

# SAŠA TATIĆ

**Selected artworks**

**2021-24**

[www.sasatatic.com](http://www.sasatatic.com)

sashatatic91@gmail.com



Saša Tatić, a Bosnia-born artist, makes transparent the roles she carries – as a daughter, sister, heiress, and member of the Balkan diaspora – to create resonance and affinities in relationships with home and belonging communities.

Text in her works, as a mediator, often carries content that offers various possibilities for identification. Whether spoken through poetry or integrated into visual forms, her everyday life, experiential encounters, and accompanying emotional states thus become the subject of the narratives. Starting from personal experience but transcending the autobiographical, her practice calls for an open dialogue by pointing to the complexity of cultural differences arising from changes in the living environment.

Saša holds a master's degree in Art in public space and New Artistic strategies from Bauhaus University. She is currently attending Goldrausch Künstlerinnenprojekt 2025 in Berlin.

She lives and works in Berlin and visits Bosnia whenever she can.



Fali li nam svuda  
kolektivno  
Nutele po hljebu  
da zaboravimo bar  
uz palaču  
gdje bio  
ko je k  
ko će za  
plaće za par dana

MUST I PART  
WITH MYSELF  
EVERY TIME I  
COME BACK  
I AM NOT SURE  
AND I WOULD  
BE EVEN  
I HAD  
STAYED

dovoljno

ES SICH NICHT LEICHT  
NIGHT  
HABER LANGE  
KLEINER  
IN PHANTASIE

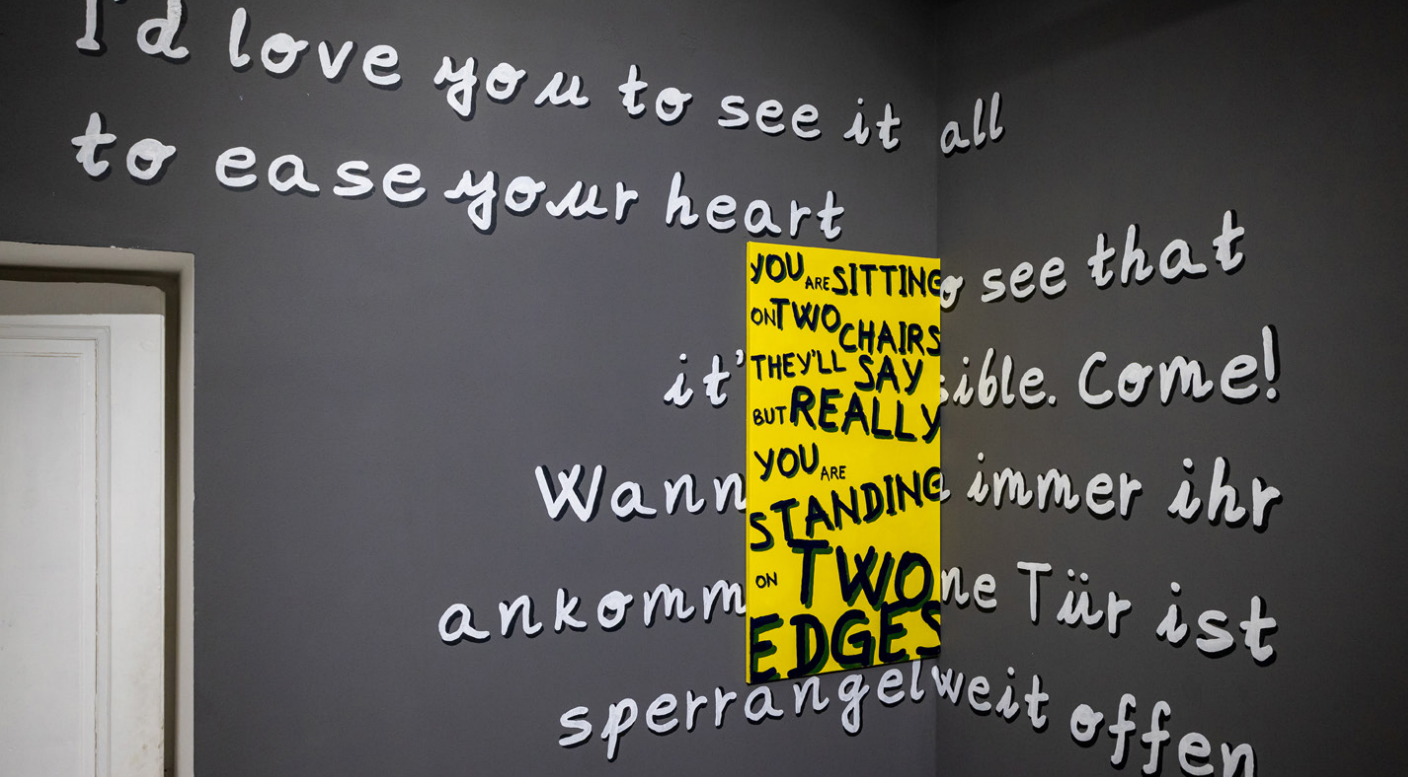
stige mich

NE BIH VAS  
OSTAVILA  
ZABORAVILA  
ČAK  
NI KAD  
BIH  
MOGLA

gdje i

I`M GLAD YOU'RE HERE  
installation  
paintings, wall paintings,  
audio, video animations, performance  
2024





**I`M GLAD YOU`RE HERE**  
 installation  
 paintings, wall paintings,  
 audio, video animation  
 2024

This spatial intervention presents fragments of a prose poem across various media, weaving a poetic narrative about the emotional and physical dimensions of (e)migration. It balances the perspectives of those who stay and those who leave, using language to express care, doubt, projection, judgment, hope, and support. Unified in a single spatial experience, the work invites reflection on one's position—gently reminding us that no side is the easier one.



Link: [I`m glad you`re here \(video\)](#)  
 Link: [I`m glad you`re here \(poem\)](#)







I visit  
home  
whenever  
I can

ETD i TEBE  
ZA PAR  
DANA > I  
SAD CG  
TO!

