načini ·gledanja

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PEKARNA
MAGDALENSKE MREŽE

EVROPSKA UNIJA
EVROPSKI
SOCIALNI SKLAD

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

·9

Pogled izza:
Kulturno ustvarjanje migrantk_ov

Gaze from the Beyond:
Migrants' work in culture

Zbornik zaključne konference programa Načini gledanja
Publication of the closing conference of the Ways of seeing programme

2023

Načini gledanja
Ways of Seeing

1. sklop
1st set

	MENTORJI MENTORS	
NAČINI GLEDANJA (J. BERGER) **predavanja in pogovori o enem izmed temeljnih del umetnostne kritike - Načini gledanja Johna Bergerja** WAYS OF SEEING (J. BERGER) lectures and discussions on one of the fundamental works of art criticism - John Berger's Ways of Seeing	**Marko Stempihar**	***2. 2. 2022 ob 18.00*** *Feb 2, 2022 at 6 pm* ***9. 2. 2022 ob 18.00*** *Feb 9, 2022 at 6 pm* ***16. 2. 2022 ob 18.00*** *Feb 16, 2022 at 6 pm*
ČASOPISNO GLEDALIŠČE **delavnica tehnike gledališča zatiranih** NEWSPAPER THEATRE workshop on a technique of the theatre of the oppressed	**Barbara Polajnar**	***22. 2. 2022 ob 18.00*** *Feb 22, 2022 at 6 pm*
SLIKOVNO GLEDALIŠČE **delavnica tehnike gledališča zatiranih** PICTORIAL THEATRE workshop on a technique of the theatre of the oppressed	**Barbara Polajnar**	***24. 2. 2022 ob 18.00*** *Feb 24, 2022 at 6 pm*
BRANJE BESEDE JE BRANJE SVETA **delavnica kritične pismenosti** READING THE WORD = READING THE WORLD two-day workshop on critical literacy	**Tomaž Podbevšek, Tina Podbevšek**	***1.–2. 3. 2022 ob 18.00*** *Mar 1–2, 2022 at 6 pm*
OSNOVE KREATIVNEGA PISANJA **delavnica kreativnega pisanja** CREATIVE WRITING BASICS two-day workshop on creating writing	**Anja Zag Golob**	***9.–10. 3. 2022 ob 18.00*** *Mar 9–10, 2022 at 6 pm*
DRUŽENJA OB UMETNOSTI SOCIALISING WITH ART	**Irena Borić**	
Ogled GT22 in predstave Slaba družba, Intimni oder Tour of GT22 and theatre play Bad company, Intimate stage		***11. 2. 2022 ob 18.30*** *Feb 11, 2022 at 6.30 pm*
Otvoritev razstave Made in Maribor II, UGM Studio Exhibition opening Made in Maribor II, UGM Studio		***19. 2. 2022 ob 18.00*** *Feb 19, 2022 at 6 pm*
Otvoritev razstave SobaZaGosteMaribor: Zoetrop – kolo življenja (David Nez), Galerija K18 GuestRoomMaribor, exhibition opening: Zoetrope - Wheel of Life (David Nez), Gallery K18		***3. 3. 2022 ob 18.00*** *Mar 3, 2022 at 6 pm*
Ogled filma Nesrečni fuk ali nori pornič, Filmske nedelje in sobote v Lutkovnem, Lutkovno gledališče Maribor Film screening: Bad Luck Banging or Loony Porn, Film Sundays and Saturdays in Maribor Puppet Theatre		***19. 3. 2022 ob 19.00*** *Mar 19, 2022 at 7 pm*

Načini ustvarjanja
Ways of Creating

2. sklop
2nd set

	MENTORJI MENTORS	
FOTOGRAFIJA **trodnevna teoretično-praktična delavnica** PHOTOGRAPHY three-day theoretical-practical workshop	**Andrej Firm**	***22. 3. 2022 ob 18.00*** *Mar 22, 2022 at 6 pm* ***24. 3. 2022 ob 18.00*** *Mar 24, 2022 at 6 pm* ***16. 6. 2022 ob 18.00*** *Jun 16, 2022 at 6 pm*
SNEMANJE VIDEA IN ZVOKA, MONTAŽA **trodnevna delavnica** VIDEO AND SOUND RECORDING AND EDITING three-day theoretical-practical workshop	**Mitja Mlakar**	***20.–21. 4. 2022 ob 18.00*** *Apr 20–21, 2022 at 6 pm* ***25. 4. 2022 ob 18.00*** *Apr 25, 2022 at 6 pm*
STOP ANIMACIJA **štiridnevna teoretično-praktična delavnica stop animacije** STOP MOTION ANIMATION four-day theoretical-practical workshop	**Timon Leder, Brina Fekonja**	***17.–18. 5. 2022 ob 18.00*** *May 17–18, 2022 at 6 pm* ***24. 5. 2022 ob 18.00*** *May 24, 2022 at 6 pm*
OSNOVE GRAFIČNEGA OBLIKOVANJA **dvodnevna teoretično-praktična delavnica** THE BASIS OF THE GRAPHIC DESIGN two-day theoretical-practical workshop	**Borut Wenzel**	***2. 6. 2022 ob 18.00*** *Jun 2, 2022 at 6 pm* ***9. 6. 2022 ob 18.00*** *Jun 9, 2022 at 6 pm* ***14. 6. 2022 ob 18.00*** *Jun 14, 2022 at 6 pm*
DRUŽENJA OB UMETNOSTI SOCIALISING WITH ART	**Irena Borić**	
Ogled predstave Viktorija 2.0, Intimni oder Theatre play Viktorija 2.0, Intimate stage, GT22		***29. 3. 2022 ob 20.00*** *Mar 29, 2022 at 8 pm*
Ogled baletne predstave Svatba & Posvetitev pomladi, SNG Maribor Ballet The Wedding & The Rite of Spring, Slovene National Theatre Maribor		***12. 4. 2022 ob 19.30*** *Apr 12, 2022 at 7.30 pm*
Zatvoritev razstave SobaZaGosteMaribor: Zoetrop – Kolo življenja (David Nez) in otvoritev razstave Oblomo (Saša Sedlaček), Galerija K18 in MMC Kibla, KIBela GuestRoomMaribor, exhibition closing: Zoetrope - Wheel of Life (David Nez) and exhibition opening Oblomo (Saša Sedlaček), Gallery K18 and MMC Kibla, KIBela		***15. 4. 2022 ob 18.00*** *Apr 15, 2022 at 6 pm*
Ogled razstave Sodobna slovenska ilustracija in otvoritev razstave Privlačnost. Petrifikacija, umetnice OP poiesis (Petra Kapš) Umetnostna galerija Maribor in artKIT Tour of the exhibition Contemporary Slovene Illustration and exhibition opening Attraction. Petrification by the artist OR poiesis (Petra Kapš)		***29. 4. 2022 ob 17.00 in ob 18.00*** *Apr 29, 2022 at 5 pm and at 6 pm*
Predstavitev pesniške zbirke Fawzija Abder Rahima »Do kdaj«, Pekarna Magdalenske mreže Presentation of Fawzi Abder Rahim's bilingual poetry collection "Until When", Pekarna Magdalenske mreže		***1. 6. 2022 ob 18.00*** *Jun 1, 2022 at 6 pm*
Ogled predstave Romeo in Julija v okviru 57. Borštnikovega srečanja, SNG Maribor Theatre play Romeo and Juliet at 57th Maribor Theatre Festival, Slovene National Theatre Maribor		***10. 6. 2022 ob 19.30*** *Jun 10, 2022 at 7.30 pm*
Ogled razstave Majski salon ZDSLU 2022 (MS'22), Kibla Portal Tour of the exhibition May saloon Slovenian Association of Fine Arts Societies 2022, KIBLA PORTAL		***15. 6. 2022 ob 18.00*** *Jun 15, 2022 at 6 pm*
Obisk Festivala Lent, Muzika na cesti & StopTrik za kino(m) Festival Lent visit, Music on street & StopTrik for cinema		***30. 6. 2022 ob 20.00*** *Jun 30, 2022 at 8 pm*
Ogled razstave Rad bi bil bel list papirja (Pino Poggi) in obisk otvoritve Dravske refleksije = Dekodiranje Drave, K18WD-30, Razstavišče Vetrinjski in artKIT Tour of the exhibition I'd like to be a blank page (Pino Poggi) and exhibition opening Drava Reflections = Decoding the Drava, Gallery K18WD-30 / Vetrinj gallery and artKIT		***8. 7. 2022 ob 18.15*** *Jul 8, 2022 at 6.15 pm*
Ogled razstav Eklektični poizkus dokončati torz v moji glavi in Omara ter Vzporedne prisotnosti, UGM Studio in KiBela Tour of the exhibitions An eclectic attempt to complete the torso in my head and Omara, and Parallel Presences, UGM and KiBela		***19. 8. 2022 ob 17.00*** *Aug 19, 2022 at 5 pm*

Načini uporabe
Ways of Usage

3. sklop
3rd set

	MENTORJI MENTORS	
OBLIKOVANJE PROMOCIJSKIH MATERIALOV **dvodnevna teoretično-praktična delavnica** DESIGN OF PROMOTIONAL MATERIALS two-day theoretical-practical workshop	**Borut Wenzel**	***20. 9. 2022 ob 18.00*** *Sep 20, 2022 at 6 pm* ***22. 9. 2022 ob 18.00*** *Sep 22, 2022 at 6 pm*
SITOTISK **delavnica ustvarjanja promocijskih materialov s tehnik sitotisk** SCREEN PRINTING workshop on creating promotional materials using the screen printing technique	**Maja Pegan**	***27. 9. 2022 ob 18.00*** *Sep 27, 2022 at 6 pm*
DIGITALNO FABRICIRANJE **delavnica osnov kreativnega oblikovanja in metode dela ter spoznavanje materialov, ralunalniških orodji in strojev** DIGITAL FABRICATING workshop on the basics of creative design and working methods, and an introduction to materials, computer tools and machinery	**Vito Dorojević**	***4. 10. 2022 ob 18.00*** *Oct 4, 2022 at 6 pm*
OSNOVE TEHNIČNE PODPORE PRI IZVEDBI DOGODKA THE BASIC OF THE TECHNICAL SUPPORT FOR THE EVENT ORGANISATION	**Matjaž Rušt**	***6. 10. 2022 ob 18.00*** *Oct 6, 2022 at 6 pm* ***11. 10. 2022 ob 18.00*** *Oct 11, 2022 at 6 pm*
OSNOVE PR **dvodnevna delavnica komuniciranja z javnostmi** PR BASICS two-day public relations workshop	**Mateja Meh**	***18. 10. 2022 ob 18.00*** *Oct 18, 2022 at 6 pm* ***20. 10. 2022 ob 18.00*** *Oct 20, 2022 at 6 pm*
TRAJNOSTNE ALTERNATIVE V OBLIKOVANJU **predavanje o trajnostnem oblikovanju** SUSTAINABLE ALTERNATIVES IN DESIGN lecture on sustainable design	**Barbara Predan**	***27. 10. 2022 ob 18.00*** *Oct 27, 2022 at 6 pm*
VEŠČINE JAVNEGA NASTOPANJA, PREZENCA V VSAKDANJEM ŽIVLJENJU **delavnica javnega nastopanja** PUBLIC SPEAKING SKILLS, PRESENCE IN EVERYDAY LIFE public speaking skills workshop	**Viktor Meglič Hrvatin**	***3. 11. 2022 ob 16.30*** *Nov 3, 2022 at 4.30 pm*
PODCAST TEORETIČNO IN PRAKTIČNO **delavnica podcastov** PODCAST THEORETICAL AND PRACTICAL podcast workshop	**Miha Šajina**	***8. 11. 2022 ob 18.00*** *Nov 8, 2022 at 6 pm*
DRUŽENJA OB UMETNOSTI SOCIALISING WITH ART	**Irena Borić**	
Ogled razstave PRORAČUN (Andrej Štular) in otvoritev razstave ANALOGNO 1968 - DIGITALNO 2022 (Bogdan Čobal), Galerija K18WD-30 / razstavišče Vetrinjski in galerija UGM Studio Tour of the exhibition BUDGET (Andrej Štular) and exhibition opening ANALOG 1968 - DIGITAL 2022 (Bogdan Čobal), Gallery K18WD-30 / Vetrinj gallery and UGM Studio		***9. 9. 2022 ob 18.15 in 19.00*** *Sep 9, 2022 at 6.15 pm and at 7 pm*
Otvoritev Mednarodnega festivala dokumentarnega filma Dokudoc in premiera filma Poletje 91 (Žiga Virc), Lutkovno gledališče Maribor Opening of the International Documentary Film Festival Dokudoc and film premiere Sumer 91 (Žiga Virc), Maribor Puppet Theatre		***15. 9. 2022 ob 18.40*** *Sep 15, 2022 at 6.40 pm*
Otvoritev Mednarodnega filmskega festivala stop animacije StopTrik, Vetrinjski dvor Opening of the International Stop Motion Film Festival StopTrik, Vetrinj Manson		***28. 9. 2022 ob 19.00*** *Sep 28, 2022 at 7 pm*
Ogled tekmovalnega programa Mednarodnega filmskega festivala stop animacije StopTrik, Vetrinjski dvor Screening of the Competition programme of the International Stop Motion Film Festival StopTrik, Vetrinj Manson		***29. 9. 2022 ob 20.00*** *Sep 29, 2022 at 8 pm*

