



The **YES! Association** and **Lilith Performance Studio** proudly welcome you to

Privilege Walk/Symposium

- Feminist and intersectional aspects of contemporary art

September 6-7 2008, Lilith Performance Studio, Malmö, Sweden

Privilege Walk/Symposium is an international symposium for, by and with artists, writers, activists, academics and everybody else who want to take part in a deepened discussion on feminist and intersectional aspects on contemporary art.

During the weekend there will be lectures and workshops by:

Kuratorisk Aktion, Paula Mulinari, Angela Dimitrakaki, Vanja Hermele, Jeuno JE Kim, Victoria Kawesa, Malin Arnell, Mujeres Publicas, Ellen Nyman and Athena Farrokhzad

The invited lecturers and workshop leaders will use the notion of privilege as a starting point. They will together with the participants discuss and deconstruct concepts such as artistic quality, sisterhood, solidarity, transnational dialogues, work, inequality and resistance. Our hope is that through the symposium strategies will develop to better understand and act in the labyrinths of global capitalism.

During the weekend a video program will be presented on two monitors specifically compiled for *Privilege Walk/Symposium*. Saturday evening the film *Privilege* (1990) by Yvonne Rainer will be screened, after that: Dinner, Bar and world famous band - **Fabulebbs & the Sensational Stage Dyke**. On Sunday at 10am **Johanna Gustavsson** will lead a collective *Privilege Walk*.

Privilege Walk/Symposium PROGRAM

Day 1

Saturday, September 6

10.00 **Registration**

10.30-11.00 **Introduction**

The YES! Association

Presentation of the YES! Association and the symposium

11.00-12.30 **Lecture**

Kuratorisk Aktion

Privileges Deconstructed: Curating Across the 'North South White Colored Male Female Straight Queer Normal Abnormal Corporate Corporeal Individual State Subject Object' Divide of Global Capitalism.

The collaborative Kuratorisk Aktion situates curatorial practice in relation to economic, social, and cultural divisions and hierarchies produced and preserved by the current capitalist world order. This is an introduction to their work.

12.30-13.30 **Lunch**

13.30-15.30 **Workshops**

Jeuno JE Kim (workshop 1)

How to Construct a Feminist Workshop That Doesn't Fall Apart in 2 Hours – A performative lecture, a collective reading aloud, and conducting autointerviews.

A performative lecture leading into a collective reading aloud from a selection of Fredrich Nietzsche's aphorisms combined with sections from Hegel's Phenomenology of Spirit, dealing with the master-slave dialectics. The workshop will end with a session of 'autointerviews'.

Victoria Kawesa (workshop 2)

Feminist transnational dialogues – White privileges and sisterhood.

Using transnational dialogues and understanding as starting points, questions regarding whiteness and sisterhood in relation to feminism are to be discussed. What does white privileges entail? What does feminist sisterhood entail? What are transnational dialogues in a globalised world?

Malin Arnell (workshop 3)

Not Cancelled Due to Rain. Interactions and re-valuation exercises in the context of Möllevångstorget.

The workshop will be about action and interactions, it will deal with our experiences and different forms of understanding. We don't know yet but something will absolutely happen – but for sure not everything.

16.00-17.30 **Lecture**

Paula Mulinari

Intersections of inequality, intersections of resistance.

Taking Malmö and the inequalities shaping this special place as a point of departure, Paula Mulinari will discuss the link between intersectionality and resistance.

18.00-19.30 **Film screening**

Privilege by Yvonne Rainer

Privilege (1990) begins with a documentary style exploration of the taboo subject of menopause and goes on to explore the historical medicalisation and trivialisation of women. The film doesn't take on a pat victim mentality in its exploration but rather widens its focus to consider the many competing forms of discrimination that exist in our society.

19.30

Dinner, Bar and world famous band - Fabulebbs & the Sensational Stage Dyke

Fabulebbs & The Sensational Stage Dyke is an incomparable lesbian experience that gets straight to the point.

