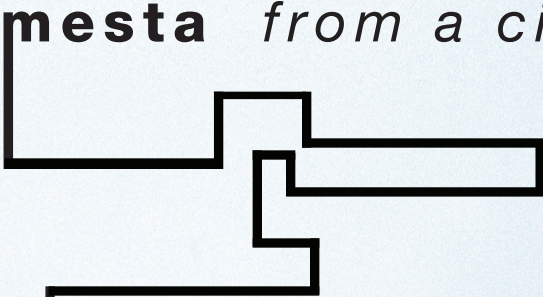


Mednarodna spletna konferenca  
*International Online Conference*



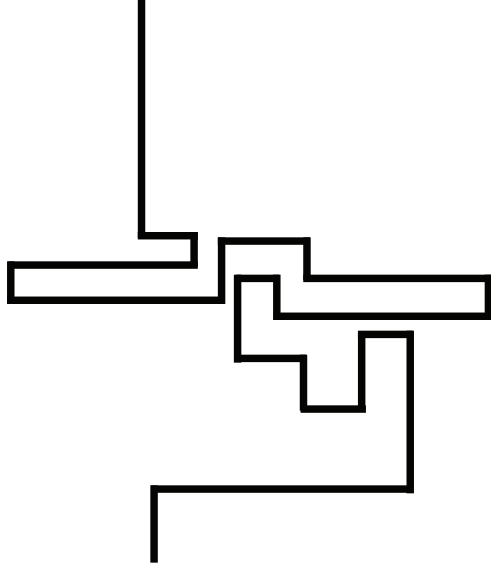
od mesta *from a city*



do mesta *to a city*

17:00 / 5 p. m.  
25. avgust / August





Konferenca se osredotoča na vprašanje migracij skozi leče širše ideje o transmigracijah. Vključuje različne migracijske vidike – od nomadskih, begunskih, ustalitvenih ali drugih razlogov, pa naj gre za politične, gospodarske ali socialne. Izhajajoč iz razumevanja arhitektke Ane Dana Beroš, da "preseljevanje ni določeno izključno v smislu prečkanja političnih in dandanes fizičnih meja Evrope, ampak tudi z aktiviranjem mehanizmov drugačnosti, ki so enako prisotni v državah prihodov in odhodov", konferenca združuje različna kritična, kuratorska in umetniška prizadevanja, ki se ukvarjajo s temi mehanizmi drugačnosti. Ali lahko umetniška predstavitev prispeva k premiku trenutnih migrantskih politik? Ali lahko ustvari premik v zavesti ljudi?

*The conference focuses on the issue of migration through the lenses of a broader idea of transmigration. It includes a variety of migrative aspects – from nomadic, fugitive, settling, or circulating for several reasons, be it political, economic, or social. Starting from understanding by architect Ana Dana Beroš that: "Transmigration is, not defined exclusively in terms of crossing political and nowadays physical borders of Europe, but also by activating the mechanisms of otherness, which are equally present in the countries of arrival and departure", the conference brings together various critical, curatorial and art endeavors looking into those mechanisms of otherness. Can art representation contribute to the shift of current migrant policies? Can it make shifts among the consciousness of the people?*

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Naslovna fotografija / Front cover photo:  
Davor Konjikušić, Naša hiša / Our House, 2019

# Program konference

17.00 / uvod

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**Irena Borić**

17.10 / predavanje

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**Orit Gat : Od daleč. Nogomet, migracije in občutek pripadnosti**

Zaradi francoskih navijačev, ki so med svetovnim prvenstvom v nogometu leta 1998 kričali "Zidane za predsednika", in egiptovskih državljanov, ki so na predsedniških volitvah leta 2018 na listič zapisali ime nogometnega zvezdnika Mohamada Salaha, bo ta pogovor obravnaval nogomet kot težavo in nekaj, kar je potrebno ljubiti. Globalizacija igre je posledica velike količine vloženega denarja in medijev, ki ga obdajajo, pomeni pa tudi, da daljnosežni konci igre zagotavljajo skupno podlago. Pogovor bo vseboval kratko branje knjige v nastajanju, in osebnega stališča o gledanju nogometa kot otrok, oddaljeno, in kako je le-to postalo obljuba bivati drugod.

