



**PRIVREMENI RUČNI RAD –  
prema afirmaciji i integraciji**

ANTE TONČI  
VLADISLAVIĆ  
LEA VENE



**TEMPORARY HANDWORK  
– Towards Affirmation and  
Integration**



## Na rubovima

„Boundaries can define relations of identity/difference in ways that are more, or less, democratic. They function more democratically when they sort in ways that are relatively nonhierarchical; when they are amenable to change by those they affect; and when they are permeable, so that the identities and differences they produce are made present to one another. Boundaries function less democratically when they sort in ways that define relations of privilege and deprivation, power and powerlessness, dominance and marginality; when they are relatively resistant to democratic contestation and change; and when they render difference invisible to identity, creating seemingly unbridgeable distances among interdependent persons and groups”<sup>1</sup>

Susret je zakazan na trećem katu bivšeg hotela Porin u Zagrebu, sada prihvatilištu za azilante. Hodnici i predvorja funkcioniraju gotovo kao ulice – djeca se voze na biciklima i koturaljkama, prijateljice se pozdravljaju ispred vrata sobe, grupica žena razgovara u foteljama kraj lifta, a nekolicina ih u krugu čeka ispred male ostakljene prostorije.

Svatko sa svojim zamotuljkom pod rukom hvata poziciju za stolom. Dio ih stiže samostalno, netko sa susjedom, netko s osobom koju

je susreo ispred vrata, a nekolicina s kćerima i razigranim unucima. Odjednom je stol ispunjen komadićima tkanine i koncima, svatko rasprostire individualni nedovršeni vez na kojem će nastaviti u kolektivu raditi. Ubrzo se rad na vezu isprepliće sa živom raspravom na rubu jezika koji svatko od nas razumije.

Pažnju u manjim grupicama polako usmjeravamo na ekrane naših sudionika, na paralelni svijet u kojem oni participiraju. Fotografije braće, unuka, sinova i kćeri, susjeda, sugrađana, stanova, vrtova i ulica transportiraju ih u neki drugi kontekst i drugo vrijeme od onoga koje trenutačno proživljavaju. Prateći novosti i iščekujući susret, pripremaju se da okončaju aktualnu poziciju neizvjesnosti i nesigurnosti.

Rawa<sup>2</sup> me pristala povesti u intimni prostor sobe – stana koji dijeli njezina sedmeročlana obitelj. Kroz malo odškrinuta vrata zahvaćam pogledom cijelu prostoriju i balkon. Soba raste u visinu, redovi igračaka, deka, jastuka i kutija zaklanjaju svjetlo s balkona. Nudi mi kričavo crveni sok u maloj plastičnoj čaši i spremna je detaljno mi objasniti kako se njih sedmero pozicionira za spavanje u dvokrevetnoj hotelskoj sobi.

Prema izvješću UNHCR-a, agencije UN-a za izbjeglice, broj izbjeglica u 2016. godini popeo se na 65,6 milijuna, a za Europu problem migracijske mobilnosti postaje društveno-politički aktualiziran u zadnjih nekoliko godina razbuktavanjem rata u Siriji koji je 2016. godine obilježio sedmu godišnjicu rekordnim brojem

## On the margins

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The meeting took place on the third floor of the former Hotel Porin in Zagreb, now a reception centre for asylum seekers. Its corridors and halls function almost like streets – children on bicycles or inline skates, friends greeting each other in front of room doors, a small group of women chatting in armchairs next to the elevator, several persons standing in a circle waiting for something in front of a small room with glass walls.

Everyone is taking place around the table, with a small bundle in their hands. Some of them have come alone, others with a neighbour or with someone they met in front of the door, a few with their daughters and playful grandchildren. Suddenly, the table is full of fabric and yarn, and everyone is spreading half-done embroidery pieces that they will continue to work on in the collective. Soon their embroidery work mixes with a lively discussion on the margins of a language that we all understand.

We slowly direct the attention of small groups to the screens of our participants, a parallel world that they are taking a part in. Photographs of brothers, grandchildren, sons and daughters, neighbours, co-citizens, apartments, gardens, and streets transport them to a different context and different time than the one they currently live in. Watching the news and waiting for the meeting, they are preparing to end the current position of precariousness and uncertainty.

