RAZSTAVA
MOSTRA
EXHIBITION

13. 11. 2025—
14. 12. 2025

Oscar Cueto, Helena Wittmann, Fehras Publishing Practices,
Davide Degano & Helena Tahir

SALT IN THE WOUND, GOLD IN THE VAULT

KOPER
CAPODISTRIA

MESTNI ZVONIK | IL CAMPANILE | CITY BELL TOWER
ATELJEJSKI PROSTORI VUO KOPER | SPAZIO ATELIER VUO DI CAPODISTRIA | ART STUDIO VUO KOPER
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UNTOLD EUROPE
Uncovering Neglected Truths and Outlining Legacies of Decolonization

UNTOLD Europe – Reframing Colonial Heritage in European Narratives is a European collaborative project exploring how colonial histories continue to shape contemporary narratives, cultural memory, and social relations across the continent. Bringing together artists, researchers, activists, and cultural practitioners, the project opens spaces for reflection on how Europe remembers, represents, and interprets its past.

Through artistic practices, public dialogue, and collaborative cultural work, UNTOLD Europe invites audiences to reconsider dominant historical narratives and to engage with perspectives that have often remained marginalised or unheard. The project focuses particularly on the intersections of migration, colonial memory, and cultural identity, encouraging critical reflection on how these histories influence present-day societies.

A key approach of the project is the exploration of new cultural narratives that challenge inherited frameworks and propose more inclusive ways of understanding Europe's shared history. By bringing together artists from different countries and cultural backgrounds, the initiative fosters transnational dialogue and creative exchange. Artistic expression becomes a powerful medium through which complex histories can be interpreted, questioned, and communicated to wider audiences.

The project is implemented by a European partnership led by Oxfam Intermón (Spain) and brings together organisations from Spain, Belgium, Greece, Slovenia, and Ukraine, working across the fields of culture, research, human rights, and civic engagement.

The exhibition **"Salt in the Wound, Gold in the Vault"**, presented in **Ljubljana, Slovenia from 13 November to 14 December 2025**, forms part of the artistic activities of the UNTOLD Europe project. The exhibition presents works developed by artists engaging with themes of colonial memory, migration, identity, and historical responsibility, approached through anti-racist, feminist, and decolonial perspectives. This exhibition catalogue documents the artworks and artistic contributions presented within the exhibition.

The exhibition and this catalogue were organised by the Institute for New Technologies and Communications INNOVATO Ljubljana (Slovenia) as a partner in the UNTOLD Europe consortium and responsible for the organisation and presentation of the exhibition.

SALT IN THE WOUND, GOLD IN THE VAULT

RAZSTAVA
MOSTRA
EXHIBITION

13. 11. 2025—
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KOPER
CAPODISTRIA

Artists:
Oscar Cueto, Helena Wittmann, Fehras Publishing Practices, Davide Degano and HelenaTahir

Curator: Ilija Prokopiev

One of the enduring dangers in addressing complex problems is the tendency to divide situations into binary oppositions, where one side is deemed right and the other wrong. This dualistic framework, as reflected in the name of the exhibition, is a convenient tool for those who hold power, the privileged, the oppressors. It simplifies reality into categories of good and evil, friend and enemy. Such divisions are embedded in the language of power because they make it easier to assign blame rather than confront systemic injustice. Colonialism and its violent legacies rest upon these artificial separations: the "civilized" and "educated" West versus the "tribal" and "primitive" Third World. This compartmentalized worldview, as Frantz Fanon describes it in his seminal book *The Wretched of the Earth*, has shaped the histories of domination, creating a constant loop in the world's movement, where there will always be someone to oppress and someone to be oppressed. Therefore, Fanon points out that no matter how violent the revolution against colonial rule is, the struggle does not end with it. Liberation is a long process of persistence. He cautions against the naïve belief that decolonization can be realized only through revolution or the goodwill of the colonizers. Instead, he insists that this monumental task, which involves reintroducing humanity to itself in its totality, requires the active participation of the populations on all sides. These populations must awaken, cast off complacency, and abandon the "Sleeping Beauty" posture that has allowed them to tacitly align with colonial power. This process should discredit the imposed Western ideals of the cult of the individual, the pursuit of Enlightenment, and the reverence for Beauty, exposing them as hollow, reduced to fragile ornaments with no relevance to the urgent, collective fight for freedom and justice, and forever changing the dualistic view on the world.