Načini povezovanja
Ways of Connecting

4. sklop
4th set

	MENTORJI MENTORS	
PRODUCENTSKE ZADRUGE V KULTURI **trodnevna teoretično praktična delavnica** PRODUCER COOPERATIVES IN CULTURE three-day theoretical-practical workshop	**Karolina Babič**	***6. 12. 2022 ob 17.00*** *Dec 6, 2022 at 5 pm* ***8. 12. 2022 ob 17.00*** *Dec 8, 2022 at 5 pm* ***15. 12. 2022 ob 17.00*** *Dec 15, 2022 at 5 pm*
IDENTIFIKACIJA IN BELEŽENJE KOMPETENC V KULTURI **teoretično praktična delavnica** IDENTIFICATION AND RECORDING OF COMPETENCES IN CULTURE theoretical-practical workshop	**Matej Cepin**	***20. 12. 2022 ob 18.00*** *Dec 12, 2022 at 6 pm*
ZAPOSLOVANJE V KULTURNEM SEKTORJU V SLO **dvodnevna teoretično praktična delavnica** EMPLOYMENT IN THE CULTURAL SECTOR IN SLOVENIA two-day public relations workshop	**Matej Verbajs**	***19. 12. 2022 ob 18.00*** *Dec 19, 2022 at 6 pm* ***22. 12. 2022 ob 18.00*** *Dec 22, 2022 at 6 pm*
DRUŽENJA OB UMETNOSTI SOCIALISING WITH ART	**Irena Borić**	
Pogovarjaj se z menoj: »NAČINI GLEDANJA« v Mariborski knjižnici, Osrednja knjižnica in Čitalnica, TPC City Talk with me: "WAYS OF SEEING" at Maribor Library, Central Library and Reading Room, Pioneer Library, TPC City		***10. 11. 2022 ob 17.00*** *Nov 10, 2022 at 5 pm*
Otvoritev Mednarodnega festivala umetnosti, tehnologije in znanosti KIBLIX 2022: Ljubezen in mir, KIBLA Portal Opening of the International Festival of Art Technology and Science KIBLIX 2022: Love and Peace, KIBLA Portal		***16. 11. 2022 ob 19.00*** *Nov 16, 2022 at 7 pm*
Pogovarjaj se z menoj: »NAČINI GLEDANJA« v Mariborski knjižnici, Knjižnica Nova vas Talk with me: "WAYS OF SEEING" at Maribor Library, Library Nova vas		***24. 11. 2022 ob 17.00*** *Nov 24, 2022 at5 pm*
Konferenca Branje besede = Branje sveta, Dvorana Gustaf Conference Reading the word = Reading the world, Gustaf Hall		***25. 11. 2022 ob 19.00*** *Nov 25, 2022 at 7 pm*
Ogled opere Rigoletto, SNG Maribor Opera Rigoletto, SNG Maribor		***9. 12. 2022 ob 19.30*** *Dec 9, 2022 at 7.30 pm*
Jazz koncert IGOR LUMPERT & INNERTEXTURES, Narodni dom Maribor Jazz concert IGOR LUMPERT & INNERTEXTURES, Narodni dom Maribor		***14. 12. 2022 ob 20.30*** *Dec 14, 2022 at 8.30 pm*
Ogled razstave Globoka MODRINA si, Sodni stolp Tour of the exibition deep BLUE, Judgement tower		***11. 1. 2023 ob 18.00*** *Jan 11, 2023 at 6 pm*
Koncert Etceteral, Narodni dom Maribor Concert Etceteral, Narodni dom Maribor		***19. 1. 2023 ob 20.30*** *Jan 19, 2023 at 8.30 pm*
Glasbeno-plesni performance Deep Purple, Intimni oder, GT22 Performance Deep Purple, Intimate stage, GT22		***28. 2. 2023 ob 20.00*** *Feb 28, 2023 at 8 pm*
Ogled Muzeja Narodne osvoboditve Maribor, MNOM Guided tour of the Museum of the National Liberation Maribor		***23. 2. 2023 ob 15.20*** *Feb 23, 2023 at 3.20 pm*

Pogled izza:
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Gaze from the Beyond:
Migrants' work in culture

Zbornik zaključne konference programa Načini gledanja

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2023

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DR. NENAD JELESIJEVIĆ	26	Prvi, tretji in nešteti	The first, the third and the countless
PETRA METERC	30	Filmski festival v vlogi razpiranja diskurza o migracijah in povezovanja skupnosti	Film festival as a tool for opening the discourse on migration and bringing communities together
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MILAN JOVANOVIĆ : Brez naslova, 2022

Introduction

Program Načini gledanja smo zasnovale_i kot neformalni izobraževalni program, ki je potekal v letih 2022 in 2023. Udeleženkam_cem je omogočal pridobivanje teoretičnih in praktičnih znanj v polju kulture ter aktivno spremljanje in spoznavanje sodobnih kulturnoumetniških dogodkov, producentov, akterjev in prostorov v Mariboru. Naše vsebine so bile posebej namenjene pripadnicam_kom različnih manjšinskih etničnih skupin, priseljenkam_cem in pripadnicam_kom narodov nekdanje SFRJ, ki prebivajo v Mariboru in bližnji okolici.

Program je bil razdeljen v štiri sklope: Načini gledanja, Načini ustvarjanja, Načini uporabe in Načini povezovanja. Skozi različne delavnice in predavanja smo spoznavale_i širše kontekste vizualnega in avdiovizualnega ustvarjanja, jezik umetnosti od del starih mojstrov do oglaševalskih plakatov in aktualnega ustvarjanja na področju kulture v kontekstu njihovega družbenega in političnega pomena ter preizpraševale_i lasten položaj v specifičnem kulturnem, družbenem in političnem okolju. S podpornimi vsebinami s področja veščin javnega nastopanja, komuniciranja z javnostmi, priprave podkastov, osnovami tehnične organizacije kulturnih vsebin ipd. smo prispevale_i k samozavestnejšemu izražanju udeleženk_cev, utemeljevanju svojega mnenja ter reflektiranju lastne pozicije v svetu. Hkrati smo pridobivale_i znanja in veščine, ki bodo služila ne samo pri zaposlovanju na področju

The program Ways of seeing was designed as an informal educational program that took place in 2022 and 2023. Its participants could acquire theoretical and practical skills in the field of culture and actively monitor and get to know contemporary cultural events, producers, players, and vicinities in Maribor. Our contents were especially geared towards members of various minority ethnic groups, immigrants, and people from the countries of former Yugoslavia, living in Maribor and nearby.

The program was divided into four sections: Ways of seeing, Ways of creating, Ways of usage and Ways of connecting. Various workshops and lectures showed us the wider contexts of visual and audio-visual creative work, the language of art from the works of the old masters all the way to advertising posters and current cultural projects in the context of their societal and political meaning and spurred us to reflect on our own standing in a specific cultural, societal, and political environment. Our supporting contents from the fields of public speaking, public relations, podcast production, basics of organising cultural events etc. enabled participants to more confidently express themselves, their opinion, and reflect on their standing in the world. We also acquired skills in not only finding work in culture, but also in other sectors. To help the participants evade a potential drift into social exclusion, we also held

kulture, temveč tudi v drugih sektorjih. Za večjo opolnomočenost pri preprečevanju zdrsa v socialno izključenost smo udeleženke_ce peljali skozi sklop vsebin s področja delovnopravne zakonodaje in zaposlovanja na področju kulture, beleženja kompetenc in alternativnih, trajnostnih modelov zaposlovanja na področju kulture.

Vzporedno z izobraževanji so v vseh štirih sklopih potekala tudi druženja ob umetnosti. Druženja, ki so bila redna, vodena srečanja na javnih kulturnih dogodkih, so udeleženkam_cem omogočala spoznavanje mariborskih kulturnih organizacij in institucij, spoznavanje producentk_ov in umetnic_kov, lokalne skupnosti ter spodbujala pozitiven odnos do umetnosti in kulture.

Konferenca ob zaključku programa Načini gledanja je izhajala iz temeljnih postavk programa, v katerem si prizadevamo za krepitev že osvojenih kompetenc, za pridobivanje novih kompetenc in za večjo socialno vključenost. Konferenca je na eni strani predstavila bogato ustvarjanje priseljenk_cev v raznolikih kulturnih in umetniških poklicih, na drugi strani pa spodbudila refleksijo o položaju posameznice_ka, ki skozi umetniške, kulturne ali povsem vsakdanje prakse opazuje in preizprašuje kulturne tradicije ter mednarodne hierarhije.

lectures and workshops on labour laws, working in culture, showcasing skills, and alternative, sustainable models for working in culture.

Parallel to these educational contents, all four sections included socialising over art. These gatherings were regular, guided meetings at public cultural events and enabled the participants to get to know the cultural organisations and institutions in Maribor, local producers and artists, the local community, as well as stimulated a positive attitude towards art and culture.

The conference at the ends of the Ways of seeing programme was grounded in the basic tenets of the program, meaning in strengthening our already acquired skills, acquiring new skills, and striving towards greater social inclusion. On one hand, the conference showcased the rich creative output of immigrants in various cultural and artistic occupations and on the other, it encouraged reflection on the status of individuals, who via artistic, cultural, or everyday practices observe and reflect upon cultural traditions and international hierarchies.

The conference was divided into three parts. First was a contribution by the esteemed anthropologist and writer Svetlana Slapšak PhD, who started with a short historical and anthropological introduction on global migrations and through this, spoke about her own experience of internal exile in Yugoslavia and about the migrations after the country's split, the precarious position of foreign intellectuals and chauvinist attitude towards them, and her work with immigrant students, where she additionally stressed the importance of multigenerational cooperation. Her text for this publication includes more detailed descriptions of the sociopolitical circumstances of her own migration and academic and creative work in Slovenia.

Konferenca je bila zasnovana v treh delih. Najprej smo prisluhnili prispevku priznane antropologinje in pisateljice dr. Svetlane Slapšak, ki je skozi kratek zgodovinsko-antropološki uvod o globalnih migracijah med drugim spregovorila o lastni izkušnji notranjega izgnanstva v času Jugoslavije in migracije po razpadu nekdanje skupne države, prekarnem položaju in šovinističnem odnosu do intelektualk_cev tujk_cev in njenem sodelovanju s študentkami_i priseljenkami_ci, pri čemer je še posebej izpostavila pomen medgeneracijskega sodelovanja in povezovanja. V pisnem prispevku za zbornik dr. Slapšak še podrobneje piše o družbenopolitičnih okoliščinah lastne izkušnje migracije ter akademskega dela in ustvarjanja v Sloveniji.

Hana Ćurak je v konferenčnem prispevku spregovorila o selitvi v Berlin, študiju na tamkajšnjih univerzah ter o spletni platformi Sve su to vještice. V svojem besedilu skozi krajše opise in interpretacije umetniških del mladnih umetnic_kov rojenih v Bosni in Hercegovini, ki obravnavajo migracije, begunstvo, izkoreninjost, birokratsko nasilje, tujost in odtujenost, ter prostorsko-časovno-politično-ekonomsko negotovost migrantske pozicije, oriše realnost, ki si jo deli s številnimi vrstniki_cami, hkrati pa svojo izkušnjo obravnava tudi transgeneracijsko ter tankočutno prevaja med individualno in kolektivno izkušnjo.

Dr. Nenad Jelesijević se v prispevku za zbornik sprašuje »ali so 'prvi' sploh pomembni?« Odgovor, pravi, je potrebno iskati nekje v jugovzhodnem punku. Na konferenci smo z gostom konkretneje spregovorili o njegovem umetniškem ustvarjanju ter osebni izkušnji migracije po bombardiranju Beograda leta 1999, ko se je preselil v Slovenijo. Dotaknili smo se tudi njegovega teoretskega dela ter pojmovanja in vloge jezika, performansa in poezije v procesu deintergracije.

Hana Ćurak spoke at the conference about her move to Berlin, her studies at the universities there and about the online platform It's all Witches (Sve su to vještice). Her text contains short descriptions and interpretations of the works of young artists born in Bosnia and Herzegovina, dealing with migrations, refugees, uprooting, bureaucratic violence, foreignness, and alienation and, via the spacial-temporal-political-economic insecurity of migrants, portrays a reality she shares with several peers, but also treats her experience transgenerationally and tactfully translates between the individual and collective experience.

