

And Others: The Gendered Politics and Practices of Art Collectives

A Feminist Exploration of Labour in Performance, Sound and Moving Image work in Yugoslav Collectives in 1970s and 1980s

Lina Dzuverovic, 22 March 2024
l.dzuverovic@arts.ac.uk

AND OTHERS



Karolina Majewska-Guede, *Saturday is Laundry Day*, performance documentation, Mz. Baltazar's Laboratory, Vienna, 2018, photo: Sophie Thun

**THE GENDERED POLITICS AND
PRACTICES OF ART COLLECTIVES**

Who does what type of work in collective art-making?

Who is seen and who remains invisible?

Who tells the story and whose names enter histories?

How are different forms of labour valued in collective practice?



artcollectives.org

Ximena Alarcón-Díaz, Felicity Allen, Carla Cruz, Fabiola Fiocco, Karolina Majewska Guede, Lily Hall, Manual Labours (Sophie Hope and Jenny Richards), Kuda.org/Zoran Pantelić, Kirsten Lloyd, Chris McCormack, Gerrie van Noord, Helena Reckitt, Irene Revell, Marina Rosenfeld, Katja Praznik, Abhijan Toto, Jelena Vesić.

the background



Traveleri, Zagreb, 1922



Group Gorgona, Zagreb (1959 and 1965)

Members: painters Julije Knifer, Josip Vaništa, Đuro Seder and Marijan Jevšovar; sculptor Ivan Kožarić; architect Miljenko Horvat, art historians and art critics Dimitrije Bašičević Mangelos, Matko Meštrović and Radoslav Putar

KONTRAKULTURNI POKRET U HRVATSKOJ UMJETNOSTI
OD 1975-1985

SITUACIJA GRUPA ŠESTORICE AUTORA (1975-1978)



BORIS DEMUR

ŽELJKO JERMAN

VLADO MARTEK

MLADEN STILINOVIĆ

SVEN STILINOVIĆ

FEDOR VUČEMILOVIĆ

OHO



Courtesy: The Artist and Moderna galerija, Ljubljana

The OHO group, consisting of the artists David Nez, Milenko Matanović, Marko Pogačnik and Andraž Šalamun, developed various strategies and approaches that they first called "reism." Reism was a type of arte povera, land art and body art, processual and conceptual art. They aspired to liberate situations and objects and present them to the public outside their fixed or accepted functions. Later the Group members gave up working in the art system and founded a commune in the village of Šempas, Slovenia. The term OHO refers to the observation of forms in their immediate presence, and is also more

Marko Pogačnik, Iztok Geister Plamen, Marjana Ciglič, Milenko Matanović, Andraž Šalamun, Tomaž Šalamun, David Nez, Matjaž Hanšek, Naško Križnar, Vojin Kovač Chubby, Aleš Kermavner, Franci Zagoričnik, Marika Pogačnik, Zvona Ciglič, Nuša and Srečo Dragan artist collective since 1966, Ljubljana / SL, at that time Jugoslavija



OHO group / Šempas Family, formed in 1971,
1977, Šempas, Slovenia

Source: avantgarde-museum.com



SCENARIO

DAVID NEZ

MILENKO MATANOVIĆ

NAŠKO KRIŽNAR

TELA

MILENKO MATANOVIĆ

MATJAŽ HANŽEK

TOMAŽ KRALJ

MARKO POGAČNIK

ANDRAŽ ŠALAMUN

DAVID NEZ

MANCA ČERMELJ

AJRA POGAČNIK

LILI MALOVRH

CECILIJA ČERNE

ZVONA CIGLIČ

BOŽA REGOVC

TELA

The credits screen lists participants as 'bodies'.

