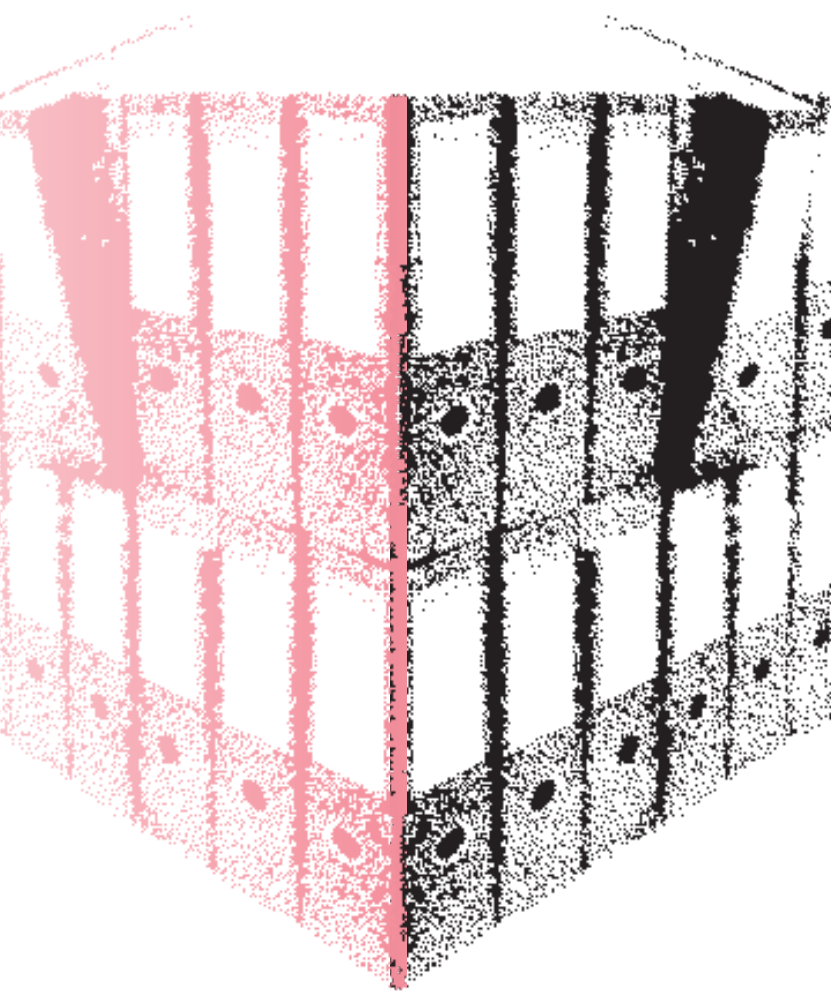




OUT

BRING TAKE LIVING ARCHIVE

IN



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



bringintakeout.wordpress.com

The Bring In Take Out Living Archive (LA)

Interactive Contemporary Art Exhibition

September 27-30, 2012, Sarajevo

Sarajevo University Campus

The Bring In Take Out Living Archive (LA) creates an interactive public space consisting of a contemporary art exhibition, laboratory and archive. It is a space of a loud feminist articulation out of which it is possible to reflect, rework and emancipate one's and our own position. The Living Archive "as an open space, means and creates both dislocation and new location, visibility and presence of the invisible, possibility and freedom of experimentation, enabling thereby politicization of space and time" (Biljana Kašić: *Thinking Living Archive; "Archiving" the Thoughts or Feminism or? Bring In Take Out Ljubljana Edition, 2012*).

Starting from the 1st edition in Zagreb – which focused on relational politics between feminism, contemporary art and the (post)Yugoslav space – through the 2nd edition in Ljubljana – motivated by the feminist strategies of creating and processing an archive as the living knowledge of everyday life – the 3rd edition in Sarajevo continues to move towards feminist articulation of public space within the common field of art, theory and practice.

With the Sarajevo LA edition, Red Min(e)d wants to challenge the meaning of commons through the process of reflecting, exploring and building such a space by architectural, artistic and curatorial means. Grounded in Silvia Federici's* feminist statement on



the politics of the commons, where she concludes that "this time, however it is women who must build the new commons so that they do not remain transient spaces, temporary autonomous zones, but become the foundation of new forms of social reproduction," LA opens up a counter-power space (forum) for thinking and discussing common strategies for an emancipatory process of social re/production by means of experimental and collaborative work. Focusing on emerging feminist questions through an interactive contemporary art exhibition, the LA continues to problematize and process a socially transformative archive as a discursive crossroad of art, theory and practice. In Sarajevo, through a collaborative work of LA initiators – Red Min(e)d, architects and artists, students, volunteers, supporters and friends – will produce a new urban space – an architectural structure and a park/playground that recycles/reuses already existing and abandoned object(s) and space.

* Silvia Federici, *Feminism and the Politics of the Commons, The Commoner, Web Journal for Common Values, www.thecommoner.org* (posted 2011).

illustration Aljaž Vindiš

Program *

Thursday, September 27th

CRVENA Kiosk**

in front of the Human Rights Centre,
Sarajevo University Campus

17.00h – 18.30h

Vesna Hercegovac-Pašić (Sarajevo)
and **Armina Pilav** (Venice, Sarajevo):
**Imagine Architecture: Sarajevo Through
Recycling of the Urban Space** (Curatorial Forum)

19.00h – 20.00h

Irena Tomažin (Ljubljana):
Crying Games (Sound Performance)

* *The LA program will be partly streamed
by eFM Student Radio.*

*More information on streams will be published
during LA Sarajevo at:*

<http://bringintakeout.wordpress.com/>

** *CRVENA Kiosk, a temporary working and exhibition
object-space in front of the Human Rights Centre,
Sarajevo University Campus. Conceptualized and
made by Armina Pilav in collaboration with Red
Min(e)d, students, artists, supporters and friends*

Friday, September 28th

CRVENA Kiosk

12.00h – 16.00h

LA Exhibition LAB

(Perpetuum Mobile video compilation;
Audio/Video Booth with artist talks, interviews;
Reading Room with book presentations and
questionnaire in put and analysis)

Irena Tomažin (Ljubljana):

Voice as Body, Text and Music (Voice Workshop)

16.00h – 17.30h

Jelena Vesić (Belgrade)

**The Politics of Historization and Cannons
of Contemporaneity. Political Practices
of (Post-)Yugoslav Art - RETROSPECTIVE 01**
(Curatorial Forum)

17.30h – 19.00h

Antonia Majača (London, Zagreb):

**Can You Speak Of This? The Exhibition As A
Classroom Of Diffcult Questions**
(Curatorial Forum)

Pussy Galore Club

22.00h

Black Water and Her Daughter (party)

Saturday, September 29th

CRVENA Kiosk

12.00h – 16.00h

LA Exhibition LAB

(Perpetuum Mobile video compilation;
Audio/Video Booth with artist talks, interviews;
Reading Room with book presentations and
questionnaire in put and analysis)

13.00h – 14.00h

Belma Bećirbašić (Sarajevo):

The Body, Femininity and Power (Reading Room)

16.00h – 17.30h

Anja Bogojević and **Amila Puzić** (Mostar, Sarajevo):

**Public Space as a Thought Lab / Contemporary
Cultural and Artistic Practices as Strategies of
Critical Rethinking and Acting Within Public Space**

(Curatorial Forum)

17.30h – 19.00h

valentina hvale pellizzer (Vibo Valentia, Sarajevo)

check women.common@feminist.me or [.us?](mailto:us?)

