

Projekt **Denton**

The Denton
Project

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Med vietnamsko vojno so ameriškega admirala Jeremiaha A. Dentona zajeli kot vojnega ujetnika. Tekom ujetništva, 2. maja 1966, so ga Vietnamci povabili k televizijskemu propagandnemu intervjuju. Medtem ko je pred televizijsko kamero opisoval stanje v zaporu, ki ga je opisal kot »sprejemljivega«, se je pretvarjal, da ga slepi močna svetloba, z mežikanjem v Morsejevi abecedi sporočal skrivno sporočilo: »T-O-R-T-U-R-E - T-O-R-T-U-R-E« [ang. mučenje]. Intervju, ki so ga prodali kanalu ABC in predvajali v ZDA 17. maja 1966, je potrdil, da so vojne ujetnike v Vietnamu mučili. Denton je ostal v zaporu do leta 1973.

Dogodek spominja na triler *Mandžurski kandidat* Johna Frankenheimerja (1962). Film se začne z ugrabitvijo čete vojakov med korejsko vojno, nato pa jim, pod pretvezo, da prisostvujejo ženskemu vrtnarskemu krožku, operejo možgane. Skozi ta dva primera se razkriva vloga rož pri različnih procesih šifriranja sporočil.

Z raziskovanjem dvoličnosti floriologije so študenti in študentke magistrskega programa Prostor in komunikacija na ženevski HEAD in diplomskega ter magistrskega študija industrijskega in unikatnega oblikovanja ter oblikovanja vizualnih komunikacij na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani (UL ALUO) v majhnih skupinah kot dvojne agentke in dvojni agenti ustvarili cvetlične podobe, ki prenašajo politična, feministična in kvirovska sporočila.

The Denton Project

During the Vietnam War, US Admiral Jeremiah A. Denton was taken as a prisoner of war. While in captivity, on May 2nd, 1966, he was interviewed by a Japanese reporter for North-Vietnamese propaganda. He described his situation in prison as "acceptable", in his own terms. But while he pretended to be blinded by the camera's strong lights, he winked out a continuous secret message in Morse code that said: "T-O-R-T-U-R-E - T-O-R-T-U-R-E". The interview that was sold to ABC and broadcast in the USA on 17 May 1966 confirmed that prisoners of war were being tortured in Vietnam. Denton remained in prison until 1973.

This historical event is associated with John Frankenheimer's 1962 thriller entitled The Manchurian Candidate. The film opens with the capture of a troop of soldiers during the Korean War who, while believing they are attending a meeting of a women's gardening club, are being brainwashed. These two examples intertwine in order to reveal the role of flowers in various encryption processes.

By exploring the duplicity of floriography, students of the Master's program in Space and Communication at HEAD - Genève and students of undergraduate and Master's programs in Industrial Design and Applied Arts as well as Visual Communication Design at the Academy of Fine Arts and Design, University of Ljubljana (UL ALUO), worked in small groups as double agents to create floral images that convey political, feminist and queer messages.

Dr. Nina Dragičević

O gobah in avditorni revščini¹

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Prišle_i smo in bili smo poimenovani. Povedali so nam, da naša navzočnost pove veliko o nas. Nekateri so rekli, da ni prav velike potrebe po tem, da razmišljamo o sebi, ker so o nas razmišljali že mnogi pred nami in so se, tako so nam rekli, pri razmišljanju o nas zelo dobro odrezali, potem pa so se zelo dobro odrezali tudi pri govorjenju o nas. To nas je zelo razveselilo. Zelo nas je zanimalo, kaj so nekateri mislili o nas in rekli o nas, saj je to zgolj potrjevalo, da smo nekateri od nas ves čas imeli prav, ko smo govorili, da smo vsi, ki smo mi, resnično zelo zanimivi. Nekateri so nam svetovali, naj preberemo nekatera besedila pomembnežev, ki jim je bilo ime Homer in Platon in kakorkoli že. Bili smo skeptični. Ampak nekateri so rekli, da je tam o nas veliko napisanega. Ker nas mi zanimamo, smo prebrali ta besedila, ki so jih napisali ti pomembneži, in v njih je bilo res napisanega veliko o nas, in kar je bilo rečeno, je zvenelo znano; zvenelo je domače, preveč domače, kar je bilo neugodno, saj smo naredili prav vse, da to ne bi bila naša domačnost.

Seveda so jo nekateri od nas odnesli bolje kot nekateri drugi od nas. Nekateri od nas so jo odnesli toliko bolje kot nekateri drugi od nas, da smo se začeli spraševati, ali mi in nas sploh obstaja. Trudili smo se. Združili smo moči, nekateri od nas, ki so jo odnesli bolje kot nekateri drugi od nas, ter nekateri od nas, ki je niso, pa je bil cel hudič. Kadar združimo moči, je cel hudič, in to marsikoga od nas bega, ker smo

¹ Povzeto in v nekaterih delih citirano po knjigi *Auditory Poverty and its Discontents* (Errant Bodies Press, 2024).

mislili, da združujemo moči prav zato, ker je cel hudič, kaj, hudiča, se torej dogaja. Prebrali smo nekaj, kar je napisala neka oseba z imenom Hannah Arendt. Govorila je o enakosti in različnosti in mnogim od nas se je zdelo, da je enakost dolgočasna tema, ker kdo pa je že kam prišel tako, da je bil enak, ampak zaradi različnosti je običajno cel hudič in tako nič od tega ni prineslo nič dobrega.

Zamišljali smo si velike stvari in govorili o njih, o revolucijah in o tem, da bi imeli nekateri od nas, večina od nas, vsi od nas svoboden glas. Nikoli in nikdar se nismo zamislili, kaj je tisto, zaradi česar je glas nekoga svoboden, smo pa delovali v smeri tistega, za kar smo verjeli, da bi lahko bile velike stvari, in sprožali valove, ampak potem nam je postalo slabo in je bilo to to. Prebrali smo še nekaj stvari še nekaterih pomembnežev, enemu od njih je bilo ime Karl kakosežepiše in je govoril o oblikah proizvodnje in verigah in delavcih, in pogosto smo se strinjali s tem, kar je rekel, čeprav se nam je vseskozi zdelo, da je še kaj več, kaj, česar v Karlovi misli ni, pa bi morda moralo biti, ampak kako naj bi on to vedel, kakorkoli, vse to je postalo resnično komplirano, ker se nam je po glavi vrtelo veliko misli in smo redko imeli priložnost povedati jih komu, ki je pomembnež, in je torej to začarani krog, v katerega smo ujeti, nas pa vleče ven.

Potem je prišel dan, ko smo hoteli govoriti, ampak smo se spotikali čez besede in smo se odločili, da si prižgemo čik in razmislimo o tem. Potem se nam je za hip posvetilo, da se sploh ne spotikamo; nikoli se ne spotikamo čez besede, ampak smo spotaknjeni. Že dolgo se nam je zdelo, da mnogi postanejo zaskrbljujoče nejevoljni, kadar govorimo, in mi imamo kaj povedati, zato je to precej nerodno. Najbolj smo hoteli reči – ampak pogosto nismo vedeli, da to hočemo reči –, da smo ugotovili, da v pisanju pomembneža Karla manjka prav to, kar se je zgodilo, kadar smo pomislili, kaj hočemo govoriti, in potem poskusili govoriti; da kadar je večina od nas hotela govoriti, večini od nas nekako nikoli ni zares uspelo govoriti vsega, in če nam je po nekem naključju sploh uspelo govoriti, je bil cel hudič, in da je vse to imelo za nas številne posledice, ki jih večinoma nihče od nas ni želel. In vse to, vso to godljo s tem, da smo hoteli govoriti, da smo bili spotaknjeni, ko smo začeli govoriti, in da so bili mnogi, ki niso mi, zaskrbljujoče nejevoljni v navzočnosti našega govora ali kadar so nas dojemali kot nekoga, ki bo govoril svoje besede, to smo se odločili poimenovati.

Razmislili smo o tej zmedi in se odločili, da jo poimenujemo *avditorni razredni sistem*.

