







HEKLER + Bijenale mladih

PROTIV STRAHA
//
ANTI - FEAR

Online radionice / Workshops

ŽENA ŽENA ŽENA ŽENA ŽENA KAMEN

ŽENA< KOZA<DRVO<SUNCE

Energija prirode kako je mi vidimo, a opet je prekinuta

zvukom, ali i licima koja me gledaju sa zoom ekrana. Tako da se random stvari dešavaju, ali se simboli mešaju / linije ka gore, ka dole/ zašto crvena boja, zašto plava ili žuta?

Pa možda je dobro sto je nasumično.

Čuo se zvuk, prirode, i zvuk koji je sekao prirodu. Tišina.

Zvučni slojevi kamena klinom izbijani jedan, drugi, treći, četvrti.... Klin se zabije i čekićem udari u kamen, u zvezdu zlatnu i srebrnu. Varnica sevne, od klina i kamena. Negde u brdu. I posle te varnice briše se sve i boja i ton i glas. Ostaje. Samo. Tišina. Muk i ćutanje, muklo ćutanje nemogućnosti iskazivanja suštine bića.

Kako reći istinu onom slobodnom, onom koji kaže da je u istini sigurnost, ili je u istini vino koje popijemo pa tu istinu progovorimo i dođemo do nekog dubljeg razdora, jer, neko može sve da kaže, ali neko ne može sve da čuje. Debljina zvuka, svojom artificijalnošću guta prirodne teme i naslanja se na tok misli odnosno lepi se. Bez mogućnosti negacije prirode mora se nastaviti dalje.

KAMEN.



workshop #1 11-11-12-11-11-11

Šta vam izaziva anksioznost? // What are you anxious about?



Kako se vaša anksioznost manifestuje na telesnom nivou? // Do you have a bodily symptom associated with your anxiety?







Σαν αέριο, αλλά αντιλαμβάνεσαι τη γεύση του στο τέλος. Nešto gorko, suvo

Metalni ukus

Metalni, tupi, jaki ukus

Miriše na dezificijens, jod, vlagu, oseća se kao trenutak u kom mršavoj, bolesnoj devojčici prislanjaju hladnu krpu na glavu, miriše na keruše koje lizu štenad; zvuci kao ženė koje govore otezući osmerac napuklim glasovima, izgleda kao sastanak moje babe i njenih sestara koje puše samo jednom godišnje, kad vade cigarete iz kredenca, sede u krugu i pričaju o ratu

Sour Μερικές φορές, ο φόβος παίρνει τη γεύση της σκόνης – άλλες φορές θυμίζει μέλι· μέλι γάλα (παράξενο). Tastes like metal sticking all over my mouth, zubi se

raspadaju, trule

Ο φόβος έχει τη γεύση λιωμένου πλαστικού. Ξέρω, όμως, πως μόνο να φανταστώ μπορώ τη γεύση του φόβου· διαφορετικά θα δηλητηριαζόμουν από την πικρή του γεύση.

Ukus koji ne prija, a uvek drugačiji. Čini se da treba da bude isti jer je isto iskustvo - kao što je, recimo, čokolada uvek slatka, ali se zapravo nepredvidivo menja. Jedina konstanta e da uvek stvara težinu u stomaku nakon konzumiranja.

kus gađenja prema sebi kada uvidim paterne internalizovanog patrijajrhata u svom ponašanju

Tastes like blood at the back of your mouth

Like really bad everclear, a horrible poorly made liquor that makes you sick, but you drink it anyway, and you know that you are getting into deep shit drinking it

έχει γεύση υφάσματος

Usta su puna zemlje, ona je zelena i gnoji dok se žvaće. Uvek sam žedna nakon njegove posete.

Smrdibuba koja neprestano lupa u staklo, nešto nalik škripanju, mužika iž serije Černobilj, lupanje srca, heart beating unstoppably leading to panic attack. disbalance, Yelling, sounds like emotional misunderstanding and conflict, bombs, explosions, it encompasses everything. Σαν τη στιγμή πριν τη χειμερινή καταιγίδα. Είναι πολύ ήσυχος αλλά μπορείς πάντα να νιώσεις την καταιγίδα να έρχεται, το κακό που πρόκειται να συμβεί -αυτό που δεν μπορείς να αποφύγεις. Strah zvuci kao škripa metala. It sounds like random disturbing loud noises that never stop. Fear sounds like boiling water, like a body trembling, like a wooden hut fighting against the wind. Neprijatna tišina. Vibrates and rings Σαν το χειρότερο συγκρότημα που είχα ακούσει στη ζωή σου, που έπαιζε τη χειρότερη μουσική που είχα ακούσει ποτέ -κι όμως, είχα κολλήσει εκεί, έπρεπε να το ακούσω και να υποστώ τα σπρωξίματα στην αρένα δίχως να μπορώ να φύγω. Tih, gotovo nečujni zvuk koji se ritmično pojačava do pucanja bubnih opni. Slabo podrhtavanje tela postaje sve ače i jače. Treperi do usijanja. Neprijátni zvukovi, nesto nalík škripanju.

Iz prijatnog hučanja prelazi u nepodnošljivu lomljavu i

škripu metala, signalizacije...kao na raskrsnici vozova.

Πώς ακούγεται ο φόβος? What does fear SOUND

Kako, mirriše strah? Ποια είναι η μυρωδιά του φόβου?

Nema miris, ali primetno, aktivno i agresivno ga nema. Ili kao smrad truleži. Kao garež. Σαν διαρροή αερίου, ολοένα και πιο αισθητή. Fear smells like rotten fruit, like a bathtub full of old toys Miriše kao sveža posteljina i čista kuća Strah nema miris, ima samo gustinu, vazduh koji okružuje strah je težak i mastan Domestos Kiselo Δεν έχει μυρωδιά· του αρέσει να κρύβεται και να παραμένει άοσμος. Sweat and unbathed almost putrid smell of death and dirt and complete loss of control Kao sneg Blagi je miris suzavca koji ulazi u nozdrve i ostaje zabeležen. Ukoliko skreneš u pogrešnu ulicu, možda se ne vratiš. Kao trulež. Ne miriše, prikrada se.

Mετιμοιάζειο φόβος? Kako strah izgleda? How does fear LOOK like?

Devojčica u rupi u stomaku koja vrišti i bori se i pokušava da je neko čuje, ali ne uspeva, pa nastavlja da vrišti. Nepregledno i veliko i malo Strah izgleda kao zaglavljeni odraz u ogledalu Kao paraliza It looks like something you cant focus on at the corner of your eye Isto kao ja samo izvan mene. Kao duh Ο φόβος μοιάζει με μυστηριώδες μανιτάρι, με δηλητηριώδη κισσό που σκαρφαλώνει σε έναν τοίχο. Με μια ιστορία της Can Xue. Invisible, it is more like a force, surrounding you, like a pure evil, you can't see it, but you can feel it. Like with Emily Rose :D A fear the size of a giant deep sea jellyfish monster Looks like me and everyone before me heavy metal armor in the head U snu se dešava. Prostor nesagledivih granica i nemoguća percepcija odnosa veličina. Sve je i blizu i daleko, i veliko i malo. Sve može da se dohvati i udaljeno je, negde na horizontu. Ruka poseže ali ne dohvata. Biva isečena. Pad u beskonačno. Paraliza koja se dešava u snu. Σαν λογισμικό που κατά καιρούς παίρνει τον έλεγχο των σκέψεων και των συναισθημάτων μου. Kao suvi vetar koji nenadano nađe. Vremenske prognoze ga mogu predvideti, ali nekako uvek dođe iznenada kao da je na domaćem

terenu.



Κη α κορ ερικα mo strah? Πώς αισθάνεσαι το φόβο?

Kao konstantno utapanje, i pokušaj da se dohvati pojas za spasavanje, koji je uvek iza leđa Ασφυξία. Like guicksand, Liko a parrow porridor vou bovo to aroul through

Like quicksand. Like a narrow corridor you have to crawl through.

Strah parazitira kontrolom nad mojim telom Fear feels like the first day of Creation. Like a dilapidating windmill. Like a daze or a wound.

σαν μποτιλιάρισμα στο χρόνο.

Agresija, bes, potreba da se preko ljudi preore traktorom ili tenkom Έτρεμα, ασταθής στα πόδια μου, ζαλισμένος/η και μικρός/ή, πολύ ζεστός/ή και πολύ κρύος/α και αποπροσανατολισμένος/η.

It takes control over your body, your stomach and your body is trembling. It feels like uncertainty and that everything you knew so far is going to disappear. You are alone and you feel blocked

Transportation from a present moment, fighting for life - displacement Kao teg.

Zujanje u stomaku, titraji mišića. Bol u glavi i mišićima koji žvaću. Ukočena vilica, kolaps organizma, košmar.

Kroz zatezanje mišica i nerava, ukočenost vilice, gubljenje fokusa, derealizaciju.

Σαν κάτι που με περιβάλλει.

Kao vetar - Nekada me bas oduva i natera da se sklonim sa sopstvenog puta, a nekada pogodi baš pravac kojim idem i neočekivano me pogura. Vežba 2. (prostor, lik, miris, zvuk, dodir)

Prostor opis prostora koji izaziva strah // Description of the space that makes think of / feel fear

LIFT Nema vazduha, nema promene, fiksiran si kao u grobu i ograničava konačnost. Istovremeno je prisutna svest da je iza život i ne znam da li sam spremna da se vratim. Imam napad panike i ne znam šta je izvan, imam potrebu da ostanem u neprijatnom prostoru bez vazduha i zadržim dah. Lift kao ograniceni prostor, ali ne lift u pokretu, vec lift koji je zaglavljen. Lift, ne samo kao ograničeni prostor, već prostor u kome, u slučaju da se nešto dogodi, moram da se oslonim na ljude koje ne znam, možda čak i na sistem koji se raspada. Zatvorenost, i nemogućnost bega, plus kretanje nad kojim se nema kontrola, pa se uvezuje sa dubljim strahom, koji je upravo strah od nemanja kontrole nas stvarima. Aerodrom, ograničenje na prostor sa ljudima kojima ne verujemo. Previše pravila i ograničenja Klaustrofobičan prostor u kom sam najspokojnija kada sam sama, podela prostora je na granici ličnog i javnog, naročito ukoliko ne postoji empatija i prepoznavanje. Razmišljam o liftovima u low income zgradama koji ne rade, gde srčani bolesnici ne mogu da izađu napolje, obavljaju osnovne potrebe. Moje komšije u Srbiji plaćaju održavanje i poslednji put u poseti lift je bio prilično fensi. Glancanje nekog ušuškanog organa u tom kolektivnom telu na kom se fasada raspada. Mrzim kada ljudi uđu u lift i ne jave se. 🖍 Prostor koji mi onemogućava slobodno kretanje, iz koga ne moze da se izađe ili uđe. Ograničenost prostora se širi takođe na ograničenost resursa za život, vazduha, vode, hrane. Ostajanje u tom prostoru neizbežno postaje smrtna opasnost, ukoliko nas neko ne pronađe. Povezanost sa zavisnošću od drugih.

τό m prostoru neizbežno postaje smrtna opasnost, ukoliko nas neko ne pronađe. Povezanost sa zavisnošću od drugih.

Αλλαγή:
Ανθρώπινος παράγοντας, έλλειψη ενσυναίσθησης από εκείνους/ες που μπορούν να σε σώσουν / να σε απεγκλωβίσουν. Η ενσυναίσθηση είναι ίσως το κλειδί για την αντιμετώπιση τέτοιων καταστάσεων. Το να κολλάς, να χάνεις τη γη κάτω απ΄ τα πόδια σου. Ο φόβος της αποκόλλησης από μια δυσάρεστη κατάσταση -λατρεύω ένα κολλημένο ασανσέρ.
Δίχως έλεγχο, σε κίνηση ή ακινησία, η δυνατότητα εμπιστοσύνης. Λευκό χρώμα, υπερβολικό φως, το ασανσέρ δεν είναι βρώμικο, απώλεια συνόρων.
Ο ανελκυστήρας στο κτίριό μου -δεν μπορώ να τον φανταστώ αυτή τη στιγμή.
Μυρίζει σαν κάτι ξινό, αποκτηνωμένο, κάτι σαν νοσοκομείο.
Έχει αυτόματες πόρτες, οπότε δε χρειάζεται να κάνω τίποτα - γι΄ αυτό, νιώθω πως έχω χάσει τον έλεγχο.

Unutrashje stanje opis osecanja unutrashjeg stanja osobe koja se nalazi u prostoru koji izaziva strah // Description of the inner state of a person who finds themselves in a place/space which is making them very afraid

I feel Anxious, small, shrunk. Cornered and confused, my brain is scattered, and I have trouble focusing. I am Unable to speak. I'm feeling the walls. My/mind is/blank. I hear buzzing/in my ears; my heartbeat in my ears. Paralyzed. I can't hear what others are saying. "The inner state of a person who finds herself in fear ranges from the fact that... Trying to overcome fear and goes to the fact tries to escape from that space. The inner state is wilding from manifesting superhuman strength to the burying my self into that place to staying motionless." I put myself in here — not realizing it, you induce fear, my mother used to say. If feel unarmed. I'm gasping for air. There is a word scribbled on the wall: anti-fear, capitalized, I think, I am not wearing my glasses. It's written in red. My heart is pounding, there is this feeling in my hands that I am vpopout of my chest.

Miris, zvuk, dodiropis zvuka, mirisa i taktil

opis zvuka, mirisa i taktilna asocijacija prostora koji izaziva strah / Description of sound, smell and tactile associations of the space that causes fear

Odsustvo mirisa koji izaziva ideja o beskonačnosti pejzaža.

