

BEMUTATKOZÓ KÁRTYÁK / CALLING CARDS

Selma Selman, *Roma Performing the Flag* (video-performance, 4, 12 minutes), Bihac, 2013

The artist performs over and over again the flag of the Romani people. Performing the flag is like performing an inner world. We all have this inner world which needs our will as a *causa prima* to make it happen. She states: "We Roma have no state but we have our world. This work is based on it. Our flag consists of the upper part of the blue, the green on the bottom and in the middle is the red wheel. That means that we all have a world. Performing these flags, I am a wheel, as the initiator. I cannot make a star, but I am trying to make one to imitate the wheel..."

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Selma Selman, *I'm a Lady* (photo-installation) Banja Luca, 2013

The photo-installation *I'm a Lady* is a confessional piece of work which narrates the intimate story of the artist's life as a Roma woman, from early childhood to present. In the first photographs of this "encyclopedia of identity", the artist confesses in Romani language her struggle with bitterness, poverty and prejudice. Eventually, she confesses that she has managed to overcome this anxiety, being *A Lady* now. The autobiographical elements make Selma's piece to function both as a backlash against injustice and as a reconsideration of the traditional modes of confession. She does not disclose her sins or crimes for absolution (as in traditional confession) but her painful remembrances and the overcoming of this bitterness.

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Eszter Kinga Deli, *Mme Recamier* (motion-pictures) Budapest, 2006/2007

Mme Recamier is the paraphrase of Jacques-Louis David's famous painting with the same title. Eszter Kinga Deli uses photo sequences and motion pictures to catch a moment which is both hauntingly beautiful and politically empowering. She posits that she produced *Mme Recamier* after meeting on a regular basis single mothers with different ethnic backgrounds in a Housing for Single Mothers from nearby Budapest: "For over a year I spent two days a week with them, helping to deal with their everyday life. As a part of this, I took photos of them regularly. They participated in the picture making process not only as a more or less passive model, but also helped to create the "story" of the picture. One day one of them was wearing a long dress similar to the one in David's picture. As I mentioned it to them, along with the description of the painting, they found the comparison so funny that we decided to reconstruct the scene of *Mme Recamier*. This event's atmosphere gave the initial idea of creating the animations based on the photo series I took of them". *Mme Recamier* deals with vulnerable women and single mothers who are eager to perform and impersonate with humor, criticism and wit the "stars and masterpieces" of art history. In this way, they are no longer subject-matters of art but art producers.

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Liliana Basarab, Beauty Marks, (performance), Iasi, 2001

“Beauty Marks” project involves asking random people in the street of Iasi (Romania) to wear a sticky black dot resembling a mole, on their faces, a beauty mark, in order to be photographed and then have their pictures exhibited in the gallery. The black dot becomes in this context a code for beauty as an alternative for desired visibility acting as an intrusion into someone’s sphere of privacy that usually remains untouched. It works as the transitory and intimate possibility of transgression by unmasking new mechanisms of self reflexivity.

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Laszlhó Sefcick, Vivre! (video, 15, 41 minutes) Villeneuve d'Ascq, 2006

The video dispels both the negative stereotypes about the travelers' communities and the romanticized image of the "gypsy caravan". The "camera's eye" does not emphasize an emotional truth or a sensationalist aspect of the "nomadic existence". It does not cherish any magical realism, surrealism, tragic realism or any other "ism". What it does instead- it documents the everyday everydayness in modern caravans.

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Footnote 851, *Anna Frank*, text on textile, Heidelberg, 2013

Rebecca Covaciu was a twelve years old Roma child when she received the Children's Rights UNICEF prize for her drawings made under bridges and in the makeshift centers in Milan (Italy). She depicts the persecution of the Roma in Italy, illustrating the conditions of segregation the Roma people are forced to live in. Her drawings are called "docu-drawings" because they document her traumatic experience of living in makeshift centers among cockroaches and mice, without electricity or running water. The newspapers have described her as "The Little Anna Frank of Roma People". When Rebecca received the UNICEF prize she said: "The treat us as animals because they do not know us. They don't know what it means to live among rats and waste in the cold without food".

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Calling Cards' Dissemination (action), Budapest, November, 2013

Actual "Calling Cards" (inspired by Adrian Piper's Calling Card No2, 1986-1990) are disseminated by the international students from Roma Access Program (Central European University, Budapest). They were also photo-documenting the whole action. The Calling Cards are then re-disseminated.

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**Cristina David, *A Wish*, (video, 44 seconds, color, sound),
Bucharest, 2013**

Some boys, when they are 3 years old want to be something different than policeman, "Spiderman", astronaut or football player. Many parents ask their children "What do you want to be when you will grow up?" What if a child chooses something completely different from what the parents imagined their child to be? *A Wish* speaks about allowing kids to grow up in harmony with their own wishes; especially if their wishes entail fairness, broadmindedness and willingness to recognize and respect the "Other".

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Marika Schmeidt, *Confrontages* (digital collages), Vienna, 2013

The digital collages function like artistic interventions or, how Marika call them, "*Confrontages*". They attempt to break the silence and to expose the visual culture of racism – and its many languages - and simultaneously counteract the ongoing discrimination of the Roma people. She states: "By mirroring these widespread but generally unacknowledged forms of racism, and also highlighting the marginalized history of the persecution of Roma, I want to create possibilities for constructive dialogues about improving the situation for Roma in Europe today".