



**TRANS|MIGRANTNOST:
psihogeografije prijelaza**

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**TRANS|MIGRANCY:
The Psychogeographies
of the Threshold**

U suvremenom dobu imperativa mobilnosti, koji je sukladan imperativu fleksibilnosti rada, prisilna teritorijalna kretanja prekarnih radnika usporediva su s kretanjima, kao i pritvaranjima, ilegaliziranih migranata i izbjeglica. Takvi paralelni procesi globalnih kretanja iznova upisuju identitetska obilježja preko teritorija mnogih država-nacija, stvarajući pritom nove transnacionalne kulture. Ipak, prevladavajući diskursi o migracijama ponajprije prikazuju migrante kao aktere ukidanja ideje države-nacije i geopolitičkih granica koji zahtijevaju priznanje osnovnih ljudskih prava, poput prava na slobodno kretanje, prostornu pravdu i političku vidljivost. Transnacionalne migracije u zemljama razvijenoga zapada nisu prepoznate kao način regulacije tržišta rada, kao povratna sprega (post)kolonijalnih zavisnosti. Transmigrantsko je stanovništvo raznoliko, i svi oni – nomadi, izbjeglice, iseljenici, doseljenici – dobrovoljno ili ne, čine „laku pješadiju” globalnoga kapitalizma. Ambivalentnost stanja u kojem se migranti nalaze prikazuje se, s jedne strane, kroz *diskurs straha* koji se (ne)svjesno projicira na domicilno stanovništvo, dok ih s druge strane *diskurs žrtve* portretira kao ljudska bića o kojima je nužno skrbiti.

Mnogostruka *umještenost* transmigranata, u odnosu na stanje prisilne *izmještenosti*, osnažena stvaranjem mreža polivalentnih odnosa s neposrednim okruženjem, kao i s onime što ostavljaju iza sebe, pokazuje da su migranti subjekti koji s vještinom

In our modern age with its imperative of mobility, which corresponds to the imperative of flexible labour, forced territorial migrations of precarious workforces run parallel to the wanderings and detentions of illegalized migrants and refugees. Such simultaneous processes of global movements re-inscribe identities over the territories of various nation-states and form new, transnational cultures. However, the prevalent discourses on human migration portray migrants as key figures in the abolition of the nation-state and geopolitical borders, owing to their claim of the human rights to free movement, spatial justice, and political visibility. Transnational migration towards the industrialized countries of the West, as a form of (post)colonial backlash, is still not fully recognized as a regulatory tool of the labour market. There is a variety of transmigrants – nomadic, circulatory, refugee, settler – who are all participating, willingly or not, in the light infantry of global capitalism. The ambivalent condition of a transmigrant reveals itself, on the one hand, through the *fearism* responsible for the (un)conscious production of fear in the local populations, and on the other through the *victimisation* of migrants, portrayed as human beings in need of being cared for.

The manifold *inplacement* of transmigrants as opposed to forced *displacement*, strengthened through their capacity of building networks of polyvalent relationships with their immediate surroundings as well as with what they have left behind, reveals migrant

pokreću transteritorijalne procese prilagodbe. Stoga transmigrantnost nije određena isključivo činom prijelaza političkih, danas fizičkih granica Europe, nego i aktivacijom mehanizama *drugosti*, jednako prisutnima u zemljama dolaska i odlaska. Čini se da je iskustvo bivanja transmigrantom posebna osobina onih koji poznaju više jezika i kultura, kao i mehanizama upravljanja neizvjesnošću, napetošću i neprijateljskim situacijama. Možda su baš migranti, kao nositelji financijskog, društvenog i kulturnoga kapitala potencijalni stvaratelji novih društvenih značenja i vrijednosti – budući svjetski vođe, diplomati i stratezi. Možda transmigrantnost nije priča o onima koji ne pripadaju nikamo, nego o onima koji pripadaju posvuda. Propitivanje uvježbanih narativa i očekivanih uloga migranata podrazumijeva stvaranje nove *kulture transmigrantnosti* budući da „osobe s margine” zaslužuju da ih sagledamo kao protagoniste političkih promjena suvremenih društava.

