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## CZECH AND POLISH PERFORMANCE. COMMON DENOMINATOR: PROXIMITY

The following study will introduce three selected Czech artists working in the field of visual performance and compare them with their three Polish contemporaries. They will always be artists who contextually depart from visual art and engage in action in real space and time, or video performance. For the sake of comparison, the author has chosen artists from different generations (the fifties, sixties, seventies, and eighties), with the selection criterion consisting of a significant similarity within their work. In the first case, the two artists know each other and, without any direct continuity, their work shows identical elements; in the second case, the two artists have met at performance festivals but have never collaborated; and finally, the third pair has organised several performances together. In my study, I assume that the reader is familiar with the work of the Polish artists, so I focus on the work of their Czech counterparts, which I then relate to their Polish colleagues.

### Jiří Surůvka

Jiří Surůvka (1961) is a representative of the older performance generation. “I have to adapt to today’s specialised world and work as a film director. It also seems to me that artists often drown in the possibilities of the machine and see nothing but circles on the surface around their heads. It’s more important to be aware of the possibilities without losing the overall view of the world and getting caught up in the form, always keeping your message in mind and subordinating your chosen metaphor and form to the emotional impact of the work. Art is not information about my worldview, but about the resonance of my feelings within someone else’s feelings, emotions and subconscious, and this, in addition to the transmission of data from generation to generation through libraries and other media, is another, currently underestimated value absolutely necessary for the preservation of

humanity. And it is art that transmits these values from generation to generation,”<sup>1</sup> he states. Surůvka, like Darina Alster and Kateřina Olivová (discussed later in the study), emphasises personal experience and emotions, even though this may not always be apparent at first glance in his works. He shares with younger artists an intuitive and peculiar view of the world, unlike them he does not focus on the sexual dimension of identity, but the body is also important to him. The stateliness of the author’s body is a means of powerful (self-)irony, criticism and sometimes even mockery of consumer culture, institutions and, in fact, anything that is taken too seriously in society. The power of Surůvka’s statement lies in the distortion of reality (or one of the possible realities) and its transposition into a blasphemy or an intelligent joke that is a misdirection of reality. This is a strategy employed in his painting (the airbrush diptych *The Twins*, who thanks to their moustache and quiff, look like the offspring of Adolf Hitler in his younger years), in his object work (the sculpture *Fatherhood*, i.e. a blue Batman enthroned on a gynaecological chair with a newly born, also whole blue Batman) and in his performance art.

“Surůvka’s performances do not have a ritualistic function but continue the old tradition of militant irony. They are sharper, more aggressive and have a socially critical and morally critical function. [...] At the same time, his pictorial repertoire ironically paraphrases (and embodies) all representatives of power – of aggressive militarism, politics, the state, the nation, art, pop culture, sex. Surůvka is a moralist who, in a self-ironising pose, seemingly accepts the situation and drives society mad by evoking the possibility of a double evaluation.”<sup>2</sup> These words of Jana and Jiří Ševčík are still valid today, although it can be said that Surůvka’s subversive potential has been muted over the years and his actions are more disciplined and sophisticated compared to those of the 1990s. For Surůvka, the most iconic costume remains that of Batman, through which he has transformed himself into a superhero figuratively trying to save the art world, while at the same

time parodying the hypocrisy and cheapness of contemporary society.”<sup>3</sup> At the same time, Martin Klimeš’s observation is also legitimate, namely that “Surůvka’s work was never just a momentary political appeal, it has a more general validity. It responds to current political problems of morality, reflecting in a contemporary way the dangers of war, terror, totalitarianism and crowd psychosis.”<sup>4</sup>

The coming to terms with violence and aggression, the need for heroism and male figures, all this is also clearly recognisable in the cabaret *The Return of the Masters of Fun*. There is the figure of the pop singer (the idol of women’s hearts), the soldier (the tough disciplined man fighting the enemy), Nicholas or ZZ Pop (parodying God), the shepherd (the ideal of the rural farmer), the dictator/leader without a left eye... and all of these are dominated by Batman as a saviour pop-culture figure. But what kind of Batman? In a costume “made of sweatpants, old bathing suits and a couch coverlet.”<sup>5</sup>

A hero deliberately mocked, mixed-up, admittedly cheap... Who would believe that Surůvka is serious? Surprisingly, a fair number of people. When Surůvka appears as Batman in the field, for example, when he carries Batman’s blue eggs through the streets of Brno to sell them at the Green Market (Akt II Festival, 1999), he is indeed Batman, despite his sweatpants, the significant physical disproportion to the original hero receding into the background. What Jiří Jůza has to say about Surůvka’s paintings can, in my opinion, be easily applied to thinking about his performative work: “In his visual language, he uses the rich potential of advertising, numerous paraphrases, even from art history, symbols of totalitarianism, processed in a form understandable to the general public, balancing on the edge of media decadence. [...] The power of Surůvka’s paintings is largely due to their brevity in expressing a wryly satirical idea in the simplest and most compelling way.”<sup>6</sup>

In his *Return of the Masters of Fun* cabaret (1984–2007) he poked fun at the entertainment industry, consciously balancing on the verge of supportability and kitsch. This cabaret<sup>7</sup> was gradually created in parallel with the production of the band *Vzhůru do dolů* in the early eighties, when it was necessary to “stretch the programme” with sketches. Surůvka’s main inspiration was the Dadaist Cabaret Voltaire, and following its example, as an avid reader he began to search for suitable lyrics and, together with the then guitarist Jiří Dvořáček, reworked them with the important criteria of wit and absurdity.<sup>8</sup> The band ended with Dvořáček’s death and then there was only the cabaret. The essential prop was the curtain, “to let the audience know it was over. Otherwise, they wouldn’t have known it was over, the sketches had no punchline. We had costumes from a thrift store, I had a friend who would put aside for me some bizarre, unsellable things, so we had a number of hunting suits, a military helmet, a German coat... The Second World War was conveyed to us as a generation in a second-hand way through communist propaganda and we enjoyed turning it around, making fun of it, breaking taboos. We didn’t rehearse, we used to meet once a week at The Spider pub, where we always got drunk. We couldn’t get together for rehearsals, we were always performing in an improv way. Either in clubs or at openings of illegal shows. We had a sort of itinerary, the names of the scenes, and a minimum of text, if there was one.”<sup>9</sup>

They repeated some of the skits and learned from the mistakes made in previous performances, also altering them as needed. Other skits were performed only once for various reasons. Various personalities of the Ostrava scene performed in the cabaret (Petr Lysáček, Ivo Kaleta, Miroslav Chudej, Hana Puchová, Jaroslav Žila, Petr Hruška, Jan Balabán, Martin Režný and others, musicians Jan Gajdica & the Počítače group, Mít'a Dostál...), the only exception being Marek Pražák, who prepared his own sketches, the only one to prepare them really carefully. As time went by, the cabaret was interspersed with purely performative shows by

Petr Lysáček and Michal Moučka (to give the others more time to dress up for the next scene). Later on, Jiří Surůvka’s students also joined the cabarets (in the early 1990s he taught at a Secondary Art School and later at the University of Ostrava). It was more or less a parody of theatre, society, war, the world...anything.