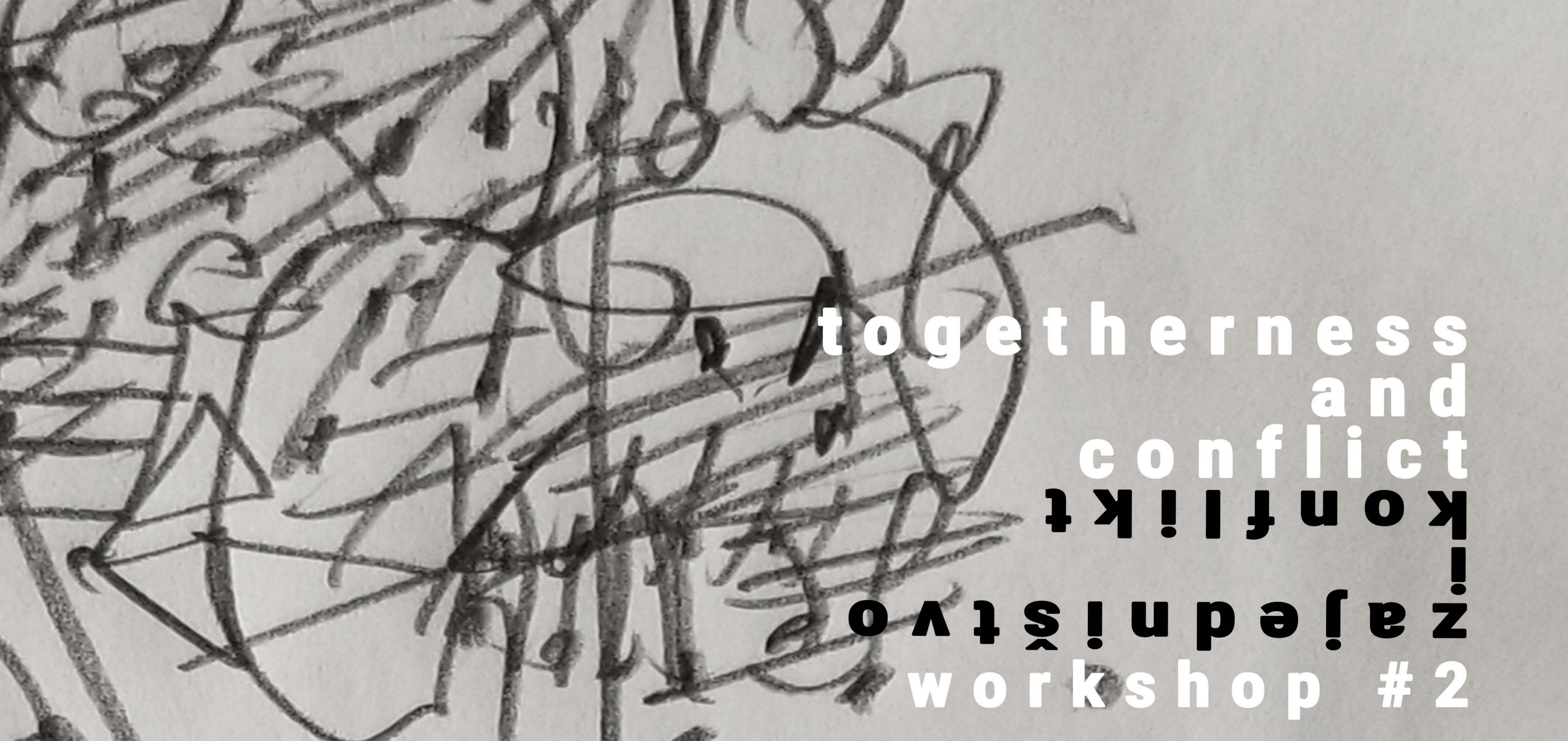
Tih, gotovo nečujni zvuk koji se ritmično pojačava do pucanja bubnih opni.

Slabo podrhtavanje tela postaje sve jače i jače. Treperi do usijanja.

Stisak ili jedva osetni dodir.

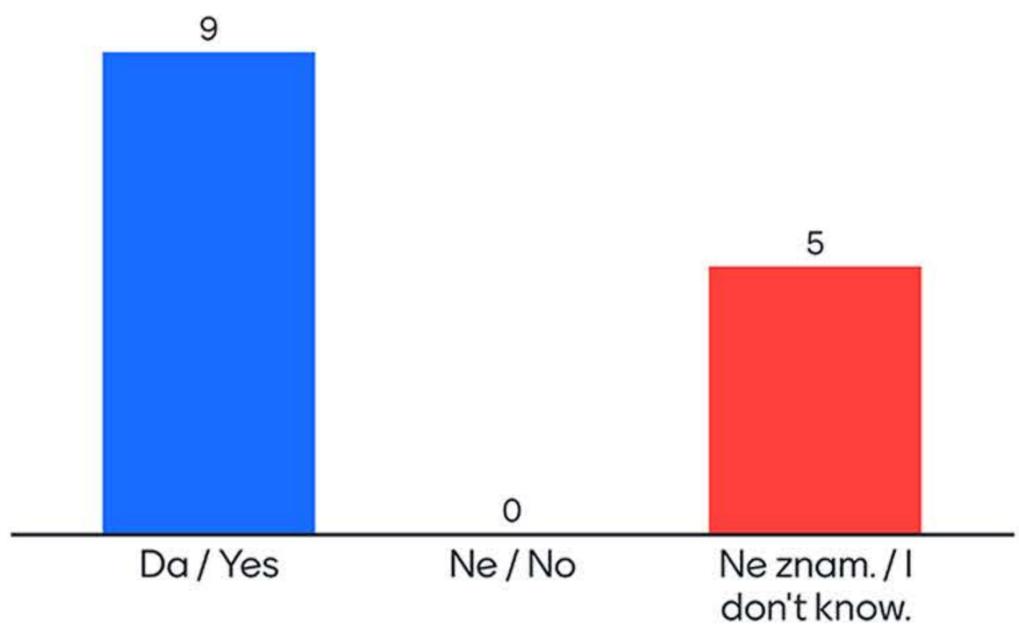
Repetativnost kao kapanje vode, zavijanje mačaka. Zavijanje životinja kada se suočavaju sa smrću. Škripanje.

Muzika iz horor filmova.

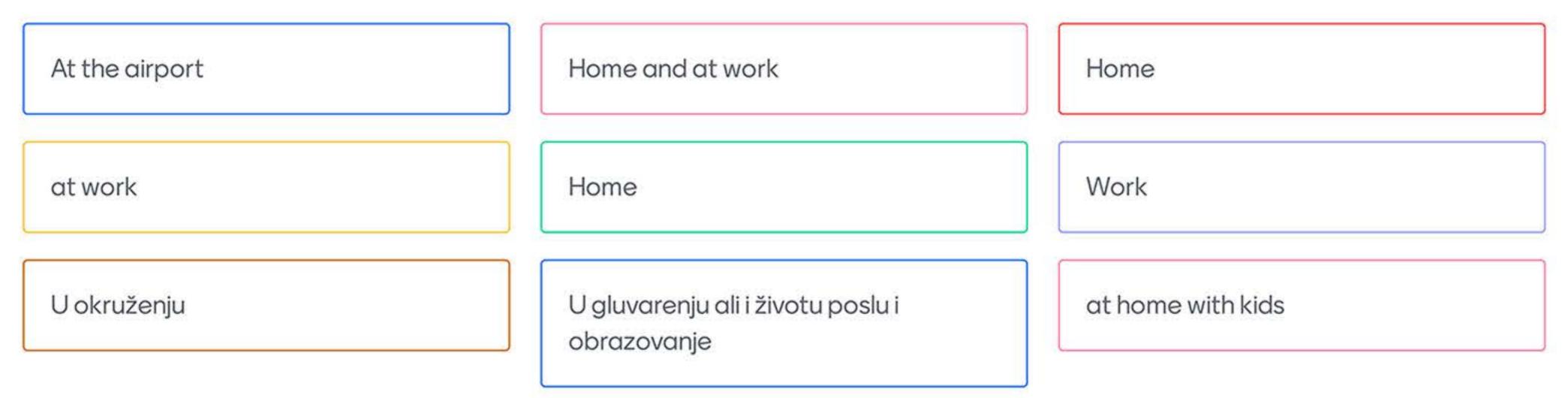


Da li si doživela/o kaznu za kršenje normi? // Have you experienced punishment for breaking the norms?





Gde si doživeo/la kaznu, bio/la svedok ili kaznio/la drugu osobu? // Where have you experienced, witnessed and/or delivered punishment?





We are afraid of being hurt, afraid because we have been hurt, afraid because we have caused hurt, afraid because we live in the world that wants to hurt us whether we have hurt others or not, just based on who we are, on any otherness from some long-ago determined norm. Supremacy is our ongoing pandemic. It partners with every other sickness to tear us from life, or from lives worth living.

We Will Not Cancel Us And Other Dreams of Transformative Justice,

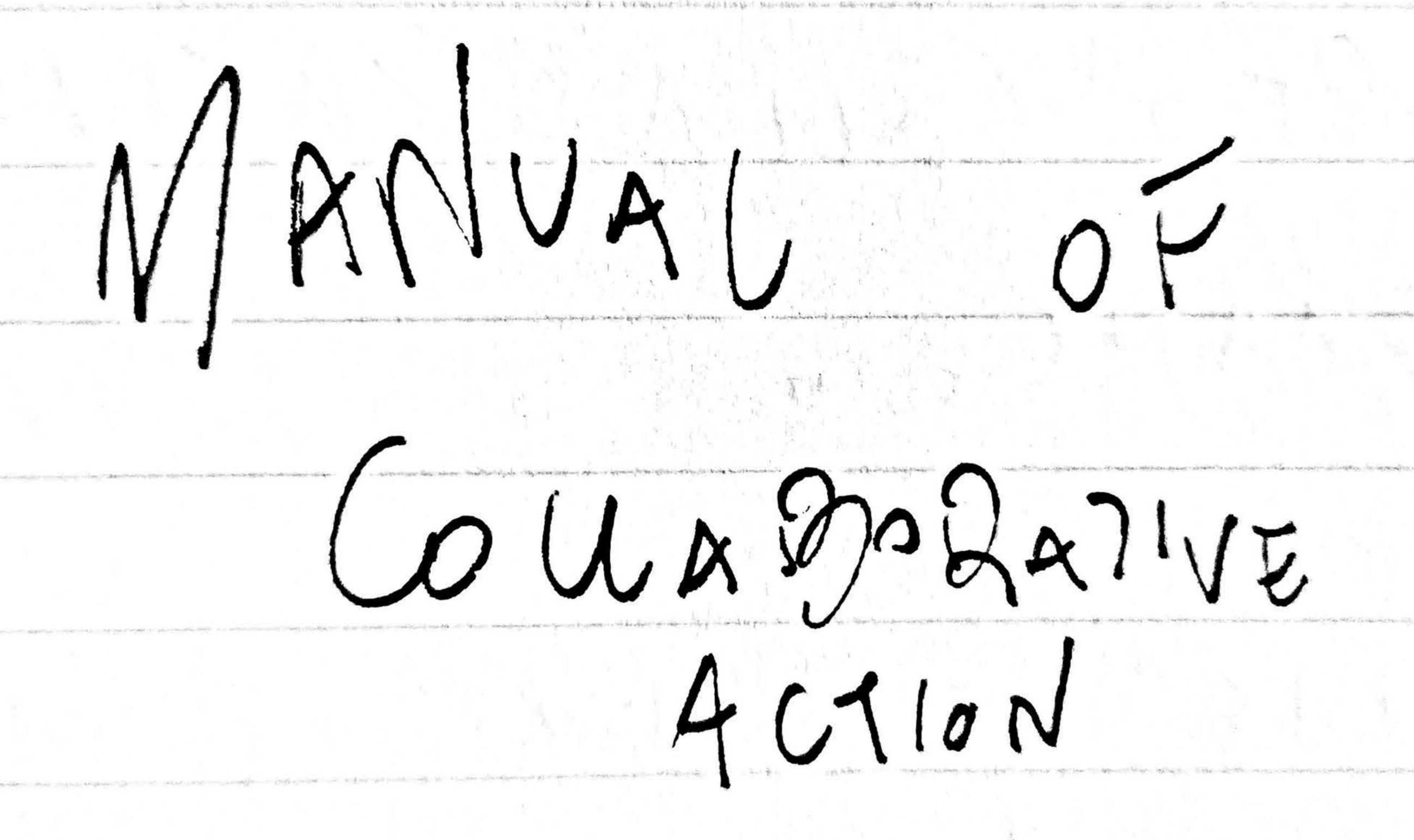
by adrienne maree brown

Collective Drawing Excercise // Kolektivna vežba crtanja

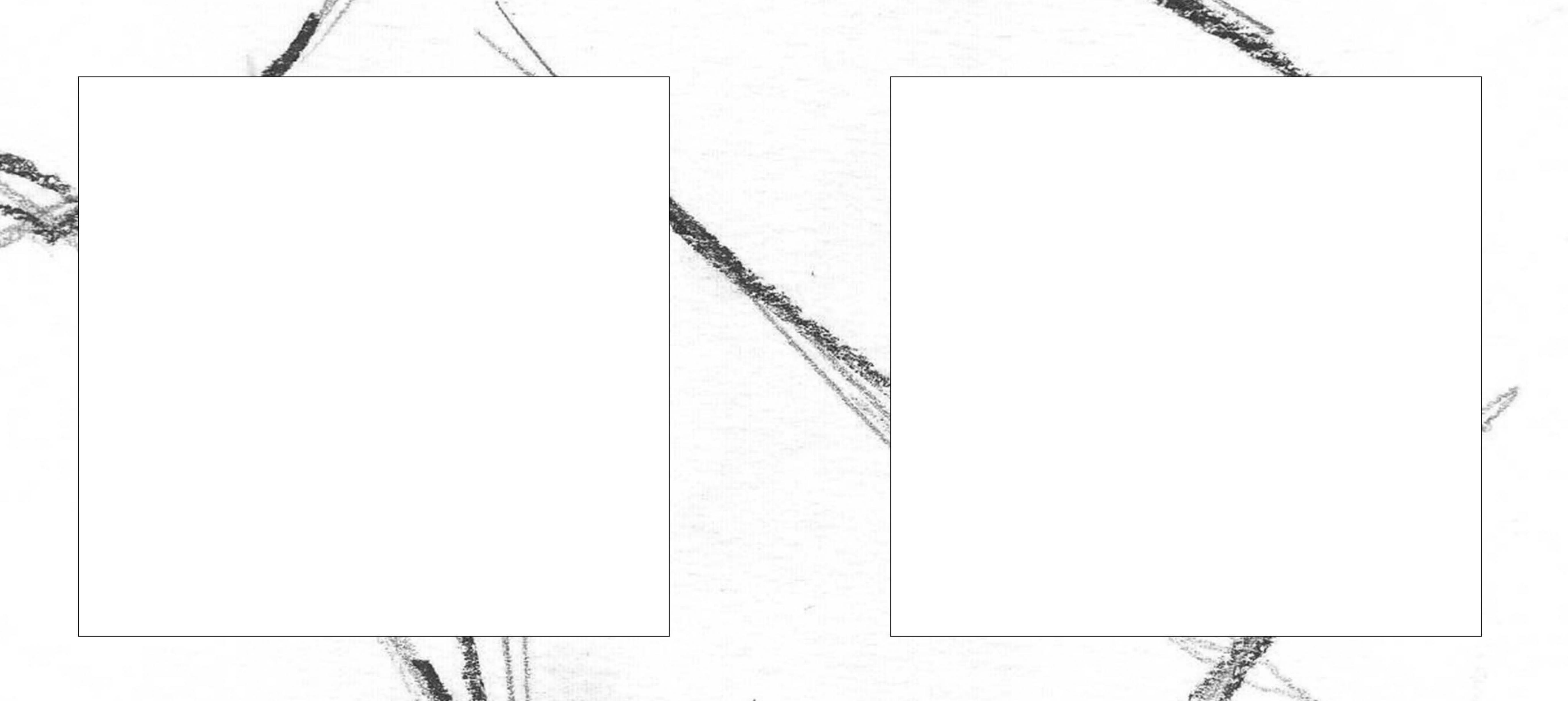
Prepare the following material // Pripremiti sledeći materijal:

- 7 sheets of blank paper 5 x5 inch // 7 komada papira dimenzije 13x13cm
- Pencil // Olovka
- Colored pencils, crazons, markers, pens, watercolors, any sort of material that leaves colored trace // Bojice, flomasteri, hemijske bilo koji vid materijala koji ostavlja bojeni trag
- Eraser // Gumica

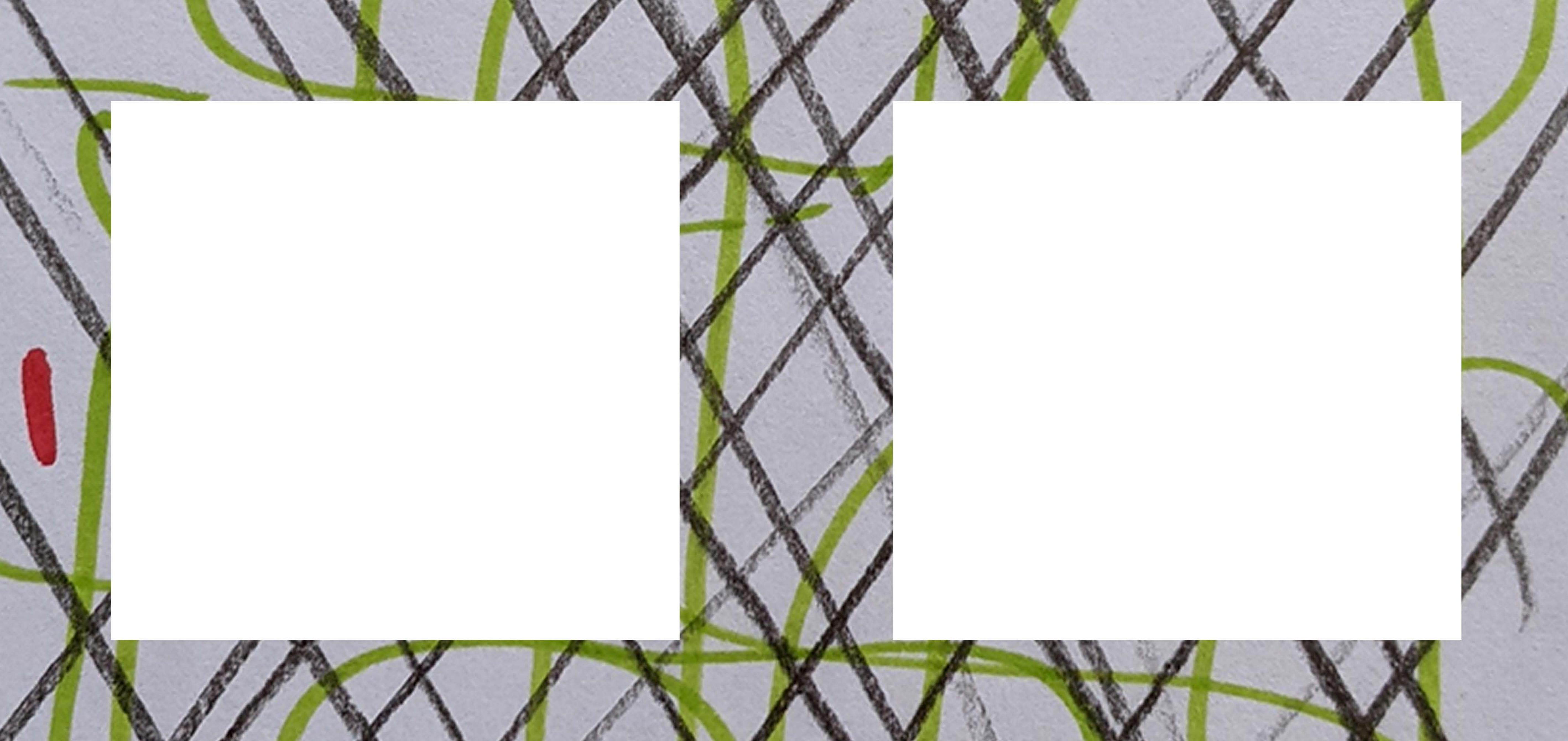
Duration of each drawing excercise is 1 minut // Trajanje vežbe iscrtavanja svakog crteža je 1 minut



```
Crtež br. 1 // Drawing no.1
CHAT Zvuk br.1 link // Sound no.1 link
https://drive.google.com/file/d/1al0J6WXFkulRwkTLLduCSja1EZErl4m0/view?usp=
sharing
CHAT While listening to the sound please mute yourself // Dok slušate zvuk
isključite mikrofon
CHAT Raise your hand if you managed to open the link // Podignite ruku ako ste
uspeli otvoriti link
CHAT Please respond to the sound with the drawing (while listening the sound).
Material that you should use is pencil // Odgovorite na zvuk crtežom u toku
slušanja zvuka. Materijal koji koristite za crtanje - olovka.
Crtež br. 2 // Drawing no.2
CHAT Please take a second piece of blank paper // Uzmite prazan list papira
označen pod rednim brojem 2
CHAT On this drawing, respond to your previous drawing (marked under number 1)
Material that you should use are pencil and eraser // Na ovom parčetu papira
odgovorite crtežom na vaš prethodni crtež (oznečen rednim brojem 1). Materijal
koji koristite - olovka + gumica
Crtež br. 3 // Drawing no.3
CHAT Please take a third piece of blank paper // Uzmite prazan list papira
označen pod rednim brojem 3
CHAT On this drawing, respond to your previous drawing (marked under number 2)
Material that you should use are pencil and color // Na ovom parčetu papira
odgovorite crtežom na vaš prethodni crtež (oznečen rednim brojem 2). Materijali
koje možete da koristite - olovka + boja
Crtež br. 4 // Drawing no. 4
CHAT Zvuk br.2 link // Sound no.2 link
https://drive.google.com/file/d/1o-zkbr-IB_w3Tck3wCpw0pP5E6olHtkp/view?usp=s
CHAT Raise your hand if you managed to open the link // Podignite ruku ako ste
uspeli otvoriti link
CHAT Please take a fourth piece of paper and respond to the sound with the
drawing (while listening to the sound). Material that you should use are pencil +
color // Uzmite prazan list papira označem po rednim brojem 4 i odgovorite na
zvuk crtežom u toku slušanja. Materijali koje koristite su olovka + boja
Crtež br.5 // Drawing no.5
CHAT Please take a fifth piece of blank paper // Uzmite prazan list papira
označen pod rednim brojem 5
CHAT On this drawing, respond to your previous drawing (marked under number 4)
Material that you should use are pencil and eraser // Na ovom parčetu papira
odgovorite crtežom na vaš prethodni crtež (označen rednim brojem 4). Materijal
koji koristite - olovka + gumica
Crtež br. 6 // Drawing no. 6
CHAT Please take a sixth piece of blank paper // Uzmite prazan list papira
označen rednim brojem 6
CHAT On this drawing, respond to your previous drawing (marked under number 5) Material that you should use is pencil // Na ovom parčetu papira odgovorite
crtežom na vaš prethodni crtež (označen rednim brojem 5). Materijal koji
koristite - olovka
Crtez br. 7 // Drawing no.7
CHAT Please take a seventh piece of blank paper // Uzmite prazan list papira
oznacen rednim brojem 7
CHAT Respond with this drawing to the drawings under number 1 and 6. Material
that you should use are pencil + color // Odgovorite ovim crtežom na crteže
označne rednim brojevima 1 l 6. Materijali koje možete koristiti su olovka + boja
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Nakon završene vežbe crtanja uzećete vaše crteže pod rednim brojevima 1, 6, i 7. Ovo su sada vaše Tarot karte koje će Vam pomoći u tumačenju sledeceg pitanja: After you are done with drawing please take your drawings numbered under 1, 6 and 7. These will be your Tarot-cards that will help you answer the following

Kako izgleda kolektivnost
How does collectivity
- proslost (1), sadasnjost (6), buducnost (7) - past (1), present (6), future (7) čiji deo želimo da budemo?
which we wish to be a part
of look/feels like?

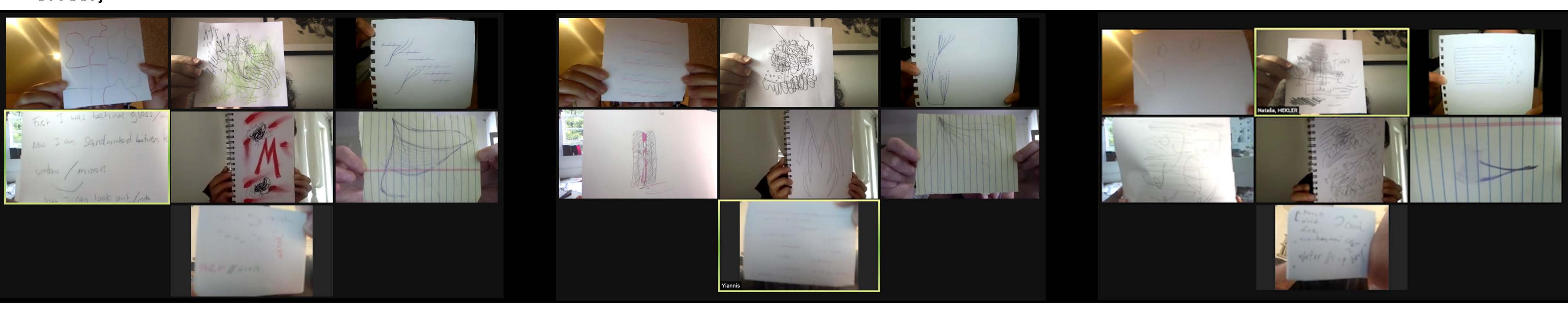
Collectivity relates to different sets of bonds (human/non-human); it connotes a continuity that stems from disruption; it might be understood as a process 'in flux' – collectivity is shaped by [future] response(s): each time one is asked to respond (i.e. be responsive), that very response appears to be the result of both intuition and intention – is collectivity a question or a response?

Collectivity is a support network that has a certain strength in the bonds and connections that are made - it is not static, but constantly shifting. The network goes through shared experiences, where everyone/everything processes and grows, breaks, and heals together as one.

Collectivity not just among humans but also between humans and animals, and more broadly, entities not human

Horror show of emotions and ghosts showing up as we move from nature and immediate reaction into more thought out intentional imagined

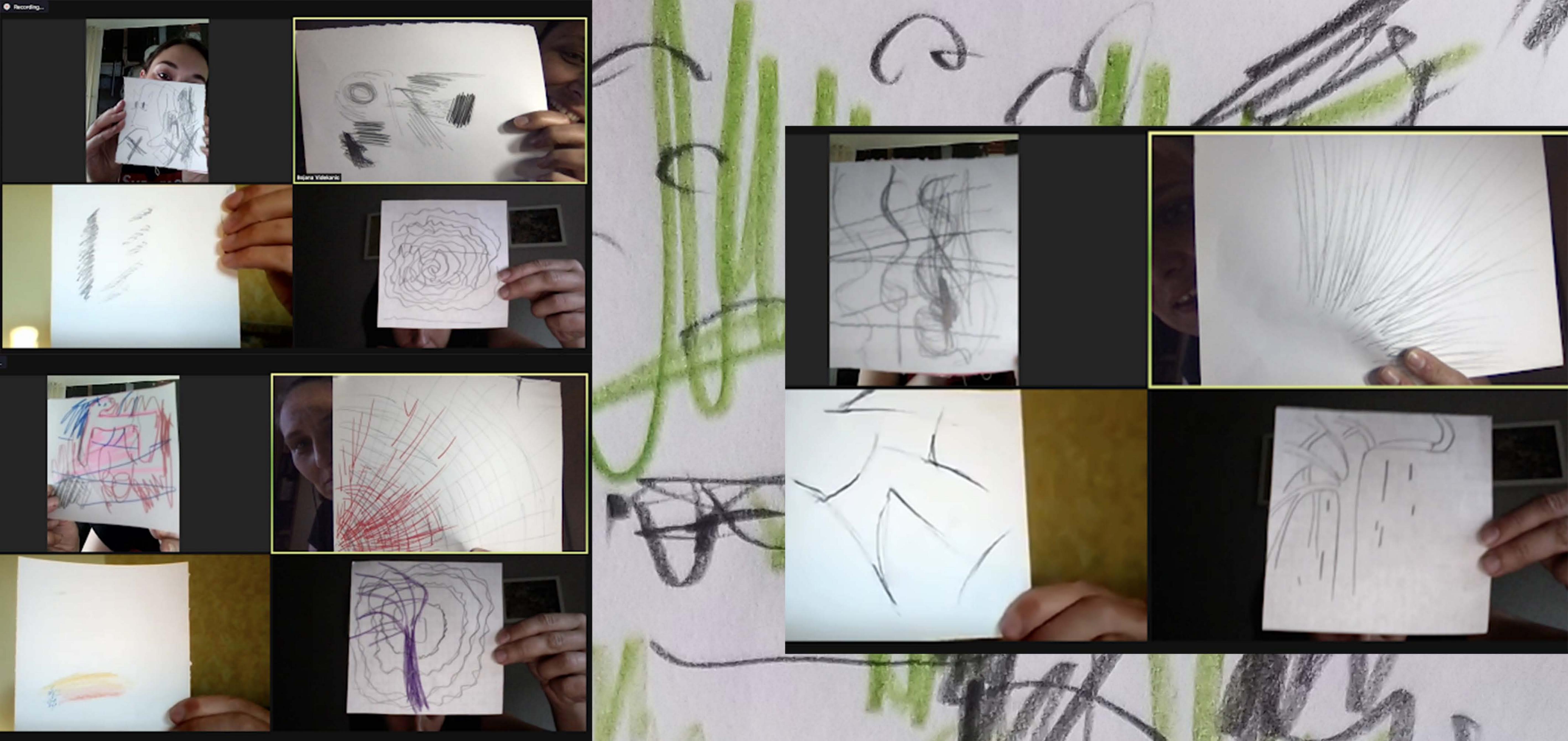
Collectivity between the present self/ one that is sensually immersed into surrounding and the one who imagines a horror show--- what is the possibility of imagining not a horror show but something softer safer? Thinking about the intergenerautaional trauma we discussed earlier in the workshop and how its replicated in homes and shools, and I guess it is replicated in our heads. I want to unimagine the trauma and imagine freedom from it and freedom more broadly

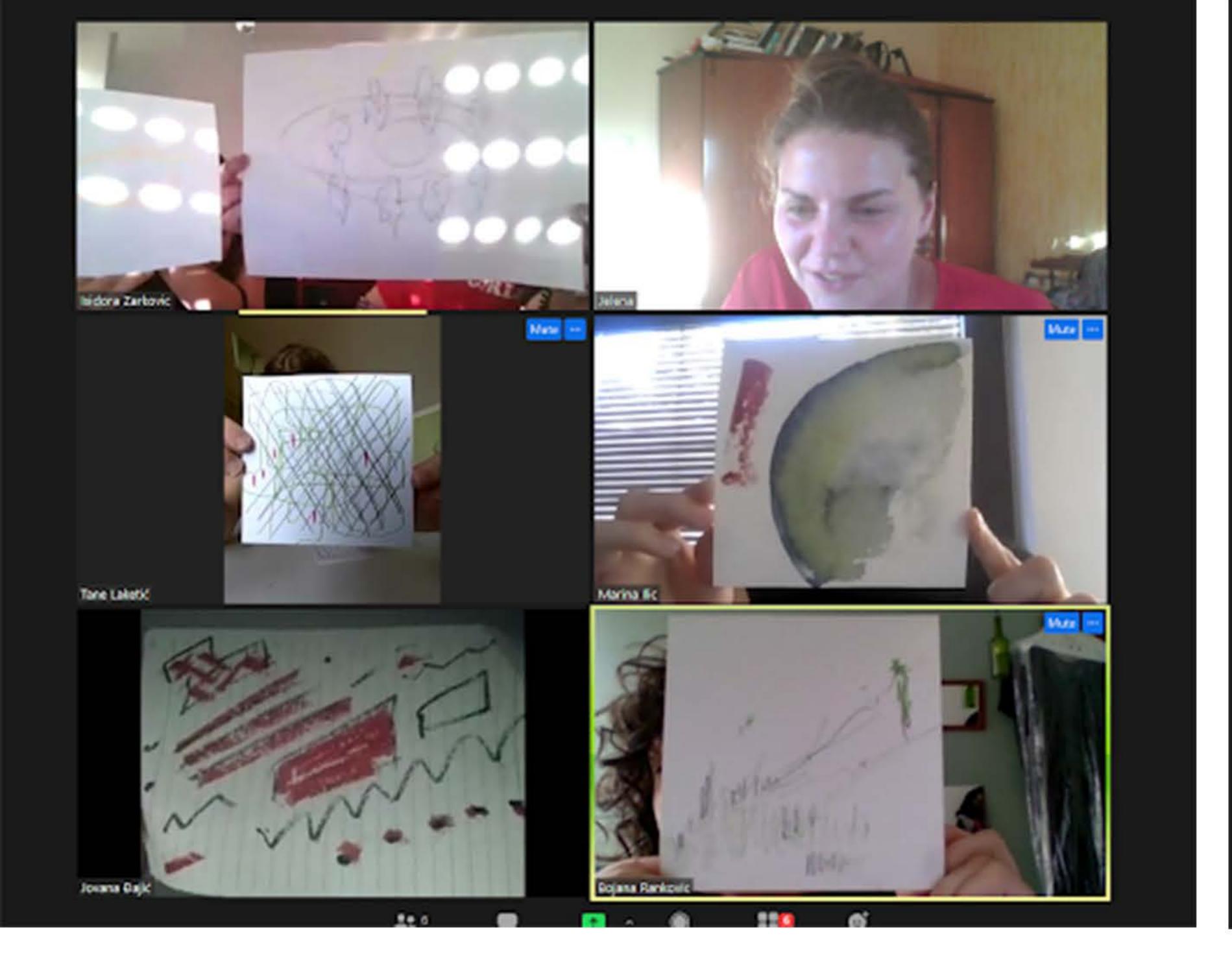


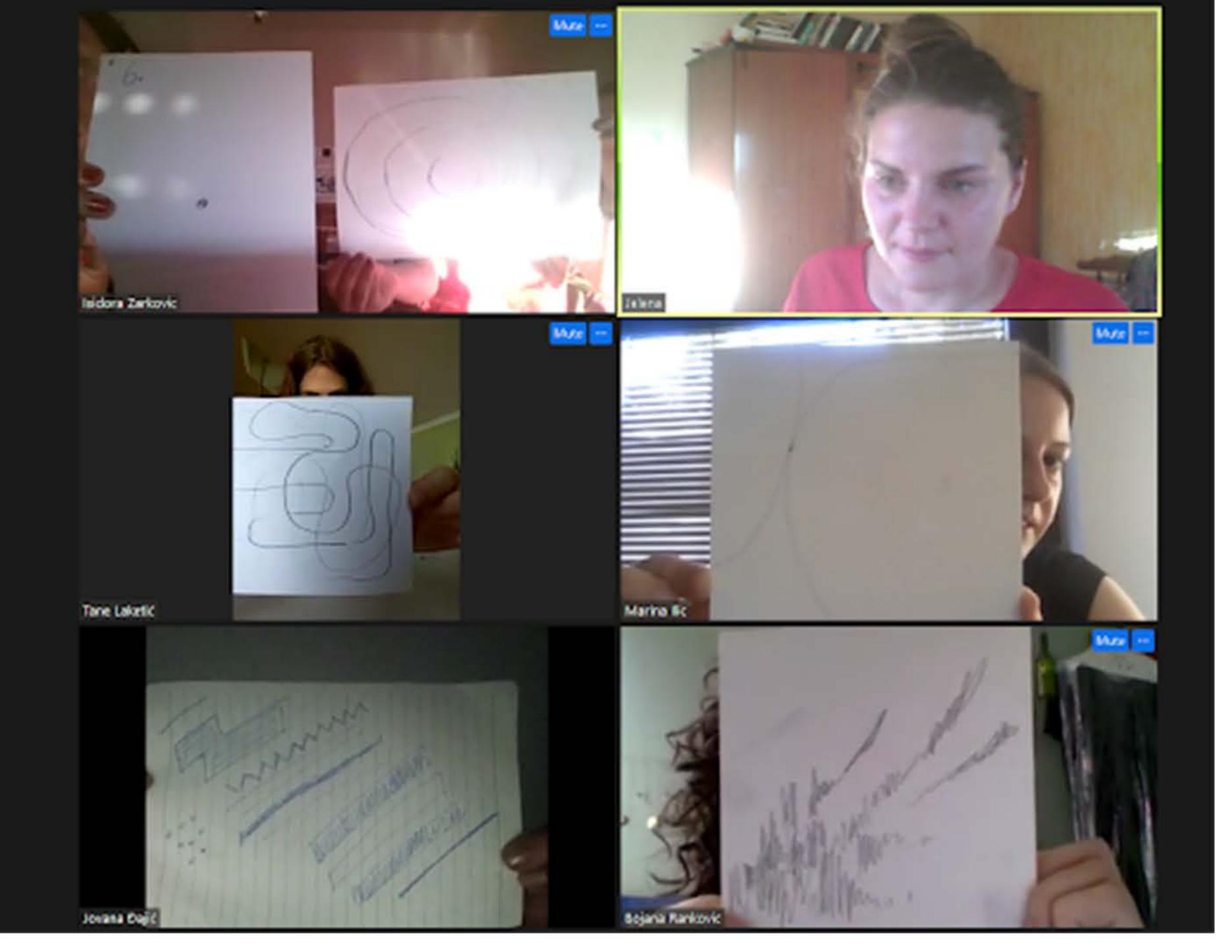
Σήμερα, η «συλλογικότητα» ξεκινά με ανθρώπους που δε γνωρίζεις και που πιστεύεις πως κάνουν λάθος· στην πορεία, όμως, καθώς μοιράζεσαι τις σκέψεις σου, νιώθεις όλο και πιο άνετα και μετατρέπεται η διαδικασία αυτή σε εκπαιδευτική ή παιδαγωγική. Εξοικείωση με την έκφραση… Παρόμοια σχήματα που (αυτο)σχεδιάζονται το ένα μέσα στο άλλο (ακόμα κι αν δεν το παρατηρούμε), παρόμοιες αντιδράσεις και σχηματισμός μοτίβων - δεν

παρομοτα σχηματά που (αυτο)σχεσταζονται το ενά μεσά στο ακκο (ακομά κι αν σεν το παρατηροσμέ), παρομότες ανττομάσεις και σχηματισμός μοτιρών – σεν είναι ακριβώς τα ίδια, αλλά μοιράζονται κοινά στοιχεία· σπάσιμο των ορίων, σύνθεση, συγχώνευση, σχήματα και μοτίβα συγχωνεύονται και συνυπάρχουν για να δημιουργήσουν ένα νέο σύνολο. Υπάρχουν πολλά στρώματα αλλά όλα είναι ορατά και σημαντικά. Βάση της δραστηριότητας που κάναμε, οι επιρροές είναι εξίσου σημαντικές στη διαμόρφωση της έννοιας της συλλογικότητας.

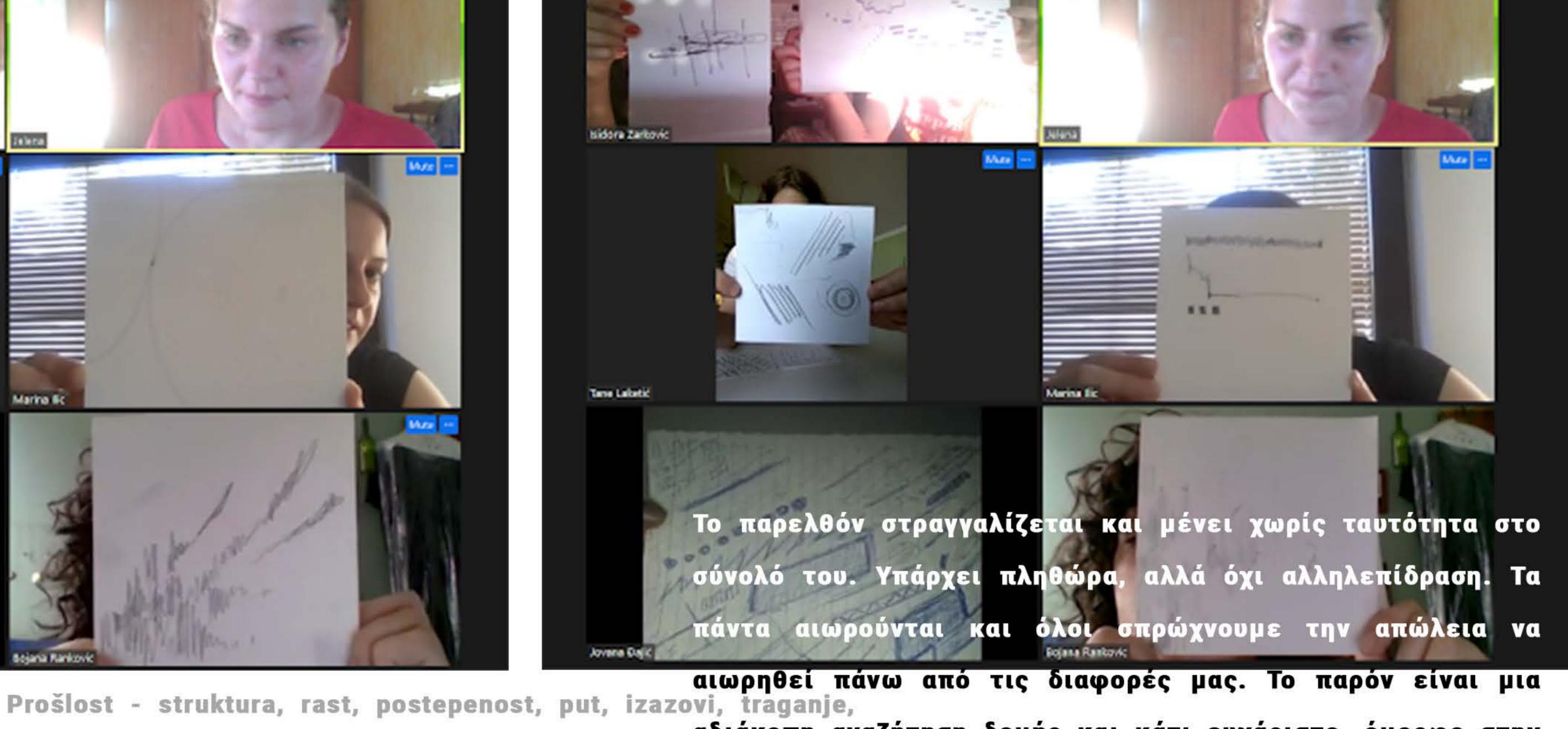
Στην αρχή, αισθάνεται κανείς διστακτικός/ή, ίσως υπάρχει δυσπιστία -εντός μας, μέσα στους άλλους- που πηγάζει από τον πόνο και την παρεξήγηση.
