

PORTFOLIO

feminist curating collective
Red Mined

As the Red Min(e)d we have started to work together, not only to criticize and change the (art)world, but to build an emotional space for processing what we feel matters most. Using feminism as politics we have been working on the basis of solidarity and consensus. With constantly shifting power between everyone involved in the Living Archive, using it as a time- and expert- based responsibility, we are encouraging one's personal freedom. The rational choice transformed into emotional contentment presents sustained living element, which is shared-among and experienced-by everyone involved.

However, this portfolio is more than chronological overview, it is the collection of personal attitudes, intentions and proves, positioning feminist politics as the universal drop out of a careless reality bubble.

It is one of the ways towards a world of personal freedom, commons and emphatic solidarity.

Lets give it a chance!

INTRODUCTION





WHO and HOW

The decision to create a feminist curatorial group was, in this precarious time, intentional. The starting point is the space, in which anyone can “bring in and take out”. All collected material, given to us as a gift, is further on shared with others. Besides art works and documentation we are also gathering interviews with artists/scholars/activists to be able to understand one’s personal positions and challenges. Usually a non-existing situation between artists and curators this likely empty space needs to be filled up with meaningful ingredients.

The Red Min(e)d are Katja Kobolt, Dunja Kukovec, Jelena Petrović and Danijela Dugandžić Živanović. Coming from different backgrounds (feminist theory, contemporary art, cultural production and activism) and from different places (Ljubljana, Sarajevo, Belgrade, and Munich) we live and work moving from one place to the other. Challenged by each others differences, energies and interests we work in a constant (re)questioning. From the very beginning we questioned the multiple relations between feminism, art and curating: in time – its historical scripts, ways of producing, institutionalizing and applying feminist knowledge and in space – referring to local globality, mostly to the complex, still undefined post-Yugoslav region.

For our doing, acting and ‘positioning’ within conventional boundaries the friendship is the key. It is unlocking shifts in-between individual work and collective practice and in-between political articulation and public discourse. Having in mind that the public discourse is always a power position we relentlessly question: Who speaks on whose behalf and why are common places abolished, delegated by whom and to whom? How is the political and public voice taken from most of the people, mainly women?

Answering that, one must go beyond revolutionary thinking and uncompromisingly transform the feminist social imagination into an everyday practice. Only by utterly changing here and now, we can change the history, and possibly the future.

THE RED MIN(E)D FEMINISM AS POLITICS OF LIFE





PHOTOS:

Red Min(e)d – Danijela Dugandžić Živanović, Katja Kobolt, Dunja Kukovec, Jelena Petrović, We want bread, and roses too public action, Red Min(e)d and artists, LA Ljubljana edition, March 2012, streets of Ljubljana, photo by Monika Janković

Nataa Teofilović, One for Tango, video at the 54. October Salon, photo by Vladimir Jerić Vlidi

Reading Room at the 54. October Salon, photo by Vladimir Jerić Vlidi

Public at the opening of 54. October Salon, Belgrade, October 2013 photo by Tina Smrekar

Public at Hito Steyerl's lecture performance I Dreamed a Dream: Politics in the Age of Mass Art Production, 54. October Salon, photo by Duško Jelen

Lala Rascić, Travel in a Box, performance at the 54. October Salon photo by Duško Jelen

Dina Rončević, Voda tako vruća da pece / Hot Hot Burning Water, 2013, object and video documentation at the 54. October Salon, photo by Tina Smrekar

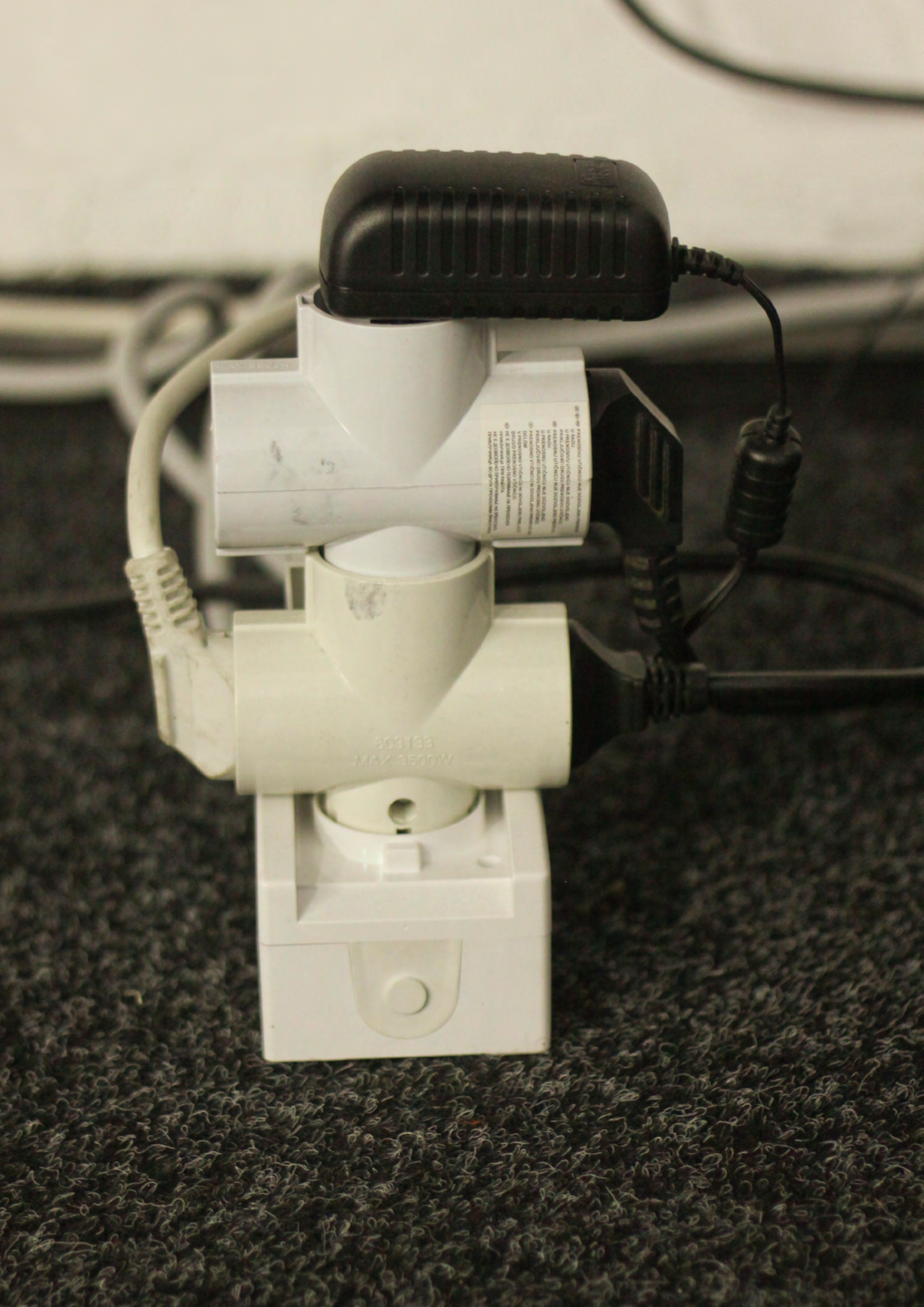


PHOTO:

Object at the 54. October Salon, photo by Vladimir Jerić Vlidi

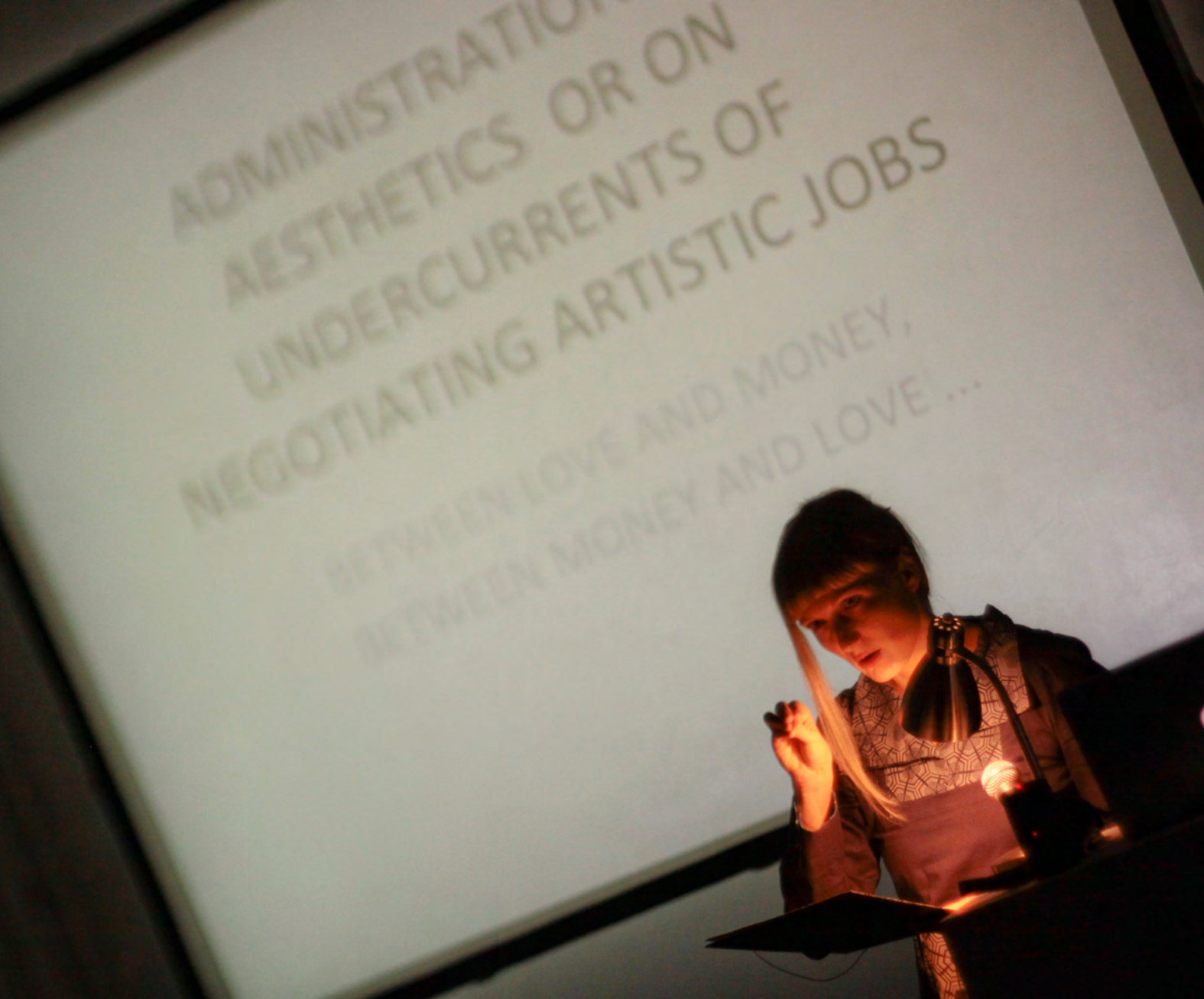
DONT

- 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 art works from a distance – approach it if it interests you

DO

- “abuse” the LA (non)working stations
- talk, send an important message/your opinion or anything alike at the video/audio station
- fill out questionnaire, partly or in full, anonymous or not in the Reading Room
- select and play Perpetuum Mobile videos and co-curate the exhibition
- take out or bring in photos, videos and texts
- touch, but gently
- talk to the artists and anyone you might meet in the space, record debates and share
- copy and re-use
- take your kids, (grand-)parents, friends or pets with you and explore the space
- dance, run or just relax

MANUAL HOW NOT TO BEHAVE IN THE BRING IN TAKE OUT LIVING ARCHIVE



PHOTOS:

Forum lecture at the 54. October Salon, Administration of Aesthetics or Undercurrents of Negotiating Artistic Jobs – Between Love and Money, Between Money and Love... by Jelena Vesić, photo by Duško Jelen

Forum at the 54. October Salon, Artedu – art education for teenagers by Ana Nedeljković, photo by Duško Jelen

WHAT and WHY

The LA is a practice with a potential to (re)configure the politics of feminism in the field of curatorial practices through a common social imagination of space and time. It insists on what feminist avant-garde should be, rather than what the feminism is or was. It is an interactive platform and a multi-layered research site. As curator Bojana Pejić once said “feminism is not a theme, it’s a method”.

In contrary to popular biennials, which are turning art into propaganda and public into masses and transforming social capital into economic one, the LA editions are temporally limited and intensive events of continuous evolvement. They are neither community nor expert based events, even though sometimes looking formally similar, the content implication is always universal. The LA is also not thematic exhibition, but is a space of successive processing which focuses on emerging social, artistic and theoretical issue; as if we are one by one uncovering gaps of our commonly accepted reality and are at the same time revealing, showing and living possible futures.

In this way we are (in)directly rejecting the imperative of hyper-production and fetish of the new and the original (new and original themes, new artists from new territories). The constant of each LA edition are so called ‘(non)working stations’, which bring together artists, others and the public – to take part in/of, co-create and co-develop the content. This method allows an archive to actually “live” and generates as everyone’s event. Preferably short-term event is enabling everyone to be present most of the time and is disabling to reduce the event to an opening/closing ceremony, and the main/side program.



THE BRING IN TAKE OUT LIVING ARCHIVE (LA) FEMINISM AS POLITICS OF CURATING



Feminism is?
politics, material praxis, ego-politically, struggle, multi-ag
solidarity, passion, desire, lesbian, be happy, disturbing,
red lipstick, subversive, connecting, radical, re-defining,
equality, pay, identities, equal opportunities, empowering, transformation
critical, questioning, freedom, commitment, way of living,
cooperation, theory/practice, non-hierarchical

PHOTOS:

Forum at the 54. October Salon, Walk-Through by Marija Ratković, artworks of Gözde Ilkin, Demeç / Statement, Avda birbirlerini vur-dular / Hunters Shot Each Other, Erişimsiz Duplekent / Inaccessible Double City, Çok Fazla Taş vardı.../ There are too many stones... , 2012, embroideries, photo by Duško Jelen

Curatorial School on art education by a7.außeninsatz at the 54. October Salon, photo by Duško Jelen

(Non)Working Stations

Art Exhibition – as the core space of the LA evolving (around) open concepts

The Forum – social gatherings for voicing out specific issues

The Perpetuum Mobile – video compilation shared like a public display

The Questionnaire – knowledge gathered on the basis of 5 primary questions about feminism and art

The Audio/Video Booth - recording, editing and accessing documentation

The Curatorial School – reading and inscribing through common notes, discussions, running comments, curatorial texts

The Music Spot – live sound events

The Reading Room – publications

The Manual How Not to Behave – entrance note to encourage de-habitualisation of the habitual and to signal personal freedom



PHOTO:

Curatorial School by Jelena Vesić at the 54. October Salon, photo by Vladimir Jerić Vlidi

Using the exhibition-space for living, working and producing we question “who can enter, produce and claim art and under what conditions?” It is not about access and inclusion, it is about transformation of the space, where one is entering and acting.

The archiving of contemporary art as an act of collection, classification, objectivisation and preservation does not produce revolutionary thought but abolishes a place of the political and public discourse – as a place of producing revolutionary thought and practice in its topicality. On the other hand in a historical archive, contemporary art ceases to be political and effectual – having been dislocated from the historical-material conditions of social relations in their own and any future topicality. Opposing to this a live or living archive is, in effect, a counter-archive representing a place of the public and the political - it exists as long as discourse about it exists – not only of an individual but also of a society.

Again, it is about making feminist friendships, about dancing and laughing, or being together on the border where art meets life and life makes sense.



PHOTOS:

Music spot at the 54. October Salon, The Taste of Silence, performance by Irena Tomažin, photo by Duško Jelen

Music spot at LA Sarajevo edition, September 2012, Black Water and Her Daughter, Club Pussy Galore, foto by Ervin Prašljivić

Music spot at LA Zagreb edition, October 2011, Damir Imamović concert, Kino Grič, foto by Danijela Dugandžić Živanović



PHOTO:

Alexis O'Hara Coping Mechanisms for Endangered Species;
Rachel Anderson, Karen Mirza, statement of Museum of (Non)
Participation; and Jelena Sokić, Bella Ciao, painting, at the 54.
October Salon, 2013, photo by Tina Smrekar

LIVING ARCHIVE (LA)
EDITIONS

Since 2011 and up until now we have organized five complex LA editions, two solo exhibitions and many presentations. The Living Archive has been visited by more than seven thousand visitors, and hosted over a hundred artists and art collectives.



The 1st edition in Zagreb focused on political relation and feminist reality within contemporary art in the (post)Yugoslav space and was organized together with Centre for Women's Studies Zagreb and the REDacting TransYugoslav Feminisms: Women's Heritage Revisited conference at the Glyptothek by the Croatian Academy of Sciences and Arts, Zagreb.

In collaboration with/featuring 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), Adela Jušić (Sarajevo), Svetlana Slapšak (Ljubljana), Tea Hvala (Ljubljana), Tanja Marković (Belgrade), Ana Vilenica (Pančevo/Belgrade), Lidija Radojević (Ljubljana), Damir Imamović (Sarajevo).

