This year is the 11th edition of the Skopje Pride Weekend, a festival for queer arts, culture, and theory, whose goal is creating space for the presentation and promotion of non-normative forms of world-making, relations, affects, identity positions, bodily styles and sensibilities that have been marked, by the heteronormative, nationalistic and neoliberal capitalist context, as queer, eccentric failures.

Starting from the presumption that intersectionality is the crucial paradigm by the means of which all identity positions are constructed and performed, including gender and sexual identities, with the programme we want to offer a radical and multifaceted critique of the binary gender system, heteronormativity and nationalistic homophobia, as well of the intersections of these oppressive and disciplinary regimes of power with class, ethnicity, race, and health. Queerness, as the foundational premise of our festival, signifies a way of life, art of the stylization of one’s own and collective life, a political tool and attitude that resists the dominant models of power/knowledge that orchestrate and regulate some sexual and gender identities as “normal,” while others as “queer.” The queer political and cultural orientation critically investigates and problematizes our desires and aspirations for conformism and normality, including the hegemonic assumption and values about love, intimacy, kinship, embodiment, capitalist competitiveness and egoism, commodity fetishism, as well as the contemporary discursive performatives of the nation-state.

The programme’s focus of the Skopje Pride Weekend is set on cultural and arts performing practices and gender, sexuality, and queer theory’s knowledge productions and critique. This choice is made on the grounds of our commitment to the idea that the “aesthetic” is deeply ingrained in the corporeal experience and as such lies at the base of the social, cultural, and political experience. Hence, if the political ideology and hegemonic cultural models instill their orders on the citizens’ bodies and shape their emotional orientations and sensibilities (the aesthetic domain), the body and the affective and emotional relations become the crucial site for thinking and creating resistance and alternative life forms. The performing arts and body art practices mobilize exactly these tensions of power inscribed in our bodies and subversively redirect them in alternative and non-normative directions. The body, in the critical feminist and queer performative practices, is the battleground whereby power relations are actualized and contested. Transdisciplinarity is the other program orientation of the Festival, and through it we want to establish a dialogue between different social sciences and humanities disciplines, cultural and artistic practices, and political and public discourses, as well as to promote gender and queer theory discourses in our context, as a new methodological frameworks for the reception of art, and a critical interpretation of political reality.
In the course of previous years we have hosted exhibitions, performances, lectures, seminars by Vaginal Davis and Boryana Rossa, Cassils, Hélène Barriere and Victor Marzouk, Dominic Johnson, Aérea Negrot, Ephemeral Confessions, Del LaGrace Volcano, David Hoyle and the Lipsinkers, Ivo Dimchev, Travis Alabanza, Ron Athey, boychild, Rachael Young, David M. Halperin, Felix Gonzalez-Torres, Renate Lorenz and Pauline Boudry, Karin Michalski, Federica Dauri and Hermes Pittakos, Keijaun Thomas, STEAM ROOM, Lauren Berlant, FRANKO B, Nao Bustamante and Marcus Kuiland Nazario, SVETLOST, SPIT! Manifesto collective, Jelisaveta Blagojevic, Wolfgang Tillmans, Yane Chaloski, Jasmina Tumbas, Julie Tolentino и Stosh Fila Julischka Stengele, Nora Stojanovic, Milosh Kodzoman and Dragoljub Bezan, Matthieu Hocquemiller, Hoedy, and many others.

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The thematic focus of SPW 2023 is QUEER CHRONOPOLITICS: History, Affects, Utopias. This year's curatorial choice of festival theme draws on complex and multifaceted research, critique, and performative practices within queer and feminist art, theory, and culture that question, problematise, and rethink heteronormative, nationalist, capitalist, and racial assumptions and politics of time, history and the archive, both in collective and individual normative experiences of time, history, memory, and development.

A particular focus of the festival is the questioning of hegemonic nationalist historiographical narratives and policies of national archives, as well as their strategies of erasure, exclusion, and ignoring of the invisible and secret histories of sexual and gender minorities and their experiences, on the one hand, as well as the possibilities of revision, rereading, rewriting and reimagining the historical (absent) traces and voices, and ephemeral archives of queer people, on the other.

