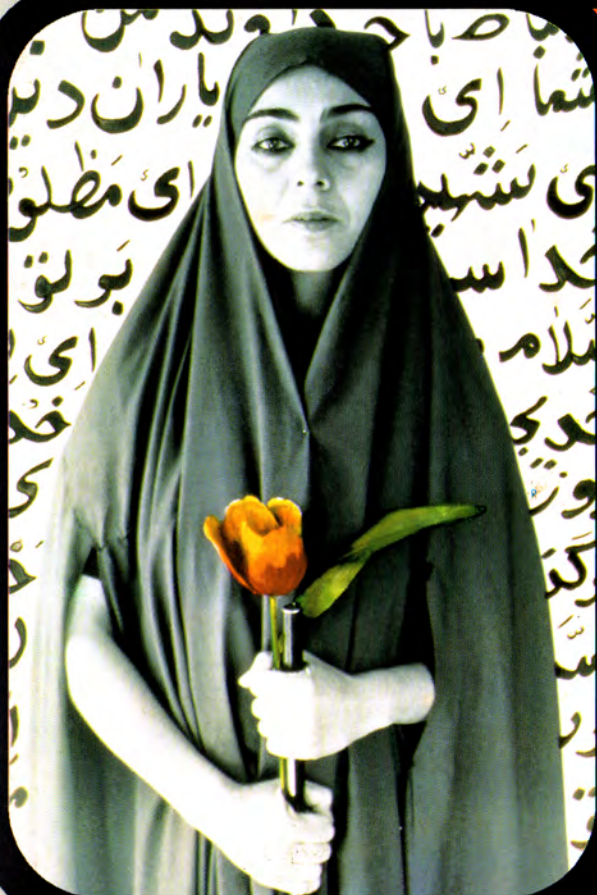




MESTO ŽENSK CITY OF WOMEN

MEDNARODNI FESTIVAL SODOBNIH UMETNOSTI
INTERNATIONAL FESTIVAL OF CONTEMPORARY ARTS

LJUBLJANA, 17.-24.10.1997

Pravijo, da gre v tretje rado. Žal ne vedno in tudi ne povsod.

Mesto žensk je kot mednarodni festival sodobnih umetnosti prvič zaživelo leta 1995. Navdušeni nad zamisljivo o festivalu, ki enkrat letno ustvarjalnost žensk postavi v središče kulturniške in siceršnje pozornosti, smo pripravili petdeset dogodkov, ki so se zvrstili v petih dinamičnih dneh. Poslušali smo Pesmi z griča, kot nam jih je pričarala genialna Meredith Monk; ob spremstvu osebnosti iz sveta kulture in industrije zabave smo se sprehodili skozi Mestno galerijo, kjer je razstavljalo petindvajset likovnih umetnic in umetnikov, ki so se pod geslom Stereotip hudomušno pozabavali s stereotipi, ki jih družba pripisuje ženskam; Darci Picoult nam je v monodrami My Virginia zaupala osebno izkušnjo o škodljivem in smrtonosnem zdravilu DES, katerega rabo so v ZDA najprej prepovedali pri živalih, šele skorajda desetletje kasneje so ga prenehali uporabljati pri zdravljenju žensk; izdali smo Zastrto krajino, prvo antologijo sodobne slovenske ženske proze in poezije v angleščini, ki jo bodo v prihodnjem letu najverjetneje ponatisnili v Veliki Britaniji, in še bi lahko naštevali. Leto pozneje smo za program prejeli polovico manj sredstev in v sedmih dneh smo predstavili zlasti umetnice, ki ustvarjajo v državah izven Zahodne Evrope in ZDA, kjer se žensko gibanje ponaša z najdaljšo tradicijo in najbolj vidnimi uspehi. Otvorile so ga bosanske pevke s ciklom presunljivih in čarobnih ljubezenskih pesmi, ki so prvič po dolgi in peklenski vojni zapustile Sarajevo; dobitnica oskarja za najboljši tuji film Marleen Gorris nam je zaprla sapo z nepozabno feministično "pravljico" Antonia; predstavili smo filozofinjo Hannah Arendt in si ogledali posnetek edinega intervjuja, ki ga je kdajkoli privoščila televiziji, iz katerega bi se lahko resnično ogromno naučili o človeku kot političnem bitju - če bi človek iz zgodovine sploh kdaj zares potegnil kak nauk - ; Mesto žensk pa smo zaključili z rajanjem ob omamnem glasu makedonske vokalistke Petranke Kostadinove in njene

Prihodnost je ženska

energične skupine. Po drugem festivalu smo prejeli vabila iz Dunaja, Bonna, Budimpešte, Dortmundu in Innsbrucka, kamor so nas povabili na mednarodna strokovna srečanja in predstavili kot zanimiv in uspešen primer uveljavljanja žensk v kulturi, kar je dandanes v mnogih evropskih državah ena od osrednjih tem, in nas celo predstavljali v isti sapi z najbolj uveljavljenimi evropskimi umetniškimi festivali, ki seveda delujejo pod neizmerno boljšimi producerskimi pogoji in pod okriljem dosti bolj racionalno urejene kulturne politike. Priprave na tretji festival sodobnih umetnosti Mesto žensk so v temeljih zamajale odločitve osrednjih financerjev festivala iz Slovenije na mestni in republiški ravni, ki so svojo podporo skrčili na tolikšen minimum, da smo bili prisiljeni spoznati, da za tovrstni projekt v Sloveniji ni prostora. V zadnjem hipu so nam priskočili na pomoč številni posamezniki in posameznice, naši kulturniški kolegi in kolegice, ki so s svojimi sredstvi in delom uničeno mesto zopet postavili na noge, za kar smo jim iskreno hvaležni. Mesto žensk je subtilen organizem, ki v sovražnem okolju nima nobene prihodnosti. Obstoj četrtega festivala je odvisen od okolja, v katerem naj bi nastal. To pa je okolje, ki vsak dan bolj pod vprašaj postavlja temeljne pravice žensk, ki so se nam še pred nekaj leti zdele popolnoma samoumevne. Kopja, ki se lomijo na plečih Mesta žensk, niso nič drugega kot odraz naše siceršnje družbene in politične stvarnosti. Naj bodo še tako ostra, dejstvo ostaja: Prihodnost je ženska. Raziskave evropskih kolegov so pokazale, da je število žensk, ki delujejo v kulturi in medijih v zadnjih desetih letih v Evropi, radikalno naraslo, čeprav so jim na voljo nižje stopničke na hierarhični lestvici, čeprav so plačane manj od svojih kolegov, jih je vsak dan več, so bolje izobražene od svojih kolegov in številčnejše tudi kot porabnice kulture. Dejstvo, da bodo kot umetnice, producentke ali delavke v medijih zaznamovale prihodnje tisočletje, je že pred vrati.

URŠULA CETINSKI

They say everything goes well the third time. Unfortunately, not always and not everywhere.

The City of Women as an international festival of contemporary art first came into being in 1995. Enthusiastic about the idea of an annual festival, which places the creativity of women at the centre of cultural and other kinds of attention, we organised fifty events which followed one another over five

dynamic days. We listened to Songs from the hill, conjured up for us by the genius of Meredith Monk, accompanied by various artists from the world of culture and the entertainment industry we walked through the City Gallery, where twenty-five artists were exhibiting under the slogan Stereotype, in which they played with stereotypes ascribed to women by society; in her monologue, My Virginia, Darci Picoult drew us into a personal experience of the damaging and lethal DES drug, the use of which on animals was banned in the USA ten years before being prohibited in the treatment of women; we published The Veiled Landscape, the first anthology of contemporary Slovene women's prose and poetry in English, which will be published next year in Great Britain. The list goes on.

A year later we received half the funds for the festival and in seven days we presented artists who work outside western Europe and the USA, where the women's movement has the longest tradition and the most visible success. The festival opened with touching and magical love songs by Bosnian singers who, for the first time after the long and hellish war, had left Sarajevo; the winner of Oscar for best foreign film, Marleen Gorris took our breath away with her unforgettable feminist "fairy tale" Antonia; we presented the philosopher Hannah Arendt and viewed her only TV interview from which we could really learn a lot about a human as a political being if humans can ever really learn lessons from history; the City of Women ended with people dancing to the mesmerising voice of a Macedonian singer, Petranka Kostadinova, and her energetic musical ensemble. After the festival we received numerous invitations to Vienna, Bonn, Budapest, Dortmund and Innsbruck to attend expert meetings

The Future Belongs to Women

where we were presented as an interesting and successful way of winning recognition for women's contribution to culture, a major theme in many European countries; at the same time, they presented us alongside the most distinguished European art festivals, which are organised in vastly superior conditions and under the wing of a much more rationally organised cultural policies. Preparations for the third City of

Women arts festival were severely shaken by the decision of the festival's major Slovene backers at local and national level to cut their support to such an extent that we were forced to conclude that there is no place for such projects in Slovenia. At the last moment we received support from many individuals, our co-workers in the arts, whose various contributions restored the foundations of the ruined City, for which they have our eternal gratitude. The City of Women is a subtle organism which has no future in a hostile environment. The existence of the fourth festival depends on the environment in which it is supposed to come into being. This is an environment, however, that puts the fundamental rights of women, which seemed quite obvious just a few years ago, into question more and more every day. The spears broken on the shoulders of the City of Women are nothing more than a reflection of our social and political reality. No matter how sharp they are, the fact remains: the future belongs to women. Research conducted by our European colleagues has shown that the number of women working in the arts and media in the last decade has dramatically increased; although lower rungs on the hierarchical ladder are accessible to them, although they are paid less than their male colleagues, there are more of them every day, they are better educated than their male colleagues and more numerous as consumers of culture. The fact that female artists, producers and workers in the media will mark the next millennium, is already at the door.

URŠULA CETINSKI

Shirin Neshat

"Zanima me ustvarjanje del, ki razkrivajo tematično sodobnega islama. Ta tema je neločljivo povezana z revolucijami in sodobnim nasiljem. Moje podobe se ukvarjajo z današnjimi načini portretiranja islamskega prebivalstva v svetu in z napačnimi predstavami, ki jih lahko taki portreti zbudijo."

SHIRIN NESHAT

Shirin Neshat se je rodila leta 1957 v mestu Qazvin na severozahodu Irana. S šestnajstimi se je preselila v ZDA. Na kalifornijski univerzi Berkeley je na oddelku upodabljaljočih umetnosti najprej študirala slikarstvo, vendar je to umetniško področje stilistično in vsebinsko ni zadovoljevalo. Že od nekdaj jo je privlačil fotožurnalizem, zato je študij slikarstva prekinila in se posvetila fotografiji. "Črno-bela fotografija mi omogoča neposreden, dramatičen učinek, ki ga potrebujem za svoje teme in ga težko dosežem s pomočjo drugih medijev." (*) Od leta 1993 je Shirin Neshat svoja dela predstavila v številnih galerijah in muzejih po svetu. Danes živi in ustvarja v New Yorku.

Odmevna fotografska zbirka *The Women of Allah* se v glavnem ukvarja z islamskimi ženskami v vojski in s konceptom shahadata (mučeništva). Shahadat zanjo predstavlja "srce fundamentalistične islamske idelologije", vendar istočasno doda, da je ta pojem težko razumljiv zahodnim definicijam. "Zahod že v osnovi vrednoti vsa verstva znotraj univerzalnega kriterija racionalnosti in resnice. Verske sisteme,

Razstava/ exhibition

Otvoritev/ opening

Moderna galerija

Tomšičeva 14, Ljubljana



Petek, 17. oktobra ob 20.00

ki se ne podreajo zahodni definiciji racionalnosti, obravnavajo kot "nesmiselne." Vprašanje je, kako se lahko izognemo sodbam verstev drugih kultur, če so naši izkušnji "tuje" in, v primeru muslimanstva, celo v popolnem nasprotju z našim prepričanjem. Nedvomno aroganten je način vrednotenja, ki odločitve zahodnjakov vedno predstavlja kot "pravilne", "večvredne" in "napredne", medtem ko muslimani živijo v "zmoti" in veljajo za "manjvredne" ter "fanatične".

Prav tako Zahod običajno spregleda, da se je "islamski fundamentalizem" pojavil kot odgovor na zahodno prevlado in kolonizacijo muslimanskih dežel. Vsa ta "islamizacija" je predstavljal muslimansko gibanje, ki se je trudilo ogroženim skupnostim povrniti občutek enotnosti, "očistiti" svojo kulturo, ponovno vzpostaviti neodvisno identiteto in se znebiti zahodnih vplivov. Muslimanom predstavlja islam edini up za preživetje v svetu, s katerim ne morejo tekmovati in ga občutijo kot grožnjo.

"Po mojem mnenju se Zahod zanima za položaj muslimanskih žensk predvsem zato, ker najbolj očitno uteleša muslimanske vrednote, skupek tega, kar nam je "tuje" v tej kulturi in česar ne razumemo. Mediji s selektivnim in obsesivnim poročanjem zbujajo pozornost zahodne javnosti tako, da predstavljajo muslimanske ženske kot "podrejene" in "šibke" in muslimanske moške kot "barbarske" ter "nasilne". S tem služijo dvema namenoma: s prvim potrjujejo splošno sprejeti mit o "pravičnosti" zahodnega pogleda v vsakem civilizacijskem vidiku, vključno z zahod-

nim vrednotenjem žensk; z drugim pa vztrajno podtikajo "orientalizacijo" kot značilnost muslimanov in njihovo življenje slikajo s "pravilničnimi" podobami, ki so daleč od "resnice".

