

THE ARCHIVE AS A PROCESS. HOW TO ARCHIVE CONTEMPORARY PERFORMING ARTS AND KEEP THEM ALIVE?

The rich programme of City of Women raises the question of contextualization, archiving and digitalization, and of how to keep these contents alive, visible, accessible all the time. The regional conference The Archive as a Process. How to Archive Contemporary Performing Arts and Keep them Alive?, developed with current programme director Teja Reba and in collaboration with a number of participants, addressed existing good practices and searched for new models of archiving, recording and preserving.

Participants:

Tanja Petrović, ZRC SAZU (Ljubljana), Barbara Orel, AGRFT (Ljubljana), Tihana Bertek, Vox Feminae (Zagreb), Vedrana Frašto, CURE (Sarajevo), Leila Šeper, Blasfem (Banja Luka), Kristina Lelovac, Tiiit! Inc. (Skopje), Jelena Višnjić, BeFem (Beograd), Ana Čigon, Rdeče zore (Ljubljana), Sabina Potočki, City of Women (Ljubljana), Bettina Knaup, re.act.feminism – a performing archive (Berlin), Phoebe Patey-Ferguson, Live Art Development Agency (London), Ida Hiršenfelder, Moderna galerija – Museum of Contemporary Art Metelkova (Ljubljana).

The conference was moderated by Lana Zdravković, PhD, researcher, publicist, political activist, producer and performer. Lana has carried out numerous projects, both solo and as part of the artistic tandem Kitch (since 1999) and is also co-founder of the Institute for Art Production and Research Kitch (2006). She actively cooperates with the City of Women festival (since 2005) and is a member of the Association for the Promotion of Women in Culture – City of Women (since 2012). She is part of the technoburlesque collective Image Snatchers as Rebellious KITCH Controversy (since 2014). She attended the Laboratory for Contemporary Performing Arts Via Negativa (in 2015, 2016 and 2017). She is co-editor (with Katja Kobolt) of the book Performative Gestures Political Moves (City of Women, Ljubljana, and Red Athena University Press, Zagreb, 2014).

Lana Zdravković

INTRODUCTION

The idea of focusing City of Women on archiving processes of the performing arts became stronger in past years as a consequence of a systematic rethinking of self-positioning in (art) history. The International Festival of Contemporary Arts – City of Women, organized since 1995 every October at different venues in Ljubljana, has over the past 23 years (including this year's edition) hosted extraordinary artists from various fields: performing arts, fine arts, cinema, music, intermedia, etc. The festival is organized by the Association for the Promotion of Women in Culture – City of Women, which is active throughout the year with artistic production, education, publishing and raising awareness of the necessity of gender equality.

The conference contributions aim to rethink issues linked to the archiving of performing arts on at least three levels: ideology, politics and the methodology of archives.

IDEOLOGY OF THE ARCHIVE

How should we archive so as to preserve both the life of artistic works (performances, productions, happenings, installations, etc.), as well as their specific context, background, positions on the margin/alternative? The practices we focus on are generally outside the mainstream regarding genre (performance, live art, contemporary art), gender/subject (women, LGBTIQ, discriminated and disadvantaged groups), geography (SEE, the so called Global East or Global South), so the question is: how are we to set the research process, the processes of selection, classification and contextualization so that we avoid closing them into a “museum”, a canon, a drawer, into History: i.e. making them mainstream. On the other hand, the care we put into archiving influences art history, as those (people/artists, art works) who are not mentioned in it actually don't exist. Is building parallel (art) histories, parallel archive logics, parallel art scenes, as a process of self-contextualization within the margin, a good possible solution?

Tanja Petrović

TOWARD A SELF-REFLEXIVE ARCHIVE

Ajla Selenić¹ is an artist and architect who has lived and worked in Helsinki for many years. Ajla is also an archivist. With a lot of love, energy and dedication, she has tried to compile and preserve the archive of her father, Serbian architect and designer Slobodan Selenić (1936–1994), who spent most of his life and career in Svetozarevo (today Jagodina), a middle-sized industrial city in Central Serbia, where Ajla was born. Designing logos, calendars, interiors of offices and restaurants, he gave visual identity to this city in the second half of the 20th century. With the end of socialism, Svetozarevo did not only change its name, but also experienced radical restructuring of public spaces (I write on this in Petrović 2016), and most of Selenić's works have been destroyed or left to deteriorate.

Ajla Selenić strives to preserve as much of her father's legacy as possible. The archiving work she performs exceeds the physicality of collecting and storage of drawings, plans, correspondence, articles and other material that remained after her father's death in her apartment in Jagodina: it also involves digitalizing, following scattered traces of Slobodan Selenić's work in the deteriorated urban fabric of post-socialist Jagodina; struggling to include his legacy into “official” and institutional histories of design in Serbia, and to incorporate his archive into a museum or an institutional archive.

This kind of individual, affective and engaged archiving work happens on the margins of institutional regimes of archiving and shaping narratives of the past. New, ubiquitous media have dramatically diversified and democratized archiving practices, opening public space for individual, grassroots, minority, communal, independent, “rogue” archives, archivists, and archivist activists. These strive to make an intervention into regimes of history making, to give voice to what is silenced, marginalized and forgotten. But the relationship between such archives and the “official” ones, created in state archives, museums and other institutions, is not a mutually exclusive, but a complex and dynamic one. The sustainability and visibility of small and marginal archives often depend on their relationship with the

¹ See: <http://ajlaselenic.portfoliobox.me>

institutions. That is why for Ajla Selenić it is important to negotiate the inclusion of her father's archive in a museum or a state-supported archive. For the same reason, it was important for former workers of the Novo mesto Industry of Motor Vehicles (IMV), who managed to collect, restore and exhibit a collection of personal and delivery vehicles, caravans, and motor homes made by IMV and its successor companies, to make sure that this collection gets included into the permanent exhibition of the Technical Museum of Slovenia. "That way, we make sure that the collection lives longer than we will," one of the elderly men who takes care of the IMV collection told me. At the same time, he stressed important differences in their approach to collected artifacts: "Those museum people, they fill vehicle shells with concrete, so once cars enter the museum, they are not cars any more, but mere objects. They will never be driven again. Here, we keep our cars alive. You see this one? I drew it yesterday," he said, pointing to an old firetruck produced by IMV.

The words of the former IMV worker point to the uneasy and complex relationship between life and archives: "In the archive, the possibility of meaning is 'liberated' from actual contingencies of the use," writes Allan Sekula, "but, this liberation is also a loss, an abstraction from the complexity and richness of use, a loss of context" (2003: 444). An archive's ambition of ordering and classification is in stark contrast with the messiness and complexity of life. Ties between objects are broken when they become part of an archive, and tensions between them become neutralized. Archival material, Sekula points out, is atomized, isolated in one way and homogenized in another (*ibid.*, 446).

