

MY BODY IS YOUR BODY

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Andrea Knezović



7. – 25. studeni 2022.

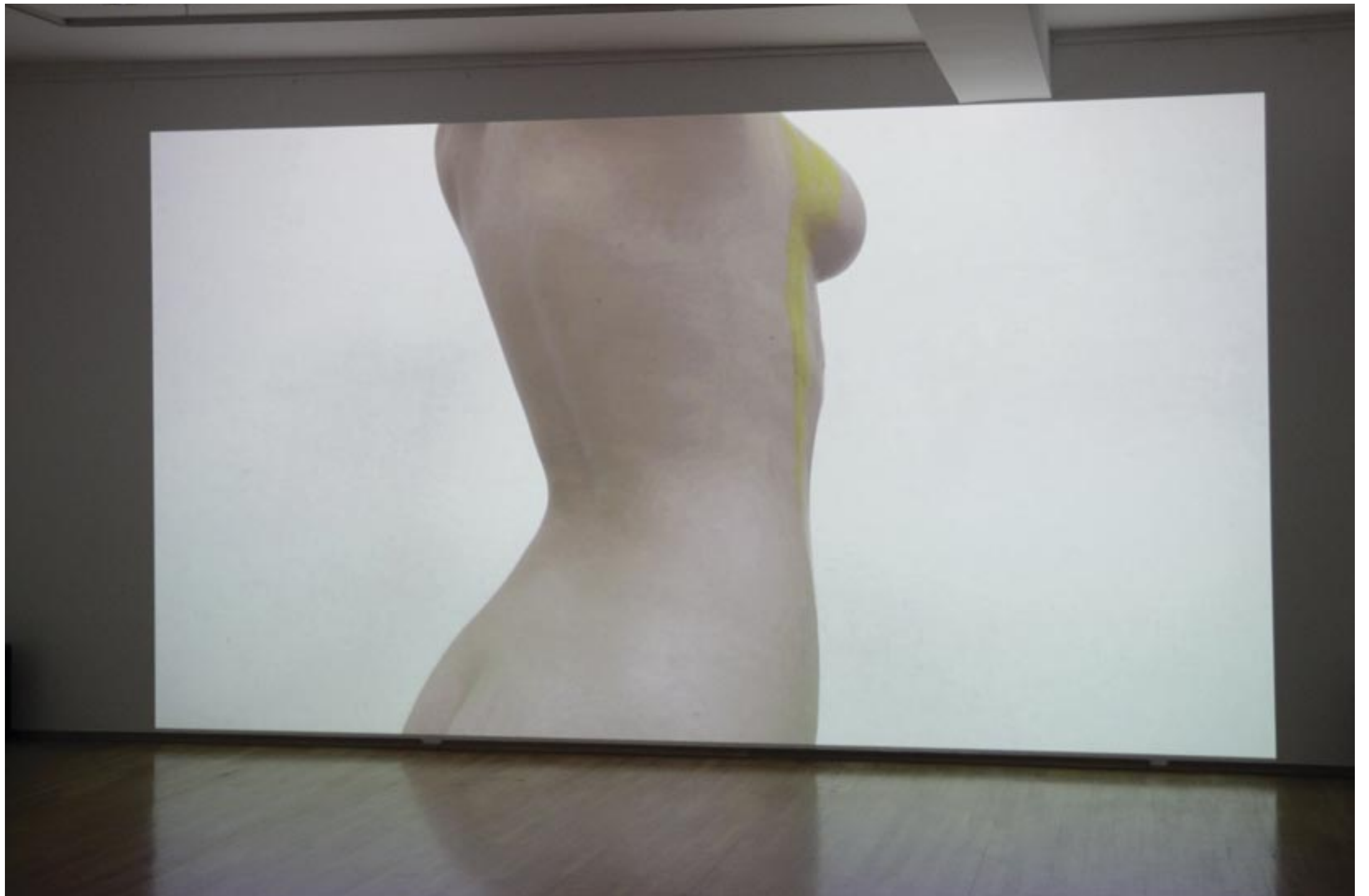
November 7 – November 25, 2022

Izložba Andree Knezović pod nazivom *My Body Is Your Body* (Moje tijelo je tvoje tijelo) donosi izbor već izlaganih radova mlade umjetnice u kombinaciji s novom produkcijom. Djela su većinom nastala u tehnici videa i fotografije, s iznimkom rada *Username (Korisničko ime)* izvedenog u tehnici akrila na platnu, kako bi se ostvario kontrapunkt između manualnog i elektroničkog, s obzirom na to da rad prikazuje umjetničko korisničko ime za profil na Instagramu.

Riječ je o autorici koja nastavlja tradiciju videoperformansa koji se u Hrvatskoj i nekadašnjoj Jugoslaviji počinje razvijati 70-ih godina prošlog stoljeća kroz djelovanje umjetnika okupljenih pod nazivom *nova umjetnička praksa*. Pedeset godina kasnije, Knezović propitkuje medij videa u kontekstu interneta, odnosno društvenih mreža. U kontekstu njezina umjetničkog djelovanja posebice su zanimljivi videoperformansi vezani uz feministički usmjerenu praksu, poput onih Sanje Iveković, a kasnije i Sandre Sterle, odnosno Vlaste Žanić. U videoperformansu *Mirror (Ogledalo)*, Knezović snima nanošenje šminke na lice bez upotrebe ogledala. Kako vrijeme odmiče, čini sve više pogreški tijekom procesa, eda bi na kraju izgledala poput karikature same sebe. Rad evocira videoperformanse *Make up – Make down (Nanošenje i skidanje šminke)* Sanje Iveković (1978.) te *Ogoljavanje* (2002.), Vlaste Žanić u kojem će umjetnica u potpunosti iščupati svoje obrve, također propitkujući granicu između uljepšavanja i unakazivanja. *Make up – Make down* jest video o rituale šminkanja u kojem lice Iveković ostaje skriveno, a kamera prikazuje njezine ruke koje isprobavaju nove fetiše – kozmetičke proizvode. Dok Iveković 1970-ih problematizira položaj žene u svijetu medija, pola stoljeća kasnije Knezović se referira na razne *make-up* videozapise, tutorijale *influencera*. Kod ove su umjetnice ritual, odnosno posljedice čina šminkanja u prvome planu, dok je sam fetišizam proizvoda pozadinski. Za razliku od Iveković, Knezović pristupa svojem licu kao platnu, iznova stvarajući samu sebe, a nastalo djelo

