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CLAIMING SPACE AND BUILDING LEGACY A CASE STUDY OF THE ALL GIRLS GRAFFITI JAM

DOI 10.5937/kultura2485189K

УДК 316.723:003.6.079

7.038.53(497.11)

Оригиналан научни рад

Датум пријема: 08. 04. 2024.

Датум прихватања: 05. 07. 2024.

Abstract: *This article presents the All Girls Graffiti Jam (AGGJ) Festival and explores its motivation, growth, and contributions to the regional street art scene. Initiated in 2018 by the first Serbian female street artist, TKV, AGGJ began as a grassroots effort aimed at providing a platform for the empowerment and promotion of female artists and entrepreneurs. By featuring collaborative artistic interventions, panel discussions, exhibitions, and performances, the festival strives to become an important regional platform dedicated to inclusion, community-building, and sustainability. The festival's evolution is documented through interviews with TKV, festival co-organizers and participants, as well as through informal participant observations. The article discusses the festival's organization, funding, and role in community-building. It also examines the broader implications of AGGJ in terms of urban regeneration and the normalization of female presence in street art.*

Key words: *All Girls Graffiti Jam, street art, female artists, festival, empowerment, inclusion, community-building, Belgrade*

Introduction

When TKV (The Kraljica Vila/The Fairy Queen) left her first mark on Belgrade's walls in 2004, she was not just the only girl in a graffiti crew she was part of but also one of the first – if not the first – artists in Serbia to choose street art to express herself. Today, TKV is no longer as lonely as she once was in what she described as “a boy's club”.¹ As the community of street artists, and especially female street artists, grew over the course of twenty years, so did the recognition of their contributions to the art scene. By claiming space for herself, TKV also strived to encourage

1 Koncul, A., & TKV (2020) Creatives That Inspire Us: The Queen, the Knight, the Nightmare, 30. July 2020, <https://livingproofcreative.com/creatives-that-inspire-us/tkv-the-queen-the-knight-the-nightmare>.

other girls and women to paint. This endeavor took many forms, including informal mentoring, workshops, and public engagement.

The most successful among these efforts was undoubtedly the All Girls Graffiti Jam (AGGJ) Festival.² First launched in 2018, the Belgrade-based festival is dedicated to showcasing the work of female artists, highlighting their contributions to the movement, and creating a new kind of cultural heritage. With its fifth iteration scheduled for September 2024 and with success in providing space for underrepresented (female) artists, the festival has grown beyond its initial commitments and aims to also support and promote female entrepreneurship, community building, and sustainability.

This article presents the AGGJ festival, its evolution, and its contributions to the regional street art scene. By providing insight into the festival's aim and motivation, organization, and reception, the article aims to show how the festival not only provides a platform for the promotion and empowerment of female street artists but also regenerates the community and cultural life in Belgrade's Lower Dorćol district.

A brief reflection on the study design and article outline

The findings are based on data gathered from two structured and four unstructured, open-ended interviews with TKV, the festival's founder and program director, informal interviews with the festival's general manager Jelena Vorkapić, four participants, available media articles, and documents such as grant applications and correspondence. As a former grant writer and copywriter for the festival, I also had insight into different aspects of festival organization, meaning that some of the findings are also based on data gathered through informal participant observation. It is important to acknowledge that while the insider perspective endows me with direct access to data, it also compromises my objectivity. To ensure critical distance, I strived to engage in self-reflection throughout data-gathering and writing processes.

Before discussing the idea behind the event, I will briefly present the festival. The article is thematically structured to describe the festival organization and financing, the presentation of the team and venue, institutional support, and lack thereof. Finally, the article discusses the festival's reception, including participants' experiences, impressions of the public, and media coverage.

All Girls Graffiti Jam Festival

With the exception of two years marked by COVID-19-related restrictions, the All Girls Graffiti Jam has been taking place annually since 2018 as a three-day-long gathering of female street artists in Belgrade, Serbia. The number of participants has steadily grown from six in 2018 to fourteen in 2023, with at least as many announced for the 2024 edition. While the initial idea was to only involve street artists from the Balkans, already the first edition had a more international profile, including participants from Bosnia and Herzegovina, Croatia, France, Austria, Bulgaria, Russia, and Serbia.