BRING IN TAKE OUT LA ZAGREB

October 13 - 16, 2011





PHOTOS:

LA Zagreb, Dunja Kukovec on Milijana Babić, document, October 2011, photo by Ana Baraga

LA Zagreb, Ana Baraga, Dirty Laundry, installation, October 2011, photo by Ana Baraga

LA Zagreb, Red Min(e)d, Katja Kobolt at work, document, October 2011, photo by Ana Baraga

LA Zagreb, Lina Dokuzović, Feminist Mind Map, installation, October 2011, photo by Ana Baraga

LA Zagreb, Adela Jušić, Artist's Statement, video installation/sound, October 2011, photo by Ana Baraga

LA Zagreb, LA "non"working stations at the REDacting TransYugoslav Feminisms: Women's Heritage Revisited conference, October 2011, photo by Ana Baraga

LA Zagreb, Ana Čigon, Thank you, dear ladies, performance, October 2011, Kino Europa, foto by Ana Baraga

LA Zagreb, Thank you dear cleaning ladies public action, Red Min(e)d and artists, October 2011, Kino Europa, foto by Ana Baraga

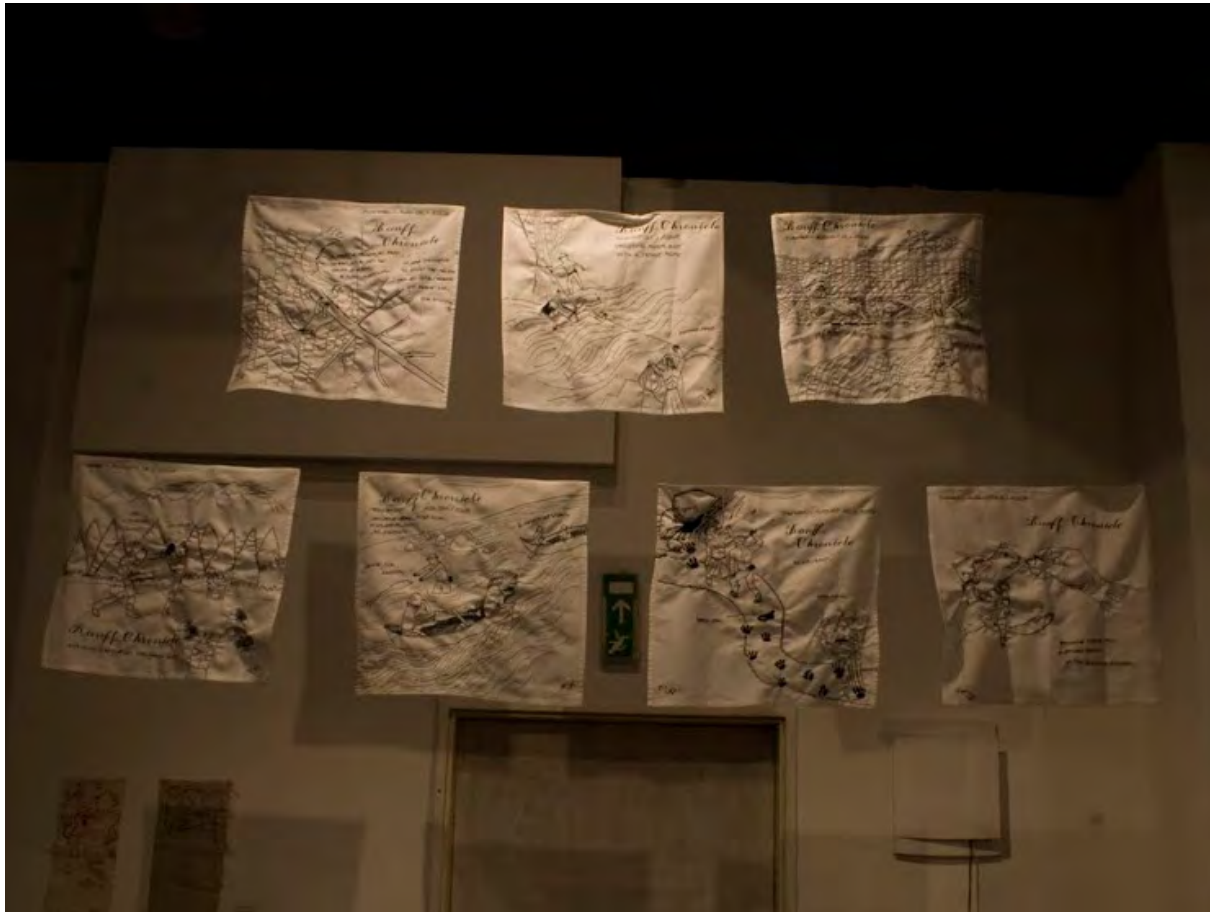


BRING IN TAKE OUT LA LJUBLJANA

March 7 - 9, 2012

The 2nd edition in Ljubljana was motivated by the feminist strategies of creating new educational models and processing an archive as the paradigm of the living knowledge and organized together with Red Dawns International Feminist and Queer Festival at the Kapelica and Alkatraz Gallery, Ljubljana.

In collaboration with/featuring Vahida Ramujkić (Belgrade), Aviv Kruglansky (Barcelona), Vesna Bukovec (Ljubljana), Margareta Kern (London), Biljana Kašić (Zagreb/Zadar), Karen Mirza (London), Ida Hiršenfelter (Ljubljana), Tanja Marković (Belgrade), Ana Vilenica (Pančevo/Belgrade).





PHOTOS:

LA Ljubljana, Margareta Kern, Guestures, installation March 2012, Galleries Alkatraz and Kapelica, photo by Katja Kobolt

LA Ljubljana, Margareta Kern, Guestures, installation March 2012, Galleries Alkatraz and Kapelica, photo by Katja Kobolt

LA Ljubljana, Vahida Ramujkić, The Storm, video, March 2012, Galleries Alkatraz and Kapelica, photo by Katja Kobolt

LA Ljubljana, Vahida Ramujkić, Documentary Embroidery, March 2012, Galleries Alkatraz and Kapelica, photo by Katja Kobolt

LA Ljubljana, Milica Tomić, One Day..., March 2012, Galleries Alkatraz and Kapelica, photo by Katja Kobolt

LA Ljubljana, Vahida Ramujkić and Aviv Kruglansky, Real-time Documentary Embroidery, collaborative art work, Gallery Alkatraz, 7-10 March 2012, photo by Katja Kobolt

LA Ljubljana, Vahida Ramujkić and Aviv Kruglansky, Real-time Documentary Embroidery (detail), collaborative art work, Gallery Alkatraz, 7-10 March 2012, photo by Katja Kobolt

LA Ljubljana Programm, March 2012, Galleries Alkatraz and Kapelica, photo by Katja Kobolt



It was a hot summer day,
July 4, 1976.



BRING IN TAKE OUT LA SARAJEVO

September 27 - 30, 2012

The 3rd edition in Sarajevo moved towards the politics of common as the foundation of new forms of social reproduction, organized together with Human Rights Centre Sarajevo at the Campus University Centre, Sarajevo.

In collaboration with/featuring Vesna Hercegovac-Pašić (Sarajevo), Armina Pilav (Venice, Sarajevo), Irena Tomažin (Ljubljana), Jelena Vesić (Belgrade), Antonia Majača (London, Zagreb), Black Water and Her Daughter (Sarajevo), Belma Bećirbašić (Sarajevo), Anja Bogojević (Mostar, Sarajevo), Amila Puzić (Mostar, Sarajevo), Valentina Hvale Pellizzer (Vibo Valentia, Sarajevo), Maja Bajević (Sarajevo), Ana Baraga (Ljubljana), Adela Jušić (Sarajevo), Nela Hasanbegović (Sarajevo), Margareta Kern (London), DJ Dick Galore, Lala Raščić (New Orleans, Zagreb, Sarajevo), Darja Mimić (Sarajevo).