GEOTRAUMA

Naslovnica ovoga broja nosi fotografiju umjetnika Matije Kralja naslova *Geotrauma*. Tijekom proteklih godina s njime sam istraživala i dokumentirala (de)konstrukciju tzv. balkanske rute, od tranzicijskog centra Dobova na slovensko-hrvatskoj granici,

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subjects as skilful activators of transterritorial adaptation processes. Transmigrancy is, therefore, not defined exclusively in terms of crossing political and nowadays physical borders of Europe, but also by activating the mechanisms of *otherness*, which are equally present in the countries of arrival and departure. Apparently, the experience of being a transmigrant is a special quality of those who know multiple languages and cultures as well as techniques to channel uncertainties, tensions and hostile situations. Perhaps it is none other than the transmigrants, as the bearers of financial, social, and cultural capital, who are the potential creators of new social meanings and values – the new global leaders, diplomats, and strategists. Perhaps transmigrancy is not a story of those who belong nowhere, but of those who belong everywhere. Questioning the established narratives and expected roles of the migrant subjects implies introducing a new *culture of transmigrancy*, since these “marginal figures” deserve to be considered as the crucial agents of political change in our contemporary societies.

GEOTRAUMA

The cover page of this issue displays a photograph by artist Matija Kralj called *Geotrauma*. During the past years, we have researched and documented together the (de)construction of the so-called “Balkan route”, from the transition centre Dobova

preko makedonsko-grčke granice i neformalnoga pograničnog izbjegličkog naselja Idomeni, do grada Mardina u sjevernoj Mezopotamiji, nadomak tursko-sirijske granice, gdje smo bilježili svakodnevicu gradskih izbjeglica. Naslovnica je dio videorada koji paralelno prikazuje dva narativa *izmještajućih, plivajućih* granica – jedan prikazuje snimke vojno nadgledanih i upravljanih izbjegličkih logora u sjevernoj Grčkoj, evakuiranih *ad hoc* šatorskih „naselja parazita” na benzinskim crpkama netom nakon zatvaranja Idomenija ljeti 2016., dok drugi prikazuje snimke zloglasnoga detencijskog centra Moria, svojevrsnoga *ljudskog odlagališta*, te smetlišta odbačenih prsluka za spašavanje na sjevernom Lezbosu ujesen 2017. *Geotrauma* bilježi tragove širećih granica i propituje koloplete (su)djelovanja europskih migracijskih politika i međunarodnih humanitarnih organizacija te mase turist-volontera (engl. *voluntourists*) i aktivista anarhista u „industriji katastrofe”.

Ipak, u radu Matije Kralja *geotrauma* nije tek rana, urezana u organsko tkivo stranim predmetom, niti je riječ o iskustvu pojedinca, nego o fizičkoj i materijalnoj stvarnosti u koju se upisuje cjelokupan zemaljski život, a ti su tragovi nagomilani i zapetljani unutar nas. Poprišta koja su u javnom diskursu obilježena terminom „izbjegličke krize”, poput izbjegličkih logora, napuštenih pograničnih pustopoljina ili skrivenih

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at the Slovenian-Croatian border to the Macedonian-Greek border and the informal refugee camp of Idomeni, and further to the city of Mardin in northern Mesopotamia, near the Turkish-Syrian border, where we observed the everyday life of urban refugees. The title page is part of a video that juxtaposes two narratives of *displacing, shifting* borders – one showing the scenes of military run refugee camps in northern Greece, and the evacuated *ad hoc* tent “parasite settlements” at petrol stations shortly after the closure of Idomeni in Summer 2016, and the other showing the infamous detention centre Moria, a sort of *human wasteland*, and heaps of discarded life jackets in northern Lesbos in Autumn 2017. *Geotrauma* documents the traces of expanding borderscapes and explores the intricacies of interaction between European migration policies and international humanitarian organizations, as well as the massive inclusion of *voluntourists* and activists-anarchists in the “industry of disaster.”