Zvok je prostorski dogodek; ni otipljiv in izgine takoj, ko se pojavi, vse to pa prekine proces njegovega označevanja. O zvoku govorimo z nadomestki, torej metaforami, aliteracijami in drugimi figurativnimi jezikovnimi kategorijami. Zvenelo je *kot grmenje*, *kot da bi nekdo odvrigel bombo*, *kot vetrič*. Kar se zvoka tiče, nikoli ne govorimo v njem ali o njem; vse so zgolj jezikovni približki, ki – in to je bistveno – nimajo nič opraviti z dotičnim zvokom. Metafora obstaja zato, da ne govorimo o dotičnem zvočnem dogodku, kaj šele v političnem smislu. In potem prideta marec in dan žensk in nekatere od nas dobimo rože kot metaforo za podporo. Rože so *kot* podpora, *nema* podpora, pa tudi situacija, v kateri se od prejemnice, ženske katerega koli spola, pričakuje, da bo slišno izrazila svojo zahvalo, protestov ob 8. marcu pa se v Ljubljani udeleži komaj kdo.

Govorjenje o zvoku je stvar poslušanja. Zvočenje je dejanje. Dejanje je določeno z začetkom. Začetek vsebuje element nepredvidljivosti. V družbenih interakcijah začetek vsebuje tudi element pričakovanja, povezanega s preteklimi dejanji. Poslušanje človeških zvočnih dogodkov vsebuje tako pričakovanje. V pričakovanju je vsebovana matrika interseksijskega označevanja subjekta izvora zvoka. Pričakovanje obsega tudi pričakovanje glasovnih in govornih značilnosti subjekta izvora zvoka. Kaj je mogoče povedati o teh značilnostih, je vprašanje za poslušalca, ki je obenem gradnik interseksijske matrike in njen sograditelj.

Prejšnje poletje, ko sem bila po zaslugi prejete štipendije v Berlinu, sem prebrala, da je bilo v enem samem parku v zadnjih dvanajstih mesecih posiljenih enajst žensk. V istem tednu, ko sem to prebrala, je v Bosni in Hercegovini moški umoril svojo partnerico, žensko z imenom Nizama Hećimović, kar pomeni, da sta tako vzhodna in zahodna Evropa enako vulgarni in sprevrženi, da po obeh mrgoli sadiščnih idiotov, bebčkov in mizoginih nasilnežev. Čeprav je femicid v Evropi vsakdanji pojav, je nujno poudariti, da je Nizamin morilec, ki se piše Sulejmanović, Nizamo Hećimović umoril zaradi zelo konkretnega razloga: ker ga je prijavila policiji zaradi nasilništva. Sulejmanović je bil do svoje partnerice pogosto nasilen in ona je hotela, da mu pristojni organi izrečejo prepoved približevanja. Pristojni organi

so njeno prošnjo zavrnil. Na dan femicida je Sulejmanović Nizamo Hećimović najprej brutalno pretepel, potem pa jo ob navzočnosti njenega otroka ustrelil v glavo. Še en ključen podatek: Sulejmanović je celotni dogodek prenašal v živo po Instagramu, kjer je prejel silovito podporo mnogih izmed približno dvanajst tisoč ljudi, ki so ga med dejanjem gledali in poslušali po spletu.

Kar zadeva motiv za umor, je bila Nizama Hećimović ubita prav zato, ker je uporabila slišen govor v okolju, kjer ga je *mogoče* prepoznati kot relevantnega. Vendar ni bil prepoznan kot relevanten. Že zaradi tega je treba razmišljati o zvoku in poslušanju ne v smislu čutov in metafor, temveč v političnem, družbenem in ekonomskem smislu.

Vse je znano. Izkušeno, a tudi dokumentirano in analizirano. V tako imenovanih zahodnih družbah poznamo klasična grška pojmovanja političnega subjekta, ki ga definira raba govora v javnem prostoru. Vemo, da je Telemah Penelope pojasnil, da je govor domena moških, zato naj bo ona tiho. To vemo pretežno zato, ker smo hodili v šolo, in če kje, potem v šoli radi učijo na primerih iz Homerjevega pisanja, Homer pa je, vsaj tako se zdi, posebej rad zapisoval zgodbe, v katerih ženske in, širše gledano, Drugega prek mehanizmov slišnega govora pošiljajo v najboljšem primeru na neznansko duhamorne zmenke, v najslabšem primeru pa v smrt.

Zvočenje v družbenih odnosih je dejanje, ki vedno vsebuje element nepredvidljivosti. Po drugi strani vsebuje predvidljivost. Umor Nizame Hećimović je obenem nepredvidljiv in predvidljiv, slednje z vidika učinka njenega dejanja – rabe govora – glede na zgodovinske okoliščine, ki govorijo o njenem družbenem spolu in razrednem položaju. Te okoliščine vplivajo na njene možnosti zvočnega dejanja in na poslušalčevo dožemanje nje kot subjekta izvora zvoka in na dejanje, ki iz tega poslušanja izhaja. Z drugimi besedami, zvočni dogodek v družbenem okolju se kvalitativno nujno nadaljuje bodisi s poslušanjem ali neposlušanjem. Vsak zvočni dogodek, ki je tudi govor znotraj družbenih odnosov, je po eni strani vezan na poslušalčevo interseksijsko označevanje zvočnega subjekta in poslušanje z vidika njihove lastne interseksijske pozicije glede na zvočeči subjekt, po drugi strani pa samo zvočenje in poslušanje bodisi utrujeta poziciji obeh sogovornikov ali vanju posežeta. Nič brez poslušalca.

Ko je John Cage, ki ni bil samo skladatelj, ampak tudi strasten mikolog, leta 1959 predlagal, naj se njegov predmet glasbene kompozicije na univerzi The New School v New Yorku imenuje »prepoznavanje gob«, je moral za zeleno luč prepričati vrsto odločevalcev.¹ Predmet je bil potrjen šele, ko ga je eden od profesorjev podprl z besedami, da »nič ne pripomore k sposobnosti opazovanja tako kot prepoznavanje gob«. ² Cage se je tega dobro zavedal – večkrat so ga zaradi napačne prepoznave gob hospitalizirali, kot tudi goste, ki jih je vabil na večerje. Smisel prepoznavanja gob kot študija kompozicije je bil jasen: ker prihaja do nekakšnega krčenja poslušanja, nekakšne specializacije poslušanja, zaradi katere se ljudje osredotočijo na en zvok v ospredju in povsem zanemarijo vse zvočne dogodke, ki se dogajajo okoli njih, njihovo poslušanje ni več pravo poslušanje, kaj šele, da bi bilo odprto za umetniške inovacije. V tem smislu je poskus Johna Cagea, da bi svojim študentom vcepil observacijske metode, vprašljiv. Prepoznavanje gob pomeni usmeriti vso pozornost na gobe, veliko manj pa na širše okolje. Poskus, da bi dosegel, da bi se študentje neselektivno zavedeli vseh zvokov, ki jih obdajajo, in bi se jim vsi zdeli zanimivi, je v popolnem nasprotju z usmerjanjem vse pozornosti na eno gobo. Samo domnevam lahko, da je neko drugo skladateljico in zvočno umetnico Pauline Oliveros vse to precej živciralo. Kot subjekt, ki ga je družba prepoznavala kot žensko – sama pa se je identificirala kot kvir oseba –, je tako kot John Cage podpirala modernistične pozive k dehierarhizaciji zvokov in pozivala k pozornemu poslušanju, pri katerem je pomembno vse. Toda če je John Cage sanjal o tehnologijah, ki bi nam omogočile ojačitev zvoka gob, da bi jih lahko slišali, se je Pauline Oliveros bolj posvetila prepariranju našega poslušanja, da bi lahko slišali, kar se *zdi* neslišno. Poljubnemu trenutku v poljubni družbi v poljubnem delu sveta je rada pravila *velika kompozicija*.

Njen paradigmatski odmik od kapitalistične strukture mišljenja je jasen: medtem ko kapitalistično mišljenje podpira individualen boj za uspeh in pozicijo in napredovanje, v njem pa sodobne liberalne politike in aktivistična gibanja izjavljajo, da je treba manjšinam in zatiranim dati glas, koncept *velike kompozicije* govori o tem, da ta glas

¹ John Cage, *A Mycological Foray*, str. 32.

