

THE PROBLEM OF NUDITY, IDENTITY AND GROWING UP (IN WORKS OF CONTEMPORARY WOMEN ARTISTS)

Marek

Śnieciński



In each era, in pictures presenting humans and the human body, people – consciously or unconsciously – expressed their own ideas and beliefs regarding the human, his identity, ontological status, his place in the world and his destinies. Hans Belting, who dedicated a lot

of attention to these issues, noticed that *the image of a human being and the image of a body are more combined with each other than today's theories are ready to admit. [...] There is a peculiar unanimity as regards the fact that as close as we are to losing the image of a human being, we do not have a binding image of our body anymore, too, as to which we could communicate*¹. The German art historian emphasizes that the expression 'image of a human being' should be understood as a certain metaphor, through which people have always expressed an idea, or rather many various ones, often contradictory, competing with each other and rivalling ideas referring to a human being. Those ideas expressed in paintings were entangled in various contexts, e.g., in the ideas of the hierarchy of beings (of the place of a human being in this hierarchy), in the division into natives and outsiders, into the civilized and savages, finally in the ideas of a different status of women and men. All these beliefs and judgements, and superstitions resulting from them, as well as related ideas, found their reflection in paintings. Belting points out that *images of a human being is a topic significantly different from the topic of images of a body. They present a phenomenal form of bodies, in which a human being is incorporated and in which he plays his roles. We ourselves have phenomenal bodies in which we present ourselves in corpore, just as we want to be presented in them when we see ourselves in effigie*². The thing is that every human being has a certain 'idea' of himself that he would like to find in his own images. Our images, which too strongly deviate from this idea, do

not find our acceptance. And it is not only a matter of 'flattery' of the painting, but the thing regards rather our idea of ourselves, as well as how we would like to be perceived (e.g. subjectively, majestically, seductively, intelligently, lordly, humbly, in a cool way, etc.).

Belting emphasizes that the *history* of presenting the human *involved* presenting a body, *however, a body as a carrier of a social creature was supposed to play a role*³. This statement remains, of course, valid also in reference to the present times, no wonder then that in contemporary art and in different discourses, including feministic discourses, there are attempts to analyse and reevaluate metaphors and ideas of a human being, dominant in culture and expressed in paintings. The body, and rather its presentation, has often been appropriated by different ideologies, in the 20th century also *totalitarian movements confiscated the body as a collective standard, in order to celebrate the political ideal in the new happiness of the body*⁴. The Aryan body promoted by the Nazi propaganda paintings or a specific model of 'the worker-farmer body' present in Stalin's socialist realism are its glaring examples. That is why Belting reminds us that *images are never only what they claim to be, namely reflections of the reality – unless they reflect the idea of reality. Images are like contents of faith and thinking trends, in which people seek protection against questions that concern them, even if this protection was their common mistake*⁵.

The need for substantial revaluation of the to-date (phallogentric) attitude to paintings of the woman and of the female body has been postulated by many authors for dozens of years now. One of them is, e.g., Lynda Nead, who performs a critical analysis of the issue of the woman's nude act⁶. Nead shows that the *nude act includes a certain proposal of a definition of a body and determines specific norms of its watching, therefore assuming a certain concept of a spectator. [...] Therefore, presentation of a woman's body may be understood as a discourse on the subject, as the root of Western European aesthetic history*⁷. Based on

such grounds the author takes a close look at both historical and contemporary female nude acts, emphasizing that *one should place the naked act in the perspective of the tradition of exclusion, not to consider it only in the light of the tradition of inclusion*⁸. It is difficult not to agree with her as indeed – in each relevant era – *in the boundaries defining art, some types of bodies were doomed to be invisible. Women whose bodies were not in line with the applicable standards were found beyond the scope of artistic visibility*⁹.

