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Wednesday
October 2nd

8 pm /
Škuc Gallery /
Looking For Work
Milijana Babić
exhibition

9 pm /
Special Education Centre
Janez Levec, Levstikov
trg /
*Freedom Is Always
Freedom for the One
Who Thinks Differently*
Neda R. Bric
performance

Thursday
October 3rd

9 pm /
Old Power Station -
Elektro Ljubljana /
premiere /
What if?
Maja Delak
dance performance

Friday
October 4th

3 pm - 7 pm /
Congress Square
(Pavilion) /
Rare Parity
Tanya Mars
durational performance

7 pm /
Breg 22 /
*Grand Domestic
Revolution*
international group
exhibition

9 pm /
Old Power Station -
Elektro Ljubljana /
What if?
Maja Delak
dance performance

10.30 pm /
Menza Pri Koritu /
Migrant Birds
Katarina Juvančič, Dejan
Lapanja
concert

Saturday
October 5th

10 am - 2 pm /
Butcher's Bridge /
Rare Parity
Tanya Mars
durational performance

6 pm /
Platform of Slovene
Ethnographic Museum /
Yugo Yoga
Lara Ritosa Roberts
participatory performance

8 pm /
Old Power Station -
Elektro Ljubljana /
No Time for Art 0.0.
Laila Soliman
performance

9 pm /
Old Power Station -
Elektro Ljubljana /
No Time for Art 0.1.
Laila Soliman
performance

Sunday
October 6th

noon - 7 pm /
Kreatorij DIC /
Performance workshop
La Pocha Nostra
workshop

8 pm /
Old Power Station -
Elektro Ljubljana /
No Time for Art 0.3.
Laila Soliman
performance
+

after the performance /
*How does art intervene
in a time that is not a
time for art?*
artist talk

Monday
October 7th

11 am - 5 pm /
Dance Theatre
Ljubljana /
*A Wonderful, Wonderful,
Wonderful Disaster*
Selma Banich, Nataša
Govedič, Deana Gobac,
Iva Nerina Sibila,
Roberta Milevoj
workshop

noon - 7 pm /
Old Power Station -
Elektro Ljubljana /
Performance workshop
La Pocha Nostra
workshop

6 pm /
Congress Square /
Yugo Yoga
Lara Ritosa Roberts
participatory
performance

8 pm /
Škuc Gallery /
*Yearning for Presence:
The Live Body in History*
Amelia Jones
lecture

Tuesday
October 8th

11 am - 5 pm /
Dance Theatre
Ljubljana /
*A Wonderful, Wonderful,
Wonderful Disaster*
Selma Banich, Nataša
Govedič, Deana Gobac,
Iva Nerina Sibila,
Roberta Milevoj
workshop

noon - 7 pm /
Old Power Station -
Elektro Ljubljana /
Performance workshop
La Pocha Nostra
workshop

8.30 pm /
CD Club - Cankarjev
dom /
Hanne Hukkelberg
concert

Wednesday
October 9th

10 am - 2 pm /
GAM Studio /
Trees (Árvores)
Clarice Lima
workshop

8 pm /
Dance Theatre
Ljubljana /
*A Wonderful, Wonderful,
Wonderful Disaster*
Selma Banich, Nataša
Govedič, Deana Gobac,
Iva Nerina Sibila,
Roberta Milevoj
performance

Thursday
October 10th

10 am - 2 pm /
GAM Studio /
Trees (Árvores)
Clarice Lima
workshop

4 pm /
Platform Figovec /
Trees (Árvores)
Clarice Lima
performance

8 pm /
Old Power Station -
Elektro Ljubljana /
CORPO
*INSURRECTO 3.0: The
Robo-Proletariat*
La Pocha Nostra
performance

Friday
October 11th

2 pm - 3.30 pm /
Club Tiffany /
Walking Workshop
Nando Messias
workshop

3 pm /
Butcher's Bridge /
Trees (Árvores)
Clarice Lima
performance

4 pm, 5 pm, 6 pm /
City Art Gallery
Ljubljana /
*Maybe If You
Choreograph Me, You
Will Feel Better*
Tania El Khoury
performance

6 pm - 6.10 pm /
Glej Theatre /
Walking Failure
Nando Messias
performance

6.10 pm - 7.10 pm /
Glej Theatre /
*What Tammy Found Out
... About Being Femme*
Lois Weaver
lecture performance

8 pm - 9 pm /
Dance Theatre Ljubljana /
planet LUVOS
Editta Braun Company
dance performance

9.30 pm - 11.30 pm /
Alkatraz Gallery /
Diamonds and Toads
The Girls
live installation

10 pm /
Club Gromka /
Trashnjice
DJ event

10.30 pm - midnight /
Menza pri koritu /
Girls on Film
Aaron Wright
screenings

midnight - 02 am /
Menza pri koritu /
*There Is No Word For
It (The (Trans) Mangina
Monologues)*
Laura Bridgeman, Serge
Nicholson
reading performance

Saturday
October 12th

11 am, 12 am, 1 pm /
City Art Gallery
Ljubljana /
*Maybe If You
Choreograph Me, You
Will Feel Better*
Tania El Khoury
performance

2 pm /
Museum of
Contemporary Art
Metelkova /
The Long Table
Lois Weaver
public debate

4 pm - 8 pm /
Aksioma Project
Space /
Barflies
George Chakravarthi
video instalation

6 pm - 7 pm /
Glej Theatre /
*If You Want Bigger
Yorkshire Puddings
You Need a Bigger Tin*
Lucy Hutson
performance

8 pm - midnight /
Club Tiffany /
Andhaka
George Chakravarthi
performance

8 pm - 9 pm /
Dance Theatre
Ljubljana /
*Schluss mit Kunst /
Enough of Arts*
Editta Braun Company
dance performance

9.30 pm - 10.40 pm /
Old Power Station -
Elektro Ljubljana /
Lost in Trans
Dickie Beau
performance

11 pm - 02 am /
Club Gromka /
*Gender Trouble
With David Hoyle*
David Hoyle
cabaret

Sunday
October 13th

11 am, 12 am, 1 pm /
City Art Gallery
Ljubljana /
*Maybe If You
Choreograph Me, You
Will Feel Better*
Tania El Khoury
performance

11 am - 1 pm /
5 pm - 7 pm /
Pogačar Square /
*I'm Walking Behind You
and Watching You*
Barbara Kapelj
Osredkar, Leja Jurišič,
Teja Reba, Mia Habib
guided tour - installation
- performance

9 pm /
Ljubljana Puppet
Theatre - Stage Under
the Stars /
*The Heather Lang Show
by Eleanor Bauer and
Vice Versa*
Eleanor Bauer, Heather
Lang
theater performance

Monday, Tuesday
October 14th, 15th

6 pm /
Pogačar Square /
*I'm Walking Behind You
and Watching You*
Barbara Kapelj
Osredkar, Teja Reba,
Leja Jurišič, Mia Habib
guided tour - installation
- performance

Box office and festival venues

Tickets for all events in venues other than Cankarjev dom will also be available one hour before the event at the venues' box offices. Reservation: pr@cityofwomen.org

Discounts: There are children, student, unemployed and senior discounts for certain events! (See programme)

Cankarjev dom

Prešernova cesta 10, 1000 Ljubljana, Slovenia
Information Centre (Box Office)
T: +386 (0)1 24 17 299,
+386 (0)1 24 17 300
F: +386 (0)1 24 17 322
E: vstopnice@cd-cc.si
W: www.cd-cc.si
Workdays: 11 am – 1 pm,
3 pm – 8 pm
Saturdays: 11 am – 1 pm and one hour before the event
Tickets can also be purchased by phone:
T: +386 (0)1 24 17 300
Workdays: 9 am – 6 pm;
Saturdays: 11 am – 1 pm

Old Power Station – Elektro Ljubljana

Slomškova 18, 1000 Ljubljana, Slovenia
T: +386 (0)51 269 906
E: info@bunker.si
W: www.bunker.si/slo/stara-elektrarna

Glej Theatre

Gregorčičeva 3, 1000 Ljubljana, Slovenia
T: +386 (0)1 25 16 679
E: rezervacije@glej.si
W: www.glej.si

Dance Theater Ljubljana

Prijateljeva 2, 1000 Ljubljana, Slovenia
T/F: +386 (0)1 43 08 344
E: info@ptl.si
W: www.ptl.si

Škuc Gallery

Stari trg 21, 1000 Ljubljana, Slovenia
T: +386 (0)1 42 13 140
E: galerija.skuc@guest.arnes.si
W: www.galerija.skuc-drustvo.si

City Art Gallery

Mestni trg 5, 1000 Ljubljana, Slovenia
T: +386 (0)1 24 11 770
E: mestna.galerija@mgml.si
W: www.mgml.si/en/city-art-gallery

Aksioma Project Space

Resljeva cesta 7 / entrance: Komenskega 18, 1000 Ljubljana, Slovenia
T: +386 (0)590 54 360
E: projectspace@aksioma.org
W: www.aksioma.org/projectspace

Special Education Centre Janez Levec

Special Education Elementary School
Levstikov trg 1, 1000 Ljubljana, Slovenia
T: +386 (0)1 24 18 140
E: oslevstikovtrg.lj@guest.arnes.si
W: www.zujl.si/osppllevstikovtrg/default.aspx

Azil Bookshop

Novi trg 2, 1000 Ljubljana, Slovenia
T: +386 (0)1 47 06 475
E: zalozba@zrc-sazu.si
W: zalozba.zrc-sazu.si

Museum of Contemporary Art

Metelkova
Maistrova 3, 1000 Ljubljana, Slovenia
T: +386 (0)1 24 16 800
E: info@mg-lj.si
W: www.mg-lj.si

Alkatraz Gallery

Masarykova 24, 1000 Ljubljana, Slovenia
T: + 386 (0)1 43 40 345
E: galerija.alkatraz@gmail.com
W: www.galerijalkatraz.org

Social Centre Rog

Trubarjeva 72, 1000 Ljubljana, Slovenia
T: +386 (0)41 597247
W: tovarna.org/
E: soc.center.rog@gmail.com

Ljubljana Puppet Theatre

Krekov trg 2, 1000 Ljubljana, Slovenia
T: +386 (0)1 300 09 70
W: www.lgl.si
E: info@lgl.si

Club Gromka

AKC Metelkova, 1000 Ljubljana, Slovenia
E: klub.gromka@gmail.com
W: www.klubgromka.org/

Menza Pri Koritu

AKC Metelkova, 1000 Ljubljana, Slovenia
E: info.menza@gmail.com
W: www.menzaprikoritu.org/

Club Tiffany

AKC Metelkova, 1000 Ljubljana, Slovenia
E: klubbiffany@gmail.com
W: <https://www.kulturnicenterq.org/>

Other locations:

Congress Square (Pavilion)

Butcher's Bridge
Figovec Platform
Platform of Slovenc
Ethnographic Museum
Breg 22
GAM Studio
Kreatorij DIC

Mara Vujić:

All Different, All Equal!

This year's 19th edition of the City of Women festival entitled *Let's create a place for ourselves* is all about public space. Why public space as a starting point and why an appeal to reclaim a place for ourselves? Current social and political events that have significantly marked the last two years have in the spirit of occupying public spaces inhabited the streets, parks and squares at different parts of the world. Public space has been re-established as an important venue of protest, public debates and aspirations for changes as well as preservation of values such as equality of rights, solidarity and justice, which are all disappearing. It has become a venue for fighting against autocratic political regimes, political elites and exploitative capitalism, fighting to preserve human rights, the right to work, social and economic security, rights to equality, freedom of political expression, the dignity of every human being, the right to be different... The concern about the fact that our society is extremely stratified and that the differences are only increasing triggered the mobilisation of people and their political activity. The awareness of the significance

of community and solidarity has risen, as well as that of the necessity to actively participate in social and political processes in order to change the system that pushed us into such a deep crisis. The effects of said processes and efforts are difficult to assess because they are not over yet. But they definitely affected art production because they mark a number of works from the festival programme, such as, for example, the series of performances *No Time For Art* by Egyptian artist Laila Soliman, *Enough of Art* and *planet LUVOS* by the Austrian Editta Braun Company and *Rare Parity* by the Canadian artist Tanya Mars.

