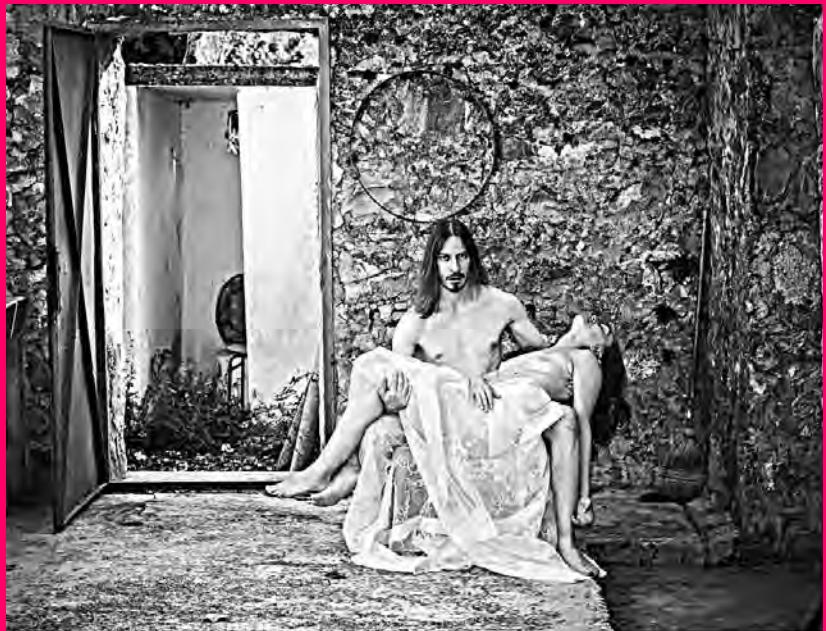
Sandra Sterle (1965., HR) radi s filmom, instalacijom, intervencijom, fotografijom i performansom. Zaposlena je kao izvanredni profesor performansa i videa na Umjetničkoj akademiji Sveučilišta u Splitu. Diplomirala je na Odjelu kiparstva na Akademiji likovnih umjetnosti u Zagrebu te nastavila studij na Odjelu za film i video na Kunstabademie u Dusseldorfu, 1995–1996 (kod prof. Nan Hoover). Živjela je i radila u Zagrebu, Amsterdamu, Dusseldorfu, New Yorku i Splitu. Njezini radovi izlagani su u brojnim međunarodnim umjetničkim institucijama kao što su: Muzej suvremene umjetnosti, Zagreb; Kunsthalle Fridericanum, Kassel; Muzej Ludwig, Aachen; Museum voor Moderne Kunst, Arnhem; Gate Foundation, Amsterdam; W139 Galerija, Amsetrdam; Museo de Arte & diseño Contemporáneo, Costa Rica; Nacionalni Muzej Centro de Arte Reina Sofia, Madrid; Instytut Sztuki Wyspa, Gdansk; Berlin Academy, Berlin; Museet for Samtidskunst, Roskilde; Fundació Antoni Tàpies, Barcelona; Location i Gallery New York; Artist Space, New York; etc. Her works investigate a possibility of engagement in the intersection of private, public and intimate space, often using her live presence in creating various specific 'personas' in the ephemeral, process-oriented works. <http://cargocollective.com/sandrasterle>

# A

*Apparition* refers to the relationship between consumerism and religion, especially in the Middle and East European countries in transition, where we experience a specific relation between religious icons and social aspects of capital accumulation. In many cities new architecture often means new churches and huge shopping malls. What is the role of religion in relation to global politics and culture today?

The work *Apparition* was previously shown and performed in different places like: Dopust, Jedinstvo, Zagreb, 2011; Perform-d-ance, Varaždin, 2011; City of Woman, Ljubljana 2011; Out of the left field, Museum of Modern and Contemporary Art, Rijeka, 2011; Interakcje, Piotrkow Trybunalski, Poland, 2012.

Sandra Sterle (born in 1965, Croatia) works with film, installation, interventions, photography and performance. Currently she is Associate Professor of performance and video at the Academy of Fine Arts University of Split, Croatia. She graduated from the Sculpture Department of the Academy of Visual Art in Zagreb and continued her studies at Department of Film and Video at Kunstabademie in Dusseldorf, 1995–96 (with prof. Nan Hoover). She lived and worked in Zagreb, Amsterdam, Dusseldorf, New York and Split. Her works were exhibited in numerous international art institutions like: Museum of Contemporary Art, Zagreb; Kunsthalle Fridericanum, Kassel; Museum Ludwig, Aachen; Museum voor Moderne Kunst, Arnhem; Gate Foundation, Amsterdam; W139 Gallery, Amsterdam; Museo de Arte & diseño Contemporáneo, Costa Rica; Museo National Centro de Arte Reina Sofia, Madrid; Instytut Sztuki Wyspa, Gdansk; Berlin Academy, Berlin; Museet for Samtidskunst, Roskilde; Fundació Antoni Tàpies, Barcelona; Location i Gallery New York; Artist Space, New York; etc. Her works investigate a possibility of engagement in the intersection of private, public and intimate space, often using her live presence in creating various specific 'personas' in the ephemeral, process-oriented works. <http://cargocollective.com/sandrasterle>



S2

A SQUARE CUBE OF DESIRE  
različiti mediji / mixed media

R

ad se sastoji od 6 fotografija i jednog video rada u kojima autorice istražuju kako se žudnja/želja protokolira, bilježi, uokviruje u sustav.

Fotografije prikazuju subjekte u ranjivim emocionalnim stanjima. U video radu prikazane su dvije generacije žena koje iscrtavaju tlocrt kuće kao ženine zamke – one se potom kreću unutar kvadratnog tlocrta, što simbolizira kocku/kavez/kuću u koju se mora uvući ples života.

79

To je zakonski okvir kojim se veže grozna nesigurnost ljubavi. To je bajka koja se pretvara u noćnu moru, *longue duree* života, kozmički ples ispršnjen u kockastu kutiju čiju horizontalu drži okomito uspravljen štap – nebesa, djevica, država, matični ured.

Ovaj rad istražuje i usmjerava se na matricu izvora i njegovu prirodu. Što su kocke unutar kojih mater/ijaliziramo svoju sudbinu? Tko združuje njihove čvrste, mater/inske zidove kako bi svjedočio našim neostvarenim željama?

S2 je kratica za dvojac Svitogora&Serpenta, naziv pod kojim se kriju Majda Rožić i Jelena Novaković. Majda je završila studij engleskog i talijanskog jezika i književnosti na Sveučilištu u Splitu, a Jelena studij engleske književnosti pri Seattle Pacific University. Nakon što su se obje zasebno bavile poezijom odnosno fotografijom, u jednom su trenutku udružile snage kako bi pokušale istražiti višedimenzionalnost kockastog kaveza svijeta. S2 želi istražiti senzualnu prirodu pojedinca i njegove/njezine krhkne odnose s nestalnim vanjskim svijetom. Unatoč opresiji i ograničenjima, u potrazi smo za krhkim fragmentima ljudskosti/čarolijom. Kombinacijom videa i fotografije S2 traži rascjepu u jeziku, okviru, zakonu, u kojima se možemo skloniti od opasnosti, pukotinu kroz koju ulazi svjetlo.

T

hrough combination of video and photography S2 seeks out fissures in language, frame, law – where the individual can reside unharmed, a crack where light seeps in. This work consists of 6 photographs and 2 short videos revealing the processes which occur when our desires are protocolled, evidenced, framed inside the system.

Photographs display subjects in vulnerable emotional states. The videos represent three generations of women drawing floor plans and moving inside them, symbolizing the cube/cage/house inside which the dance of life must implode.

It is the frame of law to bind love's horrendous uncertainty. It is a fairytale with grim endings, the longue duree of life, the cosmic dance

deflated into a square box symbolizing those above – the heaven, the virgin, the state, the matrimonial office.

Ultimately, this work explores and points to the matrix source and its nature. What is this cube within which we much mater/ialize our desire? Who knits its firm, mat(t)ernal walls to stand witness to our failing desires?

S2 stands for Svitogora&Serpenta alias Majda Rožić and Jelena Novaković. Majda holds a MA degree in English and Italian language and literature from the University of Split, and Jelena holds a MA degree in English literature from Seattle Pacific University. After individual work in poetry and photography respectively, these two *luminas* fused their energies in an attempt to explore the multidimensionality of the square minded worldcage. S2 seeks to explore the sensual nature of an individual and one's fragile relationship with the ever changing external world and its oppressions and limitations in hope to preserve humanness and enchantment.

