

ZORKA SÁGLOVÁ

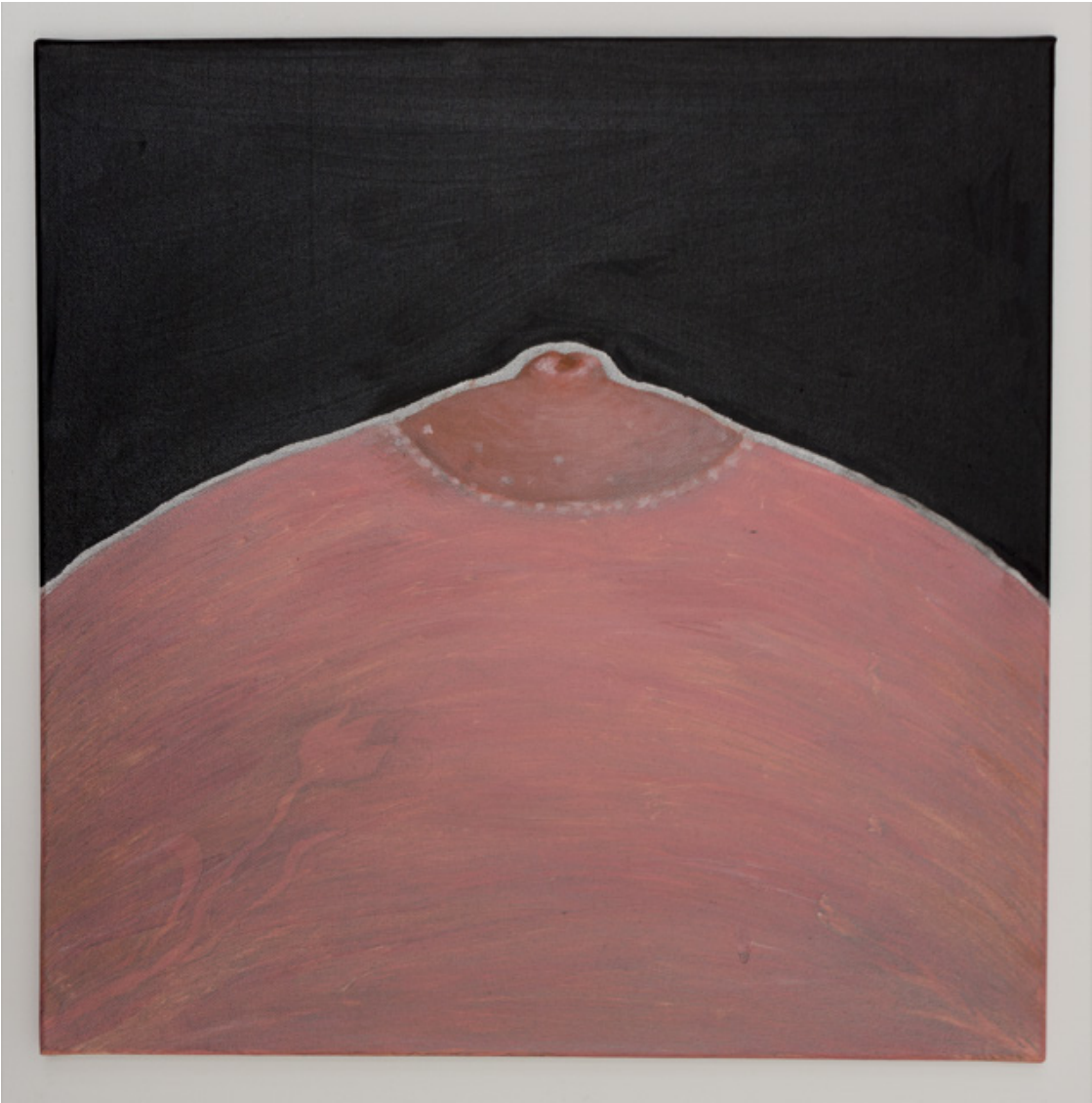
One of the most quiet but also the most significant and distinctive artists of the Czech scene of the 20th century. Born in 1942 in Humpolec, Czechoslovakia, she studied in the studio of textile creation at the Academy of Fine Arts, Architecture and Design in Prague what strongly influenced her work. In the 1960s she created mostly abstract geometric paintings and minimalistic objects. After then she moved to open-air spaces where she organized landart happenings exclusively in the presence of her close friends (Throwing Balls into Bořín Pond, spring 1969; Hay, Straw, August 1969; Laying Napkins near Sudoměř, 1970, among others). In this respect, she is deemed as one of the first artists who imported land-art movement in this region. Moreover, by combining a happening action and a land art project, Ságlová introduced a specific category which, till then, only appeared sporadically. During the normalization of the 1970s she was prevented to sell or to present her art so she retired from public life. In the late seventies Zorka Ságlová went back to textile production in the form of the Gobelins tapestries with the theme of the art history. At that time a rabbit, which she found on the borders of Gothic tapestries, has become the main character of her compositions, as well as her mediator, her support and her fetish. The rabbit represented a cultural symbol of vitality known in different countries. In the last period of her life she experimented with paintings and textiles as well as with action drawings with a real rabbit. After a long illness, she passed away in 2003. Her work was displayed in numerous venues in the form of solo exhibitions, among others in Veletržní Palác (Prague, CZ), House of Arts (Brno and České Budějovice, CZ) or Galerie Coupole (Neu-Isenburg, DE), as well as within group shows mainly in Central Europe but also in California (USA), Belgium, France or Germany.

