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The talk

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[The Guardian](#) [World](#) [World dispatch](#) [Arts](#) [Special reports](#) [Columnists](#) [Audio](#) [Help](#) [Quiz](#)

[Guardian Talk](#) [Online debate](#) [imagine art after](#)
Tatjana Strugar / Sinisa Savic (Serbia Montenegro)

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Started by **imagineartafter** at 03:35pm Oct 28, 2005 GMT

For the next six weeks Guardian Unlimited is supporting a unique arts project featuring 14 artists from across the globe, exhibiting their work and hosting live discussions between each of the artists. Find out more about the project at

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[Top](#) | [Previous](#) | [All messages](#) | [Outline \(75 previous messages\)](#)

[SinisaSavic](#) - 10:58pm Nov 14, 2005 GMT ([76.](#))

hi amirali and tanja,

because we are communicating only via written messages there are going to be (thank god!) misunderstanding, misinterpretations and my personal favourites - conflicts! otherwise, what is going to force you to reexamine yourself and your views. let me put it this way: if you have to choose between getting perfect tan on a californian beach and climbing holiday in scotland, what would you choose?

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[Media talk](#) ▶
[Society talk](#) ▶
[Sport talk](#) ▶
[Travel talk](#) ▶
[Abroad talk](#) ▶

■ **TatjanaStrugar** - 10:58pm Nov 14, 2005 GMT ([77.](#))

hi! i'm glad that you are familiar with the art scene in belgrade.

remont is a magazine which works on promoting about 10 artists who left ULUS and founded an alternative association

i've heard it from a reliable source that MSU hasn't bought any art since 1990

yes there are artists who exhibit abroad but only at shows - art of east europe and the balkans

art market doesn't exist here. t.emin was advertising some drink in GB -while here, a face of a local artist is not recognized. because there is no specific connection between contemporary art and popular culture (england is privileged in that way - gosh ! madona handed in the turner prize)

and you keep skipping my Q why us- artists from traumatized societies?

■ **TatjanaStrugar** - 11:29pm Nov 14, 2005 GMT ([78.](#))

and i can only choose between those two ? you wouldn't make a good travel agent <http://www.imagineartafter.net/view.php?id=77>

do you do balance, sense and harmony? i'm all for it. it's no.1 in my life. however i do manage to produce chaos

■ **SinisaSavic** - 11:35pm Nov 14, 2005 GMT ([79.](#))

(sorry that i jumbled up last few messages by deleting and editing one of them, i had to correct an embarrassing spelling mistake)

to answer you question - most of the artists from these countries had difficult experiences of migrating to the west and having to adjust to very different social environments. most of us could not travel back to our countries of origins for number of years, some of us still can't go back. all this creates very complex relationships to our own backgrounds and have profound effects on our sense of identity. on the other side, there are artists who, for whatever reasons, decided (or had no choice) to stay and this also had profound effect on the way they perceive world around them and

make art. this is very contemporary issue and i feel priviledged that i am given a chance to express myself in relation to this, in whatever way i choose.

■ **BredaBeban** - 11:37pm Nov 14, 2005 GMT ([80.](#))

Tatjana, the Madona and the Turner price link, why is it so significant?

■ **SinisaSavic** - 11:40pm Nov 14, 2005 GMT ([81.](#))

what is this snow scene photo you sent me? i can't look at it for longer than 5 sec, it makes me trip! AMAZING! it's like a picture of someone's mind (mine?)

■ **BredaBeban** - 11:43pm Nov 14, 2005 GMT ([82.](#))

in case Madona would now hand in the equivalent of Serbian 'Turner' price:

1. in the name of which Serbian painter do you thik it would be?
 2. where would the ceremony take place?
-

■ **SinisaSavic** - 12:28am Nov 15, 2005 GMT ([83.](#))

what am i working on? i'm looking over and over again at some images that i took in serbia over the last few years, trying to work out which part of me took them. it's confusing and embarrassing to detect that i sometimes exoticise serbia.

<http://www.imagineartafter.net/view.php?id=78>

tanja, can you understand this?

■ **TatjanaStrugar** - 12:43am Nov 15, 2005 GMT ([84.](#))

Breda, i mention the two as a connection between contemporary art and popular culture.

1. marina abramovic in 100 years time
2. today's museum of modern art

unfortunately we can't seem to let go the popular culture (give it

wings)

■ **TatjanaStrugar** - 01:09am Nov 15, 2005 GMT ([85.](#))

it is something which is expected - exoticising serbia. it is a dominant view , issue , from the west towards ex-yugoslavia in the last 10 years.

oh, and i love your photos - would love to see them in real life.

politness - yet again an other product of culture and as we know all culture is repressing as walter benjamin said - there doesn't exist any document of culture which isn't at the same time a proof of barbarianism (excuse my translation)

nema ni jednog dokumenta kulture koji istovremeno nije i dokument varvarizma

■ **SinisaSavic** - 01:28am Nov 15, 2005 GMT ([86.](#))

this is brutally applicable to photography - i always feel that i am damaging everything i photograph.

■ **SinisaSavic** - 01:40am Nov 15, 2005 GMT ([87.](#))

on the subject of exoticising serbia - what if i told you that this was taken in england? <http://www.imagineartafter.net/view.php?id=80>

■ **TatjanaStrugar** - 01:52am Nov 15, 2005 GMT ([88.](#))

what can i say - striking scene. maybe you are trying to connect the two places. - that is what i do often. i look at details around town and connect them to the places i've seen in other counties. it's like a game

■ **TatjanaStrugar** - 02:37am Nov 15, 2005 GMT ([89.](#))

was just going through my photos and i came across this one i'm sending you. last summer i had a show here (i worked with some handicaped friends to make it) and for the opening i realized that some of them won't be able to enter the gallery since it had one step. so i made a ramp and asked the gallery crew to leave it at the entrance. they told me that it will stay only while my show is on. BUT... they left it and it is still there.

for me it is that one step of connection between people. for my handiceped friends it was a loop between reality and art.

<http://www.imagineartafter.net/view.php?id=81>

■ **[TatjanaStrugar](#)** - 02:55am Nov 15, 2005 GMT ([90.](#))

<http://www.imagineartafter.net/view.php?id=82>

■ **[SinisaSavic](#)** - 12:27am Nov 16, 2005 GMT ([91.](#))

your picture and its content in message no 89 was a breath of fresh air. however, i was slightly upset by your picture in message no 90 (of another important gallery in belgrade), for a different reason apart from the obvious one. i'm sorry but i think it's unfair and too easy to point the finger in such a way.

■ **[TatjanaStrugar](#)** - 01:22am Nov 16, 2005 GMT ([92.](#))

<http://www.imagineartafter.net/view.php?id=92>

<http://www.imagineartafter.net/view.php?id=93>

<http://www.imagineartafter.net/view.php?id=94>

<http://www.imagineartafter.net/view.php?id=95>

<http://www.imagineartafter.net/view.php?id=96>

<http://www.imagineartafter.net/view.php?id=97>

<http://www.imagineartafter.net/view.php?id=98>

■ **[TatjanaStrugar](#)** - 01:35am Nov 16, 2005 GMT ([93.](#))

define- unfair

■ **[SinisaSavic](#)** - 11:35pm Nov 16, 2005 GMT ([94.](#))

hi! sorry, have been very very busy, will respond tomorrow.

■ **[BredaBeban](#)** - 06:24am Nov 17, 2005 GMT ([95.](#))

Tatjana, just to make sure - the images you uploaded in the last couple of days: No.82 and No.92-98 - do they all show doors/stairs leading into various galleries in Belgrade?

■ **[TatjanaStrugar](#)** - 08:22am Nov 17, 2005 GMT ([96.](#))

hello breda, yes those are just some of the galleries' entrances i've managed to photograph that day (mostly in the centre of belgrade). there are some which have flat entrance but then inside you have stairs...

■ [SinisaSavic](#) - 09:28am Nov 17, 2005 GMT ([97.](#))

i really admire what you did for your show (re: access ramp for disabled people) and i couldn't agree more that access to public places for disabled people is a social problem in belgrade that needs urgent attention.

lets not forget that serbia had seriously turbulent recent history and the issue of disabled people access to galleries is just one of MANY very important social issues.

i thought it was unfair of you to talk about the art scene in belgrade focusing only on VERY NEGATIVE points. sure, what you shown in your snap shots of galleries is the reality but, together with what you said earlier in your messages, it gives totally distorted picture of the art world there.

■ [TatjanaStrugar](#) - 12:26pm Nov 17, 2005 GMT ([98.](#))

the access ramp i made for my show only triggered a thought - is art equally accessible to all?

the photos i sent you of other galleries without access ramps (something i've been meaning to do since my show and now your doubting pushed me a couple of days ago into realising them) are to be looked as metaphors.

look what you wrote : ...is the reality but... it gives totally distorted picture...

you are telling me that -IT IS the reality but that i have a distorted picture of the reality ? those two syntagmes -totally distorted picture and negatively coloured reality, were used in stalinist's vocabulary (eg, when criticizing the appearance of contemporary art or the black wave). it's interesting that you've kept that reflex witch is probably part of the education you acquired here.

why are you protecting the art scene from critique? are you using exoticism as a denial of the reality? think why you're doing it.

it feels odd mentioning an art scene when (i'm repeating it again)

art world doesn't exist here only isolated artists. for example in Britain art would exist even if was not one artist present (alive, in existence, around)

the paradoxes of the exclusion from art is not only a problem here but it is an epochal problem in Art globally. something that is brutally detectable here is present everywhere and the prostheses of popular culture were invented so that the general public and the art world could communicate

the way the public is excluded from art is the exclusion of art itself

■ [SinisaSavic](#) - 10:05pm Nov 17, 2005 GMT ([99.](#))

i'm not just protecting serbian art community but feel that what 's happening there should be celebrated not put down. i like your thinking of ramps as metaphors though.

please send some of your images, i'd like to see more of your work. i've been thinking how we can put thoughts into practice but don't have any ideas to share yet, they need to ripen a bit more....

how about you? could you see the differences between us as possibly productive? after all, only what's materialised matters.

■ [TatjanaStrugar](#) - 10:27pm Nov 17, 2005 GMT ([100.](#))

let's leave the celebration for later. we (serbs/montenegros/ex-yu) are good at it - always finding something to celebrate even when there is nothing to celebrate

oh, and i was meaning to ask you - your favourite place in london- which part is it and where are you pointing? and why? and what's your favourite place in belgrade?

■ [TatjanaStrugar](#) - 10:37pm Nov 17, 2005 GMT ([101.](#))

please tell me what differences are standing in our way for us to be productive?

productive- you are thinking -creative?

■ [TatjanaStrugar](#) - 12:56am Nov 18, 2005 GMT ([102.](#))

<http://www.imagineartafter.net/view.php?id=123>

a still from my video instalation -positions

■ [SinisaSavic](#) - 10:48pm Nov 18, 2005 GMT ([103.](#))

my favourite place in london is the bus stop outside my house. weird combination of romantic and nitty-gritty. have you ever hang around bus stops pretending you are waiting for a bus and acting drunk? no, i didn't think you have.... favourite place in belgrade - room 106 in hotel 'splendid' near the house of parliament.

the image you sent - very exciting! more please.

■ [TatjanaStrugar](#) - 03:46pm Nov 19, 2005 GMT ([104.](#))

why are you always avoiding to plunge into a discution but insted i receive an answer to an album diary (spomenar) type question.

so back to your letter no.99-

our dialogue itself is the point of creativity - the product itself. that's the type of media we are using so our dialogue is material. why do you think that it is not?

oh, and i have hanged around bus stops pretending to be waiting for a bus - drunk (plastered, smashed, pissed,...)