Privilege Walk/Symposium PROGRAM

Day 2

Sunday, September 7

10.00-11.00 **Performance**

Privilege Walk with Johanna Gustavsson

Privilege Walk is a pedagogical tool used to understand the intricacies of privilege e.g. “If you were ever called names because of your race, class, ethnicity, gender, or sexual orientation, take one step back.” “If your parents were professionals: doctors, lawyers, etc. take one step forward.” This collaborative performance aims to mark the privileges of all of us participating in the symposium.

11.00-12.30 **Lecture**

Angela Dimitrakaki

Gender and Labour in Contemporary Art.

The lecture will discuss the work of contemporary artists in relation to globalisation and gender. Specifically, the argument will consider how the socio-economic processes described as ‘globalisation’ have possibly generated a new interest in labour relations which is evident in art today; transformed contemporary art practice in ways that bring it closer to hegemonic forms of labour as defined in political theory; and, finally, that such changes become greatly visible once attention shifts to the gendered artist, that is – and this is said with some irony – the ‘woman artist’.

12.30-13.30 **Lunch**

13.30-15.30 **Workshops**

Mujeres Publicas (workshop 4)

The workshop will focus on political actions from a creative perspective; to work and act to produce an alternative to traditional ways of understanding political demonstrations. The objective is to denounce, make visible and to favour reflections about different forms of oppression against women.

Ellen Nyman (workshop 5)

‘The best intentions’ – A privileged walking tour!

The theme of the workshop is to deconstruct our own power positions and to define the contexts we usually do not prioritize and the reason why. To actively become aware of different ways of acting will be dealt with using our own experiences and practical visualizations.

Athena Farrokhzad (workshop 6)

Collective writing.

What could a text be if it belonged to everyone and nobody? What are the aesthetics and politics of collective writing, and what is it good for? What power relations are there in collaborative textual processes? The workshop introduces possible theoretical tools for collective writing and puts them to practical use collectively.

16.00-17.30 **Lecture**

Vanja Hermele

The Thanks, but no Thanks.

A short guide through the most common, but not very rational explanations why equality is out of the question when it comes to Art and Culture.

17.30-19.00

Conclusion, summary, evaluation and mingle.

Saturday and Sunday

CELLULOID CROSSINGS, a film program curated by the **YES!** Association will be presented continuously on two monitors in the bar.

Privilege Walk/Symposium PROGRAM

Day 2

Sunday, September 7

10.00-11.00 **Performance**

Privilege Walk with Johanna Gustavsson

Privilege Walk is a pedagogical tool used to understand the intricacies of privilege e.g. “If you were ever called names because of your race, class, ethnicity, gender, or sexual orientation, take one step back.” “If your parents were professionals: doctors, lawyers, etc. take one step forward.” This collaborative performance aims to mark the privileges of all of us participating in the symposium.

11.00-12.30 **Lecture**

Angela Dimitrakaki

Gender and Labour in Contemporary Art.

The lecture will discuss the work of contemporary artists in relation to globalisation and gender. Specifically, the argument will consider how the socio-economic processes described as ‘globalisation’ have possibly generated a new interest in labour relations which is evident in art today; transformed contemporary art practice in ways that bring it closer to hegemonic forms of labour as defined in political theory; and, finally, that such changes become greatly visible once attention shifts to the gendered artist, that is – and this is said with some irony – the ‘woman artist’.

12.30-13.30 **Lunch**

13.30-15.30 **Workshops**

Mujeres Publicas (workshop 4)

The workshop will focus on political actions from a creative perspective; to work and act to produce an alternative to traditional ways of understanding political demonstrations. The objective is to denounce, make visible and to favour reflections about different forms of oppression against women.

Ellen Nyman (workshop 5)

‘The best intentions’ – A privileged walking tour!

The theme of the workshop is to deconstruct our own power positions and to define the contexts we usually do not prioritize and the reason why. To actively become aware of different ways of acting will be dealt with using our own experiences and practical visualizations.

