

# ZOE

GUDOVIĆ

UBI UBI UBI  
PEDERA!

KILL KILL KILL  
ALL THE  
FAGGOTS!



# Zoe Gudović

is a **toilet artist, drag king transformer, political vocal performer.**

**She was born in Belgrade in 1977, where she lived with her large family, six of them in the space of only 36 square meters. This fact explains why she finds important the issues of body and space, sexuality, intimacy, publicity. But the crucial of all issues in her work is the issue of violence and love.**

**In the range of her identities, as a feminist, lesbian, art activist, and of professional modalities of cultural manager, producer and organizer, what attracts her the most and where she always finds herself is the struggle for social justice.**

Zoe is engaged in the research and practice of non-formal and engaged theater forms. She has been a member of the feminist group Women at Work since 1998. She connects her art and activism with the aim of changing social relations. Co-founder of ACT Women, a feminist theater group started in 2003, and the activist group Queer Beograd, she has brought her unique form of street

theater to many festivals, around the world. Zoe has also organized various street performances as part of the 16 days of Activism Against Gender Based Violence campaign.

Zoe has been studying, consuming, tasting and performing engaged art for the last 20 years. Since 1999 she has worked actively on making feminist performance art visible, from co-founding the Feminist Theatre to sharing theatre practices with others. Since 2001 she has held theatre workshops in over 20 towns across Serbia and several towns in the region of former Yugoslavia and Europe: Ljubljana, Sarajevo, Skopje, Barcelona, Berlin, Budapest, Vienna etc. Also since 2001 she has been making connections between women artists and women activists, under the title “Women’s Movement – Women’s Theatre – Women’s Body”, inviting various artists from around the world to work with the women from Serbia.

Zoe has organized numerous campaigns for the visibility of LGBT community, women’s human rights, and people from the margins. She is an Official Advisor with the Global Fund for Women (USA) and an advisor of the Mama Cash Foundation (Netherlands). In other fields, Zoe has hosted the feminist radio show Zenergija, co-founded the women’s music band Charming Princess and performed as a drag king. For the last three years she has lectured on issues of feminist art in public spaces, at the Women’s Studies section of the Faculty of Political Sciences, University of Belgrade.

She currently works as a public relations manager in the Reconstruction Women’s Fund.

In 2016<sup>th</sup> she earned Master of Arts degree in cultural management at Academy of Fine Arts in Belgrade.

In 2016 she received the Jelena Šantić Prize for connection art and activism, and promoting human rights (<http://fjs.org.rs/obrazlozenje-zirija-za-na-gradu-jelena-santic-zoi-gudovic/>) and in 2017 she received the Feminist Achievement Award for promoting feminism beyond the feminist movement.





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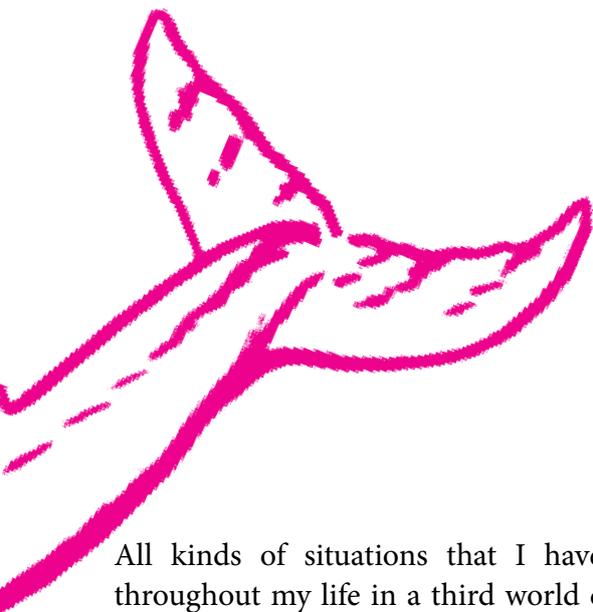
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# Performative Installation in Collaboration with the Toilet/ das KloHäuschen

## DISSOCIATION



All kinds of situations that I have encountered throughout my life in a third world country - such as war, sanctions, xenophobia, homophobia - have made me look at reality as if it wasn't really happening to me, as if it was happening to someone else. It all seemed like some sort of an experiment I have been in. I felt as if violence was normal and nobody explained love to me, and it made me feel as if some persons lived within me who may or may not know each other.