■ [SinisaSavic](#) - 12:03am Nov 20, 2005 GMT ([105.](#))

chinese art and greek art

the prophet said, "there are some who see me by the same light in which i am seeing them. our natures are one. without reference to any strands of lineage, without reference to texts or traditions, we drink the life-water together"

here's a story about hidden mystery: the chinese and the greeks were arguing as to who were the better artists. the king said: "we'll settle this matter with a debate." the chinese begin talking, but the greeks wouldn't say anything . they left.

the chinese suggested then that they each be given a room to work on with their artistry, two rooms facing each other and devided by a curtain.

the chinese asked the king for a hundred colours, all the variations and each morning they came to where the dyes were kept and took them all. the greeks took no colours. "they are not part of our work"

they went to their room and began cleaning and polishing the walls. all day every day they made those walls as pure and clear as an open sky. there is a way that leads from all-colours to colourlessness. know that the magnificent variety of all the clouds and the weather comes from the total simplicity of the sun and the moon.

the chinese finished, and they were so happy. they beat the drums in the joy of completion.

the king entered their room, astonished by the gorgeous colour and detail.

the greeks then pulled the curtain dividing the rooms. the chinese figures and images shimmeringly reflected on the clear greek walls. they lived there, even more beautifully, and always changing the light.

the greek art is the sufi way. they don't study books of philosophical thought.

they make their loving clearer and clearer. no wantings, no anger. in that purity they receive and reflect the images of every moment, from here, from the stars, from the void.

they take them in as though they were seeing with the lighted clarity that sees them.

rumi

■ [BredaBeban](#) - 07:18am Nov 20, 2005 GMT ([106.](#))

Tatjana, how did it feel to hang around the bus stops in Belgrade pretending...?

Sinisa, lovely art story! But, don't you think that one of the functions of contemporary art is to show how complex we allow ourselves to be? what about contradiction?

■ [SinisaSavic](#) - 10:57am Nov 20, 2005 GMT ([107.](#))

of course! rumi's poem about art is just another thought i'm throwing on the pile, not a sweeping statement. see- how art doesn't have to be loud and revolutionary.

this was my attempt to answer tatjana'a questtion about differences and how we could put them in use.

■ [BredaBeban](#) - 11:11am Nov 20, 2005 GMT ([108.](#))

Sinisa, it is just that as the dialogue goes on you are becoming more & more a kind of a 'wise man'.

■ [SinisaSavic](#) - 11:41am Nov 20, 2005 GMT ([109.](#))

as you said, it's about complexity and contradiction. it's not easy to have down to earth conversation.

■ [TatjanaStrugar](#) - 12:59pm Nov 20, 2005 GMT ([110.](#))

it took me some time to upload this but-

<http://www.imagineartafter.net/view.php?id=149>

■ [TatjanaStrugar](#) - 01:04pm Nov 20, 2005 GMT ([111.](#))

who's the king in your story? or whose king is the king?

■ [SinisaSavic](#) - 12:04am Nov 21, 2005 GMT ([112.](#))

the king in rumi's poem is, i think, imaginary.

■ [TatjanaStrugar](#) - 12:06am Nov 21, 2005 GMT ([113.](#))

dear breda, to answer your Q - how did it feel to hang around the bus stops in Belgrade pretending...?

i was in my teens! i can remember the feeling but to describe it now... gulp! i have been thinking about it today but all it produced was that i was acting silly. (&i annoyed my kids!)

what's interesting is that the bus stop was not in belgrade but in london! i was there in the 80s doing my o&a levels. (that was the last time i wrote this much in english - A level essay on french

literature. francois mauriac's therese desqueyroux and maupassant's stories.

back to the bus stops - somebody once said that you can learn a lot about some country's culture if you visit their graveyards. but, you can learn a lot about other country's culture from their bus stops and, off course, the people you meet at the bus stop, isn't it so?

■ [SinisaSavic](#) - 12:44am Nov 21, 2005 GMT ([114.](#))

you did a levels in england?! this explains your good english! when did you move back to serbia and why?

bus stops - i am more interested in them from the existential point, places where you can linger, waiting and thinking in anticipation. it often feels like a refuge, probably because there is no responsibility for the situation and arrival of the phantom bus is completely out of your control.

■ [SinisaSavic](#) - 01:04am Nov 21, 2005 GMT ([115.](#))

there - my fixation with bus stops and your ramp could mean collaboration!

■ [TatjanaStrugar](#) - 11:48pm Nov 21, 2005 GMT ([116.](#))

my days have turned into a long contemplation of my replying to you. so you asked why i have returned?

after my a'levels, at the age of 17, i started a job which handed me over to the global market. i was travelling from London to all the European cities and further- Tokyo, bankok, hong kong. there was no border to my movements. i could chose where i wanted to be and i was making a good living from it.

the result was that, at the age of 21, i reached the inner border of freedom, movement, choice of life styles and i was searching for my master.

so, in 88 i returned to my homeland to be a part of the restoration of the patriarchal society (reborn into the ortodox christianity, 3 kids, fetishizing the husband).

restoration of the patriarchal society was a massive movement at

the beginning of the 90s and it was ideal for my caprice of enjoying a lack of freedom, loss of autonomy, professional identity, total effacement.

i chose the newborn patriarchal society -i chose it thinking that i was coming back into the natural state- normal within my culture- only i've forgotten that you cannot choose a state of freedom.

when that project began to brake up i ran to the usa (from the bombing) thinking that i was saving my family and myself but that is precisely where the collapse of my family happened.

in 2001 i return yet again to Belgrade. i had another panic reaction of trying to patch my family by having another child.

i have become aware of all this only recently and that is how i am able to tell you about it. all my choices were totally unconscious.

chicha micha i gotova pricha

■ **[TatjanaStrugar](#)** - 11:54pm Nov 21, 2005 GMT ([117.](#))

you left in 91. what's your story?

■ **[TatjanaStrugar](#)** - 11:52pm Nov 23, 2005 GMT ([118.](#))

it snowed today <http://www.imagineartafter.net/view.php?id=191>

■ **[TatjanaStrugar](#)** - 12:05am Nov 24, 2005 GMT ([119.](#))

<http://www.imagineartafter.net/view.php?id=192>

<http://www.imagineartafter.net/view.php?id=193>

<http://www.imagineartafter.net/view.php?id=194>

<http://www.imagineartafter.net/view.php?id=195>

<http://www.imagineartafter.net/view.php?id=197>

■ **[TatjanaStrugar](#)** - 12:19am Nov 24, 2005 GMT ([120.](#))

<http://www.imagineartafter.net/view.php?id=198>

■ **[SinisaSavic](#)** - 12:20am Nov 24, 2005 GMT ([121.](#))

<http://www.imagineartafter.net/view.php?id=199>

■ **[SinisaSavic](#)** - 12:23am Nov 24, 2005 GMT ([122.](#))

were you modeling when you were 18 to 21?

■ **[BredaBeban](#)** - 09:33am Nov 24, 2005 GMT ([123.](#))

Overall the dialogue has reached a stage when it seems that the majority of artists based in London are more hesitant to express themselves then the artists who are based in the country of origin.

Question: if the observation above is correct, is this a sign that the London based artists are going through a process of assimilation into a culture where the 'personal space' is continuously defended + protected? or?

■ **[TatjanaStrugar](#)** - 04:42pm Nov 24, 2005 GMT ([124.](#))

yes i was.

yet again, without my knowledge, i was re-born , as a clone- sloane in "a culture where the 'personal space' is continuously defended + protected"

<http://www.imagineartafter.net/view.php?id=205>

■ **[TatjanaStrugar](#)** - 04:46pm Nov 24, 2005 GMT ([125.](#))

what do you think - which one am i- the girl on the left, the one in the middle or the one on the right?

■ **[SinisaSavic](#)** - 01:04am Nov 25, 2005 GMT ([126.](#))

hi tatjana and breda,

i'm not sure if i agree with breda's observation about london artists being less expressive... possibly. i was trying to work out if there is a pattern in the way that london artists think and speak that would be conditioned by the rhythm and nature of life in a big city (neurotic? distracted?). everyone knows that london is very hard. apart from being expensive, it's becoming more and more americanised - really fast and money driven. i sometimes see myself as if operating some bizarre machine where there are

dozens of buttons to press and wheels to turn simultaneously and in particular order, just to keep the whole thing from collapsing and i am always few seconds behind.

is it to do with the process of assimilation? i don't know. *feel more like a londoner than a foreigner. but then again, i will always be a foreigner simply because i was born in another country. it's just like people who change sex – they could never feel truly like the opposite sex even though everything can physically suggest that. it's a paradox, because sex change people could have never known what it would really feel like being born the opposite sex.*

it's the absurdity of the idea of identification. if you think about it, it's never ending because it's always something/someone ELSE you are identifying with, it's more a matter of degree.

so, i guess this is my answer to tatjana's question in message no 117.

+ to add the story that my therapist once told me (it's very laurie anderson and it's another 'wise man' moment, so breda: look away now!)

he told me that his friend went to greece on holiday and he swam with dolphins. apparently, it was such an amazing life changing experience that he couldn't stop talking about it. he also said that when he was in the water with dolphins, one of them spoke to him. when my therapist asked him what the dolphin actually said, the friend answered: the dolphin said: "don't take things too seriously".

i'm totally convinced with this story because i can't imagine a dolphin saying anything else but this.

ok tatjana, if the dog in my picture message no 73 would speak one-to-one to you, what would it say: the first thing that come to you head, NO CHEATING.

■ [SinisaSavic](#) - 01:12am Nov 25, 2005 GMT ([127.](#))

bojan starcevic: "it seems that an animal is in the world as water in water"

■ [SinisaSavic](#) - 01:13am Nov 25, 2005 GMT ([128.](#))

the boy in your video looks like king kong.

■ [SinisaSavic](#) - 02:01am Nov 25, 2005 GMT ([129.](#))

<http://www.imagineartafter.net/view.php?id=230>

■ [TatjanaStrugar](#) - 03:58am Nov 25, 2005 GMT ([130.](#))

who does he think he is photographing me like i was some kind of animal

■ [BredaBeban](#) - 07:41am Nov 25, 2005 GMT ([131.](#))

one of my kid-of-life -changing-experiences occured when I was very young and came accross this:

"What sleeps in a rock, dreams in a plant, lives in an animal and becomes conscious in a human being."

.Although every now and then this sentance simly appears in my mind, I forget about it all the time.

think that later today I should say more about the notion of the 'protected' self. now have to run out of the house. it's feezing outside. I kind of like it.

■ [TatjanaStrugar](#) - 11:03am Nov 25, 2005 GMT ([132.](#))

do you, as a dog, think that i'm cheating?

what do you think as a human being?

do you think all women cheat?

The text i've sent you, in which i am accidentally picked to represent an English girl who fulfills all the conditions of that time of becoming a princess and that i, at that moment, represent the "essence" itself of Englishness, is misogynic in the same way as is your photo of a mustached girl.

Do you believe women have a penis?

<http://www.imagineartafter.net/view.php?id=231>

■ [SinisaSavic](#) - 12:01pm Nov 25, 2005 GMT ([133.](#))

as a dog, i think you are hot. as a human being, i'm just listening to what you are saying and thinking about it.

i don't believe women have penises (!). do you? i saw a program about sex change women-to-men people who went to the streets to ask men passing by to define the term 'man' in one sentence. they were very aggressive and no one could come up with a good single line to say what 'man' is. what would your answer be?

about you being picked as someone who looks essentially english is funny. even though they put you in a box, weren't you the one who dressed in that particular way to start with? surely, you consciously decided to adopt that identity as yours. (i hope i haven't said something here that would make feminists go for my throat). it's nothing to do with hatred, i see it as role- play, it doesn't do any harm.

■ **[TatjanaStrugar](#)** - 09:05pm Nov 25, 2005 GMT ([134.](#))

man is woman's best friend-after the dog

■ **[TatjanaStrugar](#)** - 11:13pm Nov 25, 2005 GMT ([135.](#))

<http://www.imagineartafter.net/view.php?id=247>

■ **[SinisaSavic](#)** - 11:58pm Nov 25, 2005 GMT ([136.](#))

<http://www.imagineartafter.net/view.php?id=248>

■ **[BredaBeban](#)** - 10:23am Nov 26, 2005 GMT ([137.](#))

T & S, although your dialogue is going through an extremely interesting stage, I want to rewind to my message No 123 and Sinisa's message No 126. Maybe for the sake of this project some notions shouldn't just be touched upon.

also, please look at today's review on Guardian Arts section about Pier Paolo Pasolini exhibition currently at Pinakothek der Moderne in Munich by Jonathan Jones who says that Pasolini's works "...have a sincerity, a lack of irony, that puts you in touch with the private man."

At the heart of the imagine art after project is an experiment based on the idea that of the face of the contemporary world is not in its universal systems but in the fact that almost everything

in it is simultaneous. However, the project is partly triggered by my personal experience of exile and partly by the desire to apply to curating the same state of being which takes over when I make my own work - the disorientating power of falling in love.

I like departing from the position where the self is there to be protected, maintained and (if possible) expended. Maybe I like it even more because a lot of people I tend to meet in London exercise the model of insulated subjectivity.