In dominant perception, archives are sites of truth and authority in past-related matters. The code of ethics of the International Council of Archives, adopted in 1996, identifies impartiality and objectivity as the measure of an archivist's professionalism (Vukliš and Gilliland 2016). Such a view was problematized by the radical historian and activist Howard Zinn as early as the 1970s. Zinn was very critical of the ideas of disinterest and neutral archival work and scholarship (*ibid.*).

Archives are also shaped by forces of the subjective, experienced, and affective. These reside in the archived material, in the impulses that drive archivists in their work, in the gaze of those who engage with the archive. In her study of minoritarian gay and lesbian archives in the US, Ann Cvetkovich points to the importance of an archive's emotional effects and capability to store emotions. She calls for a broader understanding of the archive, for an archive which "must preserve not past knowledge, but feeling" (2003: 241).

The very nature of the practice of archiving results in a series of ambiguities and uneasy questions for archivists and theoreticians. Be it official and state, or grassroots, rogue and activist – any archive presupposes selection, valorization and interpretation. Even the archives that are made in order to intervene in the hegemonic historical narratives by bringing in the histories that are marginalized, excluded and forgotten, struggle with the inevitability of selectiveness and the normativity of the history they articulate. As Allan Sekula writes, in any process of archiving, historical and social memory "is preserved, transformed, restricted and obliterated"; in the archives "some futures are promised, some are forgotten" (Sekula 2003: 444). Archives are contradictory in character; they are not neutral, although they claim authority and neutrality; they embody the power inherent in the accumulation, collection and hoarding (*ibid.*, 446).

Archivists involved in archive making are faced with two major challenges stemming from the politics of the archive. One challenge is how to avoid romanticizing the archived material and the history it tells, and the other is how to avoid the trap of creating an image of self-importance and complacency through archiving one's (own) past and taking oneself too seriously.

Responding to the questions, challenges, tensions and ambiguities mentioned above is by no means an easy task; on the contrary, it is rather an impossible one. These difficult questions, however, should not be avoided, but should be taken as a productive site for reflection and engagement with archives and archiving. Archives need to be envisioned, and also embraced, as imperfect, contentious, open-ended, and should be made open to all sorts of affects, dilemmas, ambiguities and contradictions. This would make the archive closer to life. To avoid romanticizing on the one hand, and complacency on the other, archivists should think of the possibilities of making their archive self-reflective. One of the possible strategies for this would be a reflection on the process of archive making – documenting its different stages and including this documentation in the archive itself.

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Tanja Petrović works at the Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. Her research interests lie at the intersection of linguistic, social and cultural phenomena in socialist Yugoslavia and its successor states. She is the author and editor of several books and a number of essays on linguistic and cultural identities and processes in the former Yugoslav societies. Amongst them are her recent monograph *Yuropa: Yugoslav Legacy and Politics of Future in Post-Yugoslav Societies* (in Serbian, 2012; published in German in 2015), and the edited volumes *Mirroring Europe: Ideas of Europe in Europeanization in Balkan Societies* (2014) and *Made in YU* (2016, with Jernej Mlekuž).

Barbara Orel

RECONSIDERING THE PROCESSES OF SHAPING THEATRE HISTORY

In this essay, the connection between the processes of archiving the performing arts and those of shaping Slovenian theatre history will be presented in relation to the trend of reconstructions that emerged in the Slovenian performing arts in 2006.

The shaping of theatre history depends on numerous factors. Let us only mention a few: diverse historiographical methods, theoretical approaches and theatre traditions in particular national, cultural and political contexts; cultural heritage and its policies; archival practices; the politics of inclusion and exclusion of theatrical events in national theatre histories and shared international theatre history; research priorities as dictated by public tenders, interpretative pluralism, etc. To put it shortly – and deliberately in a politically incorrect manner: performing arts histories are a result of what Philip Auslander terms “the performativity of performance documentation”.

The term performativity is used in many different ways and has gained many diverse meanings. Let me first briefly present how it will be used in this text. In his essay “The Performativity of Performance Documentation”, Philip Auslander argues that performance documents are analogous to what J. L. Austin terms “the performatives”. Austin differentiates between two different kinds of utterances: the constatives and the performatives. Constative utterances *describe* things whereas performative utterances *do* things and perform actions. Auslander draws an analogy between performance documentation and performance itself. He states: “The traditional view sees performance documents as constatives that describe performances and state that they occurred.” (ibid.) He suggests “that performance documents are not analogous to constatives, but to performatives: in other words, *the act of documenting an event as a performance is what constitutes it as such.*” (ibid.) Documentation not only describes, but also produces an event as a performance.

To follow Auslander’s thought and take it a bit further, we can conclude with the following radical statement: the history of the performing arts is shaped through the performativity of its documentation. This especially applies to the experimental theatre practices that paved the way to performance art. The experimental theatre practices of the second half of the 20th century in Slovenia (which used to be part of Yugoslavia) were treated as an art of provocation, for which an upper tolerance limit needed to be set (Toporišič 140–141). The socialist authorities in Yugoslavia opposed the experimental art practices and neo-avantgarde movements, since their principles digressed from the traditionalist art views held by the communist regime. This was also the case in other socialist countries. Another reason for experimental theatre practices being largely excluded from the processes of research, evaluation and the making of theatre histories was their “in-between” position: they took place in-between diverse artistic fields and disciplines. For this reason, the traditional methodological tools of individual artistic fields could not be applied and practices deviating from them were sentenced to oblivion.

A decade ago, a trend of reconstructions was observed in the Slovenian performing arts: a series of performances based on the reconstruction of neo-avantgarde and experimental

theatre performances. Although few in number, they constituted a noticeable trend. This trend is worthy of special mention because it was directly connected to the processes of re-writing and re-shaping the history of Slovenian theatre.

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The trend of reconstructions was launched in 2006 by the reconstruction of *Pupilija, papa Pupilo pa Pupilčki* (*Pupilija, papa Pupilo, and the Pupilceks*), a 1969 performance produced by the Pupilija Ferkeverk Theatre and directed by Dušan Jovanović. The reconstruction was directed by Janez Janša. Today, *Pupilija* is considered a breakthrough event in Slovenian theatre history, one that paved the way to performance art. When the team was studying the materials for the reconstruction of the performance, *Pupilija* was already regarded as the beginning of a radically different understanding of theatre, acting, directing and approaching the text, as well as a radically different consideration of what theatre experiment means (Taufers 12–13). However, the aura of *Pupilija* as a milestone event arose with its reconstruction in 2006 and with the monograph entitled *Prišli so Pupilčki*, published in 2009 to mark the 40th anniversary of the founding of the Gledališče Pupilije Ferkeverk group. In 2007, *Pupilija* won a special prize of the jury at the BITEF festival in Belgrade. It also toured Vienna, Brussels, Bucharest and Čedad/Cividale.