Rawa<sup>2</sup> has agreed to take me to the intimate area of her room/ apartment that she shares with the other six member of her family. Through a slightly open door, my gaze covers the entire room and the balcony. The room grows upwards, with columns of toys, blankets, pillows, and boxes shading the light coming from the balcony. Rawa offers me a glass of bright red juice in a small plastic glass. She is preparing to explain to me in detail how the seven of them position themselves for the night in this two-bed hotel room.

od 5,5 milijuna prisilno raseljenih osoba.<sup>3</sup> Najveći dio za zbjeg bira mediteransku ili tzv. balkansku rutu (preko Grčke, Makedonije, Srbije i Hrvatske prema Austriji i Njemačkoj). Ovaj val nije mimoišao ni Hrvatsku koja pokazuje konstruktivan stav i snalaženje u rješavanju dijela formalnog prihvata. No kao i drugdje, vlada reagira unutar formalno-pravnog okvira i često nije u stanju rješavati veliki broj pojedinačnih osobnih trauma kojima su izbjeglice izložene (žene, starije osobe, djeca), već taj dio pokrivaju inicijative nevladinih organizacija.

Tako se u izvještaju CMS-a (Centar za mirovne studije) iz srpnja 2016. u tekstu *Ne/funkcionalna integracija za izbjeglice* analitički i kritički govori o postupcima dobivanja međunarodne zaštite, obrazovanju, socijalnoj zaštiti, zdravstvenoj zaštiti i zapošljavanju, ukazujući na prepreke i neučinkovitost u realizaciji temeljnih prava osoba kojima je odobrena međunarodna zaštita. Zapošljavanje iz više razloga spada u posebno teško savladive prepreke, budući da „sustav priznavanja



ANIFA (50): AFGHANISTAN, 2016.

ANIFA (50), AFGHANISTAN, 2016

According to a report by UNHCR, a UN agency for refugees, their number reached 65.6 million in 2016. For Europe, the problem of migrant mobility has become a social-political emergency in the past few years, since the war in Syria flared up: in 2016, its seventh anniversary was marked by a record number of 5.5 million forcibly displaced persons.<sup>3</sup> Most of them chose the Mediterranean or the so-called Balkan route for the flight (through Greece, Macedonia, Serbia, and Croatia towards Austria and Germany). As the wave struck Croatia, the country adopted a constructive stance and coped rather well with solving a part of the formal reception. However, same as elsewhere, the government had to act within the formal legal framework and was often unable to address a large number of individual traumas that the refugees had suffered (women, elderly persons, children): thus, this segment was covered by NGO initiatives.

Thus, a report by CMS (Centar za mirovne studije – Centre for Peace Studies) from July 2016 includes a text on the *Non-*

obrazovnih i strukovnih kvalifikacija OMZ<sup>4</sup> nije razvijen; dodatno obrazovanje ili strukovno usavršavanje OMZ osobe plaćaju same ili im to osiguravaju organizacije civilnog društva; ustanove za obrazovanje odraslih često postavljaju kriterije upisa na tečajeve usavršavanja koje OMZ ne mogu ostvariti jer naprosto ne posjeduju tražene dokumente (primjerice, domovnicu); tržište rada ne prepoznaje OMZ kao ranjivu skupinu kojoj bi trebalo otvoriti put ka zapošljavanju i usavršavanju.<sup>75</sup> Prije same realizacije projekta bili smo upoznati s ovim poteškoćama, koje radionica nije mogla ispravljati, ali smo afirmativnim odnosom prema njezinu radu i mogućnosti postizanja kakve-takve „kvalifikacije” propitivali doprinos ovakve metode rada u održavanju (barem) motivacije za (ručnim) radom kao oblikom terapijskog, kreativnog i integracijskog učinka.