I tend to believe that whatever protects isolates, whatever isolates hurts.

Question 1: When we live a life of non-interacting interaction do we need dolphins to tell us "Don't take it too seriously"?

Question 2: How does PASSION fit into the not-taking-it-too-seriously way of life?

■ [TatjanaStrugar](#) - 07:58pm Nov 26, 2005 GMT ([138.](#))

when i offered you the story about riots in Paris (which is the essence of EU 's problem with immigration and exile,+ also, to my opinion, a significant aspect of this project) you refused it by saying that you'd rather deal with the private. When that was offered to you it turned out that the private also comes with a strong political side to it.

now we come to the problem (and thanks to Breda for mentioning Pasolini) that we live in a world without politics and the passion Breda mentioned, is precisely that passion for politics (the one of emancipation) which has disappeared from the world today.

Pasolini in the 60s and Fassbinder in the70s (when the politics of emancipation existed) presented well that the politics of privacy, personal trauma of homosexuality, had the function of getting the conservative politics of their time into a mess.

the lack of irony which Jonathan Jones mentions, that ironic distance, had burst into our culture and art at the beginning of the 80s and served as a defensive reaction opposed to the passionate emancipatory politics of the 60s&70s

In comparison to the 60s&70s, when homosexuality was something which was disturbing the horizon of a middleclass conservative family and the whole established order, today,

homosexuality serves in restituting the middleclass family = there is a demand for the rights to marry, for the rights of adoption ect.

don't give life any politics = "don't take it too seriously" and bringing out that politics into the daylight would produce passion.

■ [TatjanaStrugar](#) - 10:12pm Nov 26, 2005 GMT ([139.](#))

<http://www.imagineartafter.net/view.php?id=261>

■ [SinisaSavic](#) - 12:26am Nov 27, 2005 GMT ([140.](#))

i think the dolphin meant to say that you shouldn't take anything to heart, that you shouldn't be slave to your goals and you shouldn't rush to form opinions at any cost.

■ [SinisaSavic](#) - 01:27am Nov 27, 2005 GMT ([141.](#))

I would love to discuss the riots in paris, the state of tibet and problems in kashmir but i don't know nearly enough about it and i can't simply recycle the newspapers headlines. you lived in france so you perhaps have better insight into the political situation there. from a distance problems often seem black and white and people naturally want to have a stance and take sides. i think this is more dangerous than it seems. for example, bob geldof and live aid. i though it was very irresponsible to make thousands of people believe they've done something good towards solving the problems of africa by going to a rock concert.

unfortunately, i don't have an alternative solution so i better stop myself now before i say more damaging rubbish, just like during the 90's when people wanted to talk to me about the serbian situation. you know, they had all already made up their minds and they were not at all interested in really understanding anything because that would've taken the time and space they didn't have.

■ [SinisaSavic](#) - 02:05am Nov 27, 2005 GMT ([142.](#))

but the experience of exile is something else. do you feel that you took exile when you escaped your glamorous life and international modelling career into what you described as the comfort of marriage and patriarchal society with clearly defined social roles? If you do, then we have lots in common.

what about emotional or even intellectual exile? with my picture in

message 136 i wanted to introduce the idea of damage which connects to breda's thought about "position where the self is there to be protected, maintained and (if possible) expended" i'm interested: how do we create conditions for the interaction to happen and for the self to expand? do you think guerrilla tactics or do you think we arrive there together? if there's isolation and protection, it's here for a reason - it's not a tumor that could be just cut off.

so i suggest: one little surreal step and then another little surreal step. then stop for a while. then another step.

then, when the time is right: LEAP!

■ **BredaBeban** - 09:30am Nov 27, 2005 GMT ([143.](#))

the condition of exile begins when familiar points of references disappear - a state which can be very productive (if one doesn't collapse under the external influences).

emotional exile - if we don't want to connect with our emotions how do we know who we are? how do we know when to take a LEAP?

■ **TatjanaStrugar** - 10:27am Nov 27, 2005 GMT ([144.](#))

what happens if one doesn't take things seriously, doesn't take things to heart, is not attached to goals? i agree with you on the 3rd suggestion-- about not rushing to form an opinion - but one needs (should, ought to) form an opinion! otherwise we'll be living corpses (like the man on your photograph)

do you know that the word IDIOT comes from a greek word IDIOTES which meant : a private man from lower ranks of the society who is not knowledgeable of state affairs and has no participation in them.(i translated the definition from my srpski dictionary since i can't find my webster's this morning)

I was an IDIOT through the 90s- out of fear , negligence, maybe it was also a way to state my opinion that i disagreed with the politics of my country (here i go- trying to justify myself!) Man, was i an IDIOT!!

so, i disagree with your dolphins and thank god so do many scientists, artists, humanists...

I think the message -don't take, whatever, too seriously -refers to human relationships: have patience with your fellow human, don't take too seriously his outbursts of anger (who knows what trauma is behind it), have goals but don't be selfish, ect

it's a lovely day today in Belgrade! very sunny

■ [TatjanaStrugar](#) - 09:58pm Nov 27, 2005 GMT ([145.](#))

maybe i am naive and too much of an optimist but...

At the moment when the Nonaligned-3rd World's politics began to disappear (Iran-Irak war, Tito's death) Bob Geldof shows up with the LiveAid project and puts Africa back on the political map of the World (until then it was on the map through the nonaligned nations!).

so, it's was more than just about collecting money. it was/is a part of a long project

<http://liveaid.free.fr/>

■ [TatjanaStrugar](#) - 10:17pm Nov 27, 2005 GMT ([146.](#))

isolate-protect-maintain-expend...self! scary!!

■ [SinisaSavic](#) - 12:58am Nov 28, 2005 GMT ([147.](#))

(slightly drunk and practically on the verge of bursting into tears).
go on, more insults please! i can take it!

■ [SinisaSavic](#) - 01:16am Nov 28, 2005 GMT ([148.](#))

when i was 17 i had an affair with a woman much older than me.
one evening we were having sex on the floor in the living room.
she was making lots of noise and moments before we reached
orgasms, she suddenly screamed: "ooh, this fire will be the death
of me one day!"

i thought... this fire... this deep dark lava, this vertigo, this
uncontrollable storm, is going to push her over the edge one day
and we'll both burn out.

after we've finished we were laying on our backs, i realised what
she meant: we were too close to the fireplace.

■ [SinisaSavic](#) - 09:44pm Nov 28, 2005 GMT ([149.](#))

i've just had a flash of inspiration! i've been thinking about our differences and touching points and how we swapped places in 1991. we are each other's alter egos, both of us could've been the other (i don't mean just life situations but way of thinking, seeing and responding).

i feel compelled to tell you another story, i think it could be the perfect ground for us to make work together!

i grow up together with twin cousins, male and female. six months after they were born, my aunt noticed while bathing them that girl's legs were different lengths, one shorter than the other. apparently, when they were still in the womb, baby boy was much stronger, and bykicking displaced girl's hip. the girl spent next six years in hospitals and after several operations, doctors concluded that there was nothing they could do about her condition. in the mean time, she blossomed into most beautiful child, with long blond hair and bambi eyes. their father was an alcoholic and was very abusive to her. when he used to call her "daddy's monster" she would fix her gaze to the distance and would not show any emotions, like a stone sculpture.

when she reached teens she developed an obsession with perfumes and had huge collection of them, she had them all beautifully displayed in her bedroom. she grew into very sensual looking young woman.

she had one particular perfume (i forgot the name of it) that she loved the most. when i asked her why was that one her favourite, she said: "when i smell this perfume, i feel scared"

can you see it? it has all the elements of your work; birth, disability, femininity, beauty and it has my poetry, asperger's disorder symptoms and fear of abyss. wouldn't it be great if i design the perfume and you do the video (or an advert) for it? based on this story?

■ [TatjanaStrugar](#) - 10:13pm Nov 28, 2005 GMT ([150.](#))

i've tried translating "oooh, this fire will be the death of me one day!" into our language. was it:

"oooh, ubi me ova vatra",

or " oooh,doci ce mi glave ova vatra",

or "oooh, jebem ti ovu vatru",

or " ooooh, sprzi me ova vatra",

or " ooooh, ova vatra ce me ubiti jednog dana"?

who was she? were was she from? how much older? was it a long relationship? is that when you lost your virginity?

what had triggered this memory?

■ **[TatjanaStrugar](#)** - 10:32pm Nov 28, 2005 GMT ([151.](#))

mhhmm, ok. where is that girl now? i'd like to meet her.

what happened to her brother? where is he now?

the name of the perfume: DADY'S MONSTER!

your cousine would help us recreate the smell?

i'm so full of questions today, so another one :

which market is the target- Serbia? UK?

■ **[SinisaSavic](#)** - 10:37pm Nov 28, 2005 GMT ([152.](#))

"jao, sprzice me ova vatra!!!"

(no, i lost my virginity before that - not important right now.)

i wanted to illustrate something about our dialogue (not necessarily directly) and communication in general. you see, in that moment just before orgasms, i thought we were one. maybe she felt the same. you know that unmistakable feeling of connection with someone? perhaps not so unmistakable after all.

so, where does that leave us in relation to the 'feeling' of understanding somebody you haven't even met?

■ **[SinisaSavic](#)** - 10:43pm Nov 28, 2005 GMT ([153.](#))

she is married now. the superman boy in one of my photographs is her son. i have seen a picture of her on her wedding day, standing on her own, looking victorious. so... human (can't think of another word)

■ [TatjanaStrugar](#) - 12:08am Nov 29, 2005 GMT ([154.](#))

so, "jao" you translate as "oooooh" and not 'shit"

"jao" is a shout of pain, isn't it.

a friend told me his friend's theory of what women from croatia, srbia and montenegro scream while reaching an orgasm. this is not a joke (although it appears as one) but an emplrrique research study which took him many years to verify

Croatian screams : OH GOD! MY GOD! (O BOZE! MOJ BOZE!)

Montenegrans screams: MOTHER MY SWEET MUMMY (MAJKO MOJA MAJCICE)

Serbian : she keeps quiet

hm, i'm now giggling while trying to compare what all the different partners i've been with were saying - English, Australian, Serbian, French, Japanese, American.

I can't remember them saying anything... except this one Serbian boyfriend who was saying : "pa, da završavamo" "so, lets finish it"

■ [TatjanaStrugar](#) - 12:13am Nov 29, 2005 GMT ([155.](#))

how do you plan on further developing the brand "daddy's monster"?

any chance of seeing that photo of your cousine on her wedding day

■ [SinisaSavic](#) - 12:15am Nov 29, 2005 GMT ([156.](#))

i think i preffer just 'monster'

■ [SinisaSavic](#) - 12:16am Nov 29, 2005 GMT ([157.](#))

this photo is at my parent's house. will show it to you.

■ [SinisaSavic](#) - 12:18am Nov 29, 2005 GMT ([158.](#))

the original word was 'nakaza'.

maybe 'freak' is better translation.

■ [SinisaSavic](#) - 02:53am Nov 29, 2005 GMT ([159.](#))

i can't sleep, i'm thinking about this. i think the core of the story is the idea of damage, or being damaged. can you relate to this? do you think that you would be less or more damaged if you didn't spend the last 15 years in serbia? i understand there isn't a straight answer to this question.

i lived for ten years in fear that i will be deported. this is a huge issue for me and i know that it's been the same for most of my yugoslavian friends. this kind of fear undermines absolutely everything in one's life, whether it is justified or imaginary.

i am not dwelling in it but it needs to be confessed.

■ [TatjanaStrugar](#) - 06:04pm Nov 29, 2005 GMT ([160.](#))

the fear of deportation IS the deportation!

and you said you've lived with it for 10 years? that's heavy! you were leaving London every day and you were returning here every day for 10 years!

■ [TatjanaStrugar](#) - 06:06pm Nov 29, 2005 GMT ([161.](#))

story time!

so it happens that this story takes place in Paris!

my friend's friend adopted a boy (an African boy). the boy went to all the best private schools in Paris. he is a teenager now and still goes to a posh private school in Paris.

The difference between him and his school friends is that now and then his father needs to go to the police station to pick him up. why? because, now and then the police arrests him when they see him in front of the school talking to his friends. why? because they think that he is selling drugs to the nice white french children.