Pupilija was followed by a number of other reconstructions:

- *Triglav na Triglavu* (*Mount Triglav on Mount Triglav*): this reconstruction of the *Triglav* happening by the OHO group took place in 2007;
- *Spomenik G* (*Monument G*), directed by Dušan Jovanović in 1972 and reconstructed by Jovanović and Janša at the Ljubljana City Theatre in 2009;
- *Žlahtna plesen Pupilije Ferkeverk* (*The Noble Mould of Pupilija Ferkeverk*) from 1969, reconstructed by the students of the Academy of Theatre, Radio, Film and Television in 2009 at the Slovenian National Theatre Drama Ljubljana (under the supervision of Sebastijan Horvat and Jožica Avbelj);
- *Hodi performans* (*Walk Performance*) – a reconstruction of the happenings and events of the OHO group by Samo Gosarič in 2010;
- In 2011, Borut Šeparović reconstructed *Razredni sovražnik* (*Class Enemy*) – a performance from 1982, directed by Vito Taufers;
- *Kaspar ali Varovanec hoče biti varuh* (*Kaspar or The Ward Wants to be Warden*), originally staged at the Experimental Theatre Glej in 1972 and reconstructed in 2015 at the same theatre; it marked the 45th anniversary of the founding of the Glej theatre and was directed by Iztok TORY, who also directed the original theatre piece.

The performances were not historical reconstructions of the 'original' experimental theatre pieces, but autonomous performances based on the former's documentation as well as on live tradition – the transmission of knowledge, data and performance skills by living witnesses of the 'original' pieces. In other words, the actors, directors and other collaborators of the original events helped or even participated in the reconstruction process. Let me point out the three main results of this reconstruction trend:

1. The reconstructions kept the performance tradition alive;

2. They increased the interest of the general and professional public in experimental theatre practices;
3. They furthered the research of experimental theatre practices, which had not been thoroughly studied up to that point, and importantly contributed to the reshaping of Slovenian theatre history.

This is not an advocacy of reconstructions as perspectives for the future of performance practice, but an advocacy of the twofold, reciprocal processes characterizing creation and research within the performing arts. It is an advocacy of the play surrounding the performativity of performance documentation and of all the players engaged in the archiving of the performing arts and the shaping of a more coherent narrative of the history of the performing arts.

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Barbara Orel is associate professor of Performing Arts and head of a research group at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. Her main areas of research are experimental theatre, avant-garde movements and performance across disciplines. She has published on the politics of representation and perception, audience building and intercultural exchange, and has also contributed to the journals *Performance Research and Theatre* and to the book *Playing Culture: Conventions and Extensions of Performance* (2014). She co-founded the journal of performing arts theory *Amfiteater* and served as its editor (2008–2010) and curated two Slovenian national theatre festivals: the Week of Slovenian Drama (Teden slovenske drame) in 2006 and 2007, and the Maribor Theatre Festival (Boršnikovo srečanje) in 2008 and 2009.

POLITICS OF ARCHIVE

We cannot overlook the position of Slovenia in post-socialist, post-Yugoslav, post-transition political space. It used to be a country with a rich alternative scene, interesting because it was somehow at the crossroads between socialism and capitalism, communism and (neo)liberalism, collectivism and individualism or privatization. City of Women was born in these circumstances and is probably the only festival with such a profile in the South Eastern Europe (SEE) region with a developed archiving process. What we were interested in is how other similar festivals and organizations from our common cultural, political and geographical space think about archiving, in their approach, their ambitions and the obstacles they are facing. And also in how the political climate (regression, patriarchy, post-transition, post-capitalism) influences this process.

Tihana Bertek

COMMON ZONE - VOX FEMINAE ZAGREB, CROATIA

The Expanse of Gender and Media Culture "Common Zone" (Prostor rodne i medijske kulture "K-zona") is an NGO from Zagreb, Croatia, which supports and promotes the work of women artists, authors, entrepreneurs, civil initiatives, NGOs and other groups and individuals who incorporate gender equality and social responsibility in their work. Our mission is to increase the visibility and impact of women and LGBTIQ individuals who contribute to achieving gender equality and who inspire socially responsible action. We have two main programs: the Vox Feminae festival, which runs annually, and the Vox Feminae online magazine (www.voxfeminae.net). In addition to these, we implement various projects related to youth, education, volunteering, and democratization, and offer video and web services.

For a number of reasons, which are common to the majority of non-profit organizations in Croatia and the region, the Expanse of Gender and Media Culture "Common Zone" does not actively keep an archive of its activities. The materials related to our activities (DVDs, posters, leaflets, photos, etc.) are kept in the employees' apartments and on external drives, and some of them are kept in boxes in the office and then moved around as the organization changes address.

The issue of space is one of the biggest problems related not only to archiving, but to the work of NGOs in Croatia in general. In the last six years, Common Zone has moved four times. Luckily, this year we got two spaces from the City of Zagreb in the neighbourhood called Trešnjevka for the period of 5 years, for which we pay a symbolic rent, and which gives us at least some stability and ability to plan ahead. However, these spaces were not in a good condition when we got them (leaking ceiling, broken windows, etc.), so initially we were unable to keep our archival materials there so as not to damage them.

On the other hand, the web magazine Vox Feminae is, in a way, an archive of itself. The previous version of the website, called Cunterview (2006-2010), is still available online. But the problem is that the magazine is not searchable (by keywords or otherwise), so it's not that easy to find specific texts from the past. We introduced tags a few years ago, so it's easier to browse newer texts, but organizing the entire magazine, which consists of

thousands of different types of articles, would be an extremely demanding feat. Which brings me to the issues of human capacity and priorities. Archiving never seems to be the priority (because we are always dealing with a lot of current issues such as funding), and there is always a lack of human capacity - everyone in the organization has their own tasks and cannot devote much time to archiving, nor do we have much knowledge about archiving methodologies that we could use.

However, there are some positive developments, which I'd like to mention. In our magazine we have a section called Fierce Women (Strašna žena), which consists of biographies of women who made some contribution to society (activists, philosophers, scientists, theorists...). This is by far our most popular section and we have more than 200 texts, so we decided to (re) use this vast material that we have and produce a card game called Fierce Women. We invited several Croatian women artists to collaborate on this project and they created a total of 56 illustrations. At the moment, the card game is in its prototype phase, but in the future, we plan to expand this project (for example, create extension packs, merchandise, etc.) and produce more educational and unique materials based on our existing content, which is a way of keeping our archive alive and transforming it into something new.

Also, this year (in 2017) we applied for funding to the Kultura Nova Foundation, whose purpose is the promotion of civil society in Croatia in the fields of contemporary art and culture. This year the Foundation introduced a new funding category: Support for Organizational and Artistic Memory. Having a specific project focused on archiving would enable (or should I say, force) us to finally start organizing our material and knowledge in a systematic way.

