

KATALIN LADIK

RADIKALNA

SUBJEKTIVNOST

RADICAL

SUBJECTIVITY

TOMASO BINGA

KATALIN LADIK

RADIKALNA

MMSU RIJEKA

SUBJEKTIVNOST

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RADICAL

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POEZIJA U PROŠIRENOM
POLJU – RADIKALNA
SUBJEKTIVNOST TOMASO
BINGA I KATALIN LADIK

Branka Benčić

resemantizacije jezika i znakova”, okupila sedamdesetak umjetnica različitih poetika i podrijetla s nekoliko kontinenata.¹ Pretvarajući izložbu u mjesto susreta i povezivanja tokova ikoničkog i verbalnog jezika (*linguaggio iconico col linguaggio verbale*) u radovima isključivo žena, okupila je uz povijesno važna imena rane avangarde, i neke dotad manje poznate ili nepoznate umjetnice, te neizlagane ili neobjavljene radove. Materijalizacija jezika ukazala je na ulogu žena-umjetnica u dematerijalizaciji umjetnosti.

Inspirirana ovim historijskim susretom, kao i potencijalom reartikulacije pozicije neočekivanog subjekta, koji je u središte interesa recentnih kustoskih istraživanja ponovno uvela istoimena izložba koja se oslanjala na koncept „neočekivanog” (odnosno „nepredviđenog”) subjekta² talijanske feminističke kritičarke Carle Lonzi fokusirajući se u (pod) naslovu upravo na istu 1978. godinu, dvostruka samostalna izložba Tomaso Binga i Katalin Ladik u Muzeju moderne i suvremene umjetnosti u Rijeci uspostavlja prostor susreta dviju umjetnica u okviru umjetničkih praksi koje su krajem 1970-ih radikalno preispitivale odnos jezika, tijela i glasa. Njihovo sudjelovanje na 38. izdanju Venecijanskog bijenala, u okviru navedene izložbe, predstavlja to zamišljeno mjesto susreta, izložbu koja je označila jedan od ključnih trenutaka u kojem je jezik afirmiran kao materijal – vizualan, zvučan i performativan. U tom kontekstu, izložba *Radikalna subjektivnost* u Muzeju moderne i suvremene umjetnosti može se čitati kao mjesto ponovnog susreta: ne samo povijesnog, nego i konceptualnog, gdje se umjetničke poetike prepliću kroz razgradnju logocentričnog poretka i reinskripciju ženskog subjekta u polje umjetničke produkcije, otvarajući prostor suvremenim potrebama za redefiniranjem i ispisivanjem novog muzejskog kanona i onog povijesti umjetnosti, iz perspektive iskustava i praksi koje su dugo ostajale na njegovim marginama.

Dvije umjetnice formativnog značaja na europskoj umjetničkoj sceni: Tomaso Binga i Katalin Ladik, koje se u umjetničkom prostoru pojavljuju se od sredine šezdesetih i sedamdesetih godina, iako kontinuirano prisutne i aktivne, u tadašnjem kulturnom krajoliku gotovo djeluju kao uljezi, neočekivani subjekti unutar dominantno muškog polja umjetničkog sustava, obilježenog strogim i racionalnim

POETRY IN THE EXPANDED
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cal re-semanticization of language and signs”, brought together around seventy women artists of diverse poetics and backgrounds from several continents.¹ Having transformed the exhibition into the place of encounters and connections in the flows of iconic and verbal language (*linguaggio iconico col linguaggio verbale*) in women’s works only, Bentivoglio gathered several lesser-known or previously unknown women artists, alongside historically significant figures of the early avant-garde, including works that had never before been exhibited or published. Materialization of language highlighted the role of female artists in the dematerialization of art.

Inspired by this historical gathering, as well as by the potential for rearticulation of the position of the unexpected subject – a notion that was recently brought back into the focus of curatorial interests through the exhibition of the same title held in Milan in 2019, informed by the concept of the “unexpected” (or “unforeseen”) subject² developed by the Italian feminist critic Carla Lonzi, addressing in its subtitle the very same year, 1978 – the double solo exhibition of Tomaso Binga and Katalin Ladik at the Museum of Modern and Contemporary Art in Rijeka establishes a space of encounter between two artists whose practices in the late 1970s radically questioned the relationship between language, body and voice. Their participation in the 38th edition of the Venice Biennale, within the scope of the aforementioned exhibition, represents this imagined place of encounter, an exhibition that heralded one of the key moments in which language was affirmed as a material: visual, sonic, and performative. In this context, the *Radical Subjectivity* exhibition in the Rijeka can be interpreted as a site of renewed encounter: not only a historical encounter, but also a conceptual one, where artistic poetics intertwine through the dismantling of the logocentric order and the re-inscription of the female subject into the field of artistic production. Thus, it opens a space for contemporary efforts to redefine and rewrite both the museum canon and that of art history, from the perspective of experiences and practices that long remained at its margins.

Two artists of formative significance on the European art scene – Tomaso Binga and Katalin Ladik – who emerged in the art world from the mid-1960s onwards; although continuously present and active, they appeared in the cultural landscape

strukturama visokog modernizma, iza kojeg stoji nasljeđe konkretne i kinetičke umjetnosti, vizualnih istraživanja i geometrijske apstrakcije.

Promjene umjetničke kartografije koincidirale su s razvojem feminističke teorije i prakse kao oblika intervencija u umjetničke sustave, a radikalne i inovativne umjetničke prakse koje su obilježile globalnu umjetničku scenu 1970-ih godina pokrenule su alternativan način umjetničke produkcije i prezentacije umjetnosti, redefiniciju umjetničkog djela, mijenjanje umjetničkih konvencija te preispitivanje umjetničkih sustava. Jedna od važnijih promjena koju je područje umjetničkog kritičkog djelovanja putem nadovezivanja na prakse avangarde i neoavangarde izazvalo tih godina pojava je inovativnih i eksperimentalnih umjetničkih praksi, konceptualne umjetnosti koja koristi efemerne medije, usmjerena je na ideju, proces, a nastaju i nove umjetničke pojave poput videa, performansa, ili land arta. Interes za medijska istraživanja, performativnost, govor u prvom licu, analitičko-kritički interes u odnosu na jezik umjetnosti i društveni kontekst preokupacije su nadolazeće generacije umjetnika i umjetnica.

Osim zajedničkog interesa za područje umjetničkih praksi usredotočenih na vizualnu poeziju, te granice i potencijale jezika, ono što povezuje ove umjetnice odnosi se i na pitanja identiteta i oblike izvedbe roda. Jezik, tekst, glas i slika u njihovim radovima postaju sredstva artikulacije i oblikovanja performativa identitetskih i rodničkih pozicija kroz kolaž, foto-kolaž, crtež, tekst, performans ili fotografiju. Dok Katalin Ladik u seriji fotografskih radova koji se temelje na autoportretu, poput performativnih fotografija *Poemim* (1978), interes usmjerava na destabilizaciju standarda ljepote i konvencija reprezentacije ženskog identiteta, a u radu *Androgyn* (1978) izvedbu roda istražuje kroz ambivalentnost i fluidnost identiteta, dovodeći u pitanje binarne rodne razlike, Tomaso Binga, pravim imenom Bianca Pucciarelli Menna, rodni performativ ugrađuje i u samo stvaranje novog vlastitog umjetničkog identiteta – preuzimanjem muškog pseudonima Tomaso Binga, kao preduvjeta za ulazak u svijet umjetnosti. Na djelu je određena vrsta subverzije identiteta i ludičko poigravanje u režiji umjetnica, koje ironijskim i autoironijskim postupcima propituju norme ponašanja i ograničenja upisana u tradicionalne rodne uloge. U tom smislu, u dominantno muškom svijetu, Ladik i Binga ponudile su alternativu apstraktnom i univerzalističkom modelu dominantno muškog umjetničkog subjekta – konstrukcijom hibridne ženskosti.³

of the time almost as intruders, as unexpected subjects in the predominantly male field of the art system – a system that was marked by the strict and rational structures of high modernism, backed by the legacy of concrete and kinetic art, visual research, and geometric abstraction.

Changes in the artistic cartography coincided with the development of feminist theory and practice as forms of intervention into art systems, while the radical and innovative artistic practices that marked the global art scene of the 1970s initiated an alternative mode of artistic production and presentation, a redefinition of the artwork, a transformation of art conventions, and a re-examination of art systems. One of the more significant changes introduced at the time by the field of critical artistic activity, through its continuation of the practices of the historical avant-garde and neo-avant-garde, was the rise of innovative and experimental art practice, including conceptual art using ephemeral media and oriented on the idea and the process; new artistic forms also emerged then, such as video, performance, and land art. Interest in media-based explorations, performativity, first-person expression and an analytical and critical engagement with the language of art and its social context became central preoccupations of the new generation of artists.