Athena Farrokhzad (workshop 6)

Collective writing.

What could a text be if it belonged to everyone and nobody? What are the aesthetics and politics of collective writing, and what is it good for? What power relations are there in collaborative textual processes? The workshop introduces possible theoretical tools for collective writing and puts them to practical use collectively.

16.00-17.30 **Lecture**

Vanja Hermele

The Thanks, but no Thanks.

A short guide through the most common, but not very rational explanations why equality is out of the question when it comes to Art and Culture.

17.30-19.00

Conclusion, summary, evaluation and mingle.

Saturday and Sunday

CELLULOID CROSSINGS, a film program curated by the **YES!** Association will be presented continuously on two monitors in the bar.

ABOUT THE LECTURERS AND WORKSHOP LEADERS

Kuratorisk Aktion is an independent curatorial collective founded in 2005 by Danish-born independent curators Frederikke Hansen and Tone Olaf Nielsen. The collective works internationally from Berlin and Copenhagen and is committed to using curating to generate new critical knowledges about the global capitalist system and the ideologies of inequality that sustain it. Collaborating with artists as well as theorists and activists from all over the world, Kuratorisk Aktion produces exhibitions, interventions, and events that engage with ideologies such as nationalism, racism, sexism, and heteronormativity in a critical manner. Through its facilitation of alternative knowledge production, the collective aims to contribute to the destabilization of these ideologies, which in turn may lead to positive sustainable change. www.kuratorisk-aktion.org

Jeuno JE Kim is an artist working with video, performance, and drawings. In 2003 she received an MFA from University of Illinois at Chicago, in 2001, an MA in theology from Harvard University. Originally trained as a classical pianist, her projects focus on investigating story telling and narrative structures, blending the personal with the historical/political/social contexts. Her videos are composed along the lines of voice and counter-voice, using compositional structures in Western and non-Western music, literary and filmic narratives. She has also worked collaboratively both on singular and long-term curatorial/exhibition projects and conducted numerous reading groups. Born in South Korea, she has studied and worked in UK, France, Korea, and the US. Currently based in Malmö, she works/teaches in the Critical Studies Masters program at the Malmö Art Academy.

Victoria Kawesa is a PhD candidate in Gender Studies at Tema Genus, Linköping University. She is an activist within the feminist and anti-racist movement as a critic, writer, educator and researcher. She is specifically engaged in questions regarding discrimination of Afro-Swedes in Sweden. She is the co-author of the DO report *Att fårgas av Sverige-afrikanska ungdomars upplevelser av diskriminering och*

rasism i Sverige (To be coloured by Sweden – African youth's experiences of discrimination and racism in Sweden). Areas of interest are gender and intersectionality, whiteness, black feminism, racism, discrimination and postcolonial theory.

Malin Arnell is an artist currently living in Berlin. Her art practice involves writing, video, actions, performance, organizing and curating. "I see art as a process of understanding, an activity which is producing knowledge, a dialogical practice, a revolutionary making. It is about the organization of bodies, gaze and concepts in the prolongation of space and time. For me art is about the possibilities of aesthetical experiences to restructure, revalue, and influence the pattern of movement of life, norms and values." She is a co-founder of the YES! Association and a former member of the performance group High Heel Sisters.

Paula Mulinari lives in Malmö and is a researcher at REMESO (Institute for research on migration, ethnicity and society), Linköping University. In 2007 she completed her PhD in Gender and Economics at Tema Genus, Linköping University and published the book *The Imaginations of Power and Service Work. Working Conditions in the Hotel and Restaurant Branch in Malmö*. The study shows how different forms of inequality are shaped within and through the labour process. It also shows how fundamental the labour process is in the doing of (unequal) social relations of gender, sexuality, class and "race"/ethnicity and how central paid work is in the construction of identities, forms of resistance and belonging.