Nenad Jelesijević PhD poses the question in his text "*Do the firsts even matter*?" The answer, he says, is somewhere in south-eastern punk. His conference talk focussed more on his artistic works and personal migration experience after the bombing of Belgrade in 1999, when he moved to Slovenia. We touched upon his theoretical work and understanding and the role of language, performance, and poetry during the process of deintegration.

The film and literary critic Petra Meters showcased the Festival of Migrant Film, organised across all Slovenia since 2009, whereas the festival crew rather presents films made by migrants themselves and films that are artistically not as refined as larger productions, but still illustrate a topic the authors find important. She warned about the colonisation, exploitation, and monetisation of the whole topic of migrations and refugees in the film industry.

Filmska in literarna kritičarka Petra Meterc je predstavila Festival migrantskega filma, ki na več lokacijah po Sloveniji poteka že od leta 2009, programska ekipa festivala pa daje prednost filmom, ki so jih posneli migranti sami, pa tudi filmom, ki morda umetniško niso tako dovršeni kot pri velikih produkcijah, a prinašajo pogled ali temo, ki se avtoricam_jem zdi pomembna. Opozorila je še na kolonizacijo, izrabljanje in monetizacijo same teme migrantstva in begunstva v filmski industriji.

Aigul Hakimova je za konferenčni zbornik v sodelovanju z Joštom Žagarjem pripravila razmislek o avtonomiji migracij oziroma o tem, kako avtonomni upori proti ukrepom suverene oblasti odkrivajo možnosti redefinicije političnega delovanja in odnosov onkraj imperativa logike nacionalnega državljanstva. Postavila je tudi okvir za razumevanje konkretnega dogajanja na poljsko-beloruski meji in spregovorila o osebni izkušnji migracije iz nekdanje Sovjetske zveze, trenutni vojni v Ukrajini, njenem širšem kontekstu ter intenzivnem prepisovanju zgodovine pod pretvezo zahodne demokracije.

Skozi moderiran pogovor smo z gostjami in gostom še dodatno spregovorile_i o obnašanju globalnega patriarhalnega sistema, načinih gledanja in uporabe jezika, umetniškega ustvarjanja, aktivizma, pomenu samoniklih prizorišč in samoorganiziranih skupnosti ter birokratskem nasilju.

Konfenco je moderirala Živa Kleindienst.

Zahvaljujemo se udeleženkam_cem, mentoricam_jem, skrbnici pogodbe ter lokalnim organizacijam in prostorom: KC Pekarna, Narodni dom Maribor-Vetrinjski dvor, SNG Maribor, Festival Borštnikovo srečanje, Festival StopTrik, KID KIBLA, Društvo X-OP, Društvo MOMENT, Umetnostna galerija Maribor, Lutkovno gledališče Maribor, Festival Dokudoc, Mariborska knjižnica, Muzej narodne osvoboditve Maribor, Galerija K18.

Aigul Hakimova, alongside Jošt Žagar, wrote a text on the autonomy of migrations and how autonomous rebellions against a sovereign power reveal potential redefinitions of political activities and relations beyond the logical imperative of national citizenships. She also set up a framework to help understand the current evets on the Polish-Belarus border and spoke about her personal migrations from the former Soviet Union, which is currently at war with Ukraine, its wider context and intense rewriting of history under the guise of Western democracy.

The moderated talks with our guests went further into the mannerisms of the global patriarchy, ways of seeing and using language, artistic works, activism, the importance of grassroots venues and self-organised communities, and bureaucratic violence.

The conference was moderated by Živa Kleindienst.

Thank you to the participants, mentors, contract caretaker, and the following local organisations and venues: KC Pekarna, Narodni dom Maribor-Vetrinjski dvor, SNG Maribor, Festival Borštnikovo srečanje, Festival StopTrik, KID KIBLA, X-OP, MOMENT, Maribor Art Gallery, Maribor Puppet Theatre, Festival Dokudoc, Maribor Library, National Liberation Museum Maribor, Gallery K18.

Program konference

Conference Schedule

CVETANKA MILEVA : brez naslova, 2022

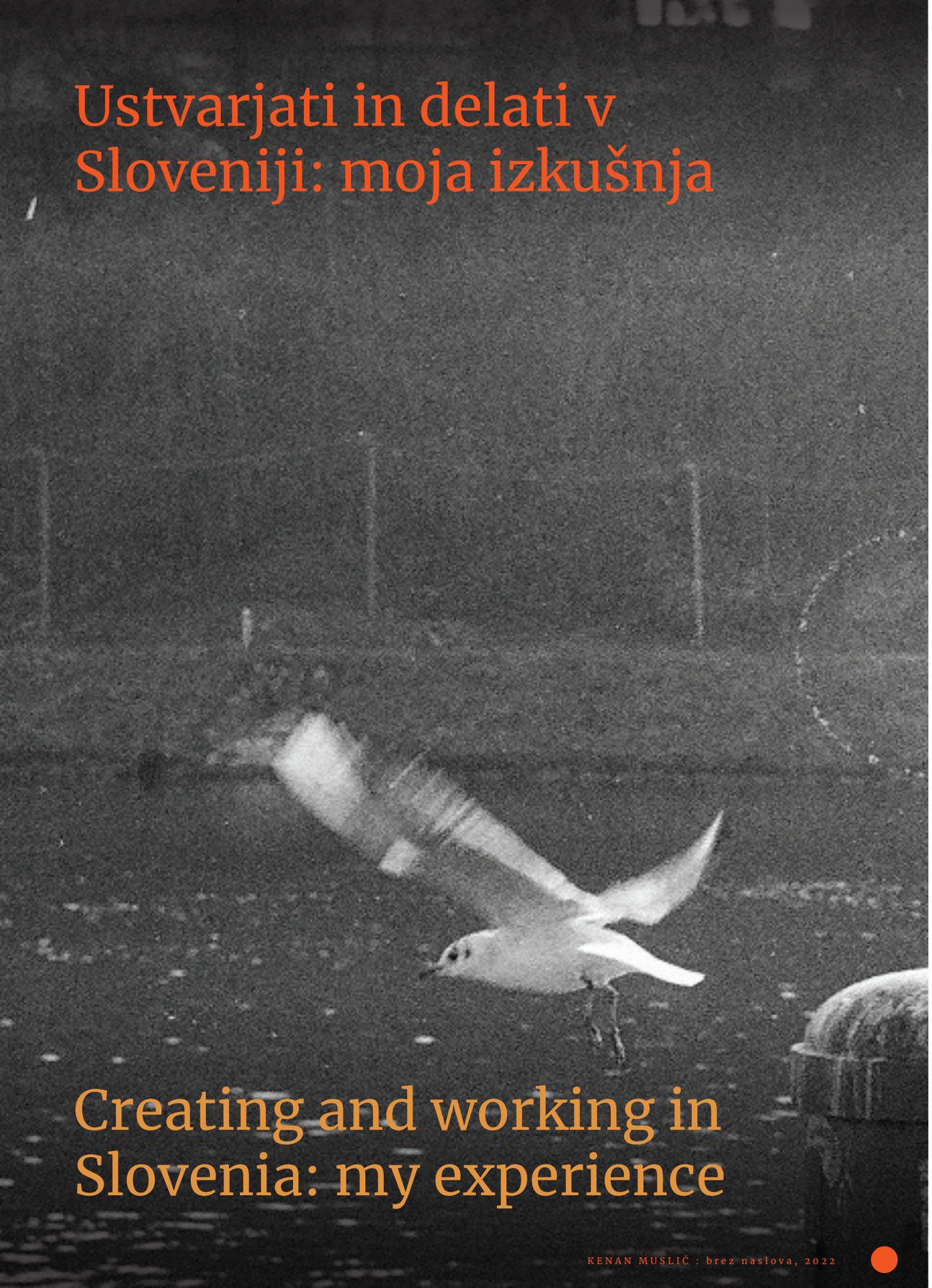
16:00 — 16:10	Predstavitev programa Načini gledanja in govork in govorca	Introduction of the Ways of seeing program and the speakers
16:10 — 16:40	Uvodno predavanje dr. Svetlane Slapšak	Introductory lecture by Svetlana Slapšak PhD
16:40 — 17:30	Predstavitev dela in pogovor s Hano Ćurak in z Nenadom Jelesijevićem	Presentation and discussion with Hana Ćurak and Nenad Jelesijević PhD
	Odmor	Break
17:45 — 18:40	Predstavitev dela in pogovor s Petro Meterc in Aigul Hakimovo	Presentation and discussion with Petra Meterc and Aigul Hakimova
18:40 — ∞	Druženje in performans Dr. Pan & Dr. Cake	Socialising and performance by Doctor Pan & Doctor Cake

Moderatorka konference: Živa Kleindienst

Conference moderator: Živa Kleindienst

Ustvarjati in delati v Sloveniji: moja izkušnja

Creating and working in Slovenia: my experience



KENAN MUSLIĆ : brez naslova, 2022

dr. Svetlana Slapšak

Sem sem prišla z bogato disidentsko preteklostjo še iz študentskih dni – spremljal jo je dolgoletni odvzem potnega lista, sledenje in šikaniranje s strani SDB (vključno z razbito arkado), nedostopnost univerzitetne kariere, nemožnost objavljanja, prilagajanje zasebnega življenja razmeram notranjega izgnanstva. Po Titovi smrti je bilo drugače – objavljati je bilo mogoče, a sem s svojim stališčem proti srbskemu nacionalizmu ostala v manjšini, še izrazitejše zaradi moje hkratne opredelitve za feminizem. Službo sem izgubila po skonstruiranem procesu, v času ko sem se nekako preživljala v na novo vzpostavljenem in takoj že okrnjenem ozračju pluralizma. Kot predsednica Odbora za svobodo izražanja Društva pisateljev Srbije sem v letih 1987–90 izdala več kot 50 izjav in peticij, ki so se večinoma nanašale na primere sojenj po 133. členu KZ o verbalnem deliktu. V tistem obdobju sem delovala kot (samooklicana) zastopnica kulturnih in političnih zahtev Slovenije in uspela zagotoviti solidarnost v procesu zoper JBTZ, napadu na Tomaža Mastnaka ter organizirala obisk slovenskih intelektualcev v Beogradu (Rastko Močnik, Slavoj Žižek, Tomaž Mastnak). Na skupščini Društva pisateljev leta 1988, ko je okoli 400 udeležencev glasovalo za bojkot slovenske kulture, sem edina govorila in javno glasovala proti. Med obleganjem Vukovarja sem se po številnih grožnjah preselila v Slovenijo: za mano je bilo petnajst let potovanja iz Beograda v Ljubljano in obratno, dvojni dom in pet let poučevanja na FF, na Oddelku za slavistiko.

I came here with an already rich dissident past from my days at university. It was accompanied by a years-long repeal of my passport and being followed and harassed by the Serbian State Security (including a broken brow ridge), a blocked-off university career, publishing embargo, and having to adjust my personal life to a life in exile. It was different after Tito's death – I could publish, but my stance against Serbian nationalism was still in the minority, which was even starker due to my feminist views. I lost my job after a staged trial in a time of newly founded and immediately desecrated pluralism. As president of the Committee for free speech of the Serbian Association of Writers, I issued more than 50 statements and petitions between 1987 and 1990, mainly focussing on court cases based on Article 133, which repressed free speech. I worked as a (self-proclaimed) representative of Slovenia's cultural and political demands and managed to ensure solidarity with the infamous JBTZ court case, assault on Tomaž Mastnak, and I organised a visit of Slovenian intellectuals to Belgrade (Rastko Močnik, Slavoj Žižek, Tomaž Mastnak). I was the only member to publicly speak against boycotting Slovenian culture at the assembly of the Writer's Association in 1988, when around 400 members voted for it. I moved to Slovenia during the siege of Vukovar after receiving several threats: I spent fifteen years travelling from Belgrade to Ljubljana and vice versa, had two homes, and taught at the Ljubljana Faculty of Arts for five years in the Slavic Studies Department.