Another positive development in the field of archiving in Croatia has been the founding of the Center for Documenting Independent Culture in 2011. The Center functions as an open archive of materials produced in independent culture from the 1990s to today - from printed materials (magazines, fanzines, newspapers, flyers, brochures, books, etc.) to audio and video materials, photographs, promo materials, etc. The Center collects, processes, catalogues, digitalizes and presents these materials and offers them for use to interested stakeholders free of charge. The Center also runs the project The Alphabet of Independent Culture, which consists of audio interviews with the actors of the independent cultural scene in Croatia. The interviews are broadcast on Radio Student and available on the website Kulturpunkt.hr. The Common Zone has not yet submitted their materials to the Center since they are still rather disorganized. But it would appear that the awareness of the importance of documenting and archiving the work of NGOs - which are under constant threat of destruction - is growing and hopefully there will be more support and funding sources in near future.

Tihana Bertek works as a journalist, translator and activist in Zagreb, Croatia. She holds an MA in English and Art History from the University of Zagreb, and an MA in Gender Studies from the Central European University in Budapest. Since 2011, she has worked with a number of NGOs, primarily focusing on contemporary art, writing, feminism and media. She has collaborated with Kontejner | Bureau of Contemporary Art Praxis, the cultural online magazine Kulturpunkt.hr; the cultural magazine Zarez; and B.a.B.e. - Be active. Be emancipated. Currently, she is an editor of Vox Feminae online magazine.

Jelena Višnjič

BeFem, BELGRADE, SERBIA

In the environment of never-ending political tensions, deep socio-economic crises and creation of new historical frameworks, the issue of the position of women is being marginalized and positioned at the very bottom of the priorities list. We can actually only talk about insufficiently fast changes of the position of women in the society or about the loss of acquired privileges. Continual political changes, uncertainty and deeply divided public sphere make the space of women's groups activities unstable and make it harder to change and improve the position of women. At the same time, one of the most serious problems is general apathy and indifference among Serbian citizens, resulting in a lack of interest in their political participation in general and especially when it comes to participation of women in political life of the country.

More than ever, we need a strong mobilization of the civil society, women's movement, LGBT groups which will react, act and be visible in public and media space. Therefore, it is also important that BeFem keeps producing educational (especially media) programmes that strengthen the capacities of women and other minority groups for participation, but also for the influence in public space. The media space we are building and educational programmes we initiate empower new generations of young women and men to start various entrepreneurship that change their private lives, but also the broader social context.

Since 2009 the BeFem Feminist Cultural Center (www.befem.org) has been debating and promoting feminist politics, culture and art through diverse programs such as festival, media production and education with a focus to empower, motivate and activate a new generation of feminists and encourage exchanges and cooperation at local, regional and international levels. BeFem has successfully organized eight feminist cultural festivals as well as various debates, workshops, lectures and exhibitions. It is continuously increasing the number of participants and audience at its events, as well as its visibility in the feminist debate in Serbia. BeFem brings knowledge of the local context into the project, contacts at the national and regional level and proven capacity in planning and implementing activities.

The core of BeFem work is to address gender discrimination, sexism and homophobia in society. We create a space where the usual societal norms are questioned and a glimpse of another world is provided. It is very much in the meeting between feminist and queer artists, theoreticians and activists from different countries and backgrounds that this happens.

BeFem's goals are to promote and advance women's human rights, knowledge and art production on the individual and institutional level; contribute to raising awareness and knowledge building of citizens, especially young people in Serbia on the importance of respecting women's human rights; encourage active feminist debates in public that would contribute to strengthening the influence of the feminist movement and reducing the existing stereotypes about feminism and feminists; strengthen and inspire young women to develop and express their creativity and knowledge; establish extensive cooperation between women's organizations, groups and networks at the regional and European level;

influence the changing media landscape in Serbia when reporting on issues relating to women's human rights. Since 2012 BeFem has developed the educational and media program aiming to change the public (media) discourse, in order to raise visibility of women in all aspects of social reality, to eliminate gender stereotypes and hate speech against women and other deprived and marginalized groups, especially members of LGBT community, in accordance with feminist principles, as well as principles of solidarity, equality and freedom of information and expression.

A key part of our work (BeFem, Belgrade, Serbia, ed.) is building community among feminist activists on local and international level and creating spaces for (feminist) knowledge building and sharing in order to devise joint agenda that would respond to the emerging issues in our shifting realities. For that reason the space that BeFem opens is crucial for the cross-movement and intergenerational collaborations that would keep feminist movements more connected and responsive to these constant shifts.

The other important strategy of our work is archiving feminist knowledge and history through media production and developing a new communication strategy. The new methodology and framework is required during this process due to the time we are living in and the technology we are using. Our audience is changing, their demands are different, and therefore we are focusing on building our own media sphere as a weapon of political influence.

The world of media and new technologies could still be observed as gender binary and heteronormative space or as a field of male power and domination full of misogynist and sexist messages; as the space still brimful of degrading, humiliating and pornographic contents and images related to women.

Identities and voices of women from minority groups are completely marginalized within media discourse. Contemporary media and new media readings show multi-layered, deeper insights in the issue of gender and sexuality, but deconstruction of media image of LGBT population shows that this minority groups is still not visible enough inside media content. Roma women are totally excluded from media. This is why we need strong feminist reaction and action.

For last few years we work on three fronts; a) education of young women to be more critical in their media consumption, b) empowerment and training of young feminists to produce their own, alternative media content, and c) advocating for better balanced representation with media outlets in Serbia. We aimed to see a group of young women with more critical approach to the media they consume and more ready to take actions to fight misrepresentation. We also hoped some "friendly" media outlets would have included some of our recommendations in their daily routines so that they make an effort to include more voices in their coverage.

This year we organized online campaign and the online calls for women expert and they were very positively received and had a great reach plus generated a lot of interactivity. Our posts were shared, commented on and praised to a much larger extent than our usual content. We feel that we definitely managed to raise the awareness of the problems of

misrepresentation and misogyny in media in our target group and beyond. As a result of our podcast training, BeFem has produced eight podcasts BeFem TnT talks that have been received better than expected, taking into account that podcasts are a new form of media in Serbia. For the end, we created Bureau Equality and handed out the ten expert lists and the manual for working for better representation in media, was well attended and the participants took actively part in the discussion. Together with our Facebook users we compiled lists of experts for different fields (politics, economy, trade, human rights etc), experts that are not white male persons. These lists are presented to the most important media outlets in Serbia, and they can use them when they need experts for articles or programs for TV and radio. This action is inspired by the work of the Swedish online initiative Equalisters (Rättviseförmedlingen in Sweden) that BeFem has had cooperation with for a few years now. The calls for non-male experts will be connected to current political and cultural events.