S svojimi velikimi (1 x 1,5 m), črno-belimi portreti iranskih žensk se je Neshat posvetila raziskavi stereotipnega označevanja muslimank. Na njenih fotografijah se ponavljajo trije elementi: zastrte ženske, ženske z orožjem in odkriti deli telesa, popisani s perzijsko (Farsi) kaligrafijo. Neshat uporablja tudi odlomke pesmi sodobnih iranskih pesnic. Na primer pesmi Forough Farokhzad (živela je v času iranskega šaha), "ki je pisala zelo osebno in nepolitično. Odrpno je opisovala ženska čustva in seksualne želje, v času, ko si kaj takega ni drznila nobena druga ženska." Ali pesmi Tahereh Saffarzadeh, (navdihnjene z Neshatinim ciklusom fotografij Women of Allah), ki so "religiozne in zelo malo razkrivajo o pesničinem osebnem svetu. Tahereh je bila aktivna udeleženka islamske revolucije, njene pesmi so večinoma posvečene ljubezen do Boga in Islama."

Neshatine fotografije so paradoksalne. Na eni strani prikazujejo "orientalistične" stereotype: zapeljivo, erotično, nedolžno. Na drugi strani vidimo ponošne, militantne, oborožene in nevarne ženske. "Vsaka podoba, ki jo ustvarim, služi kot povečava nasprotij med silami duhovnosti, lepote in nedolžnosti na eni strani in silami krutosti, nasilja, sovraštva na drugi strani v smislu soobstoja znotraj celovite strukture islama."

Vendar Neshad ne pridiga. Shahadata (mučeništva) ne povečuje, "poskuša ga le razumeti znotraj islamskega konteksta". Predstavljenih paradoksov ne poskuša razrešiti. Namerna dvoumnost in zagonetnost njenega dela nas vabi k razmisleku o lastnih stereotipnih predstavah, povezanih z Drugim in iskanju lastnih zaključkov.



V tem smislu je v Iranu rojena umetnica, ki je študirala in živi v ZDA, nekakšna posrednica. Ne le med različnimi možnostmi, temveč med radikalno nasprotnimi gledišči. Prvi in najhujši sovražnik Irana so ZDA. Za večino Američanov predstavlja iranska kultura mentaliteto kamene dobe, kulturo fundamentalistov, ekstremistov, fatwahistov in ajatolistov. Neshatino delo je samokritična razprava, ki v sebi sočasno združuje "prijetno in neprijetno." Tako Tukaj - kot Tam.

"Vse več umetnikov se loteva socialne kritike in ponuja izredno zanimive in inteligentne opise naše družbe, ki bi jo sicer težko opisati zgolj z besedami.(...) Osebnost, izobrazba in etično ozadje vsake umetnice ali umetnika igra pomembno vlogo v kontekstu njenega/njegovega dela. Odzivamo se v skladu z našim

pogledom na svet in razumevanjem umetniških možnosti. Pri svojem delu uporabljam zahodno metodologijo, izposojeno iz zgodovine konceptualne umetnosti, ki mi služi za obdelavo ne-zahodnjaških vsebin. Zame je umetnost raziskovanje, učenje in proces, s katerim sporočam drugim, kar sem odkrila. Nočem biti "korektna" ali "pridigati". V glavnem se ne strinjam, da mora umetnik prevzeti nase vlogo in odgovornost za "korektnost" in ločevati pravilno od napačnega; sama se izjemno neprijetno počutim ob umetnosti, ki je politično korektna."

(*) VSI CITATI SHIRIN NESHAT SO POVZETI IZ INTERVJUJA "THE POLITICS OF SPIRITUALITY: SPEAKING WITH SHIRIN NESHAT", AVTORICE ANNE KIRKER, KI JE BIL OBJAVLJEN V REVUI PHOTOPHILE NOVEMBRA 1996, IN IZ INTERVJUJA "SHIRIN NESHAT: ARMED AND DANGEROUS", AVTORJA OCTAVIA ZAYA, OBJAVLJENEGA V REVUI RUDE, SPOMLADI LETA 1996.

"I am interested in making work that opens up the subject of contemporary Islam. This subject is inseparable from revolutions and violence today. My images are about how the Islamic population is portrayed in the world today, and about how this portrayal may be a misrepresentation."

SHIRIN NESHAT

Shirin Neshat was born in 1957 in Qazvin, a city in the North-West of Iran. At 16 she moved to the United States. She studied Fine Arts at Berkeley, where she initially pursued painting. Feeling both stylistically and conceptually uncomfortable with painting, and having always been interested in photo-journalism, she eventually turned to photography. "Black and white photography offered me an immediacy, a dramatic effect that was so relevant to my subject, and was so difficult to achieve through other media" (*).

Since 1993 she has been presenting her work in galleries and museums around the world. Today, Neshat lives and works in New York. The acclaimed series *The Women of Allah* deals principally with Islamic women in the military and with the concept of *Shahadat* (martyrdom). To Neshat, *Shahadat* represents "the heart of Fundamental Islamic ideology", but she remarks immediately that it's a concept which is hardly comprehensible according to Western definitions. "In the West, essentially, all beliefs are evaluated within universal criteria of rationality and truth. Those belief systems which do not comply with Western definitions of rationality are considered "irrational". The question is how we can pass judgments on the beliefs of other cultures when they are unfamiliar to us and, in the case of Muslims are completely in conflict with our

own. There is an arrogance in this type of evaluation, where Westerners always prevail as the "right", "superior" and "progressive" and Muslims are portrayed as "wrong", "inferior", and "fanatic".

In the West, we also tend to overlook the fact that "Islamic Fundamentalism" has been the product of the Western domination and colonisation of Muslim countries. And this "Islamization" has been the muslim's movement attempt to restore a sense of cohesion to their troubled communities, to "purify" their cultures, to reclaim their independent identity and to abandon Western influences. To Muslims, Islam is their only hope for survival in a world with which they cannot compete, and feel threatened by.

I think the condition of Muslim women interests Westerners because they so vividly embody Muslim values, everything that is "alien" about that culture and that we don't understand. The media's selective and obsessive coverage of Muslim women is to sensationalise subjects that interest the Western Public by characterising Muslim women as "submissive" and "weak", and Muslim men as "barbaric" and "violent". The media serves two purposes here: firstly it validates the myth that the West is ultimately "correct" in every aspect of civilisation, including the way they treat their women; and secondly: it perpetuates the "orientalisation" of Muslim character, as they maintain a "fairy-tale" image of their lives without real consideration for "truth".

In her large-scale (40 X 60 inch), black and white portraits of Iranian women, Neshat explores the stereotypical characterisations of Muslim women. Three recurring elements: veiled women, the presence of a weapon, and on the unveiled body-parts: Pharsi calligraphy. Neshat selected extracts from poems by contemporary Iranian

women writers. Like the writings of Forough Farukhzad (who lived through the reign of the Shah) "whose writing is extremely personal and non-political. She wrote openly about women's emotional and sexual desires at a time that no other woman had dared to." Or the poetry by Tahereh Saffarzadeh (inspirational to Neshat's The Women of Allah series) which "is religious and expresses little about her personal world. Tahereh was intensely involved with the Islamic revolution and her writing is mostly about her love affair with God and Islam".

Neshat's pictures are paradoxes. On the one hand, we see the "orientalist" stereotypes: seductive, erotic, innocent. On the other hand, we see proud, militant, armed and dangerous women. "Each image is constructed to magnify the contradictory forces of spirituality, beauty and innocence on the one hand with cruelty, violence, hatred on the other, co-existing within the complex structure of Islam".

But Neshat is no preacher. She does not attempt to glorify shahadat, but merely "tries to understand it within its Islamic context". She does not resolve the paradoxes she presents. Her intentionally ambiguous and puzzling work invites us to rethink our stereotypical perception of the Other, and draw our own conclusions.

In this sense the artist, who grew up in Iran, but was educated and lives in the US, is more of a mediator. A mediator, not just between different opinions, but between radically opposed points-of-view. In Iran, the arch-enemy number one is the U.S.A.. For most Americans, Iranian culture represents a stone-age mentality, a culture of fundamentalists, extremists, Fatwah's and ayatollah's.

Neshat's work is a self-critical discourse, a discourse by a self which is "simultaneously comfortable and uncomfortable" Here, as well as There.

"More and more artists are beginning to act as social critics and offer very interesting and intelligent readings of our societies that would be otherwise difficult to tackle with words. (...) each artist's personal, educational and ethnic background plays a critical role in the context of his/her art. We respond according to the way we view the world and understand the potential of art. In my personal work I use Western methodology, borrowed from the history of conceptual art, to engage in a non-Western narrative. I use art to explore, to learn and in the process inform others of what I discover. My intention however is not to be "correct" or to "preach". I generally don't believe that it is the artists' place or responsibility to be correct and differentiate between right or wrong. For that reason, I am extremely uncomfortable with politically correct art."

(*) ALL QUOTES ARE BY SHIRIN NESHAT, AND ARE EXTRACTED FROM: "THE POLITICS OF SPIRITUALITY: SPEAKING WITH SHIRIN NESHAT", BY ANNE KIRKER, IN PHOTOPHILE, NOVEMBER 1996; AND "SHIRIN NESHAT: ARMED AND DANGEROUS", BY OCTAVIO ZAYA, IN RUDE, SPRING 1996.

Shirin Neshat

Moderna galerija Ljubljana, 17. 10. - 23. 11. 1997

Tor-sob./ Tue-Sat.: 10.00-18.00

Nedelja/ Sunday: 10.00-13.00

RAZSTAVO STA PRIPRAVILA/ EXHIBITION PRESENTED BY:
MODERNA GALERIJA LJUBLJANA, MESTO ŽENSK/ THE CITY OF WOMEN
RAZSTAVO JE OMOGOČIL/ SUPPORTED BY: KULTURKONTAKT AUSTRIA;
SOROSOV CENTER ZA SODOBNE UMETNOSTI/ SOROS CENTER FOR CONTEMPORARY
ARTS - LJUBLJANA; MINISTRSTVO ZA KULTURO RS/ MINISTRY OF CULTURE
POSEBEJ SE ZAHVALJUJEMO/ SPECIAL THANKS TO: SHIRIN NESHAT

Manifestacija introverta

"Kiparka Camille Claudel se je za svoje delo in ustvarjalni prostor borila trideset let. Za to je bila nagrajena s tridesetimi leti popolne osame v norišnici. V nobenem od dveh razdobj svojega življenja ni uspela. Kloto je zaplesala Valček.

Moja baka je začela svoj Valček plesati dvajsetletna. V kakšnem tempu se vrti moj Valček?"

MAJA DELAK

Vsi, ki so povezani s sodobnim plesom v Sloveniji, poznajo Majo Delak kot plesalko, koreografinjo, eno najbolj dinamičnih članic slovenskega Društva za sodobni ples in najzaslužnejšo pobudnico za ustanovitev prve slovenske srednje šole za sodobni ples, ki bo svoja vrata odprla v Ljubljani prihodnje leto. Majo Delak poznamo tudi kot trdo delavko. Po svojem začetnem izobraževanju na Srednji baletni šoli v Ljubljani se je sredi osemdesetih odločila za sodobni ples. Pogumna odločitev, ki je v času brez vsake plesne ustanove veljala za "alternativno". V Sloveniji takrat ni bilo šol ali možnosti rednega profesionalnega usposabljanja za sodobni ples. Če si se hotel kaj naučiti, si bil v glavnem odvisen od lastnih prizadevanj. Navdušena nad širino izraznih možnosti, ki jih ponuja sodobni ples, se je tako kot večina plesalcev iz osemdesetih udeleževala večine tečajev in treningov pod vodstvom tujih pedagogov, ki so ji bili na voljo doma ali v tujini, (med

Ples/ dance:

Maja Delak

Plesna predstava/ dance

Cankarjev dom, Duša Počkaj,

Prešernova 10, Ljubljana

Foto: Damjan Jermančič



**Sobota & Nedelja,
18. in 19. oktobra ob 19.00**

drugim je študirala tudi na CNDC L'Esquisse v Angersu v Franciji). Do leta 1986 si je nabrala že obilo plesnega znanja, ne le s pomočjo različnih plesnih treningov, temveč tudi z bogatimi odrskimi izkušnjami. Sodelovala je v predstavah nekaterih vodilnih slovenskih koreografinj in koreografov. Zadnjih pet let smo lahko njen ples občudovali v plesnem gnezdu mednarodno priznane plesne skupine "En Knap" pod koreografskim vodstvom Iztoka Kovača.

Leta 1995 je Maja Delak pripravila svojo prvo samostojno koreografijo z naslovom Manifestacija introverta, navdihneno z življenjem in delom Camille Claudel. Vendar so njene navezave na francosko kiparko bolj asociativne narave. Solo Manifestacija introverta se pred našimi očmi odvija kot neprekinjen tok plesalkine zavesti. Delakova nam odstira lastna izrazna iskanja. Pri tem niha med predhodno določenimi gibalnimi vzorci in čisto osebnimi čustvenimi preboji. Glasba za predstavo je delo hrvaške pevke in skladateljice Tamare Obrovac. Med njenim pevskim izvajanjem v živo se ji na odru pridruži tudi bobnar Kruno Levačič. Arhitektka Kaja Lipnik je pobrskala za podatki o življenju Camille Claudel in temu primerno oblikovala luč, kostume in scenske elemente.

Maja Delak je svoj solo premierno izvedla novembra 1995, vendar ji ga je, žal, uspelo ponoviti le trikrat (dvakrat pred nabito polno malo dvorano MGL in na gostovanju v Puli, rojstnem mestu pevke in skladateljice Tamare Obrovac.)

