



BRING TAKE LIVING ARCHIVE

IN OUT



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

13. - 16. October 2011 in Zagreb



bringintakeout.wordpress.com

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

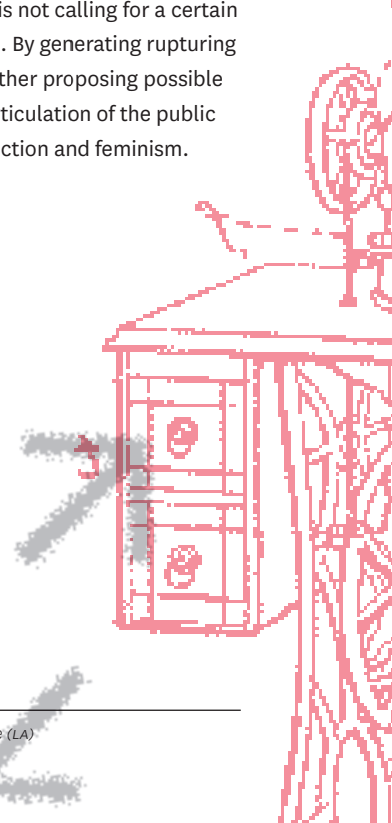
October 13 - 16, 2011 in Zagreb

at Kino Europa, Glyptotheque CASA
and Kino Grič

The still variably named region, mostly known as the Balkans, shares the common past of the country created/existed/destroyed during the long-lasting and turbulent 20th century. Defined by post-socialist transitional reversals (gender, class, nation), the newly established countries in the post-Yugoslav space have taken different roads towards the future, which this time share novel social and cultural frameworks of political amnesia and historical revisionism.

Multi-misogynist clusters of men's historiographical works have failed to acknowledge women who influenced our past and emancipated our realities (with the exception of some women figures, often remembered by one generation and forgotten by the other). Such selective memories, as well as a heritage of a systematic depreciation, perpetuate the patriarchal-centric and unjust history of today's reality. Therefore, the Bring In Take Out – Living Archive (LA) focuses upon the role of women in time and space from today's perspective of differently constructed post-Yugoslav social realities, and it aims at challenging such realities by creating an open platform and possible strategies to go beyond those forced gaps and patriarchal blind spots in the collective remembrance. Activist movements, nonconformist political positions and value systems, and the cultural variety of the turbulent and transformable post/Yugoslav

contexts, have all had an impact on art's becoming a socially engaged discourse of today, because the ongoing process of academic commodification and institutional commercialization has already made all others passive. In that sense, with LA, we understand feminist art as an open and experimental space – as a multidimensional display of the research and work process that have the potential to grapple with ossified academic and institutional systems that have been narrowly legitimized for a long time now. Departing from emergent questions of art theory and practice, such a living archive is not calling for a certain subversion of the public space. By generating rupturing questions and answers, it is rather proposing possible modes of emancipation and articulation of the public space today through art production and feminism.



