

guestroom
maribor

UVOD / INTRO

(SIMON ŽLAHTIČ)

SobaZaGosteMaribor je rezidenčni program Pekarne Magdalenske mreže, ki od leta 2011 gosti tako domače, kot umetnike_ce iz mednarodnega prostora. Je najstarejši kontinuirani program rezidenčnega bivanja in ustvarjanja, ki ga izvaja nevladna organizacija v Sloveniji. Prizadeva si omogočati neposreden stik širše zainteresirane javnosti z gostujočimi rezidenčnimi umetniki_cami. Tako poleg razstav, občinstvo in rezidente povezujemo skozi pogovore z umetniki_cami, predstavitve, predavanja in delavnice. Vsebinsko v okviru programa podpiramo predvsem umetniške prakse, ki (samo)kritično reflektirajo vpetost sodobne umetnosti v družbene, ekonomske, tehnološke in okoljske procese ter relacije moči. Slednje se je izkazalo tudi kot dobro izhodišče za dejansko povezovanje s skupnostmi, aktivacijo in širjenje publike.

Vsako leto objavimo mednarodni odprti poziv umetnikom_cam. Strokovna žirija, ki je sestavljena iz posameznic_kov, ki so specializirane_i za področja intermedijske in vizualnih umetnosti, izbor opravi v dveh krogih. Izbranim umetnicam_kom se ponudi mesečno bivanje v ateljejih v Vetrinjskem dvoru v Mariboru. Rezidenca vključuje produkcijo in razstavnino/avtorski honorar, produkcijsko in kuratorsko podporo in možnost predstavitve novonastale produkcije v galerijskem prostoru (najpogosteje OBRAT – prostor umetnosti in participacije). Vsako rezidenčno bivanje je poleg razstave pospremljeno še z začetnim predstavitvenim dogodkom “Spoznaj rezidentko_a”. Za rezidentko_a se pripravi “Interesni safari” – predavanje in diskusije po Mariboru,

GuestRoomMaribor is a residency program run by Pekarna Magdalenske mreže, which has been hosting both local and international artists since 2011. It is the oldest continuous residency and creative program run by a non-governmental organization in Slovenia. It strives to enable direct contact between the wider interested public and visiting artists in residence. In addition to exhibitions, we connect the audience and residents through conversations with artists, presentations, lectures, and workshops. In terms of content, the program primarily supports artistic practices that (self-)critically reflect on the embeddedness of contemporary art in social, economic, technological, and environmental processes, as well as power relations. This has also proven to be a good starting point for actual engagement with communities, activation, and audience development.

Every year, we publish an international open call for artists. A professional jury, composed of individuals specializing in the fields of intermedia and visual arts, makes the selection in two rounds. The selected artists are offered a monthly stay in the studios at Vetrinjski dvor in Maribor. The residency includes production and exhibition fees/artist fees, production and curatorial support, and the opportunity to present new work in a gallery space (most often OBRAT – a space for art and participation). In addition to the exhibition, each residency is accompanied by an initial presentation event entitled “Meet the Resident.” An “Interest Safari” is prepared for the resident – a lecture and discussions around Maribor, based on the artist’s field of interest, which provides an opportunity for

ki temelji na umetničinem_kovem polju zanimanja in predstavlja priložnost, da lokalna publika spoznava mesto iz drugačnih perspektiv, obenem pa s tem dobi vpogled v nastajajoči umetniški projekt.

V letu 2025 smo gostili 10 rezidentk_ov, ki so ustvarjale_i v sklopu 6 rezidenčnih terminov. Zvrstilo se je 5 produkcijskih in ena raziskovalna rezidenca. Gostili smo kolektiv BRAVO in tandem Moe Yoshida in Enej Gala. Eno je zasedla študentka Aylin Leipold pod mentorstvom Marka Farida, predavatelja in umetnika na Central Saint Martins. Dve sta bili namenjeni izključno palestinskim in libanonskim umetnikom_cam, ki se zaradi političnih pritiskov v državah bivanja v EU ne morejo svobodno izražati ali delovati na svojem področju in se opredeljevati proti izvajanju genocida in agresije s strani Izraela. Izbrani sta bili Yara Abu Aataya in ghenwa (noiré) abou fayad. Raziskovalne rezidence se je udeležil Rok Mohar.

Pričujoči katalog tako povzema produkcijo SobeZaGosteMaribor 2025 in ponuja vpogled v delovanje rezidenčne platforme ter izvedena dela gostujočih umetnic_kov.

Simon Žlahtič

the local audience to get to know the city from different perspectives, while also gaining insight into the emerging art project.

In 2025, we hosted 10 residents who created works during six residency terms. There were five production residencies and one research residency. We hosted the BRAVO collective and the tandem Moe Yoshida and Enej Gala. One term was taken by student Aylin Leipold, mentored by Mark Farid, lecturer and artist at Central Saint Martins. Two were intended exclusively for Palestinian and Lebanese artists who, due to political pressures in their countries of residence in the EU, cannot freely express themselves or work in their field and speak out against Israel’s genocide and aggression. Yara Abu Aataya and ghenwa (noiré) abou fayad were selected. Rok Mohar participated in the research residency.

This catalog summarizes the production of GuestRoomMaribor 2025 and offers an insight into the operation of the residency platform and the works created by the guest artists.

Simon Žlahtič

*KOLEKTIV
BRAVO*

*ENEJ GALA IN
MOE YOSHIDA*

*ROK
MOHAR*

*YARA ABU
AATAYA*

*AYLIN
LEIPOLD*

*GHENWA (NOIRÉ)
ABOU FAYAD*

08

14

20

26

32

38

ODVAJATI /
TO WITHDRAW

OBLAKOV GLEŽENJ /
CLOUD’S ANKLE

RAZISKOVALNA REZIDENCA /
RESEARCH RESIDENCY

QAHER
(رهق)

WEITER

ZAPISKI OD DOMA:
O GOSPOD - تَبَر آي /
NOTES FROM HOME:
OH LORD - تَبَر آي

KOLEKTIV BRAVO

(SLOVENIJA / SLOVENIA)

NASLOV / TITLE: **Odvajati /
To Withdraw**

Pika Basaj, Ana Urbiha in Neža Urbiha delujejo kot kolektiv BRAVO. Vse tri so študentke magistrskih programov Akademije za likovno umetnost in oblikovanje v Ljubljani; Neža in Pika slikarstva, Ana pa konservatorstva in restavratorstva. V dosedanjih razstavah so raziskovale tesna prijateljstva, ki pogosto segajo tudi v iracionalno dimenzijo, ko kolektivno ustvarjena fikcija sooblikuje realno življenje.

Pika Basaj, Ana Urbiha, and Neža Urbiha are part of the BRAVO collective. All three are students of the Academy of Fine Arts and Design in Ljubljana; Neža and Pika in painting, and Ana in conservation and restoration. Their previous exhibitions have explored close friendships, which often reach into an irrational dimension, when collectively created fiction co-shapes real life.





Projekt temelji na tesnem prijateljstvu, ki se je v času skupnega življenja umetnic še poglobilo in pridobilo ritualistične poteze, ki so jih prepoznale in zaostrele, dokler se niso te sčasoma odcepile v svojevrstno umetniško formo. Že od leta 2022 tako razvijajo projekt Odvajati, ki ga razumejo kot modularno, organsko formo. Projekt tematizira pomen in moč skupinskih obredov, ki so sami sebi v namen, in lahko izhaja prav iz njihove absurdnosti.

Takšni rituali predstavljajo enega možnih pobegov iz nevrotičnega vsakdana, najpogostejše celo v svoji neizvršeni obliki. Tako se vzpostavlja dogodek kot nekaj med načrtom in spominom, ki ju razumejo kot dva ekstrema istega spektra z isto funkcijo: užitka ob razmišljanju, ki včasih hodi po robu izvedljivega. Z organizacijo t. i. obrednih ritualov druženja ob hrani oblikujejo heterotopni prostor, prostor odmika od racionalnih, produktivnih razmerij. Obolela življenja akutno zdravijo s kolektivno krepitvijo fikcije, ki se udejanji v obliki zasebne performativne akcije.

