



MESTO ŽENSK

Mednarodni
festival
sodobnih
umetnosti

CITY OF WOMEN

International
Festival of
Contemporary
Arts

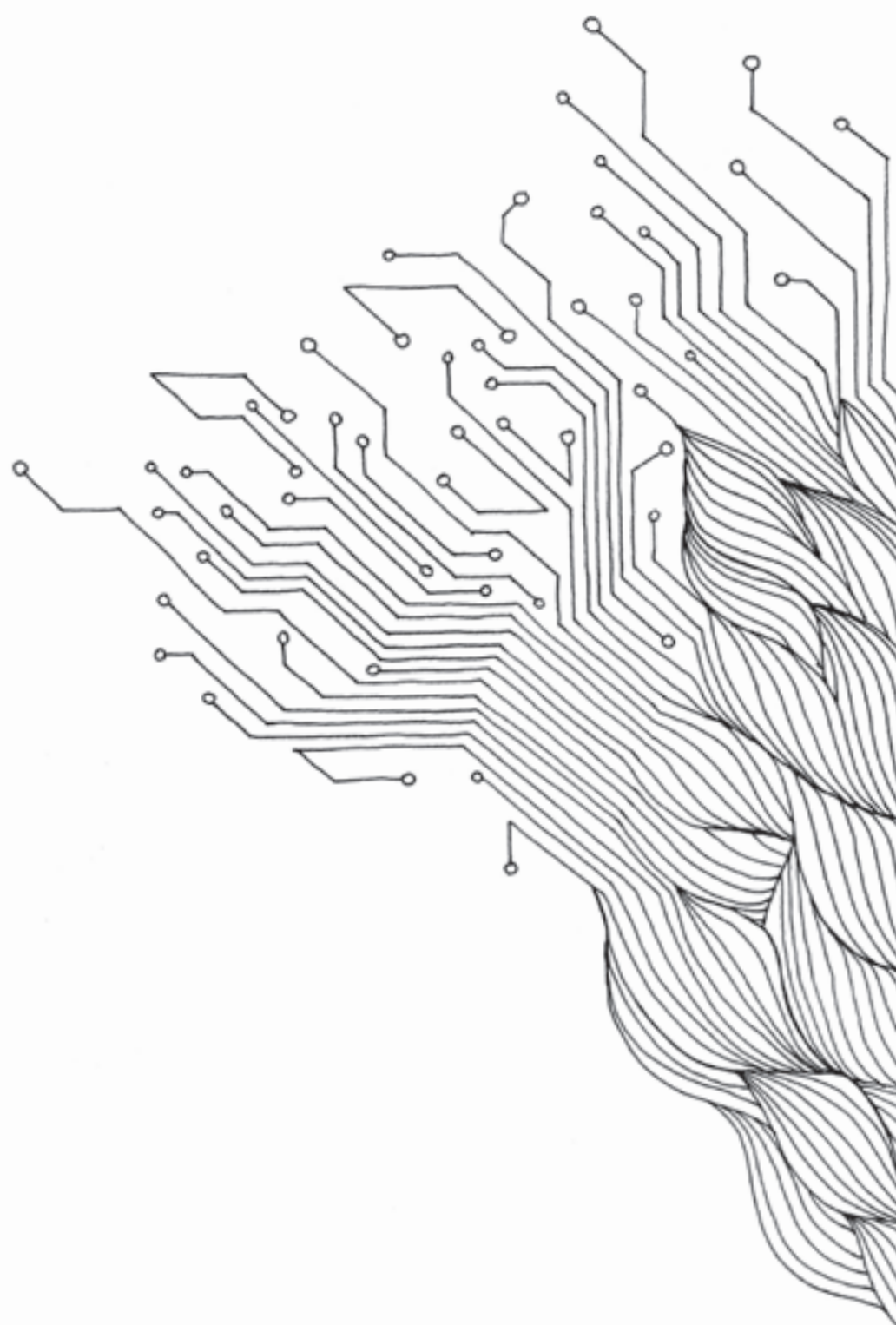
3.-16. 10. 2016
Ljubljana

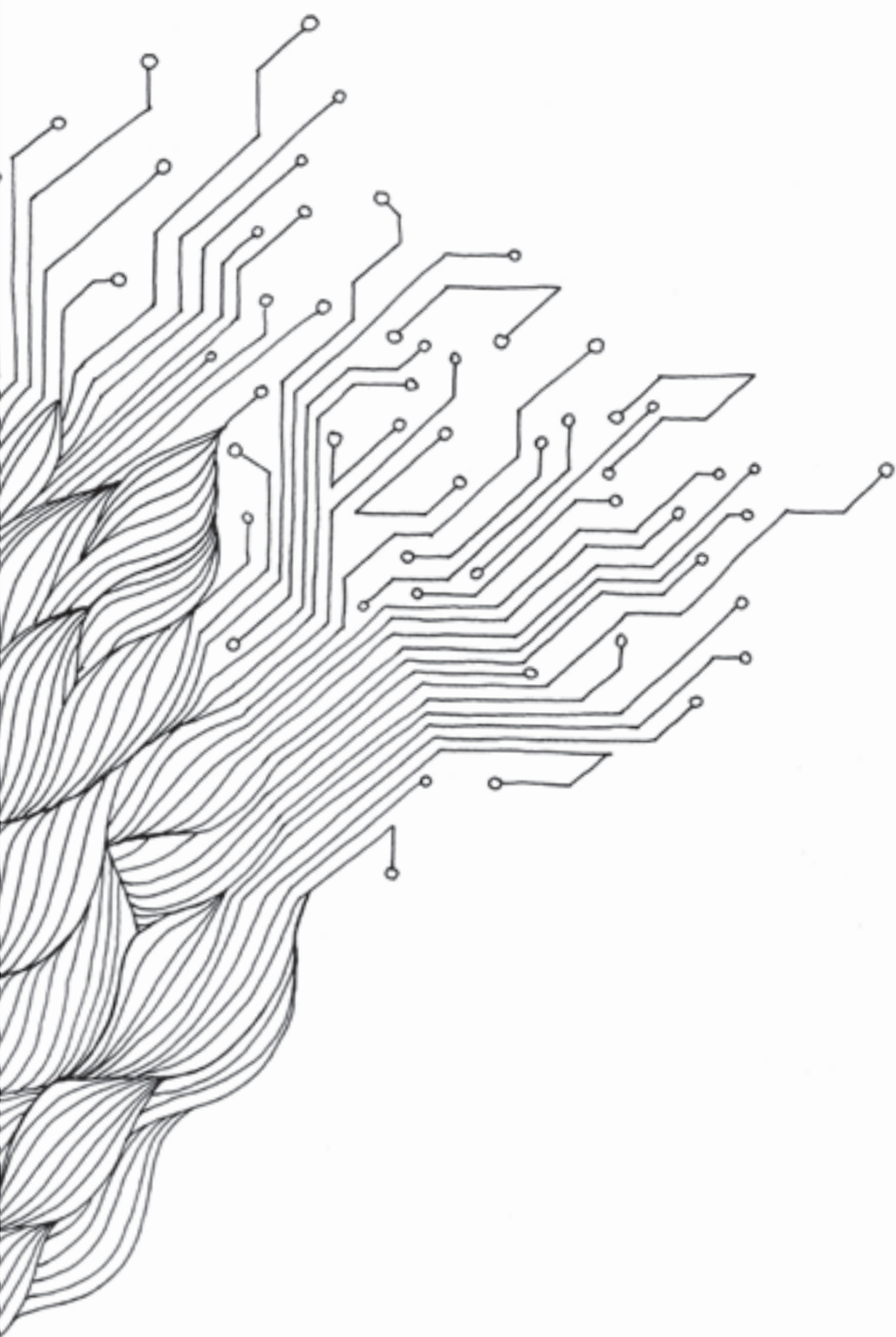
XXII

**Mednarodni festival
sodobnih umetnosti
– Mesto žensk**

**International Festival
of Contemporary Arts
– City of Women**

**3. – 16. 10. 2016
Ljubljana**





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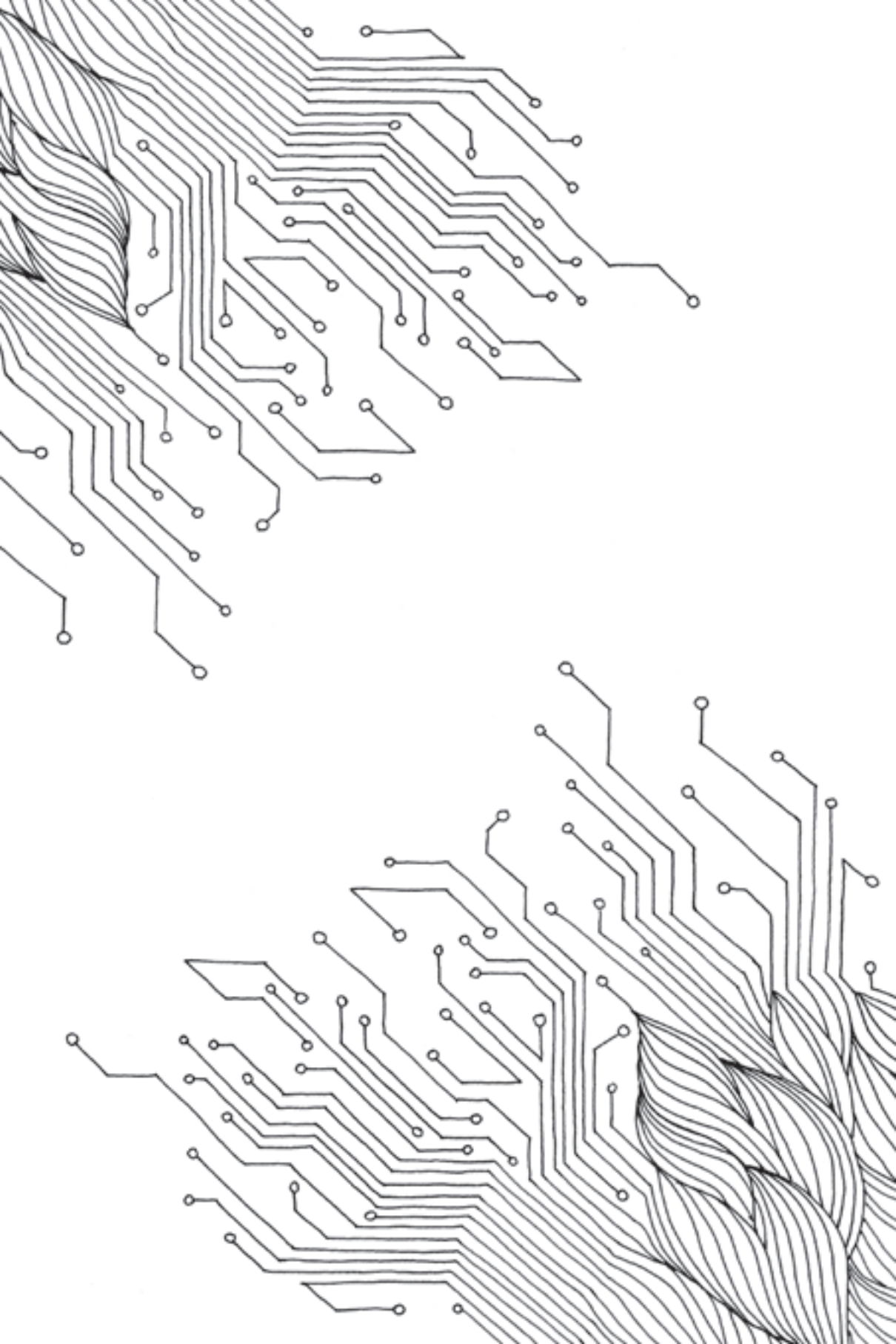
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Kdo je kdo / Who is Who

Prirediteljica / **Organised by:**

Mesto žensk – Društvo za promocijo žensk v kulturi

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Aleksander Plut, Duško Pušica, Igor Remeta, Mojca Sarjaš

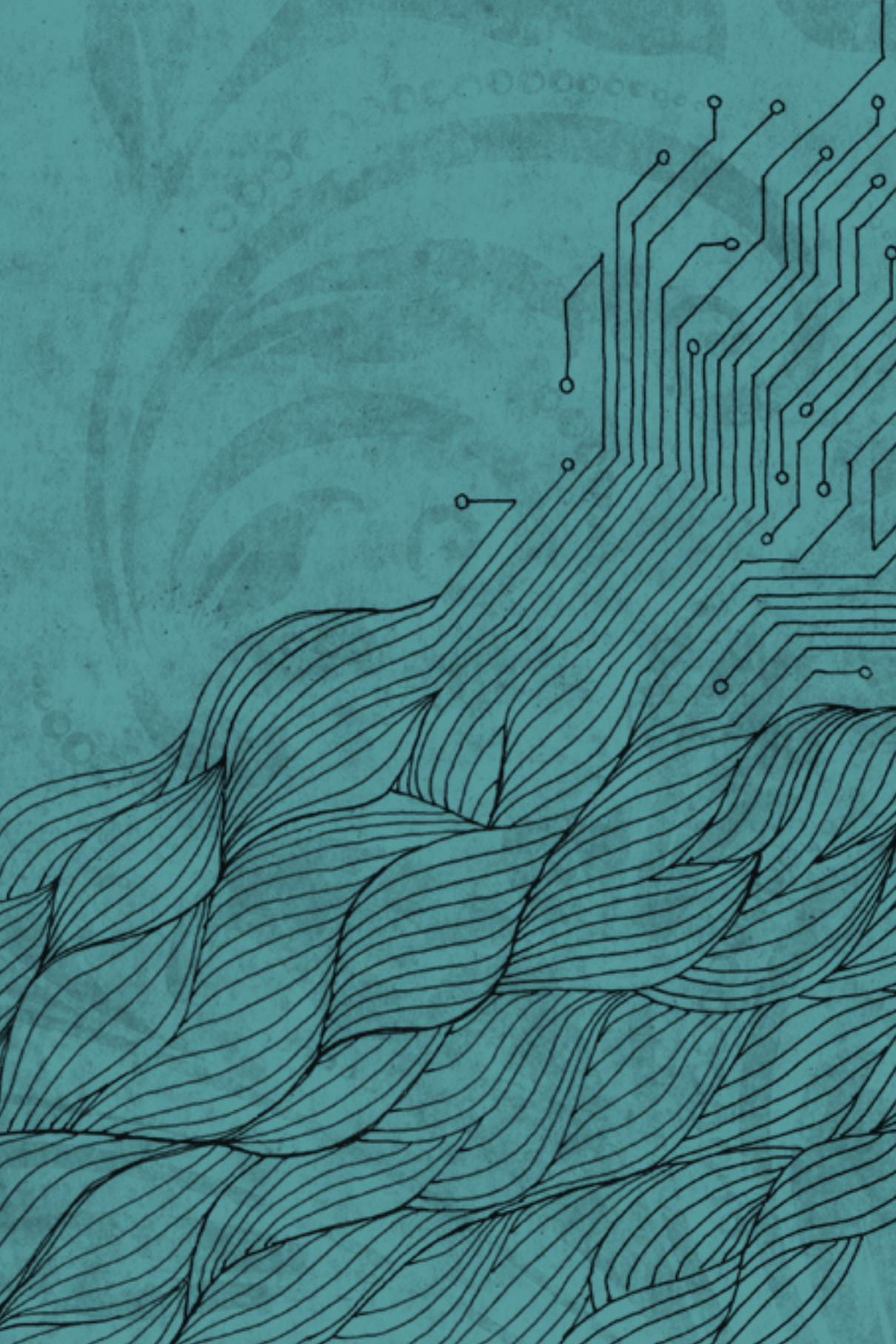
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Uvod

Hvala vsem umetnicam_kom,
predavateljicam, sodelavkam_cem,
partnerkam_jem, prijateljicam_em, vsem, ki
ste nas v pripravah festivalskega programa
posredno ali v živo v številnih pogovorih in
debatah navdihovale_i in podpirale_i.

Brez vašega sodelovanja festivala v takšni
obliki ne bi bilo!

Čeprav festival predstavlja ustvarjalnost
žensk, njegov namen ni ustvarjanje nekakšne
poenotene kategorije, prav nasprotno. Ne
pristajamo na nobeno obliko kategorizacije.
Na festivalu sodelujejo umetnice, znanstvenice
in druge ustvarjalke iz različnih časovnih
obdobij, prostorov, zgodovin, umetniških
praks, družbenih kontekstov, z različnimi
življenjskimi izkušnjami. Razlike med
njimi so posledica kompleksnih situacij,
v katerih so prepleteni geopolitični,
zgodovinski, gospodarski, spolni, etnični
in osebni dejavniki. V umetnosti razlika
predstavlja ustvarjalno moč. Razlike v družbi
pa prevečkrat pomenijo izključevanje in
izkoriščanje. Mesto žensk se že desetletja
spopada s to izkrivljenostjo in poskuša
ustvariti drugačen zemljevid kulturnega
znanja.

Lani se je na dan otvoritve festivala
Mesto žensk samoukinila Chantal Akerman,
režiserka, ki me je v mladih letih močno
zaznamovala. Naslov festivala *Moje telo – moj
teritorij* je v odzvenu z gesto samoukinitve
naenkrat dobil še neko drugo razsežnost –
pravico do odločanja o lastni smrti. Verjetno
tudi zaradi osebnih okoliščin ob izgubi mame,
ki je odločitev o smrti prav tako sprejela sama,
me misli o razmerju med življenjem in smrtjo
niso pustile pri miru.

Komu pripada življenje, kdo vse si ga
lasti, kdo ga izkorišča? Religija, država,
znanost, sistem, družina? Kaj so človekove
in kaj državljsanske pravice? Čigavo življenje
šteje? Nasilje sistema, v katerega se rodiš,
v katerem živiš in umreš je verjetno do
določene meje vedno prisotno, pa vendar:

Editorial

Thank you artists, lecturers, colleagues,
partners, friends, everybody who during
the preparation of the festival programme
either indirectly or in person supported and
inspired us through many talks, discussions,
brainstorming and feedback.

Without you the festival wouldn't be what
it is today.

Although the festival presents creativity of
women, it's not aimed to produce a somewhat
unifying category – quite the contrary. We
refuse any form of categorisation. Women
artists, scientists and others that contribute to
the festival come from different times, places,
histories, artistic practices, social contexts
and have various life experiences. Their
differences are the result of complex situations
attributable to a specific combination of
geopolitical historical, economical, sexual,
ethnic and personal factors. In art, difference
is a creative force, while differences in the
society too often result in exclusion and
exploitation. For decades, the City of Women
has opposed this distortion and tried to remap
cultural knowledge.

Last year, on the day of the City of
Women festival opening, Chantal Akerman,
the filmmaker who left a huge mark on the
younger me, killed herself. With the gesture
of self-cancellation, the festival's title *My
Body – My Territory* suddenly gained another
dimension - the right to decide on one's death.
The loss of my mother who also decided to
end her life probably instigated the thoughts
on the relation between life and death that
constantly haunted me.

Who does life belong to, who claims it,
who exploits it? Religion, state, system, family?
What are human and what are civil rights?
Whose life counts? The violence of the system

glede na to, s katerega konca sveta prihajaš, kateremu razredu pripadaš, katerega spola si oz. kateri spol ti je podeljen, boš predvsem v vsakodnevnem življenju občutil_a manj ali več nasilja. Gola življenja. Ranljiva življenja. Vztrajna življenja. Zakaj vztrajamo, kam vztrajamo? Kaj je tisto, kar življenje dela vzdržno? Mogoče ... srečanja, ki z vztrajanjem postanejo ljubezni, prijateljstva, odkritja, družbene inovacije, umetniška dela. Vztrajanje je napor in napor je strast, ki vztraja.

V enem od svojih predavanj je filozof Gilles Deleuze povedal: »Med umetniškim delom in dejanjem odpora obstaja temeljna sorodnost.« Sliši se dobro, kajne? Idejo je razvil iz Malrauxovega koncepta, da je umetnost edina stvar, ki se upira smrti, in sicer v smislu, da preživi smrt. Kljub temu, da je ideja zanimiva, ostaja zagata: katero umetniško delo preživi in zakaj? Zato letos predlagamo drugačen koncept temeljne sorodnosti med umetnostjo in odporom: brez napore domišljije ni umetniškega dela in ne dejanja odpora. Prek umetnosti in razmerij, ki jih pri tem raziskujemo, iščemo družbene imaginarije in si predstavljamo alternativne narative. Ne gre za stremljenje po nesmrtnosti, ampak nasilno nujo za ustvarjanje razpok. To ni preprosto. Potrebujemo vas tukaj/tam.

Teja Reba,
umetniška vodja
22. Mednarodnega festivala
sodobnih umetnosti – Mesto žensk

that you are born into, live in and die in is to a certain extent always there, however: depending on what part of the world you come from, what social class you are part of, what your gender is or, better yet, what gender you are ascribed, you will experience more or less violence in particular in everyday life. Bare life. Vulnerable life. Resistant life. Why do we persist, where do we persist? What is it that makes life bearable? Could it be... encounters that through persistence grow into loves, friendships, discoveries, social innovations, artworks? Persistence is effort or, better yet, effort is a passion that persists.

In one of his lectures philosopher Gilles Deleuze said: "There is a fundamental affinity between a work of art and an act of resistance." It sure sounds good, doesn't it? His idea was developed from Malraux's concept that art is the only thing that resists death in the sense that it survives death. The problem remains: which artwork survives and why? We therefore propose a different concept of the fundamental affinity between art and resistance for this year's programme: there is no art or resistance without the effort of imagination. Through art and the relations we explore thereby we look for social imaginaries and imagine alternative narratives. It is not a drive towards immortality but a violent necessity to create cracks. This is not an easy thing. We need you (t)here!

Teja Reba,
Artistic director of the
22nd International Festival of
Contemporary Arts – City of Women

Namesto konca nov začetek?

Letošnji festival je soustvarjala spremenjena ekipa Mesta žensk in mu vtisnila svoj pečat. Najprej tako, da je namesto naslovne teme program strukturirala okoli več prepletenih tematskih sklopov. Prvi je poklon režiserki Chantal Akerman, ki nedvomno sodi v sam vrh svetovne kinematografije. Režiserka upora, kot jo mnogi imenujejo, je vztrajala na obrobju in ni pripadala nobeni od ustaljenih filmskih kategorij. Poleg filmov je delala video in instalacije, dokumentarne filme, snemala je po vseh kontinentih, gibala se je na obrobju žanrov, tematik in negovala eklektične prakse brez posebno jasne avtorske identitete. Retrospektiva na Mestu žensk jo uvršča med feministične režiserke in vključuje njen najbolj znani celovečerec *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels* in njen zadnji film *No Home Movie*. Filmi Chantal Akerman so težek zalogaj ne le zaradi dolžine, temveč zaradi intenzivnosti osebnih doživetij, ki vplivajo na razumevanje sveta, v katerem živimo.

Njen kratki film *La Chambre* nas poveže z drugim tematskim sklopom, posvečenim Emily Dickinson, eni najbolj zanimivih pesnic devetnajstega stoletja, ki je svoje življenje dobesedno živela v sobi, saj je večinoma ostajala v spalnici. Njeno ustvarjanje in življenje sta podirala meje ustaljenih kategorij tako v pesniškem kot osebnem smislu. Predvsem zaradi pogledov na spolne vloge in zakonsko zvezo, ki odsevajo iz njenih pesmi, pa tudi zaradi osebnega življenja, v katerem je nasprotovala ustaljenim vlogam, pripisanim tradicionalni ženskosti, velja za feministično avtorico. Film in razprava, ki mu sledi, bosta zagotovo zbudila nov interes za delo te nenavadne pesnice.

Naslednji tematski sklop vrne pogled iz preteklosti v sedanost in se posveti ustvarjalnosti mlajših umetnic, ki jih odlikujeta predvsem odprtost v pristopih in sposobnost kombiniranja tehnik in zvrsti umetnosti, kar povečuje njihov ustvarjalni potencial. Kar je še posebej videti, je, da svoja dela brez zadržkov uvrščajo v feministično ustvarjalnost, kar je bila ena od značilnosti

A new beginning instead of the end?

This year's festival was co-created by a different City of Women team that has left its own imprint. First: other than one main theme, the programme has been structured around several interlaced thematic sections. The first is in tribute to the filmmaker Chantal Akerman, who is one of the world's most prominent figures in cinematography, as well as a creator of installations. The director of revolt, as she is called by many, persists at the fringe, never adhering to any established film categories. Along her way, she has filmed documentaries, filmed on all continents, moving on the margin of genres and themes, pursuing eclectic practices without becoming entrapped in any particular 'authorial identity'. The City of Women's retrospective classifying her as a feminist director includes her best-known feature film, *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels*, and her final film *No Home Movie*. Akerman's films are often considered challenging, not only because of their durations, but more importantly the intensity of personal experience that inevitably affects our understanding of the world we live in.

Her short film *La Chambre* is a bridge to the thematic section dedicated to Emily Dickinson, one of the most intriguing poets of the 19th century, who literally lived her life in a bedroom. Her poetry and life both established new frontiers, violating recognizable boundaries. She is recognized as a feminist author, in particular because of the views of gender roles and marriage reflected in her poems, as well as her private life during which she opposed the roles attributed to traditional femininity. The film and subsequent discussion will spark new interest in the work of this unusual woman poet.

A third thematic section shifts the focus from past to present, addressing the creativity of younger women artists distinguished primarily by unconventional approaches and the ability to combine different art techniques and genres to amplify their creative potential.

začetkov delovanja Mesta žensk. Kasneje so umetnice velikokrat celo deklarirano trdile, da njihova dela nimajo nič opraviti s feminizmom, ker niso želele biti postavljene na rob, brez možnosti za javno delovanje. Te bojazni danes očitno ni več oziroma bistveno manj kot v preteklosti. Dokumentarni film *Tok* zelo odkrito spregovori o ženskih izkušnjah in pokaže, kako pomembna je vednost o spolnih neenakostih, da si življenja prisvojimo in osmislimo izkušnje. Delavnica *Avto dekonstrukcija* vabi k sodelovanju dekleta, stara od 10 do 14 let. Z razstavljanjem avtomobila bodo dekonstruirale spolne vloge in stereotipe. Film *Najin svet* opozori na pogosto spregledan problem nasilja in osamljenosti, ki povečuje otrokovo ranljivost.

Program je bogat preplet filma, performansa, razstav in delavnic, ki lahko zadovoljijo različne interese.

Naj posebej povabim k aktivni udeležbi v razpravah in na predavanjih, ki se ukvarjajo z vprašanjem spomina in pozabe, z ustvarjanjem spletnega arhiva in muzeja, da bi preprečili nenehno začenjanje znova. Prav zato so nekateri projekti zasnovani dolgoročno in se bodo odvijali nekaj let, kar je tudi ena od novosti delovanja Društva Mesto žensk.

Digitalizacija arhiva je velik projekt, ki bo omogočal dostopnost do gradiva, da bi ga lahko premišljevali, kritično presojali ali preprosto obujali spomine. Vzpostavljeno je interdisciplinarno sodelovanje med znanostjo in umetnostjo, ki v zadnjih letih spodbuja ustvarjalnost tako znanstvenic kot umetnic. Pomembno je tudi kontinuirano spodbujanje in krepitev mladih žensk v njihovi ustvarjalnosti, zato bo društvo vzpostavilo sodelovanje s šolami in drugimi prostori. Sploh pa je pomembno ustvarjati skupnost, v kateri je prostor za različne ženske, izkušnje, tradicije, videze, starosti in vse ostalo, kar dela življenje bolj raznoliko in pestro.

Vesna Leskošek,
častna predsednica društva

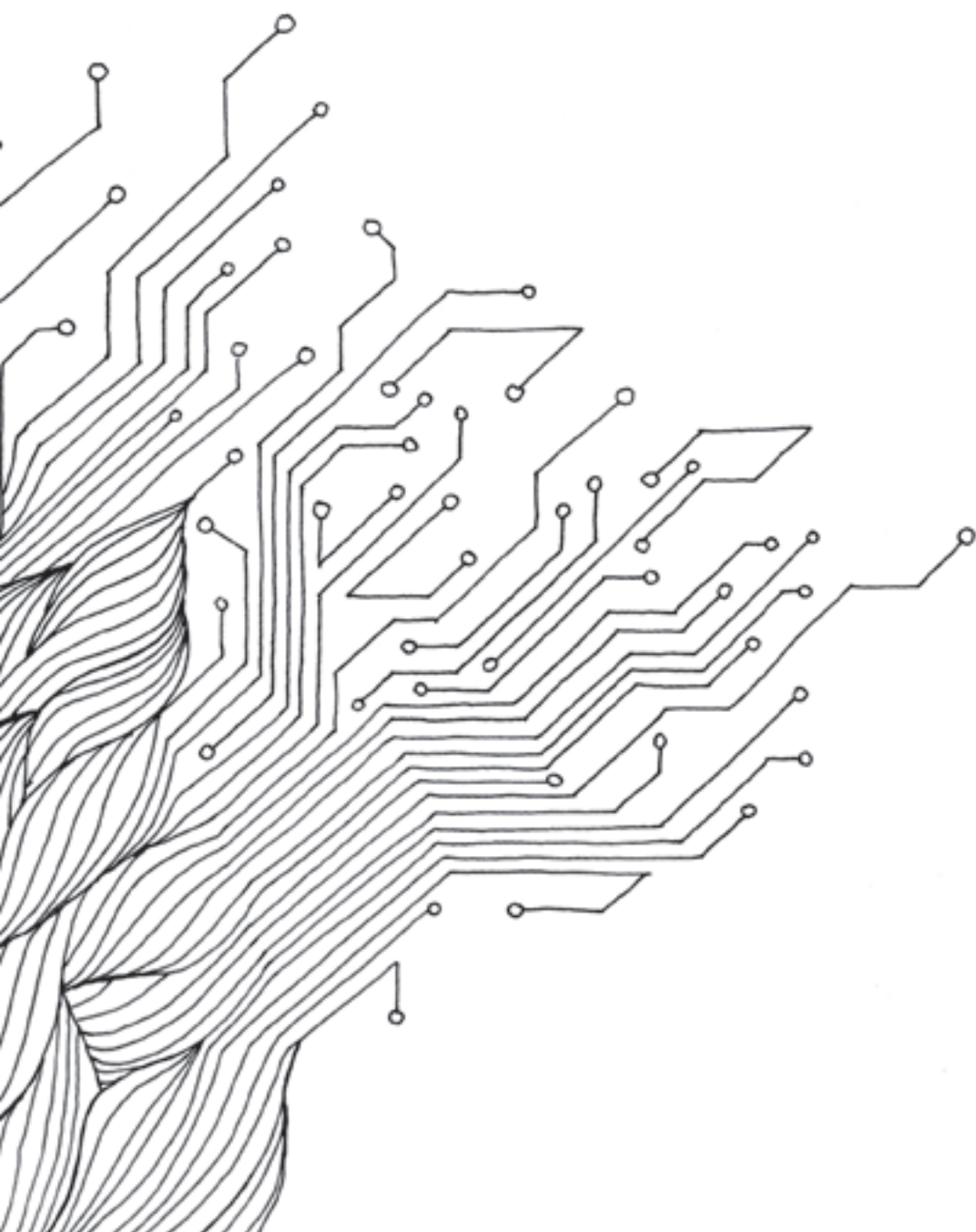
What is most evident is that they don't hesitate to classify their works as feminist art, an original characteristic of the initial City of Women activities. Later, the artists often explicitly claimed that their works had nothing to do with feminism because they did not want to be marginalised and deprived of the possibility to practice their arts publicly. Clearly this fear has vanished or at least diminished. The documentary *Flow* is a straightforward testimony of women's experiences, illustrating the importance of knowledge regarding gender inequalities in order to take charge of our lives and make sense of our experiences. The workshop *Car Deconstruction* invites girls aged 10 to 14 to disassemble a car as they deconstruct gender roles and stereotypes. The film *The World of Us* illustrates the ongoing problem of violence and isolation that intensifies a child's vulnerability.

The programme is a rich mosaic of film, performance, exhibitions and workshops that will address various interests.

I would especially invite you to actively participate in discussions and lectures, which are this year dedicated to the issue of memory and oblivion, as well as the creation of a web archive and museum in order to prevent starting over again and again. This is the reason some projects are long-term and will take place across several years – a novelty for the City of Women Association.

The archive digitalisation is a vast project that will enable access to material in order to reflect on it or critically assess it – or simply recollect memories. The interdisciplinary collaboration between science and art has been established, instigating the creativity of both women scientists and artists over the recent years. It is also important to continuously encourage and empower young women in their creativity, hence the association will establish collaboration with schools and other spaces. It is utterly necessary to create a community where there is room for different women, experiences, traditions, appearances, ages and all else that makes life more interesting and diverse.

Vesna Leskošek,
Honorary president of the Association

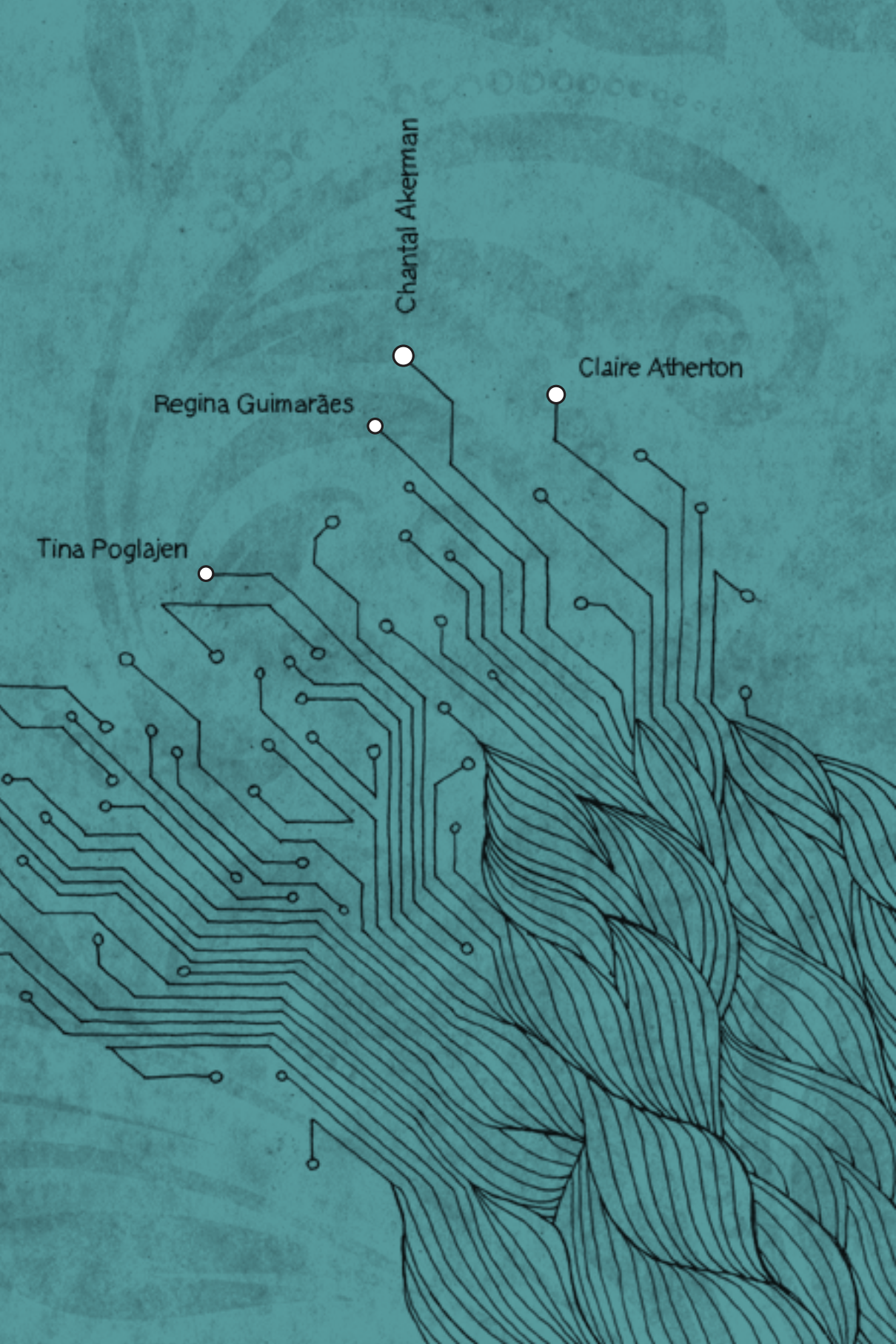


Chantal Akerman

Claire Atherton

Regina Guimarães

Tina Poglajen





Chantal Akerman: *Jeune Femme*, 1975, fotografija iz filma / film still

Srečanje s / Encounter with: Chantal Akerman

Vprašanje časa

»Vse, kar imate, je čas. V mojih filmih se zavedate vsake sekunde, ki mine. Čutite jo s telesom. Soočeni sami s sabo ... Iz oči v oči z Drugim. Iz tega odločilnega izoči-v-oči izvira vaš občutek odgovornosti ... To je zame etika. Zato vedno hočem enakopravnost med podobo in gledalcem. Ali prehod od enega nezavednega k drugemu.«

– Chantal Akerman

Chantal Akerman je umetnica, ki jo je nemogoče umestiti v poenostavljeni kritični okvir. Skozi nekaj njenih del – prvi, najpomembnejši in zadnji film ter instalacije – bomo razpravljali o njeni osebnosti, ustvarjanju v polju filma in vizualnih umetnosti, odnosu do uporabe in reprezentacije časa, odnosu do vsakdanjega življenja in zapletenem odnosu subjekta do okolja, v katerem živi.

Zelo smo veseli, da se nam bo ob tej priložnosti pridružila Claire Atherton, njena dolgoletna sodelavka in montažerka.

Teja Reba

A Matter of Time

“All you have is time. In my films you are aware of every second passing by.

Through your body. You are facing yourself ... You're face to face with the Other. It's from this crucial face-to-face that your sense of responsibility begins ... That's my idea of ethics. It's why I want equality, always, between the image and the spectator. Or the passage from one unconscious toward the other.”

– Chantal Akerman

Chantal Akerman is an artist impossible to ascribe in a simplistic critical framework. Through the vision of a few of her works, the first, the emblematic and the last movie as well as her installation work, we will discuss her figure, her work both in cinema and visual arts, her relation to the use and representation of time, to everyday life and the complex relation of the subject to its surroundings.

We are very happy that Claire Atherton, her yearlong collaborator and editor will join us on this occasion.

Teja Reba

Claire Atherton: V počastitev spomina Chantal Akerman

Besedilo, ki ga je napisala in prebrala Claire Atherton ob počastitvi spomina Chantal Akerman v Cinémathèque Française 16. novembra 2015 pred premierno projekcijo filma *No Home Movie*:

Pogosto sem si predstavljala predpremiero *No Home Movie*. A nikoli tako ...

Rada bi vam govorila o Chantal. O vsem, kar mi je dala, o vsem, kar me je naučila, o vsem, kar sva si delili. Povedala, kakšna je bila: bleščeča, inteligentna, presenetljiva, pa tudi duhovita ...

O Chantal se velikokrat govori, da je imela estetska načela. Jaz verjamem, da nas načela branijo, Chantal pa se ni branila. Verjela je v tisto, kar bo prišlo, znala je sprejeti priložnost z odprtimi rokami.

V mislih imam zgodbo, ki je odražala njen način dela. Med produkcijo *La folie Almayer* (2011) je potrebovala pristanišče. Asistent jo je vprašal, ali potrebuje veliko ali majhno pristanišče. Odgovorila je: »Veliko pristanišče.« Kasneje so jo vprašali, ali je prepričana, da to res hoče, ker bi majhno pristanišče mogoče bilo bolj pristrčno. Spominjam se, da sva hodili po ulici, Chantal pa je govorila po telefonu. Nenadoma se je ustavila, udarila z nogo ob tla in rekla: »Hočem veliko pristanišče, to sem rekla in ne sprašuj me zakaj.« Svoje odločitve ni hotela opravičevati, ampak jo je sprejela, transformirala in morda kasneje razumela.

Chantal je bila zelo svobodna in intuitivna, včasih tudi provokativna. Pri njej ni bilo nobenih prepovedi. Ni rekla: »Snemati moramo tako, kadrirati moramo tako, ne smeš narediti tega, ne smeš narediti onega.« Njene izbire so prihajale iz njene notranjosti. Pustila se je voditi tistemu, kar je čutila. Njen odnos do slike, barv, zvokov je bil bolj fizičen kot umski. Med montažo je nikoli nisem slišala reči: »Imam idejo.« Rekla je: »To sem slišala, na to sem pomislila, to hočem, obsedena sem s tem.« Nikoli pa: »Imam idejo.«

Ko je snemala dokumentarec, ni hotela pojasnjevati, kaj bo naredila. Če je pojasnila, jo je minila želja, da bi ga posnela. Hotela je na lokacijo in biti goba, ki vse vpije. Filma ni hotela omejiti na projekt, ampak dovoliti, da pride k njej, da gre material skozi. Če so

Chantaline podobe tako globoke in močne, če je za njimi več, kot je videti na prvi pogled, je to zato, ker jih ne omejujejo nameni, ampak so nabite z vprašanji, obsedenostmi, ki so jo naseljevale.

Ta način dela, »odkrivanje med delom samim«, je bil še bolj izrazit, ko je delala instalacije. O enem od projektov instalacij je Chantal napisala: »Veliko sem povedala o instalaciji, ki je sledila filmu *D'Est* (1993), preden sem jo naredila, in sedaj razumem, da instalacije še bolj kot filma ne morem opisati vnaprej; rojeva se po koščkih skozi delo samo. Tudi tu ne bom nič rekla, z izjemo potrebe po fragmentaciji, ker ta nazorno kaže, da ne moremo pokazati vsega o svetu.«

Med montažo filma *D'Est* smo čutili, da dolgi, vozeči posnetki obrazov ljudi, ki čakajo, slike ljudi, ki hodijo, namigujejo na druge ljudi, ki čakajo ali hodijo, na druge vrste, na druge zgodbe v zgodovini, vendar o tem nismo govorili. Šele leto kasneje, ko smo pripravljali instalacijo *D'Est au bord de la fiction* (1995), je Chantal položila besede na odmeve teh podob. Prebrala vam bom besede iz zadnjega odstavka teksta 25. zaslona:

Včeraj, danes in jutri so bili, bodo in so v tem trenutku ljudje, ki jih je zgodovina (ki sploh nima več velike začetnice), ki jih je zgodovina izbrisala. Ljudje, ki čakajo nagneten, da jih bodo ubili, pretepli ali izstradali, ali pa hodijo, ne da bi vedeli, kam gredo, v skupinah ali sami. Nič ni mogoče narediti. To je obsedno stanje in jaz sem obsedena. Navkljub zvoku čela, navkljub kinu. Ko je bil film končan, sem si rekla: »To je torej bilo, še enkrat.«

Chantal je imela rada frontalne posnetke. Ni šlo za formalno odločitev, ampak za okus, mladane potrebo. Frontalna os ne opisuje, ne označuje, temveč ustvarja prostor percepcije in refleksije. Na tem prostoru smo delali med montažo. Je prostor, prepuščen gledalcem, da lahko izkusijo, čutijo in iščejo. Chantal je vztrajala, da gledalci sami opravijo svoje delo. Govorila je, da želi, da ljudje občutijo



Chantal Akerman: *No Home Movie*, 2016, fotografija iz filma / film still

Claire Atherton: Tribute to Chantal Akerman

A text written and read by Claire Atherton at the homage to Chantal Akerman at the Cinémathèque Française on November 16th, 2015, before the premiere screening of *No Home Movie*:

I often imagined the preview screening of *No Home Movie*. But never like this ...

I want to speak to you about Chantal. To tell you everything she gave me, everything she taught me, everything we shared. To tell you how she was: luminous, intelligent, surprising, and funny too ...

It is often said of Chantal that she had aesthetic principles. Well, I believe that principles protect us, and Chantal did not protect herself. She trusted what would happen, she knew how to welcome chance.

I am thinking of a story which shed light on her way of working. During the production of *La folie Almayer* (*Almayer's Folly*, 2011), she needed a port. Her assistant asked her if she wanted a large port or a small port. She responded "a large port". Then later she was asked if she was really sure that she wanted that, because perhaps a small port would be more convivial. I remember, we were walking in the street, and Chantal was on the telephone. She stopped, stamped her feet and said, "I want a large port, that's what I said, don't ask me to explain why". She did not want to justify her gesture but welcome

it, transform it, and perhaps afterwards understand it.

Chantal was very free and intuitive, sometimes provocative. She had no prohibitions. She did not say "we must film like this, we must frame like that, you can't do this, you can't do that". Her choices came from within. She was guided by what she felt. She had more of a physical than cerebral rapport with the image, with colours, with sounds, with rhythm. When editing, I never heard her say: "I have an idea". She would say rather: "I heard that, or I thought of that, or I want that, or I am obsessed with that". But it was never: "I have an idea".

When she was about to make a documentary, she did not want to explain what she would do. If she explained it, she no longer had the desire to make it. She wanted to go on location, and be a sensitive plate, a sponge. She did not want to confine the film to a project, but allow it to come to her and let herself be swept through by the material. If Chantal's images are so profound and strong, if they go beyond what they show, it is because they are not confined to intentions, but are charged with all the concerns, the obsessions, which inhabited her.

minevanje časa v njenih filmih. Ko je kdo rekel: »Videl sem čudovit film, sploh nisem opazil, kako je čas minil,« tega ni jemala kot kompliment. Zdelo se ji je, da je bil gledalcu čas ukraden. Med montažo nismo nikoli rekli: »Glej, sedaj pa potrebujemo dolg kader.« Dolžino smo izbrali intuitivno in kasneje razumeli, zakaj. Bilo je, kot da kadri sami odločajo. Chantal je rada pripovedovala, kako sva obe v istem trenutku udarili po mizi, kar je pomenilo, da je treba narediti rez. Videli sva iste stvari. Spomnim se, da je nekoč po ogledu delovne verzije filma ena od naju rekla, da je en vozeči posnetek predolg, druga pa, da je prekratek. Chantal je zaključila: »Strinjava se, torej imamo problem!« Od trenutka, ko je film začel obstajati, je zavračal določene prizore, zato sva jih brez oklevanja odstranili ali skrajšali. Če je film zavrnil kader, tudi čudovit kader, nisva vztrajali. To je pogosto dalo moč tistemu, kar je sledilo, tako da je film zmagal. Govorili sva, da je montaža igra, v kateri »porazenec zмага«.

Vsak film, vsaka instalacija je bila, kot bi bilo prvič. Nisva poznali pravil, strahov ali preprek. Vsakič sva vstopili v novo senzorno in intelektualno pustolovščino. Najino sporazumevanje je bilo zelo preprosto. Spregovorili sva par besed, kot bi preveč besed lahko vse pokvarilo. Pogosto sva rekli »čudovito je« ali »močno je«. Nekatere besede so nama bile posebej drage; rekla je, da morava biti drastični, brez popuščanja. Govorili sva tudi, da ne bova dolgovezili. Včasih sem ji rekla: »Morava zamotati.« Rada je imela to besedo. Odgovorila mi je: »Ja, to je to, zamotaj malo.« To se je zgodilo, ko sva čutili, da je nekaj preveč očitno, preveč linearno. Zamotati ni pomenilo zakomplicirati, pomenilo je dodati utež in protiutež, ustvariti napetost.

Chantal ni iskala realističnosti niti realizma. Ni se bala anahronizmov. Sovražila je naturalizem. Nikoli ni poskušala posnemati resničnosti ali je predstavljati, ampak jo je preobrazila. V njenih filmih, instalacijah sedanost in vidno odzvanjata z nevidnim, podzemnim. Rada je imela citat [Edmonda] Jabèsa: »Vsako spraševanje je povezano s pogledom.« Rekla je, da ne ve, ali to drži, vendar jo je nagovarjalo.

Chantal je bila alergična na psihologizem. Psihologizem je psihološka razlaga dejanj in občutkov. Chantalini filmi nikoli ne razlagajo, temveč nas sprašujejo in soočajo s samim sabo. Zato so tako siloviti in živi.

Za Chantal nemogoče ni obstajalo. Ni se hotela omejiti na določen žanr. Nikoli ni hotela snemati elitističnih ali dokumentarnih filmov. Ko je posnela *Un divan à New York* (1996), je upala, da bo naredila komercialni film, ki si ga bodo vsi ogledali. Mimogrede, vedno si je želela, da bi vsi videli njene filme. Ko sem ga začela montirati, je Chantal še snemala. Bila sem presenečena, da je bil vsak prizor tolikokrat posnet. Tega pri njej nisem bila vajena; ko je bila s posnetkom zadovoljna, je nadaljevala z naslednjim prizorom. Ko se je vrnila, mi je povedala, zakaj. Film je bil velik finančni vložek, zato so prosili, naj vsak prizor posname večkrat, 'za kritje', da bo dovolj materiala v montaži. Rekla mi je: »To ni več kritje, to je kup prešitih odev! In jaz se dušim pod njimi!«

Ja, Chantal je bila duhovita. Včasih na to pozabimo. Duhovita in svobodna. Neobičajna. Ko sva montirali *Sud* (1999), sva to počeli popoldne, zjutraj pa je vsaka šla po svojih opravkih. Nekega dne sem prišla k njej in mi je rekla: »Kaj si delala danes zjutraj?« Velikokrat je zastavljala taka vprašanja: kaj si delala, kaj si jedla ... Rekla sem ji: »Šivala sem zavese.« Začudila se je: »Sama si zašila zavese? Veš, to je naredilo name večji vtis, kot če bi dobila oskarja za montažo!«

Če govorimo o filmu *No Home Movie*, imajo največjo težo besede, ki jih je napisala sama Chantal nekaj mesecev po koncu montaže. Bilo je jeseni 2014:

Že leta snemam vsepovsod, takoj ko začutim kader. Pravzaprav brez vsakega posebnega namena, toda z občutkom, da bo iz teh podob nekega dne nastal film ali instalacija.

Prepuštila sem se hrepenenju in instinktu.

Brez scenarija, brez zavestnega projekta.

Iz teh podob so se rodile tri instalacije, ki so bile prikazane povsod.

This way of working, of “discovering while doing”, was even stronger when making installations. Regarding one such installation project, Chantal wrote: “I had said a lot of things about the installation which followed *D’Est* (*From the East*, 1993) before making it, and I understand that, more than a film, an installation for me cannot be described in advance, it is born little by little in through the work itself. Here too, I will say nothing except for the necessity of fragmentation because this demonstrates well that we cannot show everything of a world.”

During the editing of *D’Est*, we felt that the long tracking shots over the faces of the people waiting, the images of the people walking, referred back to other people waiting or walking, to other queues, to other stories within history, but we did not talk about it. It was only a year later, when we were setting up the installation *D’Est au bord de la fiction* (*From the East: Bordering on Fiction*, 1995) that Chantal put the words over the echoes of these images. I will read to you these words from the last paragraph of the text of the 25th screen:

Yesterday, today and tomorrow, there were, there will be, there are at this very moment people whom history (which no longer even has a capital H), whom history has struck down. People who are waiting there, packed together, to be killed, beaten or starved or who walk without knowing where they are going, in groups or alone. There is nothing to do. It is obsessive and I am obsessed. Despite the cello, despite cinema. Once the film is finished I said to myself, “So, that’s what it was, again.”

