

*Stockholm Sarajevo;*  
*A case study*  
*2005 - 2007*



***Participants from Stockholm;***

*Steven Dixon*

*Tina Finnäs*

*Tore Nilsson (until February 26, 2006)*

*Anna Wignell*

***Participants from Sarajevo;***

*Ervin Babić*

*Alma Fazlić*

*Ibro Hasanović*

*Sandro Drinovac*

*Zlatan Filipović*



## **Between, Borders, and Cultural Capital: Thinking about what it means.**

All societies have their way of constructing reality. The means for accomplishing this is two-fold - on the one hand it is by the assignment of meanings, ideas and objects to the world, and on the other is by embedding these meanings, ideas and objects into an ideological structure which creates a network that relates these things in quite specific ways. The relationships in which the things (meanings, ideas and objects) find themselves, in the most fundamental way, determine what these things are, what a society believes about them, and how a society thinks of them. The thinking, and therefore what these things “are”, is determined by motions from one idea to the next. Acceptable motion is determined by what associations between two things (meanings, ideas, and objects) the society believes is valid or correct. We can define this correctness or validity as the associative structure or construct which any society holds as “correct”.

This Associative Construct which is held by a society is the way by which the society as a whole, and how individuals as members of this social construct, organize discourse within the society and between its members. What is acceptable, what are the determined associative pathways, as movement in the discursive field of a society, is constructed, quite hierarchically, by the associations within the structure of meanings of the society and the perceived (and constructed) proximity of things within this structure. We may talk about items between ourselves as members of a society as long as we don't make “large logical jumps”. Such Jumps are perceived as nonsensical, illogical, or merely mad, through deviation from the associative structures in which we are embedded and which seem, therefore, more than reasonable and transparently obvious to us.

The associative structure of society, in actuality, conflates the distinction which we considered at the beginning of this essay. The assignment of meanings, ideas, and objects cannot be separated from the ideological network, that is the associative construct, of a society. The embedding of a thing into a locale on the associative structure is where the meaning and actual “reality” of the thing is gathered. How we “think” of a thing, the network it finds itself within, is how we define the thing. The locale in the associative structure, and more especially the pathways we find “relevant” around them, is how the thing “is”.

A society gives credence and relevance to the possible movements we can make in regard to a thing.

Any society therefore can be defined by the associative structure they hold. More than a People, or the Land, or any other concept for grouping the society as opposed to the other and foreign cultures, the structure of associations and the proximity of things in the construct, defines what a culture is. The crossing of a border, then, is moving from one associative model to another. Yet as the associative constructs of a society appear transparent to those in a society working within the framework of the structure, each society will hold a structure which is unperceivable and, in this way, invisible to them. The associative structure of a society will construct the world, along with the proximities and pathways possible to move within, as a habitual evidentiality which will be held by members of that society with unconscious ease. Movements across borders becomes problematic due to the clash of associative structures, which form the world and object paradigm of all members of the society, and which are invisible and unnoticeable in the discursive field of both cultures. Additionally as each society has a vested interest in the perpetuation of the associative structure (we're right!), combined with the transparency of the cultural set which is generated by the associative structure, acknowledgement of the reason for the clash itself will be avoided though not unnoticed.

Each society recognizes differing associative structures within themselves as well. These differing associative structures are defined as disciplines or locations within a society and have contextual cues by which members of the society recognize the structure of the associative model being utilized by, and within, this specific discipline. However the overriding paradigm of the socius is still seen as in place though a secondary associative structure of a discipline may be called forth given a specific cultural context. This “context” of a discourse details pathways of interpretation which are specific to a discipline and textualize the discussion and pathways of associations possible without problematizing the overall social associative model. Additionally specific members are at times required to enter into new associative structures. The Liminal phase, which aging members of a society are asked to enter at times, denote the abandonment of one associative structure for another, for example, along with the possible associative links thereof. Growth from childhood to adolescent and from adolescence to

adulthood requires rejections of certain associative structures and the acceptance of others. The acquiring of specific associative structures is also evident in the “learning” of a specific discipline and the acceptance of the associative structure, and vocabulary, of that discipline. This entails the creation of a new site of associations and the world view it engenders, with only slight problematizations of the overriding associative structure of the society.

To insure that the problems with shifts in associative constructs are contained the movement to certain “liminal spaces” is created within a society. Here the associations of each structure, and the movements acceptable, is suspended and “mistakes” in the movements in the associative models, both being in force, is tolerated and even sometimes explored. Unlike a border, this in-between space, the space where associative structures are suspended and called into question, breaks down the overall associative structure and brings into question all determined associations and the hierarchy they require. The participant here is placed at the outskirts of determinate social space and is defined as traversing the intermediate. Trainings, schools, and other sites are locales of this transition space where you begin to acquire an associative structure but will only later “get-it” fully and enter into this associative structure as a member which uses this model of associations completely. Traversing this intermediate space directly implies that one is not fully operational in any specific structure but that the subject will only later become an operating member of the discipline and contribute to the associative structure of the discourse. Yet at the same time, within this liminal space, one has already abandoned the previous associative structure and the determination of the contexts this implies. The liminal space, because it is a place of suspension and diffusion, calls forth a plurality and potentiality of associations and the possibility of multiple contingents. A proliferation of possibility is the defining feature of the in-between. The suspension of associative determinations brings all contingents to equal status and entails a communication with all placements and locales within a society as well as others. The other is exemplified in the identity of potentiality and the abandonment of correct movements within associative structures.

A consideration of the other as a “national” within the space of the in-between is a means to suspend the overdetermined contexts of associative, cultural structures to explore the profound insights of the

reoccurring potential. The invisible nature of the many contextual associative structures can become evident in the activity of liminal meeting and potential contingents. The congruence of meeting and the hap stance of connections continually consolidate and disappear in the action of meeting and missing which defines the continual flux of the space of the in-between. Shifts occur continually here and are a fundamental feature of the Space of the in-between. We can see it then as a “space” vis a vis a “place”, as a place connotes a particular placement in a locale of associations whereas the space of in-between beckons us to a diffuse, un-locatable, and shifting set of discursive texts without resolution. Here, in the space of the in-between, in the liminal space, possibility and potentiality are continual and reposition us in multiple contexts and locales of association always beyond the ability to integrate them. The “I” of subject hood, the “us” of the cultural, are only one and over constrained locations, in the self-circling potentialities of the in-between. Actualities of place, the associative structures that these places define, need be continually negotiated in the discourse of the potential. The questions of the potential, as highlighted in the in-between and the communicative discursive field it engenders, detail within the undetermined flow of associative possibilities the invisible and constraining structures of every context whether of a specific discipline or a culture position.

Circumventing the apparatus of meanings and ideologies as generated through the associative structures becomes the means of exploring the continual overproduction of cultural capital. Cultural capital is the generation of meanings which accrue around cultural objects. In artistic production, that is individuals within the matrix of the associative structure of the Art world who are seen as producers of art, the product as art object is inserted into a cultural field. The object may accumulate “accepted” readings and become an object which gives coherence to a specific culture by its ideological circulations through the field of the culture, but, additionally, in the mere act of this circulation it will become the focus and accumulator of excess and contrary meanings. This “cultural capital”, the generation and plethora of meanings which vaguely accrue around the nexus of the art as object, is both the binder of the specific associative structure of the art field and, through its circulations, the binder of the overall associative structure of a society. Yet, also, through the excess and play of meanings which the art object has accumulated around it, the site of the

art object as cultural capital becomes a site of liminal space where contrary and disjointed associations can and do occur. The art world, giving credence to such excess meanings which it often does, becomes a space to excavate the very notion of the cultural and the normative associative structures which the society replicates over the surface of the community of individuals.

This being said it is interesting to note why the art object as cultural accumulator may be used to explore the intersections and divergences between cultures and societies. The indications of cultural meanings as displayed on the surface of excess of cultural capital easily become a liminal space where supposedly distinct societies and cultures can explore the inherently equal communication in the fuller elaboration of meanings which the art object may engender and which is inherent in the slippage consequent in the art object as meaning producer, as well as obliterator of distinctions by its circulations and accruing of meanings in a society. Liminal space, the suspension of determinate and normative associative structures, though vaguely surrounding the art object as cultural capital, can be highlighted to be construed as its primary function. The art object as communicative device means that a number of feasible interpretations (i.e. what it means) are possible and through explorations of the “meanings”, which are played over the surface of the art object and the interchange of the interpretative meanings of this object, the unmooring of the determinate locale of the object in the associative structure is fully broken or radically paused.

Alighting on the field of the flux of excess and the shifting ground of cultural capital (the “pulling away” and the “putting in place” of the associative residencies of the art object) communication in the full sense of the term becomes possible. Communication as the multiple meanings generated about the art object, and as the negotiated discursive field of redeployed and continually generated possible meanings of the object, ensures a continual discursive play which escapes any single determinate associative structure. The in-between as continual substitution and open discourse leads out of the indeterminacy of the art object as cultural capital and liminal space to the communication and the community of exchange of the excess meanings. It was just this space which we seek here.

**Steven Dixon, Stockholm 2007**



## **Background, implementation and conclusions of the project “Stockholm- Sarajevo: A case study”**

The thought of a collaborative project between artists from Stockholm and Sarajevo, (which is gathered together and portrayed in this conglomerate of writings, emails, etc.) was awakened in the artists Anna Wignell and Tina Finnäs in the autumn 2004 during the seminar “Speak-up” in Zagreb, Croatia. At the seminar there were participants from both Scandinavia and the Balkans. Anna and Tina (based in Stockholm) who were, very shortly after this seminar, to conceive of this project began a tentative yet fruitful discussion with Zlatan Filipović (Sarajevo) in regards to how to form a collaborative project between themselves and maybe even their fellow artists from each country.

In September 2005 a group of Stockholm based artists, who included Anna Wignell, Steven Dixon, Tina Finnäs and Tore Nilsson, went to Sarajevo to initiate the project together with a selected group of local artists based in Sarajevo. Additionally, (along with the initial formation of the intercountry group, and the ground work discussion about the prerequisites and conditions for the project with all of the artists during this trip) the idea was to give the Stockholm based artists an impression and (if all went well) a general overview of the specifics of the Sarajevo art scene and how the local conditions operate for the artists and their art practice.

The Stockholm based artists were being guided through the Sarajevo scene by Alma Fazlić. The Art institutions visited included amongst others:

Ars Aevi  
Akademija likovnih umjetnosti (Academy of Arts)  
National Museum  
SCCA (Sarajevo Center for Contemporary Art)  
Town museum  
Umjetnička galerija Bosne i Hercegovine (Art gallery of Bosnia and Herzegovina)

Besides these institutional visits, meetings were also arranged with the following artists/ artist groups:

The artist group Baracas  
The artist group Maxumim  
Elma Alić  
Ervin Babić  
Andrej Džerković  
Sandro Drinovac

Alma Fazlić  
Zlatan Filipović  
Ibro Hasanović  
Ida Uljević

During the stay in Sarajevo (1st visit) by the Stockholm artists the project group was formulated. The Project group consisted of the artists:

Alma Fazlić, Sarajevo  
Anna Wignell, Stockholm  
Ervin Babić, Sarajevo  
Ibro Hasanović, Sarajevo  
Sandro Drinovac, Sarajevo  
Steven Dixon, Stockholm  
Tina Finnäs, Stockholm  
Tore Nilsson, Stockholm  
Zlatan Filipović, Sarajevo

The group agreed on the concept of a starting point to give a focus to the initial interactions and be a springboard to generate discussion between the artists. The initial focus was to view and discuss either art made by individual artists of the group or artistic work from another artist or artwork which held an interest for any one member of the group, The only general prerequisites for art or an artist chosen from outside of the group would be that it attempt to give sense or directly engage within a cultural, social, historical or economic context which had some influence on, or detail cultural issues. Works which were created by the artists within the group could be work of any type or form of which they were engaged with or which they had an interest in discussing.

These discussions were meant to bring to the fore cultural, social and economic divergences and convergences and help to explicate the hidden and overt assumptions each group manifests in artistic life and political being. Also, differences in social activities and cultural positions of the art field were to be explored in this dialogue.

To help facilitate discussions (primarily because the members were located far from one another) it was decided that the group should create a virtual platform on the internet where it would be possible to communicate.

A number of early attempts at real-time communication over the web included live audio and video, blogs etc. However these attempts were found to be lacking due to a number of technical problems, but which was mainly caused by the unstable internet

connection of the city of Sarajevo.

A mac.com group, then, was established on the internet which would work as a “whiteboard” for writing and email discussion, and on which Videos, Images, etc. could be downloaded onto for viewing by members of the group. For a while this was the place where the majority of the communication occurred. After the collapse of the mac. Server, due to erratic communications between members of the group, most of the communications was carried out through email exchanges.

During the period which the mac. Group site was operating it was the intention that each artist, who was a member of the group, was to put up one art work onto the accounts site. For this to be carried out each month was assigned to one member for the posting of an art piece on the mac.com account. This work, after it was uploaded to the site, was meant to be viewed and discussed by the rest of the group during that month. After one year all members would have shown one work each and had it discussed.