Projekt se je izgradil skoraj sam od sebe in sam za sebe. Rodil ga je njihov četrti člen – prijateljski odnos, ki ga razumejo kot neke svoje vrste entiteto. Formalno projekt zavzema širok spekter pojavnih oblik: od interne govorice, v katero uvajajo nove termine, oznake, medmete, šale, aforizme ..., do formiranja bodisi realnih bodisi fiktivnih tematskih dogodkov, ustvarjanja raznovrstnih predmetov, kuhanja, peke in udejanjanja različnih oblik (avto)portretov, ki kažejo na nestabilnost identitet, na njihovo prehajanje in/ali stapljanje.



03 Del instalacije na razstavi:
Odvajanje, 2025. Foto: Janez Klenovšek.
/ Part of installation at exhibition: To
Withdraw, 2025. Photo: Janez Klenovšek.

The project is based on the close friendship that has deepened during the artists' life together and acquired ritualistic traits, which they recognised and intensified, until they eventually branched off into a unique art form. Since 2022, they have been developing the project To Withdraw, which they understand as a modular, organic form. The project thematises the importance and power of group rituals, which are an end in themselves, and can be derived precisely from their absurdity.

Such rituals represent one possible escape from the neurotic everyday, most often even in their incomplete state. Thus the event is established as something between a plan and a memory, which are understood as two extremes of the same spectrum with the same function: pleasure at the thinking that sometimes walks on the edge of the feasible. By organising the so-called ritualistic rituals of gathering over food, they create a heterotopic space, a space of distance from rational, productive relationships. Sick lives are acutely treated through the collective reinforcement of fiction, which takes the form of private performative action.

The project has almost built itself and for itself. It was born from their fourth link - a friendly relationship, which they see as an entity of sorts. Formally, the project takes a wide range of forms: from the internal language into which they introduce new terms, designations, interjections, jokes, aphorisms..., to the formation of either real or fictional thematic events, creating a variety of objects, cooking, baking and the enactment of various

Težko je direktno artikulirati po kakšnem ključu nastajajo objekti in na kakšen način se sestavijo v postavitev. Ne gre za dokumentacijo, niti za odslikavo, bolj obstajajo kot ostanki, scenografski elementi ali sprožilci situacij in misli.

Kolektiv BRAVO

forms of (auto)portraits, which point to the instability of identities, their transition and/or fusion.

It is difficult to directly articulate the key by which objects are created and in what way they are assembled into a layout. It is not a question of documentation, nor of reflection, more of that they exist as residues, scenographic elements or triggers of situations and thoughts.

Kolektiv BRAVO



04 Otvoritev razstave: Odvajanje, 2025. Foto: Janez Klenovšek.
/ Exhibition opening: To Withdraw, 2025.
Photo: Janez Klenovšek.

ENEJ GALA IN MOE YOSHIDA

(SLOVENIJA, JAPONSKA / SLOVENIA, JAPAN)

NASLOV / TITLE: Oblakov
gleženj /
Cloud's Ankle

Enej Gala živi in dela med Londonom, Benetkami in Novo Gorico. Leta 2013 je končal dodiplomski študij in leta 2015 magisterij iz slikarstva na Akademiji za likovno umetnost v Benetkah. Leta 2023 je diplomiral na podiplomskem programu Kraljeve akademije v Londonu. Skozi ustvarjanje skuša razumeti drugačnosti. Kot pripomoček, ki razkriva svoje trike, hkrati pa na protisloven način okrepi njihovo čarobnost, lutkarstvo služi kot leča, skozi katero se osredotočamo na materiale kot simbolne entitete, njihov potencial pa razširjamo z razkrivanjem in izkoriščanjem njihovih notranjih lastnosti. Preizprašuje tradicionalne poglede na umetnost, obrtništvo, instalacije, performanse in različne oblike produkcije, tudi skozi pogosta sodelovanja in prosto improvizacijo.

Moe Yoshida se je rodila v Kakogawi na Japonskem. Živi in dela v New Yorku ter Bologni. Potem, ko je diplomirala na Univerzi za umetnost v Osaki, se je leta 1998 preselila v Italijo, da bi nadaljevala svoj študij, kjer je leta 2004 diplomirala iz slikarstva na Akademiji za likovno umetnost v Bologni. Njen umetniški interes je vizualizacija strukture identitet, sestavljenih iz čustvenih spominov, sanj, fragmentov podob, ki se pojavljajo v subjektivnem občutku časa. Z izkušnjami, ki jih je pridobila v gledališču, se je njena glavna tema zanimanja razširila v različne medije, kot so risba, kiparstvo, performans in video.

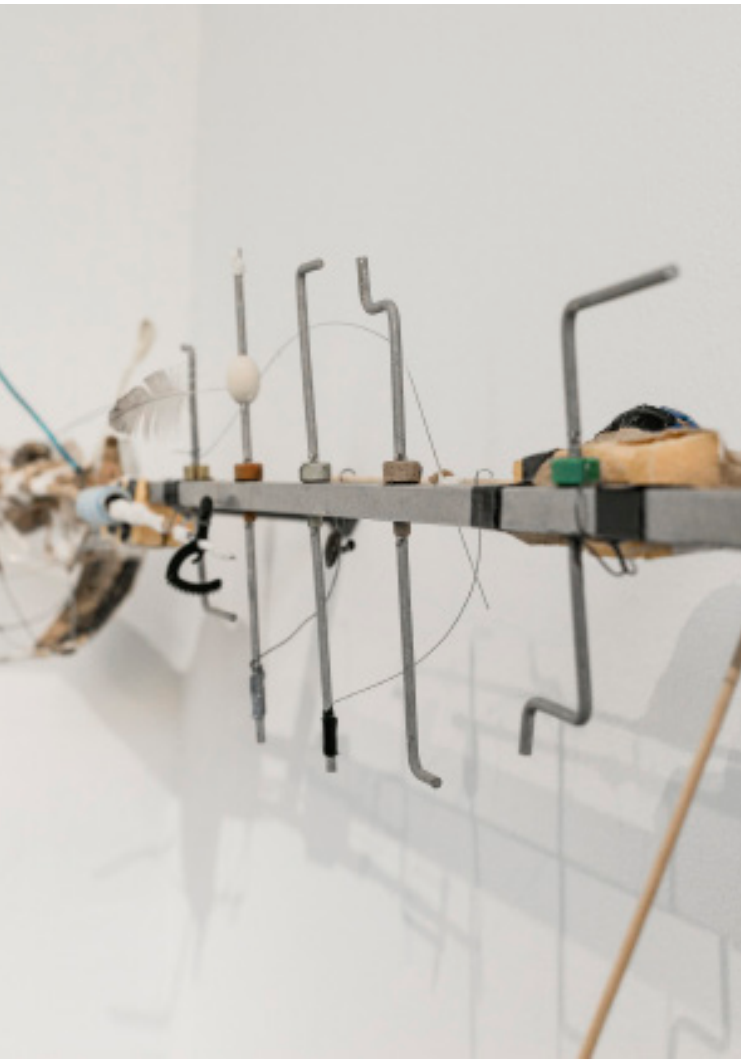




Enej Gala lives and works between London, Venice, and Nova Gorica. In 2013, he finished his B.A. and in 2015 his M.A. in Painting at the Academy of Fine Arts in Venice. He graduated from the Royal Academy's Postgraduate Programme in London in 2023. He attempts to understand the concept of difference throughout his work. As a device that reveals its tricks while counter-intuitively enhancing their magic, puppetry is used as a lens to focus on materials as symbolic entities, expanding their potential by exposing and building on their intrinsic qualities. Through frequent collaborations and free improvisation, this process questions traditional perspectives on art, craftsmanship, installation, performances, and different forms of production

Moe Yoshida was born in Kakogawa, Japan. She lives and works in New York and Bologna. After graduating from Osaka University of Arts, she moved to Italy in 1998 to continue her studies and graduated in painting at the Academy of Fine Arts in Bologna in 2004. Her artistic interest lies in visualizing the structure of identities composed of emotional memories, dreams, and fragments of images that appear in the subjective sense of time. With the experience she gained in theater, her main theme of interest has expanded into various media, including drawing, sculpture, performance, and video.

