

Haptic Exploration of Urban Belgrade—Uniting Female Gazes through the Project Wa(o)ndering Women

Exploração táctil da Belgrado urbana – unindo olhares femininos através do projecto wa(o)ndering women

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ABSTRACT

The study attempts to discover elements of learning by practicing the right to the city through the embodiment and re-articulation of the identity of the *flâneuse*. In this urban investigation, we will explore perspectives that emerge from the city, how they are connected to specific city sites, and how they form our becomings, having in mind the gendered division of urban life. In order to do so, we will engage in reflexive wandering and performing in the city. Learning that unfolds with this action is a bodily and sensorial process of reading the layers of public spaces in the city. As wandering implies a turn off the main road, the learning process is marked by unpredictability and meandering. It does not follow a familiar path that leads to specific learning outcomes, but involves a journey through unknown and unowned places. We aim to describe learning that evolves by wandering around the side roads of Belgrade by mapping the experiences of the three authors. The research also involves reminiscences of the wandering of women in Belgrade that we want to re-enact and document.

Keywords: Wandering; Learning; Women; Public space;

RESUMO

Este estudo procura descobrir elementos da aprendizagem, praticando o direito à cidade através da incorporação e re-articulação da identidade da *flâneuse*. Nesta investigação urbana exploraremos perspectivas que emergem da cidade, a forma como estas estão conectadas com lugares específicos da cidade e a maneira como formam o nosso devir tendo em mente uma divisão da vida urbana de acordo com o género. Para o fazer envolver-nos-emos em deambulações reflexivas e performativas na cidade. Uma aprendizagem que se desvenda nesta acção são os processos corpóreos e sensoriais de ler as camadas dos espaços públicos na cidade. Uma vez que a deambulação implica um desvio das ruas principais, o processo de aprendizagem torna-se marcado pela imprevisibilidade e pelo serpentear. Não segue espaços conhecidos conducentes a

resultados de aprendizagem específicos, mas implica uma viagem através do desconhecido e do inapropriado. Nos interessa descrever uma aprendizagem que se desenvolve através de ruas secundárias de Belgrado através do mapeamento das experiências das três autoras. A investigação também envolve reminiscências das deambulações de mulheres em Belgrado que pretendemos recriar e documentar.

Palavras-chave: Deambular; Aprendizagem; Mulheres; Espaço público;

1. INTRODUCTION

We offer an account of wa(o)ndering women, their stories told by their bodies inscribed by the city and inscribed in the city we live in. Wa(o)ndering women is a project initiated by three women with the goal to invite others to join this exploratory journey. Our aim is to provoke traditional academic epistemology and writing and engage in an investigation of the city, entangling bodies and learning by being in the world that opens itself to sensorial experiences, creating time/space together with our memories, scars, city textures and imagination.

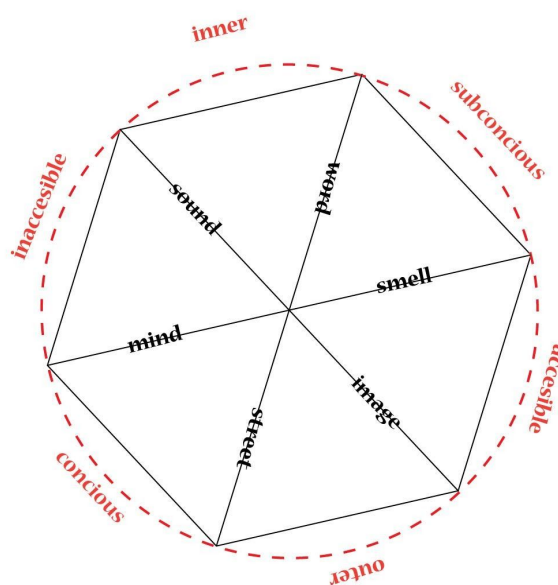


Image 1: What is the embodiment of wandering?

At the same time, we wander, discover, are discovered, and our bodies become a landscape shaped by the scenography of the city made of beings, objects,

wind, light... At each moment, an experience is fuelled with the familiar, but also the unknown, something encountered for the first time that triggers memories, longing and imagination. As time is one of the elements, each experience is a hope and a loss of something that did not happen. By immersing our body into the city, we will pay attention to the rhythm, temperature, smells, soundscape and collect fragments out of sensations and images that are produced through the interplay of the political, cultural, social and aesthetic. “The walk, (aesthetic or otherwise) is experienced in the space between the walker, through his or her sensory perception, and the landscape (urban or otherwise) the walker passes through” (LANDON, 2010, p. 52).

We will base our research on the practice of *flânerie*, the act of “strolling” through urban spaces (RIZK & BIRIOUKOV, 2017), as it incorporates the importance of the aimlessness of an activity. As we contemplate our wandering practice to be liberated from any defined learning outcomes, *flânerie* becomes a key framework of thought for our actions. The *flâneur* is a central figure in urban modernity, an archetype that captured the imaginings of modern literature. The *flâneur* intentionally avoids the endpoint of a destination, making decisions according to the information he gathers along the road and being open to whatever he might encounter.

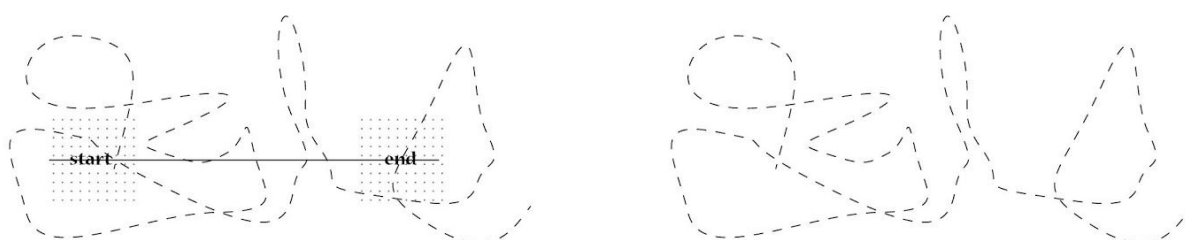


Image 2: Where does wandering go?