Beside their shared interest in art practices focused on visual poetry and the limits and potentials of language, what also connects these artists are questions of identity and the performance of gender. In their works, language, text, voice and image become means of articulating and shaping the performativity of identity and gender positions through collage, photomontage, drawing, text, performance and photography. While Katalin Ladik, in her performative photographic series based on issues of self-representation, such as *Poemim* (1978), focuses her interest on the destabilization of beauty standards and conventions in the representation of female identity, and in the work *Androgyn* (1978), explores the idea of gender through ambivalence and fluidity of identity and questioning the binary gender differences, Tomaso Binga (born Bianca Pucciarelli Menna), incorporates the performance of gender into the very creation of her new artistic identity – by taking a male pseudonym, Tomaso Binga, as a prerequisite for entering the world of art. At work here is a certain form of identity subversion and a ludic play directed by the artists, who, through ironic and self-ironic approaches, question the norms of behavior and the constraints embedded in traditional gender roles. In this sense, in a predominantly male world, Ladik and Binga offer an alternative to the



Radikalna destabilizacija pretpostavljene rodne neutralnosti umjetničkog subjekta otvorila je procese oblikovanja ženskog umjetničkog djelovanja, stvarajući preduvjete za modele subjektivacije – postajanje subjektom – dovodeći pri tom u pitanje postojeće pozicije moći i dominantne obrasce reprezentacije. Konstitucija ženskog subjekta postaje osoban performativni čin, pokazujući kako žena prikazana kao znak funkcionira u vizualnoj kulturi te kako načini reprezentacije strukturiraju i kontroliraju njezinu definiciju u društvu. U kontekstu takve umjetničke proizvodnje, žena – umjetnica više nije definirana samo kao nositeljica značenja, nego njegova tvoriteljica. Upravo takav kontekst kondicionira stvaranje „neočekivanog subjekta”, kako je talijanska feministička kritičarka Carla Lonzi naznačila oslobađanje ženskog subjekta opresivnih društvenih normi. Neočekivani subjekt, pisala je Carla Lonzi, subjekt je ženskog otpora društvenim strukturama, opresiji, konvencijama i normama putem neočekivanih, nepredviđenih gesti.⁴ Nepredviđeni subjekt iznenađuje, formira se strategijama subverzije, humora, kritike.

POEZIJA DRUGIM SREDSTVIMA

Radikalne prakse vizualne poezije otvorile su put ne samo vizualnim i formalnim istraživanjima

u okviru oprostorenja stiha i materijalnosti teksta, emancipaciji riječi izvan stiha i sintakse, te naglašavanju slova ili praznina, kao i novom vizualnom doživljaju teksta, već računaju i na emancipacijski potencijal, poput oslobađanja ženskog glasa kroz različite performativne forme. Jezik je već postavljen kao vizualni objekt, a Katalin Ladik i Tomaso Binga proširuju ga prema utjelovljenju performativne korporealnosti i glasa.

Prakse riječi i slike u vizualnoj kulturi, od historijskih utjecaja dadaizma i futurizma, polaze od korištenja razlomljenih riječi, neočekivanih susreta brojki i slova različitih veličina, ponavljanja, do poetskog teksta i oblika vizualne poezije u formi partitura i dijagrama, sa sintaksom koja odstupa od standarda gramatike i logike. Unutar neoavangardnih praksi, rezultati transformacije poetskog teksta i intermedijalna istraživanja jezika radovi su koji nastaju u različitim medijima i formatima, a uključuju mnogostrukost pozicija čitanja ili izvođenja.

Radovi Tomaso Binga i Katalin Ladik okupljeni izložbom *Radikalna subjektivnost* tako nastaju na granici verbalnog i vizualnog, a percipiramo ih kao poetske grafičke objekte koji pozivaju na moguće izvođenje. Bave se na različite načine

abstract and universalist model of the dominant male artistic subject – through the construction of hybrid femininity.³ The radical destabilization of the assumed gender neutrality of the artistic subject launched the processes of shaping female artistic activity, creating the preconditions for models of subjectivation – i.e. becoming a subject – while at the same time calling into question existing power relations and dominant patterns of representation. The constitution of the female subject becomes a personal performative act, showing us how woman presented as an image functions in visual culture and how modes of representation structure and control her definition in society. In context of such artistic production, a female artist is no longer defined just as a bearer of meaning, but as its producer. This very context conditions the creation of the “unexpected subject”, as the Italian feminist critic Carla Lonzi described the liberation of the female subject from oppressive social norms. The unexpected subject, Lonzi wrote, is a subject of female resistance to social structures, oppression, conventions and norms through unexpected, unforeseen gestures.⁴ The unexpected subject surprises, being formed through strategies of subversion, humor, critique, or resistance.

POETRY BY OTHER MEANS

Radical practices of visual poetry paved the way not only for visual and formal explorations within the

spatialization of verse and the materiality of text, for the emancipation of the word beyond verse and syntax, and for the emphasis on letters or empty spaces, as well as for a new visual experience of text, but also for an emancipatory potential, such as the liberation of the female voice through various performative forms. Language is already positioned as a visual object; Katalin Ladik and Tomaso Binga expand it toward the embodiment of performative corporeality and voice.

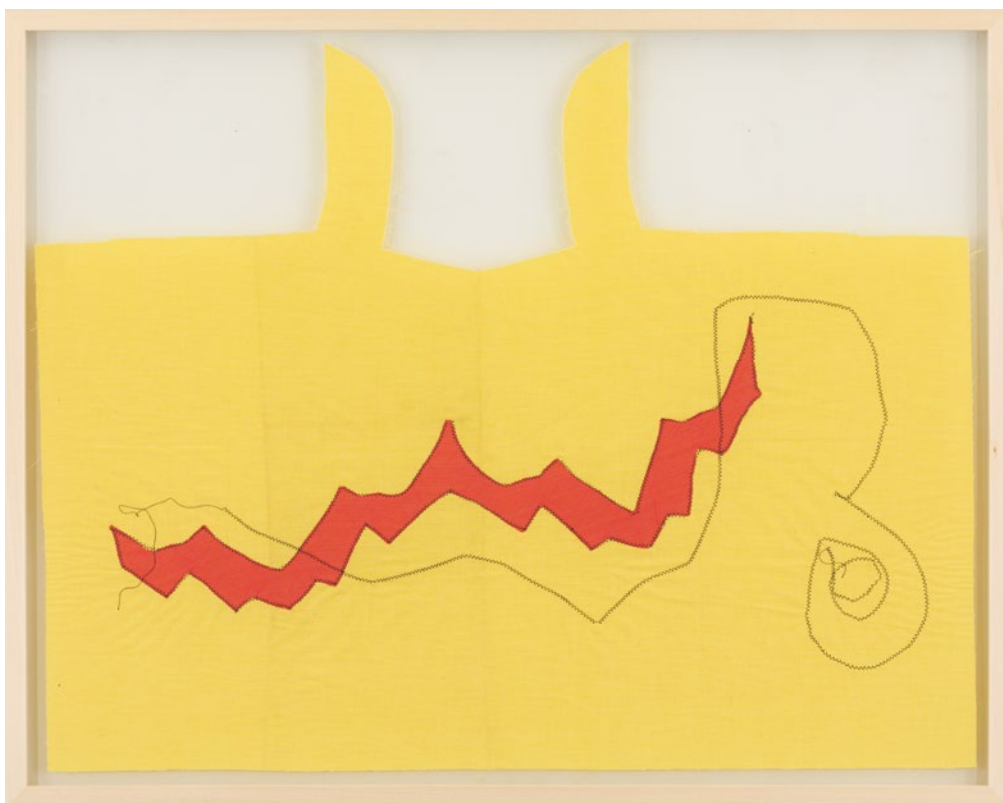
Word and image based practices in visual culture, from the historical influences of dadaism and futurism, range from the use of fragmented words, unexpected encounters between numbers and letters of different sizes, and repetitions, to poetic texts and visual poetry in the form of scores and diagrams, with a syntax that moves away from standard grammar and logic. Within neo-avant-garde practices, the results of the transformation of poetic text and intermedia explorations of language are works that appear in different media and formats, and which involve a variety of readings or performance positions.

metodama rekonfiguracije jezika i teksta, kao izrazima radikalne subjektivnosti i subverzije, kroz prizmu feminističkog umjetničkog diskursa. Kod Tomaso Binga tijelo postaje pismo, od performativnih figura tijela kao oblika slova, unutar sistema znakova abecede do *desemantiziranog* rukopisa, dok kod Katalin Ladik glas je taj koji granice jezika čini propusnim, pretvarajući ga u ritam, slog, krik i dah. Radi se o eksplozijama oslobođenih riječi, pucketanju jezikom, onomatopojama, ispuni i šupljini, tišini i praznini.