² The festival was initially called All Girls Street Art Jam until 2024.

The focal point of each iteration is street art, with artists either collaboratively or independently painting graffiti and murals at the cultural center Dorćol Platz in Belgrade. Some of the artists participated once (so far), including Alba (CRO), Brün (BG), Chro (BG), Čuša (RS), Helenikus (RS), John (RUS), Milica (RS), Noel (AT), Oh Barbara (RS), Oojomagico (HR), Sunita Fišić (BIH), Tea Yuo (RS), Tijana Tri (RS), and Yo (RS). In contrast, several artists became residents, including Kaldea (FR), Jana Danilović (RS), Nataša Konjović (RS), Zmaja (RS), Chiks (RS), Moverama (BIH), Walls of Nataša (RS), and Marv (RS). Over the years, the painting was accompanied by panel discussions (2018), an exhibition of the participants' other works (2022) and illustrator and graphic novelist Jana Adamović's (RS, 2023) work, concerts by Pretty Loud (RS), an all-girl rap collective and other local musicians and DJs. Each year, the event attracted a number of skaters, break-dancers, and BMX riders who spontaneously joined and showcased their skills for the audience with the backdrop of the invited artists painting murals.³



Figure 1: untitled, Moverama, 2021, Dorćol Platz, photo courtesy of TKV

The festival's aim: claiming space

Before the first edition of the AGGJ, the *Meeting of Styles* and festival *Rekonstrukcija* took place several times regionally and locally in Belgrade. While TKV participated in many of these events, she noticed that the other female artists were often left out of the rosters due to their general invisibility, “unless they were token girl painters.”⁴ In our interview, TKV mentions that this omission was not necessarily discriminatory and ascribes it to the organizers' innocent unawareness of the female artists' works as well as to the lack of community:

*Graffiti festivals are the best way to spend time: you paint with the other artists, meet new people from the community, and the feeling is indescribable. I met Kaldea at the Meeting of Styles in Zagreb, and we clicked immediately. I always dreamed of having a girl crew. The thing is, it can't happen out of the blue, nor can it happen if you push it. No shade for the boys, but we realized that if we don't create space for ourselves, it won't happen. It's not that they don't want to invite us, they are just kind of oblivious.*⁵

³ The artists painted 40 murals during the first four festival editions.

⁴ Koncul, A. (2024) Interview with TKV, personal interview, Belgrade.

⁵ Ibid.

Having already been an established artist at the time, TKV decided to employ her experience to create a regional network of female street artists and an opportunity for them “to get to know each other, to bond, and collaborate.”⁶ By establishing a festival, she also aimed to create a platform for the newly created community that would annually get together, “claim space, pave the path for the others to come, and build legacy.”⁷ Sabina Andron describes tags and other forms of street art expression as “the signifiers of an urban discourse about plurality and participation, about public space as common instead of regulated visual space, about vitality and a right to the city which extends beyond the right to maintain civic order.”⁸ In this sense, AGGJ broadens the traditional understanding of plurality and participation not just within the regional street art community but also in terms of who has access to the public space as well as the right to use it and intervene within it.⁹

The idea behind the festival has not changed since its inception; rather, it evolved. TKV recognizes that, while she and the other artists managed to claim some previously inaccessible space, this will remain the festival’s mission until “female artists are recognized as equal, and their presence is normalized in Serbia and the region.”¹⁰ Female graffiti writers and collectives have been present elsewhere for a long time. Even though they have been stating their presence in Serbia for decades, too, their ownership of public surfaces outside the festival grounds is yet to be recognized as equally valuable and more than incidental. The AGGJ participants’ murals and graffiti preserve a memory of the event and signify their personal and collective identities.¹¹ Hence, the idea behind the festival’s continued efforts can be seen as (re-)claiming not just the walls of the festival’s venue but also the participants’ position within the international street art community.