Initially it was the intention that the artists from Sarajevo would also make a trip to Sweden just as the Swedish group had done to Sarajevo. This trip was meant also to focus on, and study the local art scene of Stockholm, and to detail the cultural and artistic experiences and milieu (and the specific contexts) of the Stockholm based artists working in the group. Because of practical considerations and certain changes in our thinking of the project this trip, however, wasn't realized.

In January 2007 Anna, Steven and Tina went for a second visit to Sarajevo. The original intention was to film Alma (our initial “Guide” in Sarajevo, see above) because of the initial as well as later interactions which the Stockholm based group had with her in the intervening months. This did not take place as this section of the group (Stockholm) found that all of the original members of the group were gathered in Sarajevo at the same time as this “2nd trip” and who now actively wanted to take place in the ending process of the project.

The Stockholm based group along with Alma of the Sarajevo contingent decided, then, to carry out this final part of the project through two dinners. One dinner focused on Bosnian food which Alma planned (though cooked by her and the Stockholm visitors), and the second dinner which was planned by Anna and Tina (cooked also with the help of

Alma, Steve). Both dinners were served to all members of the original group.

During the dinner the project as it had unfolded up to that point was discussed in full and well as the “ramifications” of such inter-cultural exchanges. Additionally, all documentation of the entire groups (both Stockholm and Sarajevo, see below) web communication was circulated during the dinners amongst the members of the group. This led to discussions about expectations, meetings, failures and conclusions concerning the project.

Both the cooking and the dinners were being videoed by four cameras from four different angles.

The ideas which began and motivated the original proposal and project were, over its two year elaboration, quite unexpectedly diverted into new and surprising directions. These diversions and new directions though enlightening and educational could at times feel and create tensions of frustration and anxiety among the members.

What had began as one idea, and how this was to be accomplished, became in the interactions, and perplexing silences, another idea and project altogether in the end.

This is why there is no conclusion, nor can there be, of the project. Communication and the personal interpretations which each member took away with themselves in either silence or logical argument is all that could remain and one which can never be closed by the mere act of ending. Therefore this text of interactions and questions is complete, but never closed.

**Anna Wignell, Tina Finnäs, Steven Dixon  
Stockholm December 2007**





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**First email of initiative for collaboration to Zlatan Filipovic, Autumn 2003.**

Hello,

Thanks for an interesting week. We are back in stockholm, as well as you, we guess a bit tired, but in a good moode. We're thinking of applying for realizing a project; a collaboration project between sarajevo and stockholm (maybe including other ex.jugoslavian cities and other scandinavian/swedish cities). The main focus for the project would be to explore and expand the understanding of the art scene in different cultures. The project would include students and teachers, artists and curators; working in an expanded field of the institution (the school). One focus would be on exploring the map of the scene; It would also emphasise on production; producing a show in each city (stockholm, sarajevo).

We know some interesting project spaces, art institutions and show rooms in stockholm as well as other interesting things and people that could give lectures here. But we don't know anything about this in Sarajevo (or the rest of ex. jugoslavia). Do you think this would interest you? And what then, would be interesting to include/investigate in sarajevo; show rooms, artists, curators.....?! We need information and specific examples of this.

We have been talking to Tore, you know this other guy -not Peter Hagdahl- that you met in our school, as well as to Steven Dixon, an artist and teacher in art theory (with focus on new media). They thought the idea is interesting and they could also be a part in doing the application, as well as take part in the project if it would be possible to realize. The application is very formal; you do it in the beginning of january and we can't say anything about this - if it would be accepted or not; the descision is made by a board in the school. If we formulate it interesting we will of course have better chansen..

All Best,

Anna Wignell and Tina Finnäs

**Email to Zlatan Filipovic 2005.**

Hello Zlatan,  
you have many great ideas.

First:

Tina and Anna you already know.

Steven Dixon is an artist and at the moment visiting professor in art theory at the academy.

Tore Nilsson is an artist with focus on interactive art.

<http://www.tore.nilsson.net>

We're planning to come to Sarajevo in august this year for about ten days. This would be the starting point for the project. Since it, this far involves Tore and Steven as well, and all of you of which we haven't met this far, we are not in a hurry to formulate the practical aspects before we meet.

You could come here earliest in the beginning of next year (2006) for about a week. Tina is now finnishing school and Anna have still one moore year. (I have my final show (examination work) during the autumn).

Since KU (from where we got all of the money this far) is for artistic research; not for investments, nor for covering costs

for production, the focus of the project must be on "artistic research".

We will get the result of the application that we're now working on in september this year. Until then we have to stick to the budget of app. 20 500 €(184 000SEK).

The budget will this far (184 000SEK) cover the costs for travelling totally 9 people; from here Tina, Anna, Tore, Steven and from Sarajevo you and 4 more. (icluding food, local travelling costs etc), the costs for inviting external lecturers, installing broadband and setting up a real-time videoconnection(incl. buy/rent equipment for that) that will enable further virtual contact.

In the first part of the project we will focus on some kind of basic orientation in each context including the art scene (Stockholm/Sarajevo); a theoretical (and practical) discussion about how to approach the relation between the artistic process/work and a cultural, social, economical, political, historical...? context.

What views (disciplines) are interesting to applicate on this relation?

We will need to establish and formulate a method for analyzing these issues. This includes lectures, seminars; maybe you have ideas of some persons that would be intersting to invite as lecturers in Sarajevo.

The set up will be about the same in Stockholm; discussions, studies, exploration of the local art scene a s o.

In between and after that it is possible to communicate through the portal; real-time video connection. This enables also projects through the portal, distributing art (shows)... whatever? as well as a continuation of the discussion (seminars?).

Tina will try out the skype-thing with you and see if it works.

Later on, it would be great if we could all communicate through this.

Anna will go on a study-trip to China! (I'm back the 18'th of february).

Please send the cv's today.

Talk to you later.

All best,

Tina and Anna

**Institutions to visit in Sarajevo – Email from Alma Suljevic, Autumn 2005.**

*At the territory of Bosnia and Herzegovina, there are few art academies (beside Sarajevo, in Banja Luka, Trebinje, Mostar and Siroki Brijeg), but this one in Sarajevo should be the most relevant, and for sure, the oldest one.*

*Our academy is having 5 departments – for painting, sculpture, graphic arts (print making), product design, graphic design, and pedagogical department.*

*Beside Academy, there is a high school for arts (<http://www.artschoolsa.ba/>).*

*Currently, the most important institutions for the art (modern and contemporary) in Sarajevo are Galerija Bosne i Hercegovine (Gallery of Bosnia and Herzegovina) with her dependences in other towns; Centre for Contemporary Art Sarajevo/SCCA (with its multimedia laboratory “Pro.ba”), and international museum of contemporary art “Ars Aevi.*

*You can take a look at the web pages:*

*Akademija likovnih umjetnosti (Academy of Arts)  
Obala Maka Dizdara 3, 71 000 Sarajevo  
Bosnia and Herzegovina  
Tel/Fax : + 387 33 210 369  
<http://www.alu.unsa.ba/>*

*SCCA  
Obala Maka Dizdara 3, 71 000 Sarajevo,  
Bosnia and Herzegovina  
Tel/fax : + 387 33 665 304, 209 715  
E-mail : [scca@scca.ba](mailto:scca@scca.ba)  
<http://www.scca.ba/>*

*Pro.ba  
Husrefa Redžića 20  
71000 Sarajevo  
Bosnia and Herzegovina  
tel. 387 33 444 535  
[office@pro.ba](mailto:office@pro.ba)*

*Ars Aevi  
Centar Skenderija  
Dom mladih  
Terezije bb, 71 000 Sarajevo  
Bosnia and Herzegovina  
Tel : + 387 33 216 934  
Fax : + 387 33 201 208  
E-mail : [arsaevi@arsaevi.ba](mailto:arsaevi@arsaevi.ba)  
<http://www.arsaevi.ba/>*

*Umjetnička galerija Bosne i Hercegovine (Art gallery of Bosnia and Herzegovina)  
Zelenih beretki 8, 71 000 Sarajevo  
Bosnie-Herzégovine  
Tel : +387 33 266 550, 266 550  
Fax : +387 33 445 196  
E-mail : [ugbih@yahoo.com](mailto:ugbih@yahoo.com)*

*Beside the mentioned, you'll have an opportunity to meet the other galleries, but these are officially the most important institutions.*

*Also, to know more about our town and about our country,*

*you'll have a possibility to visit The National Museum (Zemaljski muzej, [www.zemaljskimuzej.ba](http://www.zemaljskimuzej.ba)) and Town museum (dependences of Muzej grada).*

*P.S. Addresses and phone numbers are nothing else, but for your information.*

**Artinbetween – Email after the first initial visit to Sarajevo, October 2005.**

*The 15th every month a new art piece will be put up on the web; this means that each participating artist will show a work once. This can be any artwork; an own or someone others. The following month will this piece be commented and discussed in any way; responding putting up a new piece... etc. A forum for writing will be created at a web host with access only for the artists involved (to create an intimate sphere for the discussion).*

*The artists involved (this far) is:*

*Ervin Babic  
Sandro Drinovac  
Alma Fazlic  
Zlatan Filipovic  
Ibro Hasanovic*

*Steven Dixon  
Tina Finnäs  
Tore Nilsson  
Anna Wignell*

*(It might be nice (if possible) with one more participating female artist from Sarajevo.)*

*The start will be november the 15th 2005. Ervin Babic has announced that he wants to start. That means that the showing and communicating art will go on until july/august 2006. Some time around the end of august 2006 will there be a gathering in Stockholm for all the artists involved. This will be a 1-2 weeks long stay that is planned to be the finalization of the project; this far the form for this is totally open. The stay will also include a guidance in the Stockholm art scene.*

*This far there is no name for the project; the name should maybe also be the name of the domain where the forum for writing will be created. We've been talking in Stockholm; “artinbetween” (Art in between), ... Do any of you have a suggestion?*

*All best,  
Tina and Anna*

The communicative platform - MAC. account and email.

**Ämne:** hi there!  
**Datum:** November 14, 2005 4:30:39 PM GMT+01:00  
**Till:** aetf@groups.mac.com

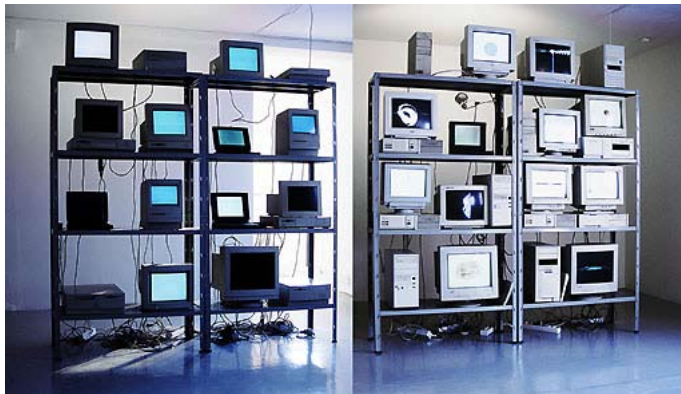
Hi there - just testing - seems to work

Tore

**Datum:** November 14, 2005 11:19:19 PM  
GMT+01:00  
**Till:** aetf@groups.mac.com

now testing from rinkeby

wow works from the suburbs too...



8

**Ämne:** testing from Win2K  
**Datum:** November 14, 2005 11:57:46 PM GMT+01:00  
**Till:** aetf@groups.mac.com

And that seems to work as well.

Tore

**Ämne:** new test  
**Datum:** November 15, 2005 12:08:59 AM GMT+01:00  
**Till:** aetf@groups.mac.com

supposed to ge my mail to kkh instead.

Tore

**Ämne:** and anotherone rides the bus  
**Datum:** November 15, 2005 12:22:33 AM GMT+01:00  
**Till:** aetf@groups.mac.com

and now does the alternative mail address work?

**Ämne:** Welcome!!  
**Datum:** November 15, 2005 2:21:16 PM GMT+01:00  
**Till:** aetf@groups.mac.com

aloha from Stockholm!

/Anna

(well actually Tore who sneakily logged in as Anna :-)

**Ämne:** i am in...  
**Datum:** November 15, 2005 3:58:31 PM GMT+01:00  
**Till:** aetf@groups.mac.com

hojala from sarajevo tooo..... :)

**Ämne:** Hi Ibro!  
**Datum:** November 15, 2005 5:46:06 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Nice to see you!

..T:.

**Ämne:** aetf deabbreviations  
**Datum:** November 15, 2005 11:02:33 PM GMT+01:00  
**Till:** aetf@groups.mac.com

androgynic  
entites  
tour  
florida

all  
elfs  
think  
fast

angry  
elephants  
trample  
fords

hmmm - maybe not so good...

..T:.

**Ämne:** Being "in"  
**Datum:** November 16, 2005 7:26:43 AM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello to all. "de" names are now to be considered?

Take a look, tore, and (naturally) all!

yours, Steven

UFO - Inspecting The Twin Towers - 9-9-2001.mpeg ..





to have a few of my own. They are for the name of the group, or for fortune cookies or Jenny Holtzer pieces respectively!