### Kreacija, afirmacija, integracija

U okviru zajedničkog projekta RCT-a<sup>6</sup> i Centra za istraživanje mode i odijevanja (CIMO), a u skladu s ciljevima naslovljenima *Kreacija, afirmacija, integracija*,<sup>7</sup> predložen je koncept kreativno-terapijske radionice s azilantima i azilanticama iz azilantskih prihvatilišta Kutina i Porin. Već u samome koncipiranju, smatrali smo nužnim ući „otvorena srca”, čuvati se svih mogućih stereotipnih slika u korist otvorenosti i spontanog komuniciranja „u hodu” u skladu sa situacijama.

S obzirom na to da zamišljena radionica kreativnog vezenja koncem na tekstu uključuje pitanje tradicije i kulturnog kapitala koji je nama nedovoljno poznat, tražili smo koncept koji želi poštivati takve datosti

*functional Integration for Refugees* on the procedures of gaining international protection, social welfare, health care, and employment, which indicates the obstacles and inefficiencies in securing basic human rights for persons who have been granted international protection. Employment is an especially difficult obstacle, and for various reasons: “the system of acknowledging the former education and training of OMZs<sup>4</sup> is underdeveloped; they must pay themselves for specialization or professional training, which is occasionally granted by civil society organizations; institutions of adult education often set requirements for enrolling in courses that the OMZs cannot meet because they do not possess certain documents (such as the proof of Croatian citizenship); the labour market does not recognize OMZs as a vulnerable group that should be helped on their way to employment and specialization.”<sup>75</sup>

We were, of course, informed about these obstacles prior to launching our project. Our workshop could not change things, but by developing an affirmative attitude towards work and the possibility of achieving any sort of “qualification”, we have explored the contribution of this working method in sustaining (at least) the motivation for (hand)work as an activity with therapeutic, creative, and integration-facilitating effects.

### Creation, affirmation, integration

As part of the joined project by RCT<sup>6</sup> and the Centre for Research of Fashion and Clothing (Centar za istraživanje mode i odijevanja –

uz poštovanje individualnosti te ih kreativno uključiti u ciljeve rada. Pristup se temelji na otvorenosti projekta i propitivanju individualnog kulturnoga tradicijskog kapitala kojem smo željeli osigurati stalan dijalog i transfer u jedan zajednički rad. Mnogo veća razmišljanja imali smo o mogućnosti ostvarenja dijaloga naših i njihovih kulturalnih praksi, za što je potrebno oslobađanje od svih stereotipnih ili medijski posredovanih narativa o kulturalnim razlikama s akcentom na susretu i razmjeni različitih iskustava.

Realizacija programa u radionicama započeta je 24. studenog 2016., a završila 4. svibnja 2017., ukupno su održane 24 radionice. Radionice su se odvijale svakog tjedna u azilantskom centru Kutina i u azilantskom centru Porin u Zagrebu.<sup>8</sup> Ukupno se u Kutini uključilo 48 korisnika, a u Porinu 58 korisnika, koji dolaze iz Afganistana, Irana, Sirije, Iraka, Somalije i Turske, od toga oko 80 % žena i 20 % muškaraca, različite dobi, od 7 do 61 godine. Svi sudionici radionica imali su status tražitelja azila u RH.<sup>9</sup>

Budući da se i arapski i farsi koriste istom abecedom i pismom, to se pokazalo povoljnim u komuniciranju ciljeva vezenja, koji započinju upravo prijenosom vlastita imena olovkom na tekstil na pismu koje je zajedničko svim polaznicima. Budući da je pismo linearno i samo po sebi ikoničko, pokazalo se to kao individualizirani vezilački motiv, a to je za njih predstavljalo afirmaciju identiteta u odnosu na druge u grupi, kao i u odnosu na voditelje. Tako dolazi do izražaja individualnost rukopisa, a mnogima je to bilo povod za sadržajnu nadogradnju, pa u više vezilačkih radova nalazimo ukomponirana i druga imena,

ASCHWAK (41), IRAK, 2017.

ASCHWAK (41), IRAQ, 2017

CIMO), and in accordance with the goals of *Creation, Affirmation, Integration*,<sup>7</sup> we proposed creative-therapeutic workshops involving asylum seekers staying at the reception centres of Kutina and Porin. In the very concept, we considered it important to launch the project “with an open heart” and to avoid all possible stereotypical images, preferring openness and spontaneous communication “on the go”, in response to the specific situations.

