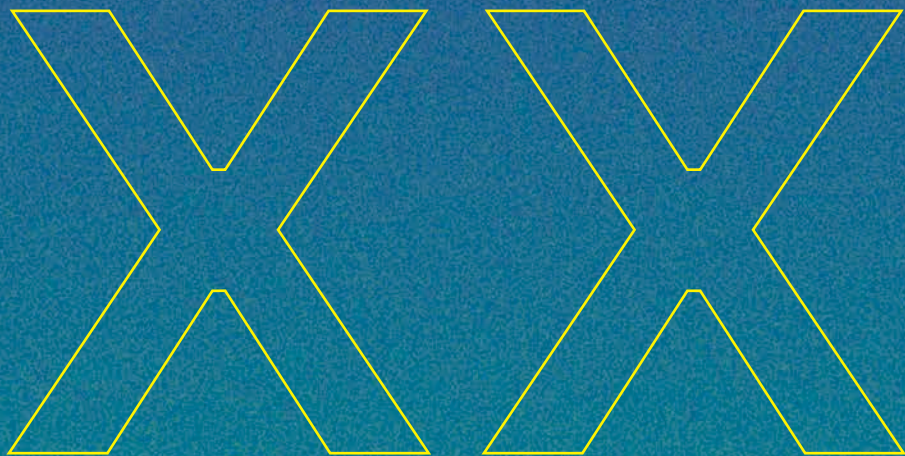


28 xx festival

Mesto žensk
City of Women

6.–15. 10. 2022 xx Ljubljana





SE ME BOJITE, KER IMAM PRIIMEK NA -IĆ?
DOES MY BALKAN SURNAME SCARE YOU?



28. Mednarodni festival sodobnih umetnosti – Mesto žensk

28th International Festival of Contemporary Arts – City of Women

Ljubljana, 6.–15. 10. 2022

URNIK / TIMETABLE

Četrtek Thursday, 6. 10.	🕒 17.00 📍 Galerija Alkatraz Alkatraz Gallery	Jug v nas: Oblikovanje in uprizarjanje ideologije The South in Us: Constructing and Performing Ideology Odprtje razstave s performativnim predavanjem Exhibition opening with performative lecture	26 🍷
	🕒 18.30 📍 Mala galerija	Jug v nas: GN / The South in Us: NAM Odprtje razstave / Exhibition opening	22 🍷
	🕒 19.30 📍 Mestna galerija Ljubljana / City Art Gallery Ljubljana	GEORGE CHAKRAVARTHI Indijec v škatli / An Indian in a Box Performans–instalacija / Performance–installation, 180' Ogled možen med 18.00 in 21.00 / On view from 18.00 to 21.00	28
	🕒 20.00 📍 Galerija Škuc Škuc Gallery	Jug v nas: Polobrobje in njegovo drugačenje The South in Us: Othering (in) the Semi-periphery Odprtje festivala z ministrico za kulturo in odprtje razstave Festival opening with the Minister of Culture and exhibition opening	22 🍷
Petek Friday, 7. 10.	🕒 15.30–18.00 📍 Kinodvor	DOPLGENGER Afne guncat / Monkey Business Delavnica z najdenimi posnetki – 1. del Found Footage Workshop – Part 1, 15+	30
	🕒 16.00 📍 Galerija Škuc Škuc Gallery	ANDREJA MESARIČ Rasizirane predstave in oblikovanje slovenske belskosti v poznem habsburškem imperiju Racialised Performance and the Construction of Slovene Whiteness in the Late Habsburg Empire Predavanje / Lecture, 30'	32
	🕒 16.30 📍 Galerija Škuc Škuc Gallery	GEORGE CHAKRAVARTHI, LANA ČMAJČANIN, BELINDA KAZEEM-KAMIŃSKI Pogovor z umetnicami* / Artist talks, 90'	32
	🕒 20.00 📍 SMEEL	CHRISTIAN GUEREMATCHI Gibanje neuvrščenih NAM – Non-Aligned Movement Plesna predstava / Dance performance, 60'	34
	🕒 22.00 📍 Klub Monokel Monokel Club	USTANOVA DJ večer / DJ night	34 🍷

Sobota Saturday, 8. 10.	🕒 10.00–13.00; 15.00–18.00 📍 Kinodvor	DOPLGENDER Afne guncat / Monkey Business Delavnica z najdenimi posnetki – 2. del Found Footage Workshop – Part 2, 15+	30
	🕒 11.00 📍 SMEEL	TC HOWARD Ples v tvojih čevljih / Dancing in Your Shoes Predstavitve delavnice / Public sharing, 45'	36
	🕒 14.00 📍 Galerija Škuc Škuc Gallery	CATHERINE BAKER Kaj ima rasa opraviti z jugoslovanskim prostorom? / What Does Race Have to Do with the Yugoslav Region? Spletno predavanje / Online lecture, 30'	38
	🕒 14.30 📍 Galerija Škuc Škuc Gallery	LINA AKIF, CHRISTIAN GUEREMATCHI, SELMA SELMAN Pogovor z umetnicami* / Artist talks, 90'	38
	🕒 16.30 📍 Galerija Škuc Škuc Gallery	JASMINA TUMBAS Feministični odpor s pojugoslovanskega obrobja: Sprevrčanje reprezentacij (etničnega) Drugega v Evropi / Feminist Resistance from the Post-Yugoslav Periphery: Troubling the Representations of the (Ethnic) Other in Europe Predavanje / Lecture, 30'	40
	🕒 17.00 📍 Galerija Škuc Škuc Gallery	ANNA DASOVIĆ, ŠEJLA KAMERIĆ Pogovor z umetnicama / Artist talks, 90'	40
	🕒 19.00 📍 SMEEL	TRACY KIRYANGO, LADY UNCHAINED Budleja: Brez okovov Buddleia: The Unchained Story Filmska projekcija / Film screening, 36' Sledi pogovor z umetnicama / Followed by artist talk	42
🕒 21.00 📍 SMEEL	LADY UNCHAINED Pesniški nastop / Poetry performance, 30'	42	
Nedelja Sunday, 9. 10.	🕒 10.00–13.00; 15.00–18.00 📍 Kinodvor	DOPLGENDER Afne guncat / Monkey Business Delavnica z najdenimi posnetki – 3. del Found Footage Workshop – Part 3, 15+	30
	🕒 16.00 📍 Galerija Škuc Škuc Gallery	Jug v nas / The South in Us Voden ogled razstave s kuratorko v angleščini Curator's guided tour of the exhibition in English, 30'	22
	🕒 17.00 📍 Mala galerija	Jug v nas / The South in Us Voden ogled razstave s kuratorko v angleščini Curator's guided tour of the exhibition in English, 30'	22
	🕒 18.00 📍 Galerija Alkatraz Alkatraz Gallery	Jug v nas / The South in Us Voden ogled razstave s kuratorko v angleščini Curator's guided tour of the exhibition in English, 30'	22
	🕒 20.00 📍 SMEEL	MEDEA PRODUCTION Medejine hčere* / Medea's Daughters* Gledališka predstava / Theatre play, 45', 14+	44
Ponedeljek Monday, 10. 10.	🕒 11.00 📍 SMEEL	MEDEA PRODUCTION Medejine hčere* / Medea's Daughters* Ponovitev predstave za šole / Repeat performance for schools, 45', 14+	44
	🕒 20.30 📍 Kinodvor	BIANCA STIGTER Tri minute – Podaljšano Three Minutes – A Lengthening Projekcija filma / Film screening, 69'	46

Torek Tuesday 11. 10.	🕒 17.00 📍 Kinodvor	PAZ ENCINA Eami Projekcija filma / Film screening, 83'	48
Sreda Wednesday, 12. 10.	🕒 16.30 📍 Slovenska kinoteka Slovenian Cinematheque	NINA MENKES Oprani možgani: Spol-kamera-moč Brainwashed: Sex-Camera-Power Projekcija filma / Film screening, 107', 15+	50
	🕒 19.00 📍 Slovenska kinoteka Slovenian Cinematheque	ŠPELA ČADEŽ, NATALIJA MAJSOVA, YOANA PAVLOVA, DANIELLA SHREIR Opozicijski (v) pogledi: Umetnost, film in strukture moči / Oppositional (In)sights: Art, Film and Power Structures Okrogla miza / Roundtable discussion, 90'	52
	🕒 21.00 📍 Slovenska kinoteka Slovenian Cinematheque	Opozicijski (v) pogledi: Program slovenskih kratkih filmov / Oppositional (In)sights: Slovenian Short Film Programme Projekcija filmov / Film screening, 82'	54
Četrtek Thursday 13. 10.	🕒 17.00 📍 SMELL	BOJANA ROGELJ ŠKAFAR Poslikane panjske končnice med dediščino in sodobno ustvarjalnostjo / Painted Beehive Panels Between Heritage and Contemporary Creativity Predavanje / Lecture, 30'	56
	🕒 17.30 📍 SMELL	KOROŠKA PRIDE, BAMBI VAN BALEN, MAX*INE VAJT Pokvirjena folklor: Naše zgodbovine Queering Folklore: Our Histories Predstavitve umetniške kampanje in pogovor Presentation of art campaign and discussion, 60'	56
	🕒 20.00 📍 Cukrarna	RANA HAMADEH Ali ga lahko spremenite v ljubljeno, kot ptička, ali pa ga date na povodec za svoje hčerke? Can You Make a Pet of Him Like a Bird or Put Him on a Leash for Your Girls? Zvočni performans / Sound performance, 60' Sledi Zbor za publiko / Followed by The Audience Council	58
Petek Friday, 14. 10.	🕒 18.30 📍 Galerija Škuc Škuc Gallery	Jug v nas / The South in Us Voden ogled razstave s kuratorko v angleščini Curator's guided tour of the exhibition in English, 30'	22
	🕒 20.00 📍 Kino Šiška (Komuna)	SARA RENAR KIKI Koncert / Concert	60
Sobota Saturday, 15. 10.	🕒 16.00 📍 Kinodvor	SANNA LENKEN Kraljica smeha / Comedy Queen Projekcija filma / Film screening, 94', 12+ Sledi pogovor z glavno igralko / Followed by talk with the leading actress	62
	🕒 19.00 📍 Gala Hala	PRETTY LOUD MASAYAH FRAW BLANKA Koncert / Concert, 12+	64

*Asterisk nakazuje vključujočo, generično rabo slovnicega ženskega spola in/ali nebinarno samoopredelitev nastopajočih.
*The asterisk signals the use of the inclusive, generic feminine gender and/or non-binary self-identification of the artist(s).

FESTIVALSKE LOKACIJE / FESTIVAL LOCATIONS

1 **Cukrarna**
Poljanski nasip 40

2 **Gala Hala**
AKC / ACC Metelkova mesto, Masarykova cesta 24

3 **Galerija Alkatraz / Alkatraz Gallery**
AKC / ACC Metelkova mesto, Masarykova cesta 24

4 **Galerija Škuc / Škuc Gallery**
Stari trg 21

5 **Kino Šiška (Komuna)**
Trg prekomorskih brigad 3

6 **Kinodvor**
Kolodvorska ulica 13

7 **Mala galerija**
Slovenska cesta 35

8 **Mestna galerija Ljubljana / City Art Gallery Ljubljana**
Mestni trg 5

9 **Klub Monokel / Monokel Club**
AKC / ACC Metelkova mesto, Masarykova cesta 24

10 **Slovenska kinoteka / Slovenian Cinematheque**
Miklošičeva cesta 28

11 **Stara mestna elektrarna – Elektro Ljubljana
Old Power Station – Elektro Ljubljana (SMEEL)**
Slomškova ulica 18

FESTIVALSKI CENTER / FESTIVAL CENTRE

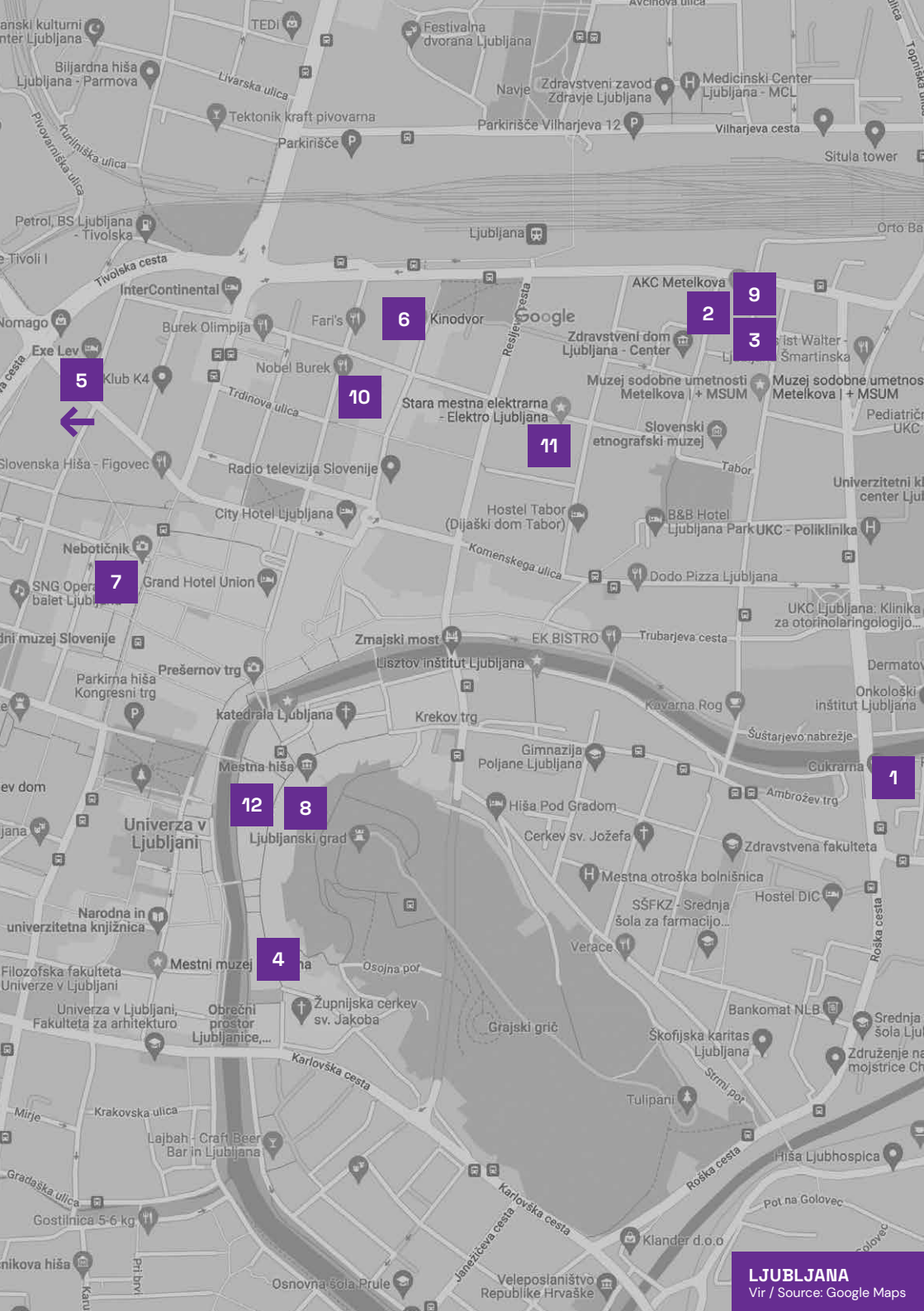
Štab za iskrive ideje in dobre zgodbe je od 6. do 15. oktobra odprt vsak dan od 13.00 dalje v preddverju Stare mestne elektrarne. Dobrodošli vsi, s planom ali brez.

The headquarters for sparking ideas and good stories is open every day from 6 to 15 October from 13.00 onward in the entrance hall of the Old Power Station. Everybody is welcome, with or without a plan.

12 **INFO TOČKA / INFO POINT**
Mestni trg 2

Za informacije iz prve roke obiščite stojnico Mesta žensk. Nasproti Pritličja (Mestni trg 2), od 1. do 8. oktobra 2022. Urnik: 2022.cityofwomen.org.

