

WOMAN, All too WOMAN

Curator: Andreea Foanene / Performer: Olga Diana Török, Emilia Jagica & Anikö Kiss / Director artistic: Josepha Blanchet / Foto: Dana Moica / Video: Mihai Pinti / Comunicare & marketing: Giorgia Harasim / Coordonator: Mirela Stoeac- Vlăduți

Artists

Marina Abramović, Aura Bălănescu, Josèpha Blanchet, Elena Bobi Dumitrescu, Alina Cioară, Andra Ciocoiu, Dana Constantin, Suzana Fântânariu, Andreea Hereșanu, Emilia Jagića, Aurora Kiraly, Adriana Lucaciu, Andreea Medar, Liliana Mercioiu Popa, Jelena Micić, Doina Mihăilescu, Silvia Moldovan, Ada Muntean, Ana Maria Negara, Simona Nuțiu Gradoux, Carmen Nicolau, Marilena Preda Sânc, Florica Prevenda, Kristina Rațiu Demuth, Axenia Roșca, Eva Maria Schartmüller, Diana Serghiuță, Alina Ondine Slimovschi, Oana Stoian, Nada Stojici, Minodora Tulcan, Agnes Varnai, Simona Vilău, Victoria Zidaru

„The perfect woman is a higher type of human than the perfect man, and also something much more rare.“

Friedrich Nietzsche

Referring to Nietzsche's quote „*Human, all too Human*“ the curator Andreea Foanene in cooperation with Meta Spatiu/Mirela Stoeac-Vlăduți invited an amazing selection of contemporary artists focusing on the Balkan and Eastern Europe and some co curators to develop a show with a new location and a new concept as a relaunch of the exhibition Baroque Urban in its third year.

The title contains an ironic wink, because none of the participating artists is dealing with the so-called female medias in a female way. (Whatever it should mean, cause I never judged art about the gender, rather the impetus and approach.)

Andreea Foanene has matched glamorous idols of contemporary art

scene like Mariana Abramović with local heroes like Victoria Zidaru and Ada Muntean, upcoming ones like Jelena Micić, Agnes Varnai and Eva Maria Schartmüller, performers like Olga Török, Emilia Jagića and Anikö Kiss.

Furious Zeus divided the human in two genders - and all the trouble started.

That means we have been one gender in the past. I believe that most of us are hiding or even ignoring both elements. Each of us has different strengths, skills, weaknesses, abilities and needs without categorizing them into female or male. But both sides are part of one human, though both human. On the basis and name of human rights there should be no difference at all.

Unbelievable but true, we are still talking about discrimination and clicked thinking about woman in the 21st. century. I never imagined that we will be still debating about women rights and equal treatment. Sometimes a single letter can change the sex, Denis, male name (as stated in my birth certificate) or Denise, female (as stated in my passport). Though in reality we receive a social branding short after being born. Starting with pink for the girls and blue for the boys, a kind of sexual apartheid, urged to follow the agenda of our gender. If you have been lucky in the Western European World in the 70ties/80ties your parents did not care about putting you in a box full of cliché. Today the industry even develops special kinder surprise eggs for girls!!!

There was another story about a couple under an apple tree. She curious, innovativ, disobedient, he frightened and not able to move. She searching for wisdom and enlightenment, he satisfied with the status quo. These evolution we can witness in whole Europe now. The leaders want to keep the status quo, or even more, to go back in traditional positions of the 50ties.

In Western European countries the call to send women back to kitchen or part time jobs is increasing parallel to the political change from social/left to right wing propaganda. A good example for developments like these is Austria - after installing the new autocratic government has

been put in power. Financial support for Women's Aid organizations as well as all gender, homosexual, HIV support and education organizations are cut in 2018. Even more the Ministry of Women's Affairs, herself female, announced in her forecast a further cut for women NPO's in 2019.

In Eastern European Social/Communist Dictatorships, like former Yugoslavia, Romania, UDSSR, men and women had been more equal in their rights than in the times after the political social collapse. Even if daily household chores, bringing up children and food organization was mostly done by women, aside of their job. After having been freed from communist dictatorship the superficial sameness has vanished, a new Machismo arises.

What is going on?

Too Woman?

Too Man?

Too Human?

What kind of categories we are talking of? What can be too woman/man/human?

Let us talk about art and not gender! The interaction of diverse art positions visualize the wide range of so called female art.