Surůvka’s other undertaking was *Duo Lozinsky*<sup>10</sup> (*Jiří Surůvka and Petr Lysáček*), later turned into *Předkapela Lozinski* (together with Jan Holuša, Mirek Chudej...). In the 1980s, they occasionally performed either at openings or often at rock festivals in order to get free tickets.<sup>11</sup> Some festivals they even exceeded, again in a Dadaist style. “We always roughly agreed on what we were going to do and then we let it run its course. Then there was a conflict between Lysáček and myself, I wanted to move from sketches to performance, which I thought should have a clear message for people to understand, not like in cabaret, where it was mainly about mischief. ... During a shared performance at the first Malamut<sup>12</sup> (1994) we simply departed from the weird objects we’d brought along, with no clue till the last moment about what we’re going to do.”<sup>13</sup>

Since 2005 the group has been joined by František Kowolowský and changed its name to *František Lozinski o.p.s.*<sup>14</sup> The group creates mostly video performances, which are then presented at art exhibitions. Their actions usually involve some kind of symbolic act (for example, whipping oneself in front of paintings of Czech modernism or selling one’s own fake “made in China” art at markets). Unlike Cabaret or even the early performances of *Duo Lozinsky*, the approach of *František Lozinski o.p.s.* is very conscious and conceptually oriented. “I’ve always considered our activity as part of the visual arts, and I took heed of the laws of theatre as an observer when working in the cultural centre. And it annoyed me a lot. I didn’t like the idea that an actor had to do something he didn’t want to do, we at the Cabaret always did what we enjoyed and were best at.”<sup>15</sup>

Surůvka’s activities engage in a strange coquetry with the theatre, transgressing the line



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1. Jiří Surůvka, *Batman Goes To See The Pope*, performance documentation, Warszawa, 2020

2. Jiří Surůvka, *Fatherhood*, object, 2003

3. Jiří Surůvka, *Gotham City*, staged photography, 2003

at their leisure. Even though Surůvka's Batman<sup>16</sup> is no typical theatre character, and often is no more than a strangely clad artist, the author accepts the role of Batman in reverse: with no screenplay, in an improvised way according to his own abilities. Unlike the archetypal characters or deities reworked by Darina Alster, Batman is highly socially activated, his mission and distinguishing features codified and well-understood across the world and social groups. While the artist subverts the Batman-saviour myth, he also accepts all its meanings and acts as if he were Batman. In this sense, his performance is theatrical, histrionic. However, other elements of theatricality are absent from his work ("performance must not be rehearsed or repeated, I'm tired of that, I just make a sketch, write down ideas and go for it"<sup>17</sup>). His work is unambiguously visual art, and as he said in an interview with Pavlína Morganová, "Performance is the fastest artistic medium in terms of transmitting a message from the artist to the viewer, and it doesn't lack feedback. This is what I lacked in other visual arts, where the reactions were mediated and delayed. It's an opportunity to test my ability for metaphor and, in my case, humour. Because I don't want to do performance art without a certain amount of fun and amusement. Performance is the queen of all arts... in the sense of the most visible discipline of the visual arts, but also the most ephemeral, the hardest to preserve, potentially legendary or manipulatable..."<sup>18</sup>

Manipulability is also related to how difficult it is to talk and write about visual performance; the appropriate language and means (or methodology) for it are still being sought. Usually, only photographic documentatio

## Jerzy Kosalka

In addition to the same first name, Jiří Surůvka has a long-standing friendship with **Jerzy Kosalka** (1955). Kosalka co-founded and is still an active member of the group LUXUS (\*1983 in Wrocław), which "fought" against the greyness of martial law with a pop-art turn towards the supposed promise of a better tomorrow and significantly co-created the counterculture of the 1980s with its ironic approach. During this period, Kosalka created the painting *The Batte of Klobuck Plan* (1986), which refers to a famous Polish painting *The Battle of Grunwald* (1878) by Jan Matejko, and also a bottle of Cosalcola (1985),<sup>19</sup> which became his trademark similar to Surůvka's work with Antibatman.

He is also close to Surůvka thematically in how he likes to point out media manipulation, creates alternative histories, works with (national) myths, uses black humour and a subversive approach. And not only towards socio-political issues or the art world but also towards himself (see his exhibition *Dialogues*, in which he created "a caricature of the Western world from the position of a provincial artist"<sup>20</sup>). His humour is as ironically critical as Surůvka's.

Kosalka calls himself a "trickster."<sup>21</sup> From this position he devotes himself among other things to appropriating well-known artworks; famous is for example his version of the painting, *Lady with an Ermine*. In several variations, he recreated the painting into installations called *Goodbye* (2017) or *Goodbye Ladies and Gentlemen / The Lady without an Ermine* (2014), in which he liberated the ermine by placing it on the frame of the painting. As the artist himself has observed: "In Leonardo's original painting, a seated young girl is shown caressing a furry animal with her slender hands. Researchers are quite consistent that these caresses are a metaphor for the relationship between the girl and the powerful Milanese prince Federico Sforza, privately known as Ermelino. However, in the interpretation of a contemporary Polish art, the weasel seems to be fed up with the function of a metaphor; it tries to escape from

the image full of symbols, in order to experience freedom. It seems that it does not want to represent anyone and just be itself, completely independent. The idea came to the artist after Poland bought this work<sup>22</sup>. Kosalka himself works extensively with metaphors in his work, one could say that he liberates them in ways similar to what he did with that ermine. He likes to play hide-and-seek with the viewer, toying with whether his work should be taken seriously (i.e. whether his often provocative gestures hide a metaphor that the viewer arrives at through contemplation) or not. His motto is: “Kto chce niech wierzy, Kosalka Jerzy” (“Believe it or not, Jerzy Kosalka” – it rhymes in Polish).