Chantal liked frontal shots. It was not a formal decision but a taste, almost a need. The frontal axis does not describe, does not designate, but creates a space of perception and reflection. That space is also what we worked on during editing. It is a space left to the spectators so that they can experience, feel and search. Chantal insisted that the spectators do their own work. She used to say that she wanted people to feel the passing of time in her films. When someone said, “oh I just saw a great film, I didn’t notice the time passing”, she did not think that was a compliment. She felt that the spectator’s time had been stolen. In editing, we never said, “look, there we need

a long shot”. We chose the duration intuitively, and we understood later why. It is as if the shots themselves imposed their duration. Chantal liked to recount how we would hit the table at exactly the same moment to indicate that it was necessary to cut the shot. We saw the same things. I remember one time, after a work in progress screening of the film, one of us said that a certain tracking shot was too long, and the other that it was too short. Chantal concluded: “We agree, this means that there is a problem!” From the moment the film started to exist it rejected certain scenes, so we did not hesitate to subtract, or to shorten. If the film refused a shot, even a beautiful shot, we did not insist. Often, that gave a force to what followed, so the film won. We used to say that in editing it is a game of “loser wins”.

Each film, each installation was like a first time. We had no rules, fears or barriers. Each time we re-entered a new sensory and intellectual adventure. Our exchanges were very simple. We said few words, as if too many words risked ruining something. We often said “it’s beautiful” or “it’s strong”. We had words that we liked; she said we must be drastic, without concessions. We also said that we were to cut to the quick. I sometimes said to her: “We have to complexify”. She liked this word. She said to me: “Yes, that’s it, complexify a little”. That was when we felt that there was something too overt, too linear. To complexify was not to complicate, it was to add weights and counter-weights, to shape the tension.

Chantal was not looking for verisimilitude nor realism. She was not afraid of anachronisms. She hated naturalism. She never tried to copy reality, nor to represent it; she transformed it. In her films, in her installations the present, the visible are resonant with the invisible, the subterranean. She liked a quote by [Edmond] Jabès: “Every interrogation, is linked to the gaze.” She said that she did not know if it was true, but that it spoke to her.

Chantal was allergic to psychologism. Psychologism is the psychological explanation of action and feelings. Chantal’s cinema never explains, it questions us and confronts us with ourselves. This is why it is so powerful and alive.

To pomlad sem s Claire Atherton in Clémence Carré zbrala kakih dvajset ur podob in zvokov, ne da bi vedela, kam to pelje.

In začele smo obdelovati material. Dvajset ur se je skrčilo na osem, potem šest in po določenem času na dve.

In takrat smo ugledale film in rekla sem si, seveda je to film, ki sem ga hotela narediti.

Ne da bi si to priznala.

In, kot se temu reče, je rdeča nit tega filma lik, ženska, rojena na Poljskem, ki pride leta 1938 v Belgijo, da bi ubežala pogromom in grozi. Ta ženska je moja mati.

Samo in izključno v svojem stanovanju v Bruslju.



Chantal Akerman: *La Chambre*, 1972, fotografija iz filma / film still

CHANTAL AKERMAN (1950–2015) je ena najvplivnejših režiserk svoje generacije, umetnica in bila je profesorica na City College of New York. Je tudi ikona feminizma, ki je s svojim najpomembnejšim filmom *Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles* pomembno vplivala na razvoj avantgardne filmske umetnosti. Od sredine 90. let je z video instalacijami aktivno posegla tudi na področje vizualne umetnosti. Njena dela so bila prikazana na Beneškem Bienalu (2001); Documenti 11 (2002); v Muzeju umetnosti Tel Aviv, Izrael (2006); v Princeton University Art Museum (2006); v Muzeju sodobne umetnosti Antwerpen, Belgija (2012); na MIT, Cambridge Massachusetts (2008) in v Ambika P3, London (2015). Posvečene so ji bile številne retrospektive, med drugim leta 2011 v Avstrijskem filmskem muzeju na Dunaju.

CLAIRE ATHERTON je filmska montažerka, rojena leta 1963. Ker sta jo privlačili taoistična filozofija in ideogrami, se je posvetila študiju kitajskega jezika in civilizacije, potem pa profesionalno izobrazbo pridobila na pariški Ecole Louis Lumière. Leta 1986 je s Chantal Akerman sodelovala pri montaži njenega filma *Letters Home*, kar je pomenilo začetek tridesetletnega sodelovanja pri ustvarjanju igranih filmov, dokumentarcev in instalacij. Poleg tega je kot montažerka delala s številnimi režiserji, mladimi filmskimi ustvarjalci in študenti filma. Njenim ustvarjalnim dosežkom je bila posvečena retrospektiva v Grenoble Cinemathèque leta 2013. Claire Atherton je montirala tudi zadnji film Chantal Akerman z naslovom *No Home Movie*.

For Chantal, everything was possible. She did not want to confine herself to a precise genre. She never wanted to make elitist or confidential cinema. When she made *Un divan à New York* (*A Couch in New York*, 1996), she was hoping to make a commercial film that everyone would go and see. By the way, she always wanted everyone to go and see her films. When I started editing *Un Divan*, Chantal was still filming. I was surprised that there were so many takes per shot. I was not accustomed to that with Chantal; generally when she felt the take was good, she moved onto another scene. When she returned, she told me why. She said that there was such a financial stake in the film, that she had been asked to do a lot of takes “for coverage” But she said to me: “this is no longer a cover it’s a pile of comforters! And I am suffocating under these comforters!”

Yes, Chantal was funny. We forget it sometimes. Funny and free. Out of the ordinary. When we were editing *Sud* (*South*, 1999), we edited in the afternoon, and in the morning each of us went about our own business. One day I turned up and she said to me: “What’d you do this morning?” She was asking a lot of these types of small talk questions: What’d you do? What’d you eat ... And I said to her: “I made curtains”. She replied “You made curtains all by yourself? You know, this impresses more than if you’d won the Oscar for best editing!”

To speak to you about *No Home Movie*, I believe the most pertinent words to be those written by Chantal herself, a few months after the editing was completed. It was in the autumn of 2014:

It’s been years now that I have started to film all over the place, as soon as I sensed a shot. Without purpose really, but with the feeling that one day these images would make a film or an installation.

I was letting myself go, by desire and by instinct.

Without a script, without a conscious project.

From these images were born three installations which were shown all over the place.

This spring, with Claire Atherton and Clémence Carré, I put together some twenty hours of images and sounds still without knowing where I was going.

And we started to sculpt the material. These twenty hours became eight, then six, and then after a certain amount of time, two.

And there, we saw, we saw a film and I told myself: of course it is this film that I wanted to make.

Without admitting it to myself.

And, as one says, the red thread of this film is a character, a woman born in Poland, who arrives in Belgium in 1938 to flee the pogroms and the horror. This woman is my mother.

Within and solely within her apartment in Brussels.

CHANTAL AKERMAN (1950–2015) is one of the most influential film directors of her generation, an artist and was a professor at the City College of New York. She is also a feminist icon who has made a strong impact on the development of avant-garde film and visual art since her art film *Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles*. Akerman has been involved in visual arts, mainly installations since the 1990s. Her works have been exhibited at the Venice Biennale (2001); Documenta 11 (2002); the Tel Aviv Museum of Art, Israel (2006); the Princeton University Art Museum (2006); MIT, Cambridge, Massachusetts (2008); the Museum of Modern Art, Antwerp, Belgium (2012) and Ambika P3, London (2015). A retrospective dedicated to her was held in the Austrian Film Museum in Vienna in 2011.

CLAIRE ATHERTON is a film editor born in 1963. Attracted by taoist philosophy and visual ideograms, she turned to studies of Chinese language and civilization, then enrolled in the professional branch of the Ecole Louis Lumière in Paris. In 1986, she began working with Chantal Akerman on *Letters Home*, which triggered a 30-year collaboration on fiction films, documentaries and video installations. Moreover, she worked as an editor with a wide range of directors, young film makers and film students. Atherton’s work as an editor has been honoured with a full-fledged retrospective at the Grenoble Cinematèque in 2013. Claire Atherton also edited Chantal Akerman’s last film *No Home Movie*.

Program

Ponedeljek, 3. oktober

20.30 Kinodvor

film

NO HOME MOVIE

BE, 2015, 115'

(vstopnice: 5,30/3,80 €)

Ganljiv portret režiserkine mame, posnet v njenem bruselskem stanovanju, prikazuje zadnje mesece njenega življenja.

V angleškem, španskem in francoskem jeziku s slovenskimi podnapisi.

22.30 Kinodvor

Pogovor s Claire Atherton,

režiserkino dolgoletno sodelavko in montažerko.

(prost vstop)

Pogovor bo potekal v angleščini.

Organizacija: Kinodvor in Mesto žensk.

Torek, 4. oktober

18.00 +MSUM, Prepih

instalacija / otvoritev

LA CHAMBRE / SOBA

BE/US, 1972-2012

(prost vstop)

Instalacija je skrivnostni avtoportret režiserke v njenem najljubšem prostoru, spalnici, in hkrati nekakšno filmsko tihožitje, ponavljajoči se orisi elementov v prostoru.

Zbirka M HKA, Antwerpen (Inv. št. S0468)

Instalacija bo na ogled od 5. 10. do 16. 10. / 10.00 – 18.00.

Organizacija: Mesto žensk in MG+MSUM v sodelovanju z M HKA.

Ob otvoritvi pogovor s Claire Atherton, Regino Guimarães in Tino Poglajen.

Pogovor bo potekal v angleščini.

V sodelovanju z revijo Ekran.

Sobota, 8. oktober

15.00 Slovenska kinoteka

filmski dvojec

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES

BE/FR, 1975, 201'

Eden najpomembnejših tematskih in formalnih mejnikov v zgodovini filma prikazuje tri dni v življenju gospodinje, ki doma opravlja tudi delo prostitutke. Kamera se na Jeanne osredotoči prav tako drobnjarsko, kot je njeno gospodinjstvo, in snema vsak trenutek opravil: oblačenje, pomivanje posode, peko mesne štruce ... Z upočasnjevanjem dogajanja sili gledalca, da gleda prazne časovne intervale in prostore, ki jih filmi običajno preskočijo. Z edinstveno obravnavo prostora in časa, s frontalnimi in statičnimi kompozicijami, ki srepo strmijo v dogajanje v realnem času, nam Akerman ponudi razmislek o tem, da togo strukturiran vsakdanjik ne zagotavlja umirjenega toka življenja, in predstavi dom kot prostor seksualne represije in finančnega izkoriščanja.

SAUTE MA VILLE / POČI MOJE MESTO

BE, 1968, 13'

Chantal Akerman s kratkim prvcem, ki ga je posnela pri osemnajstih in šest let pred mojstrovino *Jeanne Dielman*, napoveduje téme in prijeme, ki se jim je posvečala in jih obravnavala v svojem filmskem ustvarjanju. Tragikomičen in moreč, a skoraj burlesken niz maničnih in vse bolj sprevrženih gospodinjskih opravil nam ponudi identifikacijo z žensko (Akerman tudi v glavni vlogi), ki ji je dodeljeno mesto doma – film se dogaja v kuhinji kot centru tega univerzuma –, in kriči upor proti tovrstnemu dolgčasu in prisilni osamitvi, obsojeni na samouničenje.

»Gledate osemnajstletno dekle v kuhinji, kjer počne vsakdanje reči, a na neuravnovešen način, in na koncu naredi samomor. Prav nasprotno kakor pri Jeanne Dielman: tam gre za resignacijo. Tu gre za bes in smrt.«
– Chantal Akerman

V francoščini z angleškimi podnapisi.

Organizacija: Slovenska kinoteka in Mesto žensk. Projekciji je omogočila Cinémathèque Royale de Belgique, za kar se ji globoko zahvaljujemo.

(vstopnice: 4 € za oba filma)

Programme

Monday, October 3rd

8.30 pm Kinodvor

film

NO HOME MOVIE

BE, 2015, 115'

(Tickets: € 5,30/3,80)

A profoundly moving portrait of the filmmaker's mother in the months leading up to her death, when she was mostly confined to her Brussels apartment.

In English, French and Spanish language with Slovenian subtitles.

10.30 pm Kinodvor

Conversation with Claire

Atherton, a yearlong collaborator and editor of Akermans' films.

(Free entry)

In English.

Organisation: Kinodvor and City of Women.

Tuesday, October 4th

6 pm +MSUM, Draught

installation / opening

LA CHAMBRE / THE ROOM

BE/US, 1972-2012

(Free entry)

This installation is a mysterious self-portrait of the filmmaker at her favourite spot as well as a sort of cinematic still-life, repetitively describing elements in a space.

Collection: Collection M HKA, Antwerp (Inv. no. S0468)

Installation open from October 5th to 16th / 10 am – 6 pm.

Organisation: City of Women and MG+MSUM, in collaboration with M HKA.

Opening conversation with Claire Atherton, Tina Poglajen in Regina Guimarães .

In English.

In collaboration with Ekran magazine.

Saturday, October 8th

3 pm Slovenian Cinematheque

film / double bill

JEANNE DIELMAN, 23 COMMERCE QUAY, 1080 BRUSSELS

BE/FR, 1975, 201'

One of the most important thematic and formal milestones in the history of film chronicles three days in the life of a housewife who also works at as a prostitute at home. The camera is focused on Jeanne the same way she is focused on the housework, capturing every moment of her daily routine: dressing, washing dishes, making meatloaf... By slowing down the pace she makes the viewer watch empty time intervals and spaces that film normally skips. With atypical representations of time and space, static, frontal compositions that depict life in real time, Chantal Akerman argues that rigidly structured everyday life provides a guarantee for an untroubled life, thus home as a place of sexual repression and financial exploitation.

SAUTE MA VILLE / BLOW UP MY TOWN

BE, 1968, 13'

This short film that Chantal Akerman made at the age of 18, six years before the release of her masterpiece *Jeanne Dielman*, anticipates themes and strategies that she tackled and interpreted throughout her filmmaking career. Tragicomic and oppressive and simultaneously a near burlesque series of frenzied and increasingly bizarre household tasks offers identification with a woman (Akerman herself starring) whose place is at home – the film takes place in the kitchen as the centre of this universe – and screams in rebellion against oppressive boredom and compulsory seclusion, which is inherently self-destructive.

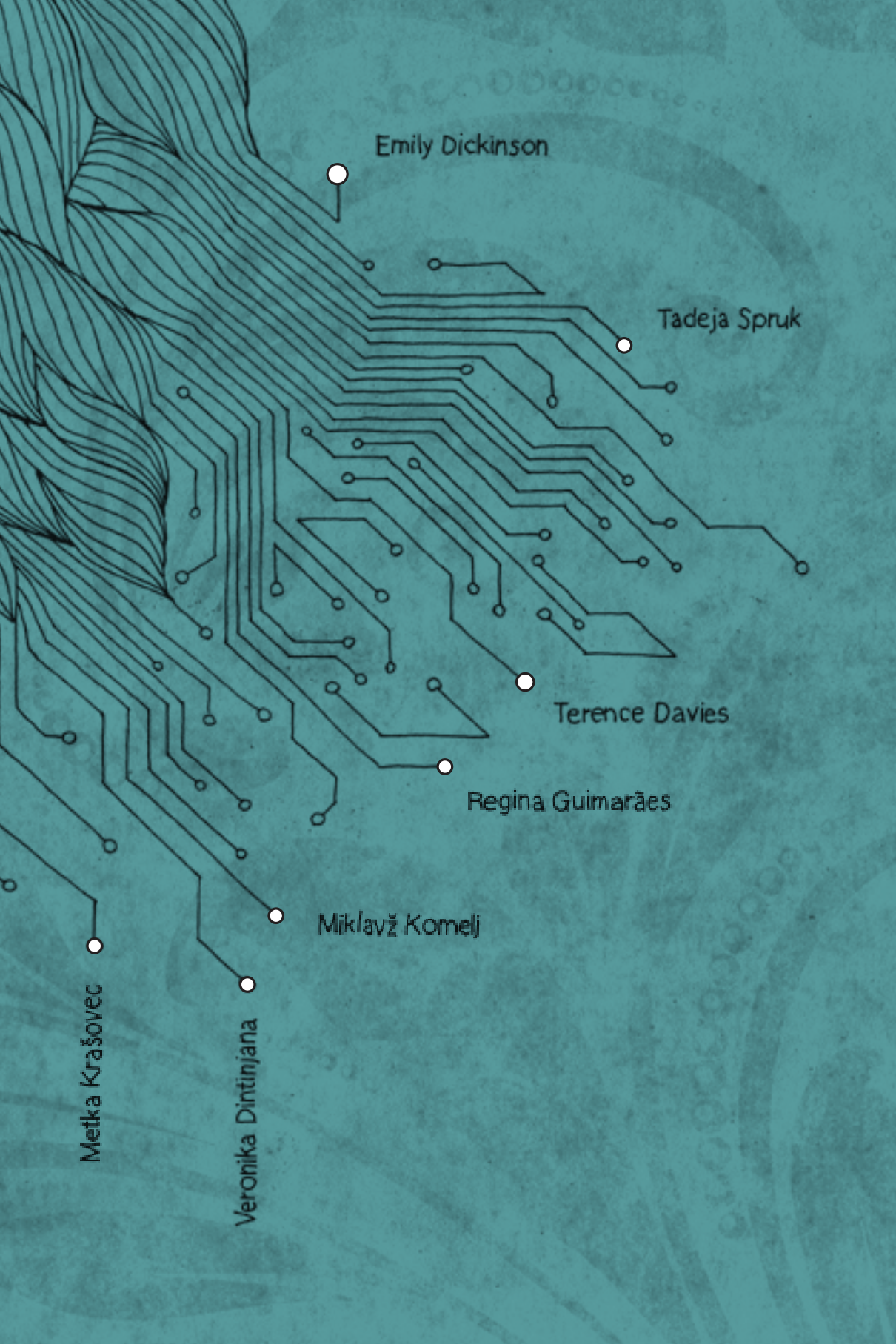
“You see an adolescent girl, 18 years old, go into a kitchen, do ordinary things but in a way that is off-kilter, and finally commit suicide. The opposite of Jeanne Dielman: Jeanne, that was resignation. Here, it is rage and death.”

– Chantal Akerman

In French with English subtitles.

Organisation: Slovenian Cinematheque and City of Women. The screenings were made possible by Cinémathèque Royale de Belgique, for which we are most grateful.

(Tickets: € 4 for double bill)



Emily Dickinson

Tadeja Spruk

Terence Davies

Regina Guimarães

Miklavž Komelj

Metka Krašovec

Veronika Dintinjana



Terence Davies: *A Quiet Passion* / Tiha strast, 2016, fotografija iz filma / film still

Poklon / Hommage to: Emily Dickinson

Svojo poezijo je delila le v zasebnih korespondencah. V času njenega življenja je bila objavljena le peščica pesmi, nobena pod njenim imenom. Napisala jih je skoraj tisoč osemsto.

She shared her manuscripts with many correspondents; and though she wrote nearly thousand and eight hundred poems, only a handful appeared in print during her lifetime, none under her own name.

Pridi zdaj!

Poskušati pisati o Emily Dickinson na tako omejenem prostoru je zame nemogoča naloga. Da sem se sploh opogumil za ta zapis, so me poklicali njeni verzi, ki jih poskušam jecljajoče prevesti tako:

*Morje je reklo Potoku: »Pridi« –
Potok je rekel: »Zrastem naj« –
Morje je reklo: »Potem boš Morje –
jaz hočem Potok – pridi zdaj!«*

*Morje je reklo Morju: »Pojdi« –
Morje je reklo »Mene
si negovalo« – »Učene Vode –
Modrost je izpraznjena – Zame«*

Come Now!

For me, trying to write about Emily Dickinson in such a limited space is an impossible mission. Nonetheless, I was somehow lured by her verses, which eventually encouraged me to make this contribution:

*The Sea said 'Come' to the Brook –
The Brook said 'Let me grow' –
The Sea said 'Then you will be a Sea –
I want a Brook – Come now'!*

*The Sea said 'Go' to the Sea –
The Sea said 'I am he
You cherished' – 'Learned Waters –
Wisdom is stale – to Me'*

Prav za to gre ves čas: v odnosu do poezije Emily Dickinson ni ničesar, kar bi bilo mogoče prihraniti za pozneje – nobene prihodnosti, na katero bi bilo mogoče računati, vanjo karkoli odložiti, ob misli nanjo s čimerkoli odlašati; ta neskončno nežno govoreča in molčeča poezija (ki pa je tudi skrajno divja, ekstatična, ostra) od mene zahteva, da se z njo nujno srečam prav v travmatičnem jedru (svoje) eksistence:

*Da zapolniš Vrzel,
vstavi Stvar, ki jo je povzročila –
zapri jo
s čim Drugim – in bolj bo zazevala –
ne moreš zakrpati Brezna
z Zrakom.*

Moje prvo srečanje s poezijo Emily Dickinson je bilo zelo dramatično; nekaj primerljivega sem malo pozneje doživel samo še ob Lautréamontu.

Bilo je v zadnjih dneh leta 1990 v baročnem ambientu ljubljanske Uršulinske cerkve. Prijateljica ima v rokah belo knjigo, na naslovnici na vijolični elipsi z zlatimi črkami pa piše EMILY DICKINSON. Slovenski prevod, ki ni ravno idealen, a vendar me je takoj, ko sem začel knjigo prelistavati, spreletelo nekaj neznanega in obenem srhljivo znanega ... Vame so udarili verzi o tem, da bo tisti, ki nebes ne najde spodaj, nebesa zgrešil tudi zgoraj, in da angeli vedno najamejo sosednjo hišo, kamorkoli se preselimo ... Ko sem knjigo, ki mi jo je prijateljica posodila, doma začel brati, se je stopnjevalo občutje misterioznega zasledovanja, ki je prehajalo v obsedenost; nekaj se je rušilo, ta poezija je spreminjala mentalne koordinate, v katerih sem bival ... Prezgodaj? Popadla me je groza, moja reakcija je bila histerična, oblile so me solze, nisem vzdržal, knjigo sem vrnil čez par dni ...

Toda prepozno! Poezija Emily Dickinson je v meni že delovala tako, da se je vpisovala v moje lastne pesmi – najprej v čisto formalnem smislu v imitatorski rabi velikih začetnic in pomišljajev, ki naj bi evocirali hlastanje njenih ritmov, nato v podobah, v vsej sliki sveta, nekaj se je totalno spremenilo, če sem hotel ali ne ... Začelo se je neko delovanje, ki se nadaljuje do danes ...

Pozneje sem se spraševal, kaj je učinkovalo tako travmatično. Mislim, da prav totalno sprejemanje kot duhovno izhodišče te poezije: najteže je sprejeti prav to totalno sprejemanje, ki se noče ničesar znebiti, ampak zapolni vsako vrzel natanko s tisto Stvarjo, ki jo je povzročila; morda zveni preprosto, a ta princip spremeni vso človeško eksistenco, vse človeško delovanje. Jure Detela je čudovito napisal:

*Vse pozicije, vse možnosti za preizkušnjo
ščiti pozicija Emily Dickinson, ki je tako mejna,
tako na robu sveta, da zdaj ne more biti
več nobene pozicije, ki bi ji sledilo apriorno
prekletstvo tujosti.*

In dodal:

*Mislim na totalno posvetitev govornice Emily
Dickinson nečemu, za kar objubi, da o tem
ne govori; tako postane tisto, čemur posveča
govorico, neizrekljivo.*

Totalno sprejemanje se sreča z neko totalno zavrnitvijo.

*Zrla sem Umirajoče Oko,
krožilo je po Sobi –
iskalo Nekaj – se je zdelo –
potem postalo Oblačno –
in potem – se stemnilo z Meglò –
in potem – je bilo zapečatenost –
ni razkrilo, kaj bi bilo
blaženost uzreti –*

Spremeniti svoje Oko, da postane tisto Oko, ki je njegov pogled s svojim pogledom iskalo – ga išče – to Oko!

To Nekaj je prav Stvar, ki je povzročila vrzel. Ničesar ni mogoče preložiti na pozneje. V govorici Emily Dickinson je vsak hip poslednji hip. V tem hipu je ta govorica posvečena (če si izposodim besede Nade Kavčič) »neskončnemu zrenju kot zrenju, ki vase zajema hkrati vse možnosti sprememb«.

Tomaž Šalamun je začel eno od svojih pesmi v knjigi *Amerika* z verzom:

*za Emily Dickinson, ki je imela za možgane
morje*

This is precisely the point: when it comes to Emily Dickinson's poetry, nothing can be set aside for later – no future; this infinitely faint speaking and tacit poetry (but also ecstatic, razorsharp, untameable), that cannot be experienced elsewhere but in the traumatic core of existence:

*To fill a Gap
Insert the Thing that caused it –
Block it up
With Other – and 'twill yawn the more –
You cannot solder an Abyss
With Air.*

My first encounter with Emily Dickinson's poetry was very dramatic, comparable only to what I experienced a little later with Lautréamont.

It happened in the last days of 1990 in the Baroque setting of the Ursuline Church in Ljubljana. A friend holds a white book in her hands, and the gold letters on a violet ellipse of the cover read EMILY DICKINSON. The Slovenian translation - not exactly perfect - still the moment I began leafing through the book I sensed something alien yet eerily familiar ... I was struck by the verses that who has not found the Heaven – below, will fail of it above, and that the Angels rent the House next ours Wherever we remove ... The friend lent me the book and when I started reading it at home, the sensation of mysterious haunting that grew into obsession intensified; something was falling to pieces, this poetry was changing the mental coordinates where I lived ... Too early? I was terrified, my reaction was hysterical, I wept, I couldn't take it and returned the book in a few days ...

It was too late! Within, the poetry of Emily Dickinson was already at work, dispersing into my own poems – at first in a purely formal sense through imitating the use of capitals and dashes to evoke the gasping of her rhythms, then in images, in the entire picture of the world, something radically changed whether I wanted to or not ... Some sort of activity began that persists to this day ...

Later I was wondering what had such a traumatic effect. I believe it was total acceptance as the spiritual premise of this poetry: the most difficult thing is accepting this total acceptance that doesn't want to discard anything but rather fills every gap with exactly the same Thing that caused it; it might sound simple but it's a principle that alters the entirety of human existence, pursuit. Jure Detela put it brilliantly:

All positions, all possibilities for experiment are protected by Emily Dickinson's position which is so frontier, at the edge of the world, that there can't be any other position that may be followed by the a priori curse of the foreign.

And added:

What I have in mind is a total dedication of Emily Dickinson's discourse to something for which she promises she doesn't talk about; thereby making that to which her language is dedicated unspeakable.

Total acceptance meets total rejection.

*I've seen a Dying Eye
Run round and round a Room –
In search of Something – as it seemed –
Then Cloudier become –
And then – obscure with Fog –
And then – be soldered down
Without disclosing what it be
'Twere blessed to have seen –*

Change one's Eye so that it becomes that Eye that searched his seeing with its own seeing – in search – this Eye!

This Something is exactly the Thing that caused the gap. Nothing can be postponed. In Emily Dickinson's vocabulary every moment is the last. In this moment, this language is dedicated to (in Nada Kavčič's words) "the infinite gazing as gazing which incorporates at the same time all possibilities of changes."

Tomaž Šalamun began one of his poems in the book *Amerika* with a verse:

for Emily Dickinson, whose brain was sea

Miklavž Komelj



Terence Davies: *A Quiet Passion* / *Tiha strast*, 2016, fotografija iz filma / film still

TERENCE DAVIES

Tiha strast

Kdo je bila Emily Dickinson? Kakšna ženska se skriva za pesnico, ki je večino svojega življenja prebila v domu svojih staršev v Amherstu, v ameriški zvezni državi Massachusetts? V hiši, ki je tudi prizorišče filmskega portreta nekonvencionalne ženske, o življenju katere vemo zelo malo. Leta 1830 rojena Emily je veljala za nadarjeno deklico, toda čustvena travma jo je prisilila, da je opustila študij. Introvertirana mlada ženska se je umaknila iz javnosti in pisala poezijo. Kljub odmaknjenemu bivanju je svoje bralke in bralce popeljala v širjave sveta. Terence Davies si je zamislil njeno biografijo in raziskal, kako bi lahko oživil njene izjemne pesmi. Kamera subtilno drsi v življenje, v katerem poezija zavzema čedalje več prostora. Emily Dickinson z zunanjim svetom komunicira prek pisem. S sestro, bratom in duhovnikom Charlesom Wadsworthom v korespondenci deli svoja filozofska in vsakdanja opažanja. Wadsworthova selitev v San Francisco jo popolnoma potre. Daviesov film slika tudi osamljen in brezupen boj nadarjene ženske, željne priznanja v svetu, ki mu vladajo moški.

A Quiet Passion

Who was Emily Dickinson? What kind of a person lurked behind the poet who spent most of her life on her parents' estate in Amherst, Massachusetts? This mansion provides the setting for a film that portrays an unconventional woman about whose life very little is known. Born in 1830, Dickinson is considered to be a gifted child, but an emotional trauma forces her to give up her studies. The introverted young woman withdraws from society and writes poetry. In spite of her cloistered existence she takes her readers on a journey into the wider world.

Terence Davies imagines her biography and explores how Emily Dickinson's exceptional poems could come into being. The camera glides delicately into a life in which poetry takes up more and more space. Emily Dickinson communicates with the outside world via letters. In her correspondence with her siblings and the clergyman Charles Wadsworth she exchanges philosophical and everyday observations. To her, Wadsworth's move to San Francisco is a tragedy. Davies' biopic also describes a talented woman's lonely and desperate struggle for recognition in a world dominated by men.

EMILY DICKINSON se je rodila leta 1830 v mestu Amherst v ameriški zvezni državi Massachusetts ugledni, vplivni in razmeroma premožni družini. Po končani izobrazbi se je vrnila domov, kjer je živela do svoje smrti leta 1886. V tem času je napisala skoraj 1800 pesmi. Objave ni iskala, veliko pesmi pa je v znameniti in obsežni pisemski korespondenci delila s svojimi znanci in prijatelji. Največ pesmi je napisala v času ameriške državljanske vojne (1861-1865), ki je njeno življenje močno zaznamovala. Tedaj pričakovani javni izpovedi svoje vere se je odrekla in zaslovela kot ženska v belem, ki v nedeljo ne hodi v cerkev in le redko zapusti očetovo hišo. V svojih pesmih je, stopajoč prek razpok med minljivostjo in večnostjo, življenjem in smrtjo, mirom in vojno, opevala veličastno čarobnost naravnega sveta, ki pozornemu opazovalcu poklanja tuzemski raj. Posmrtna objava njenih zbranih del je Emily Dickinson v desetletjih po njeni smrti naglo vzpostavila kot največjo ameriško pesnico vseh časov.

Tadeja Spruk

EMILY DICKINSON was born in 1830 in Amherst, Massachusetts, to an influential and relatively wealthy family. After studying, she returned home where she lived until her death in 1886. During this time she wrote almost 1,800 poems. She wasn't intent on publishing them, but shared a lot of poems in her famous and extensive correspondence with her acquaintances and friends. She composed most of her poems during the Civil War (1861-1865), which left a huge mark on her life. She refused to publicly declare her faith and became notorious as a woman clothed in white who doesn't go to church on Sundays and rarely leaves her father's house. In her poems, crossing the cracks between mortality and eternity, life and death, peace and war, she praised the magnificent beauty of the natural world that offers the attentive observer a heaven on earth. Posthumous publication of Emily Dickinson's complete works in the decades after her death soon established her as one of the most significant American poets.

Tadeja Spruk

TERENCE DAVIES

Filmski in gledališki režiser, romanopisec ter igralec. Rojen leta 1945 v Kensingtonu, tedaj delavski četrti Liverpoola. Med študijem napiše scenarij, ki kasneje postane njegov prvi kratek film *Otroci* (1976). V 70-ih letih prejšnjega stoletja odigra več vlog na britanski televiziji. Leta 1984 napiše roman *Hallelujah Now*, ustvarja pa tudi za različne radijske programe. Z avtobiografskima *Oddaljeni glasovi, tihožitja* (1988) in *Konec dolgega dne* (1992) zabeleži prve odmevne uspehe. Otroški spomini na Liverpool so tudi tema dokumentarnega filma *O času in mestu* (2008), ki je premierno predvajan na festivalu v Cannesu leta 2008. V svojih filmih pogosto naslavlja tematike čustvene in včasih tudi fizične vzdržljivosti, vpliva spomina na človeški vsakdan ter negativnih učinkov dogmatične religioznosti na čustvena življenja posameznikov in družb. *Tiha strast* (2016) je njegov osmi celovečerec.

TERENCE DAVIES

Film and theater director, novelist and actor was born in 1945 in Kensington, then a working class area of Liverpool. Whilst studying, he wrote his first screenplay which developed into his debut short film *Children* (1976). He played various roles in TV programmes during the 1970s. Davies produced works for radio and has written a novel, *Hallelujah Now*. His first success was with the autobiographical films *Distant voices*, *Still Lives* (1988) and *The Long Day Closes* (1992). Childhood memories of Liverpool were also the topic of his first documentary *Of Time And The City* (2008) which premiered at Cannes in 2008. His films are noted for their recurring themes of emotional (and sometimes physical) endurance, the influence of memory on everyday life and the potentially crippling effects of dogmatic religiosity on the emotional life of individuals and societies. *A Quiet Passion* (2016) is his 8th feature film.



Emily Dickinson

Program

Sreda, 5. oktober

19.00 Kinodvor

film / premiera

Terence Davies

TIHA STRAST

GB/US, 2016, 125'

(vstopnice: 5,30/3,80 €)

V angleščini s slovenskimi podnapisi.

21.15 Kavarna Kinodvor

pogovor

VSAK HIP POSLEDNJI HIP

(prost vstop)

Pogovor o delu Emily Dickinson in o odnosu do njene poezije.

Govorke: ci: Metka Krašovec, Miklavž Komelj, Veronika Dintinjana, Regina Guimarães, Tadeja Spruk.

V angleščini.

Organizacija: Mesto žensk v sodelovanju s Kinodvorom.

Slikarka **METKA KRAŠOVEC** se je rodila 7. oktobra 1941 v Ljubljani. Leta 1964 je diplomirala na Akademiji za likovno umetnost v Ljubljani in leta 1966 magistrirala na oddelku za slikarstvo pri prof. Gabrijelu Stupici. V letih 1966 in 1967 je bila na specializaciji za grafiko na Ohio University, Athens, Ohio, ZDA. Leta 1970 je magistrirala na oddelku za grafiko pri prof. Riku Debenjaku na ALU v Ljubljani. V letih 1974-75 je bila na specializaciji za grafiko na Royal College of Art v Londonu. Leta 1977 je bila izvoljena v naziv docentke za slikarstvo in risanje in začela poučevati na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1991 dobila naziv redne profesorice za slikarstvo in risanje. 2015 je bila izvoljena za izredno članico SAZU. Od leta 1968, ko je začela samostojno razstavljati, je imela 105 samostojnih razstav. Leta 2012 je imela retrospektivno razstavo v Moderni galeriji v Ljubljani. Sodelovala je na več kot 340 skupinskih razstavah doma in po svetu. Med drugim je prejela nagrado Prešernovega sklada (1973) in Jakopičevo nagrado (1983).

MIKLAVŽ KOMELJ je objavil devet knjig poezije (*Luč delfina*, 1991; *Jantar časa*, 1995; *Rosa*, 2002; *Hipodrom*, 2006; *Nenaslovljiva imena*, 2008; *Modra obleka*, 2011; *Roke v dežju*, 2011; *Noč je abstraktnjša kot n*, 2014; *Minima impossibilia*, 2016) in nekaj drugih knjig, med njimi kratko prozo *Sovjetska knjiga* (2011), zbirko esejev *Nujnost poezije* (2010) in razpravo *Kako misliti partizansko umetnost?* (2009). Doktoriral je iz umetnostne zgodovine na FF Univerze v Ljubljani s tezo *Pomeni narave v toskanskem slikarstvu prve polovice 14. stoletja*. Posveča se tudi prevajanju (Pier Paolo Pasolini, Fernando Pessoa, Cesar Vallejo, Djuna Barnes). Objavlja je številne znanstvene in strokovne članke in eseje.

VERONIKA DINTINJANA je pesnica in prevajalka, rojena 1977. Leta 2002 je bila izbrana za najboljšo avtorico Festivala mlade literature Urška, 2008 pa je postala vitezinja Pesniškega turnirja in zmagovalka 6. ljubljanskega pesniškega slema. Objavila je zbirko pesmi *Rumeno gori grm forzij* (LUD Literatura, 2008), ki je na 24. knjižnem sejmu dobila nagrado za najboljši leposlovni prvenec. Je organizatorka pesniških večerov in festivala Mlade rime, ki jih na Metelkovi prireja KUD Kentaver. Prevaja ameriško in irsko poezijo. Knjižno je objavila prevode izbranih pesmi L. Glück, D. Levertov, C. O'Driscolla in knjigo esejev U. K. Le Guin.

REGINA GUIMARÃES (Porto, 1957) je portugalska pesnica, dramatičarka, prevajalka, dramaturginja, pedagoginja, kritičarka, videastka, scenaristka in producentka. Poučevala je na FLUP, ESMAE in ESAD. Bila je urednica filmske revije *A Grande Ilusão*. Je predsednica društva Os Filhos de Lumière, programirala je permanentni filmski cikel *O Sabor do Cinema* v Muzeju sodobne umetnosti Serralves v Portu in filmskih seans v gledališču Circo v Bragi. Guimarães je članica kolektiva, ki se ukvarja z refleksijo in ustvarjanjem, izdaja pa tudi časopis PREC, ki ga je sourejala. Je soustanoviteljica Centra Mário Dionísio – Casa da Achada v Lizboni. S pevko Ano Deus je ustanovila glasbeno skupino Três Tristes Tigres, za katero piše besedila, piše pa jih tudi za skupino Osso Vaidoso. Njena poezija izhaja v manjših nakladah. Prireja branja poezije in vodi delavnice pisanja in spoznavanja filmske umetnosti. Od leta 1975 živi in dela v Saguenailom, s katerim sta ustanovila založniško hišo Héléstre, pri kateri izdajata skupna literarna dela. Njena aspiracija je, da je prisotna tam, kjer se odvijajo pravični boji.

TADEJA SPRUK je diplomirala iz angleščine in primerjalne književnosti na Filozofski fakulteti v Ljubljani. Za diplomsko delo *Resonanca tišine: Diskurz oblasti v Shakespeareovem Viharju* je bila leta 2015 nagrajena s fakultetno Prešernovo nagrado. Dela kot prevajalka in tekstopiska. Prevaja v in iz angleškega jezika, največ poezijo. Trenutno sta v pripravi knjigi njenih prevodov pesmi angleškega renesančnega pesnika Thomasa Wyatta in ameriške pesnice Emily Dickinson.

Programme

Wednesday, October 5th

7 pm Kinodvor

film / premiere

Terence Davies

A QUIET PASSION

GB/US, 2016, 125'

(Tickets: € 5,30/3,80)

In English with Slovene subtitles.

9.15 pm Café Kinodvor

discussion

EVERY MOMENT IS THE LAST

(Free entry)

About work of Emily Dickinson and relationships to her poetry.

Speakers: Metka Krašovec, Miklavž Komelj, Veronika Dintinjana, Regina Guimarães, Tadeja Spruk.

In English.

Organisation: City of Women in collaboration with Kinodvor.

The painter **METKA KRAŠOVEC** was born on 7th October 1941 in Ljubljana. She graduated from the Ljubljana Academy of Fine Arts in 1964 and completed her post-graduate studies in painting in 1966 under Prof. Gabrijel Stupica. In 1966 and 1967 she specialised in graphic art at Ohio University, Athens, Ohio, USA, and obtained a master's degree in graphic art under Prof. Riko Debenjak in 1970. In 1974-75 she specialised in graphic art at the Royal College of Art in London. In 1977 she was elected assistant professor for painting and drawing and began teaching at the Ljubljana Academy of Fine Arts where she became full professor in 1991. In 2015 she was elected associate member of the Slovenian Academy of Sciences and Arts. From 1968 when she had her first solo exhibition to today she's had 105 solo exhibitions. In 2012 she held a retrospective exhibition in the Museum of Modern Art in Ljubljana. She has participated in over 340 group exhibitions at home and abroad. Among others, she received the Prešeren Foundation Award in 1973 and the Jakopič Award in 1983.

MIKLAVŽ KOMELJ published nine collections of poetry (*Luč delfina*, 1991; *Jantar časa*, 1995; *Rosa*, 2002; *Hipodrom*, 2006; *Nenaslovljiva imena*, 2008; *Modra obleka*, 2011; *Roke v dežju*, 2011; *Noč je abstraktnjša kot n*, 2014; *Minima impossibilia*, 2016) as well as other books including short prose, *Sovjetska knjiga* (2011), a collection of essays *Nujnost poezije* (2010) and a study on partisan art *Kako misliti partizansko umetnost?* (2009). He took his doctor's degree at Ljubljana Faculty of Arts with the thesis *The Meanings of Nature in Tuscan Painting of the First Half of the 14th Century*. He is also a translator (Pier Paolo Pasolini, Fernando Pessoa, Cesar Vallejo, Djuna Barnes) and the author of a number of scientific and professional articles and essays.

VERONIKA DINTINJANA is a poet and translator born in 1977. In 2002 she was selected the best young author at the Festival of Young Literature; in 2008 she won the Maribor poetry tournament and the 6th Ljubljana Poetry Slam. Her first poetry collection *Rumeno gori grm forcij* (LUD Literatura, 2008), was awarded the Best First Book Award at the 24th Slovenian Book Fair. She runs poetry readings and the festival *MLade Rime* organised by KUD Kentaver at Metelkova. She translates North American and Irish poetry. She has published selected poems by L. Glück, D. Levortov, C. O'Driscolla and the book of essays by U. K. Le Guin.

REGINA GUIMARÃES (Porto, 1957) is a Portuguese poet, playwright, stage director, teacher, critic, 'vidéaste' scriptwriter and producer. She held lectures at FLUP, ESMAE and ESAD. She is the president of the Os Filhos de Lumière association, was the editor of the film magazine *A Grande Ilusão* as well as the programme director of the permanent film cycle *O Sabor do Cinema* in the Museum of Modern Art Serralves in Porto and film sessions in the Circo Theatre in Braga. Guimarães is also a member of the group that, among other activities of reflection and creation, published the newspaper *PREC* of which she was the co-editor. She is a co-founder of the Centre Mário Dionísio - Casa da Achada in Lisbon. Together with Ana Deus, she founded the band 'Três Tristes Tigres', writing all the lyrics, which she also does for the band 'Osso Vaidoso'. Her poetry is published in rare editions of a confidential nature. She holds workshops of writing and introduction to film art. She has lived and worked with Saguenail since 1975. They founded Hélastre publishing house to publish their common works. Her aspiration is to be at places where struggles for justice take place.

TADEJA SPRUK graduated from English and comparative literature at the Ljubljana Faculty of Arts. Her diploma thesis *Resonanca tišine: Diskurz oblasti v Shakespeareovem Viharju* (*The Resonant Silence: the Discourse of Power in Shakespeare's Tempest*) won her the faculty's Prešeren Award in 2015. She works as a translator and copywriter. She translates from and into English, mainly poetry. The books of poems by the English Renaissance poet Thomas Wyatt and the American poet Emily Dickinson that she translated will come out in the near future.



Simone Augterlony

Phil Hayes

Nic Lloyd

Hahn Rowe

Jen Rosenblit

Florian Bach

Fokus / Focus: Simone Aughterlony

Fokus poglobljeno predstavlja delo in prakso mednarodno uveljavljene ustvarjalke, ki deluje na polju uprizoritvenih umetnosti. Na ogled je njena *Biofiksijska trilogija*, ki jo tvorijo trije dueti, za direktno izkustvo pa nudimo koreografsko/plesno in zvočno/performersko delavnico za vse željne novih znanj in izkušenj.

Focus presents an insight into the work and practice of this internationally renowned artist, who works in the field of performing arts. You will be able to see her *Biofiction Trilogy*, composed of three duos, while a direct experience will be provided by a choreographic/dance and sound/performative workshop for all eager for new knowledge and experiences.

Biofiksijska trilogija

Če prav razumem, je prišla ideja za trilogijo po zadnji predstavi. Nam lahko kaj poveš o tem procesu retrospekcije in potrebi, da si to naredila – če je seveda obstajala?

Res se je naslov trilogije pojavil šele, ko je bil njen zadnji del povsem artikuliran in uprizorjen. Povabilo, da bi vse tri dele uprizorili enega za drugim, kar je vedno bila moja želja, je postavilo okvir, naslov, ki bi zajel kompleksnost načinov pisanja telesa z vidika preteklosti, sedanjosti in prihodnosti.

Dejansko sem trilogijo (brez naslova) kot tridelni projekt zasnovala (med drugim) kot osebni projekt, da bi 'izgnala duhove' govornega jezika, s katerim sem naredila tri dela, in poleg označevalcev odprla prostor še nečemu drugemu – in to v vsaki fazi naredila v pogovoru z drugim umetniškim partnerjem. Tako da so bila dela na obzoru že od vsega začetka. Čutila sem, da potrebujem veliko časa za izvedbo tega prehoda, saj je moja praksa vključevala pisanje tekstov za performanse in improvizacijo, blizu pa sta mi bila tudi recipročnost in humor, ki ju govorna beseda lahko izvabi. Faze, vpisane v trajektorij treh del, so bile predeterminirane. Začetna struktura, ki se spremeni in na koncu dekonstruira, da doseže novo raven/teren. Ta proces je odmev delovanja in obravnavanja jezika: najprej nasičen z neposrednim

The Biofiction Trilogy

As I understand, the idea for a trilogy came after completing the show. Can you talk about this process of retrospection and the need to do so, if so?

Indeed the title of the trilogy appeared only after the final work in the trilogy was fully articulated and being performed. The invitation to perform the three works in succession, which was always the desire, engendered a frame, a title that could house the complexity of the ways in which we write the body historically, presently, and in conversation with a futurity.

In fact, the trilogy (untitled) as a threesome project was conceived of (amongst other desires) as a personal project for me to exorcise my work of spoken language over the course of three works and to open up a space for something else beyond the signifiers - to do so in conversation with a different artistic partner in each phase. So those works were already on the horizon from the outset. I felt like I needed a lot of time to make this transition as my practice encompassed performative text writing and improvisation and I was attached to the reciprocity and humour that the spoken word can elicit. There

naslavljanjem, raztelesen v radijski igri in potem prihod v svet ekstremne percepcije, v katerem govorjeni jezik ni več dominanten.

Predlog formata trilogije razumem tudi kot predlog preseganja binarnega sistema, ki je prevladujoč v zahodni misli. Vseeno sta trojni odnos in format triptiha nabita s posebno energijo. Je pa v tvojem predlogu nekaj fantastičnega, kar bi poimenovala druga perspektiva: telo, telo po smrti in queer telo.

Resnično mislim, da si zadela, ko si omenila binarni sistem in željo po zrahljanju lingvističnih referenčnih točk in 'obrabljenega' postopka dihotomizacije. Morda to v zasnovi projekta ni bilo prisotno povsem zavestno, vendar je zelo hitro prišlo na plan. Med snovanjem projekta sem imela občutek, da mapiram telo v smislu akumulativne izkušnje snovi, ki je varljiva, starajoča, nedokončana, nestabilna in sodeluje v kompleksni relacionalnosti z drugimi telesi in snovmi v različnih eksistencialnih stanjih. Kot si rekla, telo, po-telo in queer telo ali telo/seksualnost, ki še ne obstaja! Nedvomno je vse nekako vodilo k triptihu, pri čemer je bilo v igri tudi nekaj nezavednega. V okviru raziskovanja za *Posmrtno življenje* se je veliko pogovorov vrtelo okrog predstav o duši in kje natanko biva. Razmišljali smo o življenju po smrti in minljivosti, ne da bi pri tem nujno zapadli pod vpliv religioznosti. Obstaja sijajen Nancyjev citat, ki gre nekako tako ... *Duša je izkušnja telesa, ne samo ena od izkušenj, ampak izključna izkušnja*. Izziv utelesiti dva koncepta, koncept telesa (post mortem) in koncept duše (zavest), je postavil vprašanje, katere strategije reprezentacije lahko uporabimo za neznano ali še ne izkušeno. Ikonične figure duha in skeleta in njun intimni odnos, ki ostaja predvsem abstrakten, ker je nemogoč, neizkusljiv. Ko jih naredimo otipljive in vidne v živih, čeprav maskiranih telesih, utelešenje smrti in raztelesenje zavesti povzročita kognitivno neskladje ali srhljivost. So povsem zakrita, so projekcijski zaslon, spolno nedoločena (un-gendered) in prisotna skozi negacijo. Istočasno smo v zaodruju prejšnjega performansa trilogije in t. i. efemernost performansa ekstrapolirajo in sprožijo utelešenja 'duhov' prejšnjih dveh performerjev.

Kaj pa biofikcija kot fikcija »bios«, individualnega, končnega, na smrt obsojenega življenja? Če lahko rečemo, da je v resničnosti več fikcije kot v fikciji sami, kakšne umetniške strategije se uporabljajo v zvezi s tem?

Biofikcija kot raznolik koncept za označevanje vidikov utelešenega življenja – od političnega do filozofskega, od literarnega do fenomenološkega – se je pojavljala v vseh treh projektih, zato ni trajalo dolgo, da smo pristali na ta izraz kot primeren, vključujoč in dovolj dvoumen prostor za vstop v pokrajino.

Phil je na vprašanje, kaj je biografija, odgovoril: »To je urejanje nekaterih dogodkov v življenju po vrstnem redu, pri čemer izpustiš delčke, ki jih nočeš.« Seveda, to je malo šaljivo rečeno, vendar mi je všeč način, kako govori o narativu/dramaturgiji in nemožnosti konstruiranja kakršnega koli zaključka, ko poskušamo mapirati biografijo telesa. Navsezadnje, pri pisanju ali pripovedovanju zgodbe v realnem času moraš veliko spreminjati! Vsakič, ko poskušaš napisati 'resnico', se ta spremeni. Več se zgodi. Informacija se neprestano širi. Fikcija, da je telo koherentna celota, ali ezoterično prepričanje, da je mogoče doseči ali stremeti za nekakšno ultimativno povezovalno logiko, sta bila nekaj, kar smo hoteli preučiti/analizirati – govoriti in se odmikati od nepovezanih delov, ki se niso hoteli povezati s čimerkoli pred in po določenih artikulacijah. Telo kot gostitelj nasprotujočih si želja, izrazov, spominov in sprevrženosti. Zato smo imeli občutek, da smo se spustili v fragmentarni in akumulativni proces, ki bi lahko privedel do pomembnega skupka, vendar takega, ki kljubuje prepričljivosti delov. Ta del je bolj subjektivni pastiš interesov, dejavnosti, ki vključujejo absurdno, nelinearno in ponujajo plastenje potencialnih narativov.

Lahko biofikcijo beremo tudi kot fikcijo telesa v obeh njegovih aspektih – prisotnosti in odsotnosti?

Ena od tem razprave v raziskovanju za Pokaži in povej je bila predstava o telesu kot komaj zaznanem, ko je vse v redu in deluje relativno učinkovito. Praviloma sta bolečina in travmatska izkušnja tisti, zaradi katerih se telesa nazorno zavedamo v njegovi fizični

was a predetermination of stages written into the trajectory on the three works. The initial structure (set proposal) that is then reversed and finally deconstructed to arrive at a new plateau/terrain. This process echoes the operation and treatment of language - at first saturated through direct address, rendered disembodied in radio play and then arriving in a world of extreme perception where spoken language is no longer dominant.

I understand the proposal of a trilogy format also as a proposal to go beyond a binary system that is predominant in western thought. Nevertheless the threefold relationship and triptych form are also charged with a particular ideology. But there is something brilliant in your proposal that I would articulate as another perspective: body, post-mortem body and queer body.

