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*Culture taken*

**BRING IN TAKE OUT LIVING ARCHIVE**

**IN OUT**

1 / the Bring In Take Out - Living Archive (LA) / LJUBLJANA



**BRING** **IN** **TAKE** **OUT** **LIVING ARCHIVE**

The logo consists of the words "BRING", "IN", "TAKE", "OUT", and "LIVING ARCHIVE" in a bold, black, sans-serif font. The words "IN" and "OUT" are positioned vertically, with "IN" on the left and "OUT" on the right. A pink, vertically-oriented oval shape overlaps the right side of the word "IN" and the left side of the word "OUT".

March 7 – 10, 2012, Ljubljana



BRING **IN** TAKE **OUT** LIVING ARCHIVE



**[bringintakeout.wordpress.com](http://bringintakeout.wordpress.com)**

Bring In Take Out – Living Archive (LA)  
Interactive Contemporary Art Exhibition

**March 7 – 10, 2012, Ljubljana**

Alkatraz Gallery, AKC Metelkova,  
till 23rd of March 2012

Kapelica Gallery,

till 14th of March 2012

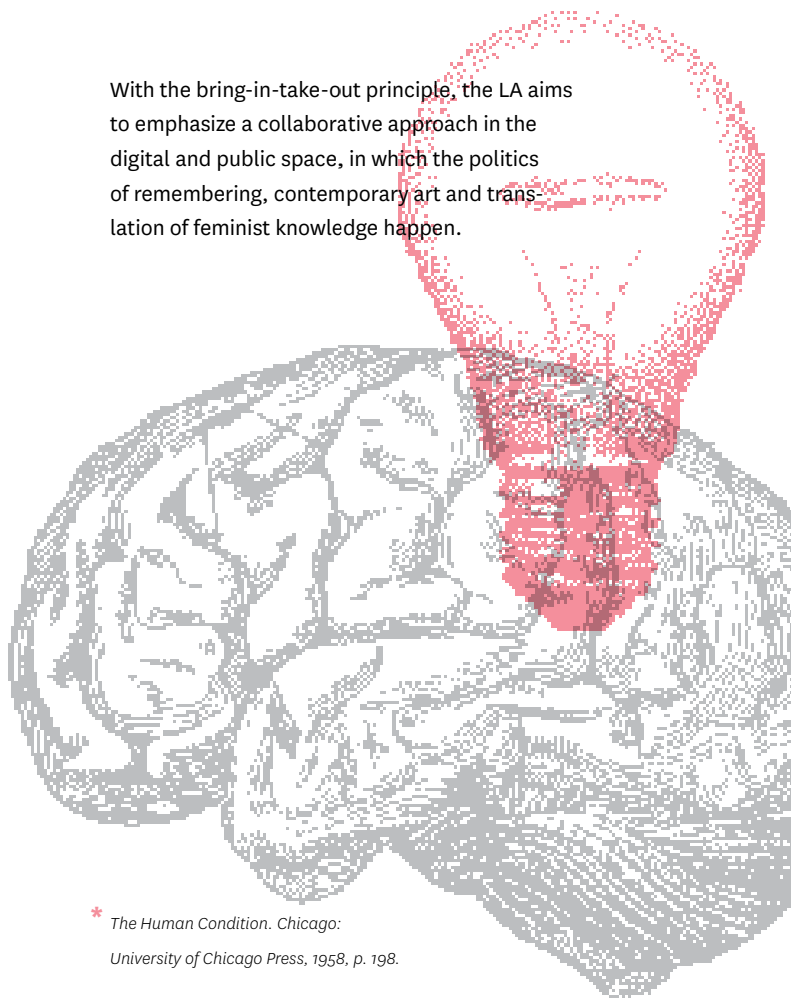
## Bring In Take Out – Living Archive (LA)

**The Bring In Take Out – Living Archive (LA) is a contemporary art exhibition that uses creative, research and artistic means to create an interactive platform: a live event, a laboratory and an archive.**

The concept – referring to the (post)Yugoslav space and beyond – is based on previous experiences and constantly collected knowledge and continues developing with each new edition. The common ground throughout all editions is a several-day event with activities such as audio and video interviews with artists, theoreticians, participants and the public, artist talks, thematic discussions, research of related literature, screenings of the Perpetuum Mobile video compilation, and reflecting and analyzing answers from the Questionnaire on feminism.

The main referential backgrounds are contemporary art, feminist theory and practice as well as the (post)Yugoslav space, which all function together like a polis as defined by Hannah Arendt: “The polis, properly speaking, is not the city-state in its physical location; it is the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be.”\*

With the bring-in-take-out principle, the LA aims to emphasize a collaborative approach in the digital and public space, in which the politics of remembering, contemporary art and translation of feminist knowledge happen.



\* *The Human Condition*. Chicago:  
University of Chicago Press, 1958, p. 198.

**The second edition** of the Bring In Take Out Living Archive continues to work on the methodology and process of creating an interactive platform of feminist contemporary art within the (post)Yugoslav space and beyond. During the four days of collaborative work, we are focusing on the mapping of feminist practices in contemporary art, processes of generating, producing and mediating knowledge – especially from a queer and feminist grassroots perspective.

This edition consists of two exhibitions as live events. The artworks are emphasizing the archive as a paradigm for generating public space and new forms of socialization. In Alkatraz Gallery, the artworks and screenings are co-creating a laboratory for the exchange of information, where anyone can join in documenting reality, live interviews, artist talks, and digitalizing or uploading on the spot. Kapelica Gallery is hosting an interactive art project and public discussion on feminist strategies for the creation of an archive as living knowledge. Besides reversing the traditional representations of women and re-questioning invisible histories (of women migrant workers), we intend to weave – in accordance with Rosi Braidotti’s concept of “becoming” – the linkage across the present and the past in the act of constructing and actualizing possible futures.

With guerrilla action on the International Women’s Day we are calling for resistance movements against all



forms of social repression and economic exploitation by remembering the famous slogan of the textile women workers' strike in Lawrence, Massachusetts on 8th of March, 1912: We want bread, and roses too.