**Orit Gat** je publicistka/pisateljica, živeča v Londonu. Njeno pisanje o umetnosti in digitalni kulturi se pojavlja v revijah, vključno s *frieze*, *ArtReview*, revijo *LA Review of Books*, *World Policy* dnevnikom in *The White Review*, kjer je urednica. Je dobitnica nagrade Creative Capital (Kreativna prestolnica) / Warhol Foundation Arts štipendije za pisatelje in trenutno piše svojo prvo knjigo z naslovom *Če se karkoli zgodi*, ki na nogomet gleda kot na prizmo, skozi katero bo raziskovala vprašanja o priseljevanju, nacionalizmu, rasi, spolu, denarju, ljubezni in možnosti pripadnosti.

17.35 / predavanje

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**Sandra Sterle : Vabimo vas, da greste domov (We invite you to go\_Home)**

Projekt *go\_Home* informira o mobilnosti, resničnem in navideznem noma-dizmu, strjevanju poznanega koncepta doma in artikulaciji kraja kot diskurzivnega polja delovanja. Sandra Sterle in Danica Dakić sta projekt razvijali od septembra do decembra 2001 v okviru rezidenčnega programa ArtsLink v New Yorku. Ta projekt, tekom katerega sta se dve umetnici preselili v New York in skupaj živeli štiri mesece, preizkuša neizbežno logiko pripadnosti in idejo o množenju, umeščenem v ustaljeno skupnost. V *Pojdi domov (go\_Home)* sta umetnici iz nekdanje Jugoslavije uporabljali dejanski prostor svojega prebivališča in virtualni dom na internetu (ki je služil kot prostor za video in fotografsko eksperimentiranje, čezatlantska besedila, recepte, koledarje prireditvev in klepetalnico), da bi obravnavali tako dialekt-

tični odnos med domom in drugod kot tudi porozen koncept identitete, občutljiv zaradi večih faktorjev.

Sandra Sterle (Zadar, Hrvaška, 1965) je diplomirala na oddelku za kiparstvo Akademije za likovno umetnost v Zagrebu in nadaljevala študij na Kunstakademie v Düsseldorfu na oddelku za film in video. Od leta 1991 do 2000 je živela in delala v Amsterdamu, kjer so ji za njeno delo dodelili sredstva in štipendije. Leta 2001 je pričela poučevati nove medije, zatem pa uprizoritve in umetnost v kontekstu na oddelku za film in video Akademije za umetnost Univerze v Splitu. Njena dela so bila razstavljenjena, uprizorjena in predstavljena v številnih domačih in mednarodnih umetniških ustanovah. Njena dela so del več javnih arhivov in zbirk; MMSU na Reki, Umetniške galerije v Splitu in zasebnih zbirk. Prostor njenega dela se rasteza po resničnih in virtualnih prostorih, v katerih vzpostavlja tekoče konfiguracije identitete in nenehno išče nove družbene, biološke in komunikacijske vzorce.

### *18.00 / Performans – predavanje*

#### **DOPLGENDER (Isidora Ilić in Boško Prostran): Pod nebom brez zvezd, temnim in gostim kot črnilo**

V tem kinematografskem performans – predavanju Doplgender intervenirata v posnetke jugoslovanske televizije, ki beležijo procese jugoslovanskih delovnih migracij v zahodnoevropske države v šestdesetih letih prejšnjega stoletja in izvažanje jugoslovanske tehnologije v neuvrščene države v začetku sedemdesetih let. Različni pristopi pri predstavitvi teh procesov v medijih razkrivajo različne podtekste, kar pomaga razumeti širši ekonomski, zgodovinski in ideološki kontekst.

**DOPLGENDER**, umetniški duo, sestavljata ga Isidora Ilić in Boško Prostran iz Beograda. Doplgender delujeta kot filmska/video umetnika, raziskovalca, pisatelja in kuratorja. Ukvarjata se z odnosom med umetnostjo in politiko z raziskovanjem režimov gibljivih slik in načinov njihovega sprejema. Zanašata se na tradicijo eksperimentalnega filma in videa ter z nekaterimi strategijami teh tradicij posegata po obstoječih medijskih izdelkih ali razširjenih kinematografskih oblikah. Njuno delo je bilo prikazano v mednarodnih ustanovah, kot so Museum Wiesbaden, Kunstmuseum Bonn, Center Pompidou, Stedelijk Museum Bureau Amsterdam, Osage Gallery v Hong Kongu itd. Filmi Doplgenderja so bili med drugim izbrani in prikazovani na filmskih festivalih, kot so Mednarodni filmski festival v Rotterdamu, Mednarodni filmski festival v Seattlu, Festival dokumentarnega filma in video filma Kassel, Kairski video festival, Festivalske slike Contre Nature v Marseillu. Doplgender sta prejemnika srbske nagrade Politika za najboljšo razstavo v letu 2015.