Special attention in the programme – because we find it necessary and because, after all, it is the mission of the City of Women Association – was dedicated to works that address the issues of equality, equality of gender and unprivileged social groups. Indeed, the crisis is global and it affects our society as a whole, but we also need to draw attention to inequality among this 99% of the population and reflect on the meaning of public space, the situation of women in the public sphere, a new wave of sexism, racism, nationalism, dictates of heteronormativity, and economic, political and class violence. We have recently witnessed the increase of

cruel sexual violence against women in public spaces that in most cases didn't have any court epilogue. It was impossible to ignore the most brutal attacks on the LGBT community in Russia, which is, unfortunately, rather the rule than an exception. How to explain the flood of violence and the brutal attempts to expel women from the public space and consequently push them into the sphere of the private? How to explain the constant unacceptable attacks against the identity of those who think differently, against minorities and other discriminated communities? Public space is not only a space to fight for the common good but also a space of discrimination against those who are different. If we want to make the public space a space for all, the fundamental principle of equality and equal rights must become a basic universal value. Hence we will – at least for a while – create a space for ourselves and locate a good portion of the programme in public areas. In the streets, squares, parks and elsewhere you will hear the words of historical and contemporary figures, women who dared to speak up, in a performance by Neda R. Bric entitled *Freedom Is Always Freedom for the One Who Thinks Differently*. In the collective performance *Trees* by the Brazilian artist Clarice Lima, with the participation of local artists, you will see a forest

of female bodies defying in an impossible position the urban landscape and testing the limits of persistence. You may participate in the collective exercise entitled *Yugo Yoga*, a project by Lara Ritosa Roberts that explores the boundaries between ideology and body and the concept of a collective body. You might meet a woman who will behave in an unusual way: the artist Tania El Khoury will put her will and her body in a public place and subject them to the manipulation of the spectators. Whilst reflecting on the urban public space – i.e. the city of Ljubljana – we searched in vain for the traces of historically important women. Rather exceptions than the rule, we came across a few streets named after significant women; there are practically no monuments, and other types of memorials are rare. The question whether there are any women spaces and points in the city at all led to the latest performance, based on the book *Pozabljena polovica (The Forgotten Half)*, by Teja Reba, Leja Jurišič and Barbara Kapelj Osredkar. It is a project in the form of a guided tour of the city entitled *I'm Walking Behind You and Watching You*, a unique female map of the city that traces the missing and ignored stories of women who lived in the city and created it.

The music programme was also inhabited by way too often overlooked women's

stories and voices that inspired the engaged album *Migrant Birds* by Katarina Juvančič and Dejan Lapanja, and engaged gestures such as the album *Occupy* by the brilliant mistress of dark rhythms Hanne Hukkelberg dedicated to the famous movement.

The spaces of some public and a number of independent institutions will also be populated by participatory projects. At the workshop and performance *A Wonderful, Wonderful, Wonderful Disaster* by the Zagreb-based Institute for Disaster and Chaos, a City of Women – a City of Solidarity – will be built through testimonies and exchange of personal disasters, the experiences of bare survival and the revolt against endless belt-tightening. The audience and interested individuals are invited to attend the workshop or visit the performance of the famous group La Pocha Nostra in the experimental ritual of live art *Corpo Insurrecto 3.0.: The Robo-Proletariat*, which addresses the current global culture of far-right isolationism, xenophobia, and a broken economy and their impact on the human body.

In the public sphere, we constantly face deeply rooted prejudices and stereotypes that affect the general level of social tolerance. At the individual level, they are

confronted by Maja Delak in her latest solo performance *What If?*, while at a broader level they are addressed by a humorous performance by Heather Lang and Eleanor Bauer. An extensive programme curated by Lois Keidan and Aaron Wright (Live Art Development Agency) entitled *Just Like a Woman*, composed of lectures, performances, readings, installations, screenings, workshops and debates on performance of identity, is fully dedicated to the impact of performance on feminist histories and the contribution of artists to discourses around contemporary gender politics. A broader perspective and context of “performing” a body in performative practices will be given by Amelia Jones in her lecture *Yearning for Presence: The live body in history*.

Another topic that is also a nerve point of the global crisis and general dissatisfaction is the field of work that, according to all statistics, mostly and to the largest extent affects more vulnerable social groups, which undoubtedly include women. The symptoms of the repatriarchalisation of society are based on pushing women as an underpaid labour force to the privacy of their homes, where they become dependent on their partners. Hence it made sense to form a parallel programme line that deals with the issues of the

value system of precarious, invisible, unpaid, underpaid work as well as undeclared and migrant work. Listed above is the principal subject of an extensive international exhibition and side-bar events gathered under *Grand Domestic Revolution GOES ON*, curated by Binna Choi and Maiko Tanako (CasCo), and the research project *Looking for Work* by visual artist Milijana Babić focused on the unbearable precarious work conditions of many contemporary artists and cultural workers.

But the programme doesn't end here. On the contrary, this is the beginning of the Red Dawn programme, which, in addition to being content-wise intertwined with the City of Women programme, also upgrades it. To get together and realise such a rich, heterogeneous – and hopefully also interesting – transdisciplinary and artistically activist programme was made possible by European funding. Thus October will be marked by a *Red Dawn above the City of Women*. And don't forget: the silent trend toward oblivion of all that feminism brought us must be opposed. Our bodies and voices must again be called upon in defence of every millimetre of what was won and we must make public appearances in the name of equality!

Vesna Leskošek:

Personal is Political and Public Privatised

This year's festival has as many as two main subjects which are structured around public space and the invisible, unpaid and precarious work. Although they don't seem to have much in common at first sight, they are actually closely related. Indeed, they are both drawn to attention because of the same dominant ideology of private property and the consequent all-encompassing privatisation and constant economic growth that lead to cuts in everything that enters the public sphere. Cuts in the public sector, cuts in social and other rights, cuts in salaries and subventions, cuts in project funds –in short, cuts in everything that allowed for a more or less decent life of nine-tenths of the population so that the upper tenth could have more than it could possibly spend (not to mention that famous 1%). And one has a sick feeling in the stomach caused by anxiety and nausea due to excessive debt, poverty and social injustice. When the state stops caring about the public good and consequently about people, the latter are left to the mercy of the open market, which has just one goal: to generate as much profit as possible for investors, at any cost and in any way. Thirst for wealth and prestige is stronger than humanity and

people become tools, objects to be easily tossed away after serving their purpose.

Today, countries are totally subjected to this ideology; they create social conditions in which capital rules, yields and grows but remains in the pockets of a few because the mechanisms of redistribution that used to provide welfare to all through the system of social rights and generally accessible public services and public spaces are disappearing. Privatisation of the public good is nothing but the fact that the most basic needs indispensable for survival have to be paid more for than they actually cost, all so that the owners can generate profit. And you make more profit if people are paid less than they actually deserve; it's even better if they don't get paid at all. The discursive formation of social parasites and cheaters who suck blood (money) from industrious and hardworking wealthy men by drawing state subventions or exercising their right to financial social assistance has gotten us to the point where it is perfectly acceptable to demand internships be unpaid (young people should invest something in their job in order to prove that they deserve employment) and to demand mandatory work requirements for jobseekers or welfare recipients (they should sweep streets, clean out cesspits, clear overgrown forests or take seasonal work – who do

they think they are?!), while likewise, self-employed workers in culture, journalism, dressmaking, construction, etc., should make an effort to get a job (their prices should be competitive and they'd have enough work, right?).

Neoliberalism could have never spread to such an extent had it not enjoyed the strong support of not only governments but also of the people for whom it came naturally to start believing in parasites, cheaters and exploiters as well as in the justness of social inequalities. Such a mentality prevents even revolts from standing uniform on basic issues such as what it is necessary to fight against and what to fight for. Although the winter protests were something of the best that could happen to us, their lost potential also pointed out their weaknesses. One of these was definitely their relationship to inequality. Although we could read on signs at every protest appeals to strengthen the social state, we could, on the other hand, also see the formation of centres of power, hierarchy and representations that were unambiguously unisexual. It was obvious (the same as many times before) that not even the left is capable of realising how inequalities are formed and reproduced. At the demonstrations, the City of Women was in the background, behind, invisible – and once again we had to organise separately to

create spaces in which we could speak up and demand the right to the public and to public spaces. In this respect, the City of Women Festival was re-actualised in its original purpose as a space where women can speak since other places are constantly reduced and do not enable a plural diversity of protagonists. There is a field of feminist activism that has over the recent years somewhat timidly pulled back (although it never disappeared) because it seemed to be superfluous and no longer needed. But at present, feminism deals a lot less with the situation of women in society and ever more with the situation of oppressed minorities; its objective is in particular the disclosing of the mechanisms of oppression and hegemony of any kind.

Thus, this year's festival will occupy open and closed public spaces in Ljubljana. Through a revival of history, the artists will remind us that women have always been activists and protagonists in historical events. They made history with their work, although not the military or party kind, and a walkthrough pre-war women's spaces accompanied by their stories and testimonies will prove that. The words of Emma Goldman and Rosa Luxemburg inspired the performance about what happened to women who spoke out and exposed

their bodies for greater social justice. However, contemporary artists also expose their bodies, and at the festival they will take us all the way from a tree to money, through suffering and pleasure, protest and rebellion to a testimony of experiences on Tahrir Square or testimonies about gender that is actually not gender or is different from what it might seem. A mysterious conclusion is a starting point from which to research, to be present and participating, to experience and comprehend, to gain an insight into something that is not common but a little bit scary and uncomfortable and hence a lot more compelling and tempting. Come and see – you will definitely survive – although the images will cross your mind for a while after the festival's end. You are most welcome!

October 2nd–13th
/ www.cityofwomen.org

SIDE-BAR EVENTS

This year's International Festival of Contemporary Arts - City of Women will also be promptly published online. The participating artists will comment on the events in the form of a blog and in shorter or longer contributions share their impressions of City of Women 2013. The contributions published on the festival's website will be in Slovene and in English, which will be taken care of by Shannon Cochrane.

Shannon Cochrane is the Director of the FADO Performance Art Centre, a Toronto-based artist-run centre (a gallery without walls) that presents the work of contemporary performance artists year-round. Shannon is a member of the Advisory Editorial Board of *Total Art Journal*, an online magazine focusing on performance and live art practices. Shannon is a founding member, curator and organizer of the 7a*11d International Festival of Performance Art. (est. 1997)

Organisation: City of Women.

Tuesday, October 2nd, 8 pm
/ Škuc Gallery – [Exhibition
and festival opening](#)

Exhibition will remain open until October 13th.

Milijana Babić (Croatia)

Looking For Work

[Exhibition, 2012](#)

The exhibition is based on the documentation of a year-and-a-half-long action of looking for work, evolving around an ad stating: *Visual artist urgently looking for any kind of work*, which was published continuously in local advertising publications. While responses to the ad came mainly from men offering suspicious work such as massage, accompaniment on travels, nude photography, "performances" in night bars..., the project also developed through researching job columns with an aim of undergoing the experience of work. During the project, the artist worked as a cleaner, a waitress, a vendor, a distributor... In all cases, apart from the work found "through a connection", she was underpaid and treated as a person of lower rank. Apart from dealing with the research into the labour market in a time of the highest unemployment rate in Croatia, the project

Looking For Work questions the status of contemporary artists in Croatian society and problematizes the insufficiency of the artistic profession, with an emphasis on the position of women artists and the field of visual art.

The conditions in which (not only) Croatian visual artists work are cheap production, unpaid work, a non-existent contemporary art market and a lack of systematic promotion on an international level. Survival within the profession is possible only with external sources of income. (Milijana Babić)

Milijana Babić (1974) is a visual artist whose work often enters the field of live art. She lives and works in Rijeka, Croatia. She graduated in

sculpture at the Durban Institute of Technology, Durban, Republic of South Africa, 2001, and received her MA at the Academy of Fine Arts and Design, Ljubljana, Slovenia, 2007. She is a long-time collaborator with the Academy of Applied Arts in Rijeka, with experience in teaching and development of an EU project. Her work has been presented in numerous exhibitions and festivals in the country and abroad. She has been collaborating continuously with the City of Women Festival since 2003, when her exhibition *Nonsense* was presented at the Alkatraz Gallery, AKC Metelkova City, in the context of the festival.

Organization: City of Women; In collaboration with: Škuc Gallery. Supported by: EU Culture.

Free entry.

Photo: Mirna Kutleša



[Wednesday, October 2nd, 9 pm / Special Education Centre Janez Levec, Special Education Elementary School](#)

Neda R. Bric (Slovenia)

Freedom Is Always Freedom for the One Who Thinks Differently

[Performance, 2012 / 30'](#)

The performance *Freedom Is Always Freedom for the One Who Thinks Differently*, inspired by Rosa Luxemburg's quote and composed of texts by historical and contemporary figures, i.e. women who dared to speak up, is a response to today's political and general state of mind. Some of the women paid for their words with their lives, others entered history – but all of them actively participated in a world that not only wasn't favourable to women but generally despised and ignored them. Their words and actions were small steps in the direction of making the world a better place. The mosaic of their thoughts is a reminder and a warning that human rights – and in particular women's rights – cannot be taken for granted but were fought for with pain and blood and that this fight is

anything from being over yet – from our ancestors for us and our successors.

Neda R. Bric (1967), born in Šempeter near Nova Gorica, graduated in acting in 1996 from Ljubljana's Academy of Theatre, Radio, Film and Television and in 2009 took a master's degree in theatre direction. She has been a permanent member of Mladinsko Theatre in Ljubljana since 1996.