Years spent in a small apartment with my big family, 6 of us in 36 square meters, mom, dad and us, 4 sisters, created survival mechanisms. My shelter, refuge where I could think, read, imagine, masturbate for the first time, the only safe haven I had was the **toilet**. The toilet was my sacred place, my safe harbor.



That's why **Das KloHäuschen** is the perfect collaborator for this installation in Munich.

Visitors to the installation will have the chance to spend 15 minutes with me in my safe space and watch the movie "Mentality", about the first Gay Pride parade event in Serbia, in 2001. While watching it and being absorbed by all the hatred, we will open the cards of love, emotional states and feelings we are still learning about and are often rather afraid of.

Is it easier to hate, since we know the state of hate, or can love save us, even though no-one has explained to us what it means? Is the state of dissociation then the only normality that lets us see everything from a distance, with no reactions? Is becoming aware of the dissociation a good trigger for reactions?



The subject of this installation was DISSOCIATION. It was inspirational both for me and for audience visiting my toilet/living room, and many people came because they felt the same, but were unwilling to talk about it a lot. You can't get a cure against dissociation, but can just do your best to heal it to some extent using face to face method. Therefore, each visitor could spend 15 minutes with me, being offered a space for her/him as well, since in that space I opened the contrasting questions of violence and love!

Various testimonies and confessions happened in there, in my living room, in that men's toilet. Many visitors said that they survived violence, rape, that we felt violence much more than we were able to express, due to our low level of

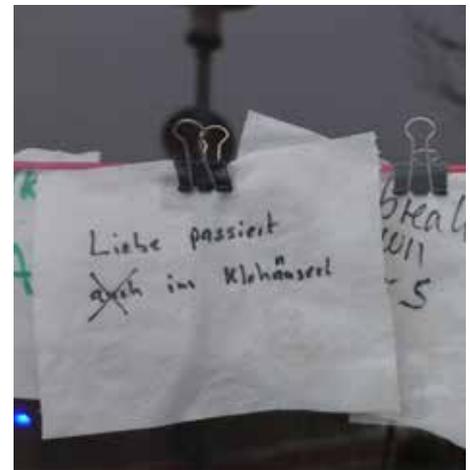
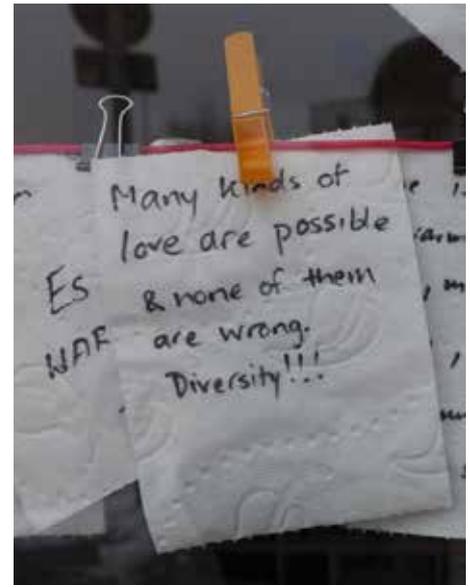
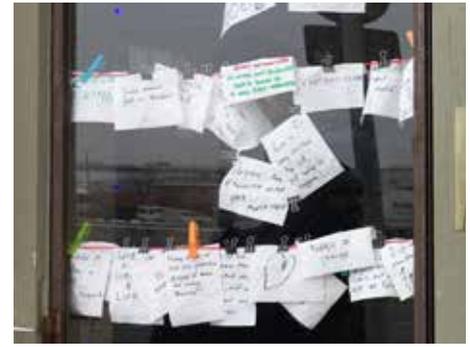
emotional literacy and lack of knowledge of what love is and how it works.