"The sculptor Camille Claudel struggled for thirty years for her work and creative space. For this, she was rewarded with thirty years of total solitude in the madhouse. In neither part of her life has she succeeded. Clotho danced her Waltz. My granny started dancing her Waltz in her twenties. What will happen to the tempo of my waltz?"

MAJA DELAK

Anyone concerned with dance in Slovenia knows Maja Delak. Delak is a dancer, a choreographer, one of the most dynamic members of the Slovene Association for Contemporary Dance, and the driving force behind the first school for contemporary dance in Slovenia (which is about to open its doors next year). We know Maja Delak as a worker, a hard worker. After her initial training at the Secondary School for Ballet in Ljubljana she chose, in the mid-eighties, the path of contemporary dance, a direction which was at that time still totally non-institutionalised, and was considered to be "alternative". In Slovenia there were no schools, nor professional training programmes for contemporary dance. So, if you were eager to learn, you basically depended on "private initiative". Excited about the potential of this new form of expression, Delak, like many of her generation, pursued her professional training by following almost every workshop given by foreign dance teachers invited to Slovenia, and by studying abroad (CNDC L'Esquisse in Angers, France).

Since 1986 she has been accumulating an enormous amount of baggage, not only through her diverse training, but also by having wide stage experience. She has performed work by some of Slovenia's leading contemporary choreographers. In the last five years we have seen her excel in the work of the internationally renowned dance company En Knap, led by Iztok Kovač.

In 1995, Maja Delak presented her first choreography, Manifestacija introverta. The piece is inspired by the life and work of Camille Claudel. But the references to the French sculptor are of a more associative nature. Manifestacija introverta is a stream-of-consciousness, "automatic writing". Delak shows us her search for her own expression. She often sways between prescribed movement patterns and highly personalised movements.

The music for Manifestacija introverta was written by the Croatian singer/composer Tamara Obrovac. In her live performance of the score, she is joined by the percussionist Kruno Levačič. The architect Kaja Lipnik dug for information about Claudel's life and work to create her lighting, costume, and set designs.

Delak first presented Manifestacija introverta in November 1995, but was unfortunately unable to perform it more than 3 times (twice in a completely packed MGL, and once in Tamara Obrovac's hometown of Pula).

Manifestacija introverta

PLES/ DANCE: MAJA DELAK; AVTORICA GLASBE/ MUSIC: TAMARA OBROVAC;
GLASBA - IZVAJALCA/ MUSIC PERFORMED BY: TAMARA OBROVAC, KRUNO LEVAČIČ;
VIZUALNA PODOBA IN LUČ/ IMAGE & LIGHTING: KAJA LIPNIK.

ORGANIZACIJA/ ORGANISED BY:

CANKARJEV DOM & MESTO ŽENSK/ THE CITY OF WOMEN

S POMOČJO/ SUPPORTED BY:

ZAVOD ZA ODPRTO DRUŽBO/ THE OPEN SOCIETY INSTITUTE SLOVENIA

CENA: 1200 SIT (Š: 900 SIT)

GOSTOVANJA MANIFESTACIJE INTROVERTE V OKVIRU FESTIVALA MESTO ŽENSK:
16. OKTOBRA V MURSKI SOBOTI IN 17. OKTOBRA V MARIBORU (GLEJ STRAN 30).

Ustrelila sem Andyja Warhola

"Sem izobraženo, sočutno in občutljivo človeško bitje. Ker sem ženska, nimam pravice do enakih privilegijev, ki jih moški izkoriščajo vsako minuto svojega življenja."

VALERIE SOLANAS

Norman Mailer jo je imenoval "Robespierre feminizma", B. Ruby Rich "feministični prototip Device Orleanske", za režiserko in scenaristko Mary Harron pa je bila "lezbični Joe Orton" ali "bolj apokaliptična Camille Paglia." Z močjo svojih besed bi uspela "navdušiti za terorizem celo samega Oscarja Wildea." Ime ji je bilo Valerie Solanas. I Shot Andy Warhol je izjemen filmski portret kontroverzne in radikalne feministke, ki je leta 1986 streljala na svetovno znanega pop-artista Andyja Warhola in ga skoraj ubila. Kot mnoge druge fascinantne in ekscentrične "underground" osebnosti tistega časa je tudi njo pritegnila Warholova operacijska baza, zbirališče z imenom Factory. Upala je, da bo Warhol producent njene igre Up Your Ass. Toda njegova očaranost nad intenzivnostjo in čudaštvom Valerie Solanas je bila zgolj kratkotrajna. Ko jo je zavrnil, se je njena paranoičnost stopnjevala, vse dokler ni ugotovila, da obstaja le ena rešitev njenega problema.

Čeprav se je večina spominja le po tem razvpitem dogodku, je v šest-

Režija/directed by:
Mary Harron
Film
(v angleščini s slovenskimi podnapisi/
English spoken)
Cankarjev dom,
Linhartova dvorana,
Prešernova 10, Ljubljana



Sobota, 18. oktobra ob 20.30

desetih, kot avtorica SCUM (Society for Cutting Up Men) Manifesta, predstavljala utelešenje feminističnega gneva in besa. Mary Harron: "Vedno sem mislila, da je bila Valerie nora ženska. Ko sem leta 1988 dobila v roke kopijo SCUM Manifesta, me je popolnoma osupnila briljantnost njenega besedila. Še posebej me je presenetila duhovitost njenega pisanja, saj mi ni nihče povedal, da je imela Valerie smisel za humor. Zanimalo me je, v kolikšni meri je besedilo satirično in kje je avtorica mislila zares. Če ne bi ustrelila Warhola, bi nedvomno trdili, da je Manifesto le odlično satirično pisanje, vključno z vsemi njenimi morilskimi fantazijami, povezanimi z moškimi. Še vedno nisem čisto prepričana (...) Ena od najtežjih stvari pri snemanju filma o šestdesetih je bilo spoznanje, da je bil takraten odnos do žensk tako neverjetno drugačen od današnjega. Zdi se mi, da so ljudje že pozabili na vzdušje moške prevlade, ki je bila takrat nekaj običajnega in je ženskam onemogočala, da bi

bile umetnice. (...) V pogovoru s feministkami iz šestdesetih sem izvedela, da je Manifesto ženskam omogočil, da lahko svobodno sproščajo nakopičeno jezo. (...) Mislim, da ni mogoče najti temu primerljivega feminističnega dokumenta. Tako neustrašnega. Solanas ni prav nič skrbelo, kaj si bodo mislili drugi - pisala je polnoma neobremenjeno. In v tem je nekaj zelo svobodnega."

I Shot Andy Warhol

"I am a cultivated, compassionate and sensitive human being. Because I am a woman, I am denied the same privileges which men abuse every minute of every day."

VALERIE SOLANAS



Norman Mailer called her the "Robespierre of feminism", B. Ruby Rich "a proto-feminist Joan of Arc", film-director and screenwriter Mary Harron says she was like a "lesbian Joe Orton", and could have been "a more apocalyptic Camille Paglia". Her language is so powerful it is as if "Oscar Wilde had decided to become a terrorist".

Her name was Valerie Solanas. *I Shot Andy Warhol* is a riveting portrait of this controversial radical feminist who in, 1968 shot the world famous pop-artist Andy Warhol and nearly killed him.

Like many other fascinating and eccentric underground personalities of the era, Solanas had been drawn to the Factory, Warhol's base of operations. She had hoped Warhol would produce her play *Up Your Ass*. But he had been only briefly fascinated by her intensity and freakishness. When he rejected her, she became increasingly paranoid, until she decided that there was only one solution to her problem.

Although she is probably best remembered by this notorious act, as the author of the SCUM (Society for Cutting Up Men) Manifesto, she became the embodiment of feminist anger and rage.

Harron: "I had always thought Valerie was a madwoman. In 1988 I got a copy of the SCUM Manifesto, and I was amazed at how brilliant it was. For one thing it is very funny, and no one had ever said Valerie had a sense of humour. It raises the question: how much of it is satire, and how much of it did she really mean? If she had never

shot Warhol, you would say it is a brilliant piece of satirical writing, and her whole fantasy of killing men would be no more than that. I am still unsure. (...) One of the hardest things about trying to make a film now about the '60s was the attitude towards women, which was so astonishingly different to now. I think people have forgotten that the notion of male superiority was a given, everyone accepted it, and that women couldn't be artists. (...) Talking to '60s

feminists, what they say is that the Manifesto gave women the permission to be angry. (...) I do not think there is another feminist document quite like it. It is fearless. She is writing without a thought for what anyone else thinks, without caring. There is something very free about it."

I Shot Andy Warhol

REŽIJA/ DIRECTED BY: MARY HARRON; IGRAJO/ CAST: LILI TAYLOR (VALERIE SOLANAS), JARED HARRIS (ANDY WARHOL), STEPHEN DORFF (CANDY DARLING), MARTHA PLIMPTON (STEVIE), LOTHAIRE BLUTEAU (MAURICE GIRODIAS), REG ROGERS (PAUL MORRISSEY)...; FOTOGRAFIJA/ DIRECTOR OF PHOTOGRAPHY: ELLEN KURAS; SCENARIJ/ WRITTEN BY: MARY HARRON & DANIEL MINAHAN; GLASBA/ MUSIC: REM, JEWEL, WILCO, BETTIE SERVEERT, PAVEMENT, YO LA TENGO, LUNA, BEN LEE, JOHN CALE, THE LOVIN' SPOONFUL, LOVE, MC5, SERGIO MENDEZ; PRODUCENTA/ PRODUCED BY: TOM KALIN, CHRISTINE VACHON. 106 MIN., BARVNI/COLOUR, 35MM, 1996.

V SODELOVANJU/ IN COLLABORATION WITH: CANKARJEV DOM S POMOČJO/ SUPPORTED BY: THE BRITISH COUNCIL, SLOVENIA POSEBEJ SE ZAHVALJUJEMO/ SPECIAL THANKS TO: MARY HARRON, CHRISTINE VACHON (KILLER FILMS), JOHN KIRK (ORION PICTURES/MGM), ANDY JEYES (ALLIANCE ELECTRIC)

CENA: 600 SIT

Se spominjaš revolucije

"Italija, sredi sedemdesetih: Adriana, Barbara, Nadia in Susanna so stare dvajset let, ko se odločijo pridružiti oboroženemu gibanju. Odrekle so se družabnemu življenju in družinam in se posvetile revoluciji, ki je postala središčna točka in smisel njihovega življenja. Danes, po mnogih letih zaporniškega življenja, poskuša vsaka zase ponovno pretehtati svoje izkušnje. Pripovedujejo o političnih razlogih, ki so jim sledile, o konfliktih, dvomih in uničujočih trenutkih, ki so zaznamovali njihova življenja, ujeta v vrtincu vojne. Razvoj dogodkov je pripeljal do dokončne obsodbe oboroženega boja in povzročil bolečine ob uničenih življenjih - tako žrtev kot njihovih lastnih."

LOREDANA BIANCONI

V svojem dokumentarcu *Do You Remember Revolution* italijanska režiserka Loredana Bianconi predstavi v obsežnih intervjujih štiri vodilne aktivistke Rdečih brigad, levičarskega oboroženega gibanja iz sedemdesetih v Italiji. Ena izmed njih, Susanna, je leta 1975 zapustila Rdeče brigade in ustanovila organizacijo *Prima Linea*.

Režija/ directed by:

Loredana Bianconi

Dokumentarec/ documentary

(v italijanščini z angleškimi podnapisi /
Italian spoken, English subtitles)

Kinoteka,

Miklošičeva 28, Ljubljana

Nedelja, 19. oktobra ob 18.00

Bianconijeva film začne s svojo osebno spominsko noto na ta revolucionarna leta: "Sodelovali smo v istem uporu. Ceste je preplavila utopija. (...) "Zatem preskoči na arhivske posnetke italijanske nacionalne televizije: štiri protagoniste na sodiščih v trenutkih njihove obsodbe. Režiser-

ka v teh arhivskih posnetkih izključi zvočne posnetke obtožujočih komentarjev. Njeno stališče je jasno. V svojem filmu ne namerava obsojati njihovih akcij in njihovih življenj. Namesto tega se odloči, da jim bo prisluhnila. In iz celotnega filma manifestativno izključi svojo navzočnost.

Vidikom njihovega revolucionarnega življenja sledimo brez senzacionalizma in ob redki uporabi anekdot. Namesto tega poslušamo odgovore na vprašanja, ki nikoli ne obsojajo. Odgovore, s katerimi se te ženske ukvarjajo že dolga leta.

V spomin so priklicale Italijo na začetku sedemdesetih v luči viharnega leta 1968. Čas resnih družbenih nemirov in uporov. Dnevi razrednega boja, upora proti kapitalu, delavskih in študentskih demonstracij, antifašističnega gibanja, protitudara proletarcev. Leta spopadov: IRA in ETA; Angola, Vietnam, Chile; Che in Mao. Skratka čas, ko so dogajanja zaznamovala celo generacijo. Zatem Barbara, Nadia, Adriana in Susanna spregovorijo o svojih razlogih za pridružitve oboroženemu boju. Odločitev je bila do konca zavezujoča. Radikalna izbira, ki je zahtevala, da se odrečejo

vsemu, kar so imele, in celo tvegajo lastno življenje. Spregovijo o stvareh, o katerih je bilo prepovedano govoriti v ilegali, v tej "večni sedanjosti". Pripovedujejo o uporabi nasilja. Čeprav je bilo njihovo politično prepričanje kristalno jasno, so obstajale ogromne razlike pri usklajevanju in izvajanju strategije v praksi. Kot je izpostavila Susanna: politika lahko zahteva in zagovarja akcije, ki niso nujno etično opravičljive. Urbana gverila vztraja na odprtosti meje med političnim in moralnim. V smislu samoobrambe. Aktivistke spregovorijo tudi o napakah in krizah znotraj gibanja, o zaporu, o prestanih bolečinah.