He openly admits his inspiration by Marcel Duchamp, to whom he dedicated, among other things, the *Pardon, Marcel* (1995) series of installations, from which comes the *Mona Liza* installation, in which he attached a moustache and beard to a reproduction of Leonardo's painting and placed a shelf with shaving supplies in front of the painting. Kosalka's playfulness, which he also applied in his joint performances with Jiří Surůvka, particularly stands out in this work.

Kosalka's actions are inspired by illusionism and magic tricks. His first performance took place as part of the Luxus Group's exhibition *Display of True Luxus (Pokaz prawdziwego Luxus)* in the BWA Gallery Białystok in 1985. He was supposed to show a magic trick with a goldfish. “Raising the art of magic to the level of high art such as performance then seemed to me an act of rebellion and provocation, sacrilege to the orthodox. I was very disturbed at the time by conjuring up a goldfish which, for some reason unknown to me, died during my show. Despite the audience's applause (and a protest by one ecologist), I considered this as my failure because I really wanted to show off my newly acquired skills of a true illusionist. At that time, I thought that the fish had to be alive to confirm my technical expertise. In striving for perfection, I had not yet grasped the fact that the accident can be the essence of performance. I understood that a few years later.”<sup>23</sup>

In one of his performances, inspired by David Copperfield, he unsuccessfully attempted to disappear (2004), in another he (successfully) transformed Coca-Cola into wine (2010, both at the BWA Awantgarda Gallery, Wrocław). A year later, a joint performance with Jiří Surůvka took place in the same gallery, in which both artists used their classical means of expression. Its description comes from the pen of Patrycja Sikora and Piotr Stasiowski: “In a Batman outfit with his inseparable dog Emil, Surůvka invited selected members of the audience to proceed behind a screen curtain placed in the gallery. With Kosalka's help, one hostage after the next was gradually led to join the others already there, behind the decoration resembling a magician's space, only visible as a shadow play. The audience observed the behaviour of the ‘prisoners’. The process was fairly long and at some point the viewer-participant proportion began to reverse – the audience was decimated at the cost of those behind the curtain, who were packed tighter and tighter. As the crowd got dense, the people began to feel like throwing a party, someone even opened a bottle of Polish vodka and served it to the other captives. Suddenly, when the density behind the curtain reached a critical point, the whole decoration fell into pieces, releasing the cheerful participants of the ‘party within the party’.”<sup>24</sup> The artists did not spare any criticism of the institutionalised gallery operation, they challenged the myth of the artist as someone special or chosen. They invited more and more people to the “VIP backstage” until the whole concept of the backstage (which is just a theatre decoration anyway) fell apart. The element of surprise, when one of the participants spontaneously opened a bottle of vodka, added a dimension of “frivolous play” to the performance.<sup>25</sup>

Jerzy Kosalka and Jiří Surůvka have known each other for more than twenty years, and both have a fascination with Dadaist cabarets and a (self-)ironic approach. Both are devotees of black humour. Surůvka has been involved in performance for a much longer period of time, while Kosalka has been searching for a way to



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1. Jerzy Kosatka, *CosalCa*, artist's archive
2. Jerzy Kosatka, *Cola sisters*, installation, 2000

perform, always sticking to the form of magic tricks. Surůvka represents for him something of a mentor.<sup>26</sup> Both share a predilection for playing with theatricality and absurdity.

### Kateřina Olivová

Kateřina Olivová (1984) drew attention to herself as a finalist for the Jindřich Chalupecký Award in 2018. She is a personality whose look, lifestyle and opinions form an integral part of her artistic work. The boundaries between the non-artistic (personal) and the artistic are deliberately blurred in her case. She herself and her performances evoke strong emotions, which is an important strategy in her performance work. From a feminist position, she reflects on women's collective traumas, dissatisfactions and inferiority complexes arising from their lack of a perfect body. This includes her play with drag and visuality.

From this perspective, she is a certain type of heroine, as suggested by theorist Tereza Záchová: "She is one of the few who is at peace with her body. She doesn't worry about where her soft pillow will peek out or what will overflow from wherever. She treats her body as her main visual tool, as an art project, but also as a personal zone. [...] Many may be shocked by the obscenity, [...] but Olivová purposefully works with lightness and joy, self-irony, a sense of shame, and above all, physicality, eroticism, and sexuality. In this way, the artist confronts viewers with her nudity, which opens up questions about the nature of the human species – the human body, reproductive development, dictated female beauty and naked physicality in public space."<sup>27</sup> Olivová draws on and benefits from her own bodily endowment, which evokes the Venus of Věstonice, a form of the maternal aspect of the female cult, which especially in the last century has been considered something unhealthy and ugly. It is enough for Olivová to undress and the described contradiction is immediately activated. Because she is outside the contemporary ideal of beauty, her nudity is

not considered primarily erotic, nor is the author degrading herself to a prime sexual object. As a result, she has a wide range of agency and can indeed do with her body as she wishes; its very being, combined with Olivová's casual attitude, becomes a work of art.

More than the body itself, however, the artist's attitude to life is key, as she herself says: "I don't think I don't have a perfect body at all, I find all bodies perfect. I don't agree with the stereotypical view of beauty. I see beauty in bodies everywhere, also in function, for example: if my body works, has produced a child and breastfed, it cannot not be beautiful. But that's not the only way I see it. I love the specificity of all bodies and their distinctive shapes. My actions work with those specifics, as well as what my body can do, how it behaves, how it looks, how it shakes – because it's fun. The empowering is there, of course, in the sense of body positivity and no one telling me what I should or shouldn't look like. Some of my actions are very erotic and sexual, and that's totally intentional."<sup>28</sup>

Standing outside the mainstream ideal defined by contemporary culture (of course, physicality and sexuality are intertwined and everyone has different sexual preferences), it arouses all the more interest in women: it creates an environment of welcoming (even therapeutic and empowering) solidarity, such as in the Belly workshop,<sup>29</sup> where she allowed women to share the frustrations of this part of their body. Such a strategy provokes a very open response even outside the art world and acts as a patch on a taboo issue.

Olivová mixes the Venus of Věstonice with pop culture, she loves colours, glitter and cat ears, which reinforce the position of lightness and fun in her work. She has something of the eternal child in her: an endless playfulness. We usually lose this in the course of life, we forget our "inner child". Olivová is an inspiring example that it is possible to play even in adulthood.