I really think you hit something there in referring to the binary system and the desire to loosen up linguistic reference points and the tired procedure of dichotomization. Perhaps something I don't think was so conscious in the conception of the project but which revealed itself very quickly. I had a sense, in conceiving of the project, of mapping the body in terms of an accumulative experience of matter that is fallible, ageing, unfinished, unstable and participating in the complex relationality with other bodies and matter in distinct existential states. Like you say, body, post body and queer body or a body/sexuality that does not yet exist! There was definitely a chiming towards a triptych and I guess there is also something unconscious at play there. A good deal of the conversation during the research towards *After Life* circled around notions of the soul and where exactly it resides. So there was an engagement with thoughts of the afterlife and ephemerality without necessarily succumbing to a religiosity. There is this gorgeous quote from Nancy that goes something like ... *The soul is the experience of the body, not an experience among others but the sole experience*. The challenge to embody two concepts, that of the body (post-mortem) and the soul (consciousness) posed the question of what representational strategies we can implore for the unknown or not yet experienced.

The iconic figures of the ghost and the skeleton and their intimate relationship remains predominantly abstract because it is the impossible, it is inexperienceable. The embodiment of death and disembodied consciousness issues forth a cognitive dissonance or uncanniness when made tangible and visible in living, albeit, masked, bodies. They are completely covered, they are a projection screen, un-gendered and their presence is rendered through its negation. Simultaneously, we are in the backside space of the previous performance of the trilogy and the notion of the so called ephemerality of performance can be extrapolated and triggered by the ghostly figures' embodiment of the previous two performers.

What about biofiction as the fiction of "bios", the individual, finite, mortal life? If we can say that there is more fiction in the reality than in the fiction itself, what are the artistic strategies used in relation to that?

Biofiction as multifarious concept for marking aspects of embodied life - from the political to the philosophical, from literary to phenomenological ... was circulating during all three projects and so it didn't take long to land on this term as a suitable and suitably encompassing and ambiguous place to enter the landscape.

To the question what is a biography Phil answered, "it's arranging some life events in an order and leaving out the bits you don't want". Of course, this is pleasingly very tongue in cheek but I am fond of the way it speaks to narrative/dramaturgy and the impossibility of constructing any sense of completion in the attempt to map out a biography of the body. After all, in writing or speaking an account in real time you have to revise a lot! Every time you try to write the 'truth' it changes. More happens. Information constantly expands. The fiction that the body is a coherent whole or that the esoteric belief that some kind of ultimate connecting logic is possible to attain and to strive for, felt like something we wanted to unpack - to speak and move from discrete parts which refused to necessarily align with anything prior or post distinct articulations. The body as a host of contradicting desires, expressions, memories

manifestaciji. Ta splošni fenomen je pogojeval fokus nastajajočega materiala in razkril neuravnotežene in pristranske fikcionalizirane zgodbe telesa skozi boleče dogodke ali dogodke, ki jih ni mogoče umestiti, in skozi ta fokus smo gojili vznemirljive in vznemirjujoče primere utelešenja kot delovno metodologijo. V *Posmrtnem življenju* smo se lotili imaginacije telesa, ki se prek razpadanja razširja in razteza v prihodnost, pri čemer smo si zastavili vprašanje, kaj se zgodi gonim in nagonom, ki jih čutimo v življenju, ko ni več fizičnega telesa, skozi katero bi jih lahko izživeali? Na ta način je biološka fikcija, ki pa ima opraviti tudi z realnostjo (naša telesa se raztezajo v snovi, gre za transformacijo), zgradila svet skozi obotavljajoče prezenze in aktivnosti, ki so neprestano izkazovale pomanjkanje – nezmožnost, da bi našle resonanco. Vedno odsotna/prisotna vrsta prikazologije.

Na misel mi pridejo njene/njegove zgodbe in zgodovina telesa, ki se bori, ki je travmatizirano. V načinu, kako se bolečih vprašanj lotevaš s humorjem, je nekaj posebnega.

Med obravnavanjem mitoloških narativov, ki jih sodobno telo reflektira s posebnega mesta v zgodovini, se pojavi disonanca, ki lahko ali pa tudi ne razkrije nevednost o zgodovinskih okoliščinah in simboličnem pomenu tistega časa. V spraševanju in razpoki, ki zazeva, se nahajata zadrega in humor. Phil in jaz se igrava s čustvi skupnega telesa občinstva – on je med občinstvom in govori za vse. Distopija povezanosti je preizprašana s pozivom k sodelovanju, da bi večer uspel, in sicer s prispevanjem in izmenjavo informacij, kar pa problematizira njegova obsesivna zaskrbljenost zaradi lastne subjektivne bolečine ali edinstvenih občutkov drugosti. Zaradi človeškega stanja in omejitev subjektivnosti rojeva ta paradoks absurdnost in pogosto smeh. Te omejitve, prvič obravnavane v *Pokaži in povej*, postanejo izrazitejšje v naslednjih delih.

Kaj pa biofikcija kot f(r)ikcija spola?

Morda je najpomembnejše, da je biofikcija ključni koncept pisanja Paul B. Preciada, čigar knjige so predstavljale vir navdiha med ustvarjanjem vseh treh del. V *Testo Junkie* piše,

da sta »*Moški in Ženska brez obstoja tehnologij, ki ju producirajo, izraza brez empirične vsebine*« in nadalje trdi, »*da je gotovost biti moški ali ženska 'somato' – politična biofikcija, ki jo producira zbirka telesnih tehnologij, farmakoloških in avdiovizualnih tehnik, ki določajo obseg naših somatskih potencialov in delujejo kot proteza subjektifikacije.*«

Teren biofikcije je postal projekt izgradnje sveta, v katerem je ideja postala otipljiva. Ob pluralnosti agentov brez ontološke hierarhije je bil cilj prakse aktivno razsekavanje topografije percepcij spola in sprejem tehnološke konstrukcije mnogovrstnih teles in užitkov. Preseganje binarne fikcije med Moškim in Žensko v odnosu do uporabljenih materialov je potrdilo realnost, ki jo že poznamo, in na fluiden in čuten način odprlo utopične prostore za rast. Nameren prispevek anarhičnemu feminizmu, kjer vsa telesa izživijo svoje kvalitete in 'vibrantnost' in se ne podredijo fiksiranosti.

V enem najinih dopisovanj o ranljivosti, negotovosti in prekarnosti si napisala: »ne samo ranljivost teles, ampak mobilizacija ranljivosti kot politična sila in sila upora ...«

Obstajajo temeljne norme, ki jih vsi hočemo: norme, kot so zavetje, zaščita, sredstva za preživetje, priznanje ali pravica do gibanja. Skupnosti so neproporcionalno ranljive zaradi političnih sil in oblastnega aparata, ki vsiljuje pogoje, zaradi katerih so možnosti pridobitve omenjenih norm zmanjšane ali odpravljene, kar vodi v ekstremno negotovost in ranljivost. Čigava življenja so izključena iz teh norm, je vse bolj pereč problem, ki se ga je treba lotiti. Vsi smo do določene stopnje ranljivi. Pogosto si želimo, da bi bili manj ranljivi, da bi imeli nadzor in oblast nad lastnim življenjem. Oblike javnega zbiranja, protesti in demonstracije so utelešene 'akcije', kjer je ranljivost namerno izpostavljena pred oblastjo in sama po sebi mobilizira politični odpor.

Raje se ukvarjam z ranljivostjo, kot da bi njene afekte potisnila na obrobje in zanimala njeno delovanje v naših družbenih in čustvenih življenjih, in to kljub njeni kompleksni zgodovini v odnosu do feministične pozicije. V razbijanju binarnega med sposobnostjo delovanja in ranljivostjo kot queer in feministični projekt, ki priznava

and perversions. So there was a sense of embracing a fragmentary and accumulative process that might add up to a meaningful assemblage but one that defies a cogency of parts. In this work it feels more like a subjective pastiche of interests, occupations that embrace the absurd, nonlinear, and proffer a layering of potential narratives.

Can we read biofiction also as the fiction of the body in both its aspects - presence and absence?

One of the discussion points for us during *Show and Tell* research was the notion of the body as barely perceived when things are going well, functioning at a relative level of efficacy. It is for the most part pain and trauma that make us starkly aware of the body in its physical manifestation. This general phenomenon conditioned the focus of emerging material and revealed a lop-sided and oblique fictionalised account of the body through painful events or events lacking genre and through this focus we cultivated unsettled and unsettling instances of embodiment as a working methodology. In *After Life* we engage with the imagination of a body that extends and stretches past decomposition into the future, by asking the question what happens to the drives and urges we feel in life when there is no physical body through which to fulfil them? In this way, a biological fiction which is also steeped in reality (our bodies do extend in matter and its transformation) built a world through a lingering of presences and activities that continually expressed a lack - an inability to find resonance. An always absent/present kind of hauntology.

Comes to my mind her/his stories and the history of the body that struggles, that is traumatized. There is something special in the way you relate to painful questions with humour.

While engaging with mythological narratives that the contemporary body then reflects on from its distinct place in history, a dissonance emerges that may or may not reveal an ignorance towards the historical conditions and symbolic significance of that time. In the questioning and the gap that opens up lies the embarrassment and residing

humour. Phil and I play with the sentiment of the communal audience body in performance settings - he is in the audience and doing the talking for everybody. The dystopia of togetherness is addressed through the call to participate in making the evening happen by contributing and sharing information and is problematized by his obsessive concern with his own subjective pain or unique feelings of otherness. This paradox breeds absurdity and often laughter at the human condition and limits of subjectivity. These limits, first addressed in *Show and Tell* get prised open in the following works.

What about biofiction as f(r)iction of gender?

Maybe most importantly biofiction is also a key concept in the writing of Paul B. Preciado, whose books were an inspirational source through the creation of the three works. In *Testo Junkie* he writes that “*Male and Female are terms without empirical content beyond the technologies that produce them and goes on to state that the certainty of being a man or a woman is a somato-political biofiction produced by a collection of body technologies, pharmacologic and audiovisual techniques that define the scope of our somatic potentialities and function like prostheses of subjectification.*”

The biofiction terrain became a world building project in which this notion was received palpably. While signalling a plurality of agencies without ontological hierarchy the practice aimed to actively chop up the topography of gender perceptions and welcome the joyful techno construction of multiple bodies and pleasures. Moving beyond the binary fiction of Male and Female in rapport with our companion materials affirmed a reality we already know and opened utopian spaces for thriving in a fluid and sensual way. Wilfully contributing to an anarchic feminism where all bodies are attended to for their qualities and vibrancy rather than fixedness.

In one of our correspondences on vulnerability, precariousness and precarity you said “not only vulnerability of bodies, but the mobilization of vulnerability as a political and resistant force ...”

relacijsko utelešenje bitja – delujemo sami in drugi delujejo na nas, smo čustveni in zbujaemo čustva pri drugih. Pripoznavanje ranljivosti odpira prostore, v katerih se lahko premaknemo, prostore za odzivnost, vtise, dovtetnost, bes, ogorčenje in navsezadnje odpor.

Za kaj gre med snovmi življenja in stvarmi življenja?

Med delom z Antonijo Livingstone in Hahnom Roweom smo se že ukvarjali s prakso, katere namen je bil reorientacija ali prevpraševanje hierarhije čutov, da bi se bolj poglobljeno posvetili kvalitetam materialnega in nematerialnega sveta, ko nam je v roke prišla knjiga *Vibrant Matter: a Political Ecology of Things* avtorice Jane Bennet. Zdelo se je, da odziv na klic stvari oz. moč stvari, kot je to poimenovala, afirmira in pogloblja naše prizadevanje »biti z« materialni, odgovoriti na njihove vibracije in negovati našo naraščajočo in iracionalno ljubezen do snovi. Ta kombinacija skrajne percepcije in sprejemanja stimulov, ki bi običajno veljali za neprimerne, je rodila divjino, ki je omogočila senzualnost in seksualnost vseh teles in navigacijo skozi začasne skupke in ekscitacijo stvari. Odveč je reči, da ima ta perspektiva politični pomen v tem, da morda lahko praksa t. i. 'intra-actinga' človeških delovalnikov (aktantov) in ne-človeških delovalnikov (onstran utilitarizma) v medsebojni zamenjavi zmehča dominantno ontološko hierarhijo snovi. Morebitne posledice poslušanja klica stvari imajo širši pomen v odnosu do okoljskih vprašanj in hitre izrabe naravnih virov. Kaj nam stvari lahko povedo, ko se poskušamo odpovedati svoji antropocentričnosti?

Lahko naša percepcija smrti spremeni odnos, ki ga imamo do življenja? Mar ni življenje pred smrtjo tisto, kar šteje?

Menim, da živimo z realnostjo smrti in prirojenim gonom po smrti – v primerjavi z drugimi snovmi in oblikami življenja človeško telo relativno hitro razpade. Smrt prinaša s sabo strahove, špekulacije, dvome in verovanja. Morda vemo, kako o njej čutimo ali kako nas stimulira ali nervira, vendar ostaja uganka, ker je nikoli ne bomo subjektivno izkusili. Kakorkoli, fenomen

življenja s fantazijami o smrti in umiranju je neverjetno resničen in potencialno afirmira ali slabi življenje. Nagon smrti – za nekatere kako se vrniti v izvorno stanje ne-bivanja – nas v življenju 'drži pokonci' in hrani našo psiho. Poustvarjanje strahov in hrepenenj nas zbližuje. Ko o smrti razmišljamo kot o neizogibnem življenjskem procesu, lahko upamo, da bomo sprejeli in vključili vse tiste fantazije; to nam bo zagotovilo načine obvladovanja in več empatije in skrbi za smrt, ki se neprestano dogaja okoli nas. 'Način' umiranja šteje.

Posmrtno življenje je tudi zaodrje (te, katere koli ali prejšnje predstave), ki postane prizorišče za nespektakularno in spektakularno istočasno; ta dvojna, malce neugodna pozicija, ki jo moram kot gledalka neprestano znova izpogajati, se še okrepi v odnosu do razkranjanja in raztezanja časa. Lahko poveš kaj več o uporabi časa v tvojem delu?

S težavo pustim stvarjem ali ljudem oditi, ko se enkrat obvežem. Zanima me zasičenost ideje, zbiranje, vztrajanje pri nečem in ohranjanje, ki ga 'bivanje' v predlogu lahko zahteva. To zahteva čas in čas se intenzivno čuti. V predstavi *Posmrtno življenje* se čas razteza, vleče se in zastaja, medtem ko smo priče temu, da se nič (ne) DOGAJA, in 'ustvarja' nekakšen občutek večnosti. Blizu mi je tvoj opis kot prizorišče nespektakularnega in spektakularnega. Razmišljam o vrtenju in načinu, s katerim izraža nasprotje med nadzorovanim/virtuoznim živim telesom in mrtvim transgresivnim, preobražajočim telesom.

Zdi se mi, da vse delam 'predolgo' ali pa drugače razumem dinamiko. Zanima me, ko ideja preide začetno presenečenje in se pomakne v fazo premisleka in refleksije, ko je v stanju zastoja, banalnosti in izčrpanosti, dokler nekaj ne počti, iz razpoke v strukturi pa pricurlja nekaj novega, zaradi česar vidimo ali slišimo stvar povsem drugače. Izjemno ne pospeši niti upočasnji časa. Vedno se izkaže, da je pravzaprav ojačenje nečesa, kar se je že dogajalo. V predstavi *Biofikcija* je v igri veliko performativnih žanrov. Nekateri zahtevajo funkcionalno ukvarjanje s časom – na primer čas, potreben za sekanje drv –, spet drugi pa bolj porozno in razširjeno pojmovanje časa,

There are fundamental norms we all want: norms like shelter, protection, sustenance, recognition, or the right to move. Communities are made disproportionately vulnerable by political forces and apparatuses of power that impose conditions which reduce or remove the possibility of acquisition of those norms resulting in extreme precariousness and vulnerability. Whose lives are excluded from such norms is an urgent and ever more urgent problem to be addressed. We are all vulnerable to some degree. We often wish to be less vulnerable, to have control and sovereignty over aspects of our life. Forms of public gathering, protest and demonstration are embodied enactments where vulnerability is deliberately exposed to power and becomes a mobilisation of political resistance in itself.

I am interested in the engagement with vulnerability rather than pushing its affects to the periphery and denying its operation in our social and emotional lives, despite its complex history in terms of the feminist position. I view the undoing of the binary between agency and vulnerability as a queer and feminist project which recognises the relational embodiment of being - we are both acting and acted upon, affective and affecting. Accessing vulnerability opens spaces for the capacity to be moved, for responsiveness, impressions, susceptibility, outrage, indignation and eventually resistance.

What is 'at matter' between life matters and matters of life?

In process together with Antonija Livingstone and Hahn Rowe we were already busy with a practice that aimed to re-orientate or queer the hierarchy of the senses to attend more profoundly to the qualities of the material and immaterial world when Jane Bennet's work, *Vibrant Matter: a Political Ecology of Things* became part of our reading material. Responding to the call of things or thing power as she described it, seemed to affirm and deepen our quest to 'be with' the materials, to respond to their vibrancy and nurture our growing and irrational love of matter. This combination of extreme perception and embracing of stimuli that might usually be considered inadequate bore a wilderness in which the sensuality and sexuality of all bodies was possible and navigated through temporary assemblages

and excitation of things. Needless to say, this perspective has a political significance in that the practice of human actants intra-acting with the non-human actants (beyond utilitarianism) in a mutual exchange can perhaps soften the dominant ontological hierarchy of matter. When extrapolated to living practices the potential repercussions of listening to the call of things has a wider significance in relation to environmental concerns and the rapid expenditure of natural resources. What can the things tell us when we try to give up our anthropocentric position?

Can our perception of death change the relation we have towards life? Isn't it life before death that matters?

I think we live with the reality of death and an innate pulsion for death - humans have a relative fast rate of decay in comparison to other materials and life forms. Death carries with it fears, speculations, doubts and beliefs. We may know how we feel about it or how it stimulates or unnerves us but it remains an enigma because we will never have subjective experience of it. However, the phenomenon of living with the fantasies of death and dying is incredibly real and potentially life affirming or debilitating. The Death Drive - to somehow return to an original state of non-existence and to rub up against this in life sustains us and feeds our psyche. Re-enacting fears and desires brings us nearer. When death is contemplated as a necessary process of living we can hope to find acceptance and integration of those fantasies - providing us with coping modalities and increased empathy and care towards the death that happens around us constantly. The 'how' of dying matters.

***After Life* is also the backstage (of this, any or previous show), which becomes the site for the non-spectacular and spectacular at the same time; this double slightly uncomfortable position, which I, as spectator have to renegotiate constantly is reinforced with the relation towards the decaying and dilatation of time. Can you tell me more about the use of time in your work?**

pri katerem gre bolj za umiritev in skupno vibriranje, na primer s skladovnico drv.

Nam lahko poveš kaj več o odnosu med (umetniškim) dispozitivom in (gledalčevo) perspektivo med preobrazbo iz enega dela v drugi?

Vsa tri dela se lotevajo konvencij performativnega občinstva in hkrati omogočajo nastanek razpok in njihovo oblikovanje. Začnemo s tradicionalno frontalno perspektivo in scensko arhitekturo: samo en od performerjev se nahaja v prostoru in perspektivi občinstva. V *Posmrtnem življenju* je prostor zasukan in razkrije 'hrbto' stran performansa, kjer se igramo s funkcionalnimi dejavnostmi, ki se običajno zgodijo na odru šele na koncu, ko občinstvo že odide. Ta funkcionalnost torej so-obstaja s poetičnim koncem sveta. To spajanje in rekonfiguracija (nemogočih) resničnosti postane samo po sebi performans. In nazadnje, v *Biofikciji* se gledalka_ec znajde v nekakšni meditaciji ali pesnitvi, povabljen_a na je, da o njej razmisli; kot bi se spotaknil_a na čistini v gozdu in si vzel_a čas, da intimno in od blizu preuči okolje in njegove prebivalce. Vsako od del ima malce drugačen koreografski pristop, ki vzdržuje radovednost. Če kaj, potem je prehod, ki se zgodi skozi trilogijo biofikcije tudi prehajanje iz tega kako zgraditi uprizoritev v to kako zgraditi svet, tj. konstrukcija imaginarnega sveta.

Biofikcijska trilogija je roza. Roza ozadje. Roza tla. Roza koža. Koža telesa. Telesne votline. Membrane. Roza, ki pomeni seksualnost. Nam lahko poveš kaj o tem?

Mislim, da si pravkar vse povedala. Gre za poudarjeno, umetno in vibrirajočo roza barvo, ki naj bi delovala kot meso. Vzbuja užitek/sram, povezan s tistimi deli telesa, ki mejijo na prag med notranjostjo in zunanostjo: telesne votline, ustnice, odprtine ipd. Na začetku

trilogije morda deluje na ravni reprezentacije, kasneje pa ponuja pokrajino, raven, kjer je ontologija teles premišljena horizontalno. Barva tudi ustvarja povezovalno estetiko, nekakšen monokromatski afekt, na katerega se gledalec lahko projicira ali pa se mu pusti absorbirati.

(dopisovanje med
Simone Aughterlony
in Tejo Reba)

Simone Aughterlony

I have trouble letting go once I commit to something or someone. I am interested in the saturation of an idea, gathering around, sticking with something and meeting the necessary maintenance that dwelling inside a proposal might demand. This takes time and time is felt thoroughly. Time is dilated, it performs a languidness and a certain stasis in the case of *After Life* where one witnesses that nothing IS happening and gestures towards a sense of foreverness. I can relate to your description as a site for the non-spectacular and the spectacular. I am thinking about the spinning and the way that contrasts between the controlled/virtuosic living body and the dead transgressive, morphing body.

I guess I have always made things 'too long' or I have another understanding of dynamism. I am interested in when an idea passes through the initial surprise and moves into contemplation and reflection, to some kind of stasis, banality and exhaustion until something breaks, a new leakage in the architecture which makes us see or hear the thing entirely differently. The exceptional neither speeds up or slows down time. The extraordinary always turns out to be an amplification of something that was already going on. In the performance *Biofiction*, there are many performance genres at play. Some demand a functional engagement with time - the time it takes to stack wood for instance - or other more porous and expanded notions of time that are more about settling in with and vibrating together with the wood pile, for example.

Can you tell me more about the relation between the (artistic) dispositive and the (spectator's) perspective, in the course of transformation from one to the other piece?

It feels like the three works engage with conventions of performative spectatorship while allowing ruptures to appear and take shape. We begin with a traditional frontal perspective with a scenic architecture: only one of the performers is situated in the audience space and perspective. In *After Life* the space is reversed to reveal the backside of performance and the functional activities

of the 'strike' that usually takes place at the end of the performance, once the audience has left, are played out. So the functional now co-exists alongside a poetic after world. This co-mingling and re-configuring of these (impossible) realities becomes the performance itself. Finally, in *Biofiction*, it begins to feel like a meditation or poem that the spectator is invited to look upon, as if stumbling over a clearing in the forest and taking time to study the environment and its inhabitants with intimacy and in close-up. Each work signals a slightly different choreographic approach that sustains curiosity. If anything it feels like the transition through the biofiction trilogy is one of performance building practices to world building practices.

The *Biofiction* trilogy is pink. Pink background. Pink ground. Pink skin. The skin of the body. Body cavities. Membrane. Pink that stands for sexuality. Can you talk about that?

I think you just did. It is a heightened, artificial and vibrant pink that was thought to act as a placeholder for the flesh. It evokes pleasure/shame associated with those regions of body that border the threshold between interior and exterior: body cavities, lips, holes, etc. So, it may function on a representational level in the beginning of the trilogy while it later offers a landscape, a plateau where the ontology of bodies is reconsidered horizontally. The colour also creates a connecting aesthetic, producing a kind of monochrome affect upon which one can project and become absorbed.

(correspondence between
Simone Aughtierlony
and Teja Reba)



SIMONE AUGHTERLONY & PHIL HAYES

Pokaži in povej

Pokaži in povej je eksperiment, ki izziva krhko ravnotežje med tistim, kar je izrečeno, in tistim, kar je narejeno. Phil Hayes in Simone Aughterlony upoštevata domnevno hierarhijo med omenjenima načinoma komunikacije in vzpostavita dialoško prakso, v kateri imata zaznavanje in ugotavljanje smisla enakovreden status. Kar se na začetku morda zdi prisiljena ločenost, je v resnici vabilo občinstvu, da izkusi dve različni vrsti pozornosti. Srečamo se z (njegovo) zgodbo telesa in telesom, ki obuja (njeno) zgodbo. Phil in Simone naredita, kar izrečeta, in izrečeta, kar naredita. Ta paradoks ni brez smisla. Gre za igrivo strategijo. Od začetnih ločenih teritorijev *Pokaži in povej* odpre skupen prostor za pogajanje, v katerem beseda in gib vstopata v kompleksno politiko interakcij zunaj običajnih hierarhij. Medtem ko ona artikulira veliko teles, poskuša on ugrabiti organizem občinstva. Ona s svojo prisotnostjo kontaminira njegov glas, hkrati pa jo njegovo sugestivno vijuganje odnaša in oddaljuje. Tako pripovedovalca zgodb kot zabavljača ona in on podrobno načrtujeta generične zgodovine/zgodbe morebitnega telesa, ki nikoli ni preprosto dano kot celota, ampak vstopa v našo zavest najpogosteje v trenutkih zloma. To telo je nemi protagonist, imaginarni tretji tega dueta. Njegov življenjepis se piše v zgovornih brazgotinah in boleznih. Krvavi in se celi, raste in razpada – avtentično spektakularno. Ali fantastično resnično?

Produkcija Verein für allgemeines Wohl, v koprodukciji z La Bâtie – Festival de Genève, Gessnerallee Zürich, Hebbel am Ufer Berlin. S podporo Stadt Zürich Kultur, Fachstelle Kultur Kanton Zürich, Pro Helvetia Swiss Arts Council.

Show & Tell

Show & Tell sets up an experiment that challenges the fragile relationship between what is said and what is done. Phil Hayes and Simone Aughterlony consider the supposed pecking order between these two modes of communication and establish a dialogical practice whereby sensing and sense making have equal status. What may initially seem like a forced separation is actually an invitation to the audience to experience two different kinds of attention. We encounter the (his) story of a body and a body evoking (her)story. Phil and Simone do what they say, and they say what they do. This paradox is not redundant. It is a playful strategy. Starting from separate territories *Show & Tell* opens up a shared space for negotiation in which word and movement enter into a complex politics of interaction outside of habitual hierarchies. While she articulates as many bodies he tries to hijack the organism of the audience in a heartbeat. Contaminating his voice with her presence she is taken apart and away with its suggestive meandering. Both storyteller as well as show(wo)man, she and he map out the generic hi/stories of a possible body that is never simply given as a whole, but steps into our consciousness mostly in moments of break down. This body is the silent prota gonist, the imaginary third of this duet. Its biography inscribes in eloquent scar s and significant sicknesses. It bleeds and heals, grows and falls apart – authentically spectacular. Or was it fantastically real?

A production by Verein für allgemeines Wohl, in coproduction with La Bâtie – Festival de Genève, Gessnerallee Zürich, Hebbel am Ufer Berlin. Supported by Stadt Zürich Kultur, Fachstelle Kultur Kanton Zürich, Pro Helvetia Swiss Arts Council.

Koncept / Concept: Simone Aughterlony
Izvajalca / Performance: Simone Aughterlony & Phil Hayes
Dramaturško svetovanje / Dramaturgical Advice: Constanze Schellow & Jorge León
Scenografija / Set Design: Janina Audick
Kostumi / Costumes: Judith Steinmann
Oblikovanje luči / Light Design: Florian Bach
Zvok / Sound: Susanne Affolter
Glasbeno svetovanje / Musical Advice: Marcel Blatti
Vodja produkcije / Production Management: Anna Wagner

SIMONE AUGHTERLONY & NIC LLOYD

Posmrtno življenje

Posmrtno življenje je drugi duet v trilogiji, ki označuje biografijo telesa z eksistencialnimi stanji: njegova prisotnost v mesu in krvi, post mortem in v luči (ne) mogočih prihodnosti. V *Posmrtnem življenju* sta performerja videti kot zmešani po-telesi, prikazni, ki strašita, kar je dobesedno druga stran prostorskega načrta, kjer je bil odigran prvi duet *Pokaži in povej*. Nic Lloyd se pridruži Simone Aughterlony na odru kot ikonske reprezentacije telesa in duše. Skupaj prevprašujeta sodobno pojmovanje telesa in kako je to povezano z našimi razmišljanji in razglabljanji o morebitnih podaljških telesa po življenju. Všeč jima je ideja večnega in mutirajočega telesa in verjameta, da duša biva v telesu. Kje drugje bi lahko živela? Fizično procesirata faze razkroja, v upanju, da bi omogočila podaljšano zgodovino za telo – tako, ki se transformira in razteza v prihodnost. Kako impulzi in nagoni, ki jih izkusimo v življenju, odmevajo, ko ni več telesa, skozi katero bi jih lahko potešili? V negibnosti neskončnosti telo ni več omejeno s časom. Tu je bolj podobno animirani čakalnici. V njej igra glasba. Soul glasba, seveda. In tu je obstoj identitet še bolj obsežen in mnogovrsten kot v grozljivkah, ki jih pripovedujejo o živih.

Koncept / Concept: Simone Aughterlony
Izvajalca / Performance: Simone Aughterlony & Nic Lloyd
Dramaturgija / Dramaturgy: Jorge León & Saša Božić
Scenografija / Stage: Janina Audick
Kostumografija / Costume: Judith Steinmann
Oblikovanje luči / Light Design: Florian Bach
Oblikovanje zvoka / Sound Design: Jan Stehle, Susanne Affolter
Tehnična direktorica / Technical Director: Ursula Degen
Odrski tehnik / Stage Technician: Jan Olieslagers
Vodja produkcije / Production Management: Anna Wagner
Asistentki produkcije / Production Assistance: Lisa Ramstein & Marie Schmieder

Produkcija Verein für allgemeines Wohl, v koprodukciji z Gessnerallee Zurich in HAU Hebbel am Ufer Berlin. S podporo Stadt Zürich Kultur, Fachstelle Kultur Kanton Zurich in Pro Helvetia Swiss Arts Council.

A production by Verein für allgemeines Wohl, in coproduction with Gessnerallee Zurich and HAU Hebbel am Ufer Berlin. Supported by Stadt Zürich Kultur, Fachstelle Kultur Kanton Zurich and Pro Helvetia Swiss Arts Council.



Foto / photo: Niklaus Spoerri

After Life

After Life is the second duo in a trilogy that marks the biography of a body by means of existential states: its presence in flesh and blood, post mortem and in view of im/possible futures. In *After Life*, the performers appear as obfuscated post bodies that hover and haunt what is literally the other side of the spatial design where the first duo *Show & Tell* played out. Nic Lloyd joins Simone Aughterlony on stage as iconic representations of body and soul. Together they question a contemporary conceptualization of the body and how that relates to our thoughts and musings on possible extensions of the body after life. They like the idea of an eternal and mutating body and trust that it is within the body that the soul resides. Where else should it live? They physically process stages of (de)composition in the hope of rendering an extended history for the body – one that continues to transform and stretch into the future. How do the drives and urges we experience in life resonate when there is no body through which to fulfill them? In the stasis of infinity, existence is not bounded by time. Here it is rather like an animated waiting room. There is music playing. It is soul music, of course. And here the existence of identities is even more vast and polymorphous than in the horror stories they tell of the living.



SIMONE AUGHTERLONY & HAHN ROWE

Biofiksija

Biofiksija je redka ljubezenska zgodba med mnogimi, nepričakovana poseka v divjini, ki ponuja pogled od blizu na zbir človeškega in ne-človeškega in njunih afektov. Iz prevpraševanja vibrirajoče snovi vznikne koreografska pesnitev, ki je hkrati previdna in skrajno libidinalna.

Z ostalinami prejšnjih dveh del *Biofiksijske trilogije* – živo rožnata tla, les in rokodelsko orodje, težka debela vrv, naravno in umetno prepletanje fluidov in materialov – ustvarja *Biofiksija* nov horizontalni teren, ki napeljuje na množstvo akterjev brez ontološke hierarhije. Kar bi običajno razumeli kot neprimerne dražljaje, je tu obravnavano zaradi vseh čutnih in specifičnih kvalitiet, ki vzbujajo iracionalno ljubezen do materialnega. Intimni odnos, ples, ki razpira akte dela, užitka, sobivanja in preprosto 'biti z', zavrača normativne delitve med naravo in kulturo, moškim in ženskim in vsakršno podobno binarnost. Praksa reorientacije in redistribucije čutov generira

queer zavest ter afirmira pokrajino, ki je hkrati prisotna in utopična. Vidimo stereotipe in prototipe, prepoznamo slast v napačni prepoznavi, morda se navkljub samim sebi celo smejemo. Razumevanje *Biofiksije* v smislu narativa seksualnosti, ki še ne obstaja, vzbuja radovednost – zaradi kljubovanja konvencijam ali identifikaciji je to koreografsko delo konstantna praksa 'worldbuildinga', tj. konstrukcije imaginarnega sveta.

Je to raziskava giba, glasba ali zabavna post-pornografska praksa? Karkoli že je, telesa in spremljevalne snovi spravi v dialog, v katerem ugotovijo, da ne obstaja razlika med biti vznemirjen, biti vznemirljiv in biti vznemirjen-z.

Biofiction

Biofiction

Biofiction is a rare love story between many, an unexpected clearing on a wilderness that offers a close-up on human and non-human assemblages and their affects. Situated within an inquiry into vibrant matter, a choreographic poem emerges that is both careful and utterly libidinal.

Gathering the remains of the previous two works in *The Biofiction Trilogy* – the hot pink flesh placeholder, wood and crafting tools, the rope that weaves, the natural and artificial entanglement of fluids and materials – *Biofiction* creates a new horizontal terrain that renders a plurality of agencies without ontological hierarchy. What may ordinarily be considered inadequate stimuli is now attended to for all its sensual and specific qualities, cultivating an irrational love of matter. The intimate rapport, the dance that spectrums acts of labour, pleasure, cohabitation and simply 'being with' refuses the normative divisions between nature and culture, male and female or any such binary.

A practice of reorienting and redistributing the senses generates a queer consciousness and affirms a landscape that is both present and utopian. We see stereotypes and prototypes, we recognize then delight in misrecognition, we may even laugh despite ourselves. Understanding *Biofiction* in terms of a narrative of sexuality that does not yet exist sustains curiosity - defying conventions or identification renders this choreographic work as a continuous world-building practice.

Is this movement research, music or fun post-porn practice? Beyond the associations, it brings the bodies and companion materials in conversation to know no difference between being excited, being exciting and being excited-with.

Izvedba / Performance:

Simone Aughterlony, Jen Rosenblit, Hahn Rowe

Koncept / Concept: Simone Aughterlony

Glasba v živo / Live Music: Hahn Rowe

Dramaturško svetovanje / Dramaturgical advice:

Saša Božič, Jorge León

Kostumografija / Costume: Judith Steinmann

Oblikovanje luči / Light Design: Florian Bach

Tehnična direktorica / Technical Director: Ursula Degen

Vodja produkcije / Production Management: Sina Kießling

Produkcija / Production: Simone Aughterlony / Verein für

allgemeines Wohl

Koprodukcija / Coproduction: Gessnerallee Zurich,

HAU Hebbel am Ufer Berlin, Künstlerhaus Mousonturm

Frankfurt, Theater Freiburg

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in Slovenia.

Trilogy





Hahn Rowe

HAHN ROWE

Zvok v performansu

Delavnica je namenjena obojim: tako gibalkam_cem kot ustvarjalkam_cem/oblikovalkam_cem zvoka, ki jih zanima raziskovanje načinov, na katere zvok dojemamo in uporabljamo v performansu.

Osredotočili se bomo na materialnost/plastičnost zvoka, raziskovali in preizpraševali pa bomo tudi, kako na odru kontroliramo zvok, kako zvok nadzoruje nas in kako se z njim sporazumevamo. V osnovi gre za "ples" z zvokom, ki ga dojemamo kot enakovrednega in prežemajočega partnerja na odru. Skozi gibalno- vizualizacijske vaje in poglobljeno poslušanje bomo opazovali, kako se lahko gib in zvok stapljata in odzvanjata eden v drugem, kako zabrisujeta meje med zvokom in gibom.

Udeleženke_ci naj s seboj prinesejo preprosta zvočila – materiale kot so papir, kovine, plastika, tkanine ipd. – velika in majhna, tiha in glasna, ki jih bodo uporabljali pri ustvarjanju in naseljevanju imaginarne sonične pokrajine. Mikrofon in kontaktni mikrofoni nam bodo omogočili, da bomo nadzorovali in transformirali zvok, od njegovih mikro pojavov do celotne zvočne slike.

Za delavnico je zaželeno performersko, plesno ali glasbeno predznanje. Delo z umetnikom bo potekalo v angleškem jeziku.

Po zaključeni delavnici, bodo udeleženke_ci delavnice ob 19h predstavili ideje, ki so jih raziskovali na delavnici v okviru *Neforme* na odru Španskih borcev.

Sound in performance

This workshop is open to both movement based performers and sound artists interested in examining the ways we view and implement sound in performance. In particular, we will focus both on the materiality/plasticity of sound, as well as exploring and questioning how we negotiate, control, and are controlled by sound on stage. Essentially a 'dance' with sound - viewing it as an equal and permeating partner in performance. Through movement/ visualization exercises and deep listening, we will look at ways the movement and sound can infuse and echo each other, blurring the dividing lines between sound and gesture.

Participants are invited to bring simple noise producing materials (paper, metals, plastics, fabrics, etc.) small and large, quiet and loud, to utilize in creating an imaginary sonic landscape in which to roam. Microphones and contact mics will allow us to scrutinize and transform sound, from micro phenomena to the all enveloping.

Prior experiences in performance and dance or sound and music are welcome. The workshop will be held in English.

After the workshop at 7 pm the participants will share a presentation based on ideas explored in the workshop in the frame of *Neforma* on the stage of Španski borci.



SIMONE AUGHTERLONY

Vse se ujema

Delavnica za izhodišče vzame razmislek o arhitekturah bivanja in prakticiranja. Ponuja inkluzivno metodologijo, ki odkriva načine, kako se spopasti z neobvladljivostjo vseh elementov in potencialno motečih informacij, povezanih z ohranjanjem soobstoječih energij.

Prevpraševanje fenomenologije utopij sproža inherentno polemiko: strah, da se vse stvari ne bodo skladale, prilegale, prilagajale in nam ne bo uspelo na zamišljeni dominantni poti.

Soba ponuja razširjen pogled na obzorje; ni se več treba znebiti stvari, ki domnevno zadržujejo ali zaustavljajo napredek. S ciljem sprejeti (integrirati) vsak nov vstop nečesa ali nekoga v sobo, kot stvari same po sebi, postajamo radovedni, kako se vsaka stvar prilaga.

Delali bomo z materiali, kot so vrv, stol, lestev, začimbe, sadje, oprema in koža. Udeleženke_c_i bodo povabljeni_i, da se ukvarjajo z akumulativnim delom, s stvarmi, ki jih je potrebno narediti, da delujejo in se ob tem spoznavajo s kulturo fleksibilnosti izpogajane v gradnji in razgradnji že narejenega.

V odnosu do grajenja drugačnega sveta so na delu skrbstvene prakse in resnično zanimanje za kontinuirano gradnjo: delo, ki se torej ukvarja z intimnostjo, seksualnostjo in drugačno ekonomijo, na podlagi menjav.

Če o vseh teh stvareh v *Sobi* razmišljamo kot o nečem, kar spominja na družinsko mrežo, kakšno je med fiksiranjem, premeščanjem in fleksibilnostjo vseh delov, tveganje; kaj je prikrito ali izgubljeno? Kdo ne spada v družino?

Za delavnico je zaželeno koreografsko oz. plesno predznanje. Delo z umetnico bo potekalo v angleškem jeziku.

Everything Fits in the Room

This workshop proposes a discussion around architectures for dwelling and practice, an inclusive methodology that locates ways in which we begin to navigate the un-governability of all elements and potentially disruptive information associated with the maintenance of juxtaposing energies. Interrogating the phenomenology of utopias solicits the inherent polemic: the fear that all things won't fit to succeed in the imagined dominant path.

The room offers an expanded sight for the horizon, no longer obliged to rid oneself of the things that supposedly delay and suspend progress.

Taking to task the integration of each new entrance or person to the room as the thing itself. There exists a curiosity regarding how each thing fits. Participants are invited to engage with accumulative labour, things to be worked and a culture of flexibility negotiated in the doing and undoing.

We will work with raw materials such as rope, chair, ladder, spices, fruit, fixtures, and skins. There is a culture of care and an interest in continuous construction as it relates to world building: acts of labour engaging intimacy, sexuality and economies of exchange.

If we think of the collection of things in the room as resembling a familial network, amidst the fixing, shifting and flexibility of all parts, what is the risk, what is masked or lost? Who doesn't fit into the family?

Prior experiences in choreography, performance or dance are welcome. The workshop will be held in English.

Produkcija in organizacija / Production and organisation: Mesto žensk / City of Women, Emanat, v sodelovanju s / in collaboration with: Plesni Teater Ljubljana / Dance Theatre Ljubljana.

SIMONE AUGHTERLONY je neodvisna umetnica, ki ustvarja in je deležna podpore za svoje ustvarjanje, predvsem v kontekstih plesa in performansa, v Berlinu in Zürichu. Simone že več kot desetletje koncipira in producira koreografska dela v sodelovanju s prijatelji, vizualnimi umetniki, glasbeniki, akademiki in plesalci. Med drugim je sodelovala z umetniki, kot so Meg Stuart/Damaged Goods, Forced Entertainment in Jorge León, Phil Hayes.

V zadnjem času najbolj intenzivno razmišlja in se ukvarja z alternativnimi oblikami 'sorodstva'. V njenem ustvarjanju se pojavljajo nove konstelacije družine kot možnosti za rekonfiguracijo kulture skupnosti oz. povezanosti, ki spodbuja tako oblik intimnosti, ki jih morda še ne prepoznavamo. Njena dela igrivo ustvarjajo reprezentacijo in njeno zasičenost, pronicajo v in privzemajo fenomenologijo napačne prepoznavne in absurda. Simone se loteva performansa kot prakse gradnje imaginarnih svetov, v kateri prevprašuje protislovje med dominacijo poželenja in sposobnostjo enakovrednega delovanja vseh elementov.

Skupaj s filmskim ustvarjalcem Jorgejem Leónom je zasnovala, kurirala in režirala umetniški projekt o hišnih pomočnicah, ki je doživel premiero na bruseljskem Kunstenfestivaldesarts (2010). Leta 2015 sta Jorge in Simone ponovno združila moči v projektu *Uni * Form*, premierno predstavljenem na Zuercher Theater Spektakel, ki trenutno gostuje po Evropi. Isto leto je prejela švicarsko plesno nagrado za izjemno performerko.

Gostuje tudi s *Supernatural (Nadnaravno)*, ki je rezultat sodelovanja z umetnikom Antonijo Livingstone in Hahn Roweom, in celotno Biofikcijsko trilogijo. Trenutno sodeluje z Jen Rosenblit v projektu *Vse se ujema (Everything Fits in the Room)*, ki ga je naredila po naročilu HAU Hebbel am Ufer in Haus der Kulturen der Welt.

PHIL HAYES je britansko-švicarski avtor, performer, igralec, režiser in glasbenik. Rojen je na južni obali Anglije, študiral je kreativne umetnosti v Newcastle upon Tyne, kjer je v letih 1985 do 1995 tudi živel in delal. Od leta 1998 živi v Zürichu in ustvarja lastne performanse pod znamko First Cut Productions, med drugim *Waiting For Rod* (2005), *The First Cut* (2007), *Where Were We* (2008), *Awkward Human* (2011), *Legends & Rumours* (2013) in *Love & Happiness* (2014). Phil dela tudi v polju performansa, gledališča in glasbe, kjer kot samostojni umetnik sodeluje z drugimi umetniki in skupinami. Med drugim je redni sodelavec britanske skupine Forced Entertainment in koreografije Simone Aughterlony.

www.philhayes.ch

SIMONE AUGHTERLONY is an independent artist based and supported in Zurich and Berlin, working predominantly in dance and performance contexts.

Over more than decade, Simone she has been devising and producing choreographic works in collaboration with friends, visual artists, musicians, academics and dance artists.

She has collaborated with makers such as Meg Stuart/Damaged Goods, Forced Entertainment and Jorge León, Phil Hayes amongst others.

Simone has most recently been thinking about and engaging with alternative forms of kinship.

Inside her process new constellations of family emerge as possibilities for reconfiguring a culture of togetherness that foster both familiar and unknown quantities. Finding affinity with temporalities that facilitate a sensitive and sensual rapport with the materiality of all bodies gives access to forms of intimacy we may not yet recognize. Her works playfully compose with representation and its saturation, seeping into and embracing the phenomenology of mis-recognition and the absurd. Simone approaches the performance genre as a world building practice where she navigates the contradiction between the domination of desire alongside the agency of all elements.

Together with filmmaker Jorge León, Simone conceived, curated and directed an artistic project on the subject of domestic service that premiered at the Kunstenfestivaldesarts Brussels (2010). In 2015, Jorge and Simone joined again to devise the project *Uni * Form* which premiered at Zuercher Theater Spektakel and is currently touring in Europe. In the same year, she was awarded the Swiss dance award for outstanding female performer.

Alongside this she has been touring *Supernatural* which is a collaboration with artists, Antonija Livingstone and Hahn Rowe as well as the *The Biofiction Trilogy* in it's entirety. She is currently collaborating with Jen Rosenblit on the project *Everything Fits in the Room*, a commission from HAU Hebbel am Ufer and Haus der Kulturen der Welt.

PHIL HAYES is a British/Swiss performance-maker, performer, actor, director and musician. He was born on the south coast of England, studied Creative Arts in Newcastle upon Tyne and lived and worked there between 1985 and 1995. Based in Zurich, Switzerland since 1998 he creates his own performance work under the label First Cut Productions, including *Waiting For Rod* (2005), *The First Cut* (2007), *Where Were We* (2008), *Awkward Human* (2011), *Legends & Rumours* (2013) and *Love & Happiness* (2014). Phil also works in the areas of performance, theatre and music as a freelance artist in collaboration with other artists and groups. Among others, he is a regular collaborator with British performance group Forced Entertainment and the choreographer Simone Aughterlony.

www.philhayes.ch



NIC LLOYD je v GB rojen performer in DJ, ki ima korenine na Novi Zelandiji. Zaključil je študij filozofije na londonski Middlesex University in magistrirjal iz performansa na Roehampton University, London. Njegova odrska kariera se je začela leta 2005 s sodelovanjem s Simone Aughterlony v *Bare Back Lying*, *Tonic* (2007), *The Best and the Worst of Us* (2008) in *After Life* (2013). V zadnjem desetletju je delal s številnimi drugimi koreografi, režiserji, umetniki in glasbeniki (Alexandra Bachzetsis, Salome Schneebeli, Markus Gerber, Phil Hayes, Jonathan Burrows, Tine Van Aerschot, Sandra Strunz, Laura Kalauz, Isabelle Schäd, in Julia Schwarzbach). Njegovo prvo javno samostojno delo *Don't Judge* (2014) je v letih 2014–15 gostovalo na različnih prizoriščih v Švici in Avstriji.

HAHN ROWE je mednarodno priznani violinist, kitarist, skladatelj in mešalec zvoka/producent, ki sodeluje v najrazličnejših projektih. Kot glasbenik je delal z Glennom Branco, Foetusom, skupino Swans, Ikue Mori, R.E.M., Davidom Byrnom in Mobyem. Za mešalno mizo je med drugim produciral glasbene posnetke za Billa Laswella, Antonyja in the Johnsons in Yoko Ono. Rezultat Hahnovega dolgoletnega sodelovanja s koreografino Meg Stuart, ki živi med Brusljem in Berlinom, je osem celovečernih plesnih del.

JEN ROSENBLIT je odrska ustvarjalka iz New Yorka. V svojih zadnjih delih se osredotoča na improvizacijski pristop do koreografije in odkriva možnosti za 'biti skupaj' med nemogočimi prostori. Za svoje delo *Natural Dance* je leta 2014 prejela Bessie, newyorško nagrado za ples in performans za obetavno mlado koreografino. Sodelovala je na razstavi *Greater New York* v MoMA PS1 oktobra 2015 in prejela naročila od The Kitchen, The Invisible Dog, New York Live Arts, Danspace Project in Issue Project Room. Njen najnovejši projekt *Swivel Spot* v sodelovanju z Geo Wyeth bo doživel premiero marca 2017 v The Kitchen, New York. Sodelovala je tudi z vrsto umetnikov, med drugim Young Jean Lee, Ryan McNamara, Yvonne Meier, Sasa Asentic, Anne Imhof, Miguel Gutierrez, A.K. Burns in Kerry Downey. www.jenrosenblit.net

FLORIAN BACH (1975, Johannesburg, ZA) je kipar in oblikovalec luči, ki živi med Berlinom in Ženevo. Njegove instalacije, ki obravnavajo politično in družbeno avtonomijo, so predstavljene na razstavah v Švici, Franciji in Nemčiji. Zadnja leta dela kot oblikovalec luči z evropskimi koreografi, med drugim Kate McIntosh, Isabelle Schäd, Irina Müller, Nicole Seiler, Eva Meyer Keller in Sybille Müller. Je tudi soustanovitelj Wiesen55e.V, kolektivnega projekta v Berlinu, ki je poskrbel za obnovo stavbe, v kateri so ustvarjalci dobili prostor za produkcije. Je tudi član Gangplank, umetniške raziskovalne skupine, katere cilj je razvoj in izmenjava dramaturških orodij za performans. Od leta 2008 sodeluje s Simone Aughterlony, za katero oblikuje luč in predmete.

NIC LLOYD is a UK born performer and DJ with roots in NZ. He holds a BA in Philosophy from Middlesex University and an MA in Performance & Creative Research from Roehampton University, both in London. His stage career began in 2005 working in collaboration with Swiss based performer/director/choreographer Simone Aughterlony. Since then he has worked with her on three more of her performance productions, most recently in the duet *After Life* (2013). Over the last decade he has worked with numerous other choreographers, directors, artists and musicians (including Alexandra Bachzetsis, Salome Schneebeli, Markus Gerber, Phil Hayes, Jonathan Burrows, Tine Van Aerschot, Sandra Strunz, Laura Kalauz, Isabelle Schäd, and Julia Schwarzbach). His first public solo work *Don't Judge* premiered in Zürich in 2014 and has toured Swiss and Austrian venues in 2014–15.

HAHN ROWE is an internationally renowned violinist, guitarist, composer, and engineer/producer involved in a wide range of projects. As a musician, he has worked with Glenn Branca, Foetus, Swans, Ikue Mori, R.E.M., David Byrne and Moby. Behind the boards, he has engineered and produced recordings for Bill Laswell, Antony and the Johnsons and Yoko Ono among many others. Hahn's long-standing collaboration with Brussels/Berlin based choreographer Meg Stuart has resulted in the creation of eight evening length dance works.