THE VISIT / PAR DANA  
wall painting

440cm x 403cm / 440cm x 443cm

2023



**PHOTO BACKDROPS**  
 installations / wall paintings  
 current number of pieces 12  
 ongoing production since 2021

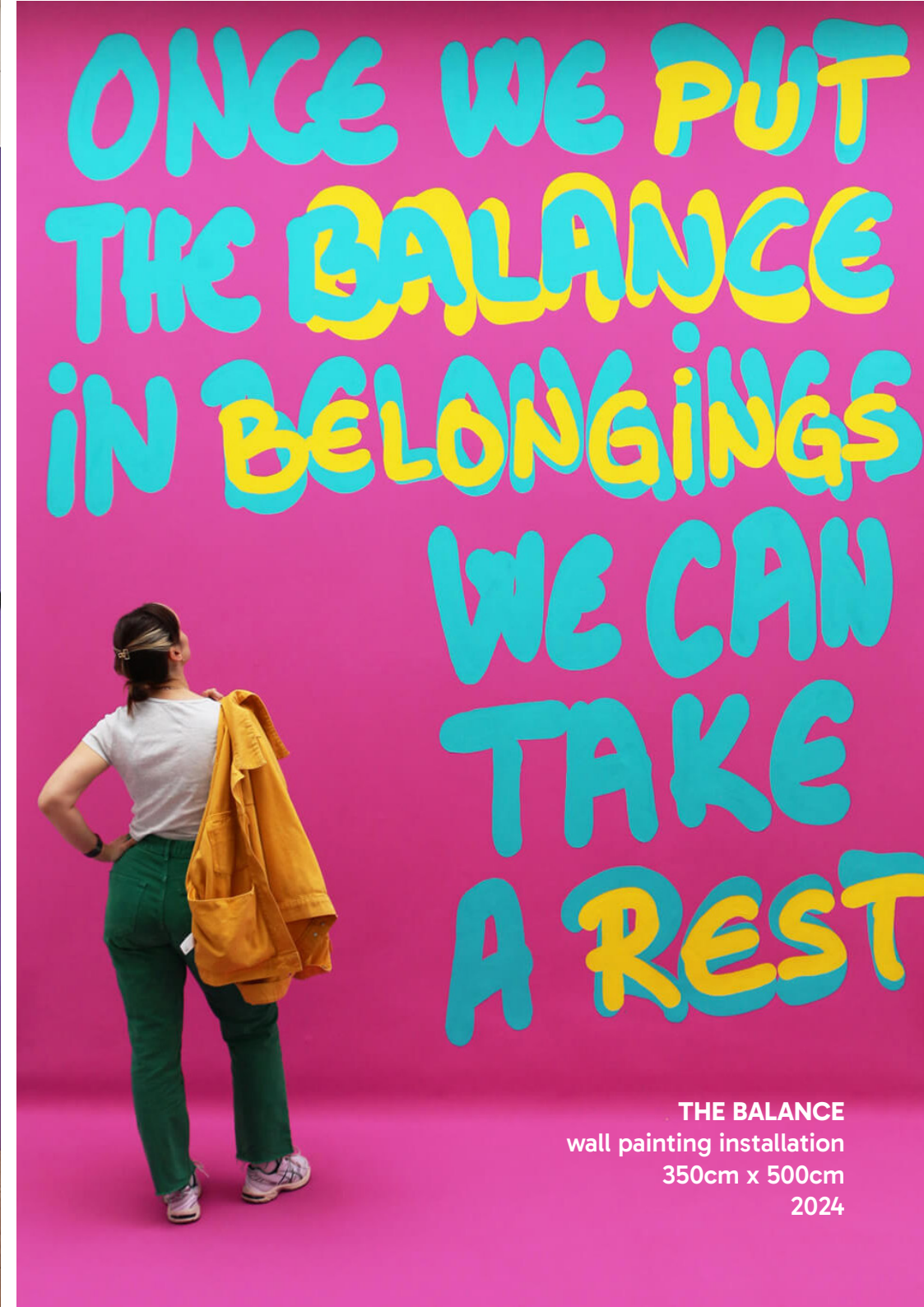
These walk-in wall paintings serve as photo backdrops, intentionally designed with text that leaves space for participants to step in and complete the work. The inscriptions—ranging from quotes and sayings to the artist's own reflections—draw on diasporic histories. Speaking the unspoken or stating the obvious, they become channels for sharing emotion, frustration, and judgment, offering a space for mediated understanding.