**Alkatraz Gallery** – transformed into a creative laboratory – presents: *Perpetuum Mobile*, a compilation of video works and other materials, an interactive art action by Vahida Ramujkuć and Aviv Kruglansky relating to the concept of an open archive as a paradigm for generating public space with new forms of socialization and two series of drawings by Vesna Bukovec discussing the representative aspect of contemporary feminism, exhibited in indirect relation to quotations and references from the Questionnaire.

**In Kapelica Gallery**, the archival art project *GUESTures* by Margareta Kern is presented. Everyone is welcomed to access the content and, as a temporary archivist, even with the most modest gestures, to re-actualize the forgotten history by personal narratives of women guest-workers.

## Program

### LA exhibition LAB

from Wednesday till Saturday,  
March 7-10, 4 pm-Midnight.

#### **Perpetuum Mobile Video Screenings;**

**Vahida Ramujkić** (Belgrade)

and **Aviv Kruglansky** (Barcelona):

#### **Real-time Documentary Embroidery;**

The embroidery office

is open every day,

Wednesday through Saturday,

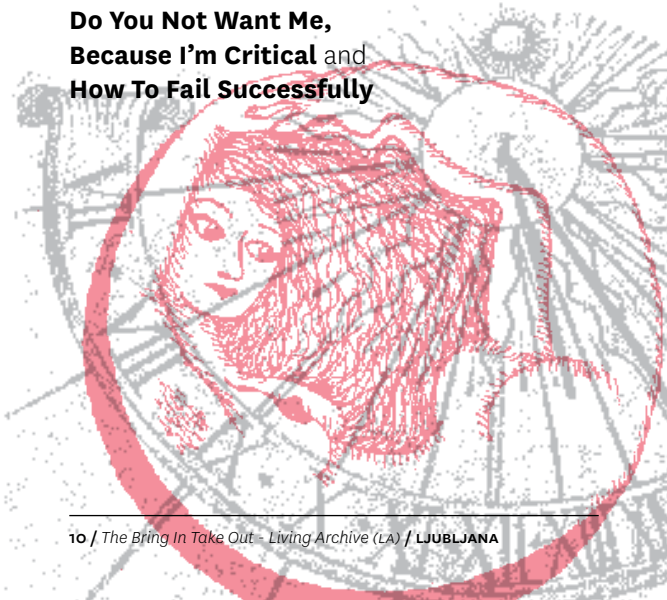
4:30 pm-6 pm

**Vesna Bukovec** (Ljubljana):

**Do You Not Want Me,**

**Because I'm Critical** and

**How To Fail Successfully**



## **LA exhibition**

**Perpetuum Mobile, Vahida Ramujkić  
& Aviv Kruglansky, Vesna Bukovec**

**open until March 23rd**

Alkatraz Gallery,

**Monday–Thursday:**

**11 am–3 pm & 4 pm–8 pm;**

**Friday: 3 pm–11 pm**

## **GUESTures**

**by Margareta Kern** (London)

**exhibition open until March 14th**

Kapelica Gallery,

**Monday–Friday: 10 am–5 pm**



## Daily program

### Wednesday, March 7th

4:30 pm

Alkatraz Gallery, AKC Metelkova

**Vahida Ramujkić (Belgrade)**

**& Aviv Kruglansky (Barcelona):**

**Real-time Documentary Embroidery,**

*public presentation and introduction*

*to the basic technique*

### Wednesday, March 7th

9 pm

Kapelica Gallery, Kersnikova 4

**Margareta Kern (London):**

**GUESTures**

*exhibition opening and*

*a walkthrough by the artist*

### Thursday, March 8th

6 pm

Klub Gromka, AKC Metelkova

**Ana Vilenica (Pančevo), Tanja Marković**

**(Belgrade), Jelena Petrović (Ljubljana,**

**Belgrade): Combative Women's Celebration**

**- Feminism as Politics of Equality For All**

*discussion and presentation of ProFemina*

*and Uz)bu))na))) by Red Dawns, Workers'*

*& Punks' University and Red Min(e)d*



Friday, March 9th

2 pm

Kapelica Gallery

**Margareta Kern** (London):

**Collective Reading From The Archive  
of Migrant Women Workers**

Friday, March 9th

6 pm

Kapelica Gallery

**Biljana Kašić** (Zagreb), **Karen Mirza** (London),

**Ida Hiršenfelder** (Ljubljana) and **the artist**

**and curators of the LA Ljubljana edition:**

**Creating a Feminist Archive**

**Means Facing The Real to the Most**

**Extent, *public discussion***

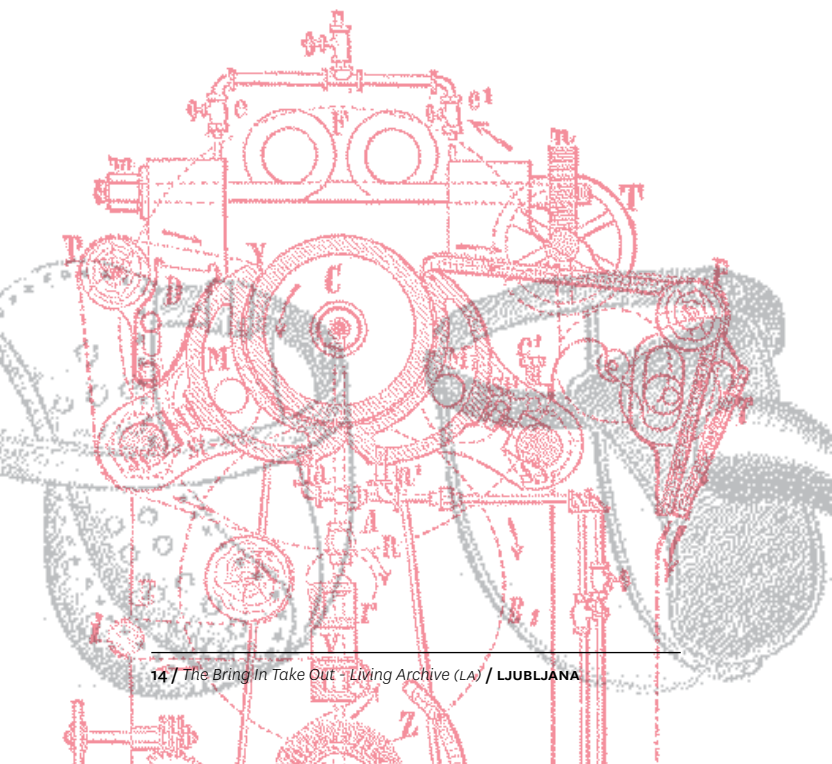
More about the program:

## **Perpetuum Mobile**

### **Video Screenings by various artists**

Perpetuum Mobile is a compilation of video works as well as some other digitized art projects (photos, comics, texts), which is constantly growing on an open-call basis ([bringintakeout.wordpress.com/open-calls/perpetuum-mobile](http://bringintakeout.wordpress.com/open-calls/perpetuum-mobile)).

