



Returning a name: how to make individuals visible

Gender and sexual politics through an intersectional lens

23 March 2023

What does adding a name do?

How does it challenge
hegemonic art histories?



Delaine LeBas, Butterfly Ball, Vogue Italia 98,
<https://delainelebas.com/works/gypsy-couture/>

Identity

Is the crisis can't you see

Identity, Identity

When you look in the mirror

Do you see yourself

Do you see yourself

On the TV screen

Do you see yourself in the magazine

When you see yourself

Does it make you scream

When you look in the mirror

Do you smash it quick

Do you take the glass

And slash you wrists

Did you do it for fame

Did you do it in a fit

Did you do it before you read about it

Identity by X-Ray Spex

1978

Fenella Lowell



Sketches of Fenella Lowell by József Rippl-Rónai (1861 –1927) 1910, Hungarian National Museum



József Rippl-Rónai: My models in my garden in Kaposvár, 1911 (GM)

Olga Máté (1878-1961), Portrait of Fenella Lowell. 1910 c. © Hungarian Museum of Photography



Gwen Jon (1876–1939),
Nude Girl, 1909/1910,
Tate Britain



Nan Condron



Jacob Epstein, *Nan*, 1909, Tate Britain

Jacob Epstein, *Nan*, 1909, Tate Britain



“Condron was a bohemian and Epstein sought a likeness that was expressive of her character and presence as well as her appearance.”

Tate Gallery label, October 2020

CONDON,
Nan
Dates unknown

Details of birth unknown: purported to be of “gypsy” origin. Pursued a professional modelling career, posing for the artists William Orpen and William Rothenstein. Met the sculptor Jacob Epstein at the Café Royal in London, c.1909: modelled for a number of Epstein’s works, 1909–11. Little known of her life beyond her modelling career.

From: Dictionary of Artists' Models, edited by Jill Berk Jiminez, 2001

Is the personal still political? – Or: your body is (still) a battleground



Romani Herstory is an ever-growing digital library that celebrates women of Romani descent from the past and present, unsung heroines & trailblazers who refuse(d) to conform to stereotypes

<https://www.romaniherstory.com>

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Omara (Mara Oláh): My Eye Operation, 1989, oil, fiberboard, Collection of FROKK.

OMARA (1945–2020)

“As an uneducated artist, I became a naive painter, but the real reason for my recognition lies in my Roma identity. If I did not experience on my own skin the minutes, days, years that only a gypsy could experience, I would be a dreary painter. If I didn’t experience a lot of humiliation, shaming, disdain, hatred, there would not be this otherness in my paintings that makes me unique. With all my pictures, I want to express emotions, tell stories, fight for freedom against injustice.”

Omara, <https://secondaryarchive.org/artists/mara-olah-omara/>

OMARA

képek életrajz kiállítások videók sajtó kapcsolat



Markéta Šestáková

(*1952)



Children's dream, 2010

Mother Nature, 2012



Małgorzata Mirga-Tas (*1978)



Małgorzata Mirga-Tas, Re-enchanting the World, exhibition view, Polish Pavilion at the 2022 Venice Biennale. Image courtesy Zachęta National Gallery of Art. Photo: Daniel Rumiancew.

“For Mirga-Tas, the stories of real women who often live outside of ideology rooted in a meritocratic system become examples of emancipation and strength. According to the artist, her work speaks about women of her community to emphasize their ability to “foster the reality around them,” not the least because of their role in rearing the new generation.”

Alexandra Timonina, “Małgorzata Mirga-Tas: Re-enchanting the World, Polish Pavilion at the 2022 Venice Biennale”, *Art Margins*, 2023



RE-ENCHANTING THE WORLD

*Feminism and the
Politics of the Commons*

Silvia Federici

Foreword by Peter Linebaugh

Silvia Federici, *Re-enchanting the World:
Feminism and the Politics of the
Commons*, 2018





Delaine Le Bas
2020



Delaine LeBas: Élő szobor-sorozat
/Living Sculpture Series, 2012

“We are stolen artefacts, physically, mentally, artistically. Even now in 2015 we are still seen and contextualised by everyone else but ourselves. How we are perceived by 'others' is still valued more important than how we see ourselves in the world view. We have been and continue to be stereotyped out of our own existence; our mere presence as human beings is a contested site. A colonialist way of seeing dominates the language that surrounds us and many others still, and continues to try and suppress us. Artistically across practice I continue to question this.

My body as artefact, the object, the artistic site. A living sculpture. The works take place within the gallery setting and on the street.

The multiplicity of my identity and my questioning of this is an ongoing everyday artistic unravelling of what it means to always to be seen by outside positions. Orientalism and it's legacy still infiltrates ways of seeing and in order to be seen a different space needs to be created that refuses to speak in the language that has continued and allowed our bodies to be objectified, highly sexualised and stereotyped. I say no to Identity theft. I say no to who you think I am. I say no to what you think I should look like.

The gaze that is put upon us is disrupted. The 'passing' of being white is played upon and the true historical legacy that continues to dominate our identity is exposed for the antiquated and exclusion based structure that it is. To question these structures that are based in 'old fashioned' ways of thinking and seeing is to question ideas of culture itself and who owns this in terms of visual representation, historical and academic documentation.”

(Introduction for the *Say No to Identity Theft* – Exhibition at Gallery8, March, 2015.)

Emilia Rigová (*1980)



Crossing B(l)ack

2017

Digital Photograph

130x100cm, C-Print, aluminium dibond

130 x 100 cm

The impulse for this work is the author's light skin-color which allows her to pass in the society as a non-Roma.

The self-portrait is a declaratory act of making herself visible as a Roma and simultaneously self-stylization as a black Madonna, i.e. an iconic female figure with whom Roma could identify.