Nevertheless, for Matija Kralj *geotrauma* is not merely a wound, incised in organic texture by means of a foreign object, or even an individual experience; instead, it is a physical and material reality in which the entire life on earth is inscribed, with the said traces accumulated and entangled within us. Sites that are in public discourse marked by the “refugee crisis”, such as refugee camps, evacuated wastelands along the borders, or hidden graveyards of anonymous victims, acquire the significance of

grobља bezimernih, u bilježenju tog autora poprimaju značaj planetarne *geotraume* onkraj atomiziranih, rascjepkanih iskustava i košmarnih uspomena. Čak i dokumentacija odlagališta prsluka za spašavanje na otoku Lesbos, odbačene *popudbine* izbjeglica, izbljeduje nakon medijske eksploatacije i spektakularizacije tijekom povijesnog „ljeta migracija” 2015., nastoji nas potaknuti na razmišljanje o onome što ostaje, o onome što ostavljamo čovječanstvu u naslijeđe. U slijedu događaja u kojem su Grčka i Turska već postale „zemlje odlagališta” Europske zajednice, a *Tvrđava Europa* prelijeva se na susjedne kontinente, fotografska bilježenja Matije Kralja podsjećaju nas da smo odgovorni tražiti i zamišljati, upravo kroz trenutačne i dugotrajne, beskrajne (geo)traume, mogućnosti novih (ko)egzistencija i društava otvorenih granica koja prihvaćaju drugost, kolektivnost i solidarnost, upravo *sada i ovdje*.

Temu *trans/migrantnosti* podijelili smo u dva poglavlja: *Gradovi izbjeglica* – nazvano prema naslovu knjige Žarka Paića *Gradovi izbjeglica: Od etike gostoljubivosti do politike prijateljstva (Lévinas-Derrida)* (Zagreb, Pan Liber & IEGS, 2016.) – i *Planet Gastarbeiter (Radnici u gostima)*, čijim se naslovom podsjećamo na djelo jednog od najpoznatijih hrvatskih umjetnika gastarbajtera, Dragutina Trumbetaša.

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a planetary *geotrauma* that reaches beyond all atomized, fragmented experiences and nightmare memories. Even his documentation of the life jacket junkyard on the island of Lesbos, with its discarded refugee *luggage* faded from media exploitation and spectacularization during the historic “summer of migration” of 2015, seeks to make us reflect on what remains behind and what we will leave to humanity as our legacy. In the course of events where Greece and Turkey have already turned into the “waste countries” of Western Europe, and *Fortress Europe* has been spilling over to the neighbouring continents, the photographic documentation of Matija Kralj reminds us that we are obliged to seek and invent, precisely through the current and endless (geo)traumas, new possibilities of (co)existence and open-border societies that will accept otherness, collectiveness, and solidarity, *here and now*.

The subject of *trans/migrancy* has been divided into two sections: *Cities of Refugees* – borrowing the title from Žarko Paić’s book *Cities of Refugees: From Ethics of Hospitality to the Politics of Friendship (Lévinas-Derrida)* (Zagreb, Pan Liber & IEGS, 2016) – and *Planet Gastarbeiter (Guest Workers)*, reminiscent of the work of Dragutin Trumbetaš, a famous Croatian artist-migrant worker.