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**Leslie Wilson (USA)**  
MOJOJ LJUBAVI / TO MY LOVE  
video

**F**asciniraju me ljubav, seks i ograničenja unutar kojih kreativne žene moraju raditi. Filtrirati te teme kroz svoje ruke bojom i kemijskom olovkom, tkaninom i koncem i komadićima slomljenog računala... a zatim ih digitalizirati i još malo filtrirati, pa kodirati performans tog digitalnog materijala... o tome govori cijela moja praksa.

*Mojoj ljubavi* je valentinovska video čestitka. Crteži kemijskom olovkom i tintom, animacije i specijalni efekti kombinirani su sa stari(nski)m video snimkama i čestitkama. Glazbena pozadina je kombinacija digitalno prerađenih dijelova pjesama Rogersa i Harta "My Funny Valentine" koju pjeva Chet Baker iz 1964., "Kiss Me Honey" Ade Jones i Bill Murray iz 1913., "Love Boat" Earla Burnetta i the Biltmore Hotel Orchestra iz 1929. te "My Funny Valentine" koju pjeva Ruth Gaylor s The Hal McIntyre Orchestra iz 1945. – a sve ih se može naći na adresi archive.org.

U ovoj se čestitki mogu naći i inserti iz filma "The Innocent Party", 1959., A/V Geeks. Cijeli je film inače dostupan na adresi [www.avgeeks.com](http://www.avgeeks.com) koja ima raskošnu filmsku kolekciju i trenutno su im potrebne donacije za daljni rad.

"Century 21 Calling", 1964., "Prom: It's a Pleasure!", 1961. i prekrasna Rosita Royce u "Dance of the Doves" nalaze se u bogatoj Prelinger arhivi (danas dio Knjižnice kongresa) dostupnoj na internetskoj arhivi, archive.org.

Leslie je umjetnica čije su kompjutorske instalacije, animacije, otisci i radovi s tekstilom prikazivani na raznim mjestima diljem svijeta, uključujući galerije umjetnina, muzeje te konferencije SIGGRAPH. U njezinoj kreativnoj praksi postoji karakterističan obrazac. Bavi se digitalnim, sve dok ne dođe do točke frustracije medijem, pa se zatim vraća tradicionalnim medijima (slikarstvo, kemijska olovka i tinta, tekstil) kako bi produbila uvid. Pa se opet vraća digitalnom, i tako dalje. Uz umjetnički rad, Leslie Wilson pomogla je osmisiliti i proizvesti Kid Pix proizvode ranih 1990-ih te Disney's Blast & Disney.com ranih 2000-ih. Njezin najnoviji rad uključuje interaktivnu mrežnu stranicu posvećenu fikciji [www.RomanceNovelGame.com](http://www.RomanceNovelGame.com) i dječju stranicu [www.MotherGoose.com](http://www.MotherGoose.com).  
<http://www.RomanceNovelGame.com>

**L**ove, sex, and the constraints creative women must work within fascinate me. Filtering these topics through my hands with paint and pen, fabric and thread and broken computer bits... Then digitizing it and filtering it some more, then coding the performance of this digital stuff... That is what my practice is all about.

*To My Love* je video valentine by Leslie Wilson. Pen and ink drawings, animation, and special effects are blended with vintage footage and old-fashioned valentines. The sound score includes a mix of digitally altered samples from Rogers and Hart's "My Funny Valentine" sung by Chet Baker, 1964, "Kiss Me Honey" by Ada Jones and Bill Murray, 1913, "Love Boat" by Earl Burnett and the Biltmore Hotel Orchestra, 1929 and "My Funny Valentine" sung by Ruth Gaylor with the Hal McIntyre Orchestra, 1945 – all found at archive.org.

Vintage footage includes "Innocent Party", 1959 from A/V Geeks. Check them out at [www.avgeeks.com](http://www.avgeeks.com). They have a wonderful film collection and need donations to keep it growing.

"Century 21 Calling", 1964, "Prom: It's a Pleasure!", 1961, and the amazing Rosita Royce in "Dance of the Doves" were found at the awesome and generous Prelinger Archives (now part of the Library of Congress) found on the Internet Archive, archive.org.

Leslie is an artist whose computer installations, animations, prints, and textiles have shown in a variety of venues worldwide including art galleries, museums, and SIGGRAPH conferences. There is a distinctive pattern to her creative practice. She works in digital until she reaches a point of frustration with the medium, and then she turns to traditional media (paint, pen & ink, and textiles) for insight. She goes back to digital, and so on. In addition to her artwork, Leslie Wilson helped design and produce the Kid Pix products in the early 1990s, and Disney's Blast & Disney.com through the early 2000s. Her most recent work includes the interactive fiction site [www.RomanceNovelGame.com](http://www.RomanceNovelGame.com) and the children's site [www.MotherGoose.com](http://www.MotherGoose.com).  
<http://www.RomanceNovelGame.com>



**Jing Zhou (China, USA)**  
POVREDE PRAVA ŽENA /  
WOMEN'S RIGHTS VIOLATIONS  
grafička umjetnost / graphic art

D

izajn mog plakata manifestacija je trenutnih društvenih kriza. Inspiriran je radovima međunarodno priznatih dizajnera, kao što su Gunter Rambow, Lanny Sommese i Luba Lukova. Uključuje pitanja vezana za ljudska prava, rodna pitanja, rat i mir, sidu, klimatske promjene, itd., ali nije ograničen na njih. Tema ove serije problematizira suvremenu (problematičnu) stvarnost i njezine utjecaje na budućnost.

Stvaranje društvenih plakata ne samo da me ohrabruje da život promatram u širem horizontu i gajim empatiju prema manje sretnima, nego mi daje i neposredno iskustvo, iskustvo konceptualne dizajnerice za društvene promjene.

Tradicionalno, Yin-Yang simbol sastoji se od ravnopravno raspoređenih komplementarnih polova unutar veće cjeline, što opisuje harmoničnu međupovezanost i međuvisnost naizgled suprotstavljenih sila u prirodnom svijetu. U ovom dizajnu, Yang (koji predstavlja muškarca) nadjačava Yin (koji predstavlja ženu): Yang također zauzima veći dio slike. Neuravnoteženi Yin-Yang simbol ukazuje na nejednaka prava muškaraca i žena u našem društvu.

Tekst na plakatu glasi: "Yin u crnom znači zemlju i ženu; yang u bijelom znači nebo i muškarca." Plakat je dobio petu nagradu na natjecanju za plakate koji osnažuju žene IFUW (International Federation of University Women in Geneva) "Empowering Women" iz 2010.

Rođena u Chongqingu u Kini, Jing Zhou multimedijalna je umjetnica, dizajnerica i profesorica umjetnosti u New Jerseyju. Njezini nagradivani umjetnički radovi prikazuju se i kolecioniraju na pet kontinenata, uključujući Best of Show Award, SIGGRAPH Art Gallery, Triennale Design Museum u Milansu, EVA London, Royal Institution of Australia, New York Hall of Science, RE-NEW Copenhagen, Instants Vidéo Festival Marseille, International Istanbul Triennial, Danish Poster Museum, FILE Festival São Paulo, Visual Information Design Association of Korea, Hungarian Electrographic Art Association, Horizon Interactive Awards, PX3 Prix de la Photographie Paris Awards, International Photography Awards, javnu kolekciju u the WRO Media Art Center u Poljskoj, the Museum of the Living Artist u San Diegu. Brojne knjige i časopisi, kao što su Photo Techniques, Computer Graphics World objavili su njezine rade. Jing je i dobitnica zlatne medalje na Art Directors Club of New Jersey, zlatna dobitnica na American Design Awards, i srebrna dobitnica na the Summit International Creative Awards. Klijenti su joj i međunarodne organizacije poput Greenpeacea. Zhou je stalna članica Američkog instituta za grafičke umjetnosti, ACM SIGGRAPH-a te udruge College Art Association. Jingini multimedijalni radovi istražuju svima zajedničku ljudskost i odražavaju njezino zanimanje za duhovna iskustva, istočnjačku i zapadnjačku umjetnost, književnost i filozofiju. Stvaranje umjetnosti za Jing je process dešifriranja njezina životnog putovanja.  
<http://www.jingzhoustudio.net>

Inspired by internationally acclaimed designers, such as Gunter Rambow, Lanny Sommese, and Luba Lukova, my poster design is a manifestation of current social crises. It includes, but is not limited to, human rights, gender issues, war and peace, AIDS, climate change, etc. The theme of this series addresses contemporary problematic realities and impact on the future.

Creating social posters not only encourages me to observe life against a larger background and gain empathy for the unfortunate, but also gives me the first hand experience of being a conceptual designer for social change.