Τιμωρηθήκαμε, επειδή υπήρξαμε. Αναμφίβολα δεν ήρθαμε ποτέ σε επαφή με τον αυθεντικό μας εαυτό. Αλλά και ο κόσμος, οι επιβαλλόμενες, κατασταλτικές και εκμεταλλευτικές δομές κανονικοποίησαν την ενοχή και την αναξιότητα. Τα πρώτα βήματα γίνονται διστακτικά, με φόβο - μέχρι να αναγνωρίσουμε ο ένας τον άλλον και να αντιληφθούμε τους δεσμούς που μπορούν να δημιουργηθούν με άλλα όντα. Παρατηρούμε τη ζωή και τα συστήματα που τη διατηρούν, μα και την καταστρέφουν, εμφανώς. Είμαστε αλληλένδετα, πειραματικά, γενναία όντα απέναντι στα τρωτά μας σημεία και στα πάθη μας. Δε θα επιστρέψουμε στη μη ελευθερία να κυριαρχήσει ούτε όμως να οδηγηθεί κάποιος/α από εμάς εκεί.







self aware, evolving



Prošlost - raznovrsna i podeljena; haotična

Sadašnjost - donekle formirana sa jasnim putanjama iako nisu do kraja formirane; linija ne izlazi iz formata što implicira zatvorenost, strah od progresa

Budućnost - kompleksna, unapređena, puna zbivanja isprepletena selektovanim ^{safe} elementima iz prošlosti i sadašnjosti; linije struje izvan zadatog formata označavajući budućnost - integrated, considerate and aware of the past, dostignutu slobodu i nameru za dalji progres

Kolektivnost koje želimo biti deo - kao jato ptica koje pravi razlicite formacije na osnovu međusobnog razumevanja i želje za slobodnim letom i ekspresijom. Prostor u kom su polarizacija, rigidne strukture i normativi stari arhivski pojmovi koje izvlačimo sa neke prašnjave police, jer smo je davno prevazišli i shvatili da ne radi za nas.

Prošlost - ograničavajuća

Sadašnjost - proces učenja o sebi i drugima - priprema.

Budućnost - zajednička.

Proslost - various sadasnjost - intentional, inclusive, nonthreatening, planned, sadašnjost - mir, početak, moć, uspon, vrtlog, borba, spontanost Budućnost - zajedništvo, jednakost, igra, repeticija Prošlost deluje predvidivo, unapred određeno,

koji se međusobno prepliću.

PROCES. Napeto i nervozno, klaustrofobično uz samocenzuru koja prelazi u konstruktivan bes i želju za besnom ekspresijom,, kasnije postaje lagano i oslobađajuće, ali zbog toga anemicno, nedostaju mi boje, a nakon toga, u najlepsem χώρο. Ίσως αν δεν ήταν έξω από την ειρήνη... Ίσως τότε. momentu, dolazi kraj u trenutku kulminacije i osećam se ućutkano. Ostajem frustrirana.

αδιάκοπη αναζήτηση δομής και κάτι ευχάριστο, όμορφο στην όψη. Αναδεικνύεται ως τόπος συνάντησης. Αφή. Μια επιθυμία για συλλογικότητα και δύναμη που προκύπτει μέσω της αλληλεπίδρασης και της αφής, που μπορεί να λειτουργήσει σαν

αγκάθι στο μάτι· παραμένει όμως όμορφη. Το να καταλαμβάνεις postavljenim granicama i mnoštvom potencijalnih izbora i puteva

χώρο είναι τρυφερό και συνάμα ευρύ.

Το μέλλον μοιάζει με το μέρος εκείνο που πρέπει οπωσδήποτε να πας. Υπάρχει μια ένταση που όμως δεν ενοχλεί, δεν κυριαρχεί. Αιωρείται τη στιγμή που η ειρήνη καταλαμβάνει



Kada ste poslednji put iznenadili sebe? // When was the last time you surprised yourself?

Ongoing	Trauma response, people pleasing	That i am respected
to calm down	That I can nourish myself too	That i people please as a trauma response
Joy and frustration		

Šta ste poslednje otkrili u vezi sebe što ranije niste znali? // What is your latest self-discovery?

that i am calm
that i can take a break
potential the meaning of limits
that i am respected
i am high energy
i can take a break
that i can say no
excited and nervous

Šta osećaš pri kolektivnom radu ili saradnji? // What do you feel when working collectively or collaboratively?

Energy	Fear and excitement	I really love it
Comfort but sometimes also fear of being left out	comfortable	Amazing to collaborate with ppl and share
I am revealing new aspects of communication	Empowered, full of energy, "safe"	Joy and frustration, personal and collective growth
	Excited and nervous, potential	



(Exercise 1) 15 min:

We will have 8min to do this part. Each participant will devise an action (please note that this is not a PERFORMANCE but an ACTION with our bodies, please do not think of it as a performance) with the object that they brought. The action should last no more than 1-2 mins. First part of this workshop consists of you keeping your focus on the object, that is the first thing I want you to be cognizant of. I want you to pay special attention to the meaning of the object and how you relate to it while handling it and doing your action. Imagine that the object is alive and while you are doing the action put all of your focus on the relationship between you and the object and what that might mean. The second very important element of this exercise is that while you are working with this object, keeping your attention and focus on it, I want you to explore the idea of FAILURE. In other words, how can you fail in what you are doing with the object?

Remember: you cannot act or fake failure!!!!

Your failure should be genuine and should grow out of the action that you are doing. You should not be getting up from the chair, the entire exercise should be done on the chair while you are sitting on

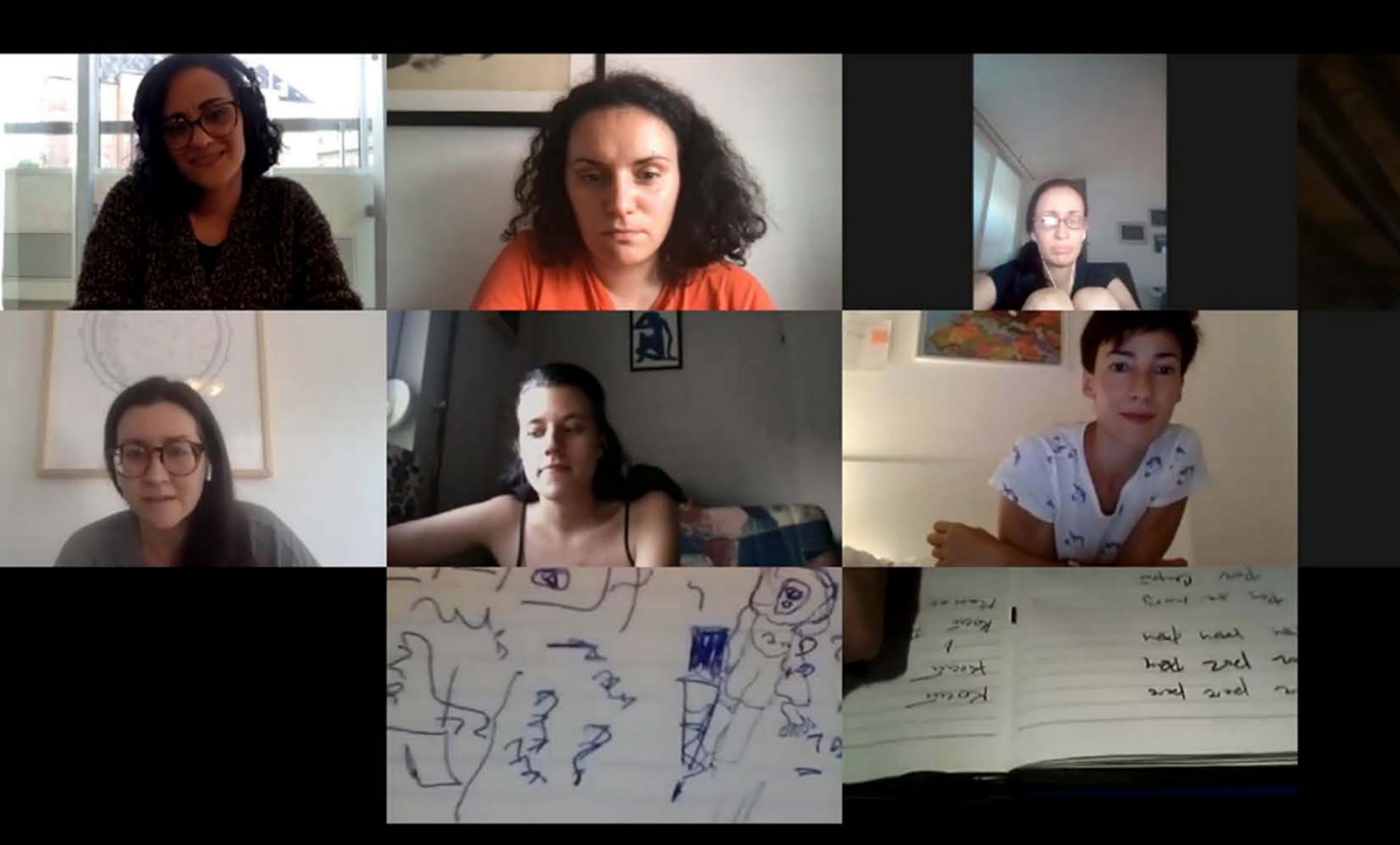
Instructions for hosts: 2-4 ppl collaboration. During this time I would like you to keep thinking about the questions of togetherness, community and action, but also the idea of failure.

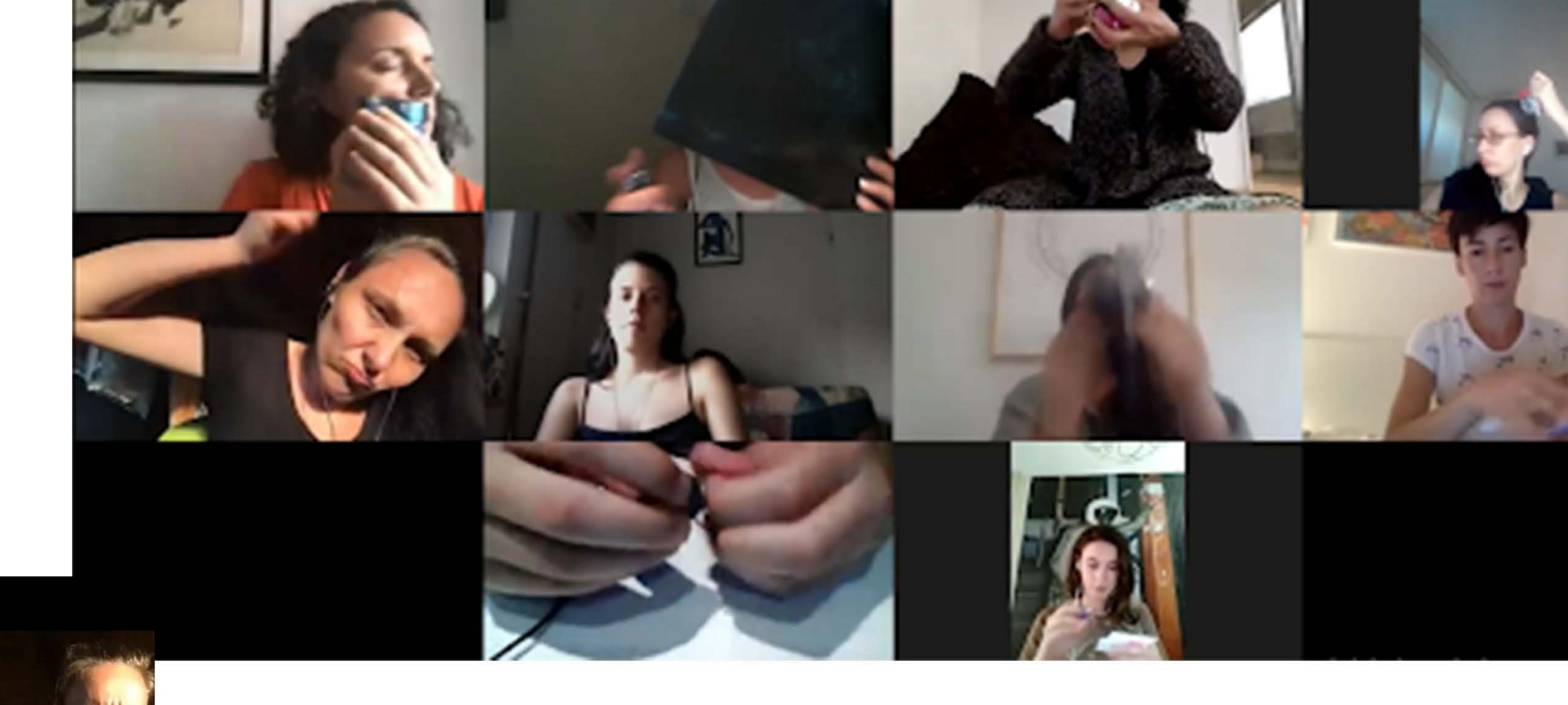
STEP 1. SHOWING (3-4min).
Each person shares their short action (from previous exercise in common space) with the others (if they did not already do that during the communal exercises, if you shared already then you do not need to repeat again unless you want to). Please do this part without discussion as that will take place after.

STEP 2. DOING (7-8 min)
Each person discusses the action they
did. Based on shared ideas/techniques
that you've discovered in exercise
1 (done in the mina space) develop a
collaborative action that is 1 min in
length.

STEP 3. REFLECTING (10min)
Once you have completed your collaborative action I want you to discuss how it felt, what you have learned about yourself, failure, fear of failure, togetherness and possibility of action. Collective writing: Your thoughts and ideas should be recorded in a document that you will be provided that will be shared with the entire group.

We will all participate in this final collective action that will last between 2 and 4 min. This will be an action reflecting on ideas of fear, togetherness, and community. Instead of writing we will simply act in time together. In order to make sure all people participate we will keep the action open (that is, if you wish to appear on camera you can do so, if you wish to simply and only make sounds you can do that as well, if you wish to only do image without sound you can do that as well, or if you want to draw something or write something and simply show it on camera or hold it on camera for the duration you can do that as well). Your action does not have to last the entire time, you can choose to "jump in" at any point and leave at any point, but I do ask you to participate in some way.