Nead emphasizes that in many ‘masculine’ texts dedicated to the issues of the nude, it is sometimes put in contradiction to nudity, that in those considerations the nude seems as nudity (the naked body) ‘dressed in’ art, namely it is a body included in the frames of aesthetic norms¹⁰. The opposition nudity/the nude, variously valued, appears in many works¹¹. One of the reasons for the durability of such approach is shown by Giorgio Agamben, who – analysing the problem of nudity – noticed that *in our culture nudity is closely related with theological references*¹². The philosopher refers to and analyses in detail theologians’ considerations on nudity, among others the concept of ‘garments of mercy’ worn by Adam and Eve before their banishment from Paradise and states that *one of the consequences of the theological relation which in our culture closely binds nature with mercy, nudity with garments, in fact, states that nudity is not a state, but an event. As a dark prerequisite for proffering a robe or a sudden effect of its taking away, it belongs to time and to history, not to the state of being or the form. We may experience nudity only as stripping, making naked, never as a form or permanent possession. In any case it is very difficult to seize and not maintainable*¹³. Agamben writes about these theological codes regarding nudity in relation with the performance of Vanessa Beecroft, in which the Italian artist confronts the audience with the nudity of women. Beecroft places naked or almost rather naked women (they usually have some parts of clothing on: shoes, veils, small

panties, wigs or transparent tights) in noble exhibition halls, such as, e.g., Neue Nationalgalerie in Berlin, Gagosian Gallery in London or Peggy Guggenheim Collection in Venice. Those women stand still, retaining the indifference of monuments, frequently arousing embarrassment and intimidation of the gathered audience. These realizations, in the opinion of Agamben, show the paradoxical character of nudity, as *something which could have, or maybe should have happened, did not happen*¹⁴, as *the whole trace of nudity disappeared*¹⁵ and this confrontation of the audience in clothes and (almost) naked women *unambiguously questioned nudity of a human body*¹⁶.

The issue of nudity was approached in a very interesting way by Alba d'Urbano¹⁷ in her works, especially in the realization of *Hautnah* (1994–95), where she made dresses and costumes made of fabric (satin) covered with printed pictures of her real-size naked body. This project was continued in *Il sarto immortale – Couture*, namely a performance presented by the artist in 1997 during the Art Cologne festival, where models, as in a fashion show, presented outfits with images of a naked body. The next year Alba d'Urbano realized one more version of this work, namely *Il sarto immortale – Display*, which included a presentation of the project through videos, patterns and ready-made clothes. In those realizations the artist draws attention to a specific approach to the body; the naked body which comes into play in the pervasive culture of spectacle. The body is sometimes treated as a costume that needs to be taken care of as in certain circumstances it will have to be presented to the world, on a beach during holidays, to name just one situation. D'Urbano treats these media guidelines literally, she shows that one may wear their own nudity, make an outfit of it and present ourselves in it to other people. What, by assumption, was supposed to conceal nudity, becomes a form of exposing it. The artist plays a game with nudity, puts this game in the context of commercial spectacles related to fashion, in the rituals of

the fashion shows displaying new collections. Of course, here we face not only the very nudity, but pictures of nudity. Pictures of nudity become a costume which also plays a role of a mask here – it presents something but at the same time it hides something, too. It presents a photographed image of a naked body reproduced on a satin fabric, while it hides the appearance of the body itself. The images of nudity exposed in this way become a kind of a screen with ‘real’ nudity behind, nudity not mediated by the photographic medium.

The context of the outfit or garment that we approach here, in a sense reminds us also of that ‘theological reference’ connected with nudity that Agamben wrote about. Here nudity is being questioned, although by appearance it is exposed in an exhibitionist way, as if the artist wanted to check the exhibitory value of nudity. In those works, and in the form of their presentation there is something from the aura of striptease, and – as noticed by Agamben – *striptease, namely nudity’s inability, is in this sense a model of our attitude towards it. Nudity, literally, as an event never in a fulfilled form, as a form not possible to be totally captured in its becoming, is indefinite, becomes endless*¹⁸. The realizations of Alba d’Urbano fit also into the feminist discourses regarding the female body, the manners of presenting it and the codes of watching and assessing it. The artist critically revises the norms and cultural codes connected with presenting female nudity, plays a game with the forms of presenting and asks about the boundaries between the private and the public.