While the festival was conceived out of somewhat reactionary reasons, the artist emphasizes that “it wasn’t born out of spite for being left out or anything.”¹² Despite its gender-exclusionary name, each festival edition welcomed non-female participants, too. Among them were the aforementioned skaters, BMX riders, caterers, DJs, photographers and videographers, as well as the audience. Some of the festivals’ root values are inclusion and diversity; hence, another aim of the festival is to provide a platform for those who are otherwise commonly left out or excluded, including persons who are marginalized based on their identity or abilities. This commitment is perhaps most evident

6 Ibid.

7 Ibid.

8 Andron, S. (2024) *Urban Surfaces, Graffiti, and the Right to the City: Space, Materiality and the Normative*, New York: Routledge, p. 67

9 By inviting illustrators and graffiti artists such as Zmaja, Konjo, and Rama to AGGJ, TKV works to engage artists that use different kinds of artistic expressions to get involved in street art.

10 Koncul, op. cit.

11 Daichendt, G. J. (2021) From Graffiti to Gallery. The Street Art Phenomenon, *The Routledge Handbook of Street Culture*, edited by Ross, J. I., New York: Routledge, p. 92.

12 Koncul, op. cit.



Figure 2: Untitled, Kaldea, 2021, Dorćol Platz, photo courtesy of TKV

in the continuing engagement of persons with disabilities in the festival's organization, as well as in the involvement of artists such as the aforementioned Pretty Loud collective, known for its dedication to advocating for women's empowerment in the Romani community. According to the organizers, the upcoming fifth edition of the festival is expected to be the most inclusive so far, with a strong focus on sustainability.

Following Webber's trace, Blanché views street art as a form of self-promotion and artists' endeavor of "creating a name for themselves and their work and making themselves and their work known".¹³ While this is the case for the AGGJ too, the festival aims to go beyond the commitments to promote artists and their personal messages. With murals and other street art as end products, the festival is also committed to providing the local community with public art. I write more about this in the section titled 'The venue' below. The following section describes the festival's organization, including the team, venue, funding and patronage, and institutional support.

Festival organization: The team

The first four iterations of the festivals were self-organized, with TKV acting as a driving force and coordinator rather than a project manager. To build a community of female street artists, TKV harnessed her closest personal community and professional network.

My friends and family helped with everything from tech support, food, transport, and t-shirt production, to the venue and walls. Everyone volunteered, and I'm grateful to them.

¹³ Blanché, U. (2016) *Banksy Urban Art in a Material World*, Marburg: Tecton Verlag, p. 16.

I'm also forever indebted to Vesna,¹⁴ who immediately welcomed the idea of organizing the festival here.¹⁵

As the festival grows, so does the support from friends and acquaintances who volunteer their skills, services, and products. TKV ascribes this willingness to shared values and genuine interest in supporting the festival:

People love the idea and are keen to contribute because they see the festival as something that this city needs. My family brought food for the first edition participants; in 2023, friends who own a catering company offered help. Sure, they raised their own visibility by delivering food, but it is much more important for them—and many others involved—that they are able to contribute to supporting Belgrade's art scene, empowering female artists, and helping liven up the local community.¹⁶

In our interview, TKV talks about the continuous support she receives from everyone involved, including participants who are eager to contribute free of charge “because they see something good in this idea.”¹⁷ The artists who became the festival's residents are also eager to help with the hands-on organizational work, including preparing the walls and setting up the scaffolding.

The nature of TKV's role is equally reflected in her low-intervention curatorial and management strategies. While decisions such as to whom each wall will be assigned and what color palette will be used are made ahead of time, collaborative painting and improvisation are encouraged. In terms of management, the team welcomes input and ad-hoc interventions during all stages of the organization and during the festival.

The upcoming fifth edition of the festival has a more structured approach to planning that allows for more ambitious goals and growth. Together with friends who specialize in project management, fundraising, and branding, TKV aims for the fifth iteration of the festival to be the largest one so far. In addition to supporting female street artists to gain or increase their visibility, the team works to expand the community by becoming more intersectional and interdisciplinary. The mission of the upcoming festival edition is to send a message about the importance of unity, self-confidence, and solidarity among women, inspiring them to boldly express themselves and realize their full potential. The mission also empowers the community in Lower Dorćol to organize as citizen organizations or cooperatives that can influence the district by creating positive cultural and environmental change and development within the district.

