

**BITI / POSTOJATI
IZMEĐU TAMO I TAMO**

**Toposi privremenih
migracija u izložbi
*Između tamo i tamo:
anatomija privremenih
migracija***

IRENA BEKIĆ
DUGA MAVRINAC

**BEING / EXISTING BETWEEN
THERE AND THERE**

**Commonplaces of Temporary
Migration at the Exhibition
*Between There and There:
Anatomy of Temporary
Migrations***



PRETHODNO PRIOPĆENJE

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SAŽETAK: Predstavljajući antropološko-umjetnički istraživački projekt *Između tamo i tamo: anatomija privremenih migracija* i istoimenu izložbu, kao jednu od njegovih manifestacija, u ovom članku analiziramo neke od pojmova kojima smo se, kao autorice, koristile u izgradnji naracije o suvremenim privremenim migracijama. Potonjem fenomenu pristupile smo s pozicije suradnje kulturne antropologije i suvremene umjetnosti u cilju uspostave dijaloga dviju disciplina pri analizi ovog društvenog fenomena koji često izostaje iz dominantnog javnog diskursa o „velikim“ migracijskim kretanjima. U promišljanju suvremenih migracija kulturna antropologija vidi migrante i migrantice kao aktivne mobilne subjekte, koji kontinuirano i simultano stvaraju i nanovo elaboriraju značenja i vrijednosti pletući dinamične transnacionalne mreže. No transmigrantnost podrazumijeva i arhitekture novih odnosa, kao i osjećaj stalne izmještenosti i nepripadanja. Ponudeni interpretativni okvir propituje kapacitete postojećih i potencijalnih (su)odnosa kulturne antropologije i umjetnosti, a zatim razmatra fenomen privremenih migracija, njihovih medijskih reprezentacija, umjetničke performativne prakse s pomoću kojih se migrantsko tijelo upisuje u javni prostor itd. Suradnička metoda uspostavljena na razini kuriranja projekta uspostavlja se i kroz pojedinačne suradničke umjetničke projekte pa suradnja postaje i temeljni princip u gradnji izložbe.

KLJUČNE RIJEČI: privremene migracije, kulturna antropologija, suvremena umjetnost, angažirane umjetničke prakse, transmigrantnost, liminalnost

Približavanje kulturne antropologije i suvremenih umjetničkih praksi ne nastaje isključivo kao proizvod okončanja velikih naracija pozitivističkih istina, već se razlozi takve naklonjenosti smještaju unutar težnje obiju disciplina da se kritički pozicioniraju naspram hegemonijskih struktura, prodirući u prostore nevidljivih, podređenih i marginaliziranih skupina. Pronalazeći bliskost u aktivnim i dinamičnim ulogama spram vlastitih djelovanja, traženju i pronalasku novih metoda, postavki i metafora promišljanja o suvremenosti, smatramo da se u potencijalnim kapacitetima saveza kulturne antropologije i umjetnosti otvaraju novi prostori pregovaranja unutar dominantnih struktura. U tom smislu, i umjetnički radovi i antropološka istraživanja naglašavaju relacijsku, situacijsku i kontekstualnu dimenziju vlastitog pristupa kao i njegovu *procesualnost*. Stoga smo u koncipiranju i razvoju projekta i izložbe *Između tamo i tamo: anatomija privremenih migracija*,¹ koja se održala u Rijeci, početkom 2017. godine sa sudjelovanjem desetero umjetnika, odnosno umjetnica: Tomislavom Brajnovićem, Danicom Dakić i Sandrom Sterle, Larisom David, *h.arta* grupom, Silviom Hell, Nicole Hewitt, Anom Hušman, Boženom Končić Badurinom, Andrejom Kulunčić i Vedom Popovici, krenule od stajališta da se u mogućnosti suradnje i uspostavi dijaloga između ovih dviju disciplina otvara prostor za sveobuhvatan pristup temi privremenih migracija, koja je većinom izostala iz dominantnog javnog diskursa o „velikim“ migracijskim kretanjima, uzrokovanim

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PRELIMINARY REPORT

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ABSTRACT: By presenting the anthropological-artistic research project *Between There and There: Anatomy of Temporary Migrations* and the exhibition of the same name as one of its events, we analyse some of the terms that we, as its authors, used in constructing our narrative on modern temporary migrations. We have approached this phenomenon from the position of collaboration between cultural anthropology and contemporary art, with the goal of encouraging a dialogue between these two disciplines in addressing the said social phenomenon, often absent from the dominant public discourse on the “major” migration movements. When reflecting on modern migrations, cultural anthropology sees migrants as an active mobile subject that continuously and simultaneously creates and re-elaborates meanings and values while weaving dynamic transnational networks. However, transmigration also implies the architectures of these new relations, as well as the feeling of permanent displacement and not-belonging. The proposed interpretation framework questions the capacities of the existing and potential (co)relations between cultural anthropology and art, and then looks at the phenomenon of temporary migrations, their representation in the media, artistic performative practices in which the migrant body is inscribed in public space, and so on. The collaborative method employed on the level of project curating has also been used in individual collaborative art projects, which makes collaboration the fundamental principle on which this exhibition was built.