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Traditionally a Yin-Yang symbol is evenly divided by two complementary opposites within a greater whole, which describes how seemingly opposing forces are interconnected and interdependent in the natural world harmoniously. In this design, Yang (representing man) is overpowering Yin (representing woman); Yang also occupies the higher portion of this image. This imbalanced Yin-Yang symbol indicates the unequal rights between men and women in our society.

Text on this poster is "Yin in black signifies earth and woman; yang in white signifies sky and man." This poster won the Fifth Prize of IFUW (International Federation of University Women in Geneva) "Empowering Women" Poster Competition in 2010.

Born in Chongqing, China, Jing Zhou is a multimedia artist, designer, and Professor of Art in New Jersey. Her award winning artwork has been widely shown and collected on five continents, including Best of Show Award, SIGGRAPH Art Gallery, Triennale Design Museum in Milan, EVA London, Royal Institution of Australia, New York Hall of Science, RE-NEW Copenhagen, Instants Vidéo Festival Marseille, International Istanbul Triennial, Danish Poster Museum, FILE Festival Sao Paulo, Visual Information Design Association of Korea, Hungarian Electrographic Art Association, Horizon Interactive Awards, PX3 Prix de la Photographie Paris Awards, International Photography Awards, public collection of the WRO Media Art Center in Poland, the Museum of the Living Artist in San Diego. Numerous books and magazines, such as Photo Techniques, Computer Graphics World, have published her work. Jing is also a Gold Medal recipient of the Art Directors Club of New Jersey, Gold Winner of the American Design Awards, and Silver Winner of the Summit International Creative Awards. Her clients include international organizations such as Greenpeace. Ms. Zhou continuously holds membership in the American Institute of Graphic Arts, ACM SIGGRAPH, and the College Art Association. Jing's multimedia artwork explores our common humanity and reflects her interest in spiritual experiences, Eastern and Western art, literature, and philosophy. To Jing, creating art is a process of deciphering her life journey. <http://www.jingzhoustudio.net>



**Petra Zlonoga (Croatia)**  
DUOLOGIJA O DANIJLU INANOVIĆU /  
DUOLOGY OF DANIIL IVANOVIC  
animacija / animation

# R

ijeći se sastoje od slika, slike od riječi, ponekad ih načujem ili previdim i potom zabilježim.

"Daniil Ivanoviću, oženi me" 2007., stop animacija, 3'48  
Postoji li bolji način za zavođenje majstora apsurga,  
Daniila Ivanovića Harmsa, od toga da mu se ponudi  
jedna od apsurdnijih stvari na svijetu – brak?

Daniil Ivanoviću, Slobodan si (2012), Stop animacija/piksilacija, 6'16  
Dragi Daniil, ljubav nema imena, zar ne? Uživala sam u svakom trenutku  
bez tebe, ali zaruke se raskidaju. Vidimo se, Petra

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Petra Zlonoga, rođena 1982. godine. Nakon završenog studija dizajna u Zagrebu 2009, upisala je i završila diplomski studij na Odsjeku za animirani film i nove medije pri zagrebačkoj Akademiji likovnih umjetnosti (2012.). Trenutno radi kao freelance dizajnerica, ilustratorica i animatorica. <http://vimeo.com/vauvau>

# P

ictures make up words, words make up pictures, sometimes I overhear or oversee them and then note them down.

Daniil Ivanoviću, marry me (2007), stop animation, 3'48  
Is there a better way to seduce the master of the absurd,  
Daniil Ivanović Harms, than by offering him one of the  
most absurd things in the world – marriage?

"Daniil Ivanović, you are free" 2012, Stop animation/pixilation, 6'16

Dear Daniil, love has no name, is that not so? I enjoyed every minute we spent apart, but the engagement is off. See you later, Petra

Petra Zlonoga, born in 1982, holds MA in graphic design from School of Design, Zagreb (2009) and MA in Animation and New Media from the Academy of Fine Arts Zagreb (2012). Works as freelance designer, illustrator and animator. <http://vimeo.com/vauvau>

Feminizmi i društvene promjene u suvremenim umjetničkim praksama /  
Feminisms and social changes in contemporary art practices

# Predavanja / Lectures



# K

## ONSTRUKCIJA ŽENSKE SEKSUALNOSTI U ZAKONU I PRAKSI — REGULACIJA BRAKA I SEKSUALNOG NASILJA

Izlaganje: Ivana Radačić i Mirjana Kučer

Dr. sc. Ivana Radačić viša je znanstvena suradnica u Institutu društvenih znanosti Ivo Pilar, a bavi se feminističkom i ljudskim pravima. Također je predavačica na Centru za hrvatske studije Sveučilišta u Zagrebu, Sveučilištu u Osijeku, Europskom intersveučilišnom centru za ljudska prava i demokratizaciju (Venecija) te na sveučilištu University College London. Bila je gošća predavačica na Sveučilištu za mir UN-a (Kostarika) te istraživačica pri Sveučilištu u Kentu i Sveučilištu u Melbournu. Pored toga, Ivana predaje na Centru za mirovne studije i Centru za ženske studije, Zagreb, te Institutu za ženska ljudska prava u Bugarskoj. Surađuje s brojnim nevladinim organizacijama u području obrazovanja za ljudska prava i strateške litigacije. Objavila je brojne radeve u području ljudskih prava i feminizma, osobito prakse Europskog suda za ljudska prava vezano uz prava žena.

U ovom će se izlaganju razmatrati prisustvo rodnih stereotipa i mitova o silovanju u hrvatskim zakonima i sudske praksi u području silovanja. Prvo se, temeljem feminističkih istraživanja u drugim jurisdikcijama, identificira najčešće mitove kao i norme seksualnosti na kojima počivaju, nakon čega se analizira hrvatsko zakonodavstvo i recentna sudska praksa. S obzirom na to da praksa podržava normu posesivne heteroseksualnosti, a nova rješenja Kaznenog zakona ne odgovaraju u potpunosti na taj problem, predlaže se model utemeljen na komunikativnom modelu seksualnosti, model koji ne počiva na seksualnoj submisiji žena, već na ravnopravnom dogovoru partnera u seksualnom odnosu.

Mirjana Kučer zaposlena je u feminističkoj organizaciji Domine kao izvršna koordinatorica. Završila je Pravni fakultet Sveučilišta u Splitu, gdje je trenutačno na poslijediplomskom studiju Pomorsko pravo i međunarodno pravo mora. Dugogodišnja je feministička aktivistica i članica udruge Domine od samih njezinih početaka. Završila je brojne edukacijske programe iz područja zaštite ženskih ljudskih prava, razvoja civilnog društva, upravljanja udružama i projektnim ciklusom. Suautorica je istraživanja od kojih su neka objavljena u knjigama Žene: društvene uloge i statusi (2009.) i Rodno osjetljiva politika – politika za promjene (2009.), Žene u ruralnim područjima Dalmacije – nevidljivo polje svijeta rada (2011.) te više publikacija o pravima žena i rodnoj ravnopravnosti. Voditeljica je istraživanja i suautorica izložbe Žene Splita i Dalmacije – ženski vremeplov. Članica je Koordinacije Ženske mreže Hrvatske i članica Upravnog odbora Europske feminističke inicijative. Jedna je od organizatorica prvog i drugog Split Pridea 2011. i 2012. godine.

U hrvatskom zakonodavstvu ne postoji definicija obitelji, ali se zato kroz Obiteljski zakon definira pojam braka i izvanbračne zajednice, odnos između roditelja i djece, pojam posvojenja, skrbništva te postupci nadležnih tijela vezano uz obiteljske odnose i skrbništvo, što upućuje na to da su brak i odnosi između roditelja i djece temelj obitelji i obiteljskih

odnosa. Prijedlog novog Obiteljskog zakona ide dalje u zaštiti prava djeteta i osoba s invaliditetom te redefinira načela obiteljskih odnosa, naglašavajući načelo ravnopravnosti žene i muškarca te zabrane diskriminacije prema spolu, ali i načelo prvenstvene zaštite dobrobiti i prava djeteta. Međutim, u praksi, brak je i dalje područje najizraženije diskriminacije žene, koja je izložena svim oblicima nasilja tako da u Hrvatskoj godišnje smrtno od strane partnera strada od 20 do 30 žena. Zakon i sudska praksa ne nude rješenja kojima bi se zaštitilo žene od tradicionalne podređene uloge u braku i u obitelji.