Additionally, with this theme, we aim to critically explore the disciplinary and regulatory mechanisms that mobilize temporality as a key technology and vector of power in the reproduction of heteronormativity, capitalism, and racist/colonial violence, inscribing itself as second nature to individual and group bodily experiences, while simultaneously they distinguish and hierarchize progressive versus backward and primitive bodies and subjectivities, i.e. normal temporal forms of personality development from backward and sexually "regressive" forms of life and sexuality.

The problems that this year's festival edition will address start from the multitude of queer theories and historiographies that place the question of time and history at the center of their investigations. Beginning with the "father" of modern queer theory, Michel Foucault, and his genealogical explorations of the history of sexuality, the deconstruction and analysis of power relations in the construction of various, seemingly stable and trans-historical objects and phenomena, including gender and sexuality, become an exciting subject for queer theory, art and culture, and an opportunity for political critique and activism, as well as imagining different futures and mobilizing utopian desires from beyond the prison of the normative present. On the other hand, Foucault's research related to the discipline and regulation of bodies in modern and contemporary
societies introduced rhythm, temporality, temporal dynamics, and the biopolitical regulation of reproduction as key problems for critique through queer optics, opening intersectional investigations of heteronormativity, capitalism, racism, and nationalism as exclusively productive methods in the thinking of temporal politics of discipline and regulation.

Along these lines, feminist, queer, and trans studies of temporality argue that European normative time is organized to foster a deeply gendered dichotomized heteronormativity and that women and sexual minorities often experience time differently. Consequently, the ways in which the state controls the life trajectories of individuals and groups with normative assumptions about the linear and necessary order of birth, schooling and labor force, marriage, reproduction, retirement, old age, and death are subject to critical analysis. Or how everyday life is disciplined by the gender organization of home time and unpaid reproductive labour, and working time. Other researchers, on the other hand, criticize the model of development that underpins Western models of history and psyche. Analyses of resistance to normative temporal patterns include but are not limited to, explorations of the Freudian unconscious, the temporal modalities of queer 'nightlife', and much more. Some of the key terms from time studies in the context of gender/sexuality include: Edelman's (2004) 'reproductive futurism', or the idea that the future is organized by the figure of the child whereby the future is set as the reproductive horizon of the existing dominant heteronormative logic that condemns queers in the circulation of the death drive; Roman (2005) with "archival drag" or the concept of performance as embodied memory; Luciano (2007) with "chronobiopolitics", or a model of sexual organization of life through time; Muñoz (2009) with the concept of the "not yet present", or the aspirational queer utopian desire and horizons of the future; "erotohistoriography" (Freeman, 2010), or the model of historical inquiry and practice as directly sensual. Finally, queer research on the politics of time focuses on the affective dynamics and socially organized experiences of melancholia, depression, mourning, mourning, abjectivity, etc., as lived experiences that reject the progressive idea of forward-looking time as a capitalist hetero-chrono-normativity of productivity, and by turning back to the past they remember the histories of violence, the collective experiences of loss of marginal communities, but at the same time they rework, redefine and revalue the lived past experiences of injury and shame.

Affective turning back, for queer people, is also a sensual, desirous, and yearning search for, digging through, and imagining one's history and lines of belonging through the ruins of grand national histories. Through the flashes, traces and ephemera of shadow lives, and forbidden experiences at the edges of history. As Elizabeth Freeman (2005) argues, queer people “survive throughout the ability to find and seize relations of pleasure between bodies. And we do that throughout time" and through history.

Slavcho Dimitrov,  
Festival curator
Karol Radziszewski

Remembering Futures

-Exhibition-

Karol Radziszewski (b. 1980, Poland) works with film, photography, painting, installations and creates interdisciplinary projects. His archive-based methodology, crosses multiple cultural, historical, religious, social and gender references. Since 2005 he is publisher and editor-in-chief of DIK Fagazine, and has founded the Queer Archives Institute in 2015. The tools Karol Radziszewski uses in editing the materials are unique. He combines facts with fantasies, composes documents with shreds of memory; he misleads so as to show alternative trails of remembering. He not only reveals individual experiences but also documents the histories of communities. And he does not limit himself to Poland alone.

