

# Đejmi Hadrović: Begajeta, Safeta, Đejmi, Zahida

"S to fotografijo želim počastiti svojo babico Begajeto." Tako začne vizualna umetnica Đejmi Hadrović enega od opisov pod fotografijami iz serije *Zahida Is a Feminist*. V seriji, ki spominja na etnografsko študijo ruralnih območij bivše Jugoslavije, umetnica črpa iz osebne zgodbe in zgodb svojih prednic. Spraševanje o svoji zgodovini in izpostavljanje lastnega mesta izjavljanja pa umetnica privede še dlje v delu *Silent Observer*, monološki izpovedi ženske pri tridesetih.

Đejmi Hadrović se sprašuje, ali lahko govorimo o emancipatornih ženskih praksah na Balkanu in ali je možno spregovoriti iz drugosti, ki je implicitna zahodnjaškemu dojemanju balkanske regije kot regije, ki predstavlja nedokončano in nerazvito Evropo, ki ji je treba šele pokazati pravo pot k civilizaciji.

V fotografski seriji *Zahida Is a Feminist* Đejmi skupaj s Safeto, Zahido in Begajeto apropiira lastno drugost, da bi se njena in njihove identitete lahko oddvojile od stereotipnih podob bosanskih žensk, ki so bile skozi prizmo patriarhata prikazane zgolj kot žrtve vojne ali gospodinje, nesposobne govoriti v lastnem imenu, s čimer projekt vzpostavlja možnost za nove narative in drugačno vzpostavljanje pomena in identitete.

V videu *Silent Observer* smo priča intimni izpovedi umetnice, v kateri se izza zastora sprašuje, ali je kot posameznica naredila dovolj za družbo. Preko govora o lastnih omejitvah, notranjih konfliktih, lastni preteklosti in zgodovini svojega telesa se vsebina monologa dotika identitetnih politik in migracij, v ospredje pa stopa neskladje med njeno lastno subjektivno zgodbo in širšim družbenim dogajanjem, v katerem ji ni uspelo zavzeti aktivne vloge. Umetnica govorí iz presečišča mnogoštva identitet (ženske, muslimanke, Bosanke, umetnice), edinega mesta, s katerega lahko izjavlja. Ko se proti koncu videa pojavi pred platnom, ni več anonimna, temveč se izpostavi tudi kot telo govora in prevzame odgovornost za lastno pripoved.

V fokusu del Đejmi Hadrović je tako raziskovanje načina, kako se konstituira dajanje pomena in vrednotenje stvari, ljudi in v končni fazi umetnosti. Umetnica poskuša na novo opredeliti dane pojme in njihove pomene, vzpostavljene skozi ideološke pomenske mreže. Skozi identifikacijo z določenimi družbeno konstruiranimi pojmi, naseljevanjem mesta lastne drugosti in prilaščanja zgodb, ki so jih zgodovinsko vedno pripovedovali drugi, njeno delo odpira možnost za deidentifikacijo. Subjekti sami govorijo o sebi, pripovedujejo svojo zgodbo, kar ustvarja možnost za vznik novih pomenov.

Urška Aplinc

Naslovna podoba:  
Đejmi Hadrović, fotografija iz serije *Zahida Is a Feminist*, 2016

# Đejmi Hadrović: Begajeta, Safeta, Đejmi, Zahida

*"With this photo, I wish to honour my grandmother Begajeta." That's how visual artist Đejmi Hadrović begins one of the captions in the photo series *Zahida Is a Feminist*. In the series, reminiscent of ethnographic studies of rural areas of the former Yugoslavia, the artist draws on her own story and the stories of her ancestors. She takes the inquiring about her own history and the emphasis of her own position even further in the work *Silent Observer*, a monologue confession of a woman in her thirties.*

*Đejmi Hadrović asks whether we can speak about emancipatory female practices in the Balkans, and whether it is possible to speak from the otherness that is implicit in the Western perception of the Balkan region as a region that represents the unfinished and undeveloped Europe that still needs to be shown the right path to civilisation.*

*In the photo series *Zahida Is a Feminist*, Đejmi, along with Safeta, Zahida and Begajeta, appropriates her own otherness so that her and their identities can uncouple from the stereotypical images of Bosnian women, who have been represented through the prism of the patriarchy only as victims of war or housewives, incapable of speaking for themselves. In this way, the project enables the possibility for new narratives and a different kind of establishing of meaning and identity.*

*In the video *Silent Observer*, we witness the artist's confession from behind a curtain, wondering whether she has done enough for society as an individual. Through speaking about her own limitations, internal conflicts, her own past and the history of her body, the monologue touches on identity politics and migration, with the disparity between her own subjective story and the broader social turn of events, in which she has failed to take an active role, stepping to the forefront. The artist speaks from the intersection of a multitude of identities (woman, Muslim, Bosnian, artist), the only position she can declare herself from. When she appears in front of the curtain towards the end of the video, she is no longer anonymous, exposing herself also as the body behind the speech and taking responsibility for her own tale.*

*The work of Đejmi Hadrović thus explores the ways the imparting of meaning and the valuation of objects, people and art are constituted. The artist attempts to redefine given terms and their meanings, established through ideological semantic networks. By identifying with various socially constructed terms, the inhabiting of the position of her own otherness, and the appropriation of stories that have historically always been told by others, her work allows for the possibility of deidentification. The subjects speak about themselves, tell their own story, which allows for the possibility of new meanings arising*