The exhibition *Salt in the Wound, Gold in the Vault* engages critically with the world we continue to inhabit, a world still deeply marked by colonial legacies that still shape political, economic, and cultural realities today. At the same time, the exhibition gestures toward processes of liberation and transformation. It brings together the artistic voices of **Oscar Cueto, Helena Wittmann, Fehras Publishing Practices, Davide Degano** and **Helena Tahir** all coming from or beyond Europe, to explore moments of mutual reconfiguration through artistic practices as a process of liberation. Through their art practices, they present a dialogue between two critical perspectives: artists who confront colonial histories through personal or inherited experience, and artists who, while not direct inheritors of colonial trauma, engage deeply with its cultural, political, and moral weight. Their works transcend geographical and historical boundaries, spanning different artistic media and methodologies, as they interrogate the complex and often uncomfortable relationships between Europe's colonial past and its contemporary realities.

Fehras Publishing Practices presents their process-based art installation, *Wheat Flower*, a work that explores the conditions of cultural workers and cultural production, encouraging collective exploration through the lens of "labor." It draws on the legacies of practitioners who situated their work within broader struggles for anti-colonial liberation. The title, referencing the wheat harvest season, invites us to reimagine cultural work as a shared act of cultivation.

Set within the chambers of the Belvedere Bastion, once a key element of Koper's defense system, *Wheat Flower* gains a layer of meaning through the dialogue between historical defense strategies and contemporary acts of cultural resilience. By engaging local communities throughout the installation process and through accompanying workshops, the collective creates a temporary space of resistance, nurturing solidarity and camaraderie. In doing so, it offers a renewed reading of resistance, not as an act of aggression, but as a spontaneous, connective force that unites communities in the face of dominant imperial structures. Evolving throughout the exhibition as a generative library, *Wheat Flower* reflects on cultural production as both a site of resistance and a space for collective learning.

The juxtaposition of photographs and video archival material from **Davide Degano's** project *Romanzo Meticcio* explores photography as a medium that shapes histories, influences politics, and constructs

narratives. Historically, also used to legitimize colonial policies and racial hierarchies, photography functioned as a performative tool of exclusion. Degano critically responds to this legacy by employing photography and video as instruments of truth-telling, confronting Italy's silenced colonial and oppressive past.

Interweaving personal and collective histories, Degano interrogates dominant narratives of Italian identity. Born in Sicily and raised in Friuli to Colombian and Slovenian grandmothers, he works from a position of liminality, blending lived experience with critical reflection. His photographs and videos resist linear storytelling, inviting open interpretation. By foregrounding marginalized perspectives, Degano destabilizes fixed notions of identity, offering a more nuanced and complex understanding of Italy's cultural fabric.

Essay on Memory by **Oscar Cueto** is an animated film essay presented alongside an installation of objects and a large-scale drawing. Conceived as a stage for possible cultural futures, the work unfolds through the narration of six interwoven stories. Integrating personal memories with ambiguous and erotic scenes, it proposes an alternative archive that challenges dominant art historical narratives and the ways histories are constructed and remembered.

In Cueto's practice, culture is understood as inherently mobile, capable of moving and transforming beyond institutional structures. In his works, to sustain culture, it must remain embedded in people's experiences and memories rather than confined within exclusive institutional frameworks. Here, the survival of culture depends on living memory, not on distant mechanisms of preservation.

Migration is a central theme in Cueto's work, conceived not only as a metaphor but also as a tangible movement of people, ideas, and artworks, serving as a strategy of resistance against the historical processes of institutionalization and museification rooted in imperial and colonial histories. By linking past and present, Cueto reveals how historical silences continue to shape our ways of remembering and imagining, opening space for alternative futures to emerge.

The Last Sector by **Helena Tahir** is a profoundly personal and long-term research project that explores themes of migration, displacement, and inherited memory through the lens of her Iraqi heritage. Initiated in 2023, the project began with her first visit to Iraq, where she reconnected with her paternal family. During this pivotal journey, Tahir began gathering archival materials and creating her own photographic documentation, laying the foundation for a body of work that merges intimate experience with broader socio-political narratives.

The title *The Last Sector* refers specifically to Sector 38 of Sadr City in Baghdad, where her father's family resides. Yet in Tahir's work, this precise geographic location transforms into a broader metaphor, a symbolic meeting point for those with shared histories of forced migration, political exile, and the lingering effects of colonial legacies. It becomes a space of empathy and quiet solidarity.

Tahir's latest body of work continues this inquiry through a new sculptural installation. Comprising a series of suspended reliefs, each object is meticulously crafted using laser-cutting and engraving techniques. The reliefs are formed by layering materials engraved at different layers, textures, and motifs. Hung at different heights and scales, they create an immersive and dynamic composition within the exhibition space. The installation evokes a sacred atmosphere, an encounter with the hidden and the unspoken. It is a space where silence speaks, and where what remains unsaid is rendered both visible and deeply felt.