[www.doplgender.org](http://www.doplgender.org)

18.35 / Predavanje

**Davor Konjikušić : Problem umetniškega pristopa k temi migracij - depolitizacija ali produkcija znanja**

Davor Konjikušić bo predstavil svoja dela Sveti ljudje (Holy people), Ne moreš poslati razglednice z dna morja (*You Can't Send a Postcard from the Bottom of the Sea*), *Umetnost, želimo te ljubiti (We Want To Love You Art)*, *Aura: F37 in Naša hiša (Our House)*, in razložil metodologijo, ki jo je uporabil pri umetniškem raziskovanju in realizaciji del na temo migracij. Fotografski medij je danes ključnega pomena za množično komuniciranje, predvsem pa za predstavitev zgodbe o migracijah skozi množične medije, produkcijo strahu in ustvarjanje Drugega, vse manj pa za produkcijo sočutja, empatije in solidarnosti. Fotografij ni mogoče gledati izven konteksta, v katerem so bile ustvarjene, in spremnih opisov, zato je fotografski medij zahteven in problematičen, ko gre za predstavitev teme migracij. Vprašanja objektivizacije, etike, umetniškega pristopa in distribucije del so le nekatera vprašanja, s katerimi se umetniki srečujejo pri ukvarjanju s temi temami.

Davor Konjikušić se je rodil leta 1979. Je magister umetnosti, diplomiral je iz fotografije na Akademiji dramske umetnosti v Zagrebu, kjer je tudi končal dodiplomski študij kinematografije. Fotografijo uporablja kot primarni medij pri artikuliranju njegovega umetniškega koncepta, v katerem raziskuje odnose med javnim in zasebnim, intimnim in družbeno-političnim. Konjikušić v svoji umetniški praksi združuje fotografijo z besedilom, arhivom, najdenimi predmeti in videom. Zanimala ga je vloga fotografskega medija pri vzpostavljanju odnosov moči in nadzora. Na Akademiji dramskih umetnosti v Zagrebu na Hrvaškem poučuje fotografijo.

19:00 / Predavanje

**Andreja Hribernik in Maja Antončič : Razmejitev**

V luči konference, ki se v svojem izhodišču sprašuje ali lahko umetnost prispeva k drugačnemu pogledu na migracije, s stališča posameznika, kot k spremembi evropske politike glede migracij kot širše paradigme, bomo skušali izpostaviti vsebinske nastavke pričujočega projekta, ki je bil sicer zasnovan ob stoti obletnici koroškega plebiscita, vendar naslavlja širšo temo in pojav meja nasploh. Gre za mednarodni razstveni projekt, ki je zaradi situacije s koronavirusom podaljšan in razvija nepričakovano vsebinsko kontinuiteto in skozi to tudi večjo poglobljenost. Idejno izvira iz razmisleka o tem, da se danes znova nepričakovano gradijo fizične razmejitve in zidovi, čemur smo priča tako v Evropi, kot v drugih delih sveta. Znova se pojavljajo posamezni avtoritarni mehanizmi, ki ne upoštevajo dejstva, da

se je podoba sveta spremenila prav na račun bojev iz preteklosti in da je potrebno znotraj državnih ureditev najti nove formule socialnih politik, ki ne bodo razmejevale, ločevale in diskriminirale.

**Maja Antončič** je kustosinja v Centru sodobnih umetnosti Zavoda Celeia Celje. Diplomirala je na dvopredmetnem študiju umetnostne zgodovine in bibliotekarstva na Filozofski fakulteti v Ljubljani, za tem končala šolo za kustose in kritike sodobne umetnosti Svet umetnosti na zavodu za sodobno umetnost SCCA-Ljubljana. V CSU vodi izobraževalni program, pripravlja razstavne projekte, vezane na različne aktualne teme sodobne umetnosti in raziskuje razvoj ter pojave lokalne umetniške skupnosti.