■ [TatjanaStrugar](#) - 06:09pm Nov 29, 2005 GMT ([162.](#))

i have a proposal for a project: let's interview the people who feared and who fear deportation. and also the ones who were deported.

the law of deportation is old and the most conservative, the most restrictive one. let's research it! let's find out under which basis, foundation do people get deported.

Sarkozy (leader of French President Jacques Chirac's party and presidential hopeful) has suggested a united law for the whole EU. his idea is that the EU countries should organize themselves together = to define- to group- to deport! with a simple technique of a single plane.

for example : deportation destination Maroco! - the EuroUnionDeportation plane would circle around Europe and collect all the Marocans for deportation.

destination deportation Serbia ? the same- Afgan, Iran, Irak Afghanistan, Albania, Algeria, Angola, Bangladesh, Burundi, China, Colombia, Congo- Brazzaville, Democratic Republic of Congo, Eritrea, Ethiopia, India, Iran , Iraq, Jamaica, Liberia, Moldova, Nepal, Nigeria, Pakistan, Romania, Rwanda, Sierra Leone, Somalia, Sri Lanka, Sudan , Turkey, Uganda, Vietnam, Zimbabwe

one for all.

■ [SinisaSavic](#) - 01:03am Nov 30, 2005 GMT ([163.](#))

i've heard about this idea a while ago. as far as i remember, nobody paid too much attention to it simply because it was unworkable. all those european countries couldn't agree who would pay for what and how much per 'illegal emigrant': can you imagine the organisation needed and multiple combinations between:

Austria Belgium Denmark Finland France Germany Greece Ireland Italy Luxembourg Netherlands Portugal Spain Sweden United Kingdom of Great Britain and Northern Ireland

and

Serbia, Afgan, Iran, Irak Afghanistan, Albania, Algeria, Angola, Bangladesh, Burundi, China, Colombia, Congo- Brazzaville, Democratic Republic of Congo, Eritrea, Ethiopia, India, Iran , Iraq,

Jamaica, Liberia, Moldova, Nepal, Nigeria, Pakistan, Romania, Rwanda, Sierra Leone, Somalia, Sri Lanka, Sudan , Turkey, Uganda, Vietnam, Zimbabwe

■ [SinisaSavic](#) - 01:17am Nov 30, 2005 GMT ([164.](#))

"let's interview the people who feared and who fear deportation. and also the ones who were deported." how will this be art?

■ [TatjanaStrugar](#) - 05:19pm Nov 30, 2005 GMT ([165.](#))

Q:how will this be art?

A: it depends of the concept, of the art work, how one uses it, where it is shown, how it is shown, how it is edited...(it's not just a picture on the wall, or a sculpture in the corner which count as art, surely not!?)

Using an interview was my first option which popped to my mind but there are all kinds of ways we can go about in dealing with that problem. we can start from there ? isn't art meant to make some relation with a problem, with some subject, specifically here - with fear of deportation?

is the fear of deportation present in your work? If it is not- why not? It was a strong , heavy part of your life for 10 years. if it is- the fear would be the subject of your work- and why shouldn't that be art?

the 90s war in exYu was the deportation war! and that is how the politic of deportation ends -it's a contemporary example of deportation -remember the war in Bosnia and Croatia...? the idea was- deport or kill - and it was aimed at the civilians. the more popular name for it was, off course, ethnic cleansing but in fact that was-a deportation war.

Your departure for London in 91 was part of that deportation- you were forced to leave the country. and then you remained in that deportational limbo for 10 years. it is amazing if something so strong doesn't appear through your work - maybe you are just not aware that it does?

let's move to France again (sorry I can't help it! it just won't let go of me!) The idea which i've suggested for our project is workable simply because you have heard about it (the news of the French deportational law proposal). That news was a threat. that was its

function - function of threatening with deportation. And that was part of the pressure which has triggered the riots. but think about this - there were not so many photos or video shots of the riots (it was always some distant fire, something blurry, no faces except the arrested ones) - simply because it was a true, real event! - it was not a media event/ incident! like the latest war in Iraq was- it was a full coverage- action, landing of troops, we followed it all!

how can we enter the structure of the riots,now? the media cannot capture the real event - look there were no interviews with the rebels- the media has forced on us a picture that it was the work of scums. and where are the people there? if we accept that media picture we accept that what happened was nothing but vandalism , work of a bunch of hooligans.

check out 1956- Algerian crisis and try to connect it with today's situation of the introduction of the state of exception (vandredno stanje, sorry don't know the right word)

this has no end! the end would be work itself but we need to get to it

■ [SinisaSavic](#) - 06:12pm Nov 30, 2005 GMT ([166.](#))

when i confessed my fear of deportation from the past i wanted to make connection with the girl in the story - remember, she took refuge in fear which is incredible concept if you think about it.

do i incorporate my fear(s) into my work? not directly. i find it difficult to relate to your way of thinking, which seems to be journalistic (in this instance). there is a problem if we try to address things linearly and with a single purpose. especially when the outcome is visible from the beginning in terms of illustrating 'good people and evil people'. where is the unknown, untouched and insane?

you know the phenomenon of the 'blind spot'? if you put two dots at certain distance on a piece of paper and then fix your eyes on one of them for long enough, the other one disappears from your vision field.

isn't this so much more fun then getting rid of one of the dots by counting them first and then erasing one with a rubber?

■ [TatjanaStrugar](#) - 07:21pm Nov 30, 2005 GMT ([167.](#))

yes! and when you close both eyes- what happens then?

■ [SinisaSavic](#) - 07:27pm Nov 30, 2005 GMT ([168.](#))

just like the greeks from rumi's poem (message 105), i see everything shimmeringly reflected and even more beautiful and startling.

■ [TatjanaStrugar](#) - 07:46pm Nov 30, 2005 GMT ([169.](#))

how is the fear of deportation reflected in your " everything shimmeringly reflected and even more beautiful and startling"?

■ [SinisaSavic](#) - 07:53pm Nov 30, 2005 GMT ([170.](#))

that fear is gone precisely because of that.

■ [TatjanaStrugar](#) - 08:09pm Nov 30, 2005 GMT ([171.](#))

because of what "that"?

■ [SinisaSavic](#) - 08:31pm Nov 30, 2005 GMT ([172.](#))

because of not pointing my finger and not being consumed by the things i have no influence on.

■ [TatjanaStrugar](#) - 10:00pm Nov 30, 2005 GMT ([173.](#))

excuse me, i was putting Eva to sleep. i'm back now

what were you saying? that your fear of deportation has vanished in a sparkaling light as a reward for you minding your own business?

■ [TatjanaStrugar](#) - 10:42pm Nov 30, 2005 GMT ([174.](#))

your story of the pre-natal castration of your cousine and your enjoyment in it + your enthusaiasm for the third rated pulp new age stories about art do not poses any of the conditions for an art work which you were mentioning: "unknown, untouched and insane".

■ [SinisaSavic](#) - 11:00pm Nov 30, 2005 GMT ([175.](#))

(i would be happy if we decided to ignore this last comment as i see it as disrespectful, and to move on.)

■ **TatjanaStrugar** - 11:08pm Nov 30, 2005 GMT ([176.](#))

don't mind, whatever makes you happy, baby.

so, where are we going?

■ **SinisaSavic** - 11:10pm Nov 30, 2005 GMT ([177.](#))

jerry! jerry! jerry!

■ **TatjanaStrugar** - 11:16pm Nov 30, 2005 GMT ([178.](#))

got me there- i don't understand that one. what does it mean? a local joke?

■ **SinisaSavic** - 12:00am Dec 1, 2005 GMT ([179.](#))

ok, fine - we got this out of our systems! back to france and the issue of fear. fear certainly is a powerful manipulator and the politicians count on that. the way around it is to know the facts and educate yourself. how does one do that? through media?

■ **TatjanaStrugar** - 12:04am Dec 1, 2005 GMT ([180.](#))

<http://www.imagineartafter.net/view.php?id=414>

■ **SinisaSavic** - 12:09am Dec 1, 2005 GMT ([181.](#))

fantastico!

■ **TatjanaStrugar** - 12:12am Dec 1, 2005 GMT ([182.](#))

but that fear is not abstract but very exact fear of deportation. you should be the one describing it to me. how does it feel?

we belong to the nation that was doing the deporting mostly during the 90s. we were champions of deportation.

one of my very close relatives is in Hague, as we speak (in jail off course) and i know very well how complicated it is to accept responsibility for the historic events.

■ [SinisaSavic](#) - 12:15am Dec 1, 2005 GMT ([183.](#))

shame people can't understand the words, but my answer to the lyrics is - you bet!!

■ [TatjanaStrugar](#) - 12:25am Dec 1, 2005 GMT ([184.](#))

"if you got guts, if you got heart give me a weasel fur coat,if you got guts, if you got heart a diamond ring place on my hand."

can you translate it better?

■ [SinisaSavic](#) - 12:26am Dec 1, 2005 GMT ([185.](#))

so, i'm sure we'd agree then to 'live and let live'

■ [SinisaSavic](#) - 12:26am Dec 1, 2005 GMT ([186.](#))

yes, great translation!

■ [TatjanaStrugar](#) - 12:35am Dec 1, 2005 GMT ([187.](#))

sorry, what did we agree on?

■ [SinisaSavic](#) - 12:42am Dec 1, 2005 GMT ([188.](#))

to live and let live? in situations when someone else doesn't think the same way as you and have different sets of values, to not apply force?

■ [TatjanaStrugar](#) - 12:47am Dec 1, 2005 GMT ([189.](#))

where would the world be without force?

i don't want to be rude but i really need to go to sleep now, please excuse me. good night.

■ [SinisaSavic](#) - 01:11am Dec 1, 2005 GMT ([190.](#))

good night.

■ [SinisaSavic](#) - 06:31pm Dec 1, 2005 GMT ([191.](#))

(dolphin sounds) "kriiiiiiii, kriiiiiiii..... tatjana, the world without force and domination would be heaven.... kriiiiiiii"

■ [SinisaSavic](#) - 06:44pm Dec 1, 2005 GMT ([192.](#))

hey, i'm coming to belgrade tomorrow. i can't wait to meet you!! of course, we will have to stay apart until the last day of this dialogue, i'm sure you'd agree. otherwise it wouldn't make any sense to carry on talking and lose this memento. lets meet on the last day and get online then so the curatorial and production teams get slice of that.

■ [TatjanaStrugar](#) - 09:28pm Dec 1, 2005 GMT ([193.](#))

yes sir mr. dolphin boy. (about your 192)

however 191 - impossible! think about it

go google- "aggressive dolphins".

■ [TatjanaStrugar](#) - 02:04pm Dec 2, 2005 GMT ([194.](#))

welcome to Belgrade,

hope it will refresh you memory why you left in 91?

xxx

■ [SinisaSavic](#) - 06:57pm Dec 3, 2005 GMT ([195.](#))

it's great to be back! i've just had my dinner in 'manjez' restauran... "table for one sir?"

"yes please"

it's my favourite activity, eating on my own in strange places. belgrade is a strange place to me, i can't decide if i am turist or native, i tend to shift from one position to another, depending on what suits me better (internally). as sandra bernhard said: "if you should wake up one long, lonely night feeling that you are all alone, remember - you are"

i feel much further from you being here then when i was in london... must think about it more. i think that we should explore the absurdity of this relationship. i mean, i realised that i

developed an emotional response to you, not just in terms of what you say to me but also to you as (fictional!) person. how is this possible? and more importantly, why is this possible?

i once did a project where i photographed people that looked like me, actually, people that i thought looked like me. it was very interesting to try to work out how is it that i imagine myself. needless to say, i came up with many contradictory and complimentary ideas. far from being a simple preoccupation with my own image, it was really about the projection and identification that happens every time i come accross somebody and get a vague sense of familiarity. i think that a lot of that is hapening here, on my side at least. isn't it strange that part of my brain thinks that you are placed where i 'created' you, back in london in the office space of my flat. am i a baboon?

i have been thinking about evaluating experiences of fear (re: your proposal)and i haven't reached conclusion what to do next. i don't think i can bare the naked idea.

■ [BredaBeban](#) - 10:20pm Dec 3, 2005 GMT ([196.](#))

Sinisa, do you mean that sometimes it is as if you can see something of yourself in everyone?

■ [TatjanaStrugar](#) - 01:13am Dec 4, 2005 GMT ([197.](#))

manjez! hm, that's the first place i went to when i came back in 1988!

i must admit -this situation is quite awkward. i had these paranoid fits these two days that i'll bump into you!! i don't even know what you look like but i've developed this idea that i'd recognize you the minute i see you.