However, *flânerie* remains an elusive concept. The dictionary definition of the *flâneur* as “one who walks without haste, at random, abandoning himself to the impressions and sights of the moment” (MACLEAN, 1988, cited in JENKS and NEVES, 2000, p. 1) does not reflect the totality of the metaphor as it reduces the complexity of an image to idle and futile dandyism. Jenks and Neves (2000) stress

that *flânerie* is an attempt at the representation of the city that involves the observation of people and social context; it is a way of reading the city, its spatial configurations and assignation of meaning by producing text. The figure of the *flâneur* is related to a specific time and place, namely 19th century Paris. The persons attached to *flânerie* are Charles Baudelaire and later Walter Benjamin. Baudelaire in his collections of poems offers a poetic image of public spaces and provides an insight into what the *flâneur* does.

The lover of life makes the whole world into his family, just as the lover of the fair sex creates his from all the lovely women he has found, from those that could be found, and those who are impossible to find, just as the picture-lover lives in an enchanted world of dreams painted on canvas. Thus the lover of universal life moves into the crowd as though into an enormous reservoir of electricity. He, the lover of life, may also be compared to a mirror as vast as this crowd: to a kaleidoscope endowed with consciousness, which with every one of its movements presents a pattern of life, in all its multiplicity, and the flowing grace of all the elements that go to compose life. It is an ego thirst for the non-ego, and reflecting it at every moment in energies more vivid than life itself, always inconstant and fleeting. (BAUDELAIRE, 1995, p. 9)


The *flâneur* is a spectator with a detached attitude as he holds the interpretation of the observed. However, he is neither affected nor transformed. “The *flâneur* is the secret spectator of the spectacle of the spaces and places of the city” (TESTER, 1994, p. 7). He finds places and people that occupy his gaze and turns them into text. His identity was ascribed to upper class men (WOLFF, 1985), and women were traditionally excluded from participation in the public sphere and space. “Walter Benjamin, is by all early accounts a man of leisure and an observer of the spectacle of city life, perhaps also a relatively privileged worker, a journalist or artist of the urban” (CARRERA SUÁREZ, 2015, p. 854). Characteristics ascribed to the *flâneur* are wealth, education, and idleness and none of those were allowed to the women of the 19th century. “The public person of the eighteenth century and earlier, whose demise is charted, and who passed the time in coffee-houses, paraded in the streets and at the theatre, and addressed strangers freely in public space, was clearly male” (WOLFF, 1985, p. 40). The privilege of coming and going and

anonymity of lone roaming around the city did not belong to women. They could escape to lonely freedom, which for women was only possible through isolation in the private space. A possibility of knowing and creating that was inspired by wandering was intended only for modern male heroes, and consequently knowledge of public spaces incorporates mostly androcentric worldviews. What would be the female perspectives on public spaces did not become part of the main modern discourses. Women of the streets and the city are considered to be the prostitute, the widow, the old lady, the lesbian, the murder victim (WOLFF, 1985). Therefore, urban walking can mean coming to terms with many fears, as the female body is demarcated by vulnerability in public spaces as it was historically excluded. Fear is a factor that limits activities in public spaces (VALENTINE, 1990). To address the issue of safety, certain spaces became women only, claiming the right to space by setting clear boundaries. Paradoxically, safety is created by people walking in the streets (CARERI, 2017). Public space is not given, but it is created with our bodies living and leaving disappearing traces into uncharted territories. The unknown becomes infused with familiar and new certainties. "By walking in the city the individual can renegotiate and circumvent that structure of power" (DE CERTEAU, 1984, p. 84).

Following the research of Věra Eliášová (2009), we postulate that the identity of the *flâneuse* does not solely signify women who wander the streets, but involves quite a different presence than the one that was attributed to the *flâneur*. As female identity was traditionally associated with the isolation of private spaces, just being a detached observer was not possible.

In contrast to a typical male *flâneur*, who remains detached in order to keep his boundaries intact, the *flâneuse* in these provocative encounters risks the dissolution of the boundaries of her individual subjectivity, and in negotiating that risk fashions a new dialogical understanding of herself and its relation to the world (ELIÁŠOVÁ, 2009, p. 2).

Therefore, the term *flâneuse* is not only a female version of lone wandering, but it co-produced the meaning of *flânerie* by emphasizing an experience of multidirectional dialogue with urban space. It calls for a new kind of imagination that



makes an observer and the observed transformed. Thus, the exploration of urban spaces does not end in a description of the existing landscape as seen in the work on Walter Benjamin, but it is an experience of being merged with the environment, re-establishing this environment by the work of imagination, reclaiming its publicity with own private endeavours, and being absorbed and consequently changed. An imaginative action that joins wandering creates new meanings and infuses topos with new images. Observation becomes a creative act, as a subject and object of knowing are never separated. The spectator is not passive, “spectator can re-imagine himself or herself by being imaginatively transported beyond the actual ‘real’ time and place” (FRIEDBERG, cited in ELIÁŠOVÁ, 2009, p. 101). The subjectivity of the wanderer is fluid, and it is in an intentional search for the non-I, a longing for a loss of certainty so new potentialities can emerge. Skin is permeable and the inner and outer meet and create unknown existences. Imagination is embodied and it reflects simplicity of the rhythm of walking. It is an intention without an effort, and creation without an aim to produce. The rhythm of existence is not directed by time, but defined by space and desire. “It can be said that the imagination ignited by the city is even more important for the flâneur than realistic observation” (ELIÁŠOVÁ, 2009, p. 13). The creative act involves an exploration of boundaries, questioning and blurring them, as possibilities of new lives unfold. A product of an action is not separated from a maker and an environment. Together they appear and disappear in constant flux and arrivals that are never the same.

2. PUBLIC SPACE AND LEARNING

Public space offers a multitude of meanings, ambiguous happenings, actions, inter-actions and it is in constant state of becoming through the engagement of its citizens. But first, let us share how we see a space in relation to learning. Public space is an unfinished entanglement of materiality, encounters, and relationships, “...a meaningful witness of social and societal changes in history and the present. It creates the material basis for people’s social (inter)actions within their community but at the same time results from these social (inter)actions” (DE VISSCHER, 2014, p.