**Andreja Hribernik** je od leta 2013 direktorica Koroške galerije likovnih umetnosti v Slovenj Gradcu. Diplomirala je iz mednarodnih odnosov na Fakulteti za družbene vede Univerze v Ljubljani in doktorirala iz zgodovinske antropologije likovnega na ISH (2016). V svojem delu se ukvarja z muzeji, njihovo utopično dimenzijo in dediščino socializma. Leta 2017 je bila kustosinja slovenskega paviljona na Beneškem bienalu.

# Conference Program:

*5 p. m. / Introduction*

**by Irena Borić**

*5:10 p. m. / Lecture*

**Orit Gat : From Afar. Football, migration, and a sense of belonging**

From French fans shouting "Zidane for the presidency" during the World Cup in 1998 to Egyptian citizens writing in football star Mohamad Salah's name in the 2018 presidential elections, this talk will discuss football as a problem the same time, something to love. The globalization of the game is the result of money being poured into it and the media surrounding it, but it also means that the far-reaching ends of the game provide a common ground. The talk will include a short reading from a book in progress and a personal account of watching football from afar as a child, and how it became a promise of an elsewhere.

Orit Gat is a writer living in London, whose writing about art and digital culture has appeared in magazines including *frieze*, *ArtReview*, the *LA Review of Books*, the *World Policy Journal*, and *The White Review*, where she is a contributing editor. She is a winner of the Creative Capital/Warhol Foundation Arts Writers Grant. She is currently working her first book, titled *If Anything Happens*, which looks at football (soccer) as a prism through which to explore questions about immigration, nationalism, race, gender, money, love, and the possibility of belonging.

*5:35 p. m. / Lecture*

**Sandra Sterle : We invite you to go\_Home**

Mobility, real and virtual nomadism, the decentering of the familiar concept of home, and the articulation of place as a discursive field of operation, inform the project *go\_Home*, developed by Sandra Sterle and Danica Dakić from September to December 2001 as part of an ArtsLink residency in New York. For which the two artists decided to relocate to New York and live together for four months, this project probes the elusive logic of belonging and the idea of a multiply located instead of a fixed community. In *go\_Home*, these artists from ex-Yugoslavia used the real space of their residence and the virtual home of the Internet. It served as a site for video and photographic experimentation, transatlantic texts, recipes, a calendar of events, and a chat room), to address both the dialectical relationship

between home and elsewhere and the porous concept of identity sensitive to multiple attachments.

**Sandra Sterle** (Zadar, Croatia, 1965) graduated at the Sculpture Department of the Academy of Fine Arts in Zagreb and continued her studies at the Kunstakademie in Düsseldorf at the Department of Film and Video. From 1991 to 2000 lived and worked in Amsterdam, where she was awarded funds and commissions for her work. In 2001 she started teaching New Media, followed by Performance and Art in Context at the Film and Video Department of the Art Academy of the University of Split. Her works were exhibited, performed, and presented at numerous domestic and international art institutions. Her works are part of several public archives and collections of MMSU, Rijeka, Art Gallery, Split and private collections. The space of her work traverses across the real and virtual geographies, in which she establishes fluid identity configurations and continuously searches for the new social, biological, and communicative patterns.

*6 p. m. / Lecture-performance*

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**Doplgenger (Isidora Ilić and Boško Prostran) : Beneath a Starless Sky, As Dark and Thick As Ink**

In this cinematic lecture-performance, Doplgenger intervenes into footage of Yugoslav television that recorded the processes of Yugoslav labor migration to the Western European countries in the 1960s and the export of Yugoslav technology to the Non-Aligned Countries in the early 1970s. Different approaches in media representation of these processes reveal various subtexts, aiding an understanding of the broader economic, historical, and ideological context.

**DOPLGENGER** is an artist duo Isidora Ilić and Boško Prostran from Belgrade. Doplgenger engages as a film/video artist, researcher, writer, and curator. The work of Doplgenger deals with the relation between art and politics through exploring the regimes of moving images and modes of its reception. They rely on the tradition of experimental film and video. Through some of the actions of these traditions, they intervene in the existing media products or produce new in the expanded cinema forms. Their work has been shown internationally at institutions such as the Museum Wiesbaden, Kunstmuseum Bonn, Centre Pompidou, Stedelijk Museum Bureau Amsterdam, Osage Gallery in Hong Kong, etc. Films of Doplgenger have been screened and selected for film festivals like International Film Festival Rotterdam, Seattle International Film Festival, Kassel Documentary Film and Video Festival, Cairo Video Festival, Festival Images Contre Nature in Marseille, among others. Doplgenger is the recipient of the Serbian Politika Award for Best Exhibition in 2015.