With the screening of **Helena Wittmann's** film *Human Flowers of Flesh*, the exhibition expands its inquiry into additional dimensions, engaging directly with the intertwined notions of time and space. Through her cinematic work, Wittmann positions the audience at the very forefront of European colonialism, the Mediterranean Sea, inviting us to navigate its historical and political currents.

The film follows Ida, the central protagonist, who lives aboard a ship with a crew of five men. While in Marseille, her curiosity is piqued by the enigmatic, male-dominated world of the French Foreign Legion. Determined to trace its legacy across the Mediterranean, Ida and her crew set sail via Corsica toward Algeria, home to the Legion's historic headquarters. As their journey unfolds, familiar boundaries dissolve, and life at sea fosters a unique sense of shared understanding. As Małgorzata Sadowska notes, fluidity lies at the heart of Helena Wittmann's film, manifested through the movement of people, ideas, and the sea itself. Guided by a woman, the journey from Marseille to Sidi Bel Abbès traces colonial routes, yet opposes their legacy by assembling a poetic, nomadic crew that drifts between land and water, past and present, evoking a world without borders.

Building on these diverse artistic trajectories, the exhibition, which spans multiple unconventional sites in Koper, actively engages both audiences and local communities through its varied artistic approaches. By critically examining how colonial legacies are remembered, resisted, and reimagined, the participating artists employ anti-racist, feminist, and decolonial methodologies to unsettle dominant historical narratives. Their practices create spaces for critical reflection and propose alternative modes of inhabiting the present, opening pathways toward the emergence of new and plural histories.



EXHIBITION CONCEPT

The exhibition was conceived as a comprehensive and layered curatorial project structured around three interconnected programmatic components: an art residency programme, a discursive programme, and the exhibition itself. The integration of these three strands was intentional, designed to create sustained, contextually grounded engagement with the subject matter. Rather than functioning as isolated segments, the programmes were interwoven to form a dynamic platform for research, dialogue, and public interaction.

Artists were invited to participate in a residency in Koper, where their individual practices and conceptual inquiries became the foundation for collaborative work with local communities. Through workshops, lectures, public talks, and open discussions, the residency promoted direct exchange between the artists, students, and residents of the city. Importantly, the installation of the exhibition unfolded simultaneously with these activities, reinforcing the idea of process, exchange, and co-presence. The residency culminated in the opening of the exhibition, which stood not merely as a presentation of completed works but as the tangible outcome of a month-long process of research, dialogue, and collective reflection.

The choice of Koper as the host city was fundamental to the project's conceptual framework. Koper, Slovenia’s principal port city, is situated in the northern Adriatic and is geographically and historically inseparable from the broader narrative of the Mediterranean Sea. The Mediterranean, as a space layered with the histories of three surrounding continents, carries within it complex trajectories of exchange, migration, trade, and European colonial expansion. Koper itself is a multiethnic city, home to a university and diverse migrant communities,

making it a particularly fertile context for reflecting on the enduring and often disruptive legacies of colonialism in Europe.

The selection of venues further reinforced this conceptual approach, establishing an artistic and poetic dialogue between political history and cultural production. The exhibition unfolded across three significant historical buildings in the city:

City Bell Tower, originally constructed by the Venetians in the 12th century.

Bastion Koper, a former Venetian military structure located at the very edge of the port.

St Francis Hall, a former church repurposed into a contemporary event space.

Located in close proximity to one another, these venues enabled a fluid, continuous movement of audiences between sites. This spatial configuration encouraged an active circulation of visitors, ideas, and experiences. As one event concluded in one building, another commenced nearby, generating a rhythm of participation and exchange. Students, in particular, remained in ongoing interaction with the artists through workshops, lectures, and discussions, reinforcing the exhibition's pedagogical dimension.

The Bell Tower, spanning five floors, hosted site-specific and multimedia works by Oscar Cueto, Helena Tahir, and Davide Degano, transforming the vertical structure into an immersive visual experience. In the Bastion, Fehras Publishing Practices reinstalled their renowned project Wheat Flowers in collaboration with a large group of students. The space was transformed into a temporary library and research environment, inviting visitors to read, reflect, and engage with books and archival materials addressing colonial histories and their contemporary reverberations. At St Francis Hall, Helena Wittmann's film Human Flowers of Flesh was screened in three scheduled time slots throughout the duration of the exhibition.

The exhibition ran from 13 November to 14 December, during which time the three venues functioned as active sites for dissemination and public engagement. As integral parts of the city's cultural heritage and situated along established tourist routes, these locations enabled the exhibition to reach a broad and diverse audience. In doing so, the project operated not only as an artistic presentation but also as a medium of education and critical reflection on migration, colonial history, and their ongoing legacies within the European context.