JEN ROSENBLIT is a New York City based performance maker. Recent works focus on an improvisational approach to choreographic thought, locating possibilities for being together amidst impossible spaces. Rosenblit is a recipient of a 2014 New York Dance and Performance Bessie Award for Emerging Choreographer for *Natural Dance*. Rosenblit was included in MoMA PS1's *Greater New York* exhibition in October 2015, and has received commissions from The Kitchen, The Invisible Dog, New York Live Arts, Danspace Project, and Issue Project Room. Rosenblit's newest project with Geo Wyeth, *Swivel Spot*, premieres at The Kitchen (NYC) March 2017. Rosenblit has also collaborated with artists including Young Jean Lee, Ryan McNamara, Yvonne Meier, Sasa Asentic, Anne Imhof, Miguel Gutierrez, A.K. Burns and Kerry Downey. www.jenrosenblit.net

FLORIAN BACH (1975, Johannesburg, ZA) is a sculptor and a lighting designer based in Berlin and Geneva. His installation work is referring to political and social autonomy and is shown in several exhibitions in Switzerland, France and Germany. Over the last years he has worked as a lighting designer with choreographers in Europe, such as Kate McIntosh, Isabelle Schäd, Irina Müller, Nicole Seiler, Eva Meyer Keller and Sybille Müller. He is also co-founder of Wiesen55e.V, a collective project in Berlin that has renovated a building to offer a production space to creators. He is part of Gangplank, the artist research group aiming to develop and exchange dramaturgical tools for performance. Since 2008, he has collaborated with Simone Aughterlony for whom he has designed light and objects.

Program

Četrtek, 6. oktober

20.00 Stara mestna elektrarna
– Elektro Ljubljana
uprizoritev

**Simone Aughterlony &
Phil Hayes**

POKAŽI IN POVEJ

DE/CH/GB, 2013, 70'
(vstopnice: 7/5 €)

Petek, 7. oktober

15.00 – 19.00 Center kulture
Španski borci (velika dvorana)
zvočno-performerska delavnica

Hahn Rowe

ZVOK V PERFORMANSU

*Delavnica je brezplačna, prijave sprejemamo na
agon@emanat.si do 3. oktobra oz. do zapolnitve
prostih mest.*

Ob 19.00 predstavitev v okviru *Neforma*.

21.00 Stara mestna elektrarna
– Elektro Ljubljana
uprizoritev

**Simone Aughterlony &
Nic Lloyd**

POSMRTNO ŽIVLJENJE

DE/CH/GB, 2013, 75'
(vstopnice: 7/5 €)

Sobota, 8. oktober

12.00 – 15.00 Plesni Teater
Ljubljana

koreografska delavnica

Simone Aughterlony
VSE SE UJEMA

*Delavnica je brezplačna, prijave s krajšo
biografijo sprejemamo na agon@emanat.si do
3. oktobra oz. do zapolnitve prostih mest.*

Nedelja, 9. oktober

20.00 Stara mestna elektrarna
– Elektro Ljubljana
uprizoritev

**Simone Aughterlony &
Hahn Rowe**

BIOFIKCIJA

DE/CH/GB, 2015, 75'
(vstopnice: 7/5 €)

Programme

Thursday, October 6th

8 pm Old Power Station
– Elektro Ljubljana
performance

**Simone Aughterlony &
Phil Hayes**

SHOW & TELL

DE/CH/GB, 2013, 70'
(Tickets: € 7/5)

Friday, October 7th

3 pm – 7 pm Španski borci
Cultural Centre (large hall)
sound & performance workshop

Hahn Rowe

SOUND IN PERFORMANCE

(free of charge)

*Due to a limited number of participants please
make a reservation until 3. 10. at agon@emanat.si*

At 7 pm presentation in the frame of *Neforma*.

9 pm Old Power Station – Elektro
Ljubljana
performance

**Simone Aughterlony &
Nic Lloyd**

AFTER LIFE

DE/CH/GB, 2013, 75'
(Tickets: € 7/5)

Saturday, October 8th

noon – 3 pm Dance Theatre
Ljubljana

choreographic workshop

Simone Aughterlony
EVERYTHING FITS

IN THE ROOM

(free of charge)

*Due to a limited number of participants please
make a reservation until 3. 10. at agon@emanat.si*

Sunday, October 9th

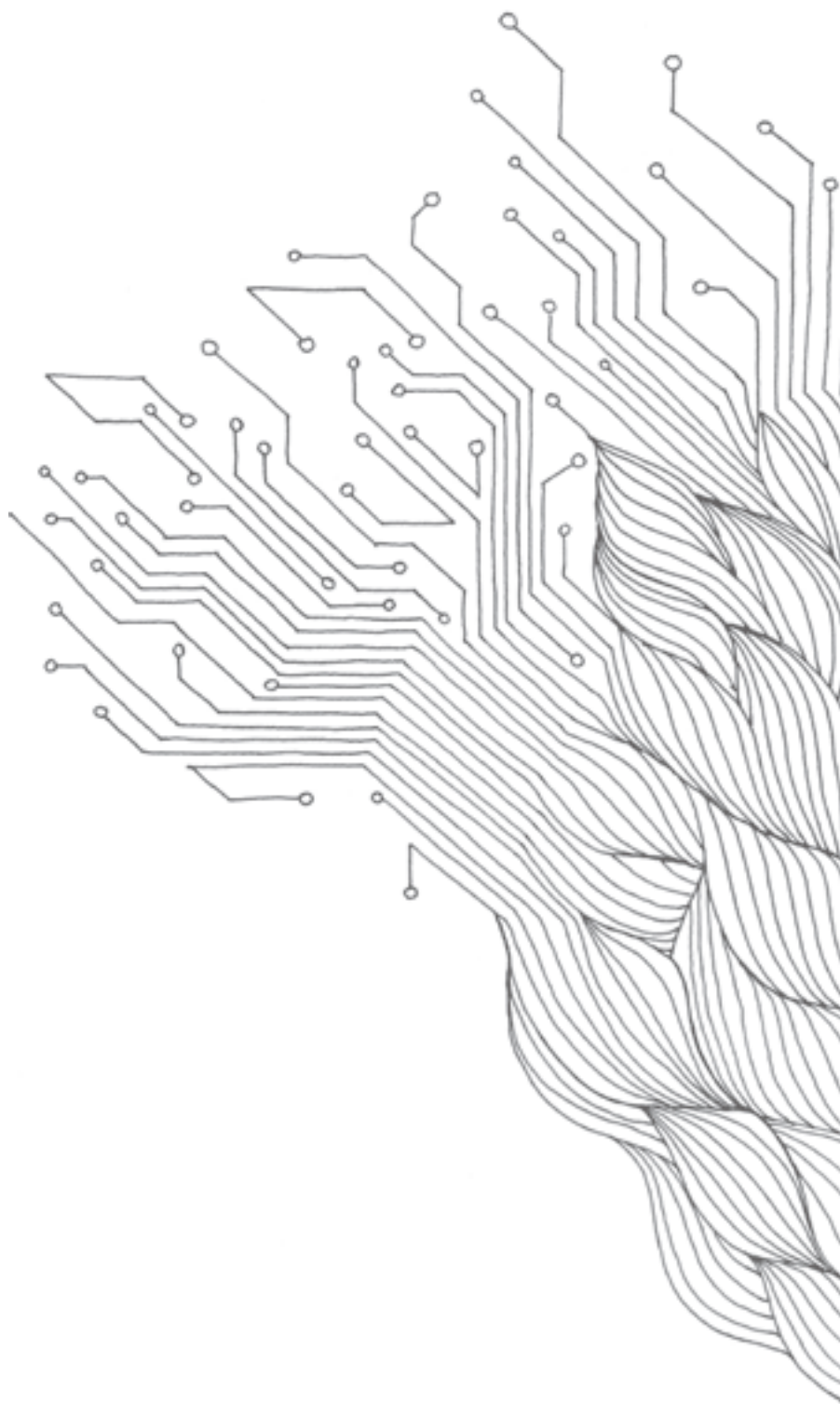
8 pm Old Power Station
– Elektro Ljubljana
performance

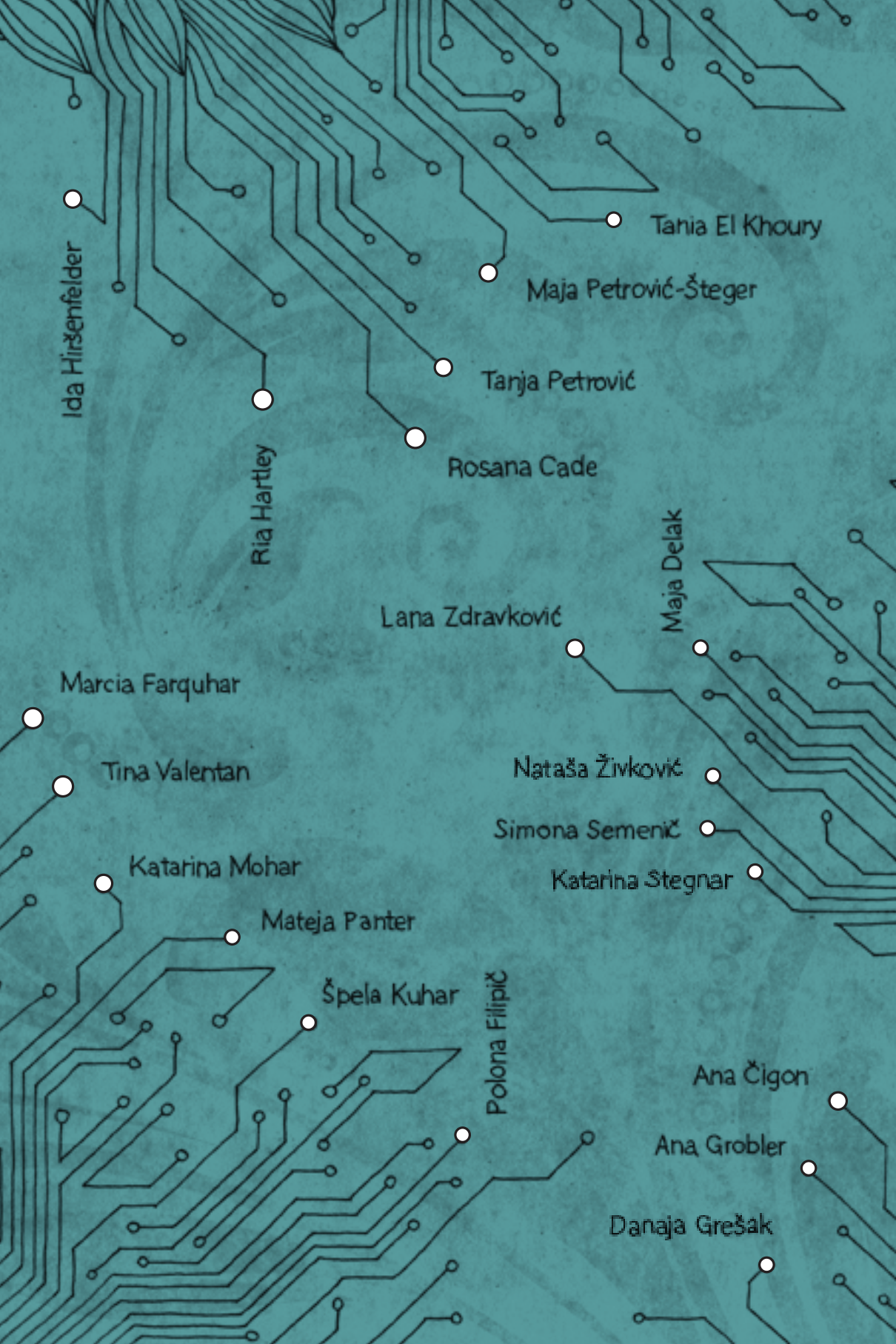
**Simone Aughterlony &
Hahn Rowe**

BIOFICTION

DE/CH/US, 2015, 75'
(Tickets: € 7/5)

Performances and workshops in English.





Ida Hirzenfelder

Tania El Khoury

Maja Petrović-Šteger

Tanja Petrović

Rosana Cade

Ria Hartley

Lana Zdravković

Maja Delak

Marcia Farquhar

Tina Valentan

Nataša Živković

Simona Semenič

Katarina Mohar

Katarina Stegnar

Mateja Panter

Špela Kuhar

Polona Filipič

Ana Čigon

Ana Grobler

Danaja Grešak

Povezave med razdrobljenimi zgodbami/ zgodovinami

»Pomembno je, katere teme uporabljamo za razmišljanje o drugih temah; pomembno je, katere zgodbe pripovedujemo, da z njimi povemo druge zgodbe; pomembno je, kateri vozli vozajo voze, katere misli mislijo misli, katere vezi vežejo vezi. Pomembno je, katere zgodbe ustvarjajo svetove, kateri svetovi ustvarjajo zgodbe.«

– Donna Harraway
o delu antropologinje
Marilyn Strathern

Na Mestu žensk smo se letos lotile večletnega projekta arhiva Mesta žensk. Vprašanja, ki se ob tem pojavljajo, smo razprle kot mrežo, ki razmišlja o spominu in mnogoterih zgodbah/zgodovinah, o izgubi, o odnosu med živim in mrtvim, med zapisanim in izrečenim, med uprizorjenim in dokumentiranim, med uprizorjenim in živetim, med umetniško in antropološko prakso.

Mreža predlaga povezavo med različnimi prostori – študijskimi, diskurzivnimi, umetniškimi in skupnostnimi. Vsebine, ki imajo svoje začasno domovanje v Galeriji Škuc, poplavlajo druga prizorišča (virtualna in fizična) in obratno, vsebine drugih prizorišč se stekajo v Galerijo Škuc.

Teja Reba

**Program bo potekal med 6. in 16. oktobrom,
s središčem v Galeriji Škuc.**

Connections Between Fragmented Hi/Stories

“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what ties tie ties. It matters what stories make worlds, what worlds make stories.”

– Donna Harraway
reflecting on the work of
anthropologist
Marilyn Strathern

This year, the City of Women launched a multi-annual project of the City of Women archive. The questions that arise thereof have been spread like a net reflecting on memory and a multitude of stories/histories, on loss, the relation between live and dead, between written and said, between performed and documented, between performed and lived, between the artistic and anthropological practice.

The net suggests a link among different spaces – research, discursive, artistic and community-based. The subjects whose temporary home is Škuc Gallery, inundate other venues (virtual and physical) and vice-versa, the subjects of other venues coalesce to the Škuc Gallery.

Teja Reba

**The programme will take place from 6th to
16th October, with Škuc Gallery as its focal
point.**

IDA HIRŠENFELDER

Mrežni muzej

Moderna galerija vzpostavlja repozitorij *Mrežni muzej* kot presečišče javno dostopnih arhivov avdiovizualnih dokumentov o sodobnih umetniških praksah. Spletni vmesnik *Mrežni muzej* je sistemska pomoč različnim organizacijam in posameznikom pri hranjenju kulturne dediščine, ki hkrati povezuje podobne vsebine iz različnih arhivov. Uporabnik postane organizacija ali posameznik, ki hrani materiale avdiovizualne kulturne dediščine, vendar nima tehnične podpore, da bi gradivo digitaliziral, sistematiziral in predstavljal v spletnih objavah. Projekt vključuje tudi digitalizacijo in spodbujanje javne dostopnosti starejših avdiovizualnih posnetkov iz arhiva Moderne galerije. Z različnimi nivoji objave omogoča tudi hranjenje, sistematizacijo in evidentiranje gradiv, ki so omejena z avtorskimi pravicami. *Mrežni muzej* vsebinsko povezuje pomembne segmente kulturne dediščine, ki niso vključeni v pregled umetniške produkcije v Sloveniji.

Digital Museum

Moderna galerija creates a repository *Digital Museum* as an intersection of publicly accessible archives of audiovisual documents on contemporary art practices. The web interface *Digital Museum* is a gesture of systemic assistance to various organisations and individuals in the storage of cultural heritage simultaneously linking similar contents from different archives. Its user is an organisation or individual that stores the materials of audiovisual cultural heritage but lacks technical support in order to digitalise, systemise and present material in online publications. The project also includes digitalisation and the promotion of public accessibility of older audiovisual recordings from the Moderna galerija archive. Through different levels of publication it also allows storage, systematisation and keeping records of materials which are limited by copyrights. The *Digital Museum* connects, in terms of content, important segments of cultural heritage which are not included in the reviews of art production in Slovenia.

Otvoritev Opening

TANJA PETROVIĆ

O arhivih in čustvih

Predavanje osvetljuje kompleksen in pogosto težaven odnos med praksami arhiviranja ter čustvi in afekti, ki so vloženi v arhivirane predmete. Približati poskuša različna razumevanja arhivov, pri čemer se osredotoča na načine, s katerimi se arhiv 'sooča' z zmešnjavo in napetostmi, značilnimi za življenje.

On Archives and Feelings

The lecture sheds light on the complex and oftentimes troubled relationship between the archiving practices and the investment of feelings and affects in the archived objects. It seeks to bring together different understandings of archives, focusing on the ways the archive engages with the messiness and tensions that characterise life.

Četrtek, 6. oktober
16.00 Galerija Škuc

predstavitev

Ida Hiršenfelder
MREŽNI MUZEJ

SI, 30'

(prost vstop)

Predstavljena bo prva faza digitalizacije Arhiva Mesto žensk, ki bo dostopen v študijski sobi v Galeriji Škuc **od 6. 10. do 16. 10. med 12.00 in 20.00.**

V slovenščini.

*Koordinatorica projekta: Ida Hiršenfelder.
MG+MSUM v sodelovanju z Mestom žensk.*

Biografijo **IDE HIRŠENFELDER** najdete med predstavitvami avtoric filma *Tok* v poglavju **Nove linije prehajanj skozi neenakomerno pokrajino.**

predavanje

Tanja Petrović
O ARHIVIH IN ČUSTVIH

SI, 45'

(prost vstop)

V slovenščini.

Organizacija: Mesto žensk. V sodelovanju z ZRC Sazu.

TANJA PETROVIĆ je jezikoslovka in antropologinja. Je izredna profesorica in predstojnica Inštituta za kulturne in spominske študije ZRC SAZU v Ljubljani. Ukvarja se s temami, ki so na presečišču jezikovnih, družbenih in kulturnih fenomenov Balkana. Je avtorica knjige *Yuropa: zapuščina Jugoslavije in politike prihodnosti v pojugoslovanskih družbah* (na voljo v srbskem in nemškem jeziku), pa tudi avtorica in urednica vrste knjig in esejev o jezikovnih in kulturnih fenomenih v nekdanjih jugoslovanskih družbah.

Thursday, October 6th
4 pm Škuc Gallery

presentation

Ida Hiršenfelder
DIGITAL MUSEUM

SI, 30'

(Free entry)

Presentation of the first stage of the digitalisation of the City of Women Archive, which will be accessible in the study room of Škuc Gallery **from 6th to 16th October between noon and 8 pm.**

In Slovene.

*Project coordinator: Ida Hiršenfelder.
MG+MSUM in collaboration with City of Women.*

Find the biography of **IDA HIRŠENFELDER** in chapter **New Lines Of Transition Across Uneven Landscape** – among biographies of the *Flow*, documentary film authors.

lecture

Tanja Petrović
ON ARCHIVES AND FEELINGS

SI, 45'

(Free entry)

In Slovene.

Organisation: City of Women. In collaboration with ZRC SAZU.

TANJA PETROVIĆ is a linguist and anthropologist. She is an associate professor and head of the Institute of Culture and Memory Studies ZRC SAZU in Ljubljana. Her research interests lie at the intersection of linguistic, social, and cultural phenomena in the Balkans. She is the author of *Yuropa: The Yugoslav legacy and the politics of the future in post-Yugoslav societies* (available in Serbian and German), and author and editor of several books and a number of essays on linguistic and cultural phenomena in former-Yugoslav societies.





RIA HARTLEY

Spomin

Znanstveniki na področju nevrologije so odkrili, da človeški možgani vlagajo informacije iz sedanjosti v spomine iz preteklosti. Ob ponovnem priklicu so spomini reinterpreterani, trenutki iz posameznikovega življenja pa preokvirjeni zaradi potrebe po prilagajanju stalno spreminjajočemu se okolju. V nasprotju s filmom, ki prenaša zabeležen dogodek, kot je bil ujet, človeški spomin ureja informacije, da bi predstavil zgodbo, ki ustreza posameznikovi sedANJI resničnosti.

Kaj bi naredili, če bi lahko priklicali spomin in ga spremenili? Bi to vplivalo na vašo prihodnost? Bi lahko na novo napisali del svoje preteklosti?

RIA HARTLEY je interdisciplinarna umetnica, ki ustvarja na polju sodobnega performansa: procesno gledališče, site-specific, trajajoči performans, živa umetnost, instalacije, video, ena-na-ena performans, fotografija in družbeno-politične prakse. V svojih delih posveča veliko pozornost spominu, identiteti, človeškim odnosom in skupnim zgodbam, občinstvo pa tudi pogosto vabi k sodelovanju in izmenjavi mnenj. Njeni zadnji projekti vključujejo *Matilda and Me* (turneja v VB, 2014), *The Representational Body* (2014), *RECALL* (SPILL National Platform 2014 & Showcase 2015), *SPIT KIT* (Fierce Festival 2015, Steakhouse Live, InIVA 2014), *Untouchable* (Flying Solo Festival, 2016), *My Brothers Father* (Domestic II hAb Arts, 2015). www.riahartley.com

Recall

In the field of neurology, scientists have identified that the human mind inserts information from the present into past memories. When recalled the memories become reinterpreted to adapt in an ever changing environment, re-framing moments of a person's life. Unlike a film, which relays a recorded event as it was captured, the human memory edits information to present a story which fits into a person's present reality.

What would you do if you could return to a memory and change it? Would it affect your future? Could you rewrite a part of your own history?

RIA HARTLEY is an interdisciplinary artist, working across the field of contemporary performance; devised theatre, site-specific, durational performance, live art, installation, video, one-to-one, photography and socio-political practice. Her practice which pays close attention to memory, identity, human relationships, and shared narratives often invites participation and exchange between her and audiences. Recent projects include *Matilda and Me* (UK Tour 2014), *The Representational Body* (2014), *My Brothers Father* (Domestic II hAb Arts, 2015) *RECALL* (SPILL National Platform 2014 & Showcase 2015), *SPIT KIT* (Fierce Festival 2015, Steakhouse Live, InIVA 2014), *Untouchable* (Flying Solo Festival, 2016). www.riahartley.com

Petek, 7. oktober
15.00 – 20.00 Galerija Škuc

Sobota in nedelja,
8. in 9. oktober
12.00 – 17.00 Galerija Škuc

performans ena-na-ena

Ria Hartley

SPOMIN

GB, 2015, 30'

Potrebna je predhodna najava na:

contact@cityofwomen.org.

(vstopnice: 7/5 €)

»Briljantno preprost performans ena-na-ena, ki omogoča preokvirjanje in pisanje spominov na novo. Komad, ki je plemenit v svojem toplem, utripajočem srcu.«

– Lyn Gardner, The Guardian

»Resnična potopitvena izkušnja, ki se dogaja globoko v psihološkem prostoru spomina, tehnološko posredovana in izvedena s ponižnostjo, previdnostjo in sproščenostjo, tako da enostavno ne uvidiš, kakšne so njene posledice in kakšen vpliv ima.«

– Robert Pacitti, kurator in direktor SPILL Festival of Performance

»Spomin je bil čustvena izkušnja, ki te zadene naravnost v srce. Neverjetno.«

– Selina Thompson, umetnica

V angleščini.

Avtorica in izvajalka: Ria Hartley
Producentka: Emma Møller

S podporo javnih sredstev Državne loterije prek Arts Council England. Izvirno narejen in predstavljen na SPILL Festival 2014 (National Platform, Ipswich) & 2015 (National Showcase, London).

Organizacija: Mesto žensk. V sodelovanju z Galerijo Škuc.

Friday, October 7th
3 pm – 8 pm Škuc Gallery

Saturday & Sunday,
October 8th & 9th
noon – 5 pm Škuc Gallery

one-to-one performance

Ria Hartley

RECALL

GB, 2015, 30'

Please make a reservation at

contact@cityofwomen.org.

(Tickets: € 7/5)

"A brilliantly simple one-on-one, allows for memory to be reframed or rewritten. It is a piece that has generosity at its warm, beating heart."

– Lyn Gardner, The Guardian

"A genuinely immersive experience that takes place in the deep psychological space of memory, mediated by technology, and performed with humility, care and a lightness of touch you simply don't see the full weight and impact of the piece coming."

– Robert Pacitti, Curator and director of SPILL Festival of Performance

"Recall was an emotional experience that brings you straight to your heart, as it were - it's incredible."

– Selina Thompson, Artist

In English.

Created and Performed by: Ria Hartley
Produced by: Emma Møller

Supported by using public funding by the National Lottery through Arts Council England. Originally developed and presented for SPILL Festival 2014 (National Platform, Ipswich) & 2015 (National Showcase, London).

Organisation: City of Women. In collaboration with Škuc Gallery.



Foto / photo: Rosie Healey

ROSANA CADE

Hoditi:Držati

»Ne ločujejo nas razlike. Ločuje nas naša nesposobnost prepoznati, sprejeti in slaviti te razlike.«

– Audre Lorde

Eksperiment držanja za roke parov istega ali različnih spolov, nagovarja ljudi, naj se spopadejo s predsodki v resničnem življenju in izkusijo na lastni koži, kako je hoditi v čevljih – ali rokah – nekoga drugega. Delo se osredotoča na raziskovanje izkušenj s queer življenjskimi slogi in identitetami v mestu, hkrati pa je tudi širši eksperiment o tem, česa se lahko naučimo, ko si dve_a tujki_ca delita intimen trenutek v javnosti. Zastavlja tudi vprašanja o družbeni raznolikosti in kulturnih kodah v vsakem mestu, kjer poteka.

Walking:Holding

“It is not our differences that divide us. It is our inability to recognise, accept and celebrate these differences.”

– Audre Lorde

Born out of a series of ‘holding hands experiments’, with both same sex and mixed sex couples, the piece asks people to challenge prejudices in the flesh, and experience first-hand what it is to walk in someone else’s shoes - or hands. The work is focused on exploring the experience of queer lifestyles and identities within a city, and at the same time is a broader experiment of what can be learned when two strangers share an intimate moment in public. It also asks questions of the social diversity and cultural codes within each city where it takes place.

Rosana
Cade

Petek, 7. oktober
16.00 – 19.00 Pritličje

Sobota in nedelja,
8. in 9. oktober
11.00 – 17.00 Pritličje

performans ena-na-ena

Rosana Cade **HODITI:DRŽATI**

GB, 2011, 45'

Potrebna je predhodna najava na:

contact@cityofwomen.org.

(vstopnice: 7/5 €)

Hoditi:Držati je subtilni izkustveni performans, v katerem sodeluje po en_a član_ica občinstva, ki hodi po mestu po skrbno izbrani poti z roko v roki z različnimi ljudmi, vsakim posebej.

Performerke_ji oz. 'držalci za roke' so skupina lokalnih prebivalk_cev iz različnih skupnosti, različnih starosti, ras, spolov, seksualnosti in družbenih okolij, kar občinstvu omogoča drugačno in posebno izkušnjo. Gre za 'mesene' izkušnje drugačnosti. V upanju, da bodo spodbudile večje razumevanje in toleranco med ljudmi, ki si to izkušnjo delijo, in ponudile možnosti za drugačne načine, kako biti v javnem prostoru in kako biti drug z drugim.

V angleščini.

Organizacija: Mesto žensk. V sodelovanju s Pritličjem.

Nedelja, 9. oktober
18.30 Pritličje

pogovor

Pogovor z ustvarjalkami_ci **HODITI:DRŽATI**

(prost vstop)

V angleščini.

Organizacija: Mesto žensk. V sodelovanju s Pritličjem.

ROSANA CADE je performerka in umetniška organizatorka, ki dela in živi med Škotsko in Anglijo. V svojem delu, ki je močno zakoreninjeno v queer diskurzu, se posveča živi umetnosti in aktivizmu. Njeni performansi se dogajajo na različnih prizoriščih, vključno z gledališči, javnimi prostori, pa tudi klubi in kabareti. Ogromno nastopa v VB, v tujini pa se je predstavila med drugim v Lizboni, Amsterdamu in Hong Kongu. S partnerko Eilidh MacAskill sodelujeta v 'live art riot girl boi' bandu Double Pussy Clit Fu*k, kjer ustvarjata klubske in kabaretne performanse. S prijateljico in umetnico je soustanoviteljica BUZZCUT v Glasgowu, ki podpira in spodbuja eksperimentalno performativno prakso na Škotskem.
rosanacadedotcom.wordpress.com

Friday, October 7th
4 pm - 7 pm Pritličje

Saturday & Sunday,
October 8th & 9th
11 am – 5 pm Pritličje

one-to-one performance

Rosana Cade **WALKING:HOLDING**

GB, 2011, 45'

Please make a reservation at

contact@cityofwomen.org.

(Tickets: € 7/5)

Walking:Holding is a subtle, experiential performance that involves one audience member at a time walking through the city holding hands with a range of different people on a carefully designed route. The performers, or 'hand holders,' within the piece are a group of local people from a range of different sections of the community, different ages, races, genders, sexualities and social backgrounds who create a diverse and rich experience for the audience members. It's about flesh to flesh experiences of difference. It hopes to encourage greater understanding and tolerance amongst people who experience it, and to open up new possibilities for ways of being in public space, and ways of being with each other.

In English.

Organisation: City of Women. In collaboration with Pritličje.

Sunday, October 9th
6.30 pm Pritličje

talk

Performers / participants talk **WALKING:HOLDING**

(Free entry)

In English.

Organisation: City of Women. In collaboration with Pritličje.

ROSANA CADE is a performance maker and artistic organiser based between Scotland and England. Her work is firmly rooted in a queer discourse and straddles live art and activism. Her performances happen in various contexts including theatres, public spaces, as well as club and cabaret settings. Her work has been shown extensively across the UK and at international venues including Lisbon, Amsterdam and Hong Kong. With her partner Eilidh MacAskill they collaborate in live art riot girl boi band, Double Pussy Clit Fu*k to create club and cabaret performances. She is co-founder of BUZZCUT, a collaboration between two friends and artists in Glasgow, dedicated to supporting experimental performance practice in Scotland.
rosanacadedotcom.wordpress.com

KATARINA MOHAR

Predstavitev arhitekturnega vodiča *MoMoWo. Women. Architecture & Design Itineraries across Europe* in vodeni ogled itinerarija *Ljubljana – mesto žensk*.

Katarina Mohar, soavtorica vodiča in ustvarjalke predstavljenih arhitekturnih dosežkov, **Mateja Panter**, **Špela Kuhar** in **Polona Filipič**, se bodo z vami sprehodile po mestu ter na koncu vodile po razstavi *V ospredje. Pionirke slovenske arhitekture in oblikovanja*.

Arhitekturna razstava, ki je nastala na pobudo Centra arhitekture Slovenije, Umetnostnozgodovinskega inštituta Franceta Steleta ZRC SAZU, v sodelovanju z galerijo DESSA, želi osvetliti življenje in delo spregledanega dela slovenskega ženskega arhitekturnega ustvarjanja in ponuja priložnost, da iz bogatega arhitekturnega opusa 20. stoletja izpostavimo tista dela, ki so le redko razstavljena in na ogled javnosti, vendar zato nič manj pomembna, kakovostna in večplastna.

KATARINA MOHAR, umetnostna zgodovinarica na Umetnostnozgodovinskem inštitutu Franceta Steleta ZRC SAZU je specialistka za sodobno umetnost po drugi svetovni vojni.

POLONA FILIPIČ, arhitektka, je leta 2003 soustanovila arhitekturni biro Studiostratum, kjer deluje še danes, in leta 2013 Zavod za razvoj prostorske kulture – Center Arhitekture.

MATEJA PANTER, arhitektka, ki od leta 1998 deluje kot samostojna ustvarjalica na področju arhitekture, oblikovanja interierja, produktov in grafike, kreativnega svetovanja ter v strokovni publicistiki.

ŠPELA KUCHAR, arhitektka je soustanoviteljica Centra arhitekture Slovenije, vzgojno izobraževalnega programa Igriva arhitektura ter blagovne znamke Darilo slovenske arhitekture.

Presentation of the Architectural Guide *MoMoWo. Women. Architecture & Design Itineraries across Europe* and a guided tour of the itinerary *Ljubljana – City of women*.

Katarina Mohar, one of the co-authors of the guide, and the creators of the presented architectural achievements **Mateja Panter**, **Špela Kuhar** and **Polona Filipič**, will guide you through the city and at the end offer a visit of the exhibition *To the Forefront. Women Pioneers of Slovenian Architecture and Design*.

The architectural exhibition curated in collaboration with DESSA Gallery by the Centre of Slovenian Architecture and the Franc Stele Institute of Art History aims to highlight the overlooked Slovenian women architectural creativity and provides an opportunity to point to those works of the rich architectural oeuvre of the 20th century that have rarely been exhibited and displayed to the public, but are no less important, of high quality, and complex.

KATARINA MOHAR, art historian at the Franc Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts, is a specialist in contemporary art after World War II.

POLONA FILIPIČ, an architect, co-founded in 2003 the architectural studio Studiostratum, where she has worked to this day, and in 2013 the Institute for the development of spatial culture – Centre of Slovenian Architecture.

MATEJA PANTER, an architect who has worked as a freelancer in the field of architecture, interior design, product and graphic design, creative consultancy and contributions in professional publications.

ŠPELA KUCHAR, an architect, is a co-founder of the Centre of Slovenian Architecture, the educational programme Playful Architecture and the brand A Gift of Slovenian Architecture.

MAJA PETROVIĆ-ŠTEGER

Kako mislimo mrtve, njihova telesa in telesne ostanke?

Kako mislimo mrtve, njihova telesa in telesne ostanke? Jih razumemo, čutimo skozi podobe, vonje, občutke izgube in žalosti, politične govore, forenzična poročila? V pogovoru bomo poskušali premisliti nekatere umetniške, moralne in politične interpretacije mrtvega telesa v sodobnem času ter tako odpreti aktualna vprašanja sprave, bolečine, pripadnosti, aktivizma in pozabe.

DR. MAJA PETROVIĆ-ŠTEGER je socialna antropologinja z dolgoletnimi raziskovalnimi in terenskimi izkušnjami v Srbiji, Tasmaniji in Švici ter specializacijo iz vprašanj, ki jih odpirajo antropologija telesa, medicinska antropologija in antropologija zavesti. Vrsto let je raziskovala kontekste, v katerih je telo – bodisi živo, mrtvo ali v obliki medicinsko uporabnih delov – poligon za različne politične, pravne, znanstvene in umetniške prakse. Pisala je tudi o paranoji, mentalnem zdravju ter vodnih in kopenskih poteh v Srbiji. Trenutno vodi projekt, ki preučuje diskurzivne strategije, materialne ter afektivne prakse, s katerimi t. i. družbeni podjetniki v Srbiji, Albaniji in Sloveniji razmišljajo, priklicujejo in načrtujejo svojo prihodnost. Predavala in poučevala je antropologijo smrti, simbolno antropologijo, antropologijo Evrope, medicinsko antropologijo na Univerzi Cambridge (VB), Univerzi Chengdu (Kitajska), Fakulteti za družbene vede in Filozofski fakulteti Univerze v Ljubljani. Kot gostujočo predavateljico je poznajo na univerzah v Hobartu (Tasmanija), Turku (Finska), Edinburgu (VB), Osaki (Japonska), Kopenhagnu (Danska), Manchesteru (VB), Oslu (Norveška), Bilbao (Španija) in drugod.

(Biografija **TANIE EL KHOURY** v poglavju ***Naša vsakodnevna življenja***)

How do we think the dead, their bodies and bodily remains?

How do we think the dead, their bodies and bodily remains? Do we understand and sense them through images, scents, notions of loss, political speeches and forensic reports? The talk hopes to touch on these questions and contextualise them within some of contemporary interpretations of the dead body in art, politics and science thereby addressing current issues of reconciliation, pain, belonging, activism and oblivion.

MAJA PETROVIĆ-ŠTEGER is a Social Anthropologist with long-term research experience in former Yugoslavia, Tasmania, and Switzerland, specialising in the issues pertaining to the anthropology of conflict, the anthropology of the body, medical anthropology, the anthropology of law and the anthropology of mind. From 2002 to 2012 she explored various contexts wherein bodies – whether living, dead, or in the form of medically usable remains – become the sites of political, legal, scientific and artistic attention. Since then she has researched and written about the notion of military and psychological concerns with mental hygiene and neuro-security in contemporary Serbia, and Serbia's water and land routes. At the moment she leads a study that is looking into the discourses and material practices of a range of social entrepreneurs based in Serbia, Slovenia, and Albania, examining how they imagine, invoke and plan their next steps. She has taught at the University of Cambridge (UK), the University of Ljubljana (Slovenia) and Sichuan University (Chengdu, China). As a guest lecturer she gave lectures at the Universities of Hobart (Tasmania), Turku (Finland), Edinburgh (UK), Osaka (Japan), Copenhagen (Denmark), Manchester (UK), Oslo (Norway), Bilbao (Spain) and elsewhere.

(The biography of **TANIA EL KHOURY** is in chapter ***Our Everyday Lives***)

Maja
Petrović-
Steger

Ponedeljek, 10. oktober

17.00 Knjigarna Azil

vodeni ogled

Katarina Mohar

LJUBLJANA – MESTO ŽENSK

SI, 2016, 60'

Potrebna je predhodna najava na: kmohar@zrc-sazu.si.
(prost vstop)

V slovenščini.

Razstava v Atriju ZRC SAZU bo odprta **od 3. 10. do 15. 10. med 9.00 – 18.00** (razen med dogodki v Atriju).

Center arhitekture Slovenije in Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU, v sodelovanju s knjigarno Azil in s podporo JAK RS.

Ponedeljek, 10. oktober

19.00 Galerija Škuc

pogovor

Maja Petrovič-Šteger
KAKO MISLIMO MRTVE,
NJIHOVA TELESA IN
TELESNE OSTANKE?

SI in LB/GB, 45'

(prost vstop)

Pogovoru se bo pridružila umetnica **Tania El Khoury**, ki na festivalu predstavlja tudi svoje delo *Vrtovi govorijo*.

V angleščini.

Monday, October 10th

5 pm Azil Bookstore

guided tour

Katarina Mohar

LJUBLJANA – CITY OF WOMEN

SI, 2016, 60'

Please, make prior reservations at
kmohar@zrc-sazu.si
(Free entry)

In Slovene.

The exhibition in the Atrium of the Research Centre of the Slovenian Academy of Sciences and Arts will be open 3rd to 15th October / 9 am to 6 pm (except during the events at the Atrium).

Franc Stele Institute of Art History of the Research Centre of the Slovenian Academy of Sciences and Arts, JAK, Slovenian Book Agency.

Monday, October 10th

7 pm Škuc Gallery

talk

Maja Petrovič-Šteger
HOW DO WE THINK THE
DEAD, THEIR BODIES AND
BODILY REMAINS?

SI and LB/GB 45'

(Free entry)

Tania El Khoury, the artist, presenting her work *Gardens Speak* at the festival, will join the talk.

In English.



ANA ČIGON

Feministični WikiMaraton 2016

Wikipedija je priljubljena in zelo obiskana internetna enciklopedija, ki zaradi svoje odprtosti potencialno ponuja možnost zbiranja informacij tudi o temah, ki so zapostavljene ali se o njih ne piše. Kljub temu se je izkazalo, da so nekatere teme močno zapostavljene tudi na Wikipediji. Projekt *Rewriting Wikipedia* je pokazal, da manjkajo članki o številnih pomembnih umetnicah, znanstvenicah, političarkah in drugih znanih ženskih javnih osebnostih. Enako velja za slovensko Wikipedijo.

Projekt dvodnevnega intenzivnega dopolnjevanja slovenske Wikipedije, pisanje člankov o slovenskih umetnicah je bil na pobudo umetnice Ane Čigon izveden že dvakrat (2013 in 2014).

Feministični WikiMaraton 2016 posvečamo pisanju Wiki člankov o slovenskih umetnicah, ki so sodelovale na Mednarodnem festivalu sodobnih umetnosti Mesto žensk od 1995 do danes.

Feminist WikiMarathon 2016

Wikipedia is a popular and highly-visited free and collaborative internet encyclopaedia which provides the possibility to gather information on a variety of topics, including those which are neglected or completely ignored. The project *Rewriting Wikipedia* showed a shortage of contributions on many important women artists, scientists, politicians and other well-known female public figures. The same is true for the Slovenian Wikipedia. A project of two-day intensive complementing of the Slovenian Wikipedia has already been realised twice (2013 and 2014) on the initiative of the artist Ana Čigon.

Feminist WikiMarathon 2016 is dedicated to writing contributions on the Slovenian women artists that participated at the International Festival of Contemporary Arts City of Women from its inception in 1995 up to today.

**Torek in nedelja,
11. in 16. oktober**
12.00 – 17.00 Galerija Škuc
intermedijski dogodek

Ana Čigon
FEMINISTIČNI
WIKIMARATON 2016

SI
(brezplačno)

K sodelovanju pri dopolnjevanju slovenske Wikipedije vabimo vse avtorice in poznavalke različnih ustvarjalk, ki so sodelovale na Mednarodnem festivalu sodobnih umetnosti Mesto žensk. Pridružite se nam 11. in/ali 16. oktobra 2016 osebno ali virtualno.

Možnost za priučitev pisanja v Wikipedijo boste imele na samem dogodku v Galeriji Škuc, priporočamo pa, da pred tem pripravite članek in poiščete pisne vire, ki jih lahko uporabite pri izdelavi članka in so najni, da bi članek na Wikipediji tudi obstal.

Vabljeni tudi tiste, ki sicer niste večje pisanja Wikipedije, hitro se boste naučile. Podrobne informacije o dogodku in načinih, kako se nam lahko pridružite, najdete na Wiki strani dogodka: <http://goo.gl/INDY4a>.

Če se našega srečanja ne morete udeležiti, lahko vseeno sodelujete v projektu – sporočite, da sodelujete virtualno in pošljite članek, na katerem delate. Za vsa dodatna vprašanja pišite na wikimaraton2013@gmail.com.

V slovenščini.

Sodelavke / Coworkers:

Ana Čigon, Ana Grobler in Danaja Grešak
Produkcija / Production: Rampa / Zavod Kersnikova
Postprodukcija / Postproduction: Mesto žensk / City of Women
Soorganizacija / In collaboration with: KUD Mreža

Biografijo **ANE ČIGON** najdete med predstavitvami avtoric filma *Tok* v poglavju **Nove linije prehajanj skozi neenakomerno pokrajino**.

**Tuesday & Sunday,
October 11th & 16th**
noon – 5 pm Škuc Gallery
intermedia event

Ana Čigon
FEMINIST
WIKIMARATHON 2016

SI
(Free entry)

We invite to participate in complementing the Slovenian Wikipedia all female writers and experts on different artists that participated at the International Festival of Contemporary Arts City of Women. Join us on the 11th and/or 16th of October 2016 either in person or virtually.

You will be able to learn writing in Wikipedia at the event held at Škuc Gallery though we suggest you write the contribution and find written sources, required by Wikipedia, beforehand. Those not versed in writing Wikipedia are also invited - it won't take you long to learn. Detailed information on the event and ways to join us is available further down and in the Wiki page of the event: <http://goo.gl/INDY4a>.

If you can't attend our meeting, you can still participate in the project – communicate that you wish to participate virtually and send the contribution you are working on. Write to wikimaraton2013@gmail.com for all additional questions.

In Slovene.

Find the biography of **ANA ČIGON** in chapter **New Lines Of Transition Across Uneven Landscape** – among biographies of the *Flow*, documentary film authors.

LANA ZDRAVKOVIĆ

Kako uprizoriti življenje oz. ali obstaja življenje izven umetnosti?

»Performer se torej v svojem nastopu ne nanaša več na lik, temveč sam nase. Performer se v tej samonanašalnosti, kot jo imenuje E. Fischer-Lichte, nanaša na svoje telo, na svojo biografijo, kakor jo izraža njegovo telo (spomini, zapisani na telesu), pogosto v svojem nastopu pripoveduje lastno zgodbo, pa čeprav ta ni preverljiva in je lahko tudi zgolj fiktivna, vendar jo (spet pogosto) nenehno argumentira s svojim telesom oz. njegovo navzočnostjo, velikokrat pa performerji nastopajo, [...] s svojim lastnim imenom, kot naslovni liki svojega lastnega nastopa, avtopersonalizirani protagonisti scenske fikcije.«
– B. Lukan, Performativne pisave

V sodobnih scenskih umetnostih je vsaj v zadnjih dvajsetih letih zaznati trend, ki ga lahko poimenujemo »vdor realnega«, kjer performerka (na odru) konstruira nek pomen konstruirajoč samo sebe. S premikom fokusa strategij uprizarjanja od reprezentacije k prezentaciji (dogodkovnosti) se subjektivizacija performerke zgodi prek lastne subjektivizacije. Ta proces »uprizarjanja subjekta« oz. »proizvodnje subjektivitete« (A. Jones) postaja ključen nosilec pomena, saj performerkin lik ne obstaja več onkraj performerkega fizisa, ni več razlike med fenomenalnim in semiotičnim telesom (E. Fischer-Lichte).

Če performerka aktivno črpa iz svojega življenja za umetnost, kaj potem ostane od življenja kot takega? Kot nekateri (A. Jones) opozarjajo, se ob tem pojavlja nevarnost, da subjekt, ki je postal vir ustvarjalnosti na polju simbolnega, hkrati na polju realnega postane implicitno neviden kot dejansko (ideološko, čustveno, seksualno, rasno, razredno in še kako drugače zaznano in identificirano) telo, ki tvori umetniško delo. Zato nas zanima kaj »performiranje identitete« (J. Butler) proizvede v političnem smislu? Kako je ta skrajni preplet umetnosti in življenja

How to perform life or is there life outside the art?

“Hence in the performance, a performer no longer refers to the character but to himself. In this self-reference as termed by E. Fischer-Lichte, a performer refers to his body, this biography as it is expressed by his body (memories inscribed on the body), often tells his own story in the performance although this is not verifiable and can also be merely fictional, but he (again often) substantiates it with his body or its presence; many a time the performers perform [...] with their own name as the main characters of their own show, the auto-personalised protagonists of stage fiction.”

– B. Lukan, Performative Gestures

At least over the last twenty years, a trend can be perceived in contemporary performing arts that can be named “invasion of the real” where a performer (on stage) constructs a meaning constructing herself. By shifting the focus of performative strategies from representation to presentation (of eventfulness), a performer’s subjectivation occurs through her own subjectivation. This process of “performing the subject” or “the production of subjectivity” (A. Jones) becomes the key bearer of meaning because a performer’s character no longer exists beyond her physis, there is no distinction between phenomenal and semiotic body (E. Fischer-Lichte).

If a performer actively draws from her life for art, what is then left of her life as such? Some point to (A. Jones) the occurring danger that a subject which has become a source of creativity in the field of symbolic, simultaneously becomes in the field of the real implicitly invisible as the actual (ideological, emotional, sexual, race, class and otherwise

politično potenten oz. emancipatoren? Kako v tej situaciji skonstruirati odpor proti hierarhijam, izkoriščanjem, neenakostim, ki so del življenja? Na kakšen način se povezati v (realnem) življenju, če smo ves čas – kot umetniki – na področju (simbolnega) umetnosti? Ali politično delovanje potemtakem lahko obstaja le še kot performans?

LANA ZDRAVKOVIČ je raziskovalka, publicistka, politična aktivistka in performerka, aktivna v tandemu KITCH. V svojem delovanju neguje sinergije med teoretičnim, aktivističnim in umetniškim pristopom pri raziskovanju področij moči prezentacije in ekscesa reprezentacije, potenciala subverzivnosti umetniškega dela, odpiranja prostorov enakosti kot procesov redistribucije čutnega, škandala telesnosti, identitet in pripadnosti.

KATARINA STEGNAR je gledališka in filmska igralka, plesalka in performerka, ena najbolj vsestranskih ustvarjalk na slovenski gledališki sceni. Je sodelavka platforme Via Negativa, članica skupine Betontanc in kolektiva Beton Ltd. ter članica ansambla Slovenskega mladinskega gledališča.

MAJA DELAK je koreografinja, performerka in pedagoginja. Od leta 2006 vodi zavod EMANAT, v katerem si prizadeva za afirmacijo sodobnega plesa – tako s produkcijami predstav kot s knjižnim programom ter izobraževanjem. Opus njenih del zaznamuje prepletanje sodobnoplesne, intermedijske in glasbene umetnosti.

NATAŠA ŽIVKOVIČ je vsestranska umetnica, ki ustvarja na različnih področjih uprizoritvenih umetnosti, od sodobnega plesa, gledališča do performansa. Čeprav je diplomirala iz primerjalne književnosti in francoskega jezika, deluje kot samozaposlena plesalka, igralka, koreografinja in mentorica. Intenzivno deluje na gledališki sceni tako na institucionalnih odrih kot v neodvisni produkciji.

SIMONA SEMENIČ je dramatičarka in avtorica gledaliških performansov. Za svoja gledališka besedila je prejela tri Grumove nagrade, predstave po njenih besedilih so prejele tudi številne druge nagrade in priznanja v Sloveniji in tujini, kjer so njena besedila redno uprizarjana.

perceived and identified) body that forms the artwork. Therefore we are interested what “performing identity” (J. Butler) produces in the political sense? How is this ultimate interlacement of art and life politically potent or emancipatory? How in this situation construct resistance against hierarchies, exploitations, inequalities that make part of life? In what manner can we connect in (real) life if we are – as artists – constantly in the field (of symbolic) in art? Can political activity consequently only exist in the form of performance?

LANA ZDRAVKOVIČ is a researcher, publicist, political activist and performer, active in the artistic tandem KITCH. Her work is distinguished by synergies between theoretical, activist and artistic approach to the research of power of presentation and excess of representation, subversive potential of artwork, opening the spaces of equality for redistribution of the sensual, scandal of the embodiment, identities and belonging.

KATARINA STEGNAR is a theatre and movie actress, dancer and choreographer, one of the most versatile artists on the Slovenian theatre scene. She is a collaborator of Via Negativa platform, a member of Betontanc group and Beton Ltd. Collective and a member of Mladinsko Theatre ensemble.

MAJA DELAK is a choreographer, performer and pedagogue. She has managed Emanat institute since 2006 where she strives for the affirmation of contemporary dance through the production of performances as well as publishing books and education. Her works are distinguished by intertwining of contemporary dance, intermedia art and music.

NATAŠA ŽIVKOVIČ is a multifaceted artist creative in different fields of performing arts, from contemporary dance and theatre to performance. A graduate from comparative literature and French, she is a freelance dancer, actress, choreographer and mentor. She is active in both institutional theatre and on independent scene.

SIMONA SEMENIČ is a dramatist and author of theatre performances. Her texts have won her three Grum Awards and her dramas have received many other awards and recognitions in Slovenia and abroad where her works are regularly performed.

Torek, 11. oktober

18.00 Galerija Škuc

pogovor

Lana Zdravković

**KAKO UPRIZORITI ŽIVLJENJE
OZ. ALI OBSTAJA ŽIVLJENJE
IZVEN UMETNOSTI?**

SI, 90'

(prost vstop)

O življenju in umetnosti bodo skozi analizo lastnih del, predstavljenih v preteklosti na festivalu Mesto žensk, premišljevale umetnice: **Katarina Stegnar** (*Stegn se*), **Maja Delak** (*Drage Drage, Kaj če*), **Nataša Živković** (*Prva ljubezen, drugič* (*Preboleti Naceta Junkarja*), *Tihožitje, Zavoljoočeta*), **Simona Semenič** (*Večna medikacija, Jaz žrtev., drugič*).
Koncept in moderacija: **Lana Zdravković**.

V slovenščini.

