

MAJKE I

KĆERKI

MOTHERS AND

DAUGHTERS

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MOTHERS AND DAUGHTERS

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MAJKE
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ODNOS MAJKI I KĆERI - PROSTOR OPIRANJA I SOLIDARNOSTI IRENA BEKIĆ

Godine 1857., nakon sudskih i drugih nevolja koje su uslijedile nakon objavljivanja njegovog najboljeg romana, Gustave Flaubert izgovorio je čuvenu rečenicu: »Madame Bovary c'est moi!« Danas, više od stoljeća i pol kasnije, ta rečenica još uvijek intrigira višeznačnošću. Kontroverzna autorica Camille Paglia tumači je u smislu autorova projiciranja vlastitih duhovnih borbi i seksualnih proturječja u tragičnu junakinju¹. Devetnaestostoljetno građansko društvo bilo je nesmiljeno prema Flaubertovoj androgenoj junakinji. Ona je preljubnica, strasna i lažljiva, odrasla bez majke, a sama loša majka. Naše joj doba oprašta bračnu nevjericu i suosjećajnost s njezinom tragikom, ali zanemarivanje kćeri smatra zlostavljanjem djeteta, prema čemu nije tolerantno.

Ženska briga o djeci sastavnica je kulturnog modela u svim društvima. Zapadna civilizacija, zasnovana i održavana na patrijarhalnim odnosima moći, poistovjećuje ju s majčinstvom koje vezuje uz ženski identitet. Pritom uspostavlja i njegovu poželjnu reprezentaciju zasnovanu na kršćanskom konceptu djevičanskog majčinstva. Djevoja Marija – majka i djevoja, bezgrešna je i u tome jedinstvena. Jedinstvena i u tome univerzalna. Oslobođena je partikularnosti: tijela, žudnje, sebe. Djevoja Marija transfer je između Oca i Sina. Prototip majke. Obožava svoje dijete i pati za njim. Njezino je tijelo nadomješteno uhom koje sluša, njezini jedini tjelesni sokovi

THE MOTHER - DAUGHTER RELATIONSHIP:
SPACE OF RESISTANCE AND SOLIDARITY
IRENA BEKIĆ

In 1857, after courtroom and other difficulties that ensued upon the publication of his best novel, Gustave Flaubert uttered the celebrated sentence: »Madame Bovary c'est moi!« Today, more than a century and a half later, this sentence still intrigues with its ambivalence. Controversial author Camille Paglia interprets it as the author's projection of his own spiritual conflicts and sexual contradictions onto the tragic heroine.¹ Nineteenth-century bourgeois society was merciless to Flaubert's androgynous heroine. She was adulterous, passionate and mendacious, had grown up with no mother and was herself a bad mother. Our age will forgive the conjugal infidelity and compassionates her tragedy, but considers neglect of her daughter child abuse, for which it has no tolerance.

Female care for children is a component of the cultural model of all societies. Western civilisation, founded and maintained on patriarchal power relations, equates it with that motherhood that it connects with the female identity. It also sets up a desirable representation of it founded on the Christian concept of parthenogenic maternity. The BVM, mother and maiden, is immaculate and accordingly unique. Unique and in this universal. Liberated from particularity: from the body, desire, self. The BVM is a transfer between Father and Son. Prototype of the mother. She adores her child and for him suffers. Her body is replaced by the ear that listens, her only bodily secretions are milk and tears.² Devoted, unquestionable, incorporeal, impersonal, in western culture she is a figure for the identification of ideal maternity available at once for manipulation. Male culture happily maintains this image, thereby controlling the woman of whose strength – contained in the ability to nourish in her body another body and from her marginal position to indicate something of the shortcomings in the system – it is

1 Camille Paglia, *Seksualna lica: umjetnost i dekadencija od Nefertiti do Emily Dickinson*, Zagreb, 2001.

2 Julija Kristeva, *Stabat Mater*, *Poetics Today*, Vol. 6:1-2 (1985)

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MAJKE I KĆERI - MOTHERS AND DAUGHTERS

7

MAJKE I KĆERI - MOTHERS AND DAUGHTERS

majčino su mlijeko i suze². Požrtvovna, neupitna, netjelesna, neosobna, ona je u zapadnoj kulturi figura za identifikaciju idealnog majčinstva, da bi se istodobno njome manipuliralo. Muška kultura rado održava ovakvu sliku, jer njome kontrolira ženu čije se snage – sadržane u sposobnosti da u svojem tijelu hrani drugo tijelo i da sa svoje marginalne pozicije ukazuje na nedostatke u sustavu – pribojava. Iz tog je razloga ženi/majci dodijelila prostor moći – kuću, što uključuje obitelj i dijete o kojem se brine, a koji je, ustvari, podložan muškoj kontroli javnog prostora. Tako shvaćeno majčinstvo je ideološki konstrukt, institucija i udaljeno je od prakse majčinstva kao jezika od govora – od svakodnevne brige, ljubavi, njege, odricanja, ushita, frustracija, nespavanja, obožavanja, igranja, svadanja, njegevanja....

Majka je naše prvo socijalno iskustvo. U njezinu krilu započinjemo proces konstruiranja vlastitog identiteta, dok podržavamo infantilnu želju (i patrijarhalnu koncepciju) da ona - mama - bude što manje osobna. Odrastanje uključuje konfrontaciju s majčinskim odvajanjem, a odnos majke i kćeri posebno je delikatan. U konstruiranju identiteta kći prolazi kroz složen proces identifikacije i diferencijacije unutar istog spola. Latentno prisutno brkanje i premještanje identiteta s majke na kćer i obrnuto, ili čak nemogućnost njihova razlikovanja, unose napetost među njima. Ljubav, nježnost, sukob i otpor neprestano su prepleću.

Priroda obiteljskih odnosa je socijalna, jednako kao i intimna. Dok se od sinova očekuje društveni uspjeh, od kćeri se očekuje i ulog na intimnom planu. Njihova se privrženost često održava suptilnim manipulacijama i provjerava ucjenama. Zapravo se radi o istom modelu žrtvovanja i herojskog mazohizma kojem su podložne i majke. Pribivajući taj model kao realnu sliku, feministice sedamdesetih godina 20. stoljeća razvile su u priličnoj mjeri antimajčinski stav. Svojim su majkama zamjerale šutnju i u njima su vidjele prefiguraciju podčinjenosti i simbol oduzeta tijela. Majčinstvo doista implicira dihotomijske parove proizilje iz patrijarhalnog sustava moći:

2 Julija Kristeva, *Stabat Mater*, *Poetics Today*, Vol. 6:1-2 (1985).

apprehensive. For this reason woman and mother have been given their own space of power – the house, including the family and child of whom she cares, but which is in effect subordinate to male control of public space.

Motherhood so conceived is an ideological construction, an institution, and far removed from the practice of motherhood as language of speech – from everyday care, love, nervousness, relinquishment, excitement, frustration, sleeplessness, adoration, play, quarrels, nurture...

The mother is our primary experience of society. In her lap we start the process of construction of our own identity while we support the infantile desire (and patriarchal conception) that she, the mother, should be as little as possible individual. Growing up includes facing up to maternal separation, and the relationship of mother and daughter is particularly delicate. In the construction of her identity, a daughter goes through a complex process of identification and differentiation within the same gender. The latently present confusion and transference of identity from mother to daughter and vice versa or the impossibility of differentiation creates a tension between them. Love, tenderness, conflict and resistance are incessantly interwoven.

The nature of family relations is social and yet it is equally intimate. While social success is required from sons, daughters are expected to make an investment in the intimate plane. Their affection is often maintained with subtle manipulations and tested with extortions. In fact it is the same model of sacrifice and heroic masochism to which mothers too are subject. Accepting this model as a real picture, the feminists of the 1970s developed a fairly anti-maternal viewpoint. They held against their mothers their silence and saw in them a refiguration of subordination and a symbol of the deprived body. Motherhood does indeed imply dichotomous pairs derived from the patriarchal system of power: weakness/strength, subordination/domination, private/public sphere and so on. But looked on as practice or as relationship between mother and child, which includes a wide spectrum of strategies, affection and distances, it also undercuts it. With constant rejections of and returns to the standard,

1 Camille Paglia, *Seksualna lica: umjetnost i dekadencija od Nefertiti do Emily Dickinson*, Zagreb, 2001.

slabost/jakost, podređenost/dominacija, privatna sfera/javna sfera itd. No sagledano kao praksa ili kao relacijski odnos između majke i djeteta, što uključuje širok spektar strategija, privrženosti i distanci, ono ga istodobno i podriva. Stalnim nepristajanjima i vraćanjima u normu, majke i kćeri ugrožavaju ideologiju koja ih kontrolira. Njihov je odnos ženski prostor opiranja. Pa ipak je trebalo proći vrijeme pa da feministice iz sljedećih generacija u majčinstvu vide aktivan oblik izbora, odluke i odgovornosti³.

S jedne strane ukorijenjen u predrasudi i podrazumijevan do te mjere da je nevidljiv, a s druge područje invencije i važna osnova za interpersonalne odnose i samoprocjenu, odnos majki i kćeri izmiče jednoznačnim opservacijama, a nas zbunjuje. Sličnost sa svojim majkama koju nosimo kroz život može nas ljutiti, ali se radujemo kad je pronađemo u svojim kćerima. Matrica po kojoj nam je oblikovano tijelo, koja nam je utisnuta u lice, koju razaznajemo u gestama, boji glasa, ljubavnim vezama kroz koje prolazimo, načinu na koji se ophodimo, podižemo pogled ili prolazimo rukom kroz kosu, na koji izgovaramo palatale ili ponavljamo rečenice neopipljivo je naslijeđe koje prenosimo kroz generacije i kojim se nekad služimo kao kakvim genetskim alibijem da bismo opravdali svoje propuste, postupke i odnose.

No majčinstvo, kao ni »kćerinstvo« nisu konstruirani stalni identiteti, već relacijski odnosi koji se mijenjaju i u koje s vremenom ulažemo svoje kapacitete na različite načine i u različitoj mjeri.

Ako se odmaknemo od ustaljene reprezentacije majke kao žrtve, odnos majki i kćeri možemo sagledati kao praksu zasnovanu na brizi, ljubavi, zaštiti i uvažavanju drugog bića, ali i na samopoštovanju i svijesti o vlastitom tijelu i potrebama. Tada taj odnos ima filozofske i političke konsekvence.

³ Na izložbi je moguće pratiti generacijski pristup temi, od ranih feminističkih radova U. Rosenbach, koja majčinstvo tretira kao uznemirujuću, gotovo represivnu ljubav, preko rada S. Iveković koja

mothers and daughters jeopardize the ideology that controls them. Their relation is the female space of resistance. And yet, a good deal of time needed to pass for feminists of the subsequent generations to see in motherhood an active shape of choice, decision and responsibility.³

On the one hand rooted in prejudice and taken for granted to such an extent that it is invisible, and on the other hand an area of invention and an important basis for interpersonal relations and self-evaluation, the mother/daughter relation evades unambiguous observations, confusing even us. The similarity with our mothers that we carry with us through our lifetimes can anger us, but we are a glad to find it in our daughters. The matrix according to which our body is shaped, that is stamped in our face, that we recognise in gestures, vocal colour, in the love affairs through which we pass, the way in which we behave, raise the glance or pass our hand through our hair, in which we pronounce palatals, repeat sentences is an intangible heritage that we pass down through the generations and that we always make use of as a genetic alibi to justify our failings, proceedings and relations.

But neither motherhood nor daughterhood is constructed as a constant and lasting identity; rather, they are interpersonal relations that change and into which over the course of time we invest our capacities in various ways and to various extents.

If we stand back from the settled representation of mother as sacrificial victim, we will be able to see the mother/daughter relationships as a practice founded on concern, love, protection and respect for another being, as well as on self-respect and awareness of one's own body and needs. Then it will have philosophical and political consequences.

³ The show facilitates a tracking of a generational approach to the theme from early feminist pieces of Ulrika Rosenbach, who treats motherhood as a disturbing and repressive love, via the work of Sanja Iveković who interrogates the female position in the public male space of politics and history to works of younger artists who see the mother daughter relations as a changing process, an everyday practice, based on give and take between women.

POST SCRIPTUM

Ideja o izložbi »Majke i kćeri« rodila se usred jednog prijepodnevnog usisavanja (ubranog pospremanja stana prije odlaska na posao), kao slijed razmišljanja o komunikaciji s majkom i istodobnog osjećaja užitka u odrastanju svojih dviju kćeri. Realizirala se kao osobit narativ, na izložbi ispričan s pozicija četrnaest umjetnica i istraživanjem dviju psihologinja. Sličnosti i razlike koje se obrađuju: razgovori, šminkanje, šutnja, briga, neizgovoreno, prepletanje povijesti i beznačajnih svakodnevnih događaja, pogrešan politički izbor, različit izbor, oprost, pokušaj, uzajamnost, katalizatori su koji pomažu da se ispod površine stvari rastvori složen odnos majki i kćeri koji se gotovo u svakom radu razrješava kao solidarnost i zajedništvo.

POSTSCRIPT

The idea for the Mothers and Daughters exhibition was born in the midst of a forenoon vacuuming (a rapid tidying of the house before going off to work) segued with my own preoccupations of communicating with my mother and the simultaneous pleasure in the growing up of two daughters. It has been produced as a particular narrative, told at the exhibition from different positions of fourteen female artists and the exploration of a woman psychologist. The similarities and differences that they work on, the talks, cosmeticising, silence, care, the unspoken, the intermingling of history and inconsequential everyday events, the wrong political choice, a different selection, forgiveness, attempts, reciprocity, these are catalysts that help to open up below the surface the complex relation of mother and daughter that in almost every work is resolved in the sense of solidarity and togetherness.



PSIHOLOGIJSKO ISTRAŽIVANJE PSYCHOLOGICAL RESEARCH

SANJA SMOJVER-AŽIĆ I / AND ALESSANDRA
POKRAJAC-BULIAN:
MAJKE I KĆERI: KVALITETA ODNOSA S
MAJKOM IZ PERSPEKTIVE STUDENTICA
MOTHER AND DAUGHTERS: FEMALE
STUDENTS' PERSPECTIVES ON THE QUALITY
OF THIS RELATION

IZLOŽBA EXHIBITION

ZAGREB. GALERIJA 90-60-90, POGON
JEDINSTVO, 17.23.02.2011.
SPLIT. MKC, 23.02.-08.03.2012.

MOR ARKADIR	ANA OPALIĆ
CLAUDIA VON ALEMANN	MARIJANA STANIĆ
CORINNA BELZ	IRENA TOPIĆ
TANJA DABO	MIRJANA VODOPIJA
VLASTA DELIMAR	ULRIKE ROSENBACH
AMELA FRANKL	VLASTA ŽANIĆ
NICOLE HEWITT	
SANJA IVEKOVIĆ	

IGRANI FILM FEATURE FILM

JASMILA ŽBANIĆ: GRBAVICA (2006.)
INGMAR BERGMAN: JESENJA SONATA
(HOSTSONATEN, 1978.)
JUANMO BAJO ULLO: LEPTIROVA KRILA (ALAS
DE MARIPOSA, 1991.)
SONJA TAROKIĆ: CRVENO (2009.)

OKRUGLI STOL ROUND TABLE

MIRJANA ADAMOVIĆ
/ DISKURSI «SUPER-
MAJKA» I «SUPER-KĆER»
NEKE KULTURALNE
KONTRADIKCIJE / THE
SUPER-MOTHER AND
SUPER-DAUGHTER
DISCOURSES:
SOME CULTURAL
CONTRADICTIONS

NATAŠA GOVEDIĆ /
MAJČINSTVO KAO
NAJDUBLJE SAVEZNIŠTVO:
ANTROPOLOGIJA I
NEUROLOGIJA PROTIV
PSIHOANALIZE / MOTHERHOOD
AS THE DEEPEST FORM OF
ALLIANCE. ANTHROPOLOGY
AND NEUROLOGY VERSUS
PSYCHOANALYSIS.

SANJA SMOJVER-AŽIĆ I
ALESSANDRA POKRAJAC-
BULIAN / MAJKE I
KĆERI IZ PSIHOLOŠKE
PERSPEKTIVE / MOTHERS
AND DAUGHTERS FROM
A PSYCHOLOGICAL
PERSPECTIVE

ANDREA ZLATAR / MAJKE
I KĆERI U SUVREMENOM
HRVATSKOM ROMANU /
MOTHERS AND DAUGHTERS
IN THE CONTEMPORARY
CROATIAN NOVEL

RAZGOVOR / DISCUSSION:
CLAUDIA VON ALEMANN I /
AND MIMA SIMIĆ.

DOKUMENTARNI FILM DOCUMENTARIES

EVA MULVAD: DOBAR ŽIVOT / THE GOOD LIFE
JAKUB STOŽEK: IZVAN DOSEGA / OUT OF REACH
NADINE KUIPERS: BIVŠA MAJKA / EX-MOTHER
AMY ROSE: TWINSET / TWINSET
ADELHEID ROOSEN: MAMA / MUM
MARCIN JANOS KRAWCZYK: ŠEST TJEDANA / SIX WEEKS
RENATA GABRYJELSKA: ZAJEDNIČKI ŽIVOT / GETTING ON

MAJKE I KĆERI¹

IVANA MANCE

MOTHERS AND DAUGHTERS¹
IVANA MANCE

The mother-daughter relationship is archetypal and determines us at the most intimate and structural level. But as well as being an archetypal, i.e. functional relationship, it is above all an intense emotional relationship between two persons of the female gender. However much it has the sanction of maternity, in fact as an emotional relationship between two persons of the female gender it is in essence displaced from the context of the heterosexual norm that is the basic assumption of the patriarchal society. Although in the way it functions it does uphold the patriarchal social structure, the mother-daughter or daughter-mother relationship at the same time disputes and circumvents that structure. In the economy of heterosexual exchange, it generates an elusive superfluity of sexual energy, or the female libido, which is independent of the partnership relations that both female persons create, and an elementary source of vital drives. The conflicts that every mother/daughter relationship inevitably presupposes are never simply a problem of a difference in the character of the persons, rather always a reflection of immanent social conflicts. These conflicts tell of the social subordination of both sides in the relationship, at the same time opening up the chance of subversion, again in both positions – the possibility that both sides, the mother's side and the daughter's side, each for itself, will offer resistance to social conventions, to the patriarchally regulated patterns of femaleness and sexuality in general. Founded apart from or beyond the phallic power that necessarily forces the relation of competition on every relationship, the mother-daughter bond is an unfailing source of gender identification and emotional support.

The project and exhibition Mothers and Daughters, devised and produced by Irena Bekić and Marijana Stanić, are motivated somewhere along the lines of such considerations. As well as the works of fourteen women authors shown

¹ Originally aired in the March 8, 2011, broadcast of Triptich [Triptych], Croatian Radio 3rd Programme.

Odnos majke i kćeri arhetipski je odnos i kao takav nas strukturno najintimnije određuje. No uz to što je arhetipski, odnosno funkcijski, to je prije svega intenzivan emotivni odnos dviju osoba ženskoga roda. Koliko god sankcioniran funkcijom majčinstva, upravo kao emotivni odnos dviju osoba ženskoga roda on je esencijalno izmješten iz heteroseksualne norme kao temeljne pretpostavke patrijarhalnoga društva. Premda u funkciji održavanja patrijarhalnog društvenog ustroja, odnos majke i kćeri, odnosno kćeri i majke, istodobno ga osporava i mimoilazi. U ekonomiji heteroseksualne razmjene, on generira neuhvatljivi višak seksualne energije, odnosno ženskoga libida, koji je, neovisno o partnerskim odnosima koje obje ženske osobe ostvaruju, elementarni izvor životnoga nagona. Konflikti koje svaki odnos majke i kćeri neminovno podrazumijeva, nikada nisu jednostavno problem razlike u karakteru osoba, nego su uvijek odraz imanentnih društvenih konflikata; ti konflikti govore o društvenoj određenosti objiju strana u odnosu, ali istodobno otvaraju mogućnost subverzije, opet na obje pozicije – mogućnost da obje strane, strana majke i strana kćeri, svaka pruža otpor društvenim konvencijama, patrijarhalno reguliranim obrascima ženskosti i seksualnosti općenito. Zasnovan mimo ili onkraj faličke moći koja svakom odnosu nužno nameće relaciju kompeticije, odnos majke i kćeri je neizostavno uporište rodne identifikacije i emotivne podrške.

Izložba i projekt »Majke i kćeri«, autorica Irena Bekić i Marijane Stanić, motivirani su negdje na tragu takvih razmišljanja. Osim radova četrnaest autorica, predstavljenih na izložbi, projekt je u suradnji s profesionalnim psihologinjama uključio i istraživanje odnosa majki i kćeri u studentskoj populaciji, a tijekom izložbe bio je organiziran i okrugli stol te dodatne filmske projekcije

¹ Tekst je izvorno objavljen 8. ožujka 2011. u emisiji Triptich, Trećeg programa Hrvatskog radija.

i umjetnički performansi. Radovi pretežito hrvatskih te nekolicine inozemnih umjetnica na izložbi izravno tematiziraju odnos majčinstva i kćerinstva; neovisno nastupaju li iz pozicije majke ili kćeri, većina radova može se promatrati kao iskaz u prvome licu jednine, pri čemu subjekt nije razlučiv u smislu jasne, nedvosmislene distinkcije između pozicije majke i kćeri: niti u jednom radu nije posrijedi jednostavna reprezentacija jedne od njih dviju, nego se proces subjektivacije odvija istodobno na obje strane odnosa. Niti u jednom radu nije moguća, pojednostavljeno rečeno, jasna identifikacija na jednoj od dviju pozicija; u svakom je ona podijeljena, fluktuirajući između kćerinstva i majčinstva; pritom su te pozicije, daleko od harmonične podudarnosti u mišljenju i osjećanju, većinom bitno različite, nerijetko i suprotstavljene na ideološkim i karakternim razinama ličnosti.

U radu izraelske umjetnice **Mor Arkadir** majka i kći evidentno zauzimaju svjetonazorski antagonističke pozicije. Suptilan film donosi autobiografsku priču o njihovu kratkom izletu koji se neplanirano odužio zbog kvara na starom automobilu. U susretu tradicionalnog svijeta židovske ortodoksije i sekularne modernosti, uloge nipošto nisu jednosmisleno podijeljene; figura majke nedvojbeno dominira na poziciji vozačice i vođe puta, dok je figura kćeri, premda pripada suvremenoj liberalnoj zapadnjačkoj kulturi, naizgled u inferiornoj, pasivnoj poziciji – pojavljuje se i nestaje iz kadra, da bi uz povremene prigovore ili žalopojke prepuštala majci vodstvo. Unatoč takvoj raspodjeli uloga, niti u jednom trenutku majka na kćer ne vrši ni ideološki ni emotivni pritisak; različiti sustavi društvenih vrijednosti nisu ni prepreka ni prednost u nepovoljnim okolnostima u kojima se obje nalaze, regulirajući svoj odnos u nerazmrsivoj dijalektici ega i one Druge.

Metajezički komentar tome radu, ali i drugim radovima na izložbi, nudi videofilm **Tanje Dabo**. U snimljenu razgovoru, psihologinja objašnjava podrijetlo kreativnosti, objašnjavajući je kao nadilaženje depresivne pozicije koja strukturno određuje funkciju kćeri u odnosu na funkciju majke. U činu umjetničke kreacije subjekt nadilazi ovisnost o majci, odnosno o vlastitoj idealnoj slici koju nikada ne može doseći, afimirajući vlastito

at the exhibition, the project includes, in a collaborative venture with a woman psychologist, research into the mother/daughter relationship in the student population. During the course of the exhibition, a roundtable was organised, together with additional film projections and works of performance art. The works, mainly of Croatian and a handful of foreign artists at the show, directly thematise the relationship of motherhood and daughterhood. Independently of the particular position, either of mother or of daughter, most of the works can be seen through the first personal singular utterance, the subject not being distinguishable in the sense of there being a clear and unambiguous distinction between the position of mother and that of daughter. In no single work is there a simple representation of just one of them, rather the process of subjectivisation unfolds on both sides of the relationship at once. In no single work, to put it in a simplified way, is a clear identification in one of the two positions possible; in each one, it is divided, fluctuating between daughterhood and motherhood, the positions, however, far from showing any harmonious correspondence in thinking and feeling, being often very diverse, sometimes even contradictory at the ideological and character levels of the personality.

In the work of Israeli artist Mor Arkadir, mother and daughter clearly occupy antagonistic positions in their worldviews. A subtle film gives an autobiographical tale of a short trip that went on longer than planned because of a breakdown of the old car. In the encounter of the traditional world of Jewish orthodoxy and secular modernity, the roles are in no way unambiguously divided; the figure of the mother undoubtedly dominates in the position of driver and guide, while the figure of the daughter, though belonging to the contemporary, liberal western culture, seemingly in an inferior and passive position, comes into and out of the frame, leaving, with occasional complaints and criticisms, her mother to take control. In spite of this allocation of roles, not at a single moment does either mother or daughter exert any emotional or ideological pressure; different systems of social values are not an obstacle or an advantage in the rather adverse circumstances in which they are both placed,

sebstvo, preuzimajući sebe od strane vlastitog Ja. Figura majke ispostavlja se kao nužan uvjet ustrajnosti u svladavanju društvenih očekivanja koja sputavaju samoinvenciju subjekta – potreba za kreativnim izražavanjem znači neprestano prevladavanje vlastite društvene ovisnosti.

Kreativno prevladavanje potisnute traume nije nužno vezano isključivo uz poziciju kćeri. U filmu **Claudije von Alemann** izvorna trauma autoričine majke, prenosi se na kćer i unuku. Film ostvaruje katarzu na sve tri pozicije: kći i unuka razgovaraju s majkom, odnosno bakom, osamdesetčetverogodišnjom Ludmillom koja se vraća u mjesto u kojem je provela mladost čvrsto vjerujući u ideju nacionalsocijalizma. Emotivna bliskost s jedne, i ideološko nerazumijevanje s druge strane upućuju na složenost rodne identifikacije u odnosima majki i kćeri; u ovom slučaju rodna solidarnost i međusobna ljubav uspijevaju asimilirati društveno neprihvatljiva opredjeljenja.