The Andrea Knezović exhibition, *My Body is Your Body* [original title in English], combines a selection of works of this young artist already shown with pieces that have been newly produced. On the whole these artworks have been created in video and photography, with the exception of *Username*, which was painted in acrylics on canvas, so as to set up a counterpoint between manual and electronic, the work actually presenting the artist's username for her Instagram profile.

This is an artist who is keeping up the tradition of video performance that started in Croatia, and the former Yugoslavia, in the 1970s, in the activity of artists gathered together under the title of the *New Art Practice*. Fifty years on, Knezović is testing out video in the context of Internet, i.e. social media. Particularly interesting in the context of her art practice are video performances connected with practices that have a feminist orientation, like those of Sanja Iveković, later Sandra Sterle and Vlasta Žanić. In the video performance *Mirror*, Knezović records make-up being put on the face without a mirror being used. As time moves on, she makes more and more mistakes during the process, looking at the end like a caricature of herself. The work evokes the Sanja Iveković video-performance *Make up – Make down* of 1978 and *Denuding* (2002) of Vlasta Žanić, in which the artist plucks off her eyebrows completely, also testing out the border between beautifying and disfiguring. *Make up – Make down* is a video about the ritual of making up in which Iveković's face remains hidden and the camera shows her hands trying out new fetishes – cosmetics. While in the 1970s Iveković problematised the position of woman in the world of media, a half a century later Knezović references various *make-up* videos, the tutorials of *influencers*. In the case of this artist the ritual, the result of the act of making-up, is foregrounded, the fetishism of the product remains in the background. Unlike Iveković, Knezović approaches her face as a canvas, creating herself anew, and the work that comes into being evokes a sense of sadness in the observer on account of its grotesqueness. We can interpret the act as an echo of the Pygmalion myth, except in this case *my body is your body* – the artist's body presents simulta-



