PRESS RELEASE - Living Archive StockHolm Edition: Dada Polis

with **Louise Blad, Cristina Caprioli / ccap, Andreja Dugandžić, Emma-Lina Ericson, Jusuf Hadžifejzović, Nela Hasanbegović, Elin Magnusson, Svetlana Maraš, MYCKET, Ofelia Jarl Ortega, Marija Ratković, Hanna Wildow** and **Red Min(e)d**

October 30 – November 2, 2014
c.off, Körsbärsvägen 9, Stockholm

Concept: Red Min(e)d
Selection of artists: Red Min(e)d and Hanna Wildow
Production managers: Hanna Wildow, Elin Magnusson, Red Min(e)d and artists

Collaboration project between c.off (Stockholm) and CRVENA Association (Sarajevo).
Supported by Swedish Institute, Swedish National Council for Cultural Affairs, Embassy of Sweden Belgrade

For more information visit http://bringintakeout.wordpress.com or www.coff.se.

As a visiting resident within *the center in marginal* c.off program the feminist curatorial group Red Min(e)d presents an inter-active/passive exhibition *Dada Polis* -– the Stockholm edition of the long-term Living Archive project. In the framework of feminist (curatorial) politics, site-specific artworks, performances, screenings and collaborative action are to be created, destroyed, displayed, hidden, collected, lost or reclaimed by artists and participants from the post-Yugoslav space and Sweden.

The Living Archive is an ongoing curatorial and art project by Red Min(e)d. It has started in 2011 with the edition in Zagreb, followed up by different- scale editions in Ljubljana, Sarajevo, Vienna and Belgrade. Using the representation and/or public space for living, (non)working and co-creating, Red Min(e)d raises the question "who can enter, produce and claim history, present and future and under what conditions?" The Living Archive is about feminism, about making friendships, dancing and laughing, or just being apart or together on the border where art meets life and life makes sense.

Instead of various exhibition "stations" compiled out of artist's talks, discussions, educational and curatorial forums, this time the Living Archive focuses on the Dada Polis Manifesto - participatory writing or an Off station based on the feminist re-articulation of avant-garde.

Dada Polis

It means something. It is a state of affect, a sparked mind, an emotional canvas. It is a social disruption of (re)presentation, perception, (re)cognition, meaning, self and other. It is non-local and self-organizing, relational and pre-political. It comes from our previous curatorial concepts about art and life, human and non-human nature, space and commons, social imagination and political articulation… It comes as a sound, a light, a movement, an object, a counter-habitus and a hunger. It is not a place, but a temporary autonomous sphere where all is (im)possible for (un)certain moments of liberating social resistance. A sphere that overlaps self and alone, others and commons, moments of being-in-tune no matter where or with whom we are.

By introducing Dada Polis, the StockHolm edition of the Living Archive enters into an affective space of apocalyptic distortions of today's world existence. It looks for post-apocalyptic emotions to disturb the (ideo)logical voices of the senseless present and turn on (en)visioning lights of a common(sense) future. Leaning on a pre-political assemblage that escapes the a materiality of possession, the exclusiveness of power-oriented rules and all kinds of social repressions, Dada Polis dissmisses the human rights and calls for reclaiming subjective responsibility as the only way towards regaining personal freedom. It does (not) count who is (not) there or who is (not) with us.

As an experimental space, and if we paraphrase Kathi Weeks, as "'a matter of expressing feminist political desire immanent to existence'," it is a spark of for possible living conditions and social circumstances of the Everyday beyond capitalism and patriarchy.

As a feminist rupture into the state of art, Dada Polis scratches the art-mirror of social reality, and its projection of bare truth goes beyond, to envision the (im)possible –— departing from the absurdity of existing *lie*ity and turning to affects as a pre-condition of political articulation of the *real*ity we are creating by thinking and living.

Program:

Thursday, October 30, 2014

6 pm **Dada Polis exhibition** with **Emma-Lina Ericson**, I Still Have an Other-Ache, sound installation, **Jusuf Hadzifejzović**, Antimilitarische Malerei and Black Market, **Nela Hasanbegović**, Between Light and Darkness, light installation, **Elin Magnusson**, Act of Instinct, video and ongoing performance
7.00 pm **Cristina Caprioli CCAP**, The Piece, performance
9.00 pm **Svetlana Maraš**, 0% Loading, performative sound installation

Friday, October 31, 2014

2-4 pm **CCAP the Piece**, workshop version
7-8 pm **MYCKET**
8 pm **Dada Polis Manifesto** - **Red Min(e)d** Participatory Writing