(Curatorial Forum)

Pussy Galore Club

22.00h

DJ Dick Galore

Sunday, September 30th

CRVENA Kiosk

12.00h – 13.30h

Lala Raščić (New Orleans, Zagreb, Sarajevo)

**St. Claude Art Scene. The artist-run and
self-organized art scene of New Orleans,
Louisiana** (Curatorial Forum)

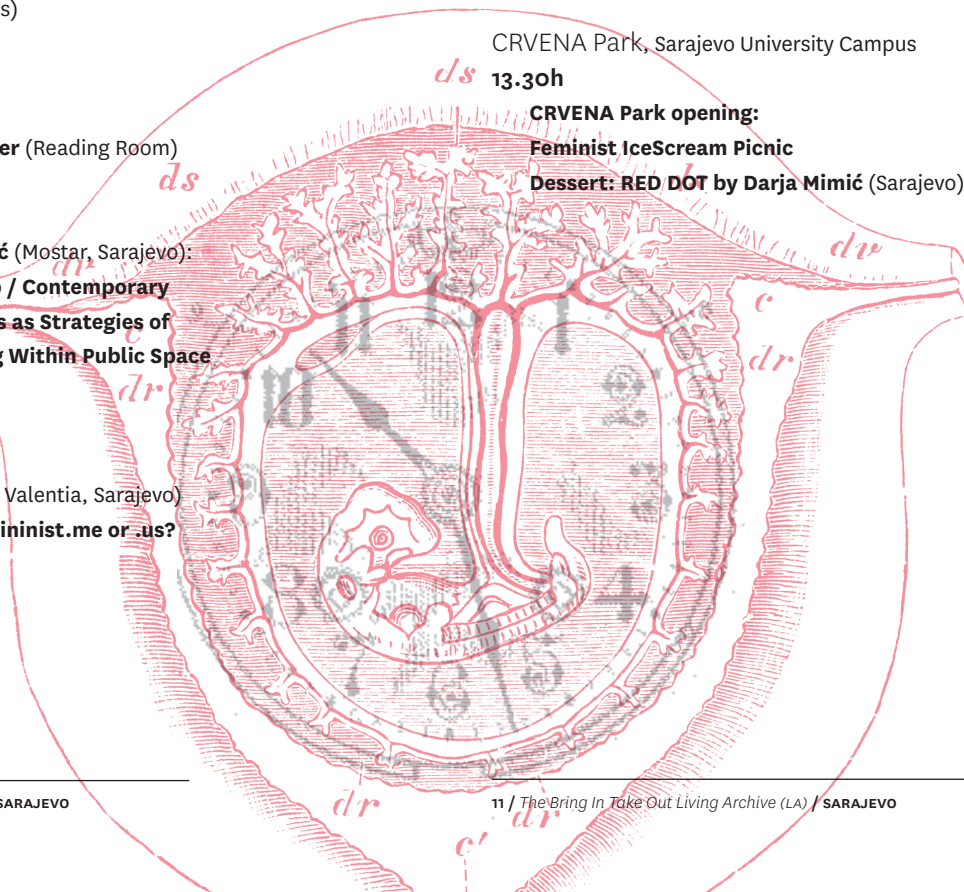
CRVENA Park, Sarajevo University Campus

13.30h

CRVENA Park opening:

Feminist IceScream Picnic

Dessert: RED DOT by **Darja Mimić** (Sarajevo)



Inside the former army complex Maršal Tito, which was later transformed into the Sarajevo University Campus, the Living Archive is setting up a temporary object – the CRVENA Kiosk – an architectural project by Armina Pilav – along with the CRVENA park – a collective artwork by Sarajevo-based artists where both urban projects of the 3rd LA edition will happen. Through the sound performance by Irena Tomažin, the Curatorial Forum (involving local and international speakers: Vesna Hercegovac-Pašić, Antonia Majača, valentina hvale pellizzer, Lala Raščić, Jelena Vesić, Amila Puzić and Anja Bogojević), and the LA Exhibition LAB with its permanent stations: the Reading Room (with a book presentation of and by Belma Bećirbašić), the Perpetuum Mobile with video screenings and other LA works, as well as the Audio/Video Booth, where artist talks and interviews with LA Sarajevo artists and curators will be documented – the movement towards new practices, experiences and knowledge continues, thereby shaping the politically engaged space of the living archive.

Re:making Our City

(Experimental Architectural Workshop)

Armina Pilav (Venice, Sarajevo)

Recycling of the KIOSK that was thrown away into a CRVENA Kiosk - working and exhibition space

in front of the Human Rights Centre,

Sarajevo University Campus

September 11-27

The experimental architectural workshop led by Armina Pilav reveals the process of creating a temporary working and exhibition object-space – CRVENA Kiosk – at the location of the former military complex Maršal Tito, which is today a fragmented urban area with several functions: University Campus, American Embassy, devastated buildings with spontaneous urban greening, a private hotel and a tennis club with a swimming pool, a construction waste dump, etc. Recycling and reusing the abandoned Kiosk, the workshop is setting up an experimental object in such a complex not only to re:make an urban site, but also aiming to produce a common space for the imagination and creation of new urban scenarios as well as a metaphor of a new city.



Imagine Architecture: Sarajevo Through Recycling of the Urban Space (Curatorial Forum)

Vesna Hercegovac-Pašić (Sarajevo)

Armina Pilav (Venice, Sarajevo)

CRVENA Kiosk

Thursday, September 27th, 17.00h – 18.30h

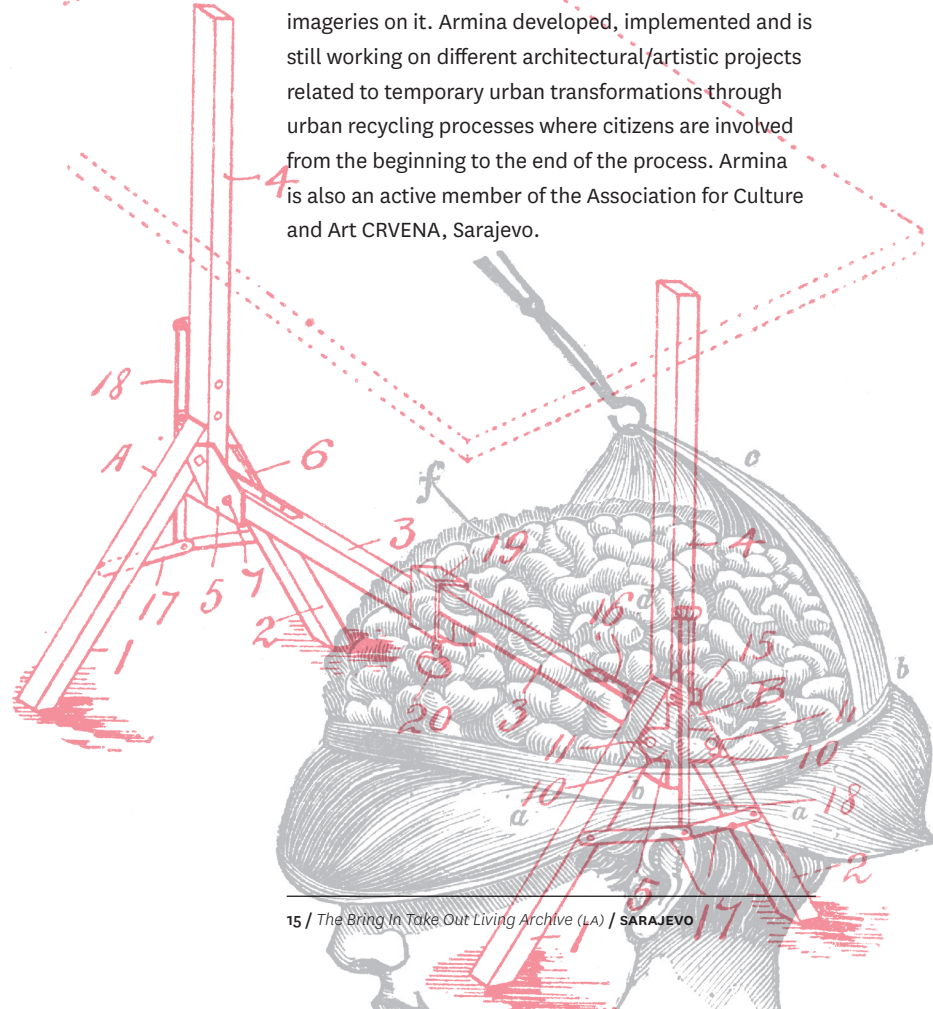
The theme and aim of the lecture is to explore how recycling of urban space can change the city. The focus is on Sarajevo, as a heterogeneous topos of real and imagined cities: Ottoman, Austro-Hungarian, Olympic, Socialist, Post-war, Balkan, multicultural, physically fragmented, contested, build-it-yourself, etc. The recycling of the city is a process of reproduction of existing space where different social practices and urban processes could intersect easily. How complex is the image of contemporary Sarajevo, and is it subject to temporary urban interventions? If recycling of the city is an inclusive urban process, how do these activities relate and influence the existing urban form and how are its citizens participating in such city-creating activities?