Here they are:

Academics  
embarrassingly  
trudge  
forward

Annoyance  
exceeds  
tart  
fun

Additive  
excuses  
trample  
frustration

Art  
excites  
total  
forbidding

Around  
everybody  
time  
flocks

Amoral  
explanations  
terminate  
festivities

Alert  
estimates  
tender  
flammability

Abandon  
escapes  
thoughtful  
folk

Alter  
expedients  
tepid  
fools

Auger  
enormous  
team  
failure

**Ämne:** The video Steve sent  
**Datum:** November 16, 2005 9:41:13 AM GMT+01:00  
**Till:** aetf@groups.mac.com

worked well here in Rinkeby - Win2K with Mozilla Firefox.  
Some nice abbreviations there too.

..T:.



**Ämne:** clarifications and things

**Datum:** November 16, 2005 7:49:12 AM GMT+01:00

**Till:** aetf@groups.mac.com

Too all (once again).

Just a clarification. You must click on the Subject heading at the top of the mail to read the message in it's entirety. I have attached a fairly large file to my last message (being "in") which is 2.1 mb and a video file. See how it works just to get a feel for it, and how your connection works with such files.

we can then talk about how it goes for everyone and see how this type of file will work for the group discussions.

Thanks and look forward to the discussions,

Steve

**Ämne:** Couldn't help myself

**Datum:** November 16, 2005 9:08:06 AM GMT+01:00

**Till:** aetf@groups.mac.com

Tore's explanations for aetf have been rattling around in my head and I couldn't help but have a overwhelming compulsion

**Ämne:** *i am finally in!!!*  
**Datum:** *November 16, 2005 6:02:34 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

Halloja,

*nice to be in the group with you all...Falimenderit, as you say in albanian, talk to you soon again*

Tina

**Ämne:** *is anybody out there?*  
**Datum:** *November 30, 2005 11:34:58 AM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

Hi all,

*Well the site has been running for a while and I was just wondering - when is it going to actually begin? We are suppose to have our first posting of a art piece (or whatever) and begin the discussions, etc.*

*Who requested the first piece to be posted? And is it going to happen?*

*We've given time enough for about all of us to post something here (in the year and each of us having about one month) but if it "lags" like this there may be a problem with this schedule (if not with the project as a whole). What are we going to do then??*

10

*Tore spent a lot of time to work out and find something that would work for this site. Are we wasting his time, and ours with all of the daily check-ins to see if a posting has occurred to begin the "discussions, by just letting the time wander off?*

*Those who are looking in here - What are we going to do? Is there any interest in this thing? These questions should be addressed or at the least considered.*

Perplexed Steve

**Ämne:** *i am here*  
**Datum:** *December 1, 2005 1:18:53 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*sorry for not getting in sooner, i was busy with my family... :)*

*but i am here now, and will post my work soon...*

*greetz...*

**Ämne:** *Hi Ervin*  
**Datum:** *December 1, 2005 11:39:54 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Looking forward to see your work!!*

Tore

**Ämne:** *Look forward, also, to the work*  
**Datum:** *December 2, 2005 8:44:55 AM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Hi all, and especially Ervin,*

*Look forward to seeing the work. Is everybody else going to check in and see it? Can you check this out from your side Ervin? (or anybody else who is there reading this?)*

*Talk soon,  
Steve*

**Ämne:** *assume enormous team failure*  
**Datum:** *December 7, 2005 9:35:02 AM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Hi ghost group,*

*So it would seem that "aetf" is to stand for the term "assume enormous team failure". I can't seem to see if anybody is really looking in at the page to begin the discussions.*

*Ervin - can you ask those around you there if they could check in to the page here and leave some note to let us know if they are "in" or not? It would be great to know - and before the holiday time brings the thing to a half for a few weeks.*

*As for anybody else reading this, what do you think this "beginning" means.*

*Is the idea of a group "piece" which begins with a "conceptual", "idea-based" or "discussion-elaborated" as it's foundation a bit to ephemeral and therefore doomed to failure? Are we too attached to the ideas of "material" and therefore unable to engage in a "piece" which begins with the "decentered" material of discourse?*

*I would think that "use" is what is localized around the material object, but for the art piece isn't "use" the consideration and manipulation of the "ideas" circulating around this art-piece and generated by it?*

*If so, the actual "material" of art is concepts. (This would apply across the material locals of all art-genres (ie. painting, video, sound, whatever)).*

*These concepts are really the beginning of the engagement of the viewer, the actual "experience" of what the art-work actually IS.*

*However the individual viewer has a dynamic relation to the art-work(as idea). It grows and shifts with the continual elaboration of what the "idea" of what the artwork means. Aren't these discussions suppose to be just that? Working with the material of meanings of the artwork? And considered, in themselves then, to be the elaboration a art-piece also?*

*If so isn't this site (aetf) the beginning "brush-stroke" which Tore has made - and now he asks us if we can make a few marks towards completion of the art-work..*

*Who is going to say no to this? Or better yet, just walk away?*

*Steve*

**Datum:** *December 12, 2005 1:46:24 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Hello,*

*I'm in again. Nice to see that there are at least some discussions are taking place here. and the Ufo-twin tow mov!, stevens latest mail about the art piece (and our aetf)..*

I've been absent from aetf lately; I had (and just finished) my master show. As Tore just asked me; I'm very "post" now. Doing fine. Maybe I'll have some doc. from this put up on my web page soon?!(annawignell.com).

I'm waiting, very curious about your work Ervin. I think I'll try to reach some of you on phone today to see how things are - as a final?? try...

all bests,  
anna

**Ämne:** a month later ...

**Datum:** December 16, 2005 9:39:38 AM GMT+01:00

**Till:** aetf@groups.mac.com

Hello everyone!

Just wanted to tell you that with a month of delay I have configured my account.

I have not yet read all the posts but I will do so over the next weekend.

Anna I received your SMSs last week. Tried to call ... Hope your diploma exhibition went great!

Well, I am done with the semester and will spend a winter break in Sarajevo.

I am looking forward to meet the participating members from Sarajevo and organize meetings and posts ...

Will report soon from SJJ.

take care everyone,

Z

**Ämne:** Time Running out or time ran out

**Datum:** January 3, 2006 11:16:14 AM GMT+01:00

**Till:** aetf@groups.mac.com

Dear Group,

I have been checking in at the site and still don't see any work to discuss. My account at .mac says only 11 days left and with the problematic of having nothing to discuss I wonder what we should do about this group site. Should we all just let it die? Checking in seems a waste of time which I could better use for other things if there is to be only "hi, I'm here" mail from a few of the members.

Can we say now that the idea is a flop?

Art in this mode, the ephemeral conjunction of the web and discussion, may be a hard fact for those who take communication and information seriously, but one which, it would seem, most artists grasp only when the "net-piece" is funded by a grant or purchased by the museum. That is, the physical art piece (see it here on the wall, this is an "expression" of my "deepest", "original", and "creative" self. Impressive, Huh?), or the monetary exchange for a art-piece (even if it's just a concept piece or documentation of, say, a performance) is the only way the art piece actually exists, and this purely informational exchange which is called for here is not "worth" bothering about?

There is actually something to be said about this point. The exchange of the art piece is what does, in a way, make it art. The money exchanged for the art piece gives it not only monetary value, but also informational value. This informational value is invested in the piece as "important" art and is (and of course this is obvious) controlled by those who exchange money for

the art. The exchange (and especially because we seem to give away the creation of the value-information to those who have or control the money by thinking it does indeed make the work more "important" if it has a high money value. Take this lack of exchange of information here as a case in point!) is what gives value and is hoarded by those who control the value market.

This is the intersection of value and ideology, and one controlled not by us!!

And how could it be as we have given it away, and still seem to be doing!!!

Do we call it a day here then (or maybe a century)?

Steve

**Ämne:** Update for owners of .Mac groups

**Datum:** January 12, 2006 7:19:29 AM GMT+01:00

**Till:** anna.wignell@mac.com



Dear anna.wignell,

We hope you are enjoying .Mac Groups. We wanted to make you aware that some members of your group may not be receiving group emails at their preferred email address. 11

By default, the members you previously invited to join your group are receiving group messages at the mac.com email addresses they set up when they activated a .Mac ID. We recommend that you contact your group members to remind them that they can go to Group preferences and change their settings to have group messages sent to any email account they prefer.

Any new members you invite to your group will automatically receive their group messages at the email address to which you sent their invitation.

Sincerely,

The .Mac team

Your use of .Mac Groups is subject to the .Mac Terms and Conditions

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All Rights Reserved



**Ämne:** The end

**Datum:** January 12, 2006 11:23:59 AM GMT+01:00

**Till:** aetf@groups.mac.comHello,

Well my .mac account runs out in 2 days. I guess when it does I will leave off checking in here. Sorry to see that this idea didn't work. For those who want to give this another try with a group who will be engaged, let's talk. You can email me or whatever.

As for the Stockholm contingency - should we get together and see what the next step will be? I must say this hasn't work in the slightest!

I will check back here in the next few days, but after that we should meet and find a group which will operate even at a minimal level.

Additionally, I think we have to reassess the idea of the stockholm part of the trip. A group coming from Sarajevo which we have no contact with until the week trip would seem to be pretty much useless and be work, money, and time which would yeild only confusion and frustration. What do you think?

Thanks and Goodbye (?)

Steve

**Ämne:** Coming up in a few days..  
**Datum:** January 12, 2006 12:55:14 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello,  
I met Tina over a drink yesterday and we both thought, as being the introducers of this very thing that we should make another try by putting up a work (documentation of a work) on this site. I will, in a few days, be ready for the 15th (of january; a few months of delay..). I will come up with a link or anyhow to present my latest work "Sorting" that is a very good example for what Stevens is talking about concerning being busy with a carreer. And not prioritating a forum without any commersal interests like this .. Many interesting point of views. I'm even about to install a piece that I recently sold in those days, and now after my short break for lunch heading back for the economy course that I'm taking today and tomorrow... Concerning the time running out for the mac-member ship. I'm a bit confused where the old emails on this site went (the first one where Tore told about the rules for this). But I think there is no problem since you will still be able to log in at this site. Only I, as a ordinary paying member and the administrator of this group can upload stuff. SO, all you other people who are still interested in this collaboration project and that will show a work one time, you have to arrange this on your own (putting it on another server etc).

See you ghosts soon!

Bests,  
Anna

**Ämne:** UP  
**Datum:** January 14, 2006 3:42:28 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello,  
On the link below you find a documentation of my latest work, the video installation "Sorting". It looks terrible as It is now but I hope you get the idea (it's just for you.. I could maybe

make it better but haven't got the time to figure out how right now..). The sound Is a modified/distorted sampled choir that is singing upon a scale; all generated according to the the shift of the image - in case you don't hear/get this). For good pictures see <http://www.annawignell.com> if you don't find the way there from

<http://www.kkh.se/~o00wigan/aetf/aetf.htm>

I also want to thank Tore, Tina and Steven for all your help with this work!

I hope to get any reactions from any of you.. In case we will have anything to discuss here In the future, it would be interesting to hear if any of you people from Sarajevo wants to come up with something new for the next 15th (february 15). Tina is soon ready for "a 15th" -either febr 15 or march 15. What do you think???? Or is this "forum" dead..?!

Bests,  
Anna

The piece, "Sorting", is composed of incoming camera image obtained in the gallery itself being processed in real-time by a mathematical algorithm operating directly on the information of the media. The smallest elements of the digital video image, its pixels, are being sorted by brightness (the sum of its R-, G- and B-value) and are being processed from left to right working upon rows from top to bottom. The image obtained from the camera continues, even through out this process, to contain all of its information. The complexity of the original camera image (reality) is being reorganized/ordered into a soft gradation/transition. The perspective changes from depth to surface. A soundtrack is generated according to the shift of the image.

**Ämne:**  
**Datum:** January 14, 2006 4:03:06 PM GMT+01:00  
**Till:** anna.wignell@mac.com

testing

Anna Wignell  
+46(0)73 6966837  
<http://www.annawignell.com>

**Ämne:** wola  
**Datum:** January 17, 2006 9:48:38 AM GMT+01:00  
**Till:** aetf@groups.mac.com

i haven't been here for a long time, it's good that at leats any disc. are going on...

come om people, lets do some work...

do you want me to open up the disc. with my work???

say what you think...