Do You Remember Revolution nam razkriva poglede štirih izjemnih žensk, ki so se borile za skupno stvar. Njihova govorica ni mitska, propagandna ali samoopravičujoča, izraža le skrajno osebna videnja. Priča smo štirim različnim načinom spominjanj in soočanj s skupno preteklostjo. Preteklost, za katero danes velja, da se ji moramo odreči, jo zavriniti in pozabiti.

Loredana Bianconi in štiri ženske v njenem filmu nas opozarjajo, da je za ohranjanje spomina potreben pogum.



Do You Remember Revolution

"In Italy, in the mid-seventies, Adriana, Barbara, Nadia and Susanna were 20 years old when they decided to join the armed struggle and leave behind their social life and their families in order to make the revolution the centre and aim of their existence. Today they reappear, after many years in prison, and each tries to recount their own experiences. They speak about the political reasons which initially sustained them, the conflicts, the doubts, and the moments of being torn apart which marked out their lives as women caught up in the vortex of war. A course of events which ended in the condemnation of the armed struggle and the pain of the lives that were destroyed: their victims' lives and their own."

LOREDANA BIANCONI

In her documentary *Do You Remember Revolution*, the Italian director Loredana Bianconi interviewed at length four women who actively participated in the leftist armed struggle in the Italy of the 'Seventies. All of them were leading figures in the Red Brigades. One of them, Susanna, left the Brigades in '75 to found *Prima Linea*. Bianconi opens her poignant film with a personal note, recalling the revolutionary years: "We participated in the same revolt. Utopia invaded the streets. (...)" Then she cuts to archival images shot by Italian State TV. We see the four protagonists at their trial. Bianconi stripped the images of their incriminating sound-track. It's clear. She has no intention of judging their actions or their lives.

Instead she has decided to listen. So for the rest of the film she remains markedly absent.

Consequently, we hear no sensational, and very few anecdotal aspects of these women's revolutionary lives. Instead, we listen to answers to questions no judge ever asked them. Answers to questions they were dealing with, individually, for many years.

They evoke the Italy of the beginning of the 'Seventies, in the aftermath of 1968. A time of serious social unrest and rebellion. The days of the class-struggle, of the fight against capital, of workers' and students' demonstrations, of the anti-fascist movement, of the proletarian counter-power. The years of the I.R.A and E.T.A., of Angola, Vietnam, and Chile, of Che and Mao. In short, the days of the events that marked a whole generation.

Then, Barbara, Nadia, Adriana and Susanna talk about their decision to join the armed struggle. A decision that was all-demanding. A radical choice that required not only giving up most of what they had, but also put at risk their very existence. They bring up issues they simply could not afford to talk about while living clandestinely, in the "eternal present". They talk about the use of violence. Although the political discourse on the issue was crystal-clear, there is a huge difference between consenting to a strategy and actually carrying out that strategy. As Susanna points out, politics can demand and justify actions which are not necessarily ethically justified. Urban guerrillas required that the border between politics and morality remained closed. As a matter of self-defence. They talk about the mistakes, the crisis of the movement, their imprisonment, their pain.

Do You Remember Revolution shows us how four exceptional women look back at their common cause. This is not a mythic, sloganising, apologetic discourse, but a personal one. We hear four different ways of remembering, and living with, a common past. A past which, today, everybody tells us to renounce, to reject, to forget.

Loredana Bianconi, and the four women in her film remind us to have the courage to remember.

Do You Remember Revolution

REŽIJA/ DIRECTED BY: LOREDANA BIANCONI; FOTOGRAFIJA IN KAMERA/ DIRECTOR OF PHOTOGRAPHY & CAMERA: ALAIN MARCOEN; ZVOK/ SOUND: THIERRY DE HALLEUX; MONTAŽA/ EDITED BY: KARINE POURTAUD; MONTAŽA ZVOKA/ SOUND MIX: THIERRY DE HALLEUX & MICHEL GOOSSEN; IZVRŠNA PRODUCENTKA/ EXECUTIVE PRODUCER: VÉRONIQUE MARIT; PRODUCENT/ PRODUCER: JEAN-PIERRE DARDENNE; PRODUKCIJA/ PRODUCTION: DERIVES; KOPRODUKCIJA/ COPRODUCTION: ZDF, WALLONIE IMAGE PRODUCTION, RTBF LIÈGE; S POMOČJO/ WITH THE SUPPORT OF: FONDS TÉLÉVISUEL DE LA COMMUNAUTÉ FRANÇAISE DE BELGIQUE ET DE LA RÉGION WALLONE. 116 MIN., BARVNI/COLOUR, VIDEO, 1997.

V SODELOVANJU/ IN COLLABORATION WITH: KINOTEKA

CENA: 400 SIT (ČLANI KINOTEKE: 200 SIT)

Ponedeljek, 20. oktobra ob 17.00

Ženske v oboroženem gibanju Women in the Armed Struggle

LOREDANA BIANCONI (REŽISERKA DOKUMENTARCA), ENA OD PROTAGONISTK DOKUMENTARCA SE SPOMINJAŠ REVOLUCIJE, MOJCA DRČAR-MURKO (DOPISNICA DELA), JAŠA ZLOBEC (PEŠNIK, PREVAJALEC IN BIVŠI VODJA ŠTUDENTSKEGA GIBANJA), IDA DOMINIJANI (NOVINARKA) IN ANDREJ MREVLJE (NOVINAR IZ RIMA) SE BODO OZRI LI V PRETEKLOST IN POGOVARJALI O OBOROŽENEM GIBANJU IZ SEDEMEDESETIH V ITALIJI.

okrogla miza/ round table discussion

(v italijanščini in v slovenščini s
simultanim prevodom/ in Italian and
Slovene, translated into English)

**Cankarjev dom, E 3
Prešernova 10, Ljubljana**

LOREDANA BIANCONI (DIRECTOR OF THE DOCUMENTARY), ONE OF THE FOUR PROTAGONISTS IN DO YOU REMEMBER REVOLUTION, MOJCA DRČAR-MURKO (DELO CORRESPONDENT), JAŠA ZLOBEC (POET, TRANSLATOR, AND FORMER LEADER OF THE STUDENT MOVEMENT), IDA DOMINIJANI (JOURNALIST, ROME) AND ANDREJ MREVLJE (JOURNALIST IN ROME), LOOK BACK AND DISCUSS THE ARMED STRUGGLE IN THE ITALY OF THE 'SEVENTIES.

VSTOP PROST/ ADMISSION FREE

Zehava Ben poje! sing's Umm Kalthoum

"Zehava ne poskuša preseči Umm Kalthoum in prav zato je velika pevka. Besede preprosto položi na valove svojega izjemnega glasu, ki prodira iz globin njene duše. Štiriinpetdeset minut globoko čustvene glasbe, brez prekinitev, brez napake."

HA'ARETZ

Zehava Ben je sedemindvajsetletna Izraelka maroškega porekla, ki je odrasčala na revnem izraelskem jugu, v mestu Beersheba. Za preprostim poreklom in drobno postavo se skriva izjemen talent. S svojim hipnotičnim glasom poje pesmi iz sporeda legendarne dive Umm Kalthoum, ki velja za arabsko Mario Callas.

Ob spremljavi Haifa Arab Music Orchestra in pod taktirko Suheila Raduana je Zehava s popolno interpretacijo celo tako klasičnih in kompleksnih pesmi, kot sta El-atlall in Inta Oumri, dokončno prepričala tudi najbolj fanatične oboževalce Umm Kalthoum.

Navdušenje ob njenih nastopih se je hitro razširilo po svetu, s svo-

ob spremljavi/ accompanied by:
Haifa Arab Music Orchestra

Dirigent/ conducted by:

Suheil Raduan

Koncert/ concert

Cankarjev dom,

Linhartova dvorana,

Prešernova 10, Ljubljana

Foto: Urška Černe



Nedelja, 19. oktobra ob 20.30

jim orkestrom je gostovala tudi na številnih evropskih festivalih: Stockholm, Montpellier, Pariz (Theatre de la Ville). Bila je glavna zvezda lanskega, mednarodno priznanega in prestižnega "world-music" Festivala Sfinks v Boechoutu in s svojim nastopom navdušila poslušalce. Obvezno za vse ljubitelje klasične glasbe, bližnjevzhodne glasbe, arabske glasbe in glasbe nasploh.

Umm Kalthoum (1904-1975), "glas Egipta", je bila nedvomno najbolj nadarjena in najslavnejša pevka tega stoletja v arabskem svetu. Več kot dvajset let po smrti njene pesmi še vedno vsak

večer odzvanjajo na številnih arabskih radijskih postajah in še danes ima na milijone zvestih privržencev iz vseh družbenih slojev. Pravijo, da se, ob Alahu, Arabci strinjajo le še v eni stvari, to je Umm Kalthoum. Bivši predsednik Sadat je nekoč nagovoril svoje ljudstvo na dan, ko je imela Umm Kalthoum koncert, in preprosto ostal brez poslušalcev - to napako je naredil samo enkrat.

"Zehava didn't override Umm Kalthoum, and this is what makes her great. She simply bore the words on the waves of her extraordinary voice, breaking forth from the depths of her soul. Fifty-four minutes of intensely emotional song, without a stumble."

HA'ARETZ

Twenty-seven year old vocalist Zehava Ben is an Israeli of Moroccan heritage, brought up in a poor neighbourhood in the southern city of Beersheba. Her humble origins and petite build mask an extraordinary talent. With her mesmerizing voice she sings pieces from the repertory of the Maria Callas of the Arab world, the legendary diva Umm Kalthoum.

Accompanied by The Haifa Arab Music Orchestra conducted by Suheil Raduan, she wins over even the most fanatic Umm Kalthoum fans with her interpretations of such classic and complex songs as El-atlall and Inta Oumri.

Enthusiasm for Ben's program is spreading quickly, and she and the orchestra have been invited to a number of festivals in Europe, including Stockhölrm, Montpellier, and Paris (Theatre de la Ville). Last year she was THE major attraction, and received a standing ovation at the internationally famous world-music Sfinks Festival in Boechout.

An absolute must for all lovers of classical music, Middle-Eastern and Arab music, of music.

Umm Kalthoum (1904-75), the "voice of Egypt", was indisputably the most gifted and celebrated musical performer of this century in the Arab world. More than 20 years after her death, her songs are still played nightly on many Arab radio stations. Her devoted audience, drawn from all strata of society, still numbers in the millions. They say that apart from Allah, Umm Kalthoum is THE subject about which all Arabs agree. President Sadat once addressed the nation on the same day as her concert and ended up with no audience, a mistake which he did not repeat.

Zehava Ben poje/ sings Umm Kalthoum

PROGRAM/ REPERTORY: INTA OUMRI (TI SI MOJE ŽIVLJENJE/ YOU ARE MY LIFE), BESEDILO/ LYRICS: ACHMAD SHAFIK KAMAL, SKLADATELJ/ COMPOSED BY: MOHAMED ABDEL WAHAB; EL WARDI GAMIL (GAMILOVA CVETICA/ GAMIL'S FLOWER) IN RANILI SCHWAYA SCHWAYA (ZAPŖI MI MALO/ SING FOR ME A LITTLE BIT), BESEDILO/ LYRICS: BAYRES ALTUNSI, SKLADATELJ/ COMPOSED BY: ZACARIA ACHMAD.

ZASEDBA/ LINE-UP: VOKAL/ VOCALS: ZEHAVA BEN; VIOLINA/ VIOLIN: NIZAR RADUAN, YOUSSEF MATAR, YEVGENI APTER, BELLA POGOSOV, BADRAN MOHAMED, ARNAL HARB; VIOLA: VALERIA VASERMAN; ČELO/ VIOLONCELLO: FRANCOIS KHELL, GALIA NAKHMANI; OUD (LUTNJA/ LUTE): SAMIR JOUBRAN, MICHAEL MAROUN; ORIENTALSKA PIŠČAL/ ORIENTAL FLUTE: HUSAM ABDULGANI; KANUN: GAMILA YILEZROU; KONTRABAS/ BASS: SAMIR YASIN; DARBUKA: RAMSI BISHARI; TAMBURIN/ TAMBOURINE: TAUFIQ NADDAF.

ORGANIZACIJA/ THE CONCERT IS ORGANISED BY: CANKARJEV DOM
KOPRODUCIJA/ IN COPRODUCTION WITH: MESTO ŽENSK/ THE CITY OF WOMEN

CENA V PREDPRODAJI/ IN ADVANCE: 1900 SIT, 1500 SIT;
NA DAN KONCERTA/ ON THE DOOR: 2100 SIT

Amy Lynn Barber

Amy Lynn Barber iz zvezne države Massachussetts, ZDA, je priznana solistka in orkestrska glasbenica ter edina tolkalistka, specializirana za srednjeevropsko glasbo. Tolkala je študirala pri Leigh Howard Stevensu, Alexandru Lepaku, Petru Tannerju in Thomasu Gaugerju. Diplomirala je na bostonski univerzi, magistrirala na univerzi v Massachusettsu in doktorirala iz glasbe za tolkala in glasbene zgodovine na Hartt School of Music. Od leta 1989 je bila pet let profesorica na Praškem konzervatoriju in ustanoviteljica "Prague percussion project". Kot solistka se je predstavila na Festivalu praške pomladi in na Zagrebškem bienalu, nastopala in poučevala pa je tudi na številnih festivalih in tečajih v ZDA, Nemčiji, Italiji, na Hrvaškem, Slovaškem in Poljskem. S svojimi ansambli za tolkala se je udeleževala mednarodnih srečanj v Ameriki in Evropskega srečanja tolkalcev v Nemčiji. Prav tako je direktorica združenja Percussion Plus, ki je prvič izvajal in posnel mnoga dela skladateljev iz Srednje Evrope.