U još nekoliko radova faktor ideološkoga konflikta, odnosno političke represije, predstavlja se kao konstitutivna realnost odnosa majke i kćeri. U dvama videofilmovima njemačke umjetnice **Ulricke Rosenbach** represivna dimenzija majčinske ljubavi implicitno se postavlja u analogiju s ideološkom prisilom. Videoinstalacija **Sanje Iveković** pod nazivom *Svetionik* uključuje film koji se emitira na visokoj konstrukciji, evocirajući svjetionički svjetlosni signal; u filmu se u pravilnim razmacima izmjenjuju prizori iz privatnog života i javne društvene i političke svakidašnjice. Dok u radu Ulricke Rosenbach represija dominira odnosom majke prema kćeri, kod Sanje Iveković privatna sfera ostaje ambivalentna – istodobno prijemčiva, ali i dovoljno nedorečena da ostavlja prostor subverziji izvanjskog poretka.

U većem dijelu radova na izložbi, međutim, društvena se stvarnost adresira tek neizravno, podrazumijevajući moment prilagodbe ili tolerancije kao konstitutivni čimbenik rodne identifikacije i emotivne bliskosti. Ciklusom fotografija **Vlasta Delimar** dokumentira dnevnu negu ostarjele majke, aranžirajući ih na izložbi u ambijentalnu instalaciju. Obrnuti smjer

regulating their relation in an inextricable dialect of Ego and Alter.

A metalinguistic commentary on this work and some others in the show is given by the video of Tanja Dabo. In a recorded interview, the psychologist explains the origin of creativity, accounting for it as an overcoming of the depressed position that structurally determines the function of the daughter as against the function of the mother. In the act of artistic creation the subject surmounts its dependence on the mother, or rather, of its own ideal image that it can never achieve, affirming its own self, taking itself from the side of the Ego. The figure of the mother is set up as a necessary condition of perseverance in the overcoming of social expectations that inhibit the self-invention of the subject – the need for creative expression means incessant overcoming of one's own social dependence.

Creative overcoming of a repressed trauma is not always linked only with the daughter position. In the film of Claudia von Alemann, the original trauma of the artist's mother is transferred to daughter and grandchild. The film that the artist has made achieves a catharsis at all three levels: daughter and granddaughter talk with the mother/grandmother, eighty-four-year old Ludmilla, who goes back to the place in which she spent her youth, firmly believing in the idea of National Socialism. Emotional closeness on one hand and ideological incomprehension on the other suggest the complexity of gender identification in mother and daughter relations; in this case, gender solidarity and mutual love manage to assimilate socially unacceptable options.

In several more works, the factor of an ideological conflict, or of political repression, is represented as a constitutive reality in the mother and daughter relationship. In two films by German artist Ulricke Rosenbach, the repressive dimension of mother love is implicitly made analogical to ideological pressure. The Sanja Iveković video installation entitled *Lighthouse* includes a film that is screened on a tall structure, evoking the signals of the lighthouse. At regular

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relacije ovisnosti autoricu postavlja u položaj podređivanja vlastitoga jastva majčinu sebstvu; zatečena majčinom depresivnom pozicijom, njezin je rad prevladavanje ne vlastite, nego majčine nemoći - balast jednog života koji je do trenutka bolesti pripadao registru one druge, sada se reanimira kao kulturna njega majke koja više ne ispunjava vlastitu strukturnu funkciju. U radu **Amele Frankl** također se tematizira ovisnost koju nameće depresivna pozicija. Ciklusom fotografija umjetnica dokumentira svoje stanje nakon operativnog zahvata i majčinu brigu o njoj. Nakon uspješnoga oporavka, umjetnica predlaže majci da je zauzvrat nauči plivati, pa drugi ciklus fotografija donosi niz scena s bazena Mladost. Posrijedi je razmjena povjerenja: nimalo lagodna pozicija ovisnosti u odrasloj dobi, odnosno povjerenje potrebno za prepuštanje skrbi druge osobe, pa bila ona i majka, koja se strukturno nalazi u situaciji susprezanja vlastite agresije pred potrebitošću drugog bića, metaforički se uzvraća u slici povjerenja potrebnog za učenje plivanja.

Delikatnost, fragilnost odnosa koji kroz cijeli svoj vijek pulsira između neophodnog prevladavanja ovisnosti i svojevoljne podložnosti potrebama one druge, emancipacije i identifikacije, agresije i odricanja, odražava se u svakom radu na izložbi. Mlada umjetnica **Irena Topić** snima svoju i majčinu izvedbu Tensho karatea kata: oponašanje istog uzorka suptilno odaje vektore približavanja i udaljavanja kćeri i majke. Njemačka umjetnica **Corinna Belz** suprotstavlja obiteljski film u kojem ona, oblačeći mlađu sestru, kao starija djevojčica agresivno preuzima ulogu majke, i ciklus fotografija vlastite majke u bolničkom krevetu koja, prevladavajući distancu koju nameću društvene konvencije, pristaje na kćerinu zamolbu obnažiti grudi zbog fotografiranja. Film **Ane Opalić** poetski tematizira nedorečenu udaljenost između majke i kćeri. U pokušaju melankolične intimizacije s nemogućnošću komunikacije između dviju ženskih osoba odnosno – kako sama autorica navodi - »stanjem stvarik«, rad sublimno sažima emotivnu važnost odnosa s majkom. Za razliku od filma Ane Opalić, film **Vlaste Žanić** svjedoči o uspješnoj rodnoj identifikaciji majke i dviju kćeri: čin zajedničkoga šminkanja ne govori samo o generacijskoj solidarnosti, nego otkriva i latentnu subverzivnost naizgled banalne radnje.

intervals in the film, scenes from private life and the public, social and political everyday alternate. While in the work of Ulricke Rosenbach repression dominates the attitude of mother to daughter, in the work of Sanja Iveković, the private sphere remains ambivalent – at once receptive, but sufficiently unarticulated to leave space for subversion of the external order.

In most works at the exhibition, however, social reality is addressed only indirectly, privileging the moment of adjustment or tolerance as the constitutive factor of gender identification and emotional closeness. In a series of photographs, Vlasta Delimar documents the daily care of her aging mother, arranging them at the exhibition into an environmental installation. The opposite direction of the relation of dependence puts the authoress in a position of subordination of her own self to her mother's selfhood; taken aback by her mother's depressing position, her work is a surmounting of not her own but her mother's powerlessness – the ballast of a life that up to the moment of sickness belonged to the register of the other, now is reanimated as a rite of care for a mother who no longer fulfils her own structural function. In the work of Amela Frankl a dependence enforced by a depressed position is also thematised. In a series of photographs, the artist documents her condition after an operation and her mother's care for her. After a successful convalescence, the artist suggests to her mother that in return she will teach her to swim, and the second series of photographs gives us a number of scenes from the Mladost pool. Involved is an exchange of trust: a somewhat fraught position of dependence during adulthood, or the trust necessary to yield yourself to the care of another person, even if she is a mother, which is structurally overcome in the situation of the suppression of one's own aggression in face of the neediness of another being, is metaphorically reflected in the image of the trust necessary for learning to swim.

The delicacy and fragility of a relationship that through the whole of one's life pulsates between the essential overcoming of dependence and a voluntary submission to the needs of the other, emancipation and identification, aggression

Ozračje reciprociteta, uzajamnosti i intimne, povjerljive razmjene isporučuju i ludički intonirani radovi **Marijane Stanić** i **Mirjane Vodopije**, kao i performans **Nicolle Hewitt** koja se upustila u muziciranje zajedno s kćeri i suprugom, profesionalnim glazbenikom.

Izložba i projekt u cjelini odnosu majke i kćeri pristupaju afirmativno i istraživački. Daleko od kritički intonirane generalizacije arhetipske relacije, veza majke i kćeri predstavlja se kao esencijalni, neizostavni vid rodne subjektivacije. Prožet većim ili manjim, ali uvijek postojećim konfliktima i razilaženjima, taj odnos dekonstruira društvenu realnost koja ga neminovno prožima i određuje, otvarajući trajnu perspektivu za rodnu solidarnost i društvenu emancipaciju.

and renunciation is reflected in each work in the exhibition. The young artist Irena Topić shoots her own and her mother's versions of the Tensho karate kata: the imitation of the same model subtly reveals vectors of rapprochement and distancing of mother and daughter. German artist Corinna Belz contrasts a family film in which she, dressing her younger sister, as older girl aggressively takes on the role of mother, and a cycle of photos of her own mother in a hospital bed who, overcoming the distance that social conventions impose, agrees to her daughter's request to bare her breasts for photographing. The film of Ana Opalić poetically thematises the not full articulated distance between mother and daughter. In an attempt at a melancholic intimization of the impossibility of communication between the two female persons or – as the author herself says – of the state of things, the work sublimates and sums up the emotional importance of a relationship with the mother. Unlike the Ana Opalić film, the video of Vlasta Žanić tells of successful gender identification of mother and two girls: the act of making up together tells not only of generational solidarity but also reveals the latent subversiveness of the seemingly banal action. The mood of reciprocity, mutuality and intimate, confidential exchange is supplied in the playful works of Marijana Stanić and Mirjana Vodopija, as well as in the performance of Nicole Hewitt, who embarks on playing music with her daughter and her husband, who is a professional musician.

Exhibition and project as a whole address the mother-daughter relationship positively and investigatively. Far from being a critically toned generalisation of this archetypal relationship, the project's representation of the bond of mother and daughter is that it is essential, an indispensable form of gender subjectivisation. Permeated with greater or smaller but still existing conflicts and differences of opinion, the relation deconstructs the social reality that inevitably suffuses it and determines it on both sides, opening up a lasting perspective for social emancipation and solidarity through gender.

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MAJKE I KĆERI | MOTHERS AND DAUGHTERS

KUĆA ZA LUTKE¹ DAVORKA PERIĆ

Kako sazreti, a da se ne odvojimo od one koja nas je stvorila? Kako izgraditi vlastiti individuuum na miran način, a da pritom ne povrijedimo onu koja nas je stvorila? Zašto u početku uvijek nadvlada princip različitosti i suprotstavljanja, nemir i udaljevanje. Kako zaustaviti silnu potrebu da nas se zaustavi u tom uzmicanju? Za sve izgleda da je odgovor zdrava i slobodna ljubav. Puštanje na slobodu. Promatranje i odobravanje drugog. Svaki pokušaj da zadržimo dva tijela zajedno nasilan je i svaki daleki bijeg govori o tužnom napuštanju vlastite prirode i sebe samih. I potrebi za ponovnim zbližavanjem. Intimne priče majki i kćeri pripovijedane su na interdisciplinarn način u umjetničkim radovima četrnaest umjetnica: izraelske umjetnice Mor Arkadir, njemačkih umjetnica Claudije Von Alemann, Corrine Belz i Ulrike Rosenbach, te deset hrvatskih umjetnica Tanje Dabo, Vlaste Delimar, Amele Frankl, Nicole Hewitt, Sanje Iveković, Ane Opalić, Marijane Stanić, Irene Topić, Mirjane Vodopije i Vlaste Žanić. Uz izložbu su prikazani filmovi J. Žbanić *Grbavica*, J. B. Ulloa *Leptirova krila*, I. Bergmana *Jesenja sonata* te su održana javna izlaganja psihologinja Alessandre Pokrajac Bulian, Sanje Smojver-Ažić i teoretičarke književnosti Andreje Zlater, sociologinje Mirjane Adamović i kazališne kritičarke Nataše Govedić. Majke i kćeri popunile su veliku dvoranu Pogona Jedinstvo, Galeriju Prozori i kino Tuškanac, a projekt su osmislile kustosice Irena Bekić i Marijana Stanić koje djeluju unutar udruge simboličnog imena 90-60-90.

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Kontraverzna autorica Camille Paglia, koju autorice izložbe navode u svom uvodnom tekstu, objavila je 1991. neobično gorak tekst »Sexual Personae – Art and Decadence from Nefertiti to Emily Dickinson« koji je svojim provokativnim tezama o rodu, društvu i seksualnosti izazvao jednako negodovanje kod žena kao i kod

A DOLL'S HOUSE
DAVORKA PERIĆ

How to mature without separating from the one who created us; how to build our own individuality peacefully, without damaging the one who created us? Why the principle of differences and opposing always prevails in the beginning, disquiet and distance? How to stop the enormous need to stop us in this retreat? For all these, it seems the answer is love, healthy and free. Setting free. Observing and accepting others. Every attempt to keep two bodies together is violent, and every time we flee far away tells of a sad abandoning of our nature and ourselves. And it tells of the need to become close again. Intimate stories of mothers and daughters are narrated in an interdisciplinary manner in the artworks of fourteen female artists: Israeli artist Mor Arkadir, German artists Claudia von Alemann, Corinna Belz, Ulrike Rosenbach, and ten Croatian artists: Tanja Dabo, Vlasta Delimar, Amela Frankl, Nicole Hewitt, Sanja Iveković, Ana Opalić, Marijana Stanić, Irena Topić, Mirjana Vodopija and Vlasta Žanić. Accompanying the exhibition, the films *Grbavica* by J. Žbanić, *Butterfly Wings* by J. B. Ulloa and *Autumn Sonata* by I. Bergman were shown, and public lectures held by psychologists Alessandra Pokrajac Bulian and Sanja Smojver-Ažić, literature theoretician Andreja Zlater, sociologist Mirjana Adamović and theatre critic Nataša Govedić. 'Mothers and Daughters' filled the great hall of Pogon Jedinstvo, Prozori Gallery and Tuškanac cinema, and the project was created by curators Irena Bekić and Marijana Stanić who are active within an association of symbolic name 90-60-90.

In 1991 the controversial author Camille Paglia, mentioned by the exhibition authors in their introductory text, published an unusually bitter book *Sexual Personae – Art and Decadence from Nefertiti to Emily Dickinson* which caused equal disapproval on the part of women as well as men with its provocative theses on gender, society and sexuality. According to Paglia, the history of mankind has been governed by sex and violence. The author thinks people are driven by impulses that have always been concealed behind their sexual masks, and male and female

¹ Tekst je izvorno objavljen u časopisu za arhitekturu i kulturu, *Oris* (2012., br.74).

muškaraca. Prema Pagliai povijest čovječanstva rukovođena je seksom i nasiljem. Autorica je mišljenja da ljudima upravljaju nagoni koji su se uvijek krili iza vlastitih seksualnih maski te da muško i žensko ponašanje ne diktira socijalizacija nego biologija. Kad smo već kod biologije stvari, jasno je da se izložba bavi društveno konstruiranim rodnim identitetom, tim subjektivnim osjećajem pripadanja i nepripadanja, no živo je pitanje koliko je u svim našim pričama društveno konstruirani rod poistovječen s pravim ili pripisanim spolom i je li uopće povezan sa seksualnim orijentacijom, je li uopće seksualan ili je bez seksualne identifikacije.

Nešto što sigurno ostavlja trag je nacionalna, lokalna i obiteljska podjela uloga i borba s njihovim prihvaćanjem ili odbijanjem. Taksonomija, kako ona naučena, preuzeta, tako navodno i ona genetski determinirana, čini veliku zbrku u stvaranju identiteta.

Umjetnički pristup svakako problematizira sva ta pitanja o rodu, ulogama i društvu, no ono specifično za ovu grupu ljudi, u ovom slučaju žena, naglašeni je individualizam i rješavanje osobnih intimnih priča vezanih uz majčinstvo, sazrijevanje, odvajanje i vlastitu izgradnju unutar društva, obitelji i kroz primarni odnos svakog bića prema majci i majke prema djetetu, na ovoj izložbi posebno majke prema kćeri.

Umjetnice bilježe tragove osobnih strahova, dvojbi, ushita, tragedija – tragove svojega bivanja, bez velikih riječi radi se inventura vlastitih života opisujući primjer odnosa majka – kći.

Kao što je vidljivo iz naslova izložbe, ipak ovdje nije riječ o općem odnosu roditelj – dijete, ovdje još postfeminizam vodi bitku s feminističkim pitanjima sedamdesetih godina: vidljivosti žene u društvu i traži ovim naslovom bolje, vidljivije mjesto u društvenom smislu. Upravo u toj odlučnosti da se suprotstavi nevidljivosti, žudi se za sve većim zanimanjem javnosti. Zanimljiv je podatak da izložbu nije pogledala samo umjetničko-kustoska javnost, već i šira publika za kojom žude umjetnici i kustosi, a upravo je i to jedan od razloga zašto se pojavljuje u časopisu za arhitekturu i kulturu. Koliko je nesvjjesni i

behaviour is not dictated by socialization, but by biology. When we talk about the biology of things, it is clear that the exhibition deals with socially constructed gender identity, with this subjective sense of belonging and not belonging; nevertheless, to what extent the gender that has been socially constructed in all of our narratives is identified with real or ascribed gender, and whether it is related to sexual orientation at all, whether it is sexual at all or without sexual identification, is a pressing question.

What certainly leave a mark are national, local and family divisions of roles and the struggle with accepting them or refusing them. Taxonomy, learned and adopted, as well as allegedly genetically determined, causes great confusion in the creation of identity.

The artistic approach definitely problematizes all these issues about gender, roles and society. However, specific issues for a group of people, in this case women, are emphasized individualism and solving of personal intimate stories related to motherhood, maturing, separation and self-building within society, family, and within the primary relationship of any being with their mother and of a mother with her child. This exhibition covers the relationship of mothers and daughters in particular.

The artists record traces of personal fears, doubts, enthusiasms, tragedies – traces of their existence, an inventory of their own lives is made, without big words, describing examples of the mother-daughter relationship.

As is obvious from the title of the exhibition, the general parent-child relationship is not included; post-feminism is still conducting a battle here with the feminist questions of the seventies: a woman's visibility in society. With this title, it seeks a better, more visible position in terms of society. This decisiveness to oppose invisibility shows the desire to achieve greater interest on the part of the audience. It is interesting that the exhibition has not been visited only by an artistic and curatorial audience, but by that wider public that artists and curators yearn for, and that is precisely one of the reasons why it is

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simbolički jezik blizak arhitekturi vidljivo je u jednom klasiku, Le Corbusierovu stroju za življenje, odnosno tijelu kao kući, a tu je onda i vječna vjera u architecture parlante, arhitekturu koja govori simboličkim jezikom. Nezaobilazna je u ovom trenutku i kuća za lutke, odjeća koja tijesno prijanja, građevina koja istodobno štiti i zarobljava; sklonište, tvrđava, stanište i zatvor i nekako u tom odnosu je izgrađena ta bliska veza majki i kćeri.

Judith Butler je američka poststrukturalistička teoretičarka koja je dala značajan doprinos feminističkoj teoriji, političkoj filozofiji, queer teoriji i etici, a u svojoj knjizi *Nevolje s rodom* kritički problematizira radove Simone de Beauvoir, Julije Kristeve, Freuda, Lacana, Derrida i drugih, a što je najznačajnije i Foucaulta. Jedan od zanimljivih zaključaka knjige je da su sva naša ponašanja stilizirana i performativna, te da ono što radimo većinom nije dobrovoljan izbor, već kako to kaže Judith Butler onaj foucaultovski regulativni diskurs ili disciplinski režim odlučuje što je dozvoljeno i prirodno umjesto nas. Također smatra da su rodne uloge nastale performativnošću i citatnošću, te naglašava ulogu ponavljanja u performansu i posuđuje od Derrida teoriju o iterabilnosti, kao obliku citiranja. Koncept performativnosti roda je ključan, proteže se van roda i može se smatrati punom teorijom subjektivnosti. U svim njezinim pitanjima Butler i dalje smatra performativnost centralom idejom.

No, ako uzmemo da je briga o djetetu ipak primarni instinkt majke, a ne samo imitirani performativni model, zaključit ćemo da je jedna Madame Bovary, koju spominje autorica izložbe, zapravo tragična bolesnica. Kako onda opisati odnos klasicizma prema moderni nego kao zlostavljanje i neprihvatanje? Posebno je zanimljiv dio autoričinog teksta o izložbi *Majke i kćeri* kada govori o konceptu djevičanskog majčinstva. Djeвица Marija – majka i djeвица, bezgrešna, djeinstvena, univerzalna, oslobođena je od žudnje, od sebe; ona koja obožava svoje dijete i pati za njim. Idealna majka. Takva neindividualizirana, idealna majka u realnosti postaje drugačija i koliko god ljubila svoje dijete, strahuje, griješi upravo zbog te ljudske ljubavi koja, ruku na srce, uzrokuje patnje na jednoj i

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being published in a magazine for architecture and culture. The extent to which language close to architecture is unconscious and symbolic is obvious in a classic, in Le Corbusier's machine for living, in other word a body as house. Also, there is this eternal faith in *architecture parlante* here, in architecture that talks in symbolic language. At this point, a doll's house is unavoidable as well, clothes that fit tightly, buildings that protect and detain at the same time; a shelter, fortress, habitat and prison, and this close connection of mothers and daughters has somehow been built in this relationship.

Judith Butler is an American post-structuralist theoretician who has made significant contributions to feminist theory, political philosophy, queer theory and ethics. In her book *Gender Trouble*, she critically problematizes the works of Simone de Beauvoir, Julia Kristeva, Freud, Lacan, Derrida, and so on as well as, what is most important, the works of Foucault. One of the book's interesting conclusions is that all our behaviours are stylized and performative, and that what we do is mostly not a voluntary choice but rather, as Judith Butler says, Foucault's regulative discourse or disciplinary regime decides what is permitted and natural instead of us. She also thinks that gender roles were created by means of performativity and citationality and emphasizes the role of repetition in performance, making use of Derrida's theory of iterability, as a form of citationality. The concept of performativity of gender is crucial: it reaches beyond gender and can be considered a full theory of subjectivity. In all her questions, Butler still sees performativity as the central idea.

Nonetheless, if we consider that care for her child is still a primary instinct of a mother and not just an imitated performative model, we will conclude that poor Madame Bovary, mentioned by the exhibition's author, is in fact a tragic sufferer. How then to describe the relation of classicism to modernism but as abuse and non-acceptance? Particularly interesting is the part of the author's text on the exhibition 'Mothers and Daughter' where she talks about the concept of virgin motherhood. The Virgin Mary – mother and virgin, sinless, unique, universal, freed from lust, from

drugoj strani. Ljubav je to sa strahom, ponekad slabost uzrokovana nespavanjem, a ponekad uhodani obrazac – stečen, naučen, zadobiven vremenom. Zbog straha i osjećaja odgovornosti heroína Majka gubi kontrolu, tada idealna slika majke u svakodnevnom životu puca te nastaje prostor za odvajanje, majke od kćeri i kćeri od majke. Prostor je to za istovremeno i obostrano identificiranje i razlikovanje, ljubav i otpor. Gledano kroz razvoj feminističke misli ti su odnosi elastični i mijenjaju se od otpora prema ultimativnom majčinstvu, do želje za ponovnim ostvarivanjem idealnog majčinstva koje sada nesvjesno priželjkuju majke u radnom odnosu. U svakom slučaju prostor je to borbe za neka osnovna prava slobode i prirodnog života s djetetom, gdje na njega sada gledamo kao na zreli vlastiti odabir. No, pitanje je i dalje otvoreno u kojoj se mjeri žene približavaju svojoj prirodi, a koliko je barem dijelom njihovo ponašanje uvjetovano društvenim odnosima.

Na izložbi je moguće pratiti generacijski pristup temi od ranih feminističkih radova **Ulrike Rosenbach** koja majčinstvo tretira kao uznemirujuću, gotovo represivnu ljubav. Njezino umotavanje djeteta, omotavanje sebe i djeteta trakom, na način da ga veže za sebe stavljajući ga u krilo, trakom ponovno formira jedno tijelo. Video rad je snažna vizualna interpretacija grubog pokušaja vezivanja djeteta uza sebe koja kad se ovako prikaže, čini vidljivima agresivnost i neprirrodnost tog čina koji smo odrastajući, u većoj ili manjoj mjeri, osjetili kao gušenje. Rad **Sanje Iveković** koja propituje žensku poziciju u javnom muškom prostoru, prostoru politike i povijesti, u duhu je ranofeminističkih promišljanja i borbi za vidljivost žene u društvu. Radovi mlađih umjetnica prikazuju odnos majke i kćeri kao promjenjivi proces tijekom životne, svakodnevne prakse bazirane na oponašanju, preslikavanju, svjesnom i nesvjesnom uzvraćanju – uzajamnosti.

Performans **Nicole Hewitt** i Billie Hewitt Pavlice izveden je u suradnji s Igorom Pavlicom. Ovaj rad Nicole Hewitt *One, two, three Mother caught a flea* jedini je u intimne ženske priče uveo muškarca, djetetova oca, supruga. Nicole Hewitt, profesorica na Akademiji likovnih umjetnosti u Zagrebu, na svoj način uvijek proaktivno komentira i

herself; one who adores her child and suffers for him. The ideal mother. Such a non-individualized ideal mother becomes different in reality and no matter how much she loves her child, she fears for her child, she makes mistakes precisely because of this human love which, to be completely honest, causes suffering on both sides. This love involves fear, sometimes weakness caused by sleepless nights, and sometimes as a routine pattern – acquired, learned, gained over time. Due to her fear and feeling of responsibility, the heroine Mother loses control, and then the ideal picture of a mother in everyday life breaks and space for separation is created, separation of mother from daughter and daughter from mother. This is a space for simultaneous and mutual identification and differentiation, love and resistance. Observed in relation to the development of feminist thought, these relations are elastic and change from resistance to ultimate motherhood to the desire for repeated realization of the ideal motherhood that is unconsciously coveted by employed mothers today. In any case, this is a space of struggle for some basic rights to freedom and natural life with a child in which we see the child now as a mature personal choice. Nevertheless, the question to what extent a woman becomes close to her own nature and to what extent a woman's behaviour is at least partly conditioned by social relationships is still open.