78). One of the layers of public space are personal and interpersonal experiences embracing sensorial and haptic interactions, memories, constructed meanings, but also imaginaries of possible lives. Space is always constructed in time-duration that implies creation, but also constant decay. Therefore, it unfolds in-between materiality, images that are echoes of the past and longing for life that can evolve, interactions with beings, textures, smells, temperature, and resistance/domination. I and space are in constant communication and emergence, which is different every time due to movement in duration. A place is associated with belonging and identity, but it can be also a matter of dis-belonging, loss, endings, conflict, and pain. As such, it is a lived reality that diffracts all the mentioned, and produces new realities. One could say that space is actually a verb. Space trembles with traces of bodies. Matter extends into forms and form into matters (MANNING, 2007).

Whereas in the active-passive commonsense model, time and space are located as stable signifiers into which the body enters, within a relational model, space and time are qualitatively transformed by the movements of the body. The body does not move into space and time, it creates space and time: there is no space and time before movement. (MANNING, 2007, p. xii)

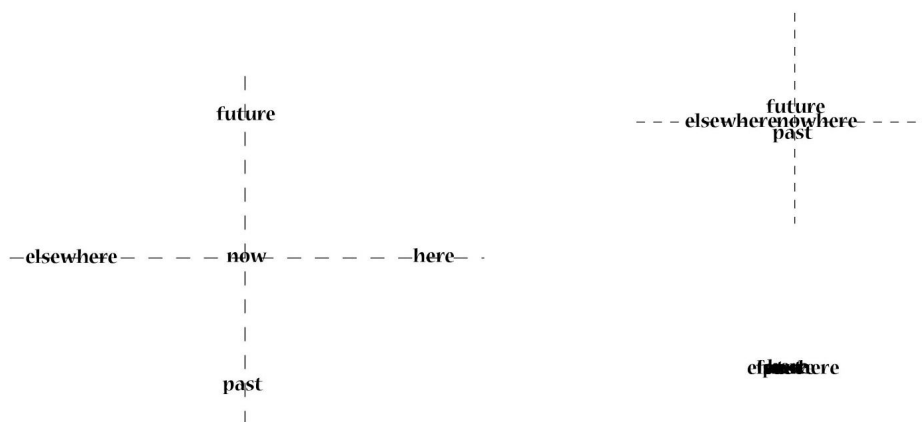



Image 3: Movement, space, time #presence


Therefore, mutation is inherent to space, especially public space. However, one may ask why this is political or pedagogical. In order to answer this question, we will introduce the thinking of Elisabeth Ellsworth (2005) who uses Winnicott's view on



transitional space as a point of departure. We transform only when we dare to connect with the outside worlds of things which provokes rearrangements of the “inside”. However, this process does not happen consequently, but rather simultaneously as the world and I are recalibrating in the action of making. Once again, form and matter are interrelated, and Winnicott believed that we need opportunities and capacities that enable us to be interrelated and separated at the same time. Educators encounter space, time, experience, people and objects with an educational intent seeking new ways of knowledge and relating that transform memory, space and the future (ELLSWORTH, 2005). The city and its architecture become pedagogical and pedagogy becomes architectural when together they create a fluid, moving pivot place (ELLSWORTH, 2005). It is the pedagogy of the untaught as learning is a process that exists parallel through making the (un)imaginable. By being involved in an experiment, a person is becoming/transforming simultaneously as a world and social order are being interrupted and transformed, having in mind that transformation is not a state but a field of emergence, a process of constant forming and re-forming. Perhaps, trans-forming is not even possible in this context as a person is never outside of the world that is in making. It is an entanglement of collective memory, imagination, and action that shape new realities.

3. RESEARCH IDEA


We will engage in what is called sensuous scholarship (STOLLER, 2010), also known as sensuous ethnographies within cultural geography and anthropology (PATERSON, 2009), that invites for a recognition of embodied researchers, and questions representationalism in knowledge production. It relies on the doubts expressed in feminist epistemologies on the dominance of rationalist discourse in academia as an offspring of patriarchy, and the traditional view of knowledge as an inherent part of an androcentric worldview. Sensuous scholarship problematizes “analytical nirvana” (STOLLER, 2010, p. xvi) as the predominant goal in academic discourse and calls for ways of knowing that are sensorial and haptic.



Priscilla Ferguson (2014) argues that true flânerie assumes an urban epistemology. This epistemology, we argue, invites vulnerability of researchers and demands a radical openness (BARAD, 2003) to materiality and configurations of the city. Flâneuse responds to an impulse, a sensation that passes through her body changing her, not only her meanings but also her posture, her lungs, spine, breathing and rhythm of life. Therefore, the city is not only observed and described, through the lance of a modern educated man. It is tasted, textures are felt, air inhaled, the sounds of the city captured. Walter Benjamin makes distinctions between a flâneur and a collector, making the first one optical, and the second tactile (FRISBY, 1985). Tester (1994) in the introduction of the edited book *The Flâneur* explains flânerie as the activity of strolling and looking. “The art the flâneur masters is that of seeing without being caught looking” (BAUMAN, 1994, p. 141), conceptualizing the flâneur as a detached spectator of an urban environment, a witness that can induce new signification of a city by producing new texts. He observes from the place of security and anonymity.