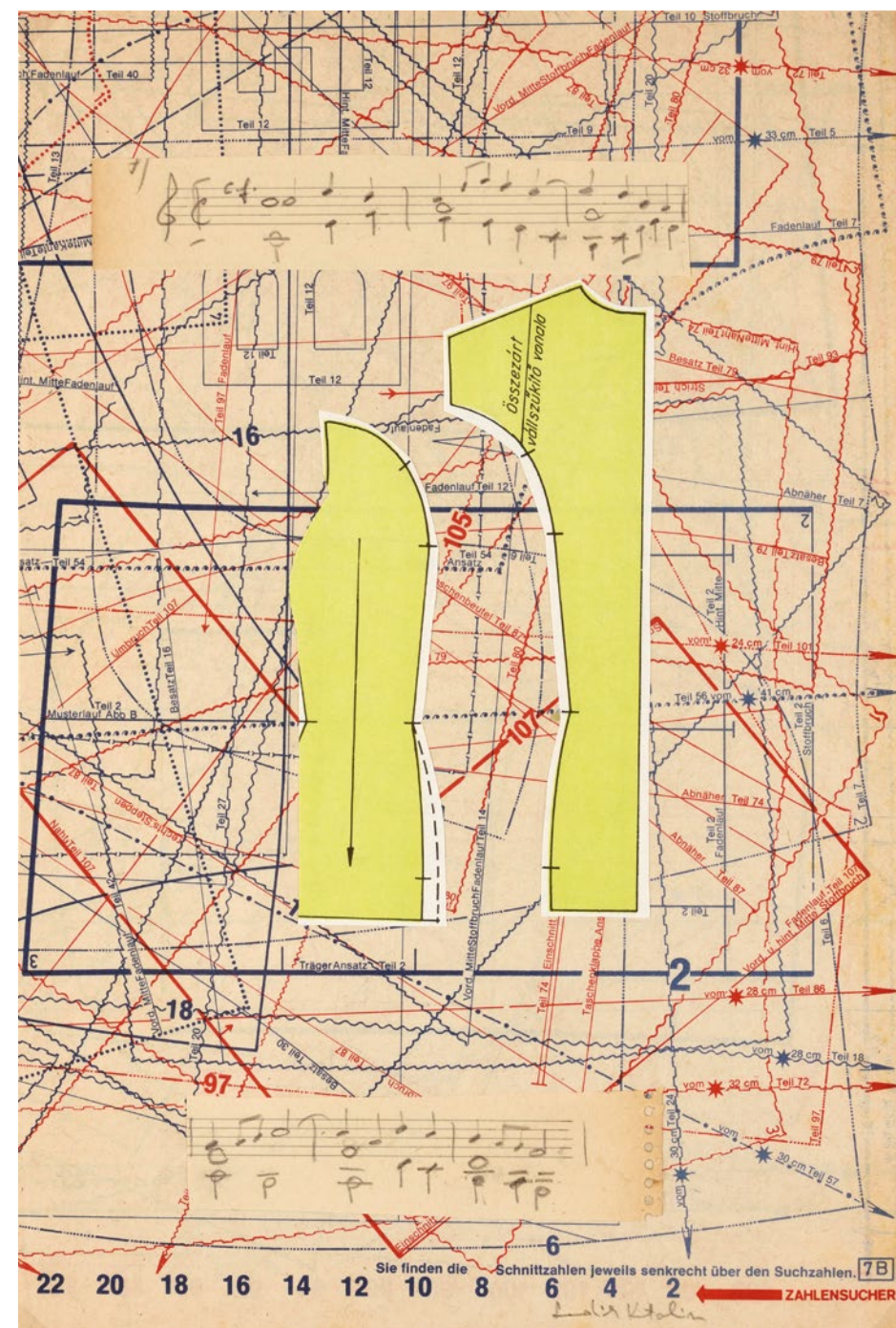
KATALIN LADIK Katalin Ladik započela je umjetnički put početkom šezdesetih godina kao pjesnikinja, a nešto kasnija vizualna istraživanja koja su uslijedila u okviru neoavangardnih praksi usmjerila su je prema eksperimentalnoj i vizualnoj poeziji, kolažu, partiturama, performansu, vokalnim izvedbama. Tako nastaje niz radova koji prelaze iz literarnog u vizualno, među kojima se posebno ističe jedinstvena invencija grafičkog poetskog objekta – niz radova vizualne poezije, partitura i kolaža koji kao podloge koriste umetke araka za krojenje iz popularnih ženskih časopisa (*Burda*, *Neue mode*), notno crtovlje, medijske izvore, riječi i slova, a nastaju izrezivanjem i spajanjem fragmenata. Rani kolaži predstavljeni izložbom poput *Estrangement* (1978), *Ein den Fur* (1974), *Snail Aria* (1979), *Polish Folksong* (1978), *Folk song in Pink* (1981), otvaraju tako široko referencijalno polje ukazujući na specifičnu praksu koja polazeći od tipičnog ženskog ručnog rada i “vizualnih tragova priručnog ženskog materijala”⁵ dolazi do ironijske samosvijesti, stvarajući vrstu dijagrama koji su istovremeno vizualno atraktivni i konceptualno precizni, kritički, ironijski, zaigrani, subverzivni i emancipacijski. Kao što se poigravaju identitetom žene domaćice, dovode u pitanje ozbiljnost struktura visoke modernističke kulture. Kolaži Katalin Ladik intermedijalne su partiture, a upućuju na vizualne i auditivne fenomene. Uz povremeno pridružen zvučni zapis, bilo da iščekuju izvedbu ili ne, partiture djeluju kao didaskalije upućene onima koji slušaju i gledaju, povezujući izvedbu, zvuk i dijagram. Uz referencu krojenja i šivanja, kao ženskog ručnog rada, u tekstilnoj industriji i onog kod kuće, posebno rada za šivaćom mašinom, jedan od recentnijih radova, tekstilni crtež linearno izvezen crvenom linijom na podlozi od žute tkanine *Lightning and Snail are Singing* (2008), donosi na mekoći tekstilne podloge pjesničku sliku koja uz pridruženi zvuk povezuje vizualni znak munje i dijagram zvuka. Spajajući taktilne, vizualne i zvučne elemente, ova „šivana partitura” obuhvaća različita osjetila.

The works of Tomaso Binga and Katalin Ladik presented in the exhibition *Radical Subjectivity* are created on the intersection of the verbal and the visual, and we perceive them as poetic graphic objects that invite a possible performance. They engage in various ways with methods of reconfiguration of language and text, as expressions of radical subjectivity and subversion, through the lens of feminist artistic discourse. In the art of Tomaso Binga, the body becomes an alphabet, from performative body-shaped letters, forming a system of alphabetic signs, to a *de-semanticized* handwriting, while in the works of Katalin Ladik, the voice is what makes the boundaries of language permeable, transforming it into rhythm, syllable, scream, and breath. These are explosions of liberated words, tongue clicks, onomatopoeias, fullness and void, silence and emptiness.

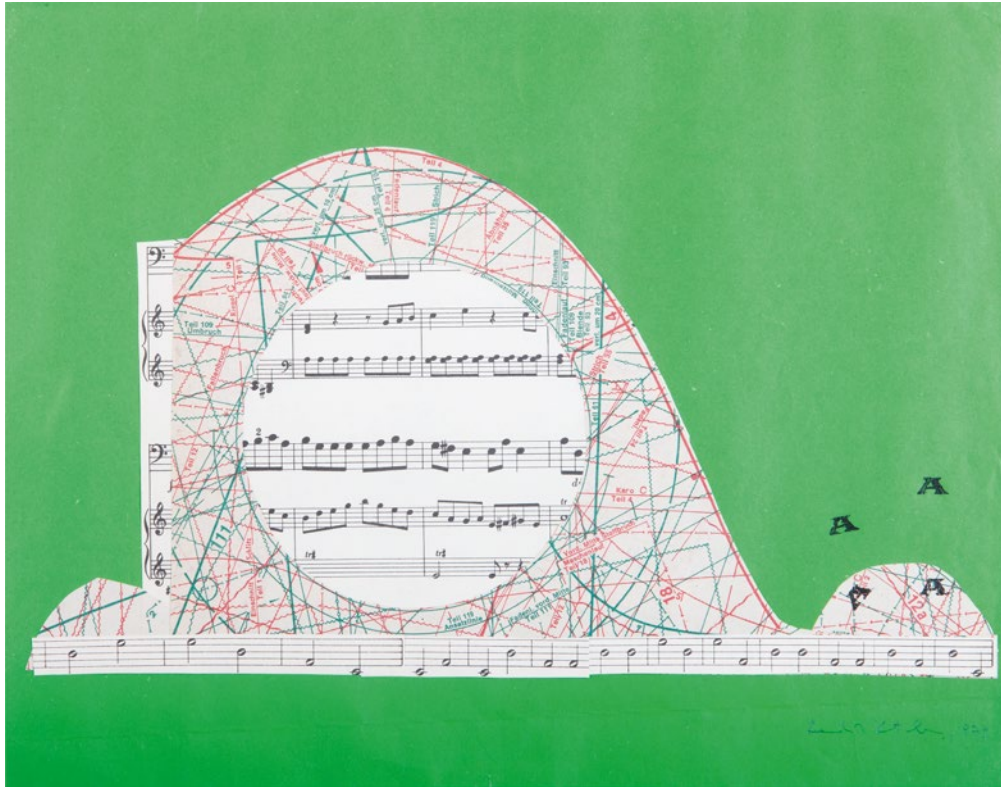
KATALIN LADIK Katalin Ladik began her artistic career in the early 1960s as a poet, and her later visual explorations within neo-avant-garde practices directed her toward experimental and visual poetry, collage, scores, performance, and vocal performances. This resulted in a series of works that depart from the literary and step into the visual; standing out among them is a unique invention of the graphic poetic object – a body of works of visual poetry, scores, and collages that are based on pattern inserts from dressmaking sheets in popular women’s magazines (*Burda*, *Neue Mode*), musical scores, popular media sources, words and letters, and which are produced through the cutting and recombination of fragments. Early collages presented in the exhibition such as *Estrangement* (1978), *Ein den Fur* (1974), *Snail Aria* (1979), *Polish Folksong* (1978), *Folk song in Pink* (1981), open up a broad referential field, pointing to a specific practice which, starting from typically female domestic context and the “visual traces of handmade female materials”⁵, arrives at an ironic self-awareness, creating a kind of diagram that is simultaneously visually attractive and conceptually precise: critical, ironic, playful, subversive, and emancipatory. Playing with the identity of the housewife and structured around domestic work they question the seriousness of the structures of high modernist culture. Katalin Ladik’s collages are intermedia scores and point to visual and auditory phenomena. With an occasional sound recording that accompanies them, whether they anticipate performance or not, the scores function as stage directions meant for those who listen and look, connecting performance, sound, and diagram. Along with the