KEYWORDS: temporary migrations, cultural anthropology, contemporary art, engaged art practices, transmigration, liminality

The approximation of cultural anthropology and contemporary art practices is not exclusively a product of the end of the great narratives of positivistic truths; instead, the reasons for such tendencies are located in the predisposition of both disciplines to take a critical position with regard to hegemonic structures, penetrating the space of invisible, subjected, and marginalized groups. By finding analogies in their active and dynamic attitudes towards their own activity, in searching and finding new methods, premises, and metaphors for thinking about modernity, we believe that the potential capacities of association between cultural anthropology and art create new room for negotiation within the dominant structures. In that sense, both the artworks and the anthropological research emphasize the relational, situational, and contextual dimension of their own approach, as well as its *processuality*. For this reason, while designing and elaborating the project and exhibition *Between There and There: Anatomy of Temporary Migrations*,¹ which took place in Rijeka early in 2017 with a dozen participating artists – Tomislav Brajnović, Danica Dakić and Sandra Sterle, Larisa David, *h.arta* group, Silvia Hell, Nicole Hewitt, Ana Hušman, Božena Končić Badurina, Andreja Kulunčić, and Veda Popovici – we started from the premise that the possibility of cooperation and the launching of a dialogue between these two disciplines would create space for a comprehensive approach to the issue of temporary migrations, which has mostly

(re)strukturiranjem globalnih vojnih, ekonomskih i društvenih odnosa moći. Ovim ćemo tekstom pokušati definirati neke od ključnih toposa koje smo koristile u izgradnji naracije te ponuditi interpretativni okvir fenomena suvremenih privremenih migracija kroz suvremene antropološke teorijske postavke te umjetničke radove i strategije implementirane na izložbi.

Kulturna antropologija i umjetnost

Antropologija pristupa umjetnosti, kao predmetu istraživačkog interesa, koristeći teorijske uvide povijesti umjetnosti, estetike, suvremenih studija materijalne kulture i vizualne antropologije. Međutim, antropološki pristup umjetnosti odlikuje se njegovim primarnim fokusom na društvene procese nastale uslijed izrade (umjetničkog) predmeta ili rada, ulozu i statusu umjetnika, te osobito od 1960-ih nadalje, analizi vizualnih materijala do analize ideja i značenja estetskih vrijednosti u različitim kulturnim i društvenim kontekstima.² Približavanjem suvremenih umjetničkih praksi kulturnoantropološkim postavkama, koristeći pojmovni aparat discipline – premda nerijetko posredstvom kulturalnih i postkolonijalnih studija – kao i sve prisutnijem etnografskom obratu u humanistici,³ umjetnost pruža antropologiji važan uvid u reprezentacijske i diskurzivne prakse teorijskih pojmova. S druge strane, suvremena se umjetnost okreće kulturnoj antropologiji kako bi preispitala mogućnost proširenja istraživačkih i reprezentacijskih

praksi, ali i pronašla uporište za vlastito društveno djelovanje. Naime, zahvaljujući fleksibilnim metodologijama kojima se koristi, strategijama aproprijacije i mimikrije, kolaborativnim i participativnim praksama, kroz koje se ostvaruje, te diskursom koji pokreće, suvremena umjetnost, može postati instrumentom društvene promjene. Prisjetimo se, primjerice, projekata umjetničko aktivističke organizacije *Women on Waves*, kolektiva *WochenKlausur* ili projekta *Immigrant Movement International* Tanie Bruguere kao izravnih intervencija u društvenu strukturu.

Dakako, činjenica da neoliberalni mehanizmi kontroliraju umjetničku i kulturnu proizvodnju te da su njome reproducirani, da je sistem umjetnosti vođen logikom kapitala i da se ustvari radi o istovjetnoj agendi, postaje zamjetan uteg u raspravi o kritičkom i subverzivnom potencijalu umjetnosti. Stoga je dobro podsjetiti na koncepte 'režima estetike' Jacquesa Rancièrea kojim autor problematizira tenziju između dviju suprotstavljenih politika unutar umjetničke estetike: jedne koja umjetnost definira kao autonomnu i samodovoljnu estetsku praksu, izdvojenu od drugih oblika osjetilnoga života te drugu koja je približava životu pa čak po cijenu potpunog