Thursday, October 13

20:00

in front Kino Europa, Varšavska 3

**Dear Ladies Thank You,
performance by Ana Čigon (SI)**

Friday, October 14

10:00–19:00

in Glyptotheque CASA

Zagreb, Medvedgradska ulica 2

LA exhibition and laboratory *

Saturday, October 15

10:00–19:00

in Glyptotheque CASA

Zagreb, Medvedgradska ulica 2

LA exhibition and laboratory *

Saturday, October 15

22:00

in Kino Grič, Jurišićeva 6

**Concert by Damir Imamović (BA)
and VJane Adela (BA) ****

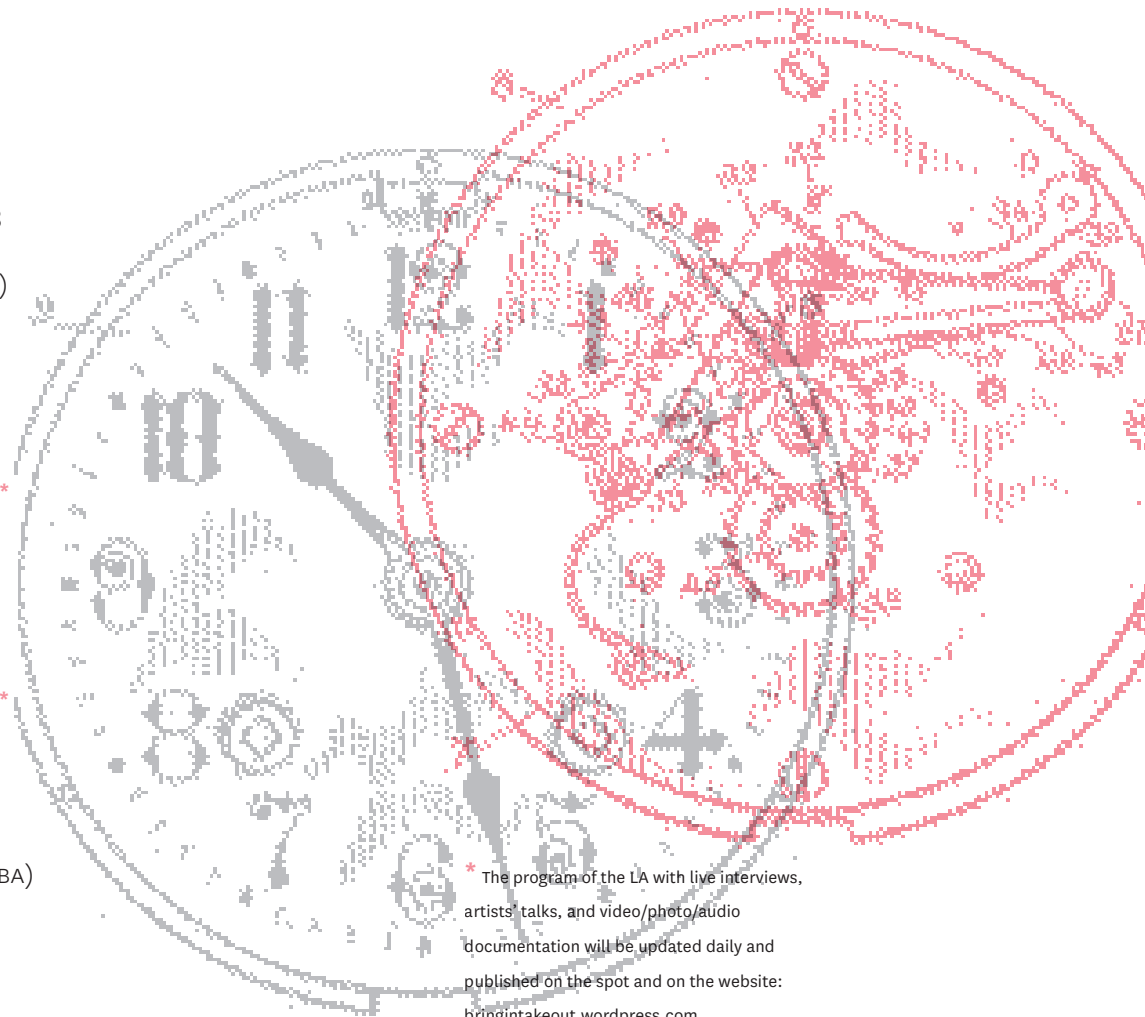
Sunday, October 16

12:00–16:00

in Glyptotheque CASA

Zagreb, Medvedgradska ulica 2

LA exhibition and laboratory *



* The program of the LA with live interviews, artists' talks, and video/photo/audio documentation will be updated daily and published on the spot and on the website: bringintakeout.wordpress.com

** Free Admission for REDacting conference & LA participants, others only if previously booked at: bringintakeout@gmail.com

With the bring-in-take-out principle, the LA aims at creating an interactive platform of collaborative working and sharing of information, as well as documentation and presentation in the public space, in which a politics of remembering, production and translation of knowledge might emerge through the ways in which discourses and ideas generated by art practices are shared and through a continuous re-questioning of the emancipatory potential of such a living archive.

The main feature of the **LA public display/live events** are **(working/research) stations**. Working stations evolve, process and progress within continuous LA editions (starting in Zagreb and continuing on in Ljubljana, Sarajevo, Vienna and elsewhere). Their content will change with every new edition. In Zagreb, there are the following LA stations: the **Curated Exhibition**, the **Audio/Video Booth** for live interviews and artists' talks, the **Reading Room** for questionnaire analysis and writing a blog, **Digital Oven** for digitalizing and uploading on the spot, and **Perpetuum Mobile** for video archive as a part of the curated exhibition.

The **LA selection of art works/exhibition** presents a kind of a visual springboard of the entire LA project. In regard to the question of feminism and art, three contexts can be extracted that go along with the intention to visualize (with contemporary art works) the event that is formally and content-

wise conceived with a feminist agenda. With the LA Zagreb selection of art works, we hope to touch some of the aspects of the way in which feminism materializes in art, with a focus on the post/Yugoslav context. The three contexts relating to the selection are: the institutionalization methodology; new meanings through new readings; and geo-bio-politics of trans/post-Yugoslavia.