She works in theatre, film and videos with different directors and her performances have toured in more than 30 countries throughout the world. The author and director of several performances, state celebrations and gala events, Bric has been teaching scriptwriting at the School of Arts at Nova Gorica University since 2005. She writes children books, television

Photo: Nada Žgank



scripts and dramas for her own projects, which often deal with historical topics or figures.

Author and director: Neda R. Bric;
Text: Emma Goldman, Saint-Just, Louise Michel, Gihan Ibrahim, Anna Politkovskaya, Oriana Fallaci, Svetlana Makarovič, Zofka Kveder, Gioconda Belli, Domitila Barrios de Chungara, Wangari Maathai (selected by Neda R. Bric in collaboration with performers);
Performers: Damjana Černe, Daša Doberšek, Maruša Geymayer-Oblak, Olga Kacjan, Janja Majzelj, Neda R. Bric, Barbara Skubic, Romana Šalehar, Marinka Štern; Video: Pila Rusjan;
Music: Nino de Gleria; Light design: Matjaž Brišar.
Production: Mladinsko Theatre, Glej Theatre.

Organisation: City of Women; In collaboration with: Special Education Centre Janez Levec.

[Thursday, October 3rd, 9 pm – premiere](#)
[Friday, October 4th, 9 pm / Old Power Station – Elektro Ljubljana](#)

Maja Delak (Slovenia)

What If?

[Dance performance, 2013 / 60'](#)

The solo performance *What If?* practises various prescribed and recommended lifestyles. It is the embodiment of conditionality, both the one dominating the formation of perceptions on socially acceptable ways of being as well as that which cuts into the auto-pilots of what

Photo: Nada Žgank



is dictated. Through ideas of hysteria, shame and pleasure, the performer will construct a polyvalent language, juxtaposing autobiographical anecdotes, theory, a symptomatology of affective concepts and imagery of popular culture whilst quoting the ever-shifting idea of "being-in". (Emanat Institute)

Maja Delak is a choreographer, performer and teacher. She studied contemporary dance at CNDC L'Esquisse in Angers, France. In 2006, she founded the Emanat Institute in order to affirm contemporary dance both through productions as well as a book programme (the *Prehodi* series) and education. Over the recent years particularly, her work

has been marked by an intertwining of contemporary dance, intermedia and music art. She is a multiple-award winner, including the Best Performance Award at the Gibanica Festival (2013), the Golden Bird Award granted by the Liberal Academy (2013) and the Prešeren Fund Award for the performances *Expensive Darlings*, *Serata Artistica Giovanile* and *Ways of Love* as well as for her invaluable contribution to the affirmation of contemporary dance (2010).

Performance will be in Slovene with English subtitles.

Author and performer: Maja Delak;
Texts: Saša Rakef, Maja Delak; Music: Luka Prinčič; Programming: Jakob Leben, Luka Prinčič; Light design: Urška Vohar.

Production: Emanat Institute;
Co-production: City of Women, Dance Theatre Ljubljana; In collaboration with: Bunker Institute, Old Power Station – Elektro Ljubljana, Svetvinčenat Festival of Dance and Non-Verbal Theatre, Mediterranean Dance Centre.

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.



Photo: Nada Žgank

Friday, October 4th, 3 pm – 7 pm / Congress Square (Pavilion)

Saturday, October 5th, 10 am – 2 pm / Butcher's Bridge

Tanya Mars (Canada)

Rare Parity

Durational performance, 2012

Rare Parity is a durational, task-oriented performance that uses foreign currency as its primary material. Over the course of several hours the money is washed, dried, repainted and reconfigured. It can be presentational or have a relational component, or possibly a combination of the two, depending on the performance situation. The work takes a look at our (willing/unwilling) complicity in the economic fabric of our communities and our inextricable links to each other. Recent global economic uncertainty demonstrates how vulnerable we are to the policies and decisions of others and how fragile economies affect our lives. (Tanya Mars)

Tanya Mars (1948) is a feminist performance and video artist who has been involved in the Canadian art scene since 1973. She has performed widely across Canada, as well as internationally. She is co-editor with Johanna Householder of OCAD of *Caught in the Act: an anthology of performance art by Canadian women* (2004) published by YYZ books. In addition a book on her work published by FADO and edited by Paul Couillard, *Ironic to Iconic: The Performance Works of Tanya*

Mars, was published in May of 2008. She is a member of the 7a*11d International Festival of Performance Art, held biennially in Toronto. She currently teaches at the University of Toronto Scarborough and is Program Director of the Studio Program in the Department of Art, Culture and Media. She is the recipient of a 2008 Governor General's Award in Visual and Media Arts.

tanyamars.com

Organisation: City of Women.
Supported by: Canada Council for the Arts.

Photo: Loic Connanski / Infr'action Paris Festival



Friday, October 4th, 8 pm Exhibition opening / Breg 22, Azil Bookshop

Exhibition is open until October 21st.

Grand Domestic Revolution GOES ON

International Group Exhibition

Curated by: Binna Choi, Maiko Tanaka

Support curator: Sanne Oorthuizen (CasCo team)

Contributing artists and other practitioners or practicing bodies: ASK! (ActieSchoneKunsten) with Andrea Siekmann and Justice for Domestic Workers (J4DW), Ruth Buchanan, Silvia Federici, Jinsuk Kim, Kleinespostfordisches Drama, Pauline Boudry and Renate Lorenz, Our Autonomous Life?, Mierle Laderman Ukeles, Haegue Yang, Werker Magazine a.o.

List of works: *Charming for the Revolution* (2009), *Kamera läuft!* (2004), *Why We Work Together* (since 2011), *Wages for Housework* (archive), *Domestic Worker Photographer Network* (since 2011), *Gymnastics of the Foldables* (2006), *Manifesto for Maintenance Art* (1969) a.o.

Opening time:
Breg 22: noon – 8 pm (Tuesday – Sunday)
Azil Bookshop: 10 am – 8 pm (Monday – Friday)

Grand Domestic Revolution (GDR) is a long-term “living research” project developed by *CasCo – Office for Art, Design and Theory* in Utrecht, the Netherlands, since October 2009 and curated by Binna Choi in collaboration with Maiko Tanaka and with support work by Yolande van der Heide. *GDR GOES ON* refers to a special traveling form of this project that aims to find lines of affinity with other local contexts and initiatives and to further actualize the project's endeavours.

Inspired by late nineteenth-century American “material feminist” movements that experimented with communal solutions to isolated domestic life and work, *GDR* has involved artists, designers, domestic workers, architects, gardeners, activists, and others in collaborative investigations and re-articulations of the domestic sphere, challenging traditional and contemporary divisions between private and public. The aim is to imagine new forms of living and working in common and putting them into practice.

GDR shares its ongoing research with presentations of newly produced and referential art works, an exhibition as a platform for a series of public activities and/or the growing project library. In particular, the touring program of *GDR – GDR GOES ON!* – is conceived as a special form of international collaboration, embedding it within the local context of each host venue and creating closer ties between the organization and surrounding communities.

GDR in the context of the City of Women festival presents a selection of artworks and archival materials that bring different perspectives and sensitivities to work and labor performed “at home” under the post-Fordist conditions of our everyday life. The works do not only provide insights into the current and past struggles concerning the notion of invisible work and precarious labor but also evoke the possibilities of organization, solidarity, and composition. Here, critical seeing experiences enter a practice of transformation that we believe is only possible through the formation of a type of collective subject. (Binna Choi, Maiko Tanaka)

In addition to the exhibition at Breg 22, GDR GOES ON also takes place at Azil Bookshop. More information on the COW website at www.cityofwomen.org.

CasCo – Office for Art, Design and Theory is an open and public space for artistic research and experiments. We consider artistic practice as a way of engaging with the world we live in and as an investigative, imaginative, and inventive practice. The artistic practices we focus on are cross-disciplinary, open to collaboration, and process-driven. Our projects traverse other fields such as design, theory, and social work. Correspondingly, our activities encompass not only exhibitions but also research, varying forms of production, the development of new applications, workshops, forums, debates, actions, performances, screenings, education, and publishing. We were founded in 1990 and located in the city of Utrecht with its 300,000 inhabitants in the heart of the Netherlands. The local urban environment, including its various communities, histories, and contemporary development, is the foundational space for our engagement. Yet, integrating this relationship with our work, artists, and other practitioners from around the world, we actively take part in social and artistic development in various formal and informal networks intersecting across local, national, and international levels.

The aim of our work is to contribute to forming non-capitalist cultures and possibilities for life for which we believe art could play an essential role, not as an insular avant-garde but in alignment with other initiatives and social movements. Instead of accumulation, alienation, apathy, and competition, a culture that we envision is comprised of sharing, caring, and living and working together. In this light, we see our organization and space as a micro-society to reflect such vision. It's a tough but worthwhile venture.

Binna Choi has been the director of CasCo– Office for Art, Design and Theory since the summer of 2008. She has been running CasCo's cross-disciplinary programme, which focuses on the construction of social space and issues of collaboration, collective production, and the common vis-à-vis the contemporary, social, and political condition, positioning itself along with contemporary social movements. Choi has also been developing a two-year research project "*The Grand Domestic Revolution – User's Manual*" at CasCo in collaboration with Maiko Tanaka, and "*Group Affinity*," a summer school and exhibition at KunstvereinMunchen with Bart van der Heide. Prior to CasCo, she worked as part of the curatorial team at *BAK*, basis vooractuelekunst in Utrecht. She is a founding

member of *Electric Palm Tree*, a research community for the issues of the common and differences in the current global society.

Maiko Tanaka takes up her curatorial practice as a public, political, and collective form of research that can enable the production of new subjectivities and aesthetic forms. Since 2010, she collaborated with Binna Choi on CasCo's "*The Grand Domestic Revolution – User's Manual*," a long-term "living research" project based in Utrecht, through which she became involved in several collective practices, including a nomadic reading group,



Photo: Andrea Thal

an alliance between cultural workers and domestic workers, and a cooperative sitcom about the Dutch squatting movement. From 2008–2010, Tanaka partook in a curatorial residency at the Justina M. Barnicke Gallery, University of Toronto, where she organized the international conference exhibition "extra-curricular: between art and pedagogy," presenting alternative structures for mobilizing radical pedagogical art practices. She currently lives in Toronto and works as a board member for the Toronto-based art organization Gendai.

Sanne Oorthuizen is part of the curatorial team at CasCo – Office for Art, Design and Theory in Utrecht, where she works closely with Binna Choi on programming, curating, generating resources and community development. Her interests lie in socially and politically engaged art practices that call for collaboration, community and action. She is a member of *Electric Palm Tree*. She previously worked at Centraal Museum Utrecht, Stedelijk Museum Bureau Amsterdam and Cemeti

Art House, Yogyakarta. She was a participant of de Appel Curatorial Programme 2011/2012. Oorthuizen studied Art History and Museum Curating and wrote her MA thesis on community based art practices in Indonesia and their critical potential in how we experience history as well as the time of our lives.

Organization: City of Women;
In collaboration with: Revolting Women Social Workers, Squat Exercise Collective, Azil Bookshop.

Supported by: EU Culture.

Photo: Emilio Moreno



Photo: Emilio Moreno



Friday, October 4th,
10.30 pm / Menza Pri Koritu
– AKC Metelkova

Katarina Juvančič, Dejan Lapanja (Slovenia)

MIGRANT BIRDS

Concert

Katarina Juvančič – singer-songwriter, music writer and music anthropologist – and Dejan Lapanja have worked as a duo since late 2009, when they attracted media attention with the folk-rock song *Uej Uej (Magdalena)*, which made it to the compilation of the Val 202 radio-programme called *Val 09: Imamo dobro glasbo (We have good music)*. In June 2010 and August

2012, they were awarded at Kanfest – the international singer-songwriter festival in Ruše.

Katarina Juvančič vests in music overlooked voices of women, bridging ethnography and poetry, modern trends and folk influences and sensibilities, but she is also no stranger to a more socially engaged poetics. Her rework of the American trade-union song *Which Side Are You On?* was sung at the winter protests in Ljubljana.

Katarina's stories and protagonists are subtly arranged by the versatile musician and producer **Dejan Lapanja**, who learned the ropes in the legendary bands *Olivija* and *Bast*. He currently also plays in the *Vasko Atanasovski Trio*, the

experimental music collective *Salamandra Salamandra* (as a drummer) and in a duo with renowned Slovenian singer Severa Gjurin.

www.katarina-dejan.com

Organisation: City of Women; In collaboration with: Menza Pri Koritu.