Katalin Ladik: Munja i puž pjevaju / *Lightning and Snail Are Singing*, 2008.



Katalin Ladik: Otudenje / *Estrangement*, 1978.



Katalin Ladik: Puževa arija / *Snail Aria*, 1979.



Katalin Ladik: *Poemim* (Video by Bogdanka Poznanović), 1980.

U ikoničkoj seriji performativnih fotografija *Poemim* (1978), kao i u nešto kasnijem istoimenom videu (*Poemim*, 1980), bilo da se realizira u mediju statičnih ili pokretnih slika, frontalno impostiran ženski lik, a prepoznajemo samu umjetnicu, lica kadriranog krupnim planom, izvodi određenu vrstu performansa (za kameru). Ovdje Ladik namjernim deformiranjem vlastitih crta lica prijanjanjem o prozirnu staklenu površinu, ili kasnije u interakciji s predmetima, propituje estetske i društvene imperativne osmijeha, ljepote ili šutnje, dok video dodatno istražuje mogućnosti pogleda, izvedbe i zvuka izvan normativnih očekivanja, spajajući geste i pokrete lica sa glasovnom poezijom te istodobno tematizira potrebu za ponovnim prisvajanjem vlastitoga tijela i glasa.⁶ Umjesto ogledala koje uzvraća pogled, refleksija je usmjerena prema subverziji kanona ljepote i dekonstrukciji kodova reprezentacije ženskog tijela.

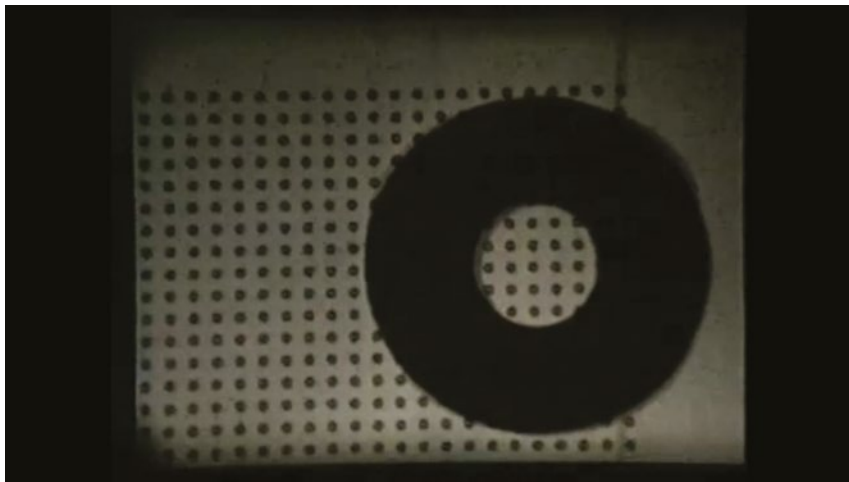
Izložba *Radikalna subjektivnost* donosi u javni prostor i jednu posve novu, nepoznatu i do sada neizlaganu dokumentaciju poetskog performansa Katalin Ladik izvedenog 1970. upravo u Rijeci, u okviru programa „SEKS – Studentske eksperimentalne kazališne scene”. Niz crno bijelih fotografija snimio je tada mladi Ranko Smokvina. U njima prepoznajemo inscenaciju jednog od reprezentativnih ranih performansa, *Šamanska pjesma*, poznatom, često izvođenom i dokumentiranom, kojeg je Ladik prethodno izvodila u Budimpešti, Beogradu, Zagrebu, u kojem umjetnica okružena rekvizitima, papirima poezije/partitura na podu, svijećnjakom, odjevena najprije u crnu odjeću, hlače i dolčevitu, te se zatim presvlači u životinjsku kožu, izvodi oblik vokalnog performansa, ekspresivno i gestualno izvođenje poezije, uz narodne instrumente, spajajući folklor, ritual, mitologiju, kako bi oblikovala radikalno novu performativnu formu u kojoj se jezik body arta isprepliće s procesualnom integracijom glazbenih elemenata.⁷

Eksperimenti Katalin Ladik s glasom, zvučnom poezijom i performansom upisuju se u prošireno polje umjetnosti blisko Fluxusu, kakvo je George Maciunas skicirao u svojem *Expanded Arts Diagram* (1966), na sjecištu poezije, izvedbe i vizualne umjetnosti. U tom smislu, eksperimentalni film *O-pus* (1972), koji je Attila Csernik realizirao u suradnji s Katalin Ladik i Imreom Póthom, kolaborativan je tekstualno, vizualno zvučni rad, a nastaje iz nastojanja da se vizualna poezija oslobodi svojih tradicionalnih okvira, i s papira proširi prema pokretnoj slici, uključujući vrijeme, pokret, zvuk. Koristeći slova kao vizualne znakove rad istražuje odnose između jezika, slike i izvedbe.⁸ Zvučna komponenta filma,

reference to tailoring and sewing as forms of women's work in the textile industry and in the domestic environment, especially the work done on the sewing machine, there is one of the more recent works, a textile drawing titled *Lightning and Snail are Singing* (2008). Designed with a thread as red embroidery on a yellow fabric, brings forth the softness of the textile surface, a poetic image which, together with the accompanying sound, connects the visual sign of lightning and the diagram of sound. By combining tactile, visual, and sonic elements, this “stitched score” engages different senses.

In the iconic series of performative photographs titled *Poemim* (1978), as well as in the video by the same name, created shortly afterwards (1980), whether realized in the medium of still or moving images, the frontally posed female figure – recognized here as the artist herself, her face framed in a close-up – explores a specific kind of performance (for the camera). In it, Ladik deliberately deforms her own facial features by pressing her face against a transparent glass surface, and later through interaction with objects; by doing so, she questions the aesthetic and social imperatives of smile, beauty and silence, while video further explores the possibilities of gaze, performance and sound beyond normative expectations, linking facial gestures and movements with vocal poetry and, at the same time, thematizing the need to reclaim one's own body and voice.⁶ Instead of a mirror that returns the gaze, the reflection is pointed towards the subversion of the beauty canon and the deconstruction of the codes of female body representation.

Radical Subjectivity brings into the public sphere a completely new, unknown, and previously unexhibited documentation of a poetic performance carried out in 1970 in Rijeka, as part of the program of the Student Experimental Theatre Scene [SEKS – “Studentska eksperimentalna kazališna scena”]. A series of black and white photographs was shot by the then young Ranko Smokvina. In them, we can recognize the staging of one of Ladik's representative early performances, *The Shaman Poem*, which is well documented and which the artist had presented previously in Budapest, Belgrade and Zagreb. Surrounded by stage props, sheets of poetry/scores scattered on the floor, and a candlestick, the artist, at first dressed in black trousers and a black turtleneck and then changes into animal skin, does a vocal performance, expressive and gestural delivery of poetry, accompanied by folk instruments, combining folklore, rituals and mythology in order to shape a radically new performative form in



Katalin Ladik: *O-pus*, 1972.



Katalin Ladik: *Poezija tijela – s Attilom Csernikom / Body Poetry – with Attila Csernik*, 1973./2019.



