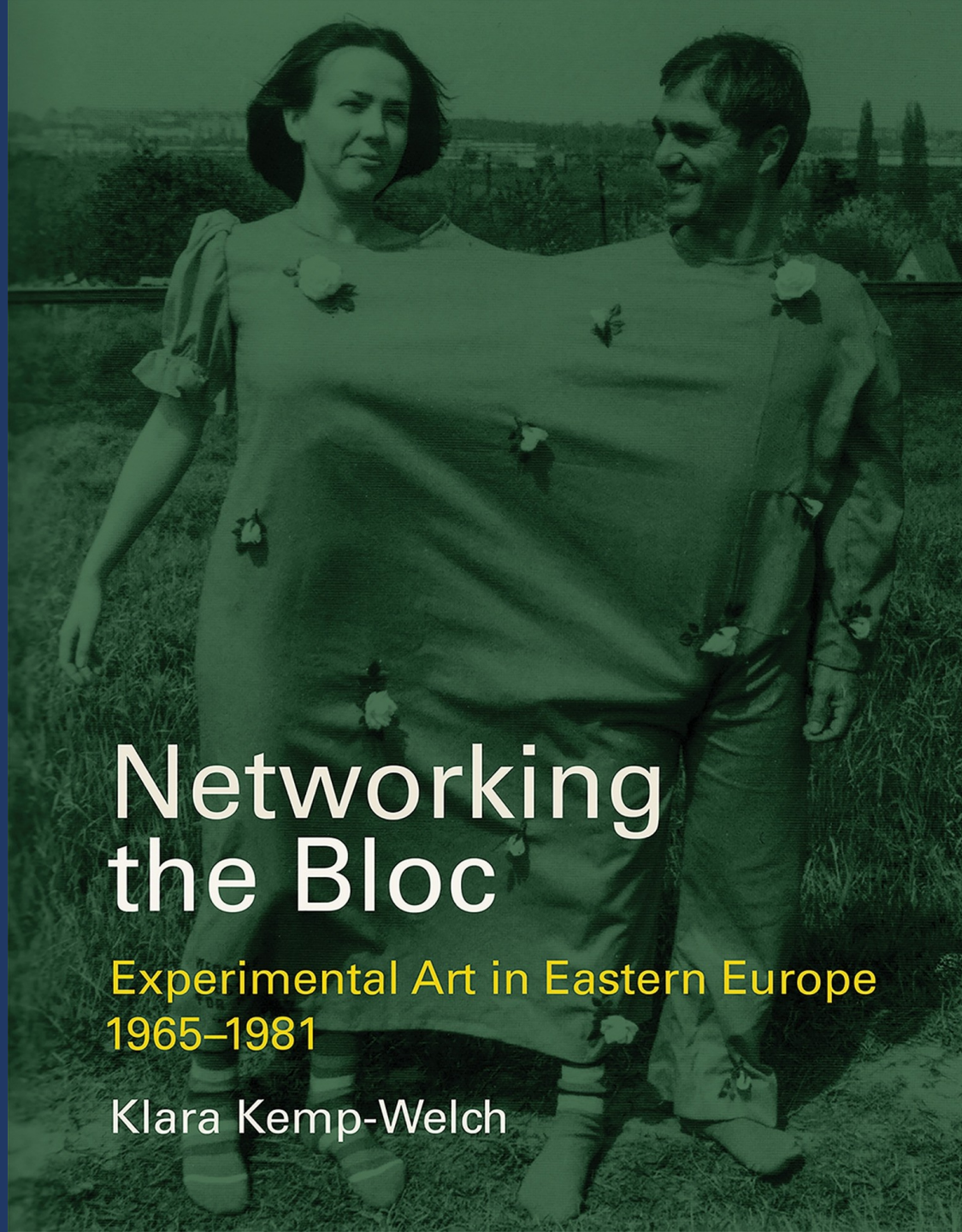




The struggle for control of Romani identity: Emancipation after 1945

20 April 2023



Networking the Bloc

Experimental Art in Eastern Europe
1965–1981

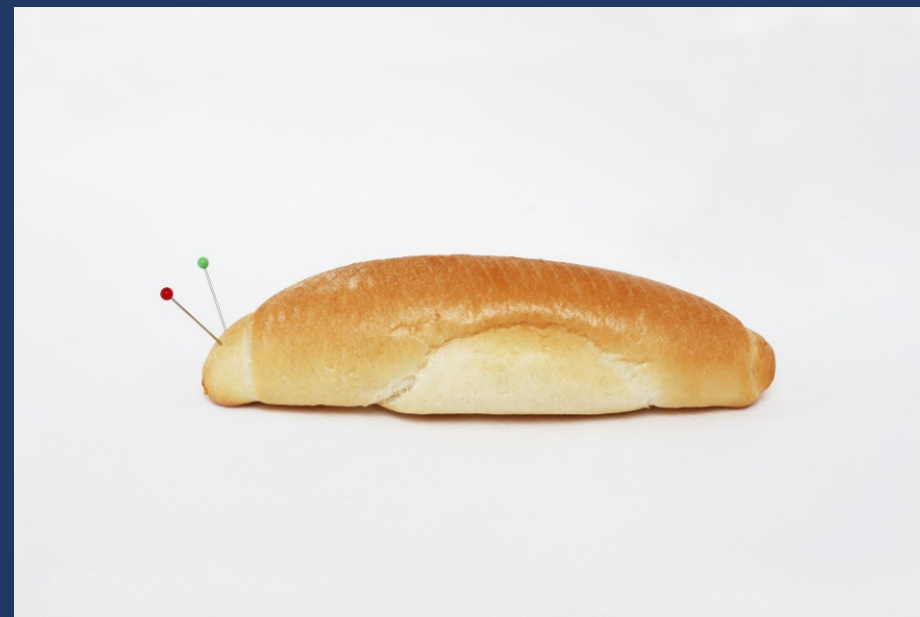
Klara Kemp-Welch

Klara Kemp-Welch, *Networking
the Bloc*, 2019

Jiří Kovanda (*1953)



Jiří Kovanda, *November 19th*, 1976.



Jiří Kovanda, *Slimák*, 1989 / 2020, rohlík, špendlíky, rozměry variabilní

Jiří Menzel, *Skřivánci na niti* (Larkson a String, 1969)

- Based on Bohumil Hrabal's "Inzerát na dům, ve kterém už nechci bydlet" (1965)



Eva Davidová (1932–2018) ethnologist, folklorist, art historian, but above all co-founder of Czech Romani studies and photographer



Roma in Kendice, eastern Slovakia, 1960. Photographer: Eva Davidová. From the Gypsy Lore Society Collections, University of Liverpool Special Collections and Archives.



Exhibition of photographs by Eva Davidová entitled Gypsies yesterday, today and tomorrow, Košice, Czechoslovakia, 1962. Photographer: Eva Davidová. From the Gypsy Lore Society Collections, University of Liverpool Special Collections and Archives.