IT'S OK  
wall painting installation  
350cm x 500cm  
2022



THE BALANCE  
wall painting installation  
350cm x 500cm  
2024

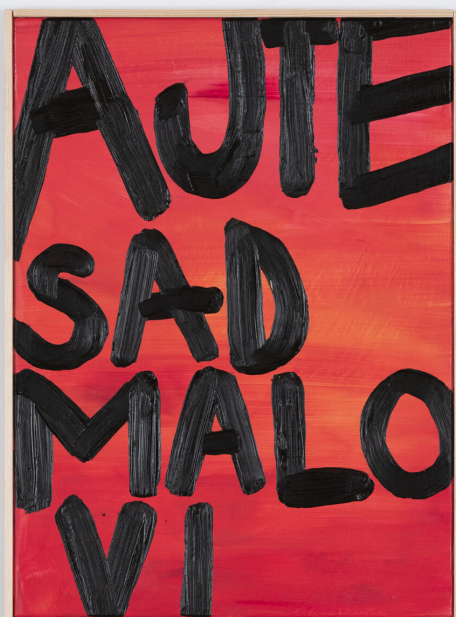
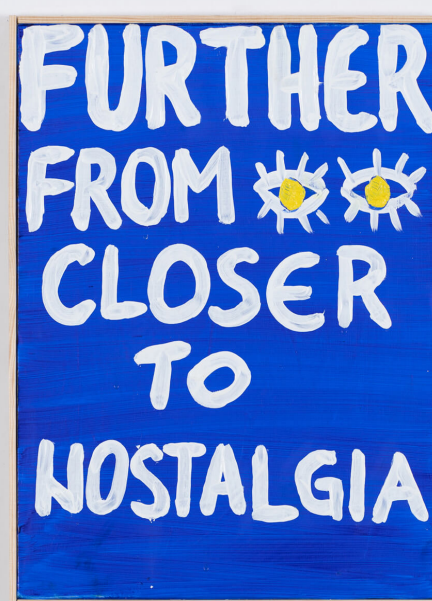
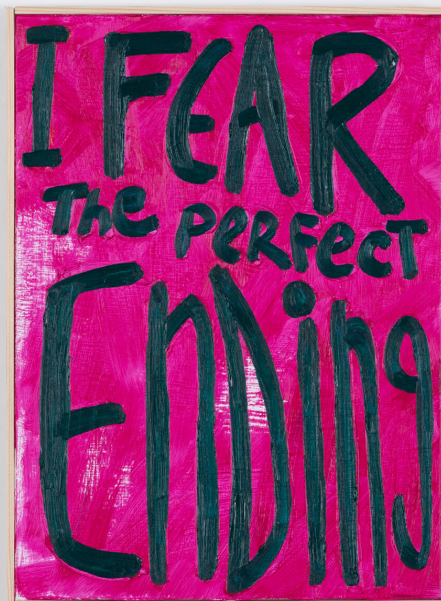
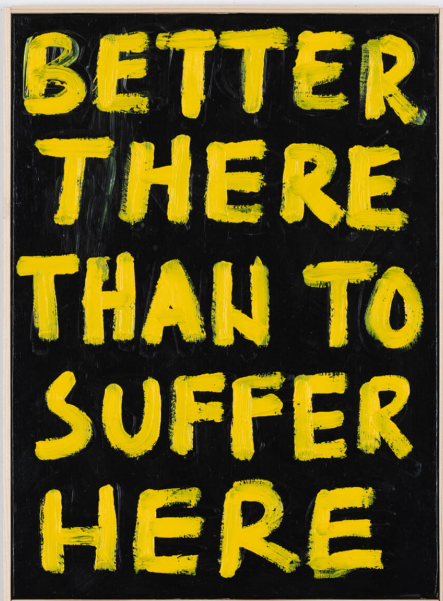


OFFENSICHTLICH  
IST MEIN  
HINTERGRUND  
NICHT



**HINTERGRUND**  
wall painting  
400cm x 600cm  
2024





**MIXED FEELINGS**  
paintings / oil on wood  
28cm x 37cm  
current number of pieces 14  
ongoing production since 2023



## NE DAM NA SEBE

LED installation  
400cm x 400cm  
2024

The installation, built around the statement “My parents’ relationship taught me how to protect myself / Odnos mojih roditelja naučio me kako sebe da zaštitim”, reflects on the generational legacy of family violence. Drawing from personal history, it evokes resilience through the act of breaking inherited patterns. By confronting difficult dynamics, it affirms the development of personal boundaries, deepens self-understanding, and strengthens the capacity for self-protection.



Link: [Ne dam na sebe \(video\)](#)



GDJE TI  
ONO  
BUDEŠ

ZAŠTO  
NISI  
OSTALA

JAVI SE  
KAD  
STIGNEŠ

ŠTO SE  
NEJAVIŠ

KOLIKO  
DUGO SI  
TAMO

TAKO  
JE  
WHAT  
IT IS

IT IS  
KAKO  
JE

JAVI SE  
KAD  
KRENEŠ

ŠTONE  
DOĐEŠ

ZAŠTO  
NISI  
OTIŠLA

**LOST IN TRANSLATION**  
paintings / acryl on canvas  
30cm x 30cm  
current number of pieces 24  
ongoing production since 2023

The series of works explores a collection of idioms in their original language, delving into how they shape perceptions of chosen living locations from various personal perspectives. The works highlight nuances of care, insecurities, judgments, and assumptions in relationships maintained over long distances.