Fotodokumentacija performansa Katalin Ladik u Rijeci /
Photo-documentation of performance by Katalin Ladik in Rijeka, 1970.



ostvarena kao vokalni performans Katalin Ladik, transformira jezik u energiju glasa, otvarajući prostor u kojem se jezik artikulira kao događaj, auralni i performativni čin, a Mladen Dolar glas prepoznaje kao *materijalan element koji se opire značenju, a pozicionira se u govornom činu*.⁹

TOMASO BINGA Avangardna emancipacija riječi i slova, ostvarena već u futurističkim *Oslobođenim riječima*, donijela je revolucionarnu pjesničku tehniku koja raskida s tradicionalnom gramatikom, logikom i sintaksom te otvara prostor budućim intermedijalnim istraživanjima jezika. Taj se utjecaj može pratiti u razvoju vizualne poezije te umjetničkim praksama na sjecištu riječi, slike, zvuka i izvedbe. Preuzimanjem muškog pseudonima Tomaso Binga 1971. godine, kojim aludira na privilegij muškaraca, Bianca Pucciarelli Menna namjerno neispravno ispisuje ime *Tommaso* bez drugog slova „m” – uspostavljajući igru identifikacije i odmaka, otvarajući referencijalno polje koje se proteže od podsjetnika na Marinettija u obliku prisvajanja imena, do pjesme *MA*:

*MArinetti MArinava la scuola
Era un poeta sintetico
Io non sono MArinetti (...)*¹⁰

a nasljeđe futurističke poezije preobražava u prostor feminističke apropijacije, igre i ironijsko-parodijskog preispitivanja dominantno muškog umjetničkog kanona. Međutim, u kontekstu feminističkih pokreta u Italiji, svoju umjetničku i kritičku intervenciju Tomaso Binga nije izvodila sredstvima militantnog feminizma, već specifičnim vizualnim, poetskim jezikom, spajajući zaigranost, vedrinu i feminističku samosvijest, ironiju, subverziju i humor.

*...Moje muško ime je igra ironije i dovodenja u zabludu; cilj je ogoliti muški privilegij koji prevladava čak i u području umjetnosti; to je protest posredstvom paradoksa, usmjeren protiv superstrukture koju smo naslijedile i koju, kao žene, želimo uništiti...*¹¹ — Tomaso Binga

Umjetničku produkciju Tomaso Binga dugoročno je obilježio znakovit proces poistovjećivanja tijela i slova abecede, koji se razvija i proteže i cijelim nizom radova prisutnim na izložbi *Radikalna subjektivnost*, u kojima riječi, posebno zamjenice sudjeluju u rekonfiguraciji međuodnosa tijela i

which the language of body art intertwines with the processual integration of musical element.⁷

Katalin Ladik's experiments with voice, sound poetry and performance are inscribed in the expanded field of art close to Fluxus, such as outlined by George Maciunas in his *Expanded Arts Diagram* (1966), at the crossroads of poetry, performance and visual art. In that sense, experimental film *O-pus* (1972), which Attila Csernik realized in collaboration with Katalin Ladik and Imre Póth, is a textual and auditory work that results from the effort to liberate visual poetry from its traditional frameworks and expand it beyond the page into the moving image to include time, movement and sound. Using letters as visual signs, the work explores the relationships between language, image, and performance.⁸ The sound component of the film transforms language into the energy of the voice, opening up a space in which language is articulated as an event, an aural and performative act, and Mladen Dolar recognizes the voice as a *material element that resists meaning and is positioned in the speech act*.⁹

TOMASO BINGA The avant-garde emancipation of words and letters, achieved already in the futurist *Liberated Words*, introduced a revolutionary poetic technique that breaks away with traditional grammar, logic, and syntax, creating space for future intermedia explorations of language. This influence is visible in the development of visual poetry and art practices arising at the intersection of word, image, sound and performance. By taking a male pseudonym Tomaso Binga in 1971, alluding to male privilege, Bianca Pucciarelli Menna deliberately writes the name *Tommaso* without the second “m” – establishing a play of identification and distance, opening up a referential field extending from Marinetti associations, in the form of the adoption of the name, to the poem *MA*:

*MArinetti MArinava la scuola
Era un poeta sintetico
Io non sono MArinetti (...)*¹⁰

At the same time, she transforms of the legacy of the futurist poetry into a realm of feminist appropriation and play, with ironic and parodic questioning of the predominantly male canon of art. However, in the context of the feminist movements in Italy, Tomaso Binga did not carry out her artistic and critical intervention through the means of militant feminism, but rather through a distinctive visual and

teksta, ali se očituje i u poeziji, putem oblika identifikacije i performativnosti jezika.

iO sOnO unA cArtA a quadrettini
iO sOnO unA cArtA colorata
iO sOnO unA cArtA velina
iO sOnO unA cArtA stappata

...
iO sOnO unA cArtA
iO sOnO un cArtOne
un cArtOncinO
unA cArtUcciA
e vA spArAtAAAAAA!! BUUM!!¹²

Tomaso Binga proizvela je sasvim novu i individualnu verziju sustava tjelesnih znakova, abecedarija (ženskog) tijela, koji se manifestiraju u kolažnim radovima specifične performativnosti, fotografijama zamrznutih figura tijela u koreografiranim pozama nalik vježbama gimnastike i mimetičkih odjeka slova koja predstavljaju.

Rani primjeri *desemantiziranog pisma*, rukopisa bez značenja, s druge strane, naznačuju gubitak smisla i jezik lišen „tiranije značenja”, a uz znakove nečitkog rukopisa i invenciju jedinstvene abecede figura tijela, pojavljivat će se u brojnim radovima poput specifičnih idioma koje možemo promatrati kako se sele iz rada u rad, nastanjuju plohe i pozadine ili zauzimaju središnje mjesto.

*Velik dio mog rada počiva na abecedama. Abeceda je znak utjelovljen u osobi. Ona je tijelo riječi. Polazeći od toga, stvorila sam abecedu vlastitim tijelom...*¹³ (T.B.)

Tako *Analogne portrete (Ritratti analogici, 1972)* kolaže koji djeluju poput rebusa ili zagonetke posvećuje prijateljima, uključuje njihove inicijale, kolažira kaligrafsku gestu sa fragmentima slika stvarajući međuodnos identiteta osobe, grafičkog znaka i slike.

Otkrivši stiropor kao otpadni materijal suvremene ambalažne industrije, obilježen asocijacijama na masovnu proizvodnju i potrošačku kulturu, Tomaso Binga prepoznaje njegove vizualne kvalitete kao potencijal eksperimentiranja. U seriji *Polistiroli* (1974), kojoj pripada i rad *Di nuovo Eros mi guarda*, stiropor postaje okvir i nositelj rada, oblikovan u svojevrstne kutije otvorene procesu upisivanja značenja, poput asemblaža u koje poput škrinje, ugrađuje fragmente fotografije, ruke ili rukopisa. Dostupnost i voluminoznost

poetic language, combining playfulness, lightness, and feminist self-awareness with irony, subversion, and humor.

*...My male name plays irony and wrong footing; the aim is to lay bare the male privilege that prevails even in the art field, it is a protest by means of a paradox against a superstructure that we have inherited and which, as women, we want to destroy...*¹¹
— Tomaso Binga

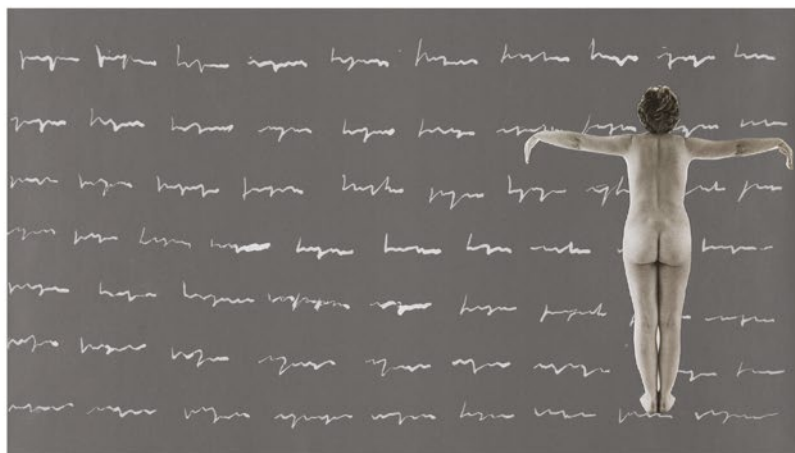
Tomaso Binga's artistic production is shaped by the emblematic process of equating the body with the letters of the alphabet, a process that unfolds and continues throughout her career, notable in selected works presented in the exhibition *Radical Subjectivity*. Words, especially pronouns, participate in a reconfiguration of the body-text relationship, but it also manifests in poetry, through modes of identification and performativity of language.

iO sOnO unA cArtA a quadrettini
iO sOnO unA cArtA colorata
iO sOnO unA cArtA velina
iO sOnO unA cArtA stappata

...
iO sOnO unA cArtA
iO sOnO un cArtOne
un cArtOncinO
unA cArtUcciA
e vA spArAtAAAAAA!! BUUM!!¹²

Tomaso Binga created a completely new and individual version of a bodily sign system, an alphabet of the (female) body, manifested in collage works of a distinctive performativity and in photographs of choreographed bodily figures in resembling gymnastic exercises and referring to mimetic echoes of the letters they represent.

