

READY TO CHANGE

KONFERENCA CONFERENCE

Pripravljene na spremembo

**NOVE POLITIČNE
MITOLOGIJE
IN UMETNOST**

Ready to Change

**NEW POLITICAL
MYTHOLOGIES
AND ART**

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**NOVE POLITIČNE
MITOLOGIJE
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Ready to Change

**NEW POLITICAL
MYTHOLOGIES
AND ART**

Petek, 26. avgust Friday, August 26th

11.00–13.00 / Sindikalna dvorana Elektra Ljubljana

Tony Chakar

O možnostih, odučenju, razveljavitvi On Possibilities, Unlearning, Undoing

15.00–16.30 / preddverje Stare mestne elektrarne - Elektra Ljubljana

Robertina Šebjanič, Victoria Vesna & James K. Gimzewski

Subakvatična zvočna krajina Subaquatic Soundscape

17.00–18.00 / Projektni prostor DUM

Crvena

Izredno stanje State out of Order



20.00–21.15 / Športno društvo Tabor

Beton Ltd.

Ich kann nicht anders



21.00–21.30 / Stara mestna elektrarna - Elektro Ljubljana

Benjamin Verdonck & Maria Lucia Cruz Correia

Skrivni eksperimentalni observatorij za globalne zadeve

The Secret Experimental Observatory for Global Matters



21.30–23.10 / Stara mestna elektrarna - Elektro Ljubljana

Aumüller/Krause/Salasse/Schmidt (ScriptedReality)

Predstava o vprašanju smotrnosti

The Piece Concerning the Question of Purposefulness

Sobota, 27. avgust Saturday, August 27th

9.30–10.45 / različne lokacije/various locations

Zajtrki z umetniki Breakfasts with the Artists

11.00–14.00 / Prešernov trg pri lekarni

Mitja Velikonja & Sandi Abram

Ko zidovi spregovorijo: ideologija grafitov in ulične umetnosti v Ljubljani

When Walls Speak: The Ideology of Graffiti and Street Art in Ljubljana

15.00–16.30 / Zavetišče za zapuščene živali Ljubljana

(odhod z avtobusom ob 14.45 izpred Stare mestne elektrarne/

bus leaves at 14.45 from Stara mestna elektrarna - Elektro Ljubljana)

Maja Smrekar

Nove dimenzije »naravnega« New Dimensions of the »Natural«

17.00–18.30 / Mestna občina Ljubljana, velika sejna dvorana

Maria Lucia Cruz Correia

Obdobje postantropocena: evolucionarna perspektiva

prihodnje zakonodaje o podnebnih spremembah

The Age of Post-Anthropocene: Evolutionary Perspective

on Future Law Regarding Climate Change



20.00–20.20 / Stara mestna elektrarna - Elektro Ljubljana

Waldemar Tatarczuk

Gor Up



21.00–22.15 / Športno društvo Tabor

Beton Ltd.

Ich kann nicht anders

Krilatica Marka Twaina, kako naj se resnica nikoli ne postavlja na pot dobri zgodbi, ima tudi svojo temno plat. Kognitivna znanost namreč vedno bolj ugotavlja, da dejstva ne vplivajo nujno na naše dojetanje realnosti. Če prevedemo to v jezik mitologije, lahko rečemo, da mita ne omajajo še tako neizpodbitna dejstva, ki ga negirajo, postavljajo na laž. Največji miti današnjega sveta pa so miti vseomogočnosti kapitala, miti o nezmožnosti prave demokracije, o nepremostljivih razlikah med nami in njimi, mit o vseomogočnosti nacionalnih držav, ne nazadnje, miti o nezmožnosti sprememb, pasivnosti ljudi in kaosu ...

Na konferenci, ki se posveča povezavi med sodobnimi političnimi mitologijami in umetnostjo, bomo poskušali razmišljati ne toliko o dekonstrukciji sedanjih mitov, bolj o tem, kaj so zgodbe, narativi in mitologije prihodnosti ter o vlogi umetnosti pri tem. Vse poudarjeno z upanjem, da bomo zmogli preseči sedanje, že prežvečene zgodbe.

Konferenco smo poskušali zasnovati kot zbir raznolikih formatov, ki naj bi vsi odpirali prostor za debato in za poskuse misliti zunaj okvirjev današnjih političnih mitologij. Fokus na konferenci namenjamo tudi umetnikom; morda so tisti, ki lahko iztrgajo konstrukcijo mitologij iz krempljev dnevne politike; pridružimo se jim pri tem!

Alma R. Selimović

Mark Twain's quote »never let the truth get in the way of a good story« has its dark side. Cognitive science is increasingly establishing that facts don't necessarily affect our perception of reality. Translating this into the language of mythology, one could say that myths are impervious to the negating and exposing power of fact, no matter how irrefutable. The greatest myths of our time are those of the omnipotence of capital, the impossibility of true democracy, of irreconcilable differences between us and them, myth of the divinity of the nation-state, not least myths claiming change is impossible, that passivity and chaos are the order of the day.

The conference, focusing on the connection between contemporary political mythologies and art, isn't interested as much in the deconstruction of current myths as in the exploration of the potential stories, narratives and mythologies of the future, and the role played by art in their emergence – an endeavour underscored with hope we'll manage to transcend the stale, tired discourse of present day. The conference is designed as a set of diverse formats, all of which open up space for discussion and encourage attempts of thinking outside the box of today's political mythologies. Spotlight will also belong to the artists; perhaps they are the ones who can wrest the construction of mythology from the claws of daily politics. Let's join them in this!