Vesna Hercegovac-Pašić, prof.,

is an architect-urban designer and a full-time professor at the Faculty of Architecture and a head of Department of Urban Design and Town Planning. She is also associated with the Faculty of Political Science and Forestry Faculty at the University of Sarajevo.

www.af.web.ba/arh/

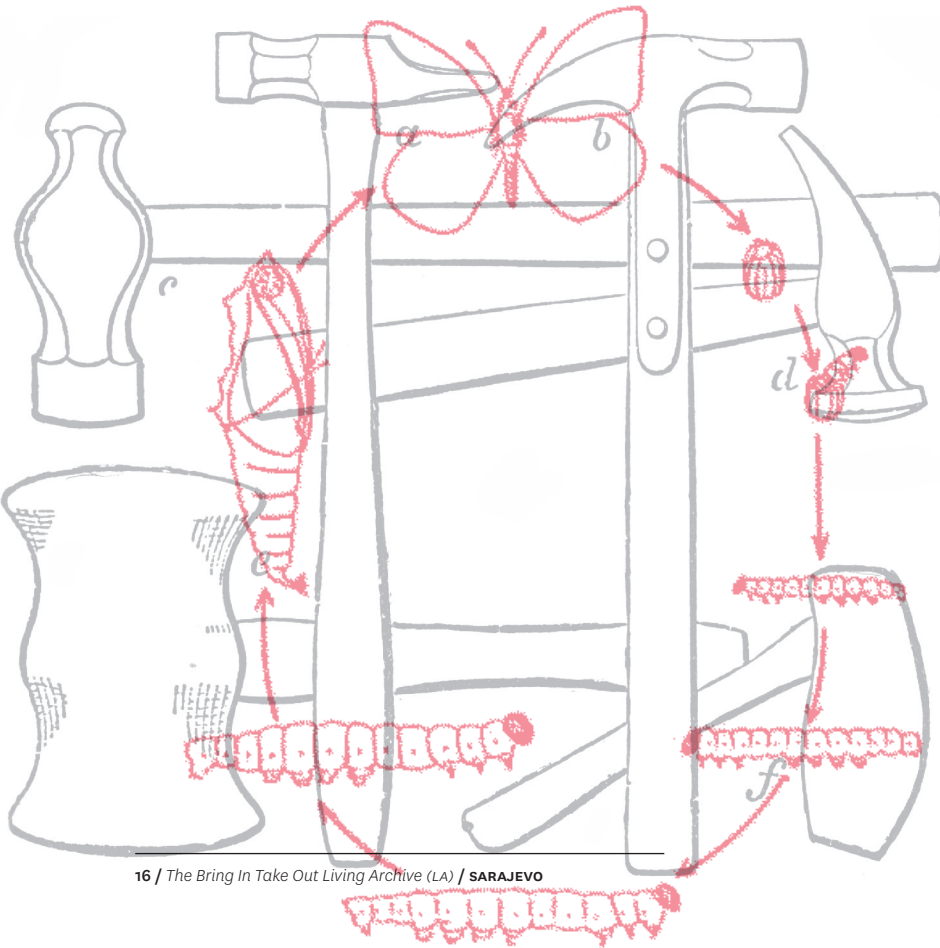
Armina Pilav is a Ph.D. candidate in Urbanism at the Doctorate school of IUAV in Venice. Her research topic is "Imagining, Contesting, Planning the City and the Territory: Sarajevo as a Case Study". It includes territory as a concept that contains rural and urban, social and cultural, physical and symbolic spaces and people's imageries on it. Armina developed, implemented and is still working on different architectural/artistic projects related to temporary urban transformations through urban recycling processes where citizens are involved from the beginning to the end of the process. Armina is also an active member of the Association for Culture and Art CRVENA, Sarajevo.



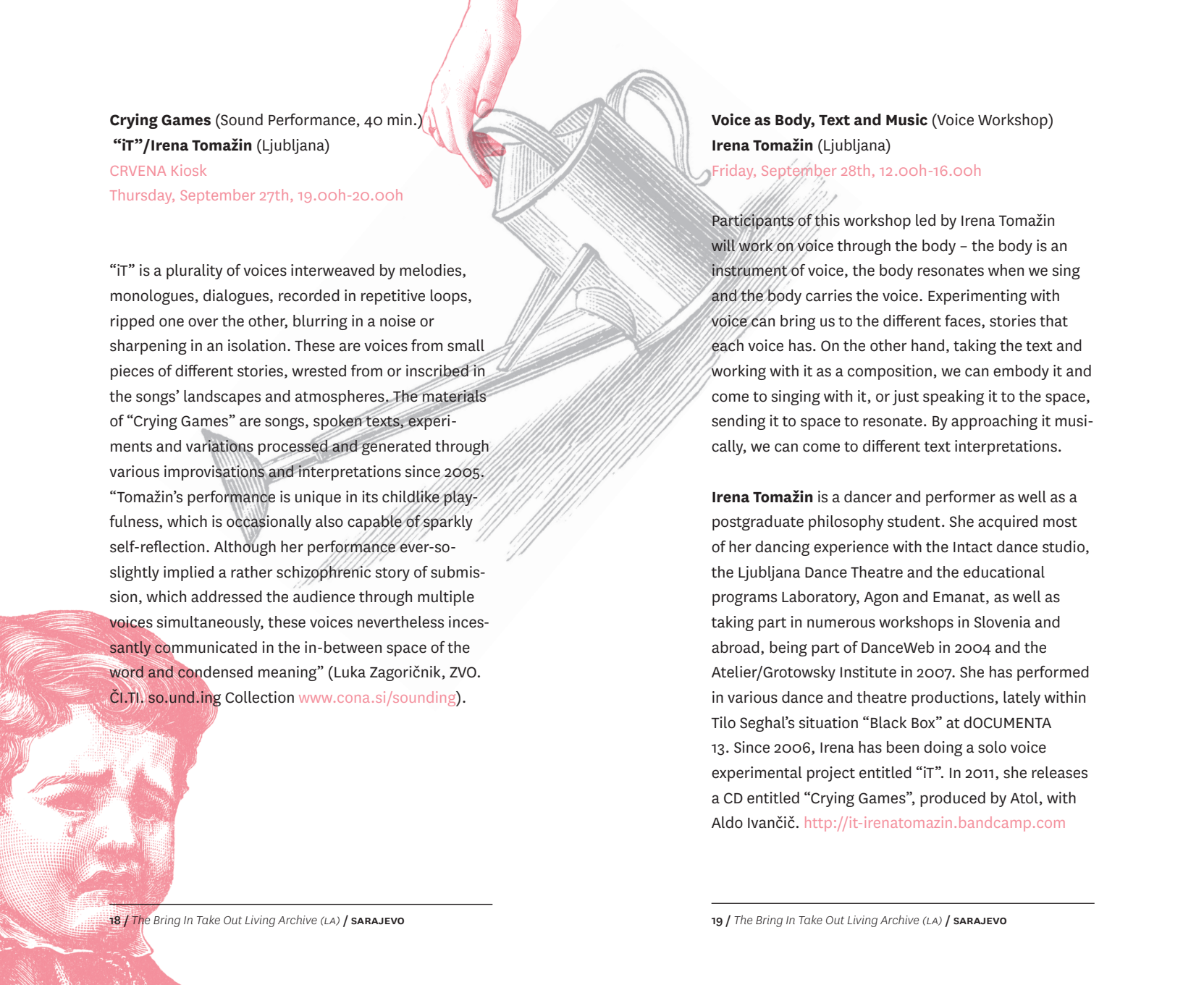
CRVENA PARK (Artist Workshop)