We are transforming the media sphere and public space by archiving the feminists presence. In a broader perspective the vision of BeFem Feminist Cultural Center is a society where women and men have equal opportunities, share power and live free of violence and norm oppression. We see our mission as to promote the politics of feminism especially among younger women by opening new spaces and bringing in new voices. Growing number of free of charge educational programmes and trainings (in spite of neo-liberal economic concept dominated exclusively by the market laws, that becomes prevailing in our social, economic and political environment), which will make it possible for women from minority groups and deprived girls to gain access to information and new skills. It is important to provide gender / feminist educational and media programmes (formal and informal). Through our educational program (which include the festival) women and girls get a greater knowledge and sense of entitlement to their rights and the ability to empower other women and girls in realizing their rights. Through the production of media contents BeFem will make emancipation policies and work of girls and women from villages visible - of girls and women who economically empower various groups of women in their local communities, and encourage them to take an active role in changing their environment.

Jelena Višnjić, PhD, Gender Studies (University of Novi Sad, Serbia). She is the executive director and co-founder of the BeFem feminist cultural centre, a lecturer and associate of the Women's Studies Centre in Belgrade, Serbia and an activist of the feminist movement. Research interests: gender studies, media studies, cultural studies and anthropology of popular culture. Jelena has published numerous articles, as well as the publications such as *Solidarity and Feminist Politics*, *The Politics of Representing the LGBTIQ Population in the Serbian Media*, and *Feminist Responses and Initiatives in Contemporary Serbia* (with Katarina Lončarević).

Kristina Lelovac

Прво па женско (Firstborn Girl), Skopje, Macedonia

Festival of feminist culture and action, Прво па женско (Firstborn Girl) from Skopje is the only feminist festival in Macedonia initiated to promote feminism, to support the efforts of feminist and LGBT activists by creating opportunities for local, regional and international exchanges, cooperation and networking, and to contribute to the essential recognition of women's intellectual and creative production by supporting artists' presentation, collaboration and professional development. Its program is organized within several days of exhibitions, lectures, theatre and dance performances, concerts, presentations, panel discussions, DJ sets, activities for children, bazar, workshops.

The festival (Прво па женско (Firstborn Girl) Skopje, Macedonia, ed) was initiated in 2013 when the ruling of the right-wing government was starting to become totalitarian and even violent. Their notion of national and family values was put in our faces through the fragrantly controlled media. Reproduction was being presented as national duty which was followed by substitution of University Gender studies with Family Studies, repressive changes of law on termination of pregnancy, breakings in the LGBTI center and frequent attacks on LGBTI individuals, which by today did not have appropriate legal resolution.

In 2015 Macedonia, as transit state, faced the challenges of the refugee crisis, but also its own political crisis, the biggest one since the declaring of independence – scam affair followed by the so called Colorful Revolution. The women's part in this civil uprising was essential – from facing the heavily armed police in the first rows on street protests to the constitution of the special prosecutor body to resolve the criminal acts of the government, represented by three women prosecutors. Finally, this spring, we had a change of government. Macedonia, being a captured state for more than a decade, has much to deal with now, but one can say that there is at least hope for positive change.

Originated in this context, the initial notion of the festival was to question the dominant narratives, to challenge the stereotypes, to encourage different representations of the feminine, of gender, to set on stage the different and the unruly women.

We at Tiiiit! Inc. which is the organizer of the festival, took eulogizing the persistent efforts of women artists and activist to survive these years of political and social horror as our duty. Thus, the Festival's program is structured to mirror current affairs in the country and its reflections on women and LGBTI rights as well as on arts created by women and on the prospects for women artists to be creative, recognized and valued. Artists whose work is considered politically unfitting, young artists who usually don't have access to national galleries, theatres or music halls, or the ones who just don't see themselves related to state cultural institutions, are deprived from opportunities to create and share their work. So, we try to closely collaborate with these artists, to give them the floor to present and exchange experiences, to be recognized by the media and the wider audience, to meet international colleagues and establish future collaborations.

The organizations as we are, coming from this kind of uncomfortable, unstimulating and even repressive contexts always work to fill the gaps – from providing services and safe space for

vulnerable groups, to opening spaces for independent artists. And often it happens that space to be the only opportunity for some artists to share their work. There are performances and exhibitions that happened once on our festival and unfortunately never again.

And that is one more important responsibility for us programing and producing this kind of festivals – to keep these contents alive after the festival, make these works be experienced by a broader audience at any time and place. To document the art that we support, that we enable happening, to keep safe artistic traces and details, artists' decisions and notions, to create records, to remember. To preserve the ephemeral.

Since its initiation, the festival could not rely on support by the state and it is usually supported by foreign donors. In Macedonia, they mainly support advancement of democratic processes and human rights, not specifically culture nor art, so the rather modest budget is allocated mainly on direct program costs and not much can be allocated on side activities. The small team is engaged primarily on programing, production and logistics and there are no team members skilled in archiving.

Not being in position to work on archiving more substantially, we try to do what we can by collecting data and recording materials. We gather information on artists and their work to cover each part of the program with photos and extensive descriptions in the printed promotional materials, we keep extensive photo collection of each festival edition, in the last two years we had funds to make short videos that were shared on our YouTube channel, presenting overview of festival activities, we have press clippings base, copies of every promotional material we had... so after five festival editions there is quite vast digital material saved on our external memory discs and printed material in folders on our shelves and in waterproof boxes in the cellars of our parents' houses, waiting to be structured and shared.

In order to preserve, assemble and distribute this legacy, in future we must plan archiving as indivisible part of our work. We should allocate part of the team's work time on it and if there are no specific funds for it, we have to vigorously plan and seek funds within the budget for the festival – leastwise for developing festival website or publishing annual journals. Support for archiving arts from state funds is missing, but considering the change of government and their notion of openness for partnerships with civil organizations, we should put efforts on establishing this collaboration with relevant state archives and museums to gain their support at least in terms of sharing their methodologies and resources.

And we have so much to learn about these processes. We need to learn the specifics of documenting art through different media, how to classify and contextualize the material, how to contribute to the art by archiving it. Among other resources, we need know-hows. And gatherings as the conference at Mesto ženks is essential for organizations as our, a debutant in the field. Gaining knowledge and guidance from sister organizations with advanced archiving practice who think of new models of recording and keeping contemporary arts, can urge us not to be discouraged by lack of this and that, but to do most with what we have on hand.

Archiving is imperative and complex process, rather political. Like art itself, the process of archiving may be linear, cyclical, it may or sometimes even may not make sense. It takes time,

efficient methodology, trained staff, money, so this process can be colossal challenge for groups like ours – struggling with human, financial, and technical resources. How can we, always too busy, rather understaffed, so underfunded and with no resident offices nor even a website, save and share the materials that document not only the development of the independent woman creative and intellectual production that we support and present on the festival, but also document the festival itself, preserve our own legacy?

We live in a country with short memory and without awareness for continuity, so there is hardly former archiving tradition in our field of interest to relate to.