For the Ljubljana edition, we invite you to bring your work in a digital format or to suggest other works that we should include in the Perpetuum Mobile.



We are presenting video works by artists:

**Milica Tomić** (Belgrade), **Tina Smrekar** (Ljubljana), **Lana Čmajčanin** (Sarajevo), **Adela Jušić** (Sarajevo), **Flaka Haliti** (Priština), **Nela Hasanbegović** (Sarajevo), **Nika Autor** (Ljubljana), **Ana Hušman** (Zagreb), **Vahida Ramujkić** (Belgrade), **Bojana Jelenić** (Belgrade) and an Internet browser video by **Lina Dokuzović** (Vienna), video documentation by **Ana Hoffner** (Belgrade/Vienna), **Dina Rončević** (Zagreb), **Ana Čigon** (Ljubljana), **Nataša Teofilović** (Pančevo), **Marina Radulj** (Banja Luka), **Gordana Anđelić - Galić** (Mostar/Sarajevo) and **Monika Ponjavić** (Banja Luka). Perpertuum Mobile also contains texts by **Dunja Blažević** (Sarajevo), text and photo documentation by **Alenka Spacal** (Ljubljana), posters by **Tanja Ostojić** (Belgrade/Berlin), photo documentation by **Nela Milić** (London) and **Vanja Bučan** (Amsteradam/Maribor), video stills by **Marina Gržinić** (Ljubljana/Vienna) and **Aina Šmid** (Ljubljana), comics by **Nikoleta Marković** (Belgrade), a film by **Maja Prettner** (Murska Sobota), digital format photos by **Jelena Jureša** (Novi Sad) and a poem by **Andreja Dugandžić** (Sarajevo).  
The content will be constantly actualized!

**Public presentation and introduction to the basic technique of Real-time Documentary Embroidery** by **Vahida Ramujkić** (Belgrade) and **Aviv Kruglansky** (Barcelona)

Alkatraz Gallery

From March 7th to 10th, everyone is invited to join Vahida Ramujkić and Aviv Kruglansky for a collaborative constructing of a common tapestry. Through the common embroidery process, artists wish to document a reality without sketches or previous planning. The unique object shapes a kind of social fabric and experiments with new forms of socialisation. Real-time documentary embroidery has so far been done on various occasions in: bars, streets and offices in the suburbs of Cairo, Bristol, Belgrade, Warsaw, Barcelona...

Real-time Documentary Embroidery starts with a public presentation and an introduction to the basic technique on Wednesday, March 7th, at 4:30 pm. The embroidery office will remain open the following days until Saturday, March 10th, during the same hours: 4:30 pm–6 pm. Common tapestries made in Ljubljana and other places will be exhibited until March 23rd at Alkatraz Gallery.



**Vahida Ramujkić** was born in Yugoslavia, lived in Spain, returned to Serbia. From 2001 to 2006, Vahida closely collaborated with Laia Sadurni in the Rotor collective (Barcelona), organizing urban expeditions through urban territories of ground, water and air [rotorr.org](http://rotorr.org). In 2006, Vahida also founded a Disputed History library, collecting history textbooks from the ex-Yugoslav space and organizing workshops where different historic narratives are analyzed and interpreted in new collage issues. In 2007, she initiated the Real-time Documentary Embroidery project together with Aviv Kruglansky, which is an on-going project in different suburban areas. In 2011, she initiated the Microcultures project with Moshe Robas and Aviv Kruglansky, experimenting with the fermentation process in the culinary, social and economic sense. Last year, she received the 52nd October Salon Award for the installation Disputed History.

[www.irational.org/cgi-bin/vahida/projects/index.pl](http://www.irational.org/cgi-bin/vahida/projects/index.pl)

**Aviv Kruglansky** learned to crochet and knit while in his mother's womb. It was the work she could do even during pregnancy. Now all grown up, Aviv crochets, embroiders and sews as part of global movements for social change. His efforts to ward off gentrification, stop global warming and end the violence in Israel/Palestine have so far been unsuccessful.

[opensourcepants.net](http://opensourcepants.net)

## **Do You Not Want Me, Because I'm Critical**

and

### **How to fail successfully**

**Vesna Bukovec** (Ljubljana)

In the series of drawings *How To Fail Successfully*, Vesna Bukovec deals with the failure of individuals in society that implies indirect violence with absolute values such as success, health and happiness in the fashion of a Do-It-Yourself manual. In the new series of drawings, through the cliché images of women taken from Web “stock-image” files used by media and advertisers, she depicts social marginalisation. Even if it is all about stereotypes, the presented situations are still so real. This series was inspired by the Tinza comics by Marko Pogačnik, published in the journal *Problems* in 1969.

**Vesna Bukovec** works as a solo artist as well as in the art group KOLEKTIVA (with Metka Zupanič and Lada Cerar). In recent years, she has presented her works at numerous solo and group exhibitions in Ljubljana, Maribor, Slovenj Gradec, Novo Mesto, Ribnica, Zagreb, Belgrade, Athens, Berlin, Beijing, Graz, Vienna, New York, Verona, Venice... Her artistic work finds its expression in a variety of media (drawing, video, photography, installation) and approaches (research, appropriation, participation, etc.), with irony being a frequently used artistic strategy.