By **Marianne Wolters** (den Hague),
various artists (Sarajevo),

September 11 - 27



The story of the CRVENA park is a story of the collaboration and willingness of artists and friends of CRVENA who decided to put their creativity and energy into action. Once the space of a well-organized and arranged military base, then turned into a space of horrors and war, it is now becoming a place of knowledge shared among a few university faculties, but still with devastated buildings and the scars of recent war. However, it was and has remained a green heaven in the middle of the city. In an environment like this, an educational and a creative playground in which learning is a game, is a necessity for everyone. Within CRVENA Park, every material is recycled and modified into a toy; it grows and receives from the love and solidarity of women who care. This park is an answer to *"We cannot do it! We don't have the time! We don't have the money or space! We don't care because no one else does! We are used to it and we cannot change it!"* Alongside the LA experimental architectural object CRVENA Kiosk, through the Sarajevo LA edition, another common space is about to be born: CRVENA Park....and we encourage you to use it! CRVENA Park is made possible thanks to a friend, Marianne Wolters (den Hague), who decided not to receive birthday gifts for her 60th birthday but rather to collect money and contribute it to Sarajevo kids and this remarkable initiative of CRVENA artists, activists and friends. Marianne, Dank je wel!



Crying Games (Sound Performance, 40 min.)

“it”/Irena Tomažin (Ljubljana)

CRVENA Kiosk

Thursday, September 27th, 19.00h-20.00h

“it” is a plurality of voices interweaved by melodies, monologues, dialogues, recorded in repetitive loops, ripped one over the other, blurring in a noise or sharpening in an isolation. These are voices from small pieces of different stories, wrested from or inscribed in the songs’ landscapes and atmospheres. The materials of “Crying Games” are songs, spoken texts, experiments and variations processed and generated through various improvisations and interpretations since 2005. “Tomažin’s performance is unique in its childlike playfulness, which is occasionally also capable of sparkly self-reflection. Although her performance ever-so-slightly implied a rather schizophrenic story of submission, which addressed the audience through multiple voices simultaneously, these voices nevertheless incessantly communicated in the in-between space of the word and condensed meaning” (Luka Zagoričnik, ZVO. ČI.TI. so.und.ing Collection www.cona.si/sounding).

Voice as Body, Text and Music (Voice Workshop)

Irena Tomažin (Ljubljana)

Friday, September 28th, 12.00h-16.00h

Participants of this workshop led by Irena Tomažin will work on voice through the body – the body is an instrument of voice, the body resonates when we sing and the body carries the voice. Experimenting with voice can bring us to the different faces, stories that each voice has. On the other hand, taking the text and working with it as a composition, we can embody it and come to singing with it, or just speaking it to the space, sending it to space to resonate. By approaching it musically, we can come to different text interpretations.

Irena Tomažin is a dancer and performer as well as a postgraduate philosophy student. She acquired most of her dancing experience with the Intact dance studio, the Ljubljana Dance Theatre and the educational programs Laboratory, Agon and Emanat, as well as taking part in numerous workshops in Slovenia and abroad, being part of DanceWeb in 2004 and the Atelier/Grotowsky Institute in 2007. She has performed in various dance and theatre productions, lately within Tilo Seghal’s situation “Black Box” at DOCUMENTA 13. Since 2006, Irena has been doing a solo voice experimental project entitled “it”. In 2011, she releases a CD entitled “Crying Games”, produced by Atol, with Aldo Ivančič. <http://it-irenatomazin.bandcamp.com>

The Politics of Historization and Cannons of Contemporaneity.

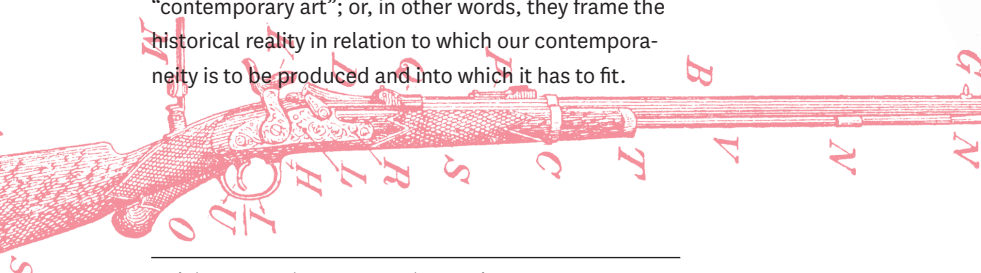
Political Practices of (post-)Yugoslav Art – RETROSPECTIVE 01 (Curatorial Forum)

Jelena Vesić (Belgrade)

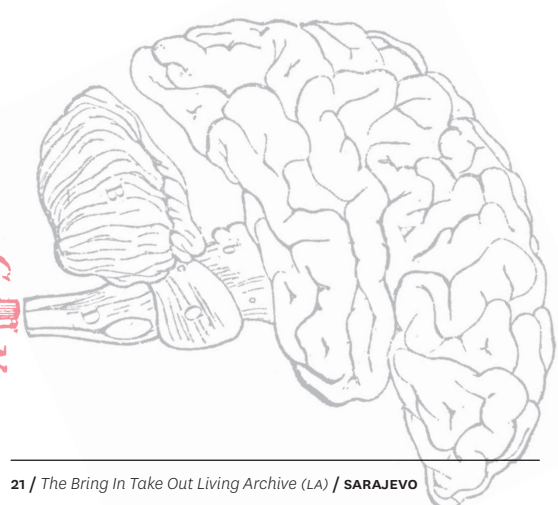
CRVENA Kiosk

Friday, September 28th, 16.00h-17.30h

Within the framework of the reigning discourse of today that follows the development of “regional” art histories, the representation of the art of Socialist Yugoslavia is articulated in two different but interconnected ways. At the global level, it is presented as a part of something that could be named as “the dissident art of Eastern Europe”; while on the other hand, at the local level, Yugoslav art is fragmented and (re)arranged into a sequence of national art histories that are based on the “liberation” of individual artistic contributions from the “Communist yoke” and their “return” under the aegis of the native national culture – a process lasting from the wars of the 1990s onwards. Such frameworks and interpretations of the past establish ideological narratives that are projective in relation to the concept of “contemporary art”; or, in other words, they frame the historical reality in relation to which our contemporaneity is to be produced and into which it has to fit.