V Slovenijo sem prišla s prepričanjem, da se moja kritična dejavnost lahko nadaljuje. In res sem še nekaj časa pisala tedensko kolumno, dokler niso zaradi mojega članka zaustavili tisk številke, izvrgli stran z mojim člankom (Vini Pu in ptice tujke v *Republiki*) in z mano prekinili sodelovanje. So me pa dočakali tudi napadi v medijih, odpoved pogodbe o predavanjih na FF; po nekem javnem pogovoru v Gorici me je poklical vidni član stranke - naslednice ZKS, da me pouči, da kot tujka ne smem govoriti kritično o Sloveniji. To se je večkrat ponovilo v različnih oblikah: najbolj cenjeni prozaist mi je, resda pijan, rekel, da kot Srbkinja nimam pravice pisati o demokraciji; ugledni sociolog je v *Novi reviji* zapisal, da sem »dekle z Balkana«, ki se ne zna obnašati v tuji hiši, da sem *homo erectus*, ne pa *homo sapiens*; in nazadnje se je Slavoj Žižek v *Mladini* vprašal, zakaj sem sploh zaprosila za slovensko državljanstvo. Kasnejših žalitev v medijih SDS in drugih napadov, verbalnih in fizičnih, ne bom omenjala. Seveda se je vedno našel krog tistih, ki so bili ob tem iskreno ogorčeni, ponujali pomoč in glasno protestirali. In po drugi strani mi je samorefleksija, ki jo je vse to vzpodbudilo, izjemno koristilo. Molk javnosti, nepriznavanje, nezmožnost sodelovanja in celo ukinjanje možnosti za delo in preživetje so bili veliko hujši ... in stalni. No, za dobrih deset let sem dobila možnost dela v instituciji, ki je vsaj v izhodišču izgledala imenitno.

I came to Slovenia convinced that my critical activities could continue. I had a weekly column for a while after, until the print run of one issue was cancelled due to my column, which was scrapped along with the whole issue (the column in question was Vini Pu in ptice tujke in *Republika*) and the paper stopped working with me. I also faced media attacks, cancellations of faculty lectures, I once received a call after a public speech in Gorizia by a prominent party member – the successor of the Slovenian Communist Party – who told me I have no right to be critical of Slovenia as a foreigner. This happened several times and in different forms: the country's most esteemed prosaist, albeit drunk, told me that as a Serbian, I have no right to write about democracy, an esteemed sociologist wrote in *Nova revija* that I am "a girl from the Balkans" who does not know how to act in someone else's home, that I am a *homo erectus*, not a *homo sapiens*, and lastly, Slavoj Žižek even posed the question in *Mladina*, why I even applied for Slovenian citizenship. I will not even mention the later insults in the media controlled by the political party SDS and other verbal and physical assaults. Of course, there were always people who were honestly outraged at that, offered help, and loudly protested. And on the other hand, the self-examination all this caused was very helpful. The silence of the public, repudiation, inability to cooperate and even cancellation of my means of work and survival had been much worse ... and constant. Well, I worked in an institution for ten years, which seemed magnificent at least from the outset.

Osebna razočaranja so tu le ilustracija. Resnejši je strukturni kompromis največjega dela intelektualnega prebivalstva Slovenije, ta zadeva pristajanje na poniževanje in odrinjanje tujcev ... »tujcev«. Upam si trditi, da je prav to deklasiralo ne le prejšnje vzpone, kulturne uspehe in redke politične dosežke, ampak tudi ustavilo intelektualno potenco celotne kulture – še ostreje, za dvajset let je povsem umrtvilo disidenco. Nastal je *adynaton*, ki ga bom skušala pokazati na očitih primerih, predvsem primerih sovražnega govora. Pierre Vidal Naquet, eden mojih učiteljev, je rekel, da priseljenci zaradi veliko težjih pogojev, ki jim jih pogosto postavljajo tisti, ki jih sicer branijo, postanejo pametnejši. Kritika družbe, njene misli in kulture ne more biti samoomejena, torej samocenzurirana, ne more vzpostavljati »meril«, ki bi se ujemala z nacionalizmom – že zaradi zahtev sloga. Predvsem možnosti reagiranja so majhne ali pa jih sploh ni: lahko iščeš potrditev v tujini, a brez državne/institucionalne podpore (prevod, financiranje, promocija) je to jalovo delo, ki se vedno lahko obrne proti avtorju. Zaradi vse te tišine lahko žrtev popolnoma ogluši.

Ne morem zanikati, da so bila v zadnjem času nekatera najbolj brutalna dogajanja institucionalno obrzdana, in hvaležna sem, da se je to zgodilo v času mojega življenja. Ostaja pa, da je po izrazitih uspehih v 80. letih slovenska intelektualno kritična populacija – pravzaprav disidenca – hitro, neodgovorno in do nacionalizma prizanesljivo opustila svoje temeljne postulate za vsaj dvajset let, vse do krize, ki je resno ogrozila umetniške in intelektualne kroge okoli leta 2010 in pozneje. Uvrščanje tujcev s področja kulture in znanosti v drugo, nižjo kategorijo, ki predpostavlja nekritičnost, omejeno odgovornost in molk, je etično nagnusno, saj se je ta ista populacija saj delno solidarizirala z »izbrisanimi« in z raziskovanjem in aktivizmom pomagala ozaveščati o odgovornosti. Intelektualce – tujce je ta disidenca, za razliko od izbrisanih, dojemala kot konkurenco. Morda jih je bilo malo, vendar to ne zmanjša greha in nepravičnosti, ki jih povzroča osnovna motivacija. To se je poznalo v številnih zevajočih razpokah v sistemu zapostavljenosti in molka, potem v jezikovnih zahtevah, pogosto višjih kot za tiste s

Personal disappointments serve here only as illustrations. The structural compromise of the majority of Slovenia's intellectual population is more serious, this means admitting to the humiliation and pushing away of foreigners ... "foreigners". I dare say that it was precisely this that declassed not just previous accomplishments, cultural successes, and rare political achievements, but also stopped an intellectual potency of the entire culture – worse still, it completely shut off any dissident movements for twenty years. It was the manifestation of an *adynaton*, which I will attempt to showcase with obvious examples, especially examples of hate speech. Pierre Vidal Naquet, one of my teachers, said that immigrants become smarter due to much tougher conditions, often placed upon them by those who otherwise defend them. Criticising society, its thought and culture cannot be self-restricted, i. e. self-censored, it cannot establish "benchmarks", fitting with nationalism – even solely for stylistic reasons. Especially the opportunities for reactions are few, if there are any at all: one may look for appreciation abroad, but without state/institutionalised support (translations, financing, promoting), this is all for naught, which can always turn against the author. They can become deaf because of all this silence.

I cannot deny that some of the most brutal events in recent times have been institutionally refrained and I am thankful for this to happen in my lifetime. However, after the stark successes in the 1980s, the Slovenian intellectually critical population – dissidence really – dropped its fundamental postulates fast, irresponsibly, and tolerantly towards nationalism for at least twenty years until the recession around 2010 and later, which gravely endangered the lives of artists and intellectuals. Throwing foreigners from the fields of culture and science into another, lower category, which assumes a lack of criticism, limited responsibility and silence is ethically hideous, because these same people were in at least partial solidarity with "the erased" and helped raised awareness around them through research and activism. This dissidence saw intellectuals – foreigners, as opposed to the erased, as competition. They may have been few,

slovenskim maternim jezikom, v negiranju enake vrednosti iste stopnje izobrazbe v nekdanji skupni državi, v zanikanju nekdanjega ugleda institucij in ljudi, v pozabi skupnih akcij jugoslovanskega disidentstva. Prepozna se tudi v privilegiranem položaju »dobrih« tujcev, ki niso bili kritični, niso zaznavali nacionalizma in so bili na pravi strani vojne … skupaj s svojim kolektivom, torej brez kritike na obeh straneh. Proces soočanja s tistim strašnim porazom kritične kulture v Sloveniji se nikoli ni začel. Posledice takšnega obnašanja in v glavnem prikritih stališč so se pokazale ne več v odnosu do tujcev, ampak v ključnih napakah in v samocenzuri disidentskega potenciala. Ta je oživel šele po premoru približno ene generacije in prinesel prav neverjetne spremembe v politični mobilizaciji prebivalstva. Posledice mrtvega teka stare disidence pa so bile točno tisto kar je nova generacija morala razbiti.

but this does not lessen the sin and injustice caused by their primary motivation. This was seen in several glaring cracks in the system of neglect and silence and afterwards in demands with regards to language, often higher for non-Slovenian native speakers, the negation of the value of the same academic degrees in the former common country, the denial of the former reputation of institutions and people, forgotten by the common actions of Yugoslavian dissident movements. It is also seen in the privileged position of "good" foreigners, who were not critical, did not perceive nationalism and were on the right side of the war … alongside their collective, so without criticism on any side. The process of facing that horrible defeat of a culture of criticism in Slovenia has never really begun. The consequences of these actions and mainly clandestine stances have shown themselves no longer in the attitude towards foreigners, but in key mistakes and self-censorship of the dissident potential. The latter only lived after the shift of an entire generation and brought truly astounding changes in the political mobilization of the population. The consequences of the old dissident's lost motion were exactly what the new generation needed to break.

Čakalnica: skica mini etnografije migracije v delih mladih sodobnih vizualnih umetnic in umetnika, rojenih v Bosni in Hercegovini

Waiting room: a sketch for a mini-ethnography of migration in the work of young contemporary visual artists born in Bosnia and Herzegovina

Hana Ćurak

Mila Panić, umetnica in komičarka, se je rodila v majhni vasi nedaleč od mesta Brčko, tik pred začetkom vojne v Bosni in Hercegovini. Njeni teti, Ceca in Branka, sta se kot mladi ženski ravno pripravljali na odhod v Nemčijo. »Če bi naju poznala pred Nemčijo, bi se spraševala, moj bog, kaj se je zgodilo s tetama,« pravi teta Ceca v Milinem videu *Tante aus Deutschland* (2019). Takrat sem prvič slišala vseprisotno frazo »pred vojno«, izgovorjeno v obliki »pred Nemčijo«.

Mila Panić, danes umetnica, komičarka in tudi sama »Tante aus Deutschland«, teta iz Nemčije, je povabila svoji teti na enourni pogovor, v katerem ju je prosila za nasvet – kako biti teta iz Nemčije. Govorijo o prihodih, odhodih, ljubezenskih težavah, možeh z nemškimi potnimi listi in nemškimi priimki. Med pogovorom nihata med nemščino s slovanskim naglasom, ko dajeta konkretne nasvete, in pa bosanščino s svojim lokalnim narečjem, ko govorita o čustvih. Zdi se, da so tri ženske v prostoru brez konteksta, nekakšni minimalistični čakalnici, katere pravilno obliko razbijata le starejši teti, ki si sedita nasproti, in Mila med njima. Je ta čakalnica najbližje Nemčiji, kar lahko kot migranti dosežemo, tudi potem, ko nam postane samoumevno, da nečakinjam dajemo nasvete izključno v nemščini?

Ko sta se Ceca in Branka odpravljali v Nemčijo, se je med razpadom Jugoslavije rodil še en bosanskohercegovski umetnik: Bojan Stojčić. Med obleganjem Sarajeva sta z babico zbežala in tako je postal begunec že kot malček. Med prehajanjem razpadajočih jugoslovanskih meja se je znašel v

Mila Panić, an artist and a comedian, was born in a small village near Brčko, just before the war broke out in Bosnia. Her aunts, Ceca and Branka, were getting ready to leave for Germany as young women. “If you knew us before Germany, you’d ask yourself, god almighty, what happened with these aunts,” says Aunt Ceca to Mila in Mila’s video piece *Tante aus Deutschland* (2019). It was the first time I heard the ever-present construction “before war” pronounced as, in fact, “before Germany”.

Mila Panic, now an artist, a comedian, and herself a “Tante aus Deutschland”, aunt from Germany, invited the two for an hour long conversation in which she asks for advice – how to be an aunt from Germany. They thematize arrivals, departures, heartaches, husbands with a German passport and a German surname. Alternating between their slavic German pronunciation for advice and a vernacular version of Bosnian when conversing about emotion, three women seem to be in a space devoid of context, sort of a minimal waiting room whose regular shape is broken only by the two older aunts facing each other and Mila between them. Is this waiting room the closest we arrive to Germany as migrants, even after it becomes natural for us to give advice to nieces solely in German language?

različnih krajih po Srbiji, Bosni in Hercegovini in na Hrvaškem. V Sarajevo se je vrnil pri sedmih letih in je govoril ter pisal v skupnem jeziku dežele, ki je več ni bilo; v maternem jeziku, ki se ga je učil daleč od matere, v maternem jeziku, ki se ga je učil, medtem ko se je ta nenadoma spreminjal v nekaj drugega. Trideset let pozneje je v Sarajevu eden redkih vizualnih umetnikov, ki je ostal. V svojem domačem mestu, v svojem maternem jeziku, a ga še vedno vsakič znova sprašujejo: od kod si?