[www.vesna-bukovec.net](http://www.vesna-bukovec.net)

## **GUESTures**

**Margareta Kern** (London)

Gallery Kapelica

GUESTures is a series of carefully staged performative archival interventions, envisioned as a “travelling archive” which develops in a constant and complex dialogue with its audiences and with the “subjects” of the artist’s parallel historical and ethnographic research into the mass labour migration of workers from socialist Yugoslavia to West Germany in the late 1960s. Within this broader context of Kern’s research, GUESTures has always been a project dedicated above all to the marginalised histories of women migrants, whose presence in the mass waves of labour migration from the former Yugoslavia for temporary work abroad remains extremely poorly documented. GUESTures, by their very structure, remain an open space of investigation that emphasises the fragility of knowledge in which the relationship between document, memory and testimony is never a given.

The **Collective Reading**, which happens on Friday, March 9th, at 2 pm, is an opportunity to activate the “archive” through a collaborative act of reading together the material contained within it, such as the excerpts from interviews that Kern conducted with the migrant women in Berlin between 2009 and 2011.

**Margareta Kern's** artistic practice engages with the social and political sphere through multilayered and interdisciplinary projects. Kern is interested in the relationship of performance, narrative and participation to documentary and experimental image-making, as well as in the relationship between art and activism. Born in Yugoslavia in 1974, Kern migrated to London, where she graduated from Goldsmiths College (BA, Fine Art), and University College London (MA, Visual and Material Culture/South East European Studies). Her work has been shown extensively, including at the Tate Modern, the Impressions Gallery Bradford, The Museum of Contemporary Art Budapest, the SC Gallery Zagreb, the Institute for Contemporary Interdisciplinary Art Bath, and the Kurt Kurt Gallery Berlin. Kern is currently a holder of the Leverhulme artist-in-residence award at Durham University, UK.

[www.margaretakern.com](http://www.margaretakern.com)

[guestworkerberlin.blogspot.com](http://guestworkerberlin.blogspot.com)

Fig - 3



Fig - 4

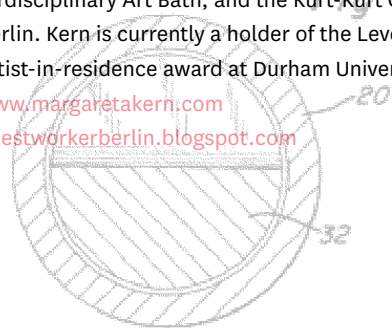
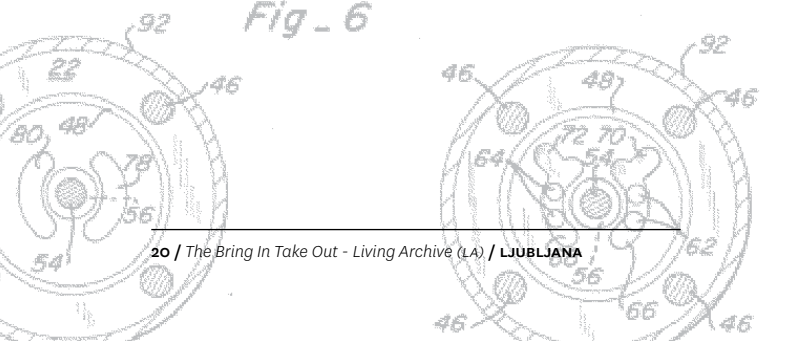


Fig - 6



## **Combative Women's Celebration: Feminism as Politics of Equality for All**

Klub Gromka

**Ana Vilenica** (Pančevo), **Tanja Marković** (Belgrade), **Jelena Petrović** (Ljubljana, Belgrade)  
Red Dawns in collaboration with Workers' & Punks' University and Red Min(e)d

In contemporary popular culture and public space, it is difficult to distinguish between Valentine's Day and International Women's Day. The media, consumerism and mainstream politics have systematically de-politicized and historically revised the potential as well as the significance of March 8th. We believe that it is necessary to make a radical rupture in order to re-politicize March 8th as a potential generator of public speech about discrimination, exploitation, marginalisation and oppression – and to devise feminist strategies for building a new sociality based on solidarity and equality for all. At the discussion, we are going to present two special issues of the ProFemina journal and the first issue of the UZ)BU))NA))) online journal as possible sources for the future development of common actions.

**Ana Vilenica** is an artist, curator, organiser of cultural events and the author of numerous articles in the field of art criticism, art theory and art history. She is particularly interested in creating alternative sensitive models of being outside the existing power relations.

[www.uzbuna.org](http://www.uzbuna.org)

**Tanja Marković** is a writer, artist and feminist activist who participates in Belgrade's Druga Scena (Other Scene) platform. As an activist, she collaborates with the Women at Work collective and with Belgrade's Center for Queer Studies.

[www.uzbuna.org](http://www.uzbuna.org)

**Jelena Petrović** is a researcher and art worker. She writes scholarly articles, organises events and conceptualises interdisciplinary projects about (post)Yugoslav subjects, particularly about the (mis)interpretative models of Yugoslav history, memory, culture, language and identities.

[minainstitute.wordpress.com](http://minainstitute.wordpress.com)

## **Creating a Feminist Archive Means Facing The Real to the Most Extent**

Kapelica Gallery

**Biljana Kašić** (Zagreb), **Karen Mirza** (London),  
**Ida Hiršenfelder** (Ljubljana) and **the artists  
and curators of the LA Ljubljana edition**

The LA public discussion, titled with the quote by Biljana Kašić, opens some of the key questions relating to the ongoing process of archiving in contemporary art on different levels: On its politics/ethics and new models of epistemology/methodology that imply digital and other experimental media practices; On feminist strategies for the creation of such a living archive as living knowledge; On intersections of artistic, activist and theoretical ruptures in the common process of knowledge production; On bearing a potential for (re)invigorating the public space by an interactive, participative/inclusive and emancipatory approach. In addition, the discussion will focus on problems that people engaged in such new forms of knowledge production and public intervention are facing: precarious and invisible work, unbearable working conditions (lack of working equipment, space, time, payment), value of artworks and work in general.