Jelena Vesić is an independent curator, cultural activist, writer, editor and lecturer who lives and works in Belgrade and abroad. She was co-editor of *Prelom – Journal of Images and Politics* (Belgrade) 2001–2009, founding member of the independent organization *Prelom Collective* (Belgrade) 2005–2010 and founding member of the network of independent organizations *Other Scene*, Belgrade, since 2005/6. She is also co-editor of *Red Thread – Journal for social theory, contemporary art and activism* (Istanbul) and a member of the editorial board of *Art Margins* (MIT Press). Jelena Vesić’s research is dedicated to the politics of representation in art and visual culture, practices of self-organization and politicization of cultural work. Her curatorial practice often experiments with frameworks, methodologies, and contextual and collaborative aspects of art.



Can You Speak Of This? The Exhibition As A Classroom Of Difficult Questions (Curatorial Forum)

Antonia Majača (London, Zagreb)

CRVENA Kiosk

Friday, September 28th, 17.30h-19.00h

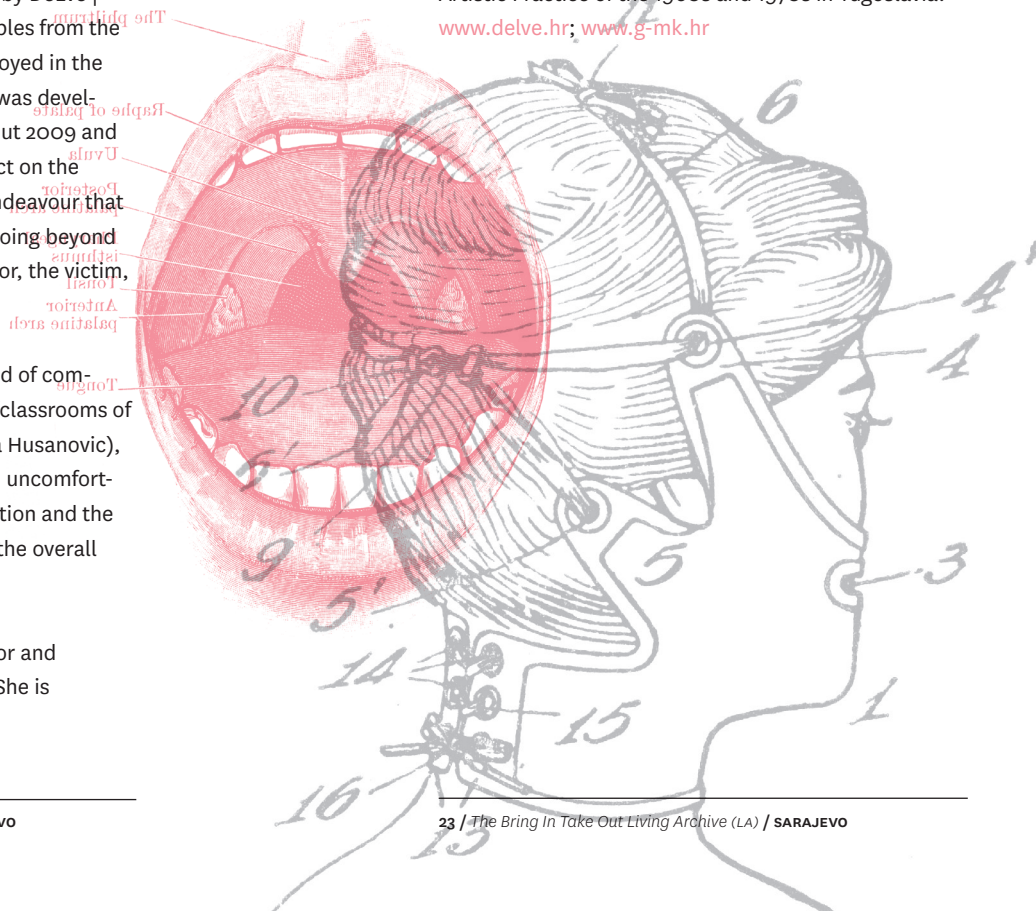
The presentation entitled “Can You Speak Of This? The Exhibition As A Classroom Of Difficult Questions” will look into the two-year project conducted by DeLve | Institute for Duration, Location and Variables from the perspective of the curatorial tactics employed in the process. Departing from the project that was developed in Bosnia and Herzegovina throughout 2009 and 2010, the presentation will critically reflect on the problems revolving around a collective endeavour that addresses war crimes and trauma while going beyond the “unambiguous” roles of the perpetrator, the victim, the accomplice and the observer.

“Is Yet To Happen” enabled a different kind of community of learning and unlearning in the “classrooms of difficult questions” (according to Jasmina Husanovic), embracing the contradiction between the uncomfortable (and unattractive) slowness of reflection and the insistence on the prospective impetus of the overall endeavor.

Antonia Majača is an art historian, curator and researcher based in Zagreb and London. She is

the co-founder (with Ivana Bago) of the DeLve | Institute for Duration, Location and Variables, and acts as the artistic director of G-MK in Zagreb. Her research practice is focused on the relations between aesthetics and politics, modalities of dissensus, politics of anti-politics and post-anarchist theory and aesthetics, articulations of exodus and anti-essentialist communities particularly in the framework of the New Artistic Practice of the 1960s and 1970s in Yugoslavia.

www.delve.hr; www.g-mk.hr



The Body, Femininity and Power – Inscriptions of the Patriarchal Discourse Into the Body

(Reading Room)

Belma Bećirbašić (Sarajevo)

CRVENA Kiosk

Saturday, September 29th, 13.00h-14.00h

Belma Bećirbašić analyzes female body and its controversies by dealing with the corporeal feminism and politics of body. Bećirbašić portrays several contextual situations and representations of women in the post-war and transitional Bosnian society, produced within the most vivid discursive strategies of the body: the populist (universal body), the bio-political (body as abject and trauma) and the ethno-religious (body as a paradigm of innocence and resistance simultaneously). Each of these models shows that the body is an effect of control and power while the femininity is both the product and the producer of very powerful ideological meanings. The research is set within the context of particular post-war realities, which are to a large extent shaped by multifaceted and unstable processes: the socialist legacy and influence of imported neoliberal practices, the conflict and its memorialization, as well as the strengthening of the cleric-ethnonationalist politics, resulting finally in the repatriarchalization of wider social values.

Belma Bećirbašić is an independent researcher, essayist, journalist, writer and activist. She holds a B.A. in journalism and an M.A. in gender studies and was awarded a Fulbright Visiting Scholarship at Columbia University, NY (2011/2012). She published the book *Body, Femininity and Power – Strategies of Inscribing Patriarchal Discourse* (Synopsis, Sarajevo-Zagreb, 2011). Her passions are writing, photography and being on the road; her academic interests are memory, trauma, nationalism and biopolitics; her feminism is resistance.

Public Space as a Thought Lab / Contemporary Cultural and Artistic Practices as Strategies of Critical Rethinking and Acting Within Public Space

(Curatorial Forum)

Anja Bogojević and **Amila Puzić** (Mostar, Sarajevo)

CRVENA Kiosk

Saturday, September 29th, 16.00h-17.30h

Since 2008, Abart has been working as an independent group based in the Youth Cultural Centre Abrašević in Mostar. As an open platform model, Abart is focused primarily on research projects and the implementation of artistic interventions in the context of Mostar. The divisions existing within Mostar are not understood as anomalies or as spaces in need of being corrected to offer a potential solution to the conflicts, but rather as part and parcel of the city of Mostar, its peculiar historical background and contemporary political situation. Abart believes that art-based interventions hold the potential for a critical re-thinking of given values and for opening up new perspectives in discussing forms, functions and values of public space.