Fabulebbs & the Sensational Stage Dyke.

An incomparable lesbian experience where we get straight to the point. We are many, we are strong! Strings, guitar, melodica, harmonica, synthesiser, fiddle, bass and flute. A multitude of instruments but the sexuality is singular. Is it rock? Is it the Salvation Army? Is it a broadsheet ballad? Is it punk? Is it a song? Is it a sect? All in one? Find out now! Lesbians for everybody! Fabulebbs & The Sensational Stage Dyke will not turn their back to any problems. We treat most people as if they are our own kids. Come and sing along! Queer as U wanna be.

Johanna Gustavsson is an artist based in Malmö. The starting point for her work is feminist and class related politics, knowledge production, forms of organization and activism. She works in collaborative projects grounded in thoughts of empowerment, about creating and gaining space – consequently actualising intersectional strategies. She is one of the founders of the art and educational space Malmö Free University for Women and also co-founder of the YES! Association.
www.mfkuniversitet.blogspot.com

Angela Dimitrakaki is a lecturer in Modern and Contemporary Art at the University of Edinburgh, UK. She has co-edited three publicly-funded volumes on contemporary art and her research focusing on gender and spatial politics has been published in peer-reviewed academic journals and anthologies, including *Third Text* and *Oxford Art Journal*. She is corresponding editor of *HM: Research in Critical Marxist Theory* and is currently working on a co-edited volume on feminist curating (with Lara Perry) and a book on globalisation and art. She is also a novelist in her native country, Greece, where her work has been shortlisted for three major literary awards.

Mujeres Publicas is an Argentinean art activist collective based in Buenos Aires initiated in 2003. From the very beginning the goal has been to engage with political matters from a creative perspective, as an alternative to traditional ways of political expression. With their actions they want to ask questions rather than give answers, focus on strangeness rather than on certainties and facilitate a dialogue between the observer and the work-object-action. With the aim to reveal, visualize and reflect on the oppression of women, the collaborative mainly uses the streets as their platform and artistic practice as political action.
www.mujerespublicas.com.ar

Ellen Nyman works as an actress in theatre, television and film. Parallel to her acting career, Nyman runs a political project called SPACECAMPAIGN. Through exhibitions, performances, lectures as well as with merchandize such as printed T-shirts, buttons, posters and stickers the project questions common prejudices and values. SPACECAMPAIGN stages situations with a high media appeal in order to displace stereotypes and introduce new images. The

aim is to nuance the mass mediated conceptions of for instance ethnic minorities.

Athena Farrokhzad is a writer and literary critic, based in Stockholm. She currently teaches creative writing at Nordens Folkhögskola Biskops-Arnö and is involved in several textual collaborations.

Vanja Hermele is a feminist writer. Her work exposes the sexism inherent in the politics of taste and demystifies the term 'artistic quality'. She has in different ways dissected the discriminatory discourse that defines artistic quality as an opposite to equality. Her four books and many articles focus on revealing the variations of rationalisations and excuses that accept sexism and racism in the field of art, and why this field continues to be a domain that mostly favours and entertains a small group of white men.
www.hermele.se

CELLULOID CROSSINGS

Revolving around notions of privilege (i.e the overall theme of our symposium) from queer, feminist, class and postcolonial perspectives, the 13 films in this selection look at phenomena as various as Brazilian funk, the artist's role, tourism and intimacy.

CELLULOID CROSSINGS moves between documentary, fiction film and video art and gives evidence to a wide range of strategies for negotiating power structures: activism, dis-identification, humour, counter-narratives, and queer visibility. Selecting these works we want to examine if, and in what different ways, the concept of intersecting lines of oppression is used as a tool for understanding power and mobilizing resistance within art and film. Thus CELLULOID CROSSINGS can be seen as an attempt to outline what intersectionality can be and how it can be strategically implemented.

The film program CELLULOID CROSSINGS is curated by the **YES!** Association and presented continuously on two screens in the bar during *Privilege Walk/Symposium*.