His work has been presented in institutions such as the Museum of Modern Art, Zacheta National Gallery of Art, CCA Ujazdowski Castle, Warsaw; Whitechapel Gallery, London; Kunsthalle Wien, Vienna; New Museum, New York; VideoBrasil, Sao Paulo; Tokyo Photographic Art Museum; Museum of Contemporary Art Metelkova, Ljubljana; Wroclaw Contemporary Museum and Muzeum Sztuki in Lodz. He has participated in several international biennales including PERFORMA 13, New York; 7th Göteborg Biennial; 4th Prague Biennial and 15th WRO Media Art Biennale.

His films have been screened at the T-Mobile New Horizons International Film Festival, Wroclaw (2014, 2012); Millennium Docs Against Gravity Film Festival, Warsaw (2019, 2013); BFI Flare: London LGBTIQ+ Film Festival (2014) and International Short Film Festival Oberhausen (2011); among others.

In 2021, The Power of Secrets book dedicated to Radziszewski’s archival practice was published by Sternberg Press.
Radziszewski’s multidisciplinary and archive-based practice within this exhibition is presented through two long-term projects. The first is *DIK Fagazine*, a periodical founded, published and edited by Radziszewski since 2005 – and to this date the only Central and Eastern European art magazine to focus on male homosexuality (it later expanded its framework to queerness). The second is the *Queer Archives Institute*, a para-institution founded in 2015 by Radziszewski. The Queer Archives Institute (QAI) is a non-profit artist-run organisation dedicated to research, collection, digitalisation, presentation, exhibition, analysis and artistic interpretation of queer archives, with special focus on Central and Eastern Europe. Founded in November 2015 by Karol Radziszewski, the QAI is a long term project open to transnational collaboration with artists, activists and academic researchers. Assembling traces of explicit or suggestive queer desire and dissidence across time and space, both projects embrace personal encounters, friendships and infatuations with artists, critical thinkers and activists, many of which feature in this exhibition.
Radziszewski’s exhibition also presents twenty framed reproductions from his series *The Gallery of Portraits* (2020 – ongoing). The series is itself an extension of his monumental *Poczet* (2017), composed of twenty-two ancestral portraits of non-heteronormative Polish figures from the past millennium. It includes a range of persons from across Central and Eastern Europe, reaffirming an expression of queerness that has to a large extent been suppressed or erased from their biographies.

The specific strategy of juxtaposing archival materials with artistic gestures of appropriation, displayed in form of multiples, prints, paintings, wallpaper, and other materials, that Karol Radziszewski deploys will be presented with the AIDS series (2012-ongoing), part of the *Kisieland* project. The reference to the "AIDS era" (1989-94) of *General Idea* (a collective formed in 1969 by AA Bronson, Felix Partz and Jorge Zontal), is the pretest to create a short circuit between their subversive practice and Radziszewski’s *Kisieland* project (2009 - ongoing), based on Ryszard Kisiel, a personality behind the first East-Central European gay-zine “Filo”, re-discovered by the artist. The snapshots from Kisiel’s archive, consisting of dozens of color slides, documenting photo shoots organized by Kisiel and his friends in a private apartment, are a rare testimony of the early AIDS years.

*Karol Radziszewski, "Toyen" од серијата "The Gallery of Portraits", 2021*

*Hiacynt* (2023), another crucial work by Radziszewski is also included in the exhibition. The work directs attention to the significance of the *Akcja “Hiacynt”* (Operation “Hyacinth”), a mass police action that took place in 1985–87 and aimed to create a database
of all Polish homosexuals. Yet as well as emigration and secrecy, it also enabled a counter-movement, including the formation of the Warszawski Ruch Homoseksualny (Warsaw Gay Movement). The "Hyacinth" by Radziszewski is the first visual presentation of this historical event in Polish iconography. In telling the story, the artist again resorts to experimenting with the tradition of European painting – this time, however, he makes a reference to the leading representative of the 1980s new expression, A.R. Penck. Queering the style of Neue Wilde, Radziszewski draws on his brutality and exceptionally strong expression filling the canvas with drawings from the “Filo” magazine. Associations with cave paintings lead our imagination towards the amateur sexual graffiti found in public toilets. Under a seemingly promiscuous and entertaining façade, the artist hides a violence-filled political motif – discrimination on sexual grounds.