■ [TatjanaStrugar](#) - 01:21am Dec 4, 2005 GMT ([198.](#))

today was such a beautiful day, as you've probably noticed, but instead of going out i stayed in. around 10am i took some photos from my terrace and then i played with my laptop the whole day. i was patching the photos (silly). when my friend called and i said what i've been up to i got a hilarious comment = what i've been doing was equivalent to masturbation! hahaha so,here it goes

<http://www.imagineartafter.net/view.php?id=521>

■ [BredaBeban](#) - 09:52am Dec 4, 2005 GMT ([199.](#))

when visit Belgrade, Manjez is also the first place I go to. funny that.

■ [TatjanaStrugar](#) - 12:37pm Dec 4, 2005 GMT ([200.](#))

when i opened my eyes i thought -ah, another day! for a housewife (that's me) it's like in that movie "groundhog day" when Bill Murrey is trapped in one day forever. but then again-every day billions of people on earth do the same thing- a constant routine of daily activities, dealing with their own stuff, minding their own business...

try getting the weekend issue of DANAS (a daily paper) . it has a supplement on 15 years of lesbian&gay activism in Serbia

■ [SinisaSavic](#) - 12:37pm Dec 4, 2005 GMT ([201.](#))

to answer breda's question (196). yes, but i think it goes beyond just that. i know that a lot of work, especially photographic, has been done over the last 30 years around the idea of identity and how it's constructed. what interests me is how i can put this into real life practise, when interacting with people. maybe introspection is only valid if the results can be shared. have a look at this extract from oscar wilde story 'the disciple':

"And when they saw that the pool had changed from a cup of sweet waters into a cup of salt tears, they loosened the green tresses of their hair and cried to the pool and said, `We do not wonder that you should mourn in this manner for Narcissus, so beautiful was he.'

`But was Narcissus beautiful?' said the pool.

`Who should know that better than you?' answered the Oreads.
`Us did he ever pass by, but you he sought for, and would lie on your banks and look down at you, and in the mirror of your waters he would mirror his own beauty.'

And the pool answered, `But I loved Narcissus because, as he lay on my banks and looked down at me, in the mirror of his eyes I saw ever my own beauty mirrored.'"

so tatjana, if you want to try to catch me, say, we decide about

some busy place/street in belgrade and half an hour slot. you can stand on the corner and try to recognise me in the stream of men that pass by? if yes, think about a place that men from my social group/imagined community would visit/walk through, i want to blend in (for once!).

■ [TatjanaStrugar](#) - 12:43pm Dec 4, 2005 GMT ([202.](#))

let me think about it

■ [SinisaSavic](#) - 12:47pm Dec 4, 2005 GMT ([203.](#))

add something else to make it more experimental if you want.

■ [SinisaSavic](#) - 05:20pm Dec 4, 2005 GMT ([204.](#))

i have read 'danas' supplement, we can talk about that if you prefer. i'll let you start.

■ [BredaBeban](#) - 11:34pm Dec 4, 2005 GMT ([205.](#))

on daily bases, why not agree place not time + see what happens

■ [TatjanaStrugar](#) - 12:09am Dec 5, 2005 GMT ([206.](#))

i find it really hard communicating with you now - i just don't know what to say... you are sort off leaving it all up to me-

"add something else to make it more experimental..." -ok!

"think about a place that men from my social group/imagined community would visit/walk through" - OH, though one! i'm working on it - i'm thinking queues in front of embassies (the german embassy has great queues, the austrian is also well visited) but also - cinema! gallery openings would be too literal

" i want to blend in (for once!)." - how long did you have that feeling? is that the reason you left in 91?

"...can talk about that if you prefer. i'll let you start." - only after i get some replies (look above)

but ok. since i'm the host here and you are expecting some

guidance here is the first task : if you have time tomorrow go and check out the galleries whose entrances i photographed (they are all in the very center of the city). I won't try and "catch you" I promise! don't miss the ramp!

■ [TatjanaStrugar](#) - 12:28am Dec 5, 2005 GMT ([207.](#))

oh, and one more thing i'd like you to do (i'm so demanding today!) - go to Denku's message No.50.

■ [SinisaSavic](#) - 05:31pm Dec 5, 2005 GMT ([208.](#))

i've seen denku's post, it's very moving. i envy him for that moment of ultimate comfort (rare).

did you know that during the 90s in serbia, the international society for animal protection (or somebody like that) had issued passports for bears to be escorted to other european countries and rescued? at the time when it was practically impossible for a human to do the same?

so, with that spirit in mind and in connection to your suggestions (for places re:german embassy etc), i'll be in belgrade zoo tomorrow afternoon, contemplating.

■ [TatjanaStrugar](#) - 07:34pm Dec 5, 2005 GMT ([209.](#))

ok.i'll be online at 22h

■ [SinisaSavic](#) - 11:21pm Dec 5, 2005 GMT ([210.](#))

i visited almost all the galleries that you photographed. i felt very privileged to walk over the ramp in 'dom omladine' gallery and know the history of it. i even touched it with my hand.

■ [TatjanaStrugar](#) - 02:01am Dec 6, 2005 GMT ([211.](#))

sorry, i just couldn't get online at 22 as i said i would. just got in and i'm glad you had a nice day. i was expecting some photos from you but i guess you are not inspired?

about tomorrow's little outing to the zoo (you animal lover,you) - from 3-4 i have my analysis, after 4 it gets dark (which could be interesting,hm?) so i guess that leaves the early afternoon.

please talk to me! what's going on with you? you've gone awfully quiet.

■ [SinisaSavic](#) - 09:41 am Dec 6, 2005 GMT ([212.](#))

i couldn't take any pictures, i don't have a digital camera (!) and i only use internet cafes. also, i am extremely busy overlooking processes for my forthcoming show. i nearly had nervous breakdown yesterday when i saw test strips for the large format prints, at the end i had to take over from the technician and try to solve the problems myself. plus, the lab here has completely ruined two of my films which i shot in london and they had to be in salzburg by tomorrow to go into print on friday.

sorry, this is all i can think about today.

■ [TatjanaStrugar](#) - 10:44am Dec 6, 2005 GMT ([213.](#))

that's bad news. i don't know which lab you used but i do know a lot of photographers here - i could get you in touch with them (for the lab problem). or is it too late now? i'm really sorry

when is your show?

■ [TatjanaStrugar](#) - 11:23am Dec 6, 2005 GMT ([214.](#))

just checked - you have cable wireless internet (it's free. you just need your laptop off course) at Caffe " Absinthe" Kralja Milutina 33 and at some other spots like restaurant Zaplet has it but also good food (Kajmakcalanska 2, 011 2404 142)

tell me how i can help

■ [TatjanaStrugar](#) - 12:41am Dec 7, 2005 GMT ([215.](#))

looking for Sinisa Savic -the Belgrade zoo entrance/exit this afternoon dec 6, 2005 around 4.30.

blending in:

<http://www.imagineartafter.net/view.php?id=579>

<http://www.imagineartafter.net/view.php?id=580>

<http://www.imagineartafter.net/view.php?id=581>

<http://www.imagineartafter.net/view.php?id=582>

<http://www.imagineartafter.net/view.php?id=583>

<http://www.imagineartafter.net/view.php?id=584>

■ **[RezaAramesh](#)** - 09:40pm Dec 7, 2005 GMT ([216.](#))

Sinisa hello, how's your show going? You seemed a bit in a state of panic, well I am not surprised after couple of your images getting fucked by the lab.... Don't forget to sue!!! Hey have fun with it.....

■ **[SinisaSavic](#)** - 11:10pm Dec 7, 2005 GMT ([217.](#))

hi reza, i'm fine.

tatjana, i love the images!

something quite bizarre happened tonight. i was at the cinema with friends and just before the film started a person came up to me and said: 'sorry, i think that you've taken my seat" when i looked up, i realized it was your ex(?) husband.

he was wrong and he left. did you orchestrate this?

■ **[SinisaSavic](#)** - 11:26pm Dec 7, 2005 GMT ([218.](#))

(he is famous serbian film director, that's how i knew who he was.)

■ **[TatjanaStrugar](#)** - 06:12pm Dec 8, 2005 GMT ([219.](#))

what a great researcher you are-i don't remember mentioning a famous ex-hubby? and no i did not orchestrate your little startling adventure (however you did take his seat in the virtual life- i've been talking to you for the past 6 weeks day&night)

hm, but how interesting and isn't it a great moment to get back to the media and its power (or simply -aggression). so, i'm sending you an other example of how, yet again i appeared in the media without any desire for it. how, me- a clone-sloane has turned into a perfect Serbian wife, or shall i say what could be a clone-sloane's destiny/endin'.

<http://www.imagineartafter.net/view.php?id=604>

the truth here is that the media has guessed the exact date when the marriage ended (an intimate truth known only by my ex-hubby&I) but a lot of the info the text offers is false. it's the same in the second piece "a new girlfriend!" where i become somebody new hiding from the media (after the separation we went to a premier of a film as friends, and although he does go out with other women this is the first time he appeared in the news with somebody). the media which was writing about me and my private life did not recognize me!

<http://www.imagineartafter.net/view.php?id=605>

what i want to emphasize is that i am not important here as me, myself & I, but what is interesting is the media presentation of women. like the article "clone-sloane" where i was simply pointing out to you at the text and if you read it carefully you'll notice how misogynic it is (ex. it talks about women being bread like animals, +it was written by women!). here you also have that media positioning of a woman.

the problem is that nothing exists outside the reality of the media. it doesn't matter weather i was a clone or Sloane, a wife or a new girlfriend the media has produced a model of identification. Lady D was just the biggest media myth which the media killed at the end (she was running from them at the time of the accident) but you cannot run from the media. it is the matrix!

■ **[TatjanaStrugar](#)** - 01:03am Dec 9, 2005 GMT ([220.](#))

you have suggested that we should meet the last day of the dialogue so, how about meeting in a gallery Ozone at 7pm on Sunday 11th?

well, it's not just that but we can have a feast- live web streaming of our meeting plus simultaneous tete-a-tete dialogue on Guardian IAA sight. it would be smthng like-

online.2windows:triple.screen.real.time.web.streaming.meeting/
virtual.double.channel.dialogue

can't wait to meet you! (and have a little chat)

■ **[BredaBeban](#)** - 08:17am Dec 10, 2005 GMT ([221.](#))

Tatjana, Sinisa,

assume that both of you are very busy. However...

I would appreciate having your comments on the statement from the British Art Show 6 catalogue quoted below. Please note that the dialogue ends tomorrow:

'In a cosmopolitan art world, in which artists travel to make work and take part in the exhibitions, the fact that an artist is British, Brazilian or Chinese is of diminishing significance. To compare artists from the perspective of their geographical origin is often to emphasise the most superficial aspects of their practice. The approach is fraught with the perils of reductiveness and stereotyping.'

The British Art Show is a touring exhibition which occurs every 5 years. BAS6 is currently staged at the BALTIC in Newcastle.

■ **TatjanaStrugar** - 03:10pm Dec 10, 2005 GMT ([222.](#))

tomorrow from 7pm Belgrade time (it's 6pm UK) there will be a live streaming from the gallery ozone. hopefully the busy man Sinisa will show up and we'll have a little heart to heart chat

you'll be able to see it all directly on

<http://www.o3.co.yu/live.html>

for 1 hour (6-7pm uk time). for more info you can go to

<http://www.o3.co.yu/>

or directly

<http://www.o3.co.yu/-events/dec-guardian/guardian.html>

■ **TatjanaStrugar** - 08:59pm Dec 10, 2005 GMT ([223.](#))

dear Breda, I've noticed when you first posted this comment to Muiyiwa&Leo. it's a very complex subject which has stired a discussion amongst some friends over our morning coffee.

this part of the curator's statement you've posted, simply says that the cosmopolitan art scene doesn't want to know anything about the origin of an artist (very strange since the whole project is named British Art Show 6 why not simply Art Show 6?). in other

words- that statement (well this part shown) in some way presumes that the cosmopolitan art scene should automatically fabricate distance towards the geographical - ethnic/national origin of an artist.

but then, why are there, in the catalogues of international shows, behind every artists name also a name of their country of origin + many other details connecting the artist to his/hers roots?

in fact, the most important part in constructing this very project, imagine.art after, was in taking the information from the Home Office (whose most important task is the identification of origin, identity, status of rights...). My participation in this project was classified - "the artist who stayed" (in the country of origin). but, then through the discussion we've discovered the complexity of the life i lead (my early childhood i spent in Switzerland, adolescence in UK& France, the rest of my life i lived in Yugoslavia,Serbia& USA). through my job in the 80s i've belonged to the globally wired fashion industry, only to come to the point of over-identifying myself with the new patriarchal movement in the early 90s in Serbia. all these dislocations have not given me an automatic distance in relation to my geographical roots but precisely- the contrary!

