



— TAMO

između tamo i tamo:
anatomija
privremenih migracija

između

— TAMO

between there and there:
anatomy of
temporary migrations

i



ipak



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radno vrijeme:
utorak – subota > 11-18h
nedjelja > 11-13 + 17-20h
ponedjeljkom i praznikom > zatvoreno

Biti / Postojati između tamo i tamo

> Irena Bekić i Duga Mavrinac

Suvremene migracije okarakterizirane su slojevitosti i raznolikošću, a kulturna antropologija, kao humanistička disciplina koja gradi vlastito znanje pomno promatrajući i osluškujući društvene i kulturne fenomene u njihovom nastajanju „odozdo“, pridonijela je rasvjetljavanju fenomena transmigracije. Migrante i migrantice, pritom, vidi kao aktivne mobilne subjekte, koji kontinuirano i simultano stvaraju i nanovo elaboriraju značenja i vrijednosti kultura – iz kojih dolaze i u koje odlaze – pletući transnacionalne mreže globalne ekumene prožete intenzivnim višeslojnim odnosima i ubrzanom kulturnom razmjenom. Pojedinci postaju aktivatori i kreatori novih kulturnih značenja, a suvremeni transnacionalni procesi globalnih kretanja ljudi, ideja i kapitala iznova upisuju identitete unutar prostora dviju ili više zemalja formirajući transnacionalne kulture. Višestruka smještenost polivalentnih odnosa upozorava da migrantski subjekti ujedno vješto preskaču granice, aktiviraju prakse otpora i prilagodbe te prilagođavaju osobne i grupne tokove. Kao nositelji financijskog, društvenog i kulturnog kapitala, postaju potencijalni kreatori novih društvenih i kulturnih značenja.

No, gdje su doista i kojim mjestima pripadaju ovi spretni junaci i junakinje mnogobrojnih priča i svjedočanstava, čije življenje na dvije ili više adresa često postaje način života ne samo njihov već i njihovih obitelji? Tko ispunjava prazninu njihove odsutnosti?

O ovim temama progovara izložba “Između tamo i tamo: anatomija privremenih migracija” otvarajući i neke bolne rascjep suvremenih nesapetih privremenih migranata. Transmigrantnost, naime, ne ovisi isključivo o činjenici fizičko političke granice, već o aktivaciji mehanizama drugosti koji su prisutni i u zemljama odlaska. Katkad drugost izranja kao rezultat procesa rastapanih, sastavljenih i iznova građenih praksi pripadanja u vlastitoj zajednici, obitelji i sredini. Stoga povezati mjesta i izdržati udaljenost (Povranović Frykman 2001.) mnogo

To Be / To Exist Between There and There

> Irena Bekić and Duga Mavrinac

Contemporary migrations are characterised by stratification and diversity; cultural anthropology, as a humanist discipline that builds own knowledge by carefully observing and listening to social and cultural phenomena in their making “from below,” has contributed to the clarification of the phenomenon of transmigration. Thereby it considers the migrants as active mobile subjects who continuously and simultaneously create and re-elaborate meanings and values of cultures – from which and to which they come – by knitting transnational networks of global ecumenism permeated with intense, multifaceted relationships and accelerated cultural exchange. The individuals become activators and creators of new cultural meanings, while the contemporary transnational processes of global movements of people, ideas, and capital re-inscribe identities within the space of one or several countries by forming transnational cultures. The manifold positioning of polyvalent relationships serves to warn us that the migrant subjects also skilfully skip borders, activate practices of resistance and adaptation, and adapt personal and group currents. As bearers of financial, social and cultural capital, they become potential creators of new social and cultural meanings.

Where are they actually, though, and which places do these skilful heroes and heroines of many stories and testimonies belong to? Who fills the void of the absence of people whose life on two or several addresses often becomes a lifestyle, not only theirs but also of their families?