² *Ibid.*

že obstaja in je vedno obstajal, le poslušanje se ni razvilo. Do premika pride v prerazporejanju slušne odgovornosti. Znano je, da liberalni, predvsem mainstream aktivizem govori, da je treba imeti *svoj glas v svojih rokah*. Ampak saj ga ima človek tako ali tako. Posebej fascinantna značilnost zvočnega subjekta je ta, da je njihovo zvočenje – in namerno uporabljam ekonomski pojem – dejansko zasebna lastnina. Zato je lahek plen kolonizacijskih teženj, prevzemov, kraje in splošne razlastitve. Zvočni izraz subjekta se lahko pojavi kot del skupine subjektov, vendar je vedno subjektu *lasten*.

Subjektu pa ni lasten odziv publike. Ne glede na to, kot kaj se subjekt identificira, se sooči z zunanjo deskriptivnostjo. Dojemanje glasu lahko vodi v poveličevanje govorečega subjekta, lahko pa gre tudi v drugo skrajnost in zaneti nasilje. Zgodovinskih primerov rabe slušne interpretacije za razvrednotenje govorečega subjekta je veliko, od interpretacije glasov Judov kot *preveč predirljivih* in glasov temnopoltih kot *pretirano glasnih* in temnopoltih žensk kot še bolj *preglasnih* do glasov gejev kot *feminilnih* (z negativno konotacijo), glasov romskih žensk kot *preglobokih*, glasov nekaterih drugih žensk kot *previsokih* ipd. Interpretacije govora temeljijo na družbenih kategorijah in njihovih presečiščih, zato ima zaznani družbeni položaj subjekta govora izjemno močne posledice za njihovo empirično izkušnjo življenja in njihove možnosti. Dinamika *poslušanja* govora – in poslušanje neizbežno vključuje interpretacijo – bistveno vpliva na to, kdo ima dovolj denarja za plačilo položnic. Govor in uveljavljene prakse poslušanja spadajo v ekonomsko-politično sfero. Čas je, da začnemo govoriti o avditornih razredih, kar pomeni, da je čas za razpravo o avditorni revščini.

V tem kontekstu je bilo in je liberalno pozivanje k temu, da je treba v vladavini patriarhata, bele nadvlade, neoliberalnih delovnih razmer ipd. »dati glas« denimo manjšinam, absurdno. Tak poziv je preprosto dimna zavesa za tisto, kar bi dejansko lahko spodkopalo neravnovesje moči, namreč potreba zatiranih in manjšin po poslušalcih, s čimer ne mislim oseb, ki so sposobne zaznati zvočne dogodke, temveč osebe, ki se posvetijo zvočnemu izvajanju subjekta, osebe, ki investirajo svoj interes v poslušanje konkretnega subjekta. Naslanjanje na ekonomski besednjak je tudi tokrat namerno, saj nakazuje specifičen pristop k odnosom med zvočenjem in poslušanjem: ti niso zanimivi

z vidika čutov, temveč v družbenorelacijskem smislu; zanimivi so na ravni razrednih odnosov. Tako razumevanje je izziv za določeno zgodovinsko naivnost in ideologijo apolitičnega pristopa k družbenim zvočnostim, ki ju prepogosto najdemo prav med tistimi, ki trpijo zaradi njunih posledic.

Vzemimo volitve. Glasovati v slovenščini dobesedno pomeni oddati glas. Toda dajanje ali oddaja glasu samo po sebi nič ne pomeni. Pri tem, ali ima neka skupina ljudi pravico glasovati, nikoli ne gre zanje; vedno gre za skupino z neznanskim avditornim kapitalom. Kadar se skupina ljudi bojuje za pravico do političnega udejstvovanja, zahtevajo boljši standard avditornega življenja. Srž problema je torej v tem, ali se neki govor prepozna kot tak, ki ima vrednost. Reči, da je neki manjšini treba dati glas, potemtakem ni zgolj regresija – je odvrčanje od problema.

Da lahko dominantni segment populacije akumulira avditorni kapital, je treba neki drugi govor razlastiti – ne govora, temveč njegovega potenciala, da bi bil prepoznan za avditorno relevantnega. To se zgodi tako, da dominantni neki določeni govor (ki je vsekakor prisoten) prekinjajo, zasmehujejo, ga označujejo za neotesanega, nezmožnega prevzemati vplivne pozicije, histeričnega, dolgočasnega, neprevedljivega ipd. V takih okoliščinah so lastnosti govora, kot so amplituda, višina, hitrost ipd., podvržene preizkusu doseganja zvočne norme in presoji struktur slušnih razredov ter nazadnje razvrščene v enega od njih.

Dominantna sfera poslušalcev posamezniku *dodeli* možnosti zvočne realizacije, kot tudi prevzame tudi nalogo dodeljevanja avditornega interesa. Prvo vodi k drugemu, kar vodi k prvemu; posameznik je z interpretacijo svojega glasu in govora že razvrščen v avditorni razred. Z nekaj truda, ki vključuje denimo zmanjševanje lastnega zvočnega »presežka«, neproblematiziranje situacije ipd., lahko posameznik izide kot dozdevno relevanten avditorni subjekt, a ker to zahteva zvočno podreditev, iz tega v resnici nikoli ne izide; v svojem avditornem razredu ostane, vse dokler je po interpretaciji svoje avditorne reprezentacije prepoznan kot nekdo, ki vanj spada. Posameznik z družbeno konstruirano predispozicijo za umeščenost v nevodilno strukturo ter rabo glasu in govora bodisi živi s tveganjem za avditorno revščino ali je že pod njenim pragom.

Ideja o spremembi paradigme, ki jo nakazujem, ni povezana z ojačitvijo zvoka subjekta izvora zvoka, temveč s povečanjem kompleksnosti, morda celo razširitvijo posameznikovega okvira poslušanja v smeri protinormativne, kontrakulturne destabilizacije hierarhij poslušanja, ki jih ustvarjajo razredne hierarhije, katerih konstitutivni del so. John Cage je hotel, da *gredo* njegovi študentje opazovat gobe – kar se morda zdi kot metafora, vendar v Cageevi metodi to nikakor ni bila –, da usmerijo svoj *interes* v dozdevno nezvočeč predmet. Pa je prišla Pauline Oliveros in izpostavila, da je v veliki kompoziciji vse že tako ali tako zanimivo. To ima širše družbene posledice. Nizama Hećimović ni bila *nema* žrtev, prav nasprotno. In verz Gertrude Stein »Vrtnica je vrtnica je vrtnica« v tem pogledu ne zadošča. Ni stvar v tem, da so stvari take, kot so, in vsekakor ne zvenijo, *tako kot* zvenijo. Kako zvenijo, je stvar kompleksnih hegemonističnih političnih in ekonomskih mehanizmov. Ti niso statični ali nespremenljivi. Predstavljajmo si, na primer, da 8. marec ne bi bil časovna točka, v kateri se pozornost namenja »ženskam« tako, da se jih *nagovarja*, temveč bi bil to strukturni obrat, v katerem bi se prisluhnilo nujnemu napadu na sistem, ki jih producira kot »ženske« – in s tem avditorno revne. To bi bil praznik, vreden svojega imena.

Dr Nina Dragičević

On Mushrooms and Auditory Poverty¹

This lecture was delivered as part of the BI028: The Denton Project on 10 April 2024

We had arrived and were named. We were told our presence said a lot about us. Some said that there is not much need for us to think about us because many before us have already thought about us, and they, so we were told, did a very good job of thinking about us and then also did a very good job of speaking about us. This excited us very much. We were very interested in knowing what some have thought about us and said about us because this only proved that some of us had been right all along when we said that all of us who are us are very much interesting. Some advised us to read some texts by some bigshots called Homer and Platon and whoever. We were sceptical about this. But some said there was much written about us there. Interested in ourselves as we are, we went to read those texts written by those bigshots, and there was indeed much written about us, and what was said sounded familiar; it felt close to home, too close to home, which was inconvenient as we did as much as we possibly could to not call that home a home.