TAPE 1

Colonial Crimes and Convivial Cultures

Paul Gilroy, GB 2006, 27:17 min

Paul Gilroy is an academic and a writer. He currently teaches at the London School of Economics and was Chair of the African American Studies Department at Yale University. This video lecture was made especially for the public hearing "Greenland, Debating Independence: Autonomy or Voluntary Colonialism?" as part of the exhibition project *Rethinking Nordic Colonialism*, curated by Kuratorisk Aktion. Gilroy discusses the relationship between the history and remembrance of colonial rule, the constitution of multicultural societies in the postcolonial phase and addresses the important role of art in the process of confronting postcolonial trauma and melancholia.

Danish election

Ellen Nyman, DK 2001, 5 min

Ellen Nyman is an Eritrean-born actress and artist living in Denmark. In her artistic practice she often focuses on exposing racist and sexist structures as well as trying to change the mass mediated image of the 'third world woman'. **Danish Election** is shot outside the Danish parliament the night of the 2001 election, where Nyman sings the Danish national anthem to Pia Kjærsgaard, witnessed by one and a half million puzzled television viewers in Denmark.

XXXX

The Activist Group Ouch! Ouch! Bladder Infection!, SE 2006, 2:51 min

Ouch! Ouch! Bladder Infection! (Aj! Aj! Blåskatarr!) is an anonymous art activist group. At the inauguration of *Art Feminism* at Liljevalchs Konsthall in Stockholm, more than 60 women joined in human chain after drinking sufficiently beer provided by the art activist group and collectively marked their territory by peeing along the walls of the art museum.

Loser

Kai Kaljo, EE 1997, 1:24 min

Kai Kajo is an artist based in Tallin, Estonia. In her work she deals with gender and national identity. **Loser** became her major international breakthrough and gives a grotesquely realistic portrait of an Eastern European white woman artist. Added laughter from an imagined audience accompanies Kai Kaljo's self-exposing confession.

The guide and the seeing man

Åsa Elzén, CN (Tibet)/US 2008, 32 min

Åsa Elzén is a Swedish artist and board member of The YES! Association, currently living in New York. The film addresses the dialectical relationship between tourism and migration through following the personal narratives of a Danish backpacker, a Tibetan tourist guide and a Swedish video artist all crossing the Tibetan border in different directions hoping to fulfil their own specific agendas. The film is also about failure, the difficulty of giving up privileges and the pleasures and politics of "cross cultural dress" and disguise.

I'm ugly but I'm trendy

Denise Garcia, BR 2005, 50 min

Denise Garcia is a filmmaker and producer who grew up in the south of Brazil and now lives in Berlin. The documentary **I'm ugly but I'm trendy** depicts the development of funk music in the slums of Rio de Janeiro and beyond. Through funk music different cultural and social factors that are decisive in people's lives surface. It deals with feminism, empowering, class struggle and sexuality.

TAPE 2

Indigurrito

Nao Bustamante, US 1992, 8:12 min

Nao Bustamante is an artist born in California now living in New York. She is Assistant Professor of New Media and Live Art at Rensselaer Polytechnic Institute. She works with performance and video. **Indigurrito** from 1992 is one of her best known performances where she invites white men to absolve themselves of the White Man's Burden of 500 years of oppression by letting them kneel down and eat from a burrito that she has strapped-on to her loins.

Sometimes you fight for the world, sometimes you fight for yourself

Renate Lorenz and Pauline Boudry, DE 2004, 5 min

Renate Lorenz and Pauline Boudry are artists based in Berlin whose collaborative projects examine labour, sexuality and precariousness and how these are interrelated. Starring an androgynous duo that mimes the words to *Her Story* from new-wave band Flying Lizards, the video **Sometimes (...)** references Jack Smith in a queer appropriation of gender and the exotic. It is set amongst the foliage of a 19th Century botanical garden and comments on colonialism and its obsession with exoticism, male/female coding and its focus on profit and pleasure.