An interesting and humorous game with nudity was undertaken by Tanja Ostojič, a Serbian artist living in Germany. In her work *L’origine du monde* (2004/2006) she did a photographic re-staging of the famous painting by a French painter, precisely recreating the pose of the model and the point of view, however, making one substantial change: the naked womb of the woman was covered with underwear featuring a printed symbol of the united Europe. Nudity

is covered and the circle of golden stars against the blue background becomes a kind of fig leaf. Nudity is therefore only presumed – looking at the photo, we look at it through the prism of 19th century scandalising picture. It may seem that nowadays this work should not cause any controversy, however, the work by Ostojič, presented at EuroPart in Vienna in 2005, was protested against by some Austrian politicians (hypocrisy, political calculations?) and after two days it was removed as inappropriate, even pornographic.

The subject identity and nudity is a substantial matter handled by Herlinde Koelbl in the series of photographs *Starke Frauen* (1996), composed of a series of the nudes of women, in which the German artist wanted, first of all, to show these ‘strong women’s’ attitude to their own bodies. Power or strength regards here both the mental and physical structure of the pictured women. In the series one may also find many nudes featuring women whose bodies do not fit the general images of beauty – some are elderly, other have quite mature but ample shapes. Koelbl, ‘dressing’ their bodies in art, placing them in the frame of aesthetic codes, deconstructs the current tradition of the nude – female bodies, which today are generally excluded from art, or – looking wider – do not function in the visual culture, here become the main motive of presenting female identity. The will to oppose the tradition of exclusion is seen in the works of many artists, e.g., Katrin Trautner in the photographic series *Morgenliebe*, for which she was awarded Grand Prix of the International Festival of Photography in Łódź in 2010. Using subtle frames she talks about the need for touch, tenderness and intimate closeness felt by elderly people.

From this perspective one may also look at the work by Katarzyna Kozyra *Łaźnia kobieca* of 1997 – this interpretation is, for example, presented by Agata Jakubowska, who thinks that *the artist opposed the regime of invisibility which excluded an extraordinarily numerous group of female bodies, considered not worth presenting*¹⁹. The artist’s

intention was in fact a bit different, as she wanted to show women who are naked, but do not pose, do not feel peeped at²⁰, however, the final expression of this realization, played at the border of the private and intimate (the nudity of the women bodies in a bathhouse) and the public (the paintings in the world of arts), includes questioning the dominant aesthetic codes. The spectators watching the realization must feel discomfort. This discomfort of the spectator is induced by – as emphasized by Jakubowska – *not the ideal bodies but becoming aware of the position which – as a spectator – he/she takes. The largest critical power is not in the 'natural' bodies, but the way we are forced to look at them. The fact of becoming aware that the look is unlawful, is the most important in this work of art*²¹. The spectators are put here in the role of Peeping Toms and – although in today's culture we are used to that role and we sometimes get a lot of satisfaction from it – here we become Peeping Toms who caught themselves doing this inappropriate thing.

In the modern visual culture a human body is extremely often shown through a part and these 'parts' of a fragmented corporality become self-sustaining motives of paintings, sculptures or objects. The loss of body integrity is a phenomenon which has already a long history, reaching back to at least 19th century and regards, of course, not only images of female bodies. Many male and female artists deal with this problem in their works, showing manifestations and consequences of turning parts of human bodies into fetishes. In feminist literature, images presenting a fragmented female body are seen as manifestation of the *objectification process* (or even, one can say, *commodification of a woman*²²). Therefore, *a fragmented female body is the aspect of Western European culture which – as claimed by some theorists – should be subjected to criticism and new ways of representing the female body should be searched for. Beyond the classical aesthetics and beyond the logic of a fetish*²³.