However, a generational approach to the theme can be seen in the early feminist works by Ulrike Rosenbach who treats motherhood as disturbing, almost repressive love. By wrapping a child up, wrapping herself and a child up with a band so that she ties the child to her body by putting the child into her lap, she forms one body again with the band. The video work is a powerful visual interpretation of a brutal attempt to bond a child to oneself. This story, when presented like that, makes the aggressiveness and unnaturalness of the act visible, something we used to feel to a greater or lesser extent as suffocation when we were growing up. The work by Sanja Iveković questions a woman's position in men's public space, the space of politics and history, and is created in the spirit of early feminist thinking and the struggle for visibility of a woman in

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kritizira sustav, pa tako i naziv ove izložbe. Rana feministička misao ovdje je zamijenjena suvremenom intimnom pričom pronalaženja svoga mjesta, puštanja svoga glasa i osluškivanja njegova odraza na zajedničku izvedbu, pokušaj usuglašavanja, ono neprestano namještanje, osluškivanje drugog. Međusobne odnose koje grade majka, otac i kći, interpretira kroz traženje svog mjesta i razumijevanja s kćeri i njezinim ocem koje predstavlja kao one koji su duo: »oni su muzičari, Billie pjeva, Igor svira, a za ovu priliku ja nastupam s njima s nekim svojim riječimac«.

Sveučilišna profesorica i teoretičarka književnosti Andrea Zlatar napominje kako su zapadnoeuropske književnosti, posebno njemačka i francuska, imale krajem 1970-ih i 1980-ih književni val koji je tematizirao odnose majka – kći, dijelom vezan uz drugu generaciju feminističkih teorija iznjedriviš pritom tri karakteristične pojave u sagledavanju odnosa majki i kćeri. Prešućivanje intime u kojoj se osnovne i osobne stvari o obitelji saznaju na kraju, a osjećaju cijelo vrijeme odrastanja. Neiskreni odnos zbunjuje u odrastanju, kada osjećamo da stvari nisu onakve kako ih se prezentira, ali za to ne dobivamo potvrdu pa ih ne rješavamo, nego postajemo nesigurni. Model nesigurnosti i lažnog predstavljanja prenosimo dalje. Priroda emocionalnog odnosa s majkom utječe na razvoj žene kao kćeri i kao majke, a kvaliteta emocionalnoga odnosa između majke i kćeri je rezultat uzajamnoga utjecaja majke na kćer i kćeri na majku. Druga tema koju navodi Zlatar je starenje kao obrat. Majku ispunjava odnos brige prema djetetu i kad ono odraste, djecu briga brine, guši, sputava, no kako Zlatar ističe starenje obrće odnos i tada kćeri preuzimaju naučeni obrazac brige – dodajem samo da se slična stvar događa u slučaju bolesti majke – uglavnom moć se izražava kroz brigu. A nemoć traži brigu i dobiva je. Na taj način vrlo realistično i zornim prikazom predanosti i kontinuiteta, brigu za majku prikazuje rad **Vlaste Delimar** *Pripremanje za starost*. Zanimljivo je vidjeti kako umjetnica traži svoje mjesto u tom odnosu, sagledava sebe i majku, odnose moći, potrebe, ega, brige i ljubavi. Ona to opisuje na sljedeći način: »Fotografije iz prošlosti postavljam kao emotivni balans potreban i njoj i meni. To je bilježenje

society. Works by younger female artists present the relationship of mother and daughter as a changeable process through life, as everyday practices based on imitation, copying, conscious and unconscious repaying – reciprocity.

The performance by Nicole Hewitt and Billie Hewitt Pavlica was performed in collaboration with Igor Pavlica. This work by Nicole Hewitt *One, Two, Three (Mother Caught a Flea)* is the only one to introduce a man into an intimate woman's story, the father of the child, the husband. Nicole Hewitt, a professor at the Academy of Fine Arts in Zagreb, always comments and criticizes the system proactively and in her own manner, hence the name of this exhibition. Early feminist thought is replaced here with a contemporary intimate story of finding one's own place, letting out one's own voice, and listening to its echo in a common performance, an attempt to harmonize, that incessant settling down, listening to the other. She interprets the interrelations built by these three people – mother, father and daughter – through a search for her own place and understanding with her daughter and her daughter's father. She presents them as a duo: 'They are musicians: Billie sings, Igor plays and on this occasion, I perform with them with some of my own words.'

A university professor and theoretician of literature, Andrea Zlatar, emphasizes that Western European literatures, especially German and French, experienced a literary wave at the end of the 1970s and 1980s that thematized the relationship of mother and daughter and was partly related to the second generation of feminist theories, producing in the process three characteristic phenomena in observing the relationship of mother and daughter. Being silent on intimacy, in which elementary and personal things about a family are revealed in the end, but are felt during the entire time of growing up. Insincere relationships are confusing when we are growing up, when we feel things are not the same as presented, but we are not given confirmation of this, and so do not solve these things, but become insecure. We pass on the model of insecurity and false presentation. The nature of a woman's emotional relationship with her mother

onih momenata koji se nameću kao nešto na što nisam još bila spremna, ali se je dogodilo. Starost (majke) je došla u obliku nepoznatog. Introspektivni zapis kao autobiografski pristup nastavljam dalje, individualna mitologija kao da je neminovna. Egzistencija je promjenjiva u obliku prolaznosti koja nas neumoljivo prati. I dok je izraz u ich formi neka vrsta narcisoidne idealizacije i propitivanje vlastitog jastva kroz postavljanje vlastitog ega u prvi plan, s vremenom se nameće potreba svoj ego staviti u drugi plan.«

Kao treću pojavu u hrvatskoj književnosti Zlatar ističe pod zajedničkim nazivnikom *Konflikt nije srž odnosa*, koja je velikim dijelom zastupljena i u radovima naših suvremenih umjetnica, primjerice u video radu **Vlaste Žanić** u kojem se ona uređuje pred ogledalom, zajedno sa svojim kćerima: šminkanje kao prihvatljiva, zajednička radnja majke i kćeri govori o prihvaćanju, imitiranju, ujednačavanju.

U video radu *Priroda* umjetnica **Tanja Dabo** ispituje umjetničku prirodu umjetnika u razgovoru s psihijatricom koji se čuje kao glas, koji

influences her development as a daughter and as a mother, and the quality of the emotional relationship between mother and daughter is the result of the mutual influence of mother on daughter and of daughter on mother. Another theme mentioned by Zlatar is growing old as the turning point. A mother is fulfilled with this relationship that consists of caring for her child, but when children grow up this care causes worry in children, they feel suffocated and subjected to restrictions. Nevertheless, as Zlatar points out, growing old turns this relationship around, and then daughters take over the learned pattern of caring (and I will only add that a similar thing happens in the case of a mother's illness) – all in all, power is expressed in the form of care. And powerlessness requires care and gets it. In this way, the work *Preparation for Growing Old* by Vlasta Delimar presents care for one's mother in a very realistic manner and with a vivid presentation of commitment and continuity. It is interesting to see how the artist searches for her place in this relationship, how she observes herself and her mother, the relations of power, need, ego, care and love. She describes it in her own words as

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objašnjava kako se odvajamo od roditeljske figure u procesu individuacije i kako nas odnos s našim roditeljem drži uspravnima. Slike koje prikazuje video su snimke livade, cvijeća, prirode.

U izuzetno emocionalno nabijenom radu **Ane Opalić** zaigranost, sloboda, smijuljenje autorice kao kćeri te ozbiljnost majčina lica i nerazumijevanje pretvaraju se u ljubav u završnom, iskrenom osmijehu majke – je li to slobodna ili urođena ljubav i odobravanje nije ni bitno.

Prema izlaganju psihologinja na izložbi nedavna istraživanja potvrđuju da privrženost majci određuje sve naše odnose u životu, zato ako još niste razriješili svoj odnos s majkom (ili ocem), vrijeme je da to učinite. Ako jeste, uzvratite ljubavlju.

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follows: 'I set photographs from the past as the emotional balance she needs and I need. 'It is recording those moments that imposed themselves as something I had not been ready for, and yet they happened. (My mother's) old age came along in the form of unknown. 'I continue with the introspective record as an autobiographic approach; individual mythology as if it is inevitable. Existence is changeable in the form of transitoriness that follows us pitilessly. And while the expression in ich form is a kind of narcisoid idealization and questioning of one's own I through putting one's ego into the foreground, the need to put one's ego into the background imposes itself as time goes by.'

Zlatar singles out a third phenomenon in Croatian literature under a common denominator: conflict is not the essence of a relationship. This is also represented to a large part in the works of our contemporary female artists, for example in the video work by Vlasta Žanić in which the author is dressing up in front of the mirror together with her daughters: this putting on make-up as an acceptable, shared act of mother and daughters talks of acceptance, imitation, equalization.

In the video work by Tanja Dabo, *Nature*, the author questions the artistic nature of an artist through a conversation with psychiatrist who is heard as a voice explaining how we separate from a parent figure through the process of individualization and how our relationship with our parents keeps us upright. The images shown in the video are pictures of meadows, flowers and nature.

In a remarkably emotionally charged work by Ana Opalić, playfulness, freedom, Ana's giggling as a daughter and the seriousness of her mother's face, as well as lack of understanding, turn into love in her mother's sincere smile in the end. Whether this is free or innate love and approval is not important at all.

According to psychologists at the exhibition, recent research confirms that loyalty to our mother determines all our relationships in life; therefore, if you have still not solved your relationship with your mother (or father) it is time to do so. If you have, then repay with love.



SANJA SMOJVER-AŽIĆ I ALESSANDRA POKRAJAC- BULIAN

ODSJEK ZA PSIHOLOGIJU / FILOZOFSKI
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MAJKE I KĆERI: KVALITETA ODNOSA S MAJKOM IZ PERSPEKTIVE STUDENTICA

U pokušaju rasvjetljavanja kompleksnosti jednoga od najintimnijih odnosa kakav je onaj između majki i kćeri, može se krenuti iz vrlo različitih diskursa. Što potpunije razumijevanje suptilnosti tog odnosa podrazumijeva interdisciplinarni pristup i višeslojan prikaz kroz različite dimenzije priča, odnosa, viđenja i doživljaja.

Dok su se umjetnice, dajući svoj doprinos, kretale od intimnih priča, otvarajući se iz pozicije kćeri ili majke, naša je ideja bila prikazati jedan segment tog odnosa iz perspektive mladih djevojaka znanstvenim istraživanjem njegove kvalitete. Cilj istraživanja bio je utvrditi kvalitetu odnosa majki i njihovih kćeri na pragu odraslosti te ispitati povezanost tog odnosa s psihološkim funkcioniranjem djevojaka.

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MOTHER AND DAUGHTERS: FEMALE
STUDENTS' PERSPECTIVES ON THE QUALITY
OF THIS RELATION

It is possible to start any investigation into the complexity of one of the most intimate relations, such as the one between mother and daughter, from a number of different discourses. An interdisciplinary approach, however, offers a deeper understanding of the subtleties of this relation because it provides a multi-layered investigation into the different levels of narrative, relation, impressions and experience.

Whilst the artists in their contribution have started from intimate stories, by looking from the position of daughters or mothers, our idea was to show one segment of this relation by engaging in scientific research into the perspectives that young women hold about its qualities. This research sets out to determine the quality of the relation between mothers and their daughters on the verge of adulthood, and to investigate the connection between these relations with the psychological functioning of the young women.

Despite using an apparently simplified methodology in studying this basic human relation that is the foundation of all social relations, this research confirms the importance of grown up daughters having a close relation with their mothers. In contrast to the artistic portrayal of this relation, where an emphasis has most often been placed on an analysis of the negative aspects of motherhood and its effects on the life of the daughter, this research engaged in an analysis of this relation with relatively well adapted young girls. This was with the aim of gaining an insight into the normative picture of the mother-daughter relation. The results can be interpreted from various theoretical paradigms about the development of close relations, and it is possible to make generalisations about these results within the framework of specific social and historical contexts.

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metodologije te bazične ljudske relacije, koja je osnova svih društvenih odnosa, poruka koja proizlazi kao rezultat istraživanja potvrđuje važnost bliskog odnosa odrasle kćeri i njezine majke. Za razliku od umjetničkih prikaza tog odnosa, gdje je naglasak najčešće na analizi negativnih aspekata majčinstva i njegovih posljedica za život kćeri, ovo se istraživanje bavi analizom odnosa u relativno dobro prilagođenih mladih djevojaka, s namjerom uvida u normativnu sliku odnosa majki i kćeri. U interpretaciji rezultata može se krenuti iz različitih teorijskih paradigmi razvoja bliskih odnosa, a generalizacija rezultata moguća je u okviru određenoga društvenog i povijesnog konteksta.

TEORIJSKI UVOD

U usporedbi s drugim međugeneracijskim odnosima, odnos majke i kćeri jedan je od najtrajnijih odnosa. Priroda emocionalnog odnosa s majkom utječe na razvoj žene kao kćeri i kao majke, jer je kvaliteta emocionalnog odnosa između majke i kćeri rezultat uzajamnog utjecaja majke na kćer, ali i kćeri na majku. Kroz životni ciklus i odrastanje kćeri, mijenja se i priroda interakcije majka - kći.

Unatoč spoznaji o dugotrajnosti i važnosti odnosa između majki i kćeri, on je relativno malo istražen u psihologiji bliskih odnosa. Odnos majke i kćeri uključuje dvije osobe u različitim dobima njihova individualnog razvoja. Za istraživanje tog odnosa zanimljive su razlike koje se odražavaju ili na razvoj kćeri ili na razvoj majki, odnosno na razvoj jednih i drugih s obzirom na različite razvojne potrebe u različitim životnim fazama.

Najčešće se taj odnos istražuje u razdoblju kćerine adolescencije ili u starijoj dobi, kada se istražuju briga i zavisnost, ovisno o majčinoj dobi (Bojczyk i sur., 2011.).

S promjenama u obiteljskim ulogama, mijenja se i kvaliteta odnosa majke i kćeri. Tako je doživljaj trudnoće i poroda povezan s kvalitetom odnosa s majkom, jer identifikacija s majčinstvom ovisi o prirodi modela i iskustva u odnosu s vlastitom majkom.

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THEORETICAL INTRODUCTION

In contrast to other intergenerational relations, the mother-daughter relation is one of the most enduring and long term relations. The nature of the emotional relation that a woman has with her mother influences her development as both a daughter and a mother. This is because the quality of the emotional relation between mothers and daughters is the result of a reciprocal influence of the mother on the daughter and the daughter on the mother. During a daughter's life time, and as she grows up, the nature of the interaction she has with her mother changes.

Despite knowledge about the length and importance of the mother-daughter relation, this is a relatively small field of research in the psychology of close relations. The mother-daughter relation involves two persons at different stages of their personal development. When researching this relation, there are interesting differences that are either expressed in the daughter's development or the mother's development, or in other words on both their developments, which is related to different developmental needs in different life phases. Most often this relation has been examined during the period of the daughter's adolescence or when she is older, when researchers have examined levels of care and dependence, depending on the mother's age (Bojczyk et al., 2011).

As family roles change, the quality of mother-daughter relation also changes. Thus, a woman's experience of pregnancy and birth is related to the quality of her relation with her mother because her identification with motherhood depends on the nature of the model and experiences she has had with her own mother.

A daughter's marriage and her own status as a mother can be reflected in an increase of closeness and durability of the relation with her own mother, when the status of the relation changes from being one between a child and an adult to one between two adults. Thus, the relation is no longer complementary but collaborative (Bojczyk et al., 2011). As the daughter grows up, she becomes more independent and her mother takes on a less nurturing role.

Udaja kćeri i njezino majčinstvo mogu se odraziti na povećanje bliskosti i trajnosti odnosa s vlastitom majkom, kada se status mijenja iz *dijete-odrasla* u *odrasla-odrasla* osoba, pa odnos više nije komplementaran već suradnički (Bojczyk i sur., 2011.). Kako kćeri odrastaju, njihova bi se zavisnost trebala smanjivati, kao i odgojna uloga majke.

U srednjoj dobi kći s ostarjelom majkom mijenja obrazac odnosa, pa se počinje više brinuti za majku, ovisno o njezinu zdravstvenom stanju. Kvaliteta odnosa u odrasloj dobi kćeri ovisi o kvaliteti odnosa iz ranijih razdoblja. Kakva će biti kvaliteta skrbi o onemoćaljoj majci, ovisi o kvaliteti odnosa i brige koju je kći doživljavala u odnosu s majkom. Čak i u odrasloj dobi kći može i dalje osjećati krivnju i sram kada je majka kritizirala, ili osjećati sreću ako se ona ponosi njome, ali u rješavanju sukoba s majkom u odrasloj dobi nema više smisla očekivati da će se majka promijeniti. Kvalitetan obrazac odnosa, sada dviju odraslih osoba, ovisi o sposobnosti prepoznavanja pozitivnih aspekata dosadašnjeg odnosa na kojima je moguće graditi sadašnji. Iz tog je razloga posve opravdana prisutnost ambivalentnih osjećaja u odnosu odrasla kći - majka. Hijerarhija odnosa majka - kći i u odrasloj dobi može opstati, jer su one uvijek generacijski razdvojene i u različitim razdobljima životnoga ciklusa.

TEORIJSKE OSNOVE ODNOSA MAJKE I KĆERI

Psihodinamska perspektiva odnos majka - kći češće se analizira kroz njegove negativne aspekte, objašnjavajući da djevojčice odrastaju kako bi postale slične svojim majkama kroz proces identifikacije s majkom kao primarnim objektom ljubavi.

Feministička teorija objektivnih odnosa važnost odnosa kćeri i majke temelji na patrijarhalnom ustroju koji od žene očekuje da upotpunjuje potrebe drugih lju-

When a daughter reaches middle age, the nature of her relation with her now older mother also changes, where she starts to care more for her mother, depending on her state of health. When the daughter reaches adulthood, the quality of her relation with her mother depends on the quality of their relation in earlier life stages. The quality of the care of the now weakened mother depends on the quality of the relation and care, which the daughter experienced from her mother. Even as an adult, a daughter can feel guilt and shame when criticised by her mother, or feel happiness if she is proud of her. However, in the resolution of conflict with their mothers, adult daughters no longer expect their mothers to change. The quality of the relation, which is now between two adult people, depends on their ability to recognise the positive aspects of the relation as it was before, from which it is possible to build the present relation. For this reason, it can be absolutely expected that there will be the presence of ambivalent feelings in the mother-daughter relation. The hierarchical quality of the mother-daughter relation may continue because they are always separated by generation and are in different stages of the life cycle.

THEORETICAL BASES OF THE MOTHER-DAUGHTER RELATION.

A psychodynamic perspective of the mother-daughter relation is often analysed through its negative aspects by explaining that young girls grow up to become similar to their mothers. This is through the process of identification with their mothers as the primary object of love.

According to feminist object relations theory the importance of the mother-daughter relation comes from the patriarchal system in which it is expected that women fulfil the needs of other people. Women take on a role where they are expected to have a constant awareness for the needs and feelings of other people, whilst at the same time suppressing their own needs. Feminist object relations theory stresses the importance of the mother-daughter relation where it is suggested that the physical similarity between mother and daughter hinders a mother's ability to distinguish between her own unrealised needs and those of her daughter. Through time, daughters are no longer expected to

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di. Uloga je žene konstantna - svjesnost za osjećaje i potrebe drugih ljudi, uz istodobno potiskivanje osobnih potreba. Feminističke teoretičarke objektivnih odnosa ističu važnost odnosa majke i kćeri, vjerujući kako njihova tjelesna sličnost otežava majci odvajanje vlastitih nerealiziranih potreba od kćerinih. S vremenom kći više ne očekuje da se zadovolje njezine potrebe, postaje svjesnija tuđih potreba te, sukladno tradiciji patrijarhalnih odnosa, svoj smisao nalazi u ispunjavanju potreba drugih. Održavanje kontinuiteta odnosa s majkom u funkciji je razvoja femininog identiteta i pokazuje se osnovom empatije koju kći doživljava u interakciji s drugim osobama. Mladići se postupno i lakše odvajaju od primarnog objekta ljubavi, vlastite majke, dok je djevojkama teže jer se istodobno trebaju identificirati i odvojiti od te iste osobe (Chodorow, 1978.). U procesu separacije djevojke se teže odvajaju od majčine figure: u razmatranju procesa separacije dulje je razdoblje privrženosti majke i kćeri u odnosu na majku i sina.

Teorija međugeneracijskih odnosa ističe važnost intergeneracijskih veza, koje služe i kao oblik prijenosa obiteljskih vrijednosti s generacije na generaciju, zbog čega je odnos majke i kćeri posebno važan. Pozitivan razvojni ishod svakoga člana obitelji ovisi i o odgovarajućem stupnju diferencijacije, pa se tako i kvaliteta odnosa majke i kćeri može analizirati ovisno o postignutoj ravnoteži između procesa separacije i povezanosti.

Teorija privrženosti razmatra ulogu privrženosti kao snažne emocionalne veze kćeri u odnosu na majku kao najčešću figuru privrženosti. Razvoj privrženosti je proces koji traje cijeli život: razvojem uzajamnoga emocionalnog odnosa između majke i kćeri. Potvrde o kontinuitetu privrženosti kroz više generacija otvaraju pitanje načina prijenosa privrženosti s roditelja na dijete. Bowlby (1988.) smatra da se s generacije na generaciju prenose unutrašnji radni modeli privrženosti koji sadrže vjerovanja, očekivanja i pravila obrade i/ili isključivanja informacija iz okoline, određuju pravila interakcije s drugima, uključujući ponašanja, mišljenja i osjećaje. Uloga privrženosti u odrasloj dobi djece razmatra se kroz radni model privrženosti kao mentalne reprezentacije doživljaja sebe, figure privrženosti, situacijskih varijabli koje su povezane s interakci-

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fulfil their own needs but instead to become aware of the needs of other people, and in accordance with the traditions of patriarchal relations, they find their purpose in life by fulfilling the needs of others. The maintenance of the continuity of the mother-daughter relation, therefore, has a functional role in developing the daughter's identity as a female, and forms the basis of the empathy that the daughter experiences in her interactions with other people.

Young boys incrementally and more easily detach themselves from their primary object of love, their own mothers, whilst it is harder for girls. This is because they simultaneously need to identify with, and detach themselves, from the same person (Chodorow, 1978), and during the process of separation, young girls find it harder to detach from their mother figures. When following the process of detachment, the period of attachment between mothers and daughters lasts longer than the period of attachment between mothers and sons.

Intergenerational relations theory highlights the importance of intergenerational relations, which are a medium through which family values are transferred from generation to generation. As a result, the mother-daughter relation is especially important. A positive developmental outcome of all family members is also dependent on appropriate levels of differentiation, which means that the quality of the mother-daughter relation can be analysed depending on the balance that has been achieved between the processes of separation and attachment.

Attachment theory considers the role of attachment as a powerful emotional connection on the part of the daughter to her mother, who is the most common attachment figure. Attachment development is a process which lasts throughout a lifetime: the development of a mutual emotional relation between the mother and daughter. Confirmation about the continuity of attachment in ensuing generations opens up the question of the transfer of attachment from parents to children. Bowlby (1988) suggests that an internal working model of attachment is transferred from generation to generation. This model is made up of beliefs, expect-

jama privrženosti te osjećaja koji povezuju dvije osobe. Temelje se na iskustvu pojedinca, odnosno prošlim iskustvima privrženosti i sadašnjim interakcijama s figurom privrženosti.

Teorijom životnoga ciklusa puno se više i češće opisivao odnos majke i djece u ranijim životnim razdobljima, od razdoblja u kojem su djeca na prijelazu u odraslost, a majke u srednjim godinama. Odnos djece koja postaju odrasla i njihovih roditelja nerijetko je obilježen ambivalencijom, zabrinutošću, kontradiktornim normama poput stalne napetosti između autonomije i bliskosti. Sredovječna majka i njezina dvadesetogodišnja kći mogu imati slabiju kvalitetu odnosa ako jedna od njih ovisi o drugima, a fizička blizina može čak oslabiti kvalitetu tog odnosa. Istraživanja potvrđuju postojanje ambivalencije u odnosima glede odnosa autonomije, psihološke separacije i potrebe za emocionalnom bliskosti. Unatoč činjenici da se radi o relativno odraslim kćerima, one i dalje više očekuju (i više dobivaju) podršku od svojih majki nego obratno. Tijekom odrasle dobi, tek u razdoblju kada roditelji ostare, može doći do inverzije odnosa u kojima se djeca počinju više brinuti o svojim roditeljima. Doživljaj prošlih odnosa povezan je s njihovom sadašnjom kvalitetom, što se može objasniti i činjenicom u kontekstu *socijalno konstruktivističke perspektive* prema kojoj iskustva iz djetinjstva i u odrasloj dobi određuju kvalitetu odnosa, ali je isto tako moguće da je prisjećanje prošlih iskustava pod utjecajem sadašnje kvalitete interakcije i drugačijih interpretacija ranije proživljenog (primjerice, veće razumijevanje za nedovoljno bavljenje djecom zbog zaposlenosti majke).

ISTRAŽIVANJE

Ovim se istraživanjem pokušalo analizirati važnost odnosa s majkom za psihološko funkcioniranje kćeri koje su u razdoblju prijelaza u odraslost. To je razdoblje obiteljskoga životnog ciklusa, kada je još uvijek naglasak na razmatranju odnosa roditelja i djece kroz potrebe djece, a ne kroz potrebe majki (što bi također bilo važno analizirati). Istraživanje uloge odnosa s majkom u razdoblju prijelaza u odraslu dob postaje posebno važno u novije vrijeme, kada i teorije i istraživanja o prijelazu u odras-

tations and rules of processing and/or excluding information from the surroundings, determining the rules of interaction with others, including behaviour, thoughts and feelings. The role of attachment when children enter adulthood is analysed through a working model of attachment as a mental representation of how a person experiences themselves, their figures of attachment, situational variables concerning attachment interactions, as well as the emotions that connect two people. This is based on an individual's experience, or past experiences, of attachment and present interactions with attachment figures.