20 km pre drevo

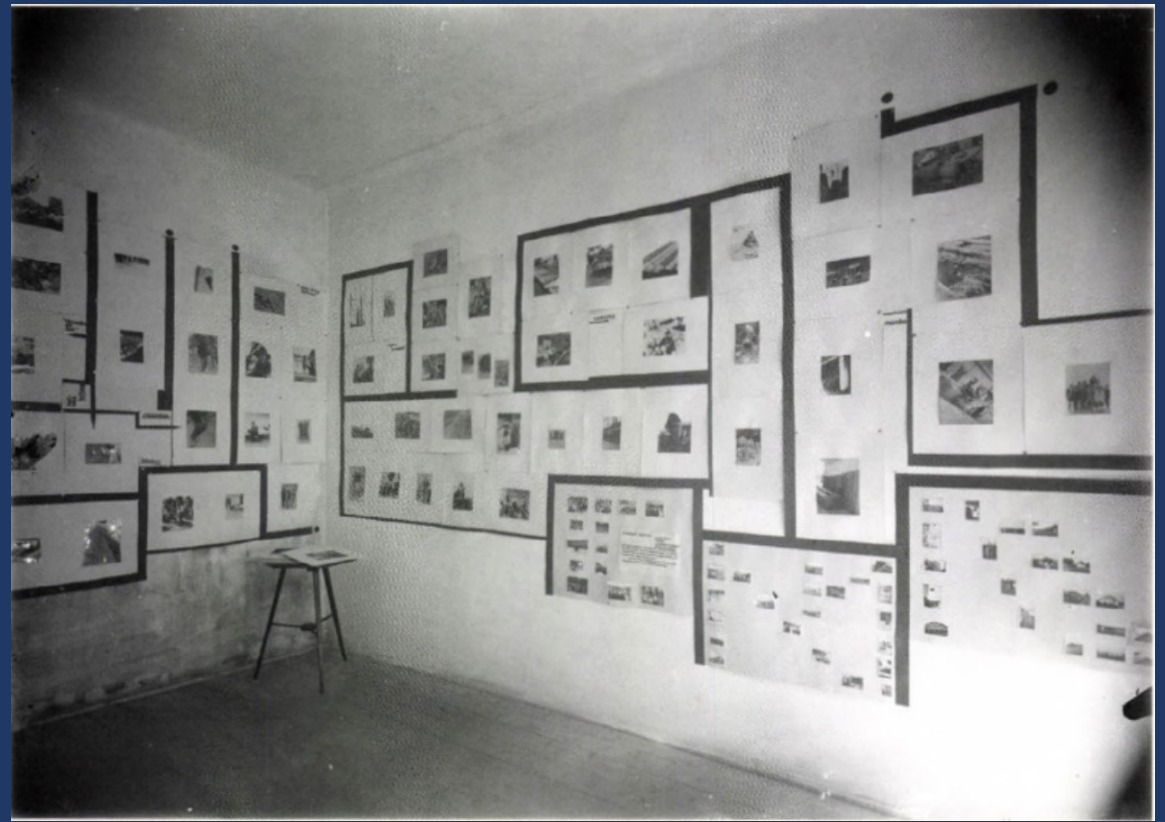


Usporiadanie pred búdou



Ilja Jozef Marko, Dornkappel – a suburb of three languages, 1938





Judit Kárász, *Fifteen kilometres from Town to Homestead*, 1933 (Exhibition view)



György Buday, Illustration for a folk poem, 1930s

Josef Koudelka (*1938)



P. P. (Prague Photographer)

"The maximum, that is what has always interested me"



Gypsies, 1975



When I came across gypsies, I found that there was something about me. Photographer and critic Jiří Jeníček, who somehow discovered me, used to tell me: "Kudeláčka, the photographer makes the subject and the subject makes the photographer."

Zdroj: https://www.lidovky.cz/orientace/kultura/josef-koudelka-mit-vsechno-ostre.A110805_170321 In kultura wok



Photographs 1956-1988



A photography of social relations



The First World Romani Congress, 1971.
London.



Rozana Kuburovič, The First World Romani Congress, 1971.



Rozana Kuburovič: *Rom*nja-Flag*, 1971. Private collection.

Averklub Collective, *Manuš Means Human*, Kunsthalle Wien, 2021



Chanov-Estate 1980s, archive Helena Nistorová

Exhibition view, 2021





The failings of the poor in general may be traced

Averklub Collective, *Social Murder* (still), 2021.

Vincent Danihel, Manuš Means Human (Manuš znamená člověk), 1986

- Merging socialist past (Danihel) and the present
- Averklub Collective: “the desire for a dignified life common to all ordinary folk who are prevented from participating in decisions regarding their own fates”.
- Importance of symbols for affirmation



Flag of the Roma people

The naïve art movement

- bright colors, “child-like perspective”, idiosyncratic scale
- simple, easily-understandable and often idealized scenes of everyday life
- naïve artist - often self-taught - uniquely literal, yet extremely personal and coherent, vision of what the world was, is or should be
- timeless and optimistic depiction of an ancient story or Biblical tale, an ordinary occurrence or current event, a special ceremony or daily activity



Janos Balasz, *Untitled*, 1959, Kalman Maklary Fine Arts, Budapest, Hungary.