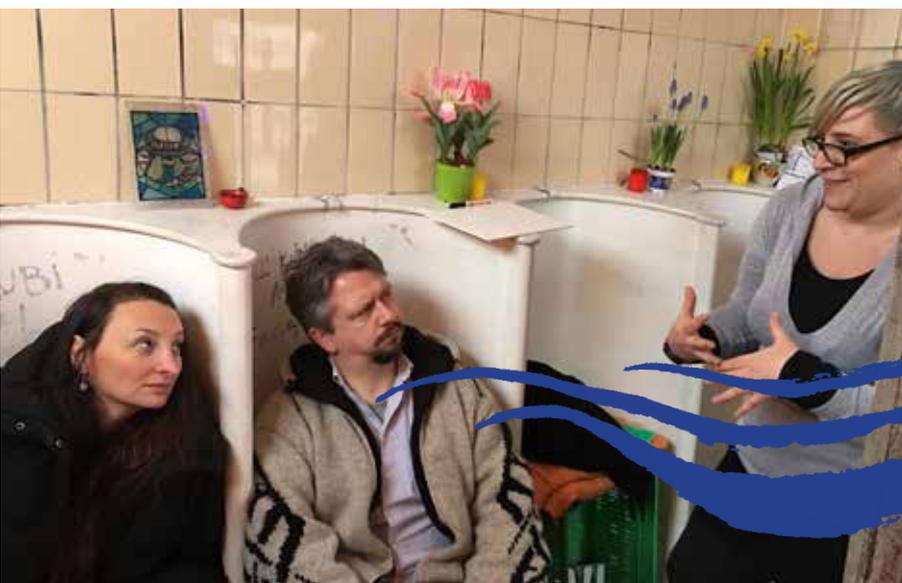
For 3 days, including around 21 hours of performing, 70 people went through the Dissociation installation, leaving behind them messages on the toilet paper explaining what love meant to them.

Passion of transforming public toilets into my living room with a story I am interested in presents a good opportunity to interconnect everything I am into, including communication, action and reaction.