For first-hand information, visit the stand of the City of Women. Opposite Pritličje Bar (Mestni trg 2), from 1 to 8 October 2022. Timetable: 2022.cityofwomen.org.





VSTOPNICE

Za festivalske dogodke, pri katerih ni naveden drug podatek, so rezervacije vstopnic mogoče prek društva Mesto žensk.

Kontakt: rezervacije@cityofwomen.org, +386 (0)1 43 81 585. Nižje cene veljajo za samozaposlene, brezposelne, upokojene, mlade in ljudi v azilnem postopku.

Za ostale dogodke so rezervacije in nakup vstopnic mogoči na posameznih prizoriščih in njihovih spletnih straneh po njihovih pravilih, ki določajo tudi, kdo je upravičen do popusta.

Z nakupom festivalske vstopnice po ugodni ceni 28 € si zagotovite ogled vseh plačljivih dogodkov. Več informacij na rezervacije@cityofwomen.org ali na info točki nasproti Pritličja (Mestni trg 2).

Če zmorete, podprite Mesto žensk z donacijo. Na festivalski info točki, v festivalnem centru ali na bančni račun SI56 6100 0001 0484 010, s pripisom: Donacija 2022.

VARSTVO ZA OTROKE

Med 6. in 15. oktobrom 2022 med 10. in 20. uro je varstvo za otroke od 4. do 8. leta zagotovljeno v Družinskem centru Mala ulica (Prečna ulica 7). S priloženo vstopnico za katerikoli dogodek 28. Mednarodnega festivala sodobnih umetnosti – Mesto žensk nudijo varstvo po ugodni ceni 6 € za čas dogodka + 45 minut. Informacije in prijave (najpozneje dan pred zelenim varstvom): info@malaulica.si, +386 (0)1 30 62 700.

UKREPI ZA ZAJEZITEV EPIDEMIJE

V primeru, da zaradi ukrepov za zajezitev epidemije izvedba dogodkov s fizično prisotnostjo ne bo mogoča, bodo nekateri med njimi potekali v virtualnem okolju. Spremljajte aktualne informacije na Facebooku in spletni strani Mesta žensk: 2022.cityofwomen.org.

Festivalski dogodki bodo potekali po navodilih NIJZ, ki bodo veljavna na dan dogodka.

Pridržujemo si pravico do morebitnih sprememb programa.

Več o festivalnem programu na: 2022.cityofwomen.org.

Spremljajte nas na Facebooku, Instagramu, Vimeu in Twitterju.



TICKETS

When not indicated otherwise, ticket reservations for festival events can be made through the City of Women association.

Contact: rezervacije@cityofwomen.org, +386 (0)1 43 81 585. Lower prices apply to the self-employed, the unemployed, pensioners, young people and asylum seekers.

For other events, reservations and ticket purchases can be made at the relevant venues and through their websites according to the particular venue's rules, which also specify the groups entitled to a discount.

Buy the festival ticket at a reduced price of 28 € to see all events with an admission fee. More information at rezervacije@cityofwomen.org or the info point opposite the Pritličje Bar (Mestni trg 2).

If you can, make a donation to the City of Women. Find us at the festival info point, in the festival centre, or donate directly to our bank account: SI56 6100 0001 0484 010, purpose of payment: Donation 2022.

CHILD CARE

From 6 to 15 October 2022, children aged 4 to 8 can be put in daycare at the Mala ulica Family Centre (Prečna ulica 7), for 6 € for the duration of the event + 45 minutes. Be sure to bring any 28th City of Women festival ticket with you. Information and applications (a day before the desired date at the latest): info@malaulica.si, +386 (0)1 30 62 700.

EPIDEMIC PREVENTION MEASURES

In case of epidemic prevention measures, some events will be held in a virtual environment. Due to the unpredictability of the situation, we recommend that you follow the latest information at the City of Women Facebook page and website: 2022.cityofwomen.org.

Festival events will be carried out according to the instructions of the Slovenian National Institute of Public Health.

We reserve the right to make changes to the programme.

More about the festival programme at: 2022.cityofwomen.org.

Follow us on Facebook, Instagram, Vimeo and Twitter.



Tribarvne mačke in drugi problemi invencije ras

Dokler niso odkrili redkih primerkov tribarvnih mačkov, je veljalo, da so tribarvne mačke izključno ženskega spola. Večina tribarvnih mačk je torej resnično samic, spol pa je izmuzljiv v vseh oblikah. Rasa ni: rasa je koherentna, narativna in prepričljiva izmišljotina, popolnoma ločena od znanosti: biologije, zgodovine, antropologije in kulturologije. Pripada popularni subkulturi in je za (eno in edino) človeško raso smrtno nevarna, saj danes dobro vemo, da diskurz, naracija ali »dobra zgodba« na TikToku lahko ogrozijo človeška življenja. Antirasizem je torej nujna, strukturna vsebina feministične misli in akcije. Za orodje lahko vzame posmeh rasističnim neumnostim in dekonstrukcijo stereotipov, ki so pogosto zadnja bilka, ki se je oklepa rasizem.

Strokovnjaki za antiko so dolgo živeli v blaženem prepričanju, da v antiki, njihovem izbranem imaginarnem kronotopu, rasizma ni bilo: posledično ga niso niti proučevali. Cesarstva, ki so zaznamovala zgodovino Balkana – rimsko, turško, avstro-ogrsko – so se vsako po svoje trudila nevtralizirati rasizem, kar pomeni, da naše stereotipne predstave o kolonializmu zahtevajo nov premislek. Na Balkanu kot območju nenehnega mešanja, preseljevanja, dotikanja in tako političnega kot nepolitičnega stapljanja kultur ter v Jugoslaviji kot njegovem namišljenem središču je bil rasizem nedvomno prisoten od nekdaj. Ko so ga končno začeli proučevati, je bil obravnavan zgolj kot eksces, nepričakovani paradoks ali kratkoročen pojav. In politika neuvrčenosti? Ta je Jugoslovan(k)e sicer naučila, da so nosilci oblasti lahko nebeli, a rasizem je ostal. Zaradi novih oblik rasizma in marginaliziranja balkanske zgodovine si danes tako lahko samo želimo mednarodne organizacije, ki bi s stališča doslednega antirasizma reagirala na politike velesil.

Vrnimo se k tribarvnim mačkam: od kretskih in santorinskih fresk iz približno 14. stoletja pr. n. št., pa vse do zatona povsem figurativnega slikarstva v 19. stoletju so polt žensk v primerjavi s poltjo moških upodabljali v svetlejših odtenkih. Barva kože je znak spola, a tudi družbenega položaja: bel je, kdor ne dela na soncu. Kar je zgolj še en dokaz o tem, da je rasa – enako kot spol – družbeno-kulturna kategorija.

S prihodom migrantov leta 2015 je bilo treba dotedanji slovenski rasizem do še nedavnih sodržavljanov z juga, Jugoslovanov in Jugoslovanek, ki se je udeležil v državnem projektu odvzema državljanskih pravic (»izbrisani«, 1992–1995), »prevesti« v evropsko-severnoatlantski rasizem širokega spektra vseh odtenkov. Ta rasizem se je kmalu zožil na pokrite ženske:

v poletnih mesecih v letih 2016–2018 se je predvsem na javnih bazenih stopnjeval na pravi fotosafari na pokrite ženske. Tudi zato bi lahko rekli, da balkanski rasizem temelji predvsem na spolu (in kot tak zadeva tudi LGBTQ ljudi), vsi naštetih primeri pa govorijo o arbitrarnosti rasističnega izključevanja.

Stereotipi se naglo spreminjajo in prilagajajo novim okoliščinam, zato si feministična antirasistična akcija ne more privoščiti napak. A kako se boriti zoper rasizem danes, ko se ta globalno krepi, pri tem pa izkorišča lokalne naracije? Med legitimna sredstva gotovo spadajo humor, ironija in smeh, s katerimi se uspešno borimo proti patriarhatu, ki ne more preživeti brez tega ali onega rasizma. Med krušne starše rasizma spadata tudi kapitalizem in finančni globalizem, ki se ne bi obdržala brez izkoriščanja starih kolonialnih prijemov ter novih možnosti izločanja nezaželenih in izkoriščanja nemočnih.

Invencije rasizma so se ugnezdile v internet, verbalno komunikacijo in medije, zato mora feministični antirasizem danes obvladati najnovejše tehnologije, obenem pa poznati zgodovino, posebej »nedogodkovno« zgodovino in kulturo, ter različne ravni medijske pismenosti. Od feministk se je resda vedno zahtevalo preveč, a po drugi strani smo zamujale, kar dokazuje ponovno odpiranje vprašanj, za katera smo menile, da so že rešena. Pravica do splava in odločanja o lastnem telesu, pravica do zaposlovanja in enakega plačila, pravica do zdravstvenega varstva in številna druga vprašanja niso »vstala iz groba« samo zato, ker je človeška narava pač takšna, ker je družba v osnovi pokvarjena, ker so izdajalci povsod, ker je patriarhat nesmrten, ker je religija neuničljiva ipd. Med številne razloge spada dejstvo, da feministke nismo dovolj močno branile svojih dosežkov takrat, ko se je zdelo, da še niso ogroženi; da nismo dovolj močno prepletale umetnosti s politiko, ker se je zdelo, da bi angažma uničil umetniško delo; da nismo v enaki meri cenile moči alternative in institucij; da smo prevečkrat segle po birokratskem jeziku in se na koncu borile za prav takšne cilje; da so verige solidarnosti pokale po političnih, ekonomskih in kulturnih šivih; in da nismo bile dovolj pozorne na to, kaj se dogaja za našim hrbtom.

Kaj vse to pomeni za Mesto žensk? To pomeni, da je zadnji trenutek, da antirasizem postane frontalna feministična politika, ki ne sme pozabiti na smeh, ironijo, verbalno akrobatiko in krajo jezika. Smeh je močno vzgojno orodje – še posebej ko je politično in umetniško nujen.

Šaljivi pozdrav 28. festivalu Mesto žensk

Svetlana Slapšak,

častna predsednica društva Mesto žensk



SE ME BOJITE ZARADI MOJEGA POREKLA?
DOES MY ORIGIN SCARE YOU?



Calico Cats and Other Issues Relating to the Invention of Races

Until the rare specimens of calico tomcats were discovered, calico cats were believed to be exclusively female. Whereas most calico cats are in fact female, gender is elusive in all forms. Race is not: race is a coherent, narrative, and convincing invention that has nothing to do with science: biology, history, anthropology or culturology. It is part of popular subculture and extremely dangerous to the (one and only) human race, since we know full well today that discourse, narration or a “good TikTok story” can endanger human lives. Antiracism is therefore an essential, structural feature of feminist thought and action. It can use the tools of mockery at racist nonsense and the deconstruction of stereotypes that are often the means of last resort for racism.

For a long time, Antiquity experts lived in the blissful belief that in Antiquity, their chosen imaginary chronotope, racism did not exist: hence, they didn’t study it. The empires that left their mark on the history of the Balkans – the Roman, Turkish and Austro-Hungarian Empires – each in their own way attempted to neutralise racism, meaning that our stereotypical perceptions of colonialism should be re-examined. In the Balkans, a territory of the constant mixing, migration, meeting and both political and non-political merging of cultures, and in Yugoslavia as its imagined centre, racism has, without a doubt, always existed. When it finally became the focus of studies, it was treated more as an excess, an unexpected paradox or a short-lived phenomenon. And the policy of non-alignment? It had taught Yugoslavians that power holders could be non-white, but racism still remained. Due to the new forms of racism and the marginalisation of Balkan history, we can only hope for an international organisation that would use consistent antiracism to respond to the policies adopted by superpowers.

Going back to calico cats: from the 14th-century frescos of Crete and Santorini to the decline of the completely figurative 19th-century painting, women’s complexion was painted in lighter skin tones compared to that of men. Skin colour is a sign of gender as well as social status: your skin is white if you don’t work in the sun. Which is but further proof that race – like gender – is a socio-cultural category.

With the influx of migrants in 2015, the previous Slovenian racism towards our former compatriots from the South, Yugoslavians, which was realised in the state project of the abolishment of civil rights (“the Erased”, 1992–1995), had to be “translated” into the broader European-North Atlantic racism of all shades. This racism was quickly narrowed down to covered women: in the summer months of 2016–2018, it grew into a real photo safari to spot covered women,

particularly in public pools. That is one of the reasons why it could be said that Balkan racism is particularly gender-based (and, as such, also concerns LGBTQ people), and all the above-mentioned examples point to the arbitrary nature of racist exclusion.

With stereotypes changing fast and adapting to new circumstances, feminist antiracist action cannot afford any mistakes. But how can we fight against racism today when it is growing stronger worldwide, taking advantage of local narratives? Some of these legitimate means are humour, irony and laughter, effective tools to combat the patriarchy, which cannot survive without some type of racism. The steppingstones of racism are also capitalism and financial globalism, which would not last without the exploitation of old colonial tactics on the one hand and the new possibilities of exclusion of the unwanted and the exploitation of the powerless on the other.

As the inventions of racism have taken root online, in verbal communication and the media, feminist antiracism today must be tech-savvy yet armed with historical knowledge, particularly on the “non-event” history and culture, as well as having various levels of media literacy. While it is true that expectations of feminists have always been too high, we were also often late to take action, as demonstrated by the re-emergence of issues that were thought to have been resolved. The right to abortion and self-determination over one’s own body, the right to employment and equal pay, the right to healthcare and many other issues were not “resurrected” just because that is human nature, because society is rotten at its core, because there are traitors everywhere, because patriarchy is immortal, because religion is invincible, etc. One of the many reasons for this is the fact that feminists failed to defend our achievements staunchly enough when we still believed them to be secure; that we failed to intertwine art and politics closely enough because it seemed that social engagement would destroy the work of art; that we failed to appreciate the equal value of alternative and institutional culture; that we had recourse to bureaucratic language much too often and ended up striving for bureaucratic aims; that the chains of solidarity burst at the political, economic and cultural seams; and that we did not pay close enough attention to what was happening behind our backs.

What does all of this mean for the City of Women? It means that it is high time that antiracism become a priority feminist policy, taking care not to forget about laughter, irony, verbal acrobatics, and linguistic appropriation. Laughter is a strong educational tool – particularly when it is politically and artistically essential.

Humorous salutations to the 28th City of Women festival!

Svetlana Slapšak,

Honorary President of the City of Women association



SE NAS BOJITE, KER ŽIVIMO PO SVOJE?
DOES IT SCARE YOU HOW WE CHOOSE TO LIVE OUR LIFE?



Več kot številke

Neenakost pogosto izrazimo s številkami: statistični podatki povežejo boleče osebne izkušnje marginaliziranih skupnosti s stvarnostjo ne-uravnovešenega in izkoriščevalskega globalnega reda. Toda številke so lahko varljive in še tako natančno izračunano statistično povprečje pogosto služi prikrivanju, ne pa razkrivanju neenakosti. Druga slabost številke je ta, da se nas s svojo abstraktnostjo ne dotaknejo.

Res je, da tudi umetnost svoja opažanja o svetu abstrahira v umetniško delo ali dogodek, toda to počne drugače, na bolj otipljiv in zato dostopnejši način. To je bil eden od razlogov, zakaj se je Urad za žensko politiko pred osemindvajsetimi leti odločil, da se bo osveščanja o neenakosti spolov in spodbujanja enakosti v Sloveniji lotil z umetniškim festivalom Mesto žensk. Po besedah Uršule Cetinski, prve programske vodje tega »odprtega mesta brez obzidja«, so njegove graditeljice želele nagovoriti kar najširši krog ljudi in povezati »pripadnike socialnih ali jezikovnih skupin, ki se redko znajdejo v dialogu«.