06 Glasbeni performans na otvoritvi razstave: Oblakov gleženj, 2025. Foto: Andrej Firm.
 / Music performance at exhibition opening: Cloud's Ankle, 2025, Photo: Andrej Firm.
 07 – 10 Skulpturalni mehanizmi na razstavi: Oblakov gleženj, 2025. Foto: Andrej Firm. /
 Sculptural mechanisms at exhibition: Cloud's Ankle, 2025, Photo: Andrej Firm.



Oblakov gleženj je razstava videa in skulpturalnih mehanizmov, ki sta jih umetnika Enej Gala in Moe Yoshida ustvarila v Mariboru med skupno umetniško rezidenco. Z vrsto sistematičnih sprehodov po mestu sta zbirala zavržene materiale in predmete, ki nosijo sledi mestnih vsakodnevnih ciklov uporabe, zanemarjanja in preobrazbe. Ti ostanki so bili sestavljeni v kinetične strukture, ki se upirajo enostavni kategorizaciji, vzpostavljajo lastno, notranjo logiko – delujoč ne zgolj kot abstraktne forme, temveč kot kompleksni odmevi kraja. Vključeni v širši spekter lutkovnih tradicij — ki odmevajo tudi skozi zgodovinske in sodobne prakse v Mariboru — ti skulpturalni izumi delujejo kakor pogoni, ki izkoriščajo odprt potencial gibanja za razvoj načinov mišljenja in ustvarjanja.

Nenehen dialog med dvema umetnikoma razvije vsako delo skozi logiko kontinuiranega sklepa – artikulacije z improviziranimi mehanizmi, ki nakazujejo sisteme v toku – animirane, nestabilne, a hkrati natančne. Njihova fizična in video prisotnost se deli na dve samosvoji, a vzporedni in dopolnjujoči se izkušnji istih teles. V prvi sobi, kjer visijo kot počivajoča orodja neznanega izvora, obiskovalca soočijo s svojo surovo, a subtilno materialnostjo, medtem ko v drugi sobi na videu sprostijo svoj kinetični potencial v brezoblačnem letu skozi nedoločljiv prostor. Dela ne skušajo reproducirati izkušnje mesta, temveč se odzivajo na njegove ritme, neme ostanke in spregledane ekologije. Osvetlujejo tiha srečanja med materialom, okoljem in subjektivnimi gestami.



11 Moe Yoshida med glasbenim performansom na otvoritvi razstave: Oblakov gleženj, 2025. Foto: Andrej Firm. / Moe Yoshida during performance at exhibition opening: Cloud's Ankle, 2025. Photo: Andrej Firm.

Cloud's Ankle is an exhibition featuring a video and sculptural mechanisms assembled by artists Enej Gala and Moe Yoshida during a collaborative residency in Maribor. Through a series of systematic walks across the city, the artists gathered discarded materials and items that carry the city's daily cycles of use, neglect, and transformation. These remnants were assembled into kinetic structures that resist simple categorization while forming self-contained logics, not merely as abstract constructions, but rather as complex echoes of a place.

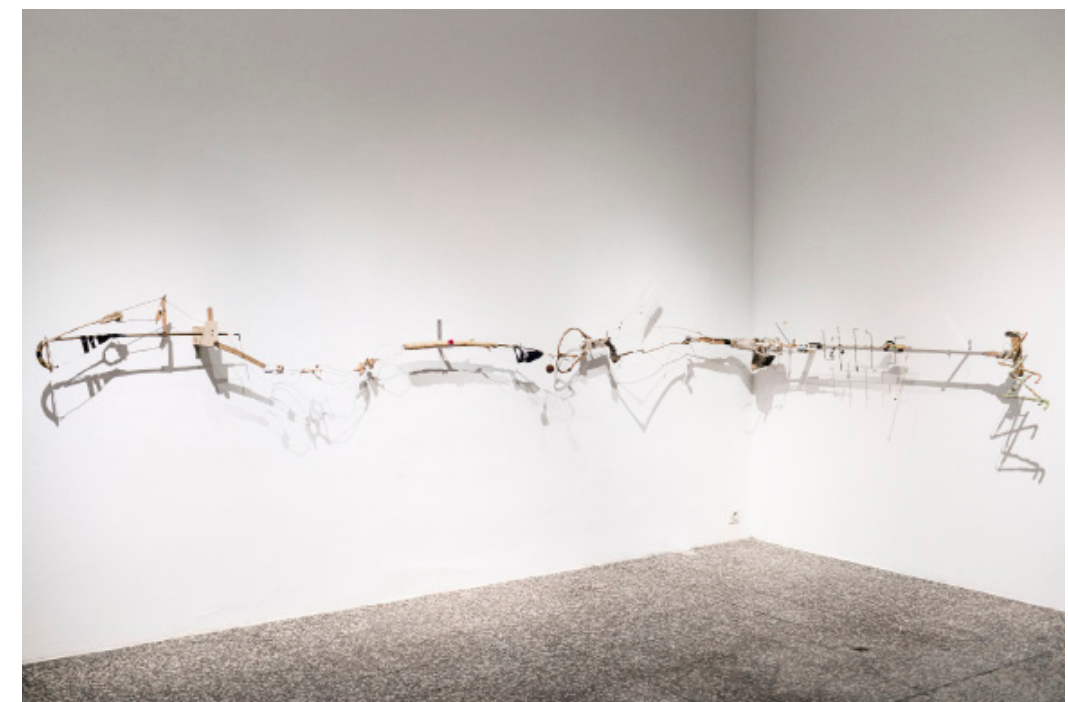
Situated within a broader spectrum of puppetry traditions, reverberating also through Maribor's historical and contemporary practices, these sculptural inventions act as drives, exploiting the potential of movement as a means of developing thinking and creation. The constant dialogue between two artists evolves each piece through the logic of a continuous assumption; articulations with improvised mechanisms that suggest systems in motion, that are animated, unstable, and yet precise. Their physical and video presence is divided into two distinct experiences of the same bodies that are parallel and complementary. In the first room, hanging like resting tools of unknown origin, they confront the viewer with a raw yet subtle materiality. In the second room, they unleash, on video, their kinetic potential in a cloudless flight through an undefinable space.

The works do not try to replicate the experience of the city, but instead respond to its rhythms, mute leftovers, and overlooked ecologies. They shed light on the quiet meetings

Zaznamovana z ekološko občutljivostjo do ti-stega, kar mestni prostori zavržejo ali ohranijo, razstava Oblakov gleženj razmišlja o življenju materialov onkraj njihove prvotne funkcije. Skulpture ponovno uporabijo zavržene elemente ter jih preoblikujejo v oblike, ki nosijo hkrati spomin, gibanje in prisotnost. Kot opozarja teoretik Timothy Morton, pozornost do zavrženih in hiperobjektnih materialov omogoča estetiko, ki priznava medsebojno povezanost brez potrebe po popolnem razumevanju. Dela v tej razstavi delujejo prav v tem prostoru – deloma kot sistem, deloma kot zgodba, deloma kot improvizacija.

Naslov razstave hudomušno opozarja na našo težnjo po antropomorfizaciji – celo pri nečem tako nedoločnem, kot je oblak – hkrati pa namiguje na nemožnost popolnega razumevanja večjih sistemov, ki nas obdajajo. V tem duhu dela preusmerjajo naš pogled k robovom, sklepom in presledkom, kjer se pomen začne oblikovati iz materialnih srečanj z mestom.

Enej Gala in Moe Yoshida



12 Del instalacije na razstavi: Oblakov gleženj, 2025. Foto: Andrej Firm. / Part of installation at exhibition: Cloud's Ankle, 2025. Photo: Andrej Firm.

between materials, the environment, and subjective gestures. The exhibition Cloud's Ankle, marked by its ecological sensitivity to the materials that the city discards or preserves, considers the life of materials beyond their primary function.

The sculptures reuse discarded elements and re-shape them into forms that encompass memory, motion, and presence.

As theorist Timothy Morton suggests, attention to discarded and hyperobject-like materials allows for an aesthetic that acknowledges interconnection without the need for total comprehension. The works in this exhibition function in this exact space; partly as a system, partly as a story, and partly as improvisation. The title of the exhibition jokingly points to our inherent tendency towards anthropomorphization, even in something as undefined as a cloud, while simultaneously hinting at our inability of comprehending the larger systems that encompass us. In the spirit of this, the works redirect our view towards the edges, assumptions and gaps, where meaning is formed out of material encounters with the city.