Her distinctive performance style emerged as a counter-position to the stereotypical "boring, grave, serious performance."<sup>30</sup> In one of her

early performances at the Konteksty Festival in 2012, she stripped down, stuck a lit candle up her arse and crawled naked on all fours until she reached the bars (which can be interpreted as imprisonment) and imitated the sounds of various animals (horse, cat, tiger, cow, etc.). The performance ended with her injecting herself in the abdomen with a blood thinner she was using at the time. Programmatically, she was trying to break away from the over-intellectualised form of performance and her actions were to be as “crazy” as possible. She includes playing with wildness into her performances that imprints a desire “to be able to move like an animal at least sometimes, to have animal qualities, it's also a bit of child's play... It also bleeds into my everyday life, I wear cat ears because I would like to have them.”<sup>31</sup> She is fascinated by the combination of a latex, kitsch animal head with nudity, she likes the tension that shifts the body into a fantastical, almost alien appearance. She also explores how the animal in question feels without becoming it, “what I like about it is how I become nothing.”<sup>32</sup> Typical of Olivová is the use of animal masks, butterfly wings, unicorn attributes, etc.. The wildness in her performance is exclusively playful, not dark and dangerous as in Darina Alster's work.

As she deals specifically with the female experience, she has naturally implemented motherhood into her work. Activities such as *Breastfeeding Guerrilla* or *Mothers Artlovers* (together with Darina Alster, among others) seem to be a logical development of the theme of the primordial maternal symbol, which she embodies with her appearance. Again and again, she brings it to light in various forms (even those less socially acceptable) and through her personality and body invites each individual to confront this principle. Understandably, this also provokes critical reactions. For those interested in vulgar comments, I refer, for example, to the twitter account of Radek Bartoníček,<sup>33</sup> a journalist working for *Hospodářské noviny*, who covered the *Breastfeeding Guerrilla* happening for the media.

She described her creative approach as follows, “I can't prepare my performances long in advance, I usually think up the action as I go along, based on my current state, the topics I'm dealing with, my current experiences, emotions, questions and problems. I like to work with a specific space, with people and props that come from the performance site. Most of the time I don't know exactly how long the event will last or how it will end. I sometimes try out the costume, or the functionality of the props, very rarely parts of the performance (for example if Lojza<sup>34</sup> can manage to carry me on horseback or not). I often find props in toy stores and sex shops and sometimes I use them repeatedly, sometimes I set them up and then don't use them, sometimes they are ordinary things and sometimes I just find them on the spot, only rarely are they irreplaceable for me and necessary for the happening.”<sup>35</sup>

In addition to animal attributes, the performer is also characterised by the use of extravagant clothing and objects, which are not costumes in the traditional sense of the word: she also dresses in this way in her private life. Olivová not only consciously works with self-stylisation, but also consciously deflates it, poking fun at it. She treats self-stylisation as a child's game in which she is her own toy, princess or doll, whom she dresses in whatever comes to mind, without regard for social rules, what is currently being worn, or what would be “appropriate” to wear given her figure. To the Czech performance scene, which is more or less serious, the author brings lightness, awkwardness, she does not take herself seriously, she is unafraid of spectacularity or theatricality.

Regarding the process of creating her performances, Olivová has this to say: “You can never predict what will happen, I almost always improvise and sometimes I don't even know how the happening will end. It happens that I surprise myself and it ends up completely different than I imagined.”<sup>36</sup> ... “That's the difference between performance and acting. While an actor is always in a role, I'm myself. Even if I'm dressed as a unicorn or in a golden costume, I'm still me.”<sup>37</sup>



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1. Jerzy Kosatka,  
*Do widzenia [Goodbye]*,  
installation, 2017

2. Performance *Surówka*  
+ Kosatka, 2011, foto  
Patrycja Sikora

Záchová believes that what lies behind the use of crazy costumes is narcissism: “The narcissism that Kateřina likes to thematise is also reflected in other costumes – the leopard, unicorn, butterfly, fairy, princess or beast. This colourful costume wardrobe creates a unique performative lifestyle for the artist, as well as certain roles that respond to the context of the place and the audience.”<sup>38</sup> In my opinion, these are not roles, but rather parts of her identity. If she’s wearing butterfly wings, she’s not playing that animal, she’s still the same Kateřina Olivová, wearing something more or less unusual or strange; because, as she said above, she would actually prefer such cat’s ears to be a real part of her body. What she wears mirrors her inner world. It is a world in which everything is possible, a world of dreams, the world of the inner child. This is where Olivová’s notion of “costume” differs from the theatrical one: it does not come from the need to play someone else’s role but is an expanded artistic identity.

In Olivová’s work, not only the beginning and end of the performance are unclear, but also the boundary between art and non-art, her private life. With this artistic strategy, she has managed to unsettle the Czech performance as an institution and to renew the question of the boundaries between art and performance.

### Krzysztof Leon Dziemaszkiewicz

Like Kateřina Olivová, **Krzysztof Leon Dziemaszkiewicz** (1963) works purposefully with his own physicality and his performance style is very expressive. Both are similarly expressive artistic personalities, who are characterised by blurring the boundaries of everyday life and art. They met in person at the Festival of Naked Forms in Prague and also in Gdańsk.

Dziemaszkiewicz is a performer, actor, dancer and choreographer. From 1987-1995 he worked at the Expression Theatre in Tricity as an actor and assistant director to Wojtek Misiuro. During this period he also organized a number

of happenings, street events and performances. In 1995 he founded the See Mi Na Mouth (Look At My Lips Theater). After the dissolution of Expression Theatre, he collaborated on the Moving M-3 (1996-1999) theatre project in Berlin, where he also founded the theatre group, Klub Polskich Nieudaczników (Club of Polish Losers). Unlike Kateřina Olivová, he has a “traditional” theatre education and extensive experience in theatre production; his voice and movement have been trained. Apart from (alternative) theatre, he is also involved in performance, and although it bears traces of theatricality, his performance work is specific to him: it is unrepeatable, the happening always takes place only once. He currently sees himself as a visual artist. Since 2016, he has also been creating installations from recycled materials.

Grzegorz Welizarowicz characterises his work as follows, “the aim of his trans-genical and trans-sexual work is to join the opposites and ask questions on the borders between animalism and humanity. [...] He combines drag, ritual, dance and imposing the role in everyday life.”<sup>39</sup> Important for Dziemaszkiewicz is inner wildness and large-mindedness, performance for him becomes a space in which everyone can be relaxed and authentic. An important part of his work is the aesthetics of drag, with which he continues to work artistically, transforming the various clichés of this genre. This is a topic with which Kateřina Olivová also deals. However, she has transferred the drag visuality onto her real female body, creating an essential tension, and uses (or uses) the aesthetics in a subversive way. (She also organized a drag workshop for children.)