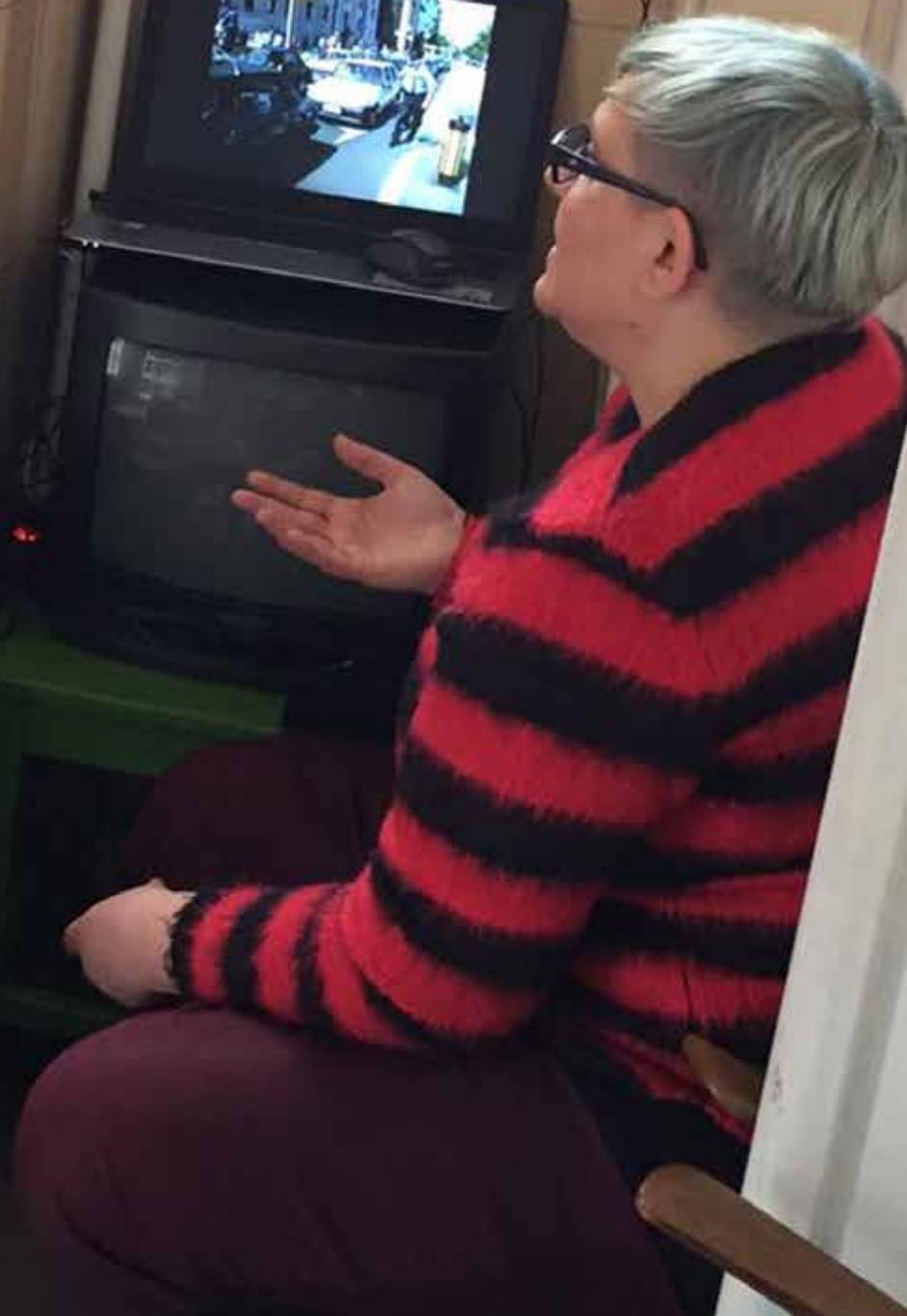








У нас је гласа јака  
за уредбу се допу слава



# Drag King!

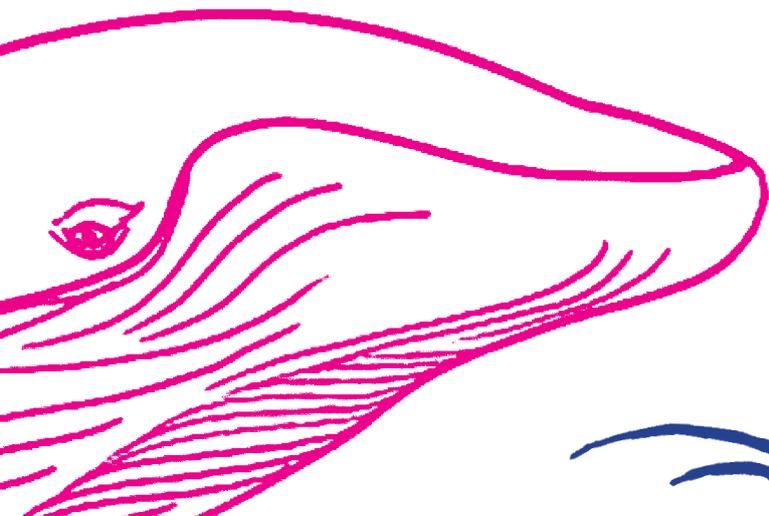
# Zed Zeldić Zed



At the beginning of 2000 Bijana Stanković Lori got the idea for the **Performance: Transkitchen Rhythmic Therapy** and suggested she should be a drag queen and I should be a drag king. It was clear that Zed would be an embodiment of patriarchal strivings, a guy of power and control.

**Performance: Transkitchen Rhythmic Therapy** is about consumerism, diets, parallel realities. A freak show in the form of a tele-shop, dealing with numerous auto-destructive diet programmes and the concept of consumerist society.

[ video 1 ]





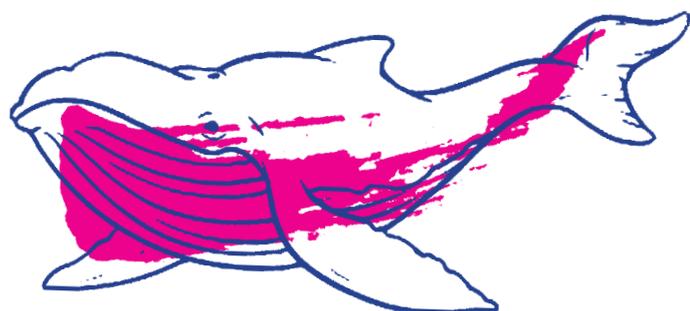
After a very long break of no public appearances of Zed Zeldić Zed, one day Markiza de Sada called for this strong father figure to join the collective of Ephemeral Confessions.