Plato said (Sinisa will love this old greek stuff) that a man is born with 3 absolutely accidental things which become retroactively necessary - parents, place of birth and social status (one is born into). and so he, Plato, was grateful to be born in Athens, that his parents were citizens and not slaves which gave him a high social status. what an artist needs to do in order to be an artist in the first place, is to go through an act of separation/distance in relation to all 3 Plato's accidental necessities which become some kind of gravitational force in life.

immigration is an ideal moment to introduce a possibility for the act of separation. yet, the act of separation is not every immigration's outcome but, sometimes the complete opposite takes place. immigration can tie the immigrant to its country of origin, i mean the country he settles into - which comes to be the two sides of the same coin.

the statement of the Britt art show6 curator emphasizes the cosmopolitan state of contemporary art which in its own terms isn't any guarantee that participating artists have committed the act of separation.

■ [BredaBeban](#) - 07:47am Dec 11, 2005 GMT ([224.](#))

Tatjana, thanks for getting back regarding the BAS6 stuff.

will be chained to my computer at 6pm today!

■ [BredaBeban](#) - 07:48am Dec 11, 2005 GMT ([225.](#))

Tatjana, Sinisa,

am forwarding a message from Amirali - thought you could be interested in taking part:

I have an idea to continue my "video diaries" with 3 other video artist. Now I'm trying to tell the video diaries story I've been taking short video clips with my digital still camera as some kind of visual diaries, a part of it, is available to see on my website.

At the moment, with help of my Programmer/Artist friend Salman I am working on a randomizer engine which can accept 4 lines of video plus one line audio to be added to their original recorded sound. I need 3 artists who want to collaborate with me in this piece I will have one of the frames & they can have their own. In addition, I have to mention as this program/multimedia shuffles the video clips randomly it will create a instant combination of 4 artists' video in one Frame!

Here's how the interactive part comes in: every user/visitor of this interface can skip/mute/forward/rewind each on the tracks in order to participate in the creation of an anti narrative four screen which I think its both alike & far from deferent part of the world something that I like to name: a global or universal diaries!!!! What do you think do you think that you can help me to build this multi channel 4demntional diaries? I ask other artists in the imagine art after project to participate in this collaboration if they feel that they can or if they are interested in this medium or experience , I'm trying to upload some screen shot from what I'm thinking of ... Here is the link for a demo of my video is here it's a quick time movie about 6 MB After the project is done I will try to install the final result in a gallery in Tehran.

For link info go to Amirali's message 292.

■ [AmiraliGhasemi](#) - 08:18am Dec 11, 2005 GMT ([226.](#))

Dear Sinisa dear tatjana I liked your dialouge very much & I'm

following it till now & I think I gonna miss it after today!!Wish you a great success & an early happy new year... I couldn't open the Live stream webcam I don't know why any why I think the idea of it is so brileiant {for give me misspelling My dictionary softwere isn't working any more!!!) good luck

■ **[RezaAramesh](#)** - 12:57pm Dec 11, 2005 GMT ([227.](#))

Tatjana, the point that you raised about the title "British Art Show" and how it contradicts the essay in its catalogue was amazingly acute...

I immensely enjoyed the dialouge between you guys. I've known Sinisa for some times but I discoverd some fantastic aspects of him through you..... Sadly I'll be missing the live streaming..... of your meeting today! Good luck, sounds exciting.

Finally in support of yout comment on the above statement "extract from BAShow6 catalogue'.

Title: So YOu're Afarid of what, Was performed at Redux Project sapce. 2004

<http://www.imagineartafter.net/view.php?id=254>

■ **[SinisaSavic](#)** - 06:04pm Dec 11, 2005 GMT ([228.](#))

hi, finally!

■ **[TatjanaStrugar](#)** - 06:05pm Dec 11, 2005 GMT ([229.](#))

sinisa's here! actually, i would not recognize him in a million years if i saw him in the street.!

just wandering who else is on the line?

■ **[BredaBeban](#)** - 06:11pm Dec 11, 2005 GMT ([230.](#))

Breda & Nina are here

■ **[SinisaSavic](#)** - 06:11pm Dec 11, 2005 GMT ([231.](#))

should really answer breda,s question /

i think it's very visionary idea, i don't think we are there yet.

■ [TatjanaStrugar](#) - 06:13pm Dec 11, 2005 GMT ([232.](#))

what was the Q? come on answer it...

■ [SinisaSavic](#) - 06:14pm Dec 11, 2005 GMT ([233.](#))

about the text in bas catalog.

■ [TatjanaStrugar](#) - 06:15pm Dec 11, 2005 GMT ([234.](#))

he just explained what the Q was - very short and precise A- will have smthng to chat about later (a lot in fact)

■ [TatjanaStrugar](#) - 06:16pm Dec 11, 2005 GMT ([235.](#))

Breda how do yo feel since it's the last day/night of IAA?

■ [SinisaSavic](#) - 06:16pm Dec 11, 2005 GMT ([236.](#))

thanks reza and amirali, i enjoyed your dialogue very much too.
reza, see you back in london.

■ [SinisaSavic](#) - 06:22pm Dec 11, 2005 GMT ([237.](#))

this is going very slow, im quite nervous

and not a big fan of sponteneity...

■ [TatjanaStrugar](#) - 06:25pm Dec 11, 2005 GMT ([238.](#))

hm, very strange stuff going on here - we're kind of numb - i suppose it's hard communicating with one person on a double canal .
what do you think

■ [SinisaSavic](#) - 06:26pm Dec 11, 2005 GMT ([239.](#))

true. its the shock of reality.

■ [SinisaSavic](#) - 06:27pm Dec 11, 2005 GMT ([240.](#))

remeber my first message

what i said about writting a letter to somebody but actually

writing it to yourself

■ [BredaBeban](#) - 06:28pm Dec 11, 2005 GMT ([241.](#))

feel that this is just a beginning

■ [SinisaSavic](#) - 06:28pm Dec 11, 2005 GMT ([242.](#))

how do you feel about that now

■ [SinisaSavic](#) - 06:28pm Dec 11, 2005 GMT ([243.](#))

i think i failed. maybe i was talking to myself all this time....

■ [TatjanaStrugar](#) - 06:30pm Dec 11, 2005 GMT ([244.](#))

hey, i was thinking how at the begining of our dialogue everybody was giving/ or trying to find a nickname for the virtual partner.

can I ask you now virtualy , since i met you in person, whether you have a nickname?

if you shorten Sinisa it turns into Sin (english we know what it means but in srpski it means SON,) what is it?

■ [SinisaSavic](#) - 06:32pm Dec 11, 2005 GMT ([245.](#))

no, i dont have a nickname

■ [SinisaSavic](#) - 06:32pm Dec 11, 2005 GMT ([246.](#))

you are welcomed to give me one, if you havent done that already

■ [BredaBeban](#) - 06:35pm Dec 11, 2005 GMT ([247.](#))

I mean SIN and SON are just language & alphabet

■ [SinisaSavic](#) - 06:36pm Dec 11, 2005 GMT ([248.](#))

reading our dialogue now, i see it like pregnancy. lots of things in embrio stages

■ [SinisaSavic](#) - 06:37pm Dec 11, 2005 GMT ([249.](#))

long time away from giving birth haha

■ [SinisaSavic](#) - 06:38pm Dec 11, 2005 GMT ([250.](#))

breda, how did the radio show go?

■ [TatjanaStrugar](#) - 06:40pm Dec 11, 2005 GMT ([251.](#))

no i haven't but you promised to tell me your secret nickname later.

breda i had a great short from the closing of the show "normality" but unfortunately i recorded my little daughter singing over it.

I caught the musem crew scrapping letters from a wall (wich was a part of an instalation) and the letters were sticking to the soles of teh shoes of the passers by.

can you imagine that scene?

■ [SinisaSavic](#) - 06:41pm Dec 11, 2005 GMT ([252.](#))

walk-over art? i like that

■ [TatjanaStrugar](#) - 06:43pm Dec 11, 2005 GMT ([253.](#))

lost in time and space... like mandals.

now it's your queue for a story, please! i do enjoyed them

■ [SinisaSavic](#) - 06:45pm Dec 11, 2005 GMT ([254.](#))

even though they are thirbrate new age pulp?

■ [TatjanaStrugar](#) - 06:45pm Dec 11, 2005 GMT ([255.](#))

would you have courage to erase all your messages?

■ [SinisaSavic](#) - 06:46pm Dec 11, 2005 GMT ([256.](#))

yes, i would.

■ [SinisaSavic](#) - 06:46pm Dec 11, 2005 GMT ([257.](#))

i already wear them on my shoes

■ [BredaBeban](#) - 06:47pm Dec 11, 2005 GMT ([258.](#))

radio was good. I realised that I was to host the progarmme at the moment we went live.

Leo, Estabrak and Nina were excellent...maybe Nina should actually become a radio presenter (Reza was the first to notice- he was listening from home).

the accidental normality performance sounds great!

■ [BredaBeban](#) - 06:48pm Dec 11, 2005 GMT ([259.](#))

will you go to manjez later?

■ [SinisaSavic](#) - 06:49pm Dec 11, 2005 GMT ([260.](#))

tatjana says - hmmm

■ [SinisaSavic](#) - 06:51pm Dec 11, 2005 GMT ([261.](#))

actually we^ll go to zaplet. tatjana/s suggestion...

■ [BredaBeban](#) - 06:52pm Dec 11, 2005 GMT ([262.](#))

where's zaplet?

■ [SinisaSavic](#) - 06:52pm Dec 11, 2005 GMT ([263.](#))

oops, its almost time to finish. breda, thank you for all your hard work.

■ [BredaBeban](#) - 06:53pm Dec 11, 2005 GMT ([264.](#))

is it the one close to some kind a of huge roundabout

■ [SinisaSavic](#) - 06:54pm Dec 11, 2005 GMT ([265.](#))

tatjana, i hope you feel the same as me / this is only a beginning.
and i dont care if that sounds as something that i was supposed to
say. i do mean it.

■ [SinisaSavic](#) - 06:56pm Dec 11, 2005 GMT ([266.](#))

breda, its near crveni krst. we ll think of you.

■ [TatjanaStrugar](#) - 06:56pm Dec 11, 2005 GMT ([267.](#))

you better do mean it! haha.

breda when are you coming to belgrade?

■ [BredaBeban](#) - 06:57pm Dec 11, 2005 GMT ([268.](#))

have fun

■ [BredaBeban](#) - 06:57pm Dec 11, 2005 GMT ([269.](#))

wish I was there now

■ [BredaBeban](#) - 06:59pm Dec 11, 2005 GMT ([270.](#))

with both of you

■ [TatjanaStrugar](#) - 06:59pm Dec 11, 2005 GMT ([271.](#))

wish so too.

well this was fun,bye everybody & take care

x

■ [TatjanaStrugar](#) - 10:31pm Dec 11, 2005 GMT ([272.](#))

Tin-tin & Elisabeth

<http://www.imagineartafter.net/view.php?id=754>

■ [ViolanaMurataj](#) - 11:34pm Dec 11, 2005 GMT ([273.](#))

Hi Tatjana, I see a corner of the gallery. There is a computer on a
stand(an iMac I guess). Is that the place were the live streaming

did happen? Now there are other people sitting in front of computer and interacting. Tell me a bit more about live streaming. What happened and what I missed. Thank you for invitation. Best, Violana.