Socially critical aspects are also present in both artists’ work, as is evident in the couple of staged photographs under comparison here. In the photograph of Barbora Trnková called “Kateřina Olivová Is a Hunter” (2019), the artist is stylistically depicted as a kind of goddess of the forest, an inhuman being, a hunter who holds an air rifle in one hand and a plastic bag in the other – a designer handbag with hunted stuffed plushies. The image has a palpable environmental

appeal, drawing attention to the state of forests and nature in general. At the same time, like Dziemaszkiewicz, she collaborates with fashion designers and photographers.<sup>40</sup> The photograph was subsequently also used as a print of plates – as a caricature of the “hunting plates” genre.

In 2021, photographer Sylwia Makris created a series of photographs entitled *Malujcie tak aby Polska zmartwychwstała / Paint so that Poland may rise again* (a quote by the Polish symbolist painter Jacek Malczewski), in which she rearranged and updated the most famous Polish paintings. Thus, she wanted to draw attention to the problems of today’s Poland and at the same time to highlight the potential that the country has, both thanks to its rich artistic tradition and thanks to the strong and talented personalities living there today. “For a long time, I watched what was happening in Poland as I was unable to change anything. I saw how all subsequent protests and strikes failed to bring desired results. So, at one point I sat down and realized that the best I can do is this exhibition,” explains the photographer, who lives permanently in Munich. [...] For that reason, she invited to her project people of Polish culture who, apart from art, are also close to social and political issues. The group that accepted the photographer’s invitation included: Olga Tokarczuk, Jerzy Owsiak, Adam Nergal Darski, Tomasz Organek, Dorota Kolak, Czesław Mozil, and Natalia Grosiak, as well as the feminist activist Katarzyna Bratkowska.<sup>41</sup> Her photographs were exhibited from 6 August – 15 August 2021 at the Gdańsk Plenum.

Dziemaszkiewicz performed the painting, *Portret Bronisława Bryknera w stroju fantastycznym / Portrait of Bronisław Brykner in a Fantastic Outfit* by Kazimierz Stabrowski (1908). The artist is portrayed in the photograph as a regally flamboyant and proud member of the drag and gay community. Dziemaszkiewicz, who lives in Berlin with his partner due to a lack of personal freedom, expressed the primary human need for acceptance and tolerance of difference (whatever the difference may be) in an emotional statement

accompanying the photograph: “I would like to emphasise pride in the fact that I am a human being, regardless of my sexual orientation, social affiliation, or views. Freedom resulting from self-esteem and spiritual strength is the oxygen needed for life.”<sup>42</sup>

The Czech Republic is much more open towards sexual minorities, and homosexuality as well as the LGBT community is accepted and tolerated by the general public. From the Czech perspective, Dziemaszkiewicz’s statement is self-evident. One can only hope that in Poland, too, this unnecessary pressure and ostracism will soon be relieved.

### Darina Alster

In her work Darina Alster (1979) combines religion, magic, mysticism and political activism. Apart from performances she also creates installation and video art, working thoroughly with the documentation and post-production of her happenings. She chooses the medium of visual performance because her own body is the fundamental means of expression for her. She is interested in ritualism across religious and spiritual movements, and her conception is characterized by a postmodern eclectic approach to spiritual traditions. This allows her to extricate herself from mental rigidity and work with these rich sources freely and according to her topical needs.

“My work is characterised by the fact that I always work in some way with my personal life,”<sup>43</sup> said Alster in an interview for *Artyčok* magazine. Her work reflects or is directly part of the artist’s mental-spiritual development. As in Olivová’s case, the birth of a child and the transition to the life mode of a mother is an important moment for Alster. She processes her experience through archetypal images of female deities and symbolic performances that relate to pregnancy, childbirth and breastfeeding. While Olivová is more straightforward in this regard, her gestures more explicit and easier to explain, Alster’s



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1. Kateřina Olivová, *Kateřina Olivová  
Is a Hunter*, staged photography by  
Barbora Trnková, 2019

2. Krzysztof Leon Dziemaszkiewicz,  
*Malujcie tak aby Polska  
zmarłychwstała* [Paint so that Poland  
may rise again], staged photography  
by Sylwia Makris, 2021



2

work is marked by a complexity, ambiguity and hermeticism that can also be counterproductive.

“I think my mission is precisely to bring spirituality into contemporary art. To inspire people to spirituality. Today people can combine different elements from different traditions to create their own mythology. They can be Christian, gay and use tarot and not feel stupid, or they can like other religions – Buddhism, Hinduism... I try to open up these themes in my work to bring them back into play in the contemporary world.”<sup>44</sup> During her performances, Alster often personifies a female deity and her actions take on the form of a ritual. The ritual character of the performances requires a greater degree of preparation and also has a more accentuated narrative, as well as clearer phases: a beginning, a certain climax and a conclusion. “The narrative is open for me, it’s not that I’m telling a story through performance. It’s more like a dream, using images, the time sequence plays no role there. Performance has its phases like a natural process, somewhere it peaks, somewhere it calms down. I think that’s also a type of narrative. Performance is a kind of moving image, narrative comes into it when someone talks about the action and describes what happens within it,”<sup>45</sup> the artist contends. In her case, the story is created during the performance, but it does not exist before the performance itself. “Sometimes I rehearse, sometimes I don’t. Especially when I’m collaborating with someone, before the event it’s necessary to clarify what we’re going to do and how. The important thing for me is openness, the possibility to decide at the last second to do something differently,” adds Alster. In contrast to Kateřina Olivová, she devotes a much greater amount of time and attention to preparing the space and focusing on the performance.

In performances where the artist represents the divine feminine principle, she says it is an embodiment of the archetype or an internalisation of invocations. “I can tell that it’s working by being surprised by what I’m doing, by what’s happening. I don’t rehearse anything, I just let the archetype come into me and turn off my ego.”<sup>46</sup> Unlike

Olivová, who is dressed as a unicorn but is still Kateřina Olivová, in Alster there is an incarnation of a chosen principle in a magical sense, or rather an attempt at such an incarnation. This is a special category in which one cannot speak of acting in the sense of presenting a character according to a script, but just as in the case of spirit possession in voodoo, for example, Alster exhibits in her performances the behaviour of the archetype she is working with. However, she does so differently than in voodoo, where the behaviour of individual loa (spirits, entities, divine figures)<sup>47</sup> is codified, so the possessed know how to behave within the tradition. Alster works with deities who do not have such described behaviour and their representation depends on artistic license. There is a very close (and rare) blending of magic and art in her work. A thorough knowledge of the subject matter is always essential, as well as a connection to the artist’s own spiritual life. Her work also includes often monumental costumes that can be reminiscent of the depiction of deities and demons in Noh theatre. At the same time, she works with the objectification of her (female) body, in some performances becoming an installation in space herself.