Throughout the joint work, Zed transformed his character from a perfume salesman to a space cleaner. Anyway, he has remained a stable man, a communist, always ready to do all it takes, even to physically fight for, mostly social, justice.

Zed Zeldić Zed is one of the rare drag king figures at the hilly region of Balkans.

video 2







# Ženergija!\*

**\*Word play –**  
žene (women) +  
energija (energy) =  
ženergija!



Ženergija was broadcasted for the first time on SKC Radio in 2004. It was important to hear the voices of women, to influence media as feminists. But the show was taken off the program very soon, since people who considered themselves part of the alternative scene at that time were bothered by the fact that I was a lesbian. After 14 years of media darkness in Serbia, coloured by totalitarian black, Internet Radio Aparat was initiated. So I revived Ženergija in order to make heard the voices of people who can't be heard otherwise or of people who tell unpopular things, particularly if they advocate for changing society for the better.





Ženergija makes no compromises when it comes to politics. Ženergija makes no compromises when it comes to choice of interlocutors, to what would they say, or what music will be played. Ženergija is an authorial show conquering public space and motivating women to make their voice heard loud and far.

[AUDIO 1](#)



# Charming Princess



**Charming Princess** is a melodic punk, HC, female band founded at the beginning of 2000s, clearly sending out the message demanding better position for women in society. In the society where even punk, HC scene has been mostly patriarchal and above all macho, Charming Princess was recognized as a band with an attitude.

It was important for us to conquer that scene with our songs such as I Don` t Want To Iron, I Fight Like A Girl, Super Girl etc.





There were never many female, not to mention feminist and in addition to it queer, bands making their own music, being authors of both music and very engaged lyrics.

The band members were: Natalija Đurđević, Natalija Marković, Jelena Milojević, Mila Popović and Zoe Gudović.



2000-2004

[ video 1 ]  
[ video 2 ]



# Street Drummers!



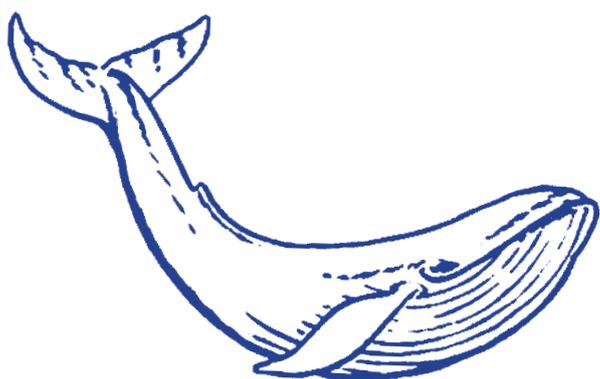
On the occasion of the **8<sup>th</sup> of March** 2012 protest organized by **Women in Black**, I was invited to make a band of women drummers who would conquer the streets with their noise. I had no idea how hard it was going to be, since women members of bands hesitated to join in, because activist public appearances were too much for their previous solely artistic engagement. So I used all the available channels to reach the women who were not afraid to publicly stand up against social injustice, poverty and violence experienced by women. That year, there was **two of us**, next it became four of us drumming, and in 2014, with the help of Katarina Subašić whose daughter played drums in a musical school, I reached a professor of music who recommended to get in touch with Selena Simić. There were 9 of us on the street that year, and every year our group kept growing, and now there is **around 12 of us!** Our drumming section consists of both women musical professionals and women activists playing music, and it is important for us to learn and get better, louder and more in

rhythm with each other through years. Experience of our mentor Selena helps us to keep pushing forward, to get more and more confident and relaxed with our sticks and drums. Crucial element of our action is that we do it fully as activist, out of commitment, neither for money nor fame, but investing hard work and our need to make the problems bothering us heard through our drumming. Because we are no longer silent and obedient, it is our desire to live in a system where we would earn equally as our colleagues, where we would have a chance to get a job at all, where we would have roof over our head, live dignified lives with the right to home, health, food, free education, lives without violence and fear, right to make decisions concerning our bodies ourselves, where we would not fight against things but for improvements of our living conditions!