GRADOVI IZBJEGLICA

Arhitekt i vizualni umjetnik Antonio Grgić u prostornoj psihoanalizi „Arhitektura kao znak rituala prijelaza” iščitava fortifikacijsku arhitekturu europskog kontinenta kao tragove kontinuiranih transformacija geopolitičkih stanja, kao znakove materijalizacije traume upisane direktno u *meso* Europe. Usredotočimo li pogled s teritorija na grad, u kontekstu agambenovskog *izvanrednog stanja*, tekst „Grad kao logor, logor kao grad” turske istraživačice i arhitektice Merve Bedir postavlja u odnos procese urbaniziranja logora s procesima transformacije suvremenoga grada pod mehanizmima pritvaranja. Granica između logora i grada nestaje, a *goli život*, koji je bio ograničen na rubovima društvenog i političkog poretka, širi se gradom. Istovremeno, izbjeglički logor, kao prostor *trajne iznimke*, zamjenjuje grad. Na primjeru izoliranih, marginaliziranih zajednica „Dijalektika otočnosti” teoretičarke arhitekture Ane Jeinić propituje *otvorenu zatvorenost* kao model društvenog organiziranja u suvremenoj eri migracija. U kontekstu razvijanja (post)nacionalnih teritorija, globaliziranoga tržišta i (ne)mogućnosti kolektivne političke emancipacije, autorica nas sučeljava s mogućnošću da svi postajemo nekom vrstom *otočana* i *izbjeglica*. Esej „Posvuda” američke arhitektice i spisateljice Keller Easterling

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CITIES OF REFUGEES

In his spatial psychoanalysis “Architecture as a Sign of Rites of Passage,” architect and visual artist Antonio Grgić interprets the fortification architecture of the European continent as traces of continued transformations of geopolitical situation, as signs of materialized trauma inscribed directly into the *flesh* of Europe. If we shift the focus from territory to the city, in terms of Agamben’s *state of emergency*, “The City as the Camp, the Camp as the City” by Turkish researcher and architect Merve Bedir juxtaposes the processes of creating urbanity in camps and the transformation processes in modern cities triggered by the mechanisms of confinement. The boundary between the camp and the city disappears, and *bare life*, formerly limited to the margins of social and political order, spreads all over the city. At the same time, the refugee camp, as a site of *permanent exception*, replaces the city. Based on the examples of isolated and marginalized communities, the article “Dialectics of Insularity” by the theoretician of architecture Ana Jeinić questions the *open enclosure* as a model of social organizing in the era of modern migrations. In the context of evolving (post)national territories, globalized market, and the (im)possibility of collective political emancipation, the author makes us face the fact that we are all

promišlja globalnu infrastrukturu sigurnijih migracijskih putova te se, zajedno sa studentima arhitektonskoga programa *Free Migration* na Sveučilištu Yale, zalaže za narativ o protagonistima suvremenih migracija kao o osobama koje pripadaju posvuda. S globalnih, interaktivnih mreža povezanosti usmjerit ćemo pogled na vez kao ručni rad i univerzalni alat povezivanja, koji je bio polazište kreativne radionice u azilantskim centrima u Hrvatskoj. O interkulturnoj radionici „Privremeni ručni rad” te fragmentima osjećaja bivanja kod kuće i vizije doma koji postaju (zajednički) vez i privremeni rezultat radionice promišljaju njezini autori, teoretičar mode Ante Tonči Vladislavić i povjesničarka umjetnosti Lea Vene. Zajednička praksa (migrantske) svakodnevice dokumentirana je u multimedijском istraživačkom projektu turskog videokolektiva *artikişler*. Njihov videorad *The Residual* prati priče, iskustva i kretanja sirijskih izbjeglica na dugom putu od Rojave, osporavanoga konfliktnog područja u sjevernoj Siriji, sve do Berlina i ostatka zapadne Europe. U suradnji s mnogobrojnim aktivističkim skupinama, istraživačima i umjetnicima autori prate na koji način društveni odnosi stvoreni tijekom procesa migracija osnažuju čovjeka u zamišljanju *novih budućih zajednica*. Njihov esej „Etika lica”, s druge strane, govori o tome kako svakodnevno životno iskustvo izbjegništva i uključenosti u konfliktna područja utječe