The crowd is his domain, just as the air is the bird’s, and water that of the fish. His passion and his profession is to merge with the crowd. For the perfect idler, for the passionate observer it becomes an immense source of enjoyment to establish his dwelling in the throng, in the ebb and flow, the bustle, the fleeting and the infinite. To be away from home and yet to feel at home anywhere; to see the world, to be at the very centre of the world, and yet to be unseen of the world, such are some of the minor pleasures of those independent, intense and impartial spirits, who do not lend themselves easily to linguistic definitions. (BAUDELAIRE, 1995, p. 9)

This might be also an image that dwells in a dualist division between subject and object of knowing. If a flâneur is a subject, what might be the object? Besides being excluded from flânerie as a practice, women were also turned into the passive object of observation, having in mind the already mentioned inequality in the occupation of public spaces. It is impossible for women in the 19th century to be “...away from home and yet to feel home everywhere, to see the world, to be at the very centre of the world, and yet to be unseen of the world...” *To observe, without being looking at* is a privileged position, it assumes male gaze to be a natural and neutral way of knowledge production and women to become a part of the urban



spectacle or drama for the flâneur (FERGUSON, 1994, p. 28). “Resensualizing the flâneur, however, implies a larger desire to reconceive the city as a sensual place and reconstitute the sensescapes of modernity to which the flâneur’s perambulations give us privileged access” (BOUTIN, 2012, p. 127).

The methodology of the study includes performative exploration, as a joint action captured in typical flâneur documentation: notes and diaries of the authors. Diaries include different forms of data, audio, video, photography, drawing and mental mapping. A series of present incentives would be used to start the process which is designed to stay open-ended. The output of the explorative process is not defined and can include diverse possibilities, from performance to exhibition, text, or discussion texts created by embodied and located bodies rather than detached observers.

4. THE SPATIAL CONTEXT OF THE RESEARCH

Belgrade is the place of our belonging and dis-belonging, a city that marked our childhood and adulthood, our decisions, departures and arrivals, and it has always been our deliberate choice for living. Our professional and private engagements are built on these ambivalences, as our struggles wander from deprived neighbourhoods, academia, to street protests.

Belgrade has been ruled by the neoliberal approach of urban development since '90, including complete negligence for the outskirts of the city, for unprivileged social groups and short-term unsustainable business logic. Big investments largely influence public policy and the entire life of the city circulates around it. The same neoliberal logic brings more people to the capital of Serbia, making Belgrade more and more populated and crowded since the existing city infrastructure wasn't planned for that number of people. At the same time, it is a city with a long democratic history of civic actions and revolt, having 1152 protests during the 2018—2019 period. Investor urbanism is taking public spaces, recreating the uniform spaces deprived from rich history and patterns developed by the majority of the inhabitants. It is



becoming a city for the highly privileged minority. A city that manifests oppression and negligence for the public interest (POPOVIĆ et al, 2020).

For women, this means less safe public spaces and more patriarchal patterns in living provision. Moreover, this urban development of the Belgrade flows rather differently on the outskirts than in the centre. Back in history, but also now, the centre would follow the periphery in heavy steps. While the periphery is creating itself in unexpected, unplanned and divergent ways, this urban development is having all characteristics of the flâneur. Streets are formed organically like a system of nerves or roots providing natural flow and living. On the other hand, urban centres usually have strong, strict orthogonal dull networks, which leaves only small and inventive spaces for wandering of plants, people, objects inside given geometrical boundaries.

In Belgrade it became visible that public good and well-being is something citizens need to reclaim every day and something that requires public pedagogy interventions. This learning, changing and living of the city is entangled in the fight against oppression (POPOVIĆ, MAKSIMOVIĆ and JOVANOVIĆ, 2018). The well-being of women in Belgrade relies on their potential for solidarity and togetherness. Their wanderings between safe, real and imaginary realities is in many ways interrupted and this research tries to understand not only wanderings but these interruptions as well.