[video 1](#)



# Political vocal performer!



I have a voice that needs no sound amplification, I have a figure can't be unseen, and I have a passion that shakes it all.

Thus I take part in the protests, I conquer them for myself and for other women, I speak out loud of what is bothering us all.

Mostly I speak of fear, greed and social injustice.

Of course, such a loud voice takes its toll, since forces of law and order such as police and state would love to have me silenced. Fascists would also be delighted if there would be no such voice as mine, so I get threats and experience different nuisances. What makes me go on are small steps forward we do make, since I have learned to embrace the fear, and have enough strength to keep on pushing!



- video 1
- video 2
- video 3

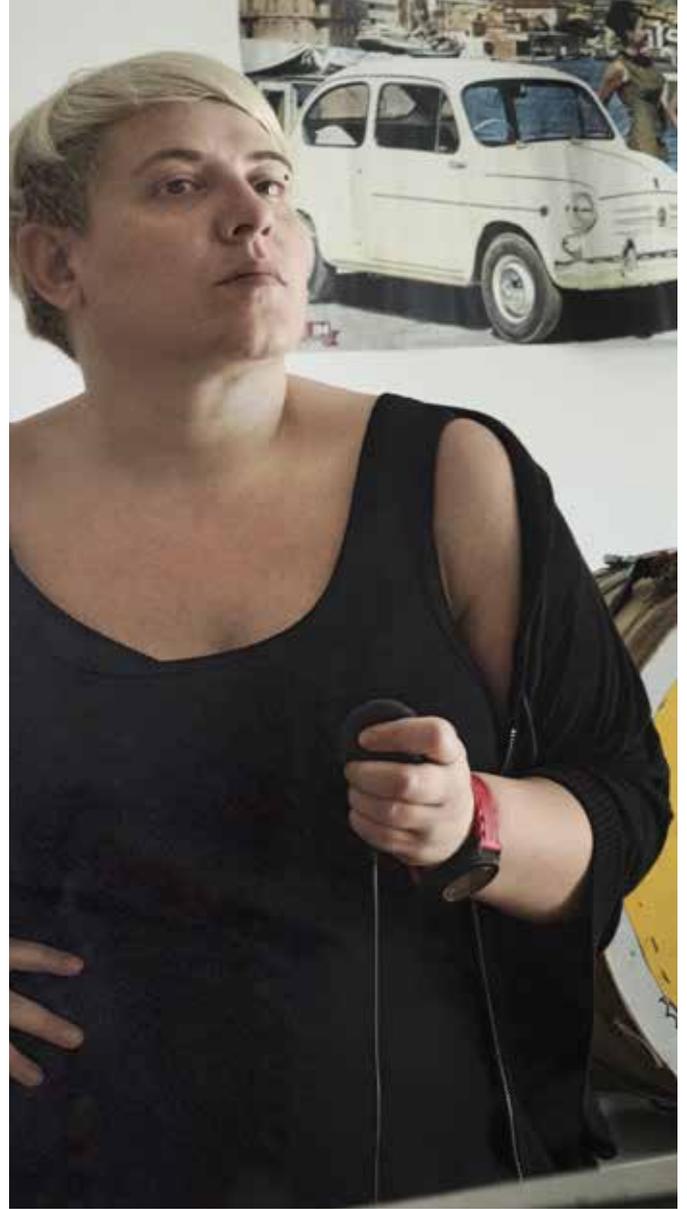


# Un/Seen

Invited by the artist Wenke Seemann and Goethe Institute Serbia, I took part in the exhibition curated by Wenke Seemann and Marija Jancovic and held within the BeFem Festival.

I enclosed the song by the band Charming Princess I used to sing in. It is titled I FIGHT LIKE A GIRL! It went on and on in the loop. And then I also organized the discussion with the topic: Answers of the artists in times of rising violence, as part of the BeFem Festival.