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METHODOLOGY OF ARCHIVE

One thing is of course the technical part (digitalization of all the materials: photo, video, texts), another is how to make that material accessible to the wider population. So, how do we operate with the material once we have it in some acceptable form, how do we deal with it, how do we share it with audiences? What are the ways to bring the material closer to the people, and keep it alive? Also important is the issue of funding, as in the “East”, support from state funds, programmes or initiatives is almost nonexistent, while in the “West”, support is available mostly from the side of private capital, patrons and sponsors. How does this affect the processes of archiving?

Ana Čigon

RED DAWNS FESTIVAL, LJUBLJANA, SLOVENIA

I have been asked to contribute to the discussion about archiving as a member of the Red Dawns collective and as an artist. To briefly state what Red Dawns is, I will quote what members of the Red Dawns collective wrote about the festival at the festival web-site: “The International feminist and queer festival Red Dawns began in 2000 (then as Women’s festival) in the Autonomous Cultural Centre Metelkova mesto in Ljubljana. A small group of women – members of associations KUD Mreža, ŠKUC-LL, Monokel and the no longer existing Women’s Centre and Kasandra – questioned the position of women in the tangled web of art, culture, politics, activism and everyday life. /.../ They decided to organize a women’s festival on March 8th, the International Women’s Day, to celebrate and redefine public space in order to make it accessible for creativity and the socializing of women on their own terms: in a non-hierarchical, non-exploitational and anti-capitalistic manner. The festival was renamed as “feminist” and then, in a couple of years, “feminist and queer”, in order to be more political in its statement, yet the non-hierarchical, non-exploitational and anti-capitalistic manner is still very much a part of it. Today, the festival remains loyal to its do-it-yourself way of organizing and to its grassroots origins.”¹

Financially, the festival is in large part not supported by any institution or state, except for some events that are financed by the Ljubljana City Council and the Ministry of Culture. Its organization is based on voluntary work and we raise funds for the festival through benefit events, where we collect voluntary contributions. Like everything else, the documentation of the events of the festival is based on volunteer-work. Our documentation consists of the information on the programme and artists that can be found on our internet page.² There have been two print publications about the festival until now.

The first one is *Rdečke razsajajo! Interviews with the organizers of the feminist and queer festival Red Dawns* (KUD Mreža, 2010). The interviews were made in 2009, when the festival Red Dawns celebrated its 10th anniversary. The editor of the book Tea Hvala interviewed past and present co-organizers of the festival and “discussed Red Dawns’ contribution to the visibility of feminist and queer (counter)publics in Ljubljana”.³ The second publication accompanied the Special October Edition of the festival (2013), which was produced in

¹ See: www.rdecezore.org/?page_id=151

² See: www.rdecezore.org

³ More about the book: www.prepkih.blogspot.si/2011/06/

collaboration with the City of Women festival. The joint project was entitled *Red Dawn above the City of Women*, and the publication was simply called *Red Dawns*.⁴ The publication consists of texts about the events that were part of the Special October Edition.

Alongside the webpage and the abovementioned publications, Red Dawns has also been collecting festival posters, photos and video material of the festival events. Festival posters are one way of symbolically contributing to festival finances, since we sometimes sell poster designs on t-shirts and bags during benefits and other events. A collection of these posters was presented in an exhibition at the club Menza pri koritu in 2014, for the 15th anniversary of the festival.⁵

Photographs of the festival events have been taken sporadically since its beginning by many different photographers, mostly volunteers from the organizational collective. Recognition for a thorough documentation of almost every event of the festival from 2013 onwards, should go to Rebeka Bernetič. An overview of these photos was presented in an exhibition in Alkatraz Gallery in 2016 entitled "The Red Dawns' Objective – The Red Dawns festival between 2013-2016".⁶ A review of this exhibition was written by Ana Grobler who, besides being part of the organisation collective, also made many photo and video documentations of the festival events for almost a decade and is the person who takes care of the video archive storage at KUD Mreža. This storage is probably the biggest and most organised one, but some of other organisers also have personal archives at their homes. Tadeja Pirih and myself have some of the videos stored as well and I am certain there are other people from the organisation collective who also have some videos and photos stored somewhere.

Unfortunately this kind of storing is not ideal, we don't have double copies of the archive in different locations and most problems occur with editing, which takes time and not everyone can do it. Regarding the video archive however we have and are trying to continue our efforts to make trailers of the festival events accessible to a larger public. Ana Grobler, Tina Šulc, Tadeja Pirih and I have been volunteering for this work for the longest time. Fortunately every year new volunteers help us with this, and I hope new volunteers will continue to join us also in future years. The mentioned trailers and some videos of entire events can be found on our YouTube channel⁷, a larger body of videos though is reachable only through the stationary archive in KUD Mreža.

Regarding goals for the future: my work in the organisational collective of Red Dawns was mostly connected with video: filming, editing, organising the video documentation and publishing the videos. So the goals that I can see are mostly connected with this perspective of archiving, also because I love video and I think video is one of the most powerful tools to

⁴ While the first publication was only published in slovene, the second one also has an English version and was also published online:

http://rdecezure.org/wp/wp-content/uploads/flash_red_dawns_1_9_2013.swf

⁵ Exhibition "15 years of Red Dawns: Visual image of the festival through time" was organised / curated by Danijela Zajc. More info on the event: <http://rdecezure.org/?p=8011&lang=en&l=2014> Photos from the event: <http://rdecezure.org/?p=9863&lang=en&l=2014>

⁶ More about the event: <http://rdecezure.org/?p=10379&lang=en&l=2016>

⁷ Link to the YouTube channel: <https://www.youtube.com/channel/UCBvUChErL5EjhywbMlgXQ6g>

spread information about what is happening on Red Dawns festival quickly and effectively. However for this to happen, the videos should be edited very quickly and spread to diverse channels, which until now we have not managed to do. We mostly manage to film the events, but have more problems with editing and spreading the videos. Fortunately Rebeka Bernetič provides her photos to the public very quickly and can be found on our webpage or Facebook page already during the festival. For video a better system of archiving and an accessible distribution of the videos would be also great. But of course all this demands time and resources so it is hard to do. Financing would definitely help, but as mentioned earlier, this is scarce. I would also love to see some new publications in the future. *Rdečke razsajajo!* was a great read and I would love to see a publication that would contextualise how Red Dawns has impacted the art scene in Ljubljana or how it grew from the beginnings until now. A film about this would be even better.