IMMER WENN ICH  
NACH HAUSE KOMME,  
TREFFE ICH MEINE  
FAMILIE,  
MEINE FREUNDE,  
MEINE FRISEURIN  
SOWIE MEINE  
ZAHNÄRZTIN.

SVAKI PUT KAD  
ODEM KUĆI,  
OBAVEZNO SE VIDIM  
SA PORODICOM,  
PRIJATELJIMA,  
FRIZERKOM  
I ZUBARICOM.

EACH TIME I VISIT  
HOME, I MEET MY  
FAMILY, MY FRIENDS,  
MY HAIRDRESSER  
AND MY DENTIST.

**REPETITION**  
acryl on paper  
35cm x 35cm  
2023





**HOUSE NOT ON SALE**  
 installation  
 object, photographs  
 size variable  
 2020

This self-portrait with an improvised sign **HOUSE NOT ON SALE**, created in the studio, points to physical absence from the family home it references. Ironic and layered with the context of emigration, it reflects the stance of a female descendant who, despite living elsewhere, does not renounce her heritage.





## HOME

object

clay bricks

161cm x 125cm x 25cm

2021

Dismantlable object, spelling out HOME in brick-like form, references home within home. Serving as a sketch for an unfinished standing sculpture, it mirrors the incomplete nature of the homes it evokes—awaiting the right conditions to be finalized. The work is a brick-rendered homage to Robert Indiana's LOVE sculpture.







## **HESTIAS HEART**

**Alu-Dibond**

**106cm x 80 cm**

**triptych**

**2022**

Hestia's Heart is a tribute to home, family, and domestic life—formed as a human heart-shaped piece of clay brick. The use of orange clay evokes a strong connection to local habitat. Sentimental symbolism emerges in the subtle merging of this raw, material heart with the presence of a real one, blurring the line between object and emotion.