Organizacija: Mesto žensk. V sodelovanju z Galerijo Škuc.

Tuesday, October 11th

6 pm Škuc Gallery

talk

Lana Zdravković

**HOW TO PERFORM LIFE
OR IS THERE LIFE
OUTSIDE THE ART?**

SI, 90'

(Free entry)

Through the analysis of their own works presented at previous City of Women festivals, the connections between life and art will be discussed by artists: **Katarina Stegnar** (*Drop Dead*), **Maja Delak** (*Expensive Darlings, What If*), **Nataša Živković** (*First Love's Second Chance* (*Getting Over Heintje*), *Still Life, For Father's Sake*), **Simona Semenič** (*Endless Medication, I, Victim., the second time*).
Concept and moderated by: **Lana Zdravković**.

In Slovene.

Organisation: City of Women. In collaboration with Škuc Gallery.

Lana Zdravković



TINA VALENTAN

Kalipso

Iz česa nastane umetniško delo? V tej predstavi je odgovor na dlani, a vendar skrit. Skriva se v dveh zlatih jajčecih, ki prepotujeta dolgo pot od komaj zaznavnega občutka v trebuhu do odrske stvaritve. Plesalka v njej nagovarja nič manj kot vesoljno stvarstvo, rekoč: »Dobrodošli na postaji Mir!«

Kalipso Tine Valentan ni iz Homerja, je pa – tako kot nesmrtna nimfa Kalipso – iz samotne dežele senc. Moč črpa iz črnine svojega notranjega veselja, ki se previdno izoblikuje v gib in glas ter se nerada prezgodaj razkrije očem smrtnikov. Z mitološko Kalipso jo tako družijo predvsem ime: *καλύπτω* (*kalypō*) je grški izraz za pokrivanje ali zakrivanje, v prenesenem pomenu pa prikrivanje: zvižčnost, a tudi zaščito. Skrb zase.

Kalipso in Kalipso: zapeljivki, obdani s simboli izobilja. Svoje bogastvo razdajata z velikodušnostjo tistih, ki nimajo ničesar razen zavedanja, da se iz zlatega jajca – preden ga stremo – lahko izvali karkoli. Vse možnosti so odprte. Toda *Kalipso* Tine Valentan se mora po sili razmer odločiti za eno samo pot, še preden razbije jajce. Bo iz njega prišel umetniški ali biološki čudež? Predstava ali otrok? V njeni podobi sveta vsaka celica vsebuje ves kozmos

Calypso

What is an artwork made of? In this performance the answer is obvious but hidden. It is hidden in two golden eggs that travel a long way from barely perceived feeling in the womb to the staged performance. In it, the dancer addresses nothing less than all creation saying: "Welcome to the Peace space station!"

Calypso by Tina Valentan isn't from Homer yet it is – the same as the immortal nymph Calypso – from a solitary land of shadows. It draws strength from the blackness of its inner universe which carefully forms into a movement and voice and reluctantly reveals herself to the mortals too soon. What she shares with the mythological Calypso is mainly the name: *καλύπτω* (*kalypō*) is a Greek word for covering or concealing and in the figurative meaning hiding, deceiving but also protection. The care of the self.

Calypso and Calypso: two seducers surrounded by symbols of opulence. They give away their wealth with the generosity of those who have nothing but the awareness that before we break it anything can hatch from the golden egg. All possibilities are open. But Tina Valentan's *Calypso* is compelled to choose only one way before breaking the egg. What will come out of it: an artistic or

in vse je povezano, drevo, dinozaver in človek, zato se ustvarjanje in materinstvo ne izključujeta. Toda v svetu, v katerem živi, ni denarja za oboje. Ni prostora za mnogoterost, po kateri z užitkom vijuga Kalipso: vesoljka, plesalka, kozmonavtka, pop zvezda, kokoška in mistična vizionarka v enem.

Od tod bolečina in renčanje. Prikrivanje, kajti v tako sploščenem svetu smeš biti samo eno. Zdi se, da celo čarobna moč zlatih jajčec odpove. Naj jih *Kalipso* še tako čuva in greje, ostajajo nema. Samozadostna. Zaman skuša obuditi staro mitopoetsko podobo sveta kot kozmičnega jajca, v katerem se vse začne in konča in v katerem je resnično dovolj prostora za vse. Tukaj in zdaj se mora *Kalipso* iz boginje spremeniti v pop zvezdo, vse svoje razsežnosti pa stlačiti v eksotičen klobuk. Kot sodobna Carmen Miranda, ki je kalipso in sambo zamenjala za sintetične ritme, poplesuje in se bolj iz navade kot želje nesramno spogleduje s publiko, ki je vse to že videla, a ji zato ni nič manj nerodno.

Da bi bila mera polna, *Kalipso* zlati jajčeci s svojih oči preloži naravnost na jajčnike in se iz vesoljke-kozmonavtke na postaji Mir spremeni v navadno zemljanko, obsojeno na biologijo. Toda preden kot njene/njeni gostje razočarano zavzdihnemo, se velja ozreti nazaj in naprej ter si zapomniti, od kod so pripotovala zlata jajčeca in kam se odpravljajo. Ali jajčniki res vodijo *Kalipso*, ali pa jih nemara usmerja ona? Je to ujetništvo ali svoboda? Da ni oboje hkrati? Mistiki kimajo. Baročni pesnik Angel Silezij bi se morda vprašal, kaj je bilo prej, kokoš ali jajce, in kar sam odgovoril: »Jajce v kokoši, kokoš v jajcu«. Ni si težko predstavljati, da bi mu *Kalipso* v plesni dvorani Miru veselo nazdravila z jajčnim likerjem in z ekstravagančnim klobukom na glavi vzkliknila: »Naj živijo tutti frutti!«

Tea Hvala

biological miracle? A performance or a child? In her picture of the world, every cell holds the entire cosmos and everything is connected, a tree, a dinosaur and a human – therefore creativity and art and motherhood are not mutually exclusive. But in the world she lives in there is not enough money for both. There's no place for the diversity that *Calypso* takes immense pleasure in: an astronaut, a dancer, a cosmonaut, a pop star, a bimbo and mystical visionary all in one.

This is the origin of pain and snarling. Disguising because you can only pick one in such a flattened world. It appears that even the magical power of the golden eggs fails. No matter how *Calypso* protects and hatches them, they remain speechless. Self-sufficient. She tries in vain to revive the ancient mythopoetic picture of the world as a cosmic egg where everything begins and ends, and where there's truly plenty of room for everybody. Here and now, *Calypso* has to transform from a goddess into a pop star, and stuff all her dimensions into an exotic hat. Like a contemporary Carmen Miranda who traded calypso and samba for synthetic rhythms, she dances around and more out of a habit than desire she impertinently flirts with the audience which despite seeing it all still feels embarrassed.

To make matters worse, *Calypso* removes golden eggs from her eyes from where they move directly to the ovaries and converts from an astronaut-cosmonaut at the Mir space station into an ordinary mortal condemned to biology. But before we sigh in disappointment as her guests, we should look back and forth and remember where the golden eggs came from and where they are going. Do ovaries really direct *Calypso* or could it be that she directs them? Is this captivity or freedom? What about both at the same time? Mystics nod assent. Baroque poet Angelus Silesius might have wondered which came first, the chicken or the egg, and gave an answer himself: "The egg in the chicken, and the chicken in the egg." It is not difficult to imagine that in the Peace dance hall, *Calypso* would cheerfully propose him a toast with egg liqueur and with an extravagant hat on her head call out: "Long live tutti frutti!"

Tea Hvala



Torek, 11. oktober

21.00 Plesni Teater Ljubljana
uprizoritev

Tina Valentan
KALIPSO

SI, 2016, 60'

(vstopnice: 7/5 €)

Predstava z jajčniki.

V slovenščini in angleščini.

Avtorica in izvajalka: Tina Valentan
Avtor glasbe in zunanje oko: Tian Rotteveel
Dramaturginja: Aleksandra Blagojević
Umetniško usmerjanje: Snježana Premuš
Teoretska refleksija: Tea Hvala
Kostumografka: Urška Recer
Oblikovalka luči: Urška Vohar

Produkcija: Mesto žensk
Koprodukcija: Plesni Teater Ljubljana, Plesna Izba Maribor
S pomočjo: Javni sklad republike Slovenije za kulturne dejavnosti, Zavod Maska

Posebne zahvale: Luka Martin Škof, Borut Bučinel, Andreja Kopač, Vesna Juvan, Nina Meško, Teja Reba, Zavod za kulturo, turizem in šport Murska Sobota.

TINA VALENTAN je diplomirana plesalka in koreografinja, ki že vrsto let deluje na polju sodobnega plesa. V zadnjem času je predvsem aktivna kot performerka v predstavah drugih koreografov. S skupino Milan Tomášik & Co uspešno gostuje s predstavama *Sezona Iova* (2014) in *Železnomodra* (2015) po evropskih plesnih festivalih. S Snježano Premuš, pod vodstvom katere je nazadnje ustvarjala *Fizične manifestacije* (2015), pa vztrajno pogloblja svoje znanje o telesu z Body Mind Centering metodo. Vidimo jo lahko tudi v predstavi za otroke *Krickrac, to sem jaz!*. Po predstavitvi svojega avtorskega prvenca na prvi Platformi v Mariboru, iz katerega se je razvil prepoznaven solo *Ko luna raste* (2008), prav tako v produkciji Mesta žensk, se tokrat na oder vrača z novim samostojnim projektom.

Tuesday, October 11th
9 pm Dance Theatre Ljubljana
performance

Tina Valentan
CALYPSO

SI, 2016, 60'

(Tickets: € 7/5)

Performance with ovaries.

In Slovene and English.

Author and performer: Tina Valentan
Music and outside eye: Tian Rotteveel
Dramaturg: Aleksandra Blagojević
Artistic advisory: Snježana Premuš
Theoretical reflection: Tea Hvala
Costume designer: Urška Recer
Light designer: Urška Vohar

Produced by: City of Women
Co-produced by: Dance Theatre Ljubljana, Maribor Dance Room
With Support by: Public Fund for Cultural Activities of RS, Maska Institute

Special thanks to: Luka Martin Škof, Borut Bučinel, Andreja Kopač, Vesna Juvan, Nina Meško, Teja Reba, Institute for Culture, Tourism and Sport Murska Sobota.

Dancer and choreographer **TINA VALENTAN** has graduated from the School for New Dance Development in Amsterdam. She has been active in the field of contemporary dance for many years. Over the last years she has been focusing on performing for other choreographers. She is currently touring European dance festivals with Milan Tomášik & Co with performances *Hunting Season* (2014) and *Silver Blue* (2015). She is also working closely with Snježana Premuš, a Body Mind Centering practitioner and choreographer, with whom she is expanding her knowledge of the body and co-creating performances, lastly *Physical Manifestations* (2015). She is also appearing in the children's performance *Doodledee, It's Me!*. After presenting her choreographical debut at the first edition of Platforma Festival in 2007, which she later on developed in an acclaimed solo *When the Moon Is Increasing* (2008), also produced by City of Women, Tina is now returning to the stage with her new solo project.

Tina
valentan



MARCIA FARQUHAR

Akt preoblačenja

Intimne telesne funkcije in ekstremna fizična dejanja so osnovni material za toliko tega, kar se uvršča v umetnost performansa. Taka so tudi nevidna človeška življenja, ki se odigravajo za zaprtimi vrati. Ob 'zasebnosti nekogaršnjega doma' marsikdo najprej pomisli na obnašanje odraslih, ki zbuja rahlo nelagodje. Čutila sem, da si moram zamisliti drugačen način soočenja z intimnostjo. *Akt preoblačenja* je bil rezultat tega razmišljanja. Pomislila sem na oblačenje – pogosto absurden poskus, da se spraviš v pogon ali da vztrajaš, kot je vsakodnevni napor, da se oblečeš, in hrepenenja, ki jih te vsakodnevne izbire predstavljajo.

Leta 1999 sem o sebi mislila, da sem stara. Leto prej sem jih dopolnila 40 in začela razmišljati o svoji garderobi v luči dosežene starosti. Spomnila sem se, da je Mary Kelly pisala o tem, da se je po štiridesetem dokončno poslovila od usnjene jakne. Nekaterih kosov nisem več mogla obleči, obdržala sem jih zaradi njihove sentimentalne vrednosti. Drugi so bili tam, ker so tako ljubko prazni viseli na obešalnikih. Njihova praznost je bila polna njihovih lastnih zgodb. To je bila moja intimna

Acts of Clothing

Intimate bodily functions and extreme physical actions are the basic material for so much of what is classified as performance art. So too are the unseen human lives, played out behind closed doors. The 'privacy of one's own home' has always suggested some slightly awkward adult behaviour. I felt I had to somehow imagine another way of dealing in intimacy. *Acts of Clothing* was the result of this thinking. I thought about getting dressed – the often absurd attempt to get going, or keep going, as enacted in the daily effort of putting on clothes, and the desires that these everyday choices represent.

In '99 I thought of myself as old. I had turned 40 the year before, and considered my wardrobe in the light of this new age. I remembered Mary Kelly writing about retiring her leather jacket after the age of 40. Some of my clothes no longer fitted, but were

možnost. Domislila sem se, da bi razstavljala svojo garderobo, in šla še dlje: da bi se pred občinstvom v živo oblekla, slekla in znova oblekla in medtem dešifrirala in debatirala o 25 letih oblek. Všeč mi je bila ideja o ženski srednjih let na preprosti modni brvi, ki se v javnem prostoru spravlja na konfekcijsko številko, starost, predvsem pa molk manekenk. To bi lahko delal kdor koli določene starosti.

Performans ni vaja v nečimrnosti. Prej nekaj rahlo majavega, beckettovskega, spominjanje, tuhtanje, celo premetavanje.

Marcia Farquhar

MARCIA FARQUHAR je umetnica, ki ustvarja v poljih performansa, fotografije, slikarstva in izdelovanja predmetov. Njena site-specific dela so bila uprizorjena in razstavljena v številnih državah v muzejih in galerijah, pa tudi v predavalnicah, razstavnih salonih pohištva, hotelih, pubih, parkih in rekreacijskih centrih. Performansi Marcie Farquhar so po naravi konceptualni in pogosto iščejo negotovo ravnotežje med predpisanim in nepredvidljivim – družbeno odprti, odražajo okoliščine in so nepopustljivo osredinjeni na življenje in neponovljivi trenutek. V njih pogosto in subverzivno uporablja tudi popularne kulturne forme, kot so televizijske kuharske oddaje, pop-psihologija, modne revije in vodeni ogledi. www.marciafarquhar.com

retained for sentimental reasons. Others were there because they looked so lovely hanging empty. Their emptiness was full of their own histories. This was my intimate possibility. I arrived at the idea of exhibiting my wardrobe, and, going further, of dressing and undressing and dressing again, in front of a live audience, decoding and discussing these 25 years of clothing as I went. I liked the idea of a middle-aged woman up on a homemade catwalk in a public space, challenging the size, the age and above all the silence of the fashion model. Anyone of a certain age could do this.

It is not a vanity exercise. It is rather something slightly wonky, Beckettian, a recollection, a rumination, a rummage even.

Marcia Farquhar

MARCIA FARQUHAR is an artist working in performance, photography, painting and object-making. Her site-specific works have been staged and exhibited internationally in museums and galleries, as well as in lecture theatres, kitchen showrooms, hotels, pubs, parks and leisure centres. Farquhar's performances are conceptual in nature and often precariously balanced between the prescribed and the unpredictable – socially open, broadly embracing of circumstance, and resolutely focussed in the live and unrepeatable moment. They have also made frequent and subversive use of popular cultural forms such as TV cookery, pop-psychology, the fashion catwalk and the guided tour. www.marciafarquhar.com

Marcia
Farquhar

Petek, 14. oktober

18.00 Galerija Škuc

predavanje

Marcia Farquhar

PREDAVANJE UMETNICE

GB, 60'

(prost vstop)

Umetnica se ukvarja s praksami arhivskega raziskovanja, ki se razlikujejo od pravil stroke, ki ureja uporabo arhivov. Njena ustvarjalna uporaba vključuje eksperimente pri iskanju, oživljanju in ponarejanju ali izmišljanju zgodovin performansa in politik v sedemdesetih letih 20. stoletja.

V angleščini.

Organizacija: Mesto žensk. V sodelovanju z Galerijo Škuc.

Sobota, 15. oktober

21.00 Galerija Škuc

performans

Marcia Farquhar

AKT PREOBLAČENJA

GB, 1999, 60'

(vstopnice: 7/5 €)

»Performans naj bi izvajala vsakih sedem let. Kar pomeni, da mi ga ni treba do leta 2020, vendar bom naredila izjemo za izjemen festival.«

– Marcia Farquhar, 2016

V angleščini.

Organizacija: Mesto žensk. V sodelovanju z Galerijo Škuc.

Friday, October 14th

6 pm Škuc Gallery

talk

Marcia Farquhar

ARTIST TALK

GB, 60'

(Free entry)

The artist has been engaged in practices of archival research that depart from the scholarly conventions that govern the use of archives. Her creative usage has involved experiments in locating, reanimating and perhaps fabricating or fictionalising histories of performance and politics in the 1970s.

In English.

Organisation: City of Women. In collaboration with Škuc Gallery.

Saturday, October 15th

9 pm Škuc Gallery

performance

Marcia Farquhar

ACTS OF CLOTHING

GB, 1999, 60'

(Tickets: € 7/5)

“The intention is to perform the Acts every seven years. I am not due to perform till 2020 so I am making an exception for an exceptional festival.”

– Marcia Farquhar, 2016

In English.

Organisation: City of Women. In collaboration with Škuc Gallery.



The background is a solid teal color. Overlaid on it is a complex, abstract pattern of white lines that resemble a circuit board or a network diagram. These lines start from the right side of the image and branch out towards the left. At various points along these lines, there are small white circles. Some of these circles are connected to text labels. The overall effect is a sense of digital connectivity and flow.

Tania El Khoury

Ana Dubljević

Milan Marković Matthis

Nina Marković Matthis

Naša vsakodnevna življenja

Cikel, ki naslavlja vprašanja ranljivosti in nevidnosti: zgodbe nevidnih življenj, nevidnega dela in nevidnih smrti. Štiri dela, štiri perspektive.

Our Everyday Lives

A cycle tackling the issues of vulnerability and invisibility: the stories of invisible lives, invisible labour and invisible deaths. Four works, four perspectives.



Foto / photo: Jesse Humniford

TANIA EL KHOURY

Vrtovi govorijo

*»... še mrtvi ne bodo varni pred
sovražnikom, če on zmaga.«*
– Walter Benjamin

Številni vrtovi po vsej Siriji prikrivajo mrtva telesa aktivistov in ščitijo njihove sivoce pred nasiljem vladajočega režima. Domači pokopi potekajo v neprestanem zavezništvu med živimi in mrtvimi. Mrtvi ščitijo žive, tako da jih ne izpostavljajo nadaljnji nevarnosti s strani države, in živi ščitijo mrtve z ohranjanjem in negovanjem njihovih identitet in zgodb v tleh; s preprečevanjem,

Gardens Speak

*“... even the dead will not be safe
from the enemy if he wins.”*
– Walter Benjamin

Across Syria, many gardens conceal the dead bodies of activists and protect the living from the violent thrusts of the regime. These domestic burials play out a continuing collaboration between the living and the dead, the dead protect the living by not exposing them to further danger at the hands of the

da bi njihove zgodbe postale vzvodi režima v obliki izginotja, anonimnosti in pozabljene zgodovine.

V pristopu, ki si ga izbrala, se z »zbiranjem« *ustne zgodovine, ki je običajno izgubljena (zaradi smrti) ali preslišana (zaradi odnosov moči), oddaljuješ od veličastnih, zgodovinskih narativov in izkopavaš zasebne in fragmentirane zgodbe. Prva misel o Vrtovi govorijo – posameznica_k se mora umazati, da bi slišal_a zgodbo – posameznica_k mora zgodbo poiskati in si vzeti čas, da ji prisluhne – in potem? Spreletita me dve misli: upanje in nasilje, istočasno.*

V odporu človek razmišlja in deluje v skladu z upanjem v drugačno prihodnost. Njeno, njegovo življenje je pri tem lahko ogroženo, vendar je tisto, kar šteje, vredno več kot življenje, gre za predstavo o prihodnosti. Zdi se, da danes nismo sposobni, morda smo prestrašeni ali pa se upiramo razmišljanju o ideologiji in prihodnosti, čeprav je neoliberalni kapitalizem ideologija. Ker pa povečuje subjektivizacijo in kapitalizacijo zasebnega življenja, deluje kot ne-ideologija, kot odsotnost ideologije kot take. Nam lahko poveš kaj o odnosu med zasebnim in političnim danes, pol stoletja po sloganu feminističnega manifesta »zasebno je politično«, ki je bil prav toliko gonilna sila različnih bitk, kot je postal nosilec razvoja liberalnega enodimenzionalnega kapitalističnega feminizma?

Ob izkušnji umetnosti se najdem v položaju priče, kar mi je osebno zelo pri srcu – priče, ki ji ostane nekaj, o čemer lahko razmišlja. Sedaj govorim tako o umetnici_ku kot o gledalki_cu. Obstaja nekaj, kar si delita: zahtevna, vendar pomembna naloga ponovnega osmišljanja prihodnosti (in ne zgolj ponovnega 'uprizarjanja' sodobne družbe po zgledu preteklosti). Kakšen odnos obstaja po tvojem mnenju med umetnostjo (umetnico_kom, umetniškim delom in gledalko_cem) in dejanji odpora (vstaja, aktivizem, dejanja smrti, dejanja spomina, pripovedovanje zgodb in zgodovin)?

Ganile so me tvoje besede in sposobnost, da se postaviš v položaj »priče« *do dela, ki ga kuriraš. Pričanje je ena najmočnejših motivacij za Vrtovi govorijo.*

Kopanje po zemlji je povabilo občinstvu, da postane priča zgodbam desetih Sirijcev, usmrčenih na začetku sirske vstaje, ki se je začela leta 2011.

Pripovedovanje zgodb posameznic_kov in odkrivanje osebnega je vsekakor politično dejanje. Opozeke narativom, ki jih vsiljujejo oblastniki. Vendar delo nima samo humanitarnega ozadja. Je poziv vsem nam, da se spomnimo, da je nekaj, kar se je začelo kot mirna ljudska vstaja, brutalno potlačil diktatorski režim, svet pa je vse samo nemo opazoval. To ni poziv k nepristranskosti ali nevtralnosti.

Pričevanje je poziv, da stopimo na stran žrtev in se poklonimo njihovim življenjem. Tega ne bomo dosegli s preprostim gledanjem in poslušanjem, ne glede na to, kako se nas to lahko globoko dotakne, ampak s popolnim utelešenjem vedenja. Občinstvo voja, koplje in postane del zgodb, ki jih posluša. Prezame odgovornost in ustvari začasno skupnost, ki se spominja, žaluje in slavi življenja.

Hvala, Tania.

(dopisovanje med
Tanio El Khoury
in Tejo Reba)

state and the living protect the dead by conserving and nurturing their identities and their stories in the ground, by not allowing their deaths to become instruments of the regime through potential disappearance, anonymity and forgetting.

In the approach you have undertaken, “collecting” oral histories that are usually lost (due to death), unheard (due to power relations) you distance yourself from grand, heroic narratives and dig into private and fragmented stories. First thought about *Gardens speak* – one has to get dirty in order to hear the story – one has to search for the story and take time to listen to it – and then? Two words emerge for me: hope and violence, simultaneously.

In resistance one thinks and acts according to a belief for a different future. One’s life might be at risk within this action, but what matters is more than one’s life, it is the idea of the future. Seems like we are unable, scared, reluctant to think ideology and future today, even though neoliberal capitalism is ideology. But as it praises the subjectivization and capitalization of the private life it functions as non-ideology, as an absence of ideology as such. Can you tell something about the relation between private and political today, after half a century of feminist manifesto slogan “private is political”, which has been as much a driving force for various battles as much as it has become a vehicle for the development of liberal one-dimensional capitalist feminism?

When experiencing art, I find myself in a witness position, which I personally love – a witness that is left with something to think about. I refer to both the artist and the spectator now. There is something they share: a hard but important task of re-inventing the future (and not merely re-acting to past present society). What relation is there between art (the artist, the artwork and the spectator) and acts of resistances (upraising, activism, acts of death, acts of memory, telling stories and histories) for you?

I am touched by your words and your ability to position yourself as “witness” to the work you are curating. Baring witness is one of the driving motivations behind *Gardens Speak*.

By digging in the dirt, I invite the audience to bare witness to the stories of ten Syrians who were killed at the beginning of the Syrian uprising, which began in 2011.

Telling individual stories and unearthing the personal is indeed political. It challenges narratives imposed by the powerful. However the piece is not driven by mere humanitarian sentiment. It is a call for us to remember that what started as a peaceful popular uprising was brutally crushed by a dictatorship while the world was watching. It is not a call to be balanced or neutral.

Baring witness is a call to stand on the side of the victims and commemorate their lives. This will not be achieved by the simple act of watching and listening, however engaging these can be, but with a full embodiment of knowledge. The audience smell, dig and become part of the stories they are hearing. They take responsibility and form a temporary community that remembers, mourns, and celebrates lives.

Thank you, Tania.

(correspondence between
Tania El Khoury
and Teja Reba)



Sreda – petek, 12. – 14. oktober
16.00 – 20.00 Stara mestna elektrarna
– Elektro Ljubljana

Sobota in nedelja, 15. in 16. oktober
11.00 – 18.00 Stara mestna elektrarna
– Elektro Ljubljana

zvočna instalacija

Tania El Khoury **VRTOVI GOVORIJO**

LB/GB, 2014, 60'

Udeležba na dogodku poteka v skupinah po 10 obiskovalcev hkrati.

Potrebna je predhodna najava na:

contact@cityofwomen.org.

(vstopnice: 7/5 €)

Interaktivna zvočna instalacija, ki vsebuje ustno zgodovino desetih običajnih ljudi, pokopanih v sirjskih vrtovih. Vsaka pripoved je bila skrbno rekonstruirana s pomočjo prijateljev in družinskih članov preminulih, da bi povedala zgodbe umrlih, kot bi jih pripovedovali sami. Zgodbe so dopolnjene z najdenimi zvočnimi posnetki, ki pričajo o njihovih zadnjih trenutkih.

V angleščini. Prilagojeno za slepe in slabovidne.

Vodja produkcije: Jessica Harrington

Raziskovalna asistentka in piska (arabščina): Keenana Issa

Kaligrafija in oblikovanje nagrobnikov: Dia Batal

Scenografija: Abir Saksouk

Scenska postavitev: SPLEX Flexible Designs & Presentation

Snemanje in montaža zvoka: Khairy Eibesh (Stronghold Sound)

Sonaročniki: Fierce, Next Wave in Live at LICA.

S podpora: Artsadmin Artists' Bursary Scheme.

Arts Council of England in British Council.

Organizacija: Mesto žensk. V sodelovanju z zavodom Bunker / Stara mestna elektrarna - Ljubljana.

TANIA EL KHOURY je live art umetnica, ki dela v Londonu in Bejrutu. Ustvarja poglobljene in izzivalne performanse, v katerih občinstvo aktivno sodeluje. Nastopala je v najrazličnejših prostorih, od Britanskega muzeja, žičnice in stare cerkve, ki so jo v času libanonske državljanske vojne uporabljali kot vojaško bazo. S predstavami je osvojila številne nagrade na mednarodnih festivalih. Je soustanoviteljica kolektiva Dictaphone Group, ki s pomočjo urbanih raziskav in žive umetnosti zahteva nazaj javni prostor. Je osrednja umetnica festivala Forest Fringe.
taniaelkhoury.com

Wednesday – Friday,
October 12th – 14th
4 pm - 8 pm Old Power Station
– Elektro Ljubljana

Saturday and Sunday,
October 15th and 16th
11 am – 6 pm Old Power Station
– Elektro Ljubljana

sound installation

Tania El Khoury **GARDENS SPEAK**

LB/GB, 2014, 60'

The installation is visited in groups of 10 people.

Please, make a prior reservation at

contact@cityofwomen.org.

(Tickets: € 7/5)

Gardens Speak is an interactive sound installation containing the oral histories of 10 ordinary people who have been buried in Syrian gardens. Each narrative has been carefully constructed in collaboration with the friends and family members of the deceased, retelling their stories as they themselves would have recounted them. They are compiled with found audio that evidences their final moments.

In English. Adapted for blind and visually impaired.

Production Manager: Jessica Harrington

Research Assistant and Writer (Arabic): Keenana Issa

Calligraphy and Tombstones Design: Dia Batal

Set Design: Abir Saksouk

Set Construction: SPLEX Flexible Designs & Presentation

Sound Recording & Editing:

Khairy Eibesh (Stronghold Sound)

Co-commissioned by Fierce, Next Wave and Live at LICA.

Developed through the Artsadmin Artists' Bursary Scheme.

Supported by Arts Council of England and British Council.

Organisation: City of Women. In collaboration with Bunker / Old Power Station - Elektro Ljubljana.

TANIA EL KHOURY is a live performance artist working in London and Beirut. She creates in-depth and challenging performances in which the audience actively participates. She has performed in a variety of spaces, ranging from the British Museum, a cable car and an old church used as a military base during the Lebanese civil war. Her performances have won many awards at international festivals. She is a co-founder of the Dictaphone Group, a collective using urban research and performance art to reclaim public space. She is the central artist of the Forest Fringe Festival.
taniaelkhoury.com



Foto / photo: arhiv avtorjev / Artists' archive

ANA DUBLJEVIĆ, MILAN & NINA MARKOVIĆ MATTHIS

Gremo od začetka Jagodna polja za vedno Pismo za Haseebo

*»Biopolitika je eksplicitna rešitev
neeksplicitnega problema:
nezmožnost oblasti, da bi imeli
popoln dostop do življenja.«*

– Timothy Campbell, Adam Sitze

Tri kratka dela srbsko-švedskih avtoric in avtorja. Čeprav formalno zelo različna, se vsa tri dela ukvarjajo z raziskovanjem odnosa (pisanega) teksta in telesa (performativnosti). Tematsko pokrivajo dva povsem oddaljena pola negotovosti: od periferije – življenjska ogroženost migrantskih delavcev in beguncev (*Jagodna polja za vedno*) do centra – prekarni položaj delavca_ke na polju sodobnih uprizoritvenih umetnosti (*Gremo od začetka*). *Pismo za Haseebo* to perspektivo negotovosti preobrne in nam postavlja vprašanje, kaj se zgodi, če nam slika, ki jo opazujemo, vrne pogled.

Let's Take It From the Top Strawberry Fields Forever A Letter to Haseeba

*«Biopolitics is the explicit solution to
an inexplicit problem: power's inability
to fully access life.»*

– Timothy Campbell, Adam Sitze

Three short pieces by Serb-Swedish artists. Although formally very different, all three investigate the relation of a (written) text and body (performativity). As to subject, they cover two completely different poles of insecurity: from periphery – life risk of migrant workers and refugees (*Strawberry Fields Forever*) to the centre – precarious work conditions of workers in contemporary performing arts (*Let's Take It from the Top*). *A Letter to Haseeba* shifts this perspective of insecurity, asking the question what happens if the picture we are looking at, looks back at us?

Idemo ispočetka / Gremo od začetka

najprej počasi in potem hitreje po ulici –
z roko v roki in veselo poskakovanje po
lužah

hop!

razposajeno poskakovanje med
zažganimi avtomobili, nacističnimi
graffiti in ljudmi, ki zaudarjajo po
revščini in brezupu

ne maramo zaudarjanja, zaudarjanje
nas moti

(z roko v roki po ulici – hop v lužo!)

ne maramo zaudarjanje zažganih ljudi

ne maramo zaudarjanja obupanih
avtomobilov

ne maramo zaudarjanja blata
začni od začetka



Foto / photo: Ana Dubljević & Milan Marković Matthis

Let's Take It From the Top

first slowly then faster down the street – hand in
hand and joyful hopping
through the puddles

hop!

cheerful hopping between burnt cars, nazi graffiti
and people reeking of poverty and despair
we dislike the reek, the reek bothers us
(hand in hand, down the street - hop in the
puddle!)

we dislike the reek of burnt people
we dislike the reek of desperate cars
we dislike the reek of mud
take it from the top

Ana
Dubljević

Foto / photo: Milan & Nina Marković Matthis





Foto / photo: Ana Dubljević & Milan Marković Matthis

Jagodna polja za vedno

Katere so vrednote, h katerim danes stremlje Evropa? Kaj je tisto, kar združuje teh osemindvajset različnih držav, številne jezike, vere in prostore kulturne dediščine? Evropska zgodovina se je pisala in bila znova napisana v vojnah, bojih in trpljenju njenih ljudi – lekcije, ki smo se jih morali naučiti, da bi prispeli tja, kjer smo danes. In seveda bi o teh razlikah, ki povzročajo konflikte, lahko razmišljali kot o glavnih ovirah pri ustvarjanju nečesa, kar bi lahko imenovali evropska identiteta. Kar pa naša bogata in navdihujoča, čeprav včasih turbulentna zgodovina tudi ponuja, je še ena interpretacija.

MILAN & NINA MARKOVIĆ MATTHIS

Pismo za Haseebo

Švedinja Nina Marković Matthis in Haseeba Kareya, begunka iz Sirije, izmenjata med Haseebinim begom iz države, ki jo je razdejala vojna, niz pisem.

»Najbolj elementarni fantazmatski prizor ni fascinantni prizor, ki si ga ogledamo, temveč misel, da 'je tam zunaj nekdo, ki si nas ogleduje'; to niso sanje, temveč misel, da 'smo objekti v sanjah nekoga drugega'.«

– S. Žižek

Strawberry Fields Forever

What are the values we aspire to in Europe today? What is it that brings these twenty-eight different countries, numerous languages, religions and spaces of cultural heritage together? European history was written and rewritten in wars, struggles and the suffering of its peoples - lessons we had to learn to arrive at where we are today. And, for sure, we could think of these conflicting differences as the main obstacle in creating something we could call European identity. But what our rich and inspiring, even if sometimes turbulent, history also offers is another interpretation.

Milan Marković Matthis

A Letter to Haseeba

Nina Marković Matthis, a Swede, and Haseeba Kareya, a Syrian refugee, exchange a series of letters during Haseeba's escape from the war-torn country.

»The most elementary fantasmatic scene is not that of a fascinating scene to be looked at, but the notion that 'there is someone out there looking at us'; it is not a dream, but the notion that 'we are the objects in someone else's dream'.«

– S. Žižek

ANA DUBLJEVIĆ je performerka in avtorica v širokem polju koreografije. Kot umetnico jo zanimajo predvsem 'plesni' koncepti, vprašanja, odnosi, jeziki in telesa. Po eni strani je njeno delo osredičeno na političnost – umetnosti in umetniškega dela –, po drugi pa na političnost naših vsakodnevnih individualnih in kolektivnih življenj v današnjem času. V njenem koreografskem ustvarjanju, med drugim tudi performansov *It, Let's Take it From the Top*, *Performance (not called bitter cunts)*, *Only Mine Alone* in *Temporaries*, je poudarek na sodelovanju in zanimanju za raziskovanje različnih načinov ustvarjanja nehierarhičnih struktur.

NINA MARKOVIĆ MATTHIS je samostojna igralka in ustvarjalka gibalne umetnosti, ki sicer živi v Malmöju, deluje pa mednarodno. Diplomirala je na danski Cantabile2's School of Stage Arts leta 2008 in delala v različnih konstelacijah, skupinah in tudi samostojno. Nina ustvarja v širokem polju performativnih umetnosti, vključno s fizičnim gledališčem, gledališko igrjo, pripovedovanjem zgodb, pa tudi novi cirkus, 'stage combat', butoh in drugo.
www.ninamatthis.com

MILAN MARKOVIĆ MATTHIS je nagrajeni dramaturg, dramatik in performer. Delo v največjih gledališčih (narodna gledališča na Hrvaškem, v Sloveniji, Srbiji, Italiji itn.) in na neodvisni sceni sta trenutno enakovredna dela njegove umetniške prakse. Delo, s katerim je dosegel mednarodni uspeh, je *They Live* iz leta 2012, ki ga je ustvaril v tradiciji performativne umetnosti in subverzivne afirmacije.
www.milan-markovic.com

Performerji so člani **FYRABENA**, kolektiva iz Malmöja, ki ustvarja v širokem polju sodobnega plesa, performativne umetnosti in dramskega gledališča. Skupina je razvila tehniko, imenovano tricksterism ali dramaturgija izdaje, s katero raziskuje, kaj pomeni biti političen na odru v sistemu, ki zahteva kritiko, da bi lahko ohranjal status quo. Pri delu v performativnih umetnostih postaja očitno, da ne samo ni prepovedano biti provokativen, subverziven in radikalen, ampak je to postalo skoraj (tržni) imperativ. To stalno potrebo, za katero se zdi, da jo ima vladajoča ideologija po samo-kritiki in samo-problematizaciji, bi seveda lahko razumeli kot afirmacijo odprtih in svobodnih vidikov liberalnih vrednot, vendar jo je ob razmisleku o dejanskem vplivu, ki ga ima na družbo, bolj koristno razumeti kot način ohranjanja trenutnega stanja. Da bi se temu izognili, je treba ne samo formulirati prava politična vprašanja, ampak tudi redefinirati, kaj pomeni biti politično.

ANA DUBLJEVIĆ is a performer and author in the field of expanded choreography. Her artistic interest dwells around "dancing" concepts, questions, relations, languages and bodies. The focus of her work is on politicality, on one side – of art and art work, and on the other – the politicality of our everyday individual and collective lives, today. In her choreographic work, amongst are performances *It, Let's take it from the top*, *Performance (not called bitter cunts)*, *Only Mine Alone* and *Temporaries*, there is a focus on collaborations and an interest in exploring various ways of creating in non-hierarchical structures.

NINA MARKOVIĆ MATTHIS is a freelance actress and movement artist, working internationally from her base in Malmö. She graduated from Cantabile2's School of Stage Arts, Denmark, in 2008, and has worked in several constellations and companies and on solo projects. Nina creates in a wide field of performing arts, including physical theatre, drama, storytelling, new circus, stage combat, butoh and more.
www.ninamatthis.com

MILAN MARKOVIĆ MATTHIS is an award-winning dramaturge, playwright and performer. The work in major theatre houses (national theatres in Croatia, Slovenia, Serbia, Italy...) and that on the independent scene, present equally important parts of his artistic practice. The work that won him international acclaim was the 2012 piece *They Live*, created in the tradition of performance art and subversive affirmation.
www.milan-markovic.com

Performers are members of **FYRABEN** – a Malmö based collective creating in the wider field of contemporary dance, performance art and drama theatre. The group developed a technique called tricksterism or dramaturgy of betrayal, by researching what it means to be political on stage in a system that demands critique in order to maintain the status quo. Working in the field of performing arts it is becoming obvious that not only is it not forbidden to be provocative, subversive and radical – it has almost become an (market) imperative. This constant need that the ruling ideology seems to have for self-critique and self-problematisation could of course be seen as affirmation of the open and free aspects of liberal values, but considering the true impact it has on society it is more useful to see it as a way to maintain the current state of things. In order to avoid that, we need not only to formulate the right political questions – but also to redefine what being political means.

Nina Marković Matthis

Torek, 11. oktober

20.00 Galerija Škuc

kratek performans

**Ana Dubljević in
Milan Marković Matthis
IDEMO ISPOČETKA /
GREMO OD ZAČETKA**

RS, 2013, 15'

(prost vstop)

15 minutna gala predstava, ki naslavlja prekarni položaj umetnice_ka/delavke_ca.

V srbsčini.

Produkcija: Bitef teater

Organizacija: Mesto žensk. V sodelovanju z Galerijo Škuc.

Sreda, 12. oktober

16.00 – 20.00 Stara mestna elektrarna
– Elektro Ljubljana

performans

**Ana Dubljević in
Milan Marković Matthis
JAGODNA POLJA ZA VEDNO**

RS, 2015, 30'

Kratek performans o drugi strani evropske kulturne identitete.

V angleščini.

S podpora Goethe Inštitut Varšava, v sodelovanju s Centrom za kulturo Lublin, Obcanske združenji Motus v Prahi in Državna šola plesa v Atenah, s podpora EU programa Kultura.

performans ena-na-ena

**Milan in Nina
Marković Matthis
PISMO ZA HASEEBO**

SE in RS, 2015, 30'

*Potrebna je predhodna najava na:
contact@cityofwomen.org.*

Kratko delo o evropskih sanjah o Drugem.

V angleščini.

Produkcija: Bombina Bombast in FyraBen, s podpora Švedskega sveta za kulturo, Regionalnega sveta Skåne in Oddelka za kulturo v Malmöju.

Organizacija: Mesto žensk. V sodelovanju z zavodom Bunker / Stara mestna elektrarna – Elektro Ljubljana.

(vstopnice: 7/5 € za oba performansa)

Tuesday, October 11th

8 pm Škuc Gallery

short performance

**Ana Dubljević & Milan
Marković Matthis
LET'S TAKE IT FROM THE TOP**

RS, 2013, 15'

(Free entry)

A 15 min gala show that addresses the precarious position of the artist/worker.

In Serbian.

Production: Bitef Theatre

Organisation: City of Women. In collaboration with Škuc Gallery.

Wednesday, October 12th

4 pm – 8 pm Old Power Station
– Elektro Ljubljana

performance

**Ana Dubljević &
Milan Marković Matthis
STRAWBERRY FIELDS
FOREVER**

RS, 2015, 30'

A short piece about the other side of European cultural identity.

In English.

Supported by Goethe Institut Warsaw, in cooperation with the Centre for Culture Lublin, Obcanske združenji Motus in Prague and the State School of Dance in Athens with the support of the Culture Programme of the European Union.

one-to-one performance

**Milan & Nina
Marković Matthis
A LETTER TO HASEEBA**

SE and RS, 2015, 30'

*Please, make a prior reservation at
contact@cityofwomen.org.*

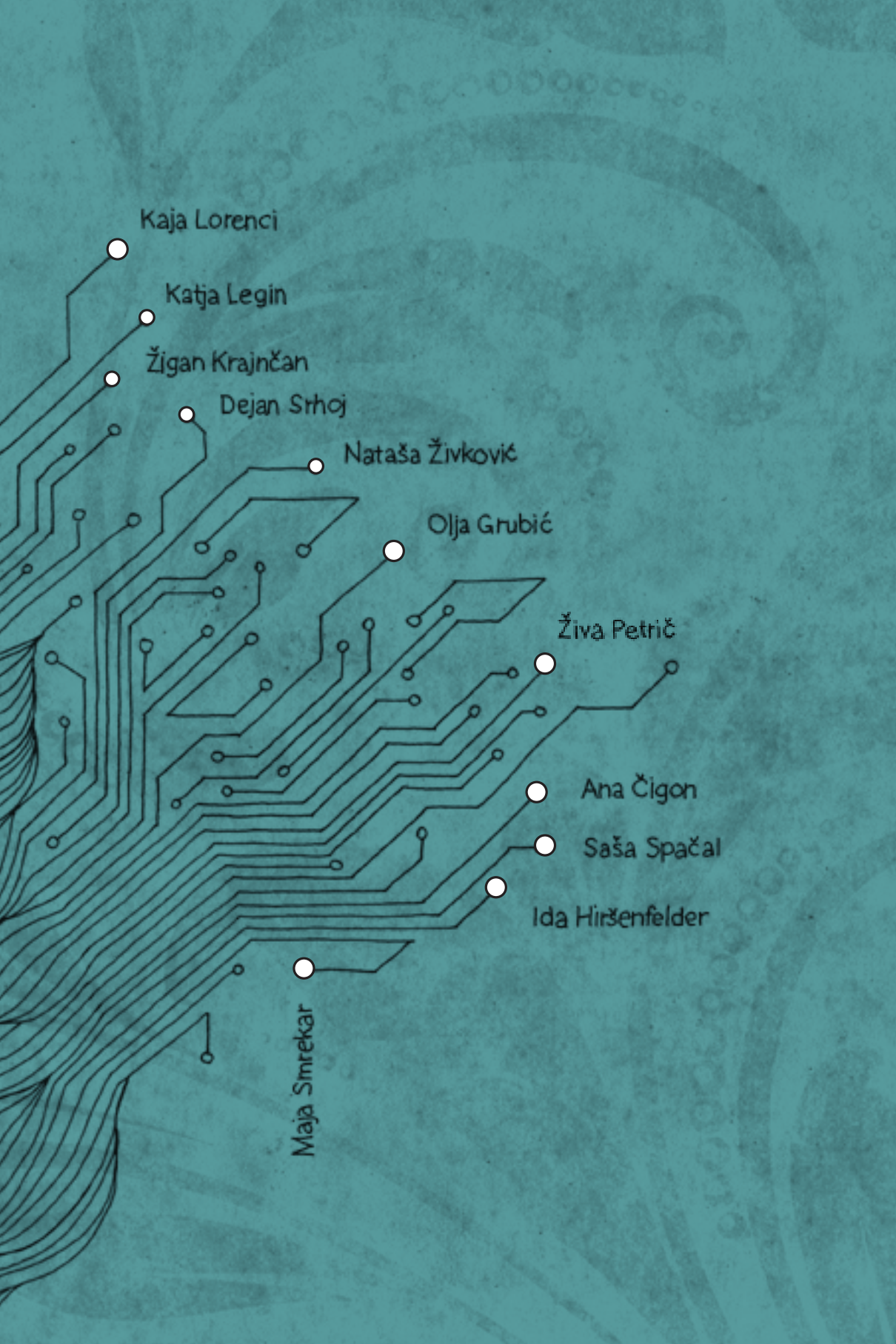
Short piece about the European dream of the Other.

In English.

Production: Bombina Bombast and FyraBen, supported by the Swedish Arts Council, the Skåne Regional Council and the Department of Culture in Malmö.

Organisation: City of Women. In collaboration with Bunker / Old Power Station – Elektro Ljubljana.

(Tickets: € 7/5 for both performances)



Kaja Lorenci

Katja Legin

Žigan Krajncan

Dejan Srhoj

Nataša Živković

Olja Grubić

Živa Petrič

Ana Čigon

Saša Spačal

Ida Hiršenfelder

Maja Smrekar

Nove linije prehajanj skozi neenakomerno pokrajino

Raznolik program festivalskih premier slovenskih avtoric.

New Lines Of Transition Across Uneven Landscape

Heterogeneous programme of festival premieres by Slovenian women artists.



Foto / photo: Nada Žgank

KAJA LORENCI

Morda na videz kdaj kot vsi ljudje

So trenutki, ko s(m)o Katja, Dejan, Nataša, Žigan, Kaja, in so trenutki, ko s(m)o lahko kdorkoli. Prav nobene mistike ni v tem, ampak materialnost v najširšem možnem smislu.

Tema, ki si jo zastavila v nastajajoči predstavi **Morda na videz kdaj kot vsi ljudje**, je srečanje. Izhodiščno načelo je, da »smo v polju plesa«. Izhodiščna naloga je »notranji monolog«. Ostale so »gesta« in variacije nanjo, »objem«, »notranja pesem«

Just in Appearance Sometimes as Everyone Else

There are moments when we/they are Katja, Dejan, Nataša, Žigan, Kaja, and there are moments when we/they can be anybody. There is no mysticism here whatsoever, only materiality in the widest possible sense.

The theme you have addressed in the performance **Just in Appearance Sometimes as Everyone Else** is encounter. The initial

... Ali vidiš te različne segmente, ki naj bi bili vsebovani v tej predstavi, kot neko kompaktno strukturo, kjer so zadeve ena v drugi, ali so to kompozicijski deli?

Ne, to niso kompozicijski deli. To so naša orodja. Orodja, ki generirajo gibalni material, orodja, skozi katera komuniciramo in vstopamo v razmerja. Kombiniranje več orodij hkrati pa lahko generira neko vsebino.

»Objem« je prej neka figura, bolj štartna ali pa končna točka srečanja, ki lahko pomeni trenutek čistega fizičnega izkustva, kjer umanjka besed. Zame je to en lep, poetičen vstop v plesno – umanjka besed in v igro vstopi čista fizična komunikacija. Nekakšen začetni ali pa končni moment srečanja.

Kaj zate pomeni, da ostajamo v polju plesnega? Kaj je polje plesnega zate? Kateri pogoji morajo biti izpolnjeni, da označiš nekaj kot polje plesnega? Lahko se nanašaš tudi na to, kar sta počela z Ivanom.

Pravilo, ki sem ga postavila, je, da se vedno vsaj s konico prsta držimo plesnega. To pomeni, da mora biti vedno vsaj en del telesa ozaveščen. Lahko se popolnoma »pogreznem« v svoje privatno telo, ampak nekje v tej privatnosti mora biti neka napetost, neko majhno polje/območje, kjer lahko »dopolnim« to podobo privatnosti. Vedno mora obstajati polje, kjer lahko z najmanjšim gibom spremenim pomen oziroma vsebino te podobe.

To pomeni, da ima tvoje telo jasno nalogo, nek koreografski problem?

Ja, vedno.

Ko si privoščim, da se pogreznem v privatno, imam priložnost, da preberem svoje telo oziroma ga prepoznam kot potencialno podobo, figuro. Ja, morda je ta naloga, ki jo omenjaš, ravno v tem, da se kljub temu, da skušam ohranjati avtentičnost (v gibanju, v odzivanju), hkrati ves čas poskušam videti od zunaj. Torej kot podobo, figuro. Vse je v neki hkratnosti. Ali dvojnosti. Kako se lahko koreografiram znotraj privatnosti? Kako lahko osvetljujem, oblikujem, obarvam ...

Najprej je misel (ki lahko tudi zdrvi mimo, preden jo ujamem v gibu), nato pa jo še enkrat ponovim, »izgovorim« v sebi. Ko jo izgovorim,

je avtomatično počasnejša in mi omogoči več časa, da jo ujamem z gibom.

To je to (se mi zdi), kar mislim s tem, ko rečem »plesno«.

Enako počnemo na nivoju odnosov. Znotraj srečanja ne gre toliko za mojo ali tvojo (ali najino) zgodbo. Izhajamo bolj iz tega, da ves čas hkrati sporočamo in poslušamo. Torej ne glede na to, kako osebno, iskreno se odzivamo, v samem gibalnem materialu vznikajo določene arhetipske »podobe« odnosov. Križišča med osebnim doživljanjem in podobo, ki jo prepoznam (ali pa vlogo, ki me je »ujela«), so tista mesta, kjer se odločam med tem, ali bom ostala jaz ali za kratek čas postala kdorkoli.

Ena od lepših lastnosti plesa je, da je vedno na meji. Ves čas na meji, v tekanju med individualnim in univerzalnim. Vsi imamo to telo. Zakaj bi vsa druga možna telesa izvzel iz tega potencialnega in se odločil samo za eno?

Pogosto omeniš, da na vajah obstaja zelo velika nevarnost, da zaidete v neplesno polje? Temu rečeš, da zaidete v teatralično oziroma teatralno in da se želiš temu izogibati. Ali meja s teatralnim govori o tem, da mora za to, da so izpolnjeni določeni pogoji plesnega, obstajati tudi neka oblika redukcije, odpovedi nečemu?

Mislim, da ne zares. Mislim, da je pomembno prehajanje. Morda lahko rečeš, da to pomeni, da se ves čas nečemu odpoveduješ. Lahko rečeš tudi tako. Ampak zame ima odpovedovanje absolutno večji kreativni potencial kot ostajanje. V ostajanju je na nek način vse jasno. V odpovedovanju pa čutim nek vznemirljiv problem. Da pa se lahko odpovedujemo, se moramo za nekaj odločiti (v tem primeru za plesno). Če se odločimo za vse, se ne moremo zares ničemur odpovedovati.