Opazamo, da se vse več umetniških dogodkov posveča enakosti spolov in da jih pripravljajo tudi nefeministične organizacije. Pozdravljamo *gender mainstreaming* v kulturi in umetnosti, h kateremu je v Sloveniji nedvomno prispevalo tudi društvo Mesto žensk, a obenem upamo, da njegov cilj ni reformističen: da mu ni le do preštevanja umetnic, ki so se prebile v vrh – na račun zanemarjanja drugih neenakosti. Mesto žensk je bilo v svoji dolgi zgodovini pozorno prav na presečišča med zatirani na podlagi različnih osebnih in sistemskih okoliščin, ki povzročajo nepotrebno trpljenje. Od nekdaj so nas zanimala tudi presečišča med različnimi strategijami preživetja in upori – in od nekdaj smo jih obravnavale s feminističnega in nadnacionalnega (a hkrati v Ljubljano umeščene) vidika.

V želji, da bi si skupaj zamislile_i poti onkraj tesnih okvirov, v katere nas tlačijo kapitalizem, imperializem, rasizem, nacionalizem in patriarhat, se letošnji festival posveča presečiščem med spolom in raso. Posebej nas zanima, kako ta vplivajo na vsakdanje življenje v »naših krajih«: v geopolitičnem prostoru jugovzhodne Evrope ali, natančneje, v tistih državah naslednicah Avstro-Ogrske, ki so tudi naslednice Jugoslavije. Splošnemu prepričanju, po katerem zgodovina kolonializma na te kraje ni vplivala, bo festival ponudil vrsto umetniških dokazov o nasprotnem – tudi o tem, da naši rasizmi niso le »eksczes, nepričakovani paradoks ali kratkoročen pojav«, kot to prepričanje povzame Svetlana Slapšak, temveč spremenljiva, a vendarle stalna praksa izvajanja nasilja »človeka nad človekom« na podlagi tako arbitrarnih kriterijev, kot sta odtenek polti ali materni jezik. Preprosteje rečeno: letošnji festival dreza v neprijetno vprašanje o tem,

kdo koga ponižuje, da bi povzdignil samega sebe, in komu to koristi na sistemski ravni.

Poudarek bo tudi na barvni slepoti jugoslovanskega socializma in dediščini njegovih partikularnih rasizmov, pri čemer nujna kritika njegovih slepih peg ne izničuje pozitivnih učinkov »državnega feminizma«, ki jih ženske v Sloveniji na srečo čutimo še danes. Kot pravi raziskovalka Lilijana Burcar v knjigi *Restavracija kapitalizma: Repatriarhalizacija družbe* (2015): »Socializem je nakazal in udejanjil ključne možnosti emancipacije žensk, je učna knjiga, na katero se bo v temeljnih izhodiščih treba ponovno nasloniti pri naslednji izgradnji nove in kolektivno izborjene družbene pravičnosti. Zato je tudi prihodnost moških in žensk« – prihodnost vseh spolov – »feminizem, ki razume medsebojno strukturno zraščeno kapitalizma, imperializma, rasizma, nacionalizma in patriarhata in ki te pod-sisteme kapitalizma skupaj z njegovimi osrednjimi mehanizmi izkoriščanja in razlaščenja ne le razgalja, ampak jih je prav zaradi izdelanih sinteznih uvidov sposoben tudi sistemsko presegati.«

Umetniški festivali, kot je Mesto žensk, ne morejo preseči systemskega izkoriščanja in razlaščenja, a nanju lahko opozarjajo na načine, ki nas spreminjajo iz števil v ljudi.

Vaša
festivalna ekipa Mesta žensk



VAS JE STRAH BARVE MOJE KOŽE?
DOES THE COLOUR OF MY SKIN SCARE YOU?

XX More than Numbers

Inequality is often expressed in numbers: statistical data relates the painful personal experiences of marginalised communities to the reality of an unbalanced and exploitative world order. But numbers can be deceptive, and even the most accurately calculated statistical average is often used to conceal rather than expose inequality. Another weakness in numbers is that they are too abstract to touch us.

It is true that art also abstracts its views on the world into a piece of art or an event, but it does so in a different, more palpable, and thus more accessible manner. That was one of the reasons why, twenty-eight years ago, the Women's Policy Office decided to raise awareness on gender inequality and promote equality in Slovenia by organising the International Festival of Contemporary Arts – City of Women. According to Uršula Cetinec, the first programme coordinator of this “open city without walls”, its builders wanted to address the widest possible circle of people and connect “the members of social or language groups who rarely find themselves being part of the conversation”.

We have noticed that more and more art events focus on the issue of gender equality and are increasingly organised by non-feminist organisations. We welcome gender mainstreaming in Slovenian culture and art, a trend to which the City of Women association undoubtedly contributed; at the same time, however, we hope that its goal is not one of reform: that its purpose is more than counting the female artists who have climbed their way to the top – at the expense of neglecting other inequalities. Over its long history, the City of Women has paid special attention to the intersections between forms of oppression based on a variety of personal and systemic circumstances that cause unnecessary suffering. We have also been interested in the intersections between different strategies of survival and resistance – and we have always viewed them from a feminist and transnational (yet Ljubljana-located) perspective.

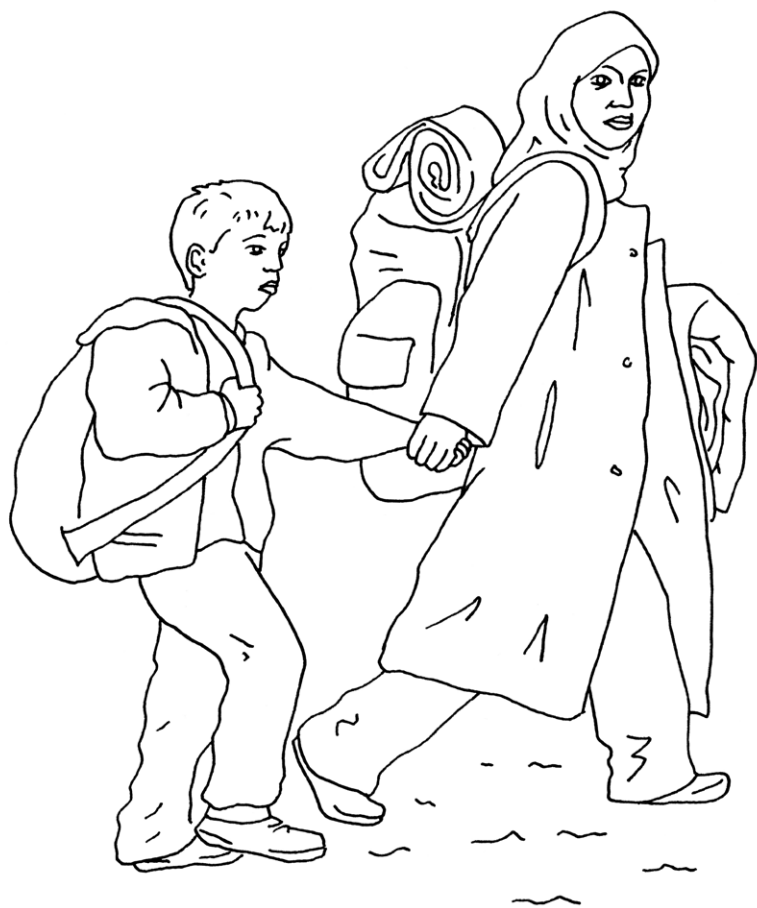
Wishing to find paths beyond the narrow frames imposed upon us by capitalism, imperialism, racism, nationalism, and the patriarchy, this year's festival focuses on intersections between gender and race. We are particularly interested in how these affect everyday life in “our environment”: in the geopolitical space of South-Eastern Europe or, more precisely, in those successor states of the Austro-Hungarian Empire that are also the successor states of Yugoslavia. Disproving the general belief according to which the history of colonialism played no part in these territories, the festival will provide a range of art evidence – including on how our racisms are more than “an excess, an unexpected paradox or a

short-term phenomenon”, to borrow the words of Svetlana Slapšak, but an ever-changing, yet constant practice of violence of “people against people” based on arbitrary criteria, such as a person’s skin colour or mother tongue. In simpler terms: this years’ festival raises the unpleasant question of who degrades whom in order to lift themselves up, and who benefits from this on a systemic level.

The emphasis will also be on the colour blindness of Yugoslavian socialism and the heritage of its particular racisms, keeping in mind that a necessary criticism of its blind spots does not erase the positive effects of “state feminism” that are, luckily, felt by women in Slovenia to this day. As researcher Lilijana Burcar writes in her book *Restoration of Capitalism: Repatriarchalisation of Society* (2015): “Socialism opened and implemented the key possibilities of women’s emancipation; it is a teaching material whose main starting points should be employed again in building a new and collectively won social justice. That is why the future of men and women” – the future of all genders – “is feminism that understands the mutual structural interdependence of capitalism, imperialism, racism, nationalism, and the patriarchy, and not only exposes these subsystems of capitalism, together with its central mechanisms of exploitation and expropriation, but is also capable of overcoming them on a systemic level, due precisely to its synthesised insights.”

Art festivals, such as the City of Women, cannot overcome systemic exploitation and expropriation, but they can call attention to the ways that turn numbers back into people.

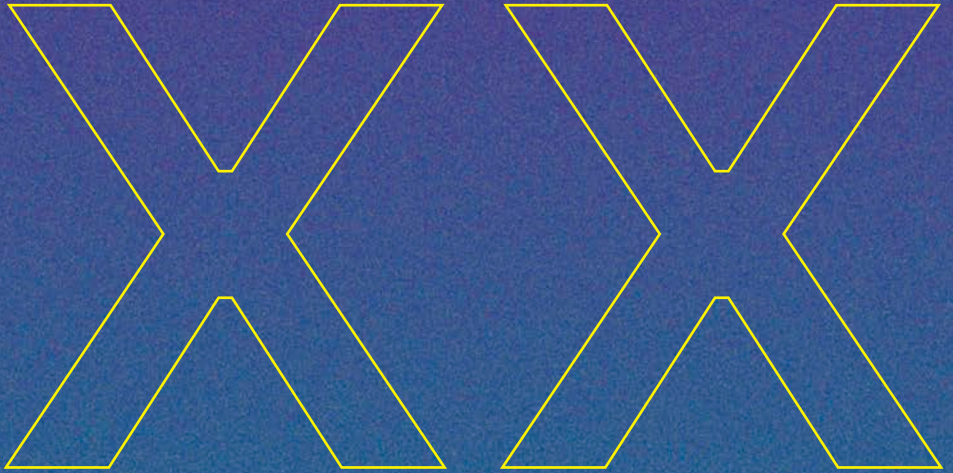
Your
City of Women festival team



SE NAJU BOJITE, KER BI RADA ŽIVELA V MIRU?
ARE YOU AFRAID OF US BECAUSE WE WANT TO LIVE IN PEACE?



SE ME BOJITE, KER OPRAVLJAM TEŽAŠKO DELO?
ARE YOU AFRAID OF ME BECAUSE I DO HARD WORK?



Program Programme



Europe will turn into an **ISLAND** in their attempt to stop us, while calling us '**ILLEGAL IMMIGRANTS**'. They will put razor wire all over their territory and we will laugh from outside when they realise they are trapped **INSIDE**.

Daniela Ortiz: Kolaž iz serije *ABC rasistične Evrope* / Collage from *The ABC of Racist Europe* series, foto: arhiv umetnice / photo: artist's archive.

Četrtek / Thursday, 6. 10.

JUG V NAS / THE SOUTH IN US

Odrptje razstave in festivala s performansoma

Exhibition and festival opening with performances

Brezplačno / Free admission



V deželah jugovzhodne Evrope že dolgo prevladuje prepričanje, da zgodovina kolonializma ni vplivala nanje, četudi že manjša sprememba zornega kota ponudi številne primere, ki dokazujejo nasprotno. Tako je obveljalo tudi stališče, da »rasa« kot osrednji pojem za proučevanje odnosov med družbami kolonizatorjev in koloniziranih ni ustrezna za obravnavo slovenskega zgodovinskega ozemlja.

Trodalna razstava **Jug v nas** in drugi festivalski dogodki z vidika sodobne umetnosti motrijo zgodovinsko in sodobno vpetost Slovenije in sosednjih držav v globalno zgodovino, v kateri so bile dežele jugovzhodne Evrope in njihovo prebivalstvo rasizirani kot Drugi Evrope, po drugi strani pa je imel kolonializem enako močan vpliv na njihovo dožemanje rasnih hierarhij kot drugje po svetu. Izsledki umetniških raziskav, vključenih v skupinsko razstavo na treh lokacijah, in otvoritvena performansna se posvečajo tako središču, ki drugači polobrobje, kot polobrobju, ki drugači svoje Druge.

Razstavo kurira **Iva Kovač**.

Koprodukcija: Mesto žensk v okviru evropskega projekta BE PART, ki ga sofinancira program Evropske unije Ustvarjalna Evropa, Galerija Škuc, Mala galerija, KUD Mreža – Galerija Alkatraz; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



South-Eastern Europe has long held the belief that the history of colonialism has had no impact on its lands although even a minor shift in the perspective can produce numerous examples to the contrary. Consequently, race as the dominant term for the analysis of relations between the colonising and the colonised societies is not considered to be a relevant perspective to analyse the territories that Slovenia historically constituted.

The South in Us exhibition in three parts as well as other festival events look at artworks and/as ideas that consider the historical and contemporary embeddedness of Slovenia and its neighbouring countries in the global history in which, on the one hand, South-Eastern European lands and their people have been racialised as the European Other while, on the other, coloniality left a strong trace in the views on racial hierarchies there as much as anywhere else. The artistic research included in the group exhibition on three locations and the two opening performances look at the othering of the semi-periphery by the centre and the othering of other Others by the semi-periphery.

Curated by **Iva Kovač**.

Co-production: City of Women as part of the European project BE PART co-funded by the Creative Europe Programme of the European Union, Škuc Gallery, Mala galerija, KUD Mreža – Alkatraz Gallery; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



OTVORITVENI PROGRAM

🕒 17.00 📍 Galerija Alkatraz

Odprtje razstave *Jug v nas: Ustvarjanje in uprizarjanje ideologije* s performativnim predavanjem **Minne Henriksson** *Od elitnih okultistov do protirevolucionarjev in nacistične stranke*

Razstavljajo **Jasmina Cibic, Minna Henriksson, Tanja Lažetič** in **Daniela Ortiz**. Na ogled do 28. oktobra.

🕒 18.30 📍 Mala galerija

Odprtje razstave *Jug v nas: GN*

Razstavljajo **Doplgenger, Ana Hoffner ex-Prvulovic***, **Naeem Mohaiemen** v sodelovanju z **Urošem Pajovičem** in **Selma Selman**. Na ogled do 3. novembra.

🕒 19.30 📍 Mestna galerija Ljubljana

Performans–instalacija **Georgea Chakravarthija** *Indijec v škatli* (ogled možen med 18.00 in 21.00)

🕒 20.00 📍 Galerija Škuc

Odprtje festivala z ministrico za kulturo dr. Asto Vrečko in odprtje razstave *Jug v nas: Polobrobje in njegovo drugačenje*

Razstavljajo **Lina Akif, Nika Autor, selma banich** in **Marijana Hameršak** v sodelovanju s kolektivom **Ženske ženskam, Lana Čmajčanin, Anna Dasović, Ferenc Gróf, Šejla Kamerić, Belinda Kazeem-Kamiński** in **Selma Selman**. Na ogled do 3. novembra.

Brezplačni vodeni ogledi razstave *Jug v nas* s kuratoriko:

9. 10. 🕒 16.00 📍 Galerija Škuc
 🕒 17.00 📍 Mala galerija
 🕒 18.00 📍 Galerija Alkatraz – v angleščini
14. 10. 🕒 18.30 📍 Galerija Škuc – v angleščini
20. 10. 🕒 16.00 📍 Galerija Škuc
 🕒 17.00 📍 Mala galerija
 🕒 18.00 📍 Galerija Alkatraz – v slovenščini

Za omejeno število oseb bo na dan odprtja razstave med galerijami na voljo prevoz s Kavalirjem.



OPENING PROGRAMME

🕒 17.00 📍 Alkatraz Gallery

The South in Us: Constructing and Performing Ideology exhibition opening with the performative lecture *From Elite Occultists to Anti-revolutionaries and the NSDAP* by **Minna Henriksson**

Exhibiting artists: **Jasmina Cibic, Minna Henriksson, Tanja Lažetić** and **Daniela Ortiz**. On view until 28 October.

