

Kuriranje festivala Mesto žensk med osebnim in političnim

Festival Mesto žensk je v 20 letih delovanja ustvarjalo sedem programskih vodij (šest žensk in en moški) skupaj z izvajalskimi ekipami številnih sodelavk in sodelavcev. V pričujočem Dosjeju objavljamo intervjuje z vodjem in voditeljicami, ki so kuriranje festivala prevzemale v različnih družbenih in političnih razmerah in delale v realnostih različnih kulturnih politik. Szczerski pravi (2012), da lahko poteka kuriranje po vsaj dve različni poti. Prva je snovanje programa na družbeno in politično angažiran način, ki skozi umetnost spodbuja družbene in politične razprave. Druga pa vztraja na kuriranju kot umetniški ekspertizi – kurator ne pridiga, temveč sodi o okusu. Intervjuji v nadaljevanju pokažejo, da poteka kuriranje festivala Mesto žensk predvsem po prvi poti, vendar se tudi drugi ne izogiba. Noben festival ni bil zgolj osebni projekt kuratorke ali kuratorja, vendar program vedno izraža tudi njune osebne preference in poglede. V tem se festivali razlikujejo med seboj, čeprav so jih ustvarjali po istih programskih smernicah.

Vprašanja za intervju smo koncipirali tako, da bi lahko prepoznali svojskosti in raznolikosti kuriranja v posameznem programskem obdobju, torej, da bi razbrali pečat, ki so ga z izbiro umetnic v program festivala vtisnile posamezne osebe. Predvsem nas je zanimalo, kako so se festivali umeščali v družbeno realnost, kako so s pomočjo programa in umetniških praks politizirali to realnost in predvsem, kakšen je bil njihov odnos do spola in feminizma, saj je dejstvo, da gre za ženski festival, že samo po sebi politično.

Curating the City of Women Festival—between the Personal and Political

In its twenty years of existence, the City of Women Festival was curated by seven program directors (6 women and a man) and was created together with many other staff members. In the dossier, we publish interviews with directors who curated festival in socially and politically different periods and inside different cultural politics. Szczerski (2012) says that curating can be made in at least two different directions. The first is the socially and politically engaged direction, which uses or presents art to provoke social and political debates. The second insists on curating as an expertise in art— a curator does not preach but judge on taste. The interviews show that curating the City of Women festival mostly adopts the first direction, but does not avoid the second. None of the festivals were exclusively a personal project of a curator, but the program always expressed personal preferences and views. This is what differentiates festivals between themselves, even though they are based on the same program guidelines. We conceptualized questions for the interviews to explicate the impact curators had on the program through their choices of participating artists. We were particularly interested in how annual festivals integrated or responded to social realities; how these realities were politicized through the program and art practices; and especially what was the attitude towards gender and feminism because the fact that the festival aims to promote women in art is political by itself.

Literatura

SZCZERSKI, ANDRZEJ (2012): Kuriranje in pomembnost umetniškega dela. *Svet umetnosti*, predavanje. Dostopno na: <http://www.worldofart.org/aktualno/archives/4684> (28. avgust 2015)