Enej Gala in Moe Yoshida

ROK MOHAR

(SLOVENIJA / SLOVENIA)

NASLOV / TITLE:

Fragmenti s prebliski o raziskovalni rezidenci / Fragments with insights into the research residency

Rok Mohar je rojen v Ljubljani, leta 2000 je končal Srednjo šolo tiska in papirja in se leta 2003 vpisal na Famul Stuart smer Kiparstvo. Od leta 2006 aktivno ustvarja v AKC Metelkova mesto, od leta 2021 pa je član ZDSLU. Tekom svojega ustvarjanja je imel več samostojnih in skupinskih razstav, deluje tudi na področju teatra in filma, sodeloval je na mnogih festivalih, izdelal več stalnih postavitev, večinoma v javnem prostoru.

Rok Mohar was born in Ljubljana and graduated from the Secondary School of Printing and Paper in 2000. Following that, he enrolled in the Famul Stuart sculpture program in 2003. He has been actively creating at AKC Metelkova mesto since 2006 and has been a member of ZDSLU since 2021. Throughout his creative career, he has held several solo and group exhibitions, worked in theater and film, participated in numerous festivals, and created several permanent installations, which are primarily exhibited in public spaces.

FRAGMENT I

V Mariboru. Spoznal ljudi iz Pekarne. Kajo sem videl že prej, prav tako Tjašo in Filipa, zares pa sem se spoznal z Dolores. S Simonom sva nato odpeljala stvari do Vetrinjskega dvora, ki je v samem centru mesta. Dva ateljeja, en velik, drug mali, a še zmeraj velik. Ne vem, se mi zdi, da bi lahko bolje izkoristili sam atelje. Predvsem ker je visok strop, bi lahko imeli za spanje napravljeno galerijo. Res nobel, tako da se človek počuti, kot da nekaj velja. Po prvih vtisih odšla na pivo in jufko v park, kjer sem dobil razlago, kako in kaj. »Nič produkcijskega ne rabiš izvesti, saj je to raziskovalna rezidenca. Boš pa imel predstavitev in safari po mestu.«
»No prav, sprejemem, mi je pa ta koncept kar tuj, saj nisem še prej imel izkušnje s tako vrsto rezidence. Se bom potrudil.«

FRAGMENT II

Spil čaj na balkonu in odšel pohajkovat po mestu. Šel do Pekarne, kjer sem zaznal duh po Metelkovi. Takoj mi je bil prostor všeč. Sem se vprašal, kdo pospravlja in kje so umetniki. Bom že zvedel. Zavil še v antikvariat v Pekarni, kjer sem našel Balzaca, ki mi je še manjkal. Nazaj grede sem se ustavil še v enem antikvariatu in kupil še nekaj, knjigo o starem Egiptu in muzeju iz Mehike. Ker se zdaj že nekaj časa ukvarjam s podobnostmi med tema civilizacijama in poizkušam zmešati skupaj za svoje Atomske bogove. Napravil kosilo in šel počivat. Do večera se nisem premaknil iz ateljeja. Zakaj bi, saj imam Balzaca. Zvečer šel na sprehod do Drave. »Šit, žarnica je šla.«

FRAGMENT III

Zjutraj sem odšel po žarnico do Merkurja, vzelo mi je tričetrt ure do tja in še enkrat toliko nazaj. Ni hujšega razen tega, da je vroče. Šel počivat. Mogoče pa to lenarjenje ne bo tako slabo na koncu. Bom dal vse od sebe in poizkusil biti še boljši. Si vzeti malo časa in pogledat na stvari, ki so se mi dogajale v kotlini. Zvečer odšel na Piramido, hrib nad Mariborom. »Pa v tem Maribori sploh kaj gradijo?« Mislim, da sem opazil samo en, mogoče dva gradbena žerjava. Sem bil kar presenečen.

FRAGMENT IV

Zjutraj bral, popoldne pa predstavitev. Ne vem, kako bo izpadlo. Bomo nekaj zimprovizirali, ker nisem nič pripravil, ne predstavitve, ne fotografij, nič od nič, no katalog ali dva sem že pred časom pustil. Bom poizkusil ubesediti, da bo izpadlo slikovito. Prišli so tudi domači, Tjaša, Kaja, rezidenta Moe in Enej, ter mislim, da je bila še ena sosedka. Izpadlo je kot sproščen o mojem delu in malo daljše

FRAGMENT I

In Maribor. I met people from Pekarna. I had already met Kaja before, as well as Tjaša and Filip, but I really got to know Dolores. Simon and I then drove my things to Vetrinjski dvor, which is in the very center of the city. Two studios, one large, the other small, but still fairly large. I’m not sure, but I think they could make better use of the studio itself. Especially because it has high ceilings, they could have a gallery for sleeping. Really classy, so that you feel like you’re worth something. After my first impressions, we went for a beer and a jufka in the park, where I got an explanation of how things stand. “You don’t need to do anything in terms of production, because this is a research residency. But you will have a presentation and a safari around the city.”
“Okay, I accept it, but this concept is quite foreign to me, as I have no previous experience with this type of residency. I’ll do my best.”

FRAGMENT II

I finished my tea on the balcony and went for a stroll around the city. I went to Pekarna, where I sensed the spirit of Metelkova. I immediately liked the place. I wondered who was in charge of cleaning up and where the artists were. I’ll find out eventually. I stopped by the antique bookshop in Pekarna, where I found Balzac, which I was still missing. On my way back, I stopped at another antique bookshop and bought a few more items, including a book on ancient Egypt and another about a museum in Mexico. I’ve been studying the similarities between these two civilizations for some time now and am trying to mix them together for my Atomic Gods. I made lunch and then rested. I didn’t leave the studio until evening. Why would I, when I have Balzac? In the evening, I went for a walk to the Drava River. “Shit, the light bulb went out.”

FRAGMENT III

In the morning, I went to Merkur to buy a light bulb. It took me 45 minutes to get there and the same amount of time to get back. Not bad, besides the heat, I went to rest. Maybe this laziness won’t be so bad in the end. I will give it my all and try to be even better. I’ll take some time to reflect on the things that happened to me in the basin. In the evening, I went to Piramida, the hill above Maribor. “Are they building anything in Maribor at all?” I think I only saw one, maybe two construction cranes. I was quite surprised.

pogovarjanje o liku, imenovanem Marko Brecelj, s katerim imava s Simonom kar nekaj doživljajev. Moe je zanimalo o mojem delu Černobilčki, ker so tam na Japonskem imeli leta 2011 tudi jedrsko nesrečo, ki je po mojem mnenju na lestvici nekako v istem rangu s Černobilom.

FRAGMENT V

Bral. Sem pa dobil občutek, da je Maribor bolj meščansko mesto od Ljubljane. Vse kavarne polne ljudi in turistov. Mogoče je, da je vic v tem, da ko greš iz Vetrinjskega dvora, stopiš direktno v center Maribora in je bolj opazno vse to spektakularno konzumiranje dobrot. Ker v Ljubljani sploh ne hodim v center. In ker v Ljubljani nisem nikomur povedal za pobeg, se je nekako izvedelo, kje sem. Sem se malo hotel potuhnit, pa na žalost ni šlo. »A, v Mariboru si«. Ah ja, verjetno je, da je kaka objava ali kaj izdalo moje izginotje. Dvomi, da je bil Mossad.

FRAGMENT VI

Šli na Interesni safari po mestu. In ker sva s Simonom razčlenjevala mehki terorizem Marka Breclja, mi je v glavo padla ideja, da bi šel do kitajca in kupil pištolce na vodo, da bi po mestu špricali ljudi.

Saj a ni safari lovljenje divjih živali po prerijah in savanah Afrike? Zakaj se potem ne bi mi šli safarija v okolju asfaltne džungle in lovili ljudi? Nič ni bilo iz tega mehkega terorizma. Smo pa šli na sprehod po poteh bližnje okolice, kjer je Simon razlagal o umetnostnih dosežkih in butasti birokraciji ter gentrifikaciji mesta. Impresiran sem bil nad Kojakom. Sem ga večkrat videl, a njegovo veličino dojel šele sedaj. Na safariju se nam je pridružilo kar nekaj »safarirov«, tako da nismo bili sami sebi namen. Uspešen dan smo zaključili z vrčki piva v Brew pubu.