# T

## HE CONSTRUCTION OF FEMALE SEXUALITY IN THE LAW AND IN PRACTICE — THE REGULATION OF MARRIAGE AND SEXUAL VIOLENCE

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Lecturers: Ivana Radačić and Mirjana Kučer

Ivana Radačić, PhD, is a senior assistant in the Ivo Pilar Institute of Social Sciences, dealing with feminism and human rights. Also, she is a lecturer at the Center for Croatian Studies at the University of Zagreb, a lecturer at the University of Osijek, at the European Inter-University Centre for Human Rights and Democratization (Venice) and the University College London. She has been a guest lecturer at the UN University for Peace (Costa Rica) and a researcher at the University in Kent and University in Melbourne. In addition to this, Ivana teaches at the Center for Peace Studies and the Women's Studies Center, Zagreb, as well as at the Women's Human Rights Training Institute in Bulgaria. She works with a number of non-governmental organizations in the field of education for human rights and strategic litigations. She has published a number of papers in the field of human rights and feminism, especially regarding the practice of European Court of Human Rights related to women's rights.

This presentation will analyze the presence of gender stereotypes and myths on rape in human laws and law practice. On the basis of feminist research in other jurisdictions, this presentation identifies the most common myths as well as sexual norms these myths are based on, and then analyzes Croatian legislation and recent law practice. Since law practice supports the norm of possessive heterosexuality, and new solutions offered by Criminal law do not fully respond to this problem, we suggest a model based on a communicative model of sexuality, one not based on the sexual submission of women, but on the principles of equal partnership and mutual consent in sexual intercourse.

Mirjana Kučer is the head of thefeminist organization Domine. She has graduated from the Faculty of Law of the University of Split, where she is a post-graduate student of Nautical Law and International Maritime Law Studies. For years she has been actively engaged in the work of Domine, a member of which she has been from the very beginning of the association's work. She has completed a number of educational programs in women's hu-

man rights protection, civil society development, management of associations and project cycle. She has co-authored several studies some of which have been published in the books Women: Social Roles and Statuses (2009) and Gender Sensitive Policy – Policy for Changes (2009), Women in Rural Areas of Dalmatia – an Invisible Field of Working World (2011) as well as a number of publications on women's rights and gender equality. She conducted a research and co-authored the exhibition entitled Women of Split and Dalmatia – Women's Time Machine. She is a member of the Coordination of Women's Network Croatia and a member of the Board of Directors of European Feminist Initiative. She is one of the organizers of the first and the second Split Pride 2011 and 2012.

Croatian legislation does not contain a definition of the term family, but Family Law defines the concept of marriage and common law marriage, the relationship between parents and children, adoption, guardianship and the actions of authorities related to family relationships and guardianship, which refers to the fact that marriage and parents – children relationships are the basis of family and family relationships. A proposal of the new Family Law addresses in more depth the rights of children and of the disabled. It redefines the principles of family relationships, puts greater emphasis on gender equality, strongly prohibits sex discrimination and decisively brings children's rights and well being to the fore. However, in practice, marriage is still the domain where discrimination of women is most prominent, and where women are exposed to various types of violence, the range of which culminates in 20-30 killings of Croatian women by their partners annually. The law and law practice do not offer solutions for protecting women from traditionally submissive marriage and family roles.

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**E LI MOJE TIJELO STVARNO MOJE?**

Predavanje se temelji na predstavljanju načina na koje kultura i društvo utječu na oblikovanje ženskog tijela te na percepciju žena o sebi samima. Pozivajući se na antropološke nalaze i sociološke podatke, razgovarat će se o tome može li žensko tijelo biti izvor moći. Razmatrat će se na koji način država preko svojih institucija utječe na discipliniranje i oblikovanje tijela. Namjera predavanja je utvrditi kako se kulturno i društveno konstruira poželjno i nepoželjno žensko tijelo.

95

**I S MY BODY REALLY MINE?**

Željka Jelavić, viša kustosica u Etnografskom muzeju u Zagrebu. Diplomirala etnologiju i sociologiju, magistrirala rodne studije. Područje profesionalnog rada je muzejska edukacija, a istraživački interesi usmjereni su antropologiji tijela i seksualnosti te feminističkoj antropologiji.

J

I

The focus of this lecture is on presenting the ways culture and society are involved in the formation of the female body and the women's perceptions of themselves. Drawing on the findings and data from anthropology and sociology, the idea of the female body as a site of power will be discussed. Also, ways in which state and its institutions influence the disciplining and modelling of the female body will be discussed. This lecture aims at establishing how culturally and socially (un)desirable female bodies are formed.

Željka Jelavić is a senior curator at the Ethnographic Museum Zagreb. She holds MA in ethnology and sociology, and in gender studies. Museum education is her professional interest, while her research interests include anthropology of the body and sexuality and feminist anthropology.

# D

## RŽAVA U LOŽNICI: BROJNOST NACIJE I ODRŽANJE POLITIČKE ZAJEDNICE

Osnovno je pitanje: tko se i na koji način usuđuje ući u privatnu/intimnu sferu "bračne ložnice" u svrhu održavanja brojnosti nacije?

Nove države u postkomunističkoj Evropi objavljivale su novi identitet (i) preko populacijskih politika. U višeetničkim društvima te se politike zasnovavaju na "demografskoj nelagodi" (definiramo je kao stanje straha ili intenzivnog suočavanja sa stvarnom ili umišljenom opasnošću). Nelagoda se objavljuje ponajprije preko "tužaljke nad odumiranjem nacije". Dominantna etnička grupa, koja je u pravilu i dominantna politička elita, preko cenzusa i demografije postavlja problem brojnosti etnosa kao problem opstanka društva. Iz toga u pravilu slijedi (regulacija) državne populacijske politike. U predavanju ćemo pokušati raspraviti o tome postoji li (i kakva) povezanost između tipova političkih režima i tipova populacijskih politika. No javlja se i novi igrač: pokret za populacijsku politiku, utemeljen na raspoloživim demokratskim institucijama.

Silva Mežnarić, dr. sc., sociologinja  
Znanstvena savjetnica (u mirovini)

Aktivna kao neovisna analitičarka na polju emigracije/imigracije i tržišta rada u projektima za Europsku komisiju (2010. – 2013.) i u Hrvatskoj (2013. – 2014.). Podučava i tutorira (postdiplomski studiji) u Hrvatskoj (Split, Dubrovnik) i Sloveniji (Ljubljana). Specijalizacije, postdiplomski studiji u Francuskoj, SAD-u i Sloveniji, predavateljica u SAD-u (1969.; 1972.; 1984.; 1991. – 1992.; 1994. – 1995.; 2003.), Francuskoj i Sloveniji (1973. – 2012.). Glavna polja istraživanja: socijalna stratifikacija, migracije, etničnost, rodne studije. Trenutno radi na samostalnom projektu PRISCA – Patriarchal Scanning in Contemporary Europe. Jezici: engleski, francuski, slovenski.

Bibliografija dostupna na: [www.irb.hr](http://www.irb.hr).