Njegovi minljivi posegi zasledujejo izgubo, žalost, praznino in neizrečeno, govorijo pa tako o zatočišču kot o migraciji. Zadnjih deset let v lokalnih časopisih v različnih mestih objavlja naslednji oglas: »Mlad moški (starost) iz Sarajeva išče osebo, s katero bi se pogovarjal o umetnosti. T: +38762130153«. Leta 2021 je bil oglas kot intervencija razobešen tudi na pročelju Narodne galerije Bosne in Hercegovine v okviru Stojčićeve samostojne razstave *Viva la Transicion!* (2020). Kakšno zatočišče v tem oglasu najdejo ljudje z različnimi ozadji?
V samem Sarajevu kaže, da je Bojan odprl tako intimen prostor, da je vzburil jezo in strah. Prejel je tisoče telefonskih klicev, ki so zahtevali pojasnilo prevare. Spet drugi so ga klicali, da bi ga na izjemno kreativne načine vprašali, ali je gej. Nekateri so klicali, da bi mu prodali avto. Odvilo se je tudi nekaj pogovorov o umetnosti – naslednji je moj najljubši:

While Ceca and Branka were leaving for Germany, another Bosnian artist born just around the breakup of Yugoslavia, Bojan Stojčić, became a toddler refugee when he fled the Siege of Sarajevo with his grandmother. Moving along the crushing borders of Yugoslavia, Bojan found himself in many different places, across Serbia, Bosnia and Croatia. He returned to Sarajevo as a seven year old, speaking and writing in a common language of the land which is no more; this mother tongue he was learning away from his mother, a mother tongue he was learning as it was being abruptly transformed into something else. Thirty years later, he is in Sarajevo: one of the few visual artists who stayed there. In his hometown, in his mother tongue, he keeps receiving the same question over and over again: where are you from?

Tracing loss, sadness, emptiness and the unsaid, his ephemeral interventions speak of refuge as much as they thematize migration. For the last ten years, he has been publishing an ad in the local newspaper in different cities, an ad which reads “Young man (age), from Sarajevo, seeks a person to discuss art with. T: +38762130153”. In 2021, the ad was also an intervention on the facade of the National Gallery of Bosnia and Herzegovina, a part of his solo exhibition *Viva la Transicion!* (2020). What kind of refuge do people of different backgrounds find in this ad?
In Sarajevo, it seems, Bojan opened a space so intimate that it caused anger and fear. He received thousands of phone calls demanding an explanation of the scam. Others called him to ask whether he was a gay male, in extremely creative ways. Some called to sell a car. A few conversations about art took place – the following is my favorite:

- Dober dan.

- Jaz bi se malo pogovarjal o umetnosti. Kaj vi mislite o tem Boccacciu?

- O Boccacciu?

- Ja.

- Kolikor se spomnim, je bil zelo dober slikar.

- Dober slikar ... Kaj pa ti? Kako ti rišeš?

- Jaz? Dobro.

- *Allaha mi*, rabim eno risbo za tečaj prostoročnega risanja, če lahko.

- Aha, na katero temo?

- Tema – narava. Pokrajina, pokrajina, rabim risbo pokrajine.

- Za kateri razred?

- Četrti.

- Četrti. Srednje šole?

- Faksa, kakšne srednje.

- Faks nima razredov, ima letnike.

- Dobro, razred, letnik, ista stvar.

- Ja pa ni likovne vzgoje na faksu.

- Ja, ni likovne vzgoje, je pa prostoročno risanje.

- Prostoročno risanje.

- E, tu maš mojega *jarana*, on ve boljše ...

prekine zvezo

Hello.

- Hi.

Eh I wanna talk about art a little, what do you think about this Boccaccio dude?

- About Boccaccio?

Yep.

- Well he was as far as I remember an excellent painter.

Excellent painter... and what about you? How do you paint?

- Me? Well.

Allah almighty, I need a painting for my freehand drawing class.

Oh, what's the topic.

- Topic – nature.

Nature.

- Paysage, paysage, I need you to draw me a paysage.

For which grade?

- Fourth.

Fourth, in high school?

- University, not the damn high school.

Well there are no grades at the university.

- University, high school, same thing.

Well there is no art class at the university.

- Well there is no art class but there is freehand drawing class.

Freehand drawing.

- Eeee here's my *jaran*, he knows better than me.

hangs up

Sočni jezik *mahale*, ki ga Bojan, ki je odraščal v eni od sarajevskih sosesk, seveda tekoče govori – česar njegov samozavestni sogovornik očitno ni predvideval, ko je poklical – obema ponuja enako zatočišče. Kilometri razdalje postanejo nič, ko iz njune humorne igre moči postane jasno, da je jalovo poskušati zmagati: oba sta se prišla zajebavat in vesta, kako to gre. Ko je bil oglas izobešen v Mariboru, se je na primer zvrstilo nekaj spodobnih in malce nejevoljnih pogovorov o umetnosti. Ko je bil oglas v Detroitu, je bilo glavno vprašanje, kaj je Bosna. V Bruslju so mnogi poklicali, da bi ponosno sporočili, da vedo, kaj je Bosna. Bojanova lastna pozicionalnost se ni spremenila, toda z migracijo je njegovo delo dobilo drugačne oblike.

Leta 2022 je bila v galeriji *Saalbau* v Berlinu razstava *Z nekaj sreče … velik dobiček* (*Mit ein bisschen Glück … groß gewinnen*). Vključevala je kuratorski umetniški kolektiv Center for Peripheries in sorodna umetniška dela – med njimi tudi dela Mile Panić in njene prijateljice, migrantske umetnice Saše Tatić. Razstava je obravnavala pozicionalnost, ki izhaja iz migracij. »Vsem, ki niso nikoli nikamor odšli: v redu je,« pravi eno Sašinih govorečih ozadij (*Talking backgrounds*, 2022) – barvitih in udarnih oglasnih panojev, ki nagovarjajo generacijo migrantov, nemigrantov, bodočih migrantov. Ti ironično postavljajo Sašo v bolj pokroviteljski kot tolažilni položaj, saj naslavljajo vprašanje, ki preveva Balkan, ostati ali oditi, kot je to vprašanje sploh lahko legitimno v prostoru, ki ga preganjajo izgube, revščina, izkopavanja in ropanje; v prostoru, katerega meje so tako zatiralske, kot je njihova resničnost figurativna. *Ostati ali oditi* postane nepotrebno vprašanje, ko se soočimo s ponavljajočim se elementom razstave – čakalnico – ki jo Saša in Mila ponazorita z živimi liki, izkopanimi iz naših balkanskih sosesk, Center za periferijo pa jo v svoji postavitvi *Svet po meri urada za tujce* (*The world according to Ausländerbehörde*, 2022) okrasi s stoli, zasloni, navodili in čakalnimi številkami.

V publikaciji ob razstavi Bojan Stojćić, umetnik, begunec, migrant, Sarajevčan, obiskovalec razstave, pravi: »Moje najbolj znane samote izvirajo iz soočanja z vrzeljo med namišljenim(i) in dejanskim(i) središčem (središči) in obrobjem (obrobji). Potovanje, delo in življenje v središču pogosto niso, kar sem upal, da bodo, saj je med razpokami na bleščečih površinah vedno prisoten kolonialni aparat. Kraj, kamor se vračam, se vsakič spremeni, in dom, ki ga poznam, obstaja le v mojem spominu.«

Zdi se, da ne glede na to, kje se znajdemo, smo vsi le v čakalnici s teto Ceco in teto Branko.

The poignant language of the *mahala*, which Bojan, growing up in one, of course speaks fluently – something his confident interlocutor obviously did not assume upon picking up the phone to call – offers the same refuge to both of them. Miles of distance become nothing as it becomes clear from their humorous power play that it is futile to try and win: both are here to fuck around and they know how to do it. When the ad was put up in Maribor, for example, a few decent and a bit grumpy conversations about art took place. In Detroit, the main question was what is Bosnia. In Bruxelles, many called to proudly announce that they knew what Bosnia was. Bojan's own positionality has not changed: but with migration, his work took different shapes.

In 2022, in Galerie Saalbau in Berlin, an exhibition *With a bit of luck … big win* (*Mit ein bisschen Glück… groß gewinnen*) took place. Featuring a curatorial artistic collective Center for Peripheries and kinship artwork – including that of Mila Panić and her fellow artist on the move, Saša Tatić, the show addressed positionalities arising from migration. "To those who have never gone anywhere: it is OK," pronounces one of Saša's *Talking backgrounds* (2022), colorful and impactful billboards, addressing a generation of migrants, non-migrants, migrants-to-be. Ironically placing Saša in a more condescending than consoling position, she addresses a question which permeates the Balkans, "to stay or to leave", as this question can ever be a legitimate one in a space haunted by loss, poverty, excavation and looting, a space whose borders are as oppressive as their reality is figurational. "To stay or to leave" becomes an unnecessary question when faced with a repeating element in the exhibition – a waiting room – one which Saša and Mila illustrate with vivid characters excavated from our Balkan neighborhoods, and Center for Peripheries decorates with chairs, screens, instructions and ticket numbers in their installation *The world according to Ausländerbehörde* (2022).

In a follow-up publication to the show, Bojan Stojćić, an artist, a refugee, a migrant, a Sarajevan, a visitor of the exhibition, says: "My most familiar solitudes come from facing the gap between the imagined and actual center(s) and peripherie(s). Traveling, working and living in the Center is often not what I hoped it would be, as between the cracks on shiny surfaces there is a colonial apparatus always present. The place I return to changes every time, and the home I know exists only in my memory."

It seems, no matter where we find ourselves, we are all in the same waiting room with Aunt Ceca and Aunt Branka.

GREGOR SALOBIR : Hana Ćurak, 2023

Prvi, tretji in nešteti

The first, the third and the countless

CVETANKA MILEVA, Brez naslova, 2022

Nenad Jelesijević

Obljubljajoč nam osvoboditev, zahodne demokracije zmečejo na nas z uranom obogatene bombe ... da si zagotovijo svobodno prodajo. Po odhodu iz Beograda se tja še dolgo ne vrnem.

Mariborska Pekarna je bila videti kot nenavadna oaza ustvarjalnosti spomladi leta 1999. V njeni dvorani Gustaf izvede tandem Kitch svoj prvi performans – vzniknil v Beogradu, dodelan v spontanem izseljenstvu in naslovljen *Razprodaja*.

Korporativno kupčkanje z javnimi zadevami postane nekaj običajnega, odločanje o skupnem pa ostane odtujeno. Medtem, ko se sleherno telo, sploh ko je označeno z besedo »migrant«, ne sme prosto gibati po planetu, »kupec« lahko po mili volji nakupuje, »turist« pa potuje. Zgledno ograjen €-imperij bo že kmalu z vstopno čezmejno takso izrekal dobrodošlico »tretjim«, z nedavnim vsiljevanjem »avsvajsov« nas je pa spomnil, da smo sami lahko kar hitro tisti tretji, tudi v lastnem domu.

Ampak, ali so »prvi« sploh pomembni? Ponovno je odgovor nekje v jugovzhodnem panku.

Promising us liberation, Western democracies bomb us with enriched uranium ... to ensure themselves free trade. After leaving Belgrade, I didn't return for a long time.

Maribor's Pekarna looked like an unusual oasis of creativity in the spring of 1999. In its Gustaf Hall, the duo Kitch enacts their first performance titled *The Sale* – conceived in Belgrade, refined in spontaneous exile.

Corporate bargaining with public affairs becomes commonplace and decision-making about the common remains alienated. While not everybody, especially one labelled “migrant”, is allowed to move freely around the planet, “the shopper” can shop as much as they want, and “the tourist” can travel. The exemplary fenced € imperium will soon be welcoming “the third” with a cross-border entry fee. With the recent imposition of ID cards, it has reminded us that we ourselves can quite quickly become that very third party, even in our own homes.

But do “the firsts” even matter? Again, the answer lies somewhere in south-eastern punk.

Filmski festival v vlogi razpiranja diskurza o migracijah in povezovanja skupnosti

Film festival as a tool for opening the discourse on migration and bringing communities together

MILAN JOVANOVIĆ : Brez naslova, 2022

Petra Meterc

Festival migrantskega filma, ki ga ob svetovnem dnevu beguncev organizira Slovenska filantropija v Ljubljani in drugih mestih v Sloveniji, pa tudi v lokalnih okoljih, že vse od leta 2009 opozarja na migrantske tematike prek filma. V teh letih se je na festivalu odvrtelo že skorajda 500 filmov, njihove teme pa ostajajo migrantske poti, azilna politika, rasizem, »trdnjava Evropa«, integracija in izvori migracij.