In preparation for this text I asked some of the members of the Red Dawns collective whether they see any solutions how we could do more regarding the archive since we feel it is important to have some solid proof of our existence through different kind of archival work but of course it is hard. Tadeja Pirih mentioned maybe a solution would be to make a festival edition consisting only of archive material. Partial executions of this idea were already made through Rebeka Bernetič photo archival exhibition and exhibition of posters. I also presented a kind of an archival art project with *Dear Ladies, Thank You* in 2013, where in a performance I learned by heart and spoke out all the names of visual artists from the beginning of Red Dawns that have presented their work in the festivals.⁸

Since I was asked to elaborate on the topic also as an artist, I would like to present two of my works that deal with archiving. The first one is *Feminist WikiMaraton*⁹, a project that was part of both the Red Dawns festival and the City of Women festival. This project was produced by RampaLab (at the time Multimedia Centre) and was first organized in 2013.¹⁰ *Feminist WikiMaraton* is an event where a group of people meet (physically or virtually) for a few hours and/or days to contribute names of female or female-identified artists or generally historically relevant personalities, or feminist articles, to the Slovene Wikipedia. A similar version of the event has been produced in several other countries, so the project is not my invention, but rather a version of a more widespread tactic of trying to fill in the gaps that Wikipedia definitely has. This kind of event can be organized by anyone and is great because Wikipedia is available to everyone with internet and can be a source of data on where to find more information on a particular subject.

The second project was *Ana at the Station*¹¹, which was produced by SCCA-Ljubljana and myself. This was a performance in which I contextualize my artistic work through a performance with videos of other artists. I understood this intervention as a way of producing a creative contextualization of my work while at the same time giving recognition

8 I express my apologies if by mistake I have left out any other similar events that have also used archival material in Red Dawns festival. Link to the video trailer of the event: www.youtube.com/watch?v=6GJ6vkBKXQw&list=PLD3d-GQHmyYBUAckYdEVAIr5JrlZ5FBK5&index=11

⁹ Link to the project: https://sl.wikipedia.org/wiki/Wikipedija:V_%C5%BEivo/Feministi%C4%8Dni_WikiMaraton

¹⁰ I would like to thank Ana Grobler, Danaja Grešak and producer Maja Zorman, that helped me with the organisation and execution of the event.

¹¹ More on the event: http://anacigon.si/projects_DIVA.html

to other artists, too. An artist or artistic work is always contextualized – put into a kind of historical line with other artists or artistic works that have preceded their own. This is why archives and the contextualization of archives are so important. It is previous, historical art that will also define how new art is seen and understood. But history, as feminist theoreticians, for example, have stated, is very selective. It falls into a sort of amnesia when it comes to certain kinds of artists (e.g. female, black, Eastern European etc.) or certain kinds of art (e.g. feminist art). Because of this phenomenon I think that it is very important to make an effort not only to organize festivals that present these kinds of art, but also to put together good archives of the art that is shown in these festivals, and even better, to write historical and theoretical reviews of these works.

Finally, my hope for the future is also that the (big) state art institutions will recognize the festival, as well as the artists and artworks presented in our festivals, as important local art that has the right to be a part of the canonic history of art.¹² I think our efforts regarding archives should also go into this direction, even though this might mean that in such contexts, these artists and artworks will not be presented properly. So our goal in the long term should also be to redefine what the history of art is. In short: we should try not to be forgotten.

Ana Čigon is an artist working in the fields of video, film, performance and new media. She holds an MA in video (Academy of Fine Arts and Design, Ljubljana) and an MA in Interface Cultures (Kunstuniversität, Linz, Austria). Her projects tackle social and feminist topics, such as the underrepresentation of women artists in art history, the limitations of the concept of collective memory, invisible social groups, the relation between the subject and society, the pursuit of happiness and so on. Her works often contain elements of humour and irony, and her productions are not limited to one medium. Over recent years, she has been interested in documentaries; she produces videos for theatre and participates in co-authored collective projects. She has had solo exhibitions of her works in Slovenia and abroad. She was awarded the OHO Award and was a finalist for the Slovenia Henkel Award and the VordembergeGildewart Foundation Award. Web address: www.anacigon.si.

¹² Some institutions might recognize some artists as important and worth remembering or might also recognize the festival exists, but I think it is still seen as something not that important and something not really understood. A detailed analysis of these thoughts exceeds the length of this article.

Bettina Knaup

Re.act.feminism, Berlin, Germany

re.act.feminism #2 – a performing archive (www.reactfeminism.de) was a temporary, living and expanding performance archive that travelled through six European countries from 2011 to 2013. The heart of the project was a mobile archive and workstation with a growing collection of video, film and photographic documents of feminist, gender-critical and queer performance art. It was a transcultural and cross-generational project that presented works from not only the 1960s to the early '80s, but also contemporary artistic positions from Eastern and Western Europe, the Mediterranean, the Middle East, the USA and several countries in Latin America. On its journey through Europe – starting in Spain and continuing through Croatia, Poland, Estonia, Denmark and ending in Germany – this temporary archive continued to expand through research and collaborations and was activated by exhibitions, screenings, performances and discussions along the way.

re.act.feminism #2 was part of a long-term project. In 2008, we began engaging with feminist, gender-critical and/or queer performance art from the 1960s to the early '80s, as well as with the “return” of this artistic practice in the form of re-enactments, re-formulations and archival projects.

Against the backdrop of the current trend of institutionalizing and historicizing performance art, the goal of this project was to explore feminist, gender-critical and queer positions that have played a key role in the development of this art form. We aimed to look beyond the (primarily Western) canon by focusing on less established artists and stressing the diversity of performance strategies and practices internationally. Our objective has been to make documentation and archive materials which are scattered internationally and often difficult to access, available to a broader audience, even if only for a short time. It was essential to us not to pinpoint feminist and queer performance art in the past but rather to reflect its cross-generational and transnational dimensions, encouraging dialogue, communication and referencing across time and space. Finally, the project reflected the complex relationship between live performances, their traces/documents and their reception, as well as the more general issue of archiving ephemeral and subversive artistic practices.

re.act.feminism was not an archive in a strict sense but rather a temporary, growing collection of documentary materials. We have appropriated the term *archive* as a kind of aspiration and a claim, especially in the context of performance art. We referred to the extensive discussion about the relationship between ephemeral performance art and archives – a discussion of which Peggy Phelan’s oft-cited description of performance as a medium of disappearance is a part (Phelan 1996: 146), as is Rebecca Schneider’s or Adrian Heathfield’s insistence of performance to remain (Schneider 2001 and Heathfield 2012).

In this context we do not see the document as the “other” of live performance. Rather, it is produced deliberately for a future audience – for an anticipated future “encounter”. It continues to stir the imagination, to call for action and to invite people to create their own reproductions or re-performances. *re.act.feminism* was interested in these encounters – the use, recycling, appropriation and reinterpretation of documents – in embodied moments of reception. In short, we were invested in the “productivity” of the document. What does the

document do? What does it achieve in the moment of its reception? What relationship does it create between past and future, between author and recipient? What multiplicity of references and interpretations are offered by the archive?