On the other hand, early examples of *de-semanticized writing*, i.e. meaningless writing, indicate a loss of sense and a language liberated from the “tyranny of meaning”. Together with the signs of illegible handwriting and the invention of a unique alphabet of bodily figures, they would appear in numerous works as a form of specific idioms, which we can see migrating from one work to another, inhabiting surfaces and backgrounds or occupying a central position.



stiropora, njegova lakoća, bjelina i već zadani, prefabricirani oblici meko modeliranih i zaobljenih rubova, mogućnost njihova slaganja i zatvaranja u nove konfiguracije, omogućuju nastanak otvorenih formi koje osciliraju između znaka, objekta i asocijativne slike.

Spajajući dva temeljna motiva svojega rada – desemantizirani rukopis, koji se na pozadinama radova umnaža poput dijagrama automatskog pisma ili organizira u linearne i dijagonalne kompozicije, te figuru (ženskog) tijela u koreografiranoj pozi – Binga stvara ikoničke serije kolaža poput *Scrittura arrampicata* (1976), prikaze tijela koje se penje po strukturama rukopisa ili abecedarije „Q” *di quadro* (1977) i *F, T, O* (1977). U njima ponovno dolazi do susreta slova, pisma i tijela¹⁴, pri čemu granice između njih postaju propusne: slovo poprima tjelesnost, dok se površina rukopisa emancipira od svoje komunikacijske funkcije i postaje autonomni vizualni element, postajući slikom, gestom i oblikom. Poput nečitke bilješke, linije rukopisa bez značenja prizivaju istovremeno različite (ne)mogućnosti glasa, tišinu ili žamor, a koreografirani pokret ženskog tijela koji zauzima pozu koja reproducira slova abecede, još jednom ukazuje na potencijal osvajanja vidljivosti.

*A large part of my work is based on alphabets. The alphabet is a sign that is incorporated into the person. It is the body of the word. Taking that as my starting point I created the alphabet with my body...*¹³ (T.B.)

Along these lines, she dedicates *Analogue Portraits* (*Ritratti analogici*, 1972) – collages that function like rebuses or riddles – to friends, incorporating their initials, combining calligraphic gestures with image fragments, and creating an interaction between personal identity, the graphic sign and the image.

Having discovered Styrofoam as a waste material of the modern packaging industry that signifies mass production and consumer culture, Tomaso Binga recognizes its visual qualities and experimenting potential. In the *Polistiroli* series (1974), which includes the work *Di nuovo Eros mi guarda*, Styrofoam becomes the framework and the carrier of the work, shaped into rectangular boxes and open to the process of inscription and the production of meaning, creating assemblages into which she incorporates fragments of photographs, picturing hands, or handwriting. The availability and voluminosity of Styrofoam, its lightness, whiteness, and the already given, prefabricated forms of softly molded and rounded edges, together with the possibility of stacking and enclosing them into new configurations, enable the creation of open forms that oscillate between sign, object, and associative image.

By connecting two main motifs of her work – de-semanticized handwriting, which is multiplied across the backgrounds of the works like a diagram of automatic script or organized into linear and diagonal compositions, and the figure of the (female) body in choreographed poses – Binga creates iconic series of collages such as *Scrittura arrampicata* (1976), depictions of bodies climbing over structures of handwriting, or the abecedaries „Q” *di quadro* (1977) and *F, T, O* (1977). In them, letters, writing, and the body once again overlap¹⁴, while boundaries between them become permeable: the letter acquires corporeality, and the surface of handwriting is emancipated from its communicative function and becomes an autonomous visual element, turning into image, gesture, and form. Like an illegible note, lines of meaningless handwriting simultaneously evoke different (im)possibilities of voice, silence, or murmur, while the choreographed movement of the female body, which takes poses that reproduce the letters of the alphabet, once again indicates the potential of claiming visibility.





Tomaso Binga: *Di nuovo Eros mi guarda* (iz ciklusa *Polistirol* / from the *Polistirol* series), 1974.



Tomaso Binga: *Ritratto Analogico*, 1972.

Radovi Tomaso Binga i Katalin Ladik otvaraju prostore nape-
tosti između kompleksnosti i kontradikcija reprezentacije,
vidljivog i nevidljivog, pogleda i pažnje, subjekta i objekta,
proizvodeći „višak” značenja koji izmiče semantičkoj sta-
bilnosti, ali istodobno generira afekt i političnost. Svako
pozicioniranje pritom može biti shvaćeno kao zauzimanje
glasa, koji je, riječima Mladena Dolara, *izvedbena poveznica
koja spaja jezik kao apstraktni sustav i materijalnost tijela*.¹⁵

Izložba zamišljena kao *close reading*, kroz međusobne relaci-
je radova donosi mjesta prepoznavanja, susreta ili loma,
ukazuje na blisko i poznato i razotkriva udaljeno ili nepo-
znato, uspostavlja mogućnost novih vizura, riječi za čita-
nje, gledanje i slušanje. Umjetnička praksa Katalin Ladik
i Tomaso Binga transformira jezik u sredstvo igre, otpora,
tjelesnog izraza. Kroz performans, vizualnu poeziju i glas,
izložba istražuje kako se jezik može koristiti za subverziju
kulturnih i rodničkih normi te kako umjetnice kroz vlastite
glasove i tijela preuzimaju naraciju proizvodnjom radikal-
ne subjektivnosti.

Što se događa kada jezik izmiče logici, normi i hijerarhiji? La-
dik i Binga odgovaraju dekonstrukcijom jezika kao fiksnog
sustava njegovim pretvaranjem u fluidni medij izražavanja
i pobune. Iako pripadaju različitim geografijama i kultur-
nim kontekstima, povezuje ih korištenje jezika kao alata
feminističke artikulacije, rodnog ili nacionalnog identite-
ta, te umjetničke i kritičke subverzije.

U vremenu kada se pitanja slobode govora, tijela i identiteta
ponovno intenziviraju u širem društvenom kontekstu, ra-
dovi ovih umjetnica, premda nastali u specifičnim povije-
snim i umjetničkim kontekstima, djeluju kao suvremeni
odjeci koji nadilaze povijesno čitanje te otvaraju potencijal
za nove oblike subjektivacije. Podsjećaju nas da povijesne
umjetničke i društvene procese možemo čitati kao struk-
ture sadašnjosti koje i dalje oblikuju suvremenu društvenu
i umjetničku imaginaciju.

The works of Tomaso Binga and Katalin Ladik open up spaces of
complexity and contradictions of representations, between
the visible and the invisible, between gaze and attention, be-
tween subject and object, producing a “surplus” of meaning
that eludes semantic stability, but at the same time gener-
ates affect and politicality. In this process, every position-
ing can be understood as an act of claiming a voice, which,
in the words of Mladen Dolar, functions as *a performative
link that joins language as an abstract system with the materi-
ality of the body*.¹⁵

The exhibition, imagined as a close reading, through interactions
between the works, presents the sites of recognition, encoun-
ter or rupture; it points to what is familiar and known while
revealing what is distant or unknown, establishing the pos-
sibility of new perspectives, words for reading, seeing and
listening. The artistic practice of Katalin Ladik and Tomaso
Binga transforms language into a medium of play, resistance
and bodily expression. Through performance, visual poetry
and voice, the exhibition explores how language can be used
to subvert cultural and gender norms, and how female art-
ists, through their own voices and bodies, acquire narration
by producing radical subjectivity.

What happens when language eludes logic, norms and hierar-
chy? Ladik and Binga respond by deconstructing language
as a fixed system, transforming it into a fluid medium of
expression and rebellion. Although they belong to different
geographies and cultural contexts, they are connected by
the use of language as a tool of feminist articulation, ques-
tioning gendered or national identity, and of artistic and
critical subversion.

Today, when the issues of freedom of speech, the body, and iden-
tity are once again contested in a broader social context, the
works of Katalin Ladik and Tomaso Binga, although created
in specific historical and artistic contexts, function as con-
temporary echoes that transcend historical reading and of-
fer the potential for new forms of subjectivation. They re-
mind us that historical, artistic and social processes can be
understood as structures of the present that keep shaping
the contemporary social and artistic imagination.