Alma R. Selimović

Petek, 26. avgust Friday, August 26th 11.00–13.00

Sindikalna dvorana Elektra Ljubljana

Tony Chakar

O možnostih, odučenju, razveljavitvi

On Possibilities, Unlearning, Undoing

★ predavanje lecture

V kakofoniji političnih ideologij in narativov včasih omahujemo, kaj verjeti, kako strukturirati svoj svet. Ampak morda iščemo red ali celo »resnico« in posledično tudi rešitve težkih situacij na napačni osnovi. Namesto iskanja prave ideologije, pravega narativa, mitologije, ki bo ustrezala našemu vrednotnemu sistemu, moramo razsuti vse in začeti na novih temeljih. Kako lahko »novo« vznikne iz nenehnega ponavljanja »starega«? Če v tem kontekstu razmišljamo o umetnosti: mogoče je čas, da o umetnosti nehamo misliti kot o ogledalu družbe, kot generatorju novih narativov, in mislimo umetnost kot del sistema, ki je zgrajen na napačnih temeljih. In njen potencial leži v zanikanju vsega znanega. Predavanje bo alegorično, Chakar bo svojo misel razvil iz analize Fairuzove navidezno romantične pesmi.

In the cacophony of political ideologies and narratives, we sometimes wonder what to believe, how to structure our world. But maybe we're trying to find order or even »the truth« – and consequently solutions to our grave situations – on a false basis. Instead of searching for the right ideology, the right narrative, a mythology that will suit our belief system, we have to shatter everything and start from new premises. How can »the new« arise from constantly repeating »the old«? If – in this context – we think about art: perhaps it's time we stopped thinking about it as a »mirror of society«, as the »producer of new narratives« and consider art as part of the system built on the same false grounds as

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everything else. Its potential lies in the denial of everything. The lecture will be allegorical, Chakar's thought stemming from the analysis of Fairuz's seemingly romantic song.

Tony Chakar je libanonski arhitekt, umetnik in pisec. Pripada generaciji libanonskih umetnikov in mislecev, katerih razmislek o konfliktnih današnjega sveta vznikna iz razumevanja, kako gledamo, kako smo naučeni, da vidimo, in kako se lahko odučimo stvari, ki smo jih naučeni. Njegova platforma je spomin kot performativna praksa. Chakarjevo delo poskuša presepati tradicionalni arhitekturni fokus z vključevanjem literature, filozofije in teorije.

Tony Chakar is a Lebanese architect, artist and writer. He belongs to a generation of Lebanese artists and thinkers whose underlying themes of conflict between the current realities reflect upon the understanding how we see, how we are taught to see, and how we can unlearn what we were taught. His platform could be described as »memory as a performance practice«. His work involves ways of thinking that go beyond the traditional architectural focus, by incorporating literature, philosophy and theory.

Pogovor po predavanju bo moderiral/Debate moderator after the lecture: **Istvan Szakats**



The Dialogue That is Us (Tony Chakar - 2013)

Petek, 26. avgust Friday, August 26th 15.00–16.30

preddverje Stare mestne elektrarne - Elektra Ljubljana

Robertina Šebjanič, Victoria Vesna & James K. Gimzewski

Subakvatična zvočna krajina

Subaquatic Soundscape

★ zvočna poslušalnica listening session

Robertina Šebjanič bo v preddverju Stare mestne elektrarne postavila instalacijo *Subakvatična zvočna krajina*, kjer bomo obiskovalci potopljeni v podvodne zvoke morij, zvoke, ki jih je s hidrofonom zbirala ob različnih potovanjih k različnim morjem. Robertina Šebjanič s svojim projektom odstira tančico antropocentrične zaverovanosti, ki ne vidi (in ne sliši) onkraj svojega sveta – v svoji zvočni instalaciji nas bo izpostavila zvokom morja, ki ima še bogatejšo zvočno sliko kot svet nad vodo.

Na konferenci bo skupaj z Victorio Vesna in Jamesom K. Gimzewskim osvetlila nekatere teme, ki jih naslavlja tudi instalacija, kot so recimo problem hrupa, zvočnega onesnaženja oceanov in morij ter tudi drugih dejavnikov onesnaženja – od nano ravni različnih toksinov in plastičnih delcev do makro ravni, makrosituacij, ki so prisotne v morju v dobi antropocena.

In the foyer of Stara mestna elektrarna, Robertina Šebjanič will set up her *Subaquatic Soundscape* installation that immerses visitors in the underwater sounds of the ocean recorded by the artist using a hydrophone across different seas. With her project Robertina Šebjanič brushes aside the veil of anthropocentric certainty that cannot see (or hear) beyond its own world, presenting the wealth of sounds found below the surface of the sea, in many ways even richer than those heard above water.

At the conference Robertina will, together with Victoria Vesna and James K. Gimzewski, illuminate subjects addressed by the installation, such as the problems of noise and sound pollution affecting the seas and oceans, as well as other factors of pollution, from the nano-level of various toxins and plastic particles to the macro-level of global situations threatening the seas in the age of Anthropocene.

