

Suzana
Pajović



UMJETNIKROZCA
ARTIST SLASH
WOMAN ARTIST
kombinovana tehnika
mixed media
57 x 33 x 40 cm
2016

ARTIST SLASH WOMAN ARTIST UMJETNIK KROZ CA

Usredsređivanje na razlike očigledno vodi preuveličavanju razlika, a to podstiče stereotipe – često prilično tradicionalne, čak i seksističke stereotipe, na primjer, da se žene bolje razumiju u...

Focusing on differences obviously leads to exaggeration of differences, which encourages stereotypes - often quite traditional and even sexist stereotypes, for example that women better understand the...



ČOEKŽENA
MANWOMAN
kombinovana tehnika
mixed media
61 x 40 x 21 cm
2016



SARMOLOVKA
SARMATRAP
kombinovana tehnika
mixed media
54 x 39 x 26 cm
2016

SubVerzije Suzane Pajović: Umjetnik kroz ca

Problematičan odnos između subjekta i „ženskog“ već dugo zaokuplja feminističke autorke. Frojdovo zbuñeno pitanje „Šta žena hoće“ često se uzima kao paradigma za uskraćivanje subjektiviteta ženskome u falocentričnom diskursu; mnoge feministkinje dokazuju da su svojstva racionalnosti, samosvijesti i djelatnosti, koja se u zapadnim humanističkim tradicijama pripisuju subjektu, istovremeno svojstva koja iste te tradicije pripisuju isključivo muškosti. Ženskost je, prema tome, sasvim irelevantna za projekt ljudskog/mušskog subjekta, ali, ujedno, i presudna za njegov strah od svog Drugog-od ne-subjekta, od onog što je dostojno prezira – i želju za njime. Nasuprot tim ukidanjima subjektiviteta i fanatazmima koji mu prethode ili slijede feministkinje insistiraju na tome da žene jesu subjekti. One insistiraju na razlici između žene – ženskog u onom smislu kako ga zamišlja falocentrični diskurs – i žene kao subjekta, tek djelimično i problematično pozicionirani kroz interpelaciju žene. Zato, kako piše Tereza de Lauretis, „subjektivitet“ ima centralnu ulogu u feminističkoj politici i to u najmanje dva smisla. Prvi se odnosi na ispitivanje načina na koje su žene podvrgnute/potčinjene maskulinističkom definicijama ženskosti; drugi je istraživanje ženskog otpora procesima disciplinovanja, potraga za ženama kao samosvojnim subjektima, smatra Džulijan Rouz.

Ta dva konteksta istražuje crnogorska umjetnica Suzana Pajović kroz projekat *Umjetnik kroz ca*. Potraga za ženama kao samosvojnim subjektima rezultirala je mimikričnom strategijom koja je kompleksna i hermetična u kojoj bira muške krojačke lutke (sem u jednom slučaju) preciznije torza koja su obojena rozom bojom. Već u ovako kratkom opisu uočava se, kao i iz naslova projekta, poigravanje stereotipima – roza boja je rezervisana za djevojčice, plava za dječake.

Sljedeći radovi koji pripadaju eksplicitnije determinisanju ovog problema su *Stereotipke* i *Sarmolovka*. Ovdje su stereotipi rodno obilježeni, odnosno u konceptu okretanja protivriječnosti svakodnevice protiv nje same. I u pažljivo biranim naslovima uočava se parodija umjetnice. Tradicija i njeno preispitivanje, kao i pol, rod se iščitavaju u radovima *Virdžina Vuk* i *Čoekžena*. Jedini ženski torzo sjedinjen sa muškim je u *Virdžini Vuk*. Umjetnica dobro koristi šupljine i izbočine čineći od tijela neku vrstu samoreprezentativnog objekta pomjerenih atributa koji namjerno treba da budu neka vrsta rebusa koji se udaljuju od činjenica ili naših fikcija. Klupče crvene vune u skulpturi *Čoekžena* gotovo da ima ulogu Arijadnine niti ali uz čiju pomoć se ne izlazi iz lavirinta.