**Biljana Kašić** is a theorist and feminist activist at work in the field that could be seen as “theoretical activism”. She completed her doctoral studies in Political Science. She is one of the founders and coordinators of Women’s Studies in Zagreb. She currently teaches at the University of Zadar in the Department of Sociology.

[www.zenstud.hr](http://www.zenstud.hr)

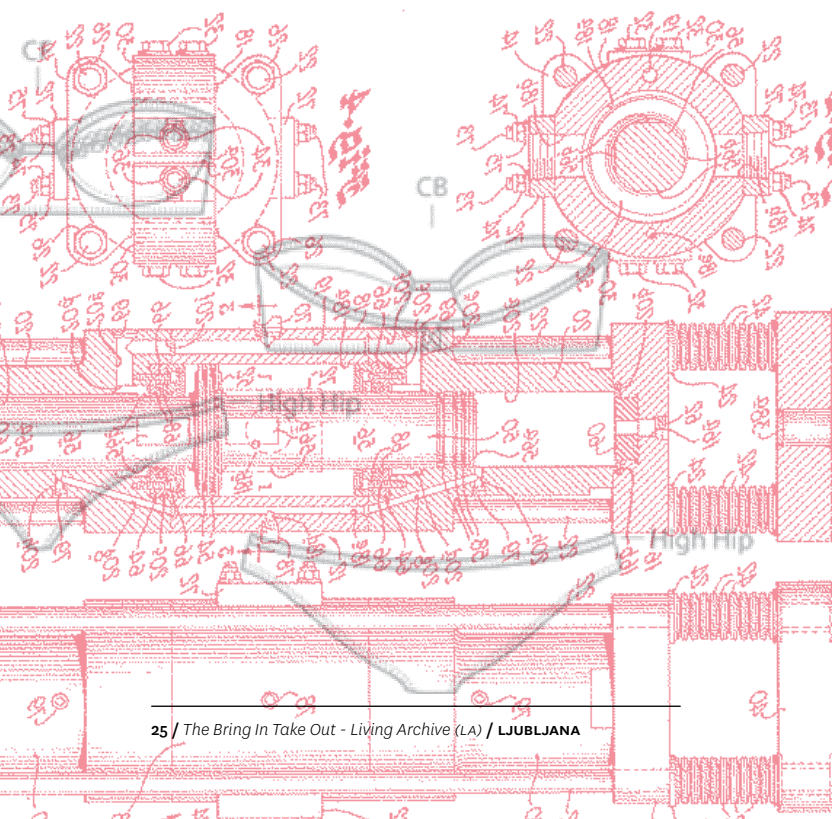
**Karen Mirza**’s multilayered practice consists of filmmaking, installation, photography, performance, publishing and curating. Much of Karen’s practice involves collaboration with the artist Brad Butler; their recent projects include The Common Stage at ZKM Karlsruhe and The Museum of Non-Participation at the Arnolfini, Bristol. Mirza and Butler formed no.w.here, an artist-run organisation that combines film production with critical dialogue about contemporary image-making. It supports the production of artists’ works, runs workshops and critical discussions and actively curates performances, screenings, residencies, publications, events and exhibitions.

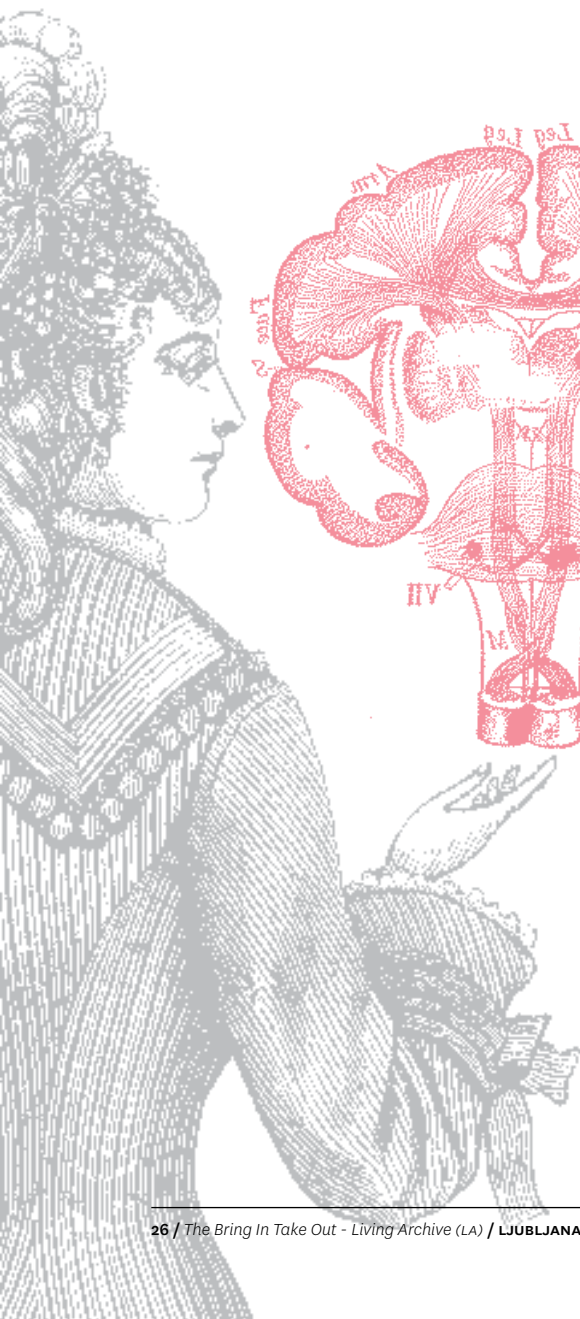
[mirza-butler.net](http://mirza-butler.net)





**Ida Hiršenfelder** is a contemporary art critic and video programmes assistant at DIVA Station (Digital Video Archive) at SCCA – Ljubljana, Center for Contemporary Arts. She is an art consultant at LJUDMILA, a Ljubljana digital media lab, and collaborates with Aksioma – Institute for Contemporary Art on a regular basis. She publishes reviews in the newspaper Dnevnik, and on Radio Student, where she is an editor of the monthly feminist program Sektor Ž. Periodically, she also writes texts for exhibition catalogs and professional magazines.