Though artists like **Mariana Abramović** would rip her shirt off if I would call her

oeuvre as a typical female position.

During her period with **Ulay** (1976-1988) they were representing the two opposite poles of human. Finally also these genius couple did not manage it, an human error?

They predominantly explored physical and psychological boundaries beside the gender role allocation. In 1975, the artists described their project as follows: "Vital art, no permanent residence, permanent movement, direct contact, local reference, self-selection, border crossing, risk-taking, moving energy, no rehearsal, no predicted end, no repetition." Abramović and Ulay blurred the line between art and life, not infrequently embracing her artistic concept of exposing themselves

to real dangers.

After splitting Abramović pushed her own agenda and finally she became the most important performer of contemporary art.

Her solo projects went deeper into the exploration of relationship between performer and visitor, the highlight of her career was „The Artist is Present“ at MOMA N.Y..

The intimate encounter between the artist and the audience, even in a public space, became a symbol of passivity and vulnerability, which Abramović is always forcing on to the very brink of their both existence.

Victoria Zidaru is a strong local position, working with natural materials like a schaman, in her approach very close to some of Abramovic projects, but even more archaic. Her installations are influencing all senses and evoke memories through the olfactory stimulus.

Within the wide range more artists spread their ideas and aspects of the topic in multi-media expressions.

„**Awakening**“ Drawing - Performance by **Emilia Jagića** and **Anikö Kiss** is the result of a meeting between a visual artist and an actor and dancer. It is unique as a performance, because it is a shared, intercorporeal and inter-genre, polymorphic and dynamic, intermixture of 'proto-bodies', animate body parts, graphic acts evocative of Empedocles' cosmogony and Camus' insight into the myth of Sisyphus. The two artist's basic mode of work is a combination of mutual incitement and provocation that strips their bodies and movements of their everyday meaning. Rebelling against the senselessness of the traditional categories of human life. The activities of both of these artists represent today's mankind; their constant need to aspire, their necessity to work; the monotonous, mechanical exercise of life; while at the same time it reveals the key to gaining a sense of life, which may be found through creativity, through child-like (sincere) joy and through the experience of a new insight. The arising drawings by Emilia Jagića are expressive and powerful. One special strength in her work is that it takes into account a variety of social relevant themes and heightens awareness of existence, while Anikö Kiss transforms these topics in movement and gesture.

Jelena Micić's Anecumena / In-Situ Installation, is the result of a

collecting process that lasted several months. The material is a porous industrial net in different colours, defined for a specific amount of fruits or vegetables. The specific texture is playfully covered with spatial paintings in the form of translucent coloured curtains. Micić is obsessed by colours, in her works she explores a huge variety of using them. Anecumena oscillates between architecture, installation and painting cause she is always adjusting her work to the dimension of the space. Though it means at the same time a limitation of view, a border. Interpretations go into the direction of socio-political objectives but can be also seen in the context as the thematization of ready-made and waste of plastic in our daily life.

Species-appropriate is the subtitle of the installation „**Lost Authenticity**“ by **Eva Maria Schartmüller**. Kind of good subtitle for the whole exhibition. Hair has a great social significance for human beings and in the art world. A baldy head can be a sign of mourning, of Religion, of illness, of freedom, of military and it ain't easy to decode true significance at first sight. The photo series consist of a baldy female head combined with an installation of felted human hair. Loss of hair could also mean a loss of dignity, an extinction of personality. The history of hair is diverse and not only sexual connoted.

Agnes Varnai collaborated with **László feLugossy**, the cult artist of the 80ties, in May 2018, and she took a footage out of the documentation. „**End of the world**“ was the title of the performance as well as of the Dadaist poem of feLugossy. The end of the world is a mythical space, outside of everything, detached of every system. Agnes Varnai and László feLugossy walk into this zone during their performance. They are splitting, one of them stays in the realm of indifferent time and struggles with obsessive self-destruction, annihilation and madness. The other character remains untouched by any experience focused on collecting material. Varnai's approach is to match technical possibilities with futuristic ideas, though always connected with the current crisis situation, she appropriates the wide field between utopia and dystopia.

Woman, All too Woman is a complex show, the interpretation is in the eye of the beholder. But I am sure that the encounter with several examples of contemporary art will broaden some minds. The acceptance comes when we embrace ourselves and demand it. I

believe that society won't change until we make it. It is Time for a Change.

Denise Parizek, 2018