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# S

## TATE IN A BRIDAL CHAMBER: POPULATION COUNTING AND SURVIVAL OF A POLITICAL COMMUNITY

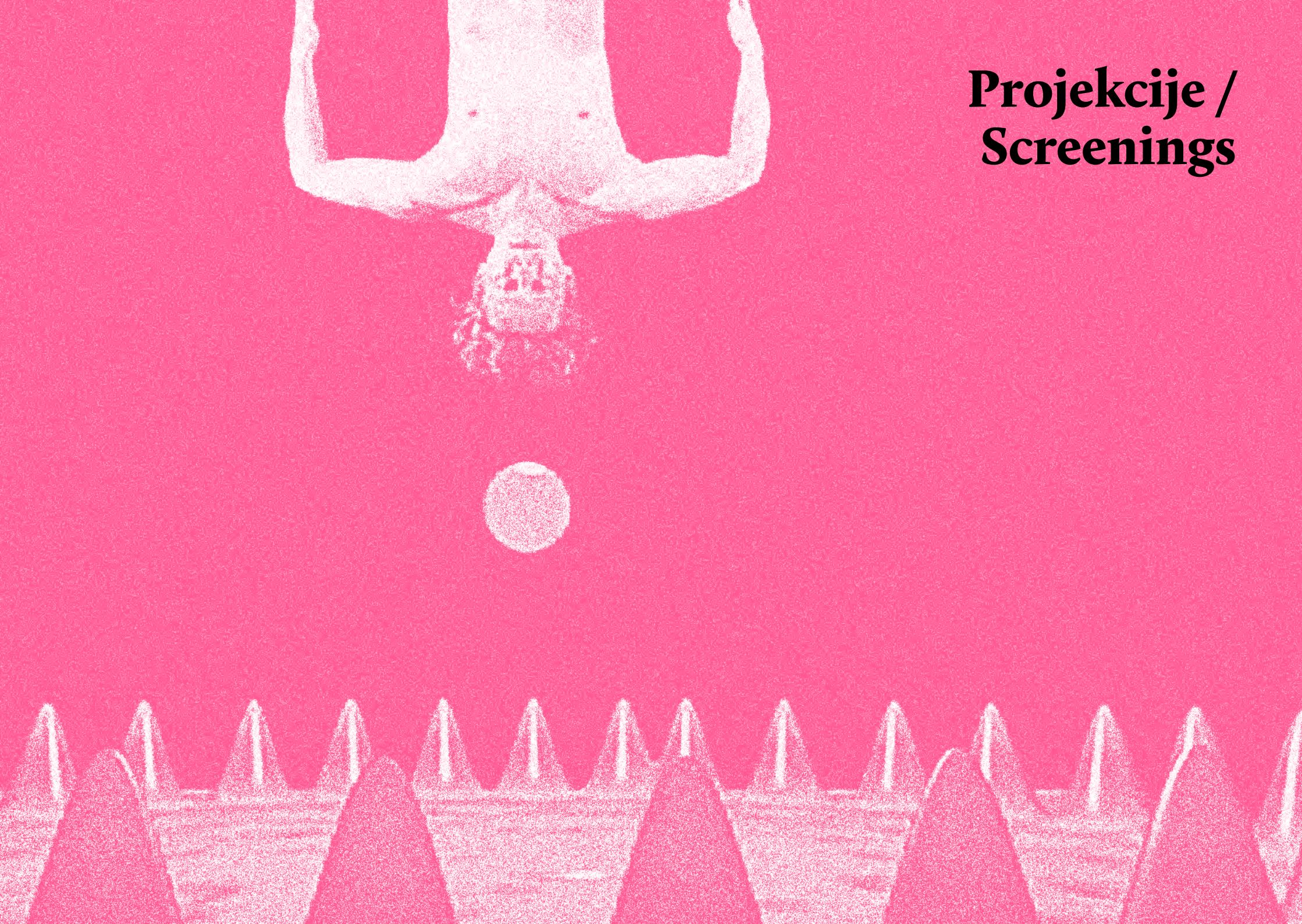
The basic question is: who and how invades into a private/intimate sphere of a "bridal chamber" for the purpose of maintaining nation membership count?

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The new governments of post-communist Europe have built up their new identities (also) via their population policies. In multi-ethnic societies, such policies are more or less founded on "demographic anxieties" (defined as a state of intense apprehension or fear of real or imagined danger). The latter is revealed primarily through "laments for a dying nation". The dominant ethnic group, usually being the dominant political elite, through census and demographics, raises concerns about a (dominant) ethnic group membership count as an issue of survival of society followed by a regulatory act regarding the state population policy. We will discuss whether there is a connection between types of political regimes and types of population policies, and what kind of a connection this is. However, a new actor appears on the stage: social movement advocating population policies based on available democratic institutions.

Silva Mežnarić, PhD, Sociologist  
Senior Research Fellow (retired)

Currently active as an independent analyst in the field of emigration/immigration policies and labor markets in EC projects (2010-13) and in Croatia (2013-14). Teaching and tutoring (PhDs) in Croatia (University of Split; IUC Dubrovnik) and Slovenia (Ljubljana, ISH). Specializations, PhDs in France, USA and Slovenia, teaching in USA (1969; 1972; 1984; 1991-2; 1994-5; 2003), France and Slovenia (1973-2012). Main research fields: social stratification, migration, ethnicity, gender. Current project: PRISCA – Patriarchal Scanning in Contemporary Europe. Languages: English, French, Slovenian.  
Bibliography: [www.irb.hr](http://www.irb.hr).



# Projekcije / Screenings

# P

## USSY RIOT — PUNK MOLITVA, 2013.

U zimu 2011. nakon kontroverznih izbora Vladimir Putin ponovno je izabran za predsjednika Rusije. Kao odgovor na to stotine tisuća građana ustalo je diljem zemlje i izrazilo sumnju u zakonitost Putinove vladavine. Među njima je bila i skupina mladih, radikalno-feminističkih punk rokerica, poznatih pod nazivom Pussy Riot. Odjevene u balaklave, tajice i ljetne haljine, ušle su u najposjećeniju moskovsku katedralu i usudile se zapjevati "Majko Marijo, otjeraj Putina!". Sada su postale žrtvama suđenja nalik na šou.

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Prvo prikazivanje: 18. siječnja 2013. (SAD)

Redatelji: Maxim Pozdorovkin, Mike Lerner

Trajanje: 90 minuta

Jezik: ruski

Nagrade: nagrada British Independent Film Award

za najbolji britanski dokumentarac

# P

## USSY RIOT — A PUNK PRAYER, 2013

In the winter of 2011, after a controversial election, Vladimir Putin was reinstalled as president of Russia. In response, hundreds of thousands of citizens rose up all over the country to challenge the legitimacy of Putin's rule. Among them were a group of young, radical-feminist punk rockers, better known as Pussy Riot. Wearing colored balaclavas, tights, and summer dresses, they entered Moscow's most venerated cathedral and dared to sing "Mother Mary, Banish Putin!" Now they have become victims of a show trial.

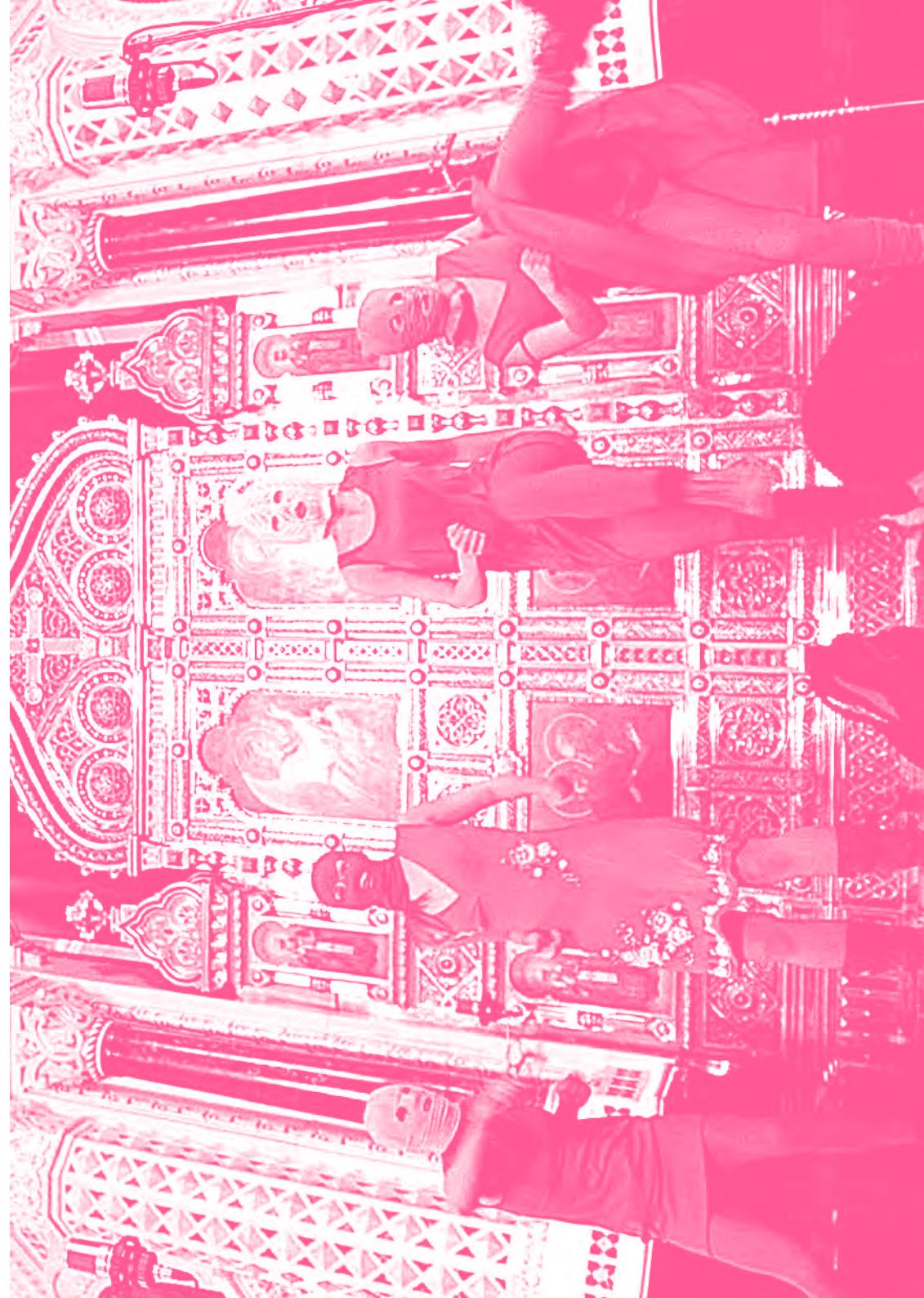
Release date: January 18, 2013 (USA)

Directors: Maxim Pozdorovkin, Mike Lerner

Running time: 90 minutes

Language: Russian

Awards: British Independent Film Award for Best British Documentary



# Š

UTI...

redatelj: Lukas Nola  
cjelovečernji film, 86 min  
Prema istinitoj priči

Može li se presjeći nit nesreće, nasilja i patnje zapetljalu duboko u generacije jedne obitelji? Bebina majka žena je krhka zdravљa i slaba karaktera. Bebin je otac mrk i nasilan. Bebin brat posesivan je i problematičan. Bebin dečko dolazi iz popravnog doma. Ima li Bebina kći ikakve šanse da razbije ovaj začarani krug, ima li šanse da postane voljena, sretna osoba?