🕒 18.30 📍 Mala galerija

The South in Us: NAM exhibition opening

Exhibiting artists: **Doplgenger, Ana Hoffner ex-Prvulovic*, Naeem Mohaiemen** in collaboration with **Uroš Pajović** and **Selma Selman**. On view until 3 November.

🕒 19.30 📍 City Art Gallery Ljubljana

Performance–installation *An Indian in a Box* by **George Chakravarthi** (on view from 18.00 to 21.00)

🕒 20.00 📍 Škuc Gallery

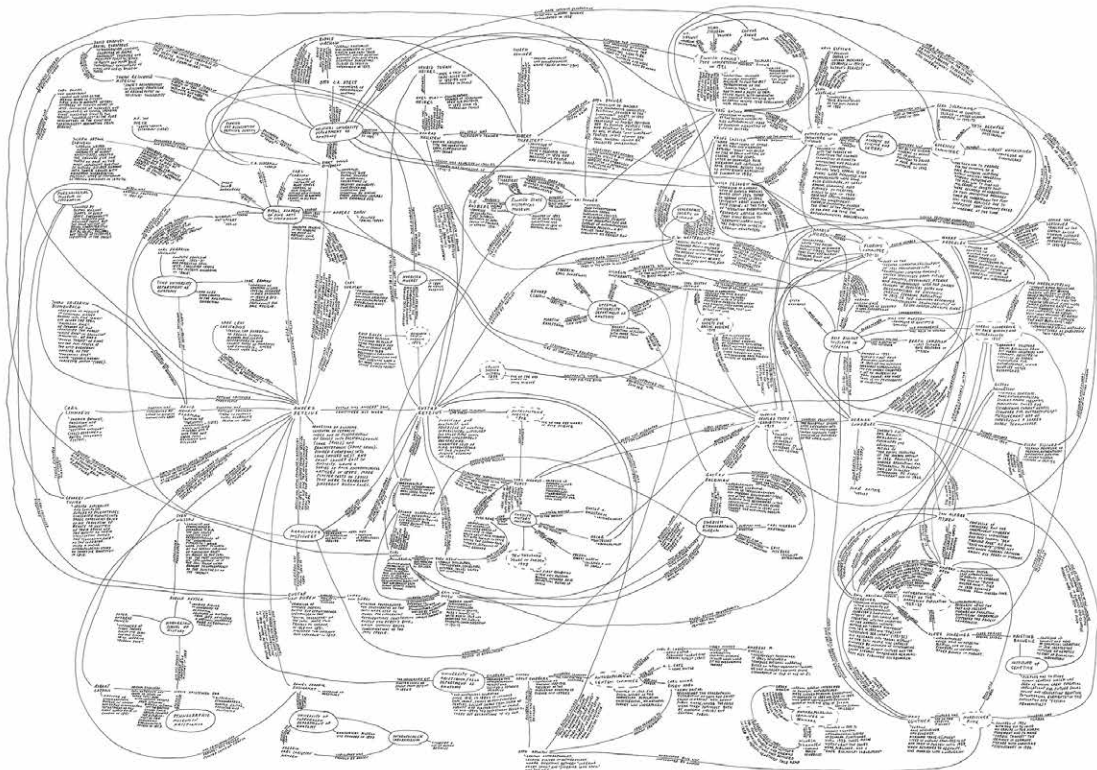
Festival opening with Dr Asta Vrečko, the Minister of Culture, and *The South in Us: Othering (in) The Semi-periphery* exhibition opening

Exhibiting artists: **Lina Akif, Nika Autor, selma banich** and **Marijana Hameršak** in collaboration with the **Women to Women** collective, **Lana Čmajčanin, Anna Dasović, Ferenc Gróf, Šejla Kamerić, Belinda Kazeem-Kamiński** and **Selma Selman**. On view until 3 November.

The curator's guided tours of *The South in Us* exhibition (free admission):

- | | | |
|---------|---------|-----------------------------------|
| 9. 10. | 🕒 16.00 | 📍 Škuc Gallery |
| | 🕒 17.00 | 📍 Mala galerija |
| | 🕒 18.00 | 📍 Alkatraz Gallery – in English |
| 14. 10. | 🕒 18.30 | 📍 Škuc Gallery – in English |
| 20. 10. | 🕒 16.00 | 📍 Škuc Gallery |
| | 🕒 17.00 | 📍 Mala galerija |
| | 🕒 18.00 | 📍 Alkatraz Gallery – in Slovenian |

On the opening day, a limited number of people will be able to travel between galleries with Kavalir (free public transport).



Minna Henriksson: *Razkrivanje nordijske rasne znanosti / Unfolding Nordic Race Science* (2016),
 foto: arhiv umetnice / photo: artist's archive.

Četrtek / Thursday, 6. 10. ⌚ 17.00 📍 Galerija Alkatraz / Alkatraz Gallery

MINNA HENRIKSSON

**Od elitnih okultistov do protirevolucionarjev
 in nacistične stranke / From Elite Occultists
 to Anti-revolutionaries and the NSDAP**

Performativno predavanje / Performative lecture, 25'
 2022

Brezplačno / Free admission



Performativno predavanje **Minne Henriksson** ob odprtju razstave ***Jug v nas: Ustvarjanje in uprizarjanje ideologije*** v Galeriji Alkatraz sodi k njenemu istoimenskemu delu ***Od elitnih okultistov do protirevolucionarjev in nacistične stranke*** (2022) – skiciranemu diagramu, ki zarisuje vezi od teozofije do antisemitskih ezoteričnih gibanj, priljubljenih med evropsko boemsko elito v poznem 19. in zgodnjem 20. stoletju, od tam dalje do zagrizeno protikomunističnih paravojaških enot, ki so rušile evropske revolucionarne vstaje po prvi svetovni vojni, in končno do nacistične stranke, ki so jo finančno podpirali elitni okultisti. Performativno predavanje ponuja popotovanje po diagramu in dodatne uvide v tematiko.

Naročnik dela je Mesto žensk.



Minna Henriksson's performative lecture at the ***The South in Us: Constructing and Performing Ideology*** exhibition opening is part of her work ***From Elite Occultists to Anti-revolutionaries and the NSDAP*** (2022), a hand-drawn diagram tracing connections from theosophy to antisemitic esoteric movements, popular among elite bohemian circles in the late 19th-century and early 20th-century Europe, and from thereon to fiercely anti-Communist paramilitary units annihilating revolutionary upsurges in the post-WWI Europe, and finally to the Nazi party, financially supported by the elite occultists. The performance lecture offers a tour of the diagram and provides further insights into the topic.

Commissioned by the City of Women.



Indijec v škatli / An Indian in a Box, foto: arhiv umetnika / photo: artist's archive.

Četrtek / Thursday, 6. 10. ⌚ 18.00 📍 Mestna galerija Ljubljana / City Art Gallery Ljubljana

GEORGE CHAKRAVARTHI

Indijec v škatli / An Indian in a Box

Performans-instalacija / Performance-installation

2021, 180'

Brezplačno / Free admission



Indijec v škatli je vztrajnostni performans in živa instalacija, ki se loteva vprašanj zaslužjenosti, voajerizma, fetišizacije in izolacije, kot jih doživljajo žrtve tako imenovanih človeških živalskih vrtov, znanih tudi pod nazivom »živi etnografski prikazi«. Ta sramotna praksa se je ohranjala vseskozi kolonialno obdobje, naprej v 50. leta dvajsetega stoletja, v nekaterih državah po Evropi pa še vse do 90. let dvajsetega stoletja. **George Chakravarthi** se ujet in zaprt v muzejsko »škatlo« ter utesnjen v evropska oblačila postavi na ogled kot živa kurioziteteta in eksotizirano bitje.

Koncept in izvedba: George Chakravarthi; produkcija: Mesto žensk v sodelovanju z Mestno galerijo Ljubljana; podpora: Ministrstvo za kulturo, Mestna občina Ljubljana.




An Indian in a Box is a durational performance and live installation addressing the issues of enslavement, voyeurism, fetishization and isolation as experienced by the victims of Human Zoos, also known as Ethnological Expositions. This shameful practice endured in the colonial era, continued into the 1950s and, in some countries across Europe, as late as the 1990s. Captured and confined in a museum cabinet and bound in European garments, **George Chakravarthi** presents himself as a living object of curiosity and an exoticized creature.

Concept and performance: George Chakravarthi; production: City of Women in co-operation with City Art Gallery Ljubljana; support: Ministry of Culture, Municipality of Ljubljana.



Delavnica *Afne guncat / Monkey Business* workshop, foto / photo: Doplgenger.

7. 10.–9. 10.  Kinodvor

DOPLGENDER


Afne guncat / Monkey Business


Delavnica z najdenimi posnetki / Found Footage Workshop
2022, 15+


V angleščini / In English

Brezplačno / Free admission

Urnik / Timetable:

7. 10.  15.30–18.00: Uvod / Introduction

8. 10.  10.00–13.00 & 15.00–18.00: Delo / Work

9. 10.  10.00–13.00 & 15.00–18.00: Delo / Work



Živali so bile celovito vključene v kolonialne projekte, saj so bile ključnega pomena za imperialni kmetijski ekspanzionizem. Kolonizatorji so živali vedno in povsod izkoriščali za osvajanje ozemelj ter nadzor nad ekosistemi in njihovi (ne)človeškimi prebivalci. Živali in njihovi »proizvodi« – zlasti mleko, usnje, krzno, kosti, volna in svila – so tvorili in še danes tvorijo nacionalne identitete in imperialistične oblasti.

Delavnica umetniškega dueta **Doplgenger** bo z najdenimi posnetki (opazovanjem klasičnih hollywoodskih filmov) osvetlila kolonialni odnos ljudi do živali. Najdene posnetke bo obravnavala kot podžanr ter se osredotočila na eksperimentalni pristop in apropiacijo podob.

Delavnica je tudi del 7. mednarodnega filmskega festivala Kinotrip – mladi za mlade.

Udeleženci_ke naj bodo seznanjeni z digitalno montažo, s seboj naj prinesejo prenosnik s programom za montažo. Ogled filmov, ki jih bo priskrbel Doplgenger, in montaža posnetkov se bosta pričela že pred 7. oktobrom. Prijave sprejemamo med 12. in 22. septembrom na e-naslovu kinotrip@kinodvor.org.

Organizacija: Mesto žensk v okviru evropskega projekta BE PART, ki ga sofinancira program Evropske unije Ustvarjalna Evropa, v sodelovanju s Kinodvorom; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



Animals were an integral part of colonial projects; an essential tool for imperial agro-expansionism. Across time and space, colonists used animals to conquer territories and control ecosystems and their (non)human inhabitants. Animals and their "products" – in particular milk, leather, fur, bone, wool, and silk – were and remain constitutive of both national identity and imperial power.

The found-footage workshop by artist duo **Doplgenger** will shed light on the colonial relationship between humans and animals by studying classic Hollywood movies. Introducing the found-footage as a sub-genre, the workshop will focus on the methods of experimental filmmaking and image appropriation.

The workshop is also part of the 7th Kinotrip International Film Festival – By the Youth, For the Youth.

Each participant has to bring a laptop, equipped with software for digital editing, and needs to know the basics about digital editing. The viewing of films, sent by Doplgenger, and work with them are required before 7 October. Apply 12 to 22 September at kinotrip@kinodvor.org.

Organisation: City of Women as part of the European project BE PART co-funded by the Creative Europe Programme of the European Union, in co-operation with Kinodvor; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



Belinda Kazeem-Kamiński: *Dobrodošli, a nikoli enakovredni / You Are Awaited, but Never as Equals*,
foto: arhiv umetnice / photo: artist's archive.

Petek / Friday, 7. 10. ⌚ 16.00 📍 Galerija Škuc / Škuc Gallery

ANDREJA MESARIČ

Rasizirane predstave in oblikovanje
slovenske belskosti v poznem habsburškem
imperiju / Racialised Performance and the
Construction of Slovene Whiteness in the
Late Habsburg Empire

Predavanje / Lecture, 30'

V angleščini / In English

Brezplačno / Free admission



V literaturi o živih etnografskih prikazih staroselskih ljudstev, znanih tudi kot »človeški živalski vrtovi«, lahko preberemo, da so tovrstne predstave zahodnemu občinstvu ponudile otipljivo izkušnjo njihove domnevne rasne in civilizacijske večvrednosti. S prikazovanjem staroselcev kot »divjakov« in njihovim umeščanjem na nižjo stopnjo človeškega razvoja so te predstave upravičevale tudi širjenje zahodnih imperijev. Toda rasizirane oblike razvedrila za množice, kot so etnografski prikazi in cirkusi, so se pojavljale tudi na obrobju Evrope, med drugim na območjih poznega habsburškega imperija, kjer je živelo slovensko prebivalstvo. Ker to področje ni bilo tesno povezano s širitvijo evropskega imperija, se zastavlja vprašanje, kako so stiki z rasiziranimi nastopajočimi v poznem habsburškem obdobju vplivali na slovensko pojmovanje »rase«.

Andreja Mesarič bo v svojem predavanju zagovarjala tezo, da ta izkušnja ni le prispevala k širjenju zahodnih rasnih diskurzov o temnopoltih, divjakih, civilizaciji in modernosti, temveč je nastajajočo slovensko narodnostno identiteto navezala na pojma evropskega in belskosti.

Ob 16.30 bo sledil pogovor (v angleščini) z **Georgiom Chakravarthijem**, **Lano Čmajčanin** in **Belindo Kazeem-Kamiński**. Povezovala ga bo **Tina Palaić**.

Organizacija: Mesto žensk v okviru evropskega projekta BE PART, ki ga sofinancira program Evropske unije Ustvarjalna Evropa, v sodelovanju z Galerijo Škuc; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



Literature on living displays of indigenous people, commonly known as ethnographic shows or "human zoos", argues that these performances offered Western audiences a palpable experience of their supposed racial and civilizational superiority. By portraying indigenous people as "savages" and placing them at a lower stage of human development, these shows also served to justify Western imperial expansion. However, racialised popular entertainment forms such as ethnographic shows and circuses existed in the European periphery as well, including the Slovene-inhabited regions of the late Habsburg Empire. Since these regions had only tenuous links to European imperial expansion, how did the encounters with racialised performers in the late Habsburg period inform Slovene notions of "race"?

In her lecture, **Andreja Mesarič** will argue that this experience not only contributed to the dissemination of Western racial discourses regarding blackness, savagery, civilization, and modernity, but also tied the emerging Slovene national identity to Europeaness and whiteness.

At 16.30, the lecture will be followed by artist talks (in English) by **George Chakravarthi**, **Lana Čmajčanin** and **Belinda Kazeem-Kamiński**, moderated by **Tina Palaić**.

Organisation: City of Women as part of the European project BE PART co-funded by the Creative Europe Programme of the European Union, in co-operation with Škuc Gallery; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



Gibanje nevrščernih / NAM – Non-Aligned Movement, foto: arhiv umetnika / photo: artist's archive.

Petek / Friday, 7. 10. ⌚ 20.00 📍 Stara mestna elektrarna / Old Power Station

CHRISTIAN GUEREMATCHI

Gibanje nevrščernih

NAM – Non-Aligned Movement

Plesna predstava / Dance performance

2020, 60'

V slovenščini in angleščini z angleškimi podnapisi / In Slovenian and English with English subtitles

10,00 / 7,00 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue



Plesnogledališki solo **Gibanje neuvrščenih** je umetniško iskanje črnske evropske identitete in raziskovanje kodov črnskega in kvir telesa. **Christian Guerematchi** raziskuje spolno fluidnost s pomočjo gibov in zvokov afriške diaspore. Naslov predstave je navdihnilo Gibanje neuvrščenih iz 60. let dvajsetega stoletja, ki je bilo pomembno za boje za neodvisnost v tako imenovanih državah tretjega sveta in katerega soustanovitelj je bil jugoslovanski predsednik Josip Broz Tito. Pomemben vir navdiha je knjiga *Tito u Africi: Slike solidarnosti* (Tito v Afriki: slike solidarnosti, 2017), ki opisuje Titove poskuse dekolonizacije sveta. Izhajajoč iz Titove afrofuturistične utopije, Guerematchi razodeva utelešenje kulturnih kodov, ki so se izgubili v prostoru in času.