EVENTS

7-12.11.2025

WORKSHOP **Davide Degano**

LOCATION **VUO Koper**

Over several days, the workshop invited students to explore the creation of counter-narratives through photographic fragments and local histories. Rather than reconstructing a fixed or singular story, the process fostered dialogues between fragments, silences, and speculative possibilities, unfolding through a series of conversations and lectures.

Methodologically, the workshop was structured around two lectures and developed in close collaboration with students from the Departments of Photography and Art Pedagogy at the University of Koper.







8.11.2025

ARTTALK **Jana Stardelova in conversation with Helena Tahir**

LOCATION **Hall of St. Francis of Assisi**

The conversation centered on artist Helena Tahir and her long-term project The Last Sector, which began after her first trip to Iraq in 2023 — her father's homeland. Through this project, she explored her father's hidden past as a political exile who had left Iraq in the 1960s due to the Ba'ath regime and its persecution of political opponents. His decades-long silence about his history had deeply shaped her identity.

Tahir's journey to Baghdad and Sadr City allowed her to reconnect with her Iraqi family and uncover suppressed family histories, including trauma, exile, and intergenerational loss. These discoveries became the foundation for a series of exhibitions and a book, blending personal archives, drawings, urban research, and reconstructed artifacts.

The discussion expanded beyond biography into themes of silence, secrecy, belonging, identity, and intergenerational trauma. Tahir reflected on growing up in Slovenia as the daughter of an Iraqi father, navigating cultural differences and questions of belonging. She described art as a space that created empathy and connection, allowing complex personal histories to resonate universally through shared emotions such as loss, nostalgia, and the search for roots.

Ultimately, the conversation highlighted how deeply personal artistic research became both healing and universally relatable, opening spaces for understanding beyond binary divisions.



9.11.2025

WORKSHOP **Helena Tahir**

LOCATION **Bastion**



The workshop explored the object as a vessel of transition — a thing existing between different states, meanings, and worlds. It drew on the ideas of Homi K. Bhabha, one of the key figures in postcolonial theory, whose concept of the “third space” defined an intermediate zone of hybridity and translation — a space in which experiences, languages, and identities were transformed and released from fixed colonial structures of meaning.

Participants were invited to bring objects that, in various ways, embodied transition, change, movement, or contact. Together, these objects were arranged on the scanner's shared surface to create collective compositions. The act of group scanning became a symbolic gesture of encounter, while light functioned as a medium of translation — a metaphor for touch, memory, and transformation — converting personal experiences into shared imagery.



The process was complemented by short collective texts accompanying the visual works, opening a space between image and word. The final outcome was a collaborative zine that brought together the scans and textual fragments into a visual archive of a hybrid, shared, and imaginative space.

10.11.2025

ARTTALK **Ilija Prokopiev in conversation with Davide Degano, Oscar Cueto, and Fehras Publishing Practices**

LOCATION **Hall of St. Francis of Assisi**



This conversation primarily examines violence, exploring how colonial power operates through subtle, ongoing forms of control embedded in culture, institutions, and everyday life. Drawing on Frantz Fanon's The Wretched of the Earth, it examines how colonial systems alienate people from their own labor and identity while allowing exploitation to continue.

The discussion connects these ideas to the historical experience of the artists, coming form thiferent countries and contexts, where post-imperial nation-building often involved adopting Western institutional models that did not align with local histories. This has led to a sense of cultural dislocation and “self-colonization,” where former structures of domination are unconsciously reproduced.

Ultimately, the conversation centers on identity, memory, and the lingering psychological and structural effects of colonialism, questioning how societies can move beyond inherited frameworks and reclaim their own narratives.





10-12.11.2025

WORKSHOP Fehras Publishing Practices

LOCATION Bastion

The workshop was structured in two parts: morning theoretical discussions followed by afternoon practical work on the installation.

On the occasion of the exhibition Salt in the Wound, Gold in the Vault, a memory theatre titled Wheat Flower was created by cultural workers in Koper, invited by Fehras Publishing Practices. Over three days, a stage in the form of a library was constructed to explore publishing as an embodied and collective practice. Attention was given to the physical labour of cultural production and to the reanimation of texts through contemporary bodies, foregrounding human authorship in the age of artificial intelligence.

Using collected and upcycled materials, participants collaboratively built the stage. The programme included readings of love letters to cultural workers, discussions on Afro-Asian solidarities, and a presentation of Fehras Publishing Practices' approach to embodiment, including Article One – Human Dignity, published by Think Tangier.

On 13 November, the memory theatre was activated, and participants were invited to write love letters as a form of artistic research — letters to a garden — affirming intuition, care, and collective hope.