FRAGMENT VII

Danes imata Moe in Enej razstavo v OBRAT-u, kjer bosta razstavila delo enomesečne rezidence. Očarala me je preprostost in po drugi strani kompleksnost mehanizmov, ki sta jih napravila. Kot nekakšni sistemi zglobov lutk, lahko bi celo rekel, da bi jih Marko Kovačič dal med svoje plastose. Imela sta tudi glasbeni performans, na katerem je Enej igral na klarinet, Moe pa je igrala na tolkala in činele. Zvoki, ki sta jih spravljala iz predmetov za povzročanje zvočne polucije, so me zelo spominjali na japonski minimalizem. Po več letih sem spet srečal Natašo Berk, ki mi je povedala, kako se soočit s temi rezidencami: »Ti samo uživaj in raziskuj, tako to gre.«

FRAGMENT IV

I did some reading in the morning, followed by a presentation in the afternoon. I don't know how it will turn out. I'll improvise a little, as I haven't prepared anything - no presentation, no photos, nothing at all. However, I did leave a catalog or two some time ago.

I'll try to put it into words so that it will be picturesque. The home crowd came too: Tjaša, Kaja, residents Moe and Enej, and I think there was a neighbor as well. It turned out to be a relaxed conversation about my work, followed by a slightly longer discussion about a character named Marko Brecelj, with whom Simon and I have had quite a few experiences. Moe was interested in my work Černobilčki, because Japan also had a nuclear accident in 2011, which, in my opinion, was on par with Chernobyl.

FRAGMENT V

Read. But I got the feeling that Maribor is more bourgeois than Ljubljana. All the cafés are full of people and tourists. Maybe the cause of this is that when you leave Vetrinjski Dvor, you step right into the center of Maribor, where all this spectacular consumption of delicacies is more noticeable. Because I don't go to the center of Ljubljana at all. And because I hadn't told anyone in Ljubljana about my escape, somehow it got out where I was. I wanted to lay low for a while, but unfortunately, it didn't work. "Oh, you're in Maribor." Oh well, it's likely that some publication or something gave away my disappearance. I doubt it was Mossad.

FRAGMENT VI

We went on the Interesni safari around the city. And because Simon and I were analyzing Marko Brecelj's soft terrorism, I had the idea of going to the Chinese store and buying water pistols to spray people around the city.

Isn't the point of a safari to hunt wild animals on the prairies and savannas of Africa? So why shouldn't we go on a safari in the asphalt jungle and hunt people? Nothing came of this soft terrorism. Instead, we went for a walk along the paths in the nearby area, where Simon explained the artistic achievements, the bureaucratic absurdities, and the gentrification of the city. I was impressed by Kojak. I had seen it many times before, but only now did I realize its greatness. Quite a few "safarirov" joined us on the safari, so we weren't doing it just for ourselves. We ended a successful day with pints of beer at the Brew Pub.



13 – 16 Interesni safari z Rokom Moharjem, 2025. Foto: Arhiv PMM. / Interest Safari with Rok Mohar, 2025. Photo: PMM Archives.

Po dogodku šli v Pekarno, kjer je bil v Gustafu jam session in smo tudi mi potem hoteli imet svoj koncert. Sicer s težavo, a smo le prišli na oder in odigrali svoj repertoar. Mislim, da niso vedeli, kaj jih je doletelo. Nič rock and rolla, sama improvizacija. »Pa kaj ste to za en bend,« je prišel spraševati nek tip. Smo se samo muzali in smejali. Če bi vedel, da smo se pol ure nazaj zmenili, da bomo igrali. Skratka Gustaf je bil presenečen. Nato smo s Kajo in Čikom do sončnega vzhoda vztrajali pri Čiku v pisarni ter se menili o podobnostih med Metelkovo in Pekarno.

FRAGMENT VIII

Cel dan počival. Malo pospravil in se pripravljaj na odhod. Sem pa tudi razmišljal o celotni rezidenci, vtisih in dognanjih. Rekel sem si, da bi bilo mogoče super, da bi postavil tu nekak spomenik o medobčinskem sodelovanju med skvotoma. Najbolj me je presenetilo, da ima Pekarna, tako velik skvot, podobne probleme kot Metelkova. In da imajo ljudje prostor in se tako mačehovsko obnašajo do njega. Verjetno je to ta podobnost z Metelkovo. To, da obstaja tak prostor, ni samo-umevno, ampak so potrebni določeni napor posameznikov, da tak prostor obstaja.

Rok Mohar

FRAGMENT VII

Today, Moe and Enej are holding an exhibition at OBRAT, where they will display the work they created during their one-month residency. I was fascinated by the simplicity and, on the other hand, the complexity of the mechanisms they created.

Like some kind of puppet joint systems, I would even dare to say that Marko Kovačič would include them in his art. They also had a musical performance, where Enej played the clarinet, and Moe played the percussion and cymbals. The sounds they produced from objects designed to cause sound pollution reminded me very much of Japanese minimalism. After several years, I saw Nataša Berk again, who told me how to approach these residencies. "Just enjoy and explore, that's how it works." After the event, we went to Pekarna, where a jam session was taking place at Gustaf, where we also wanted to host our own concert. It was difficult, but we managed to get on stage and play our repertoire. I don't think they knew what hit them. No rock and roll, just improvisation. "What kind of band are you?" a guy asked. We just smirked and laughed. If he only knew that we had agreed to play half an hour earlier. In short, Gustaf was surprised. Then Kaja, Čiko, and I stayed at Čiko's office until sunrise, discussing the similarities between Metelkova and Pekarna.

FRAGMENT VII

I rested all day. I tidied up a bit and prepared to leave. I also reflected on the entire residency, including my impressions and insights. I told myself that it would be great to erect a monument here to commemorate the inter-municipal cooperation between squats. What surprised me most was that Pekarna, such a large squat, has similar problems to Metelkova. And that people have a space and they treat it so badly. This is probably the similarity with Metelkova. The existence of such a space cannot be taken for granted, as it requires the efforts of individuals to make it happen.

Rok Mohar



YARA ABU AATAYA

(PALESTINA, ČEŠKA / PALESTINE, CZECHIA)

NASLOV / TITLE:

Qaher
(رهق)

Yara Abu Aataya je multidisciplinarna oblikovalka, rojena v Gazi, ki živi v Pragi. Njeno delo se giblje med arhitekturo, grafičnim oblikovanjem, scenografijo in oblikovanjem stekla, ki ga oblikujejo močni temelji prostorskega razmišljanja ter eksperimentiranja z materiali. Študirala je arhitekturo na UMPRUM-u (Akademija za umetnost, arhitekturo in oblikovanje v Pragi), kjer se je zanimala tudi za tipografijo, vezavo knjig in tiskarstvo. Ustvarja vizualne identitete, označevalne sisteme, oblikuje knjige in razstave ter svetuje pri strategijah družbenih medijev. Poleg oblikovanja se ukvarja tudi s pisanjem in družbeno angažiranimi umetniškimi praksami. Z besedili in umetniškimi intervencijami v javnem prostoru raziskuje teme identitete, moči in vidnosti. Njen aktivistični pristop pogosto povezuje osebno in politično ter oblikovanje uporablja kot orodje za pripovedovanje zgodb, upor in povezovanje.



Yara Abu Aataya is a multidisciplinary designer born in Gaza and living in Prague. Her work spans across architecture, graphic design, scenography, and glass design, shaped by a strong foundation in spatial thinking and experimentation with materials. She studied architecture at UMPRUM (Academy of Arts, Architecture and Design in Prague), where she also developed an interest in typography, bookbinding, and printing. In her practice, she creates visual identities, signage systems, book and exhibition design, and advises on social media strategies. In addition to design, she is also involved in writing and socially engaged art practices. Through texts and artistic interventions in public spaces, she explores themes of identity, power, and visibility. Her activist approach often connects the personal and the political, using design as a tool for storytelling, resistance, and connection.