## Bring In Take Out Methodology

### Stations

In the Living Archive, we use different stations as working methods to interact with the public and the artists: **Exhibition** and the **Perpetuum Mobile** (video station), the **Audio/Video Booth** for live interviews, statements and artist talks, the **Reading Room** for blogging, reading and filling out the **Questionnaire** and the **Digital Oven** for digitalization and uploading on the spot.

### Questionnaire

As part of our continuous endeavor to collect feminist knowledge, experiences, ideas and beliefs in regard to feminist art practices in the (post)Yugoslav space, we have developed a Questionnaire to be filled out by artists, academics, cultural workers, curators, activists and all who have knowledge, remembrances and/or expertise in the field. Each opinion counts, so please bring in yours. You can find the questionnaire and fill it out at this site: [bringintakeout.wordpress.com/questionnaire](http://bringintakeout.wordpress.com/questionnaire)

We thank all of the following outstanding women  
for sharing their knowledge with us:

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**Nina Bunjevac** (Toronto), **Tanja Miletić Oručević** (Mostar/Brno), **Biljana Kašić** (Zagreb/Zadar), **Nade Kachakova** (Skopje), **Ksenija Forca** (Belgrade), **Rada Borić** (Zagreb), **Ana Vilenica** (Pančevo/Belgrade), **Tatjana Marjanović** (Split), **Azra Husanović** (Vienna), **Ida Hiršenfelder** (Ljubljana), **Masa Hilčišin** (Sarajevo/Prague), **Tea Hvala** (Ljubljana), **Jelena Jelača** (Belgrade), **Marina Gržinić** (Ljubljana/Vienna), **Ajla Demiragić** (Sarajevo), **Vahida Ramujkić** (Belgrade/Barcelona), **Maja Bogojević** (Podgorica), **Branka** (Novi Sad), **Lejla Somun-Krupalija** (Sarajevo), **Merima Jašarević** (Mostar), **Dunja Blažević** (Sarajevo), **Lidija Radojević** (Ljubljana), **Lala Raščić** (Sarajevo/Zagreb/New Orleans), **Nela Milić** (London), **Ana Čigon** (Štanjel/Ljubljana), **Slađana Mitrović** (Ljubljana).

With the LA stations and with the online Questionnaire, we are working on an inclusive methodology towards an open and ongoing archive of feminist art from the (post)Yugoslav space and beyond.

## Feminism (is) ...

### **...politics!**

*Ana Vilenica, art historian/theorist,  
curator, organiser (Belgrade)*

**...means a lot to me: it is a mental and physical space where it is possible to breathe and reach out: to disturb that which already is, the status quo, the “business as usual”.**

*Tea Hvala, writing, publishing, organising*

**...a mode of radical questioning.** *Biljana Kašić,  
university professor, theoretical activist (Zagreb/Zadar)*

**...theory and practice.** *Lidija Radojević,  
grassroots academic, (Ljubljana)*

**...political practice which manifests itself through every material praxis of everyday life. This practice is based on the struggle for equality.** *Lidija Radojević, grassroots academic, (Ljubljana)*

**...a political movement that has to be re/ conceptualized historically and geo-politically.** *Marina Gržinić, artist, philosopher, professor (Ljubljana/Vienna)*

**...philosophy, politics and a social movement, passion and commitment...** *Rada Borić,  
executive director/women’s studies (Zagreb)*

**...practices for transformation of paradigms of power.** *Tanja Miletić Oručević, theatre director and academic (Mostar/Brno)*

**...A world view. A political agenda. A certain sensitivity. An array of practices. Inspiration.** *Tea Hvala, writing, publishing, organising*

**...trans-feminism ... “is” politics and not feminism “as” politics. Trans-feminism connects two parallel paths. On one side, it presents a connection of feminism to migrant positions and wo/men of color as part of the decolonial emancipation struggles that are going on presently; this means that feminism has to take into account the re-composition of labor in capitalism and the passage from proletariat to precariat in post-Fordism, with thinking multiplicity and agency anew.** *Marina Gržinić, artist, philosopher, professor (Ljubljana/Vienna)*

**...collaboration without hierarchy.** *Tanja Miletić Oručević, theatre director and academic (Mostar/Brno)*

**...a struggle for equal pay.** *Nina Bunjevac, comic author, illustrator (Toronto)*

**...radically shifting the structures of viewing/ acting/thinking.** *Biljana Kašić, university professor, theoretical activist (Zagreb/Zadar)*

**...calling for constant reevaluation and redefining of our set of practices and beliefs.** *Azra Husanović, cultural studies/art/linguistics (Vienna)*

**...is first and foremost solidarity, then it is knowing who am I and then being happy with who I am. Finally celebrating myself as a woman, other women, and those who celebrate women. Feminism is part of my life that intersects with everything I do: think, work, cook, how I relate to insects and how I relate to my child, how I love and how I vote...** *Lejla Somun-Krupalija, researcher and freelancer (Sarajevo)*

**...a way of living and fighting everyday battles, but with red lipstick.** *Jelena Jelača, artist (Belgrade)*

**...It is a passion for equality and a compassion for solidarity.** *Nade Kachakova, lawyer (Skopje)*

**...Fight for the freedom of choice to be whatever I want to be!** *Tatjana Marjanović, program coordinator in the NGO sector*

**...does not forget its marginal position in relation to the centre, from its beginnings. It concerns women workers, lesbians, queer persons, politics of identities and differences, etc. Hence, a continuous distance from the dominant discourse that includes a critical relation to the existing...** *Ksenija Forca, human rights activist*



**...empowering, personal transformation, socially engaged creative work, ideological commitment, political subversive struggle.** *Maša Hilčičin, documentary film & video maker (Sarajevo/Prague)*

**...Before becoming feminists, we (were) are lesbians.** *Marina Gržinić, artist, philosopher, professor (Ljubljana/Vienna)*

**... the constant struggle to ensure equal opportunities for all genders and minorities.** *Ida Hiršenfelder, media arts (Ljubljana)*

**Feminism is manifested in art production, theory and curating nowadays ...**  
**...subversively or boldly.** *Nela Milić, artist (London)*