On je rekla i *Polni rod/Rodni pol* su neka vrsta bojišta u kojima se umjetnica nenamejljivo obračunava s pojmom roda i pola kroz jezički diskurs. Kretanje ka rodu, kao ideološkoj reprezentaciji i iz njega – koje, po mom mišljenju, obilježava subjekt feminizma – jeste kretanje tamo-amo između roda (u njeno na muškarcu – centriranom okviru) i onoga kako ta reprezentacija izostavlja ili, zaoštrije rečeno, čije reprezentovanje omogućava, tumači Tereza de Lauretis.

I na kraju postavke naslov djela iz djetinjstva *Mir, mir je li neko kriv?* prikazuje i žensku i mušku lutku. Svaku od skulptura, kao koherentnu cjelinu, prate citati koje umjetnica pažljivo bira kao „feministički aktivizam se još uvijek samo služi umjetnošću da bi nešto saopštio na vlastitu temu/e [...] interesantnije je vidjeti neko umjetničko djelo [...] koje nema za polazište ideologiju, ali iz kojega se na kraju da iščitati određeni...“



PO POTREBI
OPTIONAL
kombinovana tehnika
mixed media
52 x 37 x 21 cm
2016

SubVersions by Suzana Pajovic: Artist slash Woman Artist

The problematic relationship between the subject and the “female” has been attracting feminist authors for a long time. Freud’s confounded question “What does a woman want” is often taken as a paradigm for the denial of subjectivity of the feminine in a phallogocentric discourse; many feminists argue that the properties of rationality, self-awareness and activities, which are attributed to the subject in Western humanistic tradition, are concurrently properties that attribute those same traditions exclusively to masculinity. Therefore, femininity is quite irrelevant for the project of human/male subject, but also crucial for his fear of his Second-from non-subject, of what is worthy of contempt - and a desire for it. In contrast to these suspensions of subjectivity and phantasms that precede or follow, feminists insist that women are subjects. They insist on the difference between woman and the feminine -in the sense in which it is envisioned by the phallogocentric discourse - and woman as a subject, only partly and problematically positioned through the interpellation of woman. Therefore, as Teresa de Lauretis writes, “subjectivity” has a central role in feminist politics and this in at least two senses. The first one concerns the examination of ways in which women are subjected/subordinated to male-dominated definitions of femininity; the other presents a research on women’s resistance to the processes of discipline, the search for women as autonomous subjects, considers Julian Rose.

These two contexts have been explored by the Montenegrin artist Suzana Pajovic through the project *Artist slash Woman Artist*. The search for women as autonomous subjects resulted in a mimetic strategy that is complex and hermetic, in which she chooses male tailors’ mannequins (except in one case), more precisely – torsos that are coloured in pink. Even in such a short description as well as in the title of the project, we notice her playing around with stereotypes – the pink colour is reserved for girls, the blue one for boys.

Works that more explicitly determine this problem are *Stereotypists* and *Sarmatrap*. Here, stereotypes are gender marked and in the concept of turning everyday life contradictions against everyday life itself. The artist’s parody can be noted in the carefully selected titles. Tradition and its re-evaluation, as well as sex and gender are read out in her works *Virginia the Wolf* and *Manwoman*. The only female torso united with a male one is in *Virginia the Wolf*. The artist makes good use of holes and protrusions, transforming the body into a kind of self-representative object of distorted attributes – some kind of rebuses that are far from the facts or our fictions. The ball of red wool in the sculpture *Manwoman* almost has the role of Ariadne’s thread without the help of which the way out of the labyrinth could not be found.

He She Said and *Sex Gender/Gender Sex* are a kind of battlefield where the artist discreetly considers the concept of gender and sex through a linguistic discourse. Moving towards gender as an ideological representation and out of it – which, in my opinion, marks the subject of feminism – presents moving back and forth between gender (in her man-centred context) and what this representation is omitting, or more harshly, whose representation is allowed, as explained by Teresa de Lauretis.

Finally, the title of the work *Peace, Peace, Is Someone to Blame?* inspired by a childhood rhyme, presents both a female and a male doll. Each of the sculptures is accompanied by quotes as coherent units carefully chosen by the artist such as: “Feminist activism still only uses art to say something on its own topic/s... [...] it is more interesting to see a work of art [...] that does not have a starting point in ideology, but from which finally it is possible to read a certain...”