5. THE PROCESS OF THE RESEARCH—THE (IM)POSSIBILITY OF WANDERING

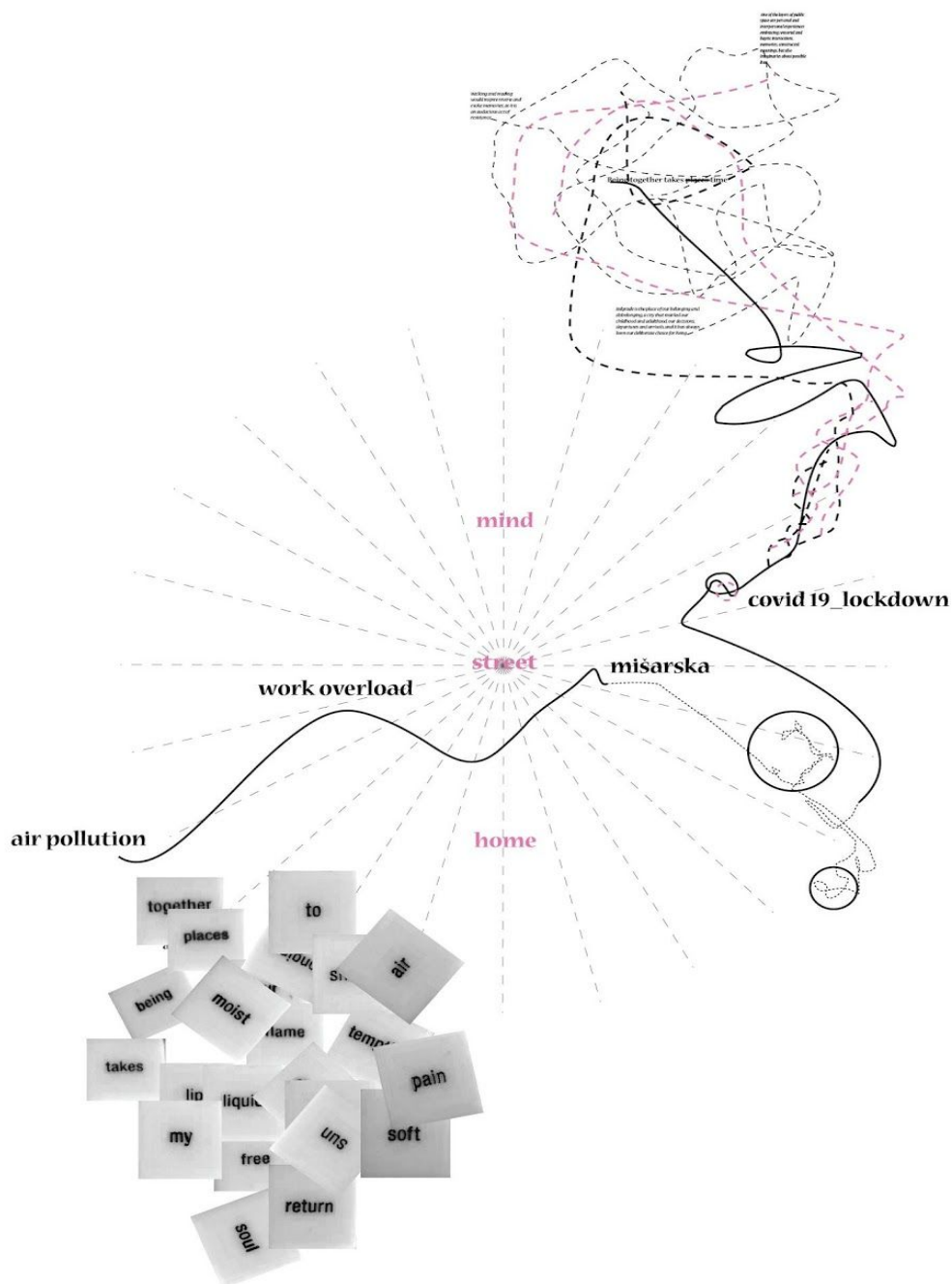


Image 4: Phases of the research

We wanted to begin our wandering/walking around Belgrade in January 2020, but it did not happen due to terrible air pollution. According to the Real-time Air Quality Index (AQI), Belgrade was the most polluted world capital on several occasions. We were advised not to open windows or leave closed spaces, houses or offices. We could not breathe properly while being on the streets. It was frustrating to feel that air was an enemy and breathing was dangerous. Every morning we would wake up without the possibility to open a window. In the afternoon and evening it would get worse. How can we wander if we cannot be on the streets of Belgrade? So we waited. In February, together we came up with an idea to merge poetry writing, wandering, play and words into wandering poetry.

We intended to imprint words into concrete, so poems could be read while walking, and wandering can create different meanings and possibilities. Poems could be written over and over again, be evasive and never finished, open for constant writing and rewriting. We wanted to evoke an action of writing poetry in movement, and reading and writing would be merged into one activity—wandering. This city poetry would be a way to practice the right to the city and wandering as a poetry of movement. And fight for reaching our well-being. Walking and reading would inspire reverie and evoke memories, as it is an audacious act of resistance. However, the characteristics of our life, everydayness prevented us from drifting.

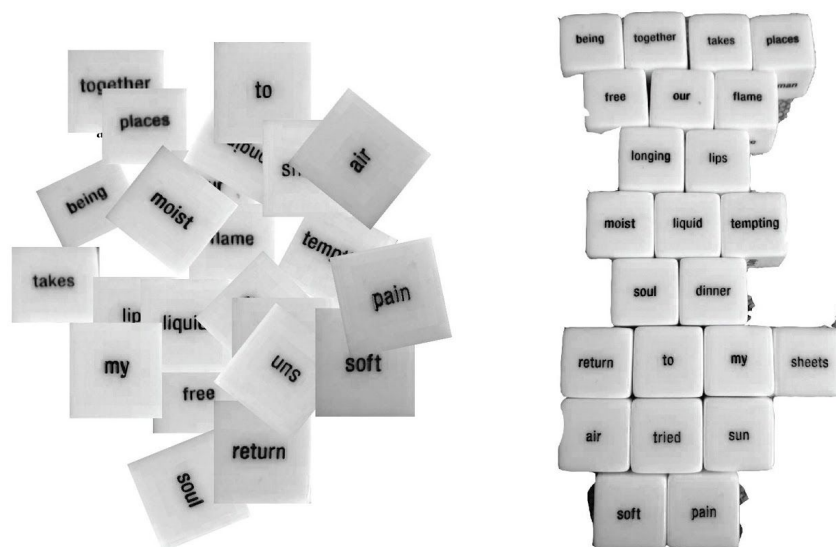


Image 5: A poem created by authors in a game Hakubes, February 2, 2020



Nevertheless...

One walking session was about to happen as the three of us agreed that we would meet for a night of wandering. Each of us would lead one wandering in three days. Mixed feelings, tiredness, chilly evening and temporal mismatch led us to meet for a talk instead of walk. The decision we made was based on our intuitive feeling of discomfort to walk that night. Sitting and talking seemed like just the right amount of comfort zone. In this talk we evoked all the wanderings in our life, the childhood flânerie, wanderings through the known and unknown spaces, in our homeland and abroad. We investigated why fear is so closely related to wanderings and how it is fought by togetherness. The key terms we tried to understand in relation to wandering were:

**#rationality #planning #freedom #oppression #body #tiredness
#imagination #play #doodling #memories #friendship #possibilities
#spontaneity**

With all of them we entered a narrow street called Mišarska, straight and not very long, with densely constructed houses and medium-sized buildings. It would be impossible to track down the moment of decision to enter the backyards of certain buildings, but it was a joint feeling, decision and determination that transformed our sedentary meeting into wandering.

Later on, in random talk with strangers, we would discover that it was a street that housed one of Belgrade's major public bathrooms (now a hotel with surprisingly chatty staff and promising breakfast). At this point we also discovered this street houses an association of Serbian composers, a prominent cafe with one of the most beautiful gardens in the city and some abandoned buildings squatted by stray cats. The map of our wandering is coloured with joy for the discovery of a multi-layered urban pocket in our hometown. The one we never knew existed. This wandering recreated Mišarska street in new directions, streams and orientation. It was reclaiming the city by our walking bodies and imaginations:

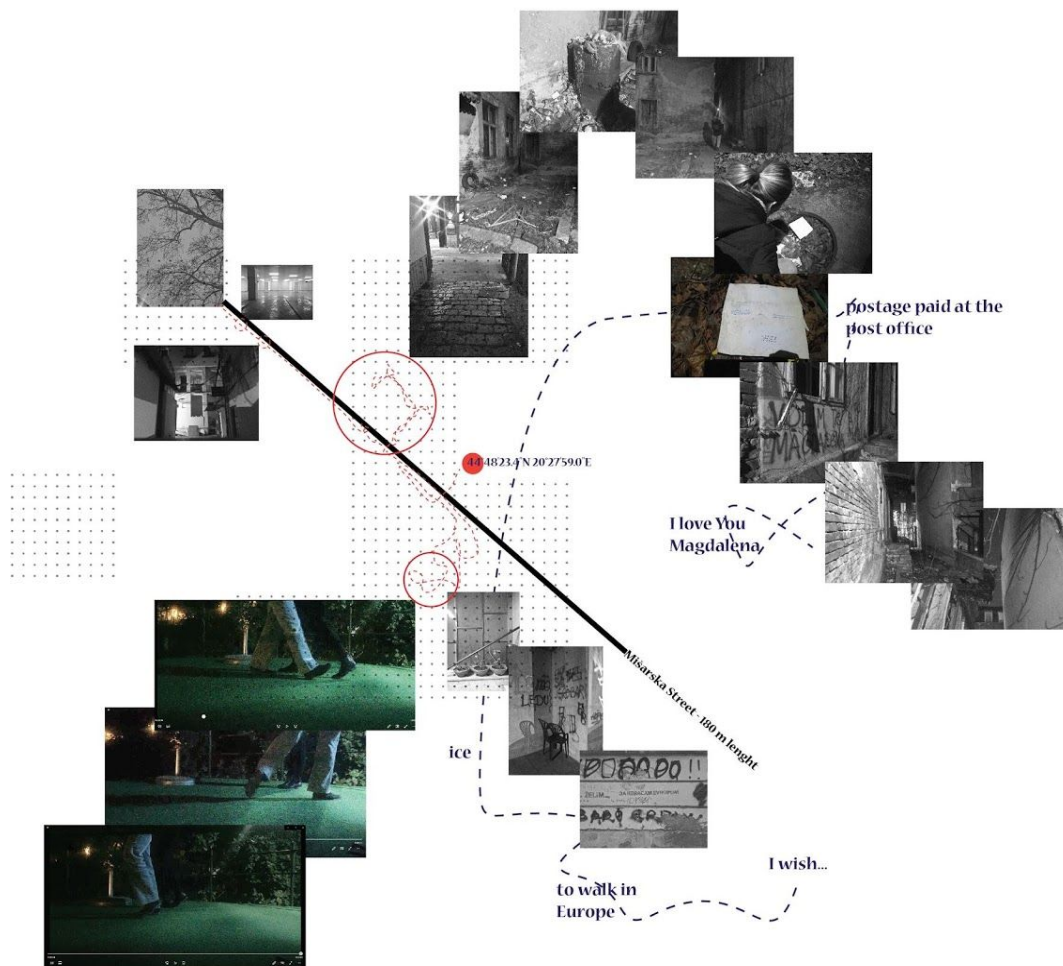
**#who lived here #what is this letter about #what will be constructed here
#is this a love graffiti #are those cats choosing to live without humans #is there**



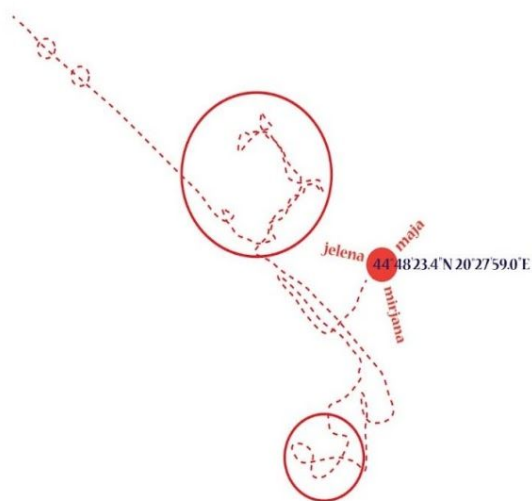
such thing as friendliness of the sounds #what is the dance like if each dancer hears different music #why are we perceived as schoolgirls because we wander #what makes a good kafana/tavern

In this street we met serendipity, wandering and a fellow wanderer that is now joining us in building a collective of wandering women.

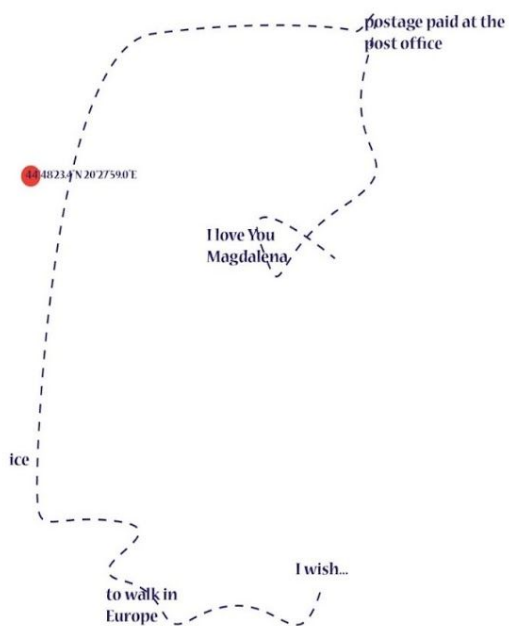
abandoned buildings squatted souverenly by stray cats.



Space trembles with traces of bodies.



abandoned buildings squatted souverenly by stray cats.



Space trembles with traces of bodies.

Image 6: Case study of Mišarska street

6. WANDERING IN ISOLATION

At the time we were wandering through Mišarska, some parts of the world were already facing the Covid-19 crisis, but only a few weeks later the epidemic would arrive in Serbia. Rigid lockdown and full self-isolation for all who entered the country during this time were the main measures taken by the authoritarian Serbian government:

#fear #revolt

Locked in our private spaces our wanderings moved to our imagination, becoming a coping mechanism. During the imposed isolation, writing was experienced as a way of wandering and a possibility to give a voice to body that was entrapped and still. It was a body without considerable movement, a body that longs and craves. It was a body in pain, or a body that remembers pain. The authors of the text wrote personal diaries, but the excerpts of the writing that address body and reminiscences of the past wanderings were chosen to be presented. It is a patchwork of embodied memories that can offer a reader a window into an almost universal experience of isolation.

