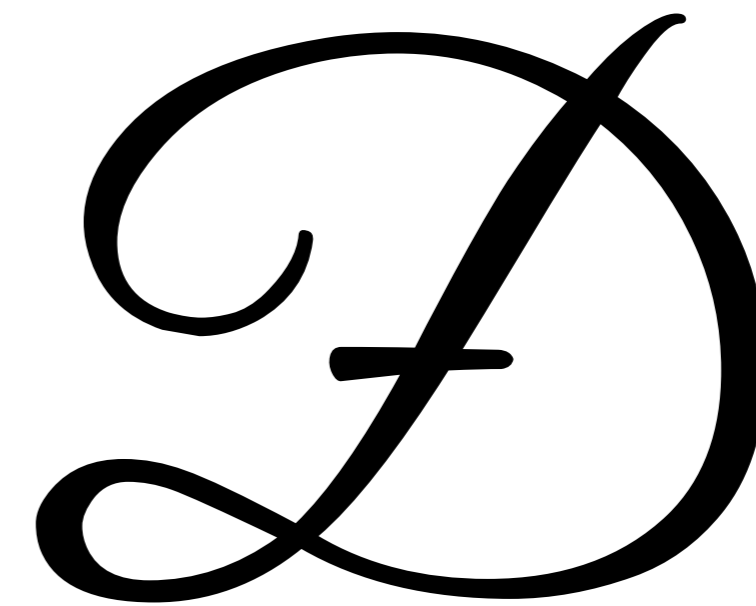


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Prvojunjska razstava 2019

Delavski dom Trbovlje

Đejmi Hadrović: upodobitev konvulzije postsocialističnega turbokapitalizma v Sloveniji

Marina Gržinić

Vrnitev v Trbovlje skupaj z Đejmi Hadrović je izzivalna. Trbovlje so bile vedno povezane predvsem z Laibachom, kar je bilo pomembno in zgodovinsko.

Đejmi Hadrović ima močno pozicijo v sodobni generaciji slovenskih umetnikov, njeno delo se neposredno nanaša na kapitalizem, na odnos dela in kapitala ter na patriarhalne strukture družbe. Hadrovićeva pušča ob strani negodovanja nacionalne države, saj je jasno, da ta štiti le hitro vzpenjajočo se politično oligarhijo, ki si je tak položaj ponovno prisvojila, potem ko je izropala (socialistično) državo, z različnimi manipulacijami in procedurami, ki jih je razvil postsocialistični kapitalizem za ustvarjanje dobička.

Umetniške teme, ki jih odpira Đejmi Hadrović, se nanašajo na vprašanja neoliberalnega globalnega kapitalizma, ki ima turbo obraz, v nekdanjih socialističnih državah; ta turbo neoliberalni kapitalizem, ki je superhitra in nasilna oblika »normalnega poteka zgodovine«, je samo v nekaj desetletjih v Sloveniji močno dereguliral in obubožal delavce, mezdne delavce, notranje migrante (iz nekdanje Jugoslavije) ter proizvedel drugorazredne državljane LGTBQI, nedržavljane Izbrisane, in še posebej oropal bosanske migrantske prekarne delavce denarja in dostojanstva. To je okvir, skozi katerega manevrira lastno umetnost Đejmi Hadrović, očitno drugače kot trboveljski Laibach, ki je bil predvsem v začetku osemdesetih let prejšnjega stoletja vpet v analize struktur reprezentacije, zgodovino 2. svetovne vojne in slovenskih kolaborantov nacizma.

Hadrovićeva prinaša druge prepričljive zgodbe o času, v katerem živimo; v devetdesetih letih prejšnjega stoletja, na primer, ni mogla pravilno izpisati svojega imena, saj je bila v času najhujšega rasizma in sovraštva proti tistim »drugim«, ki so prihajali iz nekdanjih jugoslovanskih republik, črka Đ prepovedana, ker je ni v slovenski abecedi. Tudi črka Ć je izginila iz javne sfere; bila sem ena od redkih, ki jo je uporabljala v devetdesetih letih prejšnjega stoletja; tako sta đ in ć v tistem času delili enako prekleto usodo, medtem ko so se nemška, angleška in francoska imena s svojimi preglasi in posebnimi znaki v novo rojeni državi, na sončni strani Alp, še naprej neovirano uporabljala kot v preteklosti.