Koreografija, izvedba: Christian Guerematchi; oblikovanje zvoka: Shishani Vranck; besedilo, dramaturgija: Gita Hacham; kostumi: Jonathan Ho; oblikovanje svetlobe: Mathisse Coornaert; produkcija: ICK Amsterdam; koprodukcija: Tour production, DVMSCO; organizacija: Mesto žensk v sodelovanju z Bunkerjem – Staro mestno elektrarno; podpora: Ministrstvo za kulturo, Mestna občina Ljubljana.

Ob 22.00 v Klubu Monokel sledi DJ večer s kvir kolektivom **Ustanova**, ki bo vrtel latino, house, club, garage, ghetto rave, hard drum, digi core in reconstructed OOs pop.

Organizacija: Mesto žensk v sodelovanju s Klubom Monokel; podpora: Ministrstvo za kulturo, Mestna občina Ljubljana.



The dance theatre solo **NAM – Non-Aligned Movement** is the artist's search for the black European identity and study of the codes of the black and queer body. **Christian Guerematchi** explores gender fluidity using movements and sounds from the African diaspora. The title is inspired by the 1960s movement of non-aligned countries that played a role in the independence struggles of the so-called third world countries. Josip Broz Tito, the president of Yugoslavia, was one of the founders of this movement. An important source of inspiration is the book *Tito in Africa: Picturing Solidarity* (2017), which describes Tito's attempts to decolonise the world. Deriving from Tito's Afrofuturistic utopia, Guerematchi uncovers the embodiment of cultural codes that were lost through space and time.

Choreography, performance: Christian Guerematchi; sound design: Shishani Vranck; text, dramaturgy: Gita Hacham; costumes: Jonathan Ho; light design: Mathisse Coornaert; producer: ICK Amsterdam; co-producers: Tour production, DVMSCO; organisation: City of Women in co-operation with Bunker – Old Power Station; support: Ministry of Culture, Municipality of Ljubljana.

At 22.00, the night will continue in Monokel Club with a DJ set from the queer collective **Ustanova**, playing Latin, house, club, garage, ghetto rave, hard drum, digi core and reconstructed OOs pop music.

Organisation: City of Women in co-operation with Monokel Club; support: Ministry of Culture, Municipality of Ljubljana.



TC Howard, foto: arhiv umetnice / photo: artist's archive.

Sobota / Saturday, 8. 10. ⌚ 11.00 📍 Stara mestna elektrarna / Old Power Station

TC HOWARD

Ples v tvojih čevljih / Dancing in Your Shoes

Predstavitve delavnice / Public sharing

2022, 45'

V angleščini / In English

Brezplačno / Free admission



Ples v tvojih čevljih je »sharing«: neformalna predstavitev štiridnevnega plesnogledališkega eksperimenta z britansko performerko, koreografinjo in mentorico **TC Howard**. Je rezultat gibalnega raziskovanja idej o družbenem spolu, identiteti in jazu oziroma tega, kar slednje pomeni udeleženkam in udeležencem tega večplastnega procesa invencije, intervencije in improvizacije. Dogodek se bo izoblikoval vpričo občinstva: pričakujte igrivi trk med spontanim in izvežbanim – okno v ustvarjalni proces, ki se je odprlo edinole zato, ker so se soavtorice in soavtorji odločili biti skupaj.

Delo z edinstvenimi ansambli, s skupinami ljudi z vseh vetrov je način, kako segati proti svetu, da bi postali nekaj več od samih sebe. To dejanje, to raztezanje od znotraj navzven: razpre nas kot fizična bitja ter podžge in izzove naše empatijo, razumevanje in zaupanje.

– TC Howard

Sodelujejo **Teja Bitenc, Darja Butina, Alenka Dereani, Josip Drabik Jug, Romana Humar, Alja Lacković, Majda Lekše, Tina Poglajen, Ankica Radivojević, Vesna Veingerl, Vesna Škreblin, Martina Štirn** in **Manca Trampuš**.

Organizacija: Yorkshire Dance in Mesto žensk v okviru evropskega projekta Uprizarjati spol – Ples v tvojih čevljih, ki ga sofinancira program Evropske unije Ustvarjalna Evropa, v sodelovanju z Bunkerjem – Staro mestno elektrarno; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



Dancing in Your Shoes is a sharing, an informal presentation of a four-day dance theatre experiment with British performer, choreographer and mentor **TC Howard**. It is the result of enquiries into ideas of gender, identity and selfhood, and what they mean to the participants of this multi-layered process of invention, intervention and improvisation. The event will take shape as it is witnessed by the audience. Expect a playful collision between the spontaneous and the practiced – a window into a creative process that could only happen because the co-authors have chosen to be together.

Working with unique ensembles, groups of people brought together from all walks of life, is a way of reaching out into the world to become part of something bigger than yourself. An expansive act stretching us from the inside out: opening up our physical being and igniting and challenging our empathy, understanding and trust.

– TC Howard

Participants: **Teja Bitenc, Darja Butina, Alenka Dereani, Josip Drabik Jug, Romana Humar, Alja Lacković, Majda Lekše, Tina Poglajen, Ankica Radivojević, Vesna Veingerl, Vesna Škreblin, Martina Štirn** and **Manca Trampuš**.

Organisation: Yorkshire Dance and City of Women as part of the European project Performing Gender – Dancing in Your Shoes co-funded by the Creative Europe Programme of the European Union, in co-operation with Bunker – Old Power Station; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



Lina Akif: *Slovenski pasijon / The Passion of Slovenia*, foto: arhiv umetnice / photo: artist's archive.

Sobota / Saturday, 8. 10. ⌚ 14.00 📍 Galerija Škuc / Škuc Gallery

CATHERINE BAKER

Kaj ima rasa opraviti z jugoslovanskim prostorom? / What Does Race Have to Do with the Yugoslav Region?

Spletno predavanje / Online lecture, 30'

V angleščini / In English

Brezplačno / Free admission



Na območju nekdanje Jugoslavije spreminjajoče se in dvoumne identifikacije s simbolno zgodovino in geografijo rase zajemajo istovetenje z »Evropo« kot z modernim, civiliziranim in belim prostorom, pa tudi vzporednice med »balkanskim« in »črnim« v zamišljeni solidarnosti in (danes večinoma pozabljen) rasno slepi antikolonializem jugoslovanskega Gibanja nevrščenenih. Vseeno pogosto slišimo, da jugoslovanski prostor nima nič opraviiti z raso – in obratno. Ta prostor ima *etnično pripadnost* in ima *religijo*: zapuščino oblikovanja narodov, prisilne migracije in genocida, ki pozivajo k opazovanju regijske preteklosti in sedanjosti z vidika etnopolitičnega in verskega konflikta. Vendar pa je »rasa« oziroma politika rasizacije in belskosti, ki jo tvorita, redko predmet raziskav v jugoslovanskem prostoru. Zakaj je temu tako?

Catherine Baker bo predstavila tezo, da jugoslovanski prostor ni »zunaj« rase. Nasprotno: globoko je ukoreninjen v transnacionalni rasizirani imaginarij in s tem v svetovno zgodovino kolonialnosti. Vprašanje je, kakšen je njegov položaj in zakaj se o tem tako dolgo ni govorilo.

Ob 14. 30 bo sledil pogovor (v angleščini) z **Lino Akif**, **Christianom Guere-matchijem** in **Selmo Selman**. Povezovala ga bo **Samar Zughool**.

Organizacija: Mesto žensk v okviru evropskega projekta BE PART, ki ga sofinancira program Evropske unije Ustvarjalna Evropa, v sodelovanju z Galerijo Škuc; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



In Yugoslav region, shifting, ambiguous identifications with symbolic histories and geographies of race include identifications with "Europe" as a space of modernity, civilisation and whiteness, but also analogies drawn between "Balkanness" and "blackness" in imagined solidarity, as well as the (today mostly forgotten) race-blind anti-colonialism of Yugoslav Non-Alignment. And yet, we often hear that the Yugoslav region has nothing to do with race – and vice versa. The region has *ethnicity*, and has *religion*: legacies of nation formation, forced migration and genocide that invite seeing its past and present through the lens of ethno-political and religious conflict. However, "race", or the politics of racialisation and whiteness which constitute it, is rarely a subject of study for the Yugoslav region. Why is that so?

In her lecture, **Catherine Baker** will argue that the Yugoslav region is not "outside" race. On the contrary, it is deeply embedded in transnational racialised imaginations and therefore a global history of coloniality. The question is where it stands, and why that has gone unspoken for so long.

At 14.30 the lecture will be followed by artist talks (in English) by **Lina Akif**, **Christian Guereatchi** and **Selma Selman**, moderated by **Samar Zughool**.

Organisation: City of Women as part of the European project BE PART co-funded by the Creative Europe Programme of the European Union, in co-operation with Škuc Gallery; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



Anna Dasović: *Pred padcem padca ni bilo. Epizoda 02: površine*. Pogled na instalacijo *Identiteta je negotovost / Before the Fall There Was No Fall. Episode 02: surfaces*. Installation view *Identity is Uncertainty*, Künstlerhaus Buchsenhausen (2020), foto: arhiv umetnice / photo: artist's archive.

Sobota / Saturday, 8. 10. ⌚ 16.30 📍 Galerija Škuc / Škuc Gallery

JASMINA TUMBAS

Feministični odpor s pojugoslovanskega obrobja: Sprevrčanje reprezentacij (etničnega) Drugega v Evropi / Feminist Resistance from the Post-Yugoslav Periphery: Troubling the Representations of the (Ethnic) Other in Europe

Predavanje / Lecture, 30'

V angleščini / In English

Brezplačno / Free admission



Jasmina Tumbas v svoji knjigi »*I Am Jugoslovenka!*« *Feminist Performance Politics During & After Yugoslav Socialism* (»Jugoslovenka sem!« Feministične performativne politike med in po jugoslovanskem socializmu, 2022) razpravlja o konceptu »Jugoslovenke« kot radikalnem utelešenju protifašistične, transnacionalne in feministične zapuščine socialistične Jugoslavije in njenega razpada v etničnih vojnah v 90. letih 20. stoletja. V svoji analizi širokega nabora performativnih akcij v umetnosti in kulturi, ki zajemajo performans, konceptualno umetnost, video, film, popularno glasbo in lezbični aktivizem, obravnava nasledstvo kvirovsko-feminističnega umetniškega in političnega odpora Jugoslovenk na področju (nekdanje) Jugoslavije.

V svojem predavanju se bo osredotočila na fotografijo **Šejla Kamerić** *Bosansko deklo* (2003) in obe epizodi videoinstalacije **Anne Dasović** *Pred padcem padca ni bilo: surovo gradivo* (2019) in *površine* (2020). Umetniški deli sta z različnih vidikov razburkali reprezentacije etničnega »Drugega«, izoblikovane v mednarodni skupnosti med vojno v Bosni in Hercegovini (1992–1995); Jasmina Tumbas ju bo obravnavala z vidika feministične umetnosti in upora na (po)jugoslovanskem obrobju Evrope.

Ob 17.00 bo sledil pogovor (v angleščini) s **Šejlo Kamerić** in **Anno Dasović**. Povezovala ga bo **Jovana Mihajlović Trbovc**.

Organizacija: Mesto žensk v okviru evropskega projekta BE PART, ki ga sofinancira program Evropske unije Ustvarjalna Evropa, v sodelovanju z Galerijo Škuc; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



In her book "*I Am Jugoslovenka!*" *Feminist Performance Politics During and After Yugoslav Socialism* (2022), **Jasmina Tumbas** theorizes the concept of "Jugoslovenka" as the radical embodiment of Yugoslavia's anti-fascist, transnational and feminist legacies during socialism and after its demise in the 1990s ethnic wars. In her analyses of a diverse range of performative actions in art and culture, such as performance art, conceptual art, video works, film, pop music, and lesbian activism, she explicates Jugoslovenkas' queer-feminist artistic and political legacies of resistance within the (post-)Yugoslav region.

The lecture will focus on the photograph *Bosnian Girl* (2003) by **Šejla Kamerić** and both episodes of the video installation *Before the Fall There Was No Fall* by **Anna Dasović**: *raw material* (2019) and *surfaces* (2020). These artworks disrupt the representations of the ethnic "Other" formed by the international community during the war in Bosnia and Hercegovina (1992–1995) from different points of view: Jasmina Tumbas will talk about them from the perspective of feminist art and resistance from the post-Yugoslav periphery of Europe.

At 17.00 the lecture will be followed by artist talks (in English) by **Šejla Kamerić** and **Anna Dasović**, moderated by **Jovana Mihajlović Trbovc**.

Organisation: City of Women as part of the European project BE PART co-funded by the Creative Europe Programme of the European Union, in co-operation with Škuc Gallery; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



Buddleia

The Unchained Story

Plakat filma *Budleja: Brez okovov* / *Buddleia: The Unchained Story* film poster.

Sobota / Saturday, 8. 10. ⌚ 19.00 📍 Stara mestna elektrarna / Old Power Station

TRACY KIRYANGO, LADY UNCHAINED

Budleja: Brez okovov

Buddleia: The Unchained Story

Projekcija filma / Film screening

2021, 36'

V angleščini s slovenskimi podnapisi / In English with Slovenian subtitles

Brezplačno / Free admission



Budleja: Brez okovov je dokumentarni film o **Brendi Birungi**, znani tudi pod imenom **Lady Unchained** – pesnici, performerki in zagovornici življenja po prestani zaporni kazni. Film spremlja njeno življenje po zaporu – postala je umetnica – s pomočjo pogovorov z ljudmi, ki so bili del tega popotovanja. Čeprav so izkušnjo zapora doživeli le nekateri med njimi, je podpora Lady Unchained koristila vsem. Film priča o pozitivnemu vplivu, ki ga je imela na njihovo življenje, ker jih je spodbujala, naj uporabijo svojo ustvarjalnost in obelodanijo svoje zgodbe.

V dokumentarcu **Tracy Kiryango** se Lady Unchained vrne v zapor HMP Hollo-way in obiše celico, kjer je bila zaprta, pa tudi zaporniško kapelico – oba pomembna prostora, točki preobrata v njenem življenju. Zapor je zdaj zaprt in prerasel z budlejami: ta rastlina zapolnjuje prazen prostor in spominja na metulje, s katerimi jo povezujejo (v slovenščini se imenuje tudi metuljnik). Brenda Birungi v filmu premišljuje o spominih na tiste, ki jih je osvobodila smrt, in tiste, ki so, kot ona sama, po zaporu zaživel na novo.

Projekciji bo sledil pogovor z Lady Unchained in Tracy Kiryango, ob 21.00 pa pesniški nastop Lady Unchained (oboje v angleščini).

Režija in montaža: Tracy Kiryango; asistentki producentke: Josie Lawrence, Sarra Grillo-Henry; producentka: Moriam Grillo; nastopajo: Brenda Birungi, Tek, 4EvaSiege in Oz Izzet; naročilo in produkcija: Artsadmin v okviru evropskega projekta BE PART, ki ga sofinancira program Evropske unije Ustvarjalna Evropa; organizacija: Mesto žensk v sodelovanju z Bunkerjem – Staro mestno elektrarno; podpora: Ustvarjalna Evropa, Ministrstvo za javno upravo, Mestna občina Ljubljana.



Buddleia: The Unchained Story is a film about **Brenda Birungi**, also known as **Lady Unchained** – poet, performer and advocate for life after prison. The documentary traces her experience of becoming an artist, and her own life after prison, through conversations with people who have been part of this journey. While some have experienced the criminal justice system, all have benefited from support from Lady Unchained. We see the positive impact she has had in their lives by encouraging them to use creativity to bring their own stories to light.

In **Tracy Kiryango's** documentary, Lady Unchained returns to HMP Hollo-way Prison, revisiting the cell she was incarcerated in as well as the chapel, both spaces that marked a major turning point in her life. The prison grounds are now closed and overgrown with buddleia; the plant fills the empty space, reminding us of the butterflies of which they are associated. Brenda Birungi reflects on the memories of those who were freed through death and those, like herself, who went on to begin new lives.