PHOTOS:

LA Sarajevo, Night talks, September 2012, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, Red Min(ed) tart, September 2012, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, Curatorial forum, September 2012, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, Curatorial forum public, September 2012, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, CRVENA PARK work in progress, September 2012, University Campus Sarajevo, foto by Zoran Kanlić

LA Sarajevo, Crying Games, Irena Tomažin performance, September 2012, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, Artist talk with Margareta Kern, September 2012, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, Music spot at LA Sarajevo edition, September 2012, Black Water and Her Daughter, University Campus Sarajevo, foto by Dejan Vladić

LA Sarajevo, Red Min(ed) tarts, September 2012, University Campus Sarajevo, foto by Dejan Vladić

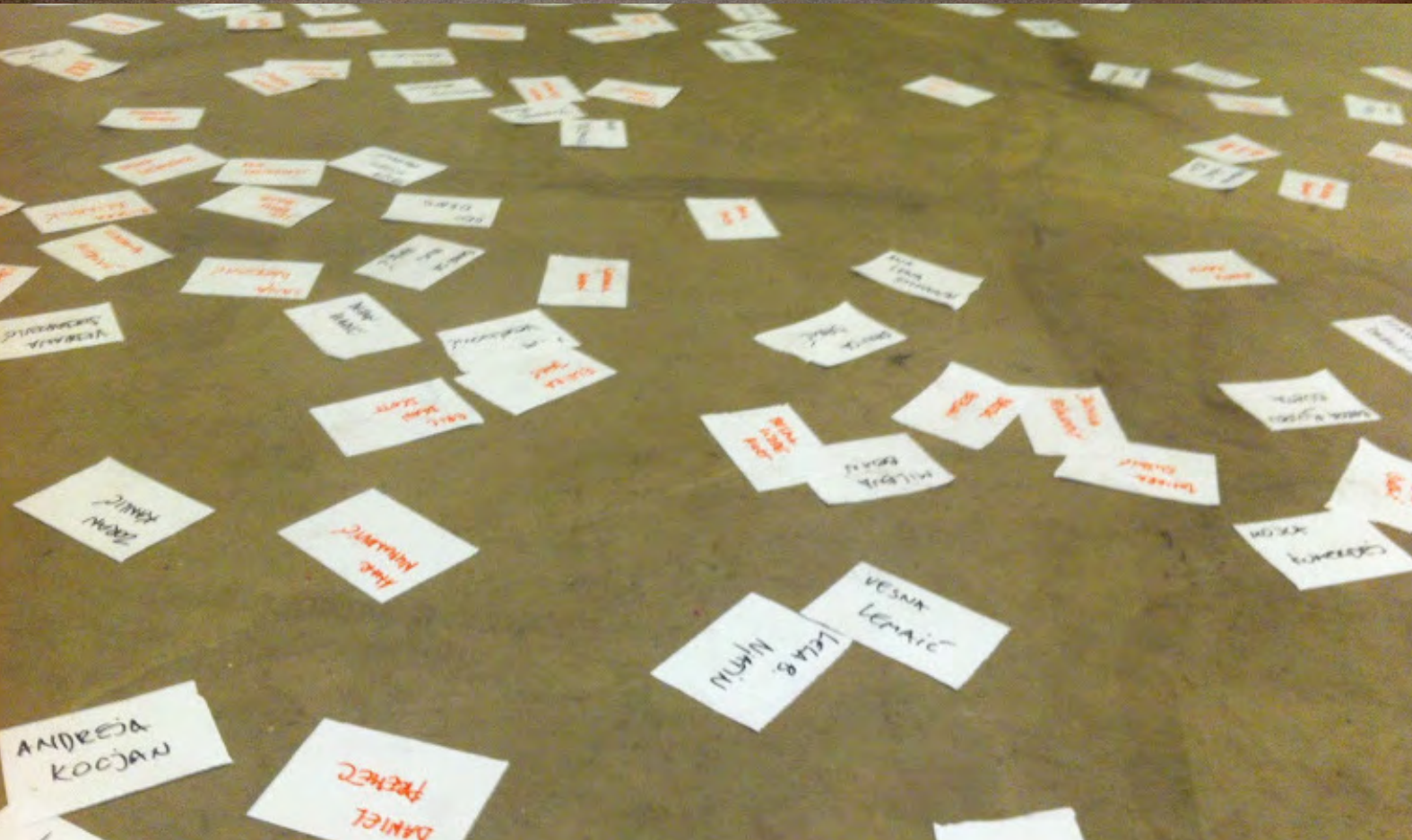




PHOTOS:

LA Vienna, Meta Grgurevič and Urša Vidic, Marilyn Monroe (From cycle: Flowers Are Inherently Disgusting), 2010, installation, Open Systems, October 2012, photo by Katja Kobolt

LA Vienna, Red Min(e)d at work, Open Systems Vienna, October 2012, photo by Danijela Dugandžić Živanović



BRING IN TAKE OUT LA VIENNA

October 7 - 21, 2012

The 4th LA edition in Vienna faced the representational and actual “cultural difference(s)” politics imposed by binary opposition: center-periphery and organized with Open Systems and VBKO Gallery, Vienna.

In collaboration with/featuring Andreja Kulunčić (Zagreb), Meta Grgurevič (Ljubljana), Urša Vidic (Ljubljana), Borjana Mrdja (Banja Luka), Bettina Knaup (Berlin), Susanne Lummerding (Berlin/Vienna).



The 5th LA edition took place as the 54th October Salon in Belgrade, founded and organized by Belgrade Cultural Center Serbia.

Through the subject of (non)human nature, the LA exhibition and LA Lab focused on the challenge of finding a new way of (social) imagination towards possible futures and its responsible politics of the sustainable commons and communalities.

In collaboration with/featuring Milijana Babić (Rijeka), Jože Barši (Ljubljana), Nina Bunjevac (Toronto), Jasmina Cibic (Ljubljana/London), Lana Čmajčanin (Sarajevo), Ines Doujak (Vienna), Efemerki (Skopje), Adrijana Gvozdenović (Podgorica), Flaka Haliti (Prishtina/Vienna/Munich), Róza El-Hassan (Budapest), Endy Hupperich (Munich), Gözde Ilkin (Istanbul), Adela Jušić (Sarajevo), Margareta Kern (London), Angela Melitopoulos & Maurizio Lazzarato (Berlin/Paris), Karen Mirza & Brad Butler (London), Living Death Camp (London/Belgrade), Museum of Non-Participation (London), Nandipha Mntambo (Cape Town), Alexis O'Hara (Montreal), Andrea Palašti (Novi Sad), Marko Peljhan & Mettew Biederman (Santa Barbara/Montreal), Lorena Herrera Rashid (Mexico City/Munich), Lala Raščić (Sarajevo/New Orleans), Dina Rončević (Zagreb), Ivana Smiljanić (Belgrade), Jelena Sokić (Split), Alma Suljević (Sarajevo), Tejal Shah (Goa), Boris Šribar (Belgrade), Hito Stayerl (Berlin), Nataša Teofilović (Belgrade), Slaven Tolj (Rijeka), and Milica Tomić (Belgrade), collective a7.aubeneinsatz (Margret Schütz, Greta Hoheisel, Berlin/Munich), the group h.arta (Maria Crista, Anca Gyemant, Rodica Tache, Timișoara), The Network of Artists ff (Antje Majewski, Charlotte Cullinan, Juliane Solmsdorf, Berlin), Saša Kerkoš (Kuta), Jelena Vesić (Belgrade), Illegal Cinema (Belgrade), Olga Dimitrijević (Belgrade), Marija Ratković (Belgrade), Black Water and Her Daughter (Sarajevo), Tijana T (Belgrade), Ma Faiza (Mumbai), Djane Ellem (Sarajevo), Irena Tomažin (Ljubljana), Sonja Lau (Berlin), Marcel Dickhage and Cathleen Schuster (Berlin/Innsbruck), Vijai Patchineelam (Rio), Stefano Faoro (Maastricht), Rachel O'Reilly (Warwick), Amani Maihoub (Amsterdam), Radmila Joksimović, Mirjana Dragosavljević, Olga Dimitrijević, Vladimir Jerić, Vladimir Bjelčić, Sava Jokić, Tanja Marković, Juan Pablo Delgado Berman, Kristina Drašković Bočkov, Aleksandar Stojanović, Aleksandra Milošević, Ana Sarvanović, Kristina Grebenar, Tanja Đorđević, Tatjana Nikolić, Tijana Zebić, Vladimira Lacmanović, Ana Nedeljковиć, Katarina Radulović (all from Belgrade).