Robertina Šebjanič je intermedijska umetnica. V svojih delih se ukvarja z vzpostavitvijo razmerij med umetnostjo, znanostjo in tehnologijo. Njeno raziskovanje je v zadnjih letih usmerjeno predvsem na področje živih sistemov. Njeni umetniško-raziskovalni procesi ponavadi končajo v obliki avdiovizualnih performansov in na terenu zvočnih umetnosti ter tudi v kompleksnih potopitvenih postavitvah/instalacijah.

Robertina Šebjanič is an inter-media artist whose works address the relationships between art, science and technology. In recent years, she's been focusing on living systems in particular. Her artistic exploratory processes result in audiovisual performances and sound art, as well as complex submersible configurations/installations.

Victoria Vesna je profesorica na UCLA in direktorica Art|Sci centra na School of the Arts and California Nanosystems Institute (CNSI). Že več desetletij deluje na področju morskih živih sistemov in razumevanja vpliva okoljskih sprememb na naš planet. Victoria Vesna je tudi soustanoviteljica spletne strani waterbodies.org.

Victoria Vesna is a professor at the UCLA and the director of the Art|Sci centre at the School of the Arts and California Nanosystems Institute (CNSI). For decades, she has been engaged in the field of marine ecosystems and the research of the impact of environmental change on our planet. She is also the co-founder of the website waterbodies.org.

James K. Gimzewski je fizik, pionir raziskav na temo električnega stika s posameznimi atomi in molekulami ter oddajanjem svetlobe z uporabo vrstičnega tunelskega mikroskopa. Je višji redni profesor kemije na UCLA v Los Angelesu, predstojnik oddelka Nano & Pico Characterization

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Core Facility in znanstveni direktor Art|Sci centra na Kalifornijskem inštitutu za nanosisteme CNSI ter glavni raziskovalec in sodirektor za povezave na japonskem Mednarodnem centru za nanoarhitektoniko materialov (MANA). Gimzewski je član Londonske kraljeve družbe za znanost.

James K. Gimzewski is a physicist who pioneered research on electrical contacts with single atoms and molecules and light emission using scanning tunneling microscopy. He is a Distinguished Professor of Chemistry at the University of California, Los Angeles; Faculty Director of the Nano & Pico Characterization Core Facility of the California NanoSystems Institute; Scientific Director of the Art|Sci Center and Principal Investigator and Satellites Co-Director of the WPI Center for Materials NanoArchitectonics (MANA) in Japan. He is a Fellow of the Royal Society.

Foto/Photo: Robertina Šebjanič



Petek, 26. avgust Friday, August 26th 17.00–18.00
Projektni prostor DUM

Crvena

Izredno stanje State out of Order

★ **prikrito predavanje covert lecture**

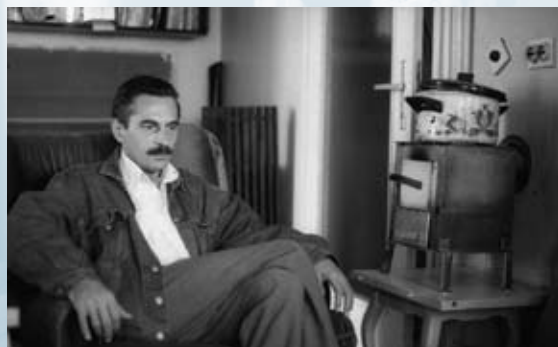
Nestabilnost in negotovost se kažeta kot trenutno univerzalni stanji sodobnega človeškega obstoja. Z Naomi Klein v mislih lahko trdimo, da se je izredno stanje razširilo iz postkatastrofičnega preurejanja političnih mitologij in razmerij moči v razumevanje, da je sedanje stanje stvari drugačne narave in se hrani v bolj splošnih spremembah skupnosti. Eden izmed načinov, ki bi lahko opisal stanje, je erozija družbenih ureditev, ki so temeljile na ureditvah nacionalnih držav. Čeprav je država še vedno dominantna ureditev, se vedno bolj kaže kot nemočna pri vzdrževanju reda. Zato so družbe in posamezniki v družbenih odnosih vedno bolj izpostavljeni prekarnosti in fluidnosti. V tem prikitem predavanju bomo z različnimi metodami raziskali možne in protiintuitivne poti, kako bi lahko na novo vzpostavljali družbene odnose in kako bi lahko te procese uporabili kot silo za spremembe in emancipacijo ter tako nadomestili konservativizem in nasilje, ki sta se artikulirala kot parametra sedanjih prevladujočih odgovorov na trenutne izzive.

Instability and insecurity seem to be among the unifying features of the contemporary human experience. With Naomi Klein's doctrine of shock in mind, we can argue that the »state of emergency« has extended from the post-catastrophe reordering of political mythologies and power relations to an understanding that conditions characterizing the present state of affairs are different in nature, feeding upon a more general development of the world community. One way to characterize this is the erosion of the social orders that were traditionally established as national/state orders. Though the nation-state remains the dominant structure, states are being exposed as increasingly helpless in sustaining order, and populations and individuals find themselves in situations where maintaining

social relations becomes something established precariously, in a manner necessarily fluid. In the covert lecture, using various methods, Crvena examines the possible and counterintuitive ways in which social ordering may appear, and how it can be made into a force of change and emancipation, and thus a substitute for conservatism and oppression which have been articulated as parameters of the current dominant answer to global challenges.