u svojoj grotesknosti izaziva čak i osjećaj tuge u promatrača. Čin možemo tumačiti i kao eho mita o Pigmalionu, samo što u ovome slučaju *moje tijelo je tvoje tijelo* – umjetničko tijelo istodobno predstavlja i Pigmaliona (stvaratelja) i kip (djelo), a naposljetku i tijelo konzumenta sadržaja (reprodukciju) koji imitira njezine pokrete na vlastitom licu pred ekranom računala. I u ostalim radovima na izložbi Knezović propitkuje odnos masmedijskog društva prema fetišizmu i ritualu. Što možemo smatrati ritualom unutar histerije društvenih mreža, i postoji li ondje uopće ritualno, odnosno erotično? Umjetničin odnos prema ritualnom proteže se od odnosa prema biološko-svakodnevnom, kao što je primjerice čin uriniranja, sve do ekstremnijeg pristupa koji fetiše kozmetičkih proizvoda postavlja na sljedeću razinu gdje oni postaju seksualne igračke. Serija fotografija *Organ Grinder* (značenje u slengu – *odgovorna osoba*) ponovno kroz autoreferencijalnost, prikazivanje vlastitog tijela, poigrava se razlikama i srodnostima između muškog i ženskog spola, a možemo je tumačiti i prema Jungovoj analitičkoj psihologiji, principom animusa (arhetip muškog lika u nesvjesnom dijelu ličnosti žene), i anime (arhetip društvenog života i ženskosti u nesvjesnom kod muškarca).

*Story of the I (Priča o sebstvu)* prikazuje umjetnicu kako po sebi proljeva fetišistički predmet – jaje. U ovome videu i ona, poput Sanje Iveković, ne prikazuje lice, već stavlja naglasak na ženske attribute – ženski akt. Čin proljevanja jajeta može se tumačiti kao ironija, svojevrni bunt prema pigmalionizmu, formiranju psihe i tijela žene prema muškom željenom modelu i zamisli. Također, rad je nadahnut novelom *Story of the Eye (Priča o oku)* Georges Bataillea iz 1928. koja detaljno opisuje seksualne perverzije para tinejdžerskih ljubavnika, a u kojoj pisac među ostalim donosi rani prikaz *omorashi* fetišizma (vezanog uz pun mjehur i uriniranje) te pronalazi paralele između oblika jajeta i oka. Budući da je umjetnička praksa Andree Knezović erotski, odnosno fetišistički intonirana, nemoguće je da se taj ritual, odnosno ono od čega se sastoji,

neously Pygmalion, (the creator), and the statue, (the work), and finally also the body of the content-consumer (reproduction) imitating her movements on her own face in front of the computer screen.

In other works at the exhibition Knezović questions the attitude of mass media society to fetishism and ritual. What is it in the hysteria of social media that we can consider ritual, and is there the ritual, or the erotic, at all? The artist's attitude to ritual extends from the attitude to the biological everyday, such as the act of urinating, to the more extreme approach that puts the fetishes of cosmetic products on the next level where they turn into sex toys. The *Organ Grinder* (slang for the *guy in charge*) series of photographs once again, through self-referentiality, the representation of one's own body, plays with the differences between the male and the female sex, as well as the similarities; we can also interpret the work in terms of Jung's analytical psychology, through the principle of the animus (the archetype of the male persona in the unconscious part of the personality of woman) and anima (the archetype of social life and femininity in the unconscious of the male).