Regarding the fact that the envisioned workshop of creative embroidery involved the question of tradition and cultural capital that we did not know too much about, we were looking for a concept that would respect these aspects as well as individuality, and to integrate those aspects into our goals in a creative manner. Our approach was based on open-endedness and on exploring the individual cultural capital of traditions, since we wanted to ensure constant dialogue and transfer into a common result. Our main consideration was to encourage a dialogue between the participants’ cultural practices and our own, which required casting away all stereotypes or narratives on cultural differences imposed by the media, placing an accent on encounter and exchange of our different experiences.

Our workshops, 24 in total, took place from November 24, 2016 until May 4, 2017 on a weekly basis at the asylum centre of Kutina and the asylum centre Porin in Zagreb.<sup>8</sup> In Kutina, there were 48 participants and in Porin 58 of them, originating from Afghanistan, Iran, Syria, Iraq, Somalia, and Turkey. Around 80% participants were

najčešće članova obitelji, često i na latiničnome pismu, kao da žele osnažiti poruku koju prenose. U nastavku su rado birali biljne motive i cvijeće, kasnije motive životinja, posebno ptice. Treba spomenuti kako su azilanti i azilantice rado uzimali platno i pribor u količinama za dodatni rad u svojim sobama.

U okviru ponuđenih metoda rada s polaznicima oni u jednom trenutku preuzimaju inicijativu u odabiru i interpretaciji tema veza te su na neki način iskoristili priliku da kroz vez izvrše i neku vrstu samoanalize. Neizrečene i/ili potisnute misli i iskustva u tom su trenutku direktno i ekspresivno izvezeni.

Rezultati toga rada često iznenađuju sadržajima, načinom kompozicije, bogatstvom boja i vlastitih uzoraka, gradeći narativ koji prenosi sjećanja i vlastita iskustva u novu sredinu (moja kuća, vrt, biljke, životinje) ili daje manifestne projekcije i iskaze emocija, očekivanja, snova o budućem životu (najčešći motiv kuće ili života u domu).



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women and 20% men, persons of various ages between 7 and 61. All participants had the status of asylum seekers in Croatia.<sup>9</sup> Since Arabic and Farsi use the same alphabet and script, this proved beneficial for communicating the embroidery goals, which initially involved transferring one’s name to the fabric in pencil, using the script that was common to everyone. Since the script is linear and in itself iconic, it could serve as an individualized embroidery motif, which the participants could use to affirm their identity with regard to the rest of the group as well as the moderators. Thus, the individuality of handwriting came to the fore, which many used to add further motifs, including other names, mostly of family members into their composition. Often the names were written in the Latin script, as if wishing to empower the message they were transmitting. Later on, the participants preferred vegetal and floral motifs, as well as animals, especially birds. One should also say that the asylum seekers were happy to take the fabric and the utensils to their rooms in order to continue working on their projects.



NAIROOZ (27), SIRIJA, 2017.

NAIROOZ (27), SYRIA, 2017

Posebno je zanimljivo promotriti selekciju vezova koji dočaravaju vizije doma. Ovdje se sudaraju dva modela od kojih jedan vrlo specifično aludira na prostor, arhitekturu i vegetaciju podneblja iz kojeg sudionici dolaze, a drugi kao da želi nagovijestiti viziju budućeg idiličnog doma na zapadu, u novom prostornom kontekstu gdje sada traže svoje mjesto. Dodatno je zanimljiv i vez iz kojeg izrastaju logotipi brendova kao što je Chanel ili Adidas, ispisujući na taj način osobna potrošačka očekivanja, želje ili navike. Međutim, i najjednostavnija vježba ispisivanja vlastitog imena bila je okidač za razvoj komunikacije, prilika za oslobađanje prostora individualnog govora koji je svaki od sudionika nadalje nadograđivao, personalizirao i u procesu redefinirao. Vezenjem su ispunjavali vrijeme između, period neizvjesnosti, ali jednako tako iznova obnavljali motivaciju za tjednim grupnim okupljanima i interakcijom.