Danes je slovenska mala buržoazija (edina, ki jo imamo, čeprav si želi več), ki je postala bogata po razlastitvi naše države, okrepila mit o narodu, ki je domnevno drugačen, boljši, najboljši od vseh drugih nekdanjih jugoslovanskih »odpadkov«. Na slovenski javni televiziji so rasistične šale rezervirane za Rome (TV šov Slovenski pozdrav, 2019), slovenski zdravstveni in pokojninski sistem pa razpadata.

Zahida je feministka (2016), eden od osrednjih delov razstave Hadrovićeve, se ukvarja z dvema njenima babicama. Zahida, babica po očetovi, Midhatovi strani, je živa, močna. Pravzaprav je feministka, kajti njeno življenje ni bilo lahko, a mu kljubuje kot skala, ki je ni mogoče zdrobiti. Babica Bagajeta po mamini, Safetini strani, je že umrla. Vmes pa se znajde teta Brankica in njeni prihodi in odhodi iz Slovenije, BiH, Srbije in Avstrije. Kot je nedavno komentirala Dafina Sylejmani, ali DACID GO8LIN (Dunaj), ob predstavitvi sodobnega razstavnega projekta, ki ga je kurirala Edith Jeřábková v Pragi in ki je vključeval LSD psihedelične sestavine (kar lahko razumemo tudi kot uradni vstop psihotropičnih sestavin, tako priljubljenih v sedemdesetih letih prejšnjega stoletja na zahodu, v nekdanji vzhod): »Življenje je danes najmočnejše LSD potovanje«; za razliko od sedemdesetih let prejšnjega stoletja, ko smo na skrivaj kupovali LSD za dodatne življenjske dražljaje.

Umetniška dela Đejmi Hadrović z zgodbami in izjavami so intenziven prikaz družbenih konvulzij v zadnjih desetletjih. Po drugi strani pa je Hadrovićeva tako brutalno natančna in politična. Govori o delu, o strukturah moči ter o materah in babicah iz globokih socialističnih časov, ki so se trudile ostati žive. V umetniških delih Hadrovićeve razpoznamo mešanico stališč, ki so vsa politična, spolna, zgodovinska; nekdanja (Jugoslavija) in sedanja Slovenija sta povezani z delavskim razredom, ženskami, ki se borijo za delo, mobilnost in se upirajo patriarhatu. Feminizem označuje politično agendo in zgodovinske borbe za emancipacijo.

Tea Hadžiristić nam v svoji odlični analizi »Odstiranje muslimanskih žensk v socialistični Jugoslaviji: telo med socializmom, sekularizmom in kolonializmom« (2017) razkriva način razumevanja feminizma v postsocialističnem neoliberalnem globalnem kapitalizmu in navaja, da feminizem preprosto pomeni prepričanje o enakosti med spoloma.

Poleg feminizma so tančica, zakrivanje in odkrivanje stalnica v mnogih umetniških delih Hadrovićeve. Pomembno je razumeti te tendence v njenem umetniškem delu. Pogled na zgodovino kaže, da je bilo po drugi svetovni vojni odkrivanje muslimanskih žensk v nekdanji Jugoslaviji zelo prisotno. Še več, kaže, da je ponovno obujeno zakrivanje konec devetdesetih let prejšnjega stoletja v Bosni in Hercegovini posledica vlagateljev v BiH po vojni v devetdesetih, kot je to na primer Savdska Arabija.

Kot je zapisala Andreja Mesarič v svoji vplivni študiji »Nošenje hidžaba v oblačilnih praksah v Sarajevu in islamski preporod v povojni Bosni in Hercegovini« (2013), je bilo sprva zakrivanje zaznano kot tujek, kot uvožena praksa, podobno kot feminizem in pravice LGBT populacije: uvoženo z Zahoda in brez povezave z lokalno resničnostjo. Tančica je »označevalec hierarhičnih odnosov med razredom in spolom, žensko nepismenostjo in brezposelnostjo, etničnimi razlikami in kolonialno preteklostjo« (Hadžiristić 2017: 185). Odkrivanje je bilo po drugi svetovni vojni predstavljeno kot napredek in tudi kot rez s preteklostjo. Paradoksalno pa je, kot zapiše Hadžiristićeva, da so »zar, burko, ki je pokrivala

celo telo in obraz, sredi 19. stoletja uvedle bogate ženske, ki so se vrnile s potovanja po Turčiji in je ta hitro postal modni dodatek med muslimanskimi ženskami. Do avstrijske okupacije [BiH] leta 1878 je bila tančica bolj statusni simbol kot verski znak, zar je bil pogosto drago, luksuzno oblačilo, ki je označevalo elitni status (Mesarič 2013: 25). Medtem ko so se krščanske in judovske ženske večinoma nehale zakrivati med letoma 1878 in 1914, je prihod avstrijske okupacije določil zar kot versko oblačilo, ki so ga nosile mestne muslimanske ženske.« (Hadžiristić 2017: 186). Na tako začrtani poti lahko dojamemo nedvomen odnos moči med tančico in kolonizatorjem.