*Story of the I* depicts the artist spilling a fetishist object over herself: an egg. In this video, she too, like Sanja Iveković, does not show the face, rather puts the emphasis on womanly attributes – the female nude. The act of spilling egg can be interpreted as irony, a kind of revolt against Pygmalionism, the forming of the female psyche and body according to the desired model and idea of the male. The work is also inspired by the novella *Story of the Eye* of Georges Bataille of 1928, which describes in detail the sexual perversions of a couple of teenage lovers, in which the writer, among other things, gives an early depiction of *omorashi* fetishism (full bladder and urination) and finds parallels between the form of the egg and that of the eye. Since the art practice of Andrea Knezović is erotic, or fetishist, it is impossible for this ritual, or that of which it is composed, not to be correlated with the fertility rituals in pagan cultures, notwithstanding the artist's critical attitude to the Christian tradition that has adopted these rituals. The borders between tradition and rebellion against it are usually very loose, and the



ne postavi u odnos i s ritualima povezanima s plodnošću u poganskim kulturama, unatoč tome što se umjetnica kritički odnosi prema kršćanskoj tradiciji koja je preuzela te rituale. Granice između tradicije i bunta prema njoj obično su vrlo labave, a ritualno je sadržano kako u poganskom tako i u religijskom, a naposljetku i fetišističkom. Kontrapunkt između navedenog jest ono što rad Andree Knezović čini osobitim – balansiranje na granicama političkog, feminističkog, ritualnog, pa čak i mitološkog – reprezentacija jednog umjetničkog medija u drugom, prastarih vremena u suvremenima, i ne zanemarivanje podsvijesti u digitalnom dobu koje je eutanazira pikselima.

Neva Lukić

ritual is contained in the pagan, the religious and finally the fetishist. It is the counterpoint that the work of Andrea Knezović makes highly individual – balancing on the borders of the political, the feminist, the ritual, even the mythological – the representation of one artistic medium in another, of age-old times in the contemporary, and the non-neglect of the subconscious in a digital age that is euthanizing it with pixels.

Neva Lukić





Popis radova:

- STORY OF THE „I“, 2016., video-performans, video-projekcija, Full HD, 2 min 07 s (petlja)
- ORGAN GRINDER, 2019., tri fotografije iz serije fotografija izložene na televizorima
- MIRROR, 2022., video performans, Full HD, video projekcija, 12 min 14 s (petlja)
- USERNAME, 2022., akril na platnu, 90 x 60 cm

List of works:

- STORY OF THE “I”, 2016, video performance, video projection, Full HD, 2 min 07 sec (loop)
- ORGAN GRINDER, 2019, three photographs from a series of photographs exhibited on televisions
- MIRROR, 2022, video performance, Full HD, video projection, 12 min 14 sec (loop)
- USERNAME, 2022, acrylic on canvas, 90 x 60 cm

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ANDREA KNEZOVIĆ multimedijaska je umjetnica rođena 1992. u Slavonskom Brodu. Godine 2014. završila je preddiplomski studij, a 2017. diplomski studij, smjer multimedija, na Umjetničkoj Akademiji u Osijeku, pod mentorstvom Vladimira Frelaha. Andrein rad „Prvo iskustvo“ osvojio je prvu nagradu na završnoj izložbi Akademije u akademskoj godini 2014./2015. Godine 2016., sudjelovala je na internacionalnom rezidencijalnom programu Tropical Lab u Singapuru. Aktivno izlaže u Hrvatskoj i inozemstvu te je do sada imala video-performanspet samostalnih izložbi. Živi i radi u Rijeci.

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The multimedia artist ANDREA KNEZOVIĆ was born in 1992 in Slavonki Brod. In 2014 she took her first degree at the Art Academy in Osijek and in 2017 her postgraduate degree at the same institution, both under the supervision of Vladimir Frelah. Andrea's work "First experience" took the first prize at the closing exhibition of the Academy in academic year 2014-2015. In 2016 she took part in an international residency in Tropical Lab in Singapore. She is very active in exhibiting in Croatia and abroad and to date has had five one-woman video performance exhibitions. She lives and works in Rijeka.

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