

ZVONKA SIMČIČ od osemdesetih let prejšnjega stoletja z videom, instalacijami in performansi prikazuje začetke seksualne emancipacije v Sloveniji, ideje, prisotne v njenih delih so prikaz boja za človekove pravice. Njena dela so močno povezana s socialnim prostorom in z lastnimi izkušnjami v njem. Poudarek daje človeškemu življenju, kjer raziskuje rezultate in posledice tako socialnega kot političnega položaja. Večplastno zasnovan projekt *Doulas/ad utero ab ovo* se nanaša na osebno izkušnjo, kako kot umetnica in samska ženska postati mati s pomočjo umetne oploditve. Postopek je od dopolnitve zakonodaje leta 2000 dalje namreč dosegljiv le poročenim in skupaj živečim heteroseksualnim parom. Problematika, ki jo avtorica izpostavlja, je odnos do vprašanja umetne oploditve, stiska samskih žensk, ki ne nadejo primerne partnerja, stigmatizacija mater samohranilk, diskriminacija samskih žensk in lezbijk, onemogočeno samostojno nadzorovanje reprodukcije...

ZVONKA SIMČIČ has used the video, installations and performances to show the beginnings of sexual emancipation in Slovenia ever since 1980s. The ideas presented in her works show the struggle for human rights. Her works are strongly connected to the social environment and her own experience within. Exploring the results and consequences of the social as well as political status she chooses to emphasize human life. Her multi-layered project *Doulas/ad utero ab ovo* refers to her personal experience of her as an artist and a single woman becoming a mother with bio-medical aid. Since the annexation in legislation in 2000 the procedure is only accessible to married women and heterosexual couples living together. The issue exposed by the author is the attitude towards bio-medical aid, frustration of single women unable to find a suitable partner, stigmatization of single mothers, discrimination of single and lesbian women, and deprivation of independent control over reproduction.



Samostojno nadzorovanje reprodukcije je tema videa *Abortus VITE ŽGUR*. Njeno zvočno delo, nadgrajeno v video *Abortus*, za katerega je prejela študentsko *Prešernovo nagrado*, se posveča problematiki abortusa pri nas in po svetu. Video s pomočjo zemljevidov in z ustreznim besedilom oriše takratno stanje pravic v različnih delih sveta. Zvočni del videa govori o dejstvih, ki se skrivajo v ozadiju problematike, in raziskuje realnost, identiteto, ultrazvok, kiborge, razloge, nasprotnike, dejstva in spektakel. Delo je politično kritično nastrojeno proti omejevanju osnovnih človekovih svoboščin in trči tudi ob poskuse takrat še „nove vlade“, ki je od konca leta 2005 dala v tek postopke za omejevanje pravice do splava.

Independent control over reproduction is the theme of the video *Abortus (Abortion)*, by VITA ŽGUR that she has received a student *Prešeren Award* for. Her sound art work upgraded into the video *Abortus (Abortion)* deals with the issue of abortion in Slovenia and abroad. The video uses maps and corresponding text to outline the state of legal rights in different parts of the world. The audio part of the video talks about the facts hidden behind the issue, exploring reality, identity, ultrasound, cyborgs, causes, opponents, facts and spectacle. Her work is politically oriented towards the restriction of the basic human rights, opposing the attempts of the - then recently elected - "new government" of Slovenia which, at the end of 2005, started the procedures for restriction of the right of termination of pregnancy.



SLADJANA MITROVIĆ slikarka in videastka, se ukvarja tudi s feministično teorijo. Video *Koža special* na cinično humoren način prikazuje odsev ženske identitete v sodobni družbi, ki je zasičena z oglaševanjem podob popolnih žensk – objektov. Video je posnetek britja avtoričinega obraza, med njim se po ekranu ležerno sprehajajo napisi iz reklamnih oglasov za kozmetične izdelke kot na primer: „Ker se cenim ...“, „Moja koža še nikoli ni bila tako gladka ...“. Vsakodnevno prizadevanje in želja po popolnem ženskem telesu sta v videu omejena na britje ženskega obraza, nesmiselno dejanje, ki se, kakor vsa ostala prizadevanja doseči popolnost, izteče v neuresničljivosti.