Zadnja leta so v Evropi predvsem od odprtja balkanske migracijske poti podobe migrantov postale stalnica filmskih festivalov. Tema migracij je postala za nekatere režiserje tema za večletno, morda vseživljenjsko raziskovanje, za druge pa morda zgolj uporabna tema, ki prinese zaradi aktualnosti nekaj točk pri razpisih ali drugih vrstah pridobivanja produkcijskih sredstev. Podobe migracij v filmih pogosto niso korektno preizprašane, vprašanje, katere podobe umanjkajo, pa pogosto ostaja nenaslovljeno. Programska ekipa Festivala migrantskega filma vidi svoje delo prav v tem: predstaviti kuriran izbor filmov, pri čemer kuracija pomeni upoštevanje kriterijev, ki se tičejo predvsem vprašanja pogleda in političnega v filmu, hkrati pa poskuša kar najbolje zapolniti vrzel nepovedanega, odsotnega. To pomeni tudi, da na festivalu ne dajemo prednosti velikim režiserskim imenom ali nagrajenim filmom. Pogosto se nam tako zdi pomembneje predstaviti filme, ki so jih posneli migranti sami, pa tudi filme, ki morda umetniško niso tako dovršeni kot pri velikih produkcijah, a prinašajo pogled ali temo, ki se nam zdi pomembna.

The Festival of Migrant Film, organised by the Slovene Philanthropy on World Refugee Day in Ljubljana and other towns in Slovenia, as well as in local communities, has been drawing attention to migrant issues through the medium of film since 2009. Over the years, the festival has screened almost 500 films that touch on migrant routes, asylum policies, racism, “Fortress Europe”, integration, and the origins of migration.

In recent years in our region and in Europe, and especially since the opening of the Balkan route, images of migrants have become a constant feature of film festivals. For some directors, the theme of migration has become a subject for years to come, perhaps a lifelong exploration, while for others, it may purely be useful for earning a few points for topicality in open calls or other types of production funding. Images of migration in films are often not properly examined, and the question of what is left out often remains unaddressed. The programme team of the Festival of Migrant Film sees exactly that as its task: to present a curated selection of films with criteria that are primarily concerned with the question of the gaze and the political aspects in film, while at the same time trying to fill the gap of the untold and the absent as well as possible. This also means that the festival does not favour big directorial names or award-winning films. We often find it more important to present films made by migrants themselves or films that may not be as artistically sophisticated as the big productions but present a perspective or a theme that we find important.

Festival prinaša zgodbe mnogih, ki so prisiljeni zapustiti svoje domove, tiste, ki so pogosto pozabljeni in premalokrat slišani. S filmskimi zgodbami in pogovori z gosti opozarjamo na problematičnost določenih birokratskih postopkov, varnostnega diskurza, rasizma in ksenofobije. Vse to se krepi in kaže svojo podobo z rezilnimi žicami, zidovi, taborišči ter smrtonosnimi politikami. Zgodbe pripovedujejo o odločitvah za beg, življenju na poti, integraciji in (ne)sprejemanju beguncev. Poudarjajo pomen solidarnosti, pomembnost bojev za pravice migrantov in nujnost usmerjanja pogleda v situacije izvornih držav migracij. S poglobljenimi diskusijami ob filmih, s strokovnjaki iz raznih področij, se festival povedane zgodbe trudi ves čas umeščati tudi v širši družbenopolitični kontekst.

Po zaprtju balkanske migracijske poti postajajo vedno bolj nevidni tudi tisoči, ki ostajajo ujeti v predevropskih vicah v Srbiji in Bosni, čemur se skušamo na festivalu posvetiti prav vsako leto. Tako smo prikazali denimo film *Evropske sanje: Srbija* Jaimeja Alekosa, ki prikazuje podobe afganistanskih migrantov na mrazu v opuščenih skladiščih v Srbiji. Spregovorijo o tem, kaj jih je pognalo na pot, njihova pričevanja pa se ne skladajo z evropsko zakonodajo, ki Afganistan smatra za varno državo in zaradi katere redkokdaj dobijo pravico do azila, pričajo pa tudi o nasilnem izživljanju madžarske policije, ki so ga deležni ob vztrajnih poskusih prečkanja srbsko-madžarske meje.

Lani smo na festivalu prikazali tudi filmske Obzornike Nike Autor: *Obzornik 4517 – Preko vode do slobode, Obzornik 2021 – Tukaj imam sliko, Obzornik 670 – Rdeči gozdovi*. Autor preko filmskih podob z različnimi poetikami predstavi situacijo migrantov v Bosni, ki vztrajajo pri *gejmu* – ponavljajočih poskusih prečkanja bosansko-hrvaške in hrvaško-slovenske meje. S prvim in drugim filmom pokaže na tiste, ki bivajo v gozdovih Bosne in jim ti nudijo svojstveno zavetje, v *Rdečih gozdovih* pa v nekakšni anti-odi žici naslovi pomembnost solidarnostnih praks in upora proti vsemu, kar simbolizira rezilna žica na slovenski meji.

The festival brings the stories of many who were forced to leave their homes, those who are often forgotten and too often unheard. Through film stories and discussions with guests, we draw attention to the problematic nature of certain bureaucratic procedures, security discourse, racism and xenophobia, which are reinforced and manifested through razor wires, walls, camps and life-threatening policies. The presented stories are about decisions to flee, life on the move, integration and (non-)acceptance of refugees. They underline the importance of solidarity, the importance of struggles for migrant's rights and the necessity to look at the situations in the countries of the migration's origin. Alongside the films, the festival tries to place its stories in a broader socio-political context through in-depth discussions with experts from various fields.

After the closure of the Balkan route, the thousands who remain trapped at Europe's doorstep in Serbia and Bosnia are also becoming increasingly invisible, and this is what the festival tries to address every year. For example, we screened *The European Dreams: Serbia* by Jaime Alekos, which shows images of Afghan migrants in the cold and abandoned warehouses in Serbia. They talk about what drove them to flee, but their testimonies do not comply with European law, which considers Afghanistan a safe country and thus rarely grants them asylum. They further testify about the violent abuse at the hands of the Hungarian police during their persistent attempts to cross the Serbian-Hungarian border.

GREGOR SALOBIR : Petra Meterc, 2023

O tem, kako je na obmejno skupnost in njihovo razumevanje migracij vplivala žica, spregovori tudi lani prikazani film *Žica* Tihe K. Gudac, ki v ospredje postavi kompleksnost situacije na meji in lokalni skupnosti nameni glas, ki ji je vse prevečkrat odvzet, saj v njenem imenu govorijo politiki, bodisi lokalni ali državni. Pogosto so prav lokalne skupnosti same prav tako deležne enostranskih obsojanj, če migracij ne sprejemajo z odprtimi rokami. Rasizem se tako v filmskih podobah migracij pogosto skrije tudi v pripisovanje poenostavljenih sodb o ljudeh iz periferije.

Podobno se *Ograja na meji* Nikolausa Geyrhalterja, ki smo ga pokazali pred nekaj leti, dogaja v obdobju po zaprtju balkanske migracijske poti, ko so avstrijske oblasti želele postaviti ograjo na alpskem prelazu Brenner. Meja, ki se je tekom zgodovine nenehno spreminjala, se v filmu v luči nabiranja političnih točk s svarjenjem pred hordami, ki bodo zdaj zdaj tu, izkaže za uporno, Geyrhalter namreč politične govore odreže in raje prisluhne mikrokozmosu pretežno avtonomne lokalne skupnosti.

Na festivalu se pogosto posvečamo tudi stanju v državah, od koder migranti prihajajo, da bi lažje razumeli, kaj jih žene na pot. V *Neobičajnem ulovu* režiserke Giulie Bertoluzzi spoznamo ribiško skupnost iz Zarzisa, obmorske vasice v Tuniziji, ki je zadnjih petnajst let neposredna priča posledicam zapiranja evropskih mej in je bila tarča medijske pozornosti leta 2017, ko je vaščanom s protestom na morju uspelo preprečiti pristanek ladji protimigrantskega identitarnega gibanja. Ribiči – samonikli aktivisti, katerih svojci se prav tako vkrcavajo v čolne proti Italiji – rešujejo migrante na morju in pokopavajo neimenovane, ki jih je naplavilo na obalo. V tem ne vidijo nikakršnega junaštva, pa čeprav trpi njihovo delo, ki je že tako na robu obstoja zaradi monopola večjih ribiških ladij in njihovega invazivnega lova in čeprav je njihovo početje vse pogosteje kriminalizirano. Festival poudarja vlogo solidarnosti, kakršna je zgornja. Skupnost igra pomembno vlogo tudi v vsakdanu junaka filma *Sirski mister gej* Ayse Toprak. Husein, sirski migrant v Carigradu, je zavetje v čevljih dvojne marginalizacije našel v majhni prebežniški LGBT-skupnosti, ki nudi pravno pomoč glede možnosti za azil na podlagi preganjanja zaradi spolne usmerjenosti, predvsem pa občutek medsebojnega razumevanja in podpore.

Poleg umetniške vrednosti festivalskih filmov gre torej pri prikazanem za učenje novih pogledov na migracije, za prebujanje naše solidarnosti in za opozarjanje na vse tisto, kar pogosto, sploh ko ni več v središču medijske pozornosti, ljudem prehitro postane skrito. Tako kot v zgoraj omenjenih filmih pa je Festival migrantskega filma mnenja, da je pri vprašanju migracij potrebno staviti na skupnosti: aktivistične, migrantske, nevladne, obmejne, lokalne, pa tudi filmske. Vse te skupnosti se festival trudi nagovarjati in povezovati.

Last year, we also screened the Newsreel series by Nika Autor: *Newsreel 4517 – Across the Water into Freedom, Newsreel 2021 – Here I Have Picture, Newsreel 670 – Red Forests*. Through film images, using different filmic poetics, Autor presents the situation of migrants in Bosnia who insistently take part in *the game*, i. e. repeatedly attempt to cross the Bosnian-Croatian and Croatian-Slovene borders. The first and the second film depict those living in the forests of Bosnia which offer them a unique shelter, and in *Red Forests*, a kind of anti-ode to the razor wire on the Slovene border, Autor addresses the importance of solidarity practices and resistance to everything symbolised by the wire.

The impact of the wire on the community living alongside the border and their understanding of migration is also the subject of *The Wire* by Tiha K. Gudac, which we screened last year. It shows the complexity of the situation at the border and gives the local community a voice they are all too often denied, as politicians, whether local or national, speak on their behalf. Local communities themselves are also often subject to unilateral condemnation if they do not welcome migration with open arms. Racism in film images of migration is thus often hidden in the attribution of simplistic judgements about people from the periphery.

Nikolaus Geyrhalter's *The Border Fence*, which we showed a few years ago, is similarly set in the aftermath of the closure of the Balkan route, as the Austrian authorities wanted to erect a fence on the Brenner Pass in the Alps. In the light of gaining political points by warning of the hordes that are arriving, the film depicts the border – which has been constantly changing throughout history – as a rebellious element, since Geyrhalter cuts off political talks and instead listens to the microcosm of the largely autonomous local community.

Another important focus of the festival is representing the situation in the countries where migration starts to better understand what drives people to flee. In Giulia Bertoluzzi's *Strange Fish*, we meet the fishing community from Zarzis, a seaside village in Tunisia. Over the last fifteen years, they have witnessed first-hand the consequences of the closure of European borders and were the target of media attention in 2017 when they protested at sea and managed to prevent the landing of a ship of the anti-immigrant Identitarian Movement. The fishermen – self-made activists whose families also board boats to Italy – rescue migrants at sea and bury the unnamed who wash up on the shore. To them, what they are doing is no heroism, even though their work, which is already on the brink of extinction because of the monopoly of larger fishing boats and their invasive hunting, is suffering, and even though their actions are increasingly being criminalised. By screening these films, the festival highlights the role of such solidarity. Another film stressing the importance of the community in everyday life of the protagonist is *Mr Gay Syria* by Ayse Toprak. Hussein, a Syrian migrant in Istanbul experiencing double marginalisation, has found shelter in a small LGBT refugee community, which offers legal assistance on asylum on grounds of persecution based on sexual orientation, but above all, it is a community that offers a sense of mutual understanding and support.

Aside from the artistic value of the films, the screenings are therefore also a matter of learning new perspectives on migration, awakening our solidarity, and drawing attention to everything that all too quickly becomes invisible when it is no longer in the media spotlight. As in the films mentioned above, the Festival of Migrant Film believes that when it comes to the issue of migration, we need to prioritise communities: activist, migrant, NGO, border, local, but also film communities, all of which the festival tries to address and connect.