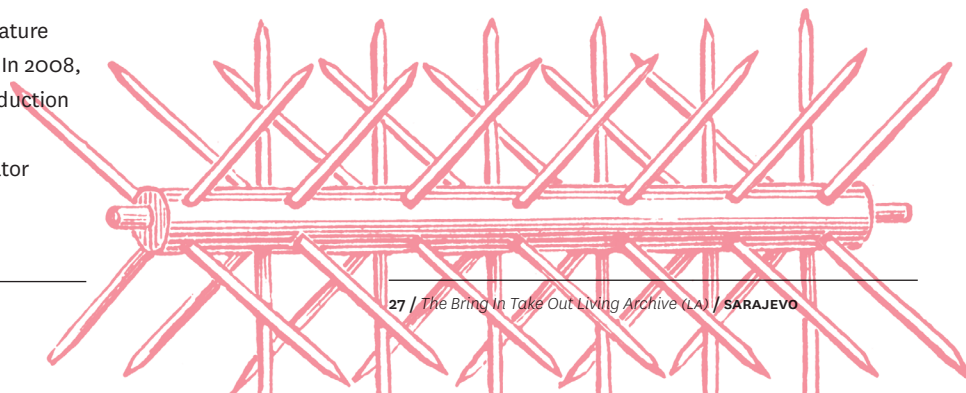
Anja Bogojević graduated in comparative literature and art history from the University of Sarajevo. In 2008, she co-founded Abart, an independent art production that operates within the Youth Cultural Centre Abrašević in Mostar, where she works as a curator

and researcher. She is currently employed at the Academy of Fine Arts in Sarajevo as an assistant in the art historical subjects: modern art and contemporary art practices. She is also enrolled in master's studies at the Faculty of Philosophy in the Department for Art History – Contemporary Art, and in the Department for Comparative Literature.

<http://abart.ba/>

Amila Puzić graduated in comparative literature and art history from the University of Sarajevo. In 2008, she co-founded Abart, an independent art production that operates within the Youth Cultural Centre Abrašević in Mostar, where she works as a curator and researcher. Through this engagement, she has collaborated with regional and international curators and artists, and has taken part in various exhibitions, seminars and conferences. She is currently employed at the Department of Fine Arts at the University „Džemal Bijedić“ in Mostar as an assistant professor. She is also a Ph.D. candidate in the Art History Department, Faculty of Philosophy at the University of Zagreb.

<http://abart.ba/>



check women.commonso@feminist.me or .us?

(Curatorial Forum)

valentina hvale pellizzer (Vibo Valentia, Sarajevo)

CRVENA Kiosk

Saturday, September 29th, 17.30h-19.00h

“Web 2.0 technologies are geared towards making sharing information and collaborative knowledge creation easier, more dynamic and a lot less labour-intensive. New technologies like blogs, wikis, content management systems and RSS feeds have made online collaboration and sharing an intrinsic part of the World Wide Web. These new tools, coupled with women’s history in networking and resource-sharing, create an optimal environment for the creation of a women’s ‘commons.’”

Source: <http://www.genderit.org/content/womens-commons-exploratory-dialogue-potential-knowledge-commons-women>

valentina hvale pellizzer is a feminist, activist, migrant, writer/blogger ... Since ever and with everything she does, her endeavour has been to connect feminist political theory and practices. She was a co-editor of Tempo di Marea, a feminist magazine. Since 2006, valentina has been working as an executive

directress at the OneWorldSEE foundation, an online multi-language media and ICT-focused organization. Her interest in women & gender issues expanded to the intersection with information and communication technology (ICT) and the Internet, and thanks to her collaboration with APC, also to research and evaluation (Gender Evaluation Methodology – GEM). Since 2007, she has been drafting the BiH Country reports for the GISWatch.org, a collaborative global initiative.

Organizational web: www.oneworldsee.org

Personal blogs: www.hvale.me and

<http://loudtalks.hvale.me> and

www.zenskaposla.ba

twitter: [@froatosebe](https://twitter.com/froatosebe)



St. Claude Art Scene. The artist-run and self-organized art scene of New Orleans, Louisiana

(Curatorial Talks)

Lala Raščić (New Orleans, Zagreb, Sarajevo)

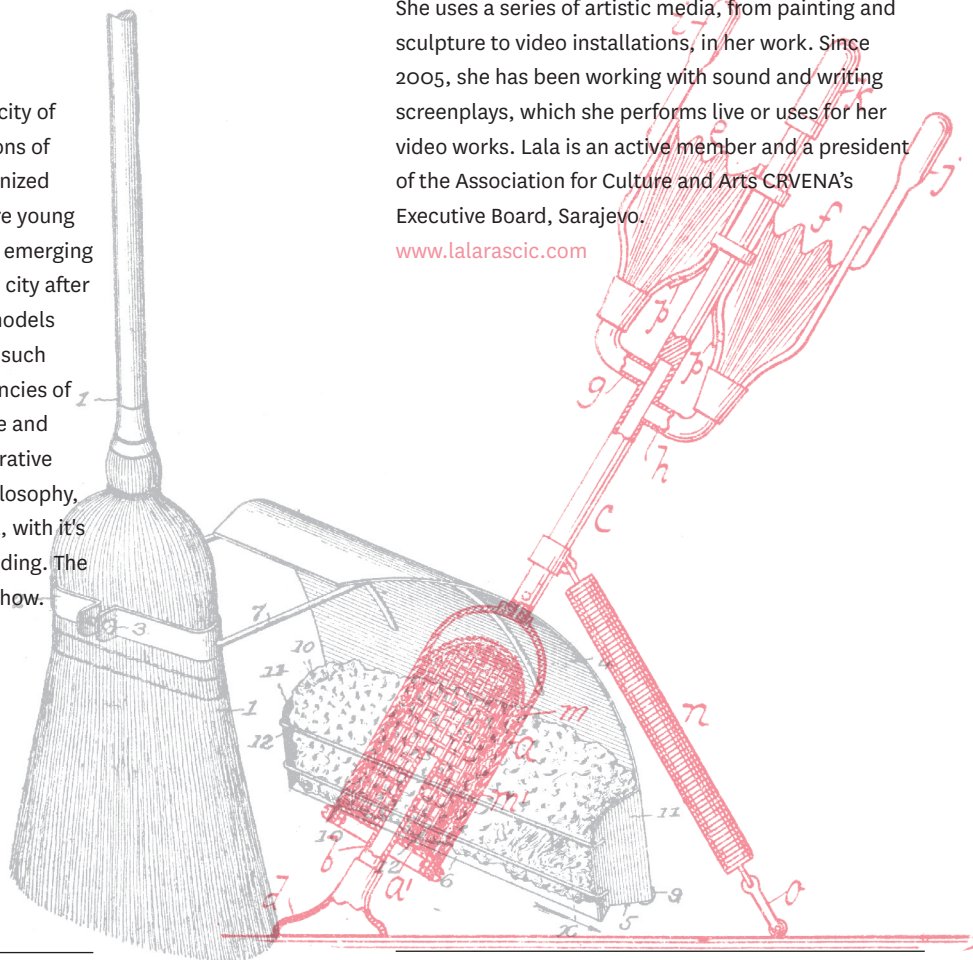
CRVENA Kiosk

Sunday, September 30th, 12.00h-13.00h

Artists' initiatives are slowly transforming the city of New Orleans and even reminding the institutions of their role. The positive experience of self-organized artist communities are bringing more and more young people into the city to take part in an exciting, emerging scene in the socio-economic conditions of the city after Hurricane Katrina. The talk will focus on the models of operation of the leading artist-run galleries such as Antenna, Front, Good Children, their tendencies of unionization, and initiatives such as Constance and Pelican Bomb. The talk will address the cooperative spirit of the scene, which in spite of its DIY philosophy, fixes its interests and hopes on the art market, with its main nemesis being, as always, the lack of funding. The presentation will be accompanied by a slide-show.