In 1967 Alina Szapocznikow made a casting of the belly of Ariane Raoul-Auval and then used this casting as a template for a monumental sculpture carved in Carrara marble titled *Large bellies* (1968). The artist, putting two larger-than-life parts of a female body one onto another, created a peculiar humorous monument of the belly, in which the noble material was contrasted with the topic that is not very monumental. These bellies are 'large' not only because of the scale of the monument, they are 'large' also in the sense of a common language. These bellies, marked with three huge folds, become a sculptural visualization of the typical cultural codes regarding the desired (in this case not desired) appearance of this part of a female body. The interpretations of this work emphasized its humour and carnival nature²⁴, however, this sculpture fits also in the game that Szapocznikow played with the fetishized parts of corporality. By the way, the original casting of the belly was used by the artist also in further humorously designed realizations (*Belly-pillows*).

The problem of a part of the female body as an erotic or medical fetish appears also in other artworks by Alina Szapocznikow. It was perfectly illustrated in the series of *Desserts* (1971–72), where the artist placed in vessels the characteristic erotic fetishes of femininity, namely breasts and lips. In this case castings were the starting point, too, and the very sculptures were made from coloured polyester. The hyper-realistic parts of a female body heaped up in salad bowls trigger quite a macabre effect – they are 'desserts' which could be served during some kind of a horror movie. Black comedy used here by the artist has, on the one hand, a personal side to it (it is difficult not to think about mastectomy that she underwent), and, on the other side, it is a critical reflection on the dominant cultural codes. Jakubowska is right to point out that the *procedure performed by Szapocznikow includes mainly a type of parody of what we deal with in the iconography of the patriarchal society. The artist takes the visual*

cannibalism taking place in her from the symbolic to the realistic zone, at least having some features of reality²⁵.

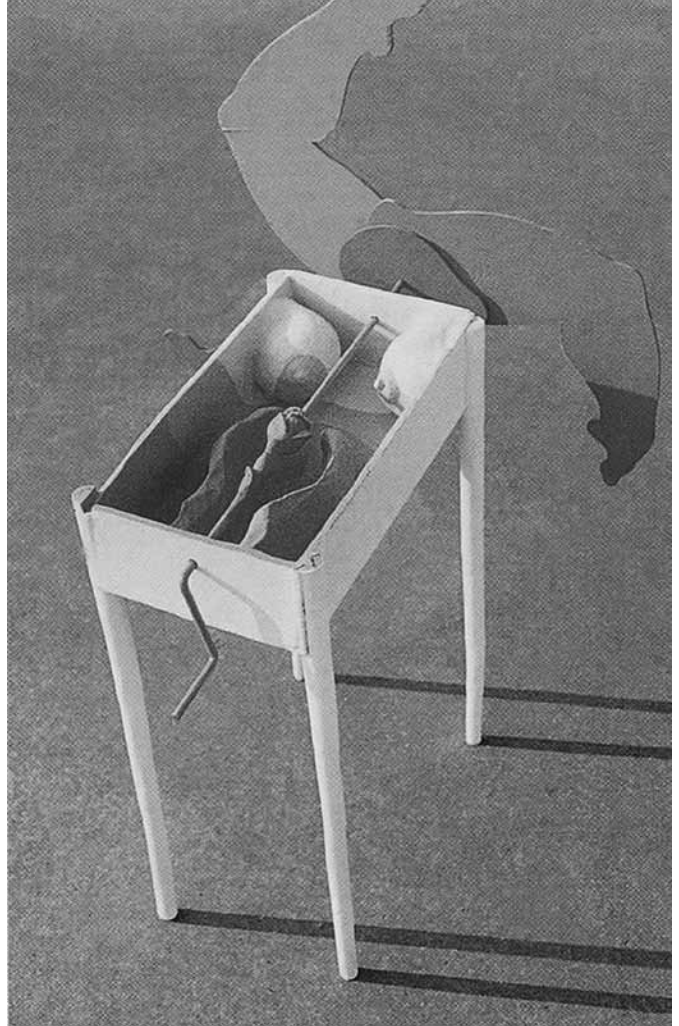
Mysteries of identity and problems that we have when we want to find and recognize identity, using photographic pictures, are the topics realized by a German artist Ursula Rogg *er schaut und sie sieht ihn nicht* ('he looks and she does not see him') from 2000. Through the lens of her camera she watches a situation that in itself is a kind of a photographic performance – it happens because of the camera, it is a performance which is shown only via photographs. A young woman takes part in a photo shoot, as a result of which a series of photos should be made as ordered by an agency specializing in erotic photography. The model who realizes the order 'plays a role' in front of the professional photographer's camera, which – as we may assume – will create a typical performance of erotic photography. Rogg used this situation and with her camera accompanied the photo shoot. She took a sequence of photos each of which looks like a classical photographic portrait, but as a whole they look as if they were frames coming from one camera take. In Rogg's photos we do not see any trace which would indicate the initial performance – there is no second photographer, technical equipment nor the whole stage context. The theme of Rogg's photos is the look of this young woman who never looks straight into the camera, but her sight is focused on the lens of the 'other' (not visible for the spectators) camera and on reading instructions and suggestions of the professional photographer realizing the photo shoot.