The artist describes her way of performing as transitional: “In performance, I work with certain aspects of inhumanity, where I detach myself from myself and my person and embody certain spiritual aspects. The animality in my work isn’t purely related to the animal kingdom as such, but when I perform, I enter a trance. It’s a state of mind where I perceive the presence and different aspects of the presence in relation to me and through me it speaks, I become the primordial essence that’s also beyond sexuality. In this trance, I step out of not only my normative roles but also my personality, in this trance I connect with my animal side. By performatively being in the present, we become animals or children: the only thing that exists for them (us) is the present moment.”<sup>48</sup>

For example, in the performance *Red Agent* (2018) she tapped into female passion. Dressed all in red, she moved around a red room

specially designed for this purpose, consciously working with the aesthetic qualities of her body and environment, reciting a poetic text about burning passion, how it is powerful, how it can be dangerous without the right direction, and cannot be eliminated or normalised. It was a very intimate, self-revealing performance with intense personal and psychological input from the artist. The audience seemed to be invited into a private slice of reality, into another world, a realm of intense emotion with which they could easily identify since Alster abstracted and de-personalized it.

For Alster, it is crucial to connect to the archetype, in her performance work she strives for an authentic experience of an unrepeatable event, both for herself and for the onlookers. In addition, she also works with technology and connects it with spirituality (for example, the *Personal Tarot* project (2007) or the interactive *Tarot Reading* (2009)). An example of the connection between activism and spirituality is her performance *Non-binary Madonna / Sanctification of the Marian Column* (2020), during which the artist raised a banner dedicated to a “non-binary Madonna” in front of a controversially restored Marian column. “On 2 September 2020 at 2 p.m., we will bless the Marian Column on Old Town Square in Prague according to the traditional Christian liturgy and raise the banner of the non-binary Madonna on the site. At a time when the conservative authorities of the world flaunt religion and nation, strive to limit women’s rights, return them to ‘their place’ outside decision-making processes and rape the whole country, we want to give spirituality back its own voice. We want it to speak again for the oppressed, to speak the language of understanding and love.”<sup>49</sup>

## Justyna Górowska

Nine years younger, **Justyna Górowska** (1988) shares with Alster the theme of feminism, an activist approach and reflection on environmental issues, and an interest in the innovative use of technology and media. Both are also engaged in group performance, with Alster creating the concept of collective performances, *Theatrum Mundi* (realised 2016-2019), and Górowska presenting herself in the Czech environment in Karlín studios with the group performance *69* (2018). Górowska’s Instagram and fashion aesthetics are more accentuated, as the artist also collaborates with various fashion brands and an interview with her was published in Polish *Vogue*.

Most similarities can be found in the *WetMeWild* project, which Górowska realised in 2017 during her Art in General residency in Brooklyn. She embodied the character of Brzeginia, a seductive Slavic nymph with green hair and seductive powers. The artist’s great-grandfather reportedly saw this mythological figure with his own eyes.<sup>50</sup> In this form, she travelled through New York City subway stations, choosing those that were created by the drainage of underground rivers. There was a strong environmental appeal in her work, and she also drew attention to microplastic water pollution, the waste of tap water, and the appropriation of water resources by large corporations. Of course, clothing is important to her work flirting with fashion, to which the artist adds: “I don’t buy clothes, I get most of them, for example in exchange for posing for a photo shoot. I wear clothes by designers who create according to the principles of sustainable development.” Brzeginia wore a sweater by Krakow-based designer Pat Guzik and “a white, fitted miniskirt with a long fringe that she got from a friend.”<sup>51</sup> Her project also included an app that highlighted environmental issues related to water resources.

*WetMeWild* also includes photographs by Tadeusz Rolke, who captured the artist in a jumpsuit inspired by the spring collection of the New York fashion house Namilia. When



Darina Alster, *Multi-Handed Woman*, videoperformance, photography Václav Bejtler, 2009



Justyna Górowska, *WetMeWild*, staged photography by Tadeusz Rolke, 2017

we compare this photograph with Darina Alster's *Multi-Handed Woman* (2009), we find a surprising number of similarities. Regarding *Multi-Handed Woman*, the artist has this to say: "The woman in the picture resembles a cyborg in some pornographic computer game. She has three sets of arms: female, male and childish. This is a reference to the androgyny of the human spirit and my challenge to gender roles. The background is a colour-keying environment or blue screen. The character can therefore be keyed into any life situation. The woman-cyborg with her multiple arms can handle countless activities at any one time and can therefore better withstand social pressures and fulfil the high demands made upon her by her surroundings."

In both works, we see a similar neutral background, and Górowska's background could easily serve as a key. Their clothing and tight positions are slightly different: in Alster's work eroticism comes to the fore, in Górowska's it is fashion aestheticised, while both are inspired by Indian mythology. In Alster's work, montage and unreality are openly acknowledged, while Górowska works with a Photoshop-smoothed illusionism, presenting an ideal of a multi-performing contemporary woman of the managerial type, who at the same time retains her sexual side. Darina Alster has three different pairs of hands in the photograph as if to make it clear that her prototype of the cyborg woman has all levels of human experience. Both artists relate to the need for great efficiency and the ability to handle multiple things at once, i.e. the desire to have multiple hands.

The position of feminism in the Czech Republic is different than in Poland, which is still under the strong influence of the Catholic Church. The feminist movement in the Czech Republic currently focuses on issues such as breastfeeding in public, rights and relief for student-parents, and sexual harassment in schools, the latter two areas naturally also applying to the male gender. Darina Alster is currently working together with Kateřina Olivová as the head of the New Media

Studio 2 at the Academy of Fine Arts in Prague, which they see as a feminist studio: "Our vision is a non-hierarchical safe space without power roles – a studio functioning as a living organism, art as a collective phenomenon. [...] We understand art as an instrument of social change, not just a commodity. We emphasise physicality, live action, feminism, practical thinking about art, emotion, sensitivity, social and activist dimensions in art, concrete activism within the studio. Media breadth and interdisciplinarity are important to us; we want to challenge social stereotypes, explore language. We work with positive discrimination for the disadvantaged, working class, and students from various minority groups – racial, queer, maternal, and others. We disrupt the hierarchical patriarchal structure, learning from each other. [...] We subscribe to the Code of the Feminist Art Institution."<sup>52</sup> The concept of this studio is absolutely unique in the Czech Republic and its successful operation is proof that change in how art studios are managed at universities is not only possible, but also realistic.