The screening will be followed by artist talk by Lady Unchained and Tracy Kiryango, followed by a poetry performance by Lady Unchained at 21.00 (both in English).

Director and editor: Tracy Kiryango; production assistants: Josie Lawrence, Sarra Grillo-Henry; producer: Moriam Grillo; featuring: Brenda Birungi, Tek, 4EvaSiege, Oz Izzet; commissioned and produced by: Artsadmin as part of the European project BE PART co-funded by the Creative Europe Programme of the European Union; organisation: City of Women in co-operation with Bunker – Old Power Station; support: Creative Europe, Ministry of Public Administration, Municipality of Ljubljana.



Medejine hčere* / Medea's Daughters*, foto: Produkcija Medeja / photo: Medea Production.

Nedelja / Sunday, 9. 10. ⌚ 20.00 📍 Stara mestna elektrarna / Old Power Station

PRODUKCIJA MEDEJA / MEDEA PRODUCTION

Medejine hčere* / Medea's Daughters*

Gledališka predstava / Theatre play

2021, 45', 14+

V nemščini s slovenskimi podnapisi. Kratke replike v bosanščini, hrvaščini, španščini, turščini in italijanščini niso prevedene. / In German with Slovenian subtitles. Short lines in Bosnian, Croatian, Spanish, Turkish and Italian remain untranslated.

10,00 / 7,00 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue



Sodobna odrska interpretacija grškega mita o Medeji v režiji **Corinne Eckenstein** sloni na večletnem sodelovanju z mladimi ženskami* brez prave družbene vidnosti in vpliva. Zaradi predsodkov do njihovega porekla, barve kože, spola, spolne usmerjenosti ali političnih stališč jim lastna domovina – Avstrija – vsiljuje občutek tujosti. Medeja kot lik tujke, ki se upira asimilaciji, s svojo brezkompromisno držo pa vzbuja tako strah kot občudovanje, je bila ustvarjalkam v veliko oporo pri razmisleku o tem, kako visoko ceno so pripravljene plačati za vključenost v družbo.

V resnici ni bilo mišljeno, da bi bili naši glasovi, obrazi, telesa in misli opaženi. Čeprav se politika lomi na naših hrbtih, vanjo nismo bile vključene, dokler nismo nenadoma postale »sistemskega pomena«. Kot medicinske sestre, blagajničarke, frizerke, čistilke in igralke se osvobajamo od pričakovanih vlog in prvič vstopamo v javni prostor kot zahtevne in odločne Medejine hčere.

– **Produkcija Medeja**

Ponovitev predstave za šole bo v ponedeljek, 10. oktobra, ob 11.00.

Rezervacije in popust za šolske skupine: rezervacije@cityofwomen.org.

Režija: Corinne Eckenstein; asistentka režije: Katharina Fischer; besedilo: Tunay Önder, Elif Bilici, Cecilia Kukua, Lilie Lin, Ines Miro, Ivana Nikolic; igrajo: Elif Bilici, Cecilia Kukua, Lilie Lin/Yarina Gurtner, Ines Miro, Ivana Nikolic; produkcija: Dschungel Wien, Produkcija Medeja, SHIFT; organizacija: Mesto žensk v sodelovanju z Bunkerjem – Staro mestno elektrarno; podpora: Ministrstvo za kulturo, Mestna občina Ljubljana, Avstrijski kulturni forum Ljubljana.



The contemporary stage interpretation of the Greek myth of Medea, directed by **Corinne Eckenstein**, springs from several years of collaboration with young women* who lack social visibility and influence. Due to prejudice against their descent, skin colour, gender, sexual orientation or political stance, their own homeland – Austria – is imposing on them a sense of foreignness. As a foreigner, the character of Medea resists assimilation and inspires fear and admiration with her uncompromising stance, allowing the authors to drum up great support for their reflection on the price they are (un)willing to pay to be accepted by society.

Our voices, faces, bodies and thoughts are not meant to be heard or seen. Politics is made on our backs, but we are not part of it. Yet suddenly we are considered systemically relevant to society. As nurses, cashiers, hairdressers, cleaners and actresses, we free ourselves from our attributed roles and step out into the public sphere for the first time as daughters of Medea, uncompromising and demanding.

– **Medea Production**

Repeat performance for schools will be on Monday, 10 October at 11.00.

Reservations and discounts for school groups: rezervacije@cityofwomen.org.

Director: Corinne Eckenstein; assistant director: Katharina Fischer; text: Tunay Önder, Elif Bilici, Cecilia Kukua, Lilie Lin, Ines Miro, Ivana Nikolic; performers: Elif Bilici, Cecilia Kukua, Lilie Lin/Yarina Gurtner, Ines Miro, Ivana Nikolic; production: Dschungel Wien, Medea Production, SHIFT; organisation: City of Women in co-operation with Bunker – Old Power Station; support: Ministry of Culture, Municipality of Ljubljana, Austrian Cultural Forum Ljubljana.



Fotografija iz filma *Tri minute – Podaljšano / Three Minutes – A Lengthening* film still, foto: Ameriški muzej spomina na holokavst / photo: United States Holocaust Memorial Museum.

Ponedeljek / Monday, 10. 10. ⌚ 20.30 📍 Kinodvor

BIANCA STIGTER

Tri minute – Podaljšano

Three Minutes – A Lengthening

Projekcija filma / Film screening

2021, 69'

V angleščini, poljščini, jidišu in nemščini s slovenskimi podnapisi / In English, Polish, Yiddish and German with Slovenian subtitles

3,80 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue



Film *Tri minute – Podaljšano Bianca Stigter* temelji na amaterskem filmu, ki ga je posnel David Kurtz leta 1938 v judovskem mestecu na Poljskem, in poskuša odlagati njegov zaključek. Dokler gledamo, zgodovine še ni konec. Ta triminutni, večinoma barvni posnetek predstavlja edine ohranjene gibljive slike judovskih prebivalcev Nasielska pred holokavstom. Posnetki so domiselno zmontirani tako, da ustvarijo film, ki traja dlje kot eno uro. Podkrepijo jih različni glasovi: Glenn Kurtz, vnuk Davida Kurtza, deli svoje znanje o posnetkih; Maurice Chandler, ki se v filmu pojavi kot deček, deli svoje spomine; igralka Helena Bonham Carter pa kot pripovedovalka z nami deli filmski esej.

Tri minute – Podaljšano je eksperiment, ki spreminja pomanjkanje v kakovost. Ker živimo v času, zaznamovanem s preobiljem podob, ki si jih nikdar ne ogledamo dvakrat, tukaj počnemo ravno obratno: znova in znova krožimo okrog istih trenutkov, prepričani, da nam bodo vsakokrat naklonili drugačen pomen. Film se začne in konča z istimi, nezmontiranimi najdenimi posnetki, vendar si jih boste drugič ogledovali povsem drugače.

– Bianca Stigter

Projekciji bo sledil spletni pogovor z Bianco Stigter.

Režija, scenarij: Bianca Stigter; izvorni posnetki: David Kurtz; montaža: Katharina Wartena; glasba: Wilko Sterke; oblikovanje zvoka: Mark Glynn; vizualni učinki: Thamar Rep; pripovedovalka: Helena Bonham Carter; producent: Floor Onrust; koproducent: Steve McQueen; organizacija: Mesto žensk in Kinodvor.



The film *Three Minutes – A Lengthening* by **Bianca Stigter** presents a home movie shot by David Kurtz in 1938 in a Jewish town in Poland and tries to postpone its ending. As long as we are watching, history is not over yet. The three minutes of footage, mostly in colour, are the only remaining moving images of the Jewish inhabitants of Nasielsk before the Holocaust. The footage is imaginatively edited to create a film that lasts more than an hour. Different voices enhance the images: Glenn Kurtz, David Kurtz's grandson, shares his knowledge of the footage; Maurice Chandler, who appears in the film as a boy, shares his memories; and actress Helena Bonham Carter narrates the film essay.

Three Minutes – A Lengthening is an experiment that turns scarcity into a quality. Living in a time marked by an abundance of images that are never viewed twice, we do the opposite here: circle the same moments again and again, convinced that they will give us a different meaning each time. The film starts and ends with the same unedited found footage, but the second time you will look at it quite differently.

– Bianca Stigter

The screening will be followed by an online talk with Bianca Stigter.

Direction, script: Bianca Stigter; footage: David Kurtz; editor: Katharina Wartena; music: Wilko Sterke; sound design: Mark Glynn; visual effects: Thamar Rep; narrator: Helena Bonham Carter; producer: Floor Onrust; co-producer: Steve McQueen; organisation: City of Women and Kinodvor.



Fotografija iz filma *Eami* / *Eami* film still.

Torek / Tuesday, 11. 10. 🕒 17.00 📍 Kinodvor

PAZ ENCINA

Eami

Projekcija filma / Film screening

2022, 83'

V španščini, gvaranščini in jeziku ajoreo s slovenskimi podnapisi / In Spanish, Guarani and Ayoreo with Slovenian subtitles

5,30 / 4,50 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue



Eami je deklica iz plemena Ajoreo-Totobiegosode. Njeno ljudestvo ne dela razlik: drevesa, živali in rastline, ki jih obdajajo že stoletja, so eno. Beseda *eami* v jeziku ajoreo dejansko pomeni tako »gozd« kot »svet«. Njihov gozd-svet leži v paragvajskem Chacu, ozemlju z najvišjo stopnjo izsekavanja na svetu. Ko stroji pogoltnejo Eamin dom, deklica pade v trans in utelesi Asojó, ptičjo boginjo, ki se počasi in osuplo sprehaja po ljubljnem gozdu ter se pripravlja na to, da ga bo za vekomaj zapustila.

Paz Encina prelevi Eamino poslednje tavanje v doživetje za vse čute, polno očarljivih podob in mogočnih zvokov. Ptica krikne. Listje zašelesti v vetru. V daljavi nekaj zarenči. In potem: stroji. Panika. *Eami* je obenem obtožnica in poetičen poskus beleženja nečesa, kar bo izgubljeno. »Vse si zapomni,« reče kuščar-starec, ki spremlja Eami na njenem popotovanju, »ko enkrat odidemo, se nikoli več ne moremo vrniti.«

Režija, scenarij: Paz Encina; direktor fotografije: Guillermo Saposnik; montaža: Jordana Berg; glasba: Fernando Velázquez Vezzetti, Joraine Picanerai; igrajo: Anel Picanerai, Curia Chiquejno Etacoro, Ducubaide Chiquenoi, Basui Picanerai Etacore, Lucas Etacori, Guesa Picanerai, Lazaro Dosapei Cutamijo; organizacija: Mesto žensk in Kinodvor v sodelovanju z mednarodnim filmskim festivalom Kino Otok.



Eami is a little girl, a member of the Ayoreo-Totobiegosode people who do not make a distinction between things that have surrounded them for centuries: the trees, animals, and plants for them are one. In fact, in the Ayoreo language, *eami* means both "forest" and "world". Their forest-world is in the Paraguayan Chaco, the territory with the highest deforestation rate in the world. When machines swallow Eami's home, she falls into a trance and embodies Asojá, the bird-god-woman, walking slowly and in a daze through her beloved forest as she prepares to leave it forever.

Paz Encina turns Eami's final wander into an experience for all the senses, with enchanting images and powerful sounds. A bird screams. The wind rustles the leaves. Something growls in the distance. Then: the machines. Panic. *Eami* is an indictment and a poetic attempt to record something that will be lost. "Remember everything," says the lizard-old man who accompanies Eami on her journey. "Once we leave, we can never come back."

Director, scriptwriter: Paz Encina; director of photography: Guillermo Saposnik; film editor: Jordana Berg; music: Fernando Velázquez Vezzetti, Joraine Picanerai; cast: Anel Picanerai, Curia Chiquejno Etacoro, Ducubaide Chiquenoi, Basui Picanerai Etacore, Lucas Etacori, Guesa Picanerai, Lazaro Dosapei Cutamijo; organisation: City of Women and Kinodvor in co-operation with Isola Cinema International Film Festival.



Fotografija iz filma *Oprani možgani: Spol-kamera-moč* / *Brainwashed: Sex-Camera-Power* film still.

Sreda / Wednesday, 12. 10. ⌚ 16.30 📍 Slovenska kinoteka / Slovenian Cinematheque

NINA MENKES

Oprani možgani: Spol-kamera-moč

Brainwashed: Sex-Camera-Power

Projekcija filma / Film screening

2022, 107', 15+

V angleščini s slovenskimi podnapisi / In English with Slovenian subtitles

Brezplačno / Free admission



Ameriška režiserka **Nina Menkes** je v filmu **Oprani možgani: Spol-kamera-moč** nadgradila svoje vplivno predavanje *Sex and Power: The Visual Language of Cinema* (2018) in članek *The Visual Language of Oppression: Harvey Wasn't Working in a Vacuum* (2017). Raziskala je politiko oblikovanja filmskih kadrov in razkrila, kako so se predstave o ženskah zasidrale v naše nezavedno s pomočjo filmskega jezika – z osvetlitvijo, kadriranjem, koti in gibanjem kamere. A stopila je še korak dlje, saj je pokazala, kako se ta meta-raven filmskega ustvarjanja prepleta z »dvojno epidemijo« spolnih zlorab žensk in napadov nanje ter diskriminacije žensk pri zaposlovanju v filmski industriji. Svoje teze je predstavila s pomočjo več kot osemdesetih filmskih posnetkov iz obdobja med letoma 1896 in 2020.

Zame je film čarovnija; je ustvarjalen način sporazumevanja s svetom, namenjen spreminjanju našega dojemanja in širjenju zavesti – tako gledalcev kot mene same.

– Nina Menkes

Dogodek je tudi del Jesenske filmske šole. Ob 19.00 bo sledila okrogla miza *Opozicijski (v) pogledi*, ob 21.00 pa *Program slovenskih kratkih filmov*.

Organizacija: Slovenska kinoteka, Ekran in Mesto žensk v sodelovanju z Društvom slovenskih filmskih publicistov in publicistk FIPRESCI. Dogodek poteka v okviru projekta Power, ki ga financira Evropska unija iz programa Erasmus+.



Building upon her influential talk, *Sex and Power: The Visual Language of Cinema* (2018), and her article *The Visual Language of Oppression: Harvey Wasn't Working in a Vacuum* (2017), director **Nina Menkes** examines the politics of cinematic shot design, and shows how the perception of women has become unconsciously embedded in our heads by the visual language of cinema – through lighting, framing, camera angles, and movement. **Brainwashed: Sex-Camera-Power** further portrays how this meta-level of filmmaking intersects with the "twin epidemics" of sexual abuse/assault, and employment discrimination against women in the film industry. To support her claims, the director employs over eighty movie clips from the period 1896–2020.

For me, cinema is sorcery, a creative way to interact with the world in order to rearrange perception and expand consciousness, both that of the viewers and my own.

– Nina Menkes

The event is also part of the Autumn Film School. At 19.00, the programme will continue with the roundtable *Oppositional (In)sights*, followed by the *Slovenian Short Film Programme* at 21.00.

Organisation: Slovenian Cinematheque, Ekran and City of Women in cooperation with the Slovenian branch of the International Federation of Film Critics FIPRESCI. The event is part of the project Power, funded by the Erasmus+ Programme of the European Union.



Režiserka Nina Menkes / Film director Nina Menkes, foto / photo: Hugo Wong.