**Ämne:** ervins video work  
**Datum:** January 18, 2006 4:34:35 PM GMT+01:00  
**Till:** aetf@groups.mac.com

hi guys,

*i am uploading Ervins video work (21MB in mpeg1-vcd format)  
it's title is "spectacle"... let's get tihs party rollin'*

*btw: ervin couldn't do this by himself, doesn't have fast internet  
concection at home or academy... i don't know.*

*this are his words ment to be said to you:*

*"  
dear all,  
i am sory for a bad communication at the begining of our project.  
i hope this work will start of the project officialy and hope that  
in future we will have much better communication...*

*i am hoping for you coments and questions on my video soon.*

*greetings,  
ervin  
"*

**Ämne:** *problem...*  
**Datum:** *January 18, 2006 4:35:45 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*it's seem that i can not upload 21MB file on this server...*

*what shell i do????*

*i will try to email it to you all, ok??*

*if there is a web address or ftp that i can use, tell me soon...*

*ibro*

**Ämne:** *051201tinans lägesrapport*  
**Datum:** *February 26, 2006 3:05:09 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Hej på er...*

*jag fick svar av Ibro idag (igår) när jag tittar på klockan när-  
mare....och han sa att han hade pratat med Ervin och att han  
nog skulle sätta upp ett verk tills mitten av december. Jag fick  
också veta att Alma flyttat till Mostar till sin pojkvän och att  
Ibro inte hade sett henne på ett tag så det verkar ju kanske som  
att hon droppat av?? Vi borde även verkligen mejla Zandro  
och kolla hur busy han är, han har ju ännu inte signat in på  
mac-kontot...Nåväl, här kom en liten lägesrapport från Sara-  
jevo i alla fall och vi får väl se hur det utvecklar sig..Tycker ni  
vi borde smsa Alma och kolla läget mede henne och om hon  
tänkt fortsätta vara med i projektet eller om hon hoppat av?*

*Kram,Tina*

**Ämne:** *210105 Tinas comments to Annas work*  
**Datum:** *February 26, 2006 3:10:11 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Hello everyone...*

*I hope you are all doing fine and that you recieved my e-mail  
about my new e-mail adress that is the one I'm using now...*

*To get a discussion going I will start by asking some things*

*about Annas work. I saw it fisically in the galley where it was  
exhibited. Those that didnt can read the text that Anna send in  
the last e-mail about the work and also go in to the homepage  
of Anna to see more...*

*I wonder about the interactivity-part in this piece...The interac-  
tion between the work and the viewer was not meaby so clear...  
What I mean was that the image of a person that the web-  
camera captured in relation to the changes in the images itself  
where pretty small so the relation between the work and the  
viewer was not so obvious. I understand that this was probably  
the purpos but my question is if you think or feel that the inter-  
action could or should have been clearer in this specific piece?  
I compare this work to your earlier work for the Sollentuna Art  
Fair where the " cause and effect " between the work and the  
viewer was more direct...I did not see a image of this work on  
your homepage but meaby there is still some link from  
the Art Fair of this work on the web? What I think would be in-  
teresting to discuss in relation to this work and to other works  
including interactivity (since many of us in the group works  
with interactivity in different ways..) is the relation between  
the work and the viewer; " cause and effect  
".....*

*I hope that this small draft contributes to more discussions  
about the work...I also wonder if you Ibro still have problems  
with putting up Ervins work? All the best to you all and hope to  
hear from you soon.....*

*Tina*

**Ämne:** *140106 Anna announcing*  
**Datum:** *February 26, 2006 3:13:13 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*Hello,  
Just to announce that there is something new up at the AETF  
group-site. Concerning Stevens last email about the time run-  
ning out for the mac.com account this seems to be a problem; It  
will still be possible to log in at the group-site AETF but with-  
out an account at least he can not write/send any messages to  
the group.... In case you want to discuss with the group the only  
way might be by email from now on (and if this is the case for  
you to; don't forget to email to everybody - make no reply) See  
you there  
I hope./anna*

**Ämne:** *160106 Reply from Ibro*  
**Datum:** *February 26, 2006 3:14:10 PM GMT+01:00*  
**Till:** *aetf@groups.mac.com*

*hello guys,*

*i just wanted to know since i haven't heard from any of you and  
i mean bosnians too, considering our project..*

*what is the standing point... what are we planing to do... ervin  
has not done the performance as much as i can see... what,  
where, how?????*

*i have been kind of quiet becuase some personal things i have  
been doing, i haven't been online much eather... i am sorry for  
that... i am ready to start wokring on AETF... i have my stuff  
ready...*

that's it from me...  
greetz,  
ibro

**Ämne:** 160106 sandro says hello  
**Datum:** February 26, 2006 3:15:02 PM  
**GMT+01:00**  
**Till:** aetf@groups.mac.com

First of all I wish to everybody Happy New Year and every other hollyday in past months. Since I havent been part of group AETF actively, beacouse the other day I just gave my last exam wich I preparad for..... well, pretty while, So to be honest I wasnt much part of any social happenings ;) . But now I'm back and ready to participate although as I might have noticed that since we started we dealed only with problems - and it seems that the project after couple of months didn't even started. And the latest bad news is that it is posible that Sara-jevo group wont be able to use Mac-lab as we thought that we will - school policy is changed and now we will have to make some kind of intervention at the school office, but we will see what can be done about that. Another thing - I still didn't get my Mac account, is there any special location where I should create this account or I just need to make ordinary Mac-account? I would be gratefull if I could recive again link for creating of this account . So that's it for now and we'll keep in touch, I also hope much more than we did 'till now. hope to hear from you soon. Btw now I'm starting to work on my diploma work and that will be the peace that I would like to exhibit at this forum - so count me in for that - but when I finish, without any preasure, please ;)

14

**Ämne:** 180106 Ibro; ervins video work  
**Datum:** February 26, 2006 3:16:10 PM GMT+01:00  
**Till:** aetf@groups.mac.com

hello everyone,

since i couldn't upload the video work of ervin on .mac account... i tryed emailing it to you all... but it didn't work... so at the end i have uploaded it on my web site... you can get it from:

[www.evilmothers.com/spectacle.mpg](http://www.evilmothers.com/spectacle.mpg) <<http://www.evilmothers.com/>>

i hope that those of you with week internet conction will not hate me or hire a serial killer to hunt me down... :):)

enjoy!

ibro

**Ämne:** 180106 Ibro: bits of problem  
**Datum:** February 26, 2006 3:17:15 PM GMT+01:00  
**Till:** aetf@groups.mac.com

sorry guys,  
i just got an email from zlatan, who's been trying to get to the file on web site, but he couldn't get it...

i've uploaded the file, tested it and it was working... but now

i've checked and it's not on...  
i don't have a slight idea what is going on...

i will try to sort this out by the morning tomorow.... i hope...

i will keep you updated...

sorry once again for the problem...

ibro

PS: if anyone of you have an alternative fip address that i can use to uplad the file, please let me know asap....

**Ämne:** 190106 Steven: getting in  
**Datum:** February 26, 2006 3:17:56 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello all,

Sorry to say that now I cannot even get into the imac. account. It just asks me to "renew" my membership.

I see that there is now a little activity going on (to little, to late?), but I wonder how we are going to co-ordinate everything? the email thing maybe ok, but then we should get a text file of all members accounts to have a definitive way of sending along mails.

And to reiterate the point - where will the server be for the files which we are to look at and discuss?

Just one thing to say - now that there is some activity - if we would have been in contact in some, even, small way the continuity would have made this a bit easier. Now it seems "ad hoc" and we don't have a handle on who is actually doing anything or even involved still.

Can we get a list and send a batch email merely asking "are you still part of this project?"

Steve

**Ämne:** 190106 Steven: ervins video work  
**Datum:** February 26, 2006 3:19:26 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Ibro,

There doesn't seem to be a way to get further into the site. Only an email entrance.

Could you send along further information?  
Clicking on the  
<<http://www.evilmothers.com/>>[www.evilmothers.com/spectacle.mpg](http://www.evilmothers.com/spectacle.mpg)  
only seems to give you the home page [www.evilmothers.com](http://www.evilmothers.com) .

**Ämne:** 190106 Anna: ON  
**Datum:** February 26, 2006 3:24:05 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello,  
Something is obviously going on! Nice Ibro and Ervin. Hope to see Ervins work soon?! How should we do this now? I have already something "up" and soon will Ervins also be there?! Maybe this is some kind of reaction on my work?! Don't you have any comments? Now, when the schedule is totally changed, how will we go on? If you haven't been able to read the aetf group e-mail about my work "being up", I send you all what was there as a ordinary email, see the next one. I don't know how we will arrange a common communicationsite -or anything like that- from now on.. This is of course depending on who still wants to join the project. I think you are right Steven, when you suggest some kind of verification from those who are still a part of the project, so that we know who we are talking to. Still some ghosts out there... Tina, where are you? ???

Bests,  
anna

**Ämne:** 190106 Anna: UP  
**Datum:** February 26, 2006 3:24:43 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello,  
On the link below you find a documentation of my latest work, the video installation "Sorting". It looks terrible as It is now but I hope you get the idea (it's just for you.. I could maybe make it better but haven't got the time to figure out how right now..). The sound Is a modified/distorted sampled choir that is singing upon a scale; all generated according to the the shift of the image - in case you don't hear/get this). For good pictures see <http://www.annawignell.com> if you don't find the way there from

<http://www.kkh.se/~o00wigan/aetf/aetf.htm>

I also want to thank Tore, Tina and Steven for all your help with this work!

I hope to get any reactions from any of you.. In case we will have anything to discuss here In the future, it would be interesting to hear if any of you people from Sarajevo wants to come up with something new for the next 15th (february 15). Tina is soon ready for "a 15th" -either febr 15 or march 15. What do you think???? Or is this "forum" dead..?!

Bests,  
Anna

The piece, "Sorting", is composed of incoming camera image obtained in the gallery itself being processed in real-time by a mathematical algorithm operating directly on the information of the media. The smallest elements of the digital video image, its pixels, are being sorted by brightness (the sum of its R-, G- and B-value) and are being processed from left to right working upon rows from top to bottom. The image obtained from the camera continues, even through out this process, to contain all of its information. The complexity of the original camera image (reality) is being reorganized/ordered into a soft gradation/transition. The perspective changes from depth to surface. A soundtrack is generated according to the shift of the image.

**Ämne:** 190106 Tina: "hello everyone+my new e-mail adress"

**Datum:** February 26, 2006 3:26:37 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello Anna,

and everyone else. I am here but very busy also with my exhibition for the Technical Museum in Stockholm that I will have 10:th of february, this work is also the one I will put up "some-where" on my own server or on our common, if we have one later on...I also agree Steven with you and your e-mail but I am also happy now because there seems to be some activity now and if it continues like this meaby there will even be a collaboration from now on...So, as it seems Erwin, Ibro and hopefully Zandro is in...What about you Zlatan? I will get back to you all later in the afternoon regarding Annas work and also to see if Ervins work has been put up until then....Talk to you soon, Tina

Ps. please e-mail me from now on to this adress, my other adress doesnt work good for group-mails.....

**Ämne:** 210106 Tina: "Annas work..."  
**Datum:** February 26, 2006 3:27:36 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello everyone...

I hope you are all doing fine and that you recieved my e-mail about my new e-mail adress that is the one I'm using now...

To get a discussion going I will start by asking some things about Annas work. I saw it fisically in the galley where it was exhibited. Those that didnt can read the text that Anna send in the last e-mail about the work and also go in to the homepage of Anna to see more...

I wonder about the interactivity-part in this piece...The interaction between the work and the viewer was not meaby so clear... What I mean was that the image of a person that the web-camera captured in relation to the changes in the images itself where pretty small so the relation between the work and the viewer was not so obvious. I understand that this was probably the purpous but my question is if you think or feel that the interaction could or should have been clearer in this specific piece? I compare this work to your earlier work for the Sollentuna Art Fair where the "cause and effect" between the work and the viewer was more direct...I did not see a image of this work on your homepage but meaby there is still some link from the Art Fair of this work on the web? What I think would be interesting to discuss in relation to this work and to other works including interactivity (since many of us in the group works with interactivity in different ways..) is the relation between the work and the viewer; "cause and effect" "....."

I hope that this small draft contributes to more discussions about the work...I also wonder if you Ibro still have problems with putting up Ervins work? All the best to you all and hope to hear from you soon.....

Tina

Ämne: 230106 Ibro: Re: "Annas work..."  
Datum: February 26, 2006 3:29:36 PM GMT+01:00  
Till: aetf@groups.mac.com

hello everyone,

i still haven't figured out how to upload Ervin's work online, i need to get a driver to be able to compress his video into a quicktime and maybe then i will be able to get it up, anyway it will be lots easier...

i've seen anna's work, i must say that it's an interesting concept...tinna said: "image of a person that the web-camera captured in relation to the changes in the images itself where pretty small " i don't know what the web camera captured, but when i saw the work online, all i got was a blue screen with little bit of vibrations on the screen (color/pixel change)... am i suppose to see some "deformed" picture of a viewer/spcae/... i don't know...

it's very hard to percept the work online... at least for me... but considering the concept, can you give us a sample of the "algorithm" it's might help (at least to me) to understand the process... which is the segment of the work that most interests me... i think that the process of obtaining and processing the image/video is the part that defines the "form" of the art piece itself, which for me is the most and important part of any work...

this is it from me for this time...