The look as a theme of a picture shows the relation between *building identity and definition of its own image, and commoditized controlling look of the voyeur on the opposite side, as it is formulated in psycho-analytical and feminist discourses. [...] In the dialectic relation between the look of the model, camera of the professional photographer and the spectators of the Rogg's photos, in place of a sexual cliché we have a film sequence*

*of portraits of a woman, made by another woman*²⁶. The artist is much less interested in the very portrait (it is only an excuse), what is definitely more important for the artistic analysis – the relation between the camera and the look. In the artistic practice of Ursula Rogg one can find both the tradition of a photographic document and the tradition considering a video camera as a tool registering the personal, subjective manner of viewing the reality. Dirk Snauwaert thinks that the sequential manner of her work and slight changes in the perspective of particular pictures fulfil *both the film-storytelling function and analytically destructive function*²⁷. It is worth emphasizing that spectators are here put in an exciting, but very uncomfortable role of a double Peeping Tom, however, each of the ‘peeped at’ areas is of a slightly different nature. The first is the area of the erotic photo shoot (the spectators participate in it more because of their own images than through the photographic concrete), and the other area is methodological ‘peeping’ at the face, facial expressions and looks of the model, who seems not to be aware of the other camera’s presence. The paradox here is the fact that, although Ursula Rogg provides traces of a certain performance (one may even say that because she uses the first one as a starting point, she creates a photographic meta-performance with her realization), then her activity between the camera and the model’s face seems to have features of coincidence and disinterestedness. In that area the erotic contexts and schemas used in erotic games in front of the camera disappear. In a perverse way the issue of posing loses its importance – the artist’s method encompasses the distance which annuls what seems to be a special characteristic feature of erotic performance in images, namely – the look of the photographer-Peeping Tom, who objectifies the model. In Rogg’s realization both the identity of the woman and the identity of the situation are blurred, hidden from the spectators who may only speculate about them. The sequence of those apparently ‘objective’ portraits becomes

