

# CONTENTS

Acknowledgments. . . . . 9  
Introduction. . . . . 11

**PART I: Constructing and bringing gendered identities into representation. . . . 15**

Chapter 1  
“Woman”: A politically irrelevant category? Unstructured female  
identities in contemporary Hungarian society . . . . . 19

Chapter 2  
Cultural perspectives on social processes. Defining  
key terms and approaches . . . . . 22

2.1 Society as text . . . . . 23  
2.2 The political import of representation . . . . . 24  
2.3 The politicization of art theory, aesthetic terms, and art practice . . . . 25  
2.4 Feminist interdisciplinarity . . . . . 26

Chapter 3  
How to localize feminist thinking . . . . . 29

3.1 “Looking for feminism”: East/West dichotomies and the danger  
of self-colonization . . . . . 29  
3.2 Contested feminist identification, intentionality and other  
dilemmas . . . . . 33  
3.3 Redefining the political: Two guiding aspects . . . . . 40

**PART II: Emancipation: An expendable political goal . . . . . 47**

Chapter 4  
Re-assessing the state-socialist past and taking  
a perspective on the present . . . . . 54

4.1 An emerging feminist scholarship on Central and Eastern Europe. . . . 54  
4.2 How to localize feminist social science: Some difficulties . . . . . 56

Chapter 5  
The metamorphoses of the state’s political message for women . . . . . 63

5.1	Women's political and civil rights participation: Sharing political capital . . . . .	64
5.2	Patterns in women's education and employment: Sharing economic and social capital . . . . .	67
5.3	Declared political promises – undeclared intentions: Reading between the lines of the message . . . . .	73
 Chapter 6		
	“Only themselves to blame”: Society's codicil to the political message . . . . .	80
6.1	Political rhetoric versus the reality of life-practices: Sharing social and cultural capital . . . . .	80
6.2	“Double burden” versus “choiceoisie”: Reconciling work and family life . . . . .	89
 Chapter 7		
	Receiving the message: Changing perceptions and constructions of gendered social roles and identities . . . . .	93
	Conclusions and identifying some feminist issues of the “here and now” . . . . .	99
 <b>PART III: Women and/in Hungarian Cinema (Industry), 1945–2005. . . . .</b>		
 Chapter 8		
	Theories and methodology . . . . .	109
8.1	Trends in existing feminist film theory and testing their applicability . . . . .	111
8.2	A critique of Cold War thinking on cultural production . . . . .	116
8.3	Quantitative and qualitative methods: A numerical survey and corpus analysis . . . . .	120
 Chapter 9		
	Women's inclusion in the industry . . . . .	125
 Chapter 10		
	Women directors representing women . . . . .	129
 Chapter 11		
	Woman represented in Hungarian cinema: Narratives and film texts . . . . .	139
11.1	Advancing new role models: The “production movies” of the 1950s . . . . .	139
11.2	The 1960s: Historical parables and models for the present . . . . .	145

11.3 The 1970s and 80s: The poetry of the every-day . . . . .	148
11.4 The 1990s and after: Structural reconfiguration and the dissipation of meaning . . . . .	153
Conclusions to Part III . . . . .	162
<b>PART IV: Artworks and subject positions: Women visual artists from 1945 till the 2000s . . . . .</b>	<b>165</b>
Chapter 12	
Theories and methodology . . . . .	169
12.1 Issues and strategies in feminist visual arts and the emerging Hungarian discourse . . . . .	169
12.2 Quantitative survey and qualitative interviews . . . . .	173
Chapter 13	
With emancipation in the background: Women in Hungarian visual arts, 1945–95 . . . . .	176
13.1 A brief social history of the visual arts in Hungary after 1945 . . . . .	177
13.2 An emancipation of one's own (Dóra Maurer, Orsolya Drozdik Judit Kele, Katalin Ladik) . . . . .	185
Chapter 14	
Self-representers: Artists, oeuvres and feminist interpretative approaches . . . . .	199
14.1 Inscribing gender difference on the canvas (Ágnes Szépfalvi, Eszter Radák) . . . . .	200
14.2 A self-confessed feminist artist (Orshi Drozdik) . . . . .	207
14.3 Towards feminine texts (Emese Benczúr) . . . . .	211
14.4 Venturing out into the public (Kriszta Nagy) . . . . .	216
14.5 Boys Don't Cry? Masculinity negotiated (Zsolt Keserue) . . . . .	224
Conclusions to Part IV . . . . .	228
Conclusion . . . . .	233
Appendices and Tables . . . . .	239
Bibliography . . . . .	254
List of Illustrations . . . . .	273
Plates . . . . .	275