Diary log #longing

In isolation, my longing for distances has become sturdier and more cunning. Every day, when the sun shines down on the balcony, I begin my wandering which is an entanglement of my memories and fantasies of possible futures. I stand and observe laundry in the backyard of the building. It reminds me of everyday life, the persistency of night and day, dirt and cleanliness, cycles of life. I turn my gaze to the left and I notice a path that I never walked and I imagine that the first day of my freedom I will take a leap into the "unknown". Nearby landscapes are turned into fantasies, the familiar became distant and memories of common life transformed into golden moments of the past. During these sedentary days, my body continuously denies impotence. Anger is an agency of my body that craves to be alive and to move as the only thing I trust is my flesh. Taste in isolation feels stronger, sharper, the same as my anger. It is focused. Sleep is not a demarcation of a new day, just another ritual taken, like showering, eating, and preparing food. Imagination is the most important part of the survival kit, the thoughts wander and construct new realities and possible futures. Pessoa said: "I crave to be root". Sensorial memories are evoked. I indulge in reverie, staring in the sun with my eyes closed. Different colours appear in front of me, life is perceived. My body is fertilized with light penetrating my cells. Wandering takes place inside of me. Passivity is illusory

and impossible. Senses cannot be controlled. The pain in my left shoulder is a sign of a rebellion. Being aware of discomfort is the beginning of freedom.

Diary log #restlessness

This morning I feel restless. I feel pain in my neck and my back due to immobility of the last three weeks. I am counting the days when I will run down the road I see from my window. This morning all good advice seems useless. The suggestion to accept the situation makes me angry as some days I just cannot be still as it hurts my body. There is no peace in stillness. At times, beauty emerges. Aesthetic pleasures are becoming more sublime. Clouds are changing shapes, turning into creatures, appearing and dissolving, instructing me that this will pass. Everything is a spectacle. A neighbour plays with his dog every single morning. I crave to be that dog, joyfully running and welcoming the new day. Wandering has returned to private spaces and imagination is my external body that longs to experience new sensations. My body craves. It cannot sit anymore because of increased back pain. This pain and craving is my agency.

Diary log #women bodies

*we met last year
on the unnamed road to nowhere
you were silently behind me
the fucking back pain
i do not understand you
why are you staying here being unwanted
did you grow to me
LET'S GROW APART
well i do not need you
nor do i like you
i leave you here*

Diary log #Jupiter

Two girls keep saying "let's go to Jupiter; I'll meet you on Jupiter; perhaps we should pay Saturn a visit; or is it about a time to go to Uranus" people around them were laughing at first, but later seem to be ignoring them. This is my strongest childhood memory. My best friend and I would wander all over our small village. When we would come to a place where we would feel safe, isolated and overwhelmed with beauty we would name it as a planet in the Solar system. My house was declared the Sun and other places where we enjoyed playing were all other planets. Some of these planets, such as Uranus, were discovered in the middle of some forest so accidentally that we never again managed to find exactly the same way to reach them. The wanderings between these imaginary planets are more real than any other wanderings later in my life.



Image 7: The view from my window today, with small intervention

Diary log #imagine

When I am outside I go by the saying—here and there my eye is anywhere,
inside it's here and there my mind is anywhere.

I am more in my head, then in my body sometimes. As if I walk with my head,
not my legs, as if I touch with my head not my hands, as if I smell with my
mind, not my nose and tongue, as if I am a walking, thinking head
wa(o)ndering around this city, this house.

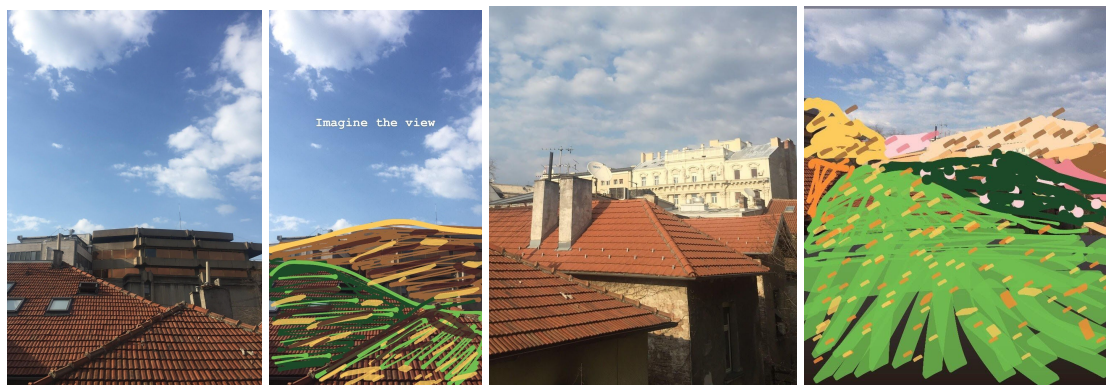


Image 8: Imagine the view

Diary log #wandering rainbow

2nd of May_Sunshine bathed the city together with the rain, and a rainbow
appeared. My mind and fingers took a shot of it, so did many others. We met
online sharing this momentum, taking us for a walk around the city of
Belgrade and further.



Image 9: Photomontage of images capturing the same moment at different sites around the city of Belgrade shared via Instagram platform by different users

7. IMAGINARIUM OF WANDERINGS

With the objective, physical restraint preventing us from meeting and wandering, the pandemic and strict lockdown policy in Serbia directed our *flânerie* to imaginary spaces. Our need for socializing along with the need for wandering was combined in the visual imaginarium of the *flânerie*. This imaginarium was created by us but also by women and girls who we like wandering with. The task was simple:

capture the view from your window, balcony, or from the walk you took during the pandemic. Make an intervention by drawing over this photo the sights, horizons, objects, persons or anything that is representing where you would like to go, with whom, or what you would like to see. You can add on the picture or transform it completely. Wander off.

