

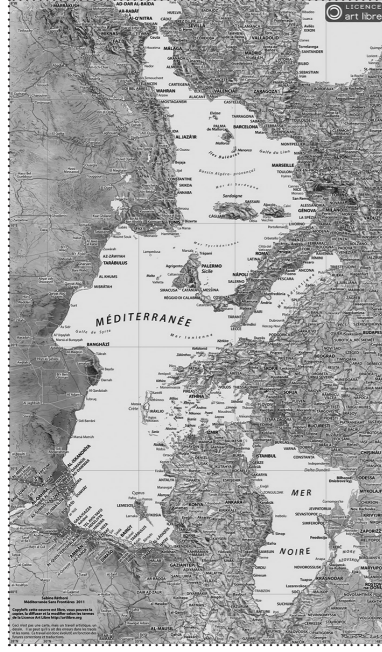


Sabine Réthoré
Méditerranée Sans Frontières 2011

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M 6 migracijsko migrant



MEDITERAN BEZ GRANICA
MEDITERRANEAN WITHOUT BORDERS.
SABINE RETHORÉ, 2013.

Intermundia Mediteran bez granica Intermundia Mediterranean Without Borders

CIMITERO DELLE BARCHE. BRODOVI KOJI SU SE NASUKALI PREVOZOCI IZBJEGLICE, ODBACENI NA LOKACIJU PREKO PUTA LUJKE KOJU LAMPEDUŽANI ZOVU GROBLJEM BARKI. FOTO: STJEPAN ŽGELA I ANA DANA BEROŠ; FIELD RECORDING ZA ZVUČNU INSTALACIJU INTERMUNDIA: ANA DANA BEROŠ

CIMITERO DELLE BARCHE. THE BOATS CAPSIZED WHILE CARRYING THE REFUGEES, DUMPED AT A LOCATION OPPOSITE THE PORT, WHICH LAMPEDUŽANS CALL THE BOAT CEMETERY. PHOTO CREDIT: STJEPAN ŽGELA AND ANA DANA BEROŠ; FIELD RECORDING FOR INTERMUNDIA SOUND INSTALLATION: ANA DANA BEROŠ



CIE DI CONTRADA IMBRIACOLA. PRAZNI CENTAR ZA IDENTIFIKACIJU I DEPORTACIJU IMIGRANATA NA LAMPEDUSA, KOJI JE U TRENUTKU ISTRAŽIVAČKOG BORAČKA BIO ZATVOREN ZBOG OBNOVE I ZGRADNJE DVAJU DODATNIH PAVILJONA. TRAVANJ 2014. FOTO: STJEPAN ŽGELA I ANA DANA BEROŠ

CIE DI CONTRADA IMBRIACOLA. VACANT IDENTIFICATION AND EXPULSION CENTRE FOR IMMIGRANTS IN LAMPEDUSA, TEMPORARILY CLOSED DUE TO RECONSTRUCTION WORKS AND ERECTION OF TWO NEW PAVILIONS. APRIL 2014. PHOTO CREDIT: STJEPAN ŽGELA AND ANA DANA BEROŠ



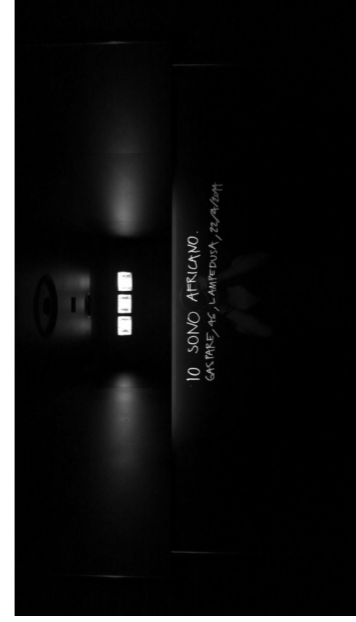
INTERMUNDIA KAO DIO IZLOŽBE MONDITALIA. 14. VENEČIANSKI BIENNALE ARHITEKTURE, ITALIJA, 2014. FOTO: ANA OPALIĆ, 2014.

INTERMUNDIA AS A PART OF THE MONDITALIA EXHIBITION
14th VENEICE ARCHITECTURE BIENNALE, 2014. PHOTO CREDIT: ANA OPALIĆ, 2014.



UNUTRASNJOST INSTALACIJE INTERMUNDIA. FOTO: ANA DANA BEROŠ, 2014.

INTERIOR OF THE INSTALLATION INTERMUNDIA. PHOTO CREDIT: ANA DANA BEROŠ, 2014.



EARTH PARADISE. TOČKA ISKROVANJA IMIGRANATA, NAZIVANA NA LJPŠOM PLAŽOM NA SJVJETU. IZ DOKUMENTARNOG FILMA HOTEL EUROPA IVANE DRAGIĆEVIĆ I DINKA ČEPAKA. FOTO: DINKO ČEPAK, LAMPEDUSA, ITALIJA, 2013.

EARTH PARADISE. EMBARKMENT POINT FOR IMMIGRANTS, NAMED AFTER THE MOST BEAUTIFUL BEACH IN THE WORLD, FROM THE DOCUMENTARY FILM HOTEL EUROPA, IVANA DRAGIĆEVIĆ AND DINKO ČEPAK. PHOTO CREDIT: DINKO ČEPAK, LAMPEDUSA, ITALY, 2013.