Dodi sa mnom u vremenski stroj
 Koji čini dio stvaralačkog mehanizma.
 Umjetnički sam predmet to jest kentaur.
 Dodi sa mnom u mitologiju
 gdje sav moj dosadašnji rad propada
 jer ne želim biti umjetnički predmet. Strgnula sam lance
 i samostalno egzistiram u mitologiji.
 Stvoritelj više nema vlasti nada mnom.
 Nemam izgleda. Dakle ja sam aktualna.¹⁶
 — Katalin Ladik

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|---|---|----|--|
| 1 | Mirella Bentivoglio: <i>Materializzazione del linguaggio</i> , catalogo generale, La Biennale di Venezia, 1978., str. 268. | 10 | Odabrane pjesme / Selected poems, Tomaso Binga: <i>Euforia</i> , Lenz, 2024. |
| 2 | Neočekivani subjekt naziv je izložbe talijanskog kustosa Marca Scotinija i Raffaella Perna: <i>Il soggetto impreveduto. 1978. Arte e femminismo in Italia</i> , Frigoriferi Milanesi, Milano 4. 4. – 26. 5. 2019. / <i>The Unexpected Subject. 1978 Art and Feminism in Italy</i> . | 11 | „...My male name plays irony and wrong footing; the aim is to lay bare the male privilege that prevails even in the art field, it is a protest by means of a paradox against a superstructure that we have inherited and which, as women, we want to destroy...” Lilou Vidal: (<i>Per</i>) <i>forming the Error</i> ; Tomaso Binga: <i>Euforia</i> , Lenz, 2024. str. 20. |
| 3 | Miško Šuvaković: <i>Katalin Ladik</i> , katalog zbirke Kontakt / Kontakt Art Collection, Verlag Walter Konig (str. 259). | 12 | Odabrane pjesme / Selected poems, Tomaso Binga: <i>Euforia</i> , Lenz, 2024. |
| 4 | Prema Branka Benčić: „Nastajanje neočekivanog subjekta”, u: <i>Make Up – Make Down: Sanja Iveković, videoretrospektiva</i> , MMSU Rijeka, 2022. str. 13. | 13 | „A large part of my work is based on alphabets. The alphabet is a sign that is incorporated into the person. It is the body of the word. Taking that as my starting point I created the alphabet with my body.” <i>Archimedes, what have you invented today?</i> Luca Lo Pinto in conversation with Bianca Pucciarelli; Tomaso Binga: <i>Euforia</i> , Lenz, 2024., str. 43. |
| 5 | Ibid. | 14 | Sličan susret slova i tijela dešava se u radu Katalin Ladik <i>Body poetry</i> . Tijelo je ikoničko polje. |
| 6 | Prema Rona Kopeckzy, <i>Poemim</i> ; https://www.forgottenheritage.eu/artists/258/katalin-ladik/artworks/3795/poemim | 15 | Mladen Dolar: <i>Glas i ništa više</i> , Fedon, Beograd, 2012. (str. 25) |
| 7 | Prema Rona Kopeckzy, <i>Shaman Poem</i> ; https://www.forgottenheritage.eu/artists/258/katalin-ladik/artworks/3796/shaman-poem-novi-sad | 16 | Katalin Ladik: „Dodi sa mnom u mitologiju”, <i>Ikar u metrou</i> (1981); u: <i>Raspjevane žeravice. Izabrane pjesme 1962 – 1982</i> , DAF, Zagreb, 2022. |
| 8 | Prema https://www.kontakt-collection.org/people/35/katalin-ladik/objects | | |
| 9 | Mladen Dolar: <i>Glas i ništa više</i> , Fedon, Beograd, 2012., str 25. | | |

Come with me to the time machine
 which is part of the creating mechanism.
 I am an art object – a centaur, that is.
 Come with me to the mythology
 where all my previous work crumbles
 because I don't want to be an art object. I've broken my chains
 and now I exist on my own, in the mythology.
 The Creator no longer has power over me.
 I have no chance. Therefore, I am contemporary.¹⁶
 — Katalin Ladik

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|---|---|----|--|
| 1 | Mirella Bentivoglio: <i>Materializzazione del linguaggio</i> , catalogo generale, La Biennale di Venezia, 1978, p. 268 | 10 | Selected poems, Tomaso Binga: <i>Euforia</i> , Lenz, 2024 |
| 2 | <i>The Unexpected Subject</i> is the title of the exhibition curated by Marco Scotini and Raffaella Perna: <i>Il soggetto impreveduto. 1978. Arte e femminismo in Italia</i> , Frigoriferi Milanesi, Milano 04/04/ – 26/05/2019 / <i>The Unexpected Subject. 1978 Art and Feminism in Italy</i> . | 11 | Lilou Vidal: (<i>Per</i>) <i>forming the Error</i> ; Tomaso Binga: <i>Euforia</i> , Lenz, 2024, p. 20 |
| 3 | Miško Šuvaković: <i>Katalin Ladik</i> , catalogue of Kontakt Art Collection, Verlag Walter Konig (p. 259) | 12 | Odabrane pjesme / Selected poems, Tomaso Binga: <i>Euforia</i> , Lenz, 2024 |
| 4 | According to Branka Benčić: „Nastajanje neočekivanog subjekta”, in: <i>Make Up – Make Down: Sanja Iveković, a Videoretrospective</i> , MMSU Rijeka, 2022, p. 13 | 13 | <i>Archimedes, what have you invented today?</i> Luca Lo Pinto in conversation with Bianca Pucciarelli; Tomaso Binga: <i>Euforia</i> , Lenz, 2024, p. 43 |
| 5 | Ibid. | 14 | Similar encounter of the letter and the body can be seen in Katalin Ladik's <i>Body poetry</i> . The body is an iconic field. |
| 6 | According to Rona Kopeckzy, <i>Poemim</i> ; https://www.forgottenheritage.eu/artists/258/katalin-ladik/artworks/3795/poemim | 15 | Mladen Dolar: <i>Glas i ništa više</i> , Fedon, Beograd, 2012 (p. 25) |
| 7 | According to Rona Kopeckzy, <i>Shaman Poem</i> ; https://www.forgottenheritage.eu/artists/258/katalin-ladik/artworks/3796/shaman-poem-novi-sad | 16 | <i>Dodi sa mnom u vremenski stroj/ Koji čini dio stvaralačkog mehanizma./Umjetnički sam predmet to jest kentaur./Dodi sa mnom u mitologiju/gdje sav moj dosadašnji rad propada/ jer ne želim biti umjetnički predmet./Strgnula sam lance/i samostalno egzistiram u mitologiji./Stvoritelj više nema vlasti nada mnom./ Nemam izgleda. Dakle ja sam aktualna./</i> Katalin Ladik: „Dodi sa mnom u mitologiju”, <i>Ikar u metrou</i> (1981); in: <i>Raspjevane žeravice. Izabrane pjesme 1962–1982</i> , DAF, Zagreb, 2022 |
| 8 | According to https://www.kontakt-collection.org/people/35/katalin-ladik/objects | | |
| 9 | Mladen Dolar: <i>Glas i ništa više</i> , Fedon, Beograd, 2012, p. 25 | | |



KATALIN LADIK

Katalin Ladik je mađarska pjesnikinja, izvedbena umjetnica, glumica i vizualna umjetnica. Rođena je 1942. u Novom Sadu, Jugoslavija. Karijeru je započela ranih 1960-ih, orijentirajući se na eksperimentalne umjetničke prakse i autoreferencijalna performativna istraživanja rodnog identiteta na kulturnim prostorima Srbije i Mađarske. Danas njezin opus obuhvaća pisanu, zvučnu i vizualnu poeziju, likovnu umjetnost, konceptualnu fotografiju, performans, hepeninge, eksperimentalnu glazbu, kazališne predstave te filmske i radio drame. Smatra se jednom od začetnica performansa i zvučne poezije u srednjoj i istočnoj Europi. Od kraja 1970-ih godina izlaže na brojnim međunarodnim izložbama, od kojih se, među novijima, ističu Documenta 14 u Kasselu i Ateni (2017.), Shedhalle u Zürichu (2018.) te IVAM u Valenciji (2019.). 2011. organizirana je njezina retrospektivna izložba u Muzeju suvremene umjetnosti Vojvodine. Njezina retrospektivna izložba *Oooooooooo-pus* prikazana je u Haus der Kunst München (2023.), Ludwig Forum Aachen (2023.–2024.) te Moderna Museet Stockholm (2024.–2025.). Radovi Katalin Ladik nalaze u fundusima svjetskih muzeja i kolekcija, kao što su Tate Modern u Londonu, MoMA New York, KONTAKT Collection, Verbund Collection Beč i MACBA Barcelona, kao i u brojnim drugim javnim i privatnim zbirkama.

TOMASO BINGA

Tomaso Binga (pravim imenom Bianca Pucciarelli Menna, 1931., Salerno) talijanska je umjetnica, pjeskinja i performerica čiji rad od 1970-ih godina zauzima važno mjesto u feminističkoj i eksperimentalnoj umjetnosti. Preuzevši muški pseudonim „Tomaso Binga” kao izraz kritike rodne neravnopravnosti u svijetu umjetnosti, razvila je multidisciplinarnu umjetničku praksu koja obuhvaća vizualnu poeziju, performans, fotografiju i instalaciju. Kroz istraživanje jezika, tijela i identiteta, Binga je postala jedna od ključnih figura suvremene feminističke umjetnosti te jedna od najutjecajnijih talijanskih eksperimentalnih umjetnica. Radovi su joj izlagani u brojnim muzejima i galerijama te bijenalima u Italiji i inozemstvu, među kojima se ističu *The Milk of Dreams*, 59. Venecijanski bijenale, Venecija (2022.); Galleria Tiziana di Caro (2016., 2020.); *Parole abitate*, Frittelli Arte Contemporanea, Firenca (2022.); *Tomaso Binga: Corps-Poésie*, La Galerie – Centre d’art contemporain (Pariz, 2023.) i *Tomaso Binga: Euforia*, Museo Madre (2025.). Njezina djela nalaze se u zbirkama prestižnih muzeja i zaklada u Italiji i inozemstvu, uključujući Galleria Nazionale d’Arte Moderna e Contemporanea, MART – Museo di arte moderna e contemporanea di Trento e Rovereto, Fondazione Museion, Sammlung Verbund i Collezione Farnesina.