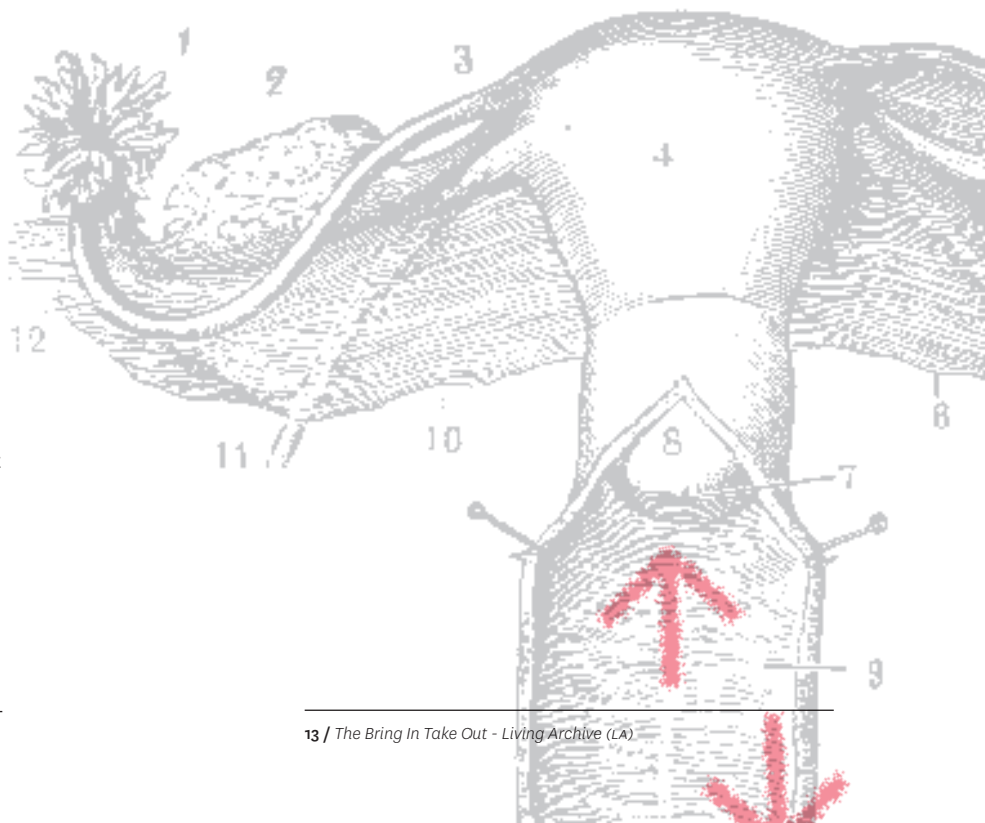
The institutionalization methodology and its re-questioning come to surface mainly through the working/selecting process itself. Out of the non-institutionalized but intense collaboration, open and horizontal research evolved a specific methodology that roughly defines the field of the way in which Red Min(e)d originally approached the question of feminism and art. In this manner, the crucial aspect was how to deal with the question of "inclusion" and "exclusion", especially as we – the group – have only begun with the research and the collecting of the information in regard to the subject(s) of feminism and art in the post/Yugoslav space. Therefore, the inclusive dimension at the LA Zagreb selection of art works was mainly materialized via the bringing together of different networks (of collaborators). However, it is precisely strategies of inclusion that we are hoping to be able to build via different research tools developed throughout the entire LA project. Such (even if only symbolic) strategies must exist in order to re-question specific (nationally,

professionally, etc., oriented) networks, which imply gate-keeping, since it is only by the process of constant re-questioning that different gates are opening and closing, letting others in and out. This symbolic gesture is realized (or materialized) by imposing a vivid event, with a presence of artists and curators, to form – together with conference participants and visitors – an occasion of solidarity where up-to-date feminist knowledge with new historical perspective is shared and instantly inscribed. In the works by Nika Autor, Lina Dokuzović and Milijana Babić, the methodology itself also forms the context, while the subject of the works is referring to reality in urgent need for anti-centralized power and anti-patriarchal and anti-established educational imperative.

