The position of feminism in Eastern Europe has been characterised as doubly marginalised since the early efforts, often devised and financed by the West, to introduce feminist policies and feminist thinking into the former state socialist countries. On the one hand, locally defined agendas and approaches were often criticised by Western feminisms as ‘not-feminist-enough’, on the other, predominantly negative attitudes towards feminism of whatever kind were shared by local political and cultural elites as well as by ordinary women and men. This double marginalisation of feminist movements and academic feminism in the former Eastern bloc countries has often functioned as a primary context for theorising artistic practices that took feminist agenda on board. Perhaps less often it has been argued that the emphasis on the marginalisation of feminism in both art and society may engender a kind of negative space where the artistic practices that could be viewed as ‘actually existing feminism’ are left in the gap between the hegemonic modes of interpretation.

http://www.helsinki.fi/kristiina-instituutti/english/christinaseminar.htm

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