Crvena (Rdeča) je bosanski kolektiv, ki deluje na poroznih terenih aktivizma, teorije, feminizma, umetnosti, publiciranja in skupnega dela. »To ni zgodba o revoluciji, politični stranki, šminke ali kaj jaz vem. RDEČA je edina prava barva in hkrati prva barva, ki jo je človek odkril. RDEČA je barva krvi in ognja, močnih čustev, ljubezni in barva alarma. RDEČA je prav tako barva moči in energije, ki jo občutimo vsakič, ko delamo skupaj. In tako so se pod imenom Društvo za kulturo in umetnost CRVENA zbrale umetnice, zgodovinarke kulture, feministke, kustosinje, fotografinke, inženirke, ekonomistke, pesnice, pevke, novinarke, glasbenice in DJ-ke, pisateljice, sociologinje, aktivistke in vseh takšnih vrst Bosanke in Hercegovke.« *Danijela Dugandžić Živanović*

Crvena (Red) is a Bosnian collective operating on the porous terrains of activism, theory, feminism, art, journalism and collective action. »This isn't a story about revolution, a political party, lipstick or whatever. RED is the only true colour, the first colour discovered by humanity. RED is the colour of fire and blood, of forceful emotion, the colour of love and alarm. RED is the colour of strength felt when working together, the energy that unites the lady artists, cultural historians, feminists, curators, photographers, engineers, economists, poets, singers, journalists, musicians and DJs, writers, sociologists, activists, and many other Bosnian and Herzegovian women of similar disposition in the CRVENA Association for Art and Culture.« *Danijela Dugandžić Živanović*



Foto/Photo Zoran Kanić

Petek, 26. avgust Friday, August 26th 20.00–21.15

Sobota, 27. avgust Saturday, August 27th 21.00–22.15

Športno društvo Tabor

Beton Ltd.

Ich kann nicht anders

★ **predstava performance**

V hrupu narativov, zgodb, ideologij, ki nas dnevno bombardirajo, je težko najti svoj glas, težko obraniti svojo misel in svoj svet – eden izmed odgovorov je izstop. Kolektiv Beton Ltd., Katarina Stegnar, Branko Jordan in Primož Bezjak, bo v *Ich kann nicht anders* ustvaril svoj svet, svojo mini mentalno komuno, kjer bo zunanje dogajanje le šum; notranje, intimno dogajanje pa edina resnica. Možnost za upor je mogoče najti tudi v otočkih svobode, v izstopu iz ponorelega vlaka.

In the pandemonium of narratives, stories and ideologies bombarding us on a daily basis, it's difficult to find our own voice, defend our own thoughts, and maintain our personal convictions. Exiting is one of the strategies of resistance. In *Ich kann nicht anders*, the collective Beton Ltd., Katarina Stegnar, Branko Jordan and Primož Bezjak are creating their own world, their mini mental commune where outside events are mere humming; the internal intimate the sole truth. Possibilities for rebellion also exist in tiny islands of freedom, in jumping off the crazed world-train.



Foto/Photo Toni Soprano

Petek, 26. avgust Friday, August 26th 21.00–21.30
Stara mestna elektrarna - Elektro Ljubljana

Benjamin Verdonck & Maria Lucia Cruz Correia
Skrivni eksperimentalni observatorij za globalne zadeve
The Secret Experimental Observatory for Global Matters

★ poročilo o intervencijah report on interventions

Maria Lucia Cruz Correia in Benjamin Verdonck bosta v Ljubljani med festivalom ustanovila svoj štab in z mini intervencijami ustvarjala rupture v narativih mesta – globalni narativ podnebnih sprememb očitno ni zgodba, ki bi ljudi spodbudila k spremembam, morda je treba pozabiti velike zgodbe in razmišljati o majhnih motnjah sedanjosti, ki lahko odpirajo možnost za novo.

During the festival, Maria Lucia Cruz Correia and Benjamin Verdonck will set up their artistic headquarters in Ljubljana, launching mini interventions causing ruptures in the city's narratives – the global climate change narrative, apparently, is not a story that motivates people to take decisive action. Perhaps, it is necessary to set aside the great stories for a while and focus on small disturbances of the present that just might unlock the way forward.



Foto/Photo: Benjamin Verdonck

Petek, 26. avgust Friday, August 26th 21.30–23.10
Stara mestna elektrarna - Elektro Ljubljana

Aumüller/Krause/Salasse/Schmidt (ScriptedReality)
Predstava o vprašanju smotrnosti
The Piece Concerning the Question of Purposefulness

★ predstava performans

Nemški kolektiv mladih ustvarjalcev, deloma še študentov, ScriptedReality, ki ime jemlje kot izhodišče za pervertiranje televizijskega žanra, se je lotil iskanja alternativne naracije danes vseprežemajoči Hayekovi filozofski in ekonomski doktrini, ki je eden izmed temeljev neoliberalne ekonomije. Kako jo eksorcirati in najti novo?

ScriptedReality is a German collective of young artists, some are still students, whose name reveals their penchant for the perversion of the TV genre. They will embark on a search for an alternative narrative to the currently all-pervasive philosophy and economic doctrine of Hayek, that pillar of neoliberal economics. How to exorcise it from the world and summon a new one?