KATALIN LADIK

Katalin Ladik is a Hungarian poet, performance artist, actress, visual artist. She was born in 1942 in Novi Sad, Yugoslavia. She began her career in the early 1960s, engaging in experimental artistic practices and auto-referential performative exploration of ‘gendered self’ on the intersection of cultural territories of Serbia, Hungary. Today her oeuvre includes written, sound and visual poetry; the visual arts, concept photography, performance art; happenings; experimental music; theatre, film and radio plays. Ladik is widely recognized as a pioneering figure in performance and sound poetry in Central and Eastern Europe. Since the late 1970s her work has been featured in numerous international exhibitions. Of recent events, she participated at Documenta 14 in Kassel and Athens (2017), at Shedhalle Zurich (2018) and at IVAM Valencia (2019), among others. A retrospective exhibition of Katalin Ladik was presented by the Museum of Contemporary Art in Vojvodina (Novi Sad, Serbia, 2011) and *Katalin Ladik: Oooooooooo-pus*, Haus der Kunst, Munich, Germany, 2023; Ludwig Forum Aachen, Germany, 2023–2024; Moderna Museet, Stockholm, Sweden, 2024–2025; Her works can be found in the collections of the Tate, the MoMA in New York, KONTAKT Collection, Vienna, Verbund Collection Vienna and the MACBA in Barcelona among others.

TOMASO BINGA

Tomaso Binga (born Bianca Pucciarelli Menna, 1931, Salerno) is an Italian artist, poet, and performer whose work has been central to feminist and experimental art since the 1970s. Adopting the masculine pseudonym “Tomaso Binga” as a critique of gender inequality in the art world, she has developed a multidisciplinary practice spanning visual poetry, performance, photography, and installation. Through her exploration of language, the body, and identity, Binga has become a key figure in contemporary feminist art and one of Italy’s most influential experimental artists. Binga’s work has been exhibited extensively in museums, biennials, and galleries in Italy and internationally, such as *The Milk of Dreams*, 59. Venice Biennale, 2022; Galleria Tiziana di Caro (2016, 2020); *Parole abitate*, Frittelli Arte Contemporanea, Florence, 2022; *Tomaso Binga: Corps-Poésie*, La Galerie – Centre d’art contemporain, Noisy-le-Sec (Paris), 2023; *Tomaso Binga: Euforia*, Museo Madre, Naples, 2025. Her works are held in the collections of important museums and foundations in Italy and abroad, including La Galleria Nazionale d’Arte Moderna e Contemporanea, Rome; MART – Museo di arte moderna e contemporanea di Trento e Rovereto; Fondazione Museion, Bolzano; Sammlung Verbund, Vienna; Collezione Farnesina, Rome.

SCRITTURA ARRAMPICATA, 1976.
kolaž na kartonu / *collage on cardboard*,
70 x 50 cm
fotografija / *photo*: Angelo Latronico

SCRITTURA ARRAMPICATA, 1976.
kolaž na kartonu / *collage on cardboard*,
70 x 50 cm
fotografija / *photo*: Angelo Latronico

F, T, O, 1977.
kolaž i desmantizirani rukopis na
kartonu / *collage and de-semanticized
writing on cardboard*
3 elementa, 20 x 35 cm svaki /
3 *elements*, 20 x 35 cm each
fotografija / *photo*: Angelo Latronico

“Q” DI QUADRO, 1977.
tinta i fotografija na kartonu / *ink and
photograph on cardboard*
9 elemenata, 39 x 36 cm svaki /
9 *elements*, 39 x 36 cm each
fotografija / *photo*: Leonardo Morfini

ljubazno ustupili / *courtesy*: Archivio
Tomaso Binga, Galleria Tiziana Di Caro
(Napoli), Frittelli arte contemporanea
(Firenze)

SCRITTURA ARRAMPICATA, 1977.
kolaž / *collage*, 70 x 50 cm

VISTA ZERO, 1972. – 2020.
fotografije s performansa, tiskane
na barita papiru / *photographs from
performance, printed on baryta paper*
6 elemenata varijabilnih dimenzija /
6 *elements, variable dimensions*

RITRATTO ANALOGICO (RITRATTO
DI ROCCO SANTORO), 1972.
kolaž i flomaster na papiru / *collage
and felt pen on paper*, 50 x 70 cm

RITRATTO ANALOGICO
(GUARDIA DEL CORPO), 1972.
kolaž i flomaster na papiru / *collage
and felt pen on paper*, 50 x 70 cm

RITRATTO ANALOGICO, 1972.
kolaž i flomaster na papiru / *collage
and felt pen on paper*, 50 x 70 cm

RITRATTO ANALOGICO, 1972.
kolaž i flomaster na papiru / *collage
and felt pen on paper*, 50 x 70 cm

ljubazno ustupili / *courtesy*: Galleria
Tiziana Di Caro, Archivio Tomaso
Binga

DI NUOVO EROS MI GUARDA
(IZ CIKLUSA POLISTIROLI / *FROM
THE POLISTIROLI SERIES*), 1974.
kolaž na stiroporu, tinta na kartonu,
pleksiglas / *collage on styrofoam,
ink on paperboard, acrylic glass*,
66,7 x 50,5 x 9,8 cm
fotografija / *photo*: Danilo Donzelli

ljubazno ustupili / *courtesy*: Galleria
Tiziana Di Caro, Archivio Tomaso
Binga

E IO NON TE LA DO, 2019.
video, 1 min

ljubazno ustupili / *courtesy*: Fondazione
Bianca e Filiberto Menna (Salerno –
Roma)

POEMIM, 1978./2016.
fotografija / *photo*: Imre Póth
želatinski srebrni print / *photograph,
gelatin silver print*, 18 x 24 cm

POEZIJA TIJELA – S ATTILOM
CSERNIKOM / *BODY POETRY –
WITH ATTILA CSERNIK*, 1973./2019.
fotografija, giclée ispis / *photograph,
giclée print*, 23 x 13,70 cm

ANDROGYN I-II-III, 1978./2023.
fotografija / *inkjet print*, 3 dijela /
3 *pieces*, 17,9 x 12,6 cm svaki / *each*

OTUĐENJE / *ESTRANGEMENT*, 1978.
kolaž na papiru / *collage on paper*,
30 x 20 cm, zvuk / *sound*

EIN DEN FÜR, 1974.
kolaž na papiru / *collage on paper*,
33 x 45 cm, zvuk / *sound*

DAS LIED VON DEM GOLDENEN
MESSER, 1979.
kolaž na papiru / *collage on paper*,
34 x 24 cm, zvuk / *sound*

POLJSKA NARODNA PJESMA /
POLISH FOLKSONG, 1978.
kolaž na papiru / *collage on paper*,
17 x 25 cm

BORBA PRINCA MARKA S
BIJELIM PRAŠČIĆIMA (EPOPEJA
KROJAČKOG UZORKA), 1970-ih
*PRINCE MARKO'S FIGHT WITH THE
WHITE PIGLETS (SEWING PATTERN
EPOPEE)*, 1970s
kolaž na papiru / *collage on paper*,
23 x 15 cm

PUŽEVA ARIJA / *SNAIL ARIA*, 1979.
kolaž na papiru / *collage on paper*,
32,50 x 26,50 cm, zvuk / *sound*

NARODNA PJESMA U ROZOM /
FOLKSONG IN PINK, 1981.
konac, kolaž na papiru / *thread, collage
on paper*, 14,50 x 19,70 cm, zvuk / *sound*

MUNJA I PUŽ PJEVAJU /
*LIGHTNING AND SNAIL ARE
SINGING*, 2008.
šivani tekstil / *stitched textile*,
69 x 88 cm, zvuk / *sound*: 1'44"

POEMIM (VIDEO BY BOGDANKA
POZNANOVIĆ), 1980.
video, 10'41"

O-PUS, 1972.
video, 8'14"

ljubazno ustupili / *courtesy*: umjetnica /
artist, acb gallery (Budapest)

ŠAMANSKA PJESMA / *SHAMAN
POEM*, 1970.
fotodokumentacija performansa Katalin
Ladik u Rijeci / *photo-documentation of
performance by Katalin Ladik in Rijeka*
fotografije ljubazno ustupio /
photographs courtesy: Ranko Smokvina

RADIKALNA SUBJEKTIVNOST: TOMASO BINGA I KATALIN LADIK
RADICAL SUBJECTIVITY: TOMASO BINGA AND KATALIN LADIK

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