Henri Rousseau, *The Dream*, 1910



Anna Mary Robertson "Grandma" Moses' 'A Country Wedding' (1955)

Janos Balasz (1905–1977)



Women, 1968



Dream



- Teaching art classes from 1972 onwards
- 1979 first national (Hungarian) exhibition of Self-taught Artists
- Exhibition in Hungary, Austria, Czechoslovakia, Switzerland, China and the US

‘These paintings are with red colours. That’s the colour of love. If I do not use red, love-colour, it doesn’t mean that there is no love in me. I do have plenty of it. I feel that love almost bursts out of me. But my inner mood, my slightly sad life can be seen in this picture, where the brown dominates. At that time I didn’t feel anything, no love and I felt I wanted to be alone. This one with the prison is a fantasy painting. ‘Cause I’ve never been to prison, thanks God. The prison means that you are closed away from something, probably the world around you. Sadly, I could say I do not have any private life.’

István Szentandrassy (1957–2020)



Lindri Dream



Gypsy Musician

Nihad Nino Pušija (*1965)



'I was able to achieve a successful disruption of the canon of visual representation of Roma with the selection of Nihad Nino Pušija's photographic works. I invited him to the exhibition with a small collection of non-typical "gypsy" photographs. My aim was simply not to repeat the images expected from the "ethno-industry" in order to point out a very important aspect: In order to legitimize themselves as artists, Romani artists do not have to create "gypsy-typical" works. I go even further: the versatility of the photographic motifs in Pušija's work (see also the catalogue text by Dr. Sibylle Badstübner-Gröger) refers much more "honestly" to the complexity of ethnicized determinations of identity or to national affiliations and simultaneous hybridities - in Pušija's case to ex-Yugoslavian and German culture - than is the case in "conventional" illustrations of Roma.'

André Raatzsch

<https://www.romarchive.eu/en/collection/50x-fotografien-ohne-antiziganismus/>

<http://www.fotofabrika.de/>