Radziszewski’s engagement with and challenging of national and state based historical narratives and archives, in the exhibition, is set in dialogue with another radical queer chronopolitics, which is the reworking, reimagining, revaluation and recontextualization of memories, experiences, fantasies, and images of his queer childhood. It is a matter of wall drawings, part of 1989 (2017 – ongoing), for which Radziszewski has transferred his sketchbook childhood drawings mostly of femme and effeminate figures and creatures, amongst a few religious or governmental citations, made during a period of momentous political and social transition onto a series of paintings and murals.

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1 From curatorial text by Michał Grzegorzek, "The Power of Secrets" exhibition, CCA Ujazdowski Castle, Warsaw, 2019
Considering the wide range of his artistic practices, we have decided to present also two of Radziszewski’s films. The first is *Kisieland* (2012), a documentary presenting Radziszewski's meeting with Ryszard Kisiel, a personality behind the first East-Central European gay-zine, *Filo* and "re-discovered" by the director. The backdrop of the film is Kisiel's hitherto hidden archive, consisting of dozens of color slides, documenting photo shoots organized by Kisiel and his friends in a private apartment. The second film is *Mon chéri Soviétique* (2021), film made of hundreds of photographs telling a story of the last Soviet soldiers leaving Poland in 1990s. The focus of the work is the figure of a soldier — who is not fighting on the war front, but takes off his uniform in front of a camera. The author of "Mon chéri Soviétique" supplements photographs from the past with contemporary film material in which he reenacts past events.
June 2
21h
MoCA Skopje

Malik Nashad Sharpe
GONER

The Goner is someone who is doomed with no chance of survival—bound to death, a lost and hopeless case. This work follows this figure on a sensuous, suspense-filled and fearsome choreographic journey into the psychological depths of the Goner’s horror. Lightly touching on the topics of abuse, Caribbean migration, alienation, belonging, addiction, and violence, Goner is utilising the formal tools of solo authorship and the aesthetics of horror to create radical visual culture from the marginalised perspective, and to tease out and establish a Black tradition of horror for the live context. How do we look at culturally specific narratives against a backdrop of thrilling, bloody, and psychological horror?

Who knows
but there will be blood.

Choreography by Malik Nashad Sharpe
Musical Direction by Tabitha Thorlu-Bengura, Creative Director of NTS
Set Design by Felix Villiers
Lighting Design by Barnaby Booth
Costume Design by Erik Annerborn
Production Manager James Dawson
Project Produced by Michael Kitchin, Eva Steen Nordhagen
Strategic Producers: The Uncultured
Rehearsal Direction by Blue Makwana
Promotional Images by Ralf Hersborg
Promotional Styling by HASZNAT*
Trailer/Short Film by Sinisa
Trailer Talent Isabelle Gzowski, Gabriel Chen, Chloe Filani, Iman Villaruel, Shemi Cudjoe
Hair ManWigs
PR by Binita Walia
Malik Nashad Sharpe is an artist working with choreography. Creating primarily underneath the alias Marikiscrycrycry, he creates performances that are formally engaged with the construction of atmosphere, affect, and dramaturgy.