16 hope that you are not been killed by the freezing cold weather, today in sarajevo is i think around -15C it's is crazy... you go out for 15min, your ears are so cold you don't feel them, so i was think that this is a perfect time to become "an artist" by cutting you ear off, because you would not feel anything anyway... :):):):):)

greetings to you all,  
ibro

Ämne: 240106 Anna: hi  
Datum: February 26, 2006 3:30:45 PM  
GMT+01:00  
Till: aetf@groups.mac.com

to Tina's question: You find the documentation of the piece "The original image..." on my site (a photo); this is a similar piece to the piece "Sorting" that we're now discussing. (Tina is comparing those.) They both consist of the same principle; a webcamera installed in the gallery is capturing whatever that's there, this image is being processed by a computer; an algorithm is operating on this "original", incoming image. The incoming camera image is being reorganized in real-time and projected in both of those cases upon a screen; making the projection more of an object. (the pixel-information is still the same as in the camera image; the pixels are just sorted in another way; changing positions)

Since all documentation of those two works on my web site is only photos and texts I do get it might be difficult to get them. (And then this crappy video that I put up just for you to see). I think it's interesting with this question about the interactiv-

ity of the piece that you're asking about, tina. This part of the piece is nothing that I want to make a point about, it's just the bi-effect of making the link between reality (the camera image) and the piece itself very short (by processing in real-time). This short link interests me. And I don't really know how to deal with the interactivity-part. In the first piece "The original image.." the viewer was very visible in the piece (the image was still the same - no strange distortions or so, ibro). They were visible in the sense that you could immediately notice when someone was passing by; the image was then changing because the information of the original image was changing. In the video installation work "Sorting" I put the camera quite high up in a corner so that the viewer can't make very big impact on the changes because the viewer then becomes very small in the image. If ten people at the same time stand in front of the camera then of course... Since the point of the piece isn't the interactivity itself I don't want it to become too illustrative by making the viewer affecting the piece so much. And I definitely don't want people to just look at this part of the piece and playing around in front of the camera. The piece "Sorting" has a different character than "The original image.."; "Sorting" has a sound track that you hear a bit from. The sound of "The original image.." is just white noise being generated and changing in volume according to shift of the image. But I don't know how I would put this piece up again in a different space and context than the art fair where I first showed it. Maybe more in the same way as I did with "Sorting". But about this interactivity part -how do you other people working with real-time etc deal with this?

bests,  
a

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Datum: February 26, 2006 3:29:36 PM GMT+01:00  
Till: aetf@groups.mac.com

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greetings to you all,  
ibro

**Ämne:** 240106 Anna: hi  
**Datum:** February 26, 2006 3:30:45 PM GMT+01:00  
**Till:** aetf@groups.mac.com

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bests,  
a

**Ämne:** 030206 Zlatan: AETF today  
**Datum:** February 26, 2006 3:31:29 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello everyone,  
Although I have not been writing much, I was following the lines that were submitted either on the .mac group or by e-mail. I have to admit that my present job is taking much more time than I thought and I am not getting to make work specifically for the possible context of AETF.

However, I have managed to produce a couple of videos and I will be willing to share it with you hoping that this might initiate some comments.

Now regarding the technical problems and space on the server where we could put the video files. I would suggest we do it in QuickTime format, and I will see to it that server of Academy of Fine Arts in Sarajevo becomes available for temporary placement of work of participants from Sarajevo. If this does not get to work than I will find another solution within a couple of days.

Issues that came up in my recent artwork directly deal with my physical location.

To be more precise with my identity in it. It is a response performance piece.

I would suggest that we try to mark a date in the month and all of us group work together, be it images, sound or video, or writing and put it up for "analysis". I think this would also create a core and variety of independent platforms that might trigger our response. Let's not try to be limited by technology. If we face the problem with the server, why do not we try to use free service by google video blog system.

Or something else. I know, that, out of the blue, I am now hyping about the things in AETF but I would be really sad if things would not get going.

At the end I would have to say that, as things look right now I do not think that end of August would be good time for me to travel, although this does not necessarily mean that the dates should change. I would be more than happy to contribute with my work! :)

Take care guys,  
Z

**Ämne:** 040206 Steven  
**Datum:** February 26, 2006 3:32:14 PM GMT+01:00  
**Till:** aetf@groups.mac.com

To all,

Zlatan has got some good thoughts, and at least it's an engagement with the dialogue. Now the question is what is the time frame?

When will this server be put up? And if not what about the google video blog? Who will check this out?

I would prefer a place where we can all "check-in" and put our work up. However as it is February and we are still in the "what if we do this" phase I think this seems unlikely.

The project, as I interpreted it, was to have a dialogue about the various ideas of art, the art world, etc. based on the practice of art by the individual members of the group. The AETF people would place their art work on the "site" (practice) and

we would explore and develop our ideas through the interactions and transformations caused by the discussions held there.

This seems to be passed. Or will a piece suddenly appear, or some discussion happen in regards to the one piece, Anna's, which has been put up for our contemplation? Is this going to happen?

The next part of the project of AETF, once again as I interpreted it, was the visit here by the members in Sarajevo. This seems to still be active, as was obvious in the mail asking for responses to this travel. But now the question lies:

What will such a trip mean? With only minimal interaction between us all, what is the "meaning" of the Stockholm trip? What form of interaction will count as "significant" in the movement around and within the Swedish context?

Are these questions viable? Do we attempt to answer these questions then, now at this moment of the project, or do we just immerse ourselves in the "practical" aspect of the trip to Sweden and forego any more attempts to communicate at this other level?

Lastly, I was wondering about all of the emails.. Zlatan's mail only has nine (9) names that it was sent to (and which I am replying too). That means many are out of the "loop". Could we get a full list of addresses to insure all members have a chance to see what's going on?

I have kept my thoughts here focused on the practical aspects of the project, and where I think we are with it now, however the ramifications should be at least mentioned. I will do so by reiterating what I mentioned in a mail before - that is, we have moved, I think, from the notion that art motivates ideas and thoughts in the viewer to the consumerist notion that art is the material locus of capital. Art then is not to be discussed, unless it is meant to further the "value" of the artwork in the capitalist exchange. Therefore, it would seem that here, we do not want to discuss art because that is "backwards". First the artwork must "prove" its "artness" by having a "value" which is confirmed and created by monetary exchange. Then we may speak of the artwork as Art.

I think that's why there has been no discussion here. It was doomed by not being "practical" in this sense of local of capital.

**Ämne: 080206 Anna: AETF**  
**Datum: February 26, 2006 3:33:05 PM GMT+01:00**  
**Till: aetf@groups.mac.com**

Reality beats the theory. I don't know what you expect considering discussions or responses to the art that some of you still are planning to put up; I have my work on the web since almost a month and this far only Ibro and Tina has had any comments or questions on it. Probably this discussing-the-art is nothing that interest us.

I have, as hopefully all of you, noticed that only Ibro (this far; still a week to go) is interested in coming to Stockholm in august this year. As Steven states; what will this meeting be about?

What do you consider as being researched within this project?

Our/the art?

Our different contexts in relation to our art practice/our art? Is it time for an evaluation of the project? What points and questions should then be made?

Down below is a list of all our email addresses.

zlatanf@pro.ba,drinovacsan@yahoo.com,foomani@gmail.com,steven.dixon@khib.no,tina.finnas@gmail.com,tore@khh.se,erwinbabic@yahoo.com,mobilealma@yahoo.com,anna.wignell@khh.se

Bests,  
anna

**Ämne: 080206 Ibro: Ervins video work**  
**Datum: February 26, 2006 3:34:01 PM GMT+01:00**  
**Till: aetf@groups.mac.com**

hello everybody!

i am sending you, finally, ervin's video... it's in the WMV format... I couldn't compress it into anything else, quicktime somehow doesn't work... i think that all of you will be able to read it in your players....

and now considering the topics that have been discussed in our last few emails.

what will this meeting be about?

What do you consider as being researched within this project?

Our/the art?

Our different contexts in relation to our art practice/our art? Is it time for an evaluation of the project? What points and questions should then be made?

the meeting will probably be about nothing, a waste of money... will sit down have a drink, talk a bit.. have a critical discussion about why this project failed. and that's all. i think that one primary problem is that we never stated clearly, point after point what this is about, for example:

1. we present our work
2. we discuss this
3. we do that

4. we conclude, bla bla bla

or maybe we did do this but i think that many people who are involved in the project didn't clearly understand this. than there are technical problems, and this is what frustrates me the most, for god's sake we are all somekind of "tech-artsy-fartsy" people and we can't come up with a way to communicate...this worries me because if we can't communicate as human to human, how da' hell do we think our art communicates to people/humans...

i think that we are all bunch of individuals (and we are) who only know how to think on a one way road (me/artist to whoever and not interested in the feedback) and when it comes for us to communicate on the level "back and forth" we are TILT... and i think that this project is about back and forth communication and also is about one way road communication mixed up together because we are interested in the feedback to our work and are also interested in "defending" our work as "art"...

well, i don't know anymore what to say... this is about all what i think that so far we have achieved... i would please ask

everybody who was in the project from the beginning to confirm his/hers involvement... and than those who are still interested in trying to save this project can sit down and try to come up with atleast something constructive out of this idea.

all best,  
ibro

**Ämne:** 080206 Anna: Thanks  
**Datum:** February 26, 2006 3:34:34 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello,  
Thanks a lot, Ibro for some nice respons.  
I'll be back..  
/anna

**Ämne:** 080206 Ibro: Ervins video work  
**Datum:** February 26, 2006 3:39:57 PM GMT+01:00  
**Till:** aetf@groups.mac.com  
**1 bilaga, 4.0 MB**

hello everybody!

i am sending you, finally, ervin's video... it's in the WMV format... I couldn't compress it into anything else, quicktime somehow doesn't work... i think that all of you will be able to read it in your players....

and now considering the topics that have been discussed in our last few emails.

what will this meeting be about?  
What do you consider as being researched within this project?  
Our/the art?  
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Is it time for an evaluation of the project? What points and questions should then be made?

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all best,  
ibro

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**FooZ//: Ibro Hasanovic**  
**Email: foomanic@gmail.com**  
**Mobile: 00.387.63.848.506**  
**Web: www.evilmothers.com**  
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spectacle\_wmv.wmv "

**Ämne:** 080206 Anna: nice  
**Datum:** February 26, 2006 3:40:48 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello,  
Thanks a lot, Ibro for some nice respons.  
I'll be back..  
/anna

**Ämne:** 100206 Zlatan: Liberation of the B&H - passport  
**Datum:** February 26, 2006 3:45:03 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Well, here is a little contribution from my part.



**Ämne:** 110206 Sandro: Sandro for AETF  
**Datum:** February 26, 2006 3:45:46 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hi everyone

I 'll try to pop-in this discussion here. I red your e-mails earlier and it seems that we have come to the point where we are not sure what are we doing, and what was this all about. I would also agree about technical problems shouldn't be the reason or excuse for a lack of communication. Anyway that is something that must be overdone with our involvement via mails (for now) and this is something that I failed to participate, maybe beacouse of little experiance in this kind of angagement before, I'll try to repara that now.

I wouldn't agrre with another point of view that is seems to questioning the use of this kind of exchange of thoughts – or have we all ready came to the point where we have realised that there is nothing to exchange....no points....no thoughts? This also include potential arrival of Sarajevo group in Stockholm and use of this arrival, is it realy truth that it can't be anything else than – «the meeting, probably about nothing, a waste of money... will sit down have a drink, talk a bit.. have a critical discussion about why this project failed.”

The way I see it - this trip and this AETF is not something that we can define by the „use of it“ it's not like there is going to be „great revelation“ after we are done with this, for me any kind of contact or chance to get knowlege and informations about other artist is a purpose for it self beacouse it helps me to develop more concrete opinion about her/his art but also about my own stuff that I do – and it's not even question is it good or bad experiance, it's experiance, and it is not possible that it will not have any effect. And interested in these terms I'm really IN for arrival in Stockholm, although I would like that we can defenitly decide, when we get closer to the date of the trip – due to the other responsibilities anyway this project of ours, this AETF isn't it something that should be left behind – or even better in front of us - maybe for constant use. This kind of communication (vie e-mail) for now will have to do, but in the future we could for example develop a web site, we talked about it earlier (with password for participant, open forum for visitors, gallery of our works, explanation of the entire project), or a something like a publication (even if it is just a PDF that you can download from net, even that would do). But I'm pretty sure that it's still early to define entire project in that sence, Maybe we can develop idea for some kind of workshop when we get together next time, that is if we conclude that we have smillar interest in any subjects when it coms to art (anyway I'm just throwing ideas, maybe they're lousy but... we'll get there) I'm sure that we will have a different ideas now and after a couple of presentations.

So we better just get this thing going and see where it take us: Anna I saw your web-site (to stick a little bit on it) and I like this idea of site as a gallery space not possessed with to many information, but I'm still questioning myself, and by this chance also you and others should we deal with the virtual space the way that we deal the real one, or to make it more clear – when I see someones work in real space, gallery, museum etc. sometimes I want to disscuss that work or to know about origin of the same, cocncept, thought, right there. But it's just something that can't happen (beacouse artist is not always there) but in virtual space there is an open possibility to leave information, that is always there and that can be even teaser information, or if you preffer a complete informational speach or manifest– whitch I personaly don't stand for. Anyway any kind of verbal explanation (not definition) that can bring whole

work closer to the observer. Or it should be always opened for a free interpretation?

Rendering 360

I especially liked this video, I noticed this line of „looking sideways“ in it, observing space around you in this digital-verbal-recording memory mode was for me a incorporated experiance of every day normal surroundings with something that I by default recognised as a familliar (digital voice that is explaining the subject that we see)

Q: Why did you use this blurry picture recording mode?