STEREOTIPKA
STEREOTYPIST
kombinovana tehnika
mixed media
53 x 33 x 21 cm
2016



MLJEČNI PUT
MILKY WAY
kombinovana tehnika
mixed media
53 x 36 x 21 cm
2016



MIR MIR JE LI NEKO KRIV?
PEACE, PEACE, IS SOMEONE TO BLAME?
kombinovana tehnika
mixed media
55 x 70 x 32 cm
2016

PAJOVIĆ SUZANA je rođena 1970. godine u Nikšiću. Osnovne i magistarske studije Grafičkog dizajna završila je na Fakultetu likovnih umjetnosti na Cetinju u klasi profesora Mila Grozdanića. Na istom fakultetu završila je osnovne i magistarske studije Vajanja u klasi profesora Pavla Pejovića. Na Ekonomskom fakultetu u Podgorici završila je studije ekonomije. Profesor je na Fakultetu likovnih umjetnosti Cetinje na Studijskom programu Grafički dizajn. Živi u Podgorici.

PAJOVIC SUZANA was born in 1970 in Nikšić. She completed basic and postgraduate studies in Graphic Design at the Faculty of Fine Arts in Cetinje, in the class of Professor Mile Grozdanic. She completed basic and postgraduate studies at the Sculpture department of the same Faculty, in the class of Professor Pavle Pejovic. She has a degree in Economics at the Faculty of Economics in Podgorica. She is Professor at the Faculty of Fine Arts in Cetinje, Study program Graphic Design. She lives in Podgorica.

SAMOSTALNE IZLOŽBE SOLO EXHIBITIONS

- 2013** Tivat, Luštice, *Tovljeni šarani jedu leptirove*
Tivat, Lustica, *Fattened Carp Eat Butterflies*
- 2009** Bar, *Crtež-i*, galerija „Veliša A. Leković“
Bar, *Drawing/s*, “Velisa A. Lekovic” gallery
- 2008** Cetinje, *I Need to Believe*, Atelje Dado, NMCG
Cetinje, *I Need to Believe*, Atelje Dado, National Museum of Montenegro
- 2006** Podgorica, *Kleveta*, Centar savremene umjetnosti Crne Gore
Podgorica, *Calumny*, Contemporary Art Centre of Montenegro
- 2006** Santa Severina (Italija), *Pogledi – Sguardi*
Santa Severina (Italy), *Pogledi – Sguardi*
- 2003** Budva, *Balkanska zimmica*, Crkva S. Marija, (Grad teatar Budva)
Budva, *Balkan Winter Stores*, St. Mary’s church, (Theatre City Budva)
- 2001** Beograd (Srbija), *Always*, Happy Gallery, SKC
Belgrade (Serbia), *Always*, Happy Gallery, Students’ Cultural Centre
- 2000** Podgorica, *Balkanska zimmica*, Vatrogasni dom
Podgorica, *Balkan Winter Stores*, Firehouse hall
- 1999** Podgorica, *Krug*, K.I.C. „Budo Tomović“
Podgorica, *Circle*, Youth Centre “Budo Tomovic”
- 1998** Podgorica, *Izložba*, K.I.C. „Budo Tomović“
(Festival internacionalnog alternativnog teatra)
Podgorica, *Circle*, Youth Centre “Budo Tomovic”
(Festival of International Alternative Theatre)
Nikšić, Umjetničko udruženje „Argentina“
Nikšic, Artistic Association “Argentina”

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Sve u svemu, stvaralački čin ne izvodi umjetnik sam: posmatrač dovodi djelo u dodir sa spoljašnjim svijetom, dešifrujući i tumačeći njegove unutrašnje kvalifikacije, i time daje svoj prilog...

All in all, the creative act is not performed by the artist alone: the observer brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative...

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UMJETNOSTI CRNE GORE

CENTAR

www.csucg.co.me Suzana Pajović Galerija Centar Njegoševa 2, Podgorica
Izdavač Centar savremene umjetnosti Crne Gore Za izdavača Nenad Šoškić
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