To be sure, some of us had it easier than some of us. Some of us had it so much easier than some of us that we started to wonder whether us and we are something that is. We tried. We joined forces, some of us who had it easier than some of us and some of us who did not, and all hell broke loose. When we join forces, all hell breaks loose, and this is what puzzles many of us because we thought we were joining forces

¹ Based on, and with some parts taken from, the book *Auditory Poverty and its Discontents* (Errant Bodies Press, 2024).

precisely because all hell was breaking loose, and so what the hell is going on. We read something written by a person called Hannah Arendt. She spoke about sameness and difference, and it seemed to many of us that sameness was a boring topic because whoever made it anywhere by being same, but also that difference usually makes all hell break loose, and nothing good came out of thinking like that.

We imagined and spoke about great things, about revolutions and the voices of some of us, most of us, all of us being free. We never once stopped to wonder what makes one's voice free, but we acted upon what we believed could be great things, and we produced waves, but then we were seasick, and so that was that. We read some more stuff by some more bigshots, one of them called Karl something, and he spoke about production modes and chains and workers, and we often agreed with what he had said, even though all along we felt that there was something more, something that fails to be included in Karl's thought but perhaps should be but how would he know, anyway, the entire enterprise became really confusing because we thought many things and rarely had a chance to speak them to anyone who was a bigshot and so this is a vicious circle we are trapped in and we do like to go out.

Then a day came when we wanted to speak but stumbled in our speech, and we decided to light a cigarette and think about that. It then appeared to us for a brief moment that we never stumble at all; we never stumble in our speech but are stumbled. It has for a long time now seemed to us that many get worryingly annoyed when we speak, and we do have something to say, so that was awkward. What we most wanted to say but often did not know that it was what we wanted to say was that we realised that what was missing from bigshot Karl's writings was precisely what happened when we thought what we wanted to speak and then attempted to speak, that when most of us wanted to speak most of us somehow never quite managed to speak entirely and if by some chance we managed to speak it at all, all hell broke loose, and that all this had many consequences for us, consequences that in large part none of us cared very much for. And all this, all this mess of us wanting to speak, being stumbled when starting to speak, and about the many who are not us being worryingly annoyed in the presence of our speech or when perceiving us as someones who are about to speak with their speech, this we decided to name.

We thought about this confusion and decided to call it the auditory class system.

Sound is a spatial event; it lacks tangibility and disappears as soon as it arrives, all of which disrupts the processes of its signification. We speak about sound through prosthetics, namely, metaphors, alliterations and other figurative language categories. It sounded like thunder, like someone dropping a bomb, like a breeze. With sound, we never speak sound or talk about sound; we merely make linguistic approximations, which – and this is crucial – have nothing to do with the sound in question. A metaphor is there so that we do not speak about the sound event, let alone in political terms. And then it's March, Women's Day arrives, and some of us are given flowers as a metaphor for support. Flowers are like support, silent support, but also a situation where the recipient, a woman of any gender, is expected to articulate her thanks audibly, and there's rarely anyone participating in the 8th of March protests in Ljubljana.

Speaking about sound is a matter of listening. Sounding is an action event. An action is determined by a start. The start contains an element of unpredictability. In social interactions, a start also contains an element of expectation related to historical actions. Listening to human sonic events contains such an expectation. Implicit in this expectation is a matrix of the intersectional marking of the subject of the origin of sound. Expectation also involves the expectation of the voice and speech characteristics of the subject of the origin of sound. What can be said about these characteristics is a question for the listener, who is both an element of the intersectional matrix and its codesigner.

Last summer, while on a fellowship in Berlin, I read that eleven rapes of women had taken place in the past twelve months in one park alone. In the same week as reading about that, a woman in Bosnia and Herzegovina called Nizama Hećimović was murdered by her partner, which is to say both Eastern and Western Europe are equally vulgar and perverse places, crawling with sadistic imbeciles, simpletons and misogynistic bullies. While femicide is an everyday event in Europe, it is crucial to emphasise that Nizama's murderer, last name Sulejmanović, murdered Nizama Hećimović for a very specific reason: because she reported him to the police for his violence against her. Sulejmanović often used partner violence against her and she wanted the authorities to issue

a restraining order against him. The authorities rejected her request. On the day of the femicide of Nizama Hećimović, Sulejmanović first brutally beat her, then shot her in the head in the presence of their child. Another critical piece of information: Sulejmanović broadcast the entire event live via Instagram, where he was given tremendous support by many of the twelve thousand or so who watched and listened to him do it online.

In terms of the murderer's motive, Nizama Hećimović was annihilated precisely because she used audible speech in a setting where it can be recognised as relevant. But it wasn't recognised as relevant. This alone makes it necessary to think of sound and listening not in terms of senses and metaphors but in political, social and economic terms.

It is all known. Experienced, but also documented and analysed. In the so-called Western societies, we know about classical Greek conceptions of the political subject defined by the use of speech in public space. We know that Telemachus explained to Penelope that speech is the domain of men and, therefore, she should be silent. We know this mainly because we went to school, and if anywhere, then in schools they like to teach using examples from Homer's writings, and Homer, at least so it seems, especially liked to write down stories where women and, more broadly speaking, the Other are, through the mechanisms of audible speech, sent at best to the most boring dates ever, at worst to death.

Sounding in social relations is an action event that always contains an element of unpredictability. Conversely, it contains predictability. The murder of Nizama Hećimović is both unpredictable and predictable, the latter from the point of view of the effects of her action – the use of speech – based on historical conditions, which speak in particular about her social gender and class position. These conditions affect her possibilities for sonic action and the listener's perception of her as the subject of the source of the sound and the action resulting from this listening. In other words, the qualitative continuation of a sonic event in a social setting necessarily runs into either listening or not listening. Each sonic event that is also speech in social relations is, on the one hand, tied to the sounding subject's intersectional signification by the listener and their listening from their own intersectional position relative to the sounding subject, and on the other hand, the very

sounding and listening either reinforce both the interlocutors' positions or intervene in them. Nothing without the listener.

When John Cage, not only a composer but a passionate mycologist, suggested that his 1959 music composition class at the New School for Social Research in New York should be called "Mushroom Identification", he had to deal with a series of decision-makers to get the approval.¹ The class was only approved after one of the professors argued that "Nothing more than mushroom identification develops the powers of observation."² Cage was well aware of that – he'd been hospitalised on numerous occasions for misidentifying a mushroom, and so were his dinner guests. The idea behind identifying mushrooms as a compositional study was clear: Since a certain flattening of listening, a kind of specialisation of listening is at work that makes people focus on one frontal sound and completely disregard whatever sonic events are happening around them, their listening is no longer really listening, let alone listening that is available for artistic innovation. In that very sense, John Cage's attempt to infuse observational methods into his students is dubious. Recognising mushrooms means employing all one's focus on mushrooms and much less on their broader environment. The attempt to make the students aware of all sounds surrounding them indiscriminately and find them all interesting is in direct opposition to focusing on a single mushroom. I can only presume that another composer and sound artist, Pauline Oliveros, found the entire affair irritating. As a subject who was recognised by society as a woman – and self-identified as queer – she shared John Cage's modernist call for the de-hierarchisation of sounds and called for attentive listening in which everything matters. Still, while John Cage dreamt of technologies that would allow us to amplify mushrooms so we can hear them, Pauline Oliveros's focus was more on preparing our listening to be able to hear what seems to be inaudible. She liked to call any moment in any society in any part of the world a grand composition.

Her paradigmatic shift from the capitalist thinking structure is straightforward: whereas capitalist thinking promotes the individual fight for success and position and promotion, and in which contemporary liberal politics and activist movements declare that the minorities and the

¹ John Cage, *A Mycological Foray*, p. 32.

² *Ibid.*

oppressed should be given a voice, a concept of grand composition proposes that the voice is already here and has always been here; it is listening that has not evolved. The shift occurs in the reassignment of auditory responsibility. Liberal, and especially mainstream, activism is known to say, own your voice. But, you see, one does own one's voice. A particularly fascinating characteristic of a sounding subject is that their sounding is – and I am deliberately using an economic term – in fact, private property. This makes it vulnerable to colonisation tendencies, takeovers, theft and overall dispossession. The subject's sonic expression can appear as part of a group of subjects, but it is always the subject's own.