Part of eternety

Is work that I saw when we were in Workshop in Zagreb, and all I got from it was it's apereance in the space – sometimes it looks a bit hypnotic and atrcative other time it just looks merged in the space, this again has a lot to do with it's positioning in space. And this positioning in space is something that seems to take a lot of credits when it comes to your work, or am I wrong? I'm especially sorry that I didn't get chance to completely understand the «Sorting». These works seems to be hard to get if you are not there. And this is to bad since these works intriged me the most, are these your most recent?

I'll look at Ervin and Zlatan videos next, and get back to you soon

Seeya

Sandro

**Ämne:** 130206 Anna: AETF considering the art

**Datum:** February 26, 2006 3:46:41 PM GMT+01:00

**Till:** aetf@groups.mac.com

Hello,

Seems as almost all of us has emailed this last week! What about Alma? Do any of you Sarajevo-Dubai-people have any contact with her? Tore and I called her before Christmas one time and then she told the story of marrying the chief and moving to Mostar(!). But what about now?

I'm sorry to say that i haven't managed to open the spectacle-file from Ervin-I'll see with the others from here if they have. But thanks Zlatan for a new piece. A lot of art up now! And a lot to discuss; lets start shortly with the art.

After the response from Sandro and Ibro i understand (and i know) that my web representation of my work(my site) is very minimalistic; leaving a lot to the viewer. Some things could maybe be better communicated?! As a viewer/visitor on the site, you really have to read all the text carefully to be able to get things; it's all important. But I don't know about a statement of any kind.. If I want that. To Ibro's comments “...i think thatwe are all bunch of individuals (and we are) who only know h ow to think on a one way road (me/artist to who ever and not interested in the feedback) and when it comes for us to comu-nicate on the level “back and forth” we are TILT... and i think that this project is about back and forth communication and also is about one way road communication mixed up together because we are interested in the feedback to our work and are also interested in “defending” our work as “art”...”

To one point of course you have to defend your work (not as art -that it becomes when we say it is); but you want people to get the information, to understand your work. So, to Sandros question; the low resolution in “Rendering 360..” is there be-

cause the source is a video sequence upon which the computer pans and zooms (in real-time); zooming in a video sequence of 720\*576pxl makes the image look pixelated...

Yes, the latest work is "Sorting" that i also put up for us to see (as a very bad video clip but still) on <http://www.kkh.se/~o00wigan/aetf/aetf.htm> and attached with this email comes another one (getting even messier).

To your work Zlatan I have some questions or rather I think your work needs its cultural/political context as an explanation; i'm not all stupid but this sticker -do you need to have it as a UAE-foreigner or as a BiH-citizen???

/anna

**Ämne:** 170206 **Tore: AETF**  
**Datum:** February 26, 2006 3:54:42 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hi all,

regarding AETF, I've lost interest in the project so consider me out. You can delete me from the mailinglists,

ciao,

Tore

**Ämne:** 170206 **Anna: ???**  
**Datum:** February 26, 2006 4:01:42 PM GMT+01:00  
**Till:** aetf@groups.mac.com

To Tore, Steven and Tina,  
Considering our communication;  
What are you doing, Tore?  
????/anna

**Ämne:** 170206 **Sandro: Sandro for AETF**  
**Datum:** February 26, 2006 4:02:47 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Ok, so it seems that consequences are beginning to show, Tore is out - he was very clear about it today, well you can't say it's surprising but still I hope that this will not become a syndrome from now, and that we can still do something about this project, anyway Tore I hope that you will reconsider this... Anna to your question about Alma... I know as much as you, Alma is in Mostar, but I wasn't able to reach her, I tried to phone her but no luck. Maybe she changed number, I'll check it today and see what's up. I've seen this Zlatan's video when he was in Sarajevo few weeks ago, so I know for the fact that work have political background (without any intent to speak in Zlatan's behalf ;)

I don't know does everyone get this sticker, or it's specially made for residents of Bosnia Herzegovina (well that wouldn't be surprise) but this appears to be "liberation" not only of passport but also of identity. There is always this issue about B&H passports, since you always need a visa wherever you want to go, which sometimes can turn journey to hell, and like it's not enough that you have to deal with the embassy of the country which means standing in often endless lines, and

sometimes "special privileges" that you get when you entering in another country, but then they give you this tag, this sticker on your passport as if you won't use it ever again. This documentation of liberation then seems like response to it. Response and engagement on surroundings in art seems to be most of the time related to the artists that are directly affected by this political content. This is most obvious when you compare present work of artists from countries that are in global political focus (Iran, Israel, Palestine, etc. couple years ago it was also Bosnia)

with the work of... for example western European countries, where artists deal often with different kind of problems. Does this also mean that what is individual in your art always comes from your present surroundings, from the fact that you are affected by something? I recently read somewhere about "tabloidisation of art" or the fact that art is many times provoked by media (TV, Papers, Net, Radio etc.), and I don't think here about Pop Art. This made me remember my visit to Venice Art Biennale 2003, when more than a half of art works were directly or indirectly related with 9/11.2001. and WTC Towers. Was this ArtWorld reaction to this human tragedy, or reaction to most exposed news, and biggest media BOOM in last 20 years? Could it be that in this moment there is something even more tragic, and potentially more dangerous happenings in world, but it's just not so "obvious" (mass media covered) and that it is the reason why there is no so much Art related to it? But anyway, not to take too broad, I hope that you don't get this just like - involving art with "conspiracy theory". So much for now, I'll get back to you soon.

Later...

Sandro

**Ämne:** 240206 **Ibro: Idea**  
**Datum:** February 26, 2006 4:04:16 PM GMT+01:00  
**Till:** aetf@groups.mac.com

Hello everybody,

last night Sandro, Alma and I had a little meeting about AETF. We came to few points that we would like to share with all of you.

Considering Alma, she is in a major health crisis and she is unable to be involved in this project. So, that means that she can't be a part of this project in the future.

Sandro and I have concluded the following. I think now is the time to rewrite the idea of the project and this is our version.

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AETF is a project based on the exchange of art and artistic thought between artists from two different geographical locations, tradition, culture, etc. It's a project where each artist has the chance to show a sampel of his work, give some textual background of the work and allow the other artist within the group to make coments about it. This excahnge so far will be held trough email, email attachments, web links, etc. If we in the proces don't come up with another, better, solution.

The artist will give their coments at least once or twice a week. Each artist will have two/three weeks for presenting his work and having a discussion about it. Once all the artist have had a chance to show thier work, the group will make an selection of

the text from the discussions and transform this thoughts into a "word" or "html" document for each artist. For example:

- Artist XYZ
- Photo or other document of the work itself
- Textual selection of the most important comments and statements

Once each artist has this "document" we will think to either make a little book from this material or maybe a web site. This will be the final documentation of the project.

If everything goes well, the promotion of this book/web site will be held on the opening of the exhibition on Stockholm this summer.

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Ok, this is an idea for the basic concept of the project and the plan how to continue/save this project in the future. All those who understand and agree on this concept (changes are of course possible) should reply to this email and confirm their involvement or cancel it.

Those who confirm their involvement will continue the project, even if at the end there are just four or five artists involved.

I think that this is the only possible way at this time to save and continue this project. So, please!!!! Let's communicate!!! :):)

All best,  
Ibro

**Ämne: 240206 Sandro: Confirm**  
**Datum: February 26, 2006 4:04:50 PM GMT+01:00**  
**Till: aetf@groups.mac.com**

Ok just to confirm all of this that you got from Ibro, and also to say about Ervin. He was also supposed to be at the meeting last night but, he had an emergency, today he must go to Zagreb to visit his father who was hospitalised, but I was with him in contact earlier and I know that he is still in for this project, anyway his video-work is already set for preview. Hope to hear from everybody soon, see ya...

Sandro

**Ämne: 240206 Anna: Re: Idea**  
**Datum: February 26, 2006 4:05:36 PM GMT+01:00**  
**Till: aetf@groups.mac.com**

Hello,  
Nice to hear that you are talking. We are to; it seems as if we did it, on both parts, at the same time; last night. We also have some ideas. Except from this Tina and I are working on a middle point evaluation of the project (this far). We'll get back to you in a few days when we're ready with this. As for Ervin; I really hope it's not too serious with your dad.(?) And Alma, could we somehow persuade you to stay in the project? Tina and I will get back in a few days.

Bests,  
Anna

**Ämne: 080206 Tina: Re: AETF**  
**Datum: March 4, 2006 3:14:42 PM GMT+01:00**  
**Till: aetf@groups.mac.com**

Hello Ibro,

and thank you for your very generous mail...You had a lot of interesting points of view and they are a bit in the same line as Steven, Anna and already also talked about...Because this project was supposed from the beginning to be a collaboration-project we can come to one conclusion; that the collaboration has not worked as we hoped...there has been a lot of difficulties to get responses on initiatives that has been taken as for example putting up the common server that stopped existing as a common server before we got to do something with it...Maybe the project has been a bit unclear, I don't know, but at the same time if there would have been a common interest to do something together I think these "misunderstandings" would have been solved on the way....I think it is great to see that you Ibro are still interested to do something within the project and I think we all hope that there will come some responses from Zlatan, Ervin and Zandro too....I will look now at Ervin's work and get back to everybody later when I've watched it...I have an opening of my exhibition at the Technical Museum in Stockholm now on Friday and I will put up documentation of this work on my homepage as soon as possible and you can go and have a look at my newest work..My homepage address is: [www.tinafinnas.com](http://www.tinafinnas.com) and I will let you know when the new work is up!

Hugs to all, Tina

**Ämne:** Mid term report 060430  
**Datum:** April 30, 2006 4:25:08 PM GMT+02:00  
**Till:** aetf@groups.mac.com

Hello everybody,  
Hope you are doing fine.  
Steven has made his answers to the mid term report. I put it all together; see the word attachment or the text below; you also find this on the AETF -site at mac.com.  
Bests,  
Anna

Here follows the questions (they might hopefully change as the project goes on). The questions/answers are to be considered as marking out where we're standing at the moment. We would like everyone to answer to those individually, based on the expectations that you have or have had, about the project and how it has developed so far...The three main-questions are the following and following them is some "under-questions". Since Tina and Anna formulated this together we respond as one part "AT" at some places. Please fill in your answers and comments under each question, pass it on, and Tina and Anna will put it all together in the end.

1. What did we want with the project?
2. What did we do?
3. How did it all turn out?

Shortenings (followed by date: year, month, day):  
Anna and Tina (AT), Anna (A), Tina (T), Zlatan (Z), Sandro (S), Steven (ST)

I. a) What made you interested in the project? What did you want with it? Why did you want to participate?  
AT(060227): We started this project because we were curious of collaborating with some people that we met at the seminar "Speak-Up" in Zagreb in October 2004 (we were among other things, working in a similar field with "new media".) We were frustrated about the situation at this seminar; we thought it was problematic to communicate our own and other peoples art due to our different contexts; we were talking about our art without defining those contexts. We found that our understanding/reading of the art had a lot to do, with non-spoken prejudices and a non-spoken art-norm (that consisted of what?) We wanted to further explore our own context by comparing it with another one; it came out to be Sarajevo but it could have been any actually. We wanted to define our own context; our position to better understand what we are influenced by working as artists. We wanted to do so by exploring the differences (and similarities) between those contexts (Stockholm and Sarajevo); the differences in the art scene, the art institutions and how they influence the art practice, in a wider sense our different cultural, political, economical, social, historical... etc backgrounds in relation to our own art practice.

Z(060304): I remember in Zagreb suggesting that a project on our artistic practice could be an interesting continuation of our "getting to know each other". I guess for me the only way discussion about art scene, making and context can be communicated through art-making about it. I think similar sensibility and interest in artistic practice was something that motivated me to suggest and accept to take part in the project. I was hop-

ing I would get a chance through closer collaboration to learn from and contribute to art/media/practice.

A(060304): Z, do you mean that you, personally do not want to really discuss about art, and the art context (art scene, art institutions etc.) in any other way than by doing art; commenting, by doing art?

S(060313): In my case Zlatan was the first who presented this project to me. I was interested from the beginning, but it passed quite a while until we got the idea what is this going to be about. This "Sonda"/"Probe" thing turn out to be confusing part of our beginning of communication. What made me interested is the contour of the project that I had in my mind and especially the good experience that I got from meeting in Zagreb. Although I would agree with Tina and Anna about the incomplete organization of the Zagreb meeting, but still I found this meeting quite inspiring to me, some of the presentation I still remember very well, and this was the first time for me to get the chance to communicate on this level with so many artists at once. It was also interesting to see that no one at that meeting didn't have any problems that I approached to my presentation primarily as a designer (most of the works were graphic design examples). This confirmed to me that these lines between different art departments, mediums, techniques, etc. are blurring, and this is something that I'm interested into. This concept Scandinavia/Balkan was also interesting 'cause I noticed this different "driving forces" at the different artists, a and this is something that I hope to continue exploring through this project.