Avtonomija migracij – razmislek o dogajanju na poljsko-beloruski meji

Aigul Hakimova, Jošt Žagar

Državna meja, ki se uresničuje z močjo suverene oblasti, ni zgolj mesto izvajanja oblasti, temveč vselej prostor nastajanja protimoči in upora neenakemu razmerju, ki kljubuje izključevanju. Množični ali individualni iregularni prehodi državnih meja so izraz avtonomnega delovanja, ki krha stabilnost ustaljenega reda. Iregularne migracije in prebijanje državnih meja so izraz upora težnji globalnega kapitalizma po ohranitvi razmer neenakosti in zahteve po neskončni akumulaciji. Ilegalizacija gibanja in bivanja je sicer dejanje suverene izključitve in uveljavitev razlike znotraj populacije, vendar je druga stran teh procesov politična podreditev upora in zavrnitev danih pogojev bivanja. Mezzadra in Nielson pišeta, da »'ilegalni' migrant, ni le subjekt izključevanja, ampak postaja ključni akter pri preoblikovanju, prestopanju in redefiniranju mej državljanstva. Dejstvo je, da tak subjekt deluje kot državljan neodvisno od svojega statusa.« (Mezzadra in Nielson, 2021, 255) Avtonomni upori proti ukrepom suverene oblasti odkrivajo možnosti redefinicije političnega delovanja in odnosov onkraj imperativa logike nacionalnega državljanstva na temelju drugačnega skupnega, katerega iznajdba je pogoj učinkovitega nasprotovanja izključevalnim procesom rasističnega etnonacionalizma.

V drugi polovici leta 2021 smo lahko spremljali množičen poskus prestopa evropske meje večinoma kurdskih beguncev iz Belorusije. Prvi odziv državnih voditeljev in medijskih komentatorjev je bil do skrajnosti zamejen z nacionalistično perspektivo. Množice, ujete na poljsko-beloruski meji, so bile razumljene kot

The autonomy of migrations – thoughts on the events on the Polish-Belarus border

A national border enforced by a sovereign power is not only the place where this power is executed, but also a place where a counterpower and an uprising towards unequal power balances and exclusion emerge. Mass or individual irregular national border crossings are the manifestation of autonomous operations which chip away at the stability of the status quo. Irregular migrations and breaking down national borders represent a rebellion towards global capitalism's tendency to maintain a power imbalance and urge towards constant accumulation. The prohibition of movement and housing is an autonomous act of exclusion and enforcement of differences within the population; however, the other side of these processes is the political subjectification of said rebellion and a rejection of the current housing conditions. Mezzadra and Nielson write that "the 'illegal' migrant is not only subject to exclusion but also becomes a key actor in reshaping, contesting and redefining the borders of citizenship. Such a subject acts as a citizen independently of his or her legal status." (Mezzadra and Nielson, 2021, 255) Autonomous uprisings against the acts of a sovereign power reveal the possibility of redefining the political framework and relations beyond the logical imperative of national citizenships based on a different commonality, the invention of which is a result of effective opposition against the exclusive processes of racist ethnonationalism.

The second half of 2021 saw mass attempts at crossing the European border by mostly Kurdish refugees from Belarus. The first response of the national leaders and media commentators was extremely bounded by a nationalist perspective.

CVETANKA MILEVA : Brez naslova, 2022

orožje Lukašenkovega režima v hibridni vojni z Evropsko unijo (Reuters, 2021). Da bi ljudem na meji podelili njim lasten agens, katerega gonilo je univerzalna težnja po uresničitvi zadostne stopnje varnosti življenja v globoko razdeljenem svetu, je bilo nezamisljivo. Za sklepno mišljenje pa le poskusimo premisliti ta agens, ki je v lanskem letu znova zamajal meje Evrope.

Zakaj so ljudje množično prispeli v Minsk, glavno mesto Belorusije? So begunce, ljudi v gibanju, zvabile diktatorske sile, ki so se hotele maščevati zahodnim državam zaradi sankcij? Ali pa so morda begunci organizirali kolektivni eksodus na način, da se ne bi izpostavljali smrtonosnemu morju ali ponižujočim, dolgim in napornim »džunglam« v državah na balkanski poti? Lahko sprejmemo, da je šlo za pametno in premišljeno potezo migrantov, ki nameravajo drugače uskladiti svoje življenje, da bi sebi, svojim družinam in otrokom zagotovili boljšo perspektivo? Ali se moramo vedno držati pripovedi, po kateri so begunci ali ljudje v gibanju žrtve vseh sistemov: najprej v svojih državah izvora, nato znotraj mejnega režima Evropske unije, njenih integracijskih politik in izkoriščanja dela? Ali upravičeno predvidevamo, da so ljudje v gibanju kaotična množica žrtev, ujetih in obtičalih v najstarejših džunglah Evrope? Zakaj je v klasičnih liberalnih pristopih nenehno na delu racionalizacija, s katero opisujemo stanje migrantov prek njihove revščine, uničenosti in drugih tragičnih razlogov, zaradi katerih so prisiljeni zapustiti svoja ozemlja? Lahko pogledamo onkraj institucionaliziranih diskurzov o človekovih pravicah na dogajanje na poteh in na mobilnost migrantov? Kdo so ti ljudje? Zakaj so tedne in mesece živeli zunaj pri temperaturah okoli ničle, z majhnimi otroki in številnimi nosečnicami, starejšimi in ljudmi s posebnimi potrebami? To so vprašanja, ki jih je potrebno postaviti, da bi dobili novo perspektivo za razumevanje razmer na beloruski in poljski meji. Da vidimo stališče, ki odstopa od sprejetih artikulacij v civilnih družbah in množičnih medijih Zahoda, je potrebno:

The people trapped on the Polish-Belarus border were seen as a weapon of the Lukashenko regime in its hybrid war against the European Union (Reuters, 2021). Giving the people on the border their own agency, which is led by the universal strive towards a sufficient amount of security in a deeply divided world, was unthinkable. As a final thought, let us think on this agency, which last year once again shook the borders of Europe.

Why did these people come to Minsk, the capital of Belarus, in masses? Were these refugees, people on the road, enticed by dictatorial forces which sought revenge on the West because of its sanctions? Or did the refugees perhaps organise a collective exodus by not exposing themselves to the deadly ocean or humiliating, long, and arduous “jungles” in the countries on the Balkan route? Can we accept the fact that it was a clever and thought-out move by the migrants, who wish to reorganise their lives to offer themselves, their families, and children a better life? Must we always stick to the story that refugees or people on the road are victims of all systems: first in their own countries of origin and later within the European Union’s border regime, its integration policies and exploitation of labour?

Do we rightly assume that people on the road are a chaotic mass of victims, caught and stuck in Europe’s oldest jungles? Why do classical liberal approaches always attempt to rationalise things by describing the state of the migrants via their poverty, destruction, and other tragic reasons due to which they had to leave their territories? Can we look beyond the institutionalised discourse on human rights to the events on the routes and the migrant’s mobility? Who are these people? Why had they been living in nigh on freezing temperatures for weeks, months even, with small children and many pregnant women, older people and people with special needs and disabilities? These are the questions we must ask to gain a new perspective for the understanding of the situation on the Polish-Belarus border. To see the viewpoint that deviates from the accepted articulations in Western civil societies and mass media, we must:
- look at the movement on the border beyond the “hybrid attack” narrative;
- see the perspective that does not explain migrant’s conditions solely as a humanitarian crisis;
- understand the movement beyond national propagandas, both Western and Eastern;
- avoid the metanarrative of current geopolitics;
- recognize the endeavors of the movement beyond accusations and the militaristic discourse;
- attempt to admit to the tragedies and deaths on the borders with a simple question, how migrant’s and refugee’s deaths could be treated as a case of martyrdom in their struggle for free movement;
- ask why the refugee movement is the strongest subjectivity in confronting border regimes and whose borders they are liberating;
- ask how they manage to create pockets of rebellions in the sense of territoriality or survival methods;
- ask why their struggles (as we saw on the Polish-Belarus border and earlier on the Hungarian border) are not seen as grassroots political movements, which force the powers that be to reorganize themselves;
- recognize the mass of people, consisting of the movements on the borders, who are not just

- pogledati mejne premike onstran naracije »hibridnega napada«;
- videti perspektivo, ki ne razlaga migrantskih razmer kot samo humanitarne krize;
- razumeti gibanje onkraj nacionalnih propagand, ki izhajajo tako z Zahoda kot z Vzhoda;
- izogniti se metanaraciji trenutne geopolitike;
- prepoznati prizadevanja gibanja onkraj obtožb in militarističnih diskurzov;
- poskušati priznati tragedije in smrti na mejah s preprostim vprašanjem, kako bi lahko smrti migrantov in beguncev obravnavali kot mučeništvo v njihovem boju za svobodo gibanja;
- vprašati, zakaj je begunsko gibanje najmočnejša subjektivnost v soočenju z mejnimi režimi in čigave meje osvobajajo;
- vprašati, kako najdejo možnosti za ustvarjanje žepov odpora v smislu teritorialnosti ali metod preživetja;
- vprašati, zakaj se njihovi boji (kot smo videli na beloruski meji s Poljsko in prej na meji z Madžarsko) ne štejejo za politična gibanja od spodaj, ki silijo reorganizacijo konstituirane oblasti;
- prepoznati množico ljudi, ki sestavljajo gibanje na mejah, ki niso le prebežniki iz uničenih ali vojnih območij, oziroma »obupani ljudje z globalnega juga«.

Veliko je tudi ljudi z dovoljenjem za prebivanje iz drugih držav, iz tako imenovanega tretjega sveta, zato je za mnoge tudi sekundarna migracija, ki potencira tukajšnja vprašanja, saj gre pravzaprav za uresničevanje pravice do gibanja in ne zgolj za beg pred težjimi razmerami.

people fleeing from destroyed or war-torn areas or "desperate people from the global South". Many also have residency permits in other countries of the so called "third world", meaning that this is a secondary migration for them, which enhances all the questions until now, as this is in reality about the right to movement, not just an escape from difficult circumstances.

All these questions partially answer why people on the road are coming, suffering and in certain cases dying on borders. Because they know what they want as opposed to European neoliberal policies and liberal policies which failed to maintain the basic rights for a freedom of movement. By moving borders and sacrificing their lives in the jungle, refugees, people on the road, are doing nothing less than breaking up the basic idea of nation states, they are performing a grassroots globalization, and fighting against the system that makes them illegal. They are the main protagonists and supporters of the most important and fundamental right, the right to free movement. This is also antihierarchy.

Vsa ta vprašanja delno odgovarjajo na to, zakaj ljudje v gibanju prihajajo, trpijo in v določenih primerih umirajo na mejah. Ker vedo, kaj hočejo v nasprotju z evropsko neoliberalno politiko in liberalnimi politikami, ki niso uspele ohraniti osnovnih pravic do svobode gibanja. Begunci, ljudje v gibanju, ko premikajo meje in žrtvujejo svoja življenja v džungli, ne delajo nič manj kot razkrajajo osnovne ideje nacionalnih držav, globalizirajo svobodo od spodaj, bijejo boj proti sistemu, ki jih dela nezakonite. So glavni protagonisti in zagovorniki najpomembnejše in temeljne pravice, ki je pravica do svobode gibanja. To je tudi antihierarhija.

Biografije

SVETLANA SLAPŠAK Rojena v Beogradu, 18. 1. 1948. Po končani klasični gimnaziji v Beogradu se je vpisala na Oddelek za klasične študije Filozofske fakultete v Beogradu. Magistrirala 1975 iz zgodovinske semantike grškega jezika, doktorirala na Filozofski fakulteti v Beogradu 1984 z disertacijo Grške prevedenke v Slovarju Vuka Karadžića. Zaposlena v Inštitutu za književnost in umetnost v Beogradu 1972–1988.
Med študijem in pozneje aktivno sodelovala v gibanjih za človekove pravice, svobodo izražanja in zoper smrtno kazen. Potni list odvzet 1968–73, 1975–77, 1988–90. Bila je predsednica Odbora za svobodo izražanja srbskega društva književnikov (UKS) 1986–1989. Preganjana, pretepena s strani tajne policije in odpuščena z Inštituta 1988 ob montiranem politično motiviranem sodnem procesu, ki se je končal z oprostilno sodbo. Od leta 1974 je živela med Beogradom in Ljubljano, od leta 1991 samo v Ljubljani.
Na Filozofski fakulteti v Ljubljani od leta 1986 predavala srbsko in hrvaško književnost (Oddelek za slavistiko), avantgardo 20. stoletja in – prvič v Ljubljani – žensko književnost. Na Univerzi v Zagrebu predavala Antično dramo na Oddelku za klasične študije, 1989–90. Na Oddelku za sociologijo kulture FF v Ljubljani predavala Balkanske ženske 1996–2012. Na ISH, Fakulteti za podiplomski študij humanistike v Ljubljani koordinatorica in predavateljica dveh programov (Antropologija antičnih svetov in Antropologija spolov), predavala je tudi retoriko in balkanologijo. Redna profesorica od 2003. Od leta 2004 do 2014. dekanja ISH.
Z vabljenimi predavanji gostovala na univerzah v Vidmu, Pragi (CEU), Bratislavi, Bernu, Fribourgu, Parizu 1, Parizu 7, EHESS, Collège de France, Besançonu, Berlinu, Frankfurtu, Bonnu, Atenah, Amsterdamu, Bradfordu, Londonu, (SEESS), Rutgersu, CUNY (New York), SUNY Binghamton, Yaleu, Harvardu, SMU Dallas, San Antonio (Trinity), New Orleansu (Loyola), Rigi, Skopju, Madridu, Granadi, Dublinu, Antwerpu, Utrechtu, Nijmegenu, Gronningenu, Zagrebu, Dubrovniku, Novem Sadu, Podgorici in Torontu.
Gostovala kot raziskovalka oz. Fellow na NIAS, Institute for Advanced Studies, Wassenaar, 1999–2000; Max Planck Institut, Berlin, 2000; CNRS, Paris, 2003; IWK Essen, 2003; Collegium Budapest, 2005.
Nagrade: Miloš Crnjanski nagrada za knjigo esejev, 1990; American PEN Freedom of Expression Award, 1993; Helsinki Watch Award, 2000; v skupini 1000 Women for Peace, kandidatka za Nobelovo nagrado za mir, 2005; Mirko Kovač, regionalna nagrada za knjigo esejev, 2015; Mira, nagrada ženskega odbora slovenskega PEN-a, 2016. Nagrada Zlatni suncokret za najboljše delo v srbščini 2017, Novi Sad.
Nosilka evropskih projektov Marie Curie EST, GEMMA, ATHENA 1-3, Transeuropeans.
Objavila več kot 100 knjig – znanstvenih študij, zbirk esejev, prevodov (starogrščina, latinščina, novogrščina, slovenščina), cca 400 študij in razprav in cca 3000 esejev. Objavlja romane, drame, libreta, potopise, otroške knjige.
Direktorica Srbskog kulturnega centra Danilo Kiš v Ljubljani 2010–2013, umetniška direktorica 2012–.
Direktorica zavoda IBAMESC (Institute for Balkan and Mediterranean Studies and Culture), Ljubljana, 2010–.
Upokojena od leta 2014.