■ [SinisaSavic](#) - 11:39pm Mar 6, 2007 GMT ([274.](#))

TATJANIN EMAIL:

jesi u pravu- uzasno sam nesigurna i to mi se obija o glavu. primeti : moj > zivot se NENORMALNO promenio od kako smo se upoznali i ja se samo pitam da > li je projekat posledica te promene - opiranje da ti izrucim svoj zivot > onakav kakav je ili zelja,/need/ urge da sve kontrolisem - iselila sam se > iz stana u kome sam zivela sa porodicom, razvela, uselila u drugi ,pa ne > samo to nego sam decu iselila kod njihovog oca... sve brisem! a to je sve > previse za kratak period.- taj osecaj da mi se zivot brise da ga ne bi > drugi (Ti!) nasledio. pritom - trazi se da nasa zamena zivota bude > vizuelno ispracena - e! a kako ispratiti sve ovo sto prethodi i da li > smatras da je nebitno? > kojiko ti utices da kontrolises ONO sto ces mi ponuditi od svog zivota? > x > t

■ [SinisaSavic](#) - 10:40am Mar 7, 2007 GMT ([275.](#))

ovo je dosta hitno: rekla si da znas nekog u bgd ko moze da nam napravi skrivene kamere u mobilnim telefonima da bi se nosili negde na grudima. molim te da trazis od njega quote for the job, tacno sta on predlaze, sta moze da uradi, kad i koliko ce to da kosta. neka posalje meni emailom a ja cu poslatu jastin-u.

■ [SinisaSavic](#) - 11:03pm Mar 7, 2007 GMT ([276.](#))

This analysis here comes from, I think, Guy Debord but I'm not sure. If it does then he probably meant it in relation to the idea of spectacle and alienation. Me, I like the sheer poetry of it. I've heard it from a friend who wasn't sure if she remembered it correctly. This is my wild interpretation of it.

In the Antiquity TO BE was TO ACT.

With Christianity and in the Middle Ages TO BE was TO BELIEVE.

In the Renaissance TO BE was TO BELONG.

In the 17 th -18th century TO BE was TO THINK.

Mid 19th century and with Capitalism TO BE was TO HAVE.

In Modernism TO BE was TO PROGRESS.

In Postmodernism TO BE was TO APPEAR.

And now, TO BE is TO BE LOOKED AT. (or maybe TO BE OBSERVED but that has too many negative connotations and is about power relations)

■ [SinisaSavic](#) - 12:18am Mar 9, 2007 GMT ([277.](#))

When I saw Damien Hirst's 'Mother and Child, Divided' installation in 95 of a cow split in half, two things struck me: first I thought "I can stand between two halves which (technically) made me 'inside' the dead cow's body"... it was really about penetration. The second thought was - 'but look, the inside of the body is so tightly packed with organs and tissue, there's no space for the soul?'

I guess what we will try to do is kind of similar but with the material environment and the behaviour. I mean, the idea of arriving to 'essential self' by bypassing the 'fake outer shell' ... I don't think that we should have a conscious goal like that, I think that our goal should only be AMAZEMENT.

■ [SinisaSavic](#) - 08:20pm Mar 9, 2007 GMT ([278.](#))

nina, breda, derek i ja imamo gallery meeting u sredi. molim te da mi posaljes ono sto sam ti trazio u message 275 + contact details osobe u o3on-u i msu kao i sta si im ti tacno rekla (da richmix zna gde mi da nastave).

■ [SinisaSavic](#) - 10:46am Mar 14, 2007 GMT ([279.](#))

iritiran sam! u cemu je problem da mi posaljes par informacija koje smo ti trazili, trebaju nam za meeting sa richmixom.

postoje deadlines in stages za odobravanje budzeta, nemamo vremena za gubljenje.

neznam sta da radim, nadam se da necu ja sad morati da pocnem da zovem o3on i msu i pregovaram sa njima, to bi izgledalo vrlo neprofesionalno.

■ [SinisaSavic](#) - 12:38am Mar 24, 2007 GMT ([280.](#))

I once went to Belgrade while my friend Duska (from Belgrade) was visiting me here in London. She gave me her keys and I stayed in her flat while she stayed in mine for another week. Did we swap lives? Erm... no.

(I know it's an old question, but:) how will our project be different from looking after someone's flat while they are on holiday?

I don't think we can progress before we have a serious attempt to answer that question. We have to first define 'IT' (life), what is it (exactly) that we will be exchanging. Only after that we can decide about the techniques of how to do it. The framework's already there, this is 'going in' now.

We need to go back to our original proposal, back to what I suggested: since this project is really about environment we need to examine the idea of 'life' and break it down into categories. Then describe each category in terms of our behaviour, habits and routines.

We need to do this in a kind of military way - it has to be as specific as possible. For example - food. Where do you shop? What kind of food daily? What kind of food occasionally? What kind of food as a treat? What kind of food never? How often? At what time? Where? Who with? How much? How quick breakfast? How long dinners?

AND SO ON!

Znaci, ne: 'to, to, tako ta energija...' (drugim recima: trla baba lan) nego konkretno!

Sta ti mislis?

■ [SinisaSavic](#) - 12:52am Mar 24, 2007 GMT ([281.](#))

"Abramovic's work Role Exchange, performed in 1975 in

Amsterdam, illustrates how performance art highlights the processes which produce our sense of identity, and our relation to space, through the use of the body as artistic material. Role Exchange involved Abramovic befriending and working with an experienced prostitute from the red light district in Amsterdam, so that over a four-hour period the pair exchanged places, and undertook to take on each other's roles for the duration. Abramovic sat in the prostitute's display window, and her counterpart stood in for her at the gallery. The question of the body's relation to architectural space is explored in Role Exchange through the displacement of two bodies whose work is to perform a role, that of prostitute or artist.

Abramovic's Role Exchange brought attention to the body of the artist, and the implications of being placed in a space with different systems and rules of interaction. In this piece, the body of the woman is demonstrated as perpetually not 'absent', as its identity changes and is redefined as it shifts within the systems of meaning that define it."

Rhiannon Armstrong

■ [SinisaSavic](#) - 10:34pm Apr 1, 2007 GMT ([282.](#))

What do you think about the list below? Categories can overlap and things can cross categories. It's more like a map.

Categories (in no particular order):

Food and drink

Sleep patterns

Family life

Socialising and Friends

Sport

Work

Relaxation

Sex life/masturbation

Personal hygiene

Communication (email, writing, phone)

Reading

Art

Money management

Health related

Living space

Entertainment

Other activities

- Try to see these 2 books if you can:

'The atlas of experience' Louise van Swaaij & Jean Klare.

And

'YOU ARE HERE - personal geographies and other maps of the imagination' Katharine Harmon

■ [SinisaSavic](#) - 12:27am Apr 2, 2007 GMT ([283.](#))

Answer to your questions re: message 274.

I don't think it's important to involve things from the past.... it wouldn't make sense. Lets not confuse the behaviour and the environment with the experience of it. I like the emphasis on floating, suspended, abstract piece of life. I mean, cut off and thrown in the air for the other person to catch it and live it.

I try not to imagine any of this as film material. I don't think we should worry about how interesting the content of it will be to other people. I also don't expect this project to be one giant psychotherapy session.

■ [SinisaSavic](#) - 01:20pm Apr 2, 2007 GMT ([284.](#))

"Jeder Griff Muß Sitzen"

■ [SinisaSavic](#) - 08:59pm Apr 3, 2007 GMT ([285.](#))

It looks like we have communication problems:

It's been weeks since I asked you to email us names and contact details of people/potential Belgrade partners. I emailed and called you many times – we are still waiting. Please, you have to take the timetable seriously.

We both agreed to continue our dialogue on the guardian website (I'm fed up with paying for phone bills) – still nothing from you!

You said in your last email: “ I'm looking forward to seeing you on the 12th, so we can talk about the project and prepare – if it's at all possible to prepare”. Please think about this. Are you not aware that there is a huge amount of work to do before October? I need to see much more commitment from you...

I'm going to spend most of the time with my parents, so it would be good if you could arrange meetings with Dorijan and Milica from 03on on 13-14 April or the following weekend.

Let me know as soon as possible.

SinisaSavic - 05:16pm Apr 4, 2007 GMT ([286.](#))

have a look at these two links + ad for 'wife swap'

<http://www.bbeyondperformance.org/Bbeyonddsite/BBxplaces.html>

<http://www.internationalhero.co.uk/s/sambeket.htm>

CHANNEL 4 WIFE SWAP RDF Media are looking for ladies interested in taking part in the Channel 4 BAFTA Award winning TV series Wife Swap. The programme sees two women with different outlooks swap places for 10 days. By living in someone else's shoes it is possible to see your life from a different perspective. They're looking for ladies who juggle family with career, particularly women with strong opinions who feel ready to defend their choices and go into any situation with an open mind. For more details call Kimberley on 020 7013 4549 or email victoria.gardner@rdfmedia.com.

SinisaSavic - 08:25pm Apr 5, 2007 GMT ([287.](#))

What if food in supermarkets is grouped and displayed according to the colour of packaging? Or size only? Or geographic origin?

I'm thinking about the list of categories I suggested few day ago... I'm not sure about it now, it was too easy... I know that the list is there for very practical reasons, to make 'exchange' possible, still...

■ [TatjanaStrugar](#) - 06:36am Apr 17, 2007 GMT ([288.](#))

Dear Sinisa, after typing a report of our april 12,13,14 meetings, after writing lines and lines and lines I just stopped since the feeling of WANKING was much stronger than any other thought I had. then i went back to rereading your log-ins at the guardian site.

and it struck me - WE HAD A COMMUNICATION!

I was just physically missing from it !

What better experiment do you need for our project?

please think about it

(we still need to test the equipment and make lists of daily chores, obligations, responsibilities, tasks, schedules, routines...)

PS i?m not sure masturbation (message 282) constitutes sex. that seems to be your problem all along. see, it takes at least two for sex. and you are unavailable. (message 274-275,276...)

■ [SinisaSavic](#) - 07:30pm Apr 26, 2007 GMT ([289.](#))

Masturbation isn't sex but it is sexual activity. I put it there because I couldn't think of one single reason why not (it is part of one's behaviour, I was trying to include everything...).

I'm doing the test today, writing everything I actually do. It's not too difficult although you were right, it would be better to carry a dictaphone and record activities rather than do it at the end of the day from the memory. Anyway, it's only a start.

As we discussed:

- This is a priority (apart from the technical stuff), and an ongoing thing: to define our behaviour and environment without including motivation, thoughts, feeling, fantasies and preferences. In other words without inner life.

- We'll need to work on rules of engagement, to sum things up for the press release.

- We need to think at some point about briefing our friends and families and how to ask them for their participation.

I'm waiting for Dorijan to email me with his suggestions and a breakdown of what is needed technically. I'm not sure if doing everything live with 3G mobile phones is a good idea... it sounds too gadgety and gimmicky... it would shift the whole thing towards 'reality shows' and the quality of the picture isn't good enough. Also, it will not be recorded on anything, we won't 'have' it afterwards.

So, full steam ahead?

■ [SinisaSavic](#) - 11:27pm Apr 26, 2007 GMT ([290.](#))

24/04/07 day after returning from Belgrade:

Got out of bed around 9.30

Turned on the computer (always the very first thing I do)

Put on socks, jeans and t-shirt.

Washed my face

Read new emails without replying

Took spoonful of propolis with some sugar

Took the washing out of the washing machine. Underwear and sock on radiators, trousers on the doors, tops on coat hangers hung on the ceiling pipe in the hall to dry. (I always wash whites on 50 degrees and coloured clothes on 40 degrees, all on cycle 4)

Turned the TV on

Had breakfast: handful of porridge oats with few sultanas and goji berries soaked in organic soya milk overnight

Watched program about British history and half Will&Grace episode

Went back to bed fully clothed and slept for another hour

Ignored the door bell (I never open the door unless I'm expecting someone)

Cycled to 'The front room' café (158 Tollington Park N4), had 'All day' breakfast and a cappuccino

Took £20 from the cash point

Went to Morrison supermarket on Holloway Road, bought spinach, organic carrots, organic cabbage, 1 lemon and 1 sweet potato

Went to Holland&Barret and bought molasses, yoghurt and almonds

Cycled back home, checked GayRomeo.com for messages and downloaded few 'Blek Panters' songs from LimeWire and listened to them few times.

Talked to Nela on Skype about going to a private view tonight

Sorted out unopened post and made phone calls re: bills, banks and direct debits.

Made a pint of herbal infusion (Narodni caj) with Brita filtered water

Talked to Hillary on the phone and cancelled trip to Brighton tomorrow

Went to the corner shop and bought Milk Truffle 100gr chocolate and ate it on the way to the flat

Exchanged few messages with 'heavydutyman' on GayRomeo.com

Had half a papaya

Left iTunes on shuffle for hours

Made dinner: baked sweet potato with tuna and mayo. Steamed spinach on the side. Ate it sitting on the sofa watching UKTV Food channels.