11.11.2025

PERFORMATIVE LECTURE Oscar Cueto

LOCATION Hall of St. Francis of Assisi

Oscar Cueto's lecture focused on his long-term project, MUME MUME (Museo Mexicano / Mexican Museum), a nomadic anti-museum founded to question traditional institutions and generate new narratives amid geopolitical change and migration. The project invites international cultural practitioners to develop collaborative works in Austria, with each venue selected to meet the project's specific needs. Through thematic series, MUME engages with contemporary issues from diverse artistic positions, collaborating with those working at the margins of social, political, or economic privilege. It aims to dismantle hierarchical structures, rethink the role of art institutions, and move beyond dominant, market-driven models of art.

Cueto also presented the project's visual identity, expressed through an ongoing series of poster designs that form an essential conceptual part of MUME.







12.11.2025

PERFORMATIVE LECTURE **Helena Wittmann**

LOCATION **Hall of St. Francis of Assisi**

Tender Noise (Echoes) was a sonic lecture-performance inspired by the experience of drifting at sea for fifteen days, reflecting on the paradox of an “intimate expanse” — a space both vast and deeply personal.

Guided by Nika Son’s compositions for Drift, the performance wove together sound, voice, and noise to create a shared environment of attentive listening. Rather than a traditional lecture, it unfolded as a sensory exploration of perception, movement, and relationality, inviting the audience to inhabit a fragile, shifting space where meaning emerged through presence and engagement.



13.11.2025

ARTTALK **Žiga Brdnik in conversation with Helena Wittmann**

LOCATION **Hall of St. Francis of Assisi**

The conversation explored Helena Wittmann’s film Human Flowers of Flesh and the ideas behind it. She spoke about her focus on lived experience, time, and perception, explaining that she avoided hierarchies between nature and humans and instead created a space where both existed in dialogue.

A central theme was her engagement with the French Foreign Legion. She became interested in it after personal encounters and researched its colonial history and its current role. Rather than judging the institution from a distance, she chose to work with real legionnaires in order to confront its contradictions—how it could represent discipline and violence, but also longing, vulnerability, and the search for belonging.

The discussion highlighted ambiguity as key to her work: the tension between past and present, power and fragility, community and control, all of which shaped both the film’s content and the collaborative process of making it.





EXHIBITION

OSCAR CUETO

Oscar Cueto, born in Mexico City, is a visual artist based in Austria whose practice explores history, knowledge, identity, and memory with both critical insight and playful imagination. He earned a BA from UNAM and an MA in TransArts from the University of Applied Arts Vienna, shaping an approach that moves fluidly across media. Whether through drawing, collaborative projects, or performative installations, Cueto treats art as a tool for questioning established narratives and creating new spaces of encounter.

His work has been presented internationally and is part of diverse museum, public, and private collections, reflecting its ability to engage audiences across contexts. In 2017, he founded MUME, a nomadic museum project that invites artists to Austria to experiment, collaborate, and rethink the role of institutions in cultural dialogue. Cueto is also a member of Wiener Secession, an Association of Visual Artists.