Lala Raščić is a visual artist. She graduated from the Academy of Fine Arts in Zagreb. She has been actively exhibiting since 1998, and to date she has presented her work in a number of solo and group exhibitions. She uses a series of artistic media, from painting and sculpture to video installations, in her work. Since 2005, she has been working with sound and writing screenplays, which she performs live or uses for her video works. Lala is an active member and a president of the Association for Culture and Arts CRVENA's Executive Board, Sarajevo.

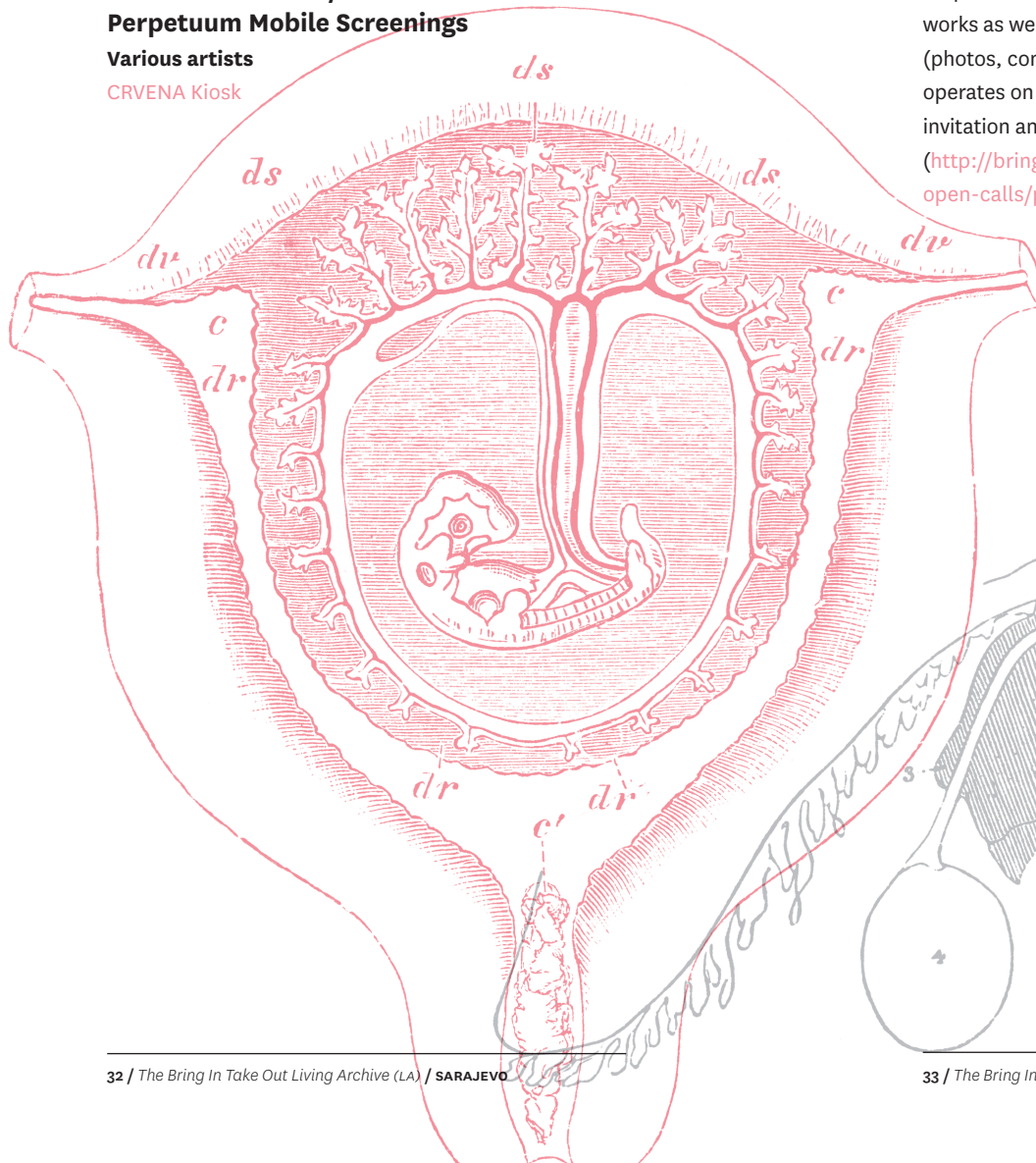
www.lalarascic.com



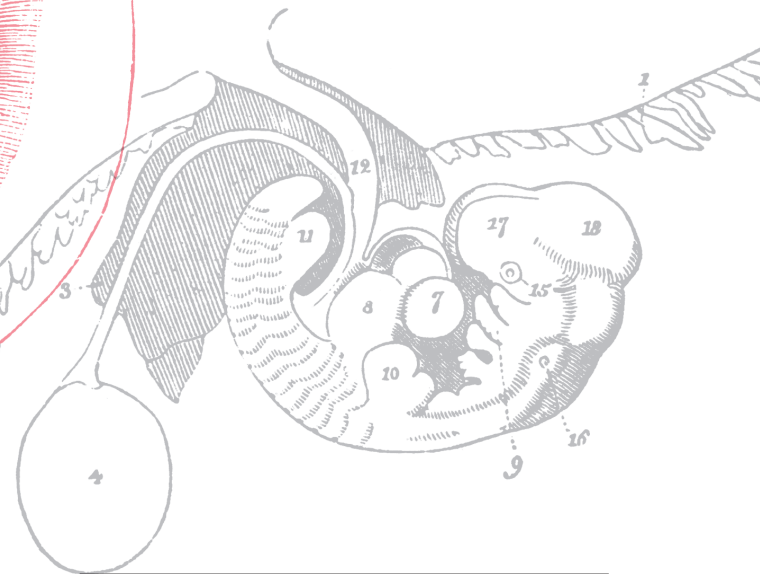
**LA Exhibition LAB /
Perpetuum Mobile Screenings**

Various artists

CRVENA Kiosk



Perpetuum Mobile is a compilation of video works as well as some other digitized art projects (photos, comics, texts). It is constantly growing and operates on the basis of a continuous open call, invitation and experts' or friends' suggestions: (<http://bringintakeout.wordpress.com/open-calls/perpetuum-mobile>).



The Perpetuum Mobile video compilation currently includes works by the 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), **Renata Poljak** (Zagreb), **Lala Raščić** (Sarajevo/Zagreb) 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) and **Monika Ponjavić** (Banja Luka), **Emina Kujundžić** (Sarajevo), **Nataša Davis** (London), **Margareta Kern** (London), **Maja Bajević** (Sarajevo), **Marko Tadić** (Zagreb).