Redno se ukvarja tudi s promocijo in organizacijo koncertov sodobne glasbe (Prague Percussion Days, koncert Georgea Crumba in Percussion Plus koncerti v Pragi in Ljubljani.) Januarja

Solo koncert/ solo concert

Velika dvorana Zavoda

za zdravstveno

zavarovanje Slovenije,

Miklošičeva 24, Ljubljana

Foto: Maria Cerar



Ponedeljek, 20. oktobra ob 19.30

1996 je s pomočjo Fundacije Soros organizirala in vodila mednarodno konferenco na temo "Sodobna glasba v Srednji Evropi: Problemi in možnosti". Tri leta je poučevala na Mednarodnem poletnem tečaju za tolkala v Bydgoszsu na Poljskem in vodila seminar za tolkala v Grožnjanu na Hrvaškem.

Za svoje delo v sodobni glasbi je prejela številne nagrade in nazive. (Fulbrightova profesorica, raziskovalka združenja IREX, nagrajenka Češkega nacionalnega sveta za glasbo, prva tuja članica češkega združenja umetnikov Umělecká Beseda, častna članica Češkega nacionalnega glasbenega sveta.)

Od leta 1989 živi v Evropi (v Pragi), novembra 1995 pa se je preselila v Ljubljano in postala člani-

ca orkestra Slovenske filharmonije.

Na ljubljanskem koncertu bo predstavila sodobna dela za marimbo in vibrafon v različnih glasbenih slogih, od atonalnega, minimalističnega, do jazza. Na sporedu bodo dela ameriških skladateljev: Davida Maslanka, Christophera Deanea, Paula Smadbecka, Garyja Burtona, Frederica Rzewskega in slovenskega skladatelja Janeza Matičiča. Predstavila bo tudi delo slovensko-ameriškega skladatelja Paula Siflerja.

Amy Lynn Barber, born in Massachusetts, U.S.A., is a well-known soloist and ensemble player, and the only percussionist specialising in the music of Central Europe. Her percussion teachers have included Leigh Howard Stevens, Alexander Lepak, Peter Tanner, and Thomas Gauger. She graduated from Boston University, took a master's degree at the University of Massachusetts and a Ph.D. in percussion and music history from the Hartt School of Music. She was professor of percussion at the Prague Conservatoire for five years, and also founded also the Prague Percussion Project. She has been a soloist at the Prague Spring Festival and the Zagreb Biennale, and has played and taught at many other international festivals and seminars in the United States, Germany, Italy, Slovakia, Croatia and Poland. Her percussion ensembles have been selected to perform at the International Percussion Convention in the U.S., and at the European Percussion Convention in Germany. She is also the director of the Percussion Plus chamber concerts which have premiered and recorded many new works by Central European composers.

As a promoter and organiser on behalf of contemporary music, she has organised international festivals (including the annual Prague Percussion Days, George Crumb, and the Percussion Plus concert series in both Prague and Ljubljana). In January 1996, she was the organiser and director of the international conference "Contemporary Music in Central Europe: Problems and Possibilities", sponsored by the Soros Foundation, which included participants from Poland, Slovakia, the Czech Republic, Hungary, Slovenia and Croatia. She is also an active teacher of percussion

and contemporary music. She taught for 3 years at the International Summer Percussion Courses in Bydgoszcz, Poland and at the Percussion Seminar in Grožnjan, Croatia.

She has won many awards for her work in contemporary music. (Fulbright Professor in Prague, IREX Research Fellow, honorary member of the Czech National Music Council, first non-Czech musician to be elected a member of Umělecká Beseda etc.)

She has been living in Europe since 1989 (in Prague), and in 1995 she moved to Ljubljana, where she has been a member of the Slovene Philharmonic.

Her concert in Ljubljana will feature contemporary works for the marimba and vibraphone in a variety of styles ranging from atonal music to minimalism and jazz. The programme includes compositions by American composers David Maslanka, Christopher Deane, Paul Smadbeck, Frederic Rzewski and Gary Burton, and the Slovene composer Janez Matičič. Also included will be a work by the Slovene-American composer Paul Sifler.

PROGRAM: MY LADY WHITE (THREE SONGS FOR SOLO MARIMBA)
SKLADATELJ/COMPOSER: DAVID MASLANKA; MOURNING DOVE SONNET
(ZA VIBRAFON), SKLADATELJ: CHRISTOPHER DEANE; OSMOSA (ZA MARIMBO IN
VIBRAFON), SKLADATELJ: JANEZ MATIČIČ; RHYTHM SONG (ZA MARIMBO),
SKLADATELJ: PAUL SMADBECK; TO THE EARTH (SOLO FOR SPEAKING PERCUSSIONIST/
ZA GOVOREČEGA TOLKALCA), SKLADATELJ: FREDERIC RZEWSKI; MARIMBA SUITE,
SKLADATELJ: PAUL SIFLER, THE SUNSET BELL (ZA VIBRAFON), SKLADATELJ:
GARY BURTON.

ORGANIZACIJA/ ORGANISED BY: DRUŠTVO GLASBENIH UMETNIKOV SLOVENIJE
V SODELOVANJU/ IN COLLABORATION WITH: MESTO ŽENSK/ THE CITY OF WOMEN

Unknown Territory

Avtorica/ by: Marsa

Glasba, video, razstava /
music, video, exhibition

Klub K4

Kersnikova 4, Ljubljana

Marsa je Tožibaba, ki se piše z velikim T. Vse, kar reče ali naredi, obogati z luninimi začimbami. Noben list papirja ni popolnoma varen pred izlivi njene duše. Tudi K4 ne. Predstavila bo svojo glasbeno, likovno in video ustvarjalnost.

Marsa = Tožibabe, Čao pičke, sodelovanje z Borghesijo, Lolito, 2227, razstave likovnih in drugih umetniških del v KUD France Prešeren, Galeriji ŠKUC, ilustracije za različne oglase priznanih blagovnih znamk, režija in montaža video projekta Acid Video Mix, scenografsko umetniška izdelava izložbenih oken po vsej Sloveniji, astrološka predavanja, izdelava osebnih horoskopov, knjižica Lunin Koledarček, in še in še...



Ponedeljek, 20. oktobra ob 22.00

Marsa is a Tožibaba (a Snitch; also the name of an all-women band from the 'eighties), with a capital T. Everything she says or does she enriches with lunar spices. No piece of paper is completely safe from the outpourings of her soul. And neither is K4 where she will present her creativity in fine arts and video.

Marsa = Tožibaba, Čao pičke, and co-operation with Borghesia, Lolita, 2227, exhibitions in KUD France Prešeren, the ŠKUC Gallery, illustrations for various advertisements of famous trade marks, directing and montage of a video project called Acid Video Mix, the artistic design of window-

shops throughout Slovenia, astrological lectures, the casting of personal horoscopes, the Lunar Calendar, and more and more....

ORGANIZACIJA/ORGANISED BY: ŠOU, KLUB K4

V SODELOVANJU/IN COLABORATION WITH: MESTO ŽENSK/ THE CITY OF WOMEN

CENA: 500 SIT (Š: 400 SIT)

Splayed Mind Out

"Moje ustvarjanje se v glavnem vrti okrog zamisli in podob, povezanih s pojmi izkrivljenosti, zasebnosti, spominov in izpostavljanja. Izkrivljenost kot način gledanja na lepoto. Zasebnost kot način gledanja na predstavo. Ples kot način izpostavljanja stvari, ki so zaradi sramu, nelagodja, negotovosti težko izrekljive; - razkrivanje tistega, česar besede ne povedo."

MEG STUART

Delo ameriške koreografinje Meg Stuart je pogosto povezano z likovno umetnostjo, ki ji ne služi le kot navdih za mnoge predstave, temveč s številnimi likovnimi umetniki tudi intenzivno sodeluje (npr.: Via Lewandowsky, Lawrence Malstaf, Bruce Mau, Lawrence Carroll). S svojo skupino Damaged Goods je leta 1996 zasnovala projekt Insert Skin. Izbranim likovnikom je predlagala, da pripravijo nekakšen kostum (likovna zasnova ali odrski rekvizit) za telo, ki bo osnova za njeno koreografijo. Tak kostum je bil zamišljen kot "inštalacija za konkretno, fizično telo". Telo, ki povezuje likovno umet-

Avtorja/ a work by:
Meg Stuart & Gary Hill
Plesna predstava, video
umetnost / dance, visual arts
Cankarjev dom -
Kosovelova dvorana
Prešernova 10, Ljubljana

Foto: Chris Van der Burght



**Torek & Sreda,
21. in 22. oktobra ob 20.30**

nost in sodobni ples. Vendar projekt Insert Skin presega zgolj formalno poigravanje z različnimi mediji. Iz teh sodelovanj so nastali odrski dogodki, ki ne govorijo le o telesu samem, temveč razkrivajo drobce različnih svetov (želja, frustracij, fantazij, strahov, užitkov), ki telo sestavljajo.

Predstava Splayed Mind Out je skupno delo Meg Stuart in ameriškega multimedijskega umetnika Garyja Hilla. Od leta 1974 je Hill ustvaril impresiven opus inštalacij in videev, v katerih se večinoma ukvarja z elementi jezika, časa in telesnosti. Njegova interaktivna inštalacija Tall Ships nedvomno sodi med eno od mojstro-

vin lanskoletne kasselske Documente.

Predstava Splayed Mind Out je bila premierno uprizorjena 5. septembra 1997 na Documenti X v Kasslu. "Do danes ni nobenemu koreografu uspelo tematizirati in analizirati podob človeka, ki izginja v elektronskih medijih na tako jasen, natančen in osredotočen način. Meg Stuart to naredi nenasilno. Sočutno, vendar nikoli sentimentalno." (SÜDDEUTSCHE ZEITUNG)

"In general my work revolves around ideas or images of distortion, privateness, memories, exposure. Distortion as a way of looking at beauty. Privateness as a way of looking at performance. Dance as a way to expose what is difficult to utter, out of embarrassment, discomfort, unease; the failure of language."

MEG STUART

The work of the American choreographer Meg Stuart always had a lot of affinities with the fine arts. Not only were a lot of her pieces inspired by it, she also collaborated intensively with a number of visual artists (such as Via Lewandowsky, Lawrence Malstaf, Bruce Mau, Lawrence Carroll).

In 1996, with her company Damaged Goods, she initiated the Insert Skin project. She proposed some visual artists create a costume (an image, a prop) to be choreographed. This costume can be seen as an "installation for a physical body". The body as a bridge between visual arts and contemporary dance. But Insert Skin is much more than a formal discourse about different media. The resulting performance-moments are not only about the body in itself, but reveal the fragmented worlds (its thoughts, desires, frustrations, fantasies, fears, pleasures,...) it contains.

For Splayed Mind Out Stuart invited the American multi-media artist Gary Hill. Since 1974 Hill has built up an impressive opus of installations and videos, in which the main focus is on elements such as language, time and corporeality. One of the masterpieces of the previous Documenta X in Kassel was unquestionably his interactive installation Tall Ships.

Splayed Mind Out avant-premiered on September 5th, 1997 at the Documenta X in Kassel. "No choreographer has ever thematised and analysed the "fading away" of human beings behind its electronic media and its images in such a clear, concise and condensed manner. She does this non-aggressively. She does this compassionately, but never sentimentally." (SUDDEUTSCHE ZEITUNG)

Splayed Mind Out

AVTORJA/ A WORK BY: MEG STUART & GARY HILL; SOUSTVARJALCI IN NASTOPIJOČI/ CREATED WITH AND PERFORMED BY: HEINE R. AVDAL, CHRISTINE DE SMEDT, CHRISTELLE FILLOD, GARY HILL, SIGGI KEIL, WOUTER KROKAERT, YUKIKO SHINOZAKI; UMETNIŠKA ASISTENTKA/ ARTISTIC ASSISTANT: CHRISTINE DE SMEDT; OBLIKOVKA KOSTUMOV/ COSTUME DESIGN: DOROTHEE LOERMANN; TEHNIČNI VODJA/ TECHNICAL DIRECTION: MARC DEWIT; TEHNIČNI POMOČNIK/ TECHNICAL ASSISTANT: BART AGA; PRODUKCIJA/ PRODUCTION: DAMAGED GOODS (BRUSSELS); V KOPRODUKCIJI Z/ IN COPRODUCTION WITH: KAAITHEATER (BRUSSELS), KLAIPSTUK (LEUVEN), THÉÂTRE DE LA VILLE (PARIS), DANSE SCENEN (COPENHAGEN), HEBBEL THEATER (BERLIN), SIEMENS KULTURPROGRAMM (MUNICH). PREDSTAVO JE OMOGOČIL/ SPLAYED MIND OUT IS MADE POSSIBLE THANKS TO A PROJECT SUBSIDY OF: THE ARTS ADMINISTRATION OF THE MINISTRY OF THE FLEMISH COMMUNITY; V SODELOVANJU Z/ AND WITH THE COOPERATION OF: THE FLEMISH COMMUNITY COMMISSION OF THE BRUSSELS CAPITAL REGION, THE NATIONAL LOTTERY, THE KALEIDOSCOPE PROGRAM 1997 OF THE EUROPEAN UNION. SKUPINA DAMAGED GOODS JE "AMBASADOR FLAMSKÉ KULTURE"/ DAMAGED GOODS IS CULTURAL AMBASSADOR OF FLANDERS FOR 1997; POKROVITELI/ AND SPONSORED BY: WINTERTHUR - CULTURE INSURED.

