ISLAND OF INANNA

ABOUT THE UTOPIA OF BALANCING THE FEMININE AND MASCULINE PRINCIPLE

Starting from the idea of ​​a woman as the primordial creator of the universe, Island of Inanna is a utopian topos filled with artifacts taken from everyday life and pop culture, archeological findings of women's presence that represent the remaining traces of the existence of the divine female principle. The island of Inanna is not a concrete place on earth, but the hypetopos, possibile material left over, the ruin of the former matriarchy which coexists in the universe and is waiting patiently for his rebirth. The idea of ​​a woman as a parent of the universe in the spiritual beliefs of the megalithic and the first advanced civilizations lies not only in mythological but also in concrete textual and iconographic evidence. Sumerian tablets speak of a woman, alien, who comes to Earth and genetically modifies our ancestor and creates a man and woman - Homo sapiens. It is in Sumerian belief that the goddess Inanna (the equivalent of the later goddess Istar, Aphrodite and Venus) has been born, and is connected to the planet Venus and represents love, beauty, sex, desire, fertility, war, justice and political power- not only typically female, but also male principles.

Therefore, speaking of feminism, we are not talking about gender exclusivity, but precisely about our inherent equality, but also about the primordial biological diversity, and the possible genetic manipulation of some other kind - an idea that then denies the sociological diversity of the genders or superposition of one gender over another. There are numerous views of parent woman in civilizations that date their existence up to 12,000 years old, in which one finds the same motif of a woman who gives birth ( to the universe or the planet) and so indefinitely proves the roots of the matriarchy of our civilization, iconography which later turns into the mythological representations of the goddess, which then at one moment of history are lost in their significance, while the monotheistic religions put god as a male figure in the center of belief.

From the position of the Western, monotheistic and patriarchal cultures, the installation video shows dance culture from Jamaica as a reference of Other, a hypersexualised movement of the female body, arising from the rebellion against patriarchy, most of all in matters of sexuality and expression, invoking equality in the ability to express sexual desire, representing the female body as an energy temple, as a physical repercussion of that same desire, but also as a statement of the woman’s natural power derived from the center of the body (uterus). Anthropomorphic shapes that remind of the skin, hair, and various objects of cosmetic use placed on this utopian site are concerned with cosmetic manipulation of women's beauty, all for the purpose of hyperrealistic growth of all possible female attributes that contribute to the divinisation of women, not to criticize the same. However, the issue of violence against women's tissue, the cosmetic industry, or the men themselves is opening up, making use of the biological tenderness for capitalist purposes, taking feminism as a good marketing manipulation or another attempt by a man to retain his power at the top of the pyramid capitalist society.

Nevertheless, the project deals with the inevitable need of demystification of the very concept of feminism, offering the female principle as a possible new reality, without disturbing the already existing male principle, but seeking balance by hacking the pre-established binary system.

Irena Tomašić