What is not inherent to the subject is the response of the audience. Regardless of how a subject self-identifies, they encounter external descriptivity. The perception of the voice can be followed by the glorification of the speaking subject, but it can also be, as another extreme, fuel for violence. There are many historical examples of the use of auditory interpretation to devalue the speaking subject, from interpreting the voices of Jewish persons as too shrill and the voices of Black persons as excessively loud and Black women as even more too loud, to the voices of gay men as feminine (as a negative connotation), Romani women's voices as too low, some other women's voices as too high, etc. Interpretations of speech are based on social categories and their intersection, and so the perceived social position of the subject of speech has extraordinary consequences on their empirical experience of life and its possibilities. The dynamics of listening to speech, and listening necessarily includes interpretation, will significantly affect who has enough to pay their utility bills. Speech and the established listening practices are in the economic-political sphere. It is time to start speaking about auditory classes, which means it is time to talk about auditory poverty.

In that context, the liberal call to "give voice" to, say, minorities under the rule of the patriarchy, white supremacy, neoliberal work conditions, etc., was and is an absurd one. Such a call is there simply as a smoke-screen to mask what could actually attack the imbalances of power – namely, the need of the oppressed and the minorities for listeners, by which I do not mean people who are able to detect sonic events but persons who are engaged in a subject's sonic performance, people

who invest their interest in listening to a specific subject. That we're drawing from economic vocabulary is, again, intentional, for it hints at a specific approach to sounding-listening relations; these have no interesting matter in the sphere of senses, but only in terms of being socially relational; they have interesting matter on the level of class relations. Understanding them in such a way serves as a challenge to a certain historical naïveté and ideology of an apolitical approach to social sonorities, most of which are too often found precisely among those who suffer from its consequences.

Consider elections. To vote. In Slovenian: *glasovati* – literally to place a voice. However, giving or placing a vote means nothing in itself. Whether a group of people is given the right to vote is never about them; it is always about the group with enormous auditory capital. When a group of people is fighting for the right to participate politically, they are demanding a better auditory living standard. The problem's core is then whether certain speech is recognised as possessing value. Thus, to say that a certain minority needs to be given a voice is not mere regression – it is turning away from the problem.

For the dominant to accumulate auditory capital, certain other speech needs to be dispossessed – not of speech, but of its potential to be relevantly audible. This takes place through certain speech (which is certainly present) being interrupted by the dominant, ridiculed by the dominant, characterised by the dominant as rude, incapable of influential positions, hysterical, boring, untranslatable, etc. In such a setting, the attributes of one's speech, such as amplitude, pitch, speed, etc., participate in a sonic norm test, are evaluated based on auditory class systems and, in the final instance, placed in one of them.

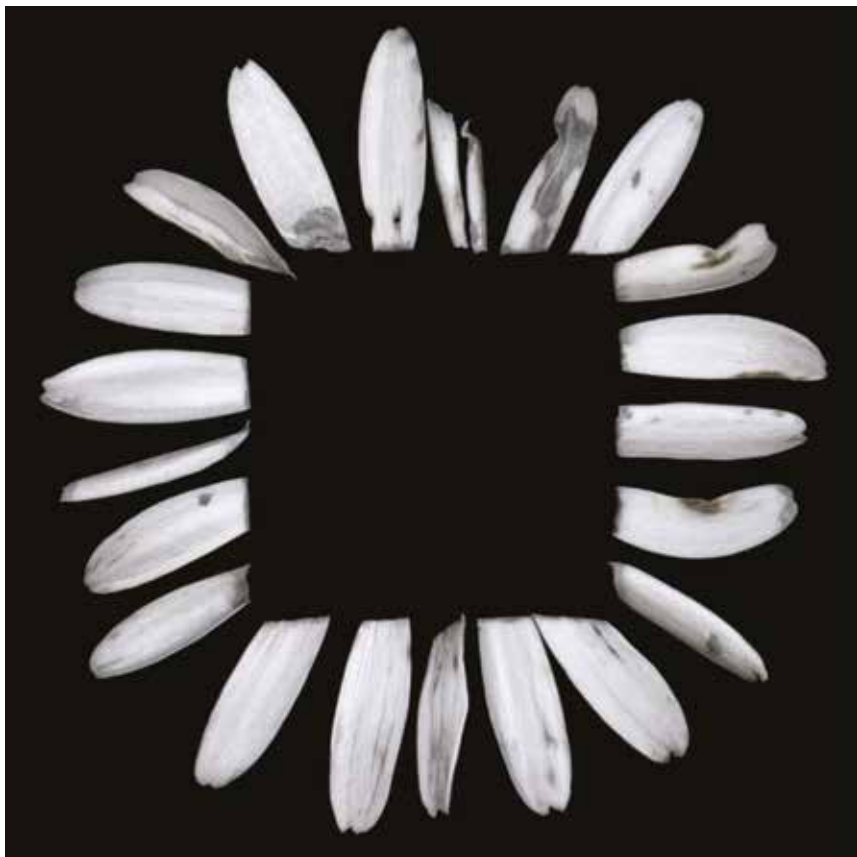
The dominant social sphere of listeners allocates the possibilities of one's sonic realisation, as it also takes on the work of the allocation of listening interest. The first leads to the second, which leads to the first; the individual is already placed in an auditory class with the interpretation of their voice and speech. One can, with a certain amount of effort, such as the minimisation of one's own sonic 'excess', non-problematisation of the situation, etc., emerge as a seemingly relevant audible subject, but because this requires sonic submission, one never truly emerges from it; one stays in one's auditory class as long as they are, in terms of the interpretation of their audible representation, recognised

as belonging to it. An individual with a socially constructed predisposition of belonging to a non-dominant structure and use of voice and speech either risks auditory poverty or is already below its threshold.

The idea of a paradigm shift that I'm hinting at does not involve amplifying the subject of the origin of sound but through complicating, perhaps even extending, one's listening frame into a counter-normative, counter-cultural destabilisation of the listening hierarchies, which are created by, and are themselves a constitutive element of, class hierarchies. John Cage planned to have his students go to observe mushrooms – which here may seem like a metaphor, but in Cage's method, it certainly was not a metaphor – to direct one's interest to a seemingly non-sounding object. Along came Pauline Oliveros, pointing out that in a grand composition, everything is already interesting. This has broader social consequences. Nizama Hećimović was not a silent victim; quite the contrary. And Gertrude Stein's verse "Rose is a rose is a rose" fails to deliver in that regard. It is not that things are what they are, and they certainly don't sound as they sound. How they sound is a matter of complex hegemonic political and economic mechanisms. These are not static or unchangeable. Imagine if, for example, March 8th was not a point in time when attention is given to 'women' by addressing them but a structural shift towards listening to the critical attack on the system that produces them as 'women' – and as such, as audibly poor. That would be a ball worthy of its name.

Projekt
Denton:
študentska dela

The Denton
Project:
Student Works

**Sporočilo/Message:**

Marjetica je naravno odporna proti številnim rastlinskim boleznim in škodljivcem. Raste vse leto in najdemo jo v skoraj vseh delih sveta. Žal jo pogosto dojemamo kot trdovratno rastlino.

Daisies are naturally resistant to many plant diseases and pests. They grow all year round and can be found in almost every part of the world. Unfortunately, it is often understood as a stubborn plant.

Avtorji/Authors:

Sunwoo Lee, Andrija Mihailović, Živa Vaukan

Naslov/Title:

Razbij cvetlično kletko/*Break the Floral Cage*

50 x 50 cm

mešana tehnika/*Mix media*



Naslov in sporočilo/Title and Message:

»Ne stopi krotko v to dobrotno noč; divjaj, divjaj, ko veš, da umira luč.«

Dylan Thomas

"Do not go gentle into that good night; Rage, rage against the dying of the light."