ST(060430): Having heard about the idea of the project I was very excited and interested. I had thought the concept was to discuss the ideas and institutions of art and art production from our own individual and cultural milieu. For me the fundamental idea of the project was to begin to create, for myself and maybe others of the group, a third space where we would be confronted and elaborate on the hidden assumptions he hold and house within ourselves. Also this would, possibly be a means to question, radicalize and critique the institutions of art in which we find ourselves (especially in the broadening global capitalist economy). This idea of a third space would be a means of understanding not only the cultural differences and ideologies we have, but a way to explore the possibility of a liminal space. That is a space of "in-between" where we could confront the notions we hold about art and the reinforcing institutions which abound about it and, as this is an continually ongoing procedure with out quthoritative resolutions and hierachical placements, would yield a dynamic and engaged discourse. Naturally as we were all producing artists we would use the medium of the art piece to excavate the notions we have as well as more straight forward discussions which would occur between the artists and, as a corollary, in the internal musings which we each would have round such discussions. However, what was tantamount to me was the idea of the creation, within the project of this liminal, and therefore fluid, space. This space of in-between was to be a shifting and unresolved place where the indeterminacy of a conclusion about the issue of art, art production and our embeddiness in the art institutions and their cultural effects would be the beginnings of a dialogue which would further fuel artistic production by the members of the group. Additionally, my hope in coming to the project initially was that this liminal space would become, also an art piece in itself.

The space of the dialogue, for me, was to become the beginnings of the production of an art-object itself which the members of the group could utilize and explicate to give form to a product and production of an artwork. I myself was hoping to use the dialogue itself as this medium. In this my hopes ran high and I was committed to the confrontation of ideas, implicate and explicate, to confound myself and hopefully engage others.

b) What were your general expectations with the project in the beginning?

AT(060227): We wanted to create an intimate atmosphere to be able to communicate our art that would (we thought) lead us all into questions that has to do with our different starting points; our different contexts.

A(060227): I thought we would all be very interested in collaborating and having a dynamic dialogue.

T(060227): Since I am interested in people and in how different contexts and startingpoints can affect in this case the art that is made by us as individuals, I was curious and very keen in starting this collaborations. I think that the only way to get to know/learn about your own artwork or startingpoints is if you compare and put it to relation to something else; in this case an other cultural background. As already mentioned above, I felt that we (people from sthlm-sarajevo) had many similarities but also differences in our artistic expressions and I thought that this could be an interesting and developing collaboration for both parts. I hoped that we would learn to know more about our own work in relation to our backgrounds and how this affects the art that we do. I also wanted to learn more about Sarajevo; about the artscene but also about the historical background, the social structures, and learn to know more about the people and this I must say that I am happy to been able to do during our stay there...

S(060313): Well I didn't have so much "expectation" at the beginning, I just tried to catch the final line about the form of this collaboration, tried to understand what it is concretely that we're supposed to do for this purpose. Generally as I mentioned before, I was hopping to continue something good that I experienced in Zagreb, just this time more focused, and with even better background.

ST(060430): I thought that, given the questions and elaborations of artistic concerns and projects after the break down of overriding and hierarchical paradigms for art along with its production and its institutional overcoding, the project and its dynamic dialogues would expose the hidden assumptions we and our cultural stances propagate.

c) What more specific/practical expectations did you have of the project?

AT(060227): We thought we should be a smaller group of people to be able to create the tight atmosphere that we wanted. We planned to establish a platform form communicating over the web; hopefully by sending video live (having videoconferences). Due to the bad internet connections to Sarajevo we later found out that this wouldn't be possible. Except from this we didn't know what would happen; we wanted this project to be open..

Z(060304): I was looking for a way to make work and finally put up an exhibition with work that resulted in us visiting and comparing art practices and situations we make are work in. Focus on social environment would be appropriate I guess.

S(060313): The M-Lab in Sarajevo is one of the practical stuff that I hoped that we will manage to get going, because I feel that this lab would be very useful and progressive in terms of media knowledge at the Academy but also for our future art-media-communication purpose. For now with this part we got only problems, not much results, I hope that we'll find a way to do something about that. Final exhibition is also something that I hope we will manage to do.

ST(060430): I believed that we would visit Sarajevo and have a productive and close relationship begin with the artists (and at best with the art world) there and specifically with those who were to join the project. Along with the visiting of a number of the center and peripheral cultural institutions which we would visit in Sarajevo the ground of an exchange would be fostered and tendered with the artists there. This would develop more deeply with the exchanges of dialogue and art pieces over the net, which had been planned for one per month with all of the artists contributing to the project and with a detailed and dynamic interchange over the net about these works and the ensuing questions about the role, function and, whatever, about art and its cultural expressions and suppressions. This would culminate in a visit from the artists engaged with the project from Sarajevo and bring full circle the interchange of artist views and the further questioning of the cultural milieu which informs art consumption and networks within our specific cultural and ideological placements.

d) What did/do you want to participate with, and did you feel (or think) you had a specific function or place in/for the project?

A(060227): Basically being one of the prerequisites for the project; being the project founder along with Tina.

T(060227): Same answer as Anna and I also hoped that this initiative that Anna and me took could lead to interesting meeting for all parts that is something that we all will gain of in the future in different ways..

S(060313): By the nature of things I of course hoped that I will get a chance to do a design part of this project, but this was not something that I would limit myself to

ST(060430): Being both an producing artist and an art theoritian who is employed in the artist product facilities (called art academies and universities) I felt I would bring a specific viewpoint to the group and, maybe, even a bit of animated questioning by those artists who may be forced to the boundaries of art and the rewards which are bestowed upon the engrained art capital machine.

2. What have we done within the project so far?

AT(060227): We communicated our early ideas for a collaborative project with Zlatan that was interested in this. We formulated a core concept for the project that we also communicated with Steven and Tore. Steven and Tore agreed to

join the project. We communicated the core concept with Z and some of you other people; we sent you this and some of you reflected/reacted upon it. Tore, Tina, Steven and Anna talked over skype with some of you.

Tore, Steven, Tina and Anna went to Sarajevo... We haven't actually told you that we think that we really got a fantastic presentation of the art-scene in Sarajevo during our stay. (Along with a first-class accommodation.) We got to meet artist (among other things) and based on these meetings we formed the group; we asked people that we thought could be good for the project/interesting to collaborate with; You, to participate. You agreed. We visited the following institutions (Could you please help us a bit to get this right?)

- The National gallery (of Bosnia and Hercegovina?)

-The Sarajevo Center of Contemporary Art

- Aers Aevi

- 10m2 galerija

- The Art Academy in Sarajevo, where we did a presentation of our art-works and where we also talked with Allan about the technical needs for our project and our future collaboration (technical needs for skype, web-server etc ). We also brought headsets, a web-camera and a microphone to the institution to make the future/planned communication possible..

- Except from the students, and the people at the academy we met the artists/artist groups;

"Baraka", "Aktuelno"(we think this was the name of the group Alma Alic'), Andrej Djerkovic. along with a few others.

At the institutions we got informed of many other artists/artist groups.

We also understood, during our stay in Sarajevo, that the project " Sonda-Probe " had been initiated by Zlatan already in January 2005. Some people presented themselves as being a part of the project; already participating, even the first time that we met them. This "Sonda- probe-project" and our ideas for the project didn't fit. Zlatan had mentioned the word "Sonda-probe" to us before, but we never then understood the meaning of it; that it was a project already going on and that it was introduced to these people as THE very project that we were going to do. To us it seemed more as Zlatans project. This was really confusing to all of us; but mostly to the people from Sarajevo that thought they were a part and suddenly they weren't. We understand now that this had to do with some misunderstandings between Zlatan and us. And we wonder how this could be the case when we had; as we thought, really communicated our ideas to Zlatan by, among other things, sending Z the project description (including the core concept) upon which we never really got any response (even though we asked for it many times). It seems as if we could have avoided this confusing situation by discussing the core concept and the practical aspects for the project more before our coming to Sarajevo.

In Dubrownik except from visiting Ervin we visited Karantena (is this the right name?) and met Slaven Tolj.

This is what we did when we came back to Stockholm:

- Tore started to look up possible web-servers that could work as our common platform for communication. Tore created the mac.com platform and the AETF-group was created; we would only be able to communicate by writing and the work that should be discussed would have to be put up in any way on each parts behalf (Sarajevo and Sthlm -.not a common arrangement). Our experience was that the internet connections to Sarajevo was to bad for any live video conferences, skype etc. Some people logged in to the mac.com group-thing, We

started by discussing a name for the forum. AETF ended up to be it (Tore and Anna decided) We chatted about, among other things, what this would stand for.. The first work was supposed to be put up november the 15th, 2005 ( Ervins work.. ) but this work wasn't put up until in February 2006.

Anna was the first person to put up her work and this she did in mid january 2006. Also Zlatan and Ervin participated with their work in february. Tore went out of the project.

Z(060304): I sensed quite some bitterness and disappointment in the comments by Tina and Anna. I was not able to foresee all the changes that happened in my and other peoples lives. I did send the statement of obligation at the time project was about to start and because of that I feel my leaving for Dubai is almost some sort of "giving up" and leaving all of you guys in a complex situation.

So; I left for Dubai. I wrote a couple of e-mails, tried to organize things "from a distance" and made the video that addressed my presence in a different cultural environment. Based on conversations I had with Tina and Anna and friends in Sarajevo I would assume visit to Sarajevo and the region was a success after all. Unfortunately no evolvement from Academy of Fine Arts side was obtained. If I did not do it before, I would like to thank for the equipment (headphones, web video cams) that were donated to the project base in Sarajevo.

S(060313): So far we've managed to develop minimal communication between us. Looking on the bright side of it, I still feel there is a great interest in participating in this project. Problems are the facts that Anna and Tina wrote about earlier (not to repeat it now) it is just sad that we didn't manage to crossover some trivial problems in communication, but still it's behind us now and I think that we have a chance to agree about some alternative way of continuing this AETF.

ST(060430): I fear not much. I will not reiterate the many placements (and I commend the performance of both Tina and Anna who in actuality have done and accomplished so much on this project) of the project which Tina and Anna lay out, and which indeed were done and put forward to the group. I feel that the commitment to the project has not only been lackluster, but ignored totally by the members of the group. It may be that this "not caring" is a function of the different ideas of art and the production of it (and how its primary function after the production of the art-object is to be placed in a consumerist capital network to yield benefits of monetary value), but given the basic void of exchange it is impossible even to make this simple evaluation of the project.

3a) How did it turn out to be ( so far..)? What parts of your expectations of the project has been fulfilled so far?

AT(060227): Some of the basic parts for this project is already fulfilled; we had a great stay in Sarajevo. We got to see a lot, that of course made us more experienced as artists. This was supposed to be the initiative and the starting point for the project.

A(060227): Except from this I look upon this period after our coming back from Sarajevo as a long and quite heavy (slow) moving forward to a common formulation; understanding of what this project could be about. We haven't yet created the atmosphere; the dialogue that was our vision.

T(060227): Our stay in Sarajevo was great and I don't think we could have got a better introduction to the artscene and about what is happening in Sarajevo in this field at the moment. This part of the project/expectations has been fulfilled, but as this was only ment to be a startingpoint for a long collaboration and because I had a great deal of expectations about what all of the meetings could lead to I still feel that we haven't (as most of us know) come so far what concerns the collaboration and the discussions about our different art-contexts and so on...I think and hope however that this still will take place and work out...

S(060313): I'm glad that Stockholm group is satisfied with their visit in Sarajevo – Special credits goes to Alma for that - since none of us others was all time free to be a guide and sincerely I don't think none of us would do such a good job about presentation of local art scene. I talked to her couple days ago and she might be in for project if we agree in transferring this in June/July period. From this perspective it seems obvious that it would be better that AETF group had a bit more time for it self and done some more private meetings during or meeting in Sarajevo, not only about technical part (which at that time looked as a only obstacle) but also concept, so that we could conclude and put on paper what should every one do first as a group and then individually, but that's behind. Except for this, as I already said, we have just achieved minimal communication, but we've managed to see couple of works in this online mailing system (videos from Anna, Zlatan and Ervin - not everyone seem to be able to get Ervins video, and also link to Tina's site) Even this minimal conversation that we had, brought a small slice of what this project could be in future, and for me this is motivating enough, some good stuff already appeared.

ST(060430): As I mentioned in the above answer the mechanics (as attempt) have been laid out and this is, and was, actually a wonderful achievement by Tina, Anna, and, of course, Tore. Yet even with the apparatus given to each of the members it was not engaged with until interest, even with those few who did utilize the means, flagged and finally and pessimistically died. My expectations are low at the moment about what has been fulfilled because even the question of how we differ within all of the cultural fields which the group was to grapple with has been left infuriatingly void and empty.

b) What parts do you think could be fulfilled during the visit in Stockholm?

A(060227): I see it as something we will do to go all the way with our first plans for this project; it would feel as if we wouldn't without this part.

T(060227): I hope that we can offer a similar great introduction of the Stockholm artscene to you from Sarajevo as you did for us and I hope that your coming here will make possible for all of us to discuss our project more and what it has become at the point for your coming here...Hopefully will the outcome lead to a good presentation of the project in whatever way this presentation will end up to be and that each one of us would feel that they have learned and gained something through this collaboration..

S(060313): Seeing Stockholm and it's art scene would be closed circle in understanding each other background. Of

course our final presentation and a way that we want to manifest our project is another thing to think about. But for this part we should know more definitely before we arrive in Stockholm, so that in Stockholm we can eventually execute some things, not just to get there and then have a discussion about that, I fell that there is no enough time for that.