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Photo: Janez Pelko



Saturday, October 5th,
6 pm / Platform of Slovene
Ethnographic Museum*
Monday, October 7th, 6 pm
/ Kongresni trg*

Lara Ritosa Roberts (Croatia, UK)

Yugo Yoga

Participatory performance,
2008 / 20–30'

Yugo Yoga is a series of participatory performances that traverse visual art, live art & movement theatre by fusing elements of yoga, archived physical exercises, poses from figurative revolutionary sculptures, political slogans and messages of self-improvement. The performance revisits European communist cultural heritage whilst raising issues of collectivism, social happiness and collective memory in contemporary society. Referencing modernist aesthetics of Constructivist and Futurist performance, the concept of “the body as moving sculpture” and New Age practices, *Yugo Yoga* communicates primarily through an act of embodiment – directly to and through the body. During the process, the boundaries between the spectator & performers blur into a “new collective body”. The past & present collide,

an atmosphere of celebration is evoked and a spirit of optimism and communal activism aroused.

Lara Ritosa Roberts is a visual and performance artist, trained at Central Saint Martins College of Art & Design (MA Fine Art, 2007), Camberwell College of Arts (BA Sculpture, 2004) and Ecole de Mime Corporel Dramatique London (Prof Dipl. Corporeal Mime, 1998). In 2007, Lara founded the *Performance Klub Fiskulturnik* project, with a view towards exploring the relationship between visual art, movement, body culture and ideology within a performance art framework. Her work has been featured at many art events in the UK, including Tate Britain (2010 & 2012), Museum of Yugoslav History,

Belgrade, Serbia (2011), National Theatre's Watch This Space (2012) and Whitstable Biennale (2012). Lara often collaborates with international performance artists such as contemporary dancers, circus performers and actors. At the City of Women, she is joined by contemporary dancer and former German national rhythmic gymnastics champion Klaudia Wittmann and English actress Lisa Roberts.

Concept & Direction: Lara Ritosa Roberts
Performed by: Lisa Roberts, Klaudia Wittman, Lara Ritosa Roberts.

*In case of rain:
October 5th at 5.30 pm - Tabor Sport's Hall (Tabor 13, Ljubljana)
October 7th at 6 pm - Plečnik underpass

Organisation: City of Women.
Supported by: EU Culture.

Photo: Glynn Roberts



[Saturday, October 5th, 8 pm / Old Power Station – Elektro Ljubljana](#)

Laila Soliman (Egypt)

No Time for Art 0.0.

[Performance, 2011 / 60'](#)

The first part of the *No Time for Art series* is an interactive performance with the attending audience, undertaking the challenge of finding ways in which to commemorate the Martyrs of the Egyptian Revolution. (Laila Soliman)

Laila Soliman (1981) is an independent Egyptian theatre director and playwright, living and working in Cairo. She graduated from the American University in Cairo in 2004 with a degree in Theatre and Arabic Literature.

Soliman's work has at its roots a belief in the role of theatre and art as tools for empowering the individual and aiding personal expression. She is an author (*Egyptian Products*, 2008) and director (*...At your service!*, 2009; *Spring Awakening*, 2010) of internationally performed plays. In 2011, she co-directed with Ruud Gielens the critically acclaimed performance *Lessons in Revolting* created with 10 other Egyptian artists in the follow-up of the revolution.

Performance

notimeforart.com

Concept & Direction: Laila Soliman; With Sherin Hegazy, Zainab, Magdy, Mina El Naggar, Ahmed El Gendy, Mustafa Said; Production, Lights & Video: Ruud Gielens.

Performed in English.

Organisation: City of Women; In collaboration with: Old Power Station – Elektro Ljubljana

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[Saturday, October 5th, 9 pm / Old Power Station – Elektro Ljubljana](#)

No Time for Art 0.1.

[Performance, 2011 / 60'–80'](#)

This part of the *No Time for Art series* intercuts three first-hand testimonies, comparing police and military violence and injustice before and after the Egyptian Revolution. A young blind musician, a young prisoner's testimony given voice by his sister, and a young actor tell their stories as one.

The performers complement and split plot threads, which are randomly spun around the brutal arrest of two prisoners: one in October 2007, the other in March 2011.

The setting is minimalistic; the power comes from the words of the precisely cut testimonies. The density overwhelms and moves.

Powerlessness and resistance lie, in this dispute between pre- and post-revolutionary brutality, close to each other. In the background, the state-TV channel flickers. Blessed is the success of the military over the "Criminals who have terrorized the community." (Laila Soliman)

Concept & Direction: Laila Soliman; With: Sherin Hegazy, Zainab Magdy, Mina El Naggar, Mustafa Said; Based on testimonies by: Aly Sobhy, Sherif Hegazy, Mustafa Said; Production, Lights & Video: Ruud Gielens.

Performed in Arabic with English subtitles.

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

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry. There's a single ticket covering both Saturday's performances.

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[Sunday, October 6th, 8 pm / Old Power Station – Elektro Ljubljana](#)

No Time for Art 0.3.

[Performance, 2011 / 60'–80'](#)

In *No Time for Art 0.3.*, a dialogue takes place between two young men who are both locked within a system that dangerously overshadows their future. One is doing his mandatory Military Service while outside his country is burning and dramatically changing course; the army nevertheless keeps on functioning and following the chain of command, business as usual.

The other is locked away in an Egyptian prison cell on false charges and is still awaiting his retrial. His views on the inside of the prison and the country, combined with the desperately grabbing onto life outside, are proclaimed by letters that were smuggled out of the prison to his sister,

who performs his part, and the director. The two testimonies hold strange similarities, and the intercutting creates one meta-story that gives us an insight and reflection on how to deal with these superimposed systems that don't allow any questions or change.

Concept & direction: Laila Soliman; With: Ahmed El Gendy, Habiba Hegazy, Sherin Hegazy; Based on testimonies by: Ahmed El Gendy, Habiba Hegazy, Sherif Hegazy; Production, Lights & Video: Ruud Gielens; Special Thanks: Nedjma Hadj.

Performed in Arabic with English subtitles.

Organisation: City of Women; In collaboration with: Old Power Station – Elektro Ljubljana

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Photo: Gunnar Lüsich



[Sunday, October 6th / Old Power Station – Elektro Ljubljana](#)

How Does Art Intervene in a Time That Is Not a Time for Art?

[Artist talk](#)

The series of performances *No Time for Art* will be followed by a talk with their authors on the topic of the political in art: How can art be political and what does that mean in a contemporary (capitalist) society? Where is the boundary between political activism and critical art, and who determines it and to what degree does it matter at all? We will discuss the ways and strategies by which art intervenes (or can intervene) in a contemporary space/time, what the consequences and effects of such interventions are and if they affect the artist's situation. Or put differently: How does art intervene in a time that is not a time for art? (Lana Zdravković)

Artist talk will be in English.

Concept and moderated by: Lana Zdravković (KITCH).



Photo: Gunnar Lüsich

Monday, October 7th, 8 pm
/ Škuc Gallery

Amelia Jones (USA)

Yearning for Presence: The Live Body in History

Lecture

Western aesthetics has, since the inception of the notion of art in the early modern period, pivoted around a belief in presence, in the artist as divinely inspired genius who invests the art work with ongoing "presence", forever recalling his subjectivity and being through the forms and appearance of the work. Such claims of "presence", as Jacques Derrida has pointed out, are motivated by the desire to substantiate the superiority of humans, and to deny the inexorability

of our mortality. In this schema, which came to its apotheosis but also began to be challenged in European modernism, art becomes the means through which we imagine our transcendence. At the same time, performance studies has also begun to rely on claims of "presence", but in the case of live art, to claim *authenticity* – if "the artist is present," then we presumably have full access to her "being" and thus an "authentic" experience of the artist/ other. This paper takes apart both sets of claims, using specific examples from art and performance to show the impossibility of presence as a truth claim. (Amelia Jones)

Amelia Jones is a Professor and Grierson Chair in Visual Culture at McGill University. Her

recent publications include essays on performance art histories and theories, queer feminist art and theory, and feminist curating. In 2012, she published *Seeing Differently: A History and Theory of Identification* and the *Visual Arts and Perform Repeat Record: Live Art in History*, co-edited with Adrian Heathfield. Her exhibition *Material Traces: Time and the Gesture in Contemporary Art* took place in 2013 at Leonard and Bina Ellen Gallery, Concordia University, in Montreal.

www.mcgill.ca/ahcs/people/faculty/jones

Lecture will be in English.

Organisation: Maska Institute; In collaboration with: City of Women
Free entry.



Tuesday, October 8th,
8.30 pm / CD Club -
[Cankarjev Dom](#)

Hanne Hukkelberg (Norway)

Concert

Hanne Hukkelberg's third visit to Slovenia will be hosted by the CD Club. The Norwegian musician will present her rich musical oeuvre based on her music experience within different music groups ranging from metal to rock. Her concert will be a peak of music events at this year's City of Women festival. Her eclectic music expression (from dynamic and intertwined melodies to the use of non-orthodox instruments and objects from which she makes sound) in harmony with Hanne

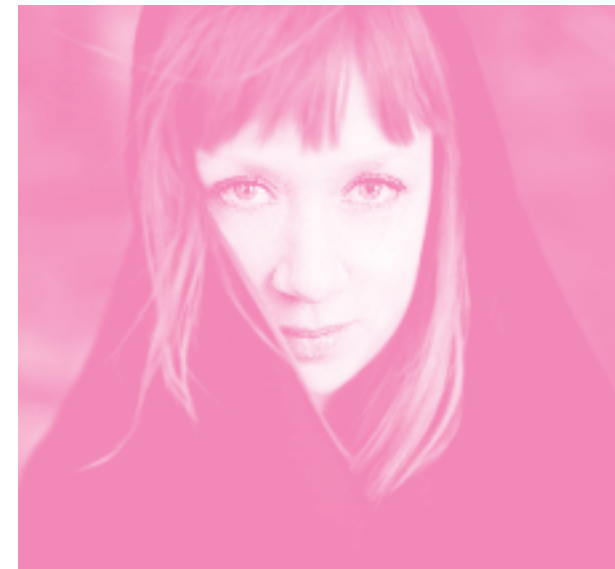


Photo: Courtesy of the artist

Hukkelberg's vocals is reason good enough for sold-out concert halls and tours.

Hanne Hukkelberg's (1979) music is based on her experiences acquired in various genre groups as well as musical influences from her childhood. Her musical creations are all about personal sound and innovation, which is obvious from her albums *Cast Anchor* (2005, EP), *Little Things* (2005), *Rykestraße 68* (2008), *Blood From a Stone* (2009) and *Featherbrain* (2012). In addition to working with various musicians, Hukkelberg also writes her own music. She has won several awards, including the *Spellemannprisen*, which is the Norwegian equivalent of the famous Grammy award.

Organisation: Cankarjev dom; In collaboration with: City of Women
Price: € 14, € 11 (for younger than 25 and older than 65 and pensioners).



Photo: Courtesy of the artist



Photo: Courtesy of the artist

Wednesday, October 9th,
8 pm / Dance Theatre
Ljubljana

Selma Banich, Deana Gobac, Nataša Govedić, Iva Nerina Sibila, Roberta Milevoj (Croatia)

A Wonderful, Wonderful, Wonderful Disaster

Dance performance, 2012 /
90'

*"Either endure the minimum or
demand the maximum?"*

Even before we entered the
dance hall as the authors of
the potential performance
*A Wonderful, Wonderful,
Wonderful Disaster*, the five
of us women (Selma Banich,



Photo: Nenad Hrgetić

Deana Gobac, Nataša Govedić, Roberta Milevoj, Iva Nerina Sibila), who all come from very different spheres of artistic creation, were primarily interested in the exact frameworks that we were getting ourselves into. Do we have the "keys to the city" in which we perform? Who do these institutions' keys exactly belong to? Why can we rehearse in the private Tala Dance Centre financed through the organisation of dance classes and workshops and not in the facilities declaratively funded by the city authority to provide space for art research that, as a matter of fact, give priority to the commercial, often festival-oriented projects? Should we then dance in the street (to found *Zebra Dance Centre*), in the public library, in the shopping mall, at places still considered "commons", or should we conform to the hierarchical interpretation of

public institutions claiming that the keys to the city space belong only to the authority and by no means to citizens?

And should we keep on working, endure over and over again, count primarily on being accustomed to our never-ending poverty and minimal work conditions even when we know in advance that the production of a potentially most challenging or acclaimed dance performance is going to die after a few performances – simply because the independent scene in Croatia still hasn't managed to acquire any repertoire continuity within the "party" nomenclature of local and state authorities for whose officials art is pretty much the same as sport? Culture industry managers are only interested in the sponsorship potentials of an individual event, in a spectacle attracting a huge audience and nothing whatsoever in research, multilayer or politically "non-standard" work. In such a context (and context is always a half of an artwork), what is "our space"? And should we squat the institutions with empty halls given the impossibility to negotiate opening them up? How does it come to pass that five women with distinguished art biographies fully depend on friendship relations with other women and not on the support of any institutional network regarding rehearsals and performances? This is,

at the same time, the true potential of the performance. This is the experience of Iva Nerina Sibila:

"The performance format is of crucial importance. I can no longer accept theatre or broader art projects produced in a way that supports political or economic violence. This is the problem, because a certain segment of art production is consequently excluded, and art cannot follow blindly changes in a society but rather must incite them."