Koncept doma objašnjen kao kontinuirana isprepletenost ideja i supstancija nagovještava kako su osjećaj i interpretacija doma u mnogo slučajeva slabo povezani s idejom nacionalnog teritorija i često ne oslikavaju objekte i prakse tipične za zemlje iz kojih polaznici dolaze. Upravo suprotno, njihove vizije doma zahvaćaju bliske, lokalne sfere te projekcije budućeg prostora doma.<sup>10</sup> Stoga se polaznici mogu identificirati kao transmigranti čija je svakodnevica obilježena mnogostrukim vezama koje se formiraju preko međunarodnih granica i čiji se javni identiteti oblikuju kroz povezanost s nekoliko nacija/država (transnacionalni prostori). Također, uspostavljaju i dogovaraju vlastitu umještenost u više od jednog društva.<sup>11</sup>

ANIFA (50), AFGANISTAN, 2017.

ANIFA (50), AFGHANISTAN, 2017



As for the range of the suggested working methods, at some point the participants took over the initiative in the choice and interpretation of embroidery motifs: they took the opportunity, so to say, to perform a sort of self-analysis by means of embroidery. Their unspoken and/or suppressed thoughts and experiences were then directly and expressively embroidered.

The results were often amazing in terms of content, composition, colour gamut, and personal patterns. The participants built up their own narratives, transposing their memories and experiences into the new setting (my house, garden, plants, animals) or manifestly projecting and expressing emotions, expectations, and dreams of their future life (the most frequent motif being a house or domestic life). It is especially interesting to look at the selection of embroidery projects rendering the visions of home. Here two models clashed: one of them very specifically associated with space, architecture, or vegetation of the country of origin, and the other as if articulating a vision of the future idyllic home in the West, in a new spatial context where the asylum seekers were to find a place for themselves. Another interesting group of projects involved logotypes of brands such as Chanel or Adidas, which may have rendered the participants' own consumerist expectations, desires, or habits. But even the simplest exercise of spelling out one's name in embroidery served as a trigger for individual speech, which each of the participants then developed, personalized, and redefined in the process. Embroidery helped them fill

U tom smislu ne treba govoriti o binarnoj opreci *ovdje nasuprot tamo, nova nasuprot staroj zemlji* ili *zemlja iseljenja nasuprot zemlji useljenja*. Iskustvena jedinstvenost transnacionalnog prostora, kako ističe Maja Povrzanović Frykman, postaje jasnija ako se navedeni parovi povežu s *i* umjesto *ili*.<sup>12</sup> Dodatno, autorica pojašnjava simultanost transmigranata referirajući se na Peggy Levitt i Ninu Glick Schiller, koje razlikuju *načine bivanja* i *načine pripadanja*. *Načine bivanja* definiraju kao društvene odnose i prakse u koje su pojedinci uključeni u svojem svakodnevnom životu, a *načine pripadanja* kao prakse koje određuju ili ukazuju na identitet, etničku pripadnost.<sup>13</sup> Osjećaj bivanja kod kuće polaznici nisu verbalizirali, već su vizualnim putem izgradili hibridne poglede koji se ukrštavaju u trenutku sadašnjosti, a *ovdje* i *tamo* podvrgnuti su konstantnom međusobnom ispreplitanju.

### Bezrezervni dijalog

Projekt predstavlja posebno osobno iskustvo i kao takvo želi biti trag o mogućem doprinosu humaniziranju konteksta izbjegličke krize. Umjesto objektivizacije i viktimizacije, sudionicima smo pristupili kroz jezik izražavanja vezom, a to se pokazalo kao univerzalan i efikasan alat na putu afirmacije i integracije. Izbjegli smo podilaženje vizualnom spektaklu slika rata i krize u kojem se izbjeglicama onemogućava da postaju autori i proizvođači slike o sebi samima.<sup>14</sup> Gotovo meditativna praksa vezenja uzeta je kao prostor verbalizacije koji se ne temelji na reprezentaciji već na otvorenom polju prelamanja fragmenata osobnih



NABAA (14), IRAK, 2016.

NABAA (14), IRAQ, 2016

NAJAAT (45), IRAK, 2017.