The Radical Narcissist

Sands Murray-Wassink, RU/NL 2006, 20 min

Sands Murray-Wassink is an artist living in Amsterdam, whose works addresses "race", sex and sexual politics. This film shows a performance, made at Freud's Dreams Museum in St Petersburg, in which Murray-Wassink, dressed in skirt and wig, invites the audience to rub their noses with his – a greeting ritual from Greenland. Albeit a very simple act, intense emotions are created while sharing an intimate physical experience between strangers. In this way, the performance documentary speaks of sexuality, power and lack thereof and the politics of failure.

Adopting Belinda

Jane Jin Kaisen and Tobias Hübinette, DK/SE 2006, 8:35 min

Jane Jin Kaisen is an artist born in South Korea, brought up in Denmark and currently lives in the US. Tobias Hübinette was born in South Korea and now lives in Stockholm where he is a researcher at Mångkulturellt Centrum in Botkyrka. Kaisen and Hübinette work through activism and art with questions relating to adoption. In the mock-documentary **Adopting Belinda** a Danish TV host is interviewing a young American couple (played by Kaisen and Hübinette) in their home in Minneapolis as part of a morning television series on Danish heritage. The young couple has recently adopted a child and talk about their experiences with adopting a child from another country. Reversing the racial "order" of adoption, the work reveals the economic, racial, and cultural implications and stereotypes imbedded within international and transracial adoption.

A man called love

Tamar Guimaraes, BR/US 2008, 21:20 min

Tamar Guimaraes is a Brazilian-born artist living in Copenhagen and New York. In this filmic essay Guimaraes portrays Francisco Candido Xavier, a Brazilian psychic medium and psychographer, who became a celebrity during the military dictatorship (1964–1985). The film makes use of still images of Xavier, images of spirit materializations produced in the 30s and 40s in Brazil as photographic proofs of the spiritual world as well as images from the late 60s' protests against the military dictatorship. Speaking about Xavier is hence also to speak of race and class relations in Brazil.

Libertad de Movimiento

Anna Assenza, CU 2007, 17 min

Anna Assenza is a writer and artist born in Sicily. Now she lives in Havana, Cuba where she works towards creating an arena for independent filmmaking. **Libertad de Movimiento** is a dance film that not only disrupts "normal" assumptions about what the human body looks like, where it begins and ends, but also questions who and how many adult bodies a family can consist of.

Give Us Our Skeletons!

Paul-Anders Simma, FI 1999, 49 min

Paul-Anders Simma is a Sámi filmmaker, who grew up in a nomad family. **Give Us Our Skeletons!** tells the incredible story about the skeletons of Mons Somby and Aslak Hetta, two Sámi men who were hanged for murder in 1854. As the film opens, the skeletons are locked up in the Anatomical Institute in Oslo, Norway where they are studied by the researchers at the institute. Mons Somby's and Aslak Hetta's descendants want the skeletons back so that they can provide a decent burial. The question is: Are they ordinary criminals or national heroes?

TESTIMONIES

– ett arkiv över diskriminerande handlingar inom konstområdet, som också omfattar strategier för att bryta dessa handlingar initierat av föreningen JA!

Konstvärldens normativa och värdekonserverna grindvaktare har allt för länge förlitat sig på mekanismer såsom hierarkiska strukturer, isolering, tabun och skam för att skydda sina handlingar från att bli avslöjande. På detta sätt har de bevarat sina maktpositioner. Men nu är det tid att ställa förtryckarna mot väggen och kräva en riktig och varaktig förändring. Vi tror att det är avgörande att fortsätta arbetet med att bryta ned maktstrukturer genom att dela erfarenheter och historier mellan oss. Vi vill ta del av dina historier.

Vi vill arkivera dessa historier för eftervärlden och skapa ett historiskt dokument – en bok.