The violence of the usual identification with offered models of performance is so strong that we were nearly constantly asking ourselves whether it is even at all possible to step out of a performance ideology that in so many well-coordinated ways forces us to hold on to "recognizable" language. If Geraldine Harris – whose study of staging femininities draws attention not only to the cruelty of the most often used models of theatrical performance but also to the cruelty of challenging them – is right, the performance format is probably the most important decision we make. Harris (*Staging Femininities: Performance and Performativity*, 1999, p. 78):

"However, as many critics, including Feral, have pointed out, Brecht's theory implicitly places both the performer and

the author (Brecht) 'outside' the fiction in a position of 'mastery', implying the existence of a stable subject position from which to quote the character and indeed from which to represent 'social reality'. The audience is then presumed to identify with the author or actor, who are constructed as knowledgeable, objective observers of social reality for whom the contradictions have actually already been resolved."

This confident voice is totally contrary to the non-privileged, research, action-wise multiple female experience of the authorial quintet that gathered around the *A Wonderful, Wonderful, Wonderful Disaster* project. The very notion of a "catastrophe" can be interpreted as some

sort of intentional break of domination, "adeptness", control and representational visibility, either of the "social reality" or of the individual voices and bodies that channel it.

The new layer of the performance is the constant incorporation of new female voices: all of us, be it dressmakers, musicians, tram drivers or professional prompters, seem to share the experience of "yet another survival of a previous (bare) survival" but also the opposition against this continuous reduction to a creative minimum, the opposition to the logic of "yet another gritting of one's teeth" because of accumulated political disasters, opposition against the "reduction" of women's power to first aid and caring for the wounded.

Photo: Nenad Hrgetić



We strived to fight this "global hospital" with all available means, trying to create a true City of Women, a City

of Solidarity, a city to listen to and respect mutual fears, passions and differences. (Nataša Govedić)

An artist, activist and happy housewife, **Selma Banich** lives and works in Zagreb. She is a co-founder and program coordinator of *ekscena*, a prize-winning platform for education and research in performing arts. She is an author, an artistic collaborator and a performer with *OOUR*, a Zagreb-based collaborative performance group and *Trafik*, a Rijeka-based theatre group, a member of the *Institute for Disaster and Chaos* and a performer with *Every House Has a Door*, a Chicago-based performance group. When not working in theatre, she lives a simple life of an admirer of nature, mankind and Web 2.0.

Nataša Govedić gained her PhD in Theatrolology at the Faculty of Philosophy, Zagreb. Since 1995, she has been



Photo: Nenad Hrgetić

working as an independent scholar, critic and teacher at the Centre for Women Studies, the Centre for Peace Studies, the Academy of Dramatic Arts, the University of Pedagogy and the Faculty of Philosophy in Zagreb. She is a co-founding member of the editorial board of several magazines (including *Zarez*), editor-in-chief of the feminist magazine *Treća*, and theatre critic for the *Novi list* newspaper of Rijeka. She is the author of nine books in the field of theatrolology and performance studies, and as a dramaturge, a author or co-author, she has collaborated on independent theatrical projects with Vilim Matula, Branka Trlin, Darko Japelj, Silvia Marchig and Jasna Vinovrški.

Deana Gobac studied at the School for Classical Ballet in Zagreb, where she graduated in 1988. She was a member of the ballet ensemble of the

Croatian National Theatre in Zagreb from 1987 and a soloist from 1995 to 2005. She danced in the entire repertoire and she toured with her roles in Europe and the United States. She also performs in independent productions by Nataša Lušetić, Jasna Frankić, Željko Zorica and Iva Višak. Deana Gobac has been a freelance artist since 2007, performing with *Croatia Group*, in independent productions and guest appearing in the Croatian National Theatre.

Iva Nerina Sibila is a Croatian dance artist and dance writer. She trained at the Northern School for Contemporary Dance in Leeds, UK, graduating in 1995. Since returning to Zagreb, she has been active as a dancer, performer and choreographer, and extensively as a teacher and organizer. Following her interest in dance writing and feminism, she has been publishing reviews, essays and publications on various issues considering dance art and the dance profession. As a dancer, she is currently active in various projects (*Integrated Movement Research Collective*, *Institute for Disaster and Chaos*) and she is also the editor of *Kretanja* magazine, a columnist for the *Plesnascena.hr* web portal and a critic for the European magazine *Tanz*.

After having finished high school, **Roberta Milevoj** continued her professional education in Croatia and Europe, participating in a number of international programmes and workshops. She has been a performer and a dancer in the productions of many renowned dance ensembles and independent groups since 1998. She collaborates with various choreographers and directors. Roberta Milevoj started developing her original signature in 2005 and she is the author of several solo and collaborative performances, including *TRIO* (2005), *materijal248* (2009), *Roberta, Roberta* (2011) and *Rachel&Sonny* (2012). She received the Croatian Dramatic Artists Award for best female role in the performance *Nastup* (2010) and the Producers Award

Photo: Nenad Hrgetić



of the 28th Dance Week Festival for the performance *Roberta, Roberta* (2011). She is also a teacher in the field of contemporary dance. She currently lives and works dividing her time between Pula and Zagreb.

Concept, choreography, performance and production: Selma Banich, Deana Gobac, Nataša Govedić, Roberta Milevoj, Iva Nerina Sibila (Institute for Catastrophe and Chaos); Sound and music advisor: Nenad Hrgetić; Translation and subtitles: Aleksandra Mišak.

Organization: City of Women; In collaboration with: Dance Theatre Ljubljana.

Supported by: Ministry of Culture of the Republic of Croatia, EU Culture.

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Monday, October 7th, 11 am – 5 pm / Dance Theatre Ljubljana
Tuesday, October 8th, 11 am – 5 pm / Dance Theatre Ljubljana

Enough of Minimal Conditions: The world is not a global hospital

Workshop

The *Institute for Disaster and Chaos* (a group of female artists in the field of performance and performance studies) will, as a part of *A Wonderful, Wonderful, Wonderful Disaster*, organize a workshop for 15–20 local female artists who will, with their contributions in the form of musical, visual, verbal, i.e. personal, expressions, together with the artists from the above-mentioned institute, develop content and further deepen the research of the participating artists.

Production and organization: City of Women; In collaboration with: Dance Theatre Ljubljana.
Supported by: EU Culture.

[Thursday, October 10th, 4 pm / Platform Figovec](#)
[Friday, October 11th, 3 pm / Butcher's Bridge](#)

Clarice Lima (Brazil)

Trees (Árvores)

[Performance, 2010 / 25'](#)

Trees (Árvores) is an exercise in the desire for permanence. Body-Trees upside down, headstanding, reversing space and questioning time. How long can a body handle it for?

The work explores the possible ways for a body to resist, to persist, and to promote potencies. The body upside down provides the sense that time is the action itself. And it turns itself into action in its desire for permanence. Permanence as a co-existing being.

The idea to convey the *ÁRVORES* performance through a workshop with local

Photo: Patrícia Araujo



artists emerged as a desire to broaden the discussion about permanence and as a possibility for interfering not only in the city's urban landscape but also, through the possibility of the sharing process, its practice and aesthetics.

The performance *ÁRVORES* creates temporary landscapes, metaphorical trees in the city, which become more effective through contact with its inhabitants. Bringing local artists into the performance is a way to stimulate an exchange, an environment between performance and the city, as well as to create and absorb new meanings within the local context. (Clarice Lima)

Clarice Lima (1983), born in Ceará, Brazil, graduated in dance from Amsterdam Hogeschool voor de Kunsten – Department of Modern Dance/Theater MTD, Amsterdam. She studied

with David Zambrano and worked as a dancer with the choreographers Jan Fabre/BE and Cristian Duarte/BR, among others. Established in São Paulo/BR, she received various awards to create her works: *Árvores/Trees*, *They Dance Badly* and *DPI EE*, which have been presented in the most important dance festivals in Brazil. In collaboration with Nina Fajdiga and Jasmina Krizaj, she performed the work *...and call me Antonia* in Ljubljana and Maribor.

www.claricelima.org

Organisation: City of Women.

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[Wednesday, October 9th, 10 am - 2 pm / GAM Studio](#)
[Thursday, October 10th, 10 am - 2 pm / GAM Studio](#)

Trees (Árvores)

[Workshop with Clarice Lima](#)

A part of the performance *Trees (Árvores)* in the public space is also in participation with local artists / performers. At a two-day workshop, Clarice Lima will present them with the subject of her project and the issues that she addresses. As a condition for participating in the workshop, the participant has to be able to perform the yoga position of standing on their head.

Organisation: City of Women; In collaboration with: GAM Studio

[Thursday, October 10th, 8 pm / Old Power Station – Elektro Ljubljana](#)

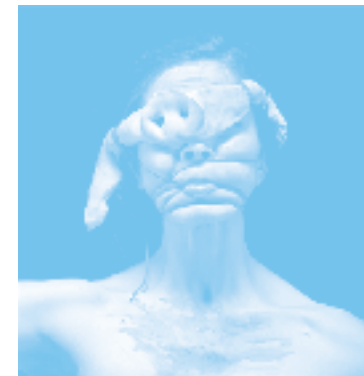
Guillermo Gomez-Peña, Erica Mott, Dani d'Emilia (USA, Mexico, Brasil/ Italy)

CORPO INSURRECTO 3.0.: The Robo-Proletariat

[Performance, 2012](#)

Employing La Pocha Nostra's trademark "robo-baroque" aesthetic, cyborg-kitsch and acid humour, *Corpo Insurrecto 3.0.: The Robo Proletariat* is LPN's newest experiment in "corporeal transformations." Using this format, the ritual presentation of live art and live language, *Corpo Insurrecto* samples both

Photo: R. J. Muna



new work and performance classics, addressing the current global culture of far right isolationism, xenophobia, the violence of organized crime and a broken economy and how these factors impact on the human body.

As in most Pocha projects, audience members are invited to participate in this bizarre experiment. They will be invited to collaborate as we incarnate "the dreams and nightmares of our current times," and to help the performers re-imagine new iconography by intervening the performance with their own bodies in dialogue with the performers. Through this, LPN will invoke a "wonderfully clumsy but efficient form of radical democratic practice." The revelation of the process, the in situ search for new images and formats, becomes the actual project.

WITHIN CORPO INSURRECTO, LPN EXAMINES:

What is X-treme when everything is extreme?

Is audience participation relevant when pop culture is constantly asking us to participate in meaningless consumerism, and every new technological gadget is asking us to "talk back"? And whom do we talk back to?

How can we remain open, original, porous, funny, critical, without falling to post-ironic jadedness or becoming one more "packaged product" for international festivals?

La Pocha Nostra is an interdisciplinary arts organization based in San Francisco with branches in Central and South America, Europe, Asia and the South Pacific. La Pocha Nostra was founded in 1993 by Guillermo Gomez-Peña, Roberto Sifuentes and Nola Mariano in Los Angeles. The goal was to formalize conceptually Gomez-Peña's collaborations with other performance artists. Core members of La Pocha include Guillermo Gomez-Peña, Roberto Sifuentes, Violeta Luna, Michelle Ceballos, Dani d'Emilia, Erica Mott and over 30 associates worldwide. Their projects range from performance solos and duets to large scale multi-sensory performance installations

involving photo, video, sound and projection. If there is a common denominator, it is their desire to cross and erase dangerous borders including those between art and politics, art practice and theory, artist and spectator – ultimately to dissolve borders and myths of purity whether they be specific to culture, ethnicity, gender or language.

www.pochanostra.com

Authors: La Pocha Nostra (Guillermo Gomez-Peña, Erica Mott, Dani d'Emilia); Production and organisation: City of Women and La Pocha Nostra; In collaboration with: Old Power Station – Elektro Ljubljana. Supported by: EU Culture, U.S. Embassy Ljubljana.

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Guillermo Gómez-Peña is a performance artist, writer, activist, radical pedagogue and director of the performance troupe La Pocha Nostra. Born in Mexico City, he moved to the US in 1978. His performance work and 10 books have contributed to the debates on cultural diversity, border culture and US-Mexico relations. His art work has been presented at over eight hundred venues across the US, Canada, Latin America, Europe, Russia, South Africa and Australia. A MacArthur Fellow, Bessie and American Book Award winner,

he is a regular contributor for newspapers and magazines in the US, Mexico, and Europe and a contributing editor to The Drama Review (NYU-MIT). Gómez-Peña is a Senior Fellow in the Hemispheric Institute of Performance and Politics, a Patron for the London-based Live Art Development Agency and in 2012 he was named a Samuel Hoi Fellow by USA Artists.