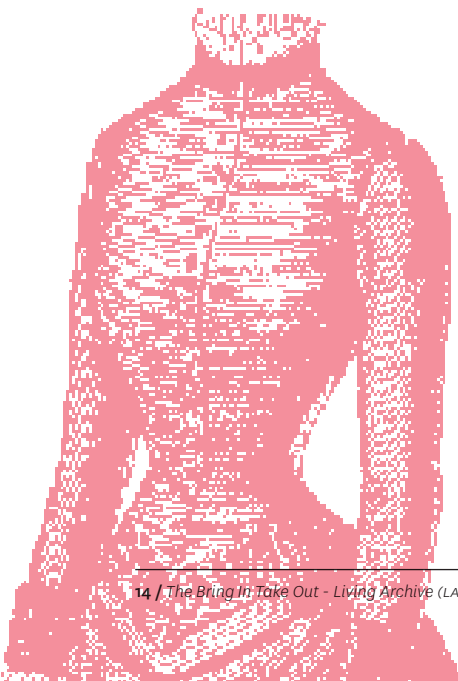
What are subjects of feminism (in art) and what dimensions of art works could a feminist reading open? One can say that some of the works are openly feminist and tackle patriarchal traditions of misogynist societies (Ana Baraga, Svetlana Slapšak, Ana Čigon, Sandra Dukić), while all of them generate additional meaning through feminist perspective (especially Adela Jušić, Flaka Haliti, Andreja Dugandžić). At this point, we don't yet want to make a conclusion on what are the most recent feminist perspectives, since we want to leave this question open for everyone – and analyze it throughout the duration of the project. The entire LA project and the selection of art works is not

about creating or imposing a normative definition such as “this is feminist art” or “this is not feminist art”.

It is generally known that the road to hell is paved with good intentions. For the past 16 years, the international intervention in the Balkans called the “Dayton Agreement” has been completing the ethnic apartheid of Bosnia and Herzegovina. Lana Čmajčanin offers an ironical opportunity to make a proper model of BiH according to an individual's means, desire and needs.



Artists and Collaborators in the Zagreb LA edition:



Nika Autor (Ljubljana), **Milijana Babić** (Rijeka),
Ana Baraga (Ljubljana), **Ana Čigon** (Ljubljana),
Lana Čmajčanin (Sarajevo), **Lina Dokuzović**
(Vienna, Zagreb), **Andreja Dugandžić** (Sarajevo),
Sandra Dukić (Banja Luka), **Flaka Haliti**
(Priština, Frankfurt), **Tea Hvala** (Ljubljana),
Damir Imamović (Sarajevo), **Gabrijela**
Ivanov (Zagreb), **Adela Jušić** (Sarajevo), **Lidija**
Radojević (Ljubljana), **Sandra Prlenda**
(Zagreb), **Svetlana Slapšak** (Ljubljana), **Ana**
Vilenica (Belgrade/Pančevo), **Dina Rončević**
(Zagreb), **Marina Gržinić** (Ljubljana/Vienna) and
Aina Šmid (Ljubljana), **Nela Hasanbegović**
(Sarajevo), **Dunja Blažević** (Sarajevo), **Milica**
Tomić (Belgrade), **Vahida Ramujkić** (Belgrade/
Barcelona), **Ana Hoffner** (Belgrade/Vienna),
Nina Bunjevac (Toronto), **Tanja Miletić**
Oručević (Mostar/Brno), **Biljana Kašić** (Zagreb/
Zadar), **Nade Kachakova** (Skopje), **Ksenija**
Forca (Belgrade), **Rada Borić** (Zagreb),
Tatjana Marjanović (Split), **Azra Husanović**
(Vienna), **Ida Hiršenfelder** (Ljubljana), **Tanja**
Ostojčić (Belgrade/Berlin), **Maša Hilčišin**
(Sarajevo/Praga), **Jelena Jelača** (Belgrade),
Ajla Demiragić (Sarajevo), **Maja Bogojević**
(Podgorica), **Branka** (Novi Sad), **Lejla Somun-**
Krupalija (Sarajevo), **Merima Jašarević**
(Mostar), **Tina Smrekar** (Ljubljana), **Vanja**
Bucan (Ljubljana), **Ana Hušman** (Zagreb)

Organized by: **Red Min(e)d** – Danijela Dugandžić Živanović,
Katja Kobolt, Dunja Kukovec, Jelena Petrović
Produced by: CRVENA Association for Culture and Art, Sarajevo
and MINA Institute for Socially Engaged Art and Theory, Ljubljana
Co-Produced by: Centre for Women's Studies
Zagreb and Red Dawns Ljubljana
Supported by: European Cultural Foundation, Rosa Luxemburg, Lenovo