Det är lika viktigt för oss att initiera och producera referensmaterial om faktiska diskriminerande handlingar som vi kan hänvisa till i vårt förändringsarbete, som det är att sammanställa en förteckning över motståndsstrategier.

Vi ber dig att lämna ett separat vittnesmål över varje diskriminerande handling du har upplevt. Vi är också väldigt intresserade av att höra din tankar kring motståndsstrategier, eftersom vi hoppas att boken ska kunna bidra till en diskussion om metoder för att sabotera strukturellt förtryck. Känn dig fri att skriva på vilket språk du vill, eftersom alla texter kommer att bli översatta till engelska innan publicering. Du kan också välja att vara anonym.

Vi har samlat material sedan våren 2008 och har i skrivande stund tagit del av ca 30 vittnesmål. Varmt välkommen med ditt bidrag.

Kontakta: testimonies@foreningenja.org

För mer information www.foreningenja.org

TESTIMONIES

– an archive of discriminatory acts within the art field including strategies to overthrow them, initiated by the YES! Association.

The art world's normative and value conserving gate keepers have for too long used mechanisms such as isolation, taboos, hierarchal structures and shame to protect their actions from being revealed and to remain in power. We think that now, with several important feminist art exhibitions taking place in the Western world (US and Europe), the time has come to put the oppressors against the wall and demand real change. We believe that it is crucial to continue the work of dismantling power structures by telling and sharing experiences. We would like to share your experiences of oppression in the art world.

We want to archive those stories for the after world and turn them into a historical document – a book to be published in 2009. It is of equal importance for us to initiate and produce reference material of actual discriminations, as it is to collect strategies of resistance.

We ask you to give one statement for each act of discrimination you have experienced. We would also be very interested to hear your thoughts concerning strategies of resistance, as we hope that the book will contribute to the discussion on how to sabotage structural oppression.

Material for the archive has been collected since Spring 2008, and now consists of around 30 testimonies. We look forward to receiving your contribution.

Contact: testimonies@foreningenja.org

For more information www.foreningenja.org

BLI MEDKONSTARBETARE I JA!

Du kan bli medkonstarbetare i **JA!** om du är en konstarbetare (konstnär, kurator, koordinator, pedagog, kritiker o.s.v.) vars verksamhet tar utgångspunkt ur ett feministiskt och intersektionellt perspektiv.

Som medkonstarbetare i JA!:

- Får du möjlighet att gemensamt verka för att störta manlig överordning, etnisk överordning och hierarkier kopplade till fysisk och psykisk förmåga, sexualitet och klass.
- Har du rösträtt under årsmöten och föreningsmöten och därigenom möjlighet att påverka **JA!**s verksamhet.
- Presentera dig och din konst praktik och dina arbeten på **JA!**s hemsida.

Villkor:

Den urvalsprocess som sker i antagningsarbetet syftar till att medkonstarbetarnas intressen på bästa sätt ska kunna tillvaratas. För att bli medkonstarbetare i **JA!** bör du:

- Aktivt utöva en konstpraktik grundad i en feministisk analys av samhället.
- Tydligt arbeta för en förändring av de styrande patriarkala, rasistiska och kapitalistiska maktordningarna.
- Ha en relevant utbildning inom området.

Gör så här:

Medkonstarbetaransökan bör innehålla:

- En halv A4 där du beskriver vad feminism är för dig och hur din feministiska praktik inom konsten ser ut, samt eventuellt förslag på frågor som du vill att **JA!** ska fördjupa sig i.
- Personuppgifter
- Utbildningar och nuvarande sysselsättning

När **JA!** har fått in din medkonstarbetaransökan behandlas den inom en månad. Beslut meddelas via e-post. Om ansökan godtas meddelas du **JA!**s postgironummer för betalning av medkonstnäravgiften som under 2008 är 75 SEK/12 US Dollar/8 Euro och avser ett år från och med inbetalningsdatumet.

Medkonstarbetarskapet träder i kraft först sedan avgiften erlagts. Avgiften kommer att användas till administrativa omkostnader.