Erica Mott is a choreographer, puppeteer, performance maker, and cultural organizer. Erica's most recent site-specific performances were featured at SOMArts (San Francisco), Ingenuity Fest (Cleveland), NES (Iceland), Museo del Ferrocarril (Mexico), Chicago Arts District Special Exhibitions Space/Artopolis, Minneapolis Fringe Festival, Chicago's Millennium Park, and Chicago's PAC/edge Festival. Erica has collaborated nationally with Tim Miller, Eighth Blackbird, Sharon Bridgforth, Coman Poon/re[public] in/decency, and Guillermo Gomez-Peña. She continues to work with Gomez-Peña's collective, La Pocha Nostra as a core troupe member. Erica is a recipient of several awards including The Santa Fe Art Institute Residency, Ragdale Foundation Residency, NES Artist, the Chicago Dancemakers Forum Fellowship, The Illinois Arts Council Individual Artist

Grant, the City of Chicago CAAP program and the Neighbourhood Arts Program (NAP).

Dani d'Emilia is a roaming Italo-Brazilian performer working in various cross-border performance, theatre and live art projects. Using the potential of performance as 'encounter', her work tends to manipulate, activate and connect different facets of how we perceive the culturally implicated body, exploring its physical and conceptual distortions. Throughout the years Dani has obtained training in several physical practices and performance methodologies including Mime & Physical Theatre at the Desmond Jones School and Theatre & Visual Arts Practices at Dartington College of Arts (UK). Dani is a co-founder of the London based Immersive *Theatre Company Living Structures* and a core member of La Pocha Nostra. She has presented her work in various cities across Europe, Latin America and USA.

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La Pocha Nostra

Performance workshop

Workshop by Guillermo Gomez-Peña, Erica Mott, Dani d'Emilia

Sunday, October 6th, noon – 7 pm / Kreatorij DIC
Monday, October 7th, noon – 7 pm / Old Power Station – Elektro Ljubljana
Tuesday, October 8th, noon – 7 pm / Old Power Station – Elektro Ljubljana

Photo: Marlene Ramirez Cancio



Since 1993, Gómez-Peña and members of La Pocha Nostra performance troupe have conducted cross-cultural/cross-disciplinary/cross-generational workshops involving performance artists, actors, dancers and students from diverse ethnic communities, generations and artistic backgrounds.

During the time of workshop, two parallel processes take place: For 5–8 hours a day, participants are exposed to La Pocha's performance methodology, an eclectic combination of exercises sampled from various traditions (experimental theatre and dance, Suzuki, ritual performance, shamanism, etc.). Parallel to this hands-on process, the group theoretically analyses the creative process, the issues addressed by the work, its aesthetic currency, cultural impact and political pertinence.

If conditions allow, at the end of the process there can be a public performance open to the local community.

The objectives of this educational project are:

To feed / stretch emerging artists and inquisitive students, helping them to sharpen and develop their performance and analytical skills in dialogue with like-minded cultural radicals.

To create temporary communities of rebel artists from different disciplines, ages, ethnic backgrounds, gender persuasions, and nationalities, in which difference and experimentation are not only accepted but encouraged.

To develop new models for relationships between artists and communities, mentor and apprentice, which are neither colonial nor condescending.

To find new modes of relating laterally to the 'other' in a less-mediated way, bypassing the myriad borders imposed by our professional institutions, our religious and political beliefs, and pop-cultural affiliations.

To experience this, even if only for the duration of the workshop, can have a profound impact in the participant's future practice.

To discover new ways of relating to our own bodies. By decolonizing and then re-politicizing our bodies, they can become sites for activism and embodied theory; for memory and reinvention; for pleasure and penance.

To raise crucial questions: Why do we do what we do? Which borders do we wish to cross and why? Which are the hardest borders to cross both in the workshop and in our personal lives? How do we define our multiple

communities, and why do we belong to them? What is the relationship between performance, activism, pedagogy and our everyday lives? What about the relationship between the physical body and the social body?

To seek a new hybrid and interdisciplinary aesthetic, reflective of the spirit and tribulations of our times, and of the concerns of each participant.

Photo: Ivan Marjanović



To empower participants as individuals to become civic-minded artists.

Concept: La Pocha Nostra (Guillermo Gómez-Peña, Dani d'Emilia, Erica Mott); Production and organization: City of Women; Coproduction: Emanat Institute; In collaboration with: Old Power Station – Elektro Ljubljana, Kreatorij DIC.
Supported by: EU Culture, U.S. Embassy Ljubljana.

More information on La Pocha Nostra and participating artists on page 84.

[Friday, October 11th, 2 pm – 2 am](#)
[Saturday, October 12th, 2 pm – 2 am](#)

Just Like A Woman

[Lectures, shows, readings, installations, screenings, workshops and debates](#)

Curated by: Aaron Wright and Lois Keidan.

*"Girls will be boys and boys will be girls
It's a mixed up muddled up
shook up world."* (Lola, The Kinks)

Lectures, shows, readings, installations, screenings, workshops and debates looking at the performance of identity – the ways femininity can be 'performed' and representations of gender



Photo: Anthony Hopwood



Photo: Qasim Riza Shaheen



Photo: Lola Flash



Photo: Christa Holka

can be queered through performance. *Just Like A Woman* features a dazzling array of UK based artists - women performing women, women performing men, men performing women, and artists who go beyond the limits of gender altogether.

Just Like A Woman is part of the Live Art Development Agency's *Restock, Rethink, Reflect 3: Live Art and Feminism* initiative, mapping and marking the impact of performance on feminist histories and the contribution of artists to discourses around contemporary gender politics.

Lois Keidan was Director of Live Arts at the Institute of Contemporary Arts, London from 1992 to 1997 where she devised a year round programme of new

performance and initiated numerous new ventures for established and emerging artists. Prior to the ICA she was responsible for national policy and provision for Performance Art and interdisciplinary practices at the Arts Council of Great Britain. She contributes articles on performance to a range of journals and publications and regularly gives talks and presentations on performance at festivals, colleges, venues and conferences in Britain and internationally.

Aaron Wright joined the Agency as Programme Coordinator in November 2010, and became Programme Director in March 2012. Aaron previously worked for a number of organisations including the BBC, Maverick Television and mac (Midlands Arts Centre). As well as interning with Birmingham's experimental music festival Supersonic, produced by Capsule, Aaron is a member of the Board of Directors of Birmingham Contemporary Music Group. Aaron completed his English and Drama degree at The University of Birmingham in 2009.

Live Art Development Agency, London develops Resources, Professional Development Initiatives, Projects and Publications for the support and development of Live Art artists and

audiences in the UK and internationally.

The Agency houses an open access research library; runs Unbound, an online shop for Live Art books, DVDs and editions; pioneers models of artistic and professional development, dialogue and debate; contributes to research culture and education; and develops inventive ways of increasing access to, and engagement with, Live Art through programming and publishing projects.

All aspects of the Agency's work are informed by issues of difference and diversity,

and are grounded in a commitment to creating the conditions in which innovation, experimentation and risk can thrive.

The Live Art Development Agency is the co-ordinator of Live Art UK, the national network of Live Art promoters.

www.thisisliveart.co.uk
www.thisisUnbound.co.uk

Organisation: City of Women; In collaboration with: Old Power Station – Elektro Ljubljana, Club Gromka, Club Tiffany, Menza Pri Koritu, Glej Theatre, Alkatraz Gallery, Museum of Contemporary Arts Metelkova, Aksioma.

You may purchase a single ticket good for all payable events in the context of "Just Like A Woman". The ticket price is € 20 and can be booked at pr@cityofwomen.org until October 10, 2013 at the latest. The tickets can be paid for and picked up at the Glej Theatre box office on October 11, 2013 between 5 pm and 6 pm or upon agreement.

Friday, October 11th - Schedule

Nando Messias	<i>Walking Workshop</i>	workshop	Club Tiffany	2 pm - 3.30 pm
Nando Messias	<i>Walking Failure</i>	performance	Glej Theatre	6 pm - 6.10 pm
Lois Weaver	<i>What Tammy Found Out ... About Being Femme</i>	lecture performance	Glej Theatre	6.10 pm - 7.10 pm
The Girls	<i>Diamonds and Toads</i>	live instalation	Alkatraz Gallery	9.30 pm - 11.30 pm
Aaron Wright (selector)	<i>Girls on Film</i>	screenings	Menza Pri Koritu	10.30 pm - midnight
Laura Bridgeman, Serge Nicholson	<i>There Is No Word For It (The Trans Mangina Monologues)</i>	reading performance	Menza Pri Koritu	midnight - 2 am

Workshop

Friday, October 11th, 2 pm - 3.30 pm / Club Tiffany - AKC Metelkova

Nando Messias (Brazil, UK)

Walking Workshop

Workshop, 2013 / 90'

A physical exploration of gendered social codes in which participants are invited to consider, experience, and experiment with ideas of masculine and feminine walking.

Nando Messias is a founder member of the *Eat Your Heart Out Collective* and has been working as a performer and as a movement director for the *Theo Adams Company*, with whom he has performed in Tokyo, at the ICA in London and in Austria. In 2009, Nando appeared alongside Vaginal Davis in Bruce La Bruce's theatrical production of *The Bad Breast* in Berlin. Messias graduated from the Central School of Speech&Drama, London, where his research focused on the intersections between the social and the performance elements of the sissy body, abuse and space. Since moving to Britain, he has worked extensively in the East London cabaret scene.

Free entry.

Performance

Friday, October 11th, 6 pm / Glej Theatre

Nando Messias (Brazil, UK)

Walking Failure

Performance, 2008 / 5'

Nando Messias engages with representations of effeminate men and the queer body. He explores its visibility, invisibility and hyper-visibility and connects this with the

way his 'sissy' body has been derided, ridiculed, punished, but also celebrated. *Walking Failure* looks at his inability and unwillingness to 'walk like a man' and the potentially devastating consequences of walking with a swish.

"I want to draw attention to sissiphobic violence, to resist common misconceptions of gender misalignment and to reinvent the sissybody as glorious."

Photo: Darrell Berry



Friday, October 11th, 6.10 pm / Glej Theatre

Lois Weaver (UK)

What Tammy Found Out ... About Being Femme

Lecture performance, 2013 / 60'

Since the early 1980's Lois Weaver and other ultra femmes have been making performances that celebrate the drag queen in all of us. Resisting and challenging expectations of what it means to be female, they are the women who impersonate women. Lois's long-term partner in this is Tammy Whynot who took up residence in Lois's body in the 1970's. Arriving fully formed like Venus on a Tour Bus,

dressed in pink and orange chiffon, Tammy claims to be a trailer park survivor who gave up a career in country music to become a lesbian performance artist and has now become a university professor.

In this performance lecture Tammy will be offering a frontline report on her favourite subject: the importance of being femme, being seen and being seen as a femme. She will be drawing from the development of *FeMUSEum*, a collaborative project with Bird la Bird, Amy Lamé and Carmelita Tropicana for Performance Matters (2011) that celebrates feminine lineage and legacy, but she will also talk about what she and Lois have found out about femme visibility from over 63 years of collective research.

Lois Weaver co-founded Spiderwoman Theatre, a company comprised of Native American, African American and white working class women who came together to weave stories of domestic violence, personal humour and romantic fantasy into 1970's feminist theatre. In 1980, with her partner Peggy Shaw, she organized the *Women's One World Festival* (later WOW), a women's performance space in NYC. At the same time she co-founded theatre company *Split Britches* which created almost a dozen pieces including *Little Women*, *The Tragedy*, *Lesbians Who Kill* and *Upwardly Mobile Home*, a piece that looked at artists' survival during the Reagan-Thatcher era and in which Weaver began developing her persona Tammy Whynot, a failed country western singer turned lesbian performance artist. Weaver is now Professor of Contemporary Performance Practice at Queen Mary University of London.

www.drama.qmul.ac.uk/staff/weaverl.html

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry. There's a single ticket covering both performances in Glej Theatre.



Photo: Christa Holka

Friday, October 11th, 9.30 pm – 11.30 pm / Alcatraz Gallery

The Girls (UK)

Diamonds and Toads

Live installation, 2011 / 120'

A tableau vivant that sits somewhere between self-portraiture and performance and invokes the ill-fated heroines of the Brothers Grimm and Hans Christian Anderson whilst alluding to contemporary concerns of voyeurism and female objectification.

"The Girls do not speak or move. It is as though they have been trapped here for decades in these bodies, Havisham-esque, bed ridden and beginning slightly to smell... It's a parody of feminine beauty and a metaphor for the dangers of the double edged sword of passive objectification". Beverley Knowles, FAD, 2013



Photo: Anthony Hopwood

Friday, October 11th, 10.30 pm – midnight / Menza Pri Koritu - AKC Metelkova

Aaron Wright (UK)

Girls On Film

Screenings/ 90'

A selection of performance documentation, performances to camera and other films curated and introduced by Aaron Wright of LADA including: Oreet Ashery, Nao Bustamante, Ann Liv Young, Narcissister, Orlan, Ma Luiming, Dina Martina, David Hoyle, Sisters of Perpeptual Indulgence, Leigh Bowery, Christeene, Vaginal Davis, Orlan and many more.

