

Whose public sphere?

Yugoslavia, Women and the Negotiation of Private and Public Patriarchy



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'I think it is precisely communication that gives the power of meaning to a space'

'Mislím da je komunikacija ta koja daje snagu smisla jednom prostoru.'



Svetlana Kana Radević in 'Život jedini čovjeka' television programme, TV Titograd 1980.



NUŠA & SREČO DRAGAN

BOGDANKA & DEJAN POZNAKOVIĆ

"BAUHAUS"

WALKIE - TALKIE COMMUNICATION

LJUBLJANA, 18 januar 1974 godine, od 13h-14h

OPIŠIVANJE PROSTORA / spoljnjeg i unutrašnjeg/



Nusa & Sreco Dragan / Bogdanka and Dejan Poznanovic
'Bauhaus' – Walkie – Talkie Communication
Description of Space/ external and internal



Students gathered at the Rector's office, Belgrade, 1968



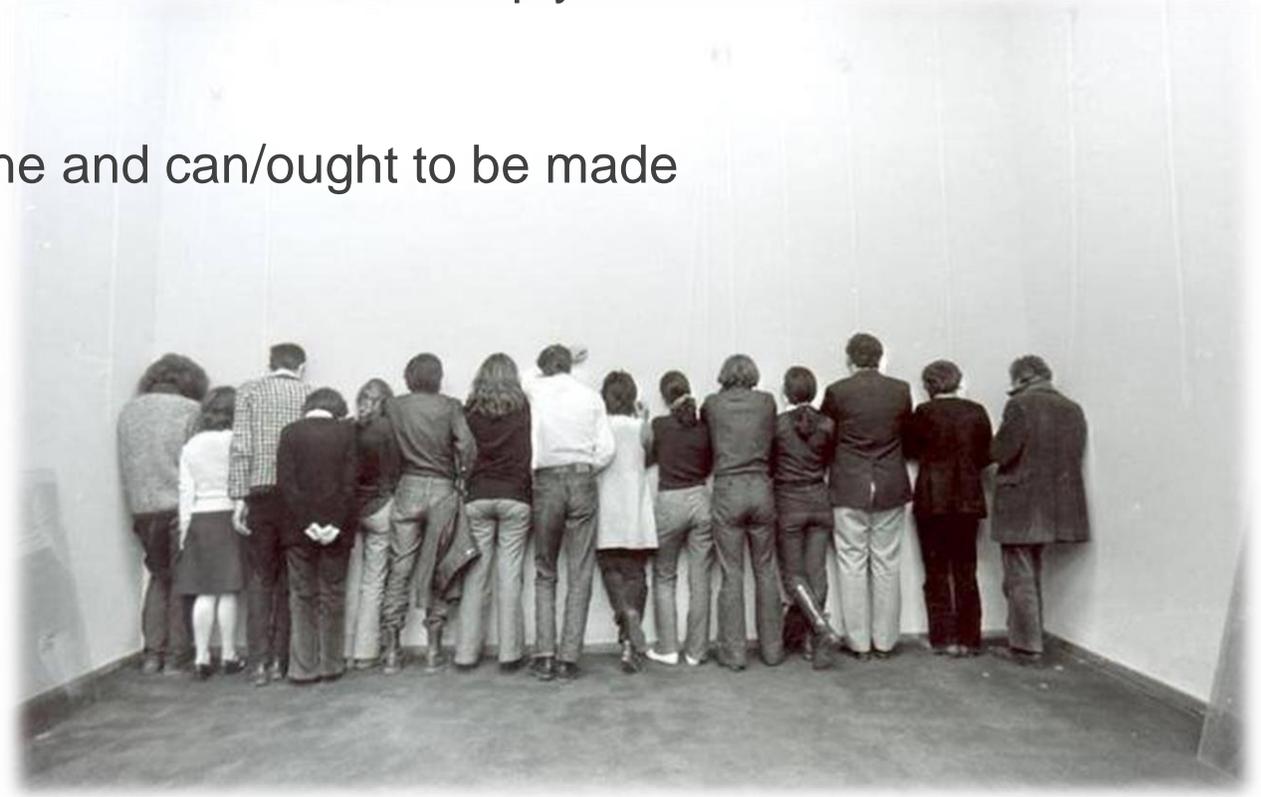
In June 1968, approximately ten thousand students occupied the Philosophy and Sociology Faculty on the New Belgrade campus and drew up a list of demands.



Stills from Želimir Žilnik's film 'June Turmoil', 1968.