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becoming some sort of *islanders* and *refugees*. The article “Everywhere” by American architect and writer Keller Easterling reflects on the global infrastructure of safer migration routes and advocates – together with the students from the architectural programme *Free Migration* at the Yale University – a narrative on the protagonists of contemporary migrations as persons who belong everywhere. From the global interactive networks of connectivity, we pass to embroidery as a form of handwork and a universal tool for connecting people, which was the starting point for creative workshops at Croatian centres for asylum seekers. Within the intercultural workshop “Temporary Handwork,” the fragments of feeling at home and envisioning home are used to create a (collective) embroidery as a temporary result of the workshop, and are in the focus of an analysis by its authors, fashion theoretician Ante Tonči Vladislavić and art historian Lea Vene. The collective practice of (migrant) everyday life has been documented in a multimedia research project by the Turkish video collective *artikişler*. Their video *The Residual* follows the stories, experiences, and movements of Syrian refugees on their long journey from Rojava, a controversial conflict zone in northern Syria, to Berlin and the rest of Western Europe. In collaboration with various activist groups, researchers, and artists, the authors have explored the way in which the

na naše poimanje univerzuma te o „licu kao budnosti prema Drugome”. Tematska cjelina pod nazivom *Gradovi izbjeglica* završava razgovorom s američkim arhitektom i povjesničarom arhitekture Andrewom Herscherom, autorom knjige *Izmještanja: arhitektura i izbjeglištvo* (Sternberg Press, 2017.), koji progovara o koncepciji „izbjegličke krize” te o *protupovijestima arhitekture i izbjeglištva*.

PLANET GASTARBEITER (RADNICI U GOSTIMA)

Fenomenom privremenih (ekonomskih) migracija iz pozicije približavanja kulturne antropologije i suvremenih umjetničkih praksi bave se autorice Irena Bekić i Duga Mavrinac u radu *Biti/postojati između tamo i tamo*, koji izrasta iz antropološko-umjetničkog projekta i izložbe istoga naziva. Migranti se promatraju kao pokretači društvenih promjena koji pletu *kinetičke transnacionalne mreže* te kao stvaratelji vrijednosti novih (trans)kultura. O umjetničkom djelovanju kolektiva u egzilu *Migrative art* piše beogradska povjesničarka umjetnosti Maja Marković, analizirajući najvažnije javne akcije kolektiva, koji je tijekom ratnih devedesetih okupljao umjetnike s postjugoslavenskoga područja, a djelovao u javnome prostoru europskoga Zapada – u pokušaju organiziranja tzv. „nemogućeg susreta građana bivše Republike

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social relations created in the migration process empower humans to envision *new communities of the future*. Their article “The Ethics of Face” tells of the ways in which the everyday experience of refugee life and involvement in conflict zones influences our understanding of the universe, and of “the face as awareness of the Other.” The thematic section *Cities of Refugees* ends with an interview with the American architect and historian of architecture Andrew Herscher, author of the book *Displacements: Architecture and Refugee* (Sternberg Press, 2017), who tells of his view of the so-called “refugee crisis” and the *counter-histories of architecture and refugeehood*.


PLANET GASTARBEITER (GUEST WORKERS)

The phenomenon of temporary (economic) migrations from the joint perspective of cultural anthropology and contemporary art practices is the topic of “Being/Existing between There and There” by Irena Bekić and Duga Mavrinac, an article resulting from an anthropological-artistic project and exhibition of the same name. Migrants are viewed as motors of social change weaving *kinetic transnational networks* and as value creators in new (trans)cultures. In her article on *Migrative Art*, Belgrade-based art historian Maja Marković has analysed the most important public actions of this

Jugoslavije”. Okosnicu umjetničko-istraživačkog projekta umjetnice Tonke Maleković, pod naslovom *Spaces Between (Living) Places* čini fenomenologija fluidnih identiteta – tzv. *prostori između* – tumačeni u kulturološkom i geografskom smislu. Dokumentacijom vlastitoga migrantskog iskustva u Njemačkoj te serijom razgovora s protagonistima sličnih biografija umjetnica ocrtava zajednički fundus iskustva recentne ekonomske emigracije iz Hrvatske. U tekstu „Migracije, susreti i prepoznavanja”, kao nastavak vizualnog eseja, kulturna antropologinja i projektna suradnica Petra Kelemen naglašava važnost razumijevanja individualnih migrantskih sudbina te složenost migracijskih procesa u stvaranju zajedničkog horizonta (transmigrantskog) društva današnjice. U jugoslavenskom i postjugoslavenskom imaginariju upravo figura „gosta radnika” zauzima posebno mjesto, dok je pojava žena gastarbajterica relativno neistražena. U tekstu „Gastarbajterice kao anticipacija suvremenog tržišta rada: uključivanje glasova iz noćne smjene” autorica Jelena Pašić osvrće se na izložbu *One su bile kakvo-takvo rješenje*, nastalu kao dio dugoročnog projekta istraživanja fenomena gastarbajterstva koje provode kustoski kolektiv WHW i teoretičar Boris Buden. Prilog donosi i razgovor s umjetnicom Margaretom Kern, jednom od izlagačica, o polazištima njezina videorada *GOSTikulacije* te korijenima