The selector's biography is on page 88.

*"English artists **Zerelda Sinclair** and **Andrea Blood** shed their individual identities to become **THE GIRLS**, a chameleonic duo who, although physically present in their work, remain just out of reach. *The Girls*' practice sits between self-portraiture and performance; their collaboration began at Central Saint Martins and spans seventeen years. They present their work internationally, most recently in Venice as part of the 55th La Biennale di Venezia in association with Arts Pavilion Bournemouth."* Liz Hoggard (London Evening Standard, 26/4/10)

thegirls.co.uk

Free entry.



Photo: Qasim Riza Shaheen

Friday, October 11th.
midnight / Menza Pri Koritu
- AKC Metelkova

Laura Bridgeman, Serge Nicholson (UK)

There Is No Word For It (The (Trans) Mangina Monologues)

Reading performance, 2009
/ 120'

There Is No Word For It is a performance and publication

project about the UK female to male transgender experience based on real life stories. Inspired by Eve Ensler's *The Vagina Monologues*, which uses verbatim theatre to uncover taboos around female sexuality, sex and empowerment, and Calpernia Adams' *Beautiful Daughters* exploring the trans female experience, *There Is No Word For It*, unlocks histories that have never been told to explore sexuality, daily life, and finding a new language for... 'It' (not just our original & post-surgical plumbing but much more).

Reading performance

Written by: Laura Bridgeman, Serge Nicholson
Directed by: Lois Weaver
Visuals by: Simon Croft

Laura Bridgeman trained as an actor at E.15 Acting School before she started writing. She has an MA and a PhD in Creative and Critical Writing from UEA where she was awarded the HSC Scholarship and she has taught creative writing in HMP Littlehey, HMP Pentonville and HMP Holloway, London Metropolitan University and for Spread The Word. Laura founded girlboy in 2008, The (Trans) Mangina Theatre Project is the company's first co-production.

Photo: Lola Flash



Serge Nicholson is the Co-founder/Director of Transfabulous – International Festival Of Transgender Arts which aims to champion transgender arts and to encourage transgender artists and work exploring transgender culture. Serge is also previously known in various other guises including a magician's assistant, a stripper, a community picnic host, *Oxford House oh!* art associate artist, a cook/chef and bottle washer.

Lois Weaver is Professor of Contemporary Performance at Queen Mary, University of London and an independent performance artist, director and activist.

Simon Croft is a visual artist, whose work draws on his own experiences as a trans-man and the paradoxes inherent in trans-life, using different processes to reflect on themes of change, transformation and their associated challenges and insights.

www.transmanginamono-logues.com/index.html

Price: € 5. There's a single ticket covering both performances at Menza Pri Koritu.

Saturday, October 12th - Schedule

Lois Weaver	<i>The Long Table</i>	public debate	Museum of Contemporary Art Metelkova	2 pm
George Chakravarthi	<i>Barflies</i>	video installation	Aksioma Project Space	4 pm - 8 pm
George Chakravarthi	<i>Andhaka</i>	performance	Club Tiffany	8 pm - midnight
Lucy Hutson	<i>If You Want Bigger Yorkshire Puddings You Need a Bigger Tin</i>	performance	Glej Theatre	6 pm - 7 pm
Dickie Beau	<i>Lost in Trans</i>	performance	Old Power Station - Elektro Ljubljana	9.30 pm - 10.40 pm
David Hoyle	<i>Gender Trouble With David Hoyle</i>	cabaret	Club Gromka	11 pm - 2 am

Saturday, October 12th, 2 pm / Museum of Contemporary Arts Metelkova

Lois Weaver (UK)

The Long Table

Public debate / 120'

Lois Weaver will host one of her celebrated *Long Table* events in an open invitation to all to discuss a range of issues about the performance of gender raised by the *Just Like A Woman* programme. Inspired by Marleen Gorris' film *Antonia's Line*, *The Long Table* is an experimental open public forum that is a hybrid performance-installation-roundtable-discussion-dinner party designed to facilitate dialogue through the gathering together of people with common interests.

The author's biography is on page 91.

Free entry.

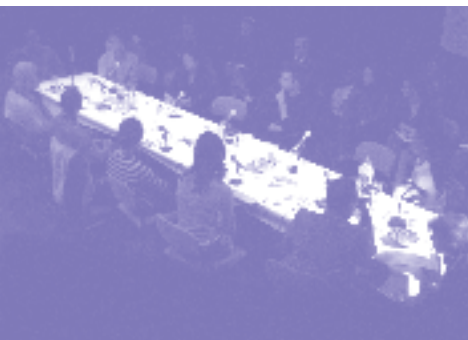


Photo: Christa Holka

Saturday, October 12th, 4 pm / Aksioma Project Space

George Chakravarthi (UK)

Barflies

Video installation, 2002

A three-screen video installation that offers representations of the different investments in femininities embodied by Transvestites/Cross dressers: the pleasures, fears and dangers of being in public 'en femme' and the particular dialectic relationship they have with the heterosexual male. Unedited and filmed in real bars, pubs and clubs in real-time, *Barflies* follows the adventures of three distinct characteristics of feminine identities. Surveillance footage of each and the interactions they encounter reveal our perceptions, excitements and fears about indefinite gender identities.

George Chakravarthi is a multidisciplinary artist utilizing and adopting alternative persons and strategies as a mechanism to reconstruct definitions of gender, cultural identity and sexuality within live performances, photographs and video installations. Chakravarthi considers much of his work to be a series of self-portraits drawing inspiration from concepts of heritage, cinema, art history, public and private spaces and collective social and cultural histories. He has performed and exhibited nationally and internationally from venues as diverse as The Site Gallery, Royal Academy of Arts, Tate Modern, The Victoria and Albert Museum (all UK), Mousonturm (Germany), Kunstnanken (Norway), The Queens Gallery (India) to museums and other public sites.

www.georgechakravarthi.co.uk/

Free entry.



Photo: Manuel Vason

Saturday, October 12th, 8 pm - midnight / Club Tiffany - AKC Metelkova

George Chakravarthi (UK)

Andhaka

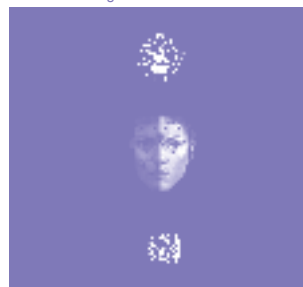
Performance, 2013 / 240'

A one to one performance experience of the feared divine female and deliverance. Kali, the feminine force, is the Hindu goddess of destruction and creation, and an archetype of the non-conformist female figure across many religions and cultures including Lilith in Jewish mythology, Sheela Na Gig in Paganism and Nephthys of ancient Egypt. This new intimate and immersive durational work seeks to determine the various notions of fear and epiphany, and the construct of these fierce feminine metaphors in historic, mythological and cultural manuscripts seated in the subconscious mind.

A ten-minute experience for one audience member at a time.

Free entry.

Photo: George Chakravarthi



Saturday, October 12th, 6 pm / Glej Theatre

Lucy Hutson (UK)

If You Want Bigger Yorkshire Puddings You Need a Bigger Tin

Performance, 2013 / 50'

The making of this show has seen Lucy Hutson trying to live the life of a domestic goddess, a homemaker, and a mother figure as she searches for her femininity and explores conflicting emotions about her gender and gender expression. The show itself mixes the women in her family talking about 'being a woman' and autobiographical accounts of her life as 'being a not-quite-woman', with a splattering of transformation, a dancing doll, and some buttercream icing.

Photo: Cheryl Willis



Lucy Hutson is a London-based artist who has been making work since 2008. Her work engages with capitalism and gender. She works with found objects and unloved artefacts. Lucy Hutson has performed in the genres of intervention, installation, one-on-one and solo shows. These works have been seen as part of SPILL Festival of Performance, Arches Live and Emergency festivals. Her collaborations include *Kinetic Aesthetic* and the *Monkey United Freedom Force*.

www.lucyhutson.co.uk

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Saturday, October 12th, 9.30 pm – 10.40 pm / Old Power Station – Elektro Ljubljana

Dickie Beau (UK)

Lost in Trans

Performance, 2013 / 70'

Lost in Trans sees drag fabulist, performance phenomenon and gender disillusionist Dickie Beau continue his experiments with found sound, breathing new life into old audio and re-visioning the drag tradition of lip synching. Continuing his shtick of using playback to 'channel' voices he sees as misplaced, misrepresented or misunderstood, Dickie 're-writes' audio artefacts, playing them back through his body to become a performing archive of the missing. *Lost in Trans* weaves a compelling web of words and images drawn from sources as varied as the film *Paris is Burning* and an audio love letter from the 1960's found on the floor of a commuter train in New Hampshire, culminating in an unorthodox revisioning of Echo, the Nymph who died of a broken heart and left only the sound of her voice behind.

"Phenomenal talent... a powerful and moving artist... breath-taking" Time Out

Dickie Beau, drag fabulist, is a queer clown whose work

is informed by a range of traditions, from low culture to high art, in the creation of distinctive performance experiences. The principle shtick for which he has lately gained notoriety is in the use of found sound, which he 're-members' and then 'embodies' in the fabulation of new narratives.

Directed and performed by: Dickie Beau; Dramaturgy: Julia Bardsley; Lighting Design: Marty Langthorne; Sound design: Will Saunders; Video filming and consultant: Lukas Demgenski.

www.dickiebeau.com

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Saturday, October 12th, 11 pm / Club Gromka - AKC Metelkova

David Hoyle (UK)

Gender Trouble with David Hoyle

Cabaret / 180'

The sensational David Hoyle presents a late night cabaret come chat show with artists from the *Just Like A Woman* programme and special local guests. Expect polemic, pathos, provocative politicking and high comedy.

"He is raw, sometimes a bit frightening, but also thrilling in his look-no-hands recklessness" The Guardian



Photo: Lee Baxter

Friday, October 11th, 4, 5, 6 pm
Saturday, October 12th, 1, 2, 3 pm
Sunday, October 13th, 1, 2, 3 pm
/ City Art Gallery Ljubljana

Tania El Khoury (UK, Lebanon)

Maybe if you choreograph me you will feel better

Performance, 2011 / 30'

Maybe if you choreograph me you will feel better is a relationship between one male audience member and one female performer. The audience member stares out of a second story window and hears a female voice. She tells him to look out into the street. Somewhere, among

"There is nothing quite like it: bold and unique, electrifying and disarmingly humane"
Time Out

David Hoyle can perhaps best be described as 'performance artiste' whose work embraces cabaret, Live Art, film and music. He has performed at venues around the globe, including Sydney Opera House. His previous incarnations include the Divine David – as whom he made two eponymous series for Channel 4. He's also appeared in Todd Hayne's *Velvet Goldmine*, Chris Morris' *Nathan Barley* and his own debut feature film *Uncle David*, which premiered in the London Lesbian and Gay Film Festival 2010.

Price: € 5.

the dozens of passers-by, he will find a woman who will obey his every command. Using wireless headphones, Tania creates a deceptively simple piece about gender dynamics, voyeurism and cinema.

Tania El Khoury is a live artist based in London and Beirut. She creates immersive and challenging performances in which the audience is an active collaborator. Tania has performed in spaces ranging from the British Museum to a cable car and an old church once used as a military base during the Lebanese civil war. Her solo work has won awards in several international festivals. She is a co-founder of *Dictaphone Group*, a collective using urban research and live art in order to reclaim public space. She is also a Forest Fringe core artist.

taniaelkhoury.com

Performed by: Tania El Khoury; Sound & Music by: Laura Whitticase.

Performance for nine women and nine men (one gender representative per each performance). Applications are mandatory and can be submitted at the latest by October 10th, 2013, at pr@cityofwomen.org.

Organisation: City of Women; In collaboration with: City Art Gallery of Ljubljana
Supported by: EU Culture.

Photo: Courtesy of the artist



[Friday, October 11th, 8 pm / Dance Theatre Ljubljana](#)

Editta Braun Company (Austria)

planet LUVOS

[Dance performance, 2012 / 60'](#)

For over 10 years, reflecting about human self-destruction has repeatedly and consciously determined the direction of our dance research. The analysis of Manfred Wöhlckes' thesis of "social entropy", the fantasy about the frightening prospects of gene manipulation, the parable about a guilt-filled society ossifying in silence, the diagnosis of the increasing loss of a sense of the present through exaggerated expectations of being saved in the future, the confrontation with the ineradicability of war and the collapse of all utopias, and finally with the question of whether art is justified in view of present-day humanitarian and ecological catastrophes – all this leads, if not to despair and resignation, to an increasingly urgent search for a solution, or – if it's really too late for that – at least for the reason why it's too late.