His works have been presented internationally and across contexts including MDT (SK), Battersea Arts Centre (UK), ICA (UK), Gessnerallee (CH), The Yard (UK), Betty Nansen (DK), The Place (UK), Schauspielhaus (AT), Kampnagel (DE), Dansehallerne (DK), MAI (CA), Theatre La Chapelle (CA), Rich Mix (UK), Tramway (UK), Theatre in the Mill (UK), Nottingham Contemporary (UK), Quarterhouse Folkestone (UK), Beursschouwburg (BE), Attenborough Centre for Creative Arts (UK), Cambridge Junction (UK), E Werk (DE), Inkonst (SK), Centre for Human Rights in the Arts (USA), CCA Glasgow (UK), amongst others. His latest work *High Bed*
Lower Castle premiered at FTA (CA) in May 2022 to critical acclaim. As a movement director, he has worked on the creative teams of Fairview (Young Vic), The Glow (Royal Court), Two-Character Play (Hampstead Theatre), Effigies of Wickedness (Gate/English National Opera), Scandalstown (Lyric Hammersmith), and Closer (Lyric Hammersmith), The Living Newspaper #3 (Royal Court), Henry V (Shakespeare’s Globe), Bootycandy (Gate Theatre), Transphoria (ICA), amongst others and he has held artistic residencies at Sadlers Wells (UK), Barbican Open Labs (UK), Primary (UK), CCN Caen (FR), MDT (SK), and the Performance Situation Room (EU). He has performed and modelled for Telfar SS18 (UK), Charles Jeffrey at LFW20 (UK), Vivienne Westwood at PFW AW 21-22 (FR), and has been featured in publications including British Vogue, American Vogue, Vogue Polska, Dazed, Dazed Beauty, Crack Magazine, Howlround Theatre Commons, i-D, Nowness, Love Magazine, Bricks, amongst others. He was named by Attitude Magazine as a Rising Star in Dance in 2019, and on the Forbes 30 Under 30 List for his leading contribution to the arts and culture in Europe.

He graduated with a BA in Dance (Highest Honours) from Williams College in 2014, and holds a Diploma in Contemporary Dance from Trinity Laban where he won the Simone Michelle Award for Outstanding Choreography. He is currently an Associate Artist at The Place, and a studio resident of Somerset House Studios. He is currently a guest professor in dance performance at the Stockholm University of the Arts in Stockholm, SK. He lives in London, UK.
June 3
21h
Youth Cultural Center

Shirley Harthey Ubilla

Abject of Desire

"ABJECTION refers to the human reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other”

"DESIRE is to want something strongly. A wish or craving. A large, desperate feeling or need. To express a wish; request. Sexual appetite; lust."

Abject of Desire portrays an agency, a process which is constantly in relation to contradictions. By doing otherness, Shirley Harthey Ubilla wants to direct the voyeur’s eye, whose perception becomes the mirror of the subject. In pursuit in the self-possession of the self, the carnal desires is embodied by extensions and dislocations of that which is otherwise despised.

Idea and concept: Shirley Harthey Ubilla & Hanna Kisch
Choreography: Shirley Harthey Ubilla
Costume design and Scenography: Hanna Kisch & Nina Johansson
Wigmaker: Jessica Hedin
Music and sound design: Maya Lourenço
Light design: Angela X
Shirley Harthey Ubilla is a Chilean-Swedish choreographer and performance artist based in Estocolmo. Her choreographic work focuses on lesbian desire, latinidad, warping structures of power and queer realness. With her foundation in street dance, the genre is evident in all of Shirley’s work, yet over the past few years her focus has shifted from emphasizing freestyle and traditional expressions within street dance to being influenced by a broader movement practice and different performative practices. In recent years Shirley has been occupied with thinking about how socially constructed identities depend and arise from our relationships to other people. Further she has been dealing with how she negotiates her queer Latinx identity within the white performing arts tradition. As a butch dyke of color, she is highly aware of the fact that bodies matter, and this is something that drives all of her artistic work. She has a strong belief that the making of art is a fragile, fierce and a badass way of figuring out how to live in the world.
1984, ŠKUC-Forum magazine, специјално издание на списанието VIKS “Homosksualnost in kultura”
June 4
13:00 h
MoCA Skopje

Marina Grzinic, Ljubljana

**PUNK and ex-Yugoslav LGBTQIA+ community in Slovenia and beyond.**
**Sex and politics undone in racial capitalism**

Starting from a cold socialism in the 1980s, when the music band Borghesia released the debut album Ljubav je hladnija od smrti ("Love is Colder than Death") in the winter of 1983-84, we are now in a period that Cedric J. Robinson in his 1983 capital book titled Black Marxism: The Making of the Black Radical Tradition called racial capitalism, and therefore the idea of the archive dealing with punk and ex-Yugoslav LGBTQIA+ community in Slovenia and beyond needs to be reconsidered. Politics is a toxic business, civil society has gone amok, but the fringe is more than alive, things should be undone.