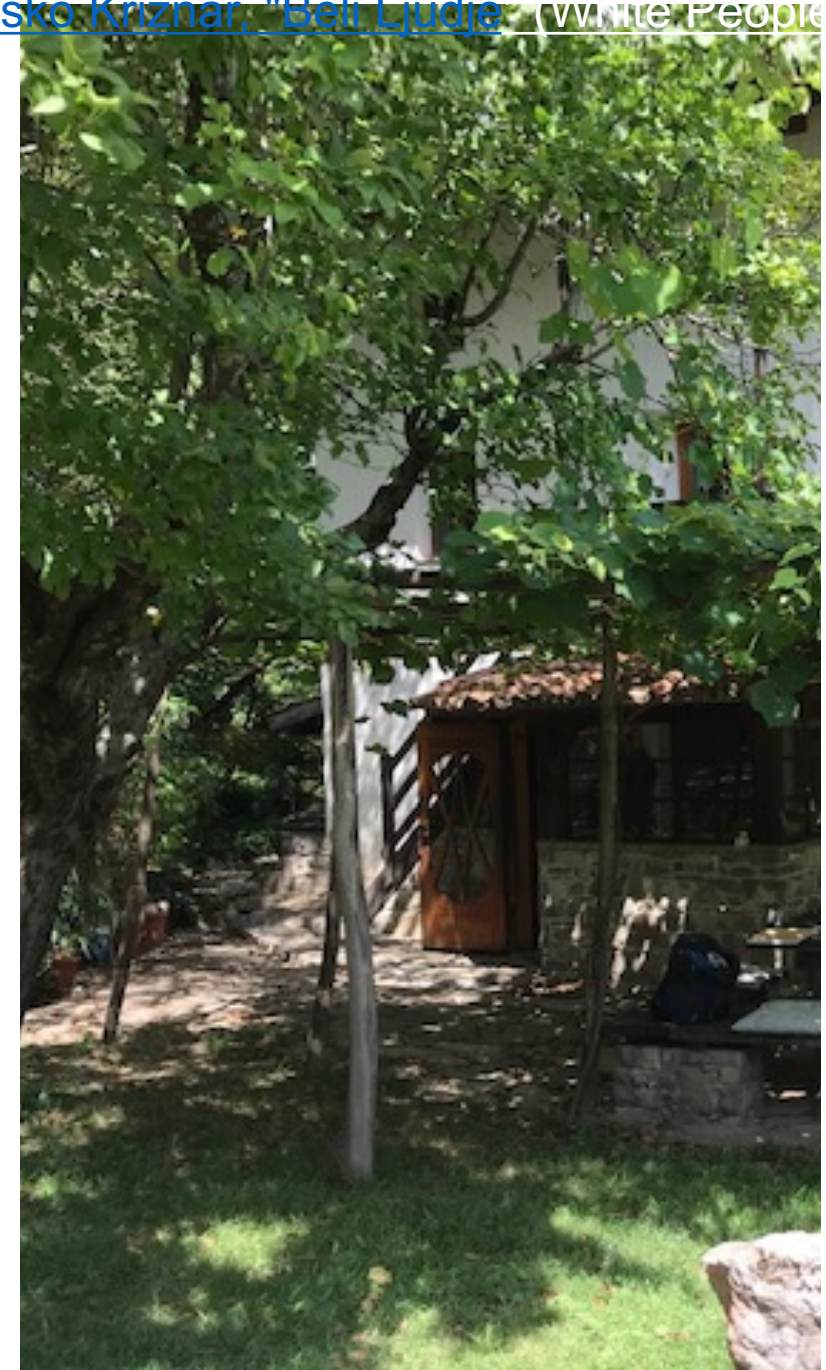
Naško Križnar, "Beli Ljudje" (White People), 1970, 12'.

advocating for a more inclusive approach to collectivity. The project highlights tensions between ideological beliefs and praxis, examining how such groups may inadvertently reproduce forms of oppression and silencing (often along gender lines) prevalent in neoliberal capitalist patriarchies that they seek to counter. Such reproduction of oppressive structures not only erases certain subjects, but also writes them into history in particular ways. Shifting the focus from outputs to collectives' internal operations, the project highlights structural inequalities and tensions, through a close study of selected groups operating within the networks of contemporary art.

These terms were used in interviews with David Nez, Marko and Marika Pogacnik (OHO) art historian Beti Zerovic conducted between 2014 and 2019 and were used by the interviewees in conversations about collectives in general, not only OHO.

interviewees would explain.