ORGANIZACIJA/ ORGANISED BY: CANKARJEV DOM
KOPRODUKCIJA/ IN COPRODUCTION WITH: MESTO ŽENSK/ THE CITY OF WOMEN
POKROVITELI/ SPONSOR: ADRIA AIRWAYS - PREDSTAVNIŠTVO PARIZ

CENA: 1500 SIT (Š: 900 SIT)

Ne samo en dan slovenskega ženskega filma in videa

Na celodnevem maratonu bo prikazan izbor filmov in video produkcije, nastale po letu 1991. Gre za prikaz različnih žanrov, dolžin, formatov in obravnavanih tem v delih avtoric različnih generacij. Vsekakor bo to pomemben in enkratni dogodek, ki ga v celotni slovenski filmski zgodovini še ni bilo. Zakaj ga ni bilo, zakaj ni bil nikoli posnet celovečerni igrani film REŽISERKE, zakaj je ženski omnibus pred leti propadel, zakaj v upravnem odboru Filmskega sklada in v različnih komisijah in ženskih predstavnic, zakaj in ali se sploh obetajo boljši časi tako za film kot za slovensko kulturo in ustvarjalke znotraj nje..., vsa ta vprašanja in odgovori bodo predstavljeni na maratonu v kinoteki.

V programu si bo moč ogledati:

- dokumentarce TV avtoric Helene Koder, Alenke Auersperger, Brede Kovič, Majde Širca, Alme Granič, Vesne Marčič, Gage Stojan, Hanke Kastelic, Marjane Lavrič, Marjete Keršič Svetel;
- kratke dokumentarce Janje Glogovac, Katarine Lavš, Marije Milles;

**Maraton filmov in video
produkcije slovenskih avtoric
(selektorica: Maja Weiss)**
**A marathon of films and video
productions by Slovene women
directors (Selected by Maja Weiss)**
**Kinoteka
Miklošičeva 28, Ljubljana**



Petra Hauc



Alma Granič

**Sreda, 22. oktobra,
od 10.00 do 24.00 ure**

- kratka igrana filma Aleksandre Vokač in Polone Sepe;
- kratki animirani film Mojce Zlokarnik;
- video-art Aine Šmid & Marine Gržinič, Jasne Hribnik, Nataše Prosenc, Zemire Alajbegović & Nevena Korde, Eme Kugler, Mojce Pungarčar;
- izbor kratkih dokumentarnih in igranih filmov iz AGRFT: Maje Weiss, Petre Hauc, Urške Žnidaršič, Špele Kuclar, Urške Kos, Varje Močnik, Hanne A.W. Slak.

Ob dogodku v kinoteki bo izšel tudi katalog s kratkimi intervjuji, življenjepisi in filmografijami avtoric ter z besedili Majde Širca, Nerine Kocijančič, Vlada Škafarja, Francija Slaka...

(MAJA WEISS)

V ODMORU MED MARATONOM, BO OB 18.00 URI MAJA WEISS SKUPAJ Z NEKATERIMI AVTORICAMI SPREGOVORILA O PROGRAMU IN SPREMLJAJOČI PUBLIKACIJI.

VSE FILME IN VIDEJE SLOVENSКИH AVTORIC, KI SESTAVLJAJO MARATON, SI BO MOGOČE OGLEDATI TUDI V VIDEOTEKI MESTA ŽENSK (CANKARJEV DOM V). V FESTIVALSКИH DNEH BO ODPRTA OD 10.00 DO 18.00 URE. OBISKOVALCI IN OBISKOVALKE VIDEOTEKE SI LAHKO OGLEDAJO FILM PO LASTNI IZBIRI!

Not Only One Day of Slovene Women's Film and Video

A selection of films and video productions made after 1991 will be presented in a day-long marathon. This is a presentation of different genres, lengths, formats and themes in work by different Slovene women directors. This will be an important and unique event which has never occurred in the entire history of Slovene film.

Why it has never happened, and why no feature movie has been made by a FEMALE DIRECTOR, why the women's omnibus fell through a few years ago, why there are no female representatives on the managing board of the Slovene Film Fund and various commissions, why and if at all there are better times to come for both film as a part of Slovene culture and female directors as part of it: all these questions and their answers will be presented at the marathon in Kinoteka.

The programme includes:

- documentaries by TV directors Helena Koder, Alenka Auersperger, Breda Kovič, Majda Širca, Alma Granič, Vesna Marčič, Gaga Stojan Hanka Kastelic, Marjana Lavrič, Marjeta Keršič Svetel;
- short documentaries by Janja Glogovac, Katarina Lavš, Marija Milles;
- short feature films by Aleksandra Vokač and Polona Sepe;
- a short animated cartoon by Mojca Zlokarnik;



Helena Koder

Varja Močnik, Hanna A.W. Slak.

To accompanying the event in Kinoteka a catalogue with short interviews, C.V.'s and filmographies of the directors and texts by Majda Širca, Nerina Kocijančič, Vlado Škafarja, Franci Slaka will be published.

(MAJA WEISS)

WE WILL INTERRUPT THE MARATHON-SCREENING AT 18.00. DURING THE INTERMISSION MAJA WEISS AND HER COLLEAGUES WILL GIVE YOU SOME MORE INSIGHT IN THE PROGRAMME, AND PRESENT THEIR PUBLICATION.

VIDEOCOPIES OF ALL FILMS AND VIDEOS OF THE FILM-MARATHON WILL BE AVAILABLE FOR SCREENING IN THE CITY OF WOMEN VIDEO LIBRARY (CANKARJEV DOM V). THE VIDEO LIBRARY IS OPEN EVERY FESTIVAL-DAY FROM 10.00 TILL 18.00.

ORGANIZACIJA/ ORGANISATION: KINOTEKA

V SODELOVANJU/ IN COLLABORATION WITH: MESTO ŽENSK/ THE CITY OF WOMEN
S POMOČJO/ WITH THE SUPPORT OF: ZAVOD ZA ODPRTO DRUŽBO/ THE OPEN SOCIETY INSTITUTE SLOVENIA

CENA: 500 SIT (ČLANI KINOTEKE: 250 SIT)

Politike identitet v državotvornem momentu

Izhodišče okrogle mize Politike identitet v državotvornem momentu je hipoteza o nepomirljivih odnosih med različnimi nivoji družbene prisotnosti, med razlikami v politični oziroma pravni ter kulturni prisotnosti. Skupine, na katerih se vprašanja o družbeni vključenosti ali izključenosti pogosto zaustavijo, so tudi ženske, gejevska in lezbična populacija, starejši, invalidi idr.; njihova pozicija je še posebej diskutabilna v postsocializmu, v obdobju tako imenovane družbene tranzicije, saj se ob njenem trajanju kriterij državljske prisotnosti/odsotnosti šele vzpostavljajo.

Ob tem ne moremo spregledati teoretsko-akcijskih iztočnic politik identitet, strategij novih družbenih gibanj, saj so se omenjene skupine z njimi vzpostavile kot merodajni politični akterji. Osrednji princip politike identitet je (spolna, seksualna, socialna, kulturna) identiteta kot temelj za radikalno politiko. Nova družbena gibanja so preko politik

Okrogla miza/

round table discussion

v slovenščini/in Slovene

Cankarjev dom, E 8/9

Prešernova 10, Ljubljana

Keiko Suzuki



Sreda, 22. oktobra, ob 15.00

identitet izzvala politizacijo kategorij spola, seksualnosti, rase, etnične pripadnosti, socialnih odnosov, življenjskih stilov in kultur, vsebin, ki so pred njihovo intervencijo sodile na področje nepolitichnosti in zasebnosti, kar je odprlo vpogled v mnoge oblike dominacije in izključevanja, v rasizem, seksizem, homofobijo.

Podoba tranzicijskega obdobja se kaže tudi skozi načine, po katerih so identitete, ki so jih promovirala nova družbena gibanja, vključene ali izključene iz družbenega prostora. Če se poudarki novih družbenih gibanj v devetdesetih, v obdobju državotvornega strukturiranja, opuščajo, če identitete, osredinjene okrog spola, seksualnosti, idr.,

znova padajo v področje zasebne, posebne in ne širše družbene, politične relevantnosti, lahko postavimo naslednjo hipotezo, drugo izhodišče razprave: prisotnost v javnem prostoru še ne predpostavlja tudi prisotnosti, ki bi vsebovala realno politično moč.

(NATAŠA VELIKONJA)

The Politics of Identity at the Moment of State Formation

The starting point of the round-table discussion 'Identity Policies at the Moment of State Formation' is a hypothesis about the irreconcilable relations between different levels of social presence, between differences in political or legal and cultural presence. Questions of social inclusion or exclusion often arise in relation to certain groups, such as women, the gay and lesbian population, the elderly, handicapped and others; their position is especially debatable in post-socialism, in the period of so-called social transition, because the criteria of civil presence/absence are still being established. Here we cannot overlook the theoretical and campaigning points of the politics of identity and the strategies of new social movements, since it is through them that the above-mentioned groups established themselves as significant political factors. The major principle of the politics of identity is that (gender, sexual, social, and cultural) identity is the basis for radical policies. New social movements arising from the politics of identity have provoked the politicisation of the categories of gender, sexuality, race, ethnic identity, social relations, life-styles and cultures which,

before their intervention, belonged to the area of the non-political and privacy, which opened up an insight into many forms of domination and exclusion, in racism, sexism, and homophobia. The image of a transitional period is also shown through ways according to which identities promoted by new social movements are included or excluded from the social sphere. If the emphases of new social movements in the 'Nineties, in the era of state-formation, are being abandoned, if identities focused around gender, sexuality, etc., again fall into the area of the private, the particular, and not social, political relevance, we can state the following hypothesis, a different starting point for the discussion: presence in public life does not suppose a presence which would lead to real political power.

(NATAŠA VELIKONJA)

SODELUJEJO/ PARTICIPANTS: DR. DUŠAN RUTAR, DR. VLASTA JALUŠIČ,
TATJANA GREIF, DR. TANJA RENER
MODERATORKA/ MODERATOR: NATAŠA SUKIČ

KONCEPT/ CONCEPT: NATAŠA VELIKONJA
V SODELOVANJU/ IN COLLABORATION WITH: REVUJA LESBO, ŠKUC LL

VSTOP PROST/ ADMISSION FREE

Ženske v umetnosti iz evropske in slovenske perspektive

Maja letos je Zentrum für Kulturforschung iz Bonna v sodelovanju z inštitutom European Research Institute for Comparative Cultural Policy and the Arts (ERICArts) povabil okrog 65 strokovnjakov, umetnikov in političnih izvedencev iz petnajstih evropskih držav na prvo evropsko strokovno konferenco z naslovom "Ženske v umetnosti in medijskih poklicih". Namen srečanja je bila izmenjava podatkov o poklicnem položaju in vlogi žensk, zaposlenih na področju umetnosti in v medijih. Čeprav ima vsaka posamezna država, vsak kulturni segment in vsaka umetniška vrsta svoje specifične lastnosti, je konferenca pripeljala do nekaterih splošnih zaključkov. Prisotnost žensk na kulturnem področju postaja vse bolj pomembna. Raziskave so dokazale, da so ženske, zaposlene na umetniških področjih, običajno bolj usposobljene za delo od svojih kolegov. Vendar so ženske še vedno v manjšini pri sprejemanju odločitev, na odgovornih položajih v kulturnih institucijah in znotraj posameznih umetniških področij (npr.: skladateljice, režiserke). Ženske prevladujejo na položajih, ki prinašajo nizke zasluge in zahtevajo veliko prilagodljivosti, tveganje, da bodo delo obdržale, pa je običajno veliko večje.

V Društvu za promocijo žensk v kulturi - Mesto žensk smo prepričani, da položaj slovenskih žensk v umetnosti ni v ničemer boljši od evropskega. Vendar lahko to stališče utemeljimo le na osnovi lastnih opažanj in vsakodnevnih delovnih izkušenj. Podatkov tako rekoč ni. Resna raziskava tega področja ne obstaja. V zadnjem poročilu vladnega Urada za žensko politiko o vlogi žensk v Sloveniji v devetdesetih najdemo le krajši poročili o ženskah, ki delajo na umetniških področjih. V primerjavi z obširnostjo opravljenih raziskav v tujini je stanje pri nas zaskrbljujoče.

strokovna konferenca/
expert conference

v slovenščini in angleščini

s simultanim prevodom/

in English and Slovene

Cankarjev dom, E 8/9

Prešernova 10, Ljubljana

Četrtek, 23. oktobra, ob 15.00

Društvo za promocijo žensk v kulturi prav tako meni, da je prva naloga kulturne politike, ki si prizadeva za enake možnosti žensk v umetniških poklicih, priprava in razčlemba potrebnih podatkov o tem področju. Seveda sta za pripravo kvalitetne in uspešne raziskave nujno potrebna aktivno sodelovanje in podpora tako državnih kot mestnih kulturnih ustanov. Le dejstva, ki odražajo dejansko stanje, lahko spremenijo danes tako

razširjeno prepričanje (žal prisotno tudi pri sprejemanju številnih kulturnopolitičnih odločitev v Sloveniji), da pri nas ni nič narobe z vlogo in s položajem žensk v umetnosti.

S pripravo konference v okviru letošnjega festivala si Društvo za promocijo žensk v kulturi prizadeva napraviti prvi korak v tej smeri.

Na konferenco smo povabili nekaj strokovnjakinj iz tujine kot tudi pomembne slovenske kulturne politike oz. političarke, ustvarjalke in menedžerke, da predstavijo podatke, analize in poglede na položaj žensk v svojih državah ali na svojih posebnih raziskovalnih področjih.