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# H

USH...

director: Lukas Nola  
feature film, 86 min  
Based on a true story

Can the thread of bad luck, violence and suffering which is braided deeply into the generations of one family be broken? Beba's mother is a woman of poor health and weak character. Beba's father is sullen and violent. Beba's brother is possessive and problematic. Beba's boyfriend is from a correctional institution. Has Beba's daughter any chance to break this vicious circle, has she got any chance to become a beloved, happy person?

Uloge Cast: Tihana Lazović, Živko Anočić, Lana Barić, Milan Plestina, Bernard Tomić, Ksenija Pajić, Ksenija Marinković, Bojan Navojec, Enes Vejzović, Ivo Gregurević.

FILMSKO OSOBLJE CREW

Scenarist Screenwriter: Lukas Nola

Producenti Producers: Ankica Jurić Tilić, Hrvoje Pervan

DOP: Mirko Pivčevich.f.s.

Umjetnički direktor Art director: Ivan Veljača

Urednik Editor: Slaven Zečević

Glazba Music: Jura Ferina i Pavao Miholjević

Dizajn zvuka Sound design: Dubravka Premar

Kostimografskinja Costume designer: Ana Savić Gečan

Šminkerica Make-up artist: Julijana Vusković

Producija Production: Kinorama i HRT

Nagrade Awards: Pula Film Festival 2013., Pula, Hrvatska — Zlatna arena za: najbolju sporednu glumicu, najbolju glazbu i uređivanje, posebna Zlatna arena za najbolju šminku i zvuk; nagrada Breza za najboljeg debitanta — Tihana Lazović

Pula Film Festival 2013, Pula, Croatia — Golden Arena for: Best Actress in a Supporting Role, Best Music and Best Editing; Special Golden Arena for Best Make-Up and Best Sound; Breza Award for best debut — Tihana Lazović





EMSKO

Redateljica: Dunja Ivanišević

Zemlja: Hrvatska

Godina: 1968.

Trajanje: 5'

Petominutni eksperimentalni film 'Žemsko' splitske redateljice Dunje Ivanišević iz 1968. godine djelo je koje se bavi propitivanjem rodnog identiteta i odmicanjem od društveno nametnutih konvencija, što ga čini jednim od prvih feminističkih naslova hrvatske kinematografije. O tome kako se dogodilo da je ovaj film, nastao davne i hipijevske 1968. godine u sklopu filmske sekcije splitskog Kino kluba, morao čekati čak dva desetljeća na svoje prvo prikazivanje na Saboru alternativnog filma 1987., govorit će nakon projekcije Sandra Sterle, multimedijalna umjetnica i profesorica na Umjetničkoj Akademiji u Splitu.

Činjenica jest da sam film "Žemsko" prvi put gledala tek 1997., stoga me iznenadilo da je u njemu tako eksplisitno naglašena ženska prizma u eksperimentalnom radu nastalom u vremenu kada se nijedna žena u Dalmaciji nije bavila filmom na taj način, izjavila je Sterle.



EMSKO

Director: Dunja Ivanišević

Country: Croatia

Released: 1968

Running time: 5'

A five-minute experimental film 'Žemsko' directed by Dunja Ivanišević, Split, 1968, analyzes gender identity and move away from socially imposed conventions, what makes it one of the first feminist works of Croatian cinematography. Sandra Sterle, a multimedia artist and a professor at the Academy of Fine Arts University of Split, will explain why this film, author's project within Split Cinema Club, made a long time ago (in 1968, the year of the hippies) was released only two decades later at the Alternative film Council in 1987. It is true that I saw the film 'Žemsko' for the first time in 1997, so I was surprised that it explicitly stressed a feminine prism, as an experimental work made at the time when no woman in Dalmatia dealt with movies in this way, said Sterle.



# F

## EMLINK

FemLink = 133 videoumjetnice iz 64 zemlje surađuju na zajedničkim temama kako bi napravile "videokolaže". Svrha je ovih "videokolaža" stvoriti poveznicu preko granica među umjetnicama. Kolaži se sami smatraju umjetničkim videoradovima napravljenima od pojedinačnih videa. Veronique Sapin i C. M. Judge kustosice su FemLinka: femlink.org.

FemLink = 133 women video-artists from 64 countries, work around common topics to create "Video-Collages". The concept of these "video-Collages" is to build a link across the borders between the artists. The collages are considered themselves as artistic video works made up with singular videos. Veronique Sapin and C. M. Judge are the curators of FemLink: femlink.org

## TEMA: KRHKOST, 32 videa, 60 min

TOPIC: FRAGILITY, 32 videos, 60 min.

ME, X ?, Marta Ares (Argentina)

THANKS FOR MY FRAGILITY, Maki Horino (Japan)

FRAGILE, Anna Barseghian (Armenia)

(W), Anne Penders (Belgium)

BOMBS R US, C.M. Judge

GLIMMERING LIGHT (ONE SECOND IN PARIS),

Esperanza Collado (Ireland)

AMONG THE CARS, Marilena Preda Sanc (Romania)

AND THEN, THE TOTAL BLANK, Véronique Sapin (France)

SELF PORTRAIT, Alli Savolainen (Finland)

DETACHED, Vicky Betsou (Greece)

THE THIRD CHILD, Cathy Vogan (Australia)

INVISIBLE, Daniela Kostova (Bulgaria)

RAID LINE, Rokhshad Nourdeh (Iran)

LIGHTPAINTING, Antonella Bussanich (Italia)

IN THE TEETH OF OPPOSITION, Cagdas Kahriman (Turkey)

FRAGILITY, Maria Papacharalambous (Cyprus)

MATHILDE, Sandra Kogut (Brasil)

DOPPLEGANGER, Kinga Araya (Poland)

TAIN, Evgenija Demniewska (Serbia)

TEDI IN WHITE, Natasha Dimitrievska (Macedonia)

ABOUT ME, Prilla Tania (Indonesia)

# 106

DOUBLE EXTENSION, Jacqueline Wachall and Klaudia Stoll (Germany)  
A SILENT EARTHQUAKE, Nicoletta Stalder (Switzerland)

KARMA, Chantal du Pont (Canada)

REFUGE, Rachida Azdaou (Algeria)

CHILI GREETINGS FROM PALESTINA, Claudia Aravena (Palestina)

BEAUTIFUL BOY, Dalia Al Kury (Jordan)

FLOATING TIME, Yun Aiyoung (Korea)

MELANCOLIA, Anna Malagrida (Spain)

IMAGES OF A FILM FESTIVAL, Petra Bauer (Sweden)

BIRD FLUE, Sandra Sterle (Croatia)

# 107

## TEMA: OTPOR, 32 videa, 57 min

TOPIC: RESISTANCE, 32 videos, 57 min.