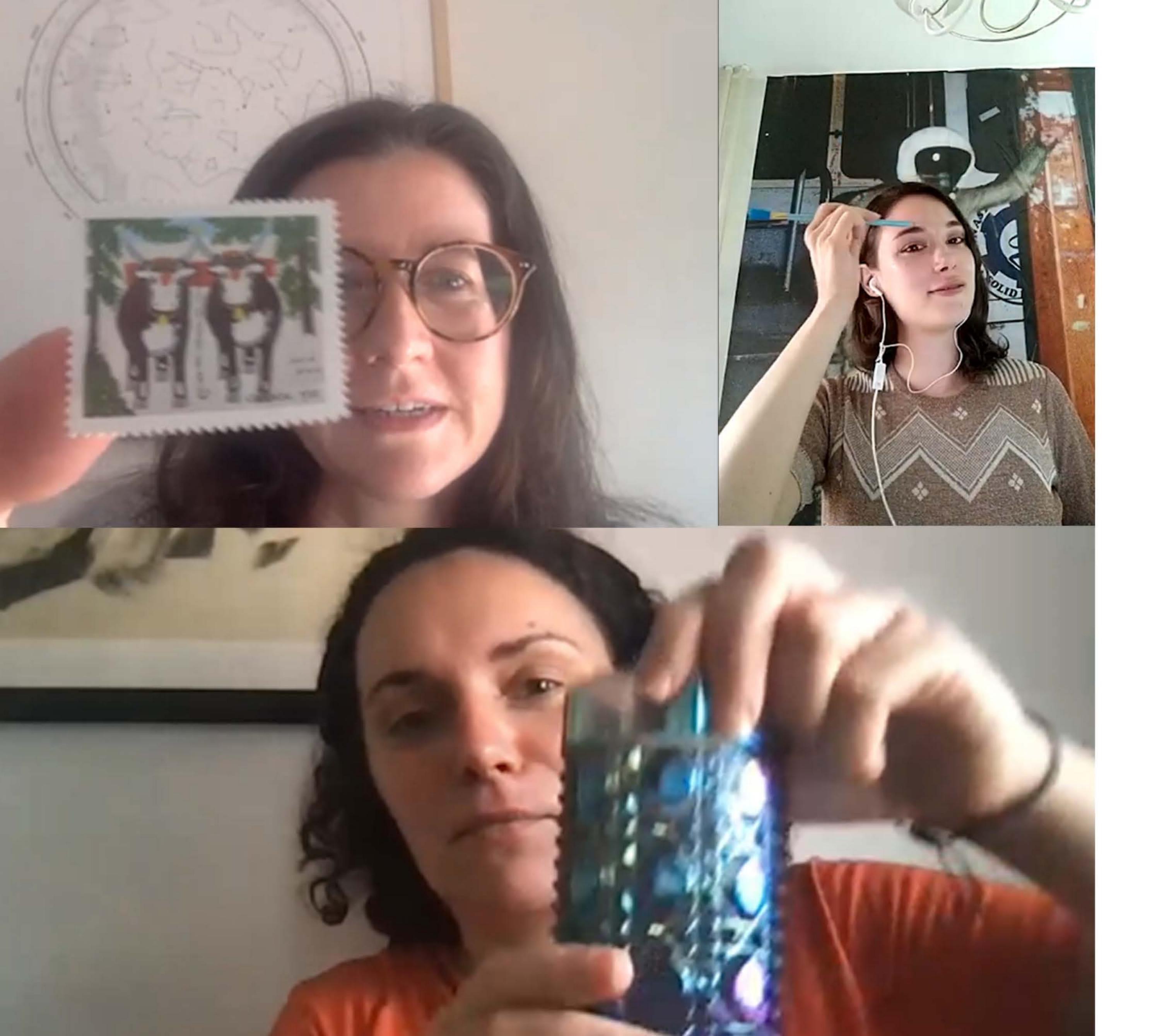


I will commence. I will ask two people to join me first. After that anyone can join at any time.

We will work in parallel.

I will let everyone know when we will end.

While you are doing your action please keep in mind the ideas we've been thinking about in the three workshops, think about how through acting in the world we are also acting against the world's violence.



Failure,
Connection
Burden
Silence
Frustration
Boundaries
Time
Loss
Mourning
Balancing
Falling
Impossibility
Anger
Pain
Closed in/boxed in

Fragmentation, coming together - disassociated senses being merged by vibration and sound

Connection. Cathartic. Expelling. Protecting. Circling. Bubble. Shield.

Eyes Knees Mouth Palm I was able to think fast under pressure and I didnt expect it

I was able to let go of pressure

I was able to let go of perfectionism under time pressure

failure is mitigated by failing with others

Talking about collective failure makes it more joyful

less lonely

Less anxiety provoking to feel failure together Makes it more creative

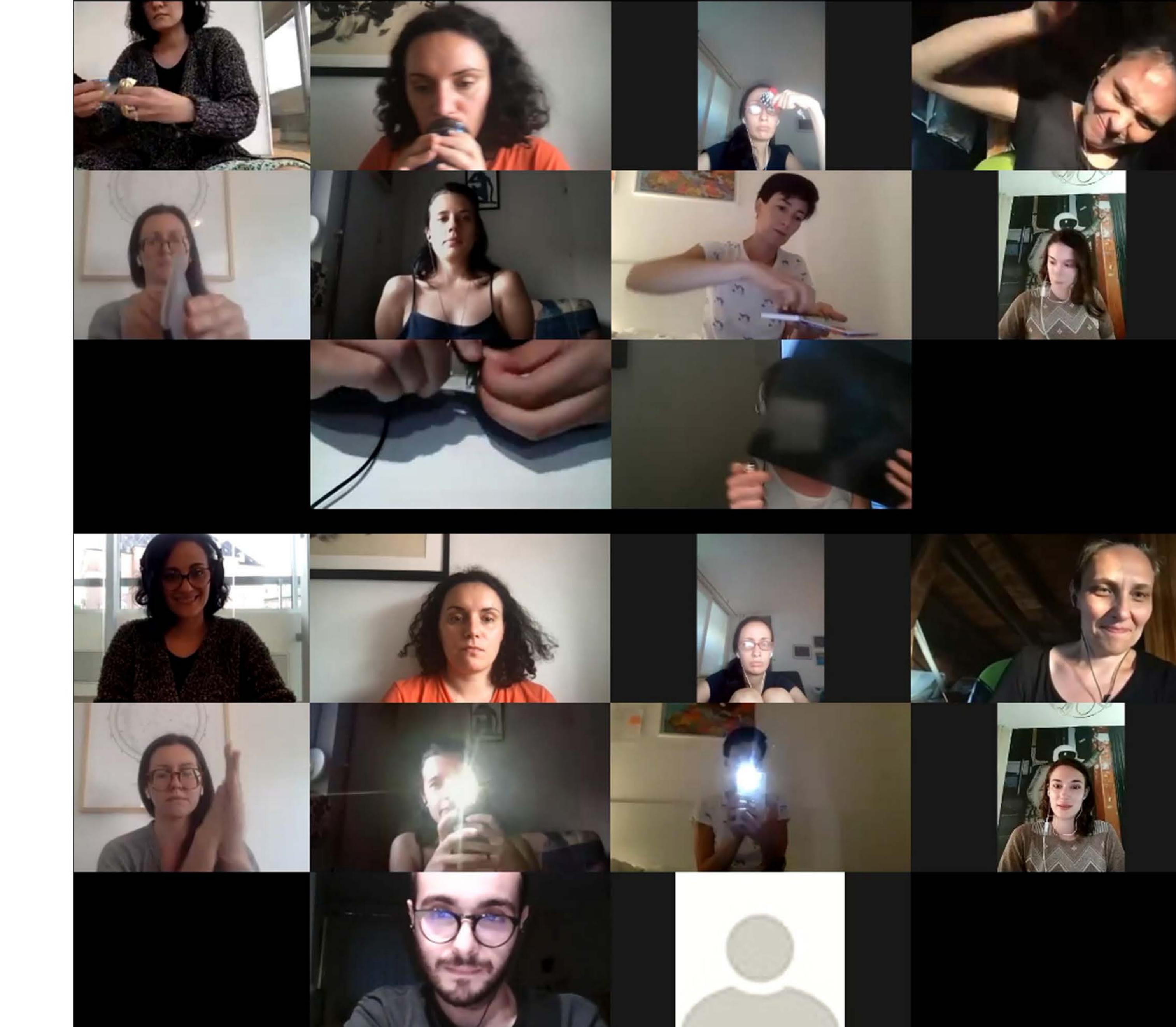
More focused on possibility than negative outcomes Possibility of something different new

When working together instead of alone, the pressure taken away Taking away the expected and making room for something unexpected to happen

I am silly i don't care, i make a mess and then stay there, who can tell me i AM Here, when i can't even hear-myself, object or not, I'm gonna make it fail, to avoid to fall on my back!

I strah od smrti, nestanka oslonca, strah od slabosti, samoće, bola, sloma sistema i oslanjanja na sistem, traženje snage u polomljenom.

II Instinktivno improvizovanje kao reakcija na gubljenje tla.





he Giving Tree

e možda zašticena autorskim pravima. Saznajte više

Прикажи све слике за упит givin...

August of another summer, and once again I am drinking the sun and the lilies again are spread across the water. I know now what they want is to touch each other. I have not been here for many years during which time I kept living my life. Like the heron, who can only croak, who wishes he

could sing.

A little thanks from every throat would be appropriate. This is how it has been, and this is how it is:

All my life I have been able to feel happiness,

except whatever was not happiness.

which I also remember.

Each of us wears a shadow.

Mary Oliver, from "The Pond"

Svi su vikali, rugali mu se i udarali ga, pitali su ga je li sindikalista, je li platonista ili anarhista, nihilista, nešto je morao biti. A on je slušao o snegu, o zaverama i mukama, o Krstokljunu, koji zimi drži svadbu, o snežnim oblacima, a najviše o nebu. Sve je mrmljao nešto nerazgovetno o nebu. Ja sam

Tada ga pritisnuše o jedno staklo i počeše ga udarati, a on raširi ruke i reče: »ja sam sumatraista«. Sećam se bila je zora, nebo je bilo tamno zeleno, a beše prva aprilska noć. Posle se posvadiše sa

mislio da je i on pijan, jer svi su ostali bili pijani. nekim žandarmom, i ja ga povedoh, jer beše kav-gadžija ljuta u piću.

love from his child, tries to get his child to be very adult behaving and tries to get the child to deny his simple needs. This type of parent cannot distinguish emotional hunger, an anxious attachment, from real love or a positive attachment.

A healthy person has to learn again to be "selfish." We have to learn to be honestly selfish, that is, we have to honestly face our needs and our feelings and face what we really want from others in our relationships. The more we face our simple wants, the more we can be straightforward in our expression to the people closest to us and to ourselves. We have to give up parental, rejecting, critical, evaluative attitudes toward our simple wishes and feelings. We have to feel what we want and stop accusing ourselves of being babyish when we want things.

When we pursue our goals in an honest and direct manner, without deception, we actually are more moral and tend to have respect and empathy for other people. There is a sense of value for both ourselves and others. Following one's own motives and inclinations, within acceptable limits (with the exception of violations of the other's boundaries), does not lead to chaos or immoral behavior. On the other hand, the hypocritical attitudes and dishonesty inherent in turning away from our needs often leads us to be more destructive or hostile to friends and loved ones.

Late Summer after a Panic Attack

BY ADA LIMÓN

can't undress from the pressure of leaves, the lobed edges leaning toward the window like an unwanted male gaze on the backside, (they wish to bless and bless and hush). What if I want to go devil instead? Bow down to the madness that makes me. Drone of the neighbor's mowing, a red mailbox flag erected, a dog bark from three houses over, and this is what a day is. Beetle on the wainscoring, dead branch breaking, but not breaking, stones from the sea next to stones from the river, unanswered messages like ghosts in the throat, a siren whining high toward town repeating that the emergency is not here, repeating

Ada Limón, "Late Summer After a Panic Attack" from *The Carrying*. Copyright © 2018 by Ada Limón. Reprinted by permission of Milkweed Editions.

a danas mi se čini mogla bih poludeti od mirisa lipe samo ako se opustim i uopšte potrebno je stalno

vežbati život

vežbati život

Aubade with Burning City / OCEAN VUONG

The Songs for the Living and the Dead by Milena Marković The song moving through the city like a widow.

South Vietnam, April 29, 1975: Armed Forces Radio played Irving Berlin's "White Christmas" as a code to begin

https://www.imdb.com/title/tt0071141/

falling from her shoulders.

The radio saying run run run.

A white... A white... I'm dreaming of a curtain of snow

with gunfire. Red sky.

Snow on the tanks rolling over the city walls.

Milkflower petals on the street

like pieces of a girl's dress.

May your days be merry and bright...

during the fall of Saigon.

He fills a teacup with champagne, brings it to her lips. Open, he says.

She opens.

Outside, a soldier spits out

his cigarette as footsteps

fill the square like stones fallen from the sky. May all your Christmases be white as the traffic guard unstraps his holster.

His hand running the hem

of her white dress.

His black eyes. Her black hair.

A single candle.

Verso 24

A military truck speeds through the intersection, the sound of children shrieking inside. A bicycle hurled

through a store window. When the dust rises, a black dog

of a white Christmas.