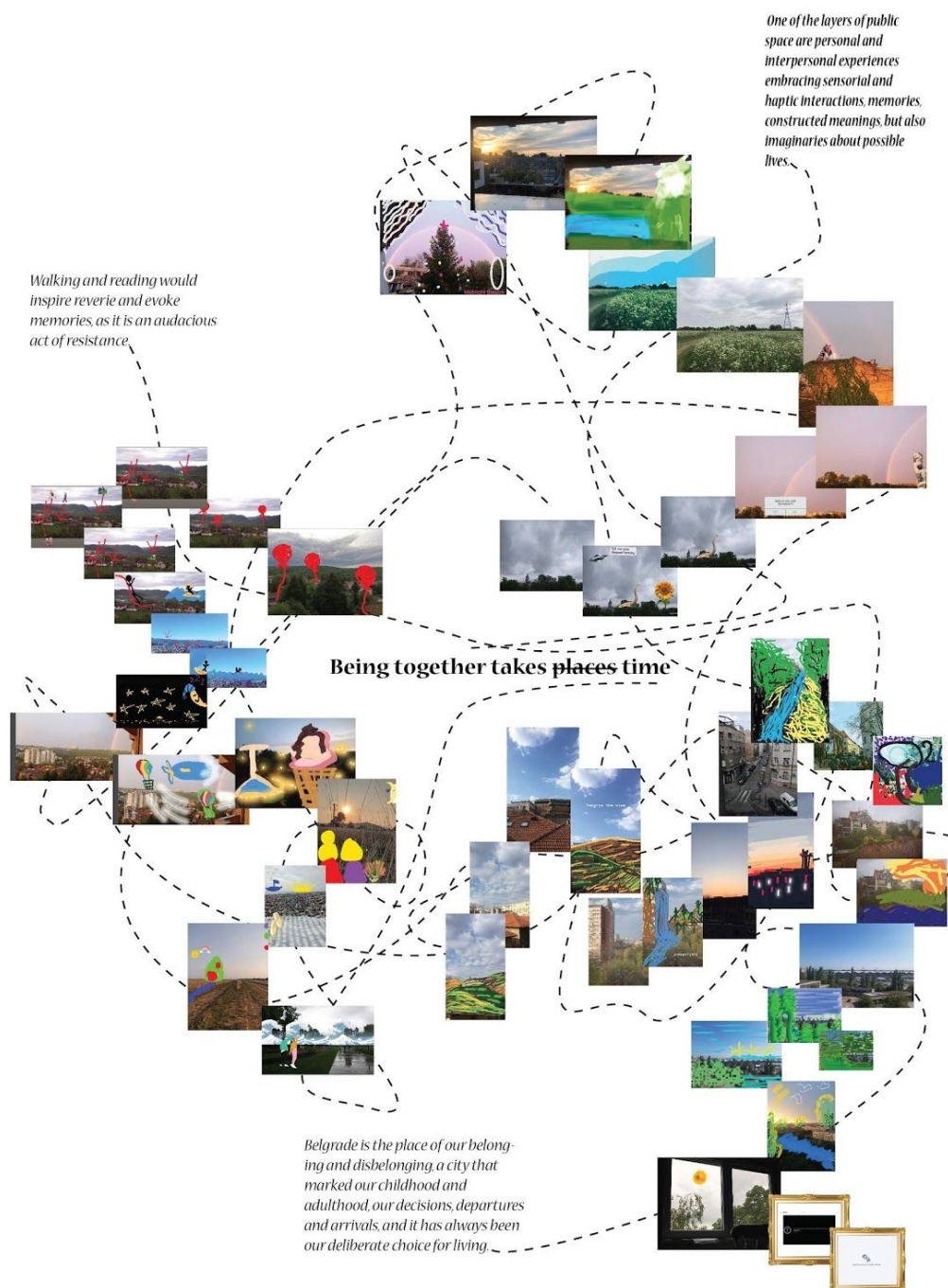


Image 10: Imaginarium of wanderings created during Covid-19 lockdown



With this task we introduced a digital tool accessible to the majority of people on their mobile phones as a means to enter an imaginary world of wanderings. All three of us also participated and posted our own imaginariums as Instagram stories inviting others to join us. This approach expanded our collective and attracted more women to join us in future wanderings. Imagination was at the same time our space to wander through, it was a method to recreate wanderings and a meeting point as well.

Ironically, lockdown brought women back into the house, and kept them from wandering. Even though this method has no relation to corporal experience, it provoked cognitive and emotional involvement. Micro-wanderings aimed at merging macrocosms with our intimate microcosms. It developed into a series of imaginary interventions colouring Belgrade in some impossible and never seen colours and situations. This private and individual activity was a collective, joint creation of Belgrade, trying to make free movements when movements were reduced. A digital tool was simple and enabled people to participate as they did not need to have any particular artistic skill. Some of the participants have found great pleasure in this activity and continue doing it after the isolation was over. For some, it was an invitation to recall their childhood activities such as cutting newspapers, gluing and putting collages in the journal. The images created are mirrors of our personal longings and memories. As women intertwine in already existing photos, there is no fear of “white paper”, and insecurity of not being creative or adequate for creative intervention. The tool allowed women to pour out their visions on the captured reality and to support agency and togetherness. Perhaps, it was the only way at that moment to colour the space in Belgrade which continues to be affected and changed by neoliberal urbanisation. After the lockdown bodies were back in public space. We are saturated with digital tools and looking for ways to be tactile as touch during pandemic became perceived as dangerous. Hierarchy of senses became even more explicit as we are allowed to see and listen another person, but it is not safe to touch or smell each other, or share a meal together. Our next wondering is an exploration of possible contact in time when we are afraid of physicality and touch.



We invite you to wander through our imaginarium illustrated in the images below.



Image 11: Wandering is a walk through what I can't have



Image 12: I sit on my balcony, but I am not there



Image 13: Wandering as adding colours to the world in Dragana's view

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