Life cycle theory most often explores the relation between mother and child in earlier life periods, from the time when a child enters adulthood and when the mother is in her middle age. The relation between an adult child and their parents is often marked by ambivalence, concern, and contradictory norms such as a constant tension between independence and closeness. A middle aged mother and her twenty year old daughter can have a less good quality relation if one of them is dependent on the other, and physical proximity can even decrease the relation's quality. Research confirms the presence of ambivalence in relations surrounding issues of autonomy, psychological separation and the need for emotional closeness. Despite the fact that this is related to relatively grown up daughters, they continue to expect more (and get more) support from their mothers than the other way around. When daughters' reach adulthood, just as in the period when parents get older, there can be an inversion of the relation where the children start to care more for their parents.

The experience of past relations also has an effect on their current quality, which can be explained within the context of *social constructivist perspectives*, according to which the quality of the relation is determined by experiences from childhood and in adulthood. Nevertheless, it is also possible that memories of past experiences are now influenced by the present quality of interactions and alternative interpretations of former experiences (for example, more understanding for a mother who did not spend enough time with her children because of work obligations).

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slost ističu produljenost razdoblja psihološke, uz materijalnu i stambenu, ovisnost o roditeljima i u mladoj odrasloj dobi.

U istraživanju je sudjelovalo **155 studentica**, prosječne dobi 22 godine (od 18 do 25 godina), koje su većinu života živjele s majkama. Njih 35% još uvijek živi s majkama, dok 54.6% viđa majku jednom tjedno ili mjesečno, a 10.4% viđa majku jednom u nekoliko mjeseci ili rjeđe. Većina se (78%) svakodnevno čuje s majkom, dok se njih 22% čuje s majkom jednom tjedno.

Ispitivanje je bilo anonimno uz dobrovoljno sudjelovanje, što je mogući izvor pristranosti istraživanja, jer sudjeluju ispitanici koji možda imaju bolju kvalitetu odnosa i koji su bolje psihološki prilagođeni. Dakle, uzorak čine mlade djevojke, studentice čiji je osnovni razvojni zadatak razvoj profesionalnog identiteta i osamostaljivanje od roditelja. One se mogu smatrati normativnim uzorkom, za razliku od kliničkih uzoraka gdje je moguće očekivati znatno različite rezultate i prirodu analizirana odnosa.

Ispitana je kvaliteta odnosa koju kćeri doživljavaju u odnosu s majkom: procjena bliskosti, uzajamnost, razumijevanje, oslanjanje na majčine savjete, kvaliteta majčina odnosa prema kćeri iz kćerine perspektive, kvaliteta privrženosti kćeri majci, kao i povezanost odnosa s majkom, s psihološkim funkcioniranjem djevojaka kroz zastupljenost psiholoških simptoma i zadovoljstva životom.

Za potrebe istraživanja prvi su put korišteni upitnici iz međunarodnih istraživanja prilagođeni našim sudionicima.

Primijenjen je upitnik Odnosa majke i kćeri (MAD; Rastogi, 2002.), Upitnik privrženosti (Inventar bliskih odnosa, Kamenov i Jelić, 2003.) i Upitnik kvalitete odnosa majke i kćeri. Osim odgovora na tvrdnje u upitnicima, sudionice su svoj odnos s majkom mogle procijeniti kroz nekoliko otvorenih pitanja o bliskosti odnosa, općom procjenom zadovoljstva odnosom te usporedbom tog odnosa s ostalim obiteljima.

Čak 79.4% ispitanih studentica procjenjuje svoj odnos s majkom bliskim, slično rezultatima drugih istraživanja. Zanimljiv je podatak da još više stu-

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RESEARCH

This research attempts to analyse the importance of the mother-daughter relation on the psychological functioning of the daughter in the period when she enters adulthood. This is a phase of the family life cycle where there is still a predominate emphasis on analysing the relation between parents and children from the perspective of the child's needs, and not the needs of the mother (which is also important to analyse). The importance of research into the role of the mother-daughter relation on the daughter at the point when she enters adulthood has become particularly significant in recent times. Theories and research about the transition into adulthood highlights the length of this period, where besides material and housing needs, as young adults' children are still psychologically dependent on their parents.

155 female students, with an average age of 22 years (from 18 to 25 years), took part in this research. They have lived with their mothers for the majority of their lives. 35% of them still live with their mothers, whilst 54.6% see their mothers once a week or a month, and 10.4% see their mother once every few months or less often. The majority (78%) speak with their mothers on a daily basis, whilst 22% speak with them once a week. The research was anonymous and voluntary, which is a possible source of bias in the results because informants participated who have possibly got a better quality relation, and are better psychologically adapted. This sample is, therefore, made up of female students whose present basic developmental task is to construct a professional identity and become independent from their parents. They can be considered a normative sample, in contrast to a clinical sample where it is possible to expect significantly different results about the nature of the analysed relation.

These students were asked about the quality of the relation that they, as daughters, experience with their mothers: to evaluate its closeness, levels of reciprocity, understanding, reliance on their mother's advice, their perspectives on the quality of the mother-daughter relation, and the quality of their attachment to their mothers. The connection between their relation with their mothers and their psychological functioning was also examined, and

dentica, njih 91%, tvrdi da je njihov odnos s majkom izvrstan i zadovoljavajuć, u usporedbi s procjenom bliskosti s majkom. Ta razlika sugerira da zadovoljavajući odnos s majkom iz pozicije kćeri ne podrazumijeva nužno i doživljaj bliskosti, što znači da oko 10% studentica koje nisu procijenile odnos s majkom jako bliskim smatra i takav odnos dobrim. Uspoređujući vlastiti odnos s majkom, s obzirom na odnos majki i kćeri u drugim obiteljima, 57.4% sudionica smatra da je odnos koje one imaju sa svojim majkama sličan kao i u drugih, a samo 4.5% taj odnos doživljava manje bliskim.

Ispitivanjem kćerina doživljaja kvalitete odnosa majke prema njoj, 74% djevojaka procjenjuje da ih majka razumije, poštuje, iskazuje brigu, pokazuje osjećaje te iskrenost u odnosu. Takav je doživljaj majke povezan s višom razinom bliskosti, uzajamnosti i povjerenja u majčin autoritet kod kćeri.

Općenito se može zaključiti da sudionice istraživanja opisuju svoj odnos s majkom bliskim, zadovoljavajuće kvalitete te ga smatraju boljim ili barem jednako dobrim kao i u drugih. Upitnik odnosa majke i kćeri (MAD) ispituje tri dimenzije tog odnosa: bliskost/intimnost, uzajamnost i hijerarhiju u odnosima. Dimenzija *bliskosti/intimnosti* odnosi se na sposobnost dijeljenja osjećaja i razmišljanja u odnosu s majkom. Pod *uzajamnosti* se podrazumijeva uzajamna ovisnost u emocionalnom izražavanju i ponašanju, dok *hijerarhija* u odnosima ispituje oslanjanje na majčine savjete neovisno o dobi kćeri.

Većina djevojaka procjenjuje visoku razinu uzajamnosti u odnosu s majkom s kojom dijele mišljenje i stavove te mogu potražiti i poslušati majčin savjet. Djevojke koje doživljavaju višu razinu uzajamnosti, procjenjuju kvalitetnijim odnos majke prema njima.

Procjena intimnosti u odnosu s majkom zastupljena je kod većine djevojaka. Samo 12% djevojaka smatra da s majkom ne mogu podijeliti svoju intimu i osobne osjećaje. Uzajamna intimnost majke i kćeri u najvećoj se mjeri odnosi na opću procjenu bliskosti s majkom, a u manjoj se mjeri može objasniti i svakodnevnom komunikacijom. Procjena bliskosti i intimnosti nije povezana s fizičkom bliskosti s majkom.

this was done by investigating the presence of psychological symptoms and satisfaction they felt about their lives.

For this research, international research questionnaires were used for the first time and they were adapted for our participants. The following questionnaires were used: Mother - Adult Daughter Questionnaire (MAD; Rastogi, 2002), attachment questionnaire (Close Relationships Inventory; Kamenov and Jelić, 2003), and a questionnaire on the quality of the mother-daughter relation. Asides from answering questions in the questionnaires, participants evaluated their relation with their mother through a number of open questions about the closeness of their relation, a general evaluation about their satisfaction with this relation, and a comparison of this relation with other families.

79.4% of the students questioned evaluated their relation with their mother as being a close one, which is similar to results from other research. It is interesting that when compared with their evaluations of how close they are to their mother, even more students, 91%, consider their relation with their mother to be excellent and satisfying. This difference suggests that from the position of the daughters, the level of satisfaction they feel in their relation with their mothers does not necessarily have to include an experience of closeness. Around 10% of students, who did not consider their relation with their mother to be very close, also considered the relation to be a good one. When comparing their own relation with their mother with mother-daughter relations in other families, 57.4% of students considered that the relation they have with their mothers is similar to others, and only 4.5% considered their relation to be less close.

When the students were asked about their experience of the quality of their relation with their mothers, 74% daughters said that their mothers understand them, respect them, show concern, are open with their feelings and were also honest in their relation. Such experiences with their mothers are related to high levels of intimacy, reciprocity and belief in their mother's authority.

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Najveći varijabilitet odgovora je u procjeni hijerarhije u odnosima, gdje je također najviše studentica koje se uglavnom pouzdaju u majčinu mudrost i procjene u donošenju osobnih odluka.

Ti podaci potvrđuju važnost bliskih odnosa s majkom i povjerenje u autoritet majke u razdoblju prijelaza u odraslu dob, u kojoj je, unatoč tome što je naglasak na razvoju nezavisnosti i autonomije, i dalje bitna bliska emocionalna veza s majkom.

Istraživanje potvrđuje da studentice većinom očekuju pozitivan odnos s majkom. Odnos s majkom je, u većini ispitanih studentica, dobar. A što ako taj odnos nije tako pozitivan? Kako se manje kvalitetan odnos može odraziti na psihološku prilagodbu?

Zastupljenost psihičkih simptoma ispitana je *Ljestvicom simptoma* (Derogatis, 1983.). Samoprocjenom se utvrđuje izraženost i brojnost psihičkih problema i psihopatoloških simptoma na sljedećim dimenzijama: tjelesne smetnje, neugodne, ponavljajuće misli, loši međuljudski odnosi, depresija, tjeskoba, hostilnost/neprijateljstvo, fobična anksioznost, neobične misli i doživljaji. Na temelju zbroja procjena svih dimenzija dobiva se sveukupna mjera izraženosti simptoma. Viši rezultat upućuje na viši intenzitet simptoma.

Rezultati dobiveni primjenom ove, u svijetu često korištene skale samoprocjene pokazuju da studentice u ovom istraživanju u prosjeku imaju blago izražene tjelesne i psihološke simptome te su relativno dobro prilagođene. To je još jedan dokaz da je ovo normativan, a ne klinički uzorak. U usporedbi s postojećim normama, dobivene su vrijednosti znatno ispod graničnih vrijednosti za prepoznavanje problema u psihičkom funkcioniranju (Derogatis, 1983.).

Ispitano je također postoji li razlika u izraženosti psiholoških simptoma u djevojaka s obzirom na procijenjenu kvalitetu odnosa s majkom. Rezultati pokazuju da djevojke nezadovoljne odnosom s majkom iskazuju više nezadovoljstva u odnosu s drugima, depresivnije su i češće doživljavaju neugodne, ponavljajuće misli. Također, doživljavaju i više tjeskoba i fobičnih strahova, češće ulaze u sukobe i iskazuju neprijateljstvo prema drugima te

Therefore, in general, it can be concluded that the participants of this research describe their relation with their mothers as being close, of satisfactory quality and consider that their relation with their mothers is better than, or at least as good as, others.

The mother-adult daughter questionnaire (MAD) examines three particular aspects of this relation: intimacy/closeness, reciprocity and the hierarchy in these relations. *Intimacy/closeness* relates to a daughter's ability to share her feelings and thoughts in her relation with her mother. *Reciprocity* is understood as a reciprocal dependence in emotional communication and behaviour, whilst *hierarchy* in these relations examines a daughter's reliance on her mother's advice irrespective of her age.

The majority of the young women feel they have a high level of reciprocity in their relation with their mothers with whom they share their thoughts and positions, and can ask for and listen to their mother's advice. Young women who experience high levels of reciprocity feel they have a better quality relation with their mothers.

Most of the young women questioned said they had a close relation with their mothers. Only 12% of the young women felt that they were unable to share their intimate and personal feelings. Reciprocal closeness between mother and daughter is very often connected to self-evaluations of closeness in this relation, and in lesser measures as a result of daily communications between mother and daughter. The young women's evaluation of closeness and intimacy was not related to them being physically close to their mothers.

The greatest variety amongst the responses was related to the level of hierarchy in mother-daughter relations, where most students trusted their mothers' prudence and ability to make personal decisions.

These results confirm the importance of a daughter's close relation with her mother and having trust in her authority as she enters adulthood. Although emphasis is placed on developing independence and autonomy, it is still important for daughters to have a close emotional relation with their mother.

ponekad imaju neobične misli i doživljaje. Osim što je neposredna procjena kvalitete odnosa s majkom povezana s izraženošću psiholoških simptoma, u istraživanju se razmatrala i uloga privrženosti majci i njezina povezanost s psihološkim simptomima i zadovoljstvom životom.

Uloga privrženosti majci u odrasloj dobi razmatra se kao unutrašnji model sebe i drugih, koji je rezultat iskustva u odnosu s majkom; kroz taj se odnos razvija slika o sebi kao osobi i slika o drugima. Istraživanja potvrđuju da unutrašnji model koji je majka razvila sa svojom majkom, utječe na oblik privrženosti koji majka razvija s vlastitom kćeri (Smojver-Ažić i Jakovčić, 2006.). Kontinuitet i stabilnost unutrašnjega radnog modela mogu se pripisati automatskoj obradi informacija na uvijek isti način te obrambenom isključivanju drugačijih informacija. Majčine mentalne predodžbe iskustava iz djetinjstva oblikuju njezino ponašanje prema kćeri te na taj način oblikuje razvoj privrženosti kod svoje kćeri. Majke koje imaju sigurnu privrženost osjetljivije su na potrebe svoje kćeri te stvaraju očekivanja da će njihove potrebe biti zadovoljene i time razvijaju sigurnu privrženost. S druge strane, majka s nesigurnom privrženosti minimalizira kćerine signale stresa ili negativno reagira na njih. Kćer uči da ne pokazuje znakove nelagodnosti, s obzirom da takva ponašanja obično izazivaju odbacivanje.

S odrastanjem djece, mijenja se oblik interakcije s figuru privrženosti (majkom). Osjećaj sigurnosti u figuru privrženosti ne proizlazi iz fizičke bliskosti, već iz spoznaje o mogućnosti oslanjanja na nju i uspostavljenog povjerenja. U mladoj odrasloj dobi kći i dalje od svoje majke treba brigu, pažnju, razumijevanje, iskazivanje osjećaja, ali i uvažavanje potrebe za osamostaljenjem. Majke koje su tople, brižne i osjetljive za potrebe svoje djece olakšat će odrastanje svojim kćerima. S druge strane, pretjerano zaštićivanje i sputavanje samostalnosti rezultiraju agresijom, kao što i neprimjereno »guranje« prema samostalnosti, uz hladne odnose, može potencirati separacijsku anksioznost.

Privrženost u odrasloj dobi može se analizirati na temelju dviju bazičnih dimenzija: tjeskobe i izbjegavanja. Tjeskoba (anksioznost) u odnosu s majkom podrazumijeva pretjeranu potrebu za odobravanjem, strah od napuštanja uz stalno traženje

It also confirms that on the main students expect a positive relation with their mother. When asked about their relation with their mother, most of the students said it was good. But what if this relation is not so positive? How does a less good relation express itself in terms of psychological adaptation?

The presence of psychological symptoms was investigated using the *Symptom checklist* (Derogatis, 1983). Self-evaluation confirmed the presence of a number of psychological problems and psychopathological symptoms in the following areas: somatic complaints, uncomfortable - repetitive thoughts, poor interpersonal relations, depression, difficulties, hostility, unfriendliness, phobic anxiety, unusual thoughts and experiences. When all the areas of self-evaluation are calculated together, a total result is acquired, where a higher result means more intense symptoms.

The results obtained after using this frequently employed self-evaluation checklist show that on average the students in this research present fewer physical and psychological symptoms and are relatively well adapted. This is further evidence that this is a normative and not a clinical sample. In comparison with existing norms, the given values were significantly below borderline values that detect problems in physiological functioning (Derogatis, 1983.).

This research also investigated whether there is a difference in the presence of psychological symptoms in young women with regards to how they evaluate the quality of their relation with their mother. The results show that young women who have unsatisfactory relations with their mothers show more dissatisfaction in their relations with others, are more depressed and often experience uncomfortable repetitive thoughts. In addition, they also experience more anxiety and phobic fears, often enter into conflict and show unfriendliness towards others, and sometimes have unusual thoughts and experiences.

In addition to investigating young women's self-evaluations of the quality of relation with their mothers and comparing them to the presence of psychological symptoms, this research also con-

bliskosti. Ta je karakteristika neovisna o kćerinoj procjeni kvalitete odnosa majke prema njoj.

sidered the attachment role of mothers and how this relates to psychological symptoms and life satisfaction.

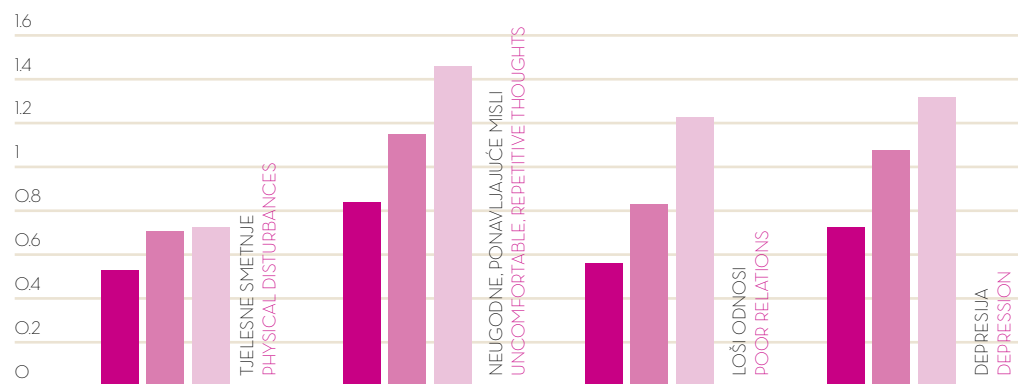
SLIKA 1. / FIGURE 1.

INTENZITET PSIHOLOŠKIH SMETNJI / LEVELS OF PSYCHOLOGICAL DISTURBANCE

Procjena odnosa s majkom i intenzitet psiholoških smetnji (tjelesne smetnje, međuljudski odnosi, ometajuće misli, depresivnost)

Daughters' evaluations of their relations with their mothers and levels of psychological disturbance (physical disturbances, interpersonal relations, disruptive thoughts, depression)

- IZVRSTAN EXCELLENT
- ZADOVOLJAVAJUĆ SATISFACTORY
- NEZADOVOLJAVAJUĆ UNSATISFACTORY



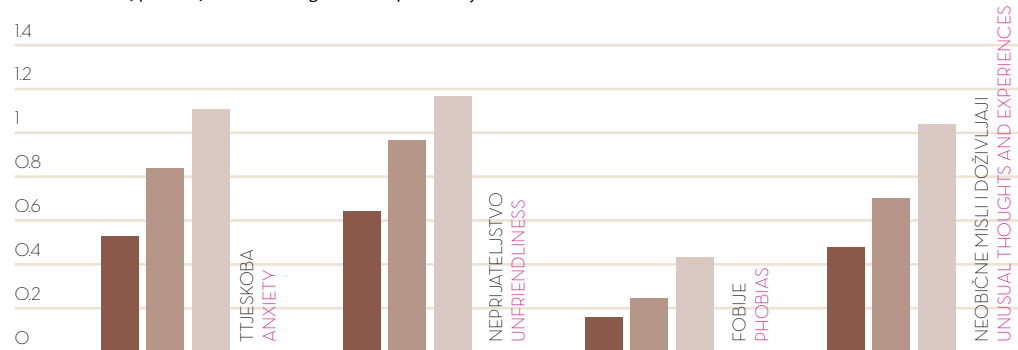
SLIKA 2. / FIGURE 2.

INTENZITET PSIHOLOŠKIH SMETNJI / LEVELS OF PSYCHOLOGICAL DISTURBANCE

Procjena odnosa s majkom i intenzitet psiholoških smetnji (tjeskoba, neprijateljski osjećaji prema drugima, fobije, neobične misli i doživljaji)

Daughters' evaluations of their relations with their mothers and levels of psychological disturbance (anxiety, unfriendliness towards others, phobias, unusual thoughts and experiences)

- IZVRSTAN EXCELLENT
- ZADOVOLJAVAJUĆ SATISFACTORY
- NEZADOVOLJAVAJUĆ UNSATISFACTORY



Izbjegavanje bliskosti odnosi se na pretjeranu potrebu za neovisnošću, uz izraženi strah od intimnosti i bliskosti te ovisnosti o drugima. Ta je dimenzija privrženosti značajno povezana s kćerinom procjenom kvalitete odnosa majke prema kćeri: višu razinu izbjegavanja bliskosti iskazuju kćeri koje svoje majke doživljavaju manje brižnima, neosjetljivima na njihove potrebe i manje bliskima.

Rezultati istraživanja pokazuju da 16% studentica ima izraženije izbjegavanje bliskosti s majkom, dok ih 10% iskazuje umjerenu tjeskobu i nesigurnost u odnosu s majkom. Ti su podaci u skladu s drugim istraživanjima prema kojima je najveći postotak i djece i odraslih koji nemaju izraženu tjeskobu u odnosu na majku niti izbjegavanje bliskosti. Istodobno izražene tjeskoba i izbjegavanje, odraz su nesigurne privrženosti.

Premda su obje dimenzije privrženosti pojedinačno značajno povezane s različitim psihološkim simptomima, kada se zajedno razmatra njihov doprinos u objašnjenju simptoma, konzistentno se izdvaja dimenzija tjeskobne privrženosti. Ta dimenzija objašnjava relativno malen, ali znatan dio ukupne izraženosti psiholoških simptoma i nekih pojedinačnih simptoma: depresivnosti, anksioznosti, teškoća u međuljudskim odnosima, hostilnosti, fobičnih simptoma i simptoma proganjanja.

Studentice koje imaju naglašenu potrebu za odobravanjem od strane majke, izraženiji strah od napuštanja uz istodobno traženje bliskosti s majkom, s kojom nemaju zadovoljavajuć odnos, razvijaju psihološke simptome, te više simptoma depresivnosti i tjeskobe.

Pritom je važno istaknuti da dimenzije privrženosti i procjena odnosa s majkom objašnjavaju samo manji dio izraženosti psiholoških problema. Dakle odnos s majkom jest važan, ali nije jedini koji određuje psihološko funkcioniranje djevojaka.

Kombinacijom izraženosti dimenzije anksioznosti i izbjegavanja mogu se razlikovati četiri stila privrženosti: sigurna, anksiozna, bojažljiva i izbjegavajuća privrženost.

Osobe koje imaju siguran stil privrženosti ne izražavaju tjeskobu u odnosu s majkom niti izbjegavaju bliskost. Kćeri sa sigurnom privrženosti imaju po-

The role of attachment to the mother in adulthood is considered to be an internal model of oneself and others, which is the result of the experience of the relation with the mother. Through this relation a picture of oneself as a person, and a picture of others, is developed. Research confirms that the internal model a mother has developed with her own mother influences the form of attachment that she goes on to develop with her daughter (Smojver-Ažić & Jakovčić, 2006). The continuity and stability of the internal working model can ascribe an automatic processing of information that occurs always in the same way and excludes other information on a defensive basis. A mother's mental conceptual experience from childhood shapes the way she behaves towards her daughter, and in this way shapes the way she develops her attachment with her daughter. Mothers who have a secure attachment are sensitive to the needs of their daughters, where their daughters expect that their needs will be satisfied. Consequently, they also develop secure attachment. On the other hand, mothers with insecure attachment minimize their daughters stress signals or react negatively towards them. The daughter learns that she should not show signs of distress, considering that this type of behaviour often stimulates rejection.

As children grow up, the form of interaction with the figure of attachment (mother) also changes. A feeling of security in an attachment figure does not come from physical proximity, but knowing that they can be relied upon and confided in. As a young adult, the daughter needs further care, attention, understanding, and the showing of emotion from her mother, but she also requires her needs for autonomy to be respected. Mothers who are warm, caring, and sensitive to the needs of their daughters will ease their daughter's development as she grows up. On the other hand, a mother's over protectiveness and negation of self-sufficiency can result in aggression in the daughter, and too much stress on independence, coupled with a cold emotional relation, can trigger separation anxiety.

Attachment in the adult age can be analysed at two basic dimensions: anxious and avoidant. Anxiety in a daughter's relation with her mother are understood as an excessive need for acceptance, a fear of being abandoned and the constant seeking

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zivnu sliku o sebi i o drugima, povjerenje u druge ljude bez straha od bliskosti.

Bojažljivi stil privrženosti podrazumijeva izraženu tjeskobu u odnosu s majkom i izbjegavanje bliskosti. Kćeri s tim stilom privrženosti imaju potrebu za bliskim odnosima, ali i osjećaj nelagode prilikom uspostavljanja bliskosti.

Zabrinuti stil privrženosti karakterizira visoko izraženu tjeskobu u odnosu s majkom, ali bez izbjegavanja bliskosti. Kod tih je osoba izražena potreba za pripadanjem i bliskosti, ali i nesigurnost u sebe.