Urška Aplinc

Title image: Đejmi Hadrović,  
a photo from the series *Zahida Is a Feminist*, 2016

7.1.–27.1.2019  
Kino Šiška

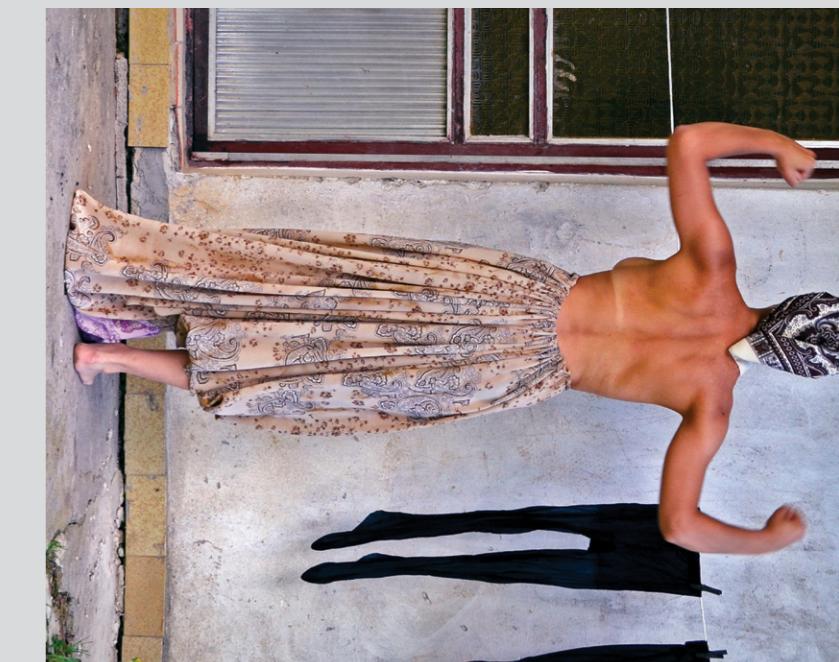
Đejmi Hadrović (1988) je leta 2016 magistrirala na Kunsthochschule Linz, od leta 2017 pa je doktorska kandidatka na Akademiji za likovno umetnost na Dunaju. Je prejemnica več nagrad in štipendij, med drugim nagrade Förderungspreise der Stadt Wien, nominirana pa je bila tudi za nagrado OHO. Sodelovala je na rezidenci KulturKontakt na Dunaju in prejemala štipendijo avstrijskega kanclerstva. Svoje delo je razstavljala na dveh samostojnih razstavah *Sexing the Border* (Independent Space Index in Kulturdrogerie, Dunaj, Avstrija 2018) in med drugim sodelovala na festivalu EUROVIDEO z video instalacijo *Crossing Border* (Theatre de Liege, Liege, Belgija 2018), izvedla performans *Autoportrait* (NYTE 3H+K Gallery, Pori, Finska 2017), z instalacijo reklamnih panojev *Zahida Is a Feminist* je sodelovala na razstavi *Transcultural Emancipation* (FLUC, Dunaj, Avstrija 2017), z videi *Silent Observer* in *Editing Room* na projekcijah v okviru Plano Nacional de Cinema (Amarante, Portugalska 2017) in v Centru Kultury Lublinie (Lublin, Poljska 2016) ter na razstavi *Artefatto* (Poli di aggregazione giovanile, Trst, Italija 2016). Živi in dela na Dunaju.

Cikel samostojnih razstav je niz razstavnih projektov v zgornjem preddverju Kina Šiška, ki ga vsako leto pripravlja kurator ali kuratorka mlajše generacije.

Đejmi Hadrović (1988) received her M.A. from Kunsthochschule Linz in 2016 and has been a PhD scholar at the Academy of Fine Arts Vienna since 2017. She has received numerous awards and grants, including the Förderungspreise der Stadt Wien award, and was also nominated for the OHO Award. She has participated in the KulturKontakt residency in Vienna and has received the Austrian Chancellery scholarship. Her work has been featured in two solo exhibitions *Sexing the Border* (Independent Space Index and Kulturdrogerie, Vienna, Austria 2018) and in numerous group exhibitions and screenings. Among them, she has participated in the EUROVIDEO festival with the *Crossing Border* video installation (Theatre de Liege, Liege, Belgium 2018), performed the *Autoportrait* performance (NYTE 3H+K Gallery, Pori, Finland 2017) and participated in the *Transcultural Emancipation* exhibition with the billboard installation *Zahida Is a Feminist* (FLUC, Vienna, Austria 2017). She has also shown her videos *Silent Observer* and *Editing Room* at screenings as part of the *Plano Nacional de Cinema* (Amarante, Portugal 2017) and at Centrum Kultury Lublinie (Lublin, Poland 2016) and participated in the *Artefatto* exhibition (Poli di aggregazione giovanile, Trieste, Italy 2016). She lives and works in Vienna.

The Solo Exhibition Cycle is a series of exhibition projects in the upper lobby of Kino Šiška, prepared each year by a curator of the younger generation.

CIKEL



odpiralni čas zgornjega  
predverja: 12.00–23.00  
(vstop prost)

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