ST(060430): How can one answer this question? The void of the interchange has now left me vacant of any answer to this. Do we try and start again to build a connection with the Sarajevo contingent of this project? I feel we should, but need some sort of signal from the group. I was very optimistic at the onset of the project and was writing in a consistent way to the group page on .mac. However as time lapsed I too lost interest and when many, many months later some few (and I say FEW) emails were placed out to the group I found my ability to engage fairly spent. Being busy with shows, essays, seminars and my professorship (not to mention a limited attempt at a private life) I felt the interchange was pointless and overly time consuming given the apparent lack of interest and engagement. Why in the world did anybody come forward to be in the project if they didn't want to do something? Why take the space from somebody who may have really wanted to be in the Project? Isn't this predatory, greedy and irresponsible? Without a further attempt to regalanize the group I don't want to say what could be accomplished with such a visit as the track record of this group would seem to indicate: nothing.

As for a compressed group meeting. I feel I have to be convinced of its merit. Why do we think anybody would be interested? I have gotten T, A, Z and S's responses to this midterm project analysis and was waiting to respond after a few of the other members did to get an idea what they want and then respond.

However we can see that it is just us here. No further comments and analysis has come through. Do we really think this is a good idea given that?

Lastly, I hate to be so negative to a project which if engaged with would have challenged, stimulated, and confronted us with a set of ideas and art and would have made us to reassess the boundaries and centers of our worlds and stances. This, much to my sorrow, has not happened. I think we should rethink at a more basic level what to do here. Do we have the trip to Stockholm? Or is the money better spent in a new direction? Let us now see the question as: what, in actuality, the basis of this project was, that is –

How do we find way to put into question our own beliefs, assumptions and construction of the world, and how can art, and art institutions and the cultures which surround them be used to question this.

c) Do you have requests about the project that haven't been fulfilled so far and if so what are they?

A(060227): This question has of course a lot to do with our first expectations on this project. And the expectations have changed during the time. I don't know any longer what is realistic to expect.. On a practical level of course I have expectations; for example; if we go for this idea about a compressed AETF-thing during the summer, I expect people to join...

T(060227): I also like Anna hope that our communication

during the summer will work out well and that it will lead to a  
even better meetings when you guys come...

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Z(060304): I would suggest, if other members share this position, to try to organize 'work session' during which, just by being together for 7-10 days discussions, comments, reflection, ideas concepts could be developed and this could be the guideline for production of the work for the final exhibition and conclusion of the project. I strongly feel that if no final product is obtained, somehow the project did not fully meet the goals. I might be wrong, but ... it's just me. I will be spending June - mid August in Sarajevo region and would be happy to take part in planing something along the lines I just mentioned.P.S. Not necessarily related to this project, I would love to do something in Pocitelj approximately June-July, some sort of digital workshop and if anyone would be interested or in the region, please let me know.

A(060304): Z, the thing i Pocitelj sounds interesting: What exactly do you mean?

If you have points that we haven't brought up with these questions feel free to add and respond!

midtimereport 060430.doc "

**Ämne:** AETF end  
**Datum:** May 31, 2006 6:13:00 PM GMT+02:00  
**Till:** aetf@groups.mac.com

Hello Colleagues,  
The AETF of Stockholm, or rather we, Tina and Anna, the initiators of the AETF-collaboration have made some serious rethinking about the AETF-project.

We are sad to announce that we don't see any idea in a further collaboration within this specific project that we initiated by our visit in Sarajevo last autumn. We will not continue to work, or to try to work for a collaboration with you within this specific project.

The means we raised for reaserch and developments in the arts was for a purpose that we feel the AETF-project is way to far away from now. The time has run out for further "waiting or hoping something might happen" that might lead us in the right way. There might come up other opportunities (and better forms!) for us to collaborate in the future. We hope so, because we really like you and we would definitely like to stay in contact with you. To have a professional approach to the project and the ideas and means from which it was founded, we now consider this specific AETF-project as -if not a failure- at least finished.

We have, thanks to you and our collaboration this far, got to know quite some things about you, your context and your tradition of approaching art and the theorization of art. Thanks for this experience and especially Thanks for a great visit in Sarajevo and Dubrovnik.

All of you are very welcome here. We will do our best to realize your visit here -in case you would like to come here.

Bests,  
Tina and Anna

Tina Finnäs

## Anna & Tina Meeting October 2006 – Preparations for the second visit to Sarajevo

2006-10-18 Tina och Anna möte

Tanken är att jobba vidare dokumentärt. Grundproblematiken är en idé om "vi och dom". Vi ska kontakta Alma för att se om hon är intresserad av att träffa oss under några dagar/en vecka för att vi med hjälp av henne vill förmedla en bild av Sarajevos konstscen och det trauma hon representerar...? Hon blev under vår vistelse i Sarajevo, helt oplanerat en huvudperson i vårt möte med Sarajevo, Sarajevos konstscen, och ett filter/ett medium för våra kontakter och upplevelser här. I projektet AETF deltog hon dock aldrig. Genom AETF stötte vi på en del problem och en grundläggande skillnad i förhållningssätt oss medverkande emellan utkristalliserades. Vi hade problem med bristande intresse av att kommunicera konsten. Vi avbröt projektet.

Att fortsätta med Alma bottnar i ett intresse av att, trots att vi avbröt projektet AETF få veta mer, tillsammans med henne analysera och på något vis dokumentera projektet. Vi vill diskutera "misslyckandet" med henne. Vi vill också förhålla oss rätt öppna till vad som skulle kunna uppstå ?? i vårt möte med henne. Ungefär såhär ska det funka:

-I januari 2007 ses vi (Tina, Anna, Steven? och Alma) på en plats som Alma får föreslå. Antingen i Sverige eller Bosnien/Kroatien, kanske allra helst utanför Sarajevo isåfall (Mostar? Green Vision(bergen?)). Rent praktiskt så lagar vi mat, middag, till vilka vi bjuder in gamla AETF-vänner alternativt att vi serverar maten ngn annanstans. Kanske på 10m2 gallerija (= utställning och möjlighet att söka resebidrag från konstnärsnämnden). Eller så gör 10m2 gallerija en utställning på annan fysisk plats. Lagandet av mat tjänar som en skenaktivitet för att skapa förutsättningar för samtal med Alma. Därtill vill vi göra riktiga intervjuer med henne. Middagarna kan också funka som forum för samtal med de andra. Allt ska dokumenteras med kamera (filmas).

Teman för samtal och intervjuer:

-Vad är anledningen till att projektet inte funkade?

- Sarajevos konstscen, traditionen av att pumpa in bidrag och olika projekt till vilka konstnärerna här förhåller sig rätt nonchalanta?! Nu är bidragen slut/har minskat? Hur påverkar det konsten och konstutövandet?

Mer övergripande är temat:

Våra respektive kontexter och hur dessa påverkar oss som konstnärer i fråga om vad vi gör för konst och hur konstutövandet/praktiken ser ut? Då kommer vi in på frågor om ursprung, kulturellt, socialt, geografiskt.. arv. Personliga erfarenheter etc.

...

Föra Alma presenterar vi idén ungefär såhär: Vi

Vi är öppna för att projektet kommer att exponera också oss själva och vårt eget förhållningssätt. Vi är medvetna om den maktobalans som hela tiden funnits i projektets konstitution; en hierarki där vi själva i och med att kunna bestämma över ekonomin har haft en position av att kunna bestämma. Kanske låter vi en tredje part slutligen klippa materialet.

Vi vill alternativt till ovanstående testa- och-se-vad -om-sker-och-bestämna-i-klippningen-efteråt skapa en situation med tydliga direktiv, en situation i vilken vi och andra kan gå in och exponeras (där vi dokumenterar, filmar hela processen utan att efterbearbeta så särskilt).

## Comments added in December 2007 by Anna, Steve and Tina

Alma was very important for us in regard to our visits to Sarajevo. She was for us both her own self as person, but also a reflection of the place and history of Sarajevo. This may seem quite odd in and of itself, but she, with a personality which seemed to escape her waif-like body, meant to do this for us during our visit so we could come to understand both the people, the place, and the beauties and shocks which it's history had imposed upon it.

For our second visit we had entertained the notion of doing a short documentary on Alma in order to grasp the dual self which she had shown us, of both person and society. However as the members of the AETF group seemed to all be in residency in Sarajevo at the time of this second visit, this idea metamorphized into a two day cooking and dinner for the members who had attempted this project.

The beginning of each day was given to preparations of the dinner. This was done by Alma, Anna, Steve, and Tina. The evenings were given over to the dinners themselves in which all members of the project were invited to.

The First day was devoted to a Bosnian cuisine planned by Alma. The second day was focused on a Swedish/Finnish menu designed by Tina and Anna. All of this was very improvised and both days were documented with four-angled cameras. This video-footage became the art piece "Mediated meetings and transitional tenses" (2007).

**AETF – Email after second trip to Sarajevo, February 2007.**

*Dear Alma, Ervin, Zlatan, Sandro and Ibro,  
Thanks for last time in Sarajevo. We have a lot of video material from our dinners as you might guess. we've been thinking about what to do with this.*

*We will need to present the project (as a whole) to the Royal university college of Fine arts (the funders) in december this year. For this specific occasion we are planning to do a presentation of it all in our own specific way (without your great ideas), using the video material, photos and some text. For another occasion we would rather maybe redo it in some other way with your help. Would maybe be nice to exhibit it in Sarajevo.*

*We have still one question to ask you on behalf of the project. Could you please email your personal answer to it. And please along with this it would be nice to get a photo of any of your art work, a short presentation of yourself/ your art practice ( Lives and works... etc) and a photo of yourself*

*And the question is:  
What is your conclusion of the project?*

*Cheers,  
Anna, Tina & Steven*

**AETF – Conclusion about the project, Spring 2007.**

*What is your conclusion of the project?*

*AW: My experiences has a lot to do with group dynamics. And of course the fact that I through the project got a very direct contact with and generous experiences of Sarajevo and its art scene.*

*I think it was problematic to choose who to invite to the project- From what I remember Tina and I initially never thought that should be a problem. We thought it would solve by itself who would be interested in being a part (and hereby we would be interested in). In the beginning the power structures were very obvious. The slight feeling of us being imperialists was inevitable. Since we had started like we had, going to Sarajevo and meeting a lot of people -which of some through Zlatan already had quite a picture (and yet another one) of the project and what it should be about- we had to finnish and deal with the process of selecting people somehow.*

*Since the people we wanted to have in the project and that finally became a part of it seemed really engaged initially, I thought there would be much more of independent initiatives and energy to work within and for the project. I was optimistic about our common will in collaborating and being engaged in the project. Now I think it was irresponsible not to engage in the project nor to adapt to the projects very basic prerequisites when one had got the position and opportunity to do so. At some point everything that did not practically mean a show in Sweden seemed totally uninteresting for some of the Sarajevo artists - and who knows, maybe there could have been a show in the end?! Now I can say I was naive about the possibilities of us to have a vision that was unified. The very basics in trying to understand each other and to solve misunderstandings seemed to become the main topics for the project. I tried to disregard the fact that being the holder of the money put us (mostly Tina and me) in a power position throughout the whole project. To avoid spending a lot of time and hereby most likely loosing some of our common engagement within the project Tina and I should probably have been much more clear in formulating and telling about the prerequisites for the project initially. Our position of having initiated and formulated the project would have been very clear then, and we could probably easier have stepped out of this position to become a member of the group on equal conditions when discussing things..? Then we wouldn't have needed to over and over again declare the very basic ideas for the project and hereby position ourselves in a way that we didn't want to. This might have solved some problems that we seemed to never get rid of. There is also a question (as Zlatan once raised) of what choises being made due to the fact that Tina and I had raised money for the project (at all) and were responsible to present a result. This question is impossible to answer.*

*At a point I started to think that discussing the format for the project was interesting since our different points of view became very clear then. We had something to talk about. Since it was a collaboration project (when people were finally in and had agreed on the projects basic conditions) I tried to create an atmosphere where we should be there on equal conditions showing and discussing our own (and other peoples) art in relation to our different contexts, our history, our education... But even this "to discuss" we had different ideas about. From my point of view the tradition of theorizing and analyzing art in Sarajavo and probably at Balkan i general is poor. Maybe this*

*is the case since there seems to be a gap between the very classical education and the art practice in a contemporary context. The art history seems to totally dominate the theoretical part of the art education. From what we have been discussing within the project, there doesn't exist much of a contemporary art critique either. I believe there is a lack of language. This, in combination with what I believe, some typical tendencies in Balkan artists way of dealing with their own work... I believe the history of the Balkan war has created a contractors atmosphere, an approach where you are looking very much forward without analyzing much. Very generalizing, either this or a traumatized passivity is the dominating attitude. And from what I know and can imagine of such experiences as the war, those would be quite logical consequences. The contractors atmosphere is then very constructive in terms of moving forward..*

*For me there was also a thing with the project since it was a collaboration project, to not have the full control over the project, that we should do it together. Can you then interrupt processes (and by doing that position yourself on a power level)? Who is responsible? Who is the sender? All of us as a group I believe. And then things happens.. and does not happen.*

*In the end I am very happy to have these experiences. To have met the people and visited Sarajevo in such a way as we have. And I am very thankful (still) to our generous Sarajevo colleagues.*

*The end*