**...as politics, as life style, as critic, antagonism, as a mainstream...** *Ana Vilenica, art historian/ theorist, curator, organizer (Belgrade)*

**...as a creative statement and as interpretation / representation strategies.** *Tanja Miletić Oručević, theatre director and academic (Mostar/Brno)*

**...as a shifting of meanings of art production/theory/ discourse, as a provocative stand of a new set of discourses/images/desires/appeals, making visible human ruptures and concerns, sex/gender ambiguities and emancipatory potentials.** *Biljana Kašić, university professor, theoretical activist (Zagreb/Zadar)*

**...Creating feminist “exhibitions” means facing the Real to the most extent or, in other words, breaking the frames of both conventional artistic and obscure territorialities (neoliberal, consumer, pornographic).** *Biljana Kašić, university professor, theoretical activist (Zagreb/Zadar)*

**...as breaking the taboos related to femininity and female sexuality.** *Nade Kachakova, lawyer (Skopje)*

**...Feminist art for me are strong, yet emotional, heartfelt artistic pieces that, whether they open a world of emotion or are a sharp social commentary, have a certain quality that makes the viewer feel close to the artist.** *Lala Raščić, artist (Sarajevo, Zagreb, New Orleans)*

**I understand an artwork as feminist if it somehow manages to expose social and political dimensions of people’s situations, by, for example, using new ways of representation.** *Ana Čigon, video, performance, new media artist (Štanjel/Ljubljana)*

**Today, feminism opens important questions about a woman’s body, sexuality, identity.** *Sladana Mitrović, researcher, artist (Ljubljana)*

**...very poorly. Women artists (writers, etc.) mostly don’t wish to identify themselves as women, even less as feminists...there is a certain backlash.** *Maja Bogojević, Professor/Media & Film (Podgorica)*

It is divided presently along the gender line. For the Former Eastern Europe, it seems that gender is still good enough, as queer is reserved for the West. Queer is to be seen in a certain dialectical genealogy that starts from feminism, passing through gender and presents today a radicalization of feminism as a queer position. Gender, because of gender mainstreaming (malestreaming), presents its failed, negative side. This is why in the West you say: “Fuck Your Gender”, since for radicalized (Western) queer positions, gender mainstreaming means the complicity of gender with neoliberal global capitalist governmentality.

*Marina Gržinić, artist, philosopher,  
professor (Ljubljana/Vienna)*

I notice that artists tend to avoid explicit references to feminism even though, when you look at their work, you can recognize particular feminist references; be it certain authors, aesthetics or statements. On the one hand, I think it has to do with the fact that feminist ideas have been spread widely enough that they have become part of “general knowledge”. ... On the other hand, structural inequality based on gender still exists and the field of art is no exception. ... It is possible to speak about lack of knowledge about feminist history as well as about deliberate avoidance of naming one’s feminist politics due to feminism’s persistent public stigmatization as a supposedly

“hateful” and “separatist” ideology. ... There are also artists who believe their message will reach more people if their feminism is not made explicit. And of course there are artists who count on the provocative effect of explicit feminist references in their work. For me, both strategies are legitimate.

*Tea Hvala, writing, publishing, organising*

Currently, there is a lot of “latent” feminism, i.e. practices which take into consideration feminist propositions but do not address them directly. This is somewhat harmful for the feminist cause ... However, when feminism is addressed directly as the motive of an art work, theory or exhibition, there is a danger of the ghettoisation of the topic. This is a common problem when presenting not just feminist but any other politically engaged art production, which inevitably faces itself with limited effect. Most problematic are curating practices which seemingly give the issue of feminist art a space to present itself, but which are often unaware of the hegemonic, hierarchical systems of re-production of knowledge that they adhere to. *Ida Hiršenfelder, media arts (Ljubljana)*

... as a hyper identification with gender roles – as a critical strategy. *Ksenija Forca, human rights activist (Belgrade)*

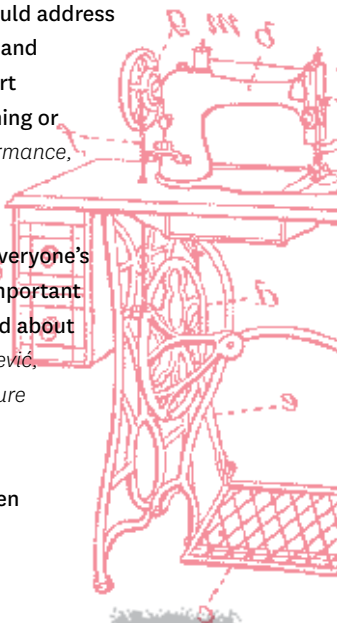
## A feminist archive should ...

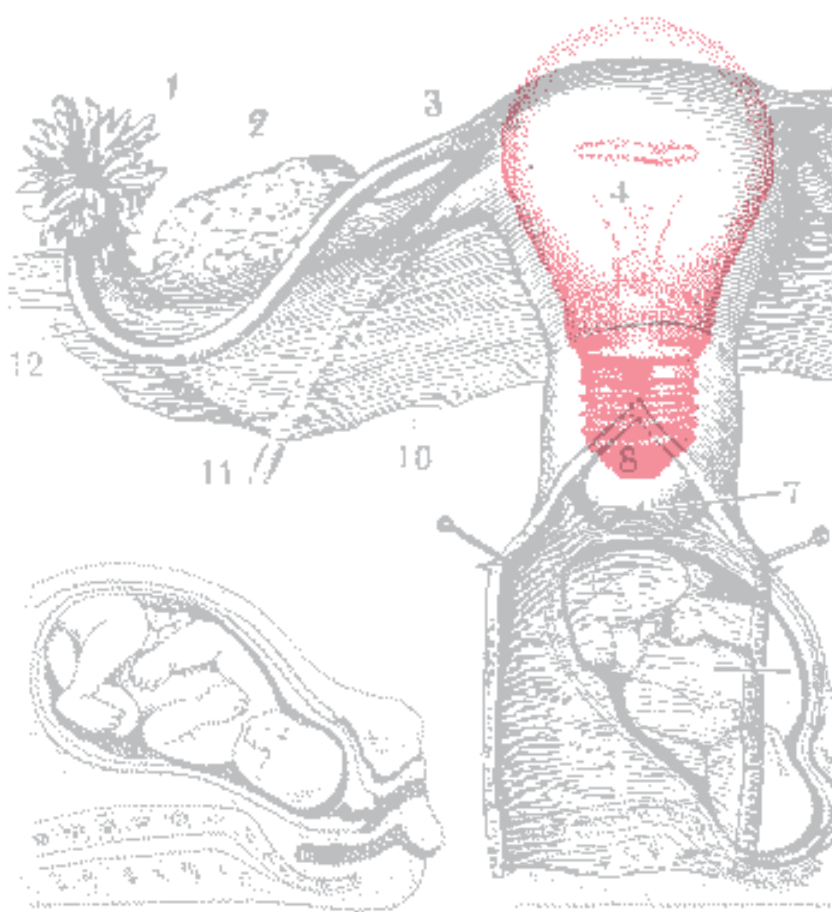
... not consider art as valued on the art market but the value of the work. *Lidija Radojević, grassroots academic (Ljubljana)*