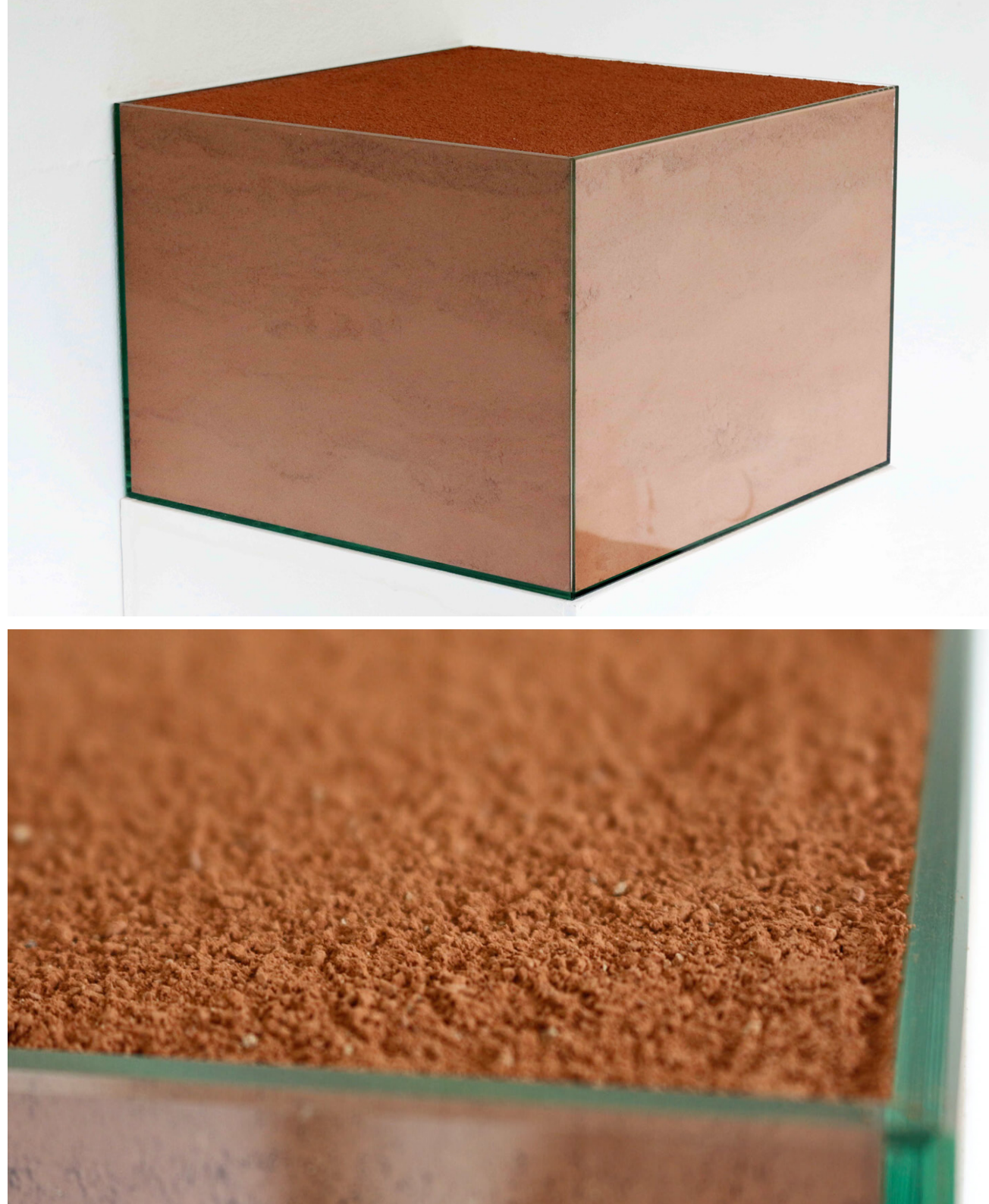




**PIGMENT: BALKAN HOUSE**  
audio-visual installation  
clay powder, glass container,  
speaker  
50cm x 50cm x 40cm  
2018

In the Balkans and broader Southeast Europe, unfinished residential façades have become a familiar sight. Shaped by socio-economic conditions, the exposed clay brick walls define the color of the typical Balkan home. This work captures that essence by manually crushing clay bricks into pigment-like powder. Paired with its name and the recorded sound of crushing, the material evokes both origin and transformation.

Link: [Pigment \(audio\)](#)





## DOMESTICATED WALL

intervention in space  
plaster, clay bricks, HD video

17m x 5m

2021

By stripping the plaster to expose brick, intervention transformed an external appearance into an interior condition—revealing the most domestic state of the Balkan wall.

This 'raw' wall evokes a deep connection to home. I extend that association by merging it with the exterior of the house I grew up in, turning the exhibition space—the temporary home of my work—into its most intimate, domesticated version.

Link: [Domesticated wall \(video\)](#)





## WARM UP

happening  
firewood, fire, buckets, wheelbarrows  
2021

The participatory performance marked the beginning of a future installation. Visitors joined in a reenactment of my family's annual firewood ritual—cutting, collecting, and stacking—turning a shared gesture into a collective act. Wood became a vessel of memory and belonging, while the gallery space temporarily transformed into symbolic winter storage: a stage for preserving warmth.







## WÄRME/WARMTH

ambiental installation

,firewood, wheelbarrow, videos

warmth, smell

2021

Warmth is a temporary ambient installation centered around fire as a primal source of comfort and the feeling of home. From collecting and storing wood to the collective act of building the installation, the work blends sensory presence—real heat in the space—with videos of burning wood. Its transformative nature is extended through visitor participation: guests were invited to take pieces of wood, gradually altering the installation's form while continuing the gesture of warmth and sharing in their own homes.



Link: [Wärme/Warmth \(video 1\)](#)  
[Wärme/Warmth \(video 2\)](#)