RESISTANCE, Maria Papacharalambous (Cyprus)

CREATION , Rokhshad Noureh (Iran)

RESIDUUM, Cagdas Kahriman (Turkey)

THE «WE» GAME, Veronique Sapin (France)

RESISTENCIA, Sabrina Montiel Soto (Venezuela)

AMOUR, Evgenija Demniewska (Serbia)

IRRESISTIBLE, Prila Tania (Indonesia)

FLOODGATE, C.M. Judge (USA)

STOP THE CLOCK, Nicoletta Stalder (Switzerland)

THE CHAIR, Anna Malagrida (Spain)

RESISTS, Yun Aiyoung (Korea)

WEAVE, Alli Savolainen (Finland)

BLOOD OF ME, Esperanza Collado (Ireland)

QUANTUM VACUUM , Giuliana Cuneaz (Italia)

THE DANCE OF LOUISE, Rachida Azdaou (Algeria)

PERMIT OF STAY, Maria Rosa Jijon (Ecuador)

DESIST / INSIST / PERSIST / RESIST, Kai Syng (Singapore)

RESISTANCE, Petra Bauer (Sweden)

SISIFA, Graciela Taquini (Argentina)

SHEEP IN THE BATH-TUB, Fatima Mazmouz (Morocco)

N, Yue Liang (China)

THINGS OF GRAVITY AND EXCESS, Myritza Castillo (Puerto Rico)

RESISTANCE, Bill Kouelany (Congo)

THE TRUTH?, Rima Saab (Lebanon)

BREAK, Brigida Baltar (Brazil)

FEMSLOGAN, Marilena Preda Sanc (Romania)

RESISTANCE, Chantal du Pont (Canada)



SISIFA  
Graciela Taquini

RESISTANCE, Felicite Codjo (Senegal)

HAIR, Katia Efimova (Russia)

FROM ONE SIDE TO ONE SIDE (SWISS FLAG), Carolina Saquel (Chile)

DON'T PUSH ME, Natasha Dimitrievska (Macedonia)

HUMAN CONDITION, Dorota Nieznalska (Poland)

RESIST, PROVE THAT YOU EXIST, Verena Schaukal (Germany)

TEMA: AGRESIJA, 24 videa, 45 min

TOPIC: AGGRESSION, 24 videos, 45 min.

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VIOLENCE, Evgenija Demnjevska (Serbia)

IN MEMORY OF A 15 YEAR OLD BOY, Vouvoula Skoura (Greece)

AGGRESSO, Luzia Simons (Brazil)

LA COCINA, Viviana Berco (Argentina)

X ON THE SHORE, Hiroko Okada (Japan)

YO, CAROLINA, Sara Malinarich (Chile)

SILENCE, Evelin Sternitz (Austria)

SCREAM, Ingrida Picukane (Latvia)

IT FEELS LIKE YESTERDAY, Sabine Mooibroek (The Netherlands)

DEAD LETTERS, Véronique Sapin (France)

DEMOCRACY?, Maria Rosa Jijon (Ecuador)

AGGRESSION, Lilian Chizoba Pilaku (Nigeria)

CATACOMB, Tayeba Begum Lipi (Bangladesh)

DOMESTICA, Amaranta Sanchez (Mexico)

JUNE'S LACE #1, Eva Koch (Denmark)

ANGER WRESTLES ANGER, C. M. Judge (USA)

BITE, Alessandra Arno (Italy)

PLENTY TO INSPECT, Tanja Koistila (Finland)

EXORCISM OF THE AGGRESSION, Maria Dominguez Alba (Spain)

FABLE, Ana Grobler (Slovenia)

WATCH LA GAME, Élaine Frigon Québec (Canada)

ENOUGH IS ENOUGH, Alena Kupcikova (Czech Republic)

IMPLOSION, Mesrure Melis Bilgin (Turkey)

TEMA: ČUDO, 25 videa, 47 min

TOPIC: WONDER, 25 videos, 47 min.

WONDER BODY, Ligia Bouton (Brasil)

KALEIDOSCOPE OF THE REAL, Dagmar Kase (Estonia)

GAME / HOSPITAL OF TRANSFIGURATION, Zuzanna Janin (Poland)

YOU CAN DO IT !, Vesna Bukovec (Slovenia)

WONDER, Ayesha Sultana (Bangladesh)

WONDER, Maria Papacharalambous (Cyprus)

THE GOLDEN HOUR, Loes Heebink (Netherlands)

THE REASON FOR HOPE, Véronique Sapin (France)

IN WHAT WORLD DO YOU WANT TO BE BORN?, Amina Zoubir (Algeria)

ROUND TRIP, Cagdas Kahriman (Turkey)

Sub-zero YOGASAN, Patricija Gilyte (Lithuania)

DEEP WONDER, C. M. Judge (USA)

UNTITLED (CUERO), Carolina Saquel (Chile/ France)

GROWING PAINS, Angelika Rinnhofer (Germany)

CIRCLE, Alessandra Arnò (Italy)

KRYPTONITE, Itziar Barrio (Spain)

BLUE, Liang Wei (China)

ASIAN DIKE, Diana Yun (Kazakhstan)

WONDER, Cecilia Vignolo (Uruguay)

SKILIFT, Jelena Mišković (Serbia)

TRAVERSALS, Seema Nusrat (Pakistan)

VISAGES, Chantal du Pont (Canada)

ORCHESTRAL JOURNEYS, Alena Kupcikova (Czech Republic)

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VISAGES  
Chantal du Pont

**ENI BULJUBAŠIĆ** rođena je 1986. godine. Na Filozofskom fakultetu u Splitu, gdje radi kao znanstvena novakinja, diplomirala je hrvatski i engleski jezik i književnost. Pri izradi diplomskog rada prvi put se ozbiljnije susrela s feminističkom teorijom (praksa je oduvijek bila tu). Feminizmi su je uveli u dekonstrukcije 'normalnog' te postali jedan od načina na koji čita svijet, privatno i javno.

**ENI BULJUBAŠIĆ** born in 1986, holds MEd in Croatian Studies and English Studies from the Faculty of Humanities and Social Sciences in Split where she currently works as research assistant. Her first in-depth encounter with feminist theory occurred during working on her thesis, together with the realization that she has always been a practicing feminist. Deconstructions of the 'normal' have become one of the ways she reads the world, both privately and publicly.

**IVANA ČAGALJ** rođena je 12. prosinca 1987. Diplomirala anglistiku (prevoditeljski smjer) i kroatistiku (profesorski smjer), radi u Hrvatskoj nastavi u švicarskom kantonu Ticino. Za nekog odraslog u patrijarhalnom okruženju Dalmatinske zagore, a zadojenog djelima Sylvije Plath i Hélène Cixous feministizam nije pitanje izbora, nego nužna potreba, a sudjelovanje u ovoj izložbi i cijelokupnom projektu logičan slijed i velika čast.

**IVANA ČAGALJ** born on December 12th 1987, holds MEd in Croatian Studies and MA in translation (English Studies). Currently teaches Croatian as L2 in Ticino, Switzerland. For someone raised in the patriarchal Dalmatian hinterland but also engrossed in works by Sylvia Plath and Hélène Cixous, feminism is not a matter of choice but an utter need. Being a part of this exhibition and the whole project is thus only logical, and a great honor.

**LOVORKA KALEBIĆ** rođena je 21. kolovoza 1988. u Splitu. Diplomirala je talijanski jezik i književnost i povijest umjetnosti na Filozofskom fakultetu u Splitu. Trenutačno nezaposlena feministkinja u nastajanju.

**LOVORKA KALEBIĆ** born on August 21st 1988 in Split, holds MA in Italian Studies and History of Art from Faculty of Humanities and Social Sciences Split. Currently is an unemployed up-and-coming feminist.

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**IVANA KEVO** rođena je 1991. godine u Splitu. Nakon završene Škole likovnih umjetnosti u Splitu upisuje slikarstvo na UMAS-u i trenutno je studentica 3. godine. Feminizme prisvaja u razdoblju studija kao osobna, politička i intelektualna uvjerenja, a ponajviše kao uvjerenje da su feministizmi put ka egalitarizmu!

**IVANA KEVO** born in 1991 in Split, is a 3rd year student of visual arts (painting) at Academy of Fine Arts University of Split who previously finished visual arts high school in Split. As from student years, she adopts feminism as a significant part of her personal, political and intellectual standpoint, and especially the belief that feminism lead toward egalitarianism!

**GLORIJA LIZDE** rođena 1991., u Splitu. Trenutno studiram film i video na UMAS-u. Imajući na umu da je danas uvriježeno mišljenje da feministkinje nisu više potrebne, smatram da je nužna redefinicija pojma "feminizam" što me dovelo do sudjelovanja u ovoj izložbi. Za mene biti feministkinja ne znači biti nadmoćna, već znači pronaći u sebi postojanje neodvojivog muškog i ženskog spola.

**GLORIJA LIZDE** born in 1991 in Split, is a film and video student at Academy of Fine Arts University of Split. Being aware that nowadays it is 'common sense' that we no longer need feminists, my belief that a redefining of the term 'feminism' is necessary has brought me to participating in this exhibition. Being a feminist is not about being superior, but about discovering in oneself inextricable parts of the masculine and the feminine.

**JELENA NOVAKOVIĆ** rođena 1979., završila studij Engleskog jezika i književnosti u Seattleu, SAD. Budući je od malena pružala konstantan otpor otpor sistemu, promišljanje položaja vlastitog spola je jedini mogući način življena. U kontinuitetu.