Saturday, November 1, 2014

4 pm **Perpetuum Mobile**, screenings edited by **Marija Ratković**
6 pm **Hanna Wildow**, Mourning for Stories Unwritten, performance
8 pm **Ofelia Jarl Ortega**, Hidden for Us, performance

Sunday, November 2, 2014

2-5 pm Feminist Feast with **Andreja Dugandžić** and **Louise Blad**, hang around together with food for future

About artist invited by Red Min(e)d:

Red Min(e)d was established by Danijela Dugandžić Živanović, Katja Kobolt, Dunja Kukovec and Jelena Petrović, all of whom are differently positioned in regards to experience and knowledge (feminist theory, contemporary art, culture production and activism), and who live and work in different places (Ljubljana, Sarajevo, Belgrade, Munich); with the common idea of researching and discovering intersectional fields of emancipatory thought and action that is permeated by artistic and curatorial practice. Through collaboration with various collectives, individuals, groups and by appearing in differently contextualized sites, Red Min(e)d shares and develops new methods and meanings of the living (archive) within art theory and practice, which they base on the feminist understanding of social emancipation.

Andreja Dugandžić
She is queen of the mornings and fairy of the nights. She is a poetess, singer, performer, activist, producer, translator, occasionally curator and visual artist. She has a BA degree in Social Sciences of Utrecht University, and holds MA in Democracy and Human Rights in the Southeastern Europe at Bologna University and Sarajevo University. Even though she performed, exhibited and published her works widely; she always manages to get away on time, before some institutional framework would nail her down. She is a romantic, progressive and free soul, precise in details, continuously uncovering injustice and power abuse. This time she will maintain the vibe of brainy and emotional networks by taking care for food and more.

Jusuf Hadžifejzović (Prijepolje, 1956) studied at the Belgrade Art Academy, finished MA at the State Art Academy Duesseldorf (within Klaus Rinke's class). His artistic and organising activity have strongly marked global, regional and local art scene since the 80ies till today. Beside conceptual painting and sculpture, he does socially and politically engaged performances. During three decades he kept developing hiunique durational art practice - depotgraphy. In museum depots, antiquarian shops, rubbish heaps and urban environments Hadzifejzovic is continuously looking for, discovering and collecting various rejected/forgotten objects which he re-uses and re-arranges to reclaim new, complex and layered meanings and sense. In Sarajevo he runs Charlama, a "re-used" empty store of shoping mall as a space which is private, public, archive, gallery, social space and more.

Nela Hasanbegović (1984, Sarajevo, Bosnia and Herzegovina), is a visual artist.
Through solo and group exhibitions she has been actively participating in the local and international contemporary art scene for the past nine years. She uses a variety of media, including sculpture, installations, objects, performance and video. Participant in numerous exhibitions and receiver of several prestigious awards and scholarships. Member of Artists Association of Bosnia and Herzegovina, since 2007. Member of the Association for Culture and Art Crvena, since 2011. Employed as assistant at the Academy of Fine Arts Sarajevo, Bosnia and Herzegovina.

Svetlana Maraš is a composer and a sound artist from Belgrade. She works at the intersection of experimental music, sound art and new media. Her work encompasses wide variety of forms - live electronic music, performance, interactive sound installations, electro-acoustic compositions, radiophonic pieces, web applications, music for film and theatre. She is a well experienced improviser and a lecturer. She is a member of the ensemble Studio6, member and co-founder of the improvE collective.
www.svetlanamaras.com

Marija Ratković is an art theorist based in Belgrade. Her work is related to culture and politics of memory, politics of everyday life and (in)visible institutional and state violence. As an independent art worker participates in diverse range of projects: seminars, conferences, cultural events, public discussions, exhibitions, artworks, publications. Collaborates with many artists and art collectives. Co-founder of the Initiative for Contemporary Art and Theory and the new media platform AWOL.

Perpetuum Mobile
Perpetuum Mobile (PM) is a compilation of video works as well as other digitized art projects (photos, comics, texts) and documentation of or about art works, which is growing on the basis of a continuous open call and invitations/recommendations/contributions, respectively.

Light side/Dark side of Perpetuum Mobile, conceived by Marija Ratković for Stockholm edition. The main idea of these two sides of display setting is to show difference between research and representation character of PM. It can be read as an archive with potential of deeper insight into various (art)works or as a video art compilation curated on the spot. PM is questioning the position of an artwork in different social contexts, presence of artwork(s), (art)object(s) in overlapping spheres of archival, curatorial and educational art practices.