Worked on a proposal, emailed it to Poppy to proof read it

Had pint of water with little apple vinegar

Messaged Vincent saying it would be good to see him over the weekend

Downloaded pictures from the mobile phone that Eva and I took in Belgrade, fixed them and email them to Tatjana

Scrubbed myself with hard body brush, shaved and had a bath. Put moisturiser on my body and wheat germ oil on my face.

Brushed my teeth and put herbal tincture on my gums

Put away all dry clothes

Washed all the dishes

Switched off the computer

Went to bed at midnight and read 'Chronicles' by Bob Dylan for an hour

■ [SinisaSavic](#) - 11:32pm Apr 26, 2007 GMT ([291.](#))

Suggestions:

- To Bcc my replies to all my emails to you as well and you do the same to me so we have an insight of types of relationships we have with people. (is this clear? I don't know how to explain it better)

- to keep receipts from shops, cards from restaurants etc with important info (what type of food is bought, addresses of the places etc)

- to every now and then get a grip on certain category and describe it in full. For example: cleaning the house – what type of products we use, what we never do, what we occasionally do, etc.

- how are we going to pin down 'empty times' like staring through the window or laying in bed?

■ [TatjanaStrugar](#) - 08:48pm Jun 4, 2007 GMT ([292.](#))

Friday,01.06.2007 Belgrade

This morning I woke up at 7 am

I sat in my bed and put a fat cushion under my bum. After some stretching ('picking apples' 'touch the sky') I meditated for 30 min while watching Eva, my 5 y.o. sleeping. Then I went to the kitchen where I ate 3 dry seedless plums and made mint tea. Back to the bedroom - about 10 min of kissing Eva until she wakes up.

10 min of tickling.

Eva and I go to the bathroom where we do our morning stuff. At the bedroom we argue what she is going to wear for kindergarten -(she would always go in a summer dress which is not suitable for school). I make Eva breakfast- oats with bananas, strawberries and honey. I eat a banana.

My eldest Irina (17) wakes up and I talk to her about today's schedule. After I drop Eva off at the kindergarten. I go back home and Irina and I ride bikes to the gym where we spend 45min exercising and talking. Back to the house I shower, get dressed, make earl grey tea in a travel mug I go to New Belgrade. It's about 10.45.

By 11 I'm at friend Mira's sewing store. I offer her to make some aprons for a TV cooking show. We talk about how it should look and I make some sketches. In the mean time I receive a phone call from my friend, G, and spend 30 min chatting with him. We agree to meet later. Mira and I go to the store around the corner to look at some materials. We agree on a few. Then I leave. I go to the farmers market and buy 1/2kg of raspberries, 300g forest strawberries, 1kg of cherries and 2 dozens of roses.

I drive back to town to a friend Balsa's café Pastis to get on the net. I receive Sinisa's email as well as 3 other emails. A friend surfer, Milan is in the café on the net getting new equipment for kite surfing and he shows me the site he is getting it from. We talk about the summer holiday ahead of us. We will both be at the coast at the same time, we swap some info.

I read Sinisa's email while drinking freshly squeezed orange, apple and carrot juice.

"tatjana,

kako stoje stvari gledane iz mog ugla, moram sebi da priznam da od naseg projekta nema nista.

ja, i ceo imagine.art.after tim smo dugo bili strpljivi i davali ti

kredita da ces se ukljuciti u pripreme i razrad koncepta, sa svim onim sto ga prati, u kakvogod to obliku bilo.

ti si sve vreme agresivno negirala nas doprinos, omalovazavala nas rad i sistemski blokirala bilo kakav razvoj. u isto vreme nisi ponudila nijednu drugu solidnu varijantu (osim neke nejasne ideje koja je bila puna neodgovornosti i nesigurnosti - "projekat, zamena zivota, sednemo na avione pa sta bude")

kad se sve sabere, tvoj doprinos u svemu sto se do sad ostvarilo je manji od 10% (emailovi, guardian razgovor i ostalo to jasno dokazuju).

moram da te najljubaznije obavestim da ti nemas prava da samovoljno koristis nista od materijala, ideja i galerijskih i drugih kontakata koji su proizasli iz 'the rink'. ovo naravno ukljucuje i snimak sa psihoterapije. ako se ti neslazes sa ovim, zamolicu direktora iaa da te zvanicno obavesti i sa njihove strane.

strasno sam nesrecan i frustriran da je sve propalo, narocito sto smo svi mi ovde puno radili ka tome i ulozili dosta vremena i kreativne energije.

all the best,

sinisa "

I get a phone call from a friend Milosh- 5 min. Then, my son,Matija(15) sends an sms so I reply. He needs a new phone charger so he'll borrow mine. (Matija lives with his father)

I have an appointment at 13 and I run to it. As I'm driving I get a phone call from a friend, X, and tell him about Sinisha's email. We discuss it for a bit- 20min. I am very late for 2 appointments by now! I run into the agency I worked with 2 months ago and receive my salary. Count the money, sign the papers. As I'm leaving the producer,Paki, calls me to the meeting room and introduces me to 2 men. They are in their early 30ies very casual. They offer me a job to do styling for a video clip of a hymn of the volleyball national team. I accept to do it. They are not certain yet how it should look so I give a few suggestions +my phone number. Then I get a phone call from another agency, which is having problems with some clients, we worked with- I have no time to explain again and leave the talk for tomorrow.

My daughter Irina calls to tell me she is off to school and

afterwards will be going to Kalemegdan to see Infected Mushrooms . She'll be home late.

I'm now on my way to my friend G's place. I received an sms from him to buy water so I stop at the store and get 2 bottles. I park the car. I am so very late! it is 14h!!! He is upset and has to leave so it is 5 min of looking into his eyes. He leaves. I arrange the roses and wash the forest strawberries. His mother is in a guest room resting. I have never met her. I make myself coffee and eat some nuts (cashews, walnuts, almonds, macadamia, raisins).

Then I go to the study to work. I forgot my mac's battery charger so I'll need to use his PC. It takes me a while to get myself together. I go back to Sinisa's email and I open the guardian site. I start to write : Sinisa why are you afraid? What's this urge to control everything? Were we not clear about our project in our proposal? You seem very impatient and excited! We only need to organize and have ready the equipment. To give you NOW the schedule of what I'll be doing in october is ridiculous ! I have no idea what I'll be doing tomorrow! I'm asking you again-How do you think Escobar is preparing herself for her project? Your email is very desperate and I'm offended. You are trying to re-live the dialogue and that spark of fame that you felt while it was going on. You said- we need to make this project really hard so it will be a success! How childish! But the bribing and accusations in your email! Let me remind you- the IDEA for the Swap was - mine, the idea to shoot our bodies' subjective view was - mine, the idea for the diary was -mine, the idea for the therapist was- mine which equals to more than 10 %. Wouldn't you agree?

Then my friend G's mom comes out of the guest room and I go to meet her. She is a very nice old lady. I can't finish my reply to Sinisa as it would be rude to ignore her so I shut the computer. I talk to my friend G's mom. She tells me about her health problems, we talk about fashion and the weather. She is very sweet. It is 15! I'm late again! I run to my Psychoanalysis.

50 min

It is 15.53 when I get into my car and drive to pick up Eva from her English class that ends at 16.10. 16.11 I am there and as I walk into the courtyard she comes out. Good timing! As we drive home we eat raspberries and cherries. My mom calls to see if I made it to the English school. She is preparing lunch. I get a call from a friend Deki to meet him at ada (a lake in Belgrade) at 18. Usually at 18, Fridays I go to my TaiChi training but I want to

spend my time with Eva so I skip it. Will go tomorrow .

At home Eva and I wash hands. I sit with my laptop again trying to write but Eva seeks attention. My son Matija, comes from school. Then we eat- veggies, liver, salad. We talk. Matija is not hungry and he goes for a 20 min bike ride. By the time he is back we have finished lunch and I have washed the dishes. I ask him to play with Eva and I go to rest for 15 mints. After 5 min they both come up fighting. Eva is upset and screaming, Matija can't stop teasing her. I'm in between them. My dog Zoi barks. My son will go out tonight with his friends and will sleep at his father's so I just tell him to keep in touch.

I give up the resting and make a move to the lake. I send G info where I'll be and suggest for him to join. As we drive to the lake I put on a CD with lullaby music from Okinawa, Japan. Eva and I sing along.

I park at the parking lot. I get a call from Deki who is already there with his mom and cousin from Vienna. I receive an sms from G who can't make it. I put on my rollerblades and Eva hops on her bike. She is learning how to ride it so this is how we practice- she is pedalling and I am holding the steering with her until she gets a grip on it. Then I just slightly hold her from behind and push. I can go as fast as she is because I'm on my rollerblades instead of running after her.

We stop to listen to the frogs and laugh.

We make some more stops to rest. I get a couple of short phone calls. We reach the café after 20 min. Eva goes to the park to play and I get into the beach chair by the water. I meet Deki's mom and cousin. We talk about kids, Vienna, Switzerland, life, mosquitos. I sip freshly squeezed lemonade. At the café they are getting ready for a Friday night party. I get invited. I plan to come back later. A friend Ivan calls and invites me to a party tomorrow night but also tells me of a concert of a Swedish band Koop at 22.

It is getting cold and I am too tired to push Eva back to the car. Deki takes her with him and we agree to meet at the exit of the lake. I rollerblade very fast to the car. I sit at the driver's seat and take off the right roller. It is then that I notice glass on the seat next to mine- my car was broken into. I call Deki to tell him to bring Eva back to the parking. I call the police. They tell me where to go to make the report. I check what is taken - my bag, video camera (with 1 tape of Sinisha's and mine therapy session) photo

camera with a film of somebody very dear to me. My wallet, make-up, and documents were not in my bag fortunately. But they took my sketchbook, my diary, and the book I started to read as well as my new sunglasses and my reading glasses. I start the car and call Deki that I'm driving towards them. We meet half way.

more...

■ [TatjanaStrugar](#) - 09:01pm Jun 4, 2007 GMT ([293.](#))

cont...

We talk about what happened- I had luck!- my 17' Mac laptop was safe at home although I was carrying it with me the whole day. I send sms to G, and a couple of other friends and for the next hour we'll be exchanging jokes to make the whole situation lighter. Eva and I go to the police station. I give my Id, my car licence, a report. I sign all the papers. They give me info that they'll call me if anything turns up. I laugh. Eva is enjoying herself at the police station and annoying the police officers. One is very harsh and tells her to behave threatening that he'll put me to prison if she doesn't do as told. I look at him thinking that he is joking but he doesn't have that 'i'm kidding' look on his face. We are there for one hour. I'm on the phone with my other kids, ex-hub, who offers to pick up Eva- but I refuse because it is fun for her to see it all.

We finally go home. We eat - Eva eats bread, butter and jam and I have tofu and salad. While I wash the dishes Eva is playing with my phone. We go to bed after we had brushed our teeth and put on our pyjamas. I take my laptop to bed to write today's diary. I take my cell from Eva who still wants to play games (which she doesn't know how). I notice that she forwarded accidentally messages to some people- I spend 15 min writing apologies to all. my sms sent to them makes no sense so I explain how it happened. I type this-report/diary? It is 1.06 now. I'm living at my parents at the moment and they don't have the Internet so I'll post it in the morning from some café. I'm going to make some camomile tea and read a book before I go to sleep.

oh, I forgot- I didn't mention drinking water (about 2,5l a day) and visits to the loo-it is considered. However I'll mention one : there was an ant in the toilet with me. I watched it for about 5 min going in circles, sniffing stains on the floor and being lost. I was wandering whether I should help him and how that ant's life can be affected if I moved it. So I decided not to. I flushed the toilet, washed my hands and left.

■ **TatjanaStrugar** - 11:01pm Jun 4, 2007 GMT ([294.](#))

<http://www.imagineartafter.net/view.php?id=760>

■ **SinisaSavic** - 12:06am Jun 5, 2007 GMT ([295.](#))

zao mi je ako si se osetila uvredjeno.

mozda se nisam bas najjasnije izrazio u email-u od pre neki dan: tvoj udeo je manji od 10% u onome sto se do sad OSTVARILO (materijalizovalo). rekao sam ti da nemozes da koristis stvari iz ovog projekta bez mog pristanka jel su sve one velikim delom i moje a narocito snimak sa psihoterapije. naravno, ovo takodje znaci da ni ja necu nista direktno koristiti za svoje buduće radove bez konsultacije sa tobom.

nadam se da je ovo u redu.