In this sense, *re.act.feminism #2 – a performing archive* stressed the vitality and liveness of the archive. First of all, the archive was exhibited – in some venues it was even literally put on stage – turning its users and attendants into performers performing the archive. In doing so, we reproduced, on the one hand, elements of a traditional archive, including restricted viewing that was limited to each particular location of the presentation, the ordering and cataloguing of the objects, and their attendance by “archivists”. On the other hand, some aspects of archives were subverted – for example, through the archive’s playful character of a mobile, makeshift architecture, consisting of increasingly battered looking freight boxes, and the activation of performance documents in workshops, activity rooms and in all kinds of curated and self-organized events. Secondly, the archive was on the road for almost two years, and our partner institutions were not only the hosts of this travelling exhibition, but they essentially became co-curators. They chose how to present the exhibition at their institutions, and they contributed materials to the archive. Thus, within this collaborative network, the archive grew to include works by more than 180 artists and continued to invite countless visitors and users to be touched, affected and inspired by queer and feminist gestures.

Selection Criteria

While the project was a collaborative one, the archive was nevertheless selective, assembled on the basis of a number of conceptual decisions and selection criteria. We concentrated predominantly on the 1960s up to the ‘80s and on contemporary positions. Periodization is always problematic because it suggests universally valid, distinct periods, while specific spatial and political developments are often generalized. Developments that diverge from this pattern are regarded as either being “too late”, as “catching up” or as irrelevant in relation to normative temporality, and are therefore overlooked. Based on a linear model of time, real spatial and geopolitical differences are interpreted as temporal. The notion of the 1960s and ‘70s as a phase of upheaval in art and as the beginning of an explicitly feminist art production is oriented toward a Western genealogy (Meskimmon 2007). However, apart from the pragmatic necessity of restriction, there were several other reasons why, nevertheless, we decided to work with at least a loose form of time frame. As mentioned earlier, there has been a clear trend in recent years toward re-visiting, re-examining avant-garde art movements of the last century – especially performance, happenings and action art. Additionally, in the last few years there has been a growing interest for feminism to reflect the multifarious feminist and queer positions from the 1960s to the ‘80s, which have otherwise become clichés or are seen as obsolete. It is precisely these cross-generational references, dialogues and desires that *re.act.feminism* strived to investigate. We therefore explored two different time periods – fraying and expanding in different directions but at the same time folded into each other – in which feminist, queer and gender-oriented practices are condensed and brought into a dialogue with one another.

Another of our aims has been to locate feminist and queer performance practices in a transnational context and, at least to some extent, to expand internationally an exhibition

and publication practice that has often been oriented toward the West. Thanks to our network of collaborators we were able to generate several exemplary (but never comprehensive) research focuses: Eastern Europe, Latin America, the Mediterranean and the Middle East.

Not all of the artworks that were represented in this project are feminist in a strict sense, and not all of the artists see themselves as feminists. In this context I draw your attention to Bojana Pejić's concept of "protofeminism" (Pejić 2009) and Amelia Jones' concept of "parafeminism" (Jones 2007). However, all the works can be located within an associative field of feminism, gender, queer theory and art. This makes possible different perspectives on power relations inscribed onto the body, the body's potential for resistance and pleasure, as well as its singular subjectivities and the connections between life and art.

Instead of developing a chronological, geographical or historical narration of origin, development and influence, we instead applied the concept of thematic cartography, as used by Marsha Meskimmon. The exhibitions curated for the project and the project's website have been organized according to thematic fields and keywords which we considered relevant in the context of the feminist avant-gardes of the 1960s to the '80s as well as today, and which highlight the connections, references and diversities across time and space.

re.act.feminism #2 – a performing archive was designed as a temporary exhibition archive. As such, it has been primarily an experimental, temporary space for research and encounters. At the same time, it also represented an aspiration, a desire and a potential both for further research and for a permanent archive – a home to feminist and queer performance in all its diversity and "de-normalizing", subversive rebelliousness. While this may still be a utopia today, we hope that the tension between feminism, the archive and performance will continue to keep things in motion and continue to be exposed to further re-performances.

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Bettina E. Knaup works internationally as a curator with a focus on performance and gender. She was programme coordinator of the International Women's University, Hanover, Germany, co-curator of the International Festival of Contemporary Arts City of Women, Ljubljana, and contributed to the In Transit Festival at the House of World Cultures Berlin, Germany. Recent projects include the festivals *Performing Proximities* (Brussels, Belgium) and *Performance Platform. Body Affects* (with S. Bake, Berlin) as well as the long-term archive project *re.act.feminism #2 – a performing archive* (with B. E. Stammer, Akademie der Künste

Berlin, Antoni Tapies Foundation Barcelona, Spain, Tallinn Art Hall, a.o., Estonia). She is an international lecturer and jury member, and since 2015, a PhD research fellow at the Department of Drama, Theatre and Performance, Roehampton University, London, UK.

Ida Hiršenfelder

THE WEB MUSEUM, LJUBLJANA, SLOVENIA

Presentation of the Web Museum

The Web Museum project initiated by the Slovenian Ministry of Culture and coordinated by Moderna galerija is designed as a repository for storage of audiovisual cultural heritage and an online gate to AV materials of contemporary art in Slovenia. It aims to inventorise and connect artistic practices based on media technologies from the early video-art production to contemporary digital contents and intangible time-base productions such as performance, conceptual, social, sound and multimedia practices. The majority of these materials were previously inaccessible, either because they were stored on analogue media or because of the lack of systematisation. In addition to digitised artworks, the core of the repository are AV footages of artistic events. We also keep documentation related to art projects such as round-table discussions, lectures, interviews and other referential media or printed publications. The repository is aimed at contributing to accessibility and deeper understanding of archival audiovisual materials particularly through data and descriptions. It also draws attention to important segments of heritage with semantic connections.

The Web Museum offers systemic assistance to non-governmental organizations. It creates a common open source online interface for multiple users. Organisations such as City of Women become users of the Web Museum at the invitation of the Moderna galerija, which provides technical and content support to digitise, systematise and publish the materials online, while the materials on physical carriers are continuously stored at locations within individual organizations. Publishing of some materials is limited by copyright laws, in accordance to which the Web Museum provides several levels of accessibility and the possibility of offline viewing of digitised materials, which are not accessible online. The Web Museum may support any organization that keeps physical AV materials, which have research value. The aim is to make inventory of the major AV materials, which will provide a common point of intersection and a broad and concrete insight into artistic production, whereby the archive of the City of Women is one of most invaluable sources, specifically in the field of performing arts and live-art. Web Museum is also a tool for self-inventarisation of organizations. Organizations may use Web Museum's interface as a tool for its own inventory, without public publishing of materials when so required. Organizations in cooperation with the Moderna galerija publish the materials according to the importance and fragility of the materials. Depending on the inventory of materials, we estimate that there are approximately 2.500 units of diverse materials (video performance, live-art performances, lectures, round tables, exhibitions of archival footage, photographic documentation, theater and dance performances) to be digitised in the upcoming years.

The Web Museum also serves as a tool for expanding the documentation and archival activities at the museum. Archival and documentary materials in the Web Museum are complementary to professional processing of indexed cultural objects, which are included in the documentation systems for collections and archives of the Moderna galerija (Kronos and Raz_Ume). The Web Museum

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