Na tako zapletenih zgodovinskih, antropoloških in družbenih elementih deluje umetniško delo Đ. Hadrović. Razvija se po korakih in trmasto napreduje od zakrivanja do odkrivanja, od dela do spola in kaže na kompleksne odnose med različnimi režimi moči: civilnimi, verskimi, umetniškimi, spolnimi in kolonialnimi. Iz tega sledi, da je diskurz zakrivanja dosledno povezan z vprašanji moči, geopolitičnimi interesi, državno politiko in verskimi identitetami. Ti odnosi, predstavljeni skozi izzivalni umetniški jezik Đejmi Hadrović, jezik, ki je presečišče body arta, tableau vivant in izkoriščanja različnih medijev, so potemtakem direkten poseg v koncepte in možnosti družbe, skupnosti in institucij.

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Đejmi Hadrović: depicting the convulsion of post-socialist turbo-capitalism in Slovenia

Marina Gržinić

It is challenging to return to Trbovlje with Đejmi Hadrović. Trbovlje was always connected primarily with Laibach, and this was important and historical.

Đejmi Hadrović occupies a powerful position in the contemporary generation of Slovenian artists; her work relates directly to capitalism and the question of labor and capital and patriarchal structures of society. Hadrović is putting aside the complaints of the nation-state as it is clear that it just protects the speeding up of the political oligarchy that regained such position after looting the (socialist) country of its possessions through different manipulations and procedures developed by post-socialist capitalism to make a profit.

The artistic themes opened up by Đejmi Hadrović are issues of a neoliberal global capitalism that has its turbo face in the former socialist countries; in only a few decades in Slovenia, this turbo neoliberal capitalism which is a hyper-fast and violent form of the “normal course of history” has strongly deregulated and immiserated workers, wage laborers and internal migrants (from the former Yugoslavia), produced second-class citizens, the LGTBQI, the non-citizens, the Erased, and dispossessed specifically Bosnia's migrant precarious working labor force of money and dignity. This is the frame through which Đejmi Hadrović maneuvers her art, evidently differently from Trbovlje's Laibach that at the beginning of the 1980s was primarily reflecting the structures of representation, the history of the Second World War and the Slovenian collaborators of Nazism.

Hadrović displays other compelling stories of the time in which we live; in the 1990s she could not write her name correctly as, at the height of racism and hatred against “the others” coming from the former republics of Yugoslavia, the letter Đ was forbidden, as not being part of the Slovenian alphabet. The letter ć also vanished from the public sphere; I was one of the few to use it in the 1990s; the letters đ and ć therefore shared the same damned destiny in the 1990s, while German and English and French names with their umlauts and special signs were used as regularly as in the past in the newly born country on the sunny side of the Alps.

Today, the Slovenian petit-bourgeoisie (the only one we have, although it dreams for more), that has become rich after dispossessing our country, invigorates the myth of the nation that is supposedly different, superior, better, etc. than all the ex-Yugoslav “scum.” On Slovenian public television racist jokes are reserved for the Roma (TV show Slovenski pozdrav (Slovenian Greetings), 2019). Slovenia's health and pension systems are collapsing.

Zahida is a feminist (2016), one of the central works at the exhibition by Hadrović, deals with her two grandmothers. Zahida, her grandmother from her father's (Midhat's) side is alive, powerful. She is a feminist indeed, even though her life was not easy; she defies troubles as a rock that cannot be crushed. From the maternal (Safeta's) side, the grandmother Bagajeta passed away. In between is aunt Brankica and her travels to and from Slovenia, Bosnia and Herzegovina, Serbia, and Austria. As was recently commented by Dafina Sylejmani or DACID GO8LIN (Vienna), at a presentation of the contemporary exhibition project curated by Edith Jeřábková in Prague, which included psychedelic LSD ingredients (which can also be understood as the official entry into the East of psychotropic ingredients so popular in the 1970s in the West): "Life today is the strongest LSD trip"; unlike the 1970s, when we had secretly to buy LSD as an additional life stimulus.