NAJAAT (45), IRAQ, 2017

the time in between, the period of suspense, and also helped maintain their motivation concerning the weekly meetings and interaction. The concept of home articulated as a continuous mixture of ideas and substances suggests that the feeling and interpretation of home are often very loosely connected with the idea of a national territory, since they rarely refer to objects or practices typical of the participants' countries of origin. Quite on the contrary: their visions of home involve close, local spheres as well as projections of the future home.<sup>10</sup> Thus, the participants can be identified as transmigrants whose everyday life is marked by multiple ties created across the international borders, whose public identities are shaped through their links with various nations/states (transnational spaces). Moreover, they establish and negotiate their own inplacement in more than one society.<sup>11</sup>

In that sense, one should not speak here of binary oppositions such as *here vs. there*, *new vs. old country*, or *emigration country vs. immigration country*. The empirical unity of transnational space, as Maja Povrzanović Frykman argues, becomes more evident if these pairs are linked by means of *and* rather than *or*,<sup>12</sup> whereby she explains the simultaneity of transmigrants by referring to Peggy Levitt and Nina Glick Schiller with their differentiation between ways of *being* and ways of *belonging*. Whereas ways of *being* are defined as social relations and practices in which individuals are involved in their everyday life, ways of *belonging* include practices that define or



iskustava i fikcije koja se momentalno osvještava i ugrađuje u vez. Susan Sontag u knjizi *Regarding the pain of the other* govoreći o žrtvama rata istaknula je: „Suosjećanje je nestabilna emocija. Treba je prevesti u akciju, inače će uvenuti.”<sup>15</sup> Nadalje nastavlja kako naša nevinost ide ruku pod ruku s našom impotencijom i pasivnošću koja nas imobilizira. Fokus na slici i reprezentaciji Drugoga/žrtve samo naizgled pobuđuje suosjećanje. Jedino bezrezervni ulazak u dijalog i razmjenu te kontinuirano osvještavanje i promišljanje zajedničke komunikacije može pripremiti teren za empatiju, suosjećanje i toleranciju.

Ovim tekstom i vizualnim priložima pokušali smo osvijestiti i balansirati između osobnog i znanstvenog glasa te ne pribjeći nesvjesnom iskliznuću iz jednog u drugi.<sup>16</sup> Rad je stoga refleksija i rekapitulacija radionice, produkata radionice, kao i tamo uspostavljenih odnosa, ali jednako tako potrebe da se s druge strane oblikuje stručni osvrt. S obzirom na to da je radionica intenzivno provođena u dužem periodu, vlastite dojmove iznova preslagujemo te tražimo adekvatan okvir osobne i stručne verbalizacije i interpretacije.

<sup>15</sup> Justin Williams, „Toward a Theory of Spatial Justice”, panel *Theorizing Green Urban Communities*, Annual Meeting of the Western Political Science Association Los

Angeles, CA, 28. 3. 2013., <https://wpsa.research.pdx.edu/papers/docs/Williams,%20Spatial%20Justice,%20WPSA%202013.pdf> (pristupljeno 4. 9. 2017.)

<sup>16</sup> Rawa, 35 godina, iz Iraka.

<sup>17</sup> Adrian Edwards, „Forced displacement worldwide at its highest in decades”, *UNHCR – The UN Refugee Center*, 19. 6. 2017., <http://www.unhcr.org/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html> (pristupljeno 20. 8. 2017.)

<sup>18</sup> Osoba kojoj je odobrena međunarodna zaštita.

<sup>19</sup> <http://www.cms.hr/hr/publikacije/ne-funkcionalna-integracija-za-izbjeglice-sve-drzava-nije-ucinila-za-izbjeglice> (pristupljeno 22. 9. 2017.)

<sup>20</sup> RCT – Rehabilitacijski centar za stres i traumu iz Zagreba ima misiju i dugogodišnje iskustvo u interventnom djelovanju na pojedinim slučajevima kroz različite projekte kojima se pokušava umanjiti učinak opće traume djelovanjem pretežito na mikrorazini radom s manjim skupinama, obiteljima i pojedinim osobama koje su traumatizirane ili su proživjele traumatično iskustvo (rat, mučenje, progonstvo) koje bježe od rata (dakle, nisu standardni emigranti, već izbjeglice).