<https://emiliarigova.com/a-self-portrait.html>

Emilia Rigová, *Transgressing the past, shaping the future*, 2017



Frida Kahlo, *The Two Fridas*, 1939,
<https://www.fridakahlo.org/the-two-fridas.jsp>

Icons of the Peripheral

Czarna Gora, Krakow, Banská
Bystrica 2014 / PL, SK /

“For the work *Icons of the Peripheral* (2014), I created life-size face-in-the-hole boards which represented Roma people in their home setting. The photos were taken in the Roma settlement in Czarna Gora, Poland. I installed these photo-objects in main squares of various towns and cities. In this project, I worked with the visual archetype of Roma and presented it as a cut out, the familiar object used as a fairground attraction, whereby the Roma becomes a pop icon. With these objects, I recreated a fairground setting in which people could “become a Roma” for the moment the picture is taken. My aim was to point out that we have no power over the circumstances of our life into which we have been born, and ask the viewer: would you like to be Roma?”



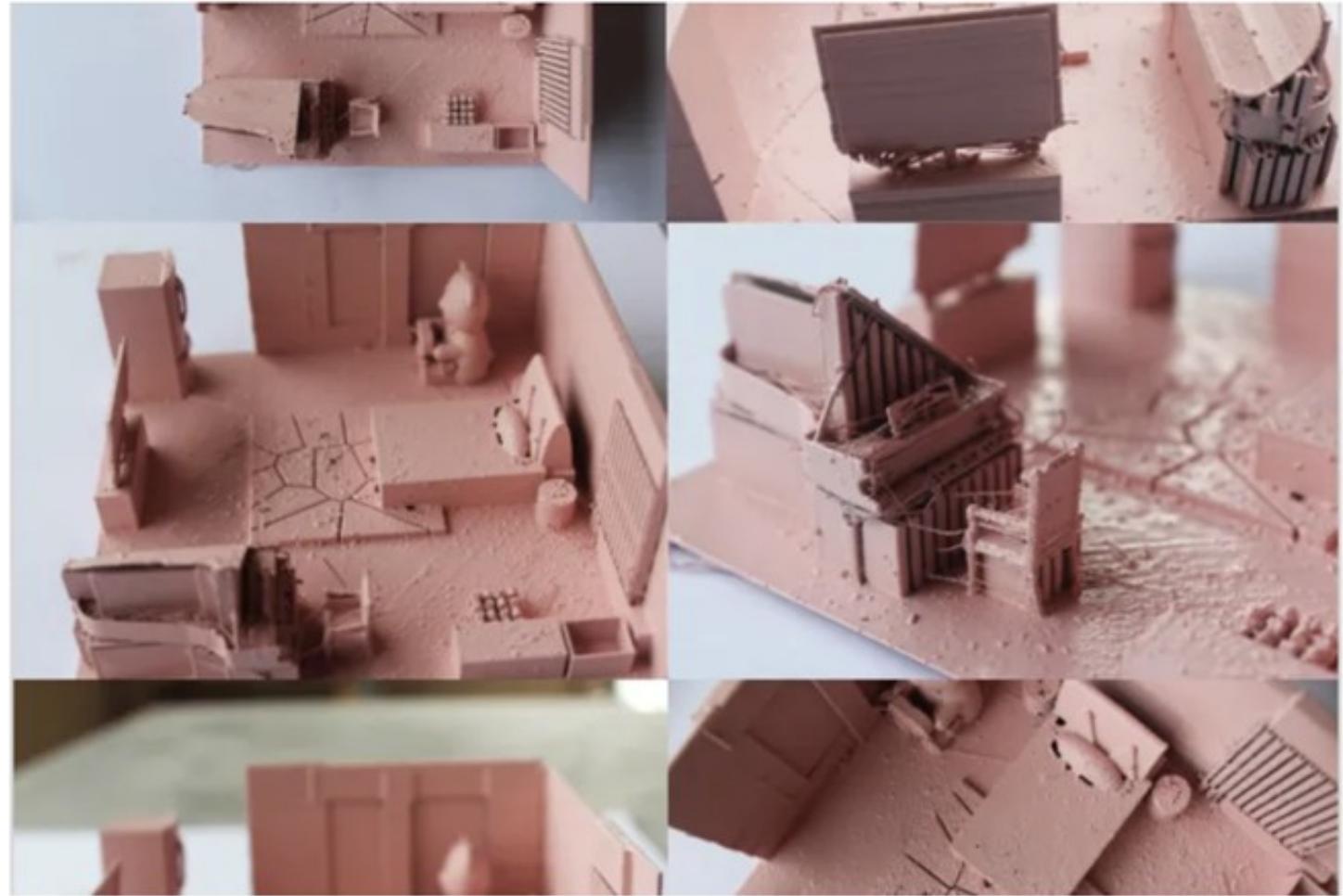
Selma Selman (*1991)

A Pink Room of Her Own

Installation, Performance, 3D Print, 2020

In this project, I am serving as a lens that focuses on the concrete and significant details of my mother's past, possible and actualized dreams. I worked together with my mother, reconstructing the memories of her desired rooms from the childhood that she never experienced. My mother's childhood was lost due to child marriage at age 13. Her wish/dream was to have a girl's room. The room was created during an interview with my mother. I drew her room according to real and fictive memories of unrealized dreams and then made a 3D print.

The title of "A Pink Room of Her Own" comes from the book "A Room of One's Own" by Virginia Woolf. Although my mom is not writing from the same personal experiences - she personally experiences and desires the same room to live, feel intimacy and freedom.



Robert Gabris (*1986)



ERROR
ROMA CORPOREALITY AND THEIR NON-BINARY SPACES
Kosice, Vienna, Prague, Brno 2021
The work was commissioned by Jindrich Chaluppecky Society