Večkrat si v tem procesu omenjala princip karaok. Karaoke so nekaj, kar je v resnici treba dopolniti. Oziroma so v izhodišču nekaj, kar je odvzeto. To je zanimivo, ker je format karaok princip necelote.

Karaoke so primer, ki ga uporabljam. So spoj nečesa določenega in nečesa naključnega. Glasbeni posnetek je fiksni. Imenujem ga »tepih, preproga«. Paralela temu tepihu je

point is that “we are in the field of dance”. The initial task is “internal monologue”. Others include “gesture” and variations thereof, an “embrace”, “inner song”... Do you consider these various segments incorporated in the performance as a compact structure where the elements are within each other, or are they parts of a composition?

No, they are not parts of a composition. They are our tools. Tools that generate movement material, tools through which we communicate and enter into relations. The simultaneous combination of several tools can generate content.

“Embrace” on the other hand, is more of a figure, rather an initial or final point of an encounter, and it could mean a moment of pure physical experience with a complete lack of words. To me, this is a beautiful, poetic entrance into the field of dance – a complete lack of words and the next thing you know a pure physical communication. Some sort of a starting or final moment of an encounter.

What does it mean to you that we ‘remain in the field of dance’? What is the field of dance to you? What conditions must be met so that you define something as the field of dance? You may also use your work with Ivan as a reference.

The rule I have set is that we always stick to dance at least with a tip of a toe. Meaning that we have to be aware of at least one part of the body at all times. I can totally “immerse” into my private body but someplace in this privacy there must be some tension, some small field/area where I can “complement” this image of privacy. There must always be a field where I can change the meaning or the content of this image with the slightest move.

This means that your body has a clear task, some choreographic challenge?

Yes, always.

When I afford to immerse into the private, I have the possibility to read my body or recognise it as a potential image, a figure. Yes, the task you mention could be precisely that despite my trying to preserve authenticity (in movement, in responding), I constantly try to see myself from the outside. That is

as an image, a figure. Everything is in some sort of simultaneity. Or duality. How can I choreograph myself within privacy? How can I illuminate, shape, colour...

First there is a thought (that might rush by before I catch it in movement) that I repeat, “articulate” inside. When articulated, it automatically slows down, thus allowing me to catch it with a move.

This it (I think) what I mean when I say “dance”.

We do the same in terms of relationships. Encounter is not so much about my or your (or our) story. It’s more about continuous informing and listening. Consequently, no matter how personal and honest our response is, certain archetypal “notions” of relationships emerge in the movement material. The crossroads between personal experience and the image I recognise (or the role that “captured” me), are those points where I decide whether to remain myself or become whoever for a while.

One of the beautiful characteristics of dance is that it’s always on the verge. Constantly on the verge, running between individual and universal. We all have this body. Why exclude all other possible bodies from this potential and go for only one?

You often mention that there’s a huge danger at rehearsals of slipping into the non-dance field? You call it theatrical and that you want to avoid it. Does the border with theatrical indicate that the fulfilment of certain conditions of dance requires some form of reduction, renouncement?

I don’t think so. I think it’s more about transition. I guess you might say that you are constantly renouncing something. You could say that. But for me, renouncing has an absolutely larger creative potential than staying. In staying everything is somewhat clear. In renouncing I feel an exciting problem.

Though in order to renounce, we must decide for something (in this case for dance). If we decide for everything, we can’t truly renounce anything.

In this process, you have mentioned karaoke several times. Karaoke is something that needs to be completed. Or put differently, to start with, something is taken away. This is interesting because the

način gibanja, gibalna sfera, je to nekaj, kar nas druži, v čemer smo si enaki. Vokalni del karaok pa je ta »živa« linija, ki se razteza čez fiksni posnetek. Je linija, ki je individualna, vsak dan drugačna. Poanta karaok ni v tem, da dobro poješ, poanta je v tem, da kljub temu, da morda ne poješ dobro, zapoješ in pri tem uživaš. In drugi te pri tem podpirajo.

Imajo pa karaoke še neko drugo funkcijo. Namreč, fiksiran posnetek razumem kot neke vrste partituro. Partitura pa omogoča neko varnost, neko bazično strukturo, ki nas odreši pritiska stalne invencije. Omogoča stalno reinvecijo, omogoča bivanje. Namreč, pevec karaok je v poziciji, ko lahko odpoje melodijo, kakorkoli želi, lahko spreminja besedilo, se odloči za interpretacijo. Vendar znotraj partiture.

Govoriš o tem, da hitro zaidete na polje teatralnega. Paralela: karaoke so v izhodišču torej nekaj, kar je odvzeto. Hkrati pa se zdi, kot da je polje plesnega zate izpolnjeno, kadar odvzameš nek balast, ki je teatralen. (Smeh.) »Nevarno« je, da stopiš na polje teatralnega. Ali je tu kakšna povezava?

Morda. To, čemur jaz rečem teatralno, je nekaj, kar je polno, nasičeno. V plesu me zanima to, kar je ravno prav prazno. In prazno razumem kot odprto, nezaključeno. Teatralno je tisto, kar lahko uporabimo znotraj praznega, da rečemo: »Lahko bi bilo tako. Ali pa tako«. Teatralno je kot začimba.

Razumem. Neka razširjena pomenska potencialnost, ki obstaja samo takrat, ko to telo ni zreducirano preveč na konkretno ime in neke karakterne poteze.

Ja. Kako torej iznajti neko orodje, ki mi pomaga, da lahko ostajam ves čas rahlo stran od sebe. Lahko se seveda prepustim svojim odzivom, vse si lahko privoščim, ni se mi treba cenzurirati, ni potrebe, da stalno izumljam. Imam pa ves čas neko orodje, da ne zapadem vase, recimo.

Zdi se mi, da ima smisel, kar praviš (glede na to, kar sem videl na vajah). Imam pa občutek, da pri tvojem delu obstaja neka potentnost ravno v tem vmesnem polju, kjer telo nikoli ni do kraja formalizirano v koreografskem, hkrati pa mu ne moreš določiti nikakršnega teatralnega pomena. Na neki zelo tanki meji, ki deluje na nek način filmsko.

Fotograf Jeff Wall je v enem od svojih intervjujev opredelil svoje delo kot »near documentary«. Opisuje svojo željo po uprizarjanju avtentičnosti, ki ni popolnoma zadovoljena oziroma prepričljiva. In v suspenzu te neprepričljivosti je nekaj prostora, je razpoka, kjer se lahko zgodi fantazija. Med fantazijo in resnico sicer obstaja povezava, ni pa direktne povezave. Zato temu pravi vizija, halucinacija.

Mislím, da je to nekaj, kar bi si želela, da gledalec doživi. In da se morda tukaj skriva neka povezava s filmom. Je slika in je tekst, ki ga igralci govorijo. In kombinacija obojega lahko sovpadе, lahko pa ne.

Ne vem, kaj je lepše. Ko se v odločitvi srečamo, ali ko se razidemo.

To se mi zdi zanimiva stvar. Kot da ne gre za čisti formalizem, kot da se skozi neko zelo delikatno senzibilnost pojavlja neka (mogoče zaradi igrivosti) forma življenja. Hkrati pa je tako, kot da se pred nami odvija neka koreografija, ki je film, ki nam ga v resnici nočeš pokazati.

Mislím, da si sam najbolje definiral, ko si rekel, da uprizarjamo vsakdanjost skozi neke formalne postopke.

(odlomki iz intervjuja
Roka Vevarja s Kajo Lorenci,
julij 2016)

KAJA LORENCI je plesalka, koreografinja in plesna pedagoginja. Leta 2006 je diplomirala na Salzburg Experimental Academy of Dance (SEAD). Po končanem študiju je kot plesalka sodelovala v predstavah Andreje Rauch Podrzavnik, Mateje Bučar, Gregorja Luška in Rosane Hribar, Madeleine Karlsson in Aleksandre Stratimirović, Shimrit Golan, Katje Legin, Nataše Berce, Karminе Šilec (Carmina Slovenica). Z avtorsko predstavo *Zven telesne tišine* (2011) je v sodelovanju z Ivanom Mijačevićem začela razvijati svojevrstno metodo ustvarjalnega dela in pristopa h gibu. Predstava je bila izbrana za Gibanico 2013 in kasneje uspešno gostovala tudi na Hrvaški plesni platformi. Več let je poučevala sodobno plesno tehniko na SVŠGL, umetniški gimnaziji, trenutno pa na AGRFT opravlja magistrski študij iz Umetnosti giba.

karaoke format is somewhat a principle of incompleteness.

Karaoke is an example that I use. A fusion of something definite and something random. Music is recorded, hence fixed. I call it “carpet, rug”. Parallel to this carpet is the way of movement, the sphere of movement, that something we all share and that makes us equal. While the vocal part of karaoke is this “living” line extending over a fixed recording. A line which is individual and different every day. Good singing is not the point of karaoke, the point is that despite not singing very well, you sing and enjoy it. And others support you in this. Though there’s another function of karaoke. In my view, a fixed recording is somewhat a score, and a score provides some sort of security, some basic structure releasing the pressure of constant invention. It enables constant reinventing, it enables living. A karaoke singer is in a position to sing the song however he wants, he can change the lyrics and select interpretation. But always within a score.

You say that you quickly slip in the field of theatrical. A parallel: to start with, karaoke is something which is taken away. At the same time, you seem to find the field of dance fulfilled when you take away some ballast which is theatrical. (Laughter). It is “dangerous” to make a step in the field of the theatrical. Is there any connection here?

Possibly. What I call theatrical is something full, saturated. In dance, I’m interested in what is empty to just the right extent. And to my mind, empty is opened, incomplete. Theatrical is what can be used within the empty in order to say: “It could be like this. Or like this.” Theatrical is like a spice.

I see. Some sort of extended meaning potentiality which only exists when this body is not too reduced to the actual name and some character features.

Yes. How to invent a tool that helps me keep slightly away from me at all times. Of course, I may surrender to my reactions, I can afford anything, I don’t need to censor myself, there’s no need for me to constantly invent.

But I do have a tool all the time that keeps me from immersing in myself, so to speak.

It makes sense, what you’re saying (based on what I’ve seen at rehearsals). I have a feeling, though, that your work is potent precisely in this intermediate field where the body is never fully formalised in the choreographic meaning while simultaneously it can’t be defined by any theatrical meaning. On a very thin line that works somewhat movie-like.

In one of his interviews, the photographer Jeff Wall defined his work as “near documentary.” He refers to his desire to convey authenticity which is never completely fulfilled or conclusive. And in the suspense of this inconclusiveness there is always some room, a crack where a fantasy might occur. There’s a connection between fantasy and truth, but never a direct one. For this reason he calls it a vision, hallucination.

I believe this is something I want a spectator to experience. And that here some relation with a movie could be noticed. There is a picture and a text spoken by actors. And the combination of both might fall in or not.

I don’t know what is more beautiful. When we meet in a decision or depart.

I find this very interesting. As if it is not a pure formalism, as if (perhaps because of playfulness) some form of life emerges through a very delicate sensibility. At the same time, it’s as if choreography is unfolding in front of us, and this choreography is a movie that you actually don’t want to show us.

I think you defined it best by saying that we perform day-to-day life through certain formal procedures.

(excerpts from Rok Vevar’s interview with Kaja Lorenci, July 2016)

KATJA LEGIN (1985) je formalno plesno izobraževanje pridobila na SVŠGL, umetniška gimnazija, smer sodobni ples, in kasneje na Labanu v Londonu (2000–2007). Po diplomi se je pridružila mednarodni zasedbi EKG. V dveh letih s skupino (2007–2009) je kot plesalka sodelovala v predstavah različnih slovenskih in mednarodnih avtorjev (koreografov in režiserjev). Šolanje je nadaljevala na AGRFT, smer gledališka režija, kjer se je v času magistrskega študija ukvarjala z improvizacijo, vprašanjem živosti in kvaliteti v performerjevem delu. Nadgradnja njene magistrske teze je izšla kot knjiga *Dvojnosti: Performer in njegovo delo* (založba MGL, 2015). Dela kot performerka, koreografinja in dramaturginja (redno sodeluje z režiserjem Tomijem Janežičem). Sokurira mesečne glasbeno-performativne improvizacijske dogodke *Neforma*. Leta 2012 je iniciirala *No!training Lab*, laboratorij, v katerem je ekipa performerjev/avtorjev raziskovala različne aspekte uprizoritvene umetnosti (performativne kvalitete, dramaturgija/analiza, uprizorjanje), in v decembru 2015 zaključila triletno obdobje s predstavo *Variacije na Počasnost: TIME OUT*, ki se naprej razvija in gostuje doma in v tujini.

ŽIGAN KRAJNČAN (1995) je plesalec, koreograf, performer in pevec. Kljub mladosti je sodeloval v številnih projektih, kjer se je srečal z muzikalom, plesno predstavo, interdisciplinarnim projektom, komedijo, otroško predstavo, konceptualnimi predstavami, uličnimi nastopi, filmom, koreografijo v gledališču, glasbenimi nastopi ... S plesnim partnerjem Gašperjem Kunškom že 5 let razvijata svojevrstne principe mentalnega in gibalnega komuniciranja ter povezovanja. Sodeloval je z Matijo Ferlinom, Majo Delak, Gregorjem Luštkom, Brankom Potočanom, Matjažem Faričem, Sinjo Ožbolt, Kajo Janjič, Kristijanom Krajncanom, Gramatik, Markom Črnčecem, Ivanom Mijačevićem, Matjažem Pograjcem, Miho Hočevarjem, Ivano Djilas, Gašperjem Tičem, Janom Krmeljem ... Njegov gibalni izraz je fuzija številnih plesnih tehnik, v katerih se konstantno izpopolnjuje in išče nove možnosti. Pred kratkim se je vrnil s Kitajske, kjer se je tri tedne učil osnov klasičnega in tradicionalnega kitajskega plesa ter vzhodnjaških borilnih veščin. Osvojil je številne nagrade na različnih področjih: je trikratni zmagovalec mednarodnega tekmovanja OPUS, zmagovalec evropskega IDO tekmovanja v Electric Boogie kategoriji, zmagovalec različnih Hip Hop battleov itn.

DEJAN SRHOJ (1978) je neodvisen performer, ki deluje na področju sodobnega plesa. V letih 1998 in 2001 je plesal kot baletni solist v SNG Opera Balet Ljubljana. Od leta 2001 je neodvisni umetnik, soustanovitelj Fičó Baleta, v katerem je deloval kot performer in koreograf. Kot performer je sodeloval v plesno-gledaliških projektih z Janezom Janšo, Ivico Buljanom, Sebastjanom Horvatom, Betontancem, Magdaleno Reiter, Silvanom Omerzujem in drugimi. V preteklih dveh sezonah je koreografiral več gledaliških predstav, sodeloval v improvizacijskih dogodkih, soustvarjal in organiziral CoFestival v Ljubljani ter aktivno sodeloval pri razvoju programov mreže Nomad Dance Academy, katere soustanovitelj je. Leta 2008 je diplomiral iz humanistike na Open University v Londonu.

NATAŠA ŽIVKOVIČ (1981) ustvarja na različnih področjih uprizoritvene umetnosti; od sodobnega plesa, gledališča do performansa. Po končani Srednji baletni šoli v Ljubljani se je preusmerila v sodobni ples in sodelovala s številnimi koreografi in koreografinjami. Danes deluje kot samozaposlena plesalka in igralka, koreografinja in mentorica. Z Vio Negativo sodeluje od leta 2006, je del ekipe *No!Training Lab*, ki jo vodi Katja Legin, soustvarila je že številne projekte v produkciji Emanata. Za avtorski prvenec *Prva ljubezen, drugič (Preboleti Naceta Junkarja)* in plesno-gledališko udejstvovanje je v letu 2009 prejela nagrado Zlata

ptica. Njeno zadnje avtorsko delo *Zavoljoočeta* (2014) je posvečeno očetu. V zavodu Bunker je 2014/2015 sodelovala pri projektu *Igrišče za gledališče*, ki se je posvečal kulturno-umetnišni vzgoji v izobraževanju. V letu 2016 je soustvarila predstavi *Če si srečen* (Bunker) in *V zavetju časa* (Lutkovno gledališče Ljubljana).

KAJA LORENCI is a dancer, choreographer and dance teacher. In 2006 she graduated from the Salzburg Experimental Academy of Dance (SEAD). After finishing her studies, she worked as a dancer with different authors: Andreja Rauch Podrzavnik, Mateja Bučar, Madeleine Karlsson and Alexander Stratimirovič, Rosana Hribar and Gregor Luštek, Karmina Šilec (Carmina Slovenica). In her performance *Awaiting Resonance*, created in collaboration with Ivan Mijačević (2011) she began developing a unique method of creative work and approach to movement. The show was selected for the 2013 Gibanica Festival and was later successfully presented at the Croatian dance platform. For several years she has been teaching contemporary dance technique at SVŠGL secondary level education programme in contemporary dance. She's currently preparing an 'Art of Movement' MA thesis at the Academy of Theatre, Radio, Film and Television in Ljubljana.

KATJA LEGIN (1985) acquired formal dance education at SVŠGL Gimnazija, specialising in performing arts – contemporary dance; and later at Laban, London (2000–2007). After graduation she joined the international dance company EnKnapGroup. In her two years with the company (2007–2009), she was a dancer in the performances of various Slovenian and international choreographers and directors. She did her master's study at Ljubljana's Academy of Theatre, Radio, Film and Television in theatre directing, where her main interests were improvisation and the question of 'aliveness' and qualities in the performer's work. Her extended master thesis was published as the book *Dvojnosti: Performer in njegovo delo* (MGL publishing, 2015). She works as a performer, choreographer and dramaturge (regularly collaborating with the director Tomi Janežič). She is a co-curator of the *Neforma* series of music and dance improvisations. In 2012, she was the initiator of *No!training Lab*, a laboratory in which a group of performers/authors investigated various aspects of performing arts (performative qualities, dramaturgy/analysis, and staging), and in December 2015 completed a three-year period with the performance *Variacije na Počasnost: TIME OUT* which is further developing and touring locally and abroad.

ŽIGAN KRAJNČAN (1995) is a dancer, choreographer, performer and singer. Despite his young age, he has collaborated in various projects, including a musical, dance performance, interdisciplinary project, comedy, children's show, conceptual performances, street performances, film, theatre choreography, music performances ... With his dance partner, Gašper Kunšek, he has been developing unique principles of mental and physical communication and connection. He has worked with Matija Ferlin, Maja Delak, Gregor Luštek, Branko Potočan, Matjaž Farič, Sinja Ožbolt, Kaja Janjič, Kristijan Krajncan, Gramatik, Marko Črnčec, Ivan Mijačević, Matjaž Pograjc, Miha Hočevar, Ivana Djilas, Gašper Tič, Jan Krmelj, etc. His expression through movement is a fusion of many dance techniques that he continually upgrades, searching for new possibilities. He recently returned from China where he spent three weeks studying the principles of classical and traditional Chinese dance as well as martial arts. Krajncan has won numerous awards in different fields of art: he is a three-time winner of the international OPUS competition, a winner of the European IDO competition in the Electric Boogie category, the winner of various Hip Hop contests, etc.

Torek, 4. oktober

20.30 Stara mestna elektrarna

– Elektro Ljubljana

koreografsko delo / premiera

Kaja Lorenci

MORDA NA VIDEZ KDAJ

KOT VSI LJUDJE

SI, 2016, 60'

(vstopnice: 10/7/5 €)*

Osnovna ideja izhaja iz dopolnjevanj. Na vajah smo med 'srečevanji' preposlušali ogromno komadov na temo slovesa. Tako se je porodila ideja za naslov, ki bi bil en verz iz komada. Tale verz združuje dvojce: prvič, zveni kot nekaj, kar ni čisto jasno oziroma do konca izoblikovano, obvisi v zraku, čaka na dopolnitev. In drugič, v predstavi se ukvarjamo z vsakodnevnostjo, ki jo posredujemo skozi neke formalne postopke. Oziroma natančneje, skozi določene metode 'početja' iščemo špranje, skozi katere lahko uprizarjamo vsakodnevnost. Prehajanje med formalnimi postopki in spontanostjo ustvari križišče, izmenjavo posamičnosti, individualnosti in splošnosti.

Kaja Lorenci

V slovenščini.

Avtorica / Created by: Kaja Lorenci

Soustvarjalci in izvajalci / Co-created and performed by:

Žigan Kranjčan, Katja Legin, Kaja Lorenci, Dejan Srhoj,

Nataša Živković

Glasba / Music: sz3

Dramaturgija / Dramaturge: Rok Vevar

Oblikovanje luči / Light design: Urška Vohar

Fotografija / Photo: Nada Žgank

Prevodi / Translations: Katja Kosi

Izvršna produkcija / Executive producer: Sabina Potočki

Produkcija / Production: Emanat

Koprodukcija / Co-production: Bunker/ SMEEL

Partner / Partner: Mesto žensk 2016 / City of Women Festival 2016

* Cene vstopnic: 10 €, 7 €, 5 € (študenti, dijaki, upokojeanci), 5 € (omejeno število vstopnic s skupinskim popustom za nakup 5 in več vstopnic). V prodaji uro pred predstavo pri blagajni Stare mestne elektrarne – Elektro Ljubljana
Akreditacije in rezervacije: sabina@emanat.si

DEJAN SRHOJ (1978) is an independent performer in the field of contemporary dance. From 1998 to 2001 he was a ballet soloist in the SNG Opera Ljubljana. Since 2001 he has been a freelance artist. He is a co-founder of Fičo Balet where he has worked as a performer and choreographer. In addition, he has worked as a choreographer in dance-theatre projects with Janez Janša, Ivica Buljan, Sebastjan Horvat, Betontanc, Magdalena Reiter, Silvan Omerzu and various others. In the previous two seasons, he choreographed several theatre performances, participated in improvisational performances, co-created and organised the CoFestival in Ljubljana and actively participated in the development of programmes of the Nomad Dance Academy network of which he is also a co-founder. In 2008 he graduated from the Open University, London (BA in Humanities).

Tuesday, October 4th

8.30 pm Old Power Station

– Elektro Ljubljana

choreographic work / premiere

Kaja Lorenci

JUST IN APPEARANCE

SOMETIMES AS

EVERYONE ELSE

SI, 2016, 60'

(Ticket: € 10/7/5)*

The basic idea comes from "supplementees". At the rehearsals, during our "encounterings" we listen to a huge number of songs on the subject of goodbyes. And we had this idea for the title that would be composed of one verse from the songs. Such a verse combines two things: first, it sounds like something not perfectly clear or fully formed; it lingers in the air waiting to be completed. And second, the performance deals with day-to-day life that we deliver through certain formal procedures. Or more precisely, through certain methods of "doing" we search for cracks through which we can perform day-to-day life. The transition between formal procedures and spontaneity creates a junction, the exchange of singleness, individuality and generality.

Kaja Lorenci

In Slovene.

*Ticket prices: € 10, € 7 (students, seniors), € 5 (limited number of group discount tickets for 5 or more tickets). One hour before the beginning of performance at the venue box office. Accreditations & reservations: sabina@emanat.si

NATAŠA ŽIVKOVIĆ (1981) is a versatile artist creative in different fields of the performing arts, from contemporary dance and theatre to performance. After finishing secondary ballet school in Ljubljana, she dedicated herself to contemporary dance and collaborated with a number of choreographers. Today she is a self-employed dancer, actress, choreographer and mentor. Živković has participated in Via Negativa projects since 2006 and is collaborating in numerous projects with Emanat (Maja Delak). She has been involved with the *No!Training Lab*, led by Katja Legin, since its beginnings. Her debut as an author, *First Love's Second Chance* (*Getting Over Heintje*), and her dance and theatre achievements led to her being awarded the Golden Bird Award in 2009. Her last authorial work, *For Father's Sake* (2014), is dedicated to her father. In 20014/2015 she was employed at Zavod Bunker as a movement and artistic mentor collaborating with various primary schools across Slovenia. In 2016 she co-authored and performed in *If You're Happy* (Bunker) and *In the Back of Time* (Ljubljana Puppet Theatre).



OLJA GRUBIĆ & ŽIVA PETRIČ

Digitalni KupleRaj

Digitalni KupleRaj je digitalizirana performativna instalacija seksualnega chatrooma, v katerem performerka svojo_ega gledalko_ca pelje skozi (pre)izkušnjo, v kateri prepleta prostor intimnega in polje javnega ter (prek vmesnika) preizprašuje vse vmes.

Umetniško delo v osište zanimanja postavlja intimni odnos gledalke_ca kot aktivne_ga komunikatorke_je do performerke (izvajalke) ob performativnem vstopu v eno od vsebin seksualnih portalov.

V ospredju je individualna interakcija performerke z obiskovalko_cem, ki na kocko postavlja meje komunikacije, ravni percepcije, stopnjevanje fantazije – posledica nove ere digitalne resničnosti kot fantazma, ki zabriše mejo med javnim in zasebnim prostorom.

The Red Web

A digitalised performative installation of a sexual chatroom in which a female performer takes her female or male spectator through a test/experience intertwining the intimate and public space and through an interface addressing everything in between.

The focus of interest in this artwork is the intimate relation of the spectator as an active communicator to the performer upon entering one of the sex portals.

It tackles the individual interaction of the performer with a visitor, challenging the limits of communication, levels of perception, intensification of fantasy – as a consequence of

Digitalni KupleRaj je uporabniška izkušnja prostora človekove intime, ki vključuje oboje hkrati, realnega in fikcijskega Drugega in različne performativne strategije, ki ta odnos generirajo in transformirajo. Gre za spoj digitalne komunikacije v performativno situacijo, ki bo ustvarjena v interakciji med željo uporabnika in njeno (ne)uresničitvijo; *osebni podatki so cenjeno blago ... Meje mojega vmesnika so meje mojega sveta ... Kar boš kliknil, to boš dobil ... Svoboda je vse okoli nas ...*

a new era of digital reality as a phantasm that blurs the boundary between the public and private spaces.

The Red Web is a user's experience of an individual's intimate space which includes both the real and the fictional Other at the same time, as well as different performative strategies that generate and transform this relation. It is a fusion of digital communication into a performative situation that will be created in the interaction between the user's desire and its (un) fulfilment; *personal data are valuable goods ... The limits of my interface are the limits of my world ... You get what you click ... Freedom is all around ...*

OLJA GRUBIĆ (1990) je performerka in vizualna umetnica mlajše generacije. Diplomirala je na Akademiji za vizualne umetnosti v Ljubljani, smer konceptualizacija prostora. Ukvarja se s sodobno in angažirano tematiko ter deluje v polju različnih medijev (performans, kabare, video, instalacija). Njeno delo reflektira širok spekter občutij in socialnega stanja današnje družbe. V zadnjem obdobju je sodelovala s številnimi umetniki, kot so Bojan Jablanovec (Via Negativa), Janez Janša (Maska), Julia Bardsley, Ursula Martinez, Kate McIntosh in La Pocha Nostra.

ŽIVA PETRIČ (1981) je leta 2015 diplomirala na Akademiji za vizualne umetnosti v Ljubljani, smer konceptualizacija prostora. Med študijem se je usmerila v raziskovanje odnosov med različnimi mediji (prostor, gib, tekst), znotraj katerih se ukvarja s konceptom fizične omejenosti, intimno in kolektivno svobodo ter vprašanjem identitete. Deluje tudi na področju gledališke in filmske scenografije in je avtorica kratkih filmov *Omejenost razsežnosti* in *Fuck machine*, ki je bil 2013 izbran na tekmovalnem natečaju ESSL ART AWARD. V svojem zadnjem video projektu *System Suicide (aka Eta Carinae)*, v katerem sodeluje z glasbenikom Christianom Kroupo in koreografino Kristino Aleksovo, skozi vprašanje telesnega raziskuje osnovne principe sistema in delovanja sodobne družbe znotraj njega.

OLJA GRUBIĆ (1990) is a performer and visual artist of a younger generation. She graduated from Ljubljana's Academy of Visual Arts in the conceptualisation of space. She investigates contemporary and engaged issues in different media such as performance, cabaret, video, installation. Her work reflects a broad spectrum of sensations and the social situation of today's society. Recently Grubić has collaborated with a number of artists, including Bojan Jablanovec (Via Negativa), Janez Janša (Maska), Julia Bardsley, Ursula Martinez, Kate McIntosh and La Pocha Nostra.

ŽIVA PETRIČ (1981) graduated from the Academy of Visual Arts in the conceptualisation of space in 2015. In her studies, her main interest of research were the relations between different media (space, movement, text), in particular the concept of physical limitations, intimate and collective freedom and the issue of identity. She also works in the field of theatre and film set design, and is the director of two short films, *Omejenost razsežnosti* and *Fuck machine*, which was nominated for an ESSL ART AWARD in 2013. Her last video project *System Suicide (aka Eta Carinae)*, made in collaboration with the musician Christian Kroupa and choreographer Kristina Aleksova, investigates the basic principles of the system and the functioning of contemporary society within the system through the question of the corporeal.

Olja Grubić

**Ponedeljek – četrtek,
10. – 13. oktober**

17.00 – 24.00 Aksioma

– Projektni prostor

digitalni performans / instalacija

Olja Grubič & Živa Petrič

DIGITALNI KUPLERAJ

SI, 2016, 30'

(prost vstop)

Digitalizirana performativna instalacija seksualne
klepetalnice, v katerem performerka svojo_ega
gledalko_ca pelje skozi (pre)izkušnjo.

V slovenščini.

*Ker je število obiskovalk_cev omejeno, rezervirajte
vstopnico na: sonjagrdina@gmail.com.*

Avtorici: Olja Grubič, Živa Petrič

Mentor_ici: Janez Janša, Andreja Kopač, Teja Reba

Produkcija: Aksioma – Zavod za sodobne umetnosti

Koprodukcija: Mesto žensk

*Posebna zahvala: Javni sklad Republike Slovenije za
kulturne dejavnosti*

**Monday – Thursday,
October 10th – 13th**

5 pm – midnight Aksioma

– Project Space

digital performance / installation

Olja Grubič & Živa Petrič

THE RED WEB

SI, 2016, 30'

(Free entry)

A digitalised performative installation of a sexual
chatroom in which a female performer takes
her female or male spectator through a test/
experience intertwining the intimate and public
space.

In Slovene.

*Due to a limited number of visitors please make a
reservation at sonjagrdina@gmail.com.*

Authors: Olja Grubič, Živa Petrič

Mentors: Janez Janša, Andreja Kopač, Teja Reba

Production: Aksioma – Zavod za sodobne umetnosti

Coproduction: City of Women

*Special thanks to: JSKD, Republic of Slovenia, Public Fund
for Cultural Activities*

Živa Petrič





ANA ČIGON, SAŠA SPAČAL, IDA HIRŠENFELDER

Tok

V filmu so nas najbolj fascinirale stvari, o katerih sploh nismo nameravale govoriti. O njih nismo razmišljale, kar pojavile so se. Naše sogovornice so govorile o ljubezni do poklica in uživanju v delu, daleč stran od neoliberalne želje po uspehu, ki se meri po kriterijih dobička in spodbuja nenehno, nepremišljeno povečevanje produktivnosti. Presenečal, navdihoval in vedno znova navduševal nas je tudi njihov odnos do uspehov in do težav, s katerimi so se spopadale. Vse so uspešne, delajo to, kar si želijo, vendar so pri tem skromne, kot da bi bil njihov ego postavljen nekam čisto ob rob, v sredini pa so mir, fokus, zadovoljstvo, vztrajnost, velikodušnost, želja po odkrivanju novih znanj in izkušenj, težnja k povezovanju z drugimi, torej to, kar v filmu imenujemo 'flow' oziroma 'tok'. Težave, s katerimi so se srečale na svoji poti, so pogosto vezane na sistem diskriminacije in diskreditacije žensk, ki delajo v tehničnih poklicih. Ampak one ne pustijo, da bi jim prekinile tok, temveč jih odbijajo z ironijo in lahkotnim humorjem. Ironija, ki so jo oblikovale, ne izhaja iz 'tradicije' neslanih šal, temveč prav nasprotno: naučile so se, kako reagirati, ko te nekdo potisne v kot in diskreditira po spolu, kaj narediti, ko je diskriminacija sistemska in samoumevna.

Flow

What fascinated us most in the film were things we didn't even want to discuss. We didn't think about them, they just popped up. Our female speakers spoke of love for their profession and the pleasure they take in their work, and this had nothing to do with the neoliberal pursuit of success based on the criteria of profit and promoting constant, ill-judged increases in productivity. We were surprised, inspired and over and over thrilled by their attitude toward the successes and problems they were confronted with. They are all successful, they do what they want, and yet they are humble - as if their ego was pushed completely aside while their core was filled with calm, focus, gratification, perseverance, generosity, a desire to discover ever new skills and experience, a tendency to connect with others: what is called 'flow' in the film. The obstacles they faced on their way are often related to the system of discrimination, discreditation of women who work in technical professions. But they don't let the problems disrupt the flow, they reject them with irony and humour. Their irony doesn't stem from the 'tradition' of poor jokes but quite the contrary: they learned how to react when you are left with your back to the wall and discredited by gender, what

Kako opozoriti na situacijo, da bi napadalec in okolje dejansko razumela našo stisko? Hkrati smo želele prikazati, da je diskriminacija psihološko zelo naporna, ker se žrtev, ki to noče biti, počuti ranljivo, izpostavljeno, razgaljeno, napadeno kot talci pred belo steno, ki čakajo na eksekucijo strelskega voda. Tako smo prikazale tudi naše sogovornice. Verbalna diskriminacija je izrazito agresivno dejanje, ob katerem žrtev največkrat zmrzne. V našem okolju se ljudi ne uči, kako zrelo in preudarno reagirati na diskriminacijo. Vsakdo, ki ji je izpostavljen, bi moral biti podučen o pravnih orodjih, ki omogočajo zaščito pred napadom. V filmu smo pokazale, da je v trenutkih osamelosti še posebej pomembno povezovanje in solidarnost z drugimi ženskami, ki so v podobnem položaju. Sogovornice delujejo izrazito timsko, povezovalno, prosto delijo izkušnje, znanje in znanstvena dognanja. Zaščito pred sovražnimi okolji so si oblikovale same z vzpostavljanjem varnih prostorov, v katerih njihovo mišljenje ni vnaprej preslišano, temveč delujejo kot enakovredne sogovornice.

Film govori tudi o našem, morda predvsem našem pogledu, kajti izjave smo skrbno izbirale in postavile v medsebojna razmerja. Izbor izjav je bil do neke mere narejen že pred pogovorom, saj smo vsaki sogovornici zastavile pet tematskih vprašanj, iz katerih smo v postprodukciji prepoznale sedem različnih sklopov, ki so predstavljeni kot posamezna poglavja: tok, tehnologija, ženske, razmerja, poklic, delo, užitek. Ves čas nas je presenečalo, kako so ženske različnih generacij prišle do zelo podobnih ugotovitev in praktičnih rešitev za izboljšanje položaja. Nenazadnje smo sogovornice skrbno izbrale in upoštevale generacijsko raznolikost, raznolikost tehničnih poklicev in izobrazbe.

Pomemben je tudi jasno izražen feministični vidik. Včasih se je pojavila bojazen, da bi prišlo do branja, ki bi temu vidiku nasprotoval. Raje smo se odpovedale dobri izjavi, kot da bi dopustile, da bi bila sprejeta preveč dvomno, da bi nemara potrjevala in nadaljevala stereotipne predstave.

Ali smo se pogovarjale z uspešnimi ženskami? »To je kompleksno vprašanje.«

Če bi sogovornice vprašali po njihovem materialnem stanju, nam marsikatera ne bi mogla predstaviti rožnate slike, ker se sooča z negotovo eksistenčno situacijo na slabo urejenem trgu dela. Uspešnost je ugrabljen pojem, prepojen s potrošniškimi vrednotami. Namesto o uspešnih ženskah raje govorimo o tistih, ki v svojem poklicu navkljub vsem sistemskim težavam uživajo. Pri tem ne pozabljam, da ima lahko tudi užitek kapitalistični predznak. Sprva se nam je pojavljala bojazen, da bo film deloval v prid sistematičnemu izkoriščanju ljudi v inspirativnih poklicih. Po logiki: »Ker opravljaš poklic, ki ga imaš rada, naj bi se s svojim veseljem zadovoljila, ne da bi zahtevala enakopravno plačilo, dopust, bolniško, prosti čas ali zasebno življenje.« Uživanje v delu, ki ne upošteva pogleda »ven, v naravo«, kot pravi ena od sogovornic, ni uživanje, temveč prisila, zavita v krilatice družbene afirmacije. Logika ambicije, ki stremi po uspešnosti, kot se meri v kapitalistični družbi, je falična. V filmu smo predlagale drugačno idejo o uspešnosti, ki ne sledi piramidalni logiki ekskluzivnosti, najboljšosti, najvidnosti, najodmevnosti in podobno. Naše sogovornice ne potrebujejo akademskih nazivov, vodilnih pozicij, čeprav imajo nekatere tudi to. Temeljno vprašanje o uspešnosti je: »Kaj delaš v življenju, da si celostno in zadovoljno bitje?«

Kot režiserska skupina smo se dobro ujele. Hkrati mislimo, da je odločitev za skupinski režijski prijem prav tako feministična poteza. Pri pripravi za izvedbo filma smo opazile, da so vsi formularji, ki smo jih izpolnjevale, zasnovani izrazito individualno. Birokratski aparat, ki omogoča financiranje filmske produkcije, je zasnovan brez ideje o interdisciplinarnem povezovanju ali skupinskem delu. Režija filma je opredeljena kot izrazito individualno delo, ki ga opravlja ena sama genialna oseba na vrhu piramide. Prav tej logiki smo se hotele izogniti. Hkrati je bil razlog za interdisciplinarno delo in povezovanje več vlog v eni sami osebi pogojen tudi s produkcijskimi sredstvi. Film bi z vidika produkcije lahko ocenile kot gverilski, saj smo ga realizirale z minimalnimi finančnimi sredstvi, lastno tehnično opremo v eni kuhinji in eni spalnici ter občasno v hekerskem laboratoriju.

to do when discrimination is systemic and thus the natural state of things. How to draw attention to the situation so that the harasser and the environment actually understand our distress? At the same time, we wanted to demonstrate that discrimination takes a high psychological toll because the victim who doesn't want to be that feels vulnerable, exposed, attacked, has the sense of one in front of a white wall facing death by firing squad. This is how our speakers are presented.

Verbal discrimination is a distinctively violent act that most often makes the victim freeze. In our society, people are not taught how to react to discrimination in a mature and sagacious manner. Anybody exposed to discrimination should be informed regarding legal tools that provide protection against such attacks. The film shows that connections and solidarity with other women in similar situations is particularly important in moments of seclusion. Our speakers act as a team, they connect, share their experiences, know-how and scientific findings freely. They have built protection against hostile environments by establishing safe spaces where their views are not ignored beforehand and they can act as equals.

The film also communicates our, possibly mostly our, view because the statements were carefully selected and interrelated. In a way, the selection was to a certain extent made before the conversation because each speaker was asked five topical questions that evolved in the postproduction into seven topics under seven chapters: flow, technology, women, relations, profession, work, pleasure. We were continually surprised that women of different generations came to very similar conclusions and practical solutions to improve their situation. Last but not least, our speakers were carefully selected, taking into consideration generational diversity, diversity of technical professions and education.

We also find a clearly expressed feminist perspective very important. At times we feared that certain points might contradict this perspective. Hence, we chose to dismiss a good statement rather than have it interpreted ambiguously that it might possibly support and promote stereotypes.

Did we talk to successful women? "This is a complex question." If the speakers had been asked about their material status, many would say it's not a bed of roses because they are confronted with precarious existence in the poorly regulated labour market. Success is an abused notion imbued with capitalist values. Instead of successful women, we prefer talking about women who take pleasure in their profession despite all systemic problems. We do bear in mind that pleasure can also have a capitalist connotation. Initially we feared that the film might play into the hands of systematic exploitation of people in 'inspirational' professions. (Following the logic: "Performing the profession you like should be good enough without asking for equal salary, annual leave, sick leave, spare time or private life.") In the words of one of our speakers, pleasure in work which doesn't consider the look "out, into nature" is not pleasure but coercion disguised in the catchwords of social affirmation. The logic of ambition that strives for success as it is measured in the capitalist society is phallic. In the film, a different idea of success has been proposed, that which doesn't follow the pyramidal logic of exclusiveness, being the best, most visible, most resounding and such. Our speakers don't need academic titles, executive positions - although some enjoy them. The principal question about success is: "What do you do in your life to be a fulfilled and satisfied being?"

We did well as a team of directors. We believe that the decision for a collective direction approach is also a feminist move. We noticed in the pre-production that all papers to be filled were extremely individual in form. The bureaucratic apparatus providing funding is totally void of any idea of interdisciplinary or team work. Film direction is defined as distinctively individual work executed by a single genius on the top of a pyramid. This is precisely the logic we wanted to avoid. Simultaneously, the reason behind interdisciplinary work and integration of several roles in one person was also preconditioned by the production means. This could be considered a guerrilla film because it has been realised with minimum funds, our own technical equipment in one kitchen and

Svoj pogled smo izrazile tudi s podobami in izbiro kadrov, ki razkrivajo naše komentarje, strinjanja, dopolnjevanja izrečenega, nadaljevanje misli, pomisleke. Ob postprodukciji so se nam zastavljala številna vprašanja, ki presegajo okvire tega filma, vendar se hkrati nanj neposredno navezujejo. V filmu je ideja o ženskih programerkah predstavljena izrazito afirmativno, s čimer se strinjamo, hkrati pa se zavedamo, da ima promocija udeležbe žensk v računalništvu temno plat, če jo primerjamo z zgodovino vključevanja žensk v 'moške' poklice v zgodovini. Ženske v drugi svetovni vojni na zahodu in v Združenih državah niso dobile pravice do dela v tovarni zaradi razsvetljenosti družbe, temveč enostavno zato, ker je primanjkovalo delovne sile in ker so bile neprimerljivo cenejše. Pri tem so na vodilnih položajih ostali moški. Tudi v bivši Jugoslaviji, ki je statusno zagovarjala enakopravnost žensk in postavila številne temeljne zakone, ki ženskam še danes omogočajo enakopravnost na področju delovnih razmerij (pravica do porodniškega dopusta, do splava, do osnovnega in sistematičnega zdravstvenega varstva)*, je bila vključitev žensk v delovne procese prej nuja kot izbira. Če situacijo preslikamo na današnji dan, nam podatek, da bo leta 2020 v EU nastopilo veliko pomanjkanje na področju računalniških kadrov (do 80.000 izpraznjenih delovnih mest), se lahko vprašamo, ali je promocija žensk, ki jo z odprtimi rokami sprejemamo, res znak emancipacije, ali gre zgolj za nadaljevanje izkoriščevalskih delovnih razmerij.

Skozi razvijanje filma, njegove vsebine in njegove podobe smo odkrile, da je razmerje delo – spol izjemno kompleksno, da ne gre za preprosto vprašanje volje in delavnosti. Razkrivamo razmerja neenakosti, diskriminacije na več ravneh, ki so pogosto prikriti tudi subjektu, ki jih doživlja. Najboljše odkritje je seveda nekaj povsem drugega, namreč to, da še nismo povedale vsega, zato bo treba posneti še kakšen film.

(pogovor med avtoricami filma)

Čipke blog: cipke.wordpress.com

* Več o zgodovini boja za pravice žensk v dokumentarnem filmu *Majda Širca: Ženska I. in II. del*, RTV Slovenija, 2015.

ANA ČIGON (1982) je umetnica, ki ustvarja na področju videa, filma, performansa in novih medijev. Je magistrica umetnosti s področja videa (Akademija za likovno umetnost in oblikovanje Ljubljana) in diplomantka magistrskega študija Interface Cultures na Kunstuniversität in Linzu, Avstrija. V svojih projektih se ukvarja z družbenimi in feminističnimi temami, kot so podprezentiranost umetnic v umetnostni zgodovini, omejitve razsežnosti kolektivnega spomina, nevidne družbene skupine, razmerje subjekt – družba, iskanje sreče ipd. V dela pogosto vpleta elemente humorja in ironije in se v produkcijskem procesu ne omejuje na en sam medij. V zadnjih letih se posveča dokumentarnemu filmu, občasno producira videe za gledališče in sodeluje v kolektivnih projektih s soavtoricami. Svoja dela razstavlja na samostojnih razstavah v Sloveniji in tujini. Je dobitnica nagrade skupine OHO, finalistka nagrade Henkel Slovenija in finalistka nagrade fundacije Vordemberge-Gildewart. www.anacigon.si

SAŠA SPAČAL (1978) je medijska umetnica, ki izhaja s področja humanistike in trenutno deluje na presečišču raziskovanja živih sistemov in medijske umetnosti. Njeno delo je osredotočeno na postčloveško okolje, kjer človeška bitja obstajajo in delujejo kot eden od elementov v ekosistemu in ne kot suveren. S tem se opušta kartezijanski sistem in sprejema dejstvo, da se je področje tehnologije razširilo ne samo od strojne do programske opreme, ampak tudi do mokre opreme, od koder izvirajo hibridni pojavi mehanske, digitalne in organske logike delovanja. Poleg umetniškega dela je soustanoviteljica Iniciative za ženske s čutom za tehnologijo, znanost in umetnost ČIPke (RAMPA Laboratorij – Zavod Kersnikova), ki jo programsko vodi z Ido Hiršenfelder. Njena dela so bila predstavljena na različnih razstavah in prizoriščih, med drugim Device_art 5.016 – Kanada, Ars Electronica CyberArts Exhibition 2015, Avstrija; Muzej sodobne umetnosti Vojvodina, Srbija; ThingWorld – Triennial of New Media Art 2014, Kitajska; Cynetart 2014, Nemčija; Soft Control: Tomorrow Festival, Srbija; Sonica, Slovenija; Galerija Močvara, Hrvaška; Kiblix 2014, Slovenija; Galerija Kapelica, Slovenija; Galerija sodobne umetnosti Celje, Slovenija; MFRU – Kiblix 2013 – Maribor, Slovenija; Enter 6: Biopolis – Češka; Device_art 4.013 – Češka; Device_art 4.012. – Hrvaška. Za delo *Myconnect* so Saša Spačal, Mirjan Švagelj in Anil Podgornik prejeli Častno omembo na festivalu Ars Electronica Prix 2015. www.agapea.si

IDA HIRŠENFELDER (1977) je kuratorka, ki živi in dela v Ljubljani. Kot avtorica deluje tudi v polju zvočne in intermedijske umetnosti. Zanima jo zgodovina medijev, arhivi, njihovo izginevanje in medijska arheologija. Sodeluje z Muzejem za sodobno umetnost Metelkova +MSUM pri projektih, ki so vezani na digitalne arhive. V letih 2007 do 2013 je bila arhivistka pri projektu *Postaja DIVA, Digitalni video arhiv* (Zavod za sodobno umetnost SCCA–Ljubljana). V letih 2010 do 2014 je bila kuratorka v Laboratoriju za znanost in umetnost Ljudmila. Je zagovornica in uporabnica prostega in odprtokodnega programja. Od leta 2011 je članica DIY zvočnega kolektiva Theremidi Orchestra, s katerim ustvarja hrupne zvočne pokrajine. Z intermedijsko umetnico Sašo Spačal dela serijo sonoseizmičnih instalacij (*Skorja*, 2014, *Zemlja*, 2015) in zvočne eksperimente. S Spačal sta soustanoviteljici Initiative za ženske s čutom za tehnologijo, znanost in umetnost ČIPke (RAMPA Laboratorij – Zavod Kersnikova). Z delom *Časovni zamik: Kemobrični vrt* v soavtorstvu z intermedijsko umetnico Robertino Šebjanič in zvočnim umetnikom Alešem Hiengom – Zergonom so se predstavili na festivalu Ars Electronica (2016) v osrednji razstavi *Radical Atoms and the Alchemists of Our Time* in na razstavi Device_art 5.016 v Montrealu. beepblip.org

one bedroom and occasionally in a hacker laboratory.

Our view is also reflected in the images and the selection of shots that voice our comments, agreeing, complementing what was said, continuation of a thought, concerns. The postproduction raised many questions that go beyond the scope of this film and yet are directly related to it. The idea of women programmers is presented very affirmative and we all agree on it, though we are simultaneously aware that the promotion of women in computing has its dark side in light of the history of women inclusion in 'male' professions. During WWII women in the west and in the USA didn't get jobs in factories because of society's 'enlightenment', but simply due to the shortage of labour and because factories were able to get away with paying them considerably less than men. The executive positions were of course occupied by men. In the former Yugoslavia, which enforced the equality of women and adopted basic laws that provide women equality in terms of employment to this day (right to maternity leave, abortion, basic and systematic healthcare)*, the integration of women in the production was more a necessity than a choice. Yet a large deficiency projected in the computer labour force in the EU by 2020 (up to 80,000 vacancies) makes us wonder whether the highly welcomed promotion of women is truly a sign of emancipation or just another form of exploitative employments.

Through the development of the film, its overall content and its images, we discovered that the relation labour-gender is extremely complex, not simply a question of will and job performance. The film reveals the relations of inequality and discrimination at several levels which are often undisclosed to the subject experiencing them. Moreover, we realised that there's a lot more to tell and thus more films need to be made.

(talk between authors)

ČIPke blog: cipke.wordpress.com

* More on the history of struggle for women rights in the documentary by Majda Širca entitled *Woman, part I and II*, RTV Slovenija, 2015.