SLADJANA MITROVIĆ, a painter and a video artist is, among other things, also engaged in feminist theory. Her video *Koža special (Skin special)* is a cynical yet humorous reflection of a female identity in contemporary society, saturated with advertising images of perfect women – objects. The video is a recording of the author shaving her face while "Because I'm worth it", "My skin has never been so smooth" - the slogans from cosmetic industry like that are subtly hovering across the screen. In the video, the daily efforts and desire for a perfect female body are limited to shaving a woman's face, an absurd act, which, like any other efforts for perfection, remains unattained.



VESNA BUKOVEC, ena izmed finalistk *Nagrade OHO* v letu 2009, v svojem delu uporablja različne umetniške strategije (raziskovanje, dokumentacijo, apropiacijo, javne akcije...), ukvarja pa se s fotografijo, videom, instalacijo in risbo. Je članica umetniške skupine *KOLEKTIVA* (skupaj z Metko Zupanič in Lado Cerar). V videu *Endless Game* obravnava problematiko sodobnega oglaševanja, ki ne prodaja le produkta ampak gledalce počuje kako morajo izgledati, se obnašati in kaj hoteti. Avtorica je v videu združila tiste ključne trenutke televizijskih reklamnih oglasov, v katerih se popolne manekenke vabeče nasmiha, dotikajo kože in si popravljajo sijoče lase. Edini cilj ženske, kot nas prepričujejo, je osvojiti moškega s svojo privlačnostjo in lepoto, da bi ga izpolnila, mora le postati tako »lepa« kot so ženske v oglasih. Seveda ženske niso edina ciljna publika, ki jo naslavljajo oglasi; tudi moški bo uspešen le, če bo osvojil ženske, podobne tistim iz oglasov.

VESNA BUKOVEC, one of the finalists of the *Nagrada OHO (OHO Award)* in 2009, employs various artistic strategies like research, documentation, appropriation, and public actions in her works. She is involved in photography, video, installation and drawing. Together with Metka Zupanič and Lado Cerar she is a member of the art group *KOLEKTIVA*. In her video *Endless Game* she deals with the issue of contemporary advertising, not only selling the product itself, but also instructing the audience how they should look, act and what they should desire. The author combines key moments of TV commercials showing perfect models smiling invitingly, touching their skin and fixing their shiny hair. The only purpose of a woman, as they are trying to persuade us, is to win men with her beauty and sex-appeal. To fulfill the purpose she only has to look as gorgeous as the women in the commercials. Of course women are not the only target audience addressed. Men - also - will only be successful if they win women like those from the commercials.



MAJA SLAVEC, podiplomska študentka fotografije na Akademiji za likovno umetnost in oblikovanje, se je v svojem performansu *Women Beauty Power Less* okusno oblečena in urejena v z odločnim korakom sprehodila po Čopovi ulici v Ljubljani v času prometne konice. V rokah je nosila črno skatlo iz katere je prihajal tiktakajoč zvok, podoben odštevanju bombe do eksplozije. Z akcijo je avtorica želela pritegniti pozornost mimoidoščih in jih opozoriti na večjo možnost terorističnega napada v času slovenskega predsedovanja Evropski uniji. Ljudi provokacija ni zmotila. Nekdo je sicer zavpil, da ima bombo, vendar se ostali za to niso niti zmenili, saj očitno ženska še vedno lahko predstavlja le objekt lepote, ne pa subjekt, ki bi lahko posedoval kakršnokoli moč.

MAJA SLAVEC is a postgraduate student of photography at the Academy of Fine Arts and Design of the University of Ljubljana. In her performance *Women Beauty Power Less* she walks, decently and neatly dressed, in a resolute gait along Čopova Street during a rush hour. In her hands she carries a black box emitting a ticking sound, similar to a bomb countdown before explosion. With her action the author wanted to draw attention of passers-by to the increased probability of a terrorist attack during the Slovenian presidency of the European Union. People were not provoked by her action at all. Someone did yell she had a bomb, but the rest did not take any notice. A woman can, obviously, still only represent an object of beauty and cannot hold any power.