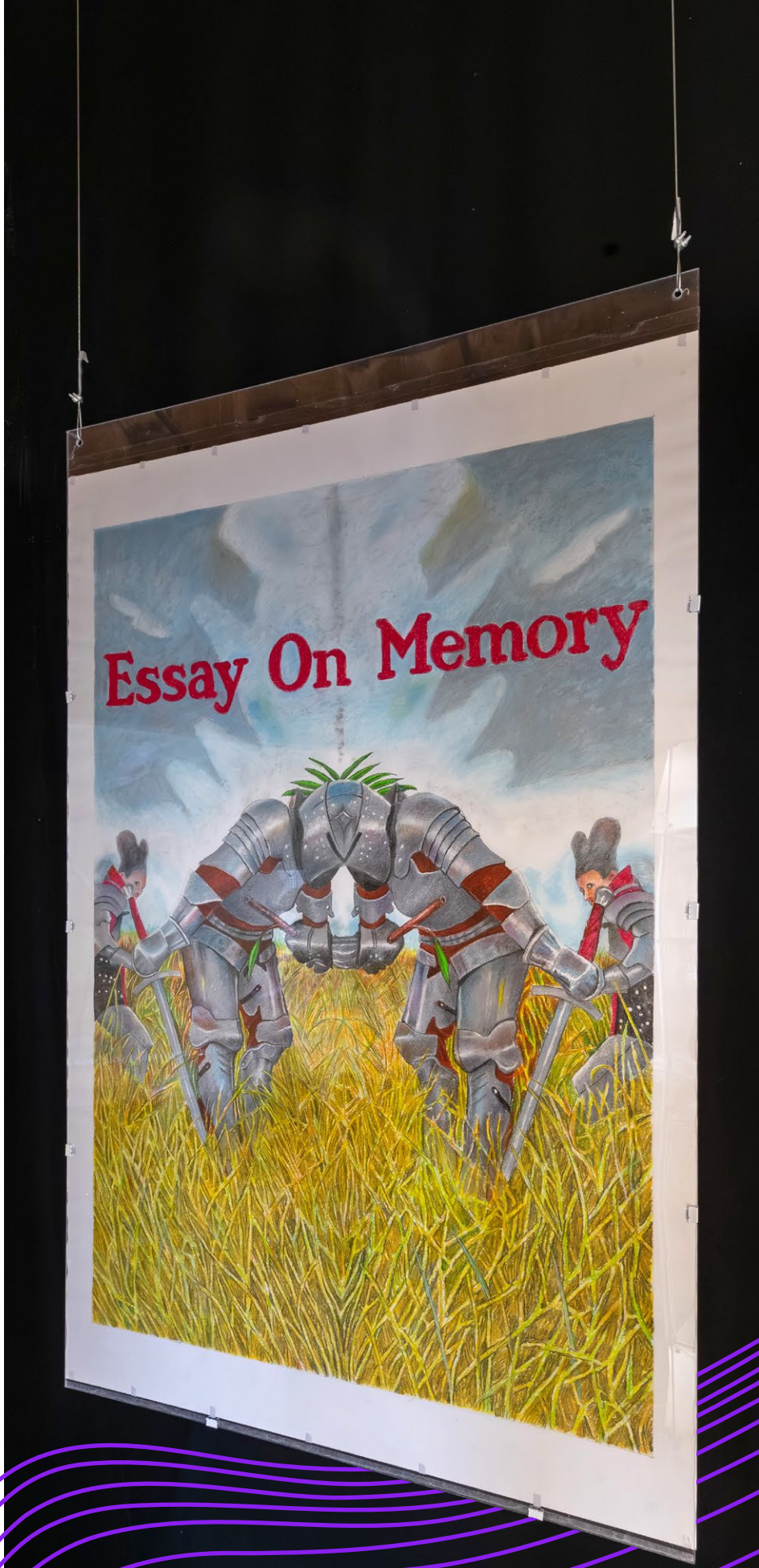
ESSAY ON MEMORY

Animated video 13’10” (18+) | Ceramic objects | Drawing

City Bell Tower, Koper, Slovenia




Art of Protest


Essay On Memory





ARTISTS AND COLLECTIONS


Art of Protest
Repressive Body
ART NOW
ART NOW
PUSSY EAT MORE

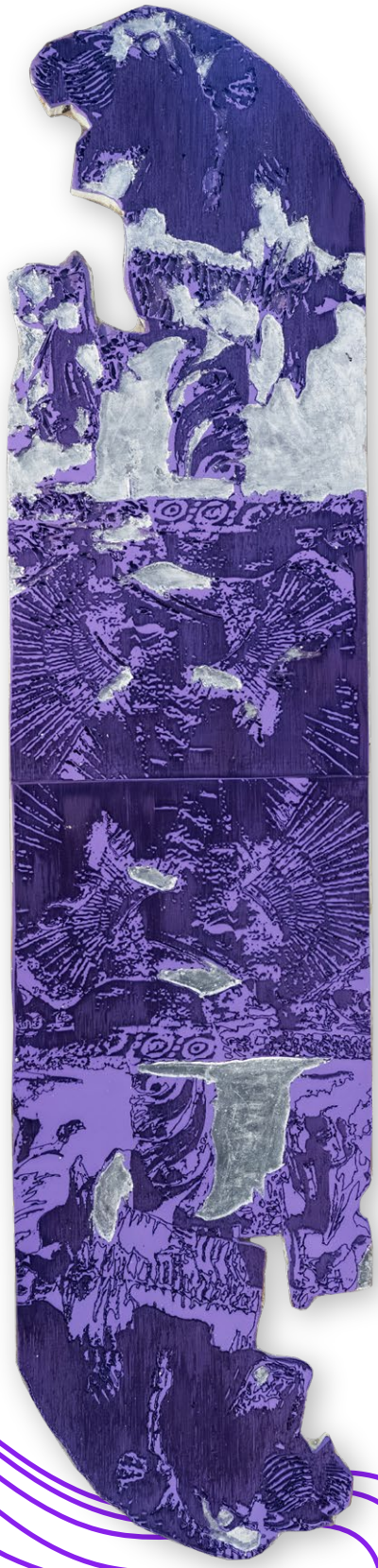

Essay On Memory

HELENA TAHIR

Helena Tahir, born in Jesenice, Slovenia, is a visual artist based in Ljubljana whose multifaceted practice stems from contemporary printmaking and drawing, while extending into video, installation, and archival work. Through these diverse media, she investigates the intersections of personal memory, political history, and identity, often reflecting on themes of displacement, migration, and fragmented genealogies.

