



## Jon interviewing Armano and Marijana

Armano: We came here almost totally like .....(?) without any fact about Mellionec

Marijana: It was just a feeling about this place, and it just felt immediately like home, and we stayed here.

Armano: Interesting

Marijana: And everything was fitting, just like some kind of puzzle.

Jon: So how have you been accepted by, say, the older people here?

Armano: Beautiful. Beautiful. We have this crazy example of a man who lived there. He is eighty-something

Marijana: 81, he was.

Armano: He became the best friend of our younger son, but the best friend, when I felt something like that, it's real. They are every day together, and they...

Marijana: They argue together

Armano: They fight, they argue together, they discuss together about things, you know.

Marijana: They laugh together, sing together

Armano: It's fantastic.

Marijana: Yeah, so when our son comes from the school and he goes to Michel – his name is Michel. And you hear him singing – Ayo! Ayo! Michel starts to sing. It's all crazy. And you hear all the silence when the children are gone, and then when they return it's suddenly, you know, an explosion of noise and voices and singing and laughing.

Jon: The thing is, it's not just a happy accident for you, though, but for Michel as well, because he needs new life.

Marijana: Yes

Armano: Yeah, definitely. It's interaction.

Marijana: Yeah, he was alone. So it's really changing, we changed the surrounding immediately.



Armano: And when you walk around, empty, then you can be filled with everything. So we came here definitely empty, I can say, yeah

Marijana: Without expectation

Armano: It's not actually something we used to practise during our lives, but in this particular moment we just will use any kind of intentional construction of life and everything, and we just came here with our skills and habits and whatever, but you know...and view of everything.

Marijana: And our openness. I think the openness is the key. You are not afraid of people, and you are not like...everybody is an enemy. But everybody is a friend

Jon: And you can trust people here

Marijana: Yeah, when you trust people

Armano: Yeah, and without stereotypes, you learn bridge everything without any kind of programmed problems

Jon: So, Armano, you also direct films?

Armano: Yeah, I studied film directing, but in meantime, due to crazy circumstances in my life, I wasn't active. Maybe not enough, but you know I have time still.

Jon: You're in a fantastic place, because they have the film school. There's bound to be some kind of potential for you.

Armano: I tend a little bit more to fiction, you know, to experimental movies.

Marijana: So we made some short experimental movies for some exhibitions of paintings and photography. So we had a parallel exhibition of this short movies.

Armano: Yeah, but I think, err, when you are an artist, you can use anything to express yourself, you know. So especially nowadays you know when there is no strict dividing between you know, painters, or photographers or whatever, musicians, you know so you can use all kind of tools or techniques to communicate with yourself and the world in general. So if we imagine God, he create universe, or whatever, and us included, non-intentionally. Just probably playing, or  
...

Marijana: It should be joy. It's all about joy

Armano: ...it's fun. It's about fun, to create something

Marijana: Yeah, that's the problem



Armano: It's about fun. It's about the understanding of freedom, freedom of creation and freedom of existence in general

Marijana: It doesn't even have to have the name 'art' or something

Jon: So do you think your art has any meaning? Can you interpret things symbolically maybe, or...

Armano: Afterwards, definitely. But I start with non-intentional

Jon: This is purely instinctive?

Armano: So I don't think. I think afterwards.

Marijana: A man's work is like tarot cards.

Jon: Ah, tarot

Marijana: So after he paints them, he sees the cards, and then he reads 'what's for today?' Yeah, it's interesting.

Armano: I am also read myself in the past when I am confronted with my past work also. I can recognise the atmospheres, and energies, and even the problems you know. Like Madeleine cookies for Proust, you know the story. Well, Marcel Proust actually used this metaphor, with Madeleine cookies and the tea. And this was a kind of trigger to put him back into the history, and then he wrote. So it is a similar thing, you just, something and then you are connected. It's nice. It's a game.