With: Zoe Gudović, Sanja Solunac, Kristina Kastelec, Marija Janković, and Wenke Seemann.



**Zoe Gudovic (41),  
feminist, lesbian, drag-king performer  
& toilet artist,  
Belgrade 2018**

*“If the fear guides us, we won’t go anywhere.”* Always being the wild child in a family of 6 members living together on 36qm, Zoe found her piece of solitude in the toilet. Aged 12, in this small flat, she started her first revolution, - by refusing to make coffee for her father, *“...that’s where my disobedience towards authorities is originated from.”* For almost 20 years now, Zoe as a feminist, lesbian, toilet artist, drag-king performer and activist connects her art and activism to change social relations.





She has organized numerous public performances and campaigns for the visibility of queer community, women's human rights, and people from the margins. *"We need to stand up and speak in public, (..), although it causes a lot of problems, threats (...), but it's my political, performative act."* What's most important, she says, is honesty and truth and passion: *"I don't pretend who I am. Not even in the most dangerous situations. It has been one of the most beautiful moments in my life, - when I realized that I'm lesbian, -wow, beautiful, (...) the whole planet opened up for me. You know, I am who I am and I'm proud of who I am."*



# WE ARE TOO MANY



**I was invited by the choreographer Dalija Aćin to take part in the performance MNOGO NAS JE/ WE ARE TOO MANY, Bitef festival showcase, in September 2010.**

Concept and dramaturgy: Dalija Aćin

Dramaturgy: Igor Dobričić

Performing:

Zoe Gudović (art activist)

Bojan Đorđev (theatre director)

Miloš Lolić (theatre director)

Milan Marković (dramaturgist)

Maja Pelević (playwright)

Production: Bitef Theatre, Belgrade





Fuck the privacy until it becomes public.

NEITHER DRAMA, MUSICAL,  
NOR DANCE SHOW.

We Are Too Many works as a stage event which form of expression examines extreme models of mutuality, confrontation, isolation and (re)presentation. Such formal determination does not mean that the event is thematically determined as show telling us about exhibitionism, Narcissism, spectacle, loneliness, love, family etc. Instead, scenes start with a specific situation – process of theatre production and presentation as a starting formula and content to be dealt with, minimum requirement of ever-promised and never realized utopia of communion.



# ACT Women



ACT Women is an informal artistic group founded in the beginning of 2003 start like lesbian theater group by three women activists coming from different towns –Biljana Stanković Lori from Novi Sad, Biljana ilikić from Kikinda and Zoe Gudović from Belgrade. After few years of mutual cooperation on various projects we decided to join our skills, knowledge and experiences. As artists we aim to merge our activist experience with our theatre work in order to create unique public space in which activism takes on an artistic expression. We find that this is an important way of reaching people/public, and that it bridges the gaps and overcomes obstacles that are sometimes present between informal sector i.e. women's groups and people.

The mission of ACT Women is to increase visibility of women's issues and advocate for women's rights through the combination of art and activism. We express ourselves and promote our political platform through different artistic modalities.

By merging both aspects of our work our long-term aim is to develop networks of groups that share our vision of solidarity - society based on human values and free of discrimination.

**ACT Women** use art, as universal method of communication, in public spaces, whether green markets, squares or Roma settlements... for the purpose of raising awareness of social inequalities and marginalization of women.





ACT Women has the power to transform its' artistic capacities into processing the social phenomena such as violence against women. ACT Women is a group of women, seven of us, using our bodies, our voices, going out to the streets and saying: Stop violence against women. That's how we express ourselves as artists-activists, and I believe the political message we are sending is also very important: that we are not living art for the sake of art, but are transforming the art for the sake of a better life.

video 1  
video 2

**Performances** *Do you see violence against women* (2003), *Why they are not among us?* (2004), *They don't have trust. Why?* (2005), *Red card for perpetrators* (2006), *Do react, until it's too late!* (2007), *I can't leave because...* (2008), *If Dead We Stand Up* (2009), *My Body, My Territory* (2010), *Tired* (2011), *Remembering them* (2012), became in interaction of art and activism, with aim to change conscience and social relations.