TU / TAMO. PORTRIT MLADOG MUŠKARCA IMENA PRINCE WALE SHONYKI, AZLANTIKI KOJI JE NAPUSTIO RODNU NIGERIJU ZBOG OBITELJSKE TRAGEDIJE UZROKOVANE RELIGIJSKIM I ETNIČKIM SUKOBIMA. FOTOGRAFIJA PRIKAZUJE PRINCEA TLJEKOM DOKOLICE, A SNIMLJENA JE NA RIECI MREZNICI, U BLZINI ZAGREBA. FOTO: ANA MIHALIĆ, 2013. ZAGREB.

HERE AND THERE. THE PORTRAIT OF A YOUNG MAN CALLED PRINCE WALE SHONYKI, AN ASYLEE WHO LEFT HIS NATIVE NIGERIA DUE TO A FAMILY TRAGEDY CAUSED BY RELIGIOUS AND ETHNIC CONFLICTS. THE PHOTO SHOWS PRINCE DURING LEISURE TIME, BATHING IN THE RIVER MREZNICA NEAR ZAGREB. PHOTO CREDIT: ANA MIHALIĆ, 2013. ZAGREB.



Intermundia

Intermundia, kustosko-istraživački projekt, temelji se na istraživanju promjenjivih krajolika granica trans- i intraeuropskih migracija. Projekt prikazuje slučaj Lampeduse kao metonimije suvremenih „pritivorskih uvjeta“ na ulasku u „tvrđavu Europu“. Lampedusa je školski primjer brisanog prostora koji nastaje na geopolitičkim razmedima gdje se formiraju društveno marginalizirane zajednice, bilo da je riječ o pridošlicama ili autohtonom stanovništvu.

U suvremenome trenutku imperativa mobilnosti koji je kompatibilan s imperativom fleksibilnosti rada, prisilna teritorijalna kretanja prekrasnih, najčešće visokoobrazovanih, radnika usporedna su s kretanjima, kao i pritvaranjima; ilegalnih migranata. Suvremeni migranti gledaju na se kao na putnike – radnike s privremenim poslovima, koji žive na rubu nesigurnosti, na rubu duga. Ovo ljudsko stanje „negrađanina“ ili polugrađanina, mora probuditi novu povijesnu svijest.

Nasuprot promatranju Lampeduse kao rigidne institucije „zatvorenih čekaonica“ – pritvorske zone u žarištu sukoba, *Intermundia* nastoji kroz postthurnanu perspektivu propitati ambivalentnost „stanja između“ i (ne)mogućnost kulturnog prijevoda između (i)migranata i lokalne otočke zajednice. Projekt nastoji, kroz evokativnu zvučno-svjetlosnu instalaciju te knjiški prezentirano istraživanje, inducirati kod promatrača slojevito razumijevanje svijeta ili, bolje rečeno, alternativnih svijetova koji nas okružuju. Kroz efekt očudenja projekt potiče promatrača na neposrednu reakciju, uranjajući ga u borbu za goli život.¹

¹ *Mediteran bez granica*, Sabine Rêthoré, 2013. Rad umjetnice prikazuje kartu Sredozemnog mora i probalnih područja, podvrnutu dvama jednostavnim zahvatima: zaokretu od 90 stupnjeva i brisanju nacionalnih granica. *Mediteran bez granica* prikazuje teritorije koji se čine optički bliži jedni drugima nego na geopolitičkoj karti. Više ne promatramo tri kontinenta „u borbi za opstanak“ nego more koji okuplja zemlje oko sebe. Iz teksta *Mediterranski pomor*, autora Léopolda Lamberta; Ana Dana Beroš (vr.), *Intermundia*, Vlast, izd., Zagreb, 2015., 7.

ANA DANA BEROŠ

Intermundia

Intermundia, a curatorial research project, questions alternating border-scapes of trans-European and intra-European migration. The project depicts the case of Lampedusa as a metonym of contemporary 'detention conditions' at the entry to Fortress Europe. Lampedusa is a textbook example of an 'empty space' arising at geopolitical crossroads, where socially marginalized communities are being formed, be it newcomers or indigenous population.

In the contemporary moment of the imperative of mobility, which is compatible with the imperative of 'work flexibility', the forced territorial migrations of precarious but very often highly educated workers are parallel to the wanderings and detentions of illegal migrants. The modern 'circulants' see themselves as itinerants, moving to take temporary jobs, living on the edge of uncertainty, on the edge of debt. This human condition of a 'denizen', a half-citizen, a migrant, must propose a new historical consciousness.

Instead of observing the island of Lampedusa as consolidated institution of 'the waiting room', as jailed zone in the middle of conflict, *Intermundia* attempts a post-human perspective in order to investigate the ambivalent state of 'in-betweenness' and the (im)possibility of cultural translation. Through an evocative sound and light installation, together with a political narrative presented in a book, the project tries to induce a layered understanding of the world. A layered understanding of the world, or rather, an understanding of the alternative worlds that surround us. Inducing *Verfremdungseffekt*, the project asks for re-action, and not simply empathy, drowning the observer into a struggle for 'bare life'.¹

¹ 'Mediterranean Without Borders', an artwork by Sabine Rêthoré, 2013. It depicts a map of the Mediterranean Sea and its coastal regions that were subjected to two simple operations: a 90-degree tilt that places the North on the right side of the document, and a withdrawal of all lines signifying national borders. The 'Mediterranean Without Borders' represents territories that seem optically closer to each other than when considered on a geopolitical map. We can no longer see three continents struggling to exist but, rather, the sea as gathering lands around it. From the text 'Mediterranean Abyss' by Léopold Lambert, Introduction to *Intermundia* publication.