Dylan Thomas

Avtorji/Authors:

Marta Córdoba Ruiz, Eva Popit

50 x 50 cm

mešana tehnika/*Mix media*

**Avtorji/Authors:**

Domen Klinc, Marjana Raspor, Franciszek Sienkiewicz

Naslov/Title:

Neprelomljeni kontinuum/*Unbroken Continuum*

50 x 50 cm

mešana tehnika/*Mix media*

Sporočilo/Message:

»Zamišljali smo si velike stvari in govorili o njih, o revolucijah in o tem, da bi imeli nekateri od nas, večina od nas, vsi od nas svoboden glas. Nikoli in nikdar se nismo zamislili, kaj je tisto, zaradi česar je glas nekoga svoboden, smo pa delovali v smeri tistega, za kar smo verjeli, da bi lahko bile velike stvari, in sprožali valove, ampak potem nam je postalo slabo in je bilo to to.«

Nina Dragičević, *Auditory Poverty and Its Discontents*

"Still, we imagined and spoke about great things, about revolutions and voices of some of us, most of us, all of us being free. We never once stopped to wonder what makes one's voice free, but we acted upon what we believed could be great things, and we produced waves, but then we were seasick, and so that was that."

Nina Dragičević, *Auditory Poverty and Its Discontents*



Sporočilo/Message:

»Za večino zgodovine velja, da je neznani avtor ženska.«

Virginia Woolf

"For most of history, Anonymous was a woman."

Virginia Woolf

Avtorji/Authors:

Laurène Allard, Nia Gombač

Naslov/Title:

Razkrivanje nevidnega/*Unveiling the Invisible*

50 x 50 cm

mešana tehnika/*Mix media*



Avtorji/Authors:

Gabriela Luchetta, Marc-Arthur Sohna, Nika Vidnjevič

Naslov/Title:

Himerakvir mirabilis/Chimeraequeer Mirabilis

50 x 50 cm

mešana tehnika/Mix media

Sporočilo/Message:

Družina: Intersekcionaliceae

Rod: Himerakvir

Vrsta: H. mirabilis

Splošna imena: odklonka, drugačnica

Himerakvir mirabilis je cvetoča trajnica, prepoznavna po živahni in raznoliki zunanosti, ki predstavlja lepoto in moč, značilni za intersekcionalnost. Ta edinstvena cvetlica se ponaša z lastnostjo, podobno himeri, saj na nekdanj neslutene načine združuje različne barve, vzorce in teksture, zaradi česar v rastlinskem svetu velja za izjemen pojav. Uspeva v različnih okoljih, s čimer simbolizira odpornost in prilagodljivost.

Leta 2024 jo je med ruševinami Gospodarjeve hiše odkrila mednarodna skupina znanstvenikov NAG, ki se posveča raziskavam biointersekcionalnosti. Odtlej *Himerakvir mirabilis* velja za simbol moči in enotnosti. Raste na vseh ruševinah preteklega sistema. Ko zacveti, jo ljudje prepoznajo kot znanilko nove dobe, ki bo temeljila na enakosti in priznanju. Kar je nekoč veljalo za utopijo, postaja nova realnost.

Family: Intersectionaliaceae

Genus: Chimeraequeer

Species: C. mirabilis

Common Names: B-Oddly, Othernessy

Chimeraequeer Mirabilis is a perennial flowering plant renowned for its vibrant and diverse appearance, representing the beauty and strength found in intersectionality. This unique flower exhibits a chimera-like quality, blending various colours, patterns and textures in previously unimagined ways, making it an extraordinary spectacle in the plant world. It grows in a variety of environments, symbolizing resilience and adaptability.

Discovered in 2024 by NAG, an international group of scientists interested in biointersectionality research, this plant was first found among the ruins of the Master's house. Since then, Chimeraequeer Mirabilis has been used as a symbol of strength and unity. The plant has continued to grow on every ruin of the past system. As it flourishes, people have come to recognize it as the symbol of a new era based on equity and recognition. What was once seen as a utopia is now becoming a reality.

**Avtorji/Authors:**

Sven Odermatt, Marko Škrbić, Rin Togo

Naslov/Title:

Brez naslova/*Untitled*

50 x 50 cm

mešana tehnika/*Mix media*

Sporočilo/Message:

Je to res tisto, do česar sem hotela priti?

Feministični raziskovalci zgodovine tehnologije in oblikovanja so revidirali pravljичni narativ, po katerem naj bi gospodinjiski aparati rešili ameriške ženske domače tlake. Čeprav so sodobna bivališča polna najrazličnejših elegantnih naprav, so se standardi čistoče in skrbi za otroka med letoma 1920 in 1960 drastično zvišali, kar je za ženske navsezadnje pomenilo več dela, ne manj. V gospodinjiski ekonomiji naprav, ki nam »prihranijo delo«, se delo, ki ga prihranimo pri enem opravilu, pogosto prelije v drugo. Poleg tega se opravila, ki se izvajajo s pripomočki za kuhanje in pranje, še vedno povezuje z ženskami.

S povečevanjem gospodinjiskih aparatov kot partnerjev pri doseganju zdravja in sreče sta oglaševanje in oblikovanje spodbujala ženske, naj sprejmejo gospodinjiska dela kot »naravno« žensko poslanstvo.

Is this really what I hoped to seize?

Feminist historians of technology and design have revised the fairy-tale narrative in which household appliances rescue American women from domestic drudgery. Although modern dwellings have been populated with a myriad of sleek mechanical appliances, standards of cleanliness and childcare rose dramatically between 1920 and 1960, leaving women with more work rather than less. In the domestic economy of "labor-saving" devices, work saved on one task often diverts to another. Furthermore, the tasks performed with kitchen and laundry equipment have remained associated with women.

By glamorizing appliances as partners in achieving health and happiness, advertising and design have encouraged women to embrace housework as women's "natural" calling.

**Avtorji/Authors:**

Léa Campos, Anes Dhif, Zoja Funda Lipnik

Naslov/Title:

Nekategoriziran primer/*Unclassified Case*

50 x 50 cm

mešana tehnika/*Mix media*

Sporočilo/Message:

»Se pravi, norme in konvencije hollywoodske kinematografije so tako izčistile reprezentacijo ženskosti, dodatno pa jo je zaostрил še zvezdniški sistem, da gledalčeve očaranosti z učinki kinematografije same skorajda ni več mogoče ločiti od draži erotizirane podobe ženske. Kot da bi se skopofilna privlačnost filma, migetajoče sence, kontrasti med svetlobo in temo zgostili v ženski figuri in okoli nje. Kadriranje, ličenje in osvetljevanje so stilizirali zvezdnico in povzročili zdrs tendence po reprezentacijah ženske seksualnosti v *biti-na-ogled*, ultimativno pašo za oči. Sijoča površina platna krepi občutek površine, ki jo izžareva maska ženskosti, s čimer splošči podobo in zamegli njeno siceršnjo prosojnost, simulacijo okna v svet.«

Laura Mulvey, »Pandora: Topographies of the Mask and Curiosity«, v: *Sexuality & Space*, Beatriz Colomina (ur.)

“That is to say, the codes and conventions of Hollywood cinema refined the representation of femininity, heightened by the star system, to the point where the spectator’s entrancement with the effects of the cinema itself became almost indistinguishable from the draw exerted by an eroticized image of woman. It is as though the scopophilic draw of the cinema, the flickering shadows, the contrasts between light and dark became concentrated in and around the female form. Framing, makeup, and lighting stylized the female star, inflecting the tendency of representations of female sexuality to slip into ‘to- be-looked-at-ness,’ into the ultimate screen spectacle. The luminous surface of the screen reinforces the sense of surface radiated by the mask of femininity, flattening the image, so that its usual transparency, its simulation of a window on the world, becomes opaque.”

Laura Mulvey, “Pandora: Topographies of the Mask and Curiosity” in *Sexuality & Space*, Beatriz Colomina (ur./ed.)