Perpetuum Mobile also contains texts by **Dunja Blažević** (Sarajevo), text and photo documentation by **Alenka Spacal** (Ljubljana), books by **Ivana Pantelić** (Belgrade), **Svetlana Slapšak** (Ljubljana), **Ana Vilenica** (Belgrade), **Damir Arsenijević** (Tuzla), **Jelena Petrović** (Ljubljana/Belgrade), posters by **Tanja Ostojić** (Belgrade/Berlin), photo documentation by **Nela Milić** (London) and **Vanja Bučan** (Amsterdam/Maribor), video stills by **Marina Gržinić** (Ljubljana/Vienna), **Aina Šmid** (Ljubljana), **Jovana Komnenić** (Pančevo/Berlin) and **Vesna Bukovec** (Ljubljana), comics by **Nikoleta Marković** (Rijeka), a film by **Maja Prettner** (Murska Sobota), digital format photos by **Jelena Jureša** (Novi Sad), collages by **Dragana Mladenović** (Belgrade/Pančevo) and a poem by **Andreja Dugandžić**. As it is an ongoing process, new materials and works are continuously being added.

The Bring In Take Out Methodology

With the LA Exhibition LAB stations and with the online Questionnaire, Red Min(e)d is working on a collaborative methodology that produces a discursive archive, generating a common ground for voicing out emerging subjects of contemporary art and feminism.

LA Exhibition LAB Stations

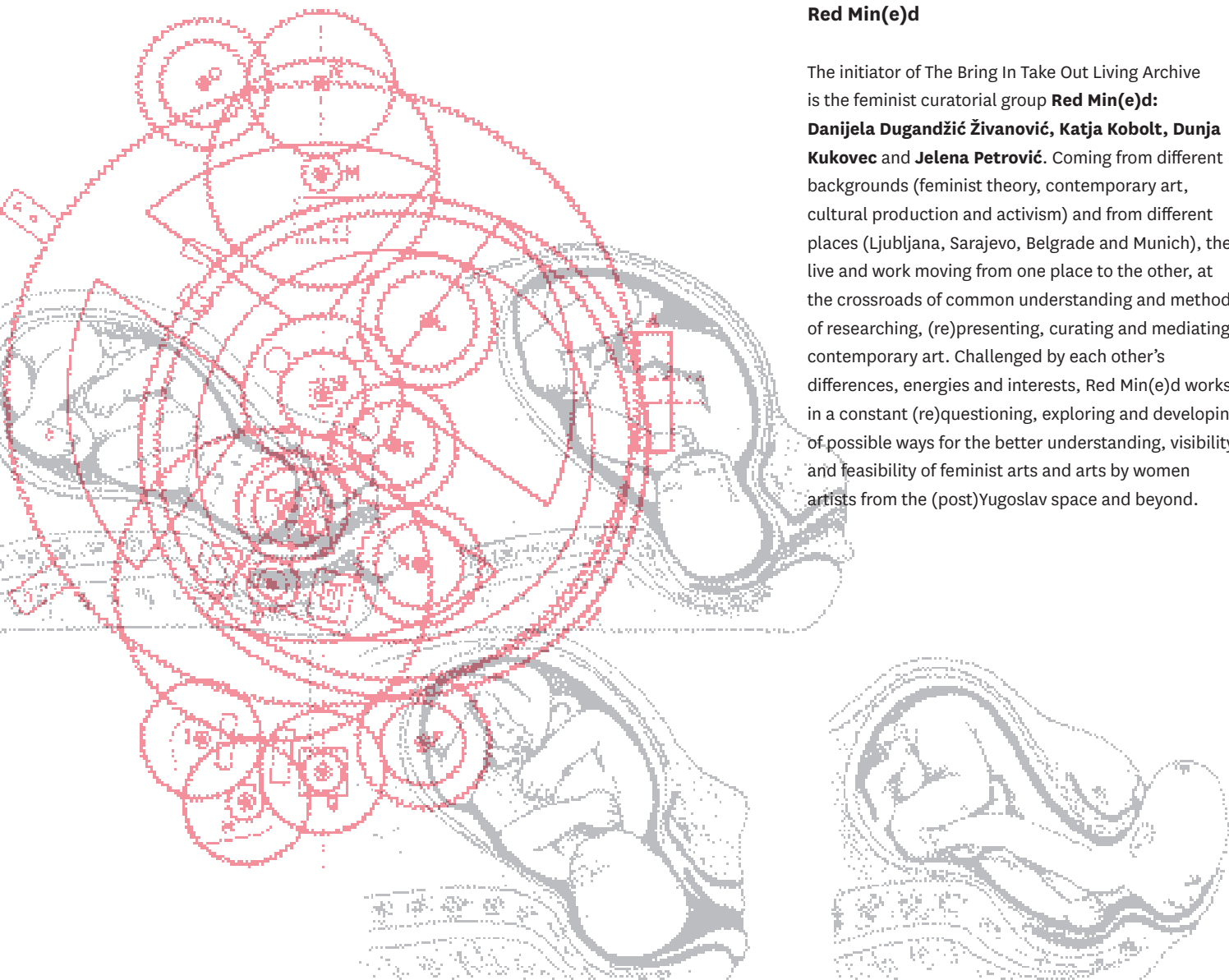
LA Exhibition LAB stations are interactive working methods that connect participants and the public in the mutual process of creating every new edition: the **Exhibition** and presentation of the **Perpetuum Mobile** video compilation (consisting of artworks and different audio, video and textual artworks' documentation), the **Audio/Video Booth** for live artist talks, interviews, presentation and debate recordings, the **Reading Room** for blogging, reading, book talks and filling out the **Questionnaire**, the **Digital Oven** for digitalization and uploading on the spot. With the Curatorial Forum at the Sarajevo edition, we are introducing a new one; the **Forum** – a place of social gathering that produces a public (free) speech and which generates a socially responsible politics of common (spaces) through lectures, discussions and talks.

Questionnaire

As part of LA's continuous endeavour to collect feminist knowledge, experiences, ideas and beliefs in regard to feminist art practices in the (post)Yugoslav space and beyond, 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. Please, find the questionnaire and fill it in at this site: <http://bringintakeout.wordpress.com/questionnaire/>

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

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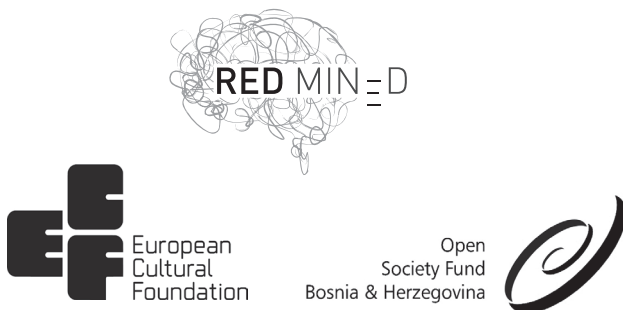
Red Min(e)d

The initiator of The Bring In Take Out Living Archive is the feminist curatorial group **Red Min(e)d: 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 the other, at the crossroads of common understanding and methods of researching, (re)presenting, curating and mediating contemporary art. Challenged by each other's differences, energies and interests, Red Min(e)d works in a constant (re)questioning, exploring and developing of possible ways for the 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** – Danijela Dugandžić Živanović,
 Katja Kobolt, Dunja Kukovec, Jelena Petrović
 Assistance by: Ilvana Dizdarević, Ada Hamidović, Andreja Dugandžić
 Design & Illustration by: Ana Baraga
 Red Min(e)d logo design: Vedrana Serdarević
 Web Design by: Vanja Jovišić
 Photography: Dejan Vladić, Zoran Kalinić
 Interviews by: Tea Hvala, Margareta Kern, Lala Raščić
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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, talk, read or just relax