The fifth festival edition is themed *Sisterhood*, suggesting that sisterhood in the 21st century encompasses cooperation, empowerment, creativity, and local environmental

¹⁴ Vesna Orović, one of the owners and managers of Dorćol Platz.

¹⁵ Koncul, op. cit.

¹⁶ Ibid.

¹⁷ Ibid.

influence. The festival will feature not only the main program, which is based on street art creation but also an accompanying program where the audience and visitors will have the opportunity to witness women's creations in action and meaningfully interact with them. The program will showcase various creation methods that programmers, painters, permaculture farmers, musicians, and other culturally and environmentally conscious craftswomen employ.

Five editions and seven years after the festival's inception, the support largely remains informal and from the community. The following section describes the views on and relationships with relevant local institutions.

Institutional support

With community building as one of the festival's main goals, the self-organized ethos remains strongly present year after year. This is primarily reflected in the lack of support from local municipal institutions. In our interview, TKV shares that even though the festival would hypothetically appreciate the support from the city's officials, she aims to safeguard it from the corrupted Serbian government, political influences, endless bureaucracy, and its employment for propaganda purposes. The support is not only lacking because it was never offered but also because it was never asked for. While the festival's most valuable end-product is the participants' increased visibility, empowered newcomers, and strengthened network, there's more to it because:

We don't just do it for ourselves. We also offer public art to everyone who visits or lives in Belgrade. We don't want a corrupt politician to show up and perform support for the media, especially considering the miserable finances they offer for such projects. The saddest thing is that it would be the money that we as citizens anyway put in the city's budget through taxes.¹⁸

The unwillingness to collaborate with institutions is not characteristic of the AGGJ festival only. This is because institutional involvement often requires prioritization of its values or voices, which can affect and even censor the artists' works. According to Daichendt, this doesn't necessarily mean that the artists' works will be compromised, but the overall process may potentially become more complex.¹⁹

However, this complexity is not fully avoided. While support from local institutions was neither asked for nor received, European organizations such as the EU Info Centre in Belgrade (through their program *Europe for Culture*) and the French Institute backed the festival. TKV has a long-standing collaboration with the French Institute and has been granted the award of Knight of the French Order of Arts and Letters (*Ordre des Arts et des Lettres*) for her contribution to the enrichment of the French cultural heritage in 2019. The Institute has supported the festival since its inception by sponsoring

¹⁸ Ibid.

¹⁹ Daichendt, op. cit, p. 99.

paint and other expenses for the French participants. The collaboration with the EU Info Centre was somewhat more transactional, bureaucratically complicated, and lengthy. In return for financial support, TKV decorated the organization's offices.

Furthermore, the issue of legality remained outside of Serbian institutions' jurisdiction. The choice of venue eliminated the need for institutional approval to use the walls. TKV highlights the apparent lack of clear guidance or legal or bureaucratic organizations that would have such authority and refers to the messy urban planning and the so-called investor urbanism that has been gaining momentum in Belgrade in recent years. The city's landscape is rapidly changing based on private interests and without long-term planning that would prioritize public interests, citizens' actual needs, and usability. "Everything about city planning and development belongs to a shady area where the Institute for Heritage Protection Belgrade provides some, but very unclear and corrupted guidance."²⁰ To her knowledge, the authors who strive for their street art interventions and murals to be legal are required to inform the relevant police department, who:

(...) never confirmed that they had received a written or email request. If you call, nobody will answer, or they will keep putting you through to another and another colleague. Unless it's about Ratko Mladić's mural on Vračar that's guarded by 'the police' (likely just government's thugs), even though the scared building tenants never wanted that intervention there - and usually it's the tenants who you'd ask for a permit to paint on their building.²¹

Besides good relations, shared values, and ease of access, the fact that there was no need to involve the local authorities in order to obtain the permit to paint and organize the festival made Dorćol Platz not only a venue of choice but also a trusted partner and home of the festival for years to come.