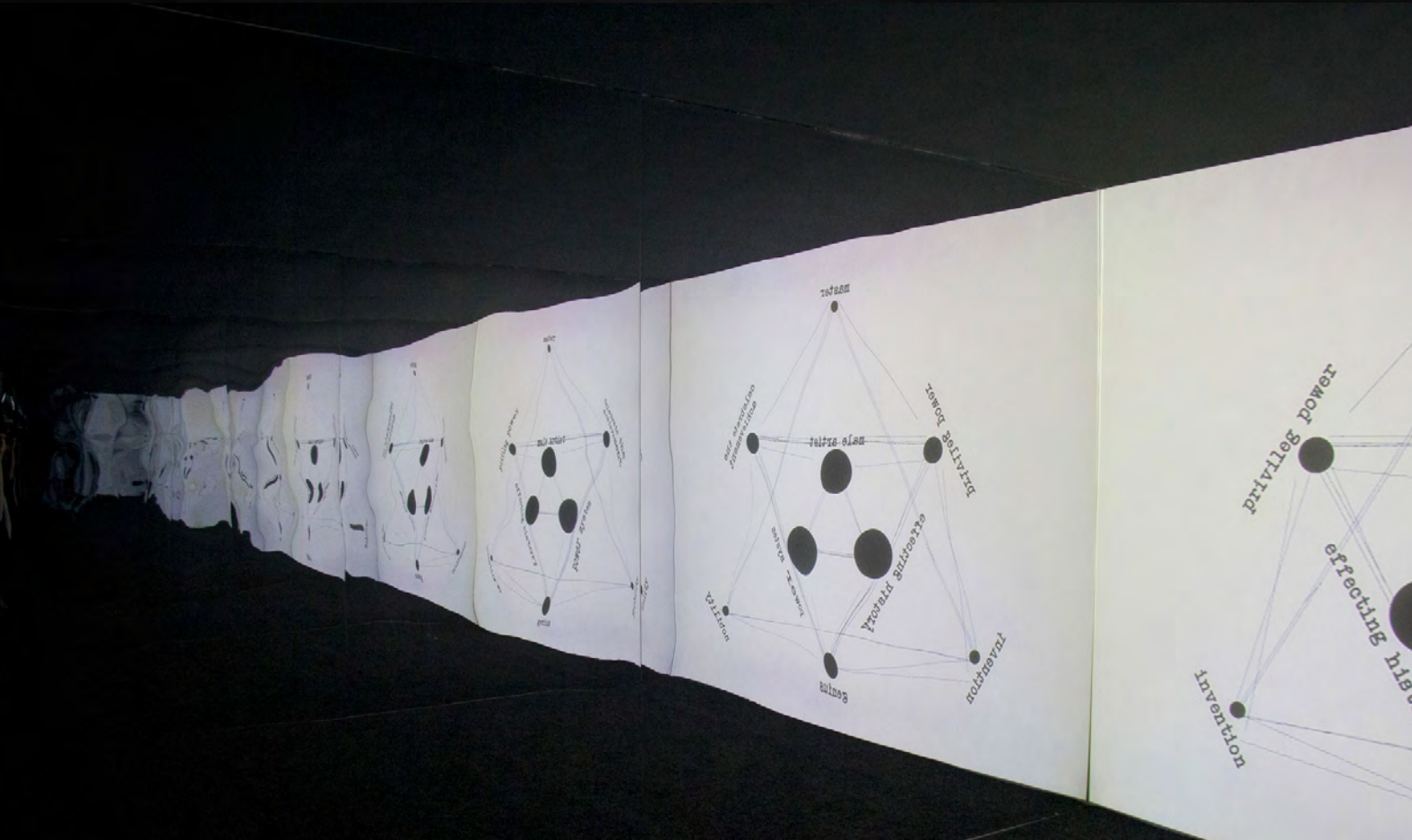
NO ONE BELONGS HERE
MORE THAN YOU

LA BELGRADE

October 11 - November 17, 2013







PHOTOS:

54. October Salon, Lala Rašić, What Ever The Object, 2012-2013, performance, photo by Vladimir Jerić Vlidi

54. October Salon, Marko Peljhan and Matthew Biederman, Arctic Perspective Initiative -Sea, Tundra and Ice Paper, 2011, installation, photo by Duško Jelen

54. October Salon, Adela Jusić, Ride to recoil, mixed media – photo and sound, 2013, photo by Ana Kostić

54. October Salon, Slaven Tolj, I am dangerous, kill me in front of my childrens eyes, performance, 2011-2013, photo by Tina Smrekar

54. October Salon, Ivana Smiljanić, Zapamtićeš ti mene / You'll Remember Me, 2011, installation, photo by Ana Kostić

54. October Salon, Adrijana Gvozdenović, Afterparty, 2012, installation, photo by Vladimir Jerić Vlidi

54. October Salon, Nandipha Mntambo, Paso Doble, 2011, video, photo by Duško Jelen

54. October Salon, Lorena Herrera Rashid, Untitled and participants of the Curatorial School on art education by a7.aubeinsatz, photo by Duško Jelen

54. October Salon, Gözde Ilkin, Demeç / Statement, Avda birbirlerini vurdular / Hunters Shot Each Other, Erişimsiz Duplekent / Inaccessible Double City, Çok Fazla Taş vardı... / There are too many stones... , 2012, embroideries, photo by Ana Kostić

54. October Salon, Róza El-Hassan, Share, 2013, object, installation, photo by Ana Kostić

54. October Salon, Tejal Shah, *Between the Waves*, 2012, video installation, photo by Ana Kostić

54. October Salon, Flaka Haliti, *Me, You and Everyone We Know*, 2010-2013, video installation, photo by Ana Kostić



PHOTO:

54. October Salon, Museum of (Non)Participation, Rachel Anderson, Karen Mirza, 2013, photo by Ana Kostić

LIVING ARCHIVE
(NON)WORKING STATIONS



PHOTO:

Perpetuum Mobile at the 54. October Salon, photo by Vladimir Jerić Vidi

The Perpetuum Mobile video art compilation containing the works given to us as a gift and to be on display. We are always trying to find the most optimal (related to technical and space possibilities) and most appropriate (content-wise) way for its display.

It contains video works, and photo, video, PDF and text documentation by Adela Jušić (Sarajevo), Alenka Spacal (Ljubljana), Ana Baraga (Ljubljana), Ana Čigon (Ljubljana), Ana Hoffner (Vienna), Ana Hušman (Zagreb), Andreja Dugandžić (Sarajevo), Andreja Kulunčić (Subotica/Zagreb), Armina Pilav (Venice/Sarajevo), Dina Rončević (Zagreb), Dragan Vojvodić (Sarajevo/Novi Sad), Dragana Mladenović (Frankenberg/Pančevo) and Media Archeology, Dunja Blažević (Sarajevo), Emina Kujundžić (Sarajevo), Evelin Stermitz (Graz/Ljubljana), Flaka Haliti (Prishtina/Munich/Vienna), Gordana Anđelić Galić (Sarajevo), Ivana Smiljanić (Belgrade), Jelena Jureša (Belgrade), Jovana Komnenić (Pančevo), Lala Raščić (Sarajevo/New Orleans), Lana Čmajčanin (Sarajevo), Lina Dokuzović (Zagreb/Vienna), Marina Gržinić and Aina Šmid (Ljubljana/Vienna), Marko Tadić (Zagreb), Milica Tomić (Belgrade), Monika Ponjavić and Marina Radulj (Banja Luka), Nada Prlja (Sarajevo/Skopje/London), Nataša Teofilović (Pančevo), Natasha Davis (London), Nela Hasanbegović (Sarajevo), Nela Milić (London), Nika Autor (Maribor/Ljubljana/Vienna), Nikoleta Marković (Rijeka/Belgrade), Renata Poljak (Split/Paris), Sarah Vanagt (Bruges/Brussels), Tanja Ostojić (Berlin), Tina Smrekar (Ljubljana), Vahida Ramujkić (Belgrade) and Bojana Jelenić (Belgrade) and Dionis Escorsa (Tortosa/Barcelona), Vanja Bučan (Nova Gorica/Amsterdam), and others.

Perpetuum Mobile



PHOTO:

Audio Video Booth at the 54. October Salon, photo by Vladimir Jerić Vidi

The Audio/Video Booth contains video and audio documentation of discussions, interviews and other public events that took place during the LA editions.

The following artists, activists, theoreticians, researchers and participators are represented: Ana Čigon (Ljubljana), Nika Autor (Ljubljana/Vienna), Lidija Radojević (Ljubljana), Ana Vilenica (Belgrade), Vesna Leskošek (Ljubljana), Tea Hvala (Ljubljana), Mojca Dobnikar (Ljubljana), Madina Tlostanova (Moscow), Lina Dokuzović (Vienna), Ljiljana Raičević (Podgorica), Flaka Haliti (Pristina/Frankfurt), Vesna Bukovec (Ljubljana), Vjollca Krasniqi (Pristina), Selenia Savić (Belgrade), Ida Hiršenfelter (Ljubljana), Vahida Ramujkić (Belgrade), Aviv Kruglansky (Barcelona), Karen Mirza (London), Tina Smrekar (Ljubljana), Biljana Kašić (Zagreb), Jelena Petrović (Belgrade/Ljubljana), Margareta Kern (London), Tanja Marković (Beograd), Armina Pilav (Venice/Sarajevo), Vesna Hercegovac-Pašić (Sarajevo), Jelena Vesić (Belgrade), Antonia Majača (London/Zagreb), Amila Puzić and Anja Bogojević (Mostar/Sarajevo), Valentina Hvale Pellizzer (Sarajevo/Vibo Valentia), Maja Bajević (Sarajevo), Lala Raščić (New Orleans/Sarajevo/Zagreb), Nela Hasanbegović (Sarajevo), Andreja Dugandžić (Sarajevo), Ana Baraga (Ljubljana), Adela Jušić (Sarajevo), Irena Tomažin (Ljubljana), Borjana Mrđa (Banja Luka), Andreja Kulunčić (Zagreb), Meta Gregurević and Urša Vidic (Ljubljana), Bettina Knaup (Berlin) and others.