Foto/Photo: ScriptedReality

Sobota, 27. avgust Saturday, August 27th 9.30–10.45



Zajtrki z umetniki Breakfasts with the Artists

Dobro izhodišče za spoznavanje lokalne umetniške scene je neformalno druženje z lokalnimi umetniki. In kaj je boljšega kot druženje ob umetnosti in hrani?

Vabljeni na zajtrk!

Hanging out with local artists is the perfect way to discover the local art scene.

What creates better atmosphere than a breakfast table conversation?

Join us for breakfast!

prostoRož

Zajtrk v Knjižnici reči Breakfast in the Library of Things

Zbirno mesto Meeting point hotel Park

Ekipa kolektiva **prostoRož** ustvarja javne prostore prijetne in domačne, sploh za lokalce. Del strategije v Savskem naselju je vzpostavitev Knjižnice reči. Zajtrk v Savskem bo uvod v dan sredi knjižnice brez knjig – samo orodje, igrače, gospodinjski aparati ... ob pogovoru o aktivnostih prostoRoža in prihodnjih načrtih.

The **prostoRož** collective engage in making public spaces as pleasant and friendly as possible, especially for the locals. Part of their strategy in the Savsko neighbourhood is running a Library of Things. Breakfast on-site will introduce a day in this library without books – only tools, toys, kitchen appliances, gizmos and gadgets; offering also a glimpse into prostoRož's activities and future plans.

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Kitch

Zajtrk v parku Tabor Breakfast in the Tabor Park

Zbirno mesto Meeting point park Tabor

Tandem **Kitch** se od leta 1999 upira kategorizacijam, gibajoč se med performansom, teorijo in estetiko trasha. V zadnjem performansu *Prisega* prisega na strategijo kafanskega uprizarjanja. V jutru po prvem dnevu konference vas Kitch vabi na veganski zajtrk v park Tabor, kjer lahko pozdravite posledice prejšnjega dne in se pripravite na novega, skupaj z izkušenima umetnikoma, mislecema, aktivistoma, kuharjema ...

Since 1999, the tandem **Kitch** has been resisting categorization, shifting between performance, theory and trash aesthetics. In their last performance *Oath* they swear by the strategy of bar theatrics. On the morning of the second conference day, Kitch invites you to a vegan breakfast in the Tabor Park, where consequences of previous day's revelries may be cured and a fresh morning started in the company of the veteran artists, thinkers, activists, chefs ...

Helena Tahir

Zajtrk v DobriVagi – umetnost na kilo Breakfast in DobraVaga – Art by the Pound

Zbirno mesto Meeting point DobraVaga

Helena Tahir je mlada vizualna umetnica; njeni glavni mediji so tisk, risba, slika in analogna fotografija. Je ena izmed tistih mladih slovenskih umetnic, ki jih moramo spremljati; zadnje tri mesece je imela odprt atelje v DobriVagi, novoodprti galeriji, kjer prodajajo umetnost na kilo. Vabi vas na zajtrk v svoj odprti atelje, ravno pod ljubljansko največjo tržnico.

Helena Tahir is a young visual artist whose main interests are printmaking, drawing, painting and analog photography; one of the Slovene artists to watch out for. For the past three months she's been a resident of the open atelier at DobraVaga, a recently opened gallery where they sell art by the pound. Helena is inviting you for breakfast to her open atelier, right under Ljubljana's biggest fresh market.



Mare, Olja & Veno Bulc

Zajtrk doma Breakfast at Home

Zbirno mesto Meeting point hotel Park

Mare Bulc je slovenski gledališki režiser in performer, ki se rad odpravi na vse gledališke terene: od neodvisnih odrov do repertoarnih gledališč, od dramskega gledališča do uprizoritev, kjer skupaj z ekipo začne z nule, trenutno pa v Lutkovnem gledališču Ljubljana režira predstavo po kulturni knjigi Tajno društvo PGC. Ima dva otroka: Olja ima deset let, Veno pa dve leti. Gostili vas bodo pri sebi doma in skupaj boste jedli njihov tradicionalni sobotni zajtrk.

Mare Bulc is a Slovene theatre director and performer who likes to stride onto all kinds of stage terrains: from independent stages to repertoire theatres, from drama to projects where the team starts from scratch. Currently, he is directing a Ljubljana Puppet Theatre performance based on the legendary Slovene children's story Secret Society PGC. Mare has two kids, 10-year-old Olja and 2-year-old Veno. The family invites you to their home for a traditional Saturday breakfast.

Prijava Registration:

Na info točki v Stari mestni elektrarni. Rezervacije so obvezne.

At info desk in Stara mestna elektrarna. Reservations are mandatory.

Sobota, 27. avgust Saturday, August 27th 11.00–14.00

Prešernov trg pri lekarni

Mitja Velikonja & Sandi Abram

Ko zidovi spregovorijo: ideologija grafitov
in ulične umetnosti v Ljubljani

When Walls Speak: The Ideology of Graffiti
and Street Art in Ljubljana

★ sprehod predavanje lecture walk

Nedavno je Mestna občina Ljubljana začela vojno proti vandalizmu s kampanjo »Človek, čuvaj svoje mesto, samo eno imaš.«. Apelirajo tudi na prebivalce mesta, da poročajo o vandalizmu, in dodelili so nekaj površin, na katerih so grafiti dovoljeni. Namesto da bi mesto prisluhnilo, kaj grafiti sporočajo, jih omejujejo na vandalizem in na kontrolirane površine, kjer sta svoboda govora in svoboda umetnosti sponzorirani, nadzorovani, na kratko – legalni.