These are the topics addressed by the exhibition “Between There and There: Anatomy of Temporary Migrations” that also opens up certain painful clefts of contemporary liberated temporary migrants. Specifically, *transmigrancy* does not depend exclusively on the factual physical and political border, but rather on the activation of the mechanisms of otherness that are also present in the countries of departure. Otherness sometimes emerges as a result of the processes of molten, assembled, and rebuilt practices of belonging in own community, family and surroundings. Therefore,

je više od samih mogućnosti za „vremenski redovite i održavane društvene dodire preko nacionalnih granica“ (Portes, Guarnizo i Landolt, 1999.). Bivati na dvije adrese iziskuje arhitekture novih rodnih, roditeljskih, generacijskih odnosa unutar obitelji i šire. U tome privremeni migranti i migrantice često ostaju sami.

Tri su aspekta na koje se fokusira izložba i koje posreduje oslanjajući se na potencijalni kapacitet saveza kulturne antropologije i umjetnosti. To su bivanje na dvije adrese, nevidljivost na razini svakodnevice, ali i javnoga diskursa, te procesi koji se, u kontekstu migracija, odvijaju unutar matične sredine.

Deset umjetničkih radova, nastalih u različitim vremenskim razdobljima kao odgovori na kustoske pozive, u okviru vlastitih umjetničkih istraživanja ili propitivanja osobnih migrantskih iskustava premeću temu, nadopunjuju se i ulanačavaju u narativ koji je, s jedne strane, pomno trasiran vizurom kulturne antropologije, a s druge nezavršen i pomalo entropičan s rastvorenom strukturom premještajućih toposa, kao što su granica, jezik, dom, pripadanje, identiteti, rad, nostalgija, udaljenost, bivanje na dvije adrese, radnička prava, sive zone, čekanje, strpljenje, putovanje, odlasci i povratci, razdvojenost, simbolički predmeti... Prolazak kroz izložbu sugerira određene markacije teme: priču koja počinje granicama, govori o migrantskim radničkim, ali prvenstveno ljudskim, pravima da bi sa završnim Spomenikom transnacionalnim migrantima, njihovim obiteljima, onima koje ostavljaju i koji trpe, u diskretnom luku vratila lopticu na početak. Definiranje granica, politička ekspanzija i transnacionalna globalizacija, naime, dio su istog mehanizma. Temeljen prvenstveno na kapitalu i njegovom često nedokučivom protoku, ovaj se mehanizam, paradoksalno, održava siromaštvom i strahom od *drugih*, višestruko definirajući i fenomen migracija.

connecting places and withstanding the distance (Povrzanović Frykman, 2001) means much more than the possibilities per se for “temporally regular and sustained social contacts over national borders” (Portes, Guarnizo and Landolt, 1999). Being on two addresses requires architectures of new gender, parental, generational relationships within the family and beyond. In this, the temporary migrants are often left to themselves.

While relying on the potential capacity of the alliance of cultural anthropology and art, the exhibition focuses on and mediates the following three aspects: the living on two addresses, the invisibility at an everyday level but also in public discourse, but also the processes that unfold within the parental environment in the context of migrations.

Ten artworks, created in different time periods as responses to curatorial invitations, within the framework of own artistic research or questioning of own migrant experiences, crosslink the subject, complement each other, and chain into a narrative that is meticulously traced with the viewpoint of cultural anthropology on the one hand, and is unfinished and somewhat entropic on the other. They feature an open structure of dislocating topoi such as border, language, home, belonging, identities, work, nostalgia, distance, being on two addresses, workers’ rights, grey zones, waiting, patience, journey, departures and arrivals, separation, symbolical objects... The passing through the exhibition suggests certain markings of the subject: the story that starts with borders and speaks of the migrant workers’, but primarily human rights, only to put the ball back at the beginning with a discreet arch with the Monument to Transnational Migrants, their families, those who are left behind, and those who are suffering. Specifically, the defining of borders, political expansion and transnational globalisation are all part of the same mechanism. Based primarily on capital and its often inconceivable flow, this mechanism is paradoxically sustained by poverty and fear of *others*, thereby also providing a multiple definition of the phenomenon of migrations.