JANA ŽELIBSKÁ

Jana Želibská (1941, Olomouc), visual artist living and working in Bratislava, play a key role on Slovak artistic scene from the end of the Sixties. She studied at the Academy of Fine Arts and Design in Bratislava and she started her artistic and exhibition career in 1967 with the exhibition Možnosť odkryvania (Possibility of uncovering) at Gallery of Cyprián Majerník in Bratislava. During the following year she spent several months in a residency program in Paris, but she returned back to already occupied Czechoslovakia. Despite this fact, her exhibition activity was and still continues to be very rich. Her work was exhibited in many Slovak and international institutions: Tate Modern (London), Walker Art Center (Minneapolis), Ludwig Muzeum (Budapest), Zacheta – Narodowa Galeria Sztuky (Warsaw), Museum moderner Kunst Stiftung Ludwig (Vienna), Gosudarstvennyj centre sovremennovo iskusstva (Moscow), Muzeul National de Arta Contemporana (Bucharest), Embassy of the Slovak Republic (Washington D. C.), Museum moderner Kunst Stiftung Wörlen (Passau), Národní galerie v Praze (Prague), XLVIII. Biennale di Venezia, Czechoslovak pavilion, Giardini di Castello (Venice), Courtyard Gallery (New York), Musée d'Art Moderne de la ville de Paris (Paris), Museo Universitario (Mexico) and others. In her work, Jana Želibská is focusing on one specific area of topics executed in different types of artistic techniques. She mostly questions the situation of a woman in the society, the dominance of men, not only in the art world, but as well as around in different relationships between a man and a woman. She uses a human body - mainly woman's one and its symbols represented by its fragments as breasts or rhombus of female genitals. Despite all these rather serious themes, Želibská never misses a certain sense of humour or irony .

It is maybe why she never considered herself as a feminist artist who wanted to change the whole society, but rather as someone who pointed out a current condition. Jana Želibská created traditional painting and prints as well as pop-art objects and environments. Later, during the "normalisation" period in the seventies in Czechoslovakia, Zelibská focused on more subtle expression such as performances in the nature, happenings and conceptual art. The most recent works include mostly video and large installations.