<sup>21</sup> Program i razradu kreativnih radionica koncipirao je i proveo CIMO – Centar za istraživanje mode i odijevanje. Mentor je i voditelj radionice prof. Ante Tončić Vladislavić, a suradnice Ivana Čuljak i Lea Vene.

<sup>22</sup> Radionice vezenja odvijale su se srijedom (Kutina) i četvrtkom (Porin) u trajanju od tri do četiri sata u prostorijama koje su se mogle upotrebljavati za kreativni rad i druženje. U početku je za rad upotrebljavano nebijeljeno platno (žutica), svako u dimenzijama 40 x 40 cm. Uz to su sudionici opskrbljivani prikladnim priborom za vezenje: okvir, igle određene numeracije, kao i adekvatan konac (u više boja, ovisno o motivu i vlastitoj želji).

<sup>23</sup> U samome radu, radi lakše komunikacije, imali smo stalnu pomoć prevoditeljice za arapski jezik (za izbjeglice iz Sirije, Iraka) i povremenu pomoć prevoditeljice za farsi (za izbjeglice iz Irana, Afganistana i za Kurde).

<sup>24</sup> Maja Povrzanovic Frykman, Michael Humbracht, „Making Palpable Connections:

indicate identity and ethnicity.<sup>13</sup>

The participants thus did not verbalize their feelings of being at home, but used the visual method to build up hybrid perspectives that intersected in the present moment, subjecting *here* and *there* to constant interaction.

### Unreserved Dialogue

Our project presents specific, personal experiences and as such seeks to help humanize the context of the refugee crisis. Instead of objectification and victimization, we approached the participants through the expressive language of embroidery, which proved to be a universal and efficient tool on the way of affirmation and integration. We avoided getting caught in the visual spectacle of war and crisis, where the refugees are denied the possibility of becoming the authors and creators of their self-image.<sup>14</sup> The almost meditative practice of embroidery was thereby understood as a space of verbalization that was not based on representation, but rather on an open overlapping between personal experiences and fiction, which was momentarily conceptualized and integrated in embroidery.

Writing on war victims in her book *Regarding the Pain of the Other*, Susan Sontag emphasized: “Compassion is an unstable emotion, it needs to be translated into action, or it withers.”<sup>15</sup> She then continues by saying that our innocence goes hand in hand with

our impotence and passivity that immobilize us. Focusing on the image and representation of the Other/victim only seems to arouse compassion. It is only unreserved dialogue and exchange, as well as continuous awareness and thoughtful communication that can make room for empathy, compassion, and tolerance.

The aim of this text and visuals has been to raise awareness and to balance between personal and scholarly voice, trying not to slide unconsciously between the two.<sup>16</sup> It is therefore a reflection on and recapitulation of our workshop, its products, and the relations it established, as well as the need of writing an informed review at the same time. Regarding the fact that the workshop took place over a longer period of time and rather intensely, we have also used this opportunity to rearrange our own impressions and find an adequate framework for our personal and professional verbalization and interpretation.

<sup>13</sup> Justin Williams, “Toward a Theory of Spatial Justice”, panel *Theorizing Green Urban Communities*, Annual Meeting of the Western Political Science Association Los Angeles, CA, March 28th 2013, <https://wpsa.research.pdx.edu/papers/docs/Williams,%20Spatial%20Justice,%20WPSA%202013.pdf> (last accessed on September 4, 2017).

<sup>14</sup> Rawa, age 35, from Iraq.

Objects in Migrants' Transnational Lives", *Ethnologia Scandinavica*, 43, 2013, <https://dspace.mah.se/handle/2043/15800> (pristupljeno 24. 9. 2017.)

<sup>11</sup> Nina Glick Schiller, "From Immigrant to Transmigrant: Theorizing Transnational Migration", *Anthropological Quarterly*, 68:1, 1995., 48.