ANA ČIGON (1982) is an artist creative in the fields of video, film, performance and new media. She holds an MA in video (Academy of Fine Arts and Design, Ljubljana) and an MA in Interface Cultures at Kunstuniversitaet, Linz, Austria. Her projects tackle social and feminist topics, such as underrepresentation of women artists in art history, the limitations of the concept of collective memory, invisible social groups, relation subject-society, pursuit of happiness and such. Her works often contain elements of humour and irony, and her productions are not limited to one media. Over the recent years, she has been interested in documentaries; she produces videos for theatre and participates in co-authored collective projects. She had solo exhibitions of her works in Slovenia and abroad. She is a winner of an OHO Award, a finalist for the Slovenia Henkel Award and the Vordemberge-Gildewart Foundation Award.
www.anacigon.si

SAŠA SPAČAL (1978) is a media artist with background in humanities, currently working at the intersection of living systems research and media art. The focus of her work is the posthuman environment where human beings exist and act as one of the elements in the ecosystem and not as sovereigns. It's about abandoning the Cartesian system and accepting the fact that technology not only expanded from hardware to software but also to wetware and consequently hybrid phenomena of mechanical, digital and organic logic. She is also the co-founder of ČIPke, the Initiative for women with a sense for technology, science and art (RAMPA Lab / Zavod Kersnikova) and programme director together with Ida Hiršenfelder. Her works have been presented at various exhibitions and venues, including Device_art 5.016 – Canada, Ars Electronica CyberArts Exhibition 2015, Austria; Museum of Contemporary Art Vojvodina, Serbia; ThingWorld – Triennial of New Media Art 2014, China; Cynetart 2014, Germany; Soft Control: Tomorrow Festival, Serbia; Sonica, Slovenia; Močvara Gallery, Croatia; Kiblix 2014, Slovenia; Kapelica Gallery, Slovenia; Gallery of Contemporary Arts Celje, Slovenia; MFRU – Kiblix 2013 – Maribor, Slovenia; Enter 6: Biopolis – Czech Republic; Device_art 4.013 – Czech Republic; Device_art 4.012. – Croatia. For the work *Myconnect*, Saša Spačal, Mirjan Švagelj and Anil Podgornik received Honorary Mention at the Ars Electronica Prix 2015.
www.agapea.si

IDA HIRŠENFELDER (1977) is a curator who lives and works in Ljubljana. As an artist she also works in the field of sound and intermedia. She is interested in media history, archives, their loss and media archaeology. She collaborates with the Museum of Contemporary Art Metelkova +MSUM in projects related to digital archives. From 2007 to 2013 she was a digital archivist for *DIVA Station, Digital Video Archive* at Center for Contemporary Arts SCCA-Ljubljana). From 2010 to 2014 she was curator at Ljudmila, Ljubljana Art and Science Laboratory. She is an advocate and user of free and open source software. Since 2011 she has been a member of the DIY sound collective Theremidi Orchestra, creating noisy soundscapes. She collaborates with intermedia artist Saša Spačal on a series of sonoseismic installations (*Crust*, 2014, *Earth*, 2015) and sound experiments. Hiršenfelder and Spačal are the co-founders of ČIPke, the Initiative for women with a sense for technology, science and art (RAMPA Lab – Zavod Kersnikova). The work *Time Displacement: Chemobronic Garden*, co-authored by intermedia artist Robertina Šebjanič and sound artist Aleš Hieng-Zergon was presented at the festival Ars Electronica (2016) central exhibition *Radical Atoms and the Alchemists of Our Time* and the exhibition Device_art 5.016 in Montreal.
beepblip.org

Sreda, 12. oktober

19.00 Lutkovno gledališče Ljubljana
dokumentarni film 16+ * / premiera

Ana Čigon, Saša Spačal,

Ida Hiršenfelder

TOK

SI, 2016, 51'26"

(vstopnice: 4,50 €)

Osem sogovornic, ki delujejo v širokem spektru znanstvenih poklicev od umetne inteligence do programiranja in letalstva, predstavlja pogoje, v katerih so se začele zanimati za tehnološke poklice, na katere ovire so pri tem naleteli in kako so se z njimi spopadle. Filmu sledi pogovor z avtoricami.

V slovenščini z angleškimi podnapisi.

Avtorice:

Ana Čigon, režija, scenarij, montaža, kamera, zvok

Saša Spačal, režija, scenarij, animacija, avtorska glasba

Ida Hiršenfelder, režija, scenarij, uredništvo, avtorska glasba

Sogovornice:

*Alja Berčič Ivanuš, kapitanka letala, Adria Airways
(v času snemanja kobilotka letala)*

Alja Isaković, soustanoviteljica CodeCatz

KaktusKaktus, tonska tehnika, Radio Študent

dr. Dunja Mladenčič, vodja Laboratorija za umetno

inteligenco, Inštitut Jožef Štefan

Maja Smrekar, intermedijska umetnica

dr. Dragica Turnšek, mikropaleontologinja

*dr. Mateja Verlič, projektna vodja čez dan,
programerka ponoči*

*Larisa Vrhunc, akademska komponistka specialistka,
Filozofska fakulteta*

Obdelava zvoka: Vasja Progar

*Druga glasba: Larisa Vrhunc: Gratis, Celo, Ubi est?, Spirale,
Open Rite, RTV Slovenija, Založba kaset in plošč, Ljubljana,
2000*

*Zahvale: CodeCatz, RailsGirls, Radio Študent, Adria Airways,
Zemanta, Oddelek za umetno inteligenco, Inštitut Jožef
Štefan, Muzej novejšje zgodovine, Peter Bezek, Slovenska
filharmonija, Klavdija Erjavec, Paleontološki inštitut Ivana
Rakovca, dr. Špela Goriča, Statistični urad Republike
Slovenije, Društvo slovenskih skladateljev*

*Tipografija: Alegreya font, Juan Pablo del Peral, SIL Open
Font License, 2011*

*Koprodukcija: Inicijativa ČIPke | Rampa laboratorij – Zavod
Kersnikova, RTV Slovenija*

*Podpora: Ministrstvo za kulturo Republike Slovenije, Mestna
občina Ljubljana*

Organizacija: Mesto žensk, Lutkovno gledališče Ljubljana

* Program za mlade najdete tudi v sklopu **Mesto punc.**

Wednesday, October 12th

7 pm Ljubljana Puppet Theatre
documentary film 16+ * / premiere

Ana Čigon, Saša Spačal,

Ida Hiršenfelder

FLOW

SI, 2016, 51'26"

(Tickets: € 4,50)

Eight women working in the broad spectrum of scientific professions from artificial intelligence to programming and aviation, talk about the conditions in which they became interested in technical professions, the obstacles they confronted, and how they dealt with them. The screening is followed by a discussion with the authors.

In Slovene with English subtitles.

Authors:

Ana Čigon, direction, script, editing, camera, sound

Saša Spačal, direction, script, animation, original music

Ida Hiršenfelder, direction, script, editing, original music

Speakers:

*Alja Berčič Ivanuš, female airline captain, Adria Airways
(co-pilot at the time of filming)*

Alja Isaković, co-founder of CodeCatz

KaktusKaktus, sound engineer, Radio Študent

Dr. Dunja Mladenčič, head of the Artificial Intelligence

Laboratory at Jozef Stefan Institute

Maja Smrekar, intermedia artist

Dr. Dragica Turnšek, micropaleontologist

Dr. Mateja Verlič, project manager during the day,

programmer at night

*Larisa Vrhunc, Academic composition specialist, Faculty
of Arts*

Sound editing: Vasja Progar

*Music: Larisa Vrhunc: Gratis, Celo, Ubi est?, Spirale, Open
Rite, RTV Slovenija, Založba kaset in plošč, Ljubljana, 2000*

*Thanks: CodeCatz, RailsGirls, Radio Študent, Adria
Airways, Zemanta, Dept. for Artificial Intelligence, Jozef
Stefan Institute, National Museum of Contemporary
History, Peter Bezek, Slovenian Philharmonics, Klavdija
Erjavec, Ivan Rakovec Institute of Palaeontology, Dr
Špela Goriča, Statistical Office of RS, Society of Slovene
Composers*

*Typography: Alegreya font, Juan Pablo del Peral, SIL Open
Font License, 2011*

*Coproduced by: ČIPke Initiative | Rampa Lab – Zavod
Kersnikova, RTV Slovenija*

Support: Ministry of Culture RS, Municipality of Ljubljana

Organisation: City of Women, Ljubljana Puppet Theatre

* More programme suitable for youngsters in section
City of Girls.



Foto / photo: arhiv avtorice / Artist's archive

MAJA SMREKAR

Rekviem za prihodnost

Rekviem za prihodnost je eksperiment, predstava, v kateri človeško telo nadomestijo živali in droni.

Maja, lahko kaj več poveš o odnosu med eksperimentom in predstavo? Glede na to, da ne prihajaš iz uprizoritvenih umetnosti, me zanima, na kakšen način razmišljaš o uprizarjanju.

Izhodiščna inspiracija za mizansceno predstave izhaja iz koncepta *Das Triadische Ballett* (1922) Oskarja Schlemmerja, ki je zeitgeist z začetka 20. stoletja razumel skozi dva ključna sodobna tokova: mehanični (človek kot stroj in telo kot mehanizem) in skozi primarne impulze (nenadnost vznika kreativne potrebe, ki je divje, živalsko gonilo), pri čemer je menil, da je v koreografijah dosegel sinergijo dionizičnega in apoliničnega ustvarjalnega principa. Povezavo z uprizoritvenim vidim v območju tehnno-zoomorfnega kot postmodernistični sinergiji dionizičnega in apoliničnega. Skozi večletno kinološko raziskovanje in empirično delo s psi (ki ga ne razumem kot medvrstni, torej medsebojni »treening«) ter oblikovanje umetniških projektov z raziskovanjem in uporabo prvin, ki izhajajo s področij sodobne tehnologije, me v umetniškem smislu zanima koreografija (tudi produkt treninga, učenja, ponavljanja), pri kateri so osrednji akterji psi in droni.

Requiem for the Future

Requiem for the Future is an experiment/performance in which the human body is substituted with animals and machines.

Maja, can you tell us more about the relation between the experiment and performance? Since you don't come from performing arts, I would like to know your approach to staging?

I drew the inspiration for the mise-en-scène from the concept of *Das Triadische Ballett* (1922) by Oskar Schlemmer who interpreted the zeitgeist from the early 20th century by two main currents: the mechanised (man as machine and the body as mechanism) and primordial impulses (the abruptness of creative urge which is a wild, animal driving force). He claimed his choreographies were a synergy of the Dionysian and Apollonian principles of artistic creation. I see the connection with staging in the field of techno-zoomorphic as the modernist synergy of the Dionysian and Apollonian. Through several years of cynological research and empirical work with dogs (which I don't see as an interspecies 'training') and art projects involving research and implementation of elements from the fields of modern technology, as an artist I'm interested in choreography (also the products of training, learning, repeating) with dogs and drones as lead protagonists.

Zdi se mi zanimivo, kako iz zanimanja za odnos med naravo in tehnologijo izpelješ idejo animacije. Kaj je animacija v tem in do tega razmerja?

Schlemmer je gib lutke in marionete dojemal kot estetsko superiornega v primerjavi s človeškim, s čimer je želel poudariti, da je vsak umetniški medij umeten, kar je dosegel s stiliziranim gibom, ki ga je poenostavljal, dokler ta ni spominjal na abstrakcijo giba lutke ali marionete. Na podoben način me zanima asociativna paradigma giba živali in giba stroja, saj gre za sinergična prehajanja med antropomorfnim, tehnomorfnim in zoomorfnim – formalno asociacijo, ki jo vzbudi tudi lutka. Tudi pri formalnem delu učenja psov je skozi nenehno ponavljanje vselej prisotna geometrija, ki spominja na mehanične gibe. Hkrati je človekovo usmerjanje dronov mogoče razumeti kot obratno parafrazo Kantovega razmišljanja o vzgoji in izobrazbi: človek je žival, ki potrebuje učitelja/vodjo. Zato želim naslavljati pogled drugega: ne samo kaj živali pomeni obstoj človeka, ampak tudi kako monstrozno se človek zdi umetni inteligenci.

Razmišljaš tudi o prihodnosti in morebitnih socialnih imaginarijih?

Človekovo dojemanje živalskega stroja in stroja, ki ga poganja umetna inteligenca, kaj hitro zdrсне v identifikacijo demoniziranja drugega, saj se v začaranem krogu dialektike vselej ustavimo pri diskurzu o čustvovanju in subjektivizaciji (človekove) duše. Pri vzpostavljanju povezav med tehnologijo, naravo, hibridno antropo-zoo-tehnomorfno robotov in živali gre za snovanje sodobne (bio)politične vsebine, kjer človek s prekomernim povzdigovanjem lastne kulture skoraj povsem uniči naravo; ta pa kljub temu preživi in polnokrvneje zaživi v sožitju s tehnologijo šele potem, ko se človek samouniči.

(dopisovanje med
Majo Smrekar in Tejo Reba)

I find it interesting how you come to the idea of animation from your interest in the relation between nature and technology. What is animation in this and in regard to this relation?

Schlemmer saw the movement of puppet and marionette as aesthetically superior to that of human by which he wanted to emphasize that every art medium is artificial. He accomplished that through stylised movement which was simplified until it resembled the abstraction of a puppet or marionette movement. In a similar way I'm interested in the associative paradigm of the animal and machine movement because it's about synergic transitions between anthropomorphic, technomorphic and zoomorphic – a formal association that is also evoked by a puppet. Through constant repetition, the formal dog teaching also exhibits geometry which recalls mechanical movements. At the same time, man's remote control of drones can be interpreted as a reverse paraphrase of Kant's reflection on upbringing and education: man is an animal which needs a teacher/leader. Thus I want to address the view of the other: not only what human existence means to the animal, but also how monstrous the human appears to artificial intelligence.

Do you also think about future and eventual social imaginaries?

The human perception of the animal machine and the machine exhibiting artificial intelligence swiftly slips in the identification of demonising the latter because the vicious circle of dialectics always stops at the discourse on emotions and subjectivisation of the (human) soul. Setting up connections between technology, nature, hybrid anthropo-zoo-technomorphic qualities of robots and animals is about devising modern (bio) political content where man by excessively praising his own culture almost completely destroys nature. Nevertheless, nature survives and begins a new, full-blooded life in a symbiosis with technology, but only after man's self-destruction.

(correspondence between
Maja Smrekar and Teja Reba)

Petek, 14. oktober

20.30 / premiera

Lutkovno gledališče Ljubljana

Sobota, 15. oktober

19.00 / ponovitev

Lutkovno gledališče Ljubljana

hibridni performans 16+ *

Maja Smrekar

REKVIEM ZA PRIHODNOST

SI, 2016, 60'

(vstopnice: 5 €)

Koncept izhaja iz postantropocentristične dekonstrukcije dualizma kartezijskega pogleda na živalski stroj. Descartes razume žival kot nabor generiranih zvokov, ki izhajajo iz kompleksnega mehanizma tekočin, mišic in kosti. Brez duše. Kaj je potemtakem stroj kot umetna inteligenca in kako lahko konstruiramo (ne)dialog med živalsko in umetno inteligenco?

V slovenščini.

Avtorica: Maja Smrekar

Igralka: Alenka Marinič

Treniranje psov: Mia Zahariaš

Psi: Žorž, Kiki, Mala, Vip, Mi

Vodnici psov: Mia Zahariaš, Tina Šolar

Programiranje, svetovanje, upravljanje z droni: Alen Balja

Upravljanje z droni: Blaž Kovačič

Glasba: Luka Prinčič

Svetlobno oblikovanje: Miloš Vujković

Scenografija: Andrej Strehovec

Izdelava scenografije: ScenArt

Vodja predstave in oblikovalec zvoka: Luka Bernetič

Producentki: Pija Bodlaj in Marcela Okretič

Koprodukcija LGL in Zavod Aksioma, v partnerstvu z Mestom žensk

V okviru projekta BiTeater.

MAJA SMREKAR je uveljavljena intermedijska umetnica, ki ustvarja na križišču znanosti, tehnologije in umetnosti. Projektov se loteva analitično in družbeno senzibilno. Zanimajo jo različni fenomeni medijskih okolij, pluralnost percepcije in antropologija strahu.

Friday, October 14th

8.30 pm / premiere

Ljubljana Puppet Theatre

Saturday, October 15th

7 pm / rerun

Ljubljana Puppet Theatre

hybrid performance 16+ *

Maja Smrekar

REQUIEM FOR THE FUTURE

SI, 2016, 60'

(Tickets: € 5)

Conceptually it is related to the post-anthropocentric deconstruction of dualism of the Cartesian view of the animal machine. According to Descartes, the animal is a set of sounds produced by a complex mechanism of fluids, muscles and bones. Lacking a soul. What is then a machine but artificial intelligence and how can a (non)dialogue between animal and artificial intelligence be interpreted?

In Slovene.

Author: Maja Smrekar

Actor: Alenka Marinič

Dog training: Mia Zahariaš

Dogs: Žorž, Kiki, Mala, Vip, Mi

Dog handlers: Mia Zahariaš, Tina Šolar

Programming, consultancy, drone operator: Alen Balja

Additional drone operator: Blaž Kovačič

Music: Luka Prinčič

Light design: Miloš Vujković

Set design: Andrej Strehovec

Scenery construction: ScenArt

Head of the performance and sound design: Luka Bernetič

Producers: Pija Bodlaj in Marcela Okretič

Coproduction: Ljubljana Puppet Theatre and Aksioma

Institute in partnership with City of Women

Part of BiTeater project.

MAJA SMREKAR is an established intermedia artist creating at the intersection of science, technology and art. She tackles her projects in an analytical manner and with social sensibility. She is interested in various phenomena of media environments, plurality of perception and the anthropology of fear.

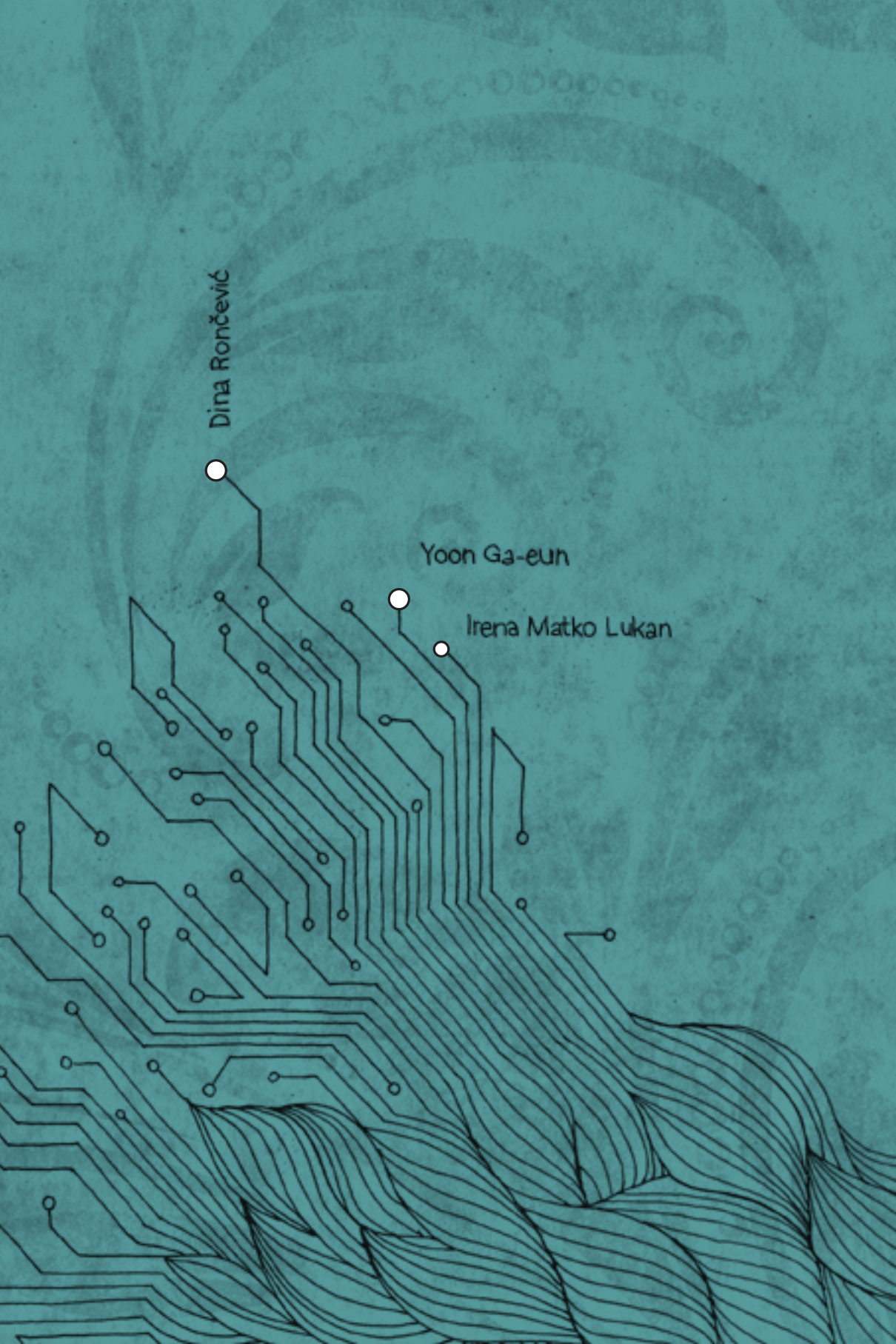
* Program za mlade najdete tudi v sklopu **Mesto punc.**

* More programme suitable for youngsters in section **City of Girls.**

Dina Rončević

Yoon Ga-eun

Irena Matko Lukan



Mesto punc

Mesto punc je nedisciplinaren in nestereotipen program, namenjen otrokom in mladim.

Vsebine ponujajo vpogled v svet mehanike, znanosti, humanistike in umetnosti, z željo rahljati meje med temi področji. Zanimajo nas tudi odnosi, ki jih mlade_i vzpostavljajo med sabo in njihovo kritično dojemanje sveta v katerem živimo.

City of Girls

City of Girls is a non-disciplinary and non-stereotypical program for children and youth.

The proposition aims to offer an insight into the world of mechanics, science, humanism and art and to loosen up the borders between those fields. We are interested in relationships young people have among them and their critical perception of the world in which we are living.

Program primeren za mlade najdete tudi v sklopu ***Nove linije prehajanj skozi neenakomerno pokrajino*** in je označen z *.

You can find more programme suitable for youth also in the section ***New Lines of Transition Across Uneven Landscape***, marked by *.



Všeč mi je ta estetika. Všeč mi je umazanija.

Ko pri novem avtomobilu dvigneš pokrov motorja, je kot bi pogledal v zdravniško ordinacijo – ni mi všeč!

Prvo dekonstrukcijo sem izvedla, ker sem hotela videti, kakšna je notranjost avtomobila. Ko sem se učila za avtomehaničarko, tega nisem smela.



Lahko sem le držala svetilko in čistila tla. Pa sem si mislila: v redu, bom pač to naredila na umetniški način.



Zmeraj se najde zavzeta in pridna deklica, ki ji ni težko ure in ure razstavljati kakšen bolj zapleten del, kot je uplinjač.



In potem je tu še malo bolj divja deklica, ki bi avtomobilska vrata preprosto odtrgala.

Všeč mi je, da so dekleta med delom igriva in vesela – da še niso prevzele vlog, razdeljenih po spolu.



Odrasla sem kot pridna, ubogljiva deklica, ki je sledila ustaljenim, uhojenim potem.

I love that aesthetic, I love the dirtiness.

With new cars, you lift up the bonnet and it looks like a doctor's office – I don't like that.



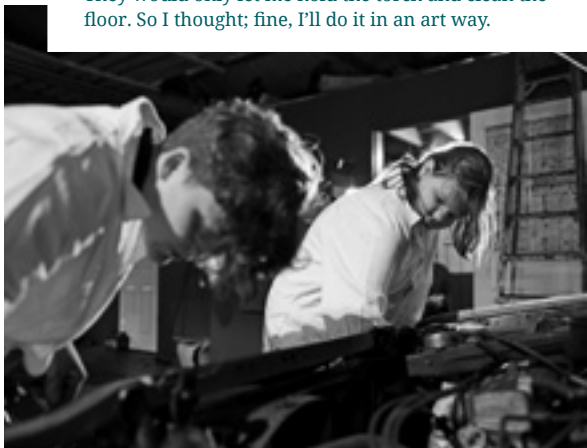
I did the first deconstruction because I just wanted to see what the car would look like on the inside; I wasn't allowed to do that when I was training to be a mechanic.



There's always a nerdy girl who wants to take some little complicated thing like a carburettor apart for hours.



I like that kids are playful and happy with the work – they haven't yet absorbed those gender roles.



They would only let me hold the torch and clean the floor. So I thought; fine, I'll do it in an art way.



And then there's the savage girl who just wants to rip the doors off.



I grew up as a good girl, obeying the rules and going along those well-trodden lines.

Srednja poklicna in strokovna
šola Bežigrad

Petek, 7. oktober
15.00 – 20.00

Sobota, 8. oktober
10.00 – 16.00

Nedelja, 9. oktober
9.00 – 15.00

Zaključni pogovor z udeleženkami.

performans v trajanju / delavnica 10+
Dina Rončević in udeleženske
AVTO DEKONSTRUKCIJA

HR/NL, 2012

(prost vstop)

Avto dekonstrukcija ima povsem preprosta izhodišča. Umetnica s skupino vedoželjnih deklet na delavnici/performansu razstavlja avto. Ne učijo se le, kako uporabljati orodje, ampak tudi kako pri delu uporabiti telesne spretnosti. Cilj tridnevne dekonstrukcije ni popolnoma razstaviti vozilo, temveč najti in zavzeti avtonomno pozicijo. Dekleta se soočajo z neznanimi orodji in materiali, radovednimi pogledi občinstva in novimi možnostmi izkoriščanja lastnih fizičnih spretnosti in moči. Poleg dejanske dekonstrukcije želi performans razstavljanja avtomobila dekonstruirati družbene kategorije identitete, vprašanja spola in spolnih vlog. Dina Rončević se je z vprašanjem družbeno determiniranih spolnih vlog srečala pri poklicni prekvalifikaciji, ko se je kot ženska znašla v izrazito moškem okolju. Namesto da bi zaradi ovir obupala, je ubrala drugo pot – ustvarjalnost.

Prijave na delavnico sprejemamo na
contact@cityofwomen.org do 30. septembra.

Organizacija: Mesto žensk. V sodelovanju: Emanat,
Srednja poklicna in strokovna šola Bežigrad.

DINA RONČEVIĆ (1984, Zagreb, Hrvaška) je v okviru študija animacije in novih medijev na Akademiji likovnih umetnosti v Zagrebu diplomsko delo opravila v obliki prekvalifikacije za avtomehaničarko (2010). Delala je kot pripravnica v nekaj avtomobilskih/motorističnih delavnicah, stop-motion animatorka in animatorka lutk pri številnih filmih in bila rezidenčna umetnica v centru CANTE (San Luis Potosi, Mehika, 2012). Kot dobitnica nagrade Radoslav Putar za najboljšo mlado hrvaško umetnico (2013) je bila tudi na umetniški rezidenci v newyorškem ISCP. Nastopala je po vsej Evropi, dobila štipendijo Staples Trust in leta 2015 magistrirala na amsterdamski Rietveld Academie, Sandberg Instituut. Živi v Amsterdamu. dinaroncevic.blogspot.si

Secondary Vocational and
Technical School Bežigrad

Friday, October 7th
3 pm – 8 pm

Saturday, October 8th
10 am – 4 pm

Sunday, October 9th
9 am – 3 pm

Artist-participants talk.

durational performance / workshop 10+
Dina Rončević & Participants
CAR DECONSTRUCTION

HR/NL, 2012

(Free entry)

Car Deconstruction has very simple premises. At the workshop/performance, the artist and a group of inquisitive girls disassemble a car. They not only learn how to use tools, but also how to use their physical skills. The goal of a three-day deconstruction is not to fully disassemble a car but rather find and take an autonomous position. The girls are confronted with unfamiliar tools and materials, the curious eyes of the audience and new possibilities of using their own physical skills and strengths. Other than the actual disassembling, the car deconstruction performance aims to deconstruct the social categories of identity, gender issues and gender roles. Dina Rončević was confronted with the issue of socially determined gender roles in her professional retraining when as a woman she found herself in a distinctively male environment. Instead of being defeated by the obstacles, she found another way out – creativity.

Send your application to contact@cityofwomen.org *until September 30th.*

Organisation: City of Women. In collaboration with: Emanat,
Secondary Vocational and Technical School Bežigrad.

DINA RONČEVIĆ (1984, Zagreb, Croatia) went through professional retraining to be an auto mechanic as part of her graduate work on Animation and New media department in the Art academy in Zagreb (2010). She worked as an apprentice in a few car/motorbike shops, as a stop motion and puppet animator on several films and she was an artist in residence at CANTE (San Luis Potosi, Mexico, 2012). She also did a residency at ISCP (NY, NY) that followed the Radoslav Putar award for the best young Croatian artist (2013). She has performed throughout Europe, won a Staples Trust scholarship and graduated from Rietveld Academie, Sandberg Instituut in 2015. She lives in Amsterdam. dinaroncevic.blogspot.si



fotografija iz filma / film still

YOON GA-EUN

Najin svet

Draga Teja,

jaz naj ti napišem, kako sem doživljala film, potem pa ti meni. Dve pismi o enem filmu, *Najin svet*.

Najin svet ponuja vpogled v čustva dveh deklic, Jie in Sun, od blizu. Teh čustev je za celo paleto, skorajda po šolsko se nizajo, eno za drugim. In se stopnjujejo. Začne se s spoznavanjem, z veseljem ob novem prijateljstvu, s spletnjem vezi. Ko Jia obrne hrbet Sun, ker se spoprijatelji z Boro in njeno skupino deklet, pa se stopnjujejo predvsem negativna čustva. Osamljenost, zavračanje, laž, želja po soočenju, vztrajanje pri odnosu. In ta privedejo do psihološkega nasilja med dekleti: obrekovanje, izsiljevanje, izključevanje in nazadnje celo pretep. Na koncu se režiserka Yoon Ga-Eun odloči za obrat, ker želi dati dekletoma še eno priložnost.

Režiserka je zgodbo oblikovala po lastni izkušnji in namenoma izbrala režijo, ki omogoči intimen vpogled v čustva deklet. S svojim načinom pokaže, da jo otroško doživljanje sveta resnično zanima in da so prav otroška čustva v ospredju njene filmske

The World of Us

Dear Teja,

I'm writing to you about how I saw the film and then you write to me. Two letters about one film, *The World of Us*.

The World of Us gives a close insight into the feelings of two girls, Jie and Sun. It's a whole range of feelings, arranged in an almost school-like order, one after another. And it intensifies. It begins with getting to know each other, the joy of new friendship, binding ties. When Jia turns her back on Sun because she makes friends with Bora and her group of girls, mostly negative emotions intensify. Isolation, rejection, lies, a wish for confrontation, holding on to a relationship. And these result in physical violence between the girls: calumny, blackmailing, exclusion and eventually a fight. In the end, the director Yoon Ga-Eun decides for a turn because she wants to give the girls a second chance.

The director shaped the story from her own experience and deliberately chose the

pripovedi. »Velike plane preprosto obožujem. Dramo in čustva želim kar naprej kazati na obrazu glavnega junaka.« *Najin svet* je njen prvi celovečerec, toda njeno preciznost v portretiranju otroškega doživljanja sveta jasno opazimo že pri njenih kratkih filmih. V filmu *Kong-na-mul* (ang. *Sprouts*) uprizori vso razsežnost notranje drame neke deklice, ki se ji na prvi pogled na zgodi nič takšnega.

Režiserka pri delu z otroki, tako z igralkami kot občinstvom, razvija in išče tesen stik. Hkrati pa jih preprosto opazuje, kot pravi sama: »Zelo rada gledam otroke, kako se igrajo. Včasih grem do šole v bližini mojega doma in jih opazujem. Gledam jih na šolskem dvorišču in poslušam njihove pogovore.« Zdi se, da otroke resnično razume, sicer bi bil film drugačen.

Se veselim tvojih razmišljanj,
Petra

Petra,

najprej se ti zahvaljujem za izbiro filma za festival! Režiserke prej nisem poznala. Zelo me veseli, da bomo gostili film, ki ga je naredila korejska režiserka. Zaradi finančnih omejitev imamo redko priložnost gostiti umetnice z drugih celin, čeprav se mi to za naš festival zdi ključno.

V Koreji sem bila dvakrat. Drugič na gostovanju pred kratkim, prvič pa pred petnajstimi leti, ko sem šla tja z Japonske, da sem si uredila vizo. Na Japonskem me je pretresel odnos, ki ga imajo starši, in posledično tudi otroci, do šole. Izobraževalni sistem je izrazito tekmovalno usmerjen, kot da šolski uspeh determinira vse možnosti. Pritisk in vsakodnevni stres že od ranega otroštva. Po ogledu filma se zdi, da je v Koreji podobno.

Takrat mi je bilo to tuje, ko pa danes opazujem, v katero smer gre naše šolstvo, zaznavam nekaj podobnega. Podobno, kot smo pred dvajsetimi leti odkimavali z glavo ob pogledu na zdravstvo v ZDA – ne,

to se nam ne more zgoditi! Privatizacija in razslojenost prebivalstva pri dostopu do kakovostnih storitev sta postali tudi naša realnost. Ob dostopu do šolanja za vse, ki pomembno prispeva k procesom emancipacije in enakopravnosti, poteka na drugi ravni podvajanje razmerij moči in privilegijev na podlagi razredne pripadnosti. Ekonomski status posameznice_ka odloča, katere storitve si lahko privoščijo – ali pač ne. Razvoj družbe ne temelji več na vrednotah, ampak 'vrednote' postajajo takšne in drugačne storitve; posameznik_ca je pač sam_a odgovoren_na, če mu_ji pri tem spodleti. Ta negacija razreda, ki jo je globalni neoliberalizem uspel koncipirati prek ideje demokracije, pomeni brutalni poseg v naše vsakodnevno življenje, v katerem se družbena odgovornost enači s privatizacijo odgovornosti.

Film prikazuje to kompleksnost sodobnosti; na eni strani psihološko plat odnosa med otroci (deklicami), na drugi strani diktat ideološkega aparata šolstva (večja/manjša vrednost subjekta glede na uspešnost), v podstati pa zame temeljno izhodišče – razredno problematiko. Glavna protagonistka v filmu je deklica, ki izhaja iz nižjega razreda, iz ekonomsko podhranjene družine: ne more si privoščiti drobnarij, ki deklicam veliko pomenijo (barvic, lakov za nohte ...), njena mati, ki je odsotna zaradi dela, zasluži komaj za golo preživetje družine, oče se zateka k alkoholu. Druga protagonistka je deklica, sicer tujka v mestu (nova sošolka), ki je prav tako osamljena, saj sta njena starša, sicer zelo premožna, ločena. Obe deklici opredeljuje njun družbeno-ekonomski kontekst, prek katerega ju okolica identificira in določa. Ta odstop od srednjega razreda (srednji razred, ki je tudi posledica razmaha kapitalizma, kot vzorni potrošnik in ideal normativnosti) je neusmiljen. Posledice razrednih determiniranosti so za (nedolžnega) otroka v vsakem primeru travmatične, dejstvo pa je, da bo travma za pripadnike nepriviligiranega razreda kronična in kontinuirana, za otroke z ekonomskim zaledjem pa preživeta, pozabljena, v najboljšem scenariju povod za dobrodelnost.

Najin svet je kompleksna zgodba. Je tisto, kar se zgodi med dvema posameznicama, ki se redkokdaj srečata; naklon ene k drugi in

direction that allows an intimate insight into the girls' feelings. This shows her genuine interest in the children's experience of the world and that the film's narrative is focused on children's emotions. "I simply love close-ups. I want to constantly show drama and emotions on the face of the main character." *The World of Us* is her first feature film, but her precision in portraying children's experience of the world is clearly visible in her short films. In the film *Sprouts (Kong-na-mul)* she depicts the whole extension of the inner drama of a girl to whom at first sight nothing really happens.

In her work with the children – both actresses and the audience – the director develops and looks for close contact. At the same time she simply observes them. In her words: "I love watching children play. Sometimes I go to the school in the vicinity of my home and watch them. I watch them in the schoolyard and listen to their talks." She seems to truly understand children, otherwise the film would be a whole different story.

I look forward to your reflections,
Petra

Petra,

Let me first thank you for choosing this film for the festival. I didn't know the director before. I'm really happy that we'll have a film made by a Korean director. Due to financial constraints we hardly ever have the chance to welcome artists from other continents although I personally believe this is crucial for our festival.

I was in Korea twice. The second time on a tour not long ago, and the first 15 years ago when I went there from Japan to arrange a visa. In Japan, I was shocked by the attitude that parents, and consequently also children, have to school. The education system is extremely competitive, as if school performance determines all future possibilities. Pressure and daily stress from

early childhood. After watching the film, Korea seems to be similar. At the time, this was unfamiliar to me but when I see today the direction that our school system is taking, I notice something similar. Twenty years ago we shook our heads in disbelief at the USA health system – no way this will happen to us! Unfortunately, the effect of privatisation and social stratification in the access to quality services became our reality. Alongside the equitable access to education which significantly contributes to emancipation and equality, we witness on another level the duplication of power relations and privileges based on social class. The individual's economic status determines what services they can afford – or not. The society's development is no longer based on values, instead services are becoming 'values'; it's the individual's responsibility and their fault if they fail. This negation of a class that neoliberalism managed to conceive through the idea of democracy, is a brutal intervention into our everyday lives where social responsibility equals privatisation of responsibility.

The film shows this complexity of contemporary times; the psychological dimension of the relation between children (girls) on one hand, and the dictates of the ideological apparatus of the education system (lesser/greater value of an individual based on performance) on the other, while the underlying substance points to what for me is the basic premise – the class issue. The main protagonist in the film is a girl who comes from a lower class, from an economically malnourished family: she can't afford little things that are so important to girls (crayons, nail polish ...), her mother who is away for work earns barely enough for the family's survival, while her father drinks. The second protagonist is a new girl in town (a new schoolmate) who is also lonely because her wealthy parents are divorced. Both girls are defined by their socio-economic context through which they are identified and determined by the environment. This unmaking of the middle class (middle class which is also the result of the capitalist upswing, as a model consumer and ideal of normativity) is ruthless. The consequences of class determination are for a (innocent) child in any case traumatic, though the fact remains

vse tisto, kar se temu naklonu zgodi. To je tudi najin svet, Petra. V njem se večinoma srečujemo tisti, ki nam sistem to omogoča. Zadnji prizor je zame prizor upanja, da bo v prihodnosti več srečanj, ki jih ne bodo ovirale razredne in druge prepreke.

Objem,
Teja

(dopisovanje
Petre Slatinšek in Teja Reba)

that the members of unprivileged classes will suffer from a chronic and continuous trauma while the children with good economic backgrounds will get over trauma, forget it, and in the best case scenario it might result in charity.

The World of Us is a complex story. It is what happens between two individual women who rarely meet; the inclination of one to another and everything that happens to this inclination. This is also our world, Petra. In it, we mostly meet when the system makes it possible. To me, the last scene is a scene of hope that there will be more encounters in the future unimpeded by class and other obstacles.

Hugs,
Teja

(correspondence between
Petra Slatinšek and Teja Reba)

Yoon Ga-Eun

YOON GA-EUN, rojena leta 1982, se je po zaključenem študiju zgodovine in verskih študij vpisala še na filmsko režijo. Predavala je v filmskih kroških srednjih in visokih šol v Seulu. Nato se je zaposlila v Korejskem filmskem muzeju, kjer se je ukvarjala s filmsko vzgojo otrok in mladostnikov. V svojih delih kaže zanimanje za življenja otrok, njihovo intimno doživljanje sveta, skrbi in težav. Želi si, da bi v teh filmih otroci igrali osrednjo vlogo. Njen kratkometražec *Son-nim* (2011) je bil prvi azijski film, ki je dobil glavno nagrado na prestižnem mednarodnem filmskem festivalu kratkega filma v Clermont-Ferrandu. Naslednji kratki film, *Kong-na-mul* (2013), pa je prejel kristalnega medveda za najboljši kratki film na Berlinalu (sekcija Generation). Film *Najin svet* je bil premierno prikazan na Berlinalu 2016.

YOON GA-EUN was born in 1982. After graduating in History and Religious Studies, Yoon studied film directing. She lectured at film clubs in secondary and high schools in Seoul, after which she worked at the Korean Film Museum as an educator for children and youth. Her films show her interest in the lives of children, provide an intimate experience of their world, their intrinsic worries and troubles. Children are her principal protagonists. Her short film *Son-nim* (*Gust*, 2011) was the first Asian film to win Grand Prix at the prestigious international short film festival - Clermont-Ferrand. Her following short film *Kong-na-mul* (*Sprout*, 2013) won the Best Short Film (Crystal Bear) Award at Berlinale (Generation section). *The World of Us* was premiered at Berlinale 2016.

Kinodvor

Ponedeljek, 3. oktober

17.00 / premiera

Premiera bo potekala ob prisotnosti režiserke filma, Ga-eun Yoon.

Sobota, 8. oktober

16.00 / ponovitev

Po filmu se bo z mladimi pogovarjala Irena Matko Lukan, urednica otroškega leposlovja in družinska terapevtka.

Nedelja, 9. oktober

15.00 / ponovitev

film 8+

Yoon Ga-eun

U-RI-DEUL / NAJIN SVET

KR, 2016, 94'

(vstopnice: 4,50 €)

»Po vsem svetu so otroci in odrasli kruti drug do drugega. Toda če v Koreji nimaš dobrih ocen, te lahko imajo za slabo družbo. Otroke lahko bolj zanimajo tvoje ocene kot tvoja osebnost. To je žalostno. Ko sem bila majhna, so obstajali drugi razlogi, ki so bili ravno tako kruti. Kot vidite v filmu – ko je eden iz bogate družine, drugi pa iz revne, se je težje razumeti.«

– Yoon Ga-eun,
režiserka in scenaristka

Vsak otrok ob filmu prejme tudi knjižico iz zbirke Kinobalon *Najin svet*.

Film bo predvajan v korejščini s slovenskimi podnapisi.

Režija in scenarij: Yoon Ga-eun

Fotografija: Min Jun-won, Kim Ji-hyun

Montaža: Park Se-young

Zvok: Go A-young

Igrajo: Choi Soo-in, Seol Hye-in, Lee Seo-yeon

Producent: Kim Soon-mo

Distribucija: FIVIA – Vojnik

Festivali, nagrade: Berlinale 2016; Mednarodni filmski festival TIFF Kids 2016; Zlin 2016 – nagrada žirije za najboljši film; Mednarodni filmski festival za otroke in mlade Tel Aviv – posebna omemba žirije; Mednarodni filmski festival za otroke in mlade Kino w trampkach 2016; Far East Film festival, Udine; Shanghai 2016

Organizacija: Kinodvor – Kinobalon. V sodelovanju z Mestom žensk.

Kinodvor

Monday, October 3rd

5 pm / premiere

The film's director, Ga-eun Yoon, will attend the premiere.

Saturday, October 8th

4 pm / rerun

Irena Matko Lukan, an editor of children's literature and a family therapist will talk with the children after the film.

Sunday, October 9th

3 pm / rerun

film 8+

Yoon Ga-eun

U-RI-DEUL / THE WORLD OF US

KR, 2016, 94'

(Tickets: € 4,50)

“Children and adults all over the world treat each other cruelly. But if in Korea your school results aren't good, you might indeed be considered a bad friend. Children might care more about your grades than about your personality. That's sad. But when I was young, there were other reasons equally cruel. As you see it in the film: when one is from a rich family and one is poor, this makes it more difficult to get along together.”

– Yoon Ga-eun,
director and screenwriter

Every child will be given a booklet *Najin svet (The World of Us)* from the Kinobalon series.

The film is in Korean with Slovene subtitles.

Written & Directed by: Yoon Ga-eun

Cinematography: Min Jun-won, Kim Ji-hyun

Editing: Park Se-young

Sound Design: Go A-young

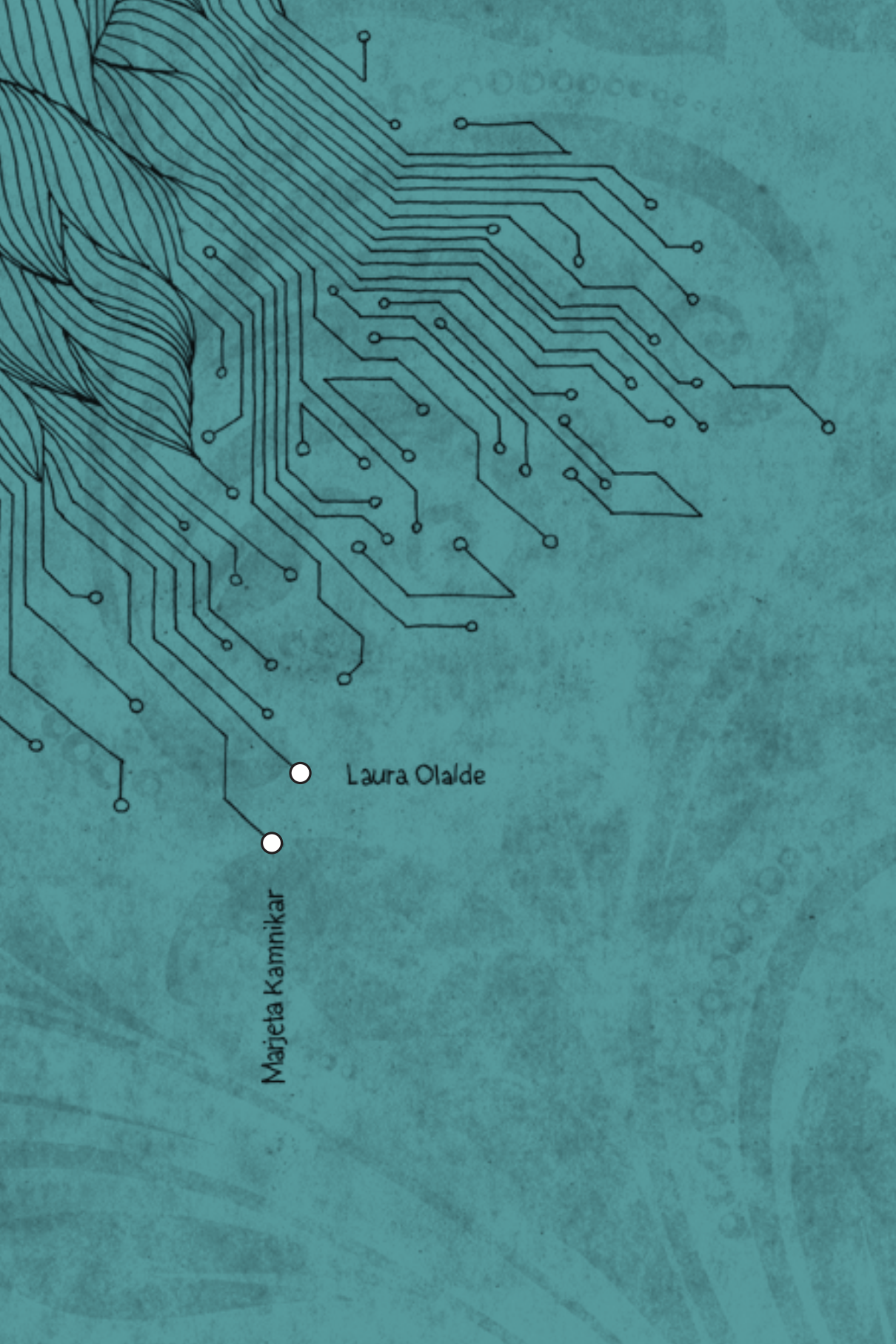
Cast: Choi Soo-in, Seol Hye-in, Lee Seo-yeon

Producer: Kim Soon-mo

Distribution: FIVIA – Vojnik

Festivals, awards: Berlinale 2016; International film festival TIFF Kids 2016; Zlin 2016 – Grand Prix for Best Film; Tel Aviv International Children's Film Festival – special jury mention; International film festival for children and youth Kino w trampkach 2016; Far East Film festival, Udine; Shanghai 2016

Organisation: Kinodvor – Kinobalon. In collaboration with City of Women.



Laura Olalde

Majeta Kamnikar

Rezidenci

Dve rezidenci, dve deli v nastajanju, odprti za sodelovanje.

Residencies

Two residencies, two works in progress, open for participation.



Foto / photo: arhiv avtorice / Artist's archive

MARJETA KAMNIKAR & SOIGRALKE_CI / CO-PLAYERS

M

Marjeta Kamnikar se je v *M* spustila pri 64 letih. Od tega je 9 let. *M* preko ideje *M*-reže nahaja svoj prostor v Mestu žensk in v mreži Mesta žensk ustvarja reže, kjer se mreži in mogoče omreži še kako drugo mrežo, kako drugo družino.

M

Marjeta Kamnikar engaged in *M* when she was 64, that is 9 years ago. Through the idea of the *M*-network, *M* has its place in the City of Women and in the City of Women's network creates spaces of networking and might draw another network or family into the net.

draga Marjeta!

li, 26. 7. 2016

začela svo pot mati in sin - smrt
tvojega moža in mojega očeta
bojana moja je vzpodbudila, da
postaneva prijatelj - potem se je
tako igrivo, na pol v zali, pojavila
igra Min postala svo sodelavca,
soustvarjalec, soigralca. M je
postala mreža odnosu med njo
različnejšimi ljudmi na način,
kot smo živeli ti, bjam, sestra
barbara infemija farjaz, kjer so
prijatelji del družine in družinski
člani prijatelji - po 9 (devetih)
letih igranja igre M, nas je igra M
začela igrati in je dejstvo ne igrano
več mi pišem ti, da se ti zahvalim
za pogum, radovednost, ljubezen,
da svo odnos mati-sin razpela do
te mere, da ostaja odnos mati-sin
in hkrati stalno postaja (samo igrivo)
odnos.

z ljubeznijo

Yulgi
Klemen
Pavon
Majša

Draga Marjeta,

Je že skoraj 1 ura pozne, polni greso na
morske. Dežuje. N oseli obala ipi mlado, zato
mrazno tiho ptiati, in (svo) ne v polni luci.
Hotela sem se ti zahvaliti; zato, ker se
oh tebi ušim o drugačni formaciji plena o
žir-fenzja, tudi o drugačni formaciji žir-fenzja.
Zato, ker se nam, da kdo je bil utrojen, se
lahko spotiže in kdo se je se začel štati,
je lahko spet mlad. Zato, ker ustvarjajo
neverjetne postave mojega spomina o meni.
(Vredno je govoriti o tem, kako na pedstave
hodimo, da ti se na nov način spomniti lastnega
ožjenja.)

Mnoležna sem ti, da si tako zelo subtilna,
kot Plečnik. Da si neustrahljiva. In pogumna.
Krala ti za Gregorja. In njema zato.
Rada te imam,

li, 24. 7. 2016

Draga Marjeta!

Dobila sem pisavo, ki ti jo bilo namenjano.
Ne vem, povedati me bodejo pošto, ki mi mi namenjajo.
Ampak glej prebrala sem in tam menda s tem
ustopam v igro, v katero sem ustopala že nekajkrat
prej. Jas ustopam in ustopam. Kaj pa ti Marjeta?
Kaj je ta igra zato? Ta igra, ki jo igrata, medtem,
ko (jo) živim.

Ko zdaj tako na splešni pomislila na igro, pomislila
na Majo zibko. Dostikrat sem jo igrala sama
(sam edinka) ampak velika zabavnost ji bilo, če
mas ji bilo ved. Ved mas ji bilo, kaj namenjani,
presenetljivi in zabavni so bili nameni;
velika pota in vsak svoje svoje zgodbe, med
zgodbami smeh in prižakanje. Naslednji dan
postav spomina, skrajnje včas, ki so se ti spodb,
pa menda dostikrat mas je spomin peljal
nalam drugam, v drugo zgodbo.

Marjeta, ko se spominjamo svoje pokojne mame,
se dostikrat spominjamo tudi nate.

Tvoja ti lep oče, Tja

Ljubljana, 26th July 2016

Dear Marjeta,

We started out as a mother and son. The death of your husband and my father Bojan fostered us to become friends. And then in such a playful manner, maybe a sort of joke, the game M appeared, and we have become collaborators, co-creators, co-actors. M has become a network of relations among most various people in a way that you, Bojan, my sisters Barbara and Ksenija and I lived, where friends are part of the family and the family members are friends. After 9 (nine) years of playing, the game M started to play us and it's not us playing it anymore. I'm writing to you to thank you for courage, curiosity, love, to broaden the mother-son relationship to the extent that it remains the mother-son relationship and simultaneously becoming a (just playful) relationship.

With love,
Yulugi, Klemen, Timon, Nelson, Sončev

Ljubljana, 24th July 2016

Dear Marjeta,

I received a letter that was addressed to you. I don't know, I usually don't read other people's mail. But this time I did and thereby I am supposedly entering the game I have entered several times before. I enter and exit. What about you, Marjeta? What is this game that you play while you live (it) for you?

Right now when I think of a game in general, a cat's cradle comes to my mind. I played alone a lot (I'm the only child), but it was a lot more fun when there were several players. The more we were, the more unusual, surprising and complex were the patterns; every move and every pattern a story of its own, and a lot of laughter and anticipation in between. The following day a memory check, trying to remember the patterns already invented, and yet the memory often took us someplace else, into another story... Marjeta, when I remember my late mother, I often think of you too.