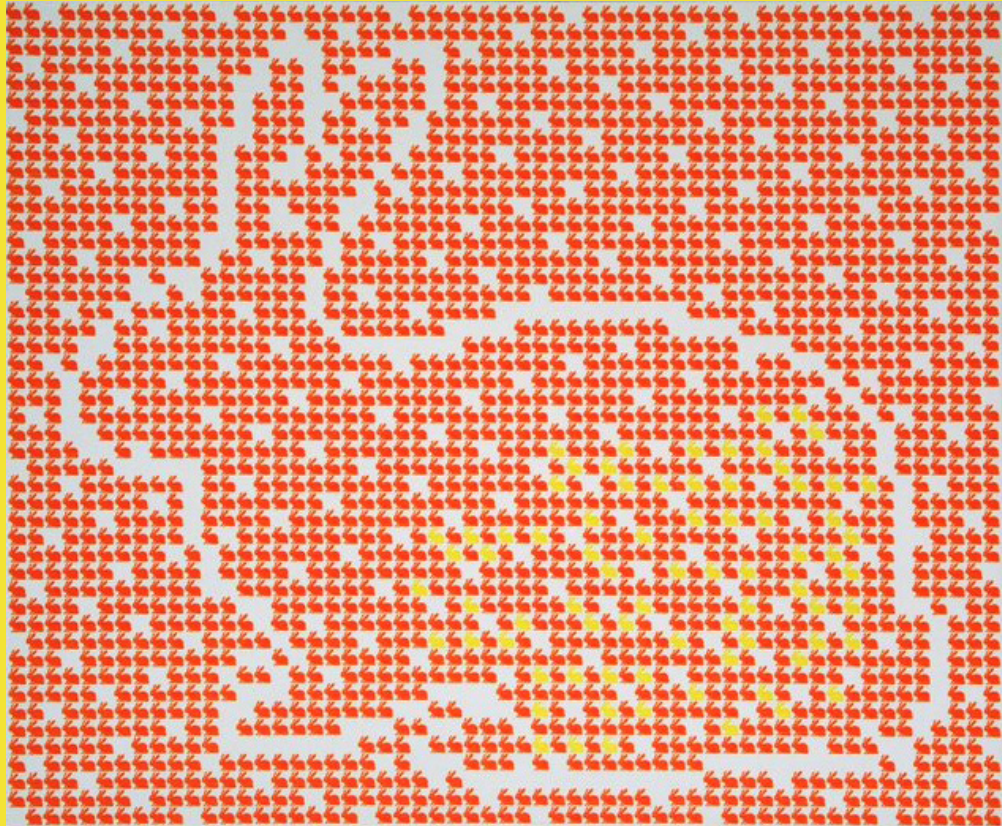
JANA ZELIBSKA
Breast 1, 2016
60 x 60 mixed media



EAST WOMEN PAINTINGS - GANDY GALLERY

VIENNA CONTEMPORARY (Booth A28)

21 September - 25 September 2016



ZORKA SÁGLOVÁ
2244 rabbits, 1988 - 1989
95 cm x 115 cm, Acrylic on canvas

Gandy gallery
Sienkiewiczova 4
Bratislava - Slovakia
www.gandy-gallery.com



EAST WOMEN PAINTINGS

If there was something positive about a regime which restrains any form of freedom of expression, it would be the common activity and effort to delimit oneself against it. In the field of art, this may mean a greater stimulus for a reaction on a current situation, a non-acceptance of established norms or even a specific impact on a direction in the art.

The examples of this tendency are represented by the chosen woman-artists coming from the former Eastern bloc. Jana Želibská (Slovakia), Orshi Drozdik (Hungary) and Zorka Ságlová (Czech Republic) are deemed as very significant figures of their local art scenes from the 1960s until nowadays. Moreover, these three artists are connected not only by the same generation and gender, but also by a similar delimitation against the traditional perception of a woman and her position in the society.

In addition, due to the possibility of confrontation with foreign art scenes on the West these artists could actively respond to current changes and so maintain a certain vividness in their work. That is also the reason why presented paintings are the unique reflection of their longtime evolution under the influence of social and creative changes.