Concept, curating, texts, organisation, PR: Red Min(e)d
Co-organisation, PR: Rada Borić, Biljana Kašić, Sandra
Prleđa, Tina Tešija (Centre for Women's Studies Zagreb)
Technical realisation of the concert: Dobrivoje Milijanović
Design: Ana Baraga and Vedrana Serdarević
Web programming: Vanja Jovišić
Proofreading: Eric Dean Scott

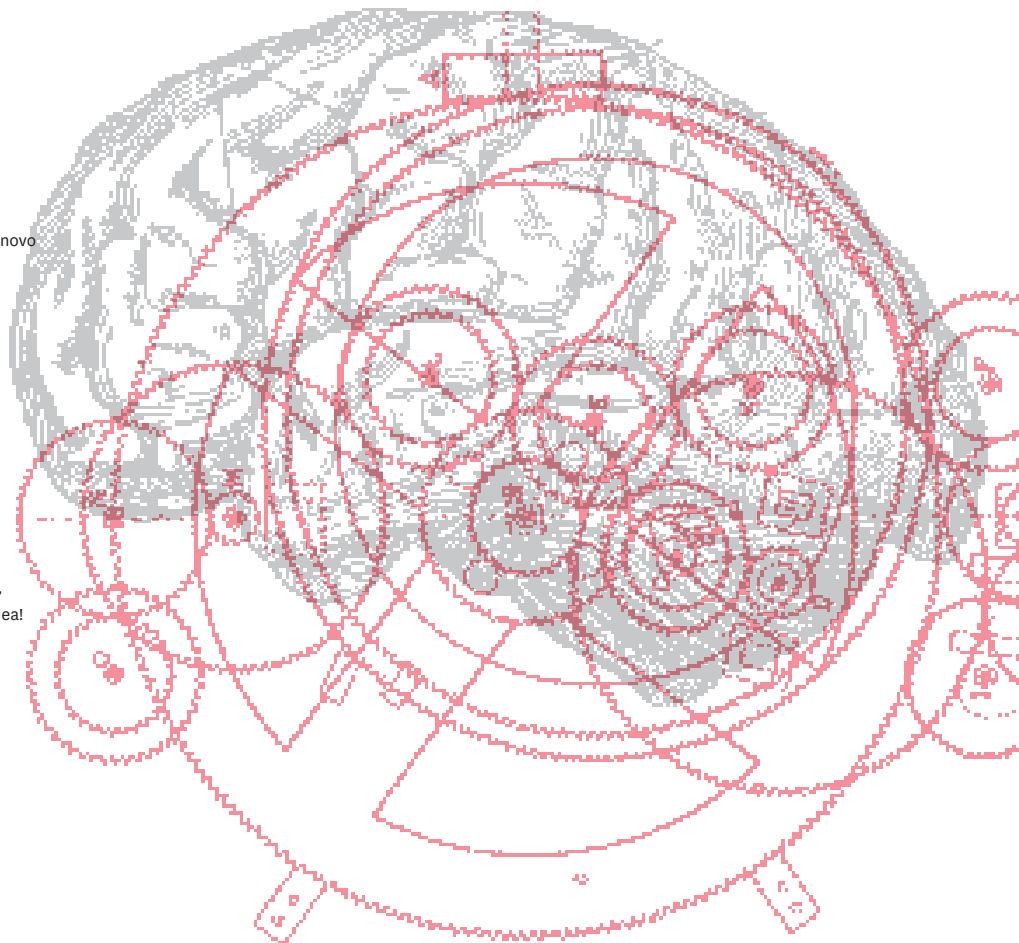
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Kino Grič, Vedrana Serdarević, Ana Hušman, Igor Grubić, Ivana
Bago, Miroslav Kraljević Gallery, Ivan Slipčević, and all the artists/
collaborators of the LA Zagreb edition as well as friends, partners,
supporters and all those who helped in the realisation of the LA idea!

Print-run: 300 copies



gliptoteka
HAZU

KLUB
KINO
GRIC



How Not To Behave In:

The Bring In Take Out – Living Archive

DON'T

- behave like you are in a museum or a gallery – rather, behave as if you are in a social space
- be silent
- look at the art works from a distance – approach it

DO

- “abuse” the LA stations
- talk, speak your opinion or anything like that 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 Perpetuum Mobile and co-curate the exhibition
- take out/bring in photos, videos, texts and upload them at the Digital Oven
- touch, but gently
- talk to the artists and anyone you might meet, record debates, and upload them on the spot
- copy and re-use
- dance, run, or just relax





RU MANIA

BEI GRADE

R E P U B L I C

S O F I A

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