The venue: Dorćol Platz

Each iteration of the festival took place at the cultural center Dorćol Platz (formerly Minel), situated in Lower Dorćol, a rapidly gentrified area between Belgrade city center and the banks of the Danube. Together with other waterfront areas along both the Danube and Sava rivers, such as the nearby Savamala and port of Belgrade (Luka Beograd), Lower Dorćol has been undergoing "the process of capitalist restoration."²²

Once a state-owned public transport maintenance company, Minel declared insolvency in the early 2000s. The space was neglected and rapidly ruined for over a decade until it was purchased by its current owners who transformed it into the cultural center Dorćol Platz in 2016. The owners' idea was to contribute to the regeneration of the Lower Dorćol area by creating a platform for various cultural, activist, and (mostly oppositional) political programs. The idea was also to support local artists, and soon

²⁰ Koncul, op. cit.

²¹ Ibid.

²² Vilenica, A. (2021) Radical Housing Art, Struggle, Care, *Theory on Demand* #42, Amsterdam: The Institute of Network Cultures, p. 10.



Figure 3: Untitled, Ćuša, Zmaja, Chiks, 2023, Dorćol Platz,
photo courtesy of TKV

after it was established, TKV was invited to paint a mural. The collaboration turned rather fruitful, as the owners offered her atelier space. Besides TKV's atelier, Dorćol Platz is home to the Reflektor Theatre and O3one gallery, and otherwise hosts exhibitions, performances, and roundtables. It is also used as a venue for corporate events, weddings, courses, markets, and various other events. The courtyard is shared with a craft brewery and a café.

The choice of cultural center Dorćol Platz as the festival's venue was made for several reasons. With a courtyard surrounded by former repair workshops, Dorćol Platz has walls that are large and versatile enough to accommodate a number of murals and other street art. The other reasons include convenience (the proximity to the atelier), the venue's ability to host a large audience, honoring the relationship with the venue owners, as well as the aforementioned shared values. In that sense, the murals not only reflect the owners' personal values but also make them accountable for the murals' content.²³ Most importantly, private ownership of the venue eliminates the need to involve the city authorities in order to obtain painting permission. In other words, it relieves the organization not just of a lengthy bureaucratic process but also of allowing the city authorities to impose their taste or values, or worse, take credit for, for example, empowering female artists. In a country that has witnessed over 300 femicides in the past ten years,²⁴ such support would be nothing but performative.

23 Mendelson-Shwartz, E., & Mualam, N. (2022) Challenges in the creation of murals: A theoretical framework, *Journal of Urban Affairs* Vol. 44 No. 4-5, p. 693.

24 Ćurčić, T., Tomić, J. (2023) Femicide in Serbia: Crime and Lesser Punishments, 03. April 2024, https://www.europeandatajournalism.eu/cp_data_news/femicide-in-serbia-crime-and-lesser-punishments/.

However, the future of Dorćol Platz, both as a host of the festival and in general, is uncertain. It is possible that the entire area will be torn down in the aforementioned process of capitalist restoration and further gentrification of Lower Dorćol and the development of the Belgrade waterfront. The repurposing of abandoned factories and warehouses in otherwise attractive areas in cities worldwide into creative neighborhoods is not a novelty, and neither is their further transformation into privately owned high-end districts for residences and consumerism. This process is instrumental in further privatization of public space and displacement of what Andron refers to as a non-fiscally viable population.²⁵ Street art is commonly used to maintain authenticity and make an artistic contribution to communities either through attempts to preserve existing works or commission new ones.²⁶ In this sense, we could observe a parallel between Dorćol Platz and, for example, London's Leake Street or New York's 5 Pointz as these places contribute to visibilization and normalization of street art, graffiti culture, and new muralism, resulting in artists no longer "living beyond visibility as transgressive actors on the fringe of socially acceptable behavior."²⁷

Patronage

Besides providing the walls and facilities, Dorćol Platz and its affiliates, such as a non-profit youth organization Centar E8 and Belgrade raw and vegan food festival BeGe VeGE also provided sustenance, refreshments, and funds for scaffolding, among other things. Housing and travel expenses were either self-organized and paid by TKV and the artists themselves or covered by other sponsors, such as the Serbian software development company Hoolooovoo. TKV got in touch with the company through an acquaintance knowing that the company values social responsibility and supports art without insisting on foregrounding its branding in return.