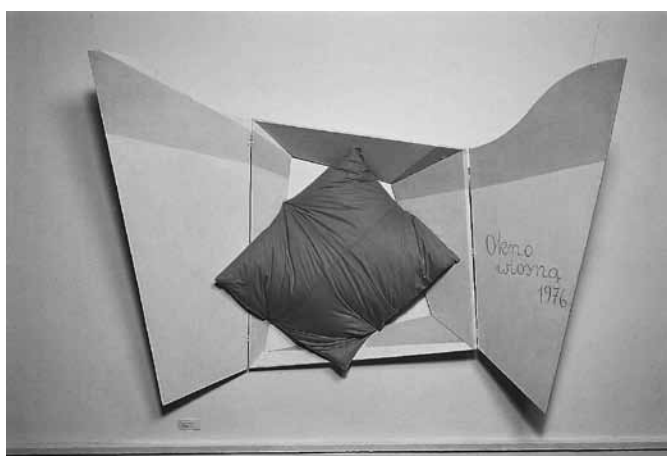
a curtain, it is a media mask – in this way the artist questions our expectations that photography will reveal the identity of the person it shows and will tell us the contexts that structure this identity.

The problem of identity is an important theme in the works of Tina Bara. In the series *o.k.labor* (since 1995) the German artist presents a series of self-portraits in the form of colourful print-outs. The photographic method is very simple here – the photos are made with an ordinary, cheap camera, very often with a flash, and copies are made with a laser printer. Bara exposes these images in a form of a monumental *tableau*, which often takes up the whole gallery wall (there were more than two hundred photos created). The self-portraits do not document any particular events in the life of the artist – they are rather photographic notes revealing daily life. The rough aesthetics of these photos and visible at first sight ‘cheapness’ of the technology are supposed to, in line with the intention of the artist herself, reduce and trivialise the *pathos, which is always an option when you direct the camera at yourself*²⁸. In this series it is not about the distillation of one’s own face from hundreds of one’s own images. What is striking here is the distance and objective treatment of one’s own face. Bara says: *The autobiographic element, present also in other words, is not the prominent theme of those self-portraits. I remain at disposal of these paintings, I use my face as a medium, as a photography*²⁹. Kerstin Stremmel thinks that the method used by the artist allowed her to use very intense pictures. Their intensiveness is first of all confirmation of its own existence. *The abstraction degree of the images made with a simple camera, which as colourful print-outs were set together in a tableau, allows for comparisons which, in the case of self-portraits of other photographers, could be irritating, as abstraction seems to be something not allowed, destroying intimacy. Bara, however, analytically probes the medium and its limitations, not realizing any sentimental program related with authenticity*³⁰. It is worth, however, noticing



Maria Pinińska-Bereś, *Love machine*, 1969 ↑

Maria Pinińska-Bereś, *Window in spring*, 1976 →



that all these images accumulated in one place are disturbing – the identity of the artist hides from us (probably also from herself) not so much among those photos, but rather behind them, behind the colourful self-portrait mosaic. Tina Bara seems to say here that identity is not a state that is possible to be depicted, but an ongoing process which is not subject to visualization.

In the series *Plot-Point* (1998–99) Bara reaches for a formula of a classic portrait – we see here a series of colourful portraits of women shown frontally in the three-fourths frame. They all look straight into the lens, the details of the background are blurred, we recognize only a neutral, not really special, space. It seems that these women stopped in front of the camera only for a while when doing regular daily activities. These photos are portraits of women-photographers, but in the visual layer we will not find any references to the profession (the activity of the photographers) of the presented women. They are shown there just as women, who pose self-assuredly in front of the camera, the important things here are their facial expressions, things they wear and the general expression of their physicality. The registered conversations that Tina Bara had with the portrayed women are an integral part of this realization, however, these conversations regarded mainly their attitude towards the medium of photography. The women artists reveal the reasons why they reach for cameras and talk about the most important topics they deal with in their activity. It needs to be emphasized here that Bara selected such women artists who were close to her in terms of their creative stance and the way they understand photography. The problems which Tina Bara tries to approach in this realization refer to the same extent to the state of consciousness of these women-photographers, their identities, their life choices, and to the nature of the very medium of photography. The questions posed by Tina Bara regard, therefore, phenomena of a dynamic nature that may be

captured only as certain processes. To be able to ask such questions the artist had to play a game with the medium of photography, and, in fact, through her efforts, significantly expand the game field set by photography itself. Both the visual and textual spheres here are fragmented and open, it is not clear which of the artists says particular things, we will not find signatures that would identify the portrayed photographers, either.