Audio/Video Booth



Lina Dokuzović, Ljiljana Raičević,
Flava Halilović, Vesna Bukovec,
Vjola Krasniqi, Selma Šević,
Ida Hilenfelder, Vahida
Ramujkić, Avia Kruglansky, Karen
Mirza, Tina Smrekar, Biljana
Kašić, Jelena Petrović, Margareta
Kern, Tanja Marković, Armina
Pilav, Vesna Hercegović-Palić,
Jelena Vesić, Antonia Majić,
Amila Purić, Anja Bogojević,
Valentina Hvala Polližar,
Maja Bajević, Lala Raičević,
Nele Hasanbegović, Andreja
Dugandžić, Ana Baraga, Adela
Julić, Irena Tomažin, Borjana
Mriša, Andreja Kalundžić, Meta
Gregurević, Urša Vidic, Bettina
Knež

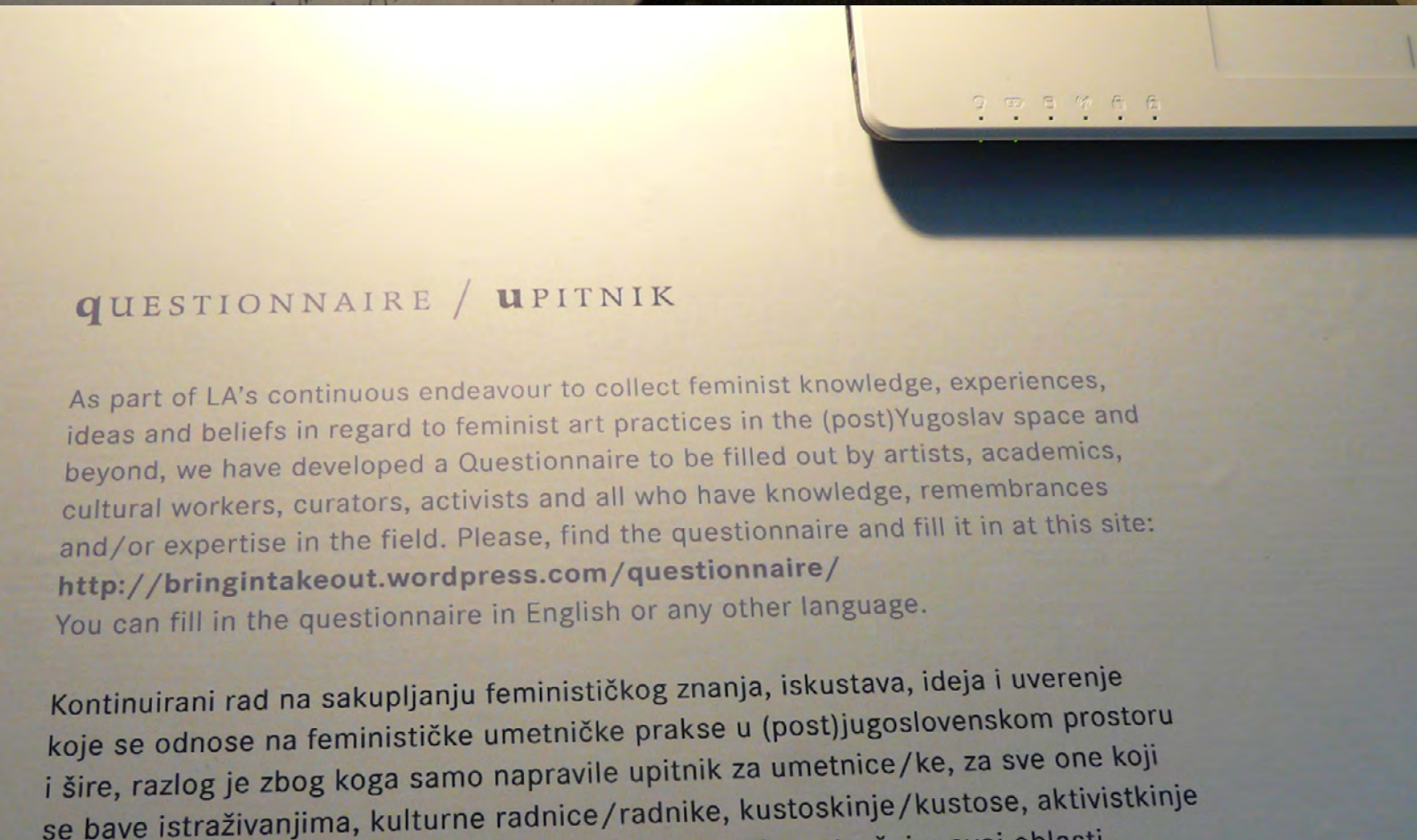


PHOTOS:

Reading Room at the 54. October Salon, photo by Vladimir Jerić Vliđi (previous page)

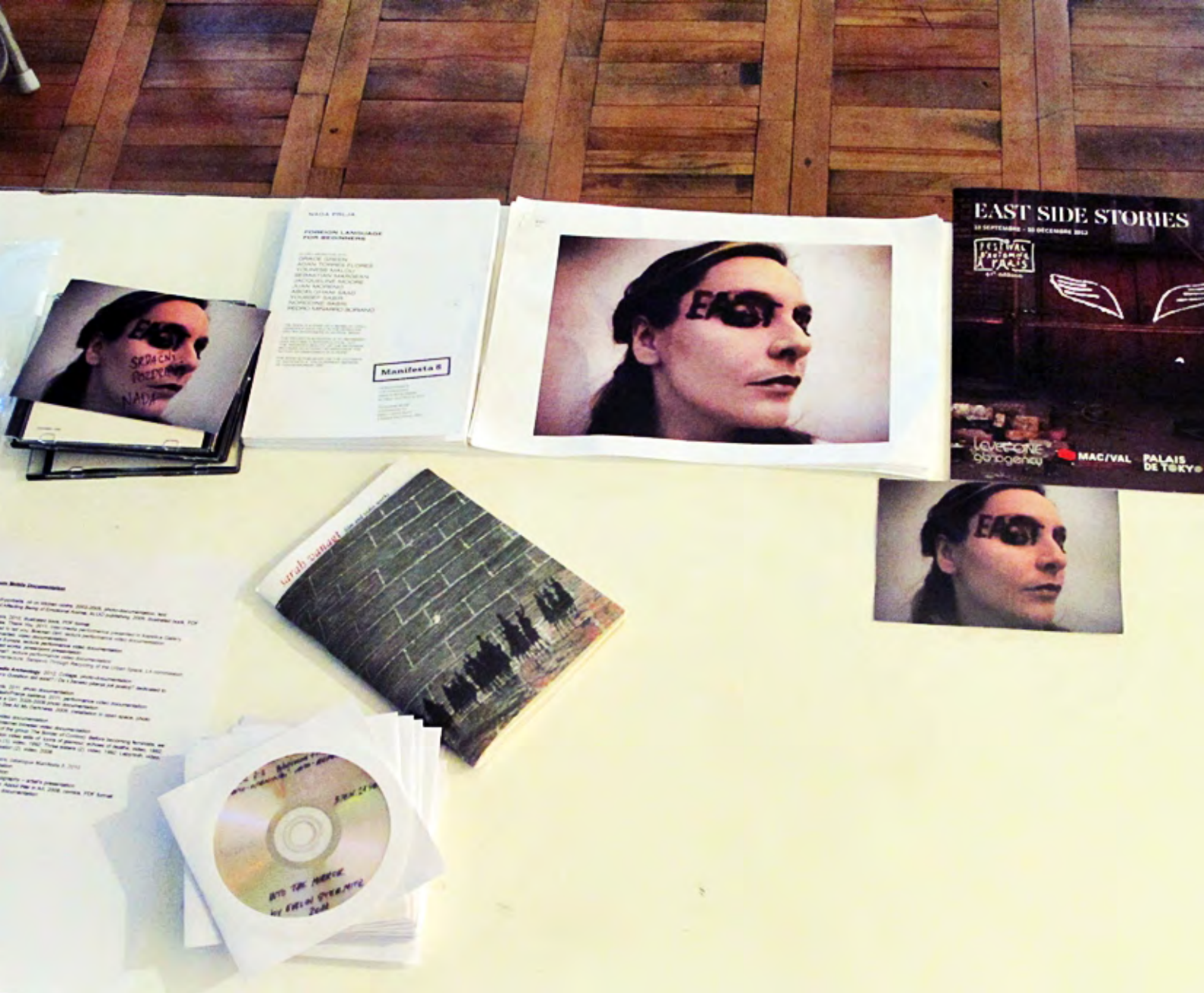
LA Questionnaire display at the 54. October Salon, photo by Tina Smrekar

LA Questionnaire at the 54. October Salon, photo by Vladimir Jerić Vliđi (this page)



Questionnaire

The Questionnaire is an on going endeavor to gather feminist knowledge, experience, ideas and beliefs related to feminist artistic practices. We developed a questionnaire for artists, academic professionals, cultural workers, curators, activists, but also others who wish to share the knowledge, memory or expertise.