Tomislav Brajnović / Svatko će u zemlju svoju pobjeći / They Will Flee to Their Native Land

ambijentalna instalacija /
ambiance installation

Autor tematizira aspekte migracija kroz prizme osobnoga migrantskog iskustva, obiteljskih seljenja, osjećaja dislociranosti te univerzalne potrebe za utočištem i pripadanjem grupi. U kontekstu globalnog jačanja političke desnice i osobne svjetonazorske izmještenosti ta se paradoksalna situacija zaoštrava do točke nerješivosti. Gradeći fantazmagorični ambijent napučen autentičnim predmetima i tragovima iz svojih privremenih boravišta, pita se kako "o nestabilnom stanju privremenosti progovoriti kroz vlastiti *Weltschmerz*, nemogućnost povratka narodu onoga koji se od njega duhovno odvojio i o radikalnom kraju svijeta kakvog poznajemo."

The author thematises the aspects of migrations through prisms of own migrant experience, moving of family, feeling of dislocation, and universal need for refuge and belonging to a group. In the context of global strengthening of the political right and personal ideological dislocation, this paradoxical situation becomes increasingly sharpened to the point of insolvability. By constructing

a phantasmagorical ambiance populated by authentic objects and traces from his temporary residences, he is wondering as to "how to speak of the instable state of temporality through own *Weltschmerz*, the inability of those who had spiritually separated from the nation to subsequently return to it, and the radical end of the world as we know it".



Danica Dakić i Sandra Sterle / go_home

New York, 2001

multimedijalni projekt /
multimedia project

Partneri na projektu / P
roject partners::

CEC International Partners/
ArtsLink
Fritzie Brown, Katherine Carl
www.cecip.org

Potpora projektu / Project support:
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program of Americans for the Arts
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Understanding, www.tmuny.org
/ Kettering Family Fund, Franklin
Furnace's The Future of The Present
program, www.franklinfurnace.org /
Location One gallery, www.location1.org

Projekt je rani primjer umjetničkog rada fleksibilne metodologije, uključuje kolektivno autorstvo i tehnološke medije, anticipirajući suvremeno korištenje virtualnih medija

kao mjesta konstrukcije doma. Propituje odnos pojmova "dom" i "drugdje", porozni koncept identiteta te vlastiti osjećaj pripadanja i nepripadanja. Kroz autoironiju, performativne i diskurzivne forme, problematizira migrantski rad, ženski rad, neplaćeni rad te odnose i pozicioniranje u sistemu umjetnosti.

The project represents one of the earlier examples of flexible methodology and public strategies that include collective authorship and technological media by anticipating the contemporary usage of virtual media as places of construction of home, interaction with the audience, hybrid spaces of artistic work, and discursive forms. It questions the dialectic relationship of the notions of "home" and "someplace else," the porous concept of identity, and own sense of belonging and nonbelonging. Through performative and discursive forms, by self-ironically toying with own status, the authors problematize migrant work, work done by women, unpaid labour, and relationships and positioning in the art system.



**Larisa David /
Priča o radu /
Story of Work**

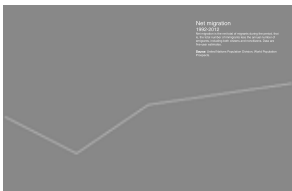
audio instalacija / audio
installation, *loop*

razglednice / postcards

suradnica na tekstu / collaborator
on the text: Eliza Marcu

Autorica se referira na apsurdne situacije istovremenog suficita poslova i radne snage, politiku zapošljavanja jeftine radne snage iz Srbije, kao zemlje izvan Europske unije, te na radne migracije. U neprestanom loopu izgovara riječi koje se vezuju uz rad, emancipirajući ih od svog izvornog sadržaja i personalizirajući ih teksturom vlastita glasa.