ALENKA SPACAL se ukvarja s feministično vizualno umetnostjo in teorijo. Na Oddelku za sociologijo Filozofske fakultete v Ljubljani zaključuje doktorski študij vizualne kulture. *Avtoportrete*, ki jih je med letoma 2003 in 2005 slikala z oljnimi barvami na kuhinjske krpice, v galerijskem prostoru obeša na vrvi za sušenje perila. Preko (samol)ironičnega »gospodinjstva« koncepta umeša svoje zgodbe v širši družbeni kontekst, s čimer problematizira odnos med osebnim in političnim. Na lastnih podobah se predstavlja v različnih marginaliziranih identitetah, ki jih prevpračuje ob konceptih spola, spolne usmerjenosti, rase in religije. Njene androgine podobe pričajo o lezbičnih poskusih preseganja uveljavljenih razmejitev na ženski in moški spol. S svojimi deli se zoperstavlja nevidnosti umetnic in patriarhalno naravnani družbi.

ALENKA SPACAL is engaged with feminist visual art and theory. At the Department of Sociology at the Faculty of Arts in Ljubljana she is finishing her PhD in the field of visual culture. She hangs the *Selfportraits* oil paintings on kitchen towels, created between 2003 and 2005 on a washing line in the gallery space. Through a (self)ironic "housewife" concept she places her stories into a broader context, opening an issue between the personal and political. In these images she introduces herself in different marginalized identities, challenging the concepts of gender, sexual orientation, race and religion. Her androgynous images testify of lesbian attempts of reaching beyond the established notions of male and female gender. With her works, she opposes the invisibility of women artists in patriarchally oriented society.



NATAŠA SKUŠEK se v mnogih umetniških delih posveča feministični problematiki. Za utelešenje svojih izjav uporablja različne medije (video, performans, fotografijo, kiparstvo, slikarstvo). Nezmožnost izpolnjevanj mnogih družbenih vlog ženske prikazuje v videu *Fliperautomat*. V njem naenkrat opravlja štiri dejavnosti, ki veljajo za samoumevna ženska opravila, in skače od vloge mamic, žene, dojljice do negovalke. Z umetniškim delom opozarja tudi na enega izmed možnih odgovorov kam izginjajo umetnice. Ženska se do neke mere sicer lahko izogne nekaterim vlogam, a težje vloge matere. Z umetniškim delom *Ekstaza*, ki prikazuje dojenje otroka, razblinja mit materinstva kot čudovitega stanja in ga postavlja v resničen svet, kjer dojenje ni sama sreča in veselje ampak je lahko tudi boleč napor.

NATAŠA SKUŠEK in many of her works devotes her attention to feminist issues. She uses different media like video, performance, photography, sculpture and painting to embody her statements. In her video *Fliperautomat*, she shows the inability to fulfill the many social roles of a woman. In it, she simultaneously performs four different activities; all of them taken for granted as women's chores. She shifts from the role of a mother to being a wife, wet-nurse breast feeding, and a nurse. With her art piece she shows a possible answer where women artists are disappearing. To some extent, a woman can avoid certain roles but it is not easy to avoid a role of mother. With her art work *Ekstaza (Ecstasy)* showing breastfeeding of a baby, she is dissolving the myth of maternity as a wondrous state, placing it into the real world where breastfeeding is not just pure happiness and joy but can also be a painful struggle.



EVELIN STERMITZ ustvarja v Avstriji in Sloveniji. Ukvarja se s fotografijo, videom, performansi in novomedijsko umetnostjo, zlasti z vidika družbenega spola in post-strukturalističnih feminističnih umetniških praks. Njeno raziskovalno delo vključuje feministično umetnost, sodeluje pa tudi pri kiberfeminističnih umetniških projektih. Neprofitni in neodvisni spletni umetniško-kuratorski projekt *ArtFem.TV* je *on-line* televizijski program, ki gosti ženske v umetnosti, njihova umetniška dela in projekte, z namenom stvaritve mednarodne umetnostne platforme, ki spodbuja kreativnost in poudarja zasluge žensk v umetnosti. Že sedaj, sploh pa dolgoročno, postaja *ArtFem.TV* močno orodje tudi kot spletni arhiv.

EVELIN STERMITZ operates in Austria and Slovenia in the field of photography, video, performance and new-media art, with the main emphases on social gender and post-structural feminist art practices. Her research includes feminist art, also taking active part in cyber-feminist art projects. Her non-profitable and independent on-line artistic-curatorial project *ArtFem.TV* is an *on-line* television programme, hosting women in art, their art works and projects, aiming to establish an international art platform encouraging creativity and promoting the merits of women in art. Even in the short time until now *ArtFem.TV* has already become and is – in a long run - evolving into a powerful tool as a web archive.