## Conclusion

This text has presented three different positions of Czech visual performance, which are interconnected in several ways. First, the interest in the body or, more broadly, in physicality and the possibilities of working with it; another correlation is the close relationship between art and life, and each of the artists has created something like their own artistic cult of personality. All three of them are striking personae, all of them also work as university teachers and influence the younger generation. Jiří Surůvka and Kateřina Olivová often perform in Poland and have closer contacts there, while Justyna Górowská met Darina Alster during her Prague residency. Górowska shares with Alster an interest in symbols, mythology, magic and rituals in everyday life. Jerzy Kosalka and Surůvka are not only connected by common themes such as irony, sarcasm or mockery, but they

also performed together several times. Krzysztof Leon Dziemaszkiewicz shares with Olivová the topics of physicality, self-acceptance, queerness and immediate, vivid expression. Although the Czech and Polish performance scenes were more cohesive in the past (the 1980s, 1990s, and the beginning of the millennium), the connections, as shown in the examples used in this study, still exist today. Comparative studies have a crucial role in the contemporary discourse of art history; through them, artistic trends and tendencies can be viewed as a whole, unrestricted by the boundaries of nation-states and clustered viewpoints.

## Notes

- <sup>1</sup> Pavlína Morganová, “Jiří Surůvka / performance by měla být zařazena na olympijské hry,” *Fotograf Magazine*, 11 (2008): 78.
- <sup>2</sup> Jana Ševčíková, and Jiří Ševčík, “Přednáška Jany a Jiřího Ševčíkových o osobnosti J.S.,” *Umělec*, 6-7 (1998): 2.
- <sup>3</sup> Tereza Čapandová, ed. *Situace Ostrava 2017 : 20.07.-20.08.17, Důl Michal* (Ostrava: Ostravská Univerzita, 2017), unpaginated.
- <sup>4</sup> Martin Klimeš, “Přes prsa si nevidí na péro,” *Ateliér*, no. 6 (2013): 6.
- <sup>5</sup> Interview with Jiří Surůvka, 15 Aug 2019.
- <sup>6</sup> Jiří Jůza, *Jiří Surůvka*. Ostrava, 2003, unpaginated.
- <sup>7</sup> The following information is drawn from my personal conversation with Jiří Surůvka, 15 Aug 2019.
- <sup>8</sup> They also used texts by e.g. Pushkin as well as their own.
- <sup>9</sup> Interview with Jiří Surůvka, 15 Aug 2019.
- <sup>10</sup> The Lozinsky duo originated in mid-1980s, when Surůvka was a student at the faculty of pedagogy (majoring in Czech Language and Art) and his nephew Lysáček, at Prague Academy.
- <sup>11</sup> Interview with Jiří Surůvka at his studio, 15 Aug 2019.
- <sup>12</sup> Performance festival Malamut, accessed March, 5, 2020, <https://www.facebook.com/malamutperformancefestival>.
- <sup>13</sup> Interview with Jiří Surůvka at his studio, 15 Aug 2019.
- <sup>14</sup> “The name refers to the common ancestor of the two older members and the symbolic adoption of the third. The second pillar of their collective identity turned into the acronym of the benefit society. Although it was never legally registered, as the artists originally wanted, it has remained a permanent part of their game with a family and corporate identity.” Jiří Ptáček, “Svatí Františkové,” *Ateliér*, no. 2 (2014): 5.
- <sup>15</sup> Interview with Jiří Surůvka at his studio, 15 Aug 2019.
- <sup>16</sup> Surůvka describes the birth of the emancipated Batman as a separate performance entity as follows: “In 1996 I needed new boots for the winter, so I thought I would buy them as part of a performance. In Gotham City, Batman is the archetype of the saviour, when nothing works in the city, Batman shows up and fixes everything. People are still used to having everything solved for them by someone from above, be it communism or later capitalism. They had no idea, and still have little idea, that they have to sort it out for themselves. So I thought that the first action I would take for myself was to buy shoes. I made an outfit, got Robin (Martin Režný) and a blue Cortina with Batman signs stuck on it, and went shopping at Baťa Square. The shoes fell apart in about three months, but anyway, I was the first one to save myself under the Batman cape. The message in the following performances was simple: Batman can’t help you, you have to help yourselves. The performances consisted of hinting at help that fails, that is ineffective, that is useless. Of course, Batman is also a sign of capitalism, which is not self-sustaining.”
- Personal conversation with Jiří Surůvka, 15 Aug 2019.
- Jan Balabán sees Batman as a metaphor for the position of the artist in today’s society: “The society is thus likened to the backwater Gotham City, the American equivalent of the Czech Kocourkov, which can only be saved from corruption and the clutches of criminals by Superman and his supermachine. “Our” superman, however, is short of breath and his car won’t start. Surůvka’s provocation, unlike many others, is also believable because the author does not hesitate to insert himself, his physical appearance and his own imperfections and weaknesses, into the depiction of general absurdity. He thus expresses his solidarity with what he criticizes, creating around him a panoptic world in which evil and dangerous social tendencies are ridiculed. In this way he achieves their demystification and subsequent catharsis.” (Jan Balabán, “Surůvka v Domě umění,” *Ateliér*, no. 10 (2003): 1.
- <sup>17</sup> Interview with Jiří Surůvka, 15 Aug 2019.
- <sup>18</sup> Morganová, “Jiří Surůvka /performance by měla být zařazena na olympijské hry,” 79.
- <sup>19</sup> Cosalkola or CosalCa is his fictional marketing brand, which is sensitive to the needs of its target group: when the artist was in Israel, for example, he prepared a “kosher” version of Cosalkola. From his subversive, socially critical position, he also rolled out banners, balloons and T-shirts with the Cosalkola logo. Łukasz Kropiowski, *A Sponsored Exhibition* (Opole: Galeria Sztuki Współczesnej, Opole, 2011), unpaginated. Exhib. cat.
- <sup>20</sup> Jerzy Kosalka, *Dialogi (Alternatywna historia sztuki według Jerzego Kosalki)* (Legnica: Galeria Sztuki w Legnicy, 2020), unpaginated. Exhib. cat.
- <sup>21</sup> *Ibidem*.
- <sup>22</sup> *Ibidem*.
- <sup>23</sup> Jerzy Kosalka, *A history in twenty chapters*. Author’s archive, unpaginated.
- <sup>24</sup> Patrycja Sikora, and Piotr Stasiowski, “Swindlers, rascals, parasites,” w Anna Markowska, Anna, ed., *Trickster Strategies: in the Artists’ and Curatorial Practice* (Toruń – Warszawa: Tako, 2018), 215–6.