[www.doplgenger.org](http://www.doplgenger.org)



6:25–6:35 p. m. BREAK

6:35 p. m. Lecture

**Davor Konjikušić: The problem of the artistic approach to the topic of migration - depoliticization or production of knowledge**

Davor Konjikušić will present his works *Holy People, You Can't Send a Postcard from the Bottom of the Sea, We Want To Love You Art, Aura: F37* and *Our House* to explain the methodology he used in artist research and the realization of works on the topic of migration. Today's photographic medium is crucial for mass communication, especially for the representation of the story of migrations through the mass media, the production of fear and the creation of Others, and less and less for the production of compassion, empathy, and solidarity. Photographs can't be viewed outside of the context in which they were created as well as the captions that accompany them so photographic medium is demanding and problematic when it comes to the representation of the topic of migrations. Issues of objectification, ethics, artistic approach, and distribution of works are just some of the issues that artists encounter while working on these topics.

Davor Konjikušić was born in 1979. He holds Mag. art. degree in photography at the Academy of Dramatic Art in Zagreb, where he has also completed his BA studies in cinematography. His work uses photography as a primary medium in articulating his artistic concept, in which he explores the relationships between public and private, intimate, and socio-political. In his artistic practice, Konjikusic combines photography with text, archive, found objects, and video. He has been interested in the role of the photographic medium in establishing power and control relations. He teaches photography at the Academy of Dramatic Arts in Zagreb, Croatia.

7:00 p.m. / Lecture

**Andreja Hribernik and Maja Antončič: Demarcations**

In the light of the conference, which asks whether art can contribute to a different view of migration, from the individual's point of view, as a change in European migration policy as a broader paradigm, we will try to highlight the content of the existing project. It was organized at the anniversary of the Carinthian plebiscite but addressed a broader topic and the emergence of borders in general. It is an international exhibition project that has been extended due to the coronavirus situation and is developing an unexpected content continuity and, through it, greater depth. Ideologically, it stems from the reflection that physical demarcations and walls are being rebuilt

unexpectedly today, as we are witnessing both in Europe and in other parts of the world. Individual authoritarian mechanisms are re-emerging that do not take into account that the image of the world has changed precisely at the expense of the struggles of the past and that new formulas of social policies need to be found within state systems that will not demarcate, separate and discriminate.

**Maja Antončič** is a curator at the Center for Contemporary Arts of the Celeia Institute in Celje. She graduated from the two-subject study of Art History and Librarianship at the Faculty of Arts in Ljubljana. After that, she graduated from the School of Curators and Critics of Contemporary Art Svet umetnosti/The world of Art at the Institute for Contemporary Art SCCA-Ljubljana. At CSU, he leads an educational program, prepares exhibition projects related to various current topics of contemporary art, and researches the development and phenomena of the local art community.

**Andreja Hribernik** has been the director of the Museum of Modern and Contemporary Art Koroška in Slovenj Gradec since 2013. She graduated in International Relations from the Faculty of Social Sciences and obtained her Ph. D. in the historical anthropology of the graphic from ISH in 2016. In her work, she focuses on museums, their utopian dimension, and the heritage of socialism. In 2017, she was named the curator of the national pavilion at the Biennale di Venezia.



# KIBLA

**Mednarodna spletna konferenca / International Online Conference**

**Od mesta do mesta / From a City to a City**

25. avgust / 25 August 2020

Produkcija / Production: **KID KIBLA / ACE KIBLA**



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Konferenca je del projekta Tvegaj spremembo (2016–2020), ki ga sofinancirajo program Ustvarjalna Evropa Evropske unije, Ministrstvo za javno upravo RS in Ministrstvo za kulturo RS. / *The conference is part of the Risk Change (2016–2020) and is co-financed by the Creative Europe program of the European Union, Ministry of Public Administration of Republic of Slovenia and Ministry of Culture of Republic of Slovenia.*

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**Martina Frangež**

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Spletna stran / Webpage:

[www.riskchange.eu](http://www.riskchange.eu)

[www.kibla.org](http://www.kibla.org)



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