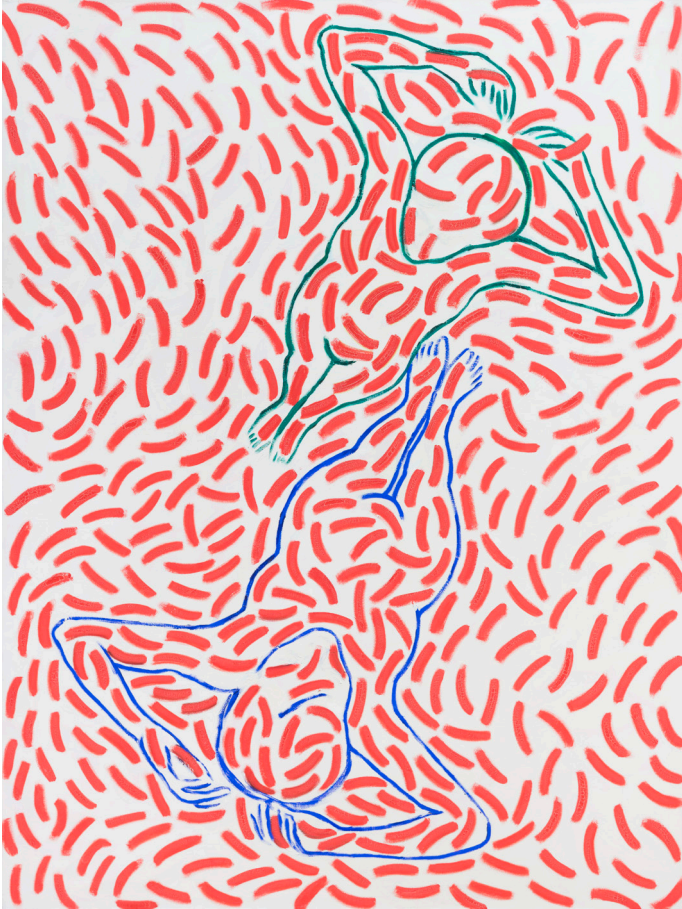
Marek Kuchár

ORSHI DROZDIK

The work of Orshi Drozdik (born in 1946, Hungary) has played a significant role in the history of women’s art across the international arts scene and has greatly influenced a generation of artists to follow. Drozdik moved to Amsterdam in 1978, after graduating from the College of Fine Arts, in 1977 as a graphics major, and two years later she based herself in New York City. At present Drozdik works both in New York and Budapest, and is a professor at the Hungarian University of Fine Arts.

She has exhibited at many of the foremost galleries across Hungary and abroad, and articles assessing her shows have been published in numerous prestigious art journals. Yet, Drozdik has continually engaged with the contemporary art scene in Hungary. The 1998 exhibition, article, and textbook titled Strolling Brains, for instance, greatly contributed to the spread of feminism in the country. Drozdik began her career in tandem with the Hungarian post-conceptual movement of the 1970s. As