**JELENA NOVAKOVIĆ** born in 1979, holds MA in English Studies from Seattle, USA. Since she has been resisting the system from an early age, thinking about her sex/gender is the only possible way of living. Continuously.

**MIA RAOS** rođena 1988. godine u Splitu. Diplomirala talijanski jezik i književnost i povijest umjetnosti na Filozofskom fakultetu u Splitu. Na izložbi sudjeluje jer smatra da je feministizam jedan od neizostavnih diskursa u suvremenom društvu.

**MIA RAOS** born in 1988 in Split, holds MA in Italian Studies and History of Art from the Faculty of Humanities and Social Sciences in Split. She is a part of this exhibition because she believes that feminism is one of the essential discourses in the contemporary society.

**NELI RUŽIĆ** (1966., Split). Diplomirala je slikarstvo na Fakultetu Primjenjenih Umjetnosti u Beogradu, i magistrirala na dvogodišnjem posltdiplomskom studiju na Fakultetu umjetnosti, UAEM, Meksiko. Dobitnica stipendije Conacyt, Meksiko (2012-2013.) i stipendije ArtsLink (1996.) za rezidenciju u Headlands Center for the Arts, Sausalito, SAD. Tijekom devedesetih godina aktivno djeluje na hrvatskoj umjetničkoj sceni. Krajem devedesetih odlazi u Ciudad de Mexico gdje nastavlja svoje umjetničko istraživanje u medijima instalacije i video-instalacije u kojima se bavi tranzicijskim identitetima, iskustvom migracije i postmemorijom. Nakon povratka u Hrvatsku sudjeluje na kolegiju Feminizmi i društvene promjene. Njen interes za feministizam se usredotočuje na istraživanje matrilinearnog nasljedstva, konstrukciju ženskih i migrantskih identiteta. Imala je

izložbama, projektima i festivalima kako u Hrvatskoj tako i u Meksiku, SAD-u, Argentini, Brazilu, Urugvaju, Kanadi, Njemačkoj, Španjolskoj, Sloveniji, Srbiji, Italiji i Austriji. [www.wix.com/neliruzic/archive](http://www.wix.com/neliruzic/archive)

**NELI RUŽIĆ** (1966, Split) holds MAF in Painting from Faculty of Applied Arts in Belgrade and from Faculty of Arts at UAEM Mexico. She received the Conacyt scholarship, Mexico (2012-2013) and ArtsLink residence scholarship (1996.) in Headlands Center for the Arts, Sausalito, USA. During the 1990s she actively participated in Croatian arts scene. In late 1990s she leaves for Ciudad de Mexico where she continues her artistic explorations in installation and video-installation media. In these works she deals with transidentities, migration experience and postmemory. On returning to Croatia she participates in this course/project. Her interests in the field of feminism comprise matrilineal heritage and construction of women's and migrant identities. She had numerous solo and group exhibitions, project and festival participation in Croatia, Mexico, USA, Argentina, Brazil, Uruguay, Canada, Germany, Spain, Slovenia, Serbia, Italy and Austria.

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**MAJA STOJIĆ** rođena 1984. u Splitu trenutno je studentica druge godine EFST-a. Nezadovoljna odrastanjem u netolerantnom, patrijarhalnom društvu feministizam je prigrnila kao dio svog samoodređenja. Sudjelovanjem na kolegiju i izložbi želi dopustiti umjetnosti da nastavi ogoljevati diskriminaciju i negativnu percepciju feministizma.

**MAJA STOJIĆ** born in 1984 in Split, is a student at the Faculty of Economics Split. Discontented with her upbringing in an intolerant, patriarchal society, she embraced feminism as a part of her self-determination. For her, participation in this class and exhibition is a way of allowing art to keep unmasking discrimination and the negative perception of feminism.



DRŽAVA U KREVETU STATE ABED  
međunarodna izložba international exhibition  
Galerija umjetnina Split Gallery of Fine Arts Split  
1.—21. 2. 2014.

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Mirjana Kučer, dr. sc. Silva Mežnarić, Tanja Ostojić, Ivana Radačić

Ova izložba završni je događaj kolegija "Feminizmi i društvene promjene u suvremenim umjetničkim praksama", održanog na Umjetničkoj akademiji Sveučilišta u Splitu 2012/2013., kao dio projekta PATTERNS Lectures, iniciranog od Zaklade ERSTE i provedenog od strane WUS Austria. [www.patternslectures.org](http://www.patternslectures.org). This exhibition is the final event of the course "Feminisms and social changes in contemporary art practices", held on Academy of Fine Arts University of Split 2012/2013 as a part of PATTERNS Lectures, initiated by ERSTE Foundation and implemented by WUS Austria. [www.patternslectures.org](http://www.patternslectures.org).

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A

KuM  
SPLIT

## PROGRAM / PROGRAMME

**1. 2., 20 h**

Otvaranje izložbe i manifestacije /  
Exhibition and manifestation opening

**1. 2., 22 h**

Afterparty klub KOCKA, Dom mladih:  
PlesnjaQ / Šumovi protiv valova / Mondo kick / DJ Pedo

**3. 2., 12 h**

Razgovor s umjetnikom / Artist talk:  
IRWIN, Roman Uranjek

**4. 2., 15 h**

FILM:

Žemsko, Dunja Ivanišević  
nakon filma razgovor sa Sandrom Sterle /  
film screening followed by talk with Sandra Sterle

**5. 2., 15 h**

Vođenje kroz izložbu / Exhibition guidance

**6. 2., 15 h**

PROJEKCIJE / SCREENINGS:

u suradnji s / in collaboration with FEMLINK (femlink.org),  
tema AGRESIJA (24 umjetnika, 24 videa, 24 države, 43 minute) /  
topic AGGRESSION (24 videos, 24 artists, 24 countries, 43 minutes)

**7. 2., 15 h**

PREDAVANJE / LECTURE:

Konstrukcija ženske seksualnosti u zakonu i praksi –  
Regulacija braka i seksualnog nasilja /  
The Construction of Female Sexuality in Law and Practice –  
the Regulation of Marriage and Sexual Violence

Izlagačice / Lecturers: Ivana Radačić, Mirjana Kučer

Moderatorica / Moderation: dr. sc. Valerija Barada

**10. 2., 12 h**

PROJEKCIJE / SCREENINGS:

u suradnji s / in collaboration with FEMLINK (femlink.org),  
tema KRHKOST (32 videa, 32 umjetnika, 32 države, 60 minuta) /  
topic FRAGILITY (32 videos, 32 artists, 32 countries, 60 min)

**11. 2., 15 h**

FILM:

*Pussy riot, punk molitva / Pussy riot, a punk prayer*  
Mike Lerner, Maxim Pozdorovkin

**12. 2., 15 h**

Vođenje kroz izložbu / Exhibition guidance

**13. 2., 15 h**

PROJEKCIJE / SCREENINGS:

u suradnji s / in collaboration with FEMLINK (femlink.org),  
tema OTPOR (32 umjetnika, 32 videa, 32 države, 57 minuta) /  
topic RESISTANCE (32 artists, 32 videos, 32 countries, 57 min)

**14. 2., 15 h**

PREDAVANJE / LECTURE:

Je li moje tijelo stvarno moje? / Is my body really mine?

Izlagačica / Lecturer: Željka Jelavić

Moderatorica / Moderation: dr. sc. Valerija Barada

**17. 2., 12 h**

PREZENTACIJA KNJIGA / BOOKS PRESENTATION:

Susan Sontag:

dnevnički *Ponovno rođena i Kao što je svijest upregnuta u jarmu tijela*, i eseji  
*Istovremeno*, u suradnji s udrugom Domino Zagreb /  
*Reborn: Journals and Notebooks 1947–1963, As Consciousness Is Harnessed  
to Flesh: Journals and Notebooks, 1964–1980 and At the Same Time: Essays  
and Speeches*. In cooperation with NGO Domino Zagreb

**18. 2., 15 h**

FILM:

*Šuti / Hush*, Lukas Nola

**19. 2., 15 h**

Vođenje kroz izložbu / Exhibition guidance

**20. 2., 15 h**

PROJEKCIJE / SCREENINGS:

u suradnji s / in collaboration with FEMLINK (femlink.org),  
tema ČUDO (25 umjetnika, 25 videa, 25 država, 47 minuta) /  
topic WONDER (25 artists, 25 videos, 25 countries, 47 min)

**21. 2., 15 h**

PREDAVANJE / LECTURE

Država u ložnici: brojnost nacije i održanje političke zajednice /  
State in a bridal chamber: population counting and survival of a  
political community

Izlagačica / Lecturer: dr. sc. Silva Mežnarić

Moderatorica / Moderation: dr. sc. Valerija Barada



WONDER BODY  
Ligia Bouton