With *planet LUVOS*, the circle of these questions is complete. It points – in a

consoling way – to the part of us and in us that we humans have neglected for too long, or even completely forgotten: in that the downfall of mankind is described as a return to an all-organic existence, in that individual destruction is not experienced as a loss but rather as a harmonic merging into a larger whole. We accompany the last person on Earth – a young woman – as she confronts the, at first frightening and eerie, strangely disconcerting submarine creatures who in the end welcome her into their still and harmonious world. What remains is at any rate larger than mankind. (Editta Braun Company)

Editta Braun (1958), born in Austria, with an academic degree from the University of Salzburg, studies dance and acting in New York, Paris and Greece. She teaches at the University of Salzburg, Anton Bruckner Privatuniversität. More than ever, after 15 years on stage, Editta Braun is walking her own particular line. With a good dose of sympathetic stubbornness and serenely unconcerned with actual fads and trendy hypes, the poetic substance of her work is quite a plausible argument against the erstwhile obviously commonly accepted disenchantment of the world. Editta Braun's pieces are characterized by an expressive style, strongly influenced by theatre and performance, with humor and

pathos often walking side by side, and are interwoven with elements showing a commitment to social criticism. Serious craftsmanship, intelligent precision and an osmotic exchange between composition and choreography are the creative breath of the dramaturgical, choreographic and dance process.

www.editta-braun.com

Direction and choreography: Editta Braun; Performers: Špela Vodeb, Dorota Karolina Łęcka, Andrea Maria Handler, Marcella Mancini, Katja Bablick, Sandra Hofstötter, Martyna Lorenc; Composition: Thierry Zaboitzeff; Dramaturgy: Gerda Poschmann-Reichenau; Choreography assistants: Barbara Motschiunik, Juan Dante, Murillo Bobadilla; Light Design: Peter Thalhamer.

Organisation: City of Women; In collaboration with: Dance Theatre Ljubljana
Supported by: Austrian Cultural Forum, INTPA – International Net for Dance and Performance Austria, EU Culture

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.



Photo: Bettina Frenzel

[Friday, October 11th, 10 pm / Club Gromka - AKC Metelkova](#)

Trashnjice

[DJ night](#)

An evening of all sorts of trash music coming from gentle female hands. A mosaic of music, video and culinary delights. You are kindly invited by **Cica Mica Šlagerica** and her team!

Special guest: **Yva & The Toy George**

Price: € 2.

[Saturday, October 12th, 8 pm / Dance Theatre Ljubljana](#)

Editta Braun Company (Austria)

Schluss mit kunst / Enough of Art

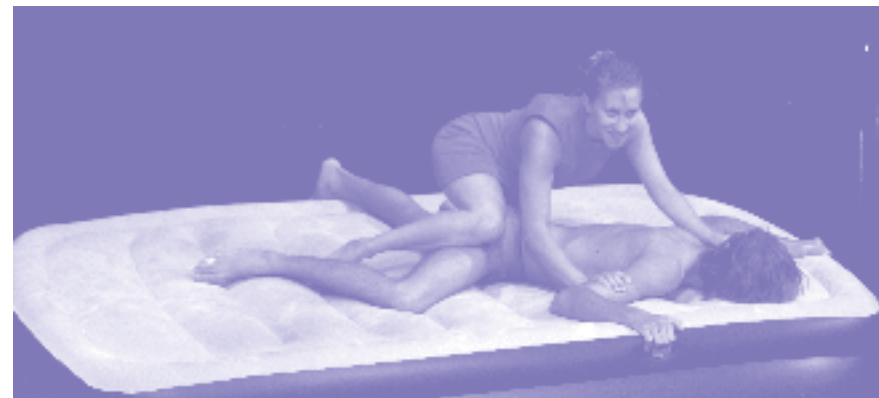
[Dance performance, 2012 / 60'](#)

Currently, various global crises superimpose themselves upon each other, making each other worse. Climate change, financial crisis, litter pollution, extinction, starvation here and excess there – catchwords that everybody knows, words that overwhelm us. Reality overwhelms us. Everybody's in the know, but what should be done? What can we do? The alternatives are resignation or insurrection. Closing our ears or standing up. Now. Immediately. We no longer have time for indirect messages. The party is over.

And where is there still room for art? Time is running out. We can no longer send artistically cryptic, prettied-up or outlandish messages that will tire out the audience as it puzzles over them. Maybe art is unnecessary ballast in the resistance against inevitable doom. Will "Enough of art! – Stop beating around the bush!" be our battle cry? Or can we use art as a way to empower, to gain a new outlook, to experience the unthinkable and, through surprises and unexpected twists and approaches, train our brains to think and feel differently and thereby maybe (maybe!) develop the creative abilities we need to make survival possible?

The performers clear the stage and make room for plaintext from the Internet, for political analysis and rousing speeches. They feel with body, heart and soul the

Photo: Murillo Bobadilla



narratives, arguments and demands, let themselves fall into the paradox of making art in view of global catastrophe and plumb with desperate but the deepest corners of political art in its broadest sense. (Editta Braun Company)

The author's biography and information on her work are on page 99.

Direction and choreography: Editta Braun; Co-choreography: Juan Dante Murillo Bobadilla; Performers: Tomaž Simatovič, Špela Vodeb, Manel Salas; Composition: Thierry Zaboitzeff; Dramaturgy: Gerda Poschmann-Reichenau; Light Design: Thomas Hinterberger; Texts by: Kurt Palm, Bernhard Jenny, Christian Felber; Visuals: explosive egg, Editta Braun.

www.editta-braun.com

Organisation: City of Women; In collaboration with: Dance Theatre Ljubljana. Supported by: Austrian Cultural Forum, EU Culture.

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.



Photo: Bettina Frenzel

[Sunday, October 13th, 11 am – premiere](#)
[Sunday, October 13th, 5 pm](#)
[Monday, October 14th, 6 pm](#)
[Tuesday, October 15th, 6 pm / Pogačar Square \(starting point\)](#)

Barbara Kapelj Osredkar, Leja Jurišič, Teja Reba (Slovenia) Mia Habib (Norway)

I'm Walking Behind You and Watching You

[Guided tour – installation – performance / 120'](#)

I'm Walking Behind You and Watching You is a female map of the city in which memory holders form the missing and ignored stories of women who worked their way through this city, created it, swore by it and breathed it, as well as those who migrated to it every day. If the Slovenian capital has as many as 360 monuments of local significance, what is the number of annotations mentioning women?

Barbara Kapelj Osredkar (1974) is the author, director and set and costume designer. Her most acclaimed works include *The Tasks of Women: Hemming, Knitting, Weaving,*

Guided tour – installation – performance

Sewing (2000), *A.D. Anno Demoni* (2002), *Drive* (2005), *The City of Sights* (2006), the audio-visual installations *Ours and Yours* (2008), *Knitting* (2009), *One Day and One Night* (2011) and *Explosion* (2011). Her co-authored projects *Kapelj – Semenič v sestavljanju* (2012, in collaboration with Simona Semenič) and *The Debt of RS* (2013) were selected for the Slovene Drama Week programme; the latter is also part of the accompanying programme of Maribor Theatre Festival. In 2011, she presented at the City of Women the performance *T-Shit*, and in 2012, the project *Dear Duša*. She currently lives and works in Oslo, Norway.

Leja Jurišič (1978) is a Slovenian dancer and choreographer of the younger generation. With her debut performance *R'z'R* (2005), which won her a special jury award at the Gibanica Festival, she also toured abroad. In addition to being a solo performer (*Ballet of Revolt*, 2012), Leja Jurišič is also creative in tandems – *Between Us* (2009), *Sofa* (2011) and *The Second Freedom* (2013) result from her collaboration with Teja Reba – and she is also a choreographer (*Pot v Jajce*, 2009). In 2013, Jurišič and Reba received the Ksenija

Hribar Award for prospective choreographers and they both took part in the New York Online Biennale (*Life After Conceptual Art*, 2013). She is currently participating in a new performance by Tim Etchells and the group Forced Entertainment.

Teja Reba (1978) is a choreographer, performer and dancer. Since 2007, she has collaborated with the choreographer Leja Jurišič in the projects *Between Us* (2009), *Sofa* (2011) and *The Second Freedom* (2013). For their work, which was presented in Slovenia as well as internationally, they received in 2013 the Ksenija Hribar Award for prospective choreographers. Teja Reba's collaboration with Loup Abramovici resulted in *650 Experiences (History of the body that hasn't been robbed yet)* from 2011, *M.1.2.* (2012) and *Eat-Art* (2012). She is currently participating

Photo: Sabina Potočki



in a new performance by Tim Etchells and the group Forced Entertainment. Since 2013, Teja Reba has been the President of the Contemporary Dance Association Slovenia.

Mia Habib's (1980) practice involves performative work in black boxes, white cubes, installation work, exhibitions, publications, lectures, teaching, mentoring and curating as well as engaging in labs and research with artists as well as philosophers, scholars, political activists and others. Her work is not only within the field of the arts, but also in other fields, such

as academia, relating to political and sociological themes based on an approach from methods of mediation/negotiation and a cultural critical perspective.

Concept: Barbara Kapelj Osredkar
 Created by: Barbara Kapelj Osredkar, Leja Jurišič, Teja Reba, Mia Habib
 Guides: Barbara Kapelj Osredkar, Leja Jurišič, Teja Reba, Mia Habib

Production and organization: City of Women.
 Donator: Tuma Publishing House.

Due to a limited number of spectators (30), please make a prior reservation at pr@cityofwomen.org.

Price: € 5.

Photo: Sabina Potočki



Sunday, October 13th, 9 pm
/ Puppet Theatre Ljubljana –
Stage Under the Stars

Eleanor Bauer, Heather Lang (Belgium, USA)

The Heather Lang Show by Eleanor Bauer and Vice Versa

Theatre performance, 2011
/ 70'

The Heather Lang Show by Eleanor Bauer and Vice Versa is a double one-woman show: double the woman, double the show. In the uniquely gregarious context of a drag show cum spiritual talk show cum QVC infomercial, two outrageous and entertaining performers appropriate and reinvent the language and performance ethics of "realness" that originated in the 1980's New York voguing scene. Combining genres of performance, remixing character prototypes and archetypes, challenging the economy of stuff with the immeasurable value of experience, these unlikely partners in crime fashion a homemade and uncanny amalgam of critiques on cultural identity, capitalism, creative expression and entertainment that holds a broken compact mirror up to the real(ness) world

in all its twisted glory. Eleanor Bauer and Heather Lang refer to drag not only as a manipulation or augmentation of gender, but as a springboard for the total emancipation of the performer through personalities both cultural/historical and fictional... and never without a twist.

Eleanor Bauer is an American choreographer and dancer based in Brussels, Belgium. She studied at NYU Tisch School of the Arts and P.A.R.T.S. Her pieces *ELEANOR!*, *At Large* and *BIG GIRLS DO BIG THINGS* have toured internationally to critical acclaim. In September 2013 the creation *Midday and Eternity* (the time piece) premieres at Kaaithheater, Brussels. It is the closing piece of a trilogy past-present-future that started with the sextet *A Dance for the Newest Age (the triangle piece)* (2011) and was followed by *Tentative Assembly (the tent piece)* (2012), a piece for nine dancers. As a performer, Bauer has worked for David Zambrano (*Soul Project*), Mette Ingvarsten (*Why we love action*), Trisha Brown (*Accumulation and Floor of the Forest*), Anne Teresa de Keersmaeker (*The Song*), Xavier Le Roy (*Low pieces*), and Boris Charmatz (*Levée des conflits and enfant*). Bauer's writing on dance has been published in New

York's Movement Research Performance Journal, NDT by Contredanse (Brussels), as well as in various publications by Sarma, everybody's, P.A.R.T.S. and Nadine. She performed at the City of Women festival 2010 in *Big Girls do Big Things*.

Heather Lang (actress, dancer, singer, choreographer, and teacher) studied at Ruth Page School and Hubbard Street Dance before earning

her B.F.A in dance from NYU's Tisch School of the Arts. Heather also studied at both the Salzburg Experimental Academy of Dance in Austria and the American Dance Festival. She is currently living and working in New York where she performed for four seasons with The Radio City Rockettes and performs in commercials, films, industrials, and on Broadway. Heather's work for Broadway includes the solo roles (*Cats*,

Cabaret) as well as roles in *Spiderman: Turn Off the Dark*, and *Damnation of Faust* with the Metropolitan Opera of New with the Metropolitan Opera of New York City. She danced in films *Across The Universe* and *I am Legend*, and was in the series *Rescue Me*, *Gossip Girl*, and MTV's *Wannabe*.

The performance will be in English.

Conceived, written and performed by: Eleanor Bauer, Heather Lang
Costumes: Heather Lang
Scenographic contribution: Ray Lang Music & video assistance: Matt Atkinson

Organisation: City of Women; In collaboration with: Puppet Theatre Ljubljana.

Supported by: EU Culture, U.S. Embassy Ljubljana.

Price: € 7, € 5 (students and pensioners upon submission of an identity card, and self-employed in culture), unemployed free entry.

Photo: Ian Douglas