The author refers to the absurd situations of the simultaneous surplus of work and workforce, the policy of employment of cheap workforce from Serbia – country outside of the European Union – and work migrations. In a continuous loop, she enunciates words related to work, thus emancipating them from their original content and personalising them with the texture of her own voice.



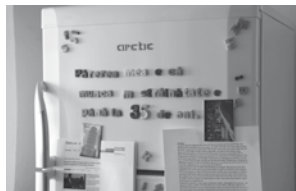
**h.arta group (Maria Crista,
Anca Gyemant and Rodica
Tache) /**

**O domu i daleko od
njega. Poruke na vratima
hladnjaka/
About Home and Being
Away. Fridge Notes.**

prostorna instalacija / spatial
installation

Autorice supostavljaju tekstove iz *mainstream* medija o radnim migrantkinjama iz Rumunjske i njihova osobna iskustva, fokusirajući se na napetost između emancipacijskoga procesa kroz koji prolaze i, često vrlo konzervativne, sredine iz koje odlaze.

The authors juxtapose texts from mainstream media on female work migrants from Romania and their personal experiences, focusing on the tension between the emancipatory process which they are undergoing, and the often quite conservative environment of their origin.

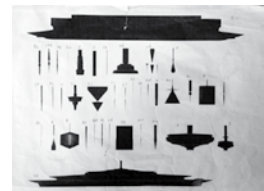


**Silvia Hell /
A Form of History**

5 skulptura od aluminija; 12
grafika, 32,8 x 48,3 cm /5
aluminium sculptures; 12 prints,
32.8 x 48.3 cm

Autorica proučava povijest europskih zemalja s obzirom na promjene granica u posljednjih 150 godina, odnosno kompleksne rekonfiguracije europske fizionomije između 1861. i 2011., uz proučavanje teritorijalne ekspanzije država uključujući kolonije. Ovaj je proces transponiran u grafičke prikaze s pomoću varijabli vremena i prostora te se s vremenom transformiraju u skulpture.

The author studies the history of European countries considering the changing of borders in the last 150 years, i.e. the complex reconfiguration of European physiognomy between 1861 and 2011, alongside the research of the territorial expansion of states including colonies. This process has been transposed into graphic images using variables of time and space, and is transformed into sculptures with time.

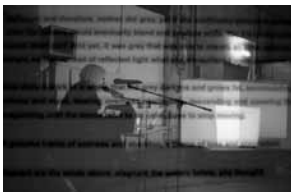


**Nicole Hewitt /
Ova žena se zove Jasna, 08 /
This Woman's Name Is
Jasna 08**

multimedijalna izvedba /
multimedia performance

Ova žena se zove Jasna multimedijalni je rad u nastajanju, odnosno serija performativnih predavanja, složenog kompilacijskog formata audio i videoprojekcija, dokumentarnih i fikcionalnih tekstova i performansa. Kroz kompleksnu performativnu formu i vizuru naslovne junakinje, autorica propituje procese, obrasce i iskliznuća u konstruiranju povijesti, kao i u oblikovanju važećih društvenih reprezentacija.

This Woman's Name Is Jasna is a multimedia work in progress, i.e. a series of performative lectures, audio and video projections in a complex compilatory format, documentary and fictional texts, and performances. Through complex performative form and the perspective of the titular protagonist, the author questions processes, patterns and slips in the construction of history, as well as the formation of valid social representations.



**Ana Hušman /
Razglednice / Postcards**

trokanalna videoinstalacija, 2012.
3 loops : 3' 58", 8' 30", 5:21"

produkcija/production:
STUDIO PANGOLIN, 2012

Tri video fragmenta tematiziraju koncepte nacionalnog identiteta kroz topose kao što su jezik, baština i himna, izgobljene iz normativnog konstrukta kroz performativna uprizorenja i osobni jezik s razglednica naših iseljenika s početka prošlog stoljeća, upućujući na višestrukost, ambivalentanost i poroznost tih koncepata.