Odbijajući stil privrženosti imaju osobe koje ne osjećaju tjeskobu u odnosu s majkom, ali izbjegavaju bliskost. Kćeri s odbijajućom privrženosti imaju izraženu potrebu za izbjegavanjem bliskih odnosa.

Ispitana je razlika u zastupljenosti psiholoških problema kod studentica s obzirom na stil privrženosti. Studentice s bojažljivim stilom imaju najviše psiholoških simptoma. Bojažljiva je privrženost rezultat interakcije s majkom koja pokazuje nekonzistentna ponašanja, koja nije osjetljiva na potrebe kćeri i koja je istodobno previše kontrolira i sputava te gura u osamostaljivanje. Mlada djevojka koja istodobno ima potrebu ostvariti bliskost s majkom boji se procesa odrastanja, ali ne želi pokazati da joj je stalo do tog odnosa i zazire od bliskosti, razvija niz psiholoških simptoma, jer u stresnim situacijama ne prepoznaje mogućnost oslanjanja na nekoga.

Osim zastupljenosti psiholoških problema, analizirano je i zadovoljstvo životom s obzirom na stil privrženosti i procjenu odnosa s majkom. Najvišu razinu zadovoljstva životom imaju djevojke koje su sigurno privržene majci. Najniže zadovoljstvo životom iskazuju studentice koje imaju izraženo izbjegavanje bliskosti s majkom i nisku tjeskobu u odnosu.

Osobe s niskom razinom životnog zadovoljstva imaju i izraženije psihološke simptome, što je potvrdilo i ovo istraživanje. Dobri odnosi s majkom povezani su s većim zadovoljstvom životom.

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of closeness. This characteristic is independent of the daughter's evaluation of the quality of the relation with her mother.

Intimacy avoidance relates to an excessive need for independence, alongside an expressed fear of intimacy and closeness, as well as dependence on others. This is a form of attachment, which is significantly connected to a daughter's evaluation of the quality of the relation she has with her mother: high levels of intimacy avoidance are shown in those daughters who experience their mothers as less caring, as being unfeeling towards their needs and less close.

The results of this research show that 16% of students show intimacy avoidance with their mothers, while 10% present medium levels of anxiety and insecurity in their relation with their mothers. These results are in accordance with results from other research where the highest percentage of adults and children don't consider themselves to have problems in their relations with the mothers, nor do they avoid intimacy. The presence of anxiety and avoidance are at the same time indicators of insecure attachment.

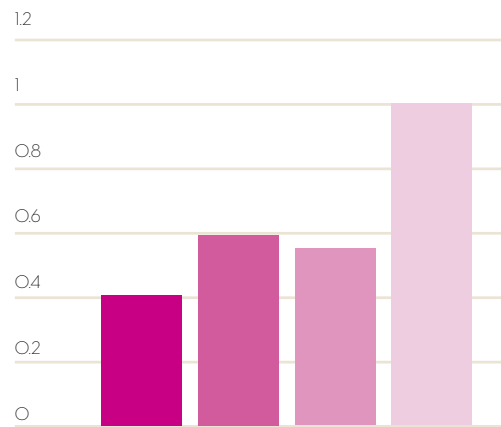
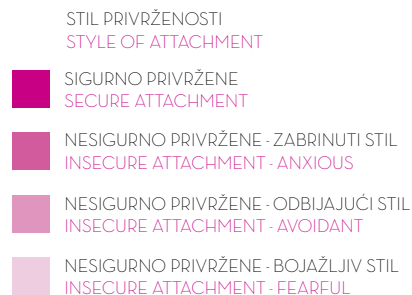
Although both forms of attachment are individually significantly related to different psychological symptoms, when they are considered together to explain symptoms, they consistently highlight the importance of anxiety dimension of attachment. This explains the relatively small, but significant portion of total expressed psychological symptoms and some individual symptoms: depression, anxiety, difficulties in interpersonal relations, hostility, phobic symptoms, and feelings of persecution.

Those students who have an increased need for approval from their mothers, a greater fear of rejection and at the same time seek closeness with their mothers with whom they have an unsatisfactory relation, develop psychological symptoms, as well as more symptoms of depression and anxiety. At the same time, it is important to point out that forms of attachment and the evaluations of a daughter's relation with her mother is only a small fraction of the expression of psychological problems. Therefore, a daughter's relation with her

SLIKA 3. / FIGURE 3.

PSIHOLOŠKI SIMPTOMI / PSYCHOLOGICAL SYMPTOMS

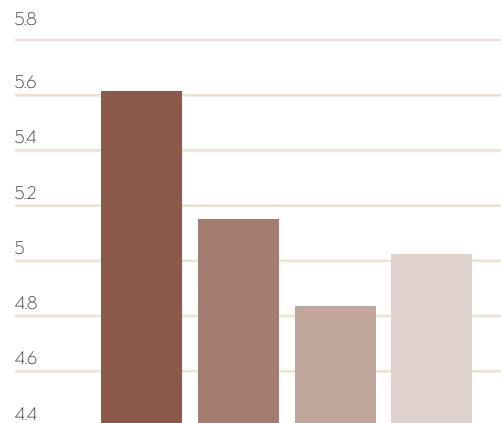
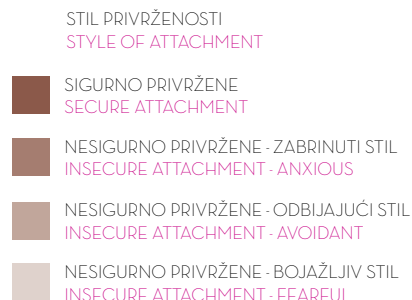
Zastupljenost sveukupnosti psiholoških simptoma s obzirom na stil privrženosti
The presence of total psychological symptoms in relation to attachment style



SLIKA 4. / FIGURE 4.

ZADOVOLJSTVO ŽIVOTOM / LIFE SATISFACTION

Zadovoljstvo životom s obzirom na stil privrženosti
Life satisfaction in relation to attachment style



ZAKLJUČAK

Osvijestivši važnost odnosa majke i kćeri, potvrđujemo i važnost kvalitete bliskih odnosa s majkom za psihološko zdravlje kćeri na prijelazu u odraslost. Kćeri koje imaju pozitivan emocionalni odnos s majkom, zadovoljnije su životom i imaju najmanje psiholoških simptoma. Blizak emocionalni odnos s majkom važna je odrednica emocionalnog zdravlja u djevojaka.

Iz pozicije teorija međugeneracijskog odnosa, dje-

mother is important but it is not the only relation that determines the psychological functioning of the girls.

The combination of increased levels of anxiety and avoidance can be differentiated into four attachment styles: secure, anxious, fearful, and avoidant. People who have a secure style of attachment do not express difficulties in their relation with their mothers, nor do they avoid intimacy. Daughters with secure attachment have a positive image of themselves and of others, and trust other people without fear of intimacy.

Fearful attachment is understood when there is the

vojke koje su zadovoljnije životom, a što je povezano s kvalitetom privrženosti majci, znatno mogu pridonijeti razvoju i psihološkom zdravlju budućih generacija. Stoga se kvaliteta odnosa između majke i kćeri može razmatrati kao temelj zdravih društvenih odnosa.

Kvaliteta odnosa s majkom na prijelazu u odraslu dob ne ovisi toliko o fizičkoj, koliko o psihološkoj bliskosti s majkom. Premda se u razdoblju odrastanja djevojke naglašava psihološka separacija u funkciji razvoja zasebnog identiteta, kvalitetna je prilagodba djevojaka moguća tek uz pretpostavku bliskog, uzajamnog odnosa s majkom u čiji se autoritet mlade djevojke još uvijek pouzdaju. Rezultati ovoga istraživanja potvrđuju da je za djevojke posebno »pogubna« tjeskobna dimenzija privrženosti koja održava nesigurnost djevojke u svoju majku kao izvor podrške.

Možda je nešto drugačija priroda odnosa s promjenom obiteljskih odnosa kćeri, kada se može očekivati i promjena u doživljaju hijerarhije u odnosima između starije majke i njezine odrasle kćeri koja je i sama postala majka. A za odgovor na to pitanje, potrebna su nova istraživanja.

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presence of anxiety in a daughter's relation with her mother and an avoidance of closeness. With this style of attachment, the daughter has a need for close relations, but feels uncomfortable when people get close.

Anxious attachment is characterised by very visible anxiety in the relation with the mother but without avoiding closeness. Such persons show a visible need for belonging and closeness, but also self-insecurity.

People have *avoidance attachment* when they do not feel anxiety in their relation with their mothers but avoid closeness. Daughters with avoidance attachment express a need to avoid close relations. Differences in the presence of psychological problems with regards to attachment styles were examined in the students. Students with fearful attachment had the highest number of psychological symptoms. Fearful attachment was the result of interactions with a mother who shows inconsistent behaviour, who isn't sensitive to the needs of her daughter, and at the same time is too controlling and imprisoning and »pushes« her towards to independence. The young woman has a need to be intimate with her mother, fears the process of growing up and at the same time does not want to show that she cares about this relation. She is suspicious of intimacy, and develops a range of psychological symptoms because she is not aware that in stressful situations she can rely on another person.

In addition to the presence of psychological problems, this research also investigated levels of life satisfaction in relation to attachment styles and how young women evaluated their relation with their mother. The highest level of life satisfaction was found in those young women who have a secure attachment with their mothers. The lowest life satisfaction was shown by students who avoid closeness with their mothers and have low level of anxiety in relation.

People with low levels of life satisfaction have notable psychological symptoms, and this is confirmed in this research. Good relations with mothers are connected with higher levels of life satisfaction.

CONCLUSION

In this research, we have confirmed the importance of an awareness of the mother and daughter relation and the importance of a good quality close relation with the mother for the psychological health of daughters as they enter adulthood. Daughters, who have a positive emotional relation with their mother, are more satisfied with life and have the least psychological symptoms. An important determinant of the emotional health of the daughter is a close emotional relation with her mother.

From the perspective of the theory of intergenerational relations, those girls who are satisfied with life, which is connected to the quality of attachment of their mothers, can significantly contribute to the development and psychological health of the next generations. As a result, the quality of the relation between mothers and daughters can be considered as the foundation for healthy social relations.

The quality of a young woman's relation with her mother as she enters adulthood does not depend so much on physical but psychological closeness with her mother. Although as the daughter grows up the importance of detachment is emphasised in order for the daughter to develop a separate identity, the quality of the daughter's adaptation is only possible if she has a close reciprocal relation with her mother whose authority the young woman still relies upon. The results of this research confirm that it is especially difficult for those young women who have an anxious attachment style since it sustains the daughter's insecurity in her mother as a source of support.

It is possible that some aspects about the nature of this relation changes as a daughter's family relations change, when one can expect there to be a change in the hierarchy of the relations between older mothers and their grownup daughters who are now mothers themselves. However, in order to be able to answer this, more research is needed.

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MOR ARKADIR ULJE, VODA

2005. / VIDEO / 14 MIN.

Film je kronika 24-satnog putovanja umjetnice i njezine majke u starom autu koji je na izdisaju. Tijekom putovanja dva različita svijeta – svjetovni svijet kćeri i tradicijski svijet majke – presijecaju se i sastaju.

MOR ARKADIR
OIL, WATER
2005 / VIDEO / 14 MIN

The Film chronicles a road trip undertaken with the director's mother in a temperamental car on the verge of a breakdown, during which the women's two worlds – secular daughter and observant mother – are brought together.



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MAJKE I KĆERI | MOTHERS AND DAUGHTERS

CLAUDIA VON ALEMANN SJENE SJEĆANJA

1996. / 2000. / DOKUMENTARNI FILM / 45 MIN.

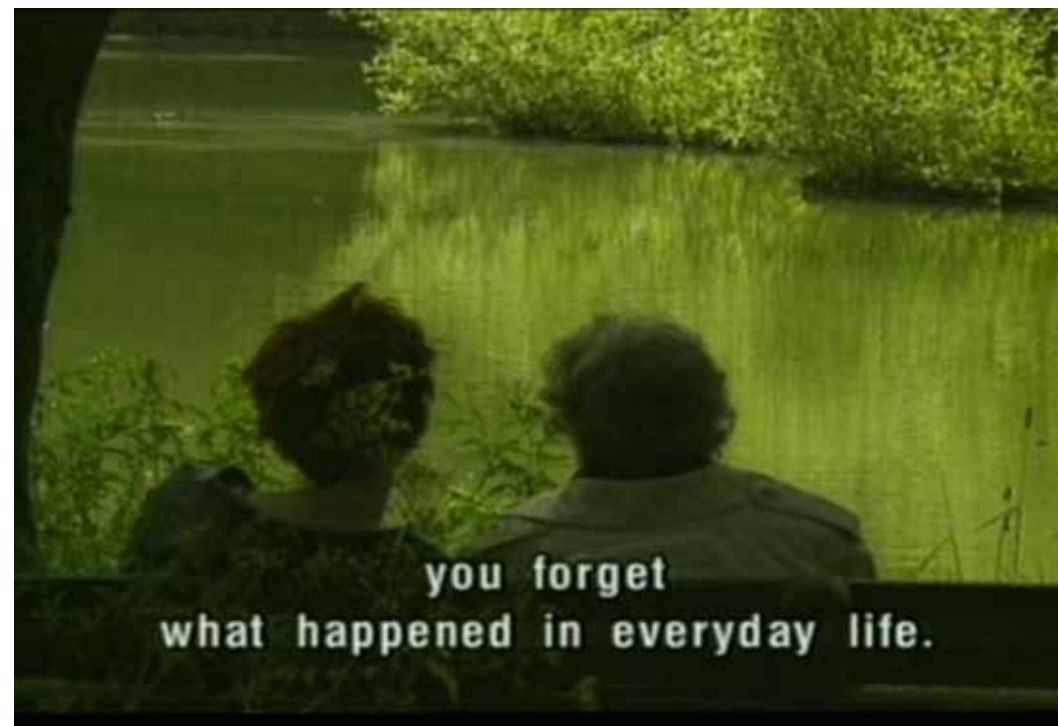
Autoričina majka, 84-godišnja Ludmilla, vraća se u selo u kojemu je živjela za vrijeme Hitlera. S kćeri i unukom kreće na bolno putovanje kroz prošlost, objašnjavajući kako je vjerovala u ideju nacionalsocijalizma od 1933. do 1945., i kako danas duboko žali zbog toga. Ovaj film pruža rijetko sagledavan pogled na nacizam: pogled obične njemačke građanke koja je živjela pod režimom i potpuno mu vjerovala, a kasnije radikalno promijenila svoja uvjerenja. Razgovor između majke i kćeri i majke i unuke, koji nije uvijek lagan za Ludmillu, vrlo je dirljiv. Usprkos trenucima nerazumijevanja, uspostavljena je veza između generacija.

CLAUDIA VON ALEMANN
WAR EINST EIN WILDER WASSERMANN
(SHADOWS OF MEMORY)
1996 / 2000 / DOCUMENTARY / 45 MIN

The filmmaker's mother, 84-year-old Ludmilla, returns to the village where she lived during the time of Hitler. With her daughter and granddaughter, she embarks on a painful journey through the past, explaining how she believed in the idea of National Socialism from 1933 to 1945, and how she deeply regrets it today. This film provides a rarely heard point of view on Nazism: that of an ordinary German citizen who lived under the regime and gave it her complete trust, but subsequently radically changed her beliefs. The conversations between mother and daughter and mother and granddaughter, while not always easy for Ludmilla, make for touching scenes. Despite moments of incomprehension, a rapport is established between the generations.

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MAJKE I KĆERI | MOTHERS AND DAUGHTERS



CORINNA BELZ

ODIJEVANJE – RAZODIJEVANJE

2009. / FOTOGRAFIJA, FILM SUPER 8

Majke i kćeri cijeli su život povezane zajedničkim iskustvom. Majka je najčešće oblikuje prve godine života svoje kćeri, ona ju hrani, odijeva i štiti i tako osigurava njezino preživljavanje. Od početka života kćeri, majka (često u zajedništvu s ocem) odlučuje kako će se dijete zvati, gdje će živjeti, što jesti, najčešće i što će odijevati i s kim provoditi vrijeme.

Prvi dio Odijevanja - razodijevanja je film na super 8, koji sam pronašla u staroj torbi nedugo nakon što su moji roditelji umrli 2008. godine. Film me prikazuje kao šestogodišnjakinju u ulozi majke koja odijeva kćer. Kći je moja mlađa sestra.

CORINNA BELZ
DRESSING - UNDESSING
2009 / PHOTOS, SUPER 8 FILM

Mothers and daughters are bound by a lifetime of shared experiences. It is the mother who most often shapes the first years of a daughter's life, feeding, clothing and sheltering her child and thus securing her very survival. For the first decade of a daughter's life the mother (often together with the father) decides what her child is called, where she lives, what she eats, and more or less what she wears and with whom she spends most of her time.

The first part of »DRESSING – UNDESSING« is a super 8 film I found in an old bag shortly after the death of both of my parents in 2008. The film shows me at about age six playing the role of my mother dressing her daughter. The daughter is my younger sister. In the beginning, both my sister and I laugh as I dress her for the camera.

After a while, though, my motherly ambitions turn too rough for my screen daughter. My sister ends up dressed but crying.

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MAJKE I KĆERI | MOTHERS AND DAUGHTERS



U početku se obje smijemo dok je ja odijevam pred kamerom. Nakon nekog vremena moje se majčinske ambicije iskazuju u sve većoj grubosti prema kćeri.

Na kraju, moja je sestra odjevena, ali uplakana. Igranje uloge prerevnosne majke pomoglo mi je, kao djevojčici, da izrazim ambivalentne osjećaje ljubavi, brige i ljubomore. Glumljenje majčinstva rani je oblik identifikacije u životu kćeri. Vrlo često se uloge zamjenjuju: mlade djevojke skrbe za svoju braću i sestre, a ponekad i za majku. Odijevanje - razodijevanje govori o tim ranim iskustvima djevojčica.

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MAJKE | KĆERI | MOTHERS AND DAUGHTERS



Playing the role of the overzealous mother helped the girl I was to express her ambivalent feelings of love, caring and jealousy. Role-playing »motherhood« is a very revealing form of identification that begins early on in a daughter's life. Very often the roles are reversed; the young girl »mothers« her brothers and sisters and sometimes her mother, too. »DRESSING – UNDESSING« deals with these early girlhood experiences.

TANJA DABO

PRIRODA

2006. / EKSPERIMENTALNI FILM / 3.37 MIN.

Kratki film o dubljim psihološkim razlozima i motivima bavljenja nečim (umjetnošću) što u današnjem društvu pojedincu ne donosi materijalnu korist, nego samo hranu za ego i doživljaj osobne vrijednosti.

Vizualni i auditivni sadržaj filma nisu u izravnoj vezi, nego u simboličkoj.

Vizualni dio, filmska slika, prikazuje neprekinutu snimku prirode u sporom kretanju, zelene trave i stabla, bez prisutnosti ljudi ili nekih drugih stranih elemenata. Priroda ovdje simbolizira ljudsku prirodu.

Auditivni dio filma donosi isječke razgovora autorice s psihijatricom, o potrebi djelovanja »po svojoj (umjetničkoj) prirodi«. Takvo djelovanje često nailazi na osudu ili kritiku te je stalno podložno propitivanju razloga i motiva koji održavaju vjeru u to djelovanje.

Film propituje ljudsku potrebu djelovanja »po svojoj prirodi«... djelovanja na onaj način za koji pojedinac prirodno osjeća da ga mora slijediti, unatoč tome što za to neće dobiti uobičajenu društvenu satisfakciju (posebice materijalnu), kao što su novac, priznanje i dr. Suprotno očekivanju, jedan od najvažnijih motiva ovoga razgovora je figura majke, njezina uloga i značenje u našim životima.



... to su nagonske sile ustvari.

TANJA DABO

NATURE

2006 / EXPERIMENTAL FILM / 3.37 MIN

A film dealing with deeper psychological reasons for doing something (art) that does not bring material reward to the person doing it but only 'food for the ego' and an experience of personal value.

The visual and audio content of the film are not related directly but symbolically.

The visual part, the footage, shows an uninterrupted, slow-moving picture of nature, green grass, trees, without the presence of people or other intruding elements. The nature symbolizes human nature here.

The audio part gives snippets of conversation of the author with a psychiatrist, on the need to act »according to (artistic) nature«. Acting in such a way often meets with condemnation or criticism and is endlessly subject to questioning about reasons and motives that support the faith behind the conduct.

The film examines the human need for acting 'according to one's nature'... for the kind of conduct that an individual feels he must pursue regardless of the absence of social approval, remuneration, recognition etc. In contrast to expectations, one of the most important motifs of this conversation is the figure of the mother, her role and importance in our lives.

Tanja Dabo

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MAJKE I KĆER I MOTHERS AND DAUGHTERS

NICOLE HEWITT

ONE, TWO, THREE (MOTHER CAUGHT A FLEA)

NICOLE HEWITT, BILLIE HEWITT PAVLICA I

IGOR PAVLICA

PERFORMANCE

Prvi nastup trija Nicole Hewitt, Billie Hewitt Pavlice i Igora Pavlice.

Igor i Billie su glazbenici, ja nisam. Ovo je moj pokušaj da se uklopim.

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MAJKE I KĆER I MOTHERS AND DAUGHTERS



VLASTA DELIMAR

PRIPREMANJE ZA STAROST

AMBIJENT S FOTOGRAFIJAMA

Slijed fotografija je radni proces projekta u nastajanju, fotografiranja skrbi i brige oko majke. Fotografije iz prošlosti postavljam kao emotivni balans potreban i njoj i meni.

To je bilježenje trenutaka koji se nameću kao nešto na što nisam još bila spremna, ali se dogodilo. Starost (majke) je došla u obliku nepoznatog.

Introspektivni zapis kao autobiografski pristup nastavljam dalje, individualna mitologija kao da je neminovna. Egzistencija je promjenjiva u obliku prolaznosti koja nas neumoljivo prati. I dok je izraz u ichformi neka vrsta narcisoidne idealizacije i propitivanje sebstv postavljanjem vlastitog ega u prvi plan, s vremenom se nameće potreba da se svoj ego stavi u drugi plan (performans Razgovor s ratnikom...), a osobito kada prolaznost dođe na vidjelo kao prava zbilja svakidašnjice kao naprimjer njegovanje starih nemoćnih roditelja. Tada se postavlja moralno pitanje o prioritetima i mjestu umjetnosti u tome, odnosno kako se umjetnost uopće može uklopiti i kako može pomoći jednoj i drugoj strani.

Postavila sam osobni problem u jednu univerzalnu situaciju koja će zadovoljiti etičke norme s jedne, i estetske norme s druge strane. Nije mi prvi put da emociju moram čvrsto kontrolirati, pa tako i u ovim radovima emocija ima posebno mjesto savršene discipline i organizacije. Strpljenje u provođenju određenih zadataka svakako je još jedna posebna stavka. Majka je stara. Ona je u svom mikrosvijetu ponavljanja, naravno, istog. »Znaš«, kaže ona, »kad si se ti rodila u Vinogradskoj bolnici...i tako svaki put, svaki dan. Možda više i ne slušam jer mi je »muka«. A onda pokušavam pronaći smisao toga ponavljanja i sjećam se fantastičnog ponavljanja Demura koji je napravio najelegantnije ponavljanje, ili Gertrude Stein koja je ponavljanje pretvorila u najpoetičnije neponovljivo štivo.

VLASTA DELIMAR
PREPARING FOR OLD AGE
INSTALLATION WITH PHOTOS

The sequence of photographs is the working process of a project in progress, of photographing one's concern and care for one's mother. I put up photos from the past as emotional balance needful to her and to me. It is a record of those moments that had to come, something I was not ready for, but that happened nevertheless. The old age of (my mother) came in the form of the unknown.

I go on with this introspective record, autobiographical approach, individual mythology, as if it were inevitable. Existence is modifiable in the form of the transitory that ineluctably accompanies us. And while the expression in the first person singular form is a kind of narcissist idealisation and testing out of one's own selfhood through placing the ego in the foreground, in time the need arises to put one's own ego in the second plane (the performance Conversation with a Warrior), particularly when transience appears as the true reality of everyday life like, for example, the nursing of old and infirm parents.

Then arises a moral question about priorities and the place of art in it all, that is, how art can fit in at all and how it can help one side and the other. I put a personal problem into a universal situation capable of meeting ethical on the one hand and aesthetic standards on the other. This is not the first time I have had to put a tight rein on emotion, and so in these works too emotion has a special place of almost perfect discipline and organisation. Patience in the implementation of given tasks is certainly one more special item. Mother is old. She is in her own micro-world of the repetition of, naturally, the same thing. You know, she says, when you were born in Vinogradska Hospital... and so on, every day, every time. Perhaps I no longer listen since it's a bother. Then I try to find meaning in this repetition and recall the fantastic repetition of Demur, who made the most elementary repetitions, or Gertrude Stein, who turned repetition into the most poetic and unrepeatable writing.

The photographs that I sequence are sketches of the moments of these repetitions of my mother, an old woman, through sickness, senility, infirmity and lack of purpose, perhaps lack of desire. They

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MAJKE I KĆER I MOTHERS AND DAUGHTERS

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MAJKE I KĆER I MOTHERS AND DAUGHTERS

Fotografije koje nižem su crtice trenutaka tih ponavljanja mame, stare žene, kroz bolest, senilnost, nemoć i besciljnost, možda bezvoljnost. One su segmenti jednoga bića koje živi u prirodnom ritmu postojanja.

Niz fotografskih sekvenci tvori ambijent koji može stvarati nelagodu poziva da se snalazimo u njoj. Bit će zanimljivo pratiti gdje ću postaviti sebe ne samo fizički, vizualno, već kako će emotivnost putovati kroz ovu »priču«, sve nijanse ponašanja su zapravo važne. Nadasve mora biti prisutna i distancirana umiješanost u tuđi život i tuđu odluku o vlastitom životu, kao i sposobnost tolerancije.

are segments of a being that lives in the natural rhythm of existence.