Have a lovely evening,
Teja

Ljubljana, 25th July 2016

Dear Marjeta,

It's nearly one in the morning, and we're off to the seaside tomorrow. It's raining. In every room someone is sleeping. I'm writing quietly and not in full light.

I just wanted to thank you; because with you I'm learning about a different function of dance in life, as well as a different function of life. Because I'm learning that whoever gets tired can have a rest, and who starts to grow old can be young again. Because you create incredible places of my memory (somebody saying that we go to performances in order to remember our own life in a new way...)

Because you are so very much sublime, like Plečnik. Because you are tireless. And brave. Thank you for Gregor and him for you.

Love you,
Dragana

Marjeta
Kamnikar

Neznan čas

Neznana lokacija

dokumentarna in dokumentacijska igra

Marjeta Kamnikar & soigralke_ci

M

SI, 2016

(brezplačno)

V slovenščini.

Zasnova: Gregor in Marjeta Kamnikar

Avtorica in avtor: Marjeta Kamnikar in Nelson Valmor

Igralke_ci: Marjeta Kamnikar, Dragana Alfirević, Teja Reba, Nelson Valmor ter druge_i soigralke_ci

Produkcija: Nomad Dance Academy Slovenija / nda.si in Federacija (do 2016) / federacija.net

Koprodukcija: International Dance Terrorist Organization / idto.upri.se

V sodelovanju z Mestom žensk.

Podpora: Mestna občina Ljubljana, Erferifund

Program Ustvarjalna Evropa Evropske Unije v okviru DANCE ON, PASS ON, DREAM ON podpira tudi M.

m.federacija.net

MARJETA KAMNIKAR je mati treh otrok, poročena okoli 30 let, večino svojega poklicnega življenja je delala kot kadrovik. Je tudi uspešna kegljačica, ki je nastopala v jugoslovanski kegljaški reprezentanci na svetovnih prvenstvih v osemdesetih prejšnjega stoletja. Na vabilo sina Gregorja Kamnikarja (kasneje Timona Jelena, Klemna Papeža in Nelsona Valmorja) je leta 2006 začela delati obsežen projekt *M*. Doslej je bil *M* izveden v obliki dokumentarnega srečanja, dokumentarne predstave in dokumentarne instalacije. V pripravi je *M* kot dokumentarna igra. Sodelovala je tudi z Ryuzom Fukuharo pri projektih *Duhec med ljudmi* (2010), *Moj sosed* (2009) in *Štirje elementi* (2008), z Dragano Alfirević pri projektu *Meta Level* (2011), pri predstavi *650 izkušenj* Teje Reba (2011) in pri projektu v trajanju *Življenje II (v nastajanju)* Janeza Janše (2013–).

Unknown time

Unknown location

documentary and documenting game

Marjeta Kamnikar & co-players

M

SI, 2016

(Free of charge)

In Slovene.

Concept: Gregor and Marjeta Kamnikar

Authors: Marjeta Kamnikar and Nelson Valmor

Played by: Marjeta Kamnikar, Dragana Alfirević, Teja Reba, Nelson Valmor and co-players

Produced by: Nomad Dance Academy Slovenia / nda.si & Federacija (till 2016) / federacija.net

Co-produced by: International Dance Terrorist Organization / idto.upri.se

In collaboration with City of Women.

Supported by: Municipality of Ljubljana, Erferifund

Co-funded by the Creative Europe Programme of the European Union within the DANCE ON, PASS ON, DREAM ON

m.federacija.net

MARJETA KAMNIKAR is the mother of three children, 30 years married, and has spent most of her working life as a human resource officer. She was also a successful bowler and a member of the Yugoslav nine-pin bowling team at the World Championships in the 1980's. In 2006 at the invitation of her son Gregor (later Timon Jelen, Klemen Papež and Nelson Valmor) she initiated an extensive *M* project. Thus far, *M* has been realised in a form of a documentary meeting, a documentary performance and a documentary installation. She is working on *M* as a documentary play. She has also collaborated with Ryuzo Fukuhara in his projects *Ghost Among People* (2010), *My Neighbour* (2009) and *The Four Elements* (2008), with Dragana Alfirević in the project *Meta Level* (2011), Teja Reba's performance *650 Experiences* (2011) and the project *Life II (in Progress)* by Janez Janša (2013–).



Foto / photo: arhiv avtorice / Artist's archive

LAURA OLALDE

Ženski mural, mitohondrijski zid

Na rezidenci gostimo argentinsko umetnico Lauro Olalde, ki vas vabi k sodelovanju pri ustvarjanju kolektivne zidne poslikave.

Zidovi v mestih so lahko glas prebivalcev. Tako kot celične stene so živi in izražajo spremembe v okolju. *Mitohondrijski zid* je skupinska zidna poslikava, ki bo predstavljala *molekularno pokrajino*, osredotočeno na mitohondrij, organel z lastnim genskim zapisom, ki se deduje skozi žensko nasledstvo.

Študije mitohondrijske DNK, ki jih je v osemdesetih letih opravil genetik s Kalifornijske univerze Alan Wilson, so pokazale, da sodobni človek izvira iz Afrike, iz afriške pramatere. Zaključki so sprožili polemike, ker so se dotaknili občutljivih tem, kot sta identiteta in filogenetika. Ta molekula, imenovana »mitohondrijska Eva«, je bistvena za sorodstvo po materini strani, ker 100 % DNK prihaja v liniji po materini strani, kar omogoča hitrejšo odkritje skupnega izvora homo sapiensa. Če se ob tem potopimo v to kompleksno molekularno pokrajino, ki jo lahko beremo tudi kot zemljevid izvora, lahko prevprašamo koncepte, kot sta življenje in identiteta, ki so se ob soočenju z novo tehnološko znanstveno paradigmo in prehodom od biologije k molekularni biologiji spremenili.

Mural by Women, Mitochondrial Wall

We are hosting artist Laura Olalde from Argentina, who invites you to participate in creating a collective wall painting.

Walls in cities can be the voice of their inhabitants. As cell walls, they are alive and they express the changes in their environment. *Mitochondrial Wall* is an open and permeable project for the women in Ljubljana and it consists of the realization of a collective mural painting representing a "molecular landscape" with a focus on mitochondria, an organelle that has its own genetic information that passes through maternal heritage.

In the 80's, studies in mitochondrial DNA done by Alan Wilson, a geneticist from the University of California, determined that the first humans on Earth came from Africa, from a unique African mother. These conclusions were polemical because they touched upon matters such as Identity and Phylogenetics. This molecule, called the "mitochondrial Eve" is fundamental for maternal filiation, because 100% of DNA comes from the maternal line this way, a faster path to reaching the common origins of Homo sapiens. At this point, and by immersing ourselves in this complex

Koncept življenja ni več vpisan samo v naših telesih, ampak v naših molekulah, ki so postale novo politično sredstvo, okrog katerega so danes organizirane biopolitične prakse.

Kot metafora mitohondrijske dediščine je ustvarjanje zidne poslikave nekakšna simbolna zapuščina žensk, ki živijo v mestu in obiščejo Ljubljano v času festivalov Mesto žensk. V upanju, da bo zidna poslikava *Ženski mural* postala dejavno srečevališče prihodnjih edicij festivala.

molecular landscape that can be read as a map of origins as well, we can reflect on the concepts of life and identity that have changed facing the new techno-scientific paradigm, with the transition from biology to molecular biology. The Concept of Life is now circumscribed not only in our bodies but in our molecules, a new political device around which the biopolitical practices are now organized.

As a metaphor of mitochondrial heritage, the mural action is proposed as the desire for of a symbolic legacy between women who live in and visit the City of Ljubljana from one to other edition of the City of Women Festival, that the *Mural by Women* painting can grow as a meeting point activity in future editions of the Festival.

Laura Olalde



**Sreda – nedelja,
5. – 16. oktober**

9.00 – 13.00 in 15.00 – 19.00

AKC Metelkova mesto

kolektivna zidna poslikava – delo v
nastajanju

Laura Olalde

**ŽENSKI MURAL,
MITOHONDRIJSKI ZID**

AR in SI, 2016

(prost vstop)

Ob zaključku festivala bo otvoritev murala.

V angleščini.

*Produkcija in organizacija: Mesto žensk, KUD Mreža,
Galerija Alkatraz in Celostna umetnina Metelkova / Urbani
likovni projekt.*

S podpora: Fondo Metropolitano.

LAURA OLALDE je vizualna umetnica, ki živi v Buenos Airesu v Argentini. Diplomirala je na Likovni akademiji, kjer je naredila specializacijo iz slikanja, in se posebej usposabljala v stenskem slikarstvu. Magistrirala je iz elektronskih umetnosti, v doktorskem študiju pa je raziskovala soprodukcijo znanosti in umetnosti. Od leta 2011 vključuje v svoje delo prakse bio umetnosti. V letu 2012 je razstavila *Quorum Sensing*, izkušnjo s potopitvenim (imerzivnim) učinkom z bioluminiscentnimi mikroorganizmi. Isto leto je prejela podporo za izvedbo projekta *Ophiodea*, za katerega je dobila navdih v sestavljenih očeh v naravi. Projekt je bil razstavljen v ljubljanskem Ljudmila Medialab v okviru delavnice *Interactivos? '12*. Od leta 2013 je članica znanstveno-umetniškega (sci-art) kolektiva PROTEUS, v katerem sodelujejo molekularni biologi. Kolektiv je leta 2015 prejel nagrado za *Introversion Dogmatica*, predstavitev interakcij med DNK in histonskimi beljakovinami.

**Wednesday – Sunday,
October 5th – 16th**

9 am – 1 pm and 3 pm – 7 pm

ACC Metelkova City

collective mural painting – work in
progress

Laura Olalde

**MURAL BY WOMEN,
MITOCHONDRIAL WALL**

AR and SI, 2016

(Free entry)

Closing of the Festival with the Opening of the
Mural.

In English.

*Production and organisation: City of Women, KUD Mreža,
Gallery Alkatraz, A Gesamtkunstwerk Metelkova/Urban
art project.*

Supported by Fondo Metropolitano.

LAURA OLALDE is a visual artist based in Buenos Aires, Argentina. She graduated in Fine Arts, specializing in painting, and trained in mural painting. She earned a Master Degree in Electronic Arts and her thesis research was based on sci-art coproduction. Since 2011 she has incorporated bioart practices in her work. In 2012 she exhibited *Quorum Sensing*, an immersive experience with bioluminescent microorganisms. That year she received a production grant for her project *Ophiodea*, inspired by compound eyes in nature. It was exhibited at Ljudmila Medialab, Ljubljana, Slovenia, at *Interactivos? '12* workshop. Since 2013, she has been part of PROTEUS, a sci-art collective formed with molecular biologists, awarded in 2015 for *Introversion Dogmatica*, a representation of the interaction between DNA and Histone proteins.



Liz Allbee

Birgit Ulher

Tristiana

Nulla

Damaris

NinaBelle

Nova de Viator

Blönduós

Glasba in druženje

Music & Hangouts

Dve trobenti, dva solistična nastopa

Zrak, vdih, izdih, prepona, ustna votlina, jezik, ustnice, trobenta, premislek, kompozicija, improvizacija, zvok, tišina, multifonija, razširjene tehnike, samosvoje preparacije inštrumenta, akustika prostora, elektronska obdelava zvoka, terenski posnetki, ozvočenje, kvadrofonija, trobenta kot oddajnik in sprejemnik zvoka, kot akustična komora, festivali, klubska scena, samonikla prizorišča, neodvisna in akademska scena.

Tomaž Grom

Two trumpets, two solo performances

Air, breathe in, breathe out, diaphragm, oral cavity, tongue, lips, trumpet, reflection, composition, improvisation, sound, silence, multiphonics, extended techniques, original preparations of the instrument, room acoustics, digital sound processing, field recordings, extended speakers, quadrophonics, trumpet as transmitter and receiver, as an acoustic chamber, festivals, club scene, original venues, independent and academic scene.

Tomaž Grom

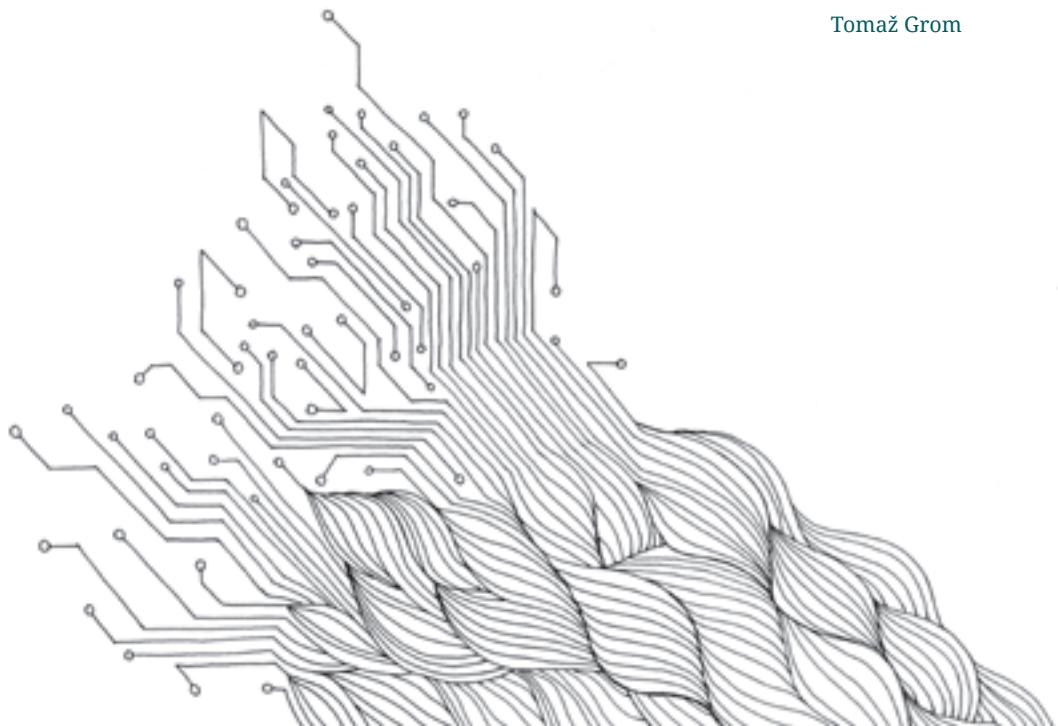




Foto / photo: arhiv avtorice / Artist's archive

LIZ ALLBEE

Izmišljeno bitje

Solistični kvadrofonični performans v živo s 4-kanalno trobento in trompete concrète vmesnikom. Zvoki trompete concrète izvirajo iz pitch setov znanstvenih, medicinskih in glasbenih vilic, terenskih posnetkov in številnih posnetkov živalskega jezika, narejenega z uporabo roga, razširjene tehnike in glasu. Kvadrofonična trobenta služi tudi diseminaciji/uprostorjenju živega glasu in razširjenih tehnik trobente (ki so pogosto precej 'zverinske').

Navdih črpa iz del Jorgeja Luisa Borgesa, in sicer *Knjige izmišljenih bitij* in njegovega eseja *Analitični jezik Johna Wilkinsa*. V celem komadu eterični toni tavajo med kruljenjem, ječanjem, klici, songi in kriki čudnega novega sveta. *Imaginary Being* želi za poslušalca ustvariti serijo ljudskih taksonomij in umišljenih krajin – odpreti prostor tako za kontemplativno kot absurdno.

Imaginary Being

Live solo quadraphonic performance which utilizes a custom 4-channel trumpet and a trompete concrète interface. The trompete concrète sounds are derived from scientific, medical and musical tuning fork pitch sets, field recordings, and an extensive personal animal language – sourced from the interplay of horn, extensions, and voice. The quad trumpet also serves to disseminate/spatialize the live voice and extended trumpet techniques (which often have a rather beastly quality).

Imaginary Being takes its inspiration from the works of Jorge Luis Borges - from the *Book of Imaginary Beings* and from his essay *The Analytical language of John Wilkins*. Throughout the piece, ethereal tones wander through the weather amidst the grunts, groans, calls, songs, and shrieks of a strange new world. *Imaginary Being* aims to create a series of folk taxonomies and fantastical landscapes for the listener – opening a space both for the contemplative and absurd.

Liz
Albee



Foto / photo: arhiv avtorice / Artist's archive

BIRGIT ULHER

Nič več radijske tišine

»V Ulherijini umetnosti je nekaj, kar jo dela izjemno zanimivo glasbenico. Včasih si njeno trobento predstavljam kot nekakšen mikroskop s kompletom leč, ki zrnato sliko nepričakovano spremenijo v brokat.«

– Johan Redin

Birgit Ulher uporablja razširjeno tehniko zvočnikov, ki predvajajo radiofrekvenčni šum v dušilec za trobento. Trobenta deluje kot akustična komora in modulira radijski šum, kar pomeni da je istočasno opravlja vlogo oddajnika in sprejemnika. Uporablja tudi kovinske plošče kot 'vibrirajoče sisteme'. S spreminjanjem pritiska na kovinske plošče, prislonjene na odmevnik trobente, ustvarja multifonijo in razpršene, razcepljene zvoke. Poleg trobente in dušilca so inštrumenti na njenem solističnem albumu *Radio Silence No More* radio in še posebej zvočniki. Tudi na tem področju je prekoračila meje tako zmožnosti kot funkcionalnosti zvočnika. Kar ostaja, je element, ki bi ga lahko še najbolj primerjali z zvokom tolkal. Ulherijino igranje z radijskim šumom včasih zveni povsem elektronsko, čeprav je glasba v bistvu akustična.

www.soundofmusic.nu

Radio Silence No More

“There is something in Ulher’s art that makes her a highly interesting musician.

Sometimes I imagine her trumpet as some sort of microscope, with a set of lenses that unexpectedly turns a grainy image into brocade.”

– Johan Redin

Birgit Ulher uses extended speakers, fed with radio noise in her trumpet mutes. The trumpet functions as an acoustic chamber and modulates the radio noise, thus the trumpet is transmitter and receiver at the same time. She also uses metal sheets as 'vibrating systems'. By varying the pressure on the metal sheets, which are held against the trumpet bell, she creates multiphonics and splitting sounds. In addition to trumpet and mutes, Ulher's instruments on the solo album *Radio Silence No More* are radio and particularly speakers. Also in this area she has stretched the limit for both the speaker's capacity and its functionality. What remains is an element that could more accurately be compared to percussion. Actually, Ulher's playing with radio noise sometimes sounds completely electronic, although the music is essentially acoustic.

www.soundofmusic.nu

Sobota, 8. oktober

22.00 Menza pri koritu
– AKC Metelkova mesto
dvojni koncert

Liz Allbee

IZMIŠLJENO BITJE

US/DE, 2015, 40'

Birgit Ulher

NIČ VEČ RADIJSKE TIŠINE

DE, 2007, 40'

(vstopnice: 7/5 €)

Organizacija: Zavod Sploh. V sodelovanju z Mestom žensk in Menzo pri koritu – AKC Metelkova mesto.

LIZ ALLBEE (1976) je skladateljica-performerka, ki dela z 'imaginaričnim' potencialom zvočnega materiala. Ponavljajoče teme v njenem ustvarjanju vključujejo razširjene tehnike in izvedbe in njihovo prepletanje z instrumenti, vsakdanjimi predmeti ter visokimi in poceni tehnologijami. Privlačijo jo neartikulirane, protolingvistične kvalitete glasbenih zvokov in teles. Pogosto nastopa s trobento, elektrono in školjko. Med drugim je nastopila na Maerzmusik, Internationale Fereienukurse für Neue Musik Darmstadt, Donaueschingen Musiktage, Ostrava Days, Serralves, Bolzano Museum of Fine Art, Yerba Buena Center for the Arts, San Francisco Electronic Music Festival, Huddersfield, CTM, Radialsystem in Berghain. Od leta 2009 živi v Berlinu.

BIRGIT ULHER je študirala vizualne umetnosti, ki še vedno pomembno vplivajo na njeno glasbo. Kar se je leta 1982 preselila v Hamburg, se ukvarja s prosto improvizacijo in eksperimentalno glasbo. V tem času je razvila samosvoj glasbeni jezik. Dela predvsem v polju razširjanja zvočnih možnosti trobente, pri čemer je razvila lastne razširjene tehnike in preparacije za produkcijo teh zvokov. Poleg omenjenih raziskav jo posebej zanima odnos med zvokom in tišino. Imela je predavanja in vodila delavnice na Haifa University, SAIC – School of The Art Institut of Chicago, Hochschule für Musik Basel, The Queen's University v Belfastu, v Galería Mérida, v Anahuac 33, Mexico City (oboje Mehika). Nastopa samostojno ali s skupinami, sodeluje s plesalci, vizualnimi umetniki in skladatelji, omeniti pa velja tudi priložnostna sodelovanja z glasbeniki z vseh koncev sveta. Izdala je številne CD-je.
www.birgit-ulher.de

Saturday, October 8th

10 pm Menza pri koritu
– ACC Metelkova City

double concert

Liz Allbee

IMAGINARY BEING

US/DE, 2015, 40'

Birgit Ulher

RADIO SILENCE NO MORE

DE, 2007, 40'

(Tickets: € 7/5)

Organization: Sploh Institute. In collaboration with City of Women and Menza pri koritu – ACC Metelkova City.

LIZ ALLBEE (1976) is a composer performer who works with the imaginarchic potential of sonic material. Recurring themes in her work include extensions & embodiments and their interplay with instruments, everyday objects, and high and low technologies. She is fascinated with the guttural, protolingvistic qualities of musical voices and bodies. She performs often with her trumpet, electronics, and conch. She has performed at Maerzmusik, Internationale Fereienukurse für Neue Musik Darmstadt, Donaueschingen Musiktage, Ostrava Days, Serralves, Bolzano Museum of Fine Art, Yerba Buena Center for the Arts, San Francisco Electronic Music Festival, Huddersfield, CTM, Radialsystem and Berghain, among others. Since 2009 she has lived in Berlin.

BIRGIT ULHER studied visual arts, which still have an important influence on her music. Since moving to Hamburg in 1982 she has been involved in free improvisation and experimental music and has developed an individual musical language. She works mainly on extending the sounding possibilities of the trumpet and has developed her own extended techniques and preparations for producing these sounds. Besides this material research she is especially interested in the relation between sound and silence. Lectures and workshops at Haifa University, SAIC – School of The Art Institute of Chicago, Hochschule für Musik Basel, Queen's University in Belfast, at Galería Mérida and Anahuac 33 in Mexico City (both Mexico). She performs solo and with her working ensembles, in collaboration with dancers, visual artists, composers and mention should also be made of one-time collaborations with musicians from around the world. Numerous CD releases.
www.birgit-ulher.de



DJ večeri

Elektro inštalacije 2.0 povezujejo nove zvočne napeljave, vrezujejo utore v obstoječe preperle vzorce, tkejo niti in tvorijo zaveznitva med različnimi identitetnimi skupinami znotraj elektronske glasbe ter širijo vidni spekter izvajalkam_cem in poslušalstvu.

V okviru serije se bo vrtela elektronska in eksperimentalna glasba že uveljavljenih, kot tistih manj uveljavljenih ženskih in trans producentk_ov s celotnega sveta, ki jih bodo v DJ sete zapakirale_i povabljene_i zvočne_i raziskovalke_ci.

Nina Hudej

DJ nights

Electric Installations 2.0 connect new sound installations, cut grooves in the existing rotten samples, weave threads and form alliances between and among different identity groups involved in electronic music as well as expand the visible spectrum of the performers and audiences.

Music played within the series will be electronic and experimental, both of well and less established women and trans producers from all around the world, packed in DJ sets by invited sound researchers.

Nina Hudej



DJ večeri

Petek, 7. oktober

23.00 Pritličje

Tristiana

Nulla

SI

(prost vstop)

Petek, 14. oktober

23.00 Pritličje

Damaris

SI

(prost vstop)

Sobota, 15. oktober

23.00 Pritličje

NinaBelle

Blönduós

Nova deViator

ELEKTRO INŠTALACIJE 2.0

SI

(prost vstop)

Druženje

Ponedeljek, 3. oktober

23.30 Kinodvor

OTVORTIVENA ZABAVA

(prost vstop)

Nedelja, 16. oktober

18.00 AKC Metelkova mesto

ZAKLJUČNI PIKNIK

(prost vstop, zaželeni prostovoljni prispevki)

V sodelovanju z delovno skupino za vključevanje migrantk v skupnost in Socialnim centrom Rog pripravljamo žensko migrantsko kuhinjo in bazar ročnih izdelkov, kjer bodo sodelovale prosilke za azil iz Azilnega doma Vič in druge azilantke in podpornice.

DJ Nights

Friday, October 7th

11 pm Pritličje

Tristiana

Nulla

SI

(Free entry)

Friday, October 14th

11 pm Pritličje

Damaris

SI

(Free entry)

Saturday, October 15th

11 pm Pritličje

NinaBelle

Blönduós

Nova deViator

ELECTRO INSTALLATIONS 2.0

SI

(Free entry)

Hangouts

Monday, October 3rd

11.30 pm Kinodvor

OPENING PARTY

(Free entry)

Sunday, October 16th

6 pm ACC Metelkova City

CLOSING PICNIC

(Free entry, voluntary contributions)

In collaboration with the working group for the integration of women refugees in the community and Social Centre Rog we organise a refugee kitchen and bazaar of handicraft with the participation of women from Vič Asylum Home, who are applying for international protection, other refugee women and their supporters.

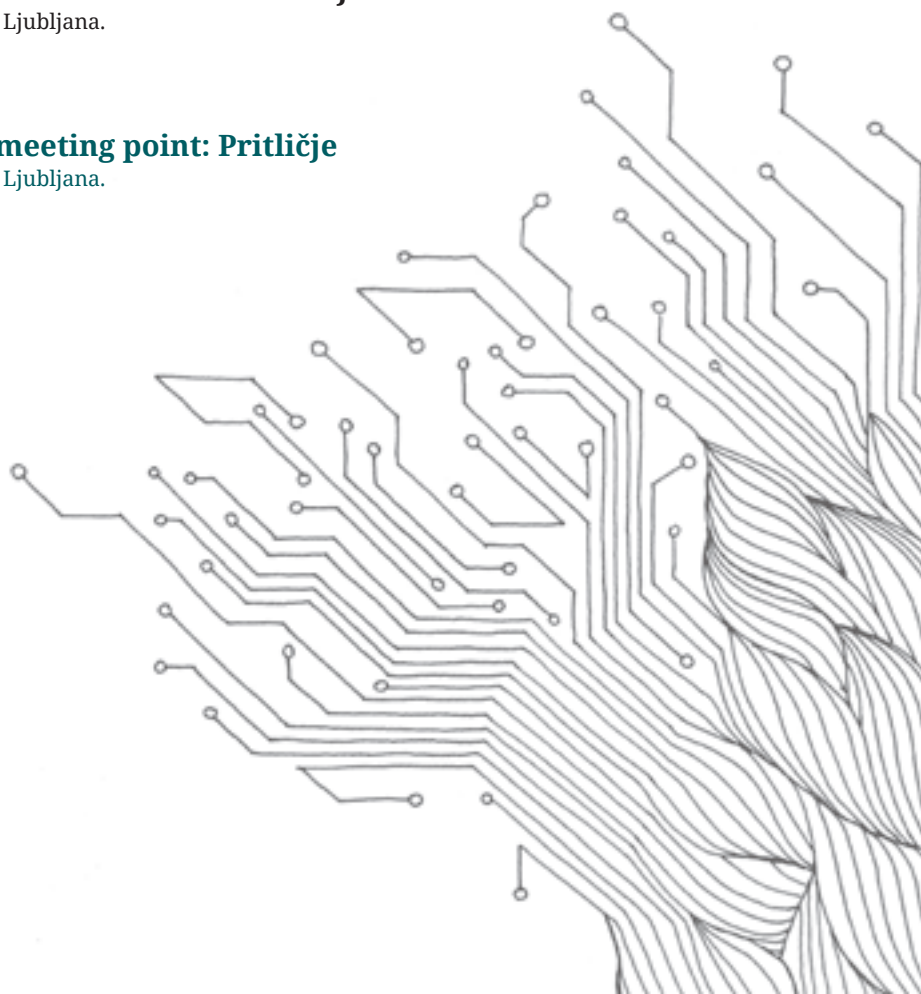


Festivalsko središče bo v Pritličju.

Mestni trg 2, Ljubljana.

Festival meeting point: Pritličje

Mestni trg 2, Ljubljana.



PONEDELJEK, 3. oktober	TOREK, 4. oktober	SREDA, 5. oktober	ČETRTEK, 6. oktober	PETEK, 7. oktober	SOBOTA, 8. oktober	NEDELJA, 9. oktober
17.00 Kinodvor Ga-eun Yoon NAJIN SVET film 8+ premiera pogovor 20.30 Kinodvor Chantal Akerman NO HOME MOVIE film premiera pogovor 23.30 Kinodvor OVORITVENA ZABAVA	18.00 +MSUM Prepih Chantal Akerman SOBA instalacija otvoritev pogovor 20.30 SMEEL Kaja Lorenci MORDA NA VIDEZ KDAJ KOT VSI LJUDJE koreografsko delo premiera	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 10.00 – 18.00 +MSUM Prepih Chantal Akerman SOBA instalacija Instalacija bo na ogled od 5. 10. do 16. 10. 10.00 19.00 Kinodvor Terence Davies TIHA STRAST film premiera 21.15 Kavarna Kinodvor VSAK HIP POSLEDNJI HIP pogovor o delu Emily Dickinson	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 16.00 Galerija Škuc POVEZAVE MED RAZDROBLJENIMI ZGODBAMI/ ZGODOVINAMI otvoritev Ida Hirsensfelder MREŽNI MUZEJ predstavitev Tanja Petrović O ARHIVI IN ČUSTVIH predavanje 20.00 SMEEL Simone Augtherlony & Phil Hayes POKAŽI IN POVEJ uprizoritev	9.00 – 13.00 / 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 15.00 – 19.00 Center kulture Španski borci Hahn Rowe ZVOK V PERFORMANSU zvočno-performerska delavnica 19.00 Center kulture Španski borci Hahn Rowe & udeleženke, ci ZVOK V PERFORMANSU predstavitve idej z delavnice (v okviru Nefrome) 14.00 – 20.00 SPSŠB Dina Rončević & udeleženke AVTO DEKONSTRUKCIJA performans v trajanju delavnica 10+ 15.00 – 20.00 Galerija Škuc Ria Hartley SPOMIN performans ena-na-ena 16.00 – 19.00 Pritličje Rosana Cade HODITI:DRŽATI performans ena-na-ena 21.00 SMEEL Simone Augtherlony & Nic Lloyd POSMRITNO ŽIVLJENJE uprizoritev 23.00 Pritličje Tristiana Nula Dj večer	9.00 – 13.00 / 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 11.00 – 17.00 Pritličje Rosana Cade HODITI:DRŽATI performans ena-na-ena 10.00 – 16.00 SPSŠB Dina Rončević & udeleženke AVTO DEKONSTRUKCIJA performans v trajanju / delavnica 10+ 12.00 – 17.00 Galerija Škuc Ria Hartley SPOMIN performans ena-na-ena 12.00 – 15.00 PTL Simone Augtherlony VSE SE UJEMA koreografska delavnica 15.00 Slovenska kinoteka Chantal Akerman JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES POČI MOJE MESTO filmski dvojec 16.00 Kinodvor Ga-eun Yoon NAJIN SVET film 8+ / pogovor 22.00 Menza pri koritu – AKC Metelkova mesto Liz Allbee IZMIŠLJENO BITJE Birgit Ulher NIČ VEČ RADIJSKE TIŠINE dvojni koncert	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 9.00 – 15.00 SPSŠB Dina Rončević & udeleženke AVTO DEKONSTRUKCIJA performans v trajanju delavnica 10+ 11.00 – 17.00 Pritličje Rosana Cade HODITI:DRŽATI performans ena-na-ena 12.00 – 17.00 Galerija Škuc Ria Hartley SPOMIN performans ena-na-ena 15.00 Kinodvor Ga-eun Yoon NAJIN SVET film 8+ 18.30 Pritličje Rosana Cade HODITI:DRŽATI pogovor 20.00 SMEEL Simone Augtherlony & Hahn Rowe BIOFIKCIJA uprizoritev

PONEDELJEK, 10. oktober	TOREK, 11. oktober	SREDA, 12. oktober	ČETRTEK, 13. oktober	PETEK, 14. oktober	SOBOTA, 15. oktober	NEDELJA, 16. oktober
9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 17.00 Knjižarna Azil Katarina Mohar LJUBLJANA – MESTO ŽENSK vodeni ogled 17.00 – 24.00 Aksioma – Projektni prostor Olja Grubić & Živa Petrić DIGITALNI KUPLERAJ digitalni performans instalacija 19.00 Galerija Škuc Maja Petrović-Šteger in Tania El Khoury KAKO MISLIMO MRTVE, NJIHOVA TELESNA IN TELESNE OSTANKI? pogovor	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 12.00 – 17.00 Galerija Škuc Ana Čigon FEMINISTIČNI WIKIMARATON 2016 intermedijski dogodek 17.00 – 24.00 Aksioma – Projektni prostor Olja Grubić & Živa Petrić DIGITALNI KUPLERAJ digitalni performans instalacija 18.00 Galerija Škuc Lana Zdravković KAKO UPRIZORITI ŽIVLJENJE OZ. ALI OBSTAJA ŽIVLJENJE IZVEN UMETNOSTI? pogovor 20.00 Galerija Škuc Ana Dubljević in Milan Marković Matthis GREMO OD ZAČETKA kratek performans 21.00 PTL Tina Valantan KALIPSO uprizoritev	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 16.00 – 20.00 SMEEL Tania El Khoury VRTOVI GOVORIJO zvočna instalacija 16.00 – 20.00 SMEEL Ana Dubljević in Milan Marković Matthis JAGODNA POLJA ZA VEDNO performans Milan in Nina Marković Matthis PISMO ZA HASEEBO performans ena-na-ena 17.00 – 24.00 Aksioma – Projektni prostor Olja Grubić & Živa Petrić DIGITALNI KUPLERAJ digitalni performans instalacija 19.00 LGL Ana Čigon, Saša Spačal, Ida Hirsensfelder TOK dokumentarni film 16+ premiera pogovor	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 16.00 – 20.00 SMEEL Tania El Khoury VRTOVI GOVORIJO zvočna instalacija 17.00 – 24.00 Aksioma – Projektni prostor Olja Grubić & Živa Petrić DIGITALNI KUPLERAJ digitalni performans instalacija	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 16.00 – 20.00 SMEEL Tania El Khoury VRTOVI GOVORIJO zvočna instalacija 18.00 Galerija Škuc Marcia Farquhar PREDAVANJE UMETNICE 20.30 LGL Maja Smrekar REKVIEM ZA PRIHODNOST hibridni performans 16+ / premiera 23.00 Pritličje Damaris Dj večer	9.00 – 13.00 15.00 – 19.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 11.00 – 18.00 SMEEL Tania El Khoury VRTOVI GOVORIJO zvočna instalacija 19.00 LGL Maja Smrekar REKVIEM ZA PRIHODNOST hibridni performans 16+ / ponovitev 21.00 Galerija Škuc Marcia Farquhar AKT PREOBLAČENJA performans 23.00 Pritličje NinaBelle Blönduós Nova deViator ELEKTRO INSTALACIJE 2.0 Dj večer	9.00 – 13.00 15.00 – 18.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID zidna poslikava v nastajanju 11.00 – 18.00 SMEEL Tania El Khoury VRTOVI GOVORIJO zvočna instalacija 12.00 – 17.00 Galerija Škuc Ana Čigon FEMINISTIČNI WIKIMARATON 2016 intermedijski dogodek 18.00 AKC Metelkova mesto Laura Olalde ŽENSKI MURAL, MITOHONDRIJSKI ZID otvoritev zidne poslikave + zaključni piknik

MONDAY, October 3	TUESDAY, October 4	WEDNESDAY, October 5	THURSDAY, October 6	FRIDAY, October 7	SATURDAY, October 8	SUNDAY, October 9
5 pm Kinodvor Ga-eun Yoon THE WORLD OF US film 8+ premiere talk 8.30 pm Kinodvor Chantal Akerman NO HOME MOVIE film premiere talk 11.30 pm Kinodvor OPENING PARTY	6 pm +MSUM Draught Chantal Akerman THE ROOM installation opening talk 8.30 pm SMEEL Kaja Lorenci JUST IN APPEARANCE FRAGMENTED SOMETIMES AS EVERYONE ELSE choreographic work premiere	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 10 am – 6 pm +MSUM Draught Chantal Akerman THE ROOM installation Installation on display: October 5 – 16, opening hours: 10 am – 6 pm 7 pm Kinodvor Terence Davies A QUIET PASSION film premiere 9.15 pm Café Kinodvor EVERY MOMENT IS THE LAST discussion about Emily Dickinson	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 4 pm Škuc Gallery CONNECTIONS BETWEEN FRAGMENTED HI/STORIES opening Ida Hiršenfelder DIGITAL MUSEUM introduction Tanja Petrović ON ARCHIVES AND FEELINGS lecture 8 pm SMEEL Simone Aughterlony & Phil Hayes SHOW & TELL performance	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 3 pm – 7 pm Španski borci – Culture Centre Hahn Rowe SOUND IN PERFORMANCE sound and performance workshop 7 pm Španski borci – Culture Centre Hahn Rowe & Participants SOUND IN PERFORMANCE presentation of workshop ideas (in frame of Nefroma) 2 pm – 8 pm SPSŠB Dina Rončević & Participants CAR DECONSTRUCTION durational performance workshop 10+ 3 pm – 8 pm Škuc Gallery Ria Hartley RECALL one-to-one performance 4 pm – 7 pm Pritličje Rosana Cade WALKING:HOLDING one-to-one performance 9 pm SMEEL Simone Aughterlony & Nic Lloyd AFTER LIFE performance 11 pm Pritličje Tristiana, Nulla DJ night	9 am – 1 pm / 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 11 am – 5 pm Pritličje Rosana Cade WALKING:HOLDING one-to-one performance 10 am – 4 pm SPSŠB Dina Rončević & Participants CAR DECONSTRUCTION durational performance workshop 10+ noon – 5 pm Škuc Gallery Ria Hartley RECALL one-to-one performance noon – 3 pm PTL Simone Aughterlony EVERYTHING FITS IN THE ROOM choreographic workshop 3 pm Slovenian Cinematheque Chantal Akerman JEANNE DIELMAN, 23 COMMERCE QUAY, 1080 BRUSSELS BLOW UP MY TOWN film / double bill 4 pm Kinodvor Ga-eun Yoon THE WORLD OF US film 8+ / talk 10 pm Menza pri koritu – ACC Metelkova City Liz Allibe IMAGINARY BEING Birgit Ulher RADIO SILENCE NO MORE concert / double bill	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 9 am – 3 pm SPSŠB Dina Rončević & Participants CAR DECONSTRUCTION durational performance workshop 10+ 11 am – 5 pm Pritličje Rosana Cade WALKING:HOLDING one-to-one performance noon – 5 pm Škuc Gallery Ria Hartley RECALL one-to-one performance 3 pm Kinodvor Ga-eun Yoon THE WORLD OF US film 8+ 6.30 pm Pritličje Rosana Cade WALKING:HOLDING talk 8 pm SMEEL Simone Aughterlony & Hahn Rowe BIOFICTION performance

MONDAY, October 10	TUESDAY, October 11	WEDNESDAY, October 12	THURSDAY, October 13	FRIDAY, October 14	SATURDAY, October 15	SUNDAY, October 16
9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 5 pm Azil Bookstore Katarina Mohar LJUBLJANA - CITY OF WOMEN guided tour 5 pm – midnight Aksioma – Project Space Olja Grubić & Živa Petrič THE RED WEB digital performance installation opening 7 pm Škuc Gallery Maja Petrović-Šteger and Tania El Khoury HOW DO WE THINK THE DEAD, THEIR BODIES AND BODILY REMAINS? talk	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting noon – 5 pm Škuc Gallery Ana Čigon FEMINIST WIKIMARATHON 2016 intermedia event 5 pm – midnight Aksioma – Project Space Olja Grubić & Živa Petrič THE RED WEB digital performance installation 6 pm Škuc Gallery Lana Zdravković HOW TO PERFORM LIFE OR IS THERE LIFE OUTSIDE THE ART? talk 8 pm Škuc Gallery Ana Dubljević and Milan Marković Matthis LET'S TAKE IT FROM THE TOP short performance 9 pm PTL Tina Valentan CALYPSO performance	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 4 pm – 8 pm SMEEL Tania El Khoury GARDENS SPEAK sound installation opening 4 pm – 8 pm SMEEL Ana Dubljević and Milan Marković Matthis STRAWBERRY FIELDS FOREVER Milan and Nina Marković Matthis A LETTER TO HASEEBA one-to-one performance 5 pm – midnight Aksioma – Project Space Olja Grubić & Živa Petrič THE RED WEB digital performance installation 7 pm LGL Ida Hiršenfelder, Saša Spačal, Ana Čigon FLOW documentary film 16+ premiere talk	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 4 pm – 8 pm SMEEL Tania El Khoury GARDENS SPEAK sound installation 5 pm – midnight Aksioma – Project Space Olja Grubić & Živa Petrič THE RED WEB digital performance installation	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 4 pm – 8 pm SMEEL Tania El Khoury GARDENS SPEAK sound installation 6 pm Škuc Gallery Marcia Farquhar ARTIST TALK 8.30 pm LGL Maja Smrekar REQUIEM FOR THE FUTURE hybrid performance 16+ / premiere 11 pm Pritličje Damaris DJ night	9 am – 1 pm 3 pm – 7 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 11 am – 6 pm SMEEL Tania El Khoury GARDENS SPEAK sound installation 7 pm LGL Maja Smrekar REQUIEM FOR THE FUTURE hybrid performance 16+ 9 pm Škuc Gallery Marcia Farquhar ACTS OF CLOTHING performance 11 pm Pritličje NinaBelle Blönduós Nova deViator ELEKTRO INSTALLATIONS 2.0 DJ night	9 am – 1 pm 3 pm – 6 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL collective mural painting 11 am – 6 pm SMEEL Tania El Khoury GARDENS SPEAK sound installation noon – 5 pm Škuc Gallery Ana Čigon FEMINIST WIKIMARATHON 2016 intermedia event 6 pm ACC Metelkova City Laura Olalde & Participants MURAL OF WOMEN, MITOCHONDRIAL WALL opening of collective mural painting + closing party

Festivalske lokacije / Festival Venues

+MSUM, Muzej sodobne umetnosti Metelkova
Museum of Contemporary Art Metelkova
Maistrova 3, 1000 Ljubljana
T: +386 (0)1 24 16 800 | +386 (0)1 24 16 825
E: info@mg-lj.si
W: www.mg-lj.si

Stara mestna elektrarna – Elektro Ljubljana
Old Power Station – Elektro Ljubljana
Slomškova 18, 1000 Ljubljana
T: +386 (0)5 12 69 906
E: info@bunker.si
W: www.bunker.si

Plesni Teater Ljubljana
Dance Theatre Ljubljana
Priateljjeva 2a, 1000 Ljubljana
T: +386 (0)1 43 08 344
E: info@ptl.si
W: www.ptl.si

Galerija Škuc
Škuc Gallery
Stari trg 21, 1000 Ljubljana
T: +386 (0)1 42 13 140
E: galerija.skuc@guest.arnes.si
W: www.galerija.skuc-drustvo.si

Aksioma – Projektni prostor
Aksioma – Project Space
Resljeva cesta 7 / vhod/Entrance:
Komenskega 18, 1000 Ljubljana
T: +386 (0)5 90 54 360
E: projectspace@aksioma.org
W: www.aksioma.org/projectspace

Menza pri koritu – AKC Metelkova mesto
ACC Metelkova City
AKC Metelkova, 1000 Ljubljana
E: info.menza@gmail.com
W: www.menzaprikoritu.org

Kinodvor
Kolodvorska 13, 1000 Ljubljana
T: +386 (0)1 23 92 213
T: (blagajna / box office) +386 (0)1 23 92 217
E: info@kinodvor.org
W: www.kinodvor.org

Slovenska kinoteka
Slovenian Cinematheque
Miklošičeva cesta 28, 1000 Ljubljana
T: (blagajna / box office) +386 (0)1 43 42 524
E: blagajna@kinoteka.si
W: www.kinoteka.si

Atrij ZRC
ZRC Atrium
Novi trg 2, 1000 Ljubljana
T: +386 (0)1 47 06 100
E: irena.naglic@zrc-sazu.si
W: www.zrc-sazu.si

Center kulture Španski borci
Španski borci Cultural Centre
Zaloška cesta 61, 1110 Ljubljana
T: +386 (0)1 62 08 784
T: (blagajna / box office) +386 (0)1 62 08 790
E: info@spanskiborci.si
W: www.spanskiborci.si

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Krekov trg 2, Ljubljana
T: (blagajna / box office) +386 (0)1 30 00 982,
080 2004
E: blagajna@lgl.si
W: www.lgl.si

Srednja poklicna in strokovna šola
Bežigrad – Ljubljana
Secondary Vocational and Technical School
Bežigrad – Ljubljana
Ptujska ulica 6, 1000 Ljubljana
T: +386 (0)1 280 53 00
E: info@spssb.si
W: www.spssb.si

Uradno zbiralništvo in festivalska info točka
Festival Meeting & Info Point
Pritličje
Mestni trg 2, 1000 Ljubljana
Slovenija
T: +386 (0)4 02 04 693
E: priticje@gmail.com
W: www.priticje.si

VSTOPNICE / BOX OFFICE

Za vse dogodke bodo vstopnice na voljo **uro pred začetkom prireditve** pri blagajnah posameznih prizorišč.
Rezervacije na **pr@cityofwomen.org** ali **+386 (0)1 43 81 585**.

POPUST: pri posameznih dogodkih nudimo otrokom, študentkam_om, dijakinjam_om, brezposelnim, prosilkam_cem za azil, samozaposlenim in upokojenkam_cem poseben popust! (Glej program)

POMEMBNO: zaradi omejenega števila obiskovalk_cev si za nekatere dogodke lahko zagotovite vstopnico le s predhodno rezervacijo (str. 56, 58, 78, 81, 92).

Pridržujemo si pravico do spremembe programa.

Tickets for all events will also be available **one hour before the event** at the venues' box offices.

Reservation: **pr@cityofwomen.org** or **+386 (0)1 43 81 585**

DISCOUNTS: There are children, student, unemployed, selfemployed, asylum seekers and senior discounts for certain events! (See programme)

IMPORTANT: due to the limited number of visitors tickets for some events require a prior reservation (pages 56, 58, 78, 81, 92).

We reserve the right to change the programme.

VARSTVO ZA OTROKE / CHILD CARE

Varstvo za otroke od 4. do 8. leta vse dni festivala v **Družinskem centru Mala ulica** (Prečna ulica 7) s priloženo vstopnico po posebej ugodni ceni 6 € za čas predstave + 45 minut.

Informacije in prijave (najpozneje dan pred želenim varstvom):
E: info@malaulica.si
T +386 (0)1 30 62 700

Throughout the festival, children aged 4 to 8 will be taken care of in the **Mala ulica Family Centre** (Prečna ulica 7). With the festival ticket, it will only cost you € 6 for the duration of any performance + 45 minutes.

Information and applications (a day before the desired date at the latest):

E info@malaulica.si
T 386 (0)1 30 62 700



Mesto žensk – Mednarodni festival sodobnih umetnosti /
City of Women – International Festival of Contemporary Arts



Prirediteljica / Organized by:

Mesto žensk – Društvo za promocijo žensk v kulturi /
City of Women – Association for the Promotion of Women in Culture

Festivalski program so omogočili / The festival programme was made possible by:



REPUBLIKA SLOVENIJA
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Mestna občina
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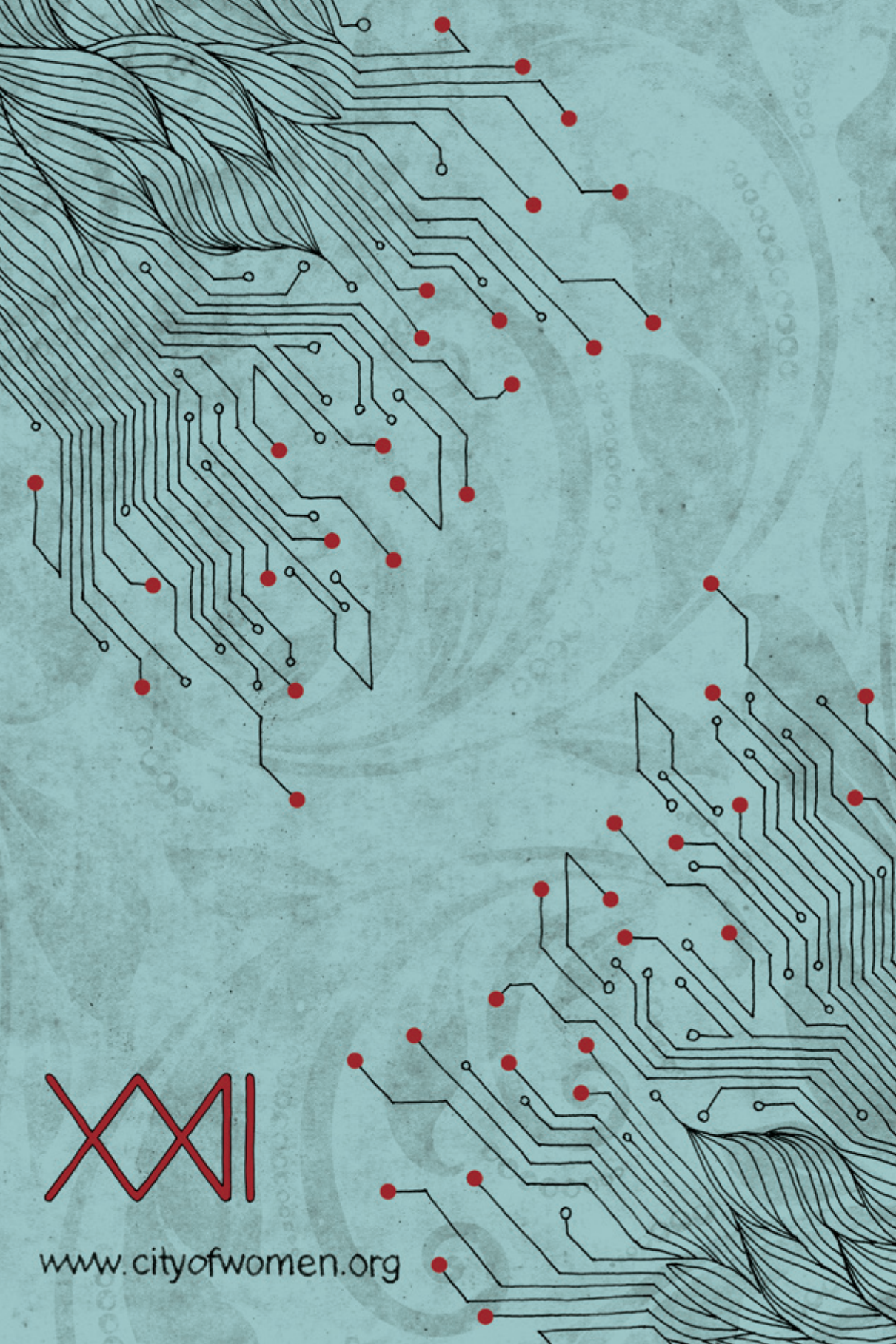
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