In discussions with both the members of the OHO group and other cultural workers from the region, certain linguistic discomfort in relation to female members of collectives became apparent. **Terms** like 'lateral women,' 'backing singers,' 'the soul of the collective,' 'everyone's mother' were used in interviews, by both female and male interviewees, pointing to the implied affective labour and the naturalised nurturing roles of the women involved in collectives. In many cases the career paths of my interviewees, most of whom came of age in the late 1960s and early 1970s, seemed to suggest that male cultural workers found a way to pursue art careers, while their female counterparts ended up in the roles of curators, organisers, administrators, archivists, art historians – roles that foregrounded organisational, promotional or contextualising skills



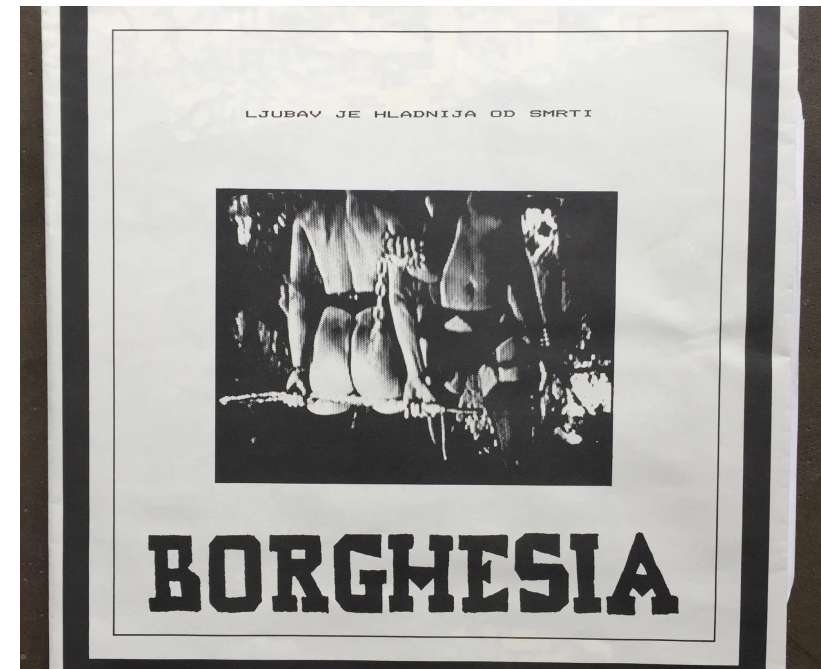


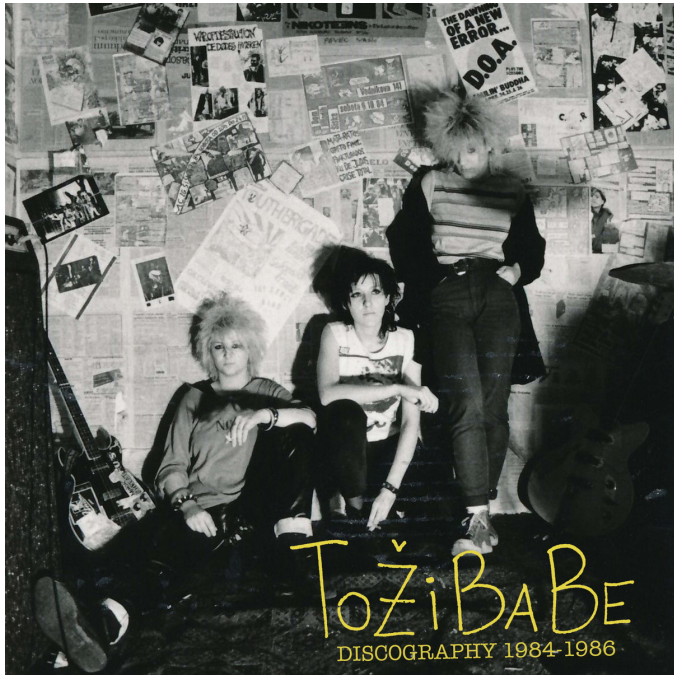
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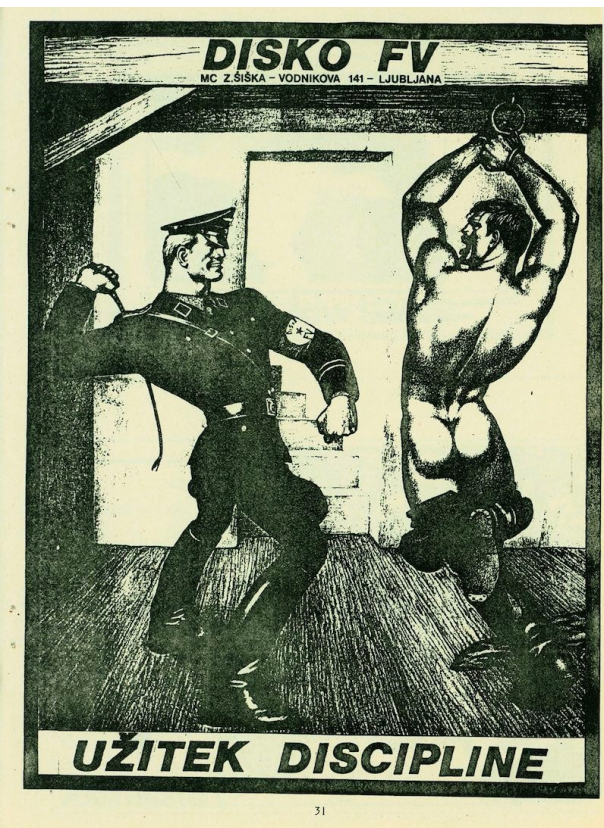
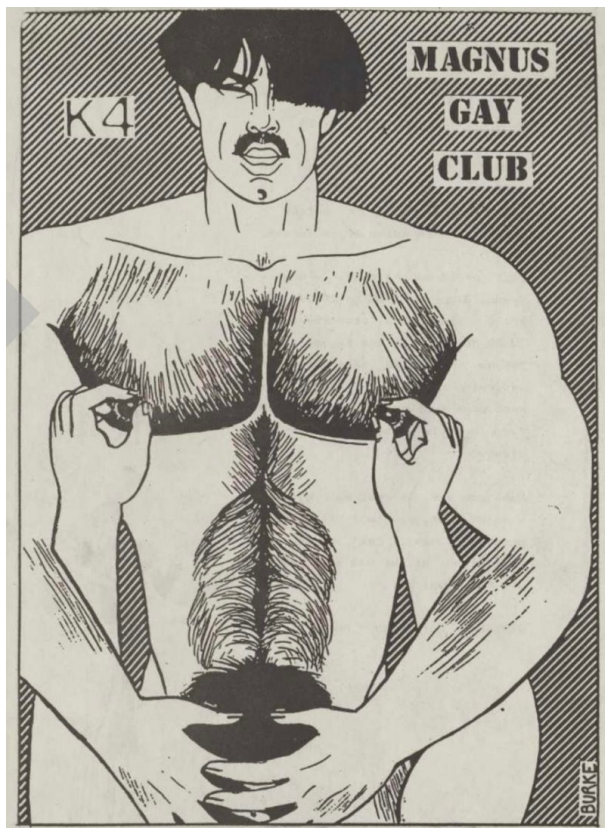