1982, Meje kontrole št. 4 (Borders of Control No. 4)
Marina Gržinić is a philosopher, theorist and artist living in Ljubljana, Slovenia. Since 1993 she has been employed at the Institute of Philosophy of the Science and Research Center of the Slovenian Academy of Sciences and Arts (ZRC SAZU). Since 2003, she has also been a full professor at the Academy of Fine Arts in Vienna, Austria.

Gržinić's theoretical work is informed by contemporary post-modernist philosophy and esthetics. Her work is centered on a theory of ideology, theory of technology, biopolitics/necropolitics, video technology, and transfeminism in conjunction with the political goals of decoloniality. A selection of her books includes: New Feminism: Worlds of Feminism, Queer and Networking Conditions (co-edited with Rosa Reitsamer, 2008), Necropolitics, Racialization, and Global Capitalism: Historicization of Biopolitics and Forensics of Politics, Art, and Life (co-edited with Šefik Tatlić, 2014), and Border Thinking: Disassembling Histories of Racialized Violence (edited, 2018). And many more that are collaboratively edited on the topic of Belgium colonialism in Congo, Austrian antisemitism and former Yugoslavia turbo nationalism (it resulted in the Srebrenica genocide in 1995, executed by the Serbian paramilitary forces and civil armed criminals grupations part of the so-called “Republika Srpska” an entity in Bosnia and Herzegovina.

Gržinić has been involved in many video screenings and curatorial projects.

1982, Siniša Lopojda Laibach, првиот пејач на групата, Tomaž Hostnik
June 8
21:00 h
CSS-Center JADRO

Jovan Josifovski

Elastic Violence

-Elastic Violence- is an exhibition that offers a different perspective on the act, consequences and association of domestic/physical violence against queer men in whom the expression of sexual orientation and non-normative gender expression is visible from an early age. As a reference in his works, Josifovski uses the violent situations dating back to his childhood. In addition, in the process of artistic research related to the preparation of this exhibition, Josifovski also collects experiences from two older gay men who anonymously tell their stories, thus trying to establish transgenerational relationships as a critical counterpoint to the homonormative ideals of youth, from one side, and to linear narratives of progress that look with shame at past experiences of the closet and the "backward feelings" specific to these historical experiences. In the three first-person narratives, violence is associated with a specific object present at the moment of the violent act, as an object with which physical blows are inflicted. Children's toys, agricultural tools, and ordinary sleeping pillows - all these objects created for obvious use long ago, acquire a new function and a new meaning in the space, as objects that leave an ambiguous impression upon the perception of individuals. Within the framework of the exhibition, various objects are rearranged in the space in such a way that they create a cloud of associations in order to create an affective atmosphere that evokes the negative connotation of the objects. That is, the installation creates a space through which the objects stand out in the physical world with their new roles, dominating a space in which there is neither place nor desire for anything more. In that way, the objects become a fragment tied to the experience of one's own sexuality, to the punishment, to the relationships, to the influence, to all the good that could have happened, but did not. At the same time, Josifovski sets them as aesthetic forms in which the gap between concept and imagination, function and play, opens up the possibility of transfiguration, and opposing but responsible readings, with which the audience is simultaneously confronted.