n the nightstand, a sprig of magnolia expands like a secret heard for the first time.

The treetops glisten and children listen, the chief of police facedown in a pool of Coca-Cola.

A palm-sized photo of his father soaking beside his left ear.

Operation Frequent Wind, the ultimate evacuation of American civilians and Vietnamese refugees by helicopter and for those who will not die for those who walk for those who run in the leaves and the puddles in the snow and the sand these Snow crackling against the window. Snow shredded are the songs for the children who do not walk in the dark these

> are the songs for the children who have walked in the dark to find the way to walk out of the dark. this I will say to them that A helicopter lifting the living just out of reach.

they are not alone in the dark this I will say to those w

rd this is me who was with the ded an he dark I am here and tigere are

edance we breathe I end in si the end the dark is

The Entist no the worst place to be fear is the wor

You cannot live the same life as you imagined You must live a smaller life, a more compact life. The life you imagine is too

Their shadows: two wicks. capacious, you will lose would all now Driving to me, I think this.

Tlerk: Als Poetica in 55 Veitos by Dionne Brand

lies in the road, panting. Its hind legs

crushed into the shine

ace May your days be merry and bright. She is saying

Milkflower petals on a black dog taplace

Don't worry, he says, as the first bomb brightens

I'm dreaming. I'm dreaming...

with-burning-city

to hear sleigh bells in the snow...

and tomorrow...

cracking.

In the square below: a nun, on fire,

runs silently toward her god —

Open, he says.

The city so white it is ready for ink.

like pieces of a girl's dress.

something neither of them can hear. The hotel rocks

beneath them. The bed a field of ice

She opens.

their faces, my brothers have won the war

The lights go out.

The poem is accompanied by an "audio file" at **Poetry Foundation:** https://www.poetryfoundation.org/poetrymagazine/poems/56769/aubade-

Utisci učesnika



Marina Ilic

Tue, Aug 10, 6:23 PM (7 days ago)







ズ Croatian ▼ > English ▼ Translate message

Turn off for: Croatian x

Cao!

Volela bih da podelim par misli vezanih za AntiFear radionice.

Hvala vam na tom iskustvu. Kao sto sam u jednom trenutku pomenula meni je zaista bilo novo da se temom emocija, straha i konflikta bavim van terapeutskih ili strogo edukativnih okvira. Formu radionice sam doživela kao platformu za razmenu gde je izbrisan klasičan pristup učitelj-učenik, i verujem da je to doprinelo slobodi i kvalitetu procesa.

Veoma mi je drago da sam bila u prilici da budem u prostoru sa dosta kvalitetnih ljudi i dosta razlicitih senzibiliteta i mišljenja. A dokaz da prostor meni jeste bio prijatan je da mi tišina nije bila neprijatna i da sam osećala da ne postoji tenzija da svako od ucesnika mora da popuni prostor istom energijom ili istim fondom reci. Verujem da je sloboda da različiti senzibiliteti dodju do izražaja bitna a znam da odsustvo reci često može biti izraz intime i snage licnosti. Ja se možda sada bavim individualnoscu sto može biti stavljeno u kontrast sa kolektivim (a možda i ne mora), ali mislim da pokušavam da kažem da mi je drago sto su razni ljudi dosli do izražaja različitom energijom i da sam zaintrigirana da produbim neke kontakte ostvarene na radionici 😂

Svidja mi se i sto su tekstovi kao produkt grupnog rada bili toliko različiti. Sto smo zadatke razumeli na različite nacine u skladu sa individualnim senzibilitetima i sto smo dozvolili sebi da budemo zbunjeni i nedoreceni. Po meni je to jedan izraz ranjivosti, a ranjivost je kljucna kada se govori o emocijama i konfliktima.

Mene dosta zanima organizacioni aspekt radionice i bilo mi je zanimljivo da vidim veliki napredak na drugoj u odnosu na prvu. Mislim da su jako bitni jasni okviri i davanje slobode u tim okvirima. Razumem da je to težak zadatak - jer davati ljudima apsolutnu slobodu a opet ih vremenski ograničiti je kontradiktorno. Ali meni je mnogo prijala jasnija struktura i jasniji vremenski okvir. I na drugoj radionici mi se svidela struktura zbog dinamike medija korišćenih u radionici - crtež - diskusija - tekst. Verovatno zbog mog iskustva gde se crtež i tekst konstantno preklapaju i analiziraju pa mi je taj proces bio mnogo prijatniji.

Srećno u daljim radionicama. Ja se neću pridružiti veceras a svidja mi se tema performansa jer performans vezujem za konkretan proces oslobadjanja. Probacu da ispratim tu poslednju radionicu na drugi način. Možda na izložbi.

Cao. Vidimo se 😂

Impressions

On Wed, Aug 4, 2021 at 3:53 PM IOANNIS ANDRONIKIDIS

> wrote:

Dear members of HEKLER,

I just wanted to thank you for today's workshop/meeting. I thoroughly enjoyed the experience; also the fact that we had to individually and collectively problematise around the notion of "fear" and naturally the way each one of us bears fear both somatically and psychologically.

While looking forward to the next workshop/meeting, I wanted to ask if there is an opportunity to engage in similar -or other, for that matter-workshops. I think you did mention that there is an organisation, or rather a group of people organising pertinent workshops. I find this experience to be creatively and artistically invigorating; meeting and connecting with new people intriguing, as well.

Small note [if that helps in any way]: I would love to have worked on that last part/exercise: "thinking about the opposite" -that is, thinking about, elaborating on "anti-fear". Time didn't allow for it, but, in any case, I thought I should mention it.

Well, let me know of other opportunities/ workshops/meetings. My main, I'd say, contact details are written in the shared drive file, so feel free to contact, any time.

Glad to meet you all today. Wishing you health above all!

All my best, Yiannis Andronikidis

P.S. I hope I've used the correct e-mail address.

Impressions



Voljena i draga Jelo,

Pišem tebi ali ti možeš proslediti kao zvanični izveštaj ili utisak koji je radionica ostavila na mene.

Ovo je bio moj prvi put da učestvujem u radionicama koje se odvijaju u virtuelnom prostoru. Nisam baš otvoren za novonormalno viđenje sveta i komunikacije pa sam, iz tog razloga, bio rezervisan prema sagledavanju kvaliteta mogućnosti ostvarivanja ovog vida komunikacije između pojedinaca (parova), a naročito grupa ljudi.