Patricia Adkins Chiti, predsednica Fondacije "Donne in Musica" iz Italije bo predstavila delo svoje organizacije in poročala o prizadevanjih za enake možnosti žensk v glasbi. Heidemarie Seblatnig, profesorica na Univerzi za tehnologijo v Dunaju, medijska umetnica in ena vodilnih predstav, ki si prizadevajo za spremembe na področju žensk v umetnosti in v umetniških poklicih, bo na konferenci razpravljala o nujnosti primernega feminističnega odgovora na stališče, ki pripisuje ustvarjalnost pretežno moškim in o potrebnosti dvojne strategije, ki spodbuja javne predstavitve umetniških del avtoric in podpira njihova ustvarjalna prizadevanja. Konferenco bo vodila Dr. Ritva Mitchell (voditeljica Research Department of the Finnish Arts Council; voditeljica oddelka Cultural Policy and Action Division pri Svetu Evrope; predsednica Komisije za evalvacijo slovenske kulturne politike pri Svetu Evrope in predsednica združenja EricaArt.)

Women in the Arts: A European and a Slovene Perspective

Last May the Zentrum für Kulturforschung (Bonn) in co-operation with the European Research Institute for Comparative Cultural Policy and the Arts (ERICArts) invited some 65 experts, artists and policy makers from 15 European countries to the first European expert conference "Women in the Arts and Media Professions". The purpose of the conference was to exchange information on the professional status and role of women in the arts and media. Although every country, every cultural segment, every art-discipline has its specific characteristics, the conference concluded with the following general findings. The presence of women in the cultural labour market is becoming increasingly important. Research has proven that women working in the arts are more highly qualified than their male colleagues. Women remain under-represented in decision-making positions in the cultural institutions, as well as in the individual professions (for example: musical composition, or theatre). Women are over-represented in those positions in which the salaries are low, little job security is provided, and require a great deal of flexibility. The Association for the Promotion of Women in Culture - City of Women - is convinced that the situation of women in the arts in Slovenia is by no means better than in the rest of Europe. However the Association can only substantiate this claim on the basis of its own observations and daily working experiences. There are little or no data. There is no serious research on this issue. In the last report by the Slovene Governmental Office for Women's Policy on the position of women in Slovenia in the 'nineties there are no more than two statistics on women employed in the arts. In comparison to the comprehensive studies from abroad, we can only blush.

The Association for the Promotion of Women in Culture is convinced that in order to develop a sane cultural policy – giving women work-

ing in the arts equal opportunities – it is of top priority to collect and analyse data on this issue. It speaks for itself that such a study can only be comprehensive and resort some effect, if it involves the active collaboration (and financing) of the state and municipal authorities. Only a policy based on facts, can counter a general feeling –unfortunately nowadays very much alive in the midst of Slovene cultural decision-makers– that there is "nothing problematic with the position of women in the arts".

With this conference the Association for the Promotion of Women in Culture hopes to set the first step towards such a policy.

We have invited several experts from abroad, and invited some of the principal Slovene cultural decision-makers to present their data, analyses, and views on the position of women in their countries or fields of expertise.

Patricia Adkins Chiti (president of the Fondazione Donne in Musica, Italy) will present the work of Donne in Musica and report on equal opportunities in music. Heidemarie Seblatnig (lecturer at the University of Technology, Vienna; media artist) argues that the concept (prevailing in the current evaluation of art and the art-market) that creativity is merely a male attribute, needs a feminist retort of double strategy: the public presentation of art by women has to be fostered, and women artists should be confirmed in their artistic potential. The conference will be chaired by Dr. Ritva Mitchell (Head of the Research Department of the Finnish Arts Council; Cultural Policy and Action Division of the Council of Europe; president of the C.E. commission on The Cultural Policy in Slovenia; and president of ERICArts).

S POMOČJO / WITH THE SUPPORT OF: URAD ZA ŽENSKO POLITIKO/
THE SLOVENE GOVERNMENTAL OFFICE FOR WOMEN'S POLICY

VSTOP PROST/ ADMISSION FREE

Džansever

Končno! Po večletnih prizadevanjih bomo letos na skupnem odru Mesta žensk in Druge godbe z zadovoljstvom predstavili najzlahtnejšo romsko pevko Balkana zadnjih desetih let. "Romom je glasba vsajena v dušo. Kljub temu se mora večina uspelih za slavo zahvaliti trdemu delu. Džansever je drugačna. Sodi med tiste redke izbrance, ki imajo nebeški dar. Take pevke Romi že dolgo nismo imeli." S takimi in podobnimi besedami hvalijo Džansever njeni stanovski tovariši, kar je za romsko glasbeniško srenjo skrajno neobičajen pojav. Nič čudnega, saj ima njeno magično petje vse tiste odlike, ki so jih nekoč pripisovali letečim preprogam. Postopen preboj iz "kafan" na vrh makedonske romske scene sredi osemdesetih let in nato sanjski naskok na turško estrado (o čemer sanjajo takorekoč vsi romski glasbeniki, ki so v stiku s turško popularno glasbo) sredi devetdesetih let, prva CD plošča za turško tržišče... Džansever tudi kot osebnost nima nič skupnega s klasično balkansko "kafansko" pevko. Je avtorica besedil večine skladb, ki jih izvajajo, ima široka glasbena obzorja (enkrat si navija Umm Kalthum, drugič pa Whitney Houston), makedonsko estradno sceno še vedno boli glava zaradi njene androgine pojave, trdo se bori z resno boleznijo, je tudi izjemno zanimiva sogovornica...

Koncert/ concert

Klub K4,

Kersnikova 4,

Ljubljana



(PBC)

ZASEDBA/ LINE-UP: VOKAL/ VOCALS: DŽANSEVER; BOBNI/ DRUMS: SAFET DEMIROV; KLARINET/ CLARINET: SUHADAN RUŠID; KLAVIATURE/ KEYBOARDS: INAN NEDŽIPOVIČ; KITARA/ GUITAR: IRFAN ZAHIRI; DARBOUKA: SELJADIN MEMET; TREBUŠNI PLESALKI/ BELLYDANCERS: KEZIBAN BAJRAMOVA, SENADA BEKIROVSKA.

CENA: 1700 SIT (Š: 1300 SIT)

DŽANSEVER BO NASTOPILA TUDI 24. OKTOBRA V MURSKI SOBOTI (GLEJ STRAN 30).

Četrtek, 23. oktobra, ob 21.00

Finally! After years of trying, we are proud to be able to present on the joint stage of the City of Women and Druga godba the most noble Romany singer from the Balkans of the last decade. "Romanies have music implanted in their soul. Despite that, most of us have to thank hard work for our success. Džansever is different. She belongs among those few chosen people who have a divine gift. Romanies have never had such a singer before." With such and similar words is Džansever described by her Romany colleagues, which is an extremely unusual phenomenon in the Romany music community. No wonder, though, since her magical singing has all those distinctive features that were once attributed to flying carpets. A gradual breakthrough from being café singer to the very top of the Macedonian Romany music scene in the mid 'Eighties, and then a dream-like assault on the Turkish music scene (dreamt of by all Romany musicians who are in touch with Turkish popular music) in the mid-'Nineties, the first C.D. for the Turkish market... Also, Džansever as a personality has nothing in common with

the usual Balkans' café singer. She writes the words of most of her songs and has wide musical tastes (at one time she'll be listening to Umm Kalthum, at another, to Whitney Houston). The Macedonian music scene still suffers from a headache over her androgynous appearance, she's resolutely fighting a serious disease, she is also an extremely interesting person to talk to...

(PBC)

ORGANIZACIJA/ ORGANISED BY: DRUGA GODBA, GLASBENA MLADINA SLOVENIJE
KOPRODUKCIJA/ IN COPRODUCTION WITH: MESTO ŽENSK/ THE CITY OF WOMEN
KONCERT JE OMOGOČIL/ SUPPORTED BY: ZAVOD ZA ODPRTO DRUŽBO/ THE OPEN SOCIETY INSTITUTE - SLOVENIA; OPEN SOCIETY INSTITUTE MACEDONIA
POKROVITELJ/ SPONSORED BY: AVIOIMPEx

Déjà Donn 

Lenka Flory,  e ska koreografinja, plesalka in pedagoginja je v osemdesetih sodelovala v plesnih skupinah po Nem iji, leta 1991 pa se je pridru ila skupini Ultima Vez belgijskega koreografa Wima Vandekeybusa. Po vrnitvi v rodno Prago je s svojo mamo Evo Bla i kovovo ustanovila prvo  e sko  olo za sodobni ples - Duncan Center conservatory, ki so mu leta 1992 uradno podelili status srednje  ole in ga vklju ili v  e ski izobra evalni sistem. Leto kasneje je Floryjeva ustanovila Plesno skupino Duncan Centra in k sodelovanju pritegnila Simoneja Sandronija, biv ega soplesalca iz skupine Ultima Vez.  e s svojima prvima koreografijama 7.35 in ...In kje je Marija  je Floryjeva zbudila nedeljene simpatije pri doma em ob instvu, kmalu pa so za ele prihajati tudi ponudbe za nastope v tujini (Velika Britanija, Nem ija, Belgija, ZDA, Italija, Poljska, Slova ska...) Leta 1996 so jo povabili na Ameri ski plesni festival v Severni Karolini, kjer je pripravila predstavo Live and Let Live. Lansko leto je v Pragi organizirala in vodila tudi Festival of European Progressive Dance Theatre. Simone Sandroni (Italija,  e ska) je kot  lan skupine Ultima Vez med leti 1987 in 1992 nastopal v petih predstavah in dveh plesnih

Avtorja/ by: Lenka Flory &

Sim ne Sandroni

Plesno-gledali ska predstava/

dance-theatre

Dvorana PTL-Prule

Prijateljeva 2, Ljubljana

Foto: Vit Klus k



Petek, 24. oktobra ob 20.00

video predelavah (Roseland in La Mentira) ter z njimi obkro il svet. Do danes je ustvaril  est samostojnih koreografij, med drugim tudi predstavo See Me and Suffer v sodelovanju s slovenskim koreografom in plesalcem Brankom Poto anom.

Predstava D    Donn  ( e dano) je do ivela premiero februarja letos v belgijskem mestu Gent. "... S predstavo no em biti preve  o itna, bolj me zanimajo nasprotja - kjer ni  ni resni no, vendar nih e ne igra. Vse mora izgledati verjetno. Pet nastopajo ih sku am spodbuditi, da med enourno predstavo stopijo v medsebojna razmerja in izku nje, ki so med njimi mogo e le na odru..." (L.Flory)

"...V predstavah Lenke Flory odnosi med nastopajo imi ve krat izra ajo ravnodu nost, polno drobnih zlobnosti med spoloma, celo mo ke grobsti do  ensk. Navsezadnje je Floryjeva izkusila na lastni ko i  olo Wima Vandekeybusa... Koreografinji uspe pridobiti na a srca z izvirnostjo zgodbe in s  love sko toplino, ki se skriva za formalno  istimi koreografskimi gibi njenih plesalcev."

(NINA VANGELI)

The Czech choreographer, dancer and teacher collaborated in the 'Eighties with several German contemporary dance companies. In '91 she joined the internationally acclaimed Ultima Vez (chor. Wim Vandekeybus). She returned to her hometown of Prague to establish, with her mother Eva Blažičková, the first Czech school for contemporary dance, The Duncan Centre Conservatory. In 1992 the school was officially recognised by the Ministry of Education.

A year later Flory founded the dance company of the Duncan Centre. She invited the Italian dancer/choreographer, Simone Sandroni, to join the company as artistic collaborator.

Already with her first choreographies 7.35 and ...And where is Mary she aroused undivided sympathy among Czech critics and audience. Soon after, her choreographies were hosted by theatres abroad (Great Britain, Germany, Belgium, USA, Poland, Italy,...). In '96, Flory choreographed Live and Let Live in North Carolina, which was commissioned by the American Dance Festival.

From '87 to '92, Simone Sandroni was a member of the Ultima Vez company. He danced in 5 performances and 2 video productions (including the award-winning La Mentira and Roseland) by Wim Vandekeybus. As a choreographer Sandroni created 6 pieces, including See Me and Suffer, which was produced in collaboration with the Slovene choreographer Branko Potočan.

Flory and Sandroni's joint choreography Déjà Donné was first performed last February in the Ghent Vooruit theatre.

"(...) I want to create a show without offering something obvious, presenting contradictory scenes, where nothing is real, but where no one is acting. Everything should be credible. Animating five interpreters in one hour of relations, their experience on stage being impossible off-stage." (L.Flory) "...In Lenka Flory's world of relationships there is also a lot of indifference and malice between the two sexes, even male rudeness to women. After all, Flory experienced the school of Wim Vandekeybus. (...) She wins our heart with the authenticity of the story and the manifest presence of human beings behind formally refined choreographic gestures."

(NINA VANGELI)

Déjà Donné

KOREOGRAFIJA IN REŽIJA/ CHOREOGRAPHED AND DIRECTED BY: LENKA FLORY & SIMONE SANDRONI; NASTOJAJO/ PERFORMED BY: MARTA LAJNEROVÁ, MARKÉTA SLÁMOVÁ, JIŘÍ MÁLEK, SIMONE SANDRONI, ONDŘEJ VAJSAR, JOSÉ-LUIS VIDAL; ZVOČNA OBDELAVA/ MUSIC DRAMATURGY: GAETAN VAN DEN BERG, SIMONE SANDRONI, LENKA FLORY; SCENOGRFIJA/ SET DESIGN: TOMÁŠ BLAŽÍČEK; KOSTUMOGRAFIJA/ COSTUMES: LENKA FLORY; OBLIKOVANJE LUČI/ LIGHT DESIGN: MARCO CASSINI; TEHNIKA/ TECHNIQUE: JAN BENEŠ; PREDSTAVO SO OMOGOČILI/ SUPPORTED BY: OPEN SOCIETY FUND - PRAGUE, CZECH LITERARY FUND, FUND FOR INDEPENDENT THEATRE AND DANCE CREATION, DUNCAN CENTRE CONSERVATORY PRAGUE.