Along with the stories and statements, the artworks of Đejmi Hadrović are an intense depiction of the societal convulsions of the last few decades. On the other side, Hadrović is so brutally precise and political. She talks about labor, about structures of power and of mothers and grandmothers from the deep socialist times who struggled to stay alive. In the works of art by Hadrović we find a mixture of positions that are all political, sexual, historical; former (Yugoslavia) and present Slovenia are connected through the working class, the women struggling for work, mobility, resisting patriarchy. Feminism denotes a political agenda and historical struggles for emancipation.

Tea Hadžiristić in her excellent analysis "Unveiling Muslim Women in Socialist Yugoslavia: the Body between Socialism, Secularism, and Colonialism" (2017) exposes the way of understanding feminism in the post-socialist neoliberal global capitalism; she states that feminism simply indicates the belief of equality between the sexes.

Next to feminism the veil, veiling and unveiling are persistent topics in many of Hadrović's artworks. It is important to understand these lines of work in Hadrović's artistic opus. A look at history shows that after WWII the unveiling of Muslim women was very present in the former Yugoslavia. Furthermore, it shows that the resurgence of veiling at the end of the 1990s in Bosnia and Herzegovina is due to the 1990s postwar investors in the country, such as, for example, Saudi Arabia.

As Andreja Mesarič in her influential study "Wearing Hijab in Sarajevo: Dress Practices and the Islamic Revival in Post-war Bosnia-Herzegovina" (2013) reports, the concealment was initially perceived as foreign, imported practice, just like feminism and the rights of LGBT people. Imported from the West and with no relation to the local reality. The veil is a "signifier of hierarchical class and gender relations, women's illiteracy and unemployment, ethnic differences and colonial pasts." (Hadžiristić 2017: 185). After WWII, unveiling was presented as progress and also a cut with the past. Paradoxically, as reported by Hadžiristić: "the zar, a burqa-like garment which covered the whole body and

face, was introduced in the mid-19th century by wealthy women returning from a trip to Turkey—it quickly became fashionable among Muslim women. Indeed, until the Austrian occupation [of Bosnia and Herzegovina] in 1878, the veil was more status symbol than religious marker, and the zar was often an expensive, luxury garment which signified the wearer's elite status (Mesarič 2013: 25). While Christian and Jewish women had largely stopped veiling between 1878 and 1914, the arrival of the Austrian occupation fixed the zar as a religious garment worn by urban Muslim women." (Hadžiristić 2017: 186). In this way, we can perceive a consistent relation of power in between the veil and the colonizer.

On such complex historical, anthropological, and social elements, thus, operates the art of Hadrović. The work advances bit by bit and stubbornly from veiling to unveiling, from labor to gender, and shows the complex relations between different regimes of power: civic, religious, artistic, sexual, and colonial. As a consequence, it shows that the discourse of veiling is firmly connected with questions of power, geopolitical interests, state policy, and religious identities. These relationships, presented through the challenging artistic language of Đejmi Hadrović, a language that is an intersection of body art, tableau vivant, and exploitation of different media, are therefore a direct intervention in the concepts and potentials of society, the community, and the institutions.

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Mesarič, Andreja. 2013. "Wearing Hijab in Sarajevo Dress Practices and the Islamic Revival in Post-war Bosnia-Herzegovina," *Anthropological Journal of European Cultures* 22:2, 12–34.

Dr. Marina Gržinić (Ljubljana) is a researcher at the Institute of Philosophy SRC SASA, a professor at the Academy of Fine Arts Vienna.



MAMA, video, 10:00, 2019, SI.

Video Mama upodablja umetničino mamino in dolgotrajen proces izdelave tradicionalne balkanske jedi, imenovane burek ali pita. Jed, narejena s takšno predanostjo in natančnostjo, predstavlja enega izmed najbolj priljubljenih obrokov v vsakem gospodinjstvu. Običajno so jo pripravljali ob pomembnih dogodkih in praznovanjih za večje število gostov ter tudi zgolj za člane številčnih družin, ki so živele na podeželskih območjih Balkana. (Danes) je pita oziroma burek vir preživetja za ekonomsko prikrajšane, ki se je zaradi migracij razširila po vsem svetu.