Qaher (قاهر) je arabska beseda, ki pomeni veliko več kot le jeza. Označuje čustvo, ki se počasi razvija, oblikuje ga izselitev, utišanje in dolgotrajno prenašanje krivice. Naseli se in traja, prehaja skozi telesa, družine in generacije. Pisateljica Khadija Muhaisen Dajani ga opisuje takole: »Qaher je, ko vzameš jezo, jo postaviš na nizek ogenj, dodaš ji nepravilnost, zatiranje, razizem, dehumanizacijo in jo pustiš počasi kuhati stoletje. Potem poskušaš to izraziti, a te nihče ne sliši. Zato ostane v tvojem srcu. Naseli se v tvojih celicah. Postane tvoj genetski odtis. Potem se prenaša skozi generacije. In nekega dne ugotoviš, da ne moreš dihati. Preplavi te in zahteva, da izbruhne iz tebe. Jokaš. In cikel se ponovi.«

To počasi goreče čustvo utelešajo tri ženske v moji družini, vsaka pa ga izraža na drugačen način: S svetlobo in ognjem Qaherja ne usmerjam navzven kot negativno silo, ampak kot moč, ki preobraža, spodbuja zavest in ohranja odpor. Je skupna energija, priča nepravilnosti in način, kako ohraniti spomin in odpornost. Doma je prevladoval znan vonj, cvetlični in živ, ki je oblikoval najzgodnejše spomine na skrb in pripadnost. Ritualni moje matere s kadilom so očistili sobe, osvežili zrak in utrdili prostor, prinašali ravnovesje in kontinuiteto med generacijami. Njena prisotnost je nudila zaščito in občutek doma. Glas moje babice je ostal zakoreninjen v Gazi, miren in neomajen, trdno se je držal zemlje z odločnostjo, ki je oblikovala moje razumevanje ukoreninjenosti in pripadnosti. Ona je utelešala vztrajnost življenja, spomina in kulture palestinskih avtohtonih prebivalcev.

Ta razstava je posvečena moji babici, Naifi Hassan Abu Aataya (umrla 28. 11. 2024).

Yara Abu Aataya

Qaher (قاهر) is an Arabic word that reaches far beyond its usual translation as anger. It names an emotion that is formed slowly, shaped by displacement, silencing, and the long endurance of injustice. It settles in and lasts, moving through bodies, families, and generations. Writer Khadija Muhaisen Dajani describes it as: "Qaher is when you take anger, place it on a low fire, add injustice, oppression, racism, dehumanisation to it, and leave it to cook slowly for a century. And then you try to express it, but no one hears you. So it sits in your heart. And settles in your cells. It becomes your genetic imprint. And then it moves through generations. And one day, you find yourself unable to breathe. It washes over you and demands to break out of you. You weep. And the cycle repeats."

This slow-burning emotion is embodied by three women in my family, each expressing it in different ways: Through light and fire, I channel Qaher outward not as a negative force, but as a power that transforms, fosters awareness, and sustains resistance. It is a shared energy, a witness to injustice, and a way to keep memory and resilience alive. A familiar fragrance filled the home, floral and alive, shaping the earliest memories of care and belonging. My mother's rituals with sage cleansed the rooms, lifted the air, and grounded the space, carrying balance and continuity across generations. Her presence offered protection and a sense of home. My grandmother's voice remained anchored to Gaza, steady and unshaken, holding fast to the land with a determination that shaped my understanding of rootedness and belonging. She embodied the endurance of Indigenous Palestinian life, memory, and culture.

This exhibition is dedicated to my grandmother, Naifa Hassan Abu Aataya (d. 28.11.2024).

Yara Abu Aataya

Umetnica Yara Abu Aataya se v svojem delu v večji meri ukvarja z oblikovanjem, vendar pogosto v njega vključuje pomenljive koncepte, ki njeno delo ne samo osmislijo, ampak ji dajo tudi politično dimenzijo. Umetnica palestinskih korenin se v zadnjem času večinoma posveča tematiki izraelske okupacije in uničevalne genocidne vojne, ki jo je izraelska država po desetletjih terorja v preteklih letih stopnjevala do grozovitih razsežnosti.

V pričujoči prostorski instalaciji naslovljeni »Qaher« (قَهَر) črpa iz koncepta arabske besede za jezo, ki označuje veliko več kot le jezo. Označuje čustvo, ki se počasi razvija, oblikuje ga izselitev, utišanje in dolgotrajno prenašanje krivice. Naseli se in traja, prehaja skozi telesa, družine in generacije. Vendar se pri tem ne opira zgolj na negativno stran, ki ga prinaša to čustvo, temveč na širok pomen besede, ki v situaciji, v kateri se nahajajo izvirni prebivalci Palestine, edino omogoča preživetje. Ne samo v fizičnem, temveč predvsem v moralnem smislu in dimenziji generacijskega gneva, ki omogoča, da žerjavica pod pepelom ne ugasne, ampak omogoča nadaljnji boj za pravico in svobodo. Upanje, ki ne sme ugasniti.

Narativ gradi okoli osebne zgodbe treh generacij žensk v njeni družini. Svoje, materine in babičine. Osrednji del instalacije predstavljata dve neonski luči, ki lebdita v sredini prostora. Z rdečo svetlobo obarvani prostor ima podobo tako tesnobe kot upanja. Ravno neonske luči sredi prostora poudarjata to tlenje upora in volje do preživetja. Čeprav svetloba, ki učinkuje preko vidnega čuta, zavzame celotno vidno polje, je močnejši vonj žajblja, ki ga obiskovalec sreča ob vstopu v prostor. Na obiskovalca deluje preko čuta voha in predstavlja materin ritual čiščenja prostora z žajbljem, ki je umetnici posebej pri srcu.

Tretji element je zvok, ki obiskovalca v intervalih preseneti in pretrese. Zvok posnetka zadnjega sporočila umetničine babice, ki je umrla 28. 11. 2024 zaradi posledic izraelske agresije na Palestino. V arabščini pove sledeče: »Draga, ne skrbi za mene, jaz sem v redu in se dobro počutim, hvala bogu!« Tako tri močni elementi skozi vid, vonj in zvok obiskovalca obstopijo in ga ne pustijo ravnodušnega. Pred očmi pa se nam nehote prikrade simbolika preteklosti, babice, ki kot odmev sporadično napolni prostor, mame, ki predstavlja sedanost in je konstantno na subtilen način prisotna v prostoru, ter svetlobe, dela umetnice, ki

Artist Yara Abu Aataya's work is primarily concerned with design, but she often incorporates meaningful concepts that not only lend her work meaning but also imbue it with a political dimension. An artist of Palestinian origin, she has recently devoted most of her attention to the Israeli occupation and the devastating genocidal war that the Israeli state has escalated to horrific proportions after decades of terror in recent years.

The spatial installation entitled "Qaher" (قَهَر) draws on the concept of the Arabic word for anger, which signifies much more than just anger. It refers to an emotion that develops slowly, shaped by displacement, silencing, and prolonged suffering of injustice. It settles in and persists, passing through bodies, families, and generations. However, it does not focus solely on the negative aspects of this emotion, but rather on the broader meaning of the word, which, in the situation in which the original inhabitants of Palestine find themselves in, is the only thing that enables them to survive. Not only in a physical sense, but above all in a moral sense and in the dimension of generational anger, which allows the embers beneath the ashes to continue to smoulder, enabling the pursuit of justice and freedom. Hope that must not be extinguished.

The narrative is built around the personal stories of three generations of women in her family: her own, her mother's, and her grandmother's. The central part of the installation consists of two neon lights floating in the middle of the space. The red-lit space evokes both anxiety and hope. The neon lights in the middle of the space emphasize this smoldering resistance and the will to survive. Although the light, which affects the sense of sight, occupies the entire field of vision, the stronger scent of sage greets visitors as they enter the space. It affects visitors through their sense of smell and represents the artist's mother's ritual of cleansing the space with sage, which is particularly dear to them.

The third element is sound, which surprises and shocks visitors at intervals. The sound recording is of the last message from the artist's grandmother, who died on November 28, 2024, as a result of Israeli aggression against Palestine. In Arabic, she says: »My love, don't be worried about me, I am well and good, thank God!« These three powerful elements surround visitors through use of sight, smell and sound and leave them anything but indifferent. Before our eyes, the symbolism of the past creeps in unnoticed: the grandmother, who

predstavlja prihodnost in simbolno omogoča preživetje sporočila razstave na simbolni kot tudi fizični ravni.