# Women's Court: Feminist Approach to Justice



When Staša Zajović, a founder of the Women in Black, invited me to help with the artistic part of the organization of Women's Court, and to work with women who experienced the worst horrors of war, lost their loved ones, places where they used to live in peace, women with wounds impossible to be fully healed, I wondered how would I do that? What kind of art is needed, and is it needed at all?

But it was useful for women living in suffering and pain, who were supposed to stand in front of many people in public space and describe the moments of horror and tell about their experiences, to go through the process of learning breathing techniques, some mechanisms helpful for not losing authenticity while speaking in public, ways to articulate their voices.

Together with Dijana Milošević, I prepared and realized that part of the work with them.



Today, with women who had lost everything, some still searching for their loved ones, I spend summer days, we go to the seaside together and talk about love and sex. Some find interesting the fact that I am a lesbian, some found themselves for the first time in such a surrounding, but the most important is the sea of love we have found for each other, respect and solidarity for each other, crossing borders, sharing knowledge, demanding truth and accountability!



The first women's court in the territory of Europe, was held in Sarajevo from 7th to 10th of May 2015, organized by 10 women's groups from the former Yugoslavia:

- Mothers' Movement of the enclaves of Srebrenica and Žepa and the Foundation Cure, Sarajevo, Bosnia and Hercegovina
- Center for Women and Peace Studies Anima, Kotor, Montenegro
- Center for Women Victims of War and Center for Women Studies, Zagreb, Croatia
- Kosovo Women Network, Pristina, Kosovo
- Council for Gender Equality, Skopje, Macedonia
- Women's Lobby, Ljubljana, Slovenia
- Center for Women Studies and Women in Black, Belgrade, Serbia

[video 1](#)

[video 2](#)

# I adore Deborah Hunt!



That woman always makes me a better person who thinks about how and where she should head to. Mask making workshops and preparations for performance are exciting, smart, and yet require a lot of energy. But throughout the entire day you work on yourself, create for yourself, while being a part of the whole thing at the same time. Deborah knows very well to respect the freedom you have in the process.

[ video 1 ]





# TIRED!

*Socially engaged performance  
on psychological violence  
and abuse of women*



Art activist group ACT Women in cooperation with **Deborah Hunt** (maskmaker, puppeteer and performance artista), perform in the streets **TIRED!** dedicated to psychological violence and abuse of women. Act Women create the masks for the performance **TIRED!**

*Masks have a way of opening worlds; they can cross language and cultural barriers. They can be used to highlight social problems of course, but they are a medium...much like film....you can create a mood, atmosphere, environment...The most important thing is to create a complete world. There are many ways to address existing problems....mask work is just one way.*





**They perform women's trans-generational transfer of obligations and expectations producing tiredness.**

Director: Dijana Milosevic

Actresses: Vesna Bujošević, Zorica Nikolic, Ana Imsirovic-Djordjevic, Sladjana Rackov

Inspired by text of Jelene Andjelovski

Technician: Neven Bujošević

Photo: Biljana Rakocevic

Video: Aleksandra Nestorov

Organisation and production: Zoe Gudovic



# Lesbian Spring!



Somebody needs to make initiative, so Zoe does!

We're a grassroots group of lesbians, friends, and activists from various groups.

The goal of the Lesbian Spring is to strengthen lesbians and the lesbian networks across Europe, as well as raise the visibility of lesbians through promotion of lesbian culture. The program consists of a series of workshops and panels where we will discuss the beginnings of the local lesbian movements, the challenges we have faced and lessons we've learned, which direction we're heading in now and how we want to strengthen lesbians in Serbia and decrease patriarchy and homophobia which influence the circumstances of our lives.





The Lesbian Spring is organized in cooperation with the informal activist group “V(j)estice” (Witches), and with support from the Women’s Reconstruction Fund, BeFem – Belgrade Feminist Festival, the Autonomous Women’s Center, People’s Hostel, Labris – Lesbian Human Rights Organization and Magacin in Kraljevica Marka Street.

video 1





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**translation:** Ana Imširović Đorđević

**shaping:** škart

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