Skicka din ansökan till: info@foreningenja.org

För mer information: www.foreningenja.org

BECOME A YES! CO-ARTWORKER

You can become a **YES!** co-artworker if you are an artworker (artist, curator, coordinator, educator critic, etc.) and your practices and activities are informed by feminism with an intersectional perspective.

As a YES! co-artworker you will:

- Get the opportunity to work collaboratively to overthrow male supremacy, ethnical supremacy and hierarchies connected to physical and mental ability, sexuality and class.
- Get the right to vote at annual meetings and association meetings and thus the ability to influence the activities of **YES!**
- Present yourself and your art practices and activities at the **YES!**'s website.

Conditions:

The selection that takes place in the admission process aims to maintain the co-artworkers' best interest. In order to become a **YES!** co-artworker you should:

- Actively practice art based on a feminist analysis of society.
- Clearly work towards a transformation of the ruling system of patriarchal, racist and capitalist power structures.
- Have a relevant education within the field.

Do this:

The co-artworker application should contain:

- Half a page of text where you describe what feminism means to you, and what your art practices and activities are, as well as suggestions of specific questions you want **YES!** to focus on.
- Personal details.
- Education and current occupation.

When **YES!** has received your co-artworker application, it will be processed within a month. If your application is approved you will receive an email together with a postal giro number for payment of the co-artworker fee, which in 2008 is 75 SEK/12 US Dollar/8 Euro and is valid for a year from the payment date.

The co-artworkership is valid from the payment of the first fee. The fee is to be used for administrative costs.

Send your application to: info@foreningenja.org

For more information: www.foreningenja.org

Thank you Elin, Petter and Jonna at Lilith Performance Studio, thank you Camilla Backman, Anna Linder, Marit Östberg, Matilda and café Banjo, the band, the DJs, friends with cars, friends with apartments, friends with ideas, translators, audience, speakers, workshop leaders, film contributors, parents, partners, lovers and enemies. Without you this symposium would not have happened!

Privilege Walk/Symposium is arranged by the board of **the YES! Association** in collaboration with **Lilith Performance Studio**. Co-workers for *Privilege Walk/Symposium* are Marit Östberg, Camilla Backman and Anna Linder.

The YES! Association was founded 2005 in conjunction with the opening of the exhibition *Art Feminism* at Dunkers Kulturhus in Helsingborg. During a *Press Conference/Performance* the **YES!** Association offered the institutions behind the exhibition to sign a specifically for this situation established *Equal Opportunities Agreement*. The **YES!** Association has since then actively initiated discussions regarding the inequalities in the Swedish art scene, through a number of inventions, exhibitions, panels, articles and radio interviews. The **YES!** Association aims to create favourable conditions for artworkers whose practices and activities contribute to the overthrowing of male supremacy, ethnical supremacy and of hierarchies connected to physical and mental ability, sexuality and class. Current board of directors are artists Malin Arnell, Åsa Elzén, Johanna Gustavsson and Line S Karlström.
www.foreningenja.org

Lilith Performance Studio is the first combined production studio and arena for performance in Europe. It was founded in 2007 by Elin Lundgren and Petter Pettersson, and has since then presented more than 30 artists from Denmark, The Philippines, Finland, The Netherlands, Indonesia, Iceland, China, Canada, Norway and Sweden in 13 solo productions and one festival for a wide audience.
www.lilithperformancestudio.com

Privilege Walk/Symposium is kindly supported by Stadsbidrag för kvinnors organisering och jämställdhetsprojekt, IASPIS, Malmö Kulturnämnd, Skånes Bildningsförbund.

Lilith Performance Studio is kindly supported by Stiftelsen Framtidens kultur, Malmö kulturnämnd, Statens kulturråd, Folkuniversitetet, Kultur Skåne.

Sponsors: Beckers Färgservice, AV SYD AB, Svanströms Repro AB.