A string of photographic sequences creates an ambience that might create perhaps a feeling of unease that asks us nevertheless to cope within it. It will be interesting to follow where I will put myself not just physically and visually and also how the emotions will travel through this story, all the shades of behaviour that are in fact important. Above all there must be a present yet distanced involvement in another's life and another's decision about her own life as well as the capacity for tolerance.



AMELA FRANKL

DO KOSTI

2010. / FOTOINSTALACIJA / FOTOGRAFIJE,
PROJEKCIJA FOTOGRAFIJA, STOL, STOLNA
LAMPA / FOTOGRAFIJA: BORIS CVJETANOVIĆ,
EMINA FRANKL

Što se događa kada se nađemo u situaciji da ovisimo o drugoj osobi, kada nam je potrebno uporište i podrška? Kako se nosimo s takvom ovisnošću?

Kakav odnos konstruiramo u tom osjetljivom trenutku kada se međusobno podređujemo? Do kosti je rad koji govori o uzajamnom odnosu dviju bliskih osoba.

Polazište za realizaciju ovog rada bila je činjenica da se nakon operacije i tijekom oporavka moja majka brinula o meni. Njezino potpuno podređivanje mojim dnevnim potrebama iziskivalo je moju reakciju i odgovor na njezinu ustrajnost u tome. Osim svakodnevne pomoći,

AMELA FRANKL TO THE BONE

2010 / PHOTO INSTALLATION, PROJECTIONS
OF PHOTOGRAPHS, TABLE, TABLE LAMP /
PHOTO: BORIS CVJETANOVIĆ, EMINA FRANKL

What happens when we get into a situation in which we depend on another person, when we need support and someone to rely on? How can we cope with this kind of dependence? What kind of relationship do we construct in this sensitive moment in which we are mutually subordinate?

»To the Bone« is a work that tells of the two-way relationship of two close people.

The point of departure for the production of this piece was the fact that after my operation and during convalescence, my mother looked after me. Her total submission to my daily needs drew a reaction and response from me to her persistence in it. Apart from providing everyday help, she also photographed my moods and progress back to health. In a direct way, she was involved in the beginning of the creation of a new work.

I expressed my thanks to my mother by the wish and the proposal that I should teach her to swim,

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MAJKE I KĆER I MOTHERS AND DAUGHTERS

snimala je moja raspoloženja i zdravstveni napredak. Na neizravan način bila je uključena u početak kreiranja jednog novog rada. Svoju zahvalu majci izrazila sam željom i prijedlogom da je naučim plivati, našto je ona pristala i pokazala potpunu spremnost podrediti se mojim potrebama i sudjelovati u realizaciji ovoga rada.

Rad Do kosti dokumentiran je serijom fotografija Borisa Cvjetanovića na zagrebačkom bazenu Mladost, gdje učim svoju majku plivanju, te serijom majčinih fotografija nastalih u razdoblju mogega zdravstvenog oporavka.

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which she accepted, showing total readiness to submit to my needs and to take part in the production of this work.

The work »To the Bone« is documented in a series of photographs by Boris Cvjetanovic at the Mladost swimming pool in Zagreb, where I am teaching my mother to swim, and in a series of my mother's photos of me taken while I was getting back to health.

A. F.

SANJA IVEKOVIĆ

SVJETIONIK

1987. - 2001. / VIDEO / 3.56 MIN.

Rad je zamišljen kao željezni toranj s monitorom na vrhu.

Videoslike predstavljaju dvije odvojene stvarnosti: javnu i privatnu. Dva su izvora: prvo, dokumentarni materijal preuzet s nacionalne TV-mreže (događaji kojima se pridaje veliko povijesno značenje) i drugo, autoričin kućni video koji ocrta privatni život umjetnice i njezine obitelji. Struktura videa temelji se na imaginarnom svjetioniku koji šalje petosekundne videosignale.

SANJA IVEKOVIĆ
LIGHTHOUSE
1987-2001 / VIDEO / 3.56 MIN

The work is conceived as an aluminium tower with a monitor on top. The video images represent two distinct realities: the public and the private. There are two sources: first, documentary material transmitted by the national TV station (which are thought to be events of great historical importance) and, second, the artist's home video production depicting the private life of the artist and her family. The structure of the video is based on an imaginary lighthouse, which transmits five-second bursts of video images.

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ANA OPALIĆ

PISMO

2008. / VIDEO / 7.22 MIN.

Video je intimna poruka, pokušaj prodiranja u prostor neizgovorenih riječi između autorice i njezine majke. Nemogućnost komunikacije i »stanje stvari«...

ANA OPALIĆ
LETTER
2008 / VIDEO / 7.22 MIN

The video is an intimate message, an attempt to penetrate into the space of unuttered words between the artist and her mother. The inability to communicate, the state of affairs...

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KĆERI
MOTHERS
AND
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ULRIKE ROSENBACH VEZIVANJE S JULIJOM

1973. / VIDEO / 4,53 MIN.

Umjetnica u performansu omata dugi zavoj oko svojega tijela i tijela svoje kćeri. Jednostavan čin vezivanja, omatanja, čvrstog držanja i čuvanja blizak je kontekstu ikonografije ženske kulture sedamdesetih godina 20. stoljeća, čija je aktivna sudionica Ulrike Rosenbach.

U Vezivanju s Julijom zagušujuća veza majke i kćeri iskazuje se kao posljedica odanosti žene u ulozi majke – vezivanje se također može shvatiti kao obrnuti porođaj, ponovno vezivanje, sadnja »djeteta u Sebe«. (Lucy Lippard)

ULRICKE ROSENBACH
EINWICKLUNG MIT JULIA (TYING TO JULIA)
1973 / VIDEO / 4,53 MIN.

The artist in the role of the performer wraps long bandages around her torso and that of her daughter. This simple act of tying, wrapping, holding tight and keeping is familiar in the context of the iconography of the women's culture of the seventies of the twentieth century, one of whose co-founder was Ulricke Rosenbach.

»In »TYING TO JULIA«the strangling interlacing between mother and child is demonstrated that results in the adherence of the woman in the role of a mother – the tying can also be considered as a reversed birth piece, as a re-tying, a »planting the child to the Self«. (Lucy Lippard)



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MAJKE I KĆERI | MOTHERS AND DAUGHTERS

MAJČINA LJUBAV

1978. / VIDEO / 4 MIN.

Ekran je ispunjen glavom djevojčice u pognutu stavu, spremne za primanje poljubaca majke koja se nadvija nad njom. Majčina se glava vidi straga kao mekana, tamna masa kose koja, ponavljajući se, prekriva sliku. Radnja ljubljena nije vidljiva, već se otkriva u tihim zvukovima. Kada se glava izmakne, gledatelj vidi crveni trag ruža na djetetovu licu. S vremenom tragovi poljubaca postaju koloristička slika koja nalikuje više na sablasni žig koji ta prekomjerna gesta – bujica majčinskih poljubaca – ostavlja za sobom, nego što asocira na ljubav.

MUTTERLIEBE (MOTHER'S LOVE)
1978 / VIDEO / 4 MIN.

On the screen we see the close-up image of a child's head, half inclined and ready to receive the kisses of the mother who is bending over her. Mother's bending head is seen from behind as a smooth, dark mass of hair which repeatedly covers the picture. The process of the kisses is not visible, but instead can be deduced from quiet noises. At the moment when the back of the head vanishes, the viewer sees red traces of lipstick from the motherly kiss on the face of the child. As time advances, the traces of the kisses become a picture of colours and turn ever more from indications of love to an association of macabre stigmatisation, that this effusive gesture of the motherly kiss leaves behind.

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MAJKE | KĆERI | MOTHERS AND DAUGHTERS



MARIJANA STANIĆ

MEMORY

2011. / INTERAKTIVNA INSTALACIJA

Instalacija se temelji na principu klasične dječje igre Memory, kod koje igrač spaja parove istih sličica. Za razliku od klasične Memory igrice, članovi u parovima sličica u instalaciji nisu identični, već se spajaju po principu sličnosti i povezanosti između mene i moje kćeri Tare. Igra je završena kad posjetitelj spoji sve parove.

MARIJANA STANIĆ
MEMORY

2011 / INTERACTIVE INSTALLATION

The installation is based on the principle of a classic children's game, Memory, in which a player has to pair identical pictures. Unlike the classic Memory, members of the pairs of pictures are not identical, rather put together on the principle of similarity and connection between me and my daughter Tara. The game is finished when the visitor has put all the pairs together.



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MAJKE I KĆERI / MOTHERS AND DAUGHTERS

IRENA TOPIĆ

TENSHO KATA

2010. / VIDEO / 140 MIN.

Borbene vježbe kate izvode se individualno i u paru. Na videu majka i ja izvodimo Tensho karate katu disanja, jedna za drugom. Izvođenjem istih kretnji, oponašanjem, kao što dijete uči od roditelja, svojih prvih uzora u životu, u ovome radu istražujem naš odnos majke i kćeri, odnos iskustva i zrelosti. Istražujem mogućnost ili nemogućnost približavanja svom uzoru, ali i želju da se osamostalim i budem bolja od svoje majke. Povremeno se poistovjećujem s njom, ali i tada iskazujem individualnost, karakter, katkad i pogrešnom izvedbom pokreta.

IRENA TOPIĆ
TENSHO KATA
2010 / VIDEO / 140 MIN

Martial exercises done individually or in pairs. In the video my mother and I are doing Tensho Karate Kata breathing, one after another. By performing the same movements, by repetition, just as a child learns from its parents, its first models in life, in this work I explore the mother-daughter relationship, a relationship of experience and maturity. I explore the possibility or impossibility of getting close to one's model, as well as the desire to be independent and be better than my mother. From time to time I identify with her, but then I show my individuality, character, sometimes with the wrong performance of the movement.
I.T.

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MAJKE I KĆERI / MOTHERS AND DAUGHTERS



MIRJANA VODOPIJA MA I MAMA 2011.

MIRJANA VODOPIJA, MATILDA FATUR
VIDEO, RAZGOVOR / 10.30 MIN / FOTOGRAFIJE
– Jer volimo pjevati bilo kada i bilo gdje, otpjevat ćemo jednu pjesmu zajedno i još ćemo izložiti nekoliko naših fotografija.
– A kakve veze imaju te fotografije s nama?
– To je naš odnos: vidjela sam neke tvoje fotografije pa sam te pokušala oponašati. Nisam više tako mala, mogu i ja snimati, ne moraš sve ti.
– Hajde da sada ja oponašam tebe.

MIRJANA VODOPIJA
MA AND MOTHER 2011

MIRJANA VODOPIJA, MATILDA FATUR
VIDEO, CONVERSATION / 10.30 MIN
PHOTO

– Cause we love singing any time and any place, we'll sing a sing together, and we'll also put in some of our photos.
– But what connections do these photos have with us?
– That's our relationship. I saw some of your pictures, and I went off and imitated them. I am not so little any longer, I can take pictures too, you don't have to do it all.
– Come on then, now I'm going to imitate you.

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MAJKE I KĆER I MOTHERS AND DAUGHTERS

VLASTA ŽANIĆ NAS TRI

2011. / VIDEO, LOOP / SNIMATELJ: JASENKO RASOL

Moje kćeri, Lucija i Neva, i ja došle smo do životne faze kada nam je zajednička postala uobičajena, svakodnevna ženska radnja, šminkanje. U ovom videu nas tri zajedno se šminkamo.

VLASTA ŽANIĆ
THE THREE OF US

2011 / VIDEO, LOOP / CAMERAMAN: JASENKO RASOL

My daughters Lucija and Neva and I have got to that phase in life when the ordinary and everyday female action of making-up has become something we do together. In this video, we are all together putting on make-up.

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MAJKE I KĆER I MOTHERS AND DAUGHTERS

RAZGOVOR

Uz zagrebačku izložbu, u Galeriji Prozori (Knjižnice grada Zagreba) održana je projekcija filmova Claudije von Alemann »Sjene sjećanja« (»War einst ein wilder Wassermann«, 1996. / 2000.) i »Svjetle noći« (»Lichte Nächte«, 1988. / 1991.), a razgovor s autoricom vodila je Mima Simić.

IGRANI FILM

U kinu Tuškanac održane su projekcije igranih filmova: »Grbavica« (2006.) Jasmile Žbanić, »Jesenja sonata« (»Höstsonaten«, 1978.) Ingmara Bergmana, »Leptirova krila« (»Alas de mariposa«, 1991.) Juanma Bajo Ulloa te »Crveno« (2009.) Sonje Tarokić.



DISCUSSION

Together with an exhibition in Zagreb, Gallery Windows (Zagreb City Libraries) held screening of films by Claudia von Alemann »Shadows of Memory« (1996 / 2000) and »Lichte Nächte« (1988 / 1991), and an interview with the author led by Mima Simić.

FEATURE FILM

Screenings of the feature films »Grbavica« (2006) by Jasmila Zbanic, »Autumn Sonata« (1978) by Ingmar Bergman, »Butterfly Wings« (1991) by Juanma Bajo Ulloa and »Red« (2009) by Sonja Tarokic were held in cinema Tuskanac.

MAJKE

KĆERI:

OKRU-

GLI

**MOTHERS AND
DAUGHTERS: THE
ROUND TABLE**

STOL

MIRJANA ADAMOVIĆ

DISKURSI »SUPER-MAJKA« I »SUPER-KĆI«
NEKE KULTURALNE KONTRADIKCIJE

Suvremeni kulturalni modeli podizanja djece često su opterećeni ideologijom ispravnog majčinstva, čiji modeli savjetuju majke da ulože velik dio vremena, emocionalne energije, vještine i novca u podizanje djece. Kulturalna kontradikcija suvremenog majčinstva proizlazi već iz toga što u modernim društvima majke većinu vremena provode na poslu, izvan kuće, pa se uočava kontradikcija prema kojoj kultura vrši pritisak da se one, uz mnogobrojne obveze, u velikoj mjeri posvete odgoju djece i ostvare zadatak koji ima veću moralnu vrijednost u životu žene od bilo koje druge aktivnosti. Time se stvara sindrom »neuspješnih« majki koje sa žaljenjem i osjećajem krivnje govore o vlastitim ulogama u životima svoje djece, ponajviše kćeri. Ovakav u osnovi »ekonomski« pristup majčinstvu stavlja žene u ambivalentan položaj, u kojem osjećaju krivnju ostvarujući svoj identitet u javnom prostoru. Druga kontradikcija o kojoj će se govoriti su sukobi vrijednosti majki i kćeri. Naime u tradicionalnim se društvima znanja »ispravnog postupanja« prenose generacijama i svaka sljedeća radi poštujući običaje i tradiciju. U modernim društvima, međutim, dolazi do prepletanja tradicionalnih i modernih znanja pa se postavlja mnoga pitanja, među ostalima o tome koja su znanja relevantna te u kojoj mjeri majke mogu, u kulturi konzumerizma i glamura, utjecati na važne životne izbore svojih kćeri.

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MAJKE
KĆERI
MOTHERS
AND DAUGHTERS

MIRJANA ADAMOVIĆ

THE SUPER-MOTHER AND SUPER-DAUGHTER DISCOURSES: SOME CULTURAL CONTRADICTIONS

Contemporary cultural models of child rearing are often burdened by the ideology of correct motherhood, the models of which advise mothers to put a great deal of their time, emotional energy, skill and money into child rearing. The cultural contradiction of contemporary motherhood derives from the mother, in modern societies, spending most of her time at work, outside the house, a contradiction thus being seen according to which culture exerts pressures for mothers, along with their many obligations, to a great extent to devote themselves to the upbringing of children and accomplish a task that has a great moral value in the life of a woman than any other activity. Thus the syndrome of failed mothers is created, who with regret and a feeling of guilt tell of their own investment in the lives of their children, above all their daughters. This basically economic approach to motherhood puts women in an ambivalent position in which they feel guilt when they realise their own identity in the public space. A second contradiction to be discussed is the conflicts of values of mothers and daughters. In traditional societies the knowledge of the right thing to do is passed down from generation to generation, and each following generation acts while respecting customs and tradition. In modern societies however there is a mingling of traditional and modern knowledge and many questions are thus raised, including which knowledge is relevant and to what extent mothers can, in the culture of consumerism and glamour, affect important life choices of their daughters.

NATAŠA GOVEDIĆ MAJČINSTVO KAO NAJDUBLJE SAVEZNIŠTVO: ANTROPOLOGIJA I NEUROLOGIJA PROTIV PSIHOANALIZE

Neovisno o spoznajama razvojne psihologije, neurologije i antropologije, koje zajedničkim snagama ponavljaju kako dijete i roditelj nisu ni u kompetitivnom ni u incestuoznom odnosu, već u relaciji koja uspostavlja najdublje emocionalno savezništvo, psihoanaliza nas već cijelo stoljeće nastoji uvjeriti kako je odnos roditelja i djeteta jedan od najdubljih konflikata za koje smo sposobni, a u čijoj je pozadini navodno nerazrješiva seksualna žudnja. Zanimljivo je da danas interdisciplinarno priznate teorije privrženog roditeljstva, koje stupaju na interpretacijsku scenu s Johnom Bowlbyjem, već trideset godina čine sastavni dio nastave pedagogije i psihologije, brojnim istraživanjima dokazujući da privrženost među najbližim srođnicima i skrbnicima povećava autonomiju i samopoštovanje obiju strana, što psihoanalitička teorija odbija uvažiti, dogmatski nastojeći na edipovskoj drami roditelja i djeteta te na sebično postavljenoj roditeljskoj ljubavi koja navodno stalno prijeti da će »asimilirati« i poništiti djetetovu ličnost. Pokušat ću se baviti pitanjem što dobivamo i što gubimo »konfliktnim«, a što »suradničkim« i altruističkim modelima konceptualiziranja relacije roditelj - dijete.

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NATAŠA GOVEDIĆ
MOTHERHOOD AS THE DEEPEST FORM OF ALLIANCE: ANTHROPOLOGY AND NEUROLOGY
VERSUS PSYCHOANALYSIS.

Notwithstanding the understandings of developmental psychology, neurology and anthropology, which with their joint forces repeat that child and parent have no competitive or incestuous relationship, rather one that sets up the most profound emotional alliance, psychoanalysis has for a whole century endeavoured to convince us that the relation of parent and child is one of the most profound conflicts we are capable of, at the base of which is apparently irresolvable sexual desire. It is interesting that today, theories of attached parenthood, accepted across the disciplines, which came on the interpretative scene with John Bowlby, have for thirty years made up an integral part of the teaching of education and psychology, with many research efforts showing that attachment among the closest relatives and guardians increases autonomy and self-respect for both sides, which psychoanalytic theory refuses to accept, dogmatically insisting on the Oedipal drama of parent and child and the selfish parental love that allegedly constantly threatens to assimilate and cancel out the child's personality. I shall attempt to deal with the issue of what we gain and what we lose through models of conflict, collaboration and altruism in the conceptualisation of the relation of parent and child.

MAJKE I KĆERI / MOTHERS AND DAUGHTERS

SANJA SMOJVER-AŽIĆ I ALESSANDRA POKRAJAC-BULIAN MAJKE I KĆERI IZ PSIHOLOŠKE PERSPEKTIVE

ODSJEK ZA PSIHOLOGIJU / FILOZOFSKI FAKULTET U RIJEKI

Izlaganje na okruglom stolu usmjerit će se na kvalitetu odnosa s majkom iz perspektive studentica. Priroda emocionalnog odnosa s majkom utječe na razvoj žene kao kćeri i kao majke, a kvaliteta je emocionalnog odnosa između majke i kćeri rezultat uzajamnog utjecaja majke na kćer i kćeri na majku. Kvaliteta tog odnosa različita je s obzirom na dob kćeri: od vrlo značajne uloge majke u prvim godinama života, kroz proces psihološke separacije kćeri od majke tijekom adolescencije, do specifičnih odnosa s majkom u odraslosti. Problematizirat će se procjena različitih aspekata odnosa s majkom, uzajamna intimnost i slaganje majki i kćeri, procjena odnosa s majkom i postojanje psiholoških smetnji. Raspravljat će se i o privrženosti kao snažnoj emocionalnoj vezi pojedinca u odnosu na jednu ili više osoba u kontekstu novih teorija privrženosti. Razvoj privrženosti je proces koji traje cijeli život, kroz razvoj uzajamnoga emocionalnog odnosa majke i kćeri. Komentirat će se dobiveni rezultati istraživanja o kvaliteti odnosa privrženosti kroz dimenzije tjeskobe u odnosu s majkom i izbjegavanja bliskosti te kroz povezanost s psihološkim simptomima i kvalitetom života.

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SANJA SMOJVER-AŽIĆ AND ALESSANDRA POKRAJAC-BULIAN
DEPARTMENT OF PSYCHOLOGY
FACULTY OF HUMANITIES AND SOCIAL SCIENCES, UNIVERSITY OF RIJEKA
MOTHERS AND DAUGHTERS FROM A PSYCHOLOGICAL PERSPECTIVE

This address at the roundtable will consider the quality of the relationship with the mother from the female student's viewpoint. The nature of the emotional relationship with the mother affects the development of a woman as daughter and as mother, and the quality of this emotional relation is the result of the reciprocal influences of mother on daughter, and daughter on mother. The quality of this relation differs with the changing age of the daughter, from the very important role of the mother in the first years of her daughter's life, through the process of psychological separation of daughter from mother during adolescence and the particular relationship with the mother during adulthood. Issues taken up relate to the assessment of the different aspects of the relationship with the mother, or reciprocal intimacy and accord between mother and daughter, the assessment of relationship with the mother and the existence of psychological disturbances. There will be a discussion on attachment and the powerful emotional links of an individual with respect to one person or more in the context of new theories of attachment. The development of attachment is a process that lasts the whole of life through the development of reciprocal emotional relations between mother and daughter. There will be comments on the results of research into the quality of relationships of attachment through the dimensions of anxiety in the relationship with the mother, the avoidance of closeness and the connection with psychological symptoms and quality of life.

MAJKE I KĆERI / MOTHERS AND DAUGHTERS

ANDREA ZLATAR

MAJKE I KĆERI U SUVREMENOM HRVATSKOM ROMANU

Izlaganje je posvećeno načinima na koji se odnos majka i kći tematizira u suvremenome hrvatskom romanu. Književni primjeri iz djela Slavenke Drakulić, Dubravke Ugrešić i Irene Vrkljan pokazat će tri aspekta odnosa: problematiziranje vlastite seksualnosti u odnosu na majčinu (*Mramorna koža* S. Drakulić), starenje i zamjena uloga (*Baba Jaga je snijela jaje* D. Ugrešić) te odrastanje i napor za emancipacijom kćerina identiteta (opus I. Vrkljan). Istodobno, problematizirat ću i temu prijenosa znanja/književnog iskustva u hrvatskoj ženskoj prozi posljednjih dvadesetak godina, budući da je uočljiv trend diskontinuiteta te potiskivanja feminističkog naslijeđa, posebno u književnosti devedesetih godina 20. stoljeća. Recentni romani (N. Gašić, M. Dugandžija, M. Gotovac, I. Simić Bodrožić) nude nove i osobne strategije ispisivanja/ispitivanja suodnosa majka i kći.

ANDREA ZLATAR
MOTHERS AND DAUGHTERS IN THE CONTEMPORARY CROATIAN NOVEL

This discussion is devoted to the ways in which the mother-daughter relationship is presented in the contemporary Croatian novel. Literary examples from the works of Slavenka Drakulić, Irena Vrkljan and Dubravka Ugrešić will show three aspects of the relations: the problematisation of one's own sexuality as compared to the mothers (*Marble Skin*, S. Drakulić), aging and switching of roles (*Baba Jaga Laid An Egg*, Dubravka Ugrešić) and growth and efforts at the emancipation of the daughter's identity (the oeuvre of Irena Vrkljan). At the same time, I shall discuss the topic of the transfer of knowledge/literary experience in Croatian women's prose in the last twenty years, since there is a clear trend towards discontinuity and of the suppression of the feminist heritage, particularly in the literature of the nineties. Recent novels (by N. Gašić, M. Dugandžija, M. Gotovac, I. Simić Bodrožić) offer new and personal strategies for writing/testing out the inter-relationship of mother and daughter.

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MAJKE I KĆERI | MOTHERS AND DAUGHTERS

MAJKE
I KĆERI:
DOCUMENTAR-
NI FIL-
MOVI

**MOTHERS
AND DAU-
GHTERS:
DOCU-
MENTA-
RIES**

EVA MULVAD

DOBAR ŽIVOT / DET GODE LIV

DANSKA, 2010., 86 MIN.
DIRECTOR: EVA MULVAD, PRODUCER: SIGRID DYEKJÆR,
EDITOR: ADAM NIELSON, DIRECTOR OF PHOTOGRAPHY:
EVA MULVAD, COMPOSER: JÖHANN JÖHANSSON, SOUND:
RASMUS WINTHNER JENSEN

Beckmanovi su imali više novca nego što su mogu potrošiti, No, to je vrijeme prošlo. Majka sada malom mirovinom izdržava kćer s kojom dijeli stančić u bogataškom Cascaisu, u Portugalu. Pedesetgodišnja kći, koja nikada ranije nije radila, uvjerena je da zaslužuje više od života. Redateljica Eva Mulvad promatra njihova nastojanja da prežive, nadanja i konfrontacije.