<sup>12</sup> Maja Povrzanović Frykman, "Materijalne prakse bivanja i pripadanja u transnacionalnim društvenim prostorima", *Studia ethnologica Croatica*, vol. 22, 2010., 46.

<sup>13</sup> Isto, 41.

<sup>14</sup> Abounaddara, "Dignity has never been photographed", *Documenta14 – Notes&Works*, 24. 3. 2017., <http://www.documenta14.de/en/notes-and-works/15348/dignity-has-never-been-photographed> (pristupljeno 1. 9. 2017.)

<sup>15</sup> Susan Sontag, *Regarding the Pain of the other*, New York: Picador, 2003.

<sup>16</sup> Usp.: Pierre Bourdieu, *The Weight of the World: Social Suffering in Contemporary Society*, Stanford: Stanford University Press, 2010., 625.

ASCHWAK (41), IRAQ, 2016.

ASCHWAK (41), IRAQ, 2016



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<sup>3</sup> Adrian Edwards, "Forced displacement worldwide at its highest in decades", *UNHCR – The UN Refugee Center*, June 19th 2017, <http://www.unhcr.org/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html> (last accessed on August 20, 2017).

<sup>4</sup> OMZ – person under international protection (Croatian abbreviation).

<sup>5</sup> <http://www.cms.hr/hr/publikacije/ne-funkcionalna-integracija-za-izbjeglice-sto-sve-drzava-nije-ucinila-za-izbjeglice> (last accessed on September 22, 2017).

<sup>6</sup> RCT – Rehabilitacijski centar za stres i traumu (Rehabilitation Centre for Stress and Trauma) in Zagreb has a mission and extensive experience focusing on helping individuals through projects that seek to reduce the effects of generalized trauma by acting primarily on the micro-level, with smaller groups, families, and individuals that have been traumatized or suffered a traumatic experience (war, torture, exile) as well as persons fleeing from war areas (refugees rather than usual emigrants).

<sup>7</sup> The programme and the creative workshops have been elaborated and conducted by CIMO – Centar za istraživanje mode i odijevanje (Centre for Research of Fashion and Clothing). Mentor and moderator: Ante Tonči Vladislavić, in cooperation with Ivana Čuljak and Lea Vene.

<sup>8</sup> Embroidery workshops were taking place on Wednesdays (Kutina) and Thursdays (Porin), in 3–4 hours duration, in rooms that could be used for creative work and informal meetings. Initially, we used unbleached cotton, cut in 40 x 40 cm squares. The participants were also equipped with appropriate embroidery tools: loops,

needles, numerations, and yarn (in various colours, depending on the motif and the expressed preferences).

<sup>9</sup> During the workshops, we were assisted by an interpreter for Arabic (for Syrian and Iraqi refugees) and occasionally for Farsi (for Iraqi, Afghan, and Kurdish refugees).

<sup>10</sup> Maja Povrzanović Frykman, Michael Humbracht, "Making Palpable Connections: Objects in Migrants' Transnational Lives", *Ethnologia Scandinavica*, 43, 2013, <https://dspace.mah.se/handle/2043/15800> (last accessed on September 24, 2017)

<sup>11</sup> Nina Glick Schiller, "From Immigrant to Transmigrant: Theorizing Transnational Migration", *Anthropological Quarterly* 68/1 (1995): 48.

<sup>12</sup> Maja Povrzanović Frykman, "Materijalne prakse bivanja i pripadanja u transnacionalnim društvenim prostorima" [Material practices of being and belonging in transnational social spaces], *Studia ethnologica Croatica* 22 (2010): 46.

<sup>13</sup> *Ibid.*, 41.

<sup>14</sup> Abounaddara, "Dignity has never been photographed", *Documenta14 – Notes&Works*, March 24<sup>th</sup> 2017, <http://www.documenta14.de/en/notes-and-works/15348/dignity-has-never-been-photographed> (last accessed on September 1, 2017).

<sup>15</sup> Susan Sontag, *Regarding the Pain of the other* (New York: Picador, 2003).

<sup>16</sup> Cf. Pierre Bourdieu, *The Weight of the World: Social Suffering in Contemporary Society* (Stanford, CA: Stanford University Press, 2010), 625.