Three video fragments thematise the concepts of national identity constructed through topoi such as language, heritage and the national anthem, disjointed through performative representations and personal language from the postcards of our expatriates from the early 20th century, thus indicating the multiplicity, ambivalence and porousness of said concepts.



**Božena Končić Badurina
i Duga Mavrincac / Čemo,
ćemo... Ja, ma kako
ćemo?! / Will Do, Will do...
But How?!**

ambijentalna instalacija, *artist book*; suradnja umjetnice i kulturne antropologinje / *ambience installation, artist book; collaboration of an artist and a cultural anthropologist*

audio: Iva Ivan

Autorice aktualiziraju pitanje neformalnog rada u kućanstvu, a prezentirani sadržaj proizlazi iz zajedničkog etnografskog istraživanja hrvatskih njegovateljica starijih i nemoćnih na radu u Italiji.

Postav aktualizira i posebno problematizira zakonsku nezaštićenost radnica u kućanstvu s namjerom daljnjeg razvoja podrške u donošenju jasnije i kvalitetnije zakonske i institucionalne zaštite, s krajnjim ciljem razrađivanja protokola moguće ratifikacije Konvencije C189, koja kućanski rad priznaje kao rad.

The authors actualise the question of informal domestic work; the presented content originates from the joint ethnographic research of Croatian caretakers of the elderly and disabled who work in Italy.

The setup also actualises the absence of legal protection of domestic workers, with the aim to further develop support in

bringing legal and institutional protection that is clearer and of better quality, with the ultimate goal of elaborating the protocol of potential ratification of Convention C189 that acknowledges domestic work as work.



Andreja Kulunčić / Bosanci van! Radnici bez granice / Bosnians Out! Workers Without Frontiers

dokumentacija/ documentation

koautori / co-authors: Osman Pezić,
Said Mujić, Ibrahim Čurić
on-site projekt za izložbu „Muzej
na cesti“ / *on-site* projekt for the
exhibition “Museum on the Street”;
kustosice / curated by: Zdenka
Badovinac i Bojana Piškur

Rad je realiziran

u suradnji s trojicom
građevinskih radnika iz Bosne
koji su u vrijeme izložbe radili
na obnovi zgrade Muzeja.

Sve četvero potpisalo je
autorske ugovore s Muzejom
pod jednakim uvjetima.
Zajednički su osmislili *city-
light* kampanju koncentriranu
oko četiri osnovne točke:
uvjeti rada, život u samačkom
domu, nekvalitetna prehrana i
odvojenost od obitelji. Direktni
autoironijski ton te uporaba
njihovih fotografija u kampanji,
odabir je radnika.

The work has been
developed in collaboration
with three construction
workers from Bosnia who
were employed on the
renovation of the Museum
building during the exhibition.
The four co-authors signed
authorial contracts with the
Museum on equal conditions.
Together they conceived the
city-light billboard campaign
concentrated around four basic
points: work conditions, life in a
bachelor hostel, low-quality diet,
and separation from family. The

direct, auto-ironic tone and the
use of their photographs in the
campaign has been decided by
the workers themselves.



Veda Popovici / Migrantski spomenik / Migrant Monument

intervencija u javnom prostoru /
intervention in public space,
Bucharest, Autogara, 2014
dokumentacija / documentation

gips / plaster 90 x 72cm

Migrantski spomenik
je intervencija u reprezentaciji
nacionalnog identiteta, polazeći
od konteksta suvremenih
migracijskih kretanja. To
je gesta solidarnosti koja
nadomješta nebrigu lokalnih
autoriteta i istovremeno budi
nadu u kolektivno dostojanstvo.

Migrant Monument
is an intervention in the
representation of national identity,
which departs from the context
of contemporary migration
movements. It serves as a
gesture of solidarity that replaces
the neglect of local authorities,
simultaneously invoking hope for
collective dignity.