FESTIVALI / NAGRADE:
KARLOVY VARY INTERNATIONAL FILM FESTIVAL, 2011. -
NAGRADA ZA NAJBOLJI DOKUMENTARAC / CPH:DOX,
DANSKA, 2010. / 23RD INTERNATIONAL DOCUMENTARY
FILM FESTIVAL AMSTERDAM, NIZOZEMSKA, 2010. / VISIONS
DU RÉEL, NYON, ŠVICARSKA, 2011. / TRIBECA FILM FESTIVAL,
SAD, 2011. / TEMPO DOCUMENTARY FESTIVAL, ŠVEDSKA, 2011.
/ MAKEDOX, SKOPJE, MAKEDONIJA, 2011. / SAN FRANCISCO
INTERNATIONAL FILM FESTIVAL, SAD, 2011. / THESSALONIKI
DOCUMENTARY FESTIVAL, GRČKA, 2011. / DOCAVIV
INTERNATIONAL DOCUMENTARY FILM FESTIVAL, TEL AVIV,
IZRAEL, 2011. / CAPE TOWN, ENCOUNTERS SOUTH AFRICAN
INTERNATIONAL DOCUMENTARY FILM FESTIVAL, JUŽNA
AFRIKA, 2011. / PLANET DOC FILM FESTIVAL, POLJSKA, 2011.
/ JIHLAVA INTERNATIONAL DOCUMENTARY FILM FESTIVAL,
ČEŠKA, 2011. / DOK LEIPZIG, NJEMAČKA, 2011..

Redateljica i novinarka **Eva Mulvad** rođena je 1972. u Danskoj. Diplomirala je na *National Film School of Denmark*, 2001. s filmom »In Between«. Film je ušao u selekcije nekoliko festivala u Europi, između ostalih *Odense Film Festival* i *Munich International Film Festival*. Eva Mulvad je režirala dokumentarne filmove za DR TV od 1997. godine. Dobitnica je *WIFT (Women in Film and TV)* nagrade za mlade filmske talente 2006. godine. Suvlasnica je platforme *Danish Documentary Production*. Njezin film »Enemies of Happiness« (2006.) je osvojio nagradu *Silver Wolf* (najbolji srednjemetražni dokumentarac) na *IDFA*-i u Amsterdamu i *World Cinema Jury Prize* na *Sundance Film Festivalu*.

EVA MULVAD
THE GOOD LIFE
DENMARK, 2010., 86 MIN.
DIRECTOR: EVA MULVAD, PRODUCER: SIGRID DYEKJÆR,
EDITOR: ADAM NIELSON, DIRECTOR OF PHOTOGRAPHY:
EVA MULVAD, COMPOSER: JÖHANN JÖHANSSON, SOUND:
RASMUS WINTHNER JENSEN

The Beckmanns used to have more money than they could spend. Now it's all gone. The mother now supports her daughter off a small pension as they share a small apartment in wealthy Cascais, Portugal. The daughter, now in her mid-50s, never needed a job until now; she assures herself that she deserves more from life. Filmmaker Eva Mulvad observes their attempts at making ends meet, their hopes for the future, their malicious confrontations.

FESTIVALI / AWARDS:
KARLOVY VARY INTERNATIONAL FILM FESTIVAL, 2011 -
BEST DOCUMENTARY AWARD / CPH:DOX, DENMARK, 2010
/ 23RD INTERNATIONAL DOCUMENTARY FILM FESTIVAL
AMSTERDAM, NETHERLANDS, 2010. / VISIONS DU RÉEL,
NYON, SWITZERLAND, 2011 / TRIBECA FILM FESTIVAL, SAD,
2011. / TEMPO DOCUMENTARY FESTIVAL, SWEDEN, 2011 /
MAKEDOX, SKOPJE, MACEDONIA, 2011 / SAN FRANCISCO
INTERNATIONAL FILM FESTIVAL, USA, 2011 / THESSALONIKI
DOCUMENTARY FESTIVAL, GREECE, 2011 / DOCAVIV
INTERNATIONAL DOCUMENTARY FILM FESTIVAL, TEL AVIV,
ISRAEL, 2011 / CAPE TOWN, ENCOUNTERS SOUTH AFRICAN
INTERNATIONAL DOCUMENTARY FILM FESTIVAL, SOUTH
AFRICA, 2011 / PLANET DOC FILM FESTIVAL, POLAND, 2011 /
JIHLAVA INTERNATIONAL DOCUMENTARY FILM FESTIVAL,
CZECH REPUBLIC, 2011 / DOK LEIPZIG, GERMANY, 2011..

Eva Mulvad is a film director and journalist., born in 1972 in Denmark. She obtained her degree from the Danish National Film School, with 'In Between' as her graduation film. The film was selected for several festivals in Europe, as well as *Odense Film Festival* and *Munich International Film Festival*. She also was a winner of the 2006 *WIFT (Women in Film and TV)* award for young film talents. She is the **co-owner of Danish Documentary Production**. Her film 'Enemies of happiness' won the *Silver Wolf Award* at *IDFA* in Amsterdam and *World Cinema Jury Award* at *Sundance*.

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MAJKE I KĆER: MOTHERS AND DAUGHTERS

AMY ROSE

TWINSET

ŠKOTSKA, 2010., 12 MIN.
REDATELJICA I SNIMATELJICA: AMY ROSE, PRODUCENTICA:
ANNA HIGGS, GAVIN HUMPHRIES, IZVRŠNI PRODUCENTI:
SONJA HENRICI, NOE MENDELLE, MONTAŽER: TRINE DAM
OTTOSEN, GLAZBA: CHRIS WHITE, PRODUKCIJA: QUARK
FILMS

Čaj i kolači, štikle i tih šapat; starije dame u crkvi u Essexu dočekuju stamenog transvestita u svoje društvo. No obitelji postavljaju pitanja koja se stare dame ne usude postaviti; ovo je film koji opaža; film o hrabrosti, obitelji i cijeni sreće.

FESTIVALI:
DOC/FEST, SHEFFIELD, UK / PALM SPRINGS INT'L SHORT
FEST, SAD / DOKUFEST, PRIZREN, KOSOVO / OFF CINEMA,
POZNAN, POLJSKA... ..

Amy Rose je redateljica i snimateljica iz Londona. Radila je za dokumentarne programe u Londonu, a diplomirala na *Edinburgh College of Art*. Njezin prvi film »Kirran and the Hatchmaker« nominiran je za *BAFTA Scotland New Talent* nagradu i prikazan na brojnim festivalima. »Twinset« je režirala kao dio projekta »Bridging the Gap« Škotskog dokumentarnog instituta.

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MAJKE I KĆER: MOTHERS AND DAUGHTERS



AMY ROSE,
TWINSET
SCOTLAND, 2010, 12 MIN
DIRECTOR /CAMERA: AMY ROSE, PRODUCER: ANNA HIGGS,
GAVIN HUMPHRIES, EXECUTIVE PRODUCER: SONJA HENRICI,
NOE MENDELLE, EDITOR: TRINE DAM OTTOSEN, SOUND:
CHRIS WHITE, PRODUCTION: QUARK FILMS

Tea and cake, stiletos and gentle murmurs; old ladies in an Essex church welcome a towering transvestite into their midst. But families ask questions that polite old ladies do not dare; this is an observational film about courage, family and the cost of being happy.

FESTIVALI:
DOC/FEST, SHEFFIELD, UK / PALM SPRINGS INT'L SHORT
FEST, USA / DOKUFEST, PRIZREN, KOSOVO / OFF CINEMA,
POZNAN, POLAND... ..

Amy Rose is a director and cinematographer from London. She graduated from *Edinburgh College of Art* and worked on documentaries in London. Her first film »Kirran and the Hatchmaker« was nominated for *BAFTA Scotland New Talent* award and screened at numerous festivals. She directed »Twinset« as a part of »Bridging the Gap« project of *Scottish Documentary Institute*.

ADELHEID ROOSEN MAMA / MUM

NIZOZEMSKA, 2009., 20 MIN.
REDATELJICA I SCENARISTICA: ADELHEID ROOSEN,
PRODUCENTICA: ADELHEID ROOSEN, SNIMATELJ I
MONTAŽER: BART MAJJOOR, PRODUKCIJA: FEMALE
ECONOMY FOUNDATION

Iznimno intiman portret autoričine majke koja
boluje od alzheimerove bolesti. Po riječima
autorice, za nju se njezina majka ne gubi u svojoj
bolesti već se tek tada zapravo pojavljuje...

Adelheid Roosen poznata je nizozemska
kazališna redateljica. Djela koja stvara iznimno
su osobna i pod stalnom su javnom raspravom.
Važna društvena pitanja obrađuje na neočekivane
načine koji navode publiku na preispitivanje
vlastitih shvaćanja. Od 1986. predavačica je na
Školi za dramu i suvremeno glazbeno kazalište u
Amsterdamu.



ADELHEID ROOSEN
MUM
NETHERLANDS, 2009, 20 MIN.
DIRECTOR /SCRIPT: ADELHEID ROOSEN, PRODUCER:
ADELHEID ROOSEN, CAMERA AND EDITING: BART MAJJOOR,
PRODUCTION: FEMALE ECONOMY FOUNDATION

Extremely intimate portrait of her own mother
who suffers from Alzheimer's disease. '«Now that
my mother has developed Alzheimer's disease, I
don't see her dissolve, I see her appear».

Adelheid Roosen is a Dutch theatre maker
who combines the very personal with what is
currently discussed in the public debate. Her work
deals with important social issues, in such an
unexpected way that the audience will reconsider
their original ideas about these topics. Roosen
has been a Lecturer of Performing Arts at the
Amsterdam Theatre School since 1986.

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MAJKE I KĆERI / MOTHERS AND DAUGHTERS

MARCIN JANOS KRAWCZYK ŠEST TJEDANA / SIX WEEKS

POLJSKA, 2009., 18 MIN.
REDATELJ I SCENARIST: MARCIN JANOS KRAWCZYK,
SNIMATELJ: WOJCIECH STAROŃ, MONTAŽERKA: AGNIESZKA
GLIŃSKA, GLAZBA: KAEMPFERT, PRODUKCIJA: STARON FILM
SC, TVP S.A.

Ima majki koje zbog različitih životnih situacija ne
žele ili ne mogu odgajati vlastitu djecu. Tijekom
prvih šest tjedana djetetova života ona mora
donijeti konačnu odluku hoće li se odreći svojih
roditeljskih prava. Samostalno odlučuje, no
odluka koju donese kasnije se ne može mijenjati.
Biloška majka gubi svaki kontakt sa svojim
djetetom. Može mu samo napisati pismo za
kraj. Film na poetičan način prikazuje prvih šest
tjedana malog ostavljenog bića.

NAGRADE:
IDFA, AMSTERDAM, NIZOZEMSKA, 2009 - NAJBOLJI KRATKI
FILM / EAST SILVER, JIHLAVA, ČEŠKA - SILVER EYE AWARD
/ MONTERREY FILM FESTIVAL, MEXIKO - NAJBOLJI KRATKI
DOKUMENTARAC

Marcin Janos Krawczyk rođen je 1978.
godine. Bavi se glumom. Diplomirao je
dokumentarnu režiju na *Andrzej Wajda Master
School of Film Directing*.

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MAJKE I KĆERI / MOTHERS AND DAUGHTERS

MARCIN JANOS KRAWCZYK
SIX WEEKS
POLAND 2009, 18 MIN.
DIRECTOR / SCRIPT: MARCIN JANOS KRAWCZYK, CAMERA:
WOJCIECH STAROŃ, EDITOR: AGNIESZKA GLIŃSKA, SOUND:
KAEMPFERT, PRODUCTION: STARON FILM SC, TVP S.A.

Due to different life situations there are mothers
who do not want or those who cannot bring up
their children. They have the right to give the
child away just after delivery. During the first six
weeks of the newborn's life the mother has to
make the decision about the definite resignation
of her parental rights. She is free in making her
decision, however, the decision she makes cannot
be changed afterwards. A biological mother
loses any contact with her child. She can only
write a final letter to the child. The film shows
in a poetical way the first six weeks of the small
human being who was given up.

FESTIVALS AND AWARDS:
IDFA 2009, THE NETHERLANDS - BEST SHORT FILM AWARD
/ EAST SILVER, CZECH REPUBLIC - SILVER EYE AWARD
/ MONTERREY FILM FESTIVAL, MEXICO - BEST SHORT
DOCUMENTARY AWARD

Marcin Janos Krawczyk was born in 1978.
He works as an actor. He graduated from
*Documentary Course in the Andrzej Wajda Master
School of Film Directing*.



RENATA GABRYJELSKA ZAJEDNIČKI ŽIVOT / GETTING ON

POLJSKA, 2009, 30MIN.
REDATELJICA I SCENARISTICA: RENATA GABRYJELSKA,
SNIMATELJ: ZBIGNIEW JAROSZ, MONTAŽER: WOJCIECH
JAGIELLO, PRODUKCIJSKA KUĆA: ANDRZEJ WAJDA MASTER
SCHOOL OF FILM DIRECTING

Film o složenim odnosima između majke i kćeri. Devedesetogodišnja **Nina** i njezina neudana kći **Alice** žive u prenatrpanom stanu. Između njihovih kreveta nalazi se crni klavir – simbol Alicine neostvarene glazbene karijere. One sada vode plesni tečaj za starije osobe i život im se uglavnom vrti oko toga. Čini se da im je rad zamjena za muškarce u životu, no je li to doista tako?

NAGRADE:
KRAKOW FILM FESTIVAL, POLJSKA, 2010. - NAJBOLJA
MONTAŽA / THE YOUNG AND THE FILM FESTIVAL,
KOSZALIN, POLJSKA, 2009. - NAJBOLJI DOKUMENTARAC
/ FAMILY FILM FESTIVAL FOR, LODZ, POLJSKA - POSEBNO
PRIZNANJE.

Renata Gabryjelska diplomirala je pravo na Varšavskom sveučilištu, a film na Varšavskoj filmskoj školi i u Andrzej Wajda Master School of Film Directing.



RENATA GABRYJELSKA
GETTING ON
POLAND, 2009, 30MIN.
DIRECTOR / SCRIPT: RENATA GABRYJELSKA, CAMERA:
ZBIGNIEW JAROSZ, EDITOR: WOJCIECH JAGIELLO,
PRODUCTION: ANDRZEJ WAJDA MASTER SCHOOL OF FILM
DIRECTING

A film about a complicated relationship between a mother and daughter. 90-year-old Nina and her single daughter Alice live together in a cramped flat. Between their beds is a black piano – a symbol of Alice's unfulfilled music career. Nowadays they run a dancing group for seniors and their life is focused mainly on this. It seems that work makes up for them the lack of men in their life, but is it really true?

AWARDS:
KRAKOW FILM FESTIVAL, POLAND, 2010 - BEST EDITING /
THE YOUNG AND THE FILM FESTIVAL, KOSZALIN, POLAND,
2009 - BEST DOCUMENTARY / FAMILY FILM FESTIVAL FOR,
LODZ, POLAND - SPECIAL MENTION.

Renata Gabryjelska graduated in law from the Warsaw University, in film directing at the Warsaw Film School, and at the Andrzej Wajda Master School.

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MAJKE I KĆER / MOTHERS AND DAUGHTERS

JAKUB STOZEK IZVAN DOSEGA/ OUT OF REACH

POLJSKA, 2010, 30MIN.
REDATELJ I MONTAŽER: JAKUB STOZEK, PRODUCENTICA:
NATALIA BARTKOWICZ-KOSZALKA, SNIMATELJ: MICHAL
SOSNA, PRODUKCIJA: DARKLIGHT FILM STUDIO

Karolina i Natalia traže utočište u bijegu od dominantnog oca te se prisjećaju tužnog djetinjstva bez majke u podrumu stambene zgrade. Kada se loš vid mlađe sestre počne pogoršavati, djevojke odlučuju pronaći svoju majku **Boženu** koja je napustila obitelj dok su još bile djevojčice. Redatelj prati Karolinu na putu u Pariz, gdje se starija sestra trebala naći s majkom koju poznaje samo s glasovne poruke na sekretarici telefona na koji se nikada ne javlja. Hoće li kćer uspjeti uspostaviti vezu s majkom koju nije vidjela četrnaest godina?

NAGRADE:
SUNDANCE FILM FESTIVAL, UTAH CITY, SAD, 2010 -
POSEBNO PRIZNANJE ŽIRIJA / KRAKOW FILM FESTIVAL,
POLJSKA, 2010 - 'THE GOLDEN DRAGON' ZA REDATELJA
NAJBOLJEG FILMA / TIMISHORT FILM FESTIVAL, 2010. -
POSEBNO PRIZNANJE U NACIONALNOJ KONKURENCIJI
/ DOCSDF, MEKSIKO, 2010. - NAJBOLJI KRATKI
DOKUMENTARAC / IT'S ALL TRUE, BRAZIL, 2011. - NAJBOLJI
KRATKI DOKUMENTARAC / DOKUFEST, PRIZREN, KOSOVO,
2011. - NAJBOLJI KRATKI DOKUMENTARAC / 'FLAHERTIANA'
IDFF, RUSIJA, 2011. - FIPRESCI (NAGRAĐA FILMSKIH
KRITIČARA)..

Jakub Stożek rođen je 1978. u Krakowu. Diplomirao je na Odsjeku za englesku filologiju Jagielonskog sveučilišta u Krakowu, a 2008. na Odsjeku za radio i televiziju na Šleskom sveučilištu u Katowicama. Autor je kratkih igranih i dokumentarnih filmova prikazivanih na festivalima u Poljskoj i svijetu: 'No Collapse' (2008.), 'Everything Will Be Fine' (2006.), 'From a Distance' (2006.)

JAKUB STOZEK
OUT OF REACH
POLAND, 2010, 30MIN.
DIRECTOR/EDITOR: JAKUB STOZEK, PRODUCER: NATALIA
BARTKOWICZ-KOSZALKA, CAMERA: MICHAL SOSNA,
PRODUCTION: DARKLIGHT FILM STUDIO

Karolina and Natalia seek refuge from their domineering father and reminiscence about sad childhood without a mother in a basement of their block of flats. When the younger sister's poor eyesight starts to deteriorate, the girls decide to find Bożena, their mother, who left the family when they were young. The director, Jakub Stożek, accompanies Karolina on her journey to Paris where the older sister is supposed to meet the mother whom the girls know only from the voice message left on the phone she never answers. Will the daughter be able to establish a bond with the mother she has not seen for fourteen years?

FESTIVALS AND AWARDS:
SUNDANCE INTERNATIONAL FILM FESTIVAL, SPECIAL
MENTION, USA / 50TH KRAKOW FILM FESTIVAL, THE
GOLDEN DRAGON, HONOURABLE MENTION IN THE
NATIONAL COMPETITION/ TIMISHORT FILM FESTIVAL,
2010 - SPECIAL MENTION/ IT'S ALL TRUE INTERNATIONAL
DOCUMENTARY FILM FESTIVAL, BRAZIL - BEST
DOCUMENTARY/ /DOKUFEST, KOSOVO - BEST SHORT
DOCUMENTARY / INTERNATIONAL DOCUMENTARY FILM
FESTIVAL 'FLAHERTIANA'.

Jakub Stożek born in Krakow in 1978. In 2001 he graduated from the department of English Philology at the Jagiellonian University in Cracow. In 2008 he graduated from the Department of Radio and Television at the University of Silesia in Katowice. Author of short feature and documentary films such as *No collapse* (2008), *Everything Will Be Fine* (2006), *From a Distance* (2006) presented and awarded at film festivals in Poland and abroad.



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MAJKE I KĆER / MOTHERS AND DAUGHTERS

NADINE KUIPERS BIVŠA MAJKA / EX- MOTHER

NIZOZEMSKA, 2010., 55MIN.
REDATELJICA I SCENARISTICA: NADINE KUIPERS, SNIMATELJ:
ANDRÉ JÄGER, MONTAŽERKA: ANNELIES VAN WOERDEN,
GLAZBA: VLADIMIR CHÄB, PRODUKCIJA: SUBMARINE

Godine 2007. redateljica **Nadine Kuipers** završila je svoj diplomski film »Moeders Mooiste«
ponovnom susretu sa svojom otuđenom majkom
ovisnicom. U novom filmu bavi se dilemom: treba
li se nastaviti boriti i brinuti za svoju majku ili
umjesto toga odabrati vlastiti život? Je li ljubav
kćeri prema majci bezuvjetna ili bi možda radije
imala »bivšu majku«?

Nadine Kuipers diplomirala je na Nizozmskoj
akademiji za film i televiziju. Profesionalno se bavi
manekenstvom.

NADINE KUIPERS
EX-MOTHER
NADINE KUIPERS, NETHERLANDS, 2010, 55MIN.
DIRECTOR/SCRIPT: NADINE KUIPERS, CAMERA: ANDRÉ
JÄGER, EDITOR: ANNELIES VAN WOERDEN, SOUND:
VLADIMIR CHÄB, PRODUCTION: SUBMARINE

In 2007, director Nadine Kuipers completed her
final Film Academy project about her reunion with
her drug-addicted, estranged mother, *Moeders
Mooiste*. Now, in a new documentary, she
explores her dilemma: should she keep fighting
and caring for her mother, or should she choose
her own life instead? How unconditional is a
daughter's love for her mother? Would she rather
just have an 'ex-mother'?

Nadine Kuipers graduated from the Netherlands
Film and Television Academy . She is a
professional model.

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MAJKE I KĆER / MOTHERS AND DAUGHTERS

BIO- G R A F I - J E BIOGRAPHIES

MIRJANA ADAMOVIĆ

diplomirala je, magistrirala i doktorirala sociologiju na Filozofskom fakultetu u Zagrebu. Zaposlena je u Institutu za društvena istraživanja u Zagrebu na znanstveno istraživačkom projektu *Identitet Drugih u Republici Hrvatskoj*. Objavljuje znanstvene i stručne radove iz područja sociologije roda, feminističke teorije te sociologije kulture. Unutar sociologije roda i feminističke teorije poseban interes iskazuje za istraživanje odnosa moći te odnose medija prema tjelesnosti i ženskome tijelu. Živi i radi u Zagrebu

MOR ARKADIR

rođena je 1979. godine u Izraelu. Diplomirala je 2005. na Bezalel Akademiji za umjetnost i dizajn u Jeruzalemu, na Odsjeku za fotografiju, film i nove medije (2005.) te kulturalne studije na Almi, Home for Hebrew culture u Tel Avivu (2008.). Godine 2006. dobila je nagradu Adi za film *Ulje, voda*. Sudjelovala je na izložbama i festivalima u Jeruzalemu, Tel Avivu i New Yorku. Živi i radi u Tel Avivu.

CLAUDIA VON ALEMANN

rođena je 1943. u Seebachu, Njemačka. Studirala je povijest umjetnosti i sociologiju na Freie Universität u Berlinu te filmske studije na Hochschule für Gestaltung Ulm, Institut für Filmgestaltung. Bavi se dokumentarnim filmom, dobitnica je više nagrada i priznanja, boravila je kao gost predavač na prestižnim umjetničkim institucijama u svijetu. Od 1982. do 2005. bila je profe-

sorica je na Akademiji primijenjenih umjetnosti (Odsjek za Film/TV) u Dortmundu. Članica je European Film Academy (EFA) u Berlinu. Živi i radi u Havani i Kölnu.

IRENA BEKIĆ

rodila se 1964. u Puli. Diplomirala je povijest umjetnosti i komparativnu književnost na Filozofskom fakultetu u Zagrebu. Zaposlena je u Knjižnicama grada Zagreba gdje vodi Galeriju Prozori. Objavljuje likovnu kritiku u časopisima i novinama. Kao autorica, kooautorica ili kustosica sudjelovala je u mnogim umjetničkim projektima. Živi i radi u Zagrebu

CORINNA BELZ

studirala je filozofiju, povijest umjetnosti i medijske znanosti u Kölnu, Zürichu i Berlinu 1975. – 1982. Radi kao televizijska producentica, scenaristica i redateljica u produkcijama različitih žanrova, od TV-serija do dugometražnih dokumentaraca. Živi i radi u Kölnu.

TANJA DABO

rođena je 1970. u Rijeci. Godine 1989. završila je Školu za primijenjenu umjetnost i dizajn u Zagrebu, a 1997. studij likovne kulture na Pedagoškom (danas Filozofskom) fakultetu u Rijeci. Godine 2003. magistrirala je na Akademiji za likovno umjetnost in oblikovanje u Ljubljani. Radi na Akademiji likovnih umjetnosti u Zagrebu. Od 1993. godine izlaže na brojnim samostalnim i skupnim izložbama, kustoskim projektima i festivalima u Hrvatskoj i inozemstvu, natječajnog i

pozivnog karaktera. Autorica je brojnih grafičkih i multimedijalnih radova i projekata. Vodila je mnogobrojne radionice za studente i mlade umjetnike. Pohađala je stručne radionice u Hrvatskoj i inozemstvu. Svoj rad predstavila je s više javnih izlaganja i seminara u Hrvatskoj i inozemstvu. Bila je selektorica nekoliko filmskih festivala. Radovi su joj uvršteni u zbirke i muzeje u Hrvatskoj i inozemstvu. Tekstove objavljuje u stručnim publikacijama, a o njezinu radu objavljeni su brojni osvrti, kritike i publikacije. Dobitnica je više nagrada za svoj rad. Živi i radi u Zagrebu.

VLASTA DELIMAR

rođena je 1956. u Zagrebu. Završila je Školu primijenjene umjetnosti i dizajna u Zagrebu. Studirala je povijest umjetnosti i etnologiju na Filozofskom fakultetu u Zagrebu. Sudjelovala je u osnivanju art magazina *Maj-75* u Zagrebu. Izvela je tridesetak različitih performansa, izlagala na pedesetak samostalnih i oko 200 skupnih izložbi u Hrvatskoj i inozemstvu. Voditeljica je umjetničke organizacije *Moja zemlja, Štaglinec*. Ne podržava identifikaciju ili pripadnost bilo kojoj ideologiji, religiji, političkoj stranci ili državi. Zalaže se za ljudska prava, slobodu individue, poštovanje različitosti i ekološku svijest. Živi i radi u Zagrebu.

AMELA FRANKL

rođena je 1963. u Zagrebu. Diplomirala je slikarstvo 1988. na Akademiji likovnih umjetnosti u Zagrebu. U svojim se radovima oslanja na intimna stanja kao

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MAJKE I KĆER I MATERNES AND DAUGHTERS

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MAJKE I KĆER I MATERNES AND DAUGHTERS

MIRJANA ADAMOVIĆ

took bachelor's, master's and doctor's degrees in sociology at the Faculty of Philosophy, University of Zagreb. She is employed at the Social Research Institute in Zagreb, on the scientific research project *Identity of Others in the Republic of Croatia*. She publishes academic and specialised papers from the area of gender sociology, feminist theory and sociology of culture. Within gender sociology and feminist theory she has a particular interest in research into power relationships and into media attitudes to corporeality and the female body.