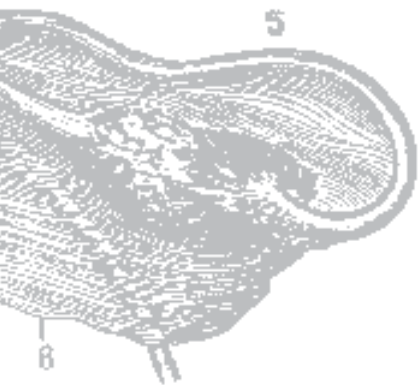
...gather as many names as possible but also know what these artists were doing and how we should nowadays look at their positions or their contributions to feminism. Another important thing would be to encourage dialogues, meetings and round tables that would address topics of feminism and its position and importance in today's theory and art practice and also its political meaning or usefulness. *Ana Čigon, video, performance, new media artist (Štanjel/Ljubljana)*

...To have good research; include everyone's opinion about the archive who is important and who is not...Important is to find about activities of artists... *Merima Jašarević, teacher assistant; sociologist of culture and art (Gradačac/Mostar)*

It is important to re-consider women artists. *Slađana Mitrović, researcher, artist (Ljubljana)*







On Red Min(e)d, initiators of  
the Bring In Take Out Living Arhive

The Red Min(e)d are **Danijela Dugandžić Živanović, Katja Kobolt, Dunja Kukovec** and **Jelena Petrović**. Coming from different backgrounds (feminist theory, contemporary art, cultural production and activism) and from different places (Ljubljana, Sarajevo, Belgrade, and Munich), they live and work moving from one place to other, on the crossroad of common understanding and methods of researching, (re) presenting, curating and mediating contemporary art. Challenged by each others differences, energies and interests the Red Min(e)d works in a constant (re)questioning, exploring and developing possible ways of better understanding, visibility and feasibility of feminist arts and arts by women artists from the (post)Yugoslav space and beyond.

Organized by: **Red Min(e)d**

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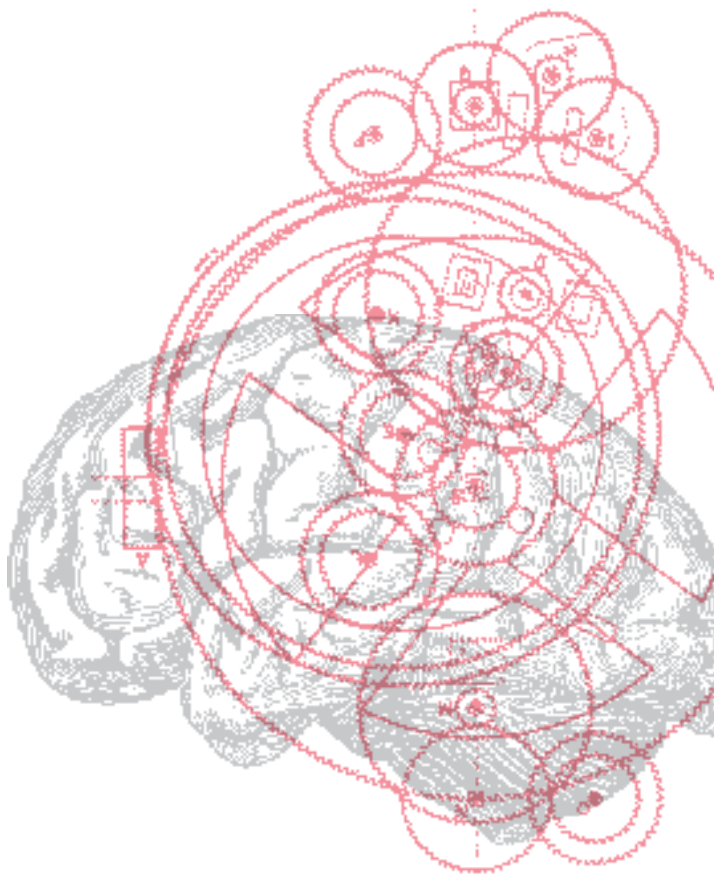
for Women's Studies Zagreb (www.zenstud.hr)

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## Manual for how not to behave at

### **The Bring In Take Out – Living Archive**

#### **DON'T**

- behave like you are in a museum or a gallery  
– rather as if you are in a social space
- be silent
- take regular routes
- look at the artworks from a distance –  
approach them if they interest you

#### **DO**

- “abuse” the LA stations
- talk – send an important message/your opinion or  
anything of the like at the Audio/Video Booth
- fill out the Questionnaire, partly or in full,  
anonymous or not in the Reading Room
- take videos you like out of the Perpetuum Mobile  
station, screen them and thus co-curate the exhibition
- take out/bring in videos, photos, texts and  
upload them at the Digital Oven station
- touch, but gently
- talk to the artists and anyone you might  
meet in the space, record debates and  
upload them at the Audio/Video Booth
- copy and re-use
- take your kids with you to explore the space
- dance, run or just relax



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