"The organization is not intentionally so unstructured and DIY; it's because I couldn't do it better than this. 2024 will be the first year in which we have actual project proposals, budgets, and such," TKV shares in our interview. This also means that neither the organization nor the participants benefited financially from the festival, with the exception of 2022 when a paint retailer sponsored artists with symbolic financial compensation. The other paint producers (HGP) and retailers (Kobra) also supported the festival by providing paint. The former was contacted through TKV's personal network (KC Lab), while the latter takes pride in supporting women as part of its marketing strategy. The following section describes the public reception of the festival, including insights into the participants' experiences and media coverage.

²⁵ Andron, op. cit, p. 74.

²⁶ Daichendt, op. cit, p. 99.

²⁷ McAuliffe, C. (2013) Legal Walls and Professional Paths: The Mobilities of Graffiti Writers in Sydney, *Urban Studies* 50 (3), p. 528.

The Participants' Experiences: Growing Together

The festival's launch in 2018 was the first time in many ways for most of the participants: TKV's first time to organize a festival, Kaldea's first time in Serbia, and for some artists it was the first time to be invited to a festival. However, it seems to have overcome everyone's expectations already during the first edition, according to TKV: "We created a spirit that we always dreamed of, I needed to pinch myself to see if it's really happening. Suddenly everyone was willing to help and contribute to this atmosphere where girls feel accepted, safe, and happy." The disbelief in the fact that the novel space was created for female street artists is reflected in the participants' positive impressions too. Year by year both the festival and the feeling of community grew: "The girls want to be here, they even help me prep the walls, set up scaffolding, and clean up. It's our festival, not mine. I see this as a sign of the festival being on its way to fulfilling its mission."²⁸ Some of the resident participants share their joy in observing the newcomers going through the excitement of the first-time participation and remember feeling similarly, yet for them, this feeling is now normalized and "feel that's how it should be."²⁹ The other artists share feelings of inspiration: Kaldea was inspired to leave her mark in other Serbian (Novi Sad, Niš) and regional cities (Zagreb), Moverama to organize Meraki Mural Fest in Bijeljina (BIH), while Chro expressed a desire to start a street art festival in Bulgaria. The organizer considers the participants' satisfaction as a departing parameter of the festival's success. The following section describes how the public and the media perceived and reported on the festival.

Public reception

Authors have variously described murals as place-makers and community builders,³⁰ which is a valid description of different artistic interventions done as part of the AGGJ festival. Not only is the idea of building a community of female street artists becoming a reality through collaborative mural painting, but so is the community around it: one of street art enthusiasts and people eager to support the work festival's participants. This support is reflected in, for example, sponsors' growing interest in funding the festival's future editions and the participants' financial gains since many of them have sold their paintings or had their work commissioned during or after the festival. The public support goes beyond financial: some of the artists became regulars at other street art festivals (for example, the Rooftop Jam festival organized by graffiti artist Rosh (Uroš Štrboja) in Novi Sad, Serbia). This shows that the artists have indeed gained visibility and their contribution has finally started to become recognized as relevant by a wider street art community.

²⁸ Koncul, op. cit.

²⁹ TKV (2024) Nataša in conversation with TKV, Belgrade.

³⁰ Austin, J. (2010) More to see than a canvas in a white cube: For an art in the streets, *City*, Vol. 14, Nr. 1–2, pp. 33–47; Bengtson, P., & Arvindsson, M. (2014) Spatial justice and street art, *Nordic Journal of Law and Social Research*, Vol. 5 Nr. 5, pp. 117–130; Dovey, K., Wollan, S., & Woodcock, I. (2012) Placing graffiti: Creating and contesting character in inner-city Melbourne, *Journal of Urban Design*, Vol. 17, No. 1 pp. 21–41.