Video Mama depicts the artist's mother and the lengthy making of a traditional Balkan dish, called burek or pita. This dish made with such devotion and precision is one of the most popular meals in everyday life of every household. It was usually made for important events and festivities for larger numbers of guests and acted as a staple for large rural families of the Balkans. Pita / burek is a mean of survival for economically underprivileged. Due to migration the dish has been spread all over the world.



SILENT OBSERVER, video, 10:03, 2017, AT.

Video performans sestoji iz monologa ženske v zgodnjih tridesetih, ki predstavi ovire, s katerimi se sooča. Vsebina se dotika problematik spola, identitete, migracij in etnične pripadnosti. Avtobiografske misli so podane samo z glasovnim pripovedovanjem, saj je izvajalka videoposnetka zgolj delno vidna. Njena podoba predstavlja klasični portret, medtem ko je um glavni vir dogajanja. Umetnica obravnava svetovna vprašanja, ki so še vedno aktualna, medtem ko poskuša uiti notranjim konfliktom in se sprašuje, ali je kot posameznica storila dovolj za družbo in če je to glede na njeno osebno zmedenost sploh mogoče. Performans ni le osebno izpoveden, ampak tudi izpostavlja skupne poteze današnjega sveta in nagovarja javnost, da se identificira z izvajalko.

Video performance acts as a monologue confession of a woman in her early thirties and the obstacles she is dealing with. Content deals with issues such as gender, identity, migration, and ethnicity. Autobiographical thoughts are exposed to the audience through the audio recording only, while the performer in the video is only partially visible. It gives a notion of a classical portrayal, with the mind being the main source of happening. The artist is addressing the audience the with world's issues - which are still current – while trying to escape her inner conflict where she is asking herself if she, as an individual has done enough for the society and if that is even possible given her personal confusion. Performance is not only personal; it is sharing common threads of everyday world and appeals to the public to identify with the performer and vice versa.



ALL ABOUT THE VEIL, video, 02:48, 2016, AT.

Glavni cilj umetniškega projekta je bilo snemanje eksperimentalnega intervjuja o predmetu, ki ga poznamo pod imenom naglavna ruta. Avtorica je študentom umetnosti postavila vprašanja in opazovala njihovo telesno govorico. Študenti so morali obleči naglavno ruto in povedati, kako se v njej počutijo. Sama sem s projektom želela dekonstruirati semantiko naglavne rute in ji dati nov pomen. Študenti umetnosti so bili izbrani zato, ker predstavljajo specifično družbeno skupino, ki je dobro znana po principu "gledanja zunaj okvirjev". A vendarle se je izkazalo, da ne glede na to, koliko se o naglavnih rutah govori, še vedno kažemo ignoranco v odnosu do »drugih«.

Art students were asked questions while their body language was observed. Main purpose of the idea was to film an experimental interview about the object called veil. They had to wear it in order to explain how it feels like. My personal aim of this art project was to deconstruct the semantics of veil itself and give it a new meaning. I have chosen art students because they are a specific social group, which is well known for "looking outside of the box". It turned out, that no matter how much time we dedicate to these topics, we still show tendencies to be oblivious towards "the other".



CROSSING BORDERS, video, 04:52, 2015, SI

Crossing Border govori o stigmatizaciji in tabuizaciji muslimanske veroizpovedi. Predstavljena sta dva vidika. Prvi razbija fundamentalne in ekstremistične vidike manifestiranja religije, tako da ponudi mentalni preskok in daje svobodo sprejemanja le-te na svoj način. Drugi pa spodbuja svobodo izražanja in identificiranja z islamom brez občutka krivde.

Art video deals with the resistance against fundamental Islamic manifestations. It tries to escape traditional aspects of religious behavior. It is breaking the stereotypes; the way Muslims are perceived. The work is playing with social construction and gives it a chance to another perspective of cultural manifestation. Art piece is trying to demolish the conventions and norms that were created in society. With its analytical approach and auto reflection it offers a possibility for crossing mental borders.



ZAHIDA IS A FEMINIST, photography, 2016, BiH.

Rdeča nit projekta je vprašanje feminizma na Balkanu ali kako se le-ta oblikuje skozi prevladujoči zahodni beli feminizem. Avtorica se ukvarja z vprašanjem, če lahko govorimo o emancipatorskih praksah žensk na Balkanu, brez vpliva zahodnih ideoloških in kulturnih praks. Glas daje ženskam, ki so zgodovinsko povsem zanemarjene in predstavljene skozi eno samo prizmo, prizmo patriarhata. Ker je pomen njihovih življenj potisnjen na rob anonimnosti in brez vrednosti, se je avtorica odločila storiti nasprotno. Zahod in njegovi intelektualci opisujejo Balkan kot patriarhalen, tradicionalen, podeželski, zaostal, mističen in strašljiv, kar je samo ena plat zgodbe, ki pa je popolnoma prevzela naše dojemanje.