Sandi Abram in Mitja Velikonja nas bosta peljala na sprehod od grafita do grafita po Ljubljani. Skupaj z nami bosta skušala brati oziroma razbrati ideologije iz različnih grafitov. Poleg estetskih bomo največ pozornosti posvetili političnim implikacijam teh »urbanih fresk« in poskušali razmišljati o večno vprašljivem razmerju med umetnostjo in politično ideologijo na ulicah: ali grafiti samo reproducirajo ali konfrontirajo trenutne dominantne ideologije, kdo/zakaj/kako jih (de)konstruirajo? So te podobe znak soglasja ali nesoglasja? Kako – na primer – nedavna »begunska kriza« odseva na ulicah? Kaj nam grafiti govorijo o politični krajini Slovenije? Kaj nam govorijo ljubljanski zidovi?

Recently, the Municipality of Ljubljana started a war against vandalism with its campaign »Take care of your city, it's the only one you've got.«. Among other points, they urge

inhabitants to report graffiti »vandalism« and perhaps suggest designated surfaces where the practice should be allowed. Instead of »hearing« what street artists and graffiti writers have to say, they're being reduced to offenders or confined to controlled areas where freedom of art and expression is sponsored, monitored, in short, legal.

Sandi Abram and Mitja Velikonja will take us on a graffiti-walk around Ljubljana. They'll guide us from graffiti to graffiti and – together with the audience – try to read or decipher messages from the particular piece. Besides the aesthetics, discussion will touch upon the political implications of these »urban frescoes« and, consequently, try to think about the ever-dubious nature of the relationship between art and political ideology on the streets: are graffiti merely reproducing or actually confronting current dominant ideologies, how/why/by whom are they (de)constructing them? Are these images signs of consent or dissent? How is, for example, the recent »refugee crisis« reflected in the streets? What do the graffiti tell us about the political landscape of Slovenia and its current issues? What do the Ljubljana walls speak about?

Mitja Velikonja je redni profesor na Katedri za kulturologijo FDV in predstojnik Centra za proučevanje kulture in religije. Njegove glavne raziskovalne teme vključujejo nove tranzicijske ideologije, subkulture in urbane kulture, kolektivni spomin in postsocialistično nostalgijo. Trenutno ga zanimajo ideološke dimenzije in politični potenciali sodobnih grafitov in ulične umetnosti: od tistih nogometnonavijaških do (anti)nostalgičnih, od grafitarskih bitk različnih političnih skupin do – v zadnjem času – pro/kontra begunskih.

Mitja Velikonja is a professor of Cultural Studies at the Faculty of Social Sciences and chair of the Centre for Cultural and Religious Studies at the University of Ljubljana. His main areas of research include new transitional ideologies, subcultures and urban cultures, collective memory and post-socialist nostalgia. He is currently interested in the ideological dimensions and political potentials of contemporary graffiti and street art: from those sprayed by football fans to (anti)nostalgic ones, from graffiti battles of different sub-political groups to – in recent months – pro/anti-refugee ones.

Sandi Abram je raziskovalec grafitov in ulične umetnosti, ustanovil je tudi dnevno ljubljansko vodstvo po grafitih. Njegova diplomska naloga je bila »Od Grafita do grafito: ulične kreativnosti v primežu inkorporacijskih praks«. Bil je tudi sourednik dvojne številke Časopisa za kritiko znanosti o grafitih in ulični umetnosti. Njegovo raziskovanje se osredotoča na (re)apropriacijo javnih prostorov, sodobne potujoče obrtnike, neinstitucionalne umetniške in aktivistične prakse s posebnim poudarkom na urbani ustvarjalnosti in ulični kulturi.

Sandi Abram is a researcher in the field of graffiti and street art and the founder of the daily Ljubljana Graffiti Tour. His final thesis was »From graffiti to Graffiti: street creativity in the vice of incorporation practices«. He also co-edited a double issue of the Journal for the Critique of Science on graffiti and street art. His research interests encompass the (re)appropriation of public spaces, contemporary journey(wo)men and craft, non-institutional artistic and activism practices, with a special focus on urban creativity and street cultures.



Sobota, 27. avgust Saturday, August 27th 15.00–16.30

Zavetišče za zapuščene živali Ljubljana / odhod z avtobusom ob 14.45 izpred

Stare mestne elektrarne/bus leaves at 14.45 from Stara mestna elektrarna

Maja Smrekar

Nove dimenzije »naravnega«

New Dimensions of the »Natural«

★ umetniška intervencija in debata artistic intervention and debate

Umetnica Maja Smrekar raziskuje in povezuje dve krovni temi: paralelno evolucijo v razmerju volk - človek - pes in šesto veliko izumiranje vrst na Zemlji. Paradigmo t. i. biomoči, ki zajema preizpraševanje koncepta življenja, med drugim obravnava skozi diskurze o hibridnem sorodstvu (Haraway) in animalizaciji človeka (Deleuze - Guattari, Agamben). Ti biotehnologijo, globalne ekonomije in ideologije humanitarnosti obravnavajo kot odvode procesov, znotraj katerih človeštvo dosega nove dimenzije »naravnega«. Glede na to, da živimo v času, v katerem smo dosegli raven totalnega upravljanja (človeškega) življenja, se bomo v pogovoru spraševali, ali lahko človeštvo sploh še mislimo znotraj paradigme razsvetljenstva, ki človeka prepozna ravno po tem, da ga razlikuje od živali?