The festival also confirmed the role of murals and street art in general as catalytic tools for urban regeneration: together with Dorćol Platz, the festival significantly contributed to the cultural life of Lower Dorćol.³¹ By offering murals back as a public good, the surrounding residential and commercial establishments became more attractive, thus creating a vibrant atmosphere year-round.³² This success encouraged managers of other nearby venues, such as Silosi, to invite some of the festival's participants (Jana Danilović and TKV, among others) to paint murals on their grounds, too.³³ As a result, social (and economic) development is promoted and urban growth encouraged, hence inadvertently supporting the government's efforts to gentrify river banks along Lower Dorćol, Savamala, and other neighboring areas in Belgrade.³⁴

Media coverage of the festival mostly remained online, including local and lifestyle media outlets dedicated to street art, Vice, BBC Serbia,³⁵ as well as Nova S,³⁶ affiliated to one of the founders of Dorćol Platz, who was also a journalist.

Future commitments: Fostering solidarity and breaking down barriers

From its humble beginnings in 2018 to its upcoming fifth iteration in 2024, the AGGJ has grown steadily, both in terms of participation and impact. By challenging the notion of graffiti culture being a male-dominated field, the festival asserts the importance of representation and visibility for women in the arts. As such, the festival has evolved into a platform that fosters a sense of solidarity and empowerment among its participants.

Despite facing challenges like limited institutional support, the festival remains committed to enriching Belgrade's cultural landscape. As it looks towards the future with plans for increased inclusivity and sustainability, AGGJ continues to make a significant impact, amplifying the voices of female street artists and celebrating creativity and resilience. In a way, the AGGJ festival stands as a testament to the power of grassroots community building, creative expression, and reclaiming public spaces by breaking down barriers.

31 Park, H. and Kovacs, J. F. (2020) Arts-led revitalization, overtourism and community responses: Ihwa Mural Village, Seoul, *Tourism Management Perspectives*, Vol. 36: 1-9; Rosenstein, C. (2011) Cultural development and city neighborhoods, *City, Culture and Society*, Vol. 2 Nr. 1, pp. 9–15; Young, A. (2012) Criminal images: The affective judgment of graffiti and street art, *Crime, Media, Culture: An International Journal*, Vol. 8, Nr. 3, pp. 297–314.

32 Mendelson-Shwartz & Mualam, op. cit, p. 684.

33 Silosi is a cultural center, home of the Gaia movement, a non-profit organization dedicated to community and program development, and focused on sustainability, art, education, and recreation. Housed in former grain silos, together with Dorćol Platz, this brutalist riverside monument aims to regenerate Lower Dorćol and the area around the northern banks of the Danube.

34 Mendelson-Shwartz and Mualam, ibid.

35 Stevanović, K. (2021) Žene i umetnost: Kako je biti žena u strit artu, 22. June 2021, 03. April 2024, <https://www.bbc.com/serbian/lat/srbija-57560719>.

36 Koprivica, J. (2021) All Girls Street Art Jam: Kad devojke „džemuju“, 19. June 2021, 03. April 2024, <https://nova.rs/kultura/foto-all-girls-street-art-jam-kad-devojke-dzemuju/>.



Figure 4: For more images, see the Instagram profile of AGGJ, <https://www.instagram.com/allgirlsgraffiti/>.

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ЗАУЗИМАЊЕ ПРОСТОРА И СТВАРАЊЕ НАСЛЕЂА

СТУДИЈА СЛУЧАЈА *ALL GIRLS STREET ART JAM*

Сажетак: У тексту је представљен фестивал *All Girls Graffiti Jam (AGGJ)*. Истраживана је његова мотивација, раст и допринос регионалној сцени уличне уметности. Покренула га је 2018. године српска улична уметница TKV (*The Kraljica Vila*) и *AGGJ* је започео као grassroots напор усмерен на стварање платформе за оснаживање и промоцију уметница и предузетница. Кроз заједничке уметничке интервенције, панел дискусије, изложбе и перформансе, фестивал је настајао да постане важна регионална платформа посвећена инклузији, изградњи заједнице и одрживости. Развој фестивала је документован кроз интервјуе са TKV, координаторима и учесницама Фестивала. Представљена је организација, финансирање и улога фестивала у локалној изградњи заједнице и испитане шире импликације које *AGGJ* има на урбану регенерацију и женско присуство у уличној уметности.

Кључне речи: „*All Girls Graffiti Jam*“, улична уметности, жене у уметности, фестивал, оснаживање, инклузија, развијање заједнице, Београд