ghesia, *Mladi zaporniki* [Young Prisoners], performance
at the Student Cultural Centre, Zagreb,
1984







Posters for the Magnus Gay Club nights at Club K4, various authors

The Magnus festival's film section (1984) evolved into the The **Ljubljana LGBT Film Festival**, which continues to run to this day.



texts: Zemira Alajbegovic, Peter Barbaric, Tomi Gracanin, Marina Grzinic, Brane Kovic, Goran Lisica Fox, Bogdan Lesnik, Dusan Mandic, Alenka Marsenic, Tomaz Mastnak, Rastko Mocnik, Nemo, Marjan Ogrinc, Zoran Pezo, Goran Schmidt, Igor Vidmar, Tadej Zupancic and Slavoj Zizek

photographers: Sinisa Lopojsa, Jane Stravs, Bozidar Dolenc, Mirza Dzumhur, Dusan Pirih - Hup, Joze Suhadolnik, Tone Stojko and others

camera: Sinisa Lopojsa, Jane Stravs, Neven Korda, Marijan Osole Max, Irma Meznaric, Andrej Lupinc, Radmila Pavlovic, Damjan Kozole and many others

bands: Behemont, Borghesia, Cao picke, Epidemija, Gast'r'bajtr's, Gloria, Grc, Lublanski psi, Marcus 5, Miladojka Youneed, Niet, Odpadki civilizacije, O'kult, Orkester titanik, Otroci socializma, Quod Masaker, SCH, Solunski front, S.D.A., TKP, Quatebriga, Tozibabe, III. kategorija, U.B.R., Via ofenziva, Videosex and Vrisak generacije

the process

(1) **Emancipation:** How do members perceive emancipation (and from what), and how does it map onto the collective's own structure? Are methodologies developed through their art practices reflected or visible within their own internal structures?

(2) **Work:** How are internal processes organised and members' contributions divided? Who engages in social reproduction, manufacturing, affective work and administration? How do education, skill, access, and time, relate to the division of labour within the collective? By what mechanism do certain collective members become spokespeople, while others' voices 'fade out' with time?