Artist Maja Smrekar explores and connects two overarching themes: parallel evolution in the relationship wolf - human - dog, and Earth's sixth great extinction period. She addresses the paradigm of so called biopower, which involves a re-examining of the concept of life, through the discourses of hybrid kinship (Haraway) and the animalization of humans (Deleuze - Guattari, Agamben) that treat biotechnology, global economies and the ideologies of humanitarianism as derivatives of processes by which humanity is reaching the new dimensions of the »natural«. Since we live in a time where total control over (human) life is becoming a reality, discussion will examine whether humanity can still be considered within the paradigm of the Enlightenment, which recognized humans precisely for their distinctiveness from animals.

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Maja Smrekar je diplomirala na Oddelku za kiparstvo Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani, trenutno pa končuje magistrski študij na Oddelku za nove medije. Smeri njenega raziskovanja temeljijo na fenomenologiji percepcije in koncepta življenja. Zadnja leta med drugimi sodeluje z Galerijo Kapelica in Aksiomo, s katerima je razvila projekte, ki povezujejo križanje humanističnih in naravoslovnih znanosti v interdisciplinarna umetniška dela. Maja Smrekar živi in dela med Ljubljano in Berlinom.

Maja Smrekar graduated at the Sculpture Department of the Academy of Fine Arts in Ljubljana and is currently finishing her MA at the New Media Department. Her interests are grounded in the phenomenology of perception and the concept of life. She has been collaborating with, among other institutions, the Kapelica Gallery in Ljubljana for the past eight years, and with the Institute Aksioma for the past five. In their production she's been executing projects tying together the intersections between humanistic and natural sciences into interdisciplinary works of art. Maja Smrekar lives and works between Ljubljana and Berlin.

Pogovor bo moderirala/Discussion moderated by: **Mojca Kumerdej**



Maja Smrekar / K-9_topologija: Ecce canis / foto Borut Peterlin / Ljubljana 2014

Sodelovanje: Maja Smrekar in Manuel Vason / K-9_topologija:
Hibridna družina / Berlin, 2016

Sobota, 27. avgust Saturday, August 27th 17.00–18.30

Mestna občina Ljubljana, velika sejna dvorana

Maria Lucia Cruz Correia

**Obdobje postantropocena: evolucionarna perspektiva
prihodnje zakonodaje o podnebnih spremembah**

**The Age of Post-Anthropocene: Evolutionary Perspective
on Future Law Regarding Climate Change**

★ **umetniška intervencija in debata artistic intervention and debate**

Smo ljudje za vedno spremenili planet? Potrebujemo novo zakonodajo za prilagoditev dobi po antropocenu? In če shemo apliciramo na pravo, če bi lahko predlagali nov pravni red glede okolja in narave: če je »zločin« ekocid, kdo bi bile žrtve? Ljudje ali neljudje? Kdo so storilci? Kdo priče? Kako bi lahko v prid reševanju ekološke krize spremenili zakonodajo? Maria Lucia Cruz Correia bo skupaj s Katjo Eman razmišljala o možnem izstopu iz antropocentričnega diskurza v pogovoru o legalnem vidiku. Zakonodaja je oblika družbene pogodbe, dogovora. Ampak najbrž je čas za nov dogovor – če neljudje nimajo glasu (vsaj ne takšnega, ki bi ga ljudje lahko slišali), kako skleniti nov dogovor? Kdo vzpostavi nova razmerja in njihovo regulacijo z zakonom?

Have humans permanently changed the planet? Do we need new legislation to adapt to a post-anthropocentric era? Applying the score/scheme to a juridical case, if we could legally propose a new agreement regarding nature and the environment, the »crime« being ecocide, who would be the victims? Humans and/or nonhumans? Who are the perpetrators? Who the witnesses? How can we assuage climate crises by adding new laws to the constitution? Maria Lucia Cruz Correia, together with Katja Eman, addresses the topic of stepping out of the anthropocentric discourse, contemplating on the legislative aspects of the relationship between nature and man. Legislation is a form of a social contract, an agreement. However, a new agreement now appears to be in order, one under which voice is also given

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to living beings other than humans (beings that currently have no voice, at least not one humans are willing to hear). How do we devise such an agreement? Who constructs the new understanding of the relationship, who manages its regulation by law?

Portugalska umetnica **Maria Lucia Cruz Correia** je diplomantka grafičnega oblikovanja ter magistrica naprednih uprizoritvenih in scenografskih študij, trenutno vpisana na podiplomski program umetnosti, medijev in multimedijev Transmedia na visoki šoli za umetnost LUCA. Njeno delo zaznamuje posluš za okoljske tematike, ki se jih pogosto loteva v sodelovanju s profesionalci zunaj krogov umetnosti, največkrat znanstveniki in aktivisti. V njenih projektih so v središču pozornosti potenciali za temeljne spremembe: v iskanju utopične zdravitve predlaga akcije, ki se stapljajo s kliničnimi vprašanji o naravi človeške izkušnje. Razvija taktike participatornega performansa ter ustvarja lastne platforme za skupno artikulacijo radikalnega mišljenja o celjenju, sobivanju in soudeležbi.