Sreda / Wednesday, 12. 10. Ⓢ 19.00 📍 Slovenska kinoteka / Slovenian Cinematheque

**ŠPELA ČADEŽ, NATALIJA MAJSOVA, YOANA
PAVLOVA, DANIELLA SHREIR**
**Opozicijski (v)pogledi: Umetnost, film in
strukture moči / Oppositional (In)sights:
Art, Film and Power Structures**

Okrogla miza / Roundtable discussion, 90'

V angleščini / In English

Brezplačno / Free admission



Filmske podobe niso le ustvarjalno delo, temveč tudi proizvod struktur in razmerij moči. Če želimo vplivati na reprezentacije in priznavanje raznolikosti spolov v umetnosti ter na redistribucijo virov, ki umetniško prakso omogočajo, moramo izprašati strukture, ki določene podobe, filme in umetnike omogočajo, legitimirajo in kujejo v zvezde, druge pa izključujejo. Režiserke, kritičarke, urednice, selektorice filmskih festivalov in raziskovalke bodo na okrogli mizi na podlagi lastnih izkušenj z vidika žensk in drugih marginaliziranih skupin razpravljale o neenakostih v umetnosti, posebej v filmu in filmski kritiki, ter izpostavile tako individualne kot tudi kolektivne strategije bojev proti njim.

Sodelujejo **Špela Čadež**, **Natalija Majsova**, **Yoana Pavlova** in **Daniella Shreir**, povezuje **Petra Meterc**.

Dogodek je tudi del Jesenske filmske šole. Okrogla miza se vsebinsko navezuje na dokumentarec *Oprani možgani: Spol-kamera-moč* (2022), ki bo predvajan ob 16.30. Ob 21.00 bo sledil program izbranih sodobnih slovenskih kratkih filmov *Opozicijski (v) pogledi*.

Organizacija: Slovenska kinoteka, Ekran in Mesto žensk v sodelovanju z Društvom slovenskih filmskih publicistov in publicistk FIPRESCI. Dogodek poteka v okviru projekta Power, ki ga financira Evropska unija iz programa Erasmus+.



Cinematic images are not merely creative endeavours; they are also a result of power structures and relations. To influence screen representations, to acknowledge gender diversity in art, and to redistribute the sources that enable artistic practice, we need to question the structures enabling, legitimising and idealising certain images, films and artists, while excluding the others. Women film directors, critics, editors, festival selectors and researchers will address inequalities in art, with an emphasis on film and film criticism, and discuss them from their personal experience – from the perspective of women and other marginalised groups –, highlighting both individual and collective strategies of resisting them.

The panellists: **Špela Čadež**, **Natalija Majsova**, **Yoana Pavlova** and **Daniella Shreir**, moderated by **Petra Meterc**.

The event is also part of the Autumn Film School. The roundtable is thematically linked to the *Brainwashed: Sex-Camera-Power* (2022) documentary, screened at 16.30. At 21.00, the discussion will be followed by *Oppositional (In)sights* – a screening of selected contemporary Slovenian short films.

Organisation: Slovenian Cinematheque, Ekran and City of Women in cooperation with the Slovenian branch of the International Federation of Film Critics FIPRESCI. The event is part of the project Power, funded by the Erasmus+ Programme of the European Union.



Fotografija iz filma *Sestre* / *Sisters* film still.

Sreda / Wednesday, 12. 10. ⌚ 21.00 📍 Slovenska kinoteka / Slovenian Cinematheque

Opozicijski (v)pogledi: Program slovenskih kratkih filmov / Oppositional (In)sights: Slovenian Short Film Programme

Projekcija filmov / Film screening

2017–2021, 82'

V slovenščini z angleškimi podnapisi / In Slovenian with English subtitles

Brezplačno / Free admission

PROGRAM / PROGRAMME:

Sašo Štih: *Em*a (2020, 5')

Špela Čadež: *Steakhouse* (2021, 9')

Kukla: *Sestre / Sisters* (2021, 24')

Ana Čigon: *Uporni duh / Rebellious Essence* (2017, 5')

Urška Djukić & Émilie Pigéard: *Babičino seksualno življenje / Granny's Sexual Life* (2021, 13')

Mitja Ličen & Sonja Prosenec: *Raj / Paradise* (2019, 26')



Sodobno slovensko produkcijo kratkih filmov odlikuje tematska, slogovna in formalna raznolikost. Kratki film ni le poseben format, temveč tudi priložnost za vzpostavljanje in ostrenje perspektiv, pogledov, zgodb in likov, pa tudi ustvarjalk in ustvarjalcev, ki (še) niso v ospredju oz. *mainstreamu*. Program kratkih filmov po izboru organizacijske ekipe Jesenske filmske šole vključuje le delček sodobne slovenske produkcije. Osredotočen je na kritične poglede in opozicijske drže s poudarkom na tematiki spola. Tako v prvi plan postavlja dela slovenskih režiserk ter zgodbe o upornih ženskah in nebinarnih osebah, ki so v zadnjih letih obogatile domače filmske podobe – tako za kamero kot na velikem platnu.

Dogodek je tudi del Jesenske filmske šole. Istega dne ob 16.30 bo potekala projekcija dokumentarca *Oprani možgani: Spol-kamera-moč* (2022), ob 19.00 pa okrogla miza *Opozicijski (v)pogledi: Umetnost, film in strukture moči*.

Organizacija: Slovenska kinoteka, Ekran in Mesto žensk v sodelovanju z Društvom slovenskih filmskih publicistov in publicistk FIPRESCI. Dogodek poteka v okviru projekta Power, ki ga financira Evropska unija iz programa Erasmus+.



Contemporary Slovenian short film production is marked by thematic, stylistic and formal diversity. Not only is short film a special format, but it is also a chance to establish and sharpen the perspective, view, story and character, as well as highlight the creators who have (yet) to come into the spotlight as mainstream. The short film programme selected by the organisation team of the Autumn Film School encompasses only a fragment of contemporary Slovenian production. It is focused on critical views and opposition stances, with an emphasis on gender topics. It therefore gives prominence to works by Slovenian women directors and the stories of rebellious women and non-binary persons who have, in the past years, enriched the Slovenian film images – behind the camera as well as on the big screen.

The event is also part of the Autumn Film School. At 16.30, the Slovenian Cinematheque will host the screening of the *Brainwashed: Sex-Camera-Power* (2022) documentary, followed by the roundtable discussion *Oppositional (In)sights: Art, Film and Power Structures* at 19.00.

Organisation: Slovenian Cinematheque, Ekran and City of Women in cooperation with the Slovenian branch of the International Federation of Film Critics FIPRESCI. The event is part of the project Power funded by the Erasmus+ Programme of the European Union.



Pokvirjena folklor / Queering Folklore, foto / photo: Koroška Pride.

Četrtek / Thursday, 13. 10. ⌚ 17.00 📍 Stara mestna elektrarna / Old Power Station

BOJANA ROGELJ ŠKAFAR, KOROŠKA PRIDE, BAMBI VAN BALEN, MAX*INE VAJT **Pokvirjena folklor: Naše zgodbovine** **Queering Folklore: Our Histories**

Predavanje in predstavitev umetniške kampanje / Lecture and art campaign presentation
2022, 90'

V slovenščini in angleščini / In Slovenian and English

Brezplačno / Free admission



LGBT+ organizacija **Koroška Pride** se je na pobudo Mesta žensk povezala z nizozemskima umetnikoma **Bambi van Balen** (iz kolektiva Tools for Action) in **Max*ine Vajt**. Skupaj so zasnovali in izvedli kampanjo **Pokvirjena folklor**, namenjeno krepitvi koroške LGBT+ skupnosti s pomočjo kvirovskih interpretacij panjskih končnic. Predstavitev kampanje bo vedlo predavanjje **Bojana Rogelj Škafar Poslikane panjske končnice med dediščino in sodobno ustvarjalnostjo** (v slovenščini); zaključila se bo s pogovorom v angleščini, ki ga bo povezovala **Sara Šabec**.

Reinterpretacije – tradicionalno religioznih, patriarhalnih, seksističnih – motivov panjskih končnic tlakujejo pot tudi reinterpretaciji protesta. Z umeščanjem teh lesenih deščic v javne prostore Slovenj Gradca v času Parade ponosa 2022 smo poiskali prostor za kvir osebe v značilno lokalni umetnostni obrti. Gre za lahko usvojljiv in ponovljiv umetniško-aktivistični format, ki kvir osebam dopušča ne le, da se izrazimo, temveč tudi, da se povežemo, s čimer ustvarjamo močnejšo in odpornejšo skupnost. Ne le, da mavrično obarvamo končnice kot nekaj, kar predstavlja status quo, temveč da svojo izjavo poneseemo v vsak kotiček mesta – v šole, cerkve, parke –, in terjamo glas za zamoščane kvir zgodovine in zgodbe: prostor zase, tako v preteklosti kot v prihodnosti.

– Tools for Action in Koroška Pride

Koprodukcija: Mesto žensk, Koroška Pride in Tools for Action; organizacija: Mesto žensk v okviru projekta Power, ki ga financira Evropska unija iz programa Erasmus+, v sodelovanju z Bunkerjem – Staro mestno elektrarno; podpora: Erasmus+, Ministrstvo za kulturo, Mestna občina Ljubljana.



On the initiative of the City of Women, the **Koroška Pride** LGBT+ organisation established contact with Dutch artists **Bambi van Balen** (from the collective Tools for Action) and **Max*ine Vajt**. Together, they designed and carried out the **Queering Folklore** campaign with a view to strengthening the Carinthian LGBT+ community by introducing queer interpretations to Slovenian traditionally painted beehive panels. The art campaign presentation will begin with **Bojana Rogelj Škafar's** lecture **Painted Beehive Panels Between Heritage and Contemporary Creativity** (in Slovenian) and close with a discussion in English moderated by **Sara Šabec**.

The reinterpreted motifs of the beehive panels – traditionally religious, patriarchal, sexist – also pave the way for a reinterpretation of protest. Scattering these wooden tiles across the public spaces of Slovenj Gradec during the Pride Parade 2022 meant finding a place for queers in a distinctive local craft; it enables an easy-to-learn format of artistic-activist expression that can be easily replicated – thus allowing queers not only to express ourselves, but also to connect with each other, creating a stronger and more resilient community. Not just to “rainbow-colour” something so status quo-ish, but to take that statement to all corners of the town – schools, churches, parks –, to demand a voice for queer herstories: a place for us in the past and in the future.

– Tools for Action & Koroška Pride

Co-production: City of Women, Koroška Pride and Tools for Action; organisation: City of Women as part of the project Power, funded by the Erasmus+ Programme of the European Union, in co-operation with Bunker – Old Power Station; support: Erasmus+, Ministry of Culture, Municipality of Ljubljana.



Ali ga lahko spremenite v ljubljénčka, kot ptička, ali pa ga date na povodec za svoje hčerke? / Can You Make a Pet of Him Like a Bird or Put Him on a Leash for Your Girls? Foto: arhiv umetnice / photo: artist's archive.

Četrtek / Thursday, 13. 10. ⌚ 20.00 📍 Cukrarna

RANA HAMADEH

Ali ga lahko spremenite v ljubljénčka, kot ptička, ali pa ga date na povodec za svoje hčerke? / Can You Make a Pet of Him Like a Bird or Put Him on a Leash for Your Girls?

Zvočni performans / Sound performance, 60'

2015

V angleščini / In English

10,00 / 7,00 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue

Performans je na trenutke zelo glasen in ni primeren za otroke.

The performance features very loud sounds and is not suitable for children.



Zvočni performans **Rane Hamadeh**, ki po strukturi sledi oratoričnemu izročilu šiitskega obreda ašura, komentira in raziskuje politične, vojaške in pravne izraze tega obreda v libanonskem in sirskega kontekstu. Izročilo ašure, vsakoletnega obreda, med katerim so žalujoči skozi pripovedovanje in govornišvo ponovno priča krivičnemu uboju Imama al Husseina (626–680 n. št.), vnuka preroka Mohameda, in alegorično sklicevanje na ultimativni lik zatiranih umetnica jemlje za svoj strukturni dramaturški okvir, s pomočjo katerega identificira oblike državnega nasilja in pravne aparate, ki te omogočajo. V sozvočju s konfiguracijami moči, ki sestavljajo sirsko-libanonsko politično navezo, pa tudi genezo stranke Ba'ath in vojaškega vzpona Hezbolaha, preplavljajoča, kakofonična 8-kanalna zvočna igra Rane Hamadeh ponovno dramatiizira logiko, pod katero se je uprizarjanje ašure v nedavnih desetletjih preobrazilo v militarizirano obliko gledališča. Umetnica ob tem predlaga tudi morebitni jezik izhoda in sprostitev napetosti.

Dogodku bo sledil Zbor za publiko, prostor za refleksijo in pogovor o tem, kako smo gledali in kaj smo videli. Povezovala ga bo **Lea Kukovičič**.

Kompozicija, besedilo, izvedba: Rana Hamadeh; urejanje zvoka: Jorg Schellekens; vokalistka: Caroline Daish; zvočna raziskava: Sara Hamadeh; izvorna različica performansa je nastala po naročilu 8. Liverpoolskega bienala (2014), pričujoča različica pa po naročilu Western Front (2015); organizacija: Mesto žensk v sodelovanju s Cukrarno; podpora: Mondriaan Fonds, Ministrstvo za kulturo, Mestna občina Ljubljana.



Structured in the oratorical tradition of the Shiite ceremony of Ashura, **Rana Hamadeh's** sound-based performance studies and comments on this ceremony's political, military and legal expressions within the Lebanese and Syrian context. An annual ritual during which mourners re-witness, through the work of narration and oration, the unjust slaying of al Imam al Hussein (626–680 AD), the grandson of Prophet Mohammad, and an allegorical reference to the ultimate figure of the oppressed, the Ashuraic tradition provides the structural dramaturgical framework for identifying forms of state violence and their enabling legal apparatuses. Attuning to the configurations of power that constitute the Syrian-Lebanese political connection, as well as the genesis of the al Ba'ath party and that of the military rise of Hezbollah, Hamadeh's immersive, cacophonous, 8-channel sound play redramatises the logic through which the theatre of Ashura has been transformed in recent decades into a militarised form of theatre. It further proposes a possible language of exit and release.

The event will be followed by The Audience Council, a space for reflection and dialogue on how we watched and what we saw. Moderated by **Lea Kukovičič**.

Composition, text, performance: Rana Hamadeh; sound editor: Jorg Schellekens; vocalist: Caroline Daish; audio research: Sara Hamadeh; the original version of this composition was commissioned by the 8th Liverpool Biennial (2014); this performance was commissioned by Western Front (2015); organisation: City of Women in co-operation with Cukrarna; support: Mondriaan Fonds, Ministry of Culture, Municipality of Ljubljana.



Sara Renar, foto / photo: Matković & Vild; Kiki, foto / photo: Lila Žerhanov.

Petek / Friday, 14. 10. ⌚ 20.00 📍 Kino Šiška (Komuna)

SARA RENAR KIKI

Koncert / Concert

15,00 / 12,00 / 9,60 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue



Sara Renar v edinstveni mešanici eksperimentalnega indie popa združuje elektronske zvoke s spevnimi melodijami in svojim prepoznavnim glasom. Doslej je izdala pet albumov, nazadnje *Šuti i pjevaj* (Molči in poj, 2021), ki je – ne po naključju – izšel na mednarodni dan žensk. Prekaljena kantavtorica iz Zagreba ima za sabo že več kot 250 koncertov po vsej Evropi. Nastopala je tudi v Ljubljani, kamor se vrača z novimi aranžmaji skladb iz svojega obsežnega in raznolikega repertoarja.

Koncert bo uvedla **Kiki**, perspektivna slovenska glasbena ustvarjalka, ki poslušalstvo popelje v skrivnosten in mestoma temačen svet uglasbenih pripovedk na razpotjih popa in folka. Poleg odmevnih skladb *Punčka iz papirja* in *Jaz pa ne spim* bo predstavila tudi nove pesmi s prihajajočega prvenca.

Koprodukcija: Mesto žensk, Center urbane kulture Kino Šiška; podpora: Ministrstvo za kulturo, Mestna občina Ljubljana.



Sara Renar creates her unique brand of experimental indie pop that knows no bounds, woven together by electronic sounds, subtle melodies, and her distinctive vocals. She has released five albums, her most recent being *Šuti i pjevaj* (Shut Up and Sing, 2021) which was, not coincidentally, released on International Women's Day. The seasoned singer-songwriter from Zagreb has played more than 250 concerts across Europe. She has also performed in Ljubljana, where she will return with new song arrangements from her vast and diverse repertory.