New Art Practice

- erasing the divide between art and society (art *is* politics, it does not simply deal with politics).
- a belief that art is for everyone, belongs to everyone and can/ought to be made by everyone
- questioning of the role of art in society
- Activation of audience through event/performance
- removing distinctions between art and life
- use of language in art or language as art
- Institutional and social critique
- interventions in space (space of the city, private, public, homes, public buildings)
- self-management applied to artistic practice
- Formation of artist groups and collectives





SKC, Belgrade



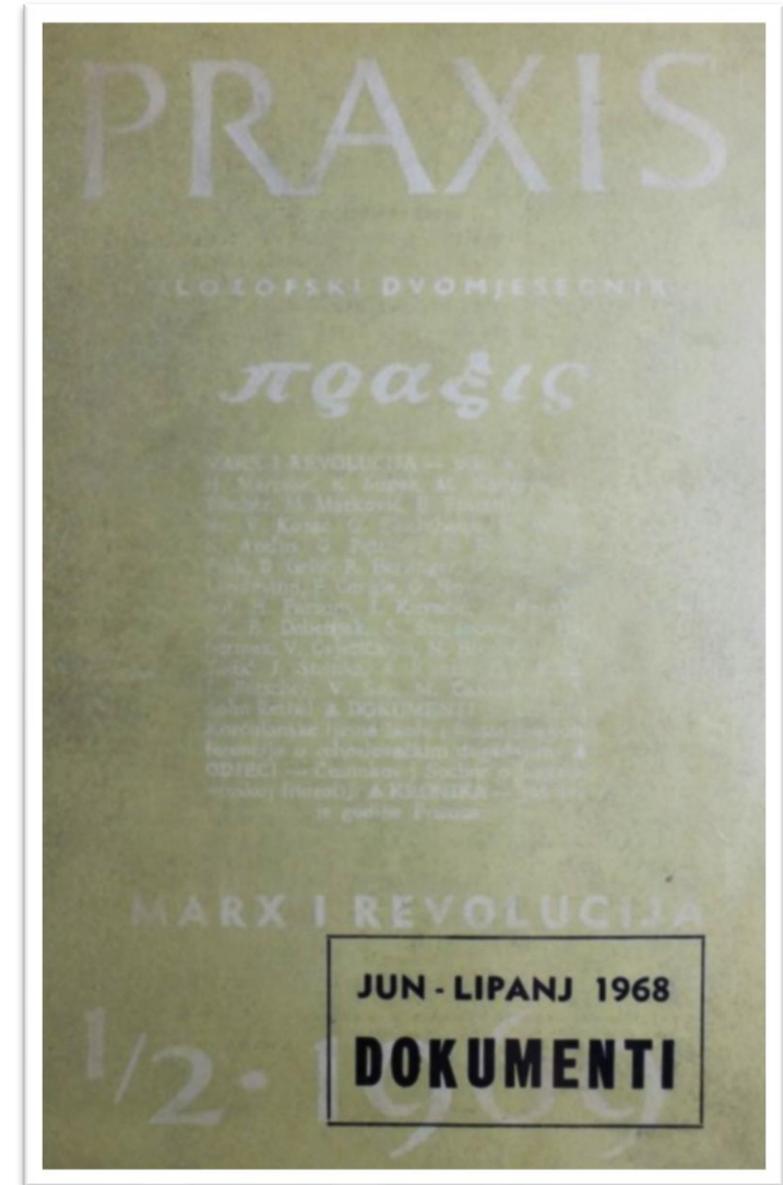
SC, Zagreb



Škuc Gallery, Ljubljana

‘We condemn all insinuations that seek to discredit us, separate us from the worker, and portray us as anti-socialist elements. We have always been, and remain today, the mobilising force of socialist development, and we demand to be trusted as our word is the word of progress.’

From the summary of the student assembly Applied Arts Academy, Belgrade on 6 June 1968



Praxis journal, June 1968



Braco Dimitrijević - Accidental Sculpture, 1968



Braco Dimitrijević - Painting by Kresimir Klika, 1969

Braco Dimitrijević -
"Accidental passers by whom I met at
13.15, 16.23 i 18.11", Zagreb 1971.



An example of city squares where portraits of Tito were regularly displayed during public holidays and celebrations.



Mladen Stilinović -1 Maj 1975,
(1 May 1975), 1975





Sanja Iveković - Triangle, 1979



Whose democratised public space?