Portuguese artist **Maria Lucia Cruz Correia** graduated from Graphic Design, received her MA in Advanced Performance and Scenography studies and is enrolled in the Transmedia postgraduate program of Arts, Media and Multimedia at the LUCA School of Arts. Correia's artworks are characterized by environmental awareness, frequently involving collaboration with professionals outside of art circles, most notably scientists and activists. Attempts to change paradigm take centre stage in her work: in her search for utopian healing, she proposes actions that merge with clinical questions concerning the human condition. She searches for tactics of participatory performance, creating her own platform of communal articulations of radical thinking on healing, coexisting and sharing.

Pravna strokovnjakinja/Legal expert: Katja Eman



Sobota, 27. avgust Saturday, August 27th 20.00–20.20

Stara mestna elektrarna - Elektro Ljubljana

Waldemar Tatarczuk

GOR UP

★ **performans performance**

Kolektivni spomin biva v dveh velikih narativih: zgodovini in mitologiji. Ampak z obema je ravno tako kot z osebnimi spomini, opustili smo bitko za objektivnost, za resnico ali za eno samcato verzijo. Kaj pa osebni spomini in njihov odnos s kolektivnim spominom? Spomin je večna enigma. Kljub temu da znanost polagoma razkriva njegove zakonitosti in postopke, še vedno ostaja na pol skrivnosten proces, v katerem se podatki, ki se vtiskujejo v nas, v času budnosti pretvarjajo v podatkovne zbirke in še bolj zanimivo – vpenjajo v zgodbe. Morda pa je spomin podoben ravno umetniškim postopkom.

Collective memory resides in two big narratives: history and mythology. With both of these, though – just as our own personal memories – we have abandoned the battle for objectivity, for the one truth, a single shared understanding. What about personal memories, then, and their relation to the collective? Memory remains an enigma; despite the fact science is gradually deciphering its laws and procedures. It stays a mysterious process in which information imprinted in us during consciousness is transformed into cerebral databases and, even more interestingly, woven into our personal stories. Perhaps, memory in some sense functions exactly like the strategies of art creation.



Prvi eksperimentalni forum *Pripravljeni na spremembo* smo organizirali decembra 2010 v okviru mednarodne platforme *Sostenuto: kultura kot dejavnik družbenih in ekonomskih sprememb*. Od takrat so bili sorodni forumi še v Ljubljani in več drugih mestih (Valencia, Carigrad, Sarajevo, Casablanca).

Pripravljeni na spremembo privzema vlogo observatorija: prepoznavna in izpostavlja inovativne umetniške in kulturne prakse med kulturnimi, ekonomskimi in civilnodružbenimi igralci, ki – skozi svoje delo – obravnavajo teme demokracije na evropski ravni. Format vključuje debate, predavanja in umetniške intervencije.

The first *Ready to Change* experimental forum occurred in Ljubljana in December 2010, in the frame of the international platform *Sostenuto: Culture as a Factor of Social and Economic Change*. Since then, two more forums took place in Ljubljana, with several others happening in different locations (Valencia, Istanbul, Sarajevo, Casablanca).

Ready to Change plays the role of an observatory: identifying and highlighting innovative artistic and cultural practices amongst cultural, academic or civil society players who, through their work, address the issues of democracy at a European level. It is a format featuring debates, lectures and artistic interventions.

www.readytochange.eu

READY TO CHANGE

Imagine 2020 (2.0)

Imagine 2020 (2.0) je mreža 11 umetniških organizacij iz EU, ki jo podpira program Ustvarjalna Evropa, s poudarkom na dviganju ozaveščenosti na področju kulture in širše, v civilni družbi, o različnih temah, ki se dotikajo družbenoekološke krize, s katero se trenutno soočamo. Mreža podpira umetniške produkcije, raziskave in razvoj ter promovira deljenje virov, idej, znanja in debat o različnih temah, zbranih pod dežnikom umetnosti in ekologije.

Imagine 2020 (2.0) is a network of 11 EU-based arts organisations, funded by Creative Europe with a focus on raising awareness in the cultural field and in broader civil society around the issues of the socio-ecological crisis we are currently facing. It funds artistic commissions, research and development efforts, and promotes the sharing of resources, ideas, knowledge and debate across various topics under the umbrella of art and ecology.

Partnerji mreže Imagine 2020 (2.0) Partners of the Imagine 2020 (2.0) network

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www.artsadmin.co.uk

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Coal (FR)

www.projetcoal.org

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www.kaaitheater.be

New Theatre Institute of Latvia (LV)

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www.transforma-ac.com

Teatro Maria Matos (PT)

www.teatromariamatos.pt

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www.rotterdamseschouwburg.nl

Kampnagel (DE)

www.kampnagel.de

Bunker, Ljubljana (SI)

www.bunker.si

Več informacij [More information: www.imagine2020.eu](http://www.imagine2020.eu)

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Za dodatne informacije smo na voljo na info@bunker.si ali 051 269 906.

The staff at the info desk will try to respond to all queries and offer all possible information required by visitors during the Conference.

Please contact us for any additional information at info@bunker.si or +386 51 269 906.

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26. in 27. avgust August 26th and 27th 2016

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