PHOTOS:

Reading Room at BEFEM, photo by Katja Kobolt

Audio Video Booth at BEFEM, photo by Katja Kobolt

LA Editions' Booklets

<http://bringintakeout.wordpress.com/press-material/booklets/>

LA Zagreb booklet (2x16p; Croatian/English; printrun: 300)

LA Ljubljana booklet (40p; English; printrun:200)

LA Sarajevo booklet (2x40p; Bosnian/English; printrun 200)

LA Vienna booklet (Open Systems; German/English)

LA Vienna booklet (VBKO) German

SELECTED BIBLIOGRAPHY

Biljana Kašić: Thinking Living Archive; "Archiving" the Thoughts or Feminism or?, a publication of a talk held at the LA Ljubljana, 9th March 2012, gallery Kapelica, Ljubljana , (p.18; English, printrun 100)

texts/interviews on LA by the Red Min(e)d in the journals Zarez

Tribuna

Springer in __XX_1_2014_The_Living_Archive, issue 1/14,

Biljana Kašić, Jelena Petrović, Sandra Prlenda, Svetlana Slapšak: Feminističke kritičke intervencije, Pogled na naslijeđe, dekoloniziranje, prelaženja, Ženske studije Zagreb, printrun 300, 2013, str.170

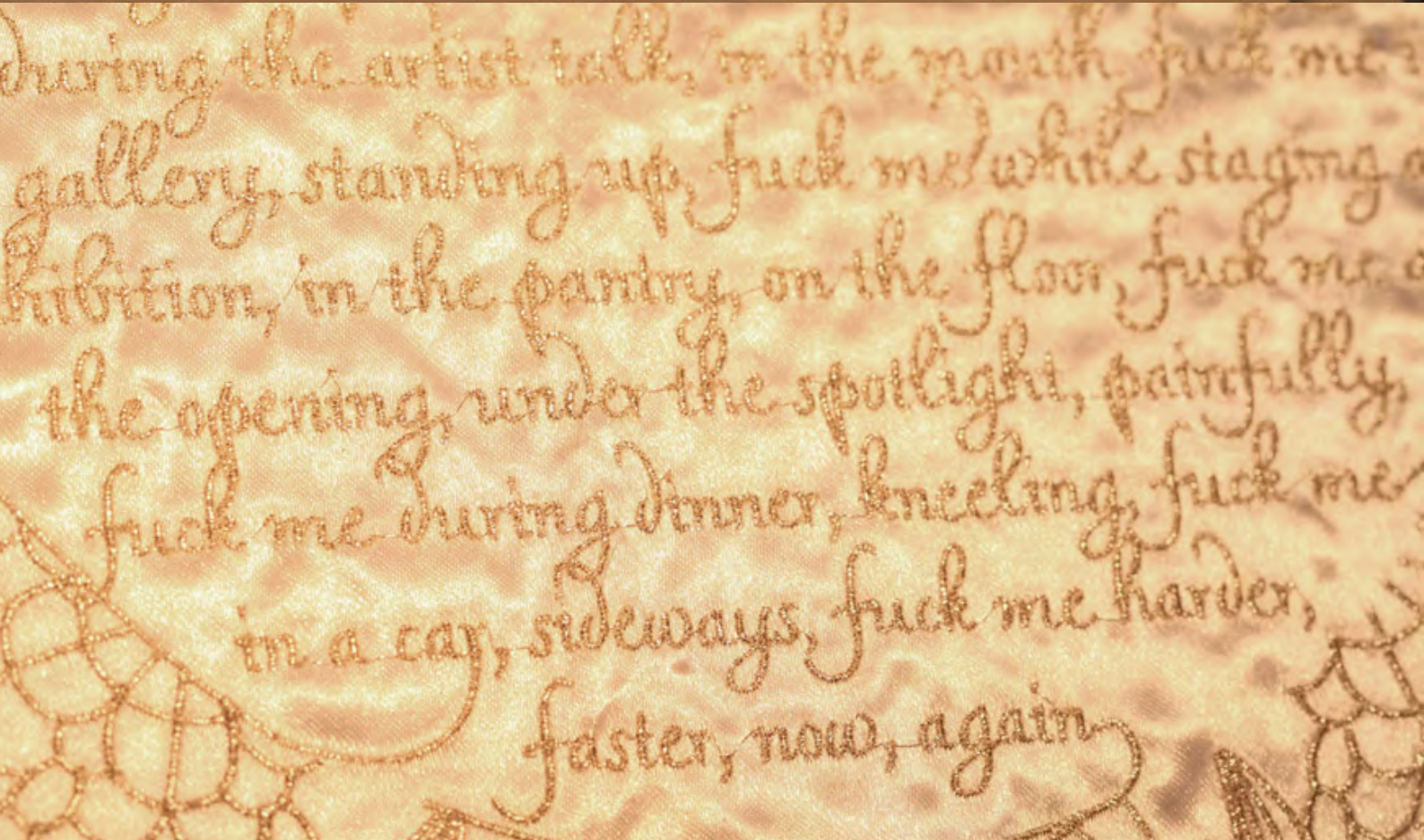


PHOTO:

54. October Salon, Alexis O'Hara Coping Mechanisms for Endangered Species, 2013, opening performance at the 54. October Salon, photo by Ana Kostić

54. October Salon, Lana Čmajčanin, 166987 prick, embroidery, 2013, photo by Ana Kostić

2014

October/June 2015 - Academy of Fine Arts Ljubljana: Feminist Art and Curating: Living Archive, one year post-graduate program (direct result of Public Letter in 2012)

March - College of Art, University of Edinburgh: Writing Curating Making Feminist Art Histories, lecture at the conference

2013

November/October – 54th October Salon Belgrade: No One Belongs Here More Than You, LA exhibition and LA Lab

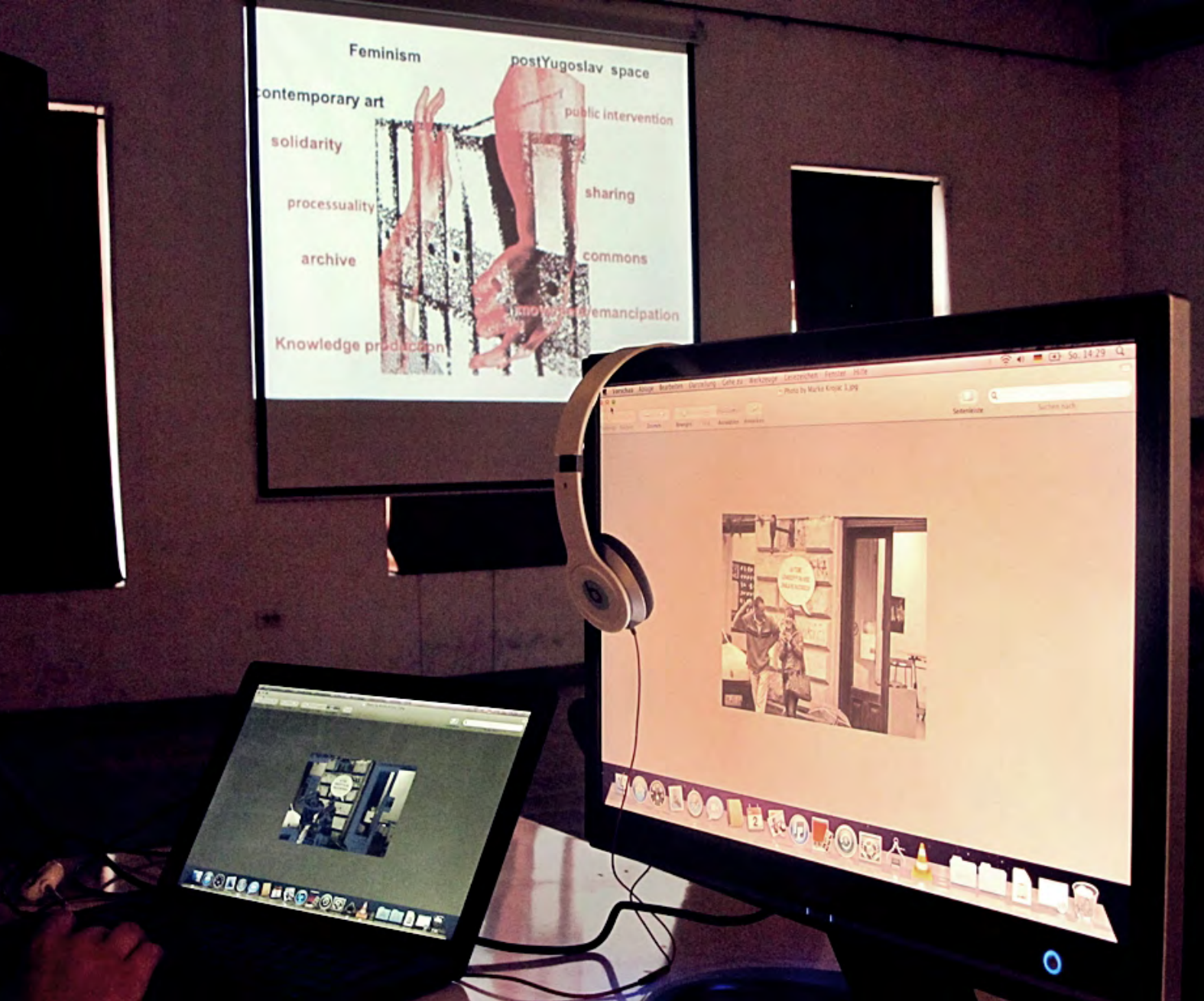
November – Kullukcu Gallery Munich: GUESTures exhibition and Spaces, Poetics and Politics of Counter-Stories discussion with Margareta Kern, Nanna Heidenreich, Natalie Bayer