V SODELOVANJU/ IN COLLABORATION WITH: PLESNI TEATER LJUBLJANA S POMOČJO/ WITH THE SUPPORT OF: ZAVOD ZA ODPRTO DRUŽBO/ THE OPEN SOCIETY INSTITUTE - SLOVENIA; THE OPEN SOCIETY FUND PRAHA

CENA: 1200 SIT (Š: 900 SIT)

PREFESTIVALSKI DOGODKI IN GOSTOVANJA

PRE-FESTIVAL, AND FESTIVAL-EVENTS IN OTHER CITIES

Beate Passow - Numerologija

OTVORITEV RAZSTAVE/ OPENING OF THE EXHIBITION

SREDA, 8. OKTOBRA OB 20.00

Cankarjev dom, Mala galerija, Prešernova 10, Ljubljana

Sleater-Kinney & Helium

KONCERT/ CONCERT

SOBOTA, 11. OKTOBRA OB 21.00

Klub Lokev pri Sežani

ORGANIZACIJA/ ORGANISED BY: KLUB ŠTUDENTOV SEŽANA

KOPRODUKCIJA/ IN COPRODUCTION WITH: GARBAGE PRODUCTIONS

CENA: 800 SIT

PONEDELJEK, 13. OKTOBRA OB 23.00

Orto bar, Ljubljana

ORGANIZACIJA/ ORGANISED BY: ORTO BAR, GARBAGE PRODUCTIONS

V SODELOVANJU/ IN COLLABORATION WITH: MESTO ŽENSK/ THE CITY OF WOMEN

VSTOP PROST/ FREE ADMISSION

Maja Delak: Manifestacija introverta

PLES/ DANCE

ČETRTEK, 16. OKTOBRA OB 20.00

Grajska dvorana, Trubarjev drevored 4, Murska Sobota

ORGANIZACIJA/ ORGANISED BY: ZVEZA KULTURNIH ORGANIZACIJ MURSKA SOBOTA

PETEK, 17. OKTOBRA OB 18.30

KPC Narodni dom, Ulica Kneza Koclja 9, Maribor

ORGANIZACIJA/ ORGANISED BY: ZKO MARIBOR, V OKVIRU 6. ODPRTE PLESNE SCENE
V SODELOVANJU/ IN COLLABORATION WITH: BORŠNIKOVKO SREČANJE (SPREMLJE-
VALNI PROGRAM) & NARODNI DOM

PREDSTAVO JE FINANČNO PODPRLA/ FINANCIALLY SUPPORTED BY: MESTNA OBČINA
MARIBOR/ THE CITY OF MARIBOR

GOSTOVANJA IZVEDENA S POMOČJO/ TOUR SUPPORTED BY: ZAVOD ZA ODPRTO
DRUŽBO/ OPEN SOCIETY INSTITUTE SLOVENIJA

ORGANIZACIJA/ TOUR ORGANISED BY: MESTO ŽENSK/ THE CITY OF WOMEN

Džansever

KONCERT/ CONCERT

PETEK, 24. OKTOBRA OB 20.00

Grajska dvorana, Trubarjev drevored 4, Murska Sobota

ORGANIZACIJA/ ORGANISED BY: ZVEZA KULTURNIH ORGANIZACIJ MURSKA SOBOTA

Beate Passow - Numerologija (Zähler/Nenner)

*"These fragments I have shored against my
ruines..."*

T.S. ELIOT, THE WASTE LAND

Na nekem drugem mestu, in sicer v svoji znani pesmi Poem, T.S. Eliot postavlja preprosto vprašanje: "Do you know nothing? Do you see nothing? Do you remember nothing?" Oba odlomka pesmi ponujata možne odgovore na vprašanja, povezana z ustvarjanjem Beate Passow. Znaki spomina, ki niso le sledi preteklosti v megli sveta, ki se izravna, temveč brazgotine, še odprte rane, ki nas zadevajo v vsej neposrednosti in neizpodbitnosti.

Takšne znake je Beate Passow zbrala v svojem delu Zähler/Nenner (Števci/imenovalci). Gre za fotografije podlahti starih ljudi, ki poleg bioloških sledi, ki jih življenje pušča na koži, nosijo tudi biografske znake, s katerimi so jih kot s "Kajnovimi znamenji" neizbrisno zaznamovali. S podkožnimi tetovirani so upravniki koncentracijskega taborišča Auschwitz jasno žigosali svoje žrtve. Raznobarvni trikotniki na oblačilih in rumene židovske zvezde sodijo med grobe vzorce, s katerimi so se morali Židje v temačnem sistemu nacionalsocializma legitimirati. Označevanje na telesu pa v svoji neposrednosti in neizbrisnosti predstavlja najhujšo stopnjo ponižanja. Človek kot številka v postopku, kot predvidljiva razsežnost, pri kateri gre samo za

Razstava/ exhibition

Otvoritev/ opening

Cankarjev dom, Mala galerija

Prešernova 10, Ljubljana



Sreda, 8. oktobra, ob 20.00

imenovalce in števce. Pri ranah spomina je morda manj primerno teoretično razglabljanje o uničujočih zločinih nacionalsocializma kot o "izvirnem grehu" žigosanja človeka z oznako, podobno DIN-standardu za blago. Iz bitja nastane uporaben proizvod.

Beate Passow in Andreas von Weizsäcker pod neprebojnim steklom varujeta pred pozabo podobe vojnih invalidov ali porušeni zgradb. Nacistična Eichmanna, rumeno zvezdo, ki so jo Židje morali nositi od leta 1938, in črtasta oblačila ujetnikov v koncentracijskih taboriščih avtorica vedno znova predstavi v drugačnem kontekstu, deloma s fotografskimi posnetki, ki jih z vsebinskimi premiki preoblikuje v nenavadne prisposode.

V tem obsežnem delu s 86 fotografijami se je morala Beate Passow osebno soočiti z vsemi posamezniki, od katerih je prejela fotografije. Moški in ženske, so tukaj občuteni v svoji individualnosti. Povsem različni ljudje z različnimi temperamenti in značaji, ki jih povezuje skupna lastnost: vsi so ožigosani. Avtorica se izogiba monumentalnosti, zato slike delujejo kot sramoten pomnik in spomenik še močnejše na gledalca.

HELMUT FRIEDEL (ODLOMKI IZ BESEDILA)

OD 1969 DO 1975 JE BEATE PASSOW ŠTUDIRALA NA AKADEMIJI UPODABLJAJOČIH UMETNOSTI PRI PROF. MACU ZIMMERMANNU, V MÜNCHENU, KJER DANES TUDI ŽIVI IN USTVARJA.

"These fragments I have shored against my ruins..."

T.S. Eliot, *The Waste Land*

In some other place, that is, in his famous poem entitled *Poem*, T.S. Eliot asks simple questions: "Do you know nothing? Do you see nothing? Do you remember nothing?" Both fragments offer possible answers to questions connected with the creation of Beate Passow. The signs of memory are not merely traces of the past in the fog of a world which is levelling, but scars, still open wounds that concern us in all their directness and incontestability. Beate Passow collected such signs in her book entitled "Zähler/Nenner" (Numerator/Denominator). In it there are photographs of the forearms of old people which, besides biological traces left on the skin by life, also have biographical signs on them which marked them indelibly, as though by "The mark of Cain". The managers of Auschwitz concentration camp clearly stamped their victims with subcutaneous tattoos. Multi-coloured triangles on the clothes and yellow Jewish stars belong among the rough patterns used by Jews to legitimate themselves in the dark system of national-socialism. In its directness and indelibility body labelling is the worst kind of humiliation. The human being is treated as a number in a procedure, as a predictable extension, where only numerators and denominators are important. The wounds of memory may be less suitable for a theoretical contemplation on national-socialism and its destructive crimes, as on "the original sin" of stamping a human being with a sign similar to bar codes. A human being becomes a useless product.

Beate Passow and Andreas von Weizsäcker preserve the images of war invalids and demolished buildings from oblivion. The yellow star that Jewish people had to wear from 1938 onwards and the striped clothes of concentration camp prisoners are used by Beate Passow in an always new context, partly as photographs which, through a shift in content, she transforms into unusual images. In this large work consisting of 86 photographs Beate Passow had personally to face all individuals who gave her the photographs. Men and women can be sensed here in all their individuality. Completely different people with different temperaments and characters that have one thing in common: they are all stamped. The author tries to avoid monumentality and, with the shameful power of a reminder and memory, she thus leaves an even stronger impact on the observer.

HELMUT FRIEDEL (EXCERPT)

FROM 1969 TO 1975 BEATE PASSOW STUDIED AT THE ACADEMY OF FINE ARTS UNDER PROF. MARC ZIMMERMANN IN MUNICH, WHERE SHE STILL LIVES AND WORKS TODAY.

Beate Passow - Numerologija

Cankarjev dom Mala galerija Ljubljana, 8.10. - 26.10.1997

Tor-sob./ Tue-Sat.: 10.00-19.00

Nedelja/ Sunday: 10.00-14.00

ORGANIZACIJA/ ORGANISED BY: CANKARJEV DOM

V SODELOVANJU/ IN COLLABORATION WITH: MESTO ŽENSK/ THE CITY OF WOMEN

VSTOP PROST/ ADMISSION FREE

Sleater-Kinney & Helium

Ženski trio Sleater-Kinney je nastal v okolici mesta Olympia v zvezni državi Washington. To okolje je v rockovskih krogih znano predvsem po feminističnem in aktivističnem gibanju riot grrrls z Bikini Kill in Bratmobile na čelu. Ti dve skupini sta tudi bistveno vplivali na Corin Tucker, da je v začetku 90-ih ustanovila svoj duet Heaven To Betsy. Po srečanju s Carrie Brownstein iz Excuse 17 sta ustanovili novo žensko skupino Sleater-Kinney, ki se je oddaljila od brezkompromisnega feminističnega aktivizma. Sleater-Kinney, ki so do danes izdale že tri albume, izpovedujejo predvsem svoje občutke in poglede na svet. Z novo bobnarko Janet Weiss, ki je ob zadnjem albumu Dig Me Out zamenjala dotedanjo Avstralko Loro Macfarlane, so izoblikovale enostaven, vendar zelo privlačen, melodičen rockovski zvok.

Zasedba: kitara, vokal: Carrie Brownstein, Corin Tucker; bobni, tolkala: Janet Weiss.

Zasedbo Helium pooseblja kitaristka in pevkica Mary Timony iz Bostona, ki je pred tem bila aktivna v ženski zasedbi Autoclave. V skupini Helium jo spremljata Ash Bowie, znan po svojem delu v skupini Polvo, in Shawn King Devlin iz Dumptruck. Snična godba Helium ni katarzična, ampak pravljico zasanjana, le na trenutke in ne za dolgo se spusti na trda življenjska tla. Helium pač čarajo novovalovski delček za 90-a.

Zasedba: kitara, vokal: Mary Timony; bas: Ash Bowie; bobni: Shawn King.

BIGOR

ORGANIZACIJA/ ORGANISATION: ORTO BAR IN GARBAGE PRODUCTIONS
V SODELOVANJU/ IN COLLABORATION WITH: MESTO ŽENSK/ THE CITY OF WOMEN
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rock koncert

Orto bar,

Ljubljana



Ponedeljek, 13. oktober, ob 23.00

The woman combat Sleater-Kinney started its rocking ways near Olympia, WA, the city which in rock circles became famous with the riot grrrls phenomena of bands such as Bikini Kill and Bratmobile. These two groups were the major influence on Corin Tucker, who performed her first duet Heaven To Betsy at the beginning of the '90's. After meeting Carrie Brownstein (Excuse 17) she formed the new all-woman group Sleater-Kinney to make the move from uncompromising feminist activism. So far Sleater-Kinney have released three albums which tend to express their feelings and point of view. With the new drummer Janet Weiss, who has replaced the Australian Lora Macfarlane they have a simple but very attractive, melodic, rock sound.

Line-up: guitar, vocals: Carrie Brownstein, Corin Tucker; drums, percussion: Janet Weiss.

Helium is lead by guitarist and singer Mary Timony from Boston. Before forming this band she performed with the all-woman band Autoclave. In Helium she performs with Ash Bowie on bass, who became famous after his work with Polvo, and Shawn King Devlin (Dumptruck) on drums. More than catharsis, the sound of Helium is a fairy, dreamy story, which only here and there for short moments becomes fairly realistic. In fact, Helium are part of the new-wave of the '90's.

Line-up: guitar, vocals: Mary Timony; bass: Ash Bowie; drums: Shawn King.

BIGOR

SLEATER-KINNEY IN HELIUM BOSTA NASTOPILA 11. OKTOBRA OB 21.00 V SEŽANI
(GLEJ STRAN 30).

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MEDNARODNI FESTIVAL SODOBNIH UMETNOSTI
CITY OF WOMEN
INTERNATIONAL FESTIVAL OF CONTEMPORARY ARTS

Prireditelj/ is organised by:



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ASSOCIATION FOR THE PROMOTION OF WOMEN IN CULTURE

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Who's who?**

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Film **I Shot Andy Warhol**:

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K - KINOTEKA
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MG - MODERNA GALERIJA
OB - ORTO BAR
VD - VELIKA DVORANA ZZZS



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