Group Gorgona Operated in Zagreb between 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





Podroom (The Basement)—The Working Community of Artists

An artist-run space active in Zagreb from 1978 to 1980 initiated by Sanja Ivekovic and Dalibor Martinis

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



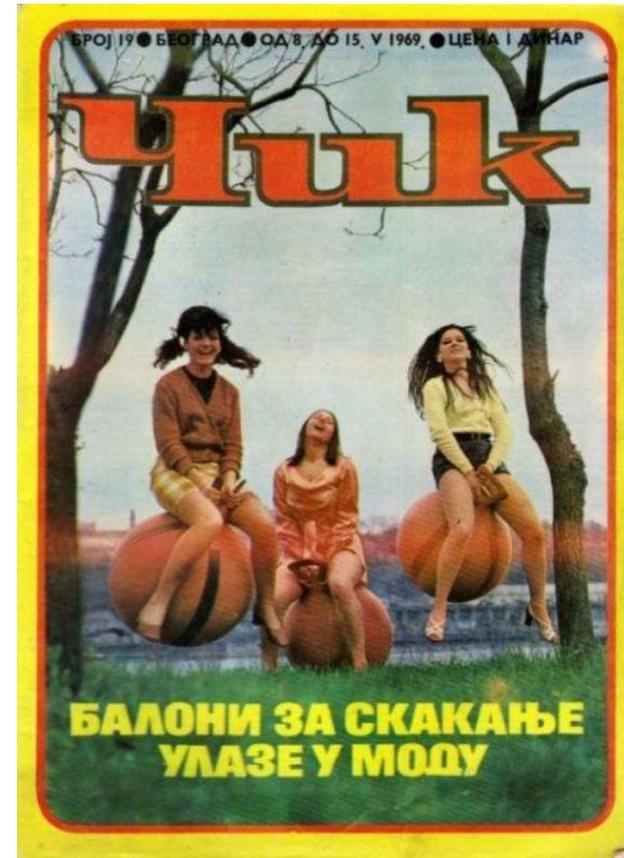
OHO group / Šempas Family, formed in 1971,
1977, Šempas, Slovenia



Group KOD and artist Goran Trbuljak, Public Art Class, 1970

Grupa Kod i Goran Trbuljak, Javni čas umetnosti, 1970.

From the Anti-fascist Women's Front to Pin Ups Representation of Women in the Media, Liberalisation and the 'Sexual Revolution'





Images of Work Actions showing women and men engaged in the same form of physical labour.



Images of Work Actions showing women and men engaged in the same form of physical labour.



Yugoslav tabloid magazines Chik and Start, 1960s onwards



Left: Cooking Poetry from the former Yugoslavia. The text reads 'Cook, talk less so that your lunch does not burn', and is one of the best known cooking rhymes.

Right: Cooking Poetry from the former Yugoslavia. The text reads 'Why are you now looking inside the saucepan, when you did not give me any money (to buy ingredients) earlier'.



Left: Cooking Poetry from the former Yugoslavia. The text reads 'The younger the cook (f), the more delicious the dinner', and is one of the best known cooking rhymes.



Right: Cooking Poetry from the former Yugoslavia. The text reads 'A wise woman must know how to kiss (love) her husband as well as how to cook'.

Washing powder adverts from *Ilustrovana Politika* magazine (*Illustrated Politics*), (1970).

Melizirano rublje je lepše!

Kako bela i meka je ova košulja!
Oprana je mixalom s bio-oxylanom koji rublje melizira.
Rublje je belo i ujedno meko.
Melizirano rublje je lepše.

U mašinu za pranje **mixal** koji rublje melizira



Washing powder adverts from *Ilustrovana Politika* magazine (*Illustrated Politics*), (1970).



Boris Jesih - *Samo Za Moske* (For men only) 1971



Janez Bernik - *Anhovo*, 1971

Franc Novinc, *Razgovor (Conversation)* (1970),
acrylic on paper. (black and white reproduction)



Agency,
Internationalism,
Reclaiming
Spaces and
Narratives





Izabrala je Di Mada:



Sanja Iveković,
Tragedy Of A Venus, 1975



novembar 1975. Erojačka proba nove suknje.

**YOUPEEE!
UN CADEAU DIM**

Maintenant quand vous achetez des Dim, gardez les pochons, les petits sacs en maille qui protègent les collants. Quand vous en avez 6, remettez-les à un point de vente Dim. On vous donnera 1 Dim gratuit! Le collant que vous voulez, parmi ceux que vous avez achetés.

5f

**LE CADEAU DIM:
UN DIM GRATUIT.**
Du 15 mars au 15 juin.

PHOTO: M. S. / S. / S.

"ELLE", decenbar 1975.

Sanja Iveković, Double Life, 1975



Olja Ivanjicki after her Ford Foundation scholarship stay in the USA in (1962)



Olja Ivanjicki after her Ford Foundation scholarship stay in the USA in (1962)

Katalin Ladik, *Identification, action* (1975),
Akademie der Bildenen Kunste, Vienna.





B.P. i UGO CARREG



LUCJA MARCUCCI

III



SANJA IVEKOVIC



MISO DEMOVIC



DADRANKA WINTERHALTER



STANO FILKO



PIERO MARI
CAVELLINI



JURAJ DOBRVIC
HORHE GLUSBERG

II



MISA, SMEČO DRAGAN/GIANCARLO POLITI



IV





Svetlana Kana Radevic at work

Thank you for listening

Any questions?