MOR ARKADIR

was born in 1979 in Israel. She earned a BFA at the Bezalel Academy of Art and Design, Jerusalem, Israel, Department of Photography, Video, and New Media (2005.) and Culture studies, Alma, Home for Hebrew culture, Tel Aviv, Israel (2008.) In 2006 she was the winner of The Adi Prize for »Oil, Water«. Her work has been exhibited in Jerusalem, Tel Aviv and New York. Works and lives in Tel Aviv.

CLAUDIA VON ALEMANN

was born in 1943 in Seebach, Germany. She studied art and sociology at the Free University of Berlin and film studies at the Hochschule für Gestaltung Ulm, Institut für Filmgestaltung. She is engaged with documentary film, has won several prizes and awards, and lectured as visiting lecturer at numerous prestigious art institutions around the world. From 1982 to 2005 she was

a teacher for film studies at the Academy of Applied Art (Film and TV department) in Dortmund. She is a member of European Film Academy (EFA) in Berlin. She lives and works in Havana and Cologne.

IRENA BEKIC

was born in 1964 in Pula. She graduated in the History of Art and Comparative Literature at the Faculty of Philosophy in Zagreb. She is employed at the Zagreb City Libraries, where she runs a gallery *Prozori*. Bekic publishes art criticism in magazines and newspapers. She has participated in numerous art projects as an author, co-author and a curator.

CORINNA BELZ

Studied philosophy, art history and media-sciences in Cologne, Zurich and Berlin in the years between 1975-1982. Worked as TV-producer, scriptwriter, director on multiple productions of various genres, such as TV-series and feature-length documentaries. Lives and works in Cologne.

TANJA DABO

Born in 1970 in Rijeka. In 1989 she graduated from the School of Applied Art and Design in Zagreb, and in 1997 the course in Visual Art Culture at the Education Faculty in Rijeka. In 2003 she took an MA at the Academy of Fine Arts in Ljubljana. She works at the Academy of Fine Arts in Zagreb. Since 1993 she has exhibited at many individual and collective exhibitions, in curatorial projects and festivals in Croatia

and abroad, competitive and invitation. She is the author of many graphic and multimedia works and projects. She has attended specialised workshops and presented her work at public displays and seminars at home and abroad. She has been selector for several film festivals, and her works are placed in several collections and museums in Croatia and elsewhere in the world. She has published numbers of articles in publications concerning the discipline, and numerous reviews, essays and publications have been published about her work. She has won a number of prizes. She lives and works in Zagreb.

VLASTA DELIMAR

Born in 1956 in Zagreb; graduated from the Applied Arts School in Zagreb (printmaking department). She then read art history and ethnology at Faculty of Philosophy in Zagreb. She took part in the founding of the art magazine *Maj-75* in Zagreb. She has put on some 30 different performances, showed her work at 50-odd individual and some 200 collective exhibitions at home and abroad. She runs the art organisation *My Earth, Staglinec*. She does not countenance any identification with or affiliation to any kind of ideology, religious, political party or state. She advocates human rights, freedom of the individual, respect for diversity and an ecological awareness. She lives and works in Zagreb.

AMELA FRANKL

visual artist (Zagreb, 1963). She

što su usamljenost, krhkost nade, vitalnost sjećanja, nužnost kreativne apstinencije i dr. Odabrane teme prisvajaju i transformiraju, tretirajući ih radikalno minimalistički. Od 2006. godine realizirala je niz projekata u Zagrebu, Rovinju, Labinu i drugdje. Živi i radi u Zagrebu.

NATAŠA GOVEDIĆ

diplomirala je 1995. komparativnu književnost i rusistiku, a magistrirala i doktorirala tetrologiju na Filozofskom fakultetu u Zagrebu. Od 1995. radi kao nezavisna znanstvenica, književna, kazališna i filmska kritičarka te predavačica teatroloških kolegija u Centru za ženske studije, Centru za mirovne studije te na Odsjeku za skandinavsku književnost Filozofskog fakulteta u Zagrebu. Od 1998. urednica je kazališne rubrike i zamjenica glavnog urednika dvotjednika za kulturno i društveno pitanje *Zarez*, gdje redovito objavljuje autorske tekstove o kazalištu, kritike i prijevode. Stalna je suradnica i kritičarka *Novog lista*. Od 2001. glavna je urednica feminističkog akademskog časopisa *Treća*, a s Ivom Nerinom Sibilom pokrenula je 2002. časopis o plesnoj umjetnosti *Kretanja*. Objavila je četiri knjige iz područja teatrologije. Živi i radi u Zagrebu

NICOLE HEWITT

bavi se filmom i videom. U novijim radovima istražuje mogućnosti dokumentarnog jezika unutar fiktivne strukture, propitujući specifičnosti filmskog iskaza i odnos između »prikaza« i »retorike«, te filmskog

i »stvarnog« vremena. Noviji radovi sve više se koncentriraju na izvedbu jezika recitacijom, pjevanjem i testimonijalom. Uz filmsku praksu, bavi se i istraživanjem teorije i prakse suvremene umjetnosti. Trenutačno je pri kraju doktorskog studija na Slade School of Fine Art u Londonu. Filmovi su joj prikazivani i višestruko nagrađivani na brojnim svjetskim festivalima. Organizira, kurira i kokurira mnoge radionice, izložbe i seminare. Docentica je na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu, a kao vanjska suradnica predaje na Department of Visual Cultures, Goldsmiths College u Londonu. Živi i radi u Zagrebu.

SANJA IVEKOVIĆ

rođena je 1949. u Zagrebu, gdje je diplomirala na Akademiji likovnih umjetnosti. Njezina umjetnička produkcija uključuje različite medije: od fotografije, performansa, videa do instalacija i akcija u javnom prostoru. Rad je obilježen kritičkim diskursom politike slike i tijela. Njezine umjetničke strategije uključuju analizu konstrukcija identiteta u medijima, politički angažman, solidarnost i aktivizam. Na jugoslavenskoj i hrvatskoj umjetničkoj sceni prva je umjetnica koja izražava jasan feministički stav. Jedna je od osnivačica Centra za ženske studije u Zagrebu 1995., gdje je predavala od 1999. do 2001. Dobitnica je stipendija Canada Council Grant za gostujućeg umjetnika (1979., 1982. i 1994.), The Arts Link Grant (USA, 1996.), DAAD (Njemačka,

2007.), OCA (Norveška, 2008.) i Recollets France (2009.). Godine 2010. dobila je nagradu Camera Austria za suvremenu fotografiju. Izlagala je na brojnim izložbama i umjetničkim manifestacijama. Živi i radi u Zagrebu.

ANA OPALIĆ

rođena je 1972. u Dubrovniku. Godine 1997. diplomirala je televizijsko i filmsko snimanje na Akademiji dramske umjetnosti u Zagrebu. Iste godine nagrađena je kao najbolja mlada fotografkinja na izložbi Hrvatska fotografija '97. Kao stipendistica UNESCO-Aschbers stipendije gostovala je 1997. i 1998. u Centre d'Art i Natura u Kataloniji te u Tyrone Guthrie centru u Irskoj. Godine 2003. (s B. Cvjetanovićem) predstavljala je Hrvatsku na 50. venecijanskom bijenalu. Dobitnica je druge nagrade na natječaju T-HT award@msu.hr (2008.). Izlagala je na brojnim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Fotografije joj se nalaze u kolekcijama nekoliko muzeja i galerija te privatnih zbirki. Živi i radi u Zagrebu

ALESSANDRA POKRAJAC-BULIAN

redovita je profesorica na Odsjeku za psihologiju Filozofskoga fakulteta u Rijeci, gdje predaje kolegije *Klinička procjena*, *Procjena i tretman specifičnih poremećaja* te *Slika tijela, poremećaji hranjenja i pretilost*. Radi kao klinički psiholog-psihoterapeut u Studentskome savjetovališnom centru. Glavna je urednica znanstvenoga

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MAJKE I KĆERI / MOTHERS AND DAUGHTERS

earned a BFA, painting major, at the Academy of Fine Arts in Zagreb in 1988. Her work mostly focuses on intimate states of mind, such as loneliness, fragility of hope, necessity for creative abstinence etc. Often choosing a radically minimalist approach, Frankl manages to adopt and transform the subject matter of her works. Since 2006, she has realized numerous projects in Zagreb, Rovinj, Labin and another places. She lives and works in Zagreb.

NATASA GOVEDIĆ

took a degree in comparative and Russian literature, followed by master's and doctor's degrees in Theatre Studies at the Faculty of Philosophy, Zagreb University. From 1995 she worked as a freelance scholar, literary, film and theatre critic as well lecturer at the theatre studies departments in the Women's Studies Centre, the Retirement Studies Centre and Scandinavian literature department at the Faculty of Philosophy in Zagreb. In 1998 she was appointed editor for the theatre section of the arts and social issues fortnightly *Zarez*, in which she regularly writes on theatre and provides reviews and translations. She also writes for *Novi List*. Since 2001 she has been the editor in chief of the feminist academic journal *Treća* and together with Iva Nerina Sibila in 2002 she launched a journal for the art of the dance called *Kretanja*. She has published four books in theatre studies.

NICOLE HEWITT

is particularly into film and

video. In her more recent works she explores the possibility of a documentary language within a fictional structure, testing out the particular features of cinematic expression, and the relationship between representation and rhetoric, film and real time. Her most up to date works are increasingly focused on the performance of language through recitation, singing and testimonial. As well as film practice she also deals with research into the theory and practice of contemporary art. At the moment she is nearing the end of her doctoral course at the Slade School of Fine Art in London. Her films have been shown and won numbers of prizes at world festivals. She organizes, curates and co-curates workshops, exhibitions and seminars. She is docent at the animated film and new media department at the Academy of Fine Arts in Zagreb, and is a part-time lecturer at the department of visual cultures, Goldsmiths College, London. She lives and works in Zagreb.

SANJA IVEKOVIĆ

was born in Zagreb (1949), Croatia, where she graduated from The Academy of Fine Arts. Her art production has spanned a range of media such as photography, performance, video, installations and actions in the public domain. Iveković's work is marked by the critical discourse with the politics of images and body. The analysis of identity constructions in media as well as political engagement, solidarity and activism belong to her artistic

strategies. In the Yugoslav/Croatian art scene she was the first woman artist to express a clearly feminist attitude. In 1995 she was a co-founder of the Center for Women's Studies in Zagreb, where she taught from 1999 till 2001. She has been awarded the grants by the institutions such as the Canada Council Grant for the Visiting artists (1979, 1982, 1994), The Arts Link Grant (USA 1996), DAAD (Germany 2007), OCA (Norway 2008), Recollets / France (2009). In 2010 she was awarded the Camera Austria Award for contemporary photography. She lives and works in Zagreb.

ANA OPALIĆ

Born in Dubrovnik, 1972. Graduated Film and TV Cinematography at the Academy of Dramatic Arts in Zagreb in 1997. Was awarded best young photographer at the Croatian photography exhibition in '97. As the winner of the UNESCO-Aschbers scholarship, was a guest at the Centre d'Art i Natura in Catalonia in 1997 and 1998, and at the Tyrone Guthrie Center in Ireland. Represented Croatia at the 50th Venice bienalle (together with Boris Cvjetanović) in 2003. Winner of 2nd award at the T-HT award @ msu.hr competition in 2008. Exhibited at numerous solo and group exhibitions in Croatia and abroad. Her photographs are a part of the collection of several museums and galleries and private collections.

ALESSANDRA POKRAJAC-

časopisa *Psiholgijske teme*. Objavila je četrdesetak znanstvenih i stručnih radova iz područja poremećaja hranjenja, slike tijela, pretilosti, poremećaja pamćenja i demencija u domaćim i inozemnim časopisima. Sudjelovala je na pedesetak znanstvenih i stručnih skupova u zemlji i inozemstvu te na šest skupova kao gost predavač. Predaje na poslijediplomskim specijalističkim studijima na Filozofskom fakultetu u Rijeci i Zagrebu, Medicinskom fakultetu u Zagrebu te na Ekonomskom fakultetu u Rijeci. Urednica je i autorica knjige o pretilosti te koautorica triju slikovnica za djecu i roditelje. Živi i radi u Rijeci.

ULRIKE ROSENBACH

rođena je 1943. u Bad Salzdetfurthu. Studirala je na Umjetničkoj akademiji u Düsseldorfu kod prof. Josepha Beuysa (1964. – 1970.). Uključila se u feministički pokret od njegovih početaka. Godine 1969. organizirala je prvu žensku umjetničku grupu s Leslie Labowitz. Jedna od glavnih tema bila je tadašnja nejednaka zastupljenost umjetnica i umjetnika na izložbama. I danas je usredotočena na sliku žene u kulturi, umjetnosti i povijesti civilizacije. Bavila se ženskim portretom, od klasične Grčke do naših dana, ženskom ljepotom kao općim mjestom patrijarhalne ideje o mladostnoj ljepotici i neaktivnoj ženi kao objektu, kao i temom majčinstva. Jedna je od međunarodno najpoznatijih njemačkih umjetnica svoje generacije. Njezino područje izražavanja su videoperformansi, performansi,

fotografija i dr. Izlagala je na niz samostalnih i skupnih izložbi u svijetu, predavala na umjetničkim institucijama i kurirala više umjetničkih projekata. Živi i radi u Kölnu.

SANJA SMOJVER-AŽIĆ

izvanredna je profesorica na Odsjeku za psihologiju Filozofskoga fakulteta u Rijeci, gdje predaje kolegije *Psihologija zrele dobi i starenja* i *Psihologija roditeljstva* te *Razvojnu psihologiju* za studente nastavničkog usmjerenja. Suradnica je u Studentskom savjetovališnom centru. Objavila je oko 30 znanstvenih i stručnih radova iz područja prilagodbe adolescenata, roditeljstva i privrženosti. Sudjelovala je na dvadesetak znanstvenih i stručnih skupova u zemlji i inozemstvu. Predaje na poslijediplomskim specijalističkim studijima na Filozofskom fakultetu i Ekonomskom fakultetu u Rijeci. Živi i radi u Rijeci.

MARIJANA STANIĆ

rođena je 1971. u Zagrebu. Diplomirala je 2003. na Akademiji likovnih umjetnosti u Zagrebu. Članica je umjetničke udruge 90-60-90. Pokrenula je i realizirala niz projekata u promicanju vizualne kulture i likovne umjetnosti (Galerija Močvara, Galerija 90 60 90, Što ima u gradu? i dr.). Od 2001. aktivno se bavi umjetničkim radom te je izlagala na više samostalnih i skupnih izložbi. Živi i radi u Zagrebu.

IRENA TOPIĆ

rođena je 1983. u Zagrebu. Godine 2006. diplomirala je modni dizajn na Tekstilno-teh-

nološkom fakultetu u Zagrebu. U okviru CEEPUS međunarodne razmjene studirala je u ljetnom semestru 2008. na Akademiji za likovno umetnost in oblikovanje u Ljubljani. Trenutačno je studentica diplomskog sveučilišnog studija Likovna kultura, slikarstvo, u klasi prof. Ante Rašića. Izlagala je na više skupnih izložbi i sudjelovala u radionicama. Živi i radi u Zagrebu.

MIRJANA VODOPIJA

diplomirala je 1987. na Akademiji likovnih umjetnosti u Zagrebu. Na istoj akademiji predaje od 2007. Izlaže od 1985. Dobitnica je desetak likovnih nagrada, a djela su joj uvrštena u zbirke važnijih hrvatskih muzeja i galerija. Izražava se u širokom rasponu medija: crteži, grafike, svjetlosni objekte i instalacije, fotografije, ambijenti i videoinstalacije zajedničke karakteristike kojih su kontemplativnost i specifičan tretman svjetla. Živi i radi u Zagrebu.

ANDREA ZLATOR VIOLIĆ

diplomirala je 1984. komparativnu književnost i filozofiju na Filozofskom fakultetu u Zagrebu, 1988. magistrirala, a 1992. doktorirala. Od 1986. radi na Odsjeku za komparativnu književnost Filozofskog fakulteta u Zagrebu, na Katedri za opću povijest svjetske književnosti. U fokusu njezina znanstvenog interesa su pitanja odnosa fikcionalne i nefikcionalne književnosti, hrvatske autobiografske literature te europskoga srednjovjekovlja. Od 2005. na Akademiji dramske umjetnosti

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BULIAN, PHD

professor at the Department of Psychology, Faculty of Humanities and Social Sciences, University of Rijeka, where she is teaching Clinical assessment, Assessment and treatment of specific disturbances and Body image, eating disorders, and obesity. She also works in Student Counselling Centre as counsellor and clinical psychologist. She is editor in chief of scientific journal »Psychological Topics«. She has published about forty scientific papers in the field of eating disorders, body image, obesity, memory disturbances and dementia. She has taken part in fifty scientific conferences and symposia at home and abroad, and as invited speaker in six conferences. She lectures in specialised post-graduate courses at the Faculty of Humanities and Zagreb, Medical school in Zagreb and at the Faculty of Economics at University of Rijeka. She is editor of university handbook on obesity, and co-author of three books for children and parents.

ULRIKE ROSENBACH

was born in 1943 in Bad Salzdetfurth. From 1964 to 1970 Rosenbach studied sculpture at the Kunstakademie Dusseldorf; 1970 she became a master student of Prof. Joseph Beuys. In 1971 Rosenbach produced her first videoworks and first performance-works in 1972. Since then, media works with video/audio, photography and performance as well as media-installations were her profes-

sional tools.

In the mid-seventies of the last century, her artwork was highly interesting as dealing with topics like traditional role models of women. This context in her work then helped to formulate an identity of women from a feminist perspective. In 1975 she founded a workshop »school for feminist creativity« in Köln and called herself a feminist artist. She then performed a series of spectacular media performances at various international art-institutes. Ulrike Rosenbach became a most renowned international known media-artist of her generation from Germany. In 1977 her installation- and performance – work was exhibited at documenta 6 in Kassel/germany and 1987 at documenta 8. For her work Rosenbach was rewarded with various art-awards. After 1985 Rosenbach`s artwork concentrated on media-installation, media-sculpture, drawing and mixed media/photography. From 1989 – 2007 she held a professorship »for new medias in the arts« at Hochschule der Bildenden Künste Saar in Germany. In that frame, she also was curator of a series of art-projects for and with her students. She recently initiated a net-archive for women-media-artists with her students: www.bild-rausch.com Today she lives and works as a freelance artist in the area of Köln/Colon in Germany.

SANJA SMOJVER-AŽIĆ, PHD

associate professor at the Department of Psychology, Faculty of Humanities and

Social Sciences, University of Rijeka, where she teaches Psychology of maturity and aging and Psychology of parenting in the psychology course and Developmental psychology for students of the educational course. She also works in the Student Counselling Centre. She has published some thirty scientific papers from the area of adjustment of adolescents, parenting and attachment. She has taken part in twenty or so scientific conferences and symposia at home and abroad. She lectures in specialised post-graduate courses at the Faculty of Humanities and Social Sciences and at the Faculty of Economics at University of Rijeka.

MARIJANA STANIĆ

was born in Zagreb in 1971. She took her degree at the Academy of Fine Arts in Zagreb in 2003. She is a member of the art association 90-60-90. In the last eight years she has launched and produced a string of projects in the promotion of visual culture and visual art (Mochvara Gallery, What's on in town?, etc.). Since 2001, she has been actively engaged in artistic work, and exhibited her work at several individual and collective exhibitions.

IRENA TOPIĆ

was born in 1983; in 2006 she took her degree at the Textile Technology Faculty in Zagreb, fashion design major. In 2008 she studied in the summer term at the Academy of Fine Arts and Design in Ljubljana, enabled by the CEEPUS international student exchange programme.

u Zagrebu predaje kolegije o kulturnoj politici. Usporedo sa znanstvenostavnom djelatnošću bavi se publicistikom, izdavačkom i uredničkom djelatnošću. Objavila je deset knjiga te nekoliko desetaka znanstvenih i stručnih radova u Hrvatskoj i inozemstvu. Posebno se bavi temama kulturne politike te odnosom institucionalne i vaninstitucionalne kulture. Sudjelovala je u radu većega broja domaćih i međunarodnih znanstvenih skupova. Nositeljica je viteškog odlikovanja francuske vlade u području književnosti i umjetnosti. Član je Vijeća za knjige i nakladništvo pri Ministarstvu kulture RH od jeseni 2008. godine. Od 2012. Ministrica je kulture u Vladi Republike Hrvatske. Živi i radi u Zagrebu.

VLASTA ŽANIĆ

rođena je 1966. u Zagrebu. Nakon završene Škole primijenjenih umjetnosti i dizajna, upisala se na Akademiju likovnih umjetnosti u Zagrebu, Odjel kiparstva. Diplomirala je 1990. Bavi se skulpturom, performansom, eksperimentalnim filmom i videom, istražujući njihove dodirne točke i relacije kroz prizmu intimnog i osobnog. Izlagala je na više od 20 samostalnih i na mnogo skupnih izložbi, sudjeluje na filmskim festivalima i radionicama. Od 2010. je docentica na Umjetničkoj akademiji u Splitu. Živi i radi u Zagrebu.

Currently she is a student of the visual arts culture, education major, painting, in the class of Ante Rašić. She has exhibited at a number of collective shows and taken part in workshops. She lives and works in Zagreb.

MIRJANA VODOPIJA

graduated from the Academy of Fine Arts in Zagreb in 1987. Since 2007 she has been on the faculty of this institution. She had her first exhibition in 1985. She has won some ten art prizes, and her works are found in collections of major Croatian museums and galleries. She works in a wide range of media: she does drawings, prints, luminous objects and installations, photographs, ambiances and video installations, the common characteristic of which is a contemplative attitude and a particular handling of light. She lives and works in Zagreb.

ANDREA ZLATAR VIOLIĆ

took a degree in the comparative literature and philosophy at the Faculty of Philosophy in Zagreb in 1984, where she took a master in 1988, and doctorate in 1992. From 1986 she worked at the comparative literature department in the Faculty of Philosophy, in the history of world literature chair. Her scholarly interests include issues on the relations of fictional and non-fictional writing, Croatian autobiographical writing and Middle Ages. Since 2005 she has taught a cultural studies course at the Academy of Dramatic Arts in Zagreb. At the same time as her scholarship and teaching, she has been engaged in journalism, publishing

and editing. She has published to date some ten books and several tens of scholarly and specialized works at home and abroad. She has taken part in the work of a large number of Croatian and international conferences. She has been decorated with the title of chevalier by the French government for services in the area of art and literature. She is a member of the Croatian Ministry of Culture books and publishing council (since 2008). In 2012 she was appointed Minister of Culture of the Republic Of Croatia.

VLASTA ŽANIĆ

was born in Zagreb in 1966. After completing Applied Arts School, she enrolled in the Academy of Fine Arts, sculpture department, and graduated in 1990. Now she is into sculpture, performance, experimental film and video, exploring the points of contact between them and their relationships through the prism of the intimate and personal. She has exhibited at more than 20 individual and many collective exhibitions, she takes part in film festivals and workshops. Since 2010 she has lectured at the Art Academy in Split, with the rank of docent.

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O PROJEKTU

ABOUT THE PROJECT

Izložba *Majke i kćeri* održana je u Zagrebu u Galeriji 90-60-90, Pogon Jedinstvo, Trnjanski nasip bb od 17.02. 2011. do 23.02.2011. i u Splitu, u Multimedijalnom centru, Savska bb od 23.02. 2012. do 8. 03. 2012.

An exhibition *Mothers and Daughters* was held in Zagreb in the Gallery 90-60-90, Pogon Jedinstvo, Trnjanski nasip bb Jedinstvo, from 17.02. 2011 to 23.02.2011, and in Split, in the Multimedia Cultural Centre, Savska bb, from 23.02. 2012 to 8. 03. 2012.

AUTORICE PROJEKTA I KUSTOSICE AUTHORS AND CURATORS:

Irena Bekić, Marijana Stanić

SELEKTOR PROGRAMA DOKUMENTARNOG FILMA SELECTOR OF THE DOCUMENTARY FILMS

Oliver Sertić

ORGANIZATOR ORGANIZER

Udruga 90-60-90

Pogon Jedinstvo (Zagreb)

MKC Split: Tamara Visković, Joško Jerončić (Split)

POSTAV IZLOŽBE EXHIBITION SETUP

Marijana Stanić

TEHNIČKI POSTAV TECHNICAL SETUP

Tomislav Jadriško, AVC – Zagreb (Zagreb)

Damir Delić, Joško Lovrić (Split)

FOTOGRAFIJE I VIDEO DOKUMENTACIJA PHOTO AND VIDEO DOCUMENTATION

Tihana Mandušić (N. Hewitt), Ana Opalić (postav / exhibition setup), Vjeran Pavlinić (okrugli stol, performance N. Hewitt i razgovor sa C. von Alemann / discussion panel, performance by N. Hewitt and interview with C. von Alemann), MKC Split (izložba u Splitu / exhibition in Split)

OBLIKOVANJE VIZUALNOG IDENTITETA VISUAL IDENTITY

Gordan Karabogdan

PARTNERI PARTNERS

Dokukino; Galerija Prozori, Knjižnice grada Zagreba; Hrvatski filmski savez, Kino Tuškanac; MKC Split; Pogon - Zagrebački centar za nezavisnu kulturu i mlade

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AVC – Zagreb d.o.o.; EXE produkcija d.o.o.; HSM Informatika; IN 2 d.o.o. Zagreb; Road Track Satelitski nadzor vozila, Zagreb

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ORGANIZATOR ORGANIZER

G A L E R I J A 90 60 90

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dokukino

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