Prvo, atmosfera koju je grupa ljudi, koja je učestvovala u radionici, kreirala i koordinacija organizatorki radionice me je uverila da će vreme provedeno u datom virtuelnom prostoru biti blagotvorno i opuštajuće. Druga stvar zbog koje zazirem od sličnih vidova okupljanja jeste sprovođenja raznih vrsta inkluzivnih agendi i agendi političke korektnosti koje, jako često, imaju skriveni karakter prisile na određeni vid ponašanja i korišćenje uskog spektra lozinki u upotrebnom diskursu i opravdavanja istih pod parolom otvorenosti. Utisak koji su mi ostavile dve radionice Anti-fear je taj da je prostor koji je kreiran i zaista prostor slobode i mogućnosti iskazivanja ličnih ideja, misli, emocija, i, što je najvažnije, strahova.

Stvari koje sam imao da navedem kao pozitivnu kritiku u cilju poboljšanja radionice su već u drugog radionici, u većoj ili manjoj meri, bile ispravljene. Ono što sam smatrao nepotrebnim jeste povremena zabuna u vezi sa korišćenjem prevoda sa jednog jezika na drugi i momenat u kojem su svi ponavljali napisane odgovore (vuklo mi je na neku vrstu njuejdžerskog "spiritualnog" povezivanja). Razume se, druga radionica je i sadržala mnogo manje teksta tako da se izbegao trenutak u kome su se dugo pasusi prevodili sa jednog jezika na drugi.

Ta druga radionica je na mene ostavila mnogo jači utisak jer je crtež, alat koji je korišćen u radionici, za mene mnogo više stran od teksta, koji se koristio u prvoj. Cetež je medij kojim sam, tokom svog odrastanja, iz mnogih razloga, pokušavao da se bavim ali, usled nezadovoljavajućih rezultata, uvek sam, posle kraćeg ili dužeg vremena, odustajao. Mislim da će ovo biti novi polušaj i ulazak u ovaj svet iz jedne druge perspektive. Dodatno, jako sam se prijatno iznenadio kada sam shvatio da će se na sedam napravljenih crteža odgovarati tekstom. To je ono u čemu uživam.

Podeljeni smo u grupe.

Pritisak je porastao jer kad se piše mora dobro da se piše.

ズ Croatian ▼ > English ▼ Translate message

I dobro se i pisalo.

Četiri osobe, od kojih se neke prvi put susreću i sarađuju, su, baš zbog plodonosne atmosfere i prostora koji su tokom radionice stvoreni, uspeli da, iz moje perspektive, relaksirano i na jako zanimljiv i upečatljiv način stvore neku vrstu eksperimentalne prozne fikcije kao refleksiju na ono što se pre toga, na radionici, desilo (razgovor, zvuk, crtež).

Zaista mislim da su idejno, konceptualno i tehnički one radionice jako uspešno izvedene.

Čak i volim jednu devojku iz organizatorskog tima.

Veeeeeeliki pozdrav,

M

Miloš R

And I would really love to stay in touch with people from the workshop- I thought the questions and conversations, exercises and presentations were so well thought out and honestly that was the best zoom workshop I've attended and I was doing a lot of them in the winter

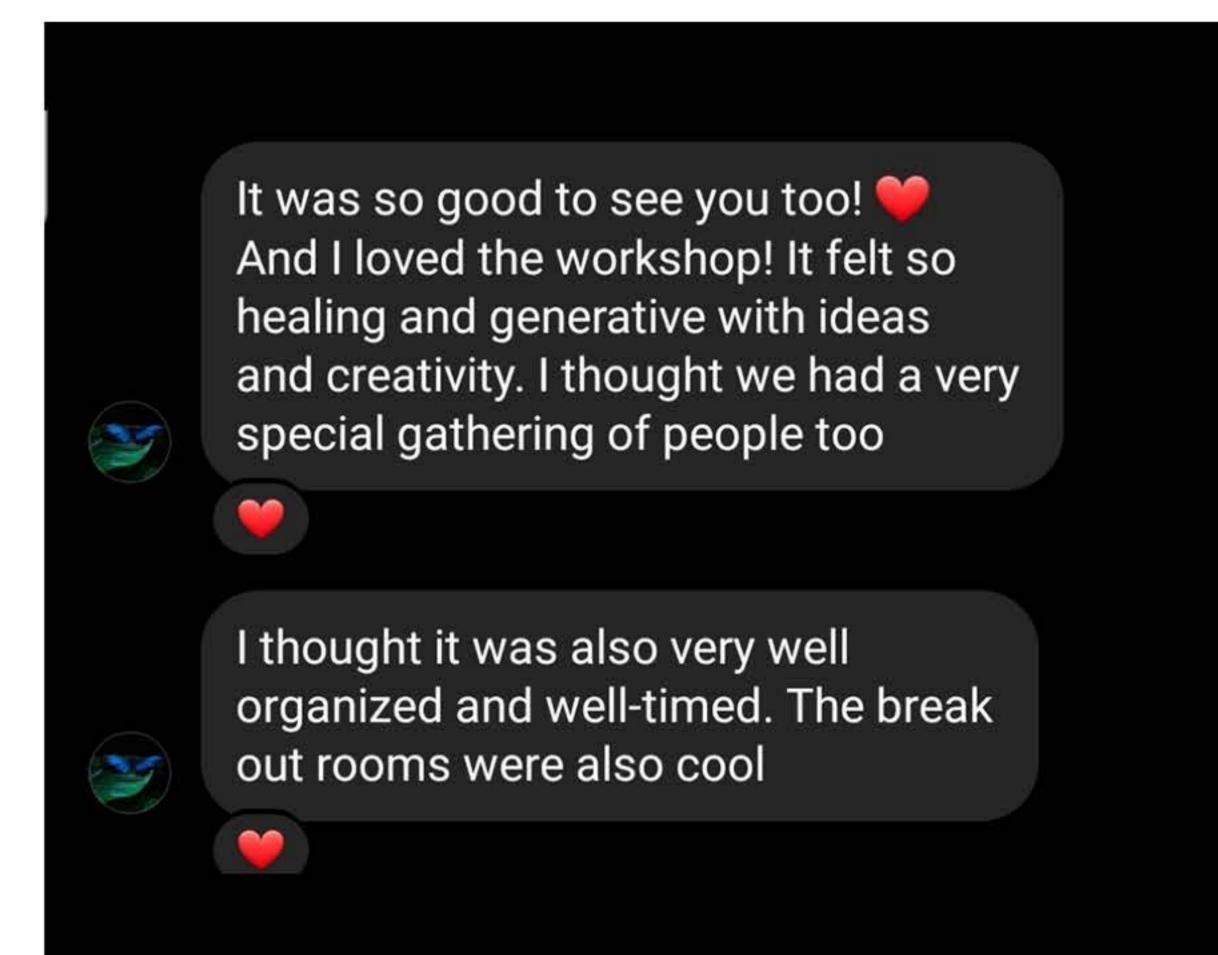


Turn off for: Croatian x

The hours flew by and nothing was stagnant or confusing. It really flowed and felt super concise and open to what would happen. I was thinking about the workshop all day yesterday after it was over.



want to . Teally really loved that workshop so very much. You are creating something so very special. Honestly I've been in a bit of a funk for the last two months and kind of tuned out of social media for the most part and wasn't doing much in my own practice- also Bc I was dealing with some intense feelings around fear and so when I saw your workshop description on Instagram it was perfectly timed. I can't even begin to describe how cathartic that was and how moved I was to hear people talking so openly and sharing so generously in being vulnerable with the actions. It was a gift that will serve me for a long time. I felt awake again after yesterday's session and I really have you to thank for creating this amazing space for people to come together. You are doing very necessary work in the world





Učesnici i učesnice // Participants

Ana Kondić **Andres Villarreal** Bojana Ranković Bojana Videkanić Ioannis Andronikidis Isidora Žarković Jovana Đajić Jelena Prljević Katarina Živković Miloš Bojović Milica Grbić Marina Ilić Marija Marković Margot Savin Vidović Mary & Emmett Willette Nađa Pavlica Nataša Prljević **Nechama Winston** Rachel Klipa Sholeh Asgary Sonja Blum Sandra Davidović Sonja Jo Sepideh Tajali Tane Laketić Tamara Spalajković Yanique Norman

Organizatorke // Organizers

Radionice // Workshops
Bojana Videkanić
Jovana Đajić
Jelena Prljević
Milica Grbić
Nataša Prljević
Sonja Blum

Dizajn // Zine Design Jelena Prljević

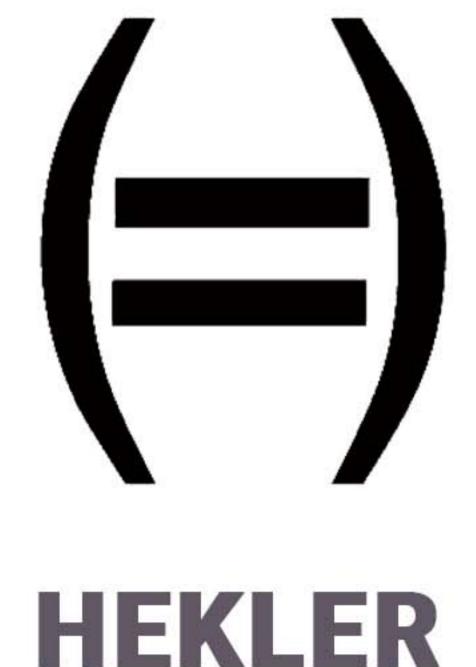
Video Nataša Prljević

Izložba // Exhibition
Jelena Prljević
Milica Grbić
Nadežda Kirćanski

Special thanks to loannis Andronikidis for translation contributions

Hekler is in its core is a feminist principle, we exist and value contradiction, or a paradox if you wish, where hospitality and conflict are symbiotic and co-dependent, in which we together hold space for transformation, centering critical connection over critical mass as emphasized in much of the writing about shaping change.by amazing facilitator, mediator, and Black feminist adrienne maree brown.

We easily feel overwhelmed, angry and reactionary and feel small in our attempts. It is never enough to emphasize that the smallest step is the biggest step, and that change happens when friends and strangers come together in recognition that freedom is claimed collectively with respect, reciprocity and care towards life.



Ko smo mi? Mi smo heklerke. Šta to znači? Žene, prijateljice, radnice, umetnice, spisateljice. One koje veruju u podršku, moć zajednice i horizontalno osnaživanje ekspresije. One kojima unutrašnji i spoljašnji konflikti nisu strani i pojave od kojih se beži, već izazovi sa kojima se suočava, od kojih se uči sa ciljem kreiranja nekih novih sigurnijih prostora imaginacije i budućnosti za sve nas oblikovane opresivnim aspektima nametnutih narativa i normativa. Ideja Heklera nastaje iz niza godina razgovora između prijateljica i vremenom postaje transnacionalna zajednica umetnika i umetnica, radnika i radnica u kulturi i svih drugih spremnih na odupiranje raznim oblicima opresivnih vidova delovanja.

HEKLER is an artist-run platform and transnational community of artists, cultural workers, and activists that fosters the critical examination of hospitality and conflict through collaborative programming, education, residencies, and archiving. Together we hold space for change and imagining better world.

that we are not nese patterns of the little*but e told fe. The

Protiv straha je participativni kolektivni projekat , započet prošlog ljeta u toku pandemije u Bruklinu, koji razmatra i njeguje potencijale straha kao transformativnog sredstva za stvaranje prostora kolektivne imaginacije. Strah I anksioznost su nešto što obično začahurimo u sebi, i krijemo od drugih u okviru društva koje potencira 'lidere' i dominaciju. U okviru Protiv straha, mi pokušavamo da vidimo šta se može desiti ako se otorimo jedni drugima umjesto povučemo u sebe vezano za strah. Koristimo momenat ranjivosti i otvaranja jedni ka drugima kao inspiraciju za kolektivnu maštu o alternativnim načinima postojanja kolektiva i povezivanja jednih sa drugima. Takođe razmišljamo sve više o paradoxu straha, koji nas paralizira u jednu ruku, a u drugu ruku daje ogromnu životnu energiju. Da li strah može postati nešto što ne krijemo jedni od drugih, čega se ne bojimo, nego gledamo u oči zajedno, i tkijemo novi svijet?