The concert will begin with **Kiki**, an up-and-coming Slovenian music artist who takes her audience into a mysterious and occasionally dark world of stories set to music at the intersection between pop and folk. In addition to her well-known songs *Punčka iz papirja* (Paper Girl) and *Jaz pa ne spim* (But I'm Not Sleeping), she will play new material from her upcoming debut album.

Co-production: City of Women, Kino Šiška Centre for Urban Culture; support: Ministry of Culture, Municipality of Ljubljana.



Fotografija iz filma *Kraljica smeha / Comedy Queen* film still.

Sobota / Saturday, 15. 10. ⌚ 16.00 📍 Kinodvor

SANNA LENKEN

Kraljica smeha / Comedy Queen

Projekcija filma / Film screening

2021, 94', 12+

V švedščini s slovenskimi podnapisi / In Swedish with Slovenian subtitles

4,50 €

Rezervacije in prodaja vstopnic na prizorišču / Ticket reservations and sales at the venue



Trinajstletna Sasha želi postati *stand-up* komedijantka. Rada bi nasmejala vse, zlasti očeta, ki joče pod tušem, ko misli, da ga nihče ne sliši. Sasha noče jokati za nedavno preminulo mamo, temveč si raje naredi seznam za preživetje: obriti si mora lase, nehati mora brati knjige, se odreči najpri-kupnejšemu pasjemu mladičku na svetu – in postati kraljica smeha! Pri tem ima veliko podporo strica, ki vodi *stand-up* klub, ter spodbudo dolgoletne prijateljice Marte in novega prijatelja Johna.

Komična drama **Sanna Lenken** o izražanju mladostniških čustev in upanju optimistično portretira najtežje trenutke Sashinega odraščanja. Posneta je po uspešnem istoimenskem romanu Jenny Jägerfeld, ki je v slovenskem prevodu Danni Stražar izšel lani.

Premierno predvajanje filma na festivalu Mesto žensk je hkrati del 7. med-narodnega filmskega festivala Kinotrip – mladi za mlade.

Projekciji bo sledil pogovor z glavno igralko **Sigrid Johnson**.

Režija: Sanna Lenken; scenarij: Linn Gottfridsson po romanu Jenny Jägerfeld; fotografija: Simon Pramsten; montaža: Andreas Nilsson; igrajo: Sigrid Johnson, Oscar Töringe, Ellen Taure, Adam Daho; producentki: Anna Anthony, Rebecka Lafrenz; distribucija: FIVIA; organizacija: Mesto žensk, Kinodvor.



Sasha is 13 years old and wants nothing more than to become a stand-up comedian. She wants to make everyone laugh, especially her father who cries in the shower when he thinks no one is listening. Sasha refuses to mourn her recently deceased mother. Instead, she writes a list of everything she has to do to survive: shave her hair, stop reading books, say no to the world's cutest puppy – and become the comedy queen! In fulfilling this, she enjoys great support from her uncle, who runs a stand-up comedy club, and is encouraged by her long-time friend Marta, as well as her new friend John.

Sanna Lenken's comedy drama about expressing teenage emotions and hopes is an optimistic portrayal of the hardest moments of Sasha's growing up. The film is based on the novel of the same name, written by Jenny Jägerfeld and translated to Slovenian by Danni Stražar.

The film premiere at City of Women festival is also part of the 7th Kinotrip International Film Festival – By the Youth, For the Youth.

The screening will be followed by a talk with the leading actress **Sigrid Johnson**.

Director: Sanna Lenken; script: Linn Gottfridsson based on the novel by Jenny Jägerfeld; photography: Simon Pramsten; montage: Andreas Nilsson; actors: Sigrid Johnson, Oscar Töringe, Ellen Taure, Adam Daho; producers: Anna Anthony, Rebecka Lafrenz; distribution: FIVIA; organisation: City of Women, Kinodvor.



Pretty Loud, foto / photo: Alessandro Gandolfi.

Fraw Blanka, foto / photo: Lenart Lukšič. Masayah, foto / photo: arhiv umetnice.

Sobota / Saturday, 15. 10. ⌚ 19.00 📍 Gala Hala

PRETTY LOUD MASAYAH FRAW BLANKA

Koncert / Concert, 12+

10,00 €

Rezervacije in prodaja vstopnic: / Ticket reservations and sales: rezervacije@cityofwomen.org



Festival Mesto žensk se bo zaključil s hip hop večerom mlajših ustvarjalk, ki navdušujejo s svojimi samozavestnimi nastopi, odrezavimi ritmi in angažiranimi besedili. Koncert se bo začel ob neobičajno zgodnji uri, da bi nastopajoče lahko dosegle in navdihnile čim mlajše občinstvo.

Fraw Blanka rapa o »stranskih učinkih« patriarhata: normah, ki ženskam zapovedujejo prijaznost in nenapadalnost. V svojih neposrednih nastopih besni nad nepravilnostjo in lažmi, rekoč: »Ne ga fejkaj!«.

Hip hop in R'n'B ustvarjalka **Masayah** ubira nežnejše tone, a kljub temu brez milosti obračunava z vrsto samoumevnosti in svetuje: »Za darilo dej mi majk / Ne mi dat fucking rožo / Ker kaj mi bo pomagala / Če ne nudi mi možnost / Da nardim kej iz sebe / Da imamo boljšo prihodnost«.

Pretty Loud je prva romska ženska glasbena skupina iz Srbije. S svojo mešanico rapa, hip hopa in romske glasbe poskuša opolnomočiti romska dekleta in ženske tako, da govori o možnostih onkraj zgodnje poroke in materinstva ter revščine. Šestčlanska zasedba, ki rapa v romščini, srbščini in angleščini, se strastno zavzema za ukinitvev stereotipov o Romih in še posebej o Rominjah.

Organizacija: Mesto žensk v sodelovanju z Gala Halo; podpora: Ministrstvo za kulturo, Mestna občina Ljubljana.



The City of Women festival will end with a night dedicated to young female hip-hop artists who wow the crowds with their confident performances, sharp rhythms, and powerful lyrics. The concert will start at an unusually early hour so that the performers can reach out to and inspire younger audiences.

Fraw Blanka raps about the "side effects" of patriarchy: the norms that require women to be kind and non-aggressive. Raging against injustice and lies, she exclaims: "Don't fake it!".

The music of hip-hop and R'n'B artist **Masayah** is gentle yet ruthlessly critical of self-evident beliefs, her advice being: "For my birthday, give me a mic / Not a fucking flower / What good is it to me / If I can't use it / To make something of myself / So we can have a better future".

Pretty Loud are the first Roma all-girl band from Serbia. Their unique blend of rap, hip hop, and ancestral Roma music aims to empower Roma girls and women by showing them options beyond early marriage, early motherhood, and poverty. The six members of Pretty Loud are passionate about ending stereotypes about Roma people, especially women. They rap in Romani, Serbian and English.

Organisation: City of Women in co-operation with Gala Hala; support: Ministry of Culture, Municipality of Ljubljana.



NAS SOVRAŽITE, KER SMO LJUBEČA DRUŽINA?
DO YOU HATE US BECAUSE WE ARE A LOVING FAMILY?

VESNA BUKOVEC

Lokalni rasizmi / Local Racisms

Seriya sedmih risb, plakatna kampanja / Series of seven drawings, poster campaign, 2022

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Rasizem je razlikovanje na podlagi barve kože ali rase, daje pa tudi ozadje logiki izključevanja celih skupin ljudi, ki odstopajo od norme – tega, kar večinsko prebivalstvo sprejema kot »naravno« ali »naše«. Rasizem je vseprisoten kakor onesnažen zrak, ki ga dihamo. Temelji na strahu pred izgubo lastnih privilegijev in vzpostavlja Drugega kot nevarnost. Na sistemski ravni je prisoten v državnem aparatu, a najdemo ga tudi v kulturnih vzorcih ter v javnem in zasebnem prostoru. Vpisan je v vsakdanji govor, na njem temeljita tako humor kot nasilje in je dediščina iz preteklosti.

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Originally a differentiation based on skin colour or race, racism also provides the background to the logic of excluding entire groups of people who deviate from the norm – what the majority considers “natural” or “ours”. Racism is as omnipresent as the polluted air that we are breathing. It is based on the fear of losing one’s own privileges and establishes the Other as the danger. On a systemic level, it is present in the state apparatus, but can also be found in cultural patterns as well as in public and private spaces. It is ingrained in our speech, forming the basis for both humour and violence, and is a relic of the past.

Naslovi risb / Titles of drawings:

Nacionalizem je rasizem

Nationalism is Racism, notranja stran naslovnice / inside front cover

Izbris je sistemski rasizem

The Act of Erasure Is Systemic Racism, str. / p. 10

Romom so kršene človekove pravice

The Human Rights of Romani People Are Violated, str. / p. 13

Rasizem ima dolgo zgodovino

The Long History of Racism, str. / p. 16

Begunkam_cem so kršene človekove pravice

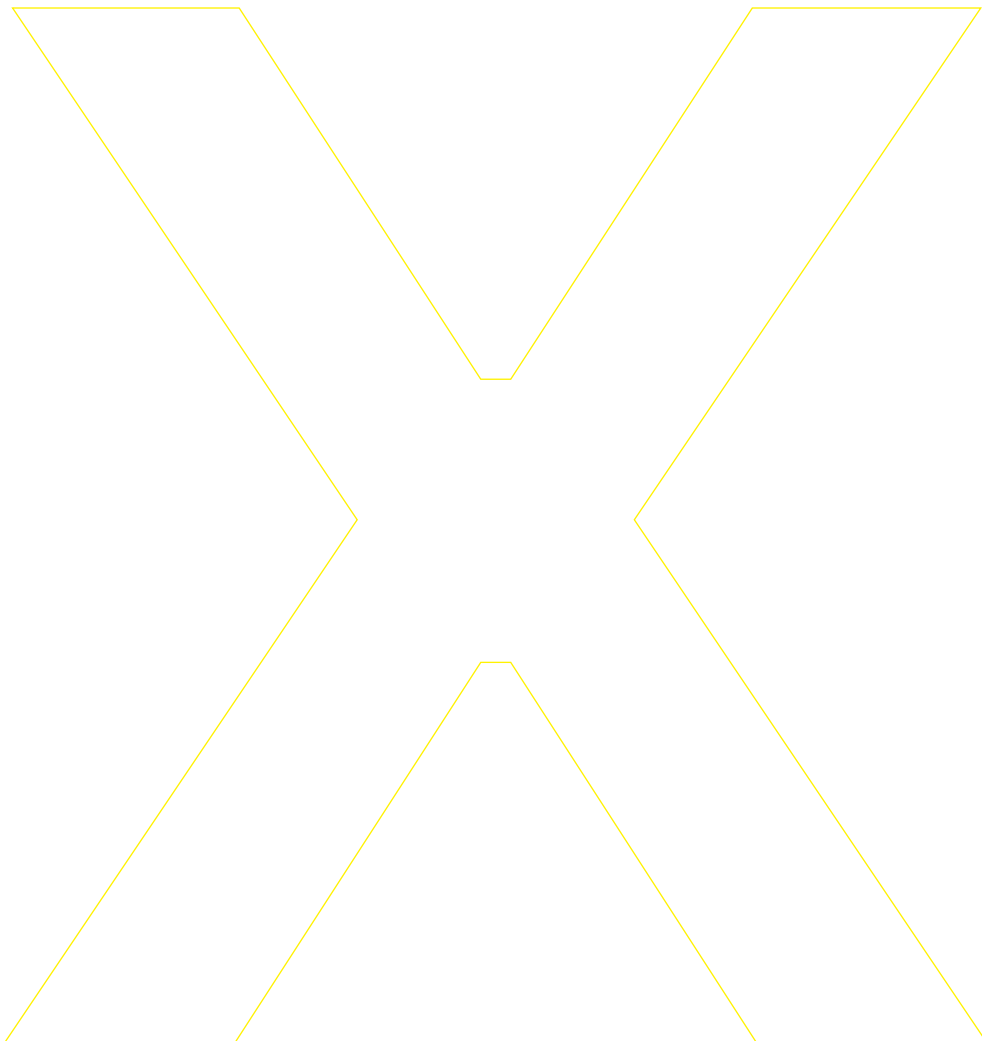
The Human Rights of Refugees Are Violated, str. / p. 19

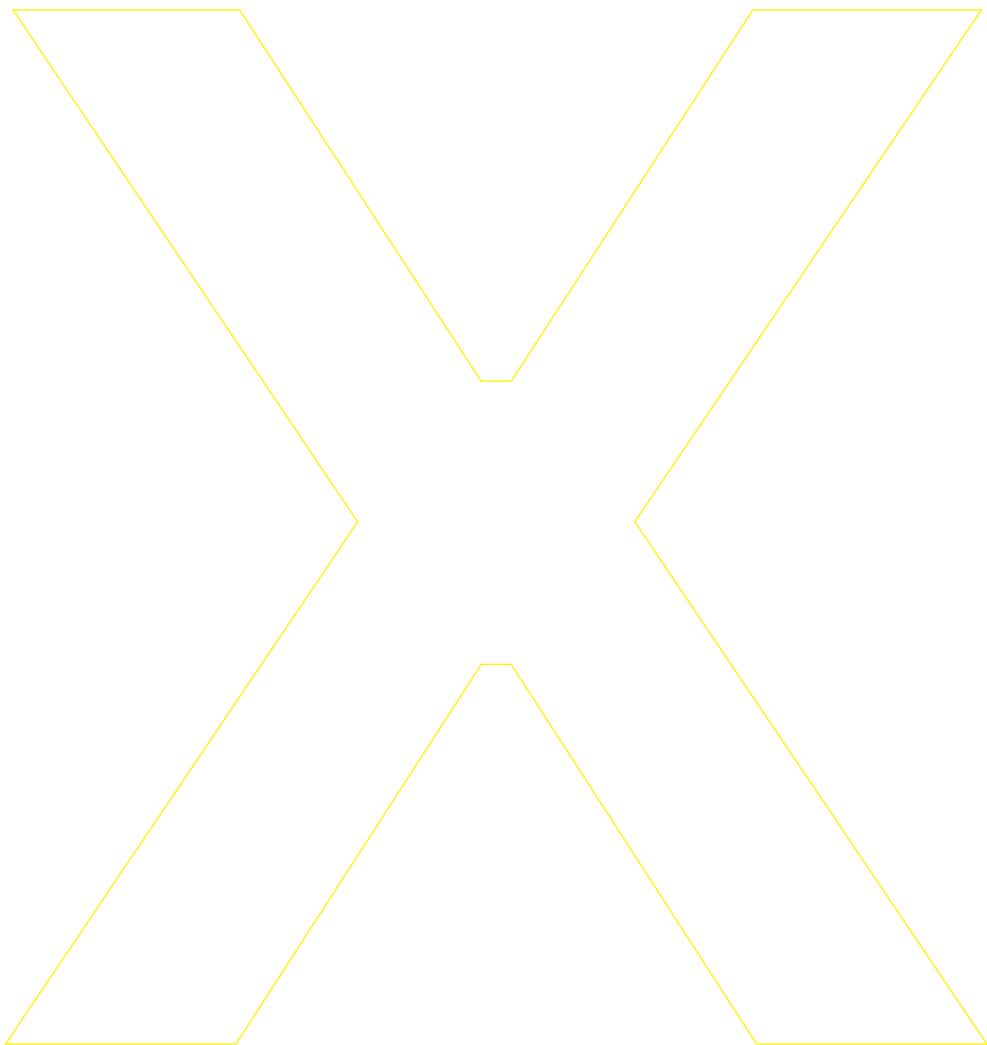
Izkoriščanje migrantskih delavk_cev

The Exploitation of Migrant Workers, str. / p. 20

LGBTQI+ osebam so kršene človekove pravice

The Human Rights of LGBTQI+ Persons Are Violated, str. / p. 66





KDO JE KDO / WHO IS WHO

Prireja / Organised by:

Mesto žensk — Društvo za promocijo žensk v kulturi

City of Women — Association for the Promotion of Women in Culture

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Mesto žensk — Društvo za promocijo žensk v kulturi

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