Biographies

SVETLANA SLAPŠAK Born in Belgrade on January 18th, 1948. Graduated from a classical upper secondary school in Belgrade and afterwards enrolled at the Classical Studies Department on the Belgrade Faculty of Philosophy. Received her master's degree in 1975 in historical Greek semantics and her PhD in 1984 in Belgrade with a dissertation on Greek translations in Vuk Karadžić's dictionary. She worked at the Belgrade Institute for Literature and Art from 1972 to 1988.
She has been an active member in human rights, freedom of speech and anti-capital punishment movements since her studies. Her passport had been revoked in 1968–1973, 1975–1977, and 1988–1990. She presided over the Committee for free speech of the Serbian Association of Writers (UKS) from 1986–1989. She was prosecuted, beaten by the secret police and released from the Institute in 1988 due to a staged, politically motivated court trial, which later ended in her acquittal. Lived between Belgrade and Ljubljana since 1974 and has been living exclusively in Ljubljana since 1991.
Teaches Serbian and Croatian literature (Slavic Studies Department), 20th century avantgarde, and women's literature, the latter being taught in Ljubljana for the first time ever, at the Ljubljana Faculty of Arts since 1986. Taught antique drama at the University of Zagreb's Classical Studies Department from 1989–1990, as well as a lecture on Balkan women at the Department of Sociology in Ljubljana.
She furthermore works at the ISH at the Graduate School of Humanities in Ljubljana, where she is the coordinator and lecturer at two programs (The Anthropology of antique worlds and The Anthropology of Gender), and taught rhetoric and balkanology. She has been a tenured professor since 2003 and was the dean of the ISH from 2004 to 2014.
Held guest lectures in Udine, Prague (CEU), Bratislava, Bern, Fribourg, Paris 1, Paris 7, EHESS, Collège de France, Besançon, Berlin, Frankfurt, Bonn, Athens, Amsterdam, Bradford, London, (SEESS), Rutgers, CUNY (New York), SUNY Binghamton, Yale, Harvard, SMU Dallas, San Antonio (Trinity), New Orleans (Loyola), Riga, Skopje, Madrid, Granada, Dublin, Antwerp, Utrecht, Nijmegen, Groningen, Zagreb, Dubrovnik, Novi Sad, Podgorica and Toronto.
Guest fellow at NIAS, Institute for Advanced Studies, Wassenaar, 1999–2000; Max Planck Institut, Berlin, 2000; CNRS, Paris, 2003; IWK Essen, 2003; Collegium Budapest, 2005.
Awards: Miloš Crnjanski award for her collection of essays, 1990; American PEN Freedom of Expression Award, 1993; Helsinki Watch Award, 2000; member of the group 1000 Women for Peace, Nobel Peace Prize candidate, 2005; Mirko Kovač award, a regional award for her essays, 2015; Mira, award of the women's section of PEN Slovenia, 2016. The Zlatni suncokret prize for the best Serbian language work 2017, Novi Sad.
Responsible for the European projects Marie Curie EST, GEMMA, ATHENA 1-3, Transeuropeans.
Published over 100 books – scientific studies, collections of essays, translations (Ancient Greek, Latin, Modern Greek, Slovenian), approx. 400 studies and discussions and approx. 3000 essays. Writes novels, dramas, librettos, travelogues and children's books.
Director of the Serbian Cultural Centre Danilo Kiš in Ljubljana from 2010–2013, art director 2012–.
Director of IBAMESC (Institute for Balkan and Mediterranean Studies and Culture), Ljubljana, 2010–.
Retired since 2014.

HANA ĆURAK Kulturna kritičarka, feministka, avtorica in producentka. Raziskovalka na Humboldtovi univerzi, ki ravno opravlja doktorat v socialni antropologiji o kolektivnosti in intervencijah kot radikalnih političnih praksah s fokusom na državah bivše Jugoslavije. Ustanoviteljica akademske in umetniške platforme Sve su to vještice, t. i. protiarhiv, ki želi zrušiti patriarhalno kulturo. Feministična svetovalka ter svetovalka za družabna omrežja za EED, Kvinna till Kvinna in učiteljica s Centrom Piotr Piotrowski za raziskovanje vzhodnoevropske umetnosti.

NENAD JELESIJEVIĆ je multimedijski umetnik, raziskovalec performansa, scenskih umetnosti in filma, pisec in performer. Spektakel, pop in potencial (dez)identifikacije so teme s katerimi se pogosto ukvarja. Blog *www.performans.si* je tudi zbirka njegovih izbranih objav, na instagramu (*@nnd_jls*) pa objavlja kolažno poezijo in kratke pevske performanse.

PETRA METERC je filmska kritičarka in prevajalka. Vrsto let je bila na Radiu Študent aktivna v redakciji za kulturo in humanistične vede, med drugim kot redaktorica literarne oddaje Tu pa tam. Prevaja iz poljščine in angleščine, leposlovne prevode objavlja revijalno in knjižno. Piše literarne, predvsem pa filmske kritike, redno objavlja v reviji Ekran in kot novinarka dela za kulturno redakcijo Radia Slovenija - Programa ARS. Je v programski ekipi Festivala migrantskega filma, sodeluje pa tudi s festivali Animateka, Kino Otok in Kurja polt. Je članica Društva slovenskih filmskih publicistov FIPRESCI in prejemnica nagrade revije Ekran za mlado filmsko kritičarko. V preteklosti je kot aktivistka delovala v migrantskem socialnem centru Second home v Tovarni Rog, danes se kot članica programskega odbora Inštituta 8. marec loteva dela na področju intimnopartnerskega nasilja in reproduktivnih pravic.

AIGUL HAKIMOVA se je v Slovenijo leta 2001 preselila iz Kirgizije v Srednji Aziji. V Ljubljani aktivno sodeluje pri različnih pobudah in prostorih, pomembnih v boju za pravice prosilcev za azil, beguncev, migrantskih in prekarnih delavcev. Trenutno Aigul kot zastopnica Kulturnega društva Gmajna koordinira lokalne in evropske projekte za vključevanja migrantov in beguncev v družbo s poudarkom na praksah in pristopih s področja socialnih inovacij. Je tudi članica pobude Infokolpa, katere dejavnosti so spremljanje mejnih politik, ozaveščanje, zagovorništvo ljudi na poti ter redno delo z njimi.

ŽIVA KLEINDIENST je univerzitetna diplomirana umetnostna zgodovinarka, kuratorka in producentka na področju sodobne umetnosti in kulture. Od leta 2019 je samozaposlena v kulturi, ter kuratorka in producentka v KID KIBLA in Društvu za sodobno umetnost X-OP, kjer je med drugimi so-kurirala mednarodno skupinsko razstavo *Napeta sedanjost/Tense Present*, festival KIBLIX ter druge samostojne in skupinske razstave, organizirala pa je tudi mednarodne konference in seminarje. Zadnji dve leti sodeluje tudi z mednarodno uveljavljeno umetnico Šejlo Kamerić. Od leta 2015 do 2019 je kurirala številne posamezne razstave ter festivalske edicije festivala za sodobno kulturo Fotopub. Leta 2018 je sodelovala z Društvom SKLOP v Sarajevu, kjer je so-organizirala razstavo nominirancev Nagrade ZVONO (YVVA The Young Visual Artists Award). Leta 2016 je bila umetniška vodja in kuratorka galerije Simulaker v Novem mestu. Med leti 2014 in 2016 je z Društvom Kombajn kurirala razstave v GT22. Kot galerijska asistentka je delala v Pragi. Študirala je umetnostno zgodovino na Filozofski fakulteti Univerze v Ljubljani ter kuriranje, produkcijo in mediacijo sodobne umetnosti na Aalto University v Helsinkih.

HANA ĆURAK Cultural critic, feminist, author, and producer. Research fellow at the Humboldt University doing her PhD in social anthropology on collectivity and intervention as radical political practices with a focus on post-Yugoslavia. Founder of the academic and artistic platform Sve su to vještice (It's all Witches), a counter-archive aimed at subverting the patriarchal culture. Does feminist and social media consulting for EED, Kvinna till Kvinna and teaches with the Piotr Piotrowski Center for research on East-Central European Art.

NENAD JELESIJEVIĆ is a multimedia artist, performance, drama and film researcher, writer, and performer. Spectacle, pop, and the potential of (dis)identification are topics he often addresses. His blog *www.performans.si* is a collection of his selected posts, while poetry in collage and short singing performances found on his Instagram page (*@nnd_jls*).

PETRA METERC is a film critic and translator. She was a part of the Culture and Humanities Section of Radio Študent for many years, for a while also as the editor of the literary programme *Tu pa tam*. She translates from Polish and English and has published translations of literary fiction in various magazines and books. She writes book and (mostly) film reviews, published regularly in the magazine Ekran. She works as a journalist for the Cultural Section of Radio Slovenia – ARS. Meterc is a member of the programme team of the Festival of Migrant Film, other festival collaborations include Animateka, Kino Otok and Kurja polt. She is a member of the Slovenian Film Publicists' Association FIPRESCI and a recipient of the Ekran magazine's Young Film Critics Award. In the past, she worked as an activist in the migrant social centre Second home in Tovarna Rog and is currently a member of the programme committee of the NGO Inštitut 8. marec, focusing on intimate partner violence and reproductive rights.

AIGUL HAKIMOVA emigrated from Kyrgyzstan in Central Asia to Slovenia in 2001. She later joined and co-created various initiatives and spaces in Ljubljana, which were important in the struggle for the rights of asylum seekers, refugees, migrants, and precarious workers. Aigul is currently active as the representative of the cultural association Gmajna and coordinates local and European projects for the integration of migrants and refugees into society, focussing on practices and approaches from the field of social innovations. She is also a member of the initiative Infokolpa, which monitors border policies, raises awareness, and works with and represents people on the road.

ŽIVA KLEINDIENST is an art historian and is a curator and producer in the field of contemporary art and culture. Since 2019 she has been a curator at KID KIBLA and the Association for Contemporary Art X-OP. She co-curated the international group exhibition *Tense Present*, the KIBLIX Festival, and many other solo and group exhibitions and organized international conferences and seminars. For the last two years, she has also collaborated with the internationally renowned artist Šejla Kamerić. From 2015 to 2019, Živa curated numerous exhibitions and festival editions of the Fotopub Festival for Contemporary Culture. In 2018 she collaborated with the SKLOP Association in Sarajevo, where she co-organized the exhibition of the ZVONO Award (YVVA The Young Visual Artists Award) nominees. In 2016 she was the artistic director and curator of the Simulaker Gallery in Novo mesto. Between 2014 and 2016, she curated exhibitions in GT22 in collaboration with the Association Kombajn. She worked as a gallery assistant in Prague. She studied art history at the Faculty of Arts, University of Ljubljana, and curating, managing and mediation of art at Aalto University in Helsinki.

Kolofon

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Colophon

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KENAN MUSLIĆ : Brez naslova, 2022