- <sup>25</sup> The phrase, “frivolous game,” was used in connection with this performance in Kosalka’s text: Jerzy Kosalka, *A history in twenty chapters*. Author’s archive, unpaginated.
- <sup>26</sup> Jerzy Kosalka, *A history in twenty chapters*. Author’s archive, unpaginated.
- <sup>27</sup> Tereza Záchová, “Kateřina Olivová,” accessed August 22, 2019, <http://www.artcasopis.cz/clanky/katerina-olivova>.
- <sup>28</sup> Interview with Kateřina Olivová, 20 Sept 2021.
- <sup>29</sup> Saturday 8 Dec 2018, 1pm–6pm. “Břicho - Tělesný workshop pro ženy s Kateřinou Olivovou. Prožitkový workshop o vlastním těle, sebevědomí, (sebe)lásce, práce s tělesností, emocemi, v bezpečném a otevřeném prostředí. Pouze pro ženy. Kapacita 15 osob. Nutné přihlášení předem na emailové adrese [info@sjch.cz](mailto:info@sjch.cz). Zdarma.” Accessed August 22, 2021, <https://www.facebook.com/events/1152298768261462/>.
- <sup>30</sup> Interview with Kateřina Olivová, 18 Sept 2021.
- <sup>31</sup> Interview with Kateřina Olivová, 18 Sept 2021.
- <sup>32</sup> Interview with Kateřina Olivová, 18 Sept 2021.
- <sup>33</sup> See [https://twitter.com/R\\_Bartonicek/status/1117762376680579073](https://twitter.com/R_Bartonicek/status/1117762376680579073) (accessed August 23, 2021).
- <sup>34</sup> Alois Stratil, Kateřina Olivová’s partner.
- <sup>35</sup> Interview with Kateřina Olivová 12 Aug 2019.
- <sup>36</sup> Klára Peloušková, and Anna Remešová, „Kateřina Olivová: Tělo je pro mě nevyčerpatelné téma,” accessed August 22, 2021, <https://artalk.cz/2018/09/26/telo-je-pro-me-nevyčerpatelne-tema/>.
- <sup>37</sup> “Ráda pracuji s trapností. Šokovat se ale nesnažím, říká Kateřina Olivová nominovaná na cenu Jindřicha Chalupeckého”, [https://zvt.cz/lide/lide-f38102/rada-pracuji-s-trapnosti-sokovat-se-ale-nesnazim-rika-katerina-olivova-nominovana-na-cenu-jindricha-chalupeckeho-d177528?aid\\_redir=1](https://zvt.cz/lide/lide-f38102/rada-pracuji-s-trapnosti-sokovat-se-ale-nesnazim-rika-katerina-olivova-nominovana-na-cenu-jindricha-chalupeckeho-d177528?aid_redir=1) (qtd. 22 Aug 2021).
- <sup>38</sup> Záchová, “Kateřina Olivová.”
- <sup>39</sup> Krzysztof Leon Dziemaszkiewicz, „POLENBEGEISTERUNGSWELLE. Portfolium,” accessed September 30, 2021, [http://www.sammlung-haus-n.de/pdf/heft\\_30.pdf](http://www.sammlung-haus-n.de/pdf/heft_30.pdf).
- <sup>40</sup> The *Our Forest* bracelet made of plastic waste is the work of the designer Nicole Taubinger, photographed by Barbora Trnková / Divý tvor Studio, make-up created by artist Sara Wollasch.
- <sup>41</sup> **Estera** Prugar, „Malujcie tak aby Polska zmartwychwstała,” accessed September 30, 2021, <https://sylwiamakris.com/project/paint-so-that-poland-may-rise-again/>.
- <sup>42</sup> **Ibidem.**
- <sup>43</sup> “Novodobé formy zařikávání reality,” accessed August 12, 2019, <http://artycok.tv/26557/novodobe-formy-zarikavani-realitymodern-forms-spellbinding-reality>.
- <sup>44</sup> Magdaléna Šipková, and Nicolai Ivaschiv, “Rozhovor s Darinou Alster,” *Ateliér*, no. 13–14 (2014): 5.
- <sup>45</sup> Personal interview with Darina Alster at AVU, 12 Aug 2019.
- <sup>46</sup> Personal interview with Darina Alster at AVU, 12 Aug 2019.
- <sup>47</sup> See e.g. Veronika Šulcová, *Vúdú: magie a náboženství* (Praha: Vodnář, 2013).
- <sup>48</sup> Interview with Darina Alster, 20 Sept 2021.
- <sup>49</sup> “Tisková zpráva: Non-binary Madonna / Svěcení Mariánského sloupu – Performance Dariny Alster,” accessed September 28, 2021, <https://artalk.cz/2020/09/01/tz-non-binary-madonna-sveceni-marianskeho-sloupu-performance-dariny-alster/>. See also Tomasz Maćkowiak, „Modlitwa zamiast profanacji. Performance Dariny Alster,” *Więź*, accessed September 28, 2021, [https://wiesz.pl/2020/09/05/modlitwa-zamiast-profanacji-performance-dariny-alster/?fbclid=IwAR3r6SXD5tb4uTPX\\_Yr\\_eas1OHwZHegeB5knRZJkwljxN4VoJBnOmlGozmQ](https://wiesz.pl/2020/09/05/modlitwa-zamiast-profanacji-performance-dariny-alster/?fbclid=IwAR3r6SXD5tb4uTPX_Yr_eas1OHwZHegeB5knRZJkwljxN4VoJBnOmlGozmQ).
- <sup>50</sup> Marcin Różyk, „Słowiańskie DNA. Sztuka Górowskiej w Pradze i Nowym Jorku,” *Vogue*, accessed September 28, 2021, <https://www.vogue.pl/a/slowianskie-dna-sztuka-gorowskiej-w-pradze-i-nowym-jorku>.
- <sup>51</sup> **Ibidem.**
- <sup>52</sup> Whole statement can be seen here: <https://www.avu.cz/taxonomy/term/223> (accessed September 25, 2021).

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