Simon Žlahtič

sporadically fills the space like an echo; the mother, who represents the present and is constantly present in the space in a subtle way; and the light, the artist's work, which represents the future and symbolically enables the message of the exhibition to survive on both a symbolic and physical level.

Simon Žlahtič



20 Otvoritev razstave: Qaher (قَهَر), 2025. Foto: Janez Klenovšek. / Exhibition opening: Qaher (قَهَر), 2025. Photo: Janez Klenovšek.

AYLIN LEIPOLD

(NEMČIJA, VELIKA BRITANIJA / GERMANY, GREAT BRITAIN)

NASLOV / TITLE :

Weiter

AYLIN LEIPOLD JE BILA IZBRANA UMETNICA NA PRIPOROČILO REZIDENTA MENTORJA MARKA FARIDA. MARK FARID JE UMETNIK, RAZISKOVALEC IN PREDAVATELJ LIKOVNE UMETNOSTI NA CENTRAL SAINT MARTINS, UNIVERZI ZA UMETNOST V LONDONU.

AYLIN LEIPOLD WAS SELECTED AS THE ARTIST ON THE RECOMMENDATION OF RESIDENT MENTOR MARK FARID. MARK FARID IS AN ARTIST, RESEARCHER, AND PROFESSOR OF FINE ARTS AT CENTRAL SAINT MARTINS, UNIVERSITY OF THE ARTS LONDON.

Aylin Leipold je multidisciplinarna umetnica, ki deluje v Londonu. Najprej je diplomirala iz nemškega prava, leta 2025 pa iz likovne umetnosti na Central Saint Martins, Univerzi za umetnost v Londonu. Njeno delo sega vse od risanja in slikanja do oblikovanja kovine in lesa, grafike, videa in instalacij. Ukvarja se z različnimi vrstami izgube pomena in premiki vrednot, zlasti kadar so te posledica reprodukcije, reprezentacije ali prevajalskih procesov. Najdene slike, besedila in predmeti se spremenijo v nove predmete in prenesejo v nove kontekste – z distancami, vrzelmi ter razmiki so umetniška dela odvisna od svojega okolja.

Aylin Leipold is a multidisciplinary artist based in London. She graduated in German law and in 2025 graduated in fine art from Central Saint Martins, University of the Arts in London. Her work spans a range of mediums, including drawing and painting, metal and wood design, graphics, video, and installations. She deals with various types of loss of meaning and shifts in values, especially when these result from reproduction, representation, or translation processes. Found images, texts, and objects are transformed into new objects and transferred into new contexts; with distances, gaps, and intervals, the artworks depend on their surroundings.



21 – 24 AYLIN LEIPOLD – Otvoritev razstave: Weiter, 2025. Foto: Andrej Firm. / Exhibition opening: Weiter, 2025. Photo: Andrej Firm.





»Weiter« – nemško za: nadaljevanje, naprej, sicer, dalje, drugo, vnaprej, nadaljnje, prihodnost, dlje, onkraj

Ta razstava raziskuje spomine na tako imenovano gastarbajtersko pot v spominih moje družine in družinskih prijateljev. Gastarbajterska pot se nanaša na počitniško pot, ki so jo turški, grški in jugoslovanski delavci migranti iz Zahodne Evrope uporabljali za vožnjo v svoje domovine med poletjem. Od šestdesetih let 20. stoletja pa vse do začetka jugoslovanske vojne leta 1991 so to pot, ki je vodila skozi Nemčijo, Avstrijo in današnjo Slovenijo, Hrvaško, Srbijo ter Bolgarijo proti Turčiji ali Grčiji, množično uporabljale stotine tisočev družin, ki so se poleti vračale domov. Maribor je bil eno izmed mest ob tej poti, skozi katero so popotniki vsako leto potovali.

Weiter preučuje gastarbajtersko pot skozi prizmo odsotnosti; izginjanja in bledenja tistega, česar ni mogoče zabeležiti. Namesto da bi odsotnost delovala kot simbol pozabe, deluje kot opomnik, da spomini zbledijo skupaj s tistimi, ki jih nosijo. Susan Sontag v svojem esaju *Regarding the Pain of Others* trdi: »Tisto, čemur pravimo kolektivni spomin, ni spominjanje, temveč določanje: to je pomembno in to je zgodba o tem, kako se je zgodilo, skupaj s podobami, ki zgodbe zaklenejo v naše misli.«

V Weiter gastarbajterska pot deluje kot zamenljiv primer ene izmed podrobnosti v zgodovini, ki preprosto niso dovolj relevantne, da bi postale del kolektivnega spomina – pozabljena podrobnost. Čeprav so časopisni članki, razstave in podatki o gastarbajterski poti lahko arhivirani in dostopni, je naše razumevanje ali celo zanimanje zanjo odvisno od tistih, ki se poti še spominjajo. Raziskovanje gastarbajterske poti skozi odsotnost tako postane preučevanje tega, kako se naše razumevanje zgodovine in kolektivnega spomina spreminja z bledenjem tistih, ki nosijo spomine na pozabljene podrobnosti.

V poskusu, da bi zbrala tisto, kar je še ostalo, sem opravila intervjuje s šestimi ženskami, ki so se vsako poletje vozile iz Nemčije v Turčijo. Pripovedovale so mi zgodbe, ki sem jih že velikokrat slišala: zgodbe o dolгих prometnih zastojih, slabih cestah, dolгих obvozih in dolгих počitnicah. A ker te zgodbe niso bile več pripovedovane v znanem, domačem kontekstu, temveč so bile posnete in s tem izpostavljene tveganju, da postanejo javne neznanemu občinstvu, so se pripovedi rahlo spremenile; nekatere podrobnosti so izginile,

‘Weiter’ German for: continuation, on, else, forth, other, forward, further, future, farther, beyond

This exhibition explores memories of the so-called guestworker route in the memories of my family and my family’s friends. The guestworker route refers to the holiday route that would be used by Turkish, Greek, and Yugoslavian migrant workers from Western Europe, to drive to their home countries during the summer. From the 1960s onwards up until the start of the Yugoslavian war in 1991, the route, going through Germany, Austria, and what is now Slovenia, Croatia, Serbia, and Bulgaria to Turkey or Greece, would be used heavily by hundreds of thousands of families who were travelling home over the summer. Maribor was one of the cities along the route that would be passed through by the travellers every year.

Weiter examines the guestworker route through the lens of absence; the disappearance and fading of that which cannot be recorded. Rather than using absence as a symbol of forgetting, the absence functions as a reminder that memories fade together with those who hold them. In her essay *Regarding the Pain of Others*, Susan Sontag argues, “What is called collective memory is not a remembering but a stipulating: that this is important, and this is the story about how it happened, with the pictures that lock the stories in our minds.”¹

In Weiter, the guestworker route functions as a replaceable example of one of the details in history that are not just relevant enough to make it into collective memory, a forgotten detail. While newspaper articles, exhibitions, and data about the guestworker route might be archived and remain accessible, our understanding of, or even interest in it depends on those who remember the route. The exploration of the guestworker route through absence thus becomes an examination of how our understanding of history and collective memory changes with the fading of those who hold memories of forgotten details.

In an attempt to gather what is left, I conducted interviews with six women who used to drive from Germany to Turkey every summer. What they told me were the stories I had heard many times, stories about long traffic jams, bad roads, long detours, and long holidays. But, as these stories were no longer told in the familiar context of the home but were being recorded and at risk of

¹ p. 86, Sontag, S. (2003) *Regarding the pain of others*. New York: Picador

druge so bile poudarjene (tako med intervjuji kot tudi kasneje pri montaži). Ostala mi je nekoliko popačena zbirka zgodb, ki sem jih že poznala. Čeprav ti intervjuji lahko služijo kot pomoč pri boljšem razumevanju gastarbajterske poti in turškega življenja v Nemčiji, ne uspejo prenesti istega občutka anekdotične resnice, kot kadar so povedani zgolj intimnemu občinstvu.