Jovan Josifovski (b. 1993, in Resen) is a graduate graphic artist, who works mainly with collages and drawings. He works daily, so his works represent archiving in pictures of his thoughts, fears, and attitudes. "Very often I start with an idea for something too personal and end up with something too current," he says. His colorful and direct collages deal with political, and religious themes, and aim for provocation and protest. He comes from Resen, an extremely conservative environment. As a queer person the topics of religion and politics affect him personally. The LGBTI community
in our country is very small, and what is visible from the LGBTI community is even smaller, because a huge part of the community is buried under patriarchal and conservative social norms. "Everything we do is seen by people from our circle, and it's very difficult for someone from the other side to show up and see what's happening," says Jovan. According to him, one should be direct and concrete, because, in such an environment, the metaphorical will not be understood. And he thinks that exhibitions, like his exhibition "Through Scissors" in Komitet, Skopje, 2020, should also take place in other cities as "this exhibition in Resen would have caused a different reaction." Fascinated by things that he doesn’t love, that terrify him, or that he is afraid of. His works are influenced by fashion illustration and pop art, as well as inspired by the crime novels he likes to read.

dragON forever is the third and last part of STEAM ROOM choreographic trilogy dragON. The trilogy explores drag practices from a dance and choreographic perspective to ask: how can dance and choreography drag?

The first two works, dragON aka PONY and dragON aka PHOENIX, are inspired by and work with two specific drag practices, ballroom and reading respectively. In dragON forever, STEAM ROOM explores another historic drag practice: the lip sync. The initial trigger is the gap or space created in between the actual played song and the lips performance, or in other words between the mimic singing and the song being mimicked. Can we dance within that gap? What would be a lip-synced choreography?
dragON forever is a concert about eternity. In dragON forever, music is the motor to which the performers dance a choreographed space with great kinetic impact.

“I'm here
You are here
We are here
And we are ready
You are here
I'm here
And this could go forever”

Choreography and dance: STEAM ROOM / Aleksandar Georgiev, Zhana Pencheva, Darío Barreto Damas.
Music: Tsvetan Momchilov
Graphic design: Gjorgji Desposov
Set design and costume: STEAM RIOOM

Produced by Garage Collective
Supported by Köttinspektionen, Municipality of Sofia, National Cultural Fund Bulgaria - program creative stipendium, Culture Moves Europe.

STEAM ROOM (Macedonia, Bulgaria, Spain, Sweden) is an artistic team working within the field of choreography and dance. The team is formed by Aleksandar Georgiev – Ace, Zhana Pencheva and Darío Barreto Damas, three choreographers/dancers actively operating locally and internationally. STEAM ROOM was formed in 2018. They have produced two artistic works, (dragON aka PONY and dragON aka PHOENIX as part of the choreographic trilogy dragON), and have initiated cultural programmes focused on discursive and critical practices, the dialogue between artists-art-audience, research, artistic residencies and emerging artists throughout the project institution ICC (Imaginative Choreographic Center).
dragON forever. Photo: Nataliya Sidorenko
June 13
20:00 h.
Youth Cultural Center

„SHAME ON YOU! – Night of Queer Storytelling“

PeachPreach: Rumena Buzarosvska and Ana Vasileva

The event will be followed by a DJ party with Ivana Dragsik

This event is part of the Skopje Pride Weekend and has been conducted by the PeachPreach duo in 2017, 2018 and 2019. Several narrators from the public cultural, political and social sphere narrate short stories about the bodily, gender and sexual shame that has marked their social non-normativity – hence “queer” as that outside the framework of the acceptable social code. The idea is that the publically told stories twist and transform the shame, the mocked become the mockers – shame turns back to those who are enraptured in their arrogance and privilege presume they have the right to act as gender, sexual and moral police and humiliate. It is evident that out of the shame
connected to our desires, pleasures, behaviours, movements and thoughts, these stories create resistance narratives. Finally, our shame becomes our pleasure and happiness. Instead of a bowed head and burning cheeks, we resist. Instead of the unbearable internal suffocation, we burst out laughing. This event has the intention to use humor as a powerful tool to resist and break social norms and pressure that creates the feeling of shame to us as individuals.

This event is organized in partnership with “Tiiit! Inc.” and “PeachPreach.”

The event is supported by Sweden and the Foundation KVINNA till KVINNA.