The common thread of the project is the question of feminism in the Balkans and how it is shaped through the occidental dominant white feminism. The issue I deal with is if we can talk about emancipatory women's practices in the Balkans, without the implications of the western category of ideological and cultural practices. If I simplify, I give voice to women who are historically completely neglected from this point of view and presented through a single prism, the prism of the patriarchy. Since the importance of their lives is pushed to the margins of anonymity and without value, I decided to do the opposite. The fact that the Balkans is described by the West and its intellectuals as patriarchal, traditional, rural, backward, mystical and scary is just one side of the story that has completely taken hold of our perception.



BEHIND THE VEIL, photography, 2016, AT

V diskurzih geopolitike ima pojav naglavne rute mnogo pomenov. Eden izmed njih je simbolna zavrnitev Zahoda. Ironično je, da je naglavna ruta ponovno pridobila pozornost kot specifičen diskurz kolonialne dominacije; kolonizatorji so najprej opredelil pomen naglavne rute in jo s tem določili za simbol odpora. Kdo odloča, kako posameznik pokriva svoje telo in katere dele telesa bo pokrival, je vprašanje, ki ga avtorica zastavi in se nanaša na zgodovinski trenutek leta 1950, ko je Đemal Bjedić uvedel politiko prepovedi nošenja naglavne rute "feredže".

In the discourses of geopolitics, the appearance of the veil is an emblem of many things, one of which is the rejection of the West. The veil received its re-attention, ironically because of the West – as a specific discourse of colonial domination, which first defined the importance of the veil, and thus set the conditions for its appearance as a symbol of resistance. The question which I asked is who can decide in what way the individual is covering their body and which parts of the body they will cover relates to the historical moment of 1950 when Đemal Bjedić introduced the policy of banning the veil "Feređa".

Prvojunjska razstava 2019

Kratka biografija avtorice

Đejmi Hadrović (1988), rojena v Trbovljah, je umetnica, katere ustvarjanje temelji na časovnem mediju in je bila leta 2018 nominirana za nagrado OHO - mlada vizualna umetnica. Prejela je nagrado Förderungspreise der Stadt Wien 2018 in je od leta 2017 doktorska študentka na Akademiji za likovno umetnost na Dunaju. Poudarek Hadrovićinih umetniških del je na poskusu ekstrapolacije pomembnih kulturnih povezav in ideoloških točk na Balkanu in post-socialistični regiji na splošno. Podrobneje skuša opredeliti feminizem, spolnost in spol v post-jugoslovanskem prostoru. Njeno delo temelji na teoretičnem okviru, ki ga uporablja v sodobni umetniški praksi, kot je video, fotografija, performans in instalacija.

Artist's short biography

Đejmi Hadrović (1988) born in Trbovlje, Slovenia, is a Time-Based Media artist who was nominated for OHO – young visual artist award in 2018. She was a part of the KulturKontakt residency in Vienna and was a holder of Austrian chancellery scholarship. Đejmi got awarded by Förderungspreise der Stadt Wien 2018 and is a PhD scholar at the Academy of Fine Arts Vienna since 2017. The emphasis of Hadrović's artistic works is an attempt to extrapolate important cultural connections and ideological points in the Balkan region and the post-socialist nations at large. Đejmi tries to elaborate on defining feminism, sexuality and gender in post-Yugoslav space. Her work is based on a theoretical framework that is applied to contemporary art practices such as video, photography, performance and installation.

KOLOFON

Đejmi Hadrović:

Prvojunjska razstava 2019, Delavski dom Trbovlje, 24. 5. – 15. 6. 2019

Delavski dom Trbovlje

Založil: Zavod za kulturo Delavski dom Trbovlje, Trg svobode 11a, Trbovlje

Oblikovanje: Andrej Uduč, TNM

Besedila: dr. Marina Gržinić, mag. Đejmi Hadrović

Naklada: 200 izvodov

Trbovlje, 2019

Prvojunjska razstava 2019

Delavski dom Trbovlje

V.A.T.