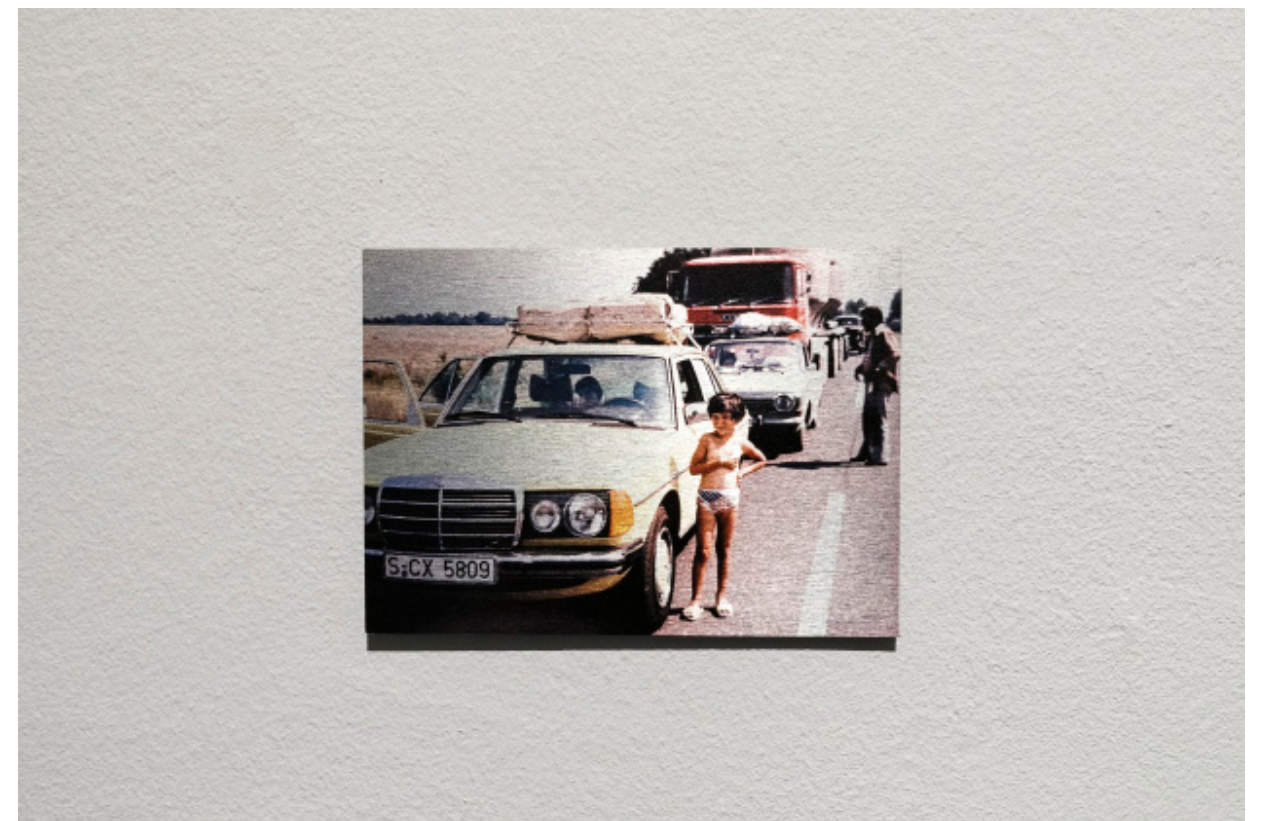
Weiter lahko razumemo tako kot nadaljevanje, ponavljajoči se cikel, ohranjanje trenutnega stanja, tudi kot njegovo nasprotje: Weiter kot več, kot dlje, kot preseganje. V kontekstu te razstave se Weiter nanaša tako na dejanje fizičnega potovanja skozi prostor kot tudi na minljivost spomina.

Aylin Leipold

being made public to an unknown audience, the narratives shifted slightly, details were left out, and some others were emphasized (both during the interviews and during the editing afterwards). What I was left with was a somewhat distorted collection of stories that I had already heard. While those interviews might function as an aid to get a better understanding of the guestworker route and Turkish life in Germany, they fail to convey the same sense of anecdotal truth when told to an intimate audience only.

Weiter can both be thought of as a continuation, a recurring cycle, a maintaining of the current state and as the opposite, Weiter as a more, further, as a going beyond. In the context of this exhibition, Weiter both refers to the act of physically travelling through a place and to the transience of memory.

Aylin Leipold



25 – 27 Otvori tev razstave: Weiter, 2025. Foto: Andrej Firm. / Exhibition opening: Weiter, 2025. Photo: Andrej Firm.

28 Fotografija iz razstave: Weiter, 2025. Foto: Andrej Firm. / Photo from exhibition: Weiter, 2025. Photo: Andrej Firm.

GHENWA (NOIRÉ) ABOU FAYAD

(LIBANON, NIZOZEMSKA / LEBANON, NETHERLAND)

NASLOV / TITLE: zapiski od
doma: o gospod
– بَرَّاي / notes
from home: oh
lord – بَرَّاي

ghenwa (noiré) abou fayad je interdisciplinarni_a performer_ka, ilustrator_ka in izvajalec_ka delavnic, ki deluje v Amsterdamu in Bejrutu. Na glasbenem področju raziskuje improvizacijo z uporabo električnega bouzouqija in vokala, pri čemer ustvarja efemerne predstave, ki jih oblikuje vsakokratna situacija. Skozi pripovedno delo se ukvarja s temami ustnega izročila, duševnih bojev in vsakdanjega preživetja, pogosto pa poudarja pojem ponavljanja, kot v Halawa Ghawwassah – Beauty Underwater. Trenutno pripravlja svoj prvenec EP, daken – sombre.



ghenwa (noir ) abou fayad is a cross-disciplinary performer, illustrator, and workshop facilitator based in Amsterdam and Beirut. In music, they explore improvisation using an electro-bouzouqi setup and vocals, creating ephemeral performances shaped by the immediacy of each setting. Their storytelling work engages with themes of oral history, mental struggles, and everyday survival, often emphasising the notion of repetition, as in Halawa Ghawwassah – Beauty Underwater. They are currently producing their debut EP, daken – sombre.



30 Del instalacije na performansu: zapiski od doma: o gospod, 2025. Foto: Janez Klenov ek. / Part of installation at performance: notes from home: oh lord, 2025. Photo: Janez Klenov ek.
31 Performans: zapiski od doma: oh gospod, 2025. Foto: Janez Klenov ek. / Performance: notes from home: oh lord, 2025, Photo: Janez Klenov ek.





Zapiski od doma: o gospod – بَرَّاي je improviziran zvočni performans ghenwa (noiré) abou fayad, ki izhaja iz projekta allah; gre za umetniško raziskovanje na stičišču jezika, zvoka in performansa. Performans črpa iz libanonskih izrazov, ki večinoma vsebujejo besedo »allah«, političnih sloganov in vsakdanjih pogovorov. Je poskus odziva na družbene in politične razmere v Libanonu in na splošno v regiji Levant.

S ponavljanjem in zvočno transformacijo ghenwa postavlja vprašanje, kako se pomen teh verskih in družbenopolitičnih izrazov spreminja in kako se ponovno aktivirajo kot družbeni in politični gesti. Performans, ki ga spremlja daktilo-sintetizator, se odvija kot akt poslušanja v živo. Dejanje tipkanja, zaporedja in vzorčenja deluje kot živ arhiv; nestabilen, improviziran in v nenehnem spreminjanju.

ghenwa (noiré) abou fayad

Notes from home: oh lord – بَرَّاي is an improvised sonic performance by ghenwa (noiré) abou fayad, emerging from the allah project; an ongoing artistic research at the intersection of language, sound, and performance. The performance draws from Lebanese expressions mostly containing the word “allah,” political slogans, and daily conversations. It is an attempt to respond to social and political realities in Lebanon, and generally in the Levant region.

Through repetition and sonic transformation, ghenwa questions how these religious and socio-political phrases shift in meaning and reactivate as social and political gestures. Guided by a dactylo-synth setup, the performance unfolds as a live act of listening. The act of typing, sequencing, and sampling operates as a living archive; unstable, improvised, and continuously shaping.

ghenwa (noiré) abou fayad



34 Pogovor po performansu: zapiski od doma: o gospod, 2025. Foto: Janez Klenovšek. / Conversation after the performance: notes from home, 2025. Photo: Janez Klenovšek.

32 – 33 Performans v Vetrinjskem dvoru, 2025. Foto: Janez Klenovšek. / Performace at Vetrinjski dvor, 2025. Photo: Janez Klenovšek.



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