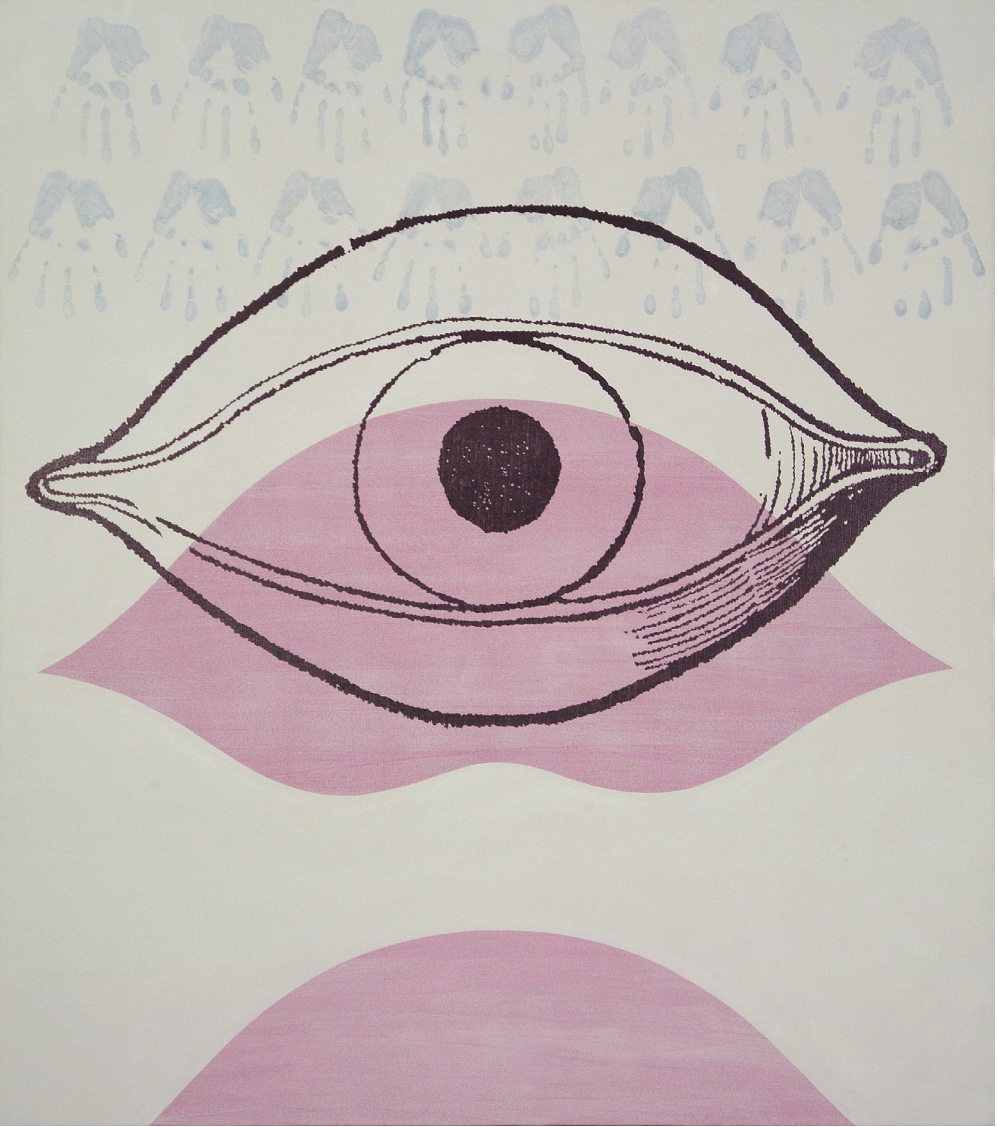
a harbinger she created her own theoretical and critical point of view, which was unique in the seventies cultural environment of Budapest. In the 80s, at the time of her emigration, building upon of her 70s working methode, she embraced poststructuralist critical discourse, that helped her to develop, the installation series, Adventure in Technos Dystopium, a theoretical and visual deconstruction of scientific representation. Therefore Drozdik’s work can only truly be interpreted in the light of the poststructuralist discourse. Research, the demand for theory and its language, as well as the manifest representation of these in the work of art have been the ongoing driving force for her creative production. As a result, her chosen topic often unfolds in numerous variations and is presented in her polyvalent practice to reveal many aspects of the given problem. A major point of departure for Drozdik’s career took place while being student of the College of Fine Arts, Drozdik started to develop the chief concepts underpinning a work titled NudeModell and Individual Mythology. With this term Drozdik signified a unique set of values, which she felt were essential in her vindication of the current patriarchal social and artistic environment.The problematic of gender first caught her attention in an early nude drawing class, once deemed to be the basics of classical art education. Drozdik there observed the distinction of form between a man’s and a woman’s gaze and, taking this problem as her premise, she reflected on the paradoxical situation of the woman artist. The search for a feminine aspect, the definition of a woman artist is also markedly interwoven with the analysis of the relations between power and representation.



ORSHI DROZDIK
Arthistory And Me (red, blue, green), 1982
139 cm x 186 cm Oil on linen



ORSHI DROZDIK
Arthistory And Me (red), 1982
139 cm x 186 cm, Oil on linen



ZORKA SÁGLOVÁ
Untitled, 1995 – 1997
130 cm x 115 cm, Acrylic on canvas