A similar game is played in another series realized by Bara, titled *matura* (2000–2002). The artist invited girls between 17 and 20 years old – they were to choose two photos from books or magazines showing young women with whom, due to various reasons, they could identify. Then, based on those patterns, there were photographs staged ‘starred’ by the girls invited by Bara. As a result, there were pastiches created, or rather re-interpretations of the original photos, however, it was important that the girls participating in the project took part in the re-interpretation of those photos. The staged portraits of the young girls are accompanied by their statements, in which they talk about themselves, reveal the reasons why they have chosen particular images. In this realization the artist reveals mechanisms functioning in today’s culture, as she shows that media standards (in that case photographic standards) are often treated like identity costumes or masks, which may be put on and off. In this case identity does not mean answering the question: who am I?, or – for those young women – who would I want to be?, but appears as an answer to the question: what would I like to look like, how would I like to be perceived?

Growing up, waking up one’s identity and the complex nature of identity processes are the most important topics in the artistic project realized for many years by Eva Bertram *2 ein Kind* (1998–2009). When we start to watch this extended photographic story, at first we may have the impression that the artist from Berlin, who

is a single mother of a daughter, yielded to a natural temptation of most parents and collected a set of intimate photos for years. Taking photos of one's own child, the photographic documentation of her gradual metamorphosis, the first steps, the gestures and entertainments seems obvious and at the same time – in this obviousness and commonness – trivial. Here, however, we deal with a series of photographs which are far from triviality. The specificity of this project is that in a sense it had two women authors. Herveva, the daughter of the artist, is here an outright subject participant: *To avoid such taming and controlling look, and even to overcome it in the end, Eva Bertram entered into a dialogue with her daughter. She took the photos only upon consent of Herveva; and she chose and published only those photos which they both unanimously approved*⁵¹. Immersing in that realization we enter, therefore, the play/fun zone, partially spontaneous, partially calculated, in which both participate. The original game field, for obvious reasons defined mainly by the mother, gradually expands as the daughter grows up, together with her growing self-awareness. The substance of these processes was perfectly extracted by Andreas Steffens: *Madonna leaves the image. She leaves it and looks at the child. [...]. The look at the child becomes the image. The image does not show anything more than 'childhood': the original shape of condition humaine, which decides about everything what life had prepared for us. But the child replies with the look, much earlier, before it may feel what that means: a refused availability for others and inclusion in the network of reciprocal destinies*⁵². The intimate, private area becomes the matter of arts by means of these photographs. The topic, which from the point of view of art belongs to an area beyond it or – at best – is situated on its outskirts, is placed here in the very centre. As a result, we get a multi-plot story of proximity and distance, about growing up of both the daughter and the mother, about identity which is born in mutual relations and is not only a state, but an ongoing process.

The identity dimension of this narration regards women, actually a woman and a girl, but this growing up may (and should) be seen in a wider context, as – according to Ulrich Pohlmann – *thanks to those images we can learn more about the development of personality, about the universal process of becoming a human*³³.

The issues of nudity, the subjective identity of a woman, as well as this identity being born and shaped, that is dealt with by the above-mentioned artists in their works, falls into diverse streams of contemporary feminist art. Women artists in their work enter into a discussion with the historically conditioned ways of presenting women and their bodies, because – as claimed Lynda Nead – *feminist art is generally destructive. By making an impact, it questions the bases for the existing aesthetic norms and values, expands the capacity of codes and suggests alternative and progressive manners of presenting women's identity*³⁴. However, on the other hand, it is difficult to resist the impression that the message of these works of art has a more universal dimension, too, that they raise our awareness not only of feminine subjectivity and identity, but also that – in line with the intentions of the women artists themselves – these realizations become stories about the human being.