Osećaji ranjivosti koji okružuju strah služe kao uporište svake sesije, koja se, zatim, u trajanju od dva do tri sata, razvija kroz kolektivne eksperimente, hibride umetničkih, teorijskih i terapeutskih modaliteta. Zajedno ćemo vežbati i primenjivati umetničke organizacione alate nege kroz poeziju, slušanje, pokret, crtež, čitanje, pisanje, performans, vežbe disanja i meditacije, koji imaju za cilj da odvežu represivne čvorove, čineći da se osećamo osnaženo, maštovito, nadahnuto i inspirisano za akciju. Od sesije do sesije gradimo osećaj zajedništva, solidarnosti i smelosti, ispitujemo odnos pojedinca i kolektiva i iz feminističke perspektive problematizujemo pitanja vrednosti tela i rada u kapitalizmu.

APROTESTRAHA

HEKLER's mission is to empower and educate communally. That means to stick together and learn from each other despite the institutions which can often leave us astray. In these workshop we explore how we move together. We discuss what movement can be – can movement be social, political, hurtful, joyful or empowering? Fear is something that is constant in our lives from early childhood. We were always told that we are not good enough, that we did something wrong. Those things often are making us stop ourselves from achieving everything we could do in our lives. We are trying to empower ourselves to be more free, more freespirited and avoid system of punishment by creating more welcoming and more joyful space.

Bijenale mladih

Bijenale mladih, međunarodna izložba savremene umetnosti mladih se ove godine prvi put predstavlja beogradskoj publici, a organizuje se pod okriljem ULUS-a u periodu od 29. jula do 5. septembra 2021. godine na više lokacija u Beogradu (Prostori ULUS-a, Dom kulture Studentski grad, Kalemegdanska tvrđava, niz javnih prostora).

Zajednički jezik, ovogodišnja tema manifestacije predstavlja rezultat sinergije različitih koncepata svih uključenih u ovaj projekat (tri zasebna kustoska pristupa nastala su na osnovu uvida u organizacionu strukturu i misiju Bijenala mladih koju su sastavili mladi akteri u polju umetnosti tokom pripremnog perioda (Javne pripreme I) a potom su sjedinjena u jedinstvenu formu (Javne pripreme II).

Izložba komunicira kroz zajednički označitelj "mi", a ne govori u u ime nekog, već uspostavlja telo koje govori zajedničkim jezikom. Takav jezik je konstelacija simbola, haštagova, neologizama, emodžija, ali nije samo to. On je i sistem komunikacije revolucionarnog kolektiva u nastajanju. On je mesto susreta nove generacije koja se sporazumeva na drugačiji način, pomalo kriptovano za prethodne, kroz nova pravila, nove izazove, nove tendencije.

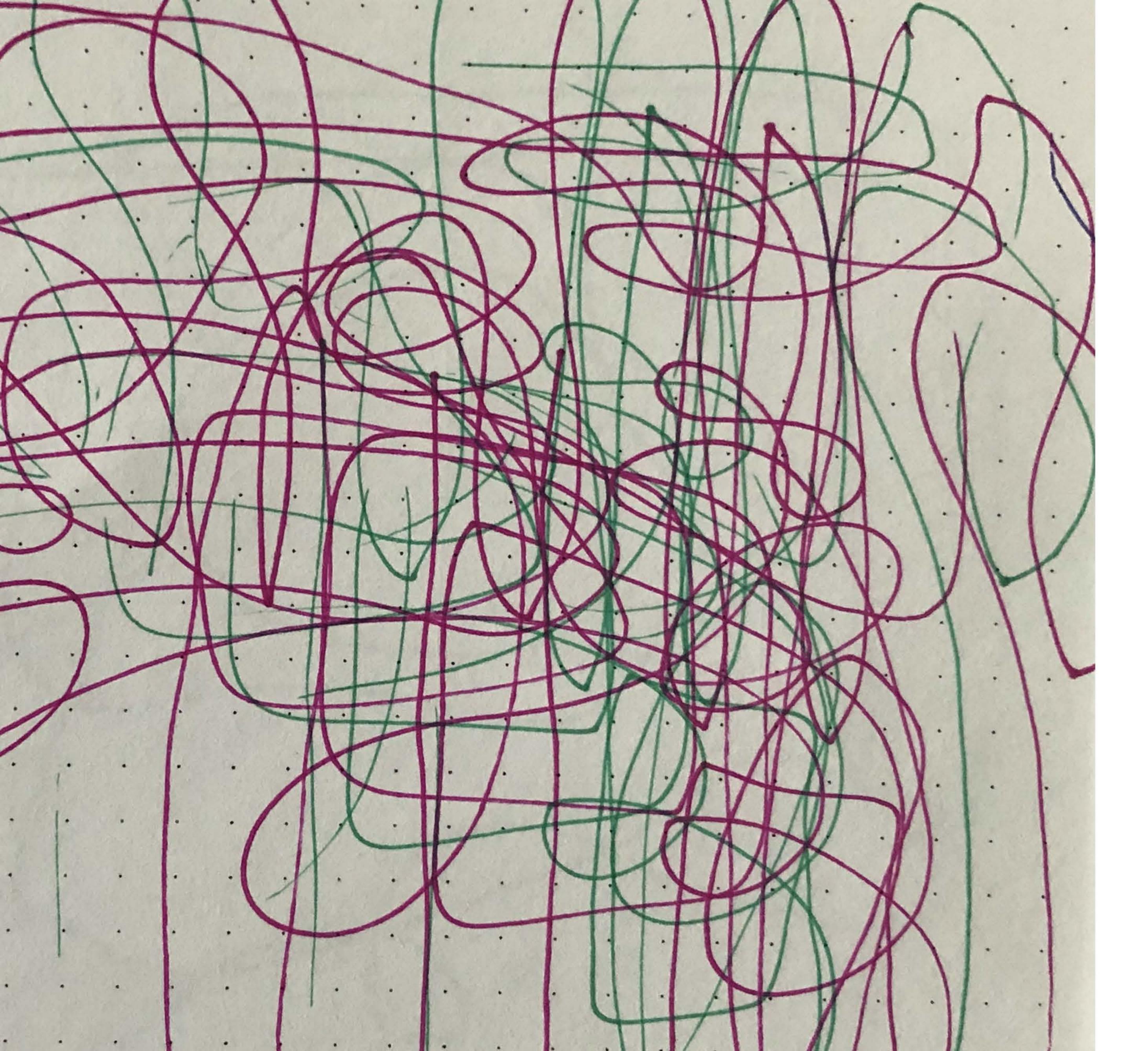
Footnote

-centre for Image and Text is an independent artist-run studio in Belgrade, Serbia

It is a space dedicated to experimentation, research and production in the field of visual arts and publishing. Our focus is on different and informal educational formats and collaborations between individual art workers, artist collectives and cultural institutions. We offer a space and support for development of projects related to photography, moving image, visual essays, books, installation and other mixed-media. The facilitators at Footnote Centre have a combined experience in teaching at international art institutions and are committed to pursuing new models for creative studies based on critical insights, in-depth research and a genuine curiosity about the working of ideas, words and images.

Resources // Korišćene reference i tekstovi o kojima se diskutovalo:

- a. "The Other as physical object," from Anthony Howell, The Analysis of Performance Art, Rutledge, 2000.
- b. Marilyn Arsem, "Some Thoughts on Teaching Performance Art in Five Parts," Total Art Journal, Vol. 1, No. 1 (2011).
- c. Jolanta Lapiak, De-hearingization @ 7a*11d Festival (2010) William L. Pope, Interview, MoMA website.
- d. "The Creative Habit", Twayla Tharp (2003)
- e. We Will Not Cancel Us And Other Dreams of Transformative Justice, adrienne maree brown (author), Malkia Devich-Cyril (afterword), AK Press, 2020
- f. Emerging Strategy: Shaping Change, Changing Worlds, by adrienne maree brown
- g. Pamela Sneed Poetry Workshop, Anti-Fear Assembly 2020



ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΠΕΤΡΑ

$\Gamma YNAIKA < KAT\Sigma IKA < \Delta ENTPO < HAIO\Sigma$

Μια κατσίκα, μια γυναίκα, ένας ήλιος και ένα δέντρο κατευθύνονται κάπου - ο ήλιος εκεί είναι καυτός, ο φόβος και ο εκνευρισμός του κόσμου τους ακολουθούν, ΓΥΝΑΙΚΑ, ΓΥΝΑΙΚΑ, ΓΥΝΑΙΚΑ, ΓΥΝΑΙΚΑ, ΓΥΝΑΙΚΑ, περπατούν μπροστά απ' το «Σοκάκι των Δέντρων» και αισθάνονται τον εκνευρισμό στην ατμόσφαιρα.

Ήταν φορτισμένη, αλλά στην πορεία (αυτή την οδήγησε από τη μια ιστορία στην άλλη), συνάντησε μια κατσίκα που κάπως την ηρέμησε. Βρήκε ηρεμία μέσα απ' τη σύμπνοια με τη φύση. Ο ήχος δεν ήταν πλέον εκνευριστικός, ούτε το ουρλιαχτό της πόλης και του δρόμου στον οποίο περπατούσε. Τώρα, δεν ήταν πια κλεισμένη στον εαυτό της, ήταν ελεύθερη. ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ ΓΥΝΑΙΚΑ

ΔΕΝΤΡΟ ανοίγει στον κόσμο.

Η ενέργεια της φύσης, όπως την αντιλαμβανόμαστε, διακόπτεται και πάλι από τον ήχο, αλλά και από πρόσωπα που παρακολουθούν εμένα από μια οθόνη zoom. Κάπως έτσι, συμβαίνουν πράγματα τυχαία, σύμβολα αναμειγνύονται, γραμμές στρέφονται προς τα πάνω ή προς τα κάτω — γιατί το κόκκινο χρώμα, γιατί το μπλε ή το κίτρινο;

Ίσως, λοιπόν, να είναι καλό που προκύπτει όλο αυτό τυχαία.

Μπορεί κανείς να ακούσει τον ήχο της φύσης και τον ήχο που διακόπτει τη φύση.

Σιωπή.

Οι συχνότητες του ήχου, της πέτρας που χτυπά πρώτα ένα καρφί, μετά ένα δεύτερο, ένα τρίτο, ένα τέταρτο... Το καρφί σφηνώνεται, χτυπά την πέτρα με σφυρί -στο χρυσό και ασημένιο αστέρι. Λάμπει ένας ιστός, από καρφί και πέτρα. Κάπου στο βουνό. Μετά τη λάμψη, όλα διαγράφονται: χρώμα και τόνος και φωνή. Μόνο. Σιωπή. Λείψανα. Σιωπή και σιωπή, σιωπηλή σιωπή, αδυναμία έκφρασης της ουσίας της ύπαρξης.

Πώς να πεις την αλήθεια σε έναν άνθρωπο ελεύθερο -σ' αυτόν που λέει πως την ασφάλεια τη βρίσκει κανείς στην αλήθεια, ή εκ των πραγμάτων στο κρασί που πίνουμε- που στη συνέχεια λέει αυτή την αλήθεια και φτάνει σε ένα ακόμα βαθύτερο χάσμα, μιας και μπορείς να πεις τα πάντα αλλά δεν μπορείς να ακούσεις τα πάντα. Η πυκνότητα του ήχου, με την τεχνητότητά του καταπίνει θέματα της φύσης και κλίνει προς τη γραμμή της σκέψης -δηλαδή κολλάει. Δεν μπορούμε να αρνηθούμε τη φύση· οφείλουμε να συνεχίσουμε.

 $\Pi E T P A$.