(3) **Value:** How is value attributed to different types of labour in collective work and is social reproduction perceived as invaluable? How does this manifest in the collective's functioning?

(4) **Historiography:** What approaches and methods are used to narrate the collective's story and how is this assimilated into art historical and other narratives? How is participation documented and narrativized and to what extent practices of archiving and representation frame the group's story in partial ways?



THE GENDERED POLITICS AND PRACTICES OF ART COLLECTIVES

Convened and moderated by Dr Lina
Džuverović, Birkbeck, University of London

Four panel discussions exploring challenges and complications of collectivity in art. Emerging from two months of collaborative writing between artists, theorists, curators, writers and collectives, the panels ask questions about gender, race, class, artistic labour, value and social reproduction in collective work.

All panels will be held online and free to attend,
but booking is essential:
<https://artcollectives.org/panels/>

Monday, 31 October, 7pm GMT

Collectivity, Labour, Value and Social Reproduction

Fabiola Fiocco, Katja Praznik,
Karolina Majewska-Güde,
Kirsten Lloyd, Jelena Vesić

Thursday 10 November, 5pm GMT

Why collaborate? Network Formation, Reproduction, Access
Carla Cruz, Lily Hall, Abhijan Toto,
Felicity Allen, Manual Labours

Friday, 18 November, 6pm GMT

Is Ephemerality Freedom?
Ximena Alarcón-Díaz, Kuda.org,
Irene Revell, Marina Rosenfeld

Thursday, 1 December, 7pm GMT

'The Third Hand'—Claire, Bernadette and Friends
Helena Reckitt, Chris McCormack,
Gerrie van Noord, The Collective Eye

PARTNERS:

ART
Monthly

BIRMAC
Birkbeck
UNIVERSITY OF LONDON

ELECTRA

CENTER
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HUMAN
RIGHTS
and the
ARTS

AND OTHERS - THE GENDERED POLITICS & PRACTICES OF ART COLLECTIVES

2015-2019

PhD → post-phd Interviews (Birkbeck Grant)

2020

Published "collaborative Actions, continued Omissions" text

FRAGMENTS FOR STUDIES ON ART ORGANISATIONS

ENIGMA JOURNAL

WHAT WILL BE ALREADY EXISTS

2021

CHRA GRANT
BARD (OSUN) → NETWORK 17 participants

WEBSITE ARTCOLLECTIVES.ORG

2022

TWO MONTH COLLABORATIVE WRITING (FRAMAPAD)

4 PANELS W. ART MONTHLY

Dec 2022

→ PRESENT

LABOUR, VALUE,
SOCIAL REPRODUCTION

WHY COLLABORATE?
NETWORK FORMATION
REPRODUCTION, ACCESS

IS EPHEMERALITY
FREEDOM?

THE THIRD
HAND:
CLAIRE
BERNADETTE
AND FRIENDS

INTRODUCTION
CHAPTER 1
"LEXICON"

EDITORIAL
GROUP

CHAPTER 3
"CHAPTER AS A
SCORE"

CHAPTER 4
by CLAUDE
FLYTE

2024
ONWARDS

BOOK

SEWAGE & SAUNAS
© October Salon
Belgrade

WORKSHOPS @
LOST & FOUND
CONFERENCES
Lisbon 2023 / Riga 2024

CONCLUSION
MACC Student AND OTHERS
LAB
CAPTURING
IMBALANCE (Dec 2023)

in closing, some thoughts

Collectivity on its own terms - building a lexicon of collectivity emerging from case studies and personal experience.

Broader understanding of what constitutes an artwork and what falls outside of it (social reproduction, maintenance, administration).

Disrupting the notion of the oeuvre, different types of activity over a lifetime all count - The Disoeuvre (Allen).

Collectivity and mutability, challenging competitive, isolationist structures.

We lack appropriate tools to historicise, curate, exhibit, preserve collective practice.

We need a 'counter-imaginary' to do justice to existing collective work and to propose other ways of being and historicising collectivity.



Capturing Imbalance display by the And Others Lab, MA Curating & Collections, December 2023

thank you for listening

Image from the And Others workshop held in Lisbon at the Lost and Found Symposium, 6 and 7 December 2024
Workshop led by: Karolina Majewska-Guede, Helena Reckitt, Carla Cruz.