Avtorji/Authors:

Nguveren Ahua, Maxime Heta, Črt Štrubelj

Naslov/Title:

Ubij Mesijo, sla in sporočilo/*Kill the Messiah, the Messenger and the Message* (mandevila/Mandevilla)

50 x 50 cm

mešana tehnika/*Mix media*

Sporočilo/Message:

Utopi dogmo v sveti reki semantike in naj poplavi polja za nov svet. Uniči jo in naj te korak mehko vodi med izsušenimi kostmi okostenelih praks, medtem ko se prepletamo, sestavljamo in rastemo znotraj spolno nezaznamovanega božjega. Spolno nezaznamovano je vsevedno, vsemogočno, večno. Je odmev vsega, kar je bilo pred nami. Kajti naša telesa niso mesene kletke. So v večnem preobražanju. Preobražanju, ki nam poganja kri, guba kožo in šibi telo. Smo v večnem preobražanju. To je temeljno védenje, ki se zoperstavlja naši samosti. Kajti mi smo vse.

Drown the dogma in the holy river of semantics and let it flood the fields for a new world. Destroy it and walk softly among the desiccated bones of fossilized practices as we intersect, tessellate and grow within the ungendered divine. The ungendered is omniscient, omnipotent, eternal. They are echoes of all that precedes us. For our bodies are not cages of flesh. Their transformation is perpetual. The transformation that makes our blood flow, our skin wrinkle and our bodies wither. Our transformation is perpetual. It is the ultimate knowledge that protests our solitude. For we are all.

**Avtorji/Authors:**

Nika Horvat, Aurore Mesot, Lou Revel

Naslov/Title:

Tempelj/*The Temple*

50 x 50 cm

mešana tehnika/*Mix media*

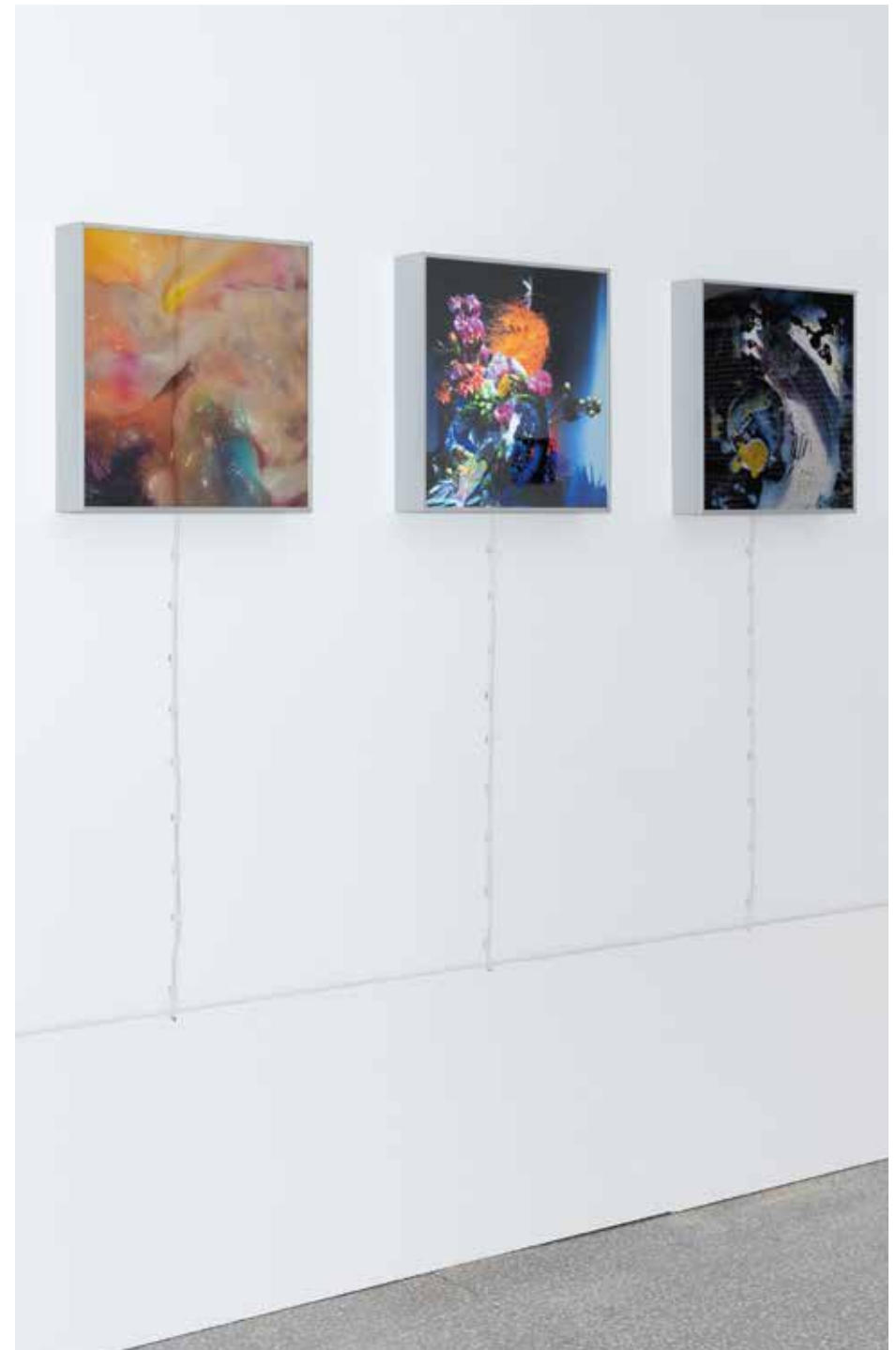
Sporočilo/Message:

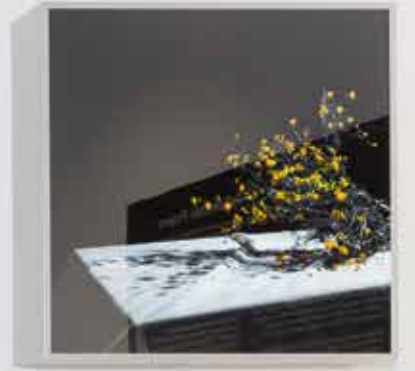
Oblika posedovanja ali dejanje posedovanja, v katerem, med katerim in zaradi katerega moški naseli žensko, jo fizično prekrije in prevzame ter obenem penetrira vanjo; ta fizični odnos z njo – nad njo in v njej predstavlja njegovo posest nad njo. Ima jo oziroma ko konča, je neizpodbitno, da jo je imel. Ko zarine vanjo, prevzame oblast nad njo. Njegovo zaritje vanjo se razume kot njena kapitulacija pred njim kot osvajalcem; je njena fizična predaja njemu; on jo s tem, ko se je pri fukanju polasti, jo zavzame in nadvlada, izrazi svojo elementarno prevlado nad njo.

Posedovanje se kaže v dejanju samem, brez česar koli dodatnega. Ni potrebe po družbenem odnosu, v katerem je ženska moškemu podrejena. Običajno fukanje običajnega moškega se razume kot dejanje vdora in lastništva, izvedeno v predatorski obliki: kolonizatorsko, silovito (možato) ali skoraj nasilno; to je seksualno dejanje, ki njo po naravi spremeni v njegovo lastnino. Tako je hotel Bog – ali narava, odvisno od verovanja razlagatelja dogodkov in vrednot. Oba konceptualna sistema – teološki in biološki – sta zvesta veri v moško prevlado in izjavljata, da je spolni odnos elementarni (ne socializirani) izraz moškosti in ženskosti, kar pa sta elementarni (ne socializirani) bistvi moškega in ženske. Z drugimi besedami: kadar moški fuka, poseduje žensko, saj oba doživljata moškega v izrazu njegove moškosti. To je ta osupljiva logika moške nadvlade. V tem razumevanju, ki je prevladujoče, je moškost agresivna in nasilna, zatoorej fukanje, v katerem tako moški kot ženska doživljata moškost, v osnovi zahteva izginotje ženske kot individuuma; s tem, ko je predmet fukanja, tako postane predmet posedovanja: preneha obstajati kot samostojen individuum, izgubi oblast nad sabo.

A form of possession or an act of possession in which, during which, because of which, a man inhabits a woman, physically covering her and overwhelming her and at the same time penetrating her; and this physical relation to her—over her and inside her is his possession of her. He has her, or, when he is done, he has had her. By thrusting into her, he takes her over. His thrusting into her is taken to be her capitulation to him as a conqueror; it is a physical surrender of herself to him; he occupies and rules her, expresses his elemental dominance over her, by his possession of her in the fuck.