October - Academy of Fine Arts Vienna, PHD in Practice, guest lecture for postgraduate students

September - Museum of Contemporary Art Ljubljana: No One Belongs Here More Than You, discussion with Ana Čigon and the public

June - Shame residency programme: Open Call for a project in collaboration with the Miroslav Kraljević Gallery Zagreb

TIMELINE:
RED MIN(E)D AND LA
IN SHORT



PHOTOS:

Audio Video Booth at BEFEM Red Min(e)d presentation, photo by Danijela Dugandžić Živanović

BEFEM Red Min(e)d presentation, Belgrade 2012, photo by Danijela Dugandžić Živanović

2012

December - < rotor > Association for Contemporary Art
Graz: Women's Movement: Feminist Agency, lecture/
presentation at two day-meeting

November - BEFEM Feminist Culture and Action Festival
Belgrade - LA lectures, debates, workshop with Andreja
Kulunčić, Vahida Ramujkić, Milica Tomić

October - LA Sarajevo

October - LA Vienna, among many others, special guest
Bettina Knaup / Re.act Feminism, a Performing Archive

July - Documenta Kassel: study visit

May - Miroslav Kraljević Gallery Zagreb - presentation
together with Re.act Feminism, a Performing Archive

April - Public Letter to Academy of Fine Arts Ljubljana
and Round-table, together with Ana Čigon and others, to
promote women participation in academia

March - We Want Bread and Roses Too, street action at
civil protest in Ljubljana

March - LA Ljubljana

February - Aletta Institute of Women's History Amster-
dam, presentation

2011

Red Min(e)d founded



PHOTO:

54. October Salon, Lorena Herrera Rashid, Pachanga (detail),
installation, photo by Duško Jelen (this page)

Katja Kobolt (Munich) is a curator, theorist cultural producer from Ljubljana, Slovenia but living and working in Germany. She holds a MA in comparative literature and journalism of the University from Ljubljana and a PhD in interdisciplinary literary studies from University Ludwig-Maximilian Munich. Her articles and essays on literature and art have been published internationally (her recent texts are to be found in publications e.g. Working with Feminism: Curating and Exhibitions in Eastern Europe, ed. Katrin Kivimaa and Performative Gestures Political Moves, in print co-edited with Lana Zdravković). She has (co)curated and (co)produced various art and cultural projects in Ljubljana, Munich, Zagreb, Bratislava, Sarajevo, Belgrade, Vienna and Berlin. Between 2000-2008 she was collaborating with the Festival City of Women, where she finally worked as an artistic co-director together with Dunja Kukovec. She is currently lecturing art and/in politics at the Humboldt University Berlin. Next to the work with the Red Min(e)d feminist curatorial group her recent collaborations are: A Space Called Public, public art project in Munich, curated by Elmgreen & Dragset; Cross Border Experience project, The Peace Institute, Ljubljana and Donumenta 14x14 in Regensburg. She is a production wizard, a theory bomb and effect-working heroine, who within the Red Min(e)d finally learns how to hold back.

Katja Kobolt

Dunja Kukovec (Ljubljana) is a curator, publicist and producer. She has curated, co-curated and organized numerous cultural events and exhibitions, mostly in Slovenia, but also abroad. Selected projects: international exhibitions Get Together (2006) and Area Kolaborativa (2004) at Skuc Gallery Ljubljana, Coded Cultures (2004) at Freiraum Museumsquartier, Vienna, Share! Like a receipt! (2004) at Gallery P74 Ljubljana. She co-established and co-curated Haip, biannual festival of open source art at Cyberpipe (2003), Ljubljana, international exhibitions at 12th and 13th Computer Art Festival, Maribor (2005, 2006), and Pixelpoint festival of digital arts in Nova Gorica (2004). She worked as interim curator at Manifesta 3 and assistance curator of Igor Zabel (1958-2005) at the Venice Biennial (2003); in 2002-2003 she worked as an intern curator in the Museum of Modern Art Ljubljana, where she programmed Scanline/Onedotzero.lj - digital moving image festival and Foo Bar - sound art platform; in 2004 till 2005 she worked at Cankarjev dom Cultural and Congress Centre Ljubljana as a project manager of International Film Festival and Documentary Film Festival. Together with Katja Kobolt she was a co-director of City Of Women - International Festival of Contemporary Arts (2006, 2007). From 2008 till 2011 she ran the Association Igor Zabel Award for Culture and Theory. She also worked with Sarajevo Contemporary Art Center, and was 2 times in the jury for Zvon Award. Currently she is a member of CRVENA Association Sarajevo and a directress of MINA Institute Ljubljana. As a society nagger, art distopist and non academic creative thinker she finally settled down as the member of the feminist curatorial group Red Min(e)d.

Dunja Kukovec

Jelena Petrović (Belgrade, Ljubljana) is (co)author of many scholarly articles, art-theory events and cross-disciplinary projects relating to the post/Yugoslav subjects – particularly to the mis/interpretative models of Yugoslav history, memory, culture, language and gender, moving toward new epistemological models of the knowledge and art production. She completed her PhD studies at the Institutum Studiorum Humanitatis, Ljubljana Graduate School of Humanities (ISH) in 2009, defending the doctoral dissertation about the women's authorship in Yugoslavia between Two World Wars. Co-editor and co-author of several publications: Gender, literature and cultural memory in the post-Yugoslav space (2009), Feminism – Politics of Equality for All (2011), Yugoslav Feminisms (2011), Critical Feminist Interventions – Thinking Heritage, Decolonising, Crossing (2013) and No One Belongs Here More Than You (2014). Author of the book: The Politics of Love: Women's Emancipation in Yugoslavia 1918-1941 (forthcoming 2014). Member of the art-theory group Grupa Spomenik/The Monument Group and of the editorial board of the journal for women's culture and writings ProFemina (2008). Co-founder and member of the Red Athena University Press - RAUP and the feminist curatorial group Red Min(e)d (2011). She lives and works between Belgrade and Ljubljana. Jelena is sharp-eye thinker, mind-blowing writer and never too tired editor.

Jelena Petrović

Danijela Dugandžić Živanović (Sarajevo) is a directress of the CRVENA Association for Culture and Art, cultural producer and feminist activist. She has been active in the women's movement for the past 20 years and has worked with artists from all over the world. She co-founded the Foundation CURE, where she co-created PitchWise – the first festival of women's engaged art in Bosnia and Herzegovina. She develops curriculums for non-formal education of youth and provides consultancies and analysis in regard to gender issues, youth work and policy development. She teaches courses for Women's Studies program and various youth programs and is often a guest lecturer in schools all over BIH. Through the work of CRVENA, she promotes and contributes to development of an independent art and cultural scene, as well as emancipates the position of women in art and culture. As a member of the V-Day movement against violence against women and girls she produced Vagina Monologues plays in Sarajevo, Belgrade and Zagreb and participated in the V-Day events in New York 2001 and New Orleans in 2008. In 2013 she coordinated One Billion Rising campaign for BIH, the biggest campaign ever-organized in Bosnia and Herzegovina. In 2013 she co-produced a documentary film "We are the majority". With the a transdisciplinary team of architects, psychologists, activists and urbanists she developed a programme Cityology dealing with public spaces and commons in Sarajevo. Danijela is one of the 25 members of the first women's lobby group in BIH called F5. Danijela is a co-author of the performance Bujrum Izvolite, Transfor(M)art, Map of Sarajevo and some other street art projects. She is a co-founding member of the feminist curatorial group Red Min(e)d.

Danijela Dugandžić Živanović



PHOTO:

54. October Salon, Andrea Palašti, Balkan Disco (detail),
installation, photo by Duško Jelen