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collective in exile, which during the 1990s, the years of war, brought together artists from the post-Yugoslav territories, acting in the public space of Western Europe in an attempt at organizing the so-called “impossible encounter of citizens from the former Republic of Yugoslavia.” The artistic research project of Tonka Maleković titled *Spaces Between (Living) Places* is based on the phenomenology of fluid identities – the so-called *spaces in between* – interpreted in cultural and geographic terms. By documenting her own migrant experience in Germany and conducting a series of interviews with individuals who had similar biographies, the artist has outlined a joint pool of experiences typical of the recent economic emigrants from Croatia. In her text “Migrations, Encounters, and Recognitions,” which is a continuation of Maleković’s visual essay, cultural anthropologist and project participant Petra Kelemen emphasizes the importance of understanding individual migrant destinies and the complexity of migrant processes in creating a common horizon for the (transmigrant) society of today. In Yugoslav and post-Yugoslav imagery, the figure of *Gastarbeiter* (“guest worker”) occupies a special place, but at the same time the phenomenon of female migrant workers remains under-researched. In her text “*Gastarbeiterinnen* as an Anticipation of the Modern Labour Market: Including the Voices from the Night Shift,” Jelena Pašić



i nužnom kraju kolonijalizma. Ova tematska cjelina završava osvrtom Dubravke Sekulić o seminalnoj knjizi Johna Bergera i Jeana Mohra *Sedmi čovjek* koja se bavi iskustvom migrantskih radnika u Europi tijekom prve polovine sedamdesetih godina prošloga stoljeća. Autorica objašnjava zašto je važno pisati o ovoj knjizi četrdesetak godina nakon njezina objavljivanja, *starim pitanjima* postavljajući nova. Rastući broj ekonomskih migranata te konstrukt „izbjegličke krize” u suvremenoj Europi vraćaju nas na povijesno „privremeno” migrantsko pitanje, a knjiga svjedoči kako strukturalna nejednakost nije prebrođena, već se i dalje proizvodi. Na naslovnici knjige John Berger tako zaključuje: „Migrant se ne nalazi na marginama suvremenog iskustva – on je u samom njegovu središtu”, a ta misao neka posluži i kao otvoreni uvod u ovaj tematski broj *Života umjetnosti*.

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has referred to the exhibition *They Were Sort of a Solution*, resulting from a long-term project on the phenomenon of *Gastarbeiter* by the curatorial collective WHW and theoretician Boris Buden. The contribution includes an interview with Margareta Kern, one of the exhibiting artists, on the sources of her video *GUESTures (GOSTIkulacije)* as well as the roots and the imminent end of colonialism. The thematic section ends with Dubravka Sekulić’s review of the seminal book *A Seventh Man* by John Berger and Jean Mohr, which focuses on the experience of migrant workers in Europe during the first half of the 1970s. Sekulić explains why it is necessary to write about this book, forty years after its publication, using the *old questions* to raise new ones. The growing number of economic migrants and the construct of “refugee crisis” in modern Europe bring us back to the historically “temporary” migrant issue, while the book shows that structural inequality has not been surpassed, but keeps reproducing itself. Thus, John Berger concludes on the cover page: “The migrant is not on the margin of modern experience – he is absolutely central to it.” This thought may well serve as an open-ended introduction to this thematic issue of *Život umjetnosti*.