- 1** H. Belting, *Antropologia obrazu. Szkice do nauki o obrazie*, translated by M. Bryl, Cracow 2007, p. 110.
- 2** Ibid, p. 112.
- 3** Ibid, p. 113.
- 4** Ibid, p. 117.
- 5** Ibid, p. 137.
- 6** L. Nead, *Akt kobiety. Sztuka, obscena i seksualność*, translated by Ewa Franus, Poznań 1998.
- 7** Ibid, p. 15.
- 8** Ibid, p. 107.
- 9** Ibid.
- 10** Ibid, p. 34–35
- 11** Comp. with, e.g., K. Clark, *Akt. Studium idealnej formy*, translated by J. Bomba, Warsaw 1998; J. Berger, *Sposoby widzenia*, translated by M. Bryl, Poznań 1997.
- 12** G. Agamben, *Nagość*, translated by K. Żaboklicki, Warsaw 2010, p. 67.
- 13** Ibid, p. 75.
- 14** Ibid, p. 66.
- 15** Ibid, p. 67.
- 16** Ibid.
- 17** Since 1984 living in West Berlin, and since 1995 professor in Hochschule für Grafik und Buchkunst in Lipsk.
- 18** G. Agamben, op. cit., p. 75–76.
- 19** A. Jakubowska, *Na marginesach lustra. Ciało kobiece w pracach polskich artystek*, Cracow 2004, p. 132.
- 20** Katarzyna Kozyra interviewing Ch. Blase, [in:] K. Kozyra, *Łaźnia męska*, Warsaw 1999, p. 71.
- 21** A. Jakubowska, op. cit., p. 138.
- 22** Ibid, p. 86.
- 23** Ibid.
- 24** See ibid, p. 98.
- 25** Ibid, p. 169.
- 26** D. Snauwaert, *Re-Animation*, [in:] *Dorothea von Stetten-Kunstpreis*, Bonn 2000, p. 35–44.
- 27** Ibid, p. 35.
- 28** Tina Bara interviewing Kai Uwe Scherz, [in:] T. Bara, *Fragile Portraits*, Erfurt, Cottbus 2002, p. 10.
- 29** Ibid.
- 30** K. Stremmel, *Die Poesie des Unscheinbaren*, [in:] Tina Bara, op. cit., p. 51.
- 31** U. Pohlmann, *Der zwanglose Blick*, [in:] Eva Bertram, *2 ein Kind*, Ostfildern 2010, p. 116–17.
- 32** A. Steffens, *Dritter Blick. Fotografie der Kindheit, Kindheit der Fotografie*, [in:] Eva Bertram, op. cit., p. 129.
- 33** U. Pohlmann, op. cit., p. 117.
- 34** L. Nead, op. cit., p. 110.

Marek Śnieciński

The Problem of Nakedness, Identity and Growing up (in the works by contemporary female artists)

The text discusses the oeuvre of the selected contemporary female artists, who in their works analyse the problem of nakedness, treated as a costume, metaphor or event, as well as those, who deal with issues of identity, processes of creating it and the visual (media) identity masks. The works by such artists as Alba d'Urbano, Vanessa Beecroft, Katarzyna Kozyra, Alina Szapocznikow, Herlinde Koelbl, Tina Bara, Eva Bertram, Ursula Rogg and Tanja Ostojič are analysed. The text includes theoretical considerations by Lynda Nead, Agata Jakubowska, Giorgio Agamben and Hans Belting.

KEYWORDS:

FEMINISM, NAKEDNESS, IDENTITY



Ministerstwo Nauki
i Szkolnictwa Wyższego

Paid by the Ministry of Science and Higher Education according to the agreement no. 796/P-DUN/2018 signed on 4.04.2018 r.

The assignment name: Creation of the English version of the Scientific-artistic Journal "Dyskurs" publications; DUN financing – 30 000 PLN.