The act itself, without more, is the possession. There need not be a social relationship in which the woman is subordinate to the man. The normal fuck by a normal man is taken to be an act of invasion and ownership undertaken in a mode of predation: colonializing, forceful (manly) or nearly violent; the sexual act that by its nature makes her his. God made it so, or nature did, according to the faith of the explainer of events and values. Both conceptual systems—the theological and the biological—are loyal to the creed of male dominance and maintain that intercourse is the elemental (not socialized) expression of male and female, which in turn are the elemental (not socialized) essences of men and women. In other words, men possess women when men fuck women because both experience the man being male. This is the stunning logic of male supremacy. In this view, which is the predominant one, maleness is aggressive and violent; and so fucking, in which both the man and the woman experience maleness, essentially demands the disappearance of the woman as an individual; thus, in being fucked, she is possessed: ceases to exist as a discrete individual: is taken over.









The Denton Project

During the Vietnam War, US Admiral Jeremiah A. Denton was taken as a prisoner of war. While in captivity, on May 2nd, 1966, he was interviewed by a Japanese reporter for North-Vietnamese propaganda. He described his situation in prison as "acceptable", in his own terms. But while he pretended to be blinded by the camera's strong lights, he worked out a continuous secret message in Morse code that said: "T-O-R-T-U-R-E - T-O-R-T-U-R-E". The interview that was sold to ABC and broadcast in the USA on 17 May 1966 confirmed that prisoners of war were being tortured in Vietnam. Denton remained in prison until 1973.

This historical event is associated with John Frankenheimer's 1962 stolen untold The Manchurian Candidate. The film opens with the capture of a troop of soldiers during the Korean War who, while believing they are attending a meeting of a women's gardening club, are being brainwashed. These two examples interwork in order to reveal the role of flowers in various encryption processes.

Exploring the duality of florology, students from the Master's programme Space and Communication at HEAD - Genève and ALUD, University of Ljubljana, worked together in small groups as double agents to create floral images that convey political, feminist and queer messages.

The Denton Project was led by Alessandra Molai and Emma Pfleger at HEAD - Genève from April to November 2024, in collaboration with Barbara Preden, University of Ljubljana, Academy of Fine Arts and Design, with Studio Pflanzengarten and Raphael Lugassy. This project is financially supported by the HEAD-GO, Embassy of Switzerland in Slovenia and the research programme PS-G453, Visual Literacy at the University of Ljubljana, Academy of Fine Arts and Design, co-financed by the Slovenian Research and Innovation Agency (ARRS).

Teaching Assistants:
Zan Kobal, Tereza Lakso Jukicic, Dolce Vo

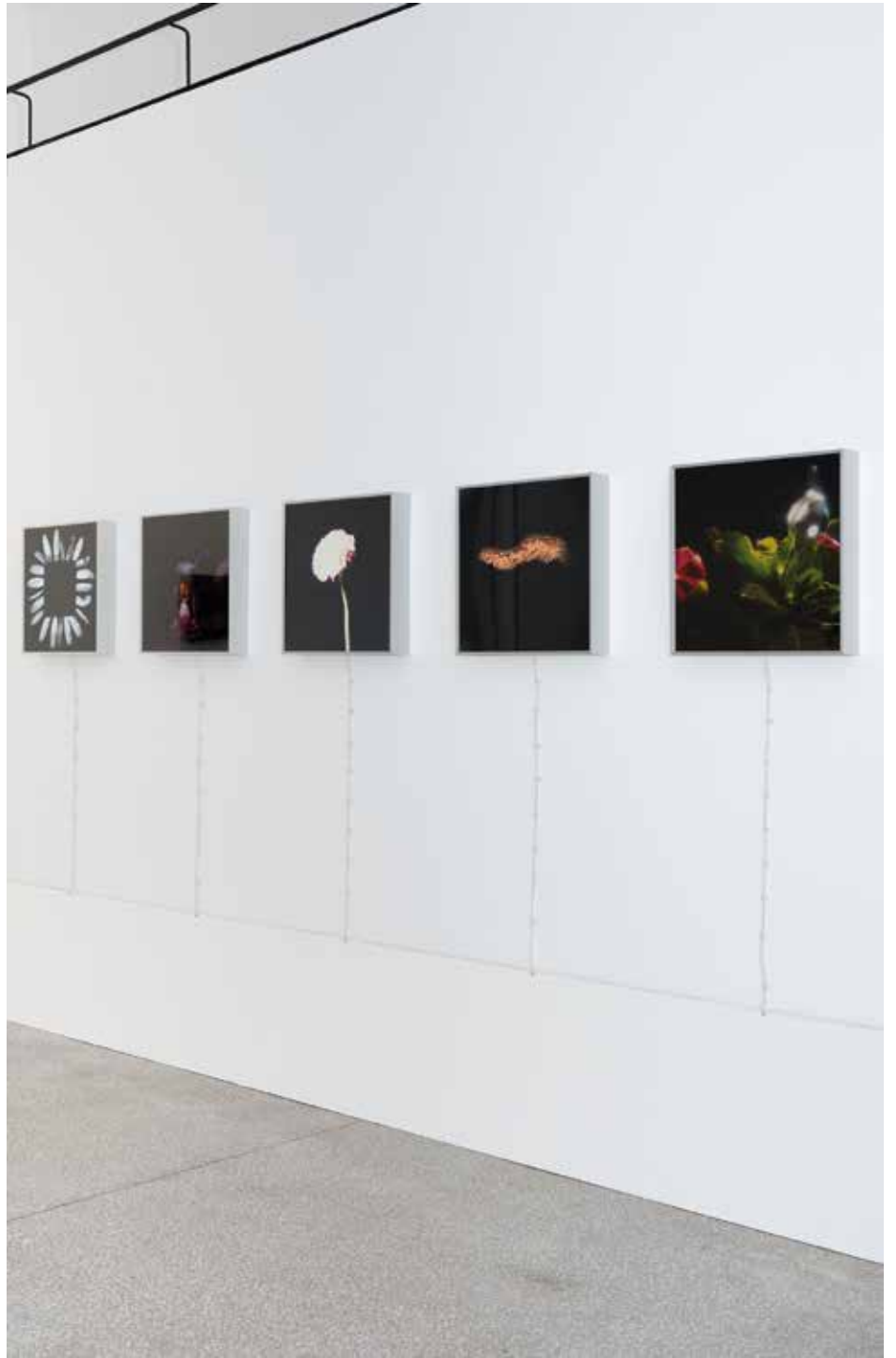
Authors:
Nguyen Anh, Lavinia Alessi, Lea Campon,
Nora Glavitska Rutz, Anna Dini, Zina Funda Lipnik,
Nia Bombard, Myrta Hela, Nika Horvat, Domen Kunc,
Suzanna Lani, Gabriela Luchetta, Aurora Maset,
Anđelija Mihajlovic, Sani Odematt, Eva Pock,
Majara Raposo, Lea Ravel, Franciska Sienkiewicz,
Hans-Arthur Schmitz, Marko Stabec, Ott Stobbe,
Rin Togo, Ziva Vuckar, Nika Voljgost

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Lugassy.

Avtorice in avtorji/*Authors:*
Nguveren Ahua, Laurène Allard, Léa
Campos, Marta Córdoba Ruiz, Anes Dhif,
Zoja Funda Lipnik, Nia Gombač, Maxime
Heta, Nika Horvat, Domen Klinc, Sunwoo
Lee, Gabriela Luchetta, Aurore Mesot,
Andrija Mihailović, Sven Odermatt,
Eva Popit, Marjana Raspor, Lou Revel,
Franciszek Sienkiewicz, Marc-Arthur
Sohna, Marko Škrbič, Črt Štrubelj, Rin
Togo, Živa Vaukan, Nika Vidnjevič

Mentorice/*Mentors:*
Alexandra Midal, Emma Pflieger, Barbara
Predan

Asistenti/*Teaching Assistants:*
Žan Kobal, Tamara Lašič Jurković,
Elöise Vo

Kuratorka MGBS/*Curator MGBS:*
Hana Čeferin

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