Tahir's work combines rigorous research with a sensitive visual language, creating spaces where intimate narratives and broader historical currents converge. She holds a BA and MA from the Academy of Fine Arts and Design in Ljubljana and pursued additional studies in Porto and Leipzig.

Her work has been presented widely in both local and international contexts, including Art Brussels, ARCO Lisboa, Vienna Contemporary, Art Rotterdam, MGLC Ljubljana, RAVNIKAR, and the Mediterranea 20 Biennial, among others.



THE LAST SECTOR III

Laser-Engraved Multi-Layered Relief with Silver Leaf (EVA foam / Polystyrene / MDF)

City Bell Tower, Koper, Slovenia











FEHRAS PUBLISHING PRACTICES

Fehras Publishing Practices is a cultural workers collective spanning Syria, Lebanon, and Iran, based in Berlin. They uphold emotional capital, grandmother's wisdom and loyalty to their ancestors and comrades. They explore cultural legacy in southwest Asia and North Africa and their diasporas. The collective works across publishing, scenography, architecture and performance. Fehras focuses on the role of publishing as a tool of creating, transferring, and disseminating knowledge as well as a means to foster horizontal and vertical solidarities. Their research primarily utilises different audio-visual and publishing archives. They collect, organise, and re-curate these materials placing them in diverse spatial and temporal contexts to address liberation struggles, cultures of memory, gender, identity, migration, technology territory and cultural organisation. Fehras engages in various participatory methods and artistic productions and their method of demarking boundaries in front of the audience is based on extensive cohabitation and sharing bread and salt, a practice they call Moasherat مُعاشَرات (lit. socialising). Fehras Publishing Practices includes Sami Rustom, Nancy Naser Al Deen and Sina Ahmadi.

WHEAT FLOWER

Site-specific instalation

Bastion, Koper, Slovenia







ARTISTS AND COLLECTIONS





ARTISTS AND COLLECTIONS





ARTISTS AND COLLECTIONS

DAVIDE DEGANO

Davide Degano, born in Sicily and raised in Friuli, Italy, is a visual artist whose work explores how images shape memory, identity, and collective imagination. Rejecting photography as neutral documentation, he treats it as a site of tension between reality and fiction, visibility and erasure, questioning what is remembered and what is silenced. His projects challenge conventional documentary practice through a multidisciplinary approach that combines classical image-making with experimental strategies, opening space for counter-narratives.

He holds a BA in Visual Arts from the Royal Academy of Art (KABK), The Hague, where he received an honourable mention for the Paul Schuitema Award, and a Master's in Photography from KASK – Royal Academy of Fine Arts, Ghent, where his graduation work was awarded the Fonds Roger De Conynck Prize.

His work has been presented internationally, including at Fotografia Europea (Reggio Emilia), Encontros da Imagem (Braga), and the Biennale Rencontres Photographiques de Guyane. His first photobook, Sclavanie (Penisola Edizioni, 2022), was followed by Romanzo Meticcio, winner of the Liquida Grant and published by Artphilein Editions in 2024.

ROMANZO METICCIO

Analog C-print photography | Video 5'

City Bell Tower, Koper, Slovenia
















PONTI
cipolline
alla peperita
PONTI
peperita
youtube/TuttoSportOrtanto
facebook/Tuttospor80

HELENA WITTMANN

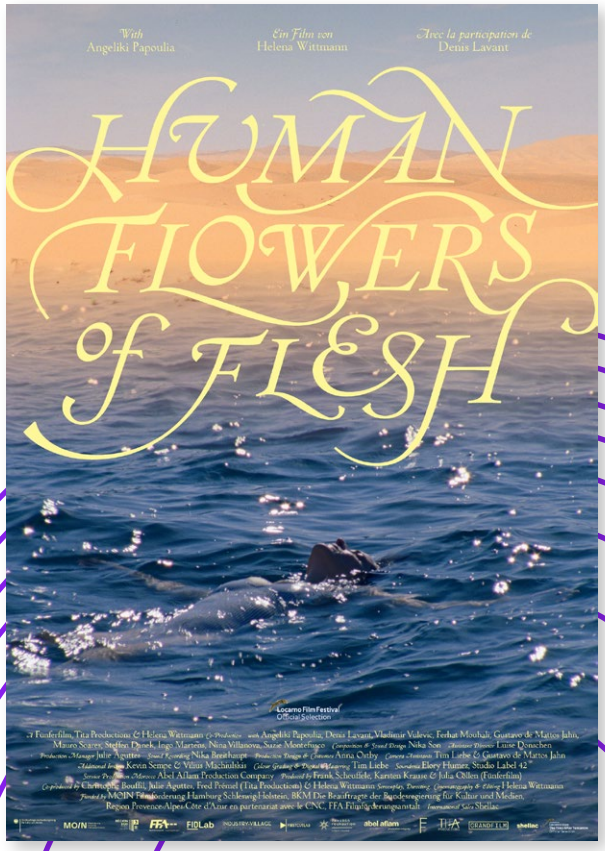
Helena Wittmann, born in Neuss, Germany, is a filmmaker and visual artist based in Hamburg. Her films, among them her debut feature film Drift (2017), have been shown internationally at film festivals (including Venice Int. Film Festival, Toronto Int. Film Festival, Int. Film Festival New York, Int. Film Festival Rotterdam, Int. Shortfilmfestival Oberhausen, Int. Film Festival Ann Arbor, Viennale, FID Marseille, FICUNAM) as well as in exhibitions and have received several awards. She has been teaching at Hamburg Academy of Fine Arts from 2015–2018 and worked as mentor at Elias Querejeta Zine Eskola in San Sebastian, Spain. Besides for her own films she is also responsible for the cinematography for other directors and artists such as Luise Donschen, Adnan Softic or Philipp Hartmann etc.

Her practice explores the shifting relationships between sound, image, and human experience across time. By incorporating diverse ideas and forms, she creates cinematic spaces that reflect a profound interest in the interconnectedness of life. Her films develop with a deliberate, unhurried rhythm, prioritizing atmosphere and visual presence over linear storytelling, and inviting viewers to immerse themselves in the open-ended questions they present.

HUMAN FLOWERS OF FLESH

Film screening 106’

Hall of St. Francis of Assisi, Koper, Slovenia















CONTRIBUTORS

Curator
Ilija Prokopiev



Ilija Prokopiev, born in Skopje, is a curator and publisher based in Ljubljana and Skopje. His practice centers on non-institutional art, the development of cultural infrastructures, and the visibility of underrepresented artists and cultural workers. He is the co-founder of PrivatePrint, a publishing house and interdisciplinary curatorial studio for experimental and critical discourse in contemporary art.

In addition to the curatorial program developed through PrivatePrint, Prokopiev has curated several independent projects. In 2023/2024, he served as a guest curator at Ravnikar Gallery in Ljubljana, where he curated exhibitions featuring contemporary Slovenian artists. Additionally, he curated the group exhibition “A Bright Past is Ahead of Us” at ŠKUC Gallery in Ljubljana.

Prokopiev is the author of several publications, including Atlas of the Human Body After Aristotle (2015) and Unfinished Monograph: Jelena Risteska (2016). He received the DENES (YVAA) Award in 2011 and the Ladislav Barišić (AICA) Award in 2024.

Moderator
Jana Stardelova



Jana Stardelova, born in Skopje, working in Ljubljana and Skopje, has been active in the field of culture for more than 15 years, both in Slovenia and North Macedonia. She is the co-founder of the Association for Feminist Action - Tiiiit! Inc. and co-organizer of the Festival for the Promotion of Feminist Culture and Art ‘Firstborn Girl’. Within the framework of the festival, she works as a co-producer and co-curator of the artistic and discursive program. Her work focuses on strengthening feminist solidarity practices in the field of art and culture.

Moderator
Žiga Brdnik



Film critic Žiga Brdnik writes film reviews and other articles on film for magazines Ekran, KINO! and Manager and for the Journal for the critique of science. He is a member of the editorial boards of Ekran, Journal for the critique of science and Prelom – independent Ljubljana newspaper. He is the programme curator of the Minoriti Open Air Cinema, FeFi Feminist Film Festival, Shots Festival, Tribute to Vision Festival and Mobile Udarnik, having previously held the same position at Cinema Udarnik and Intimate Cinema in GT22. He is also active in the field of film education: as a mentor for students and professors at different workshops. In 2022, he was awarded the Ekran Magazine's Film Publicist of the Year Award.

CREDITS

Exhibition Title:
SALT IN THE WOUND, GOLD IN THE VAULT

Participating Artists:
Oscar Cueto, Helena Tahir, Fehras Publishing Practices, Davide Degano & Helena Wittmann

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Uncovering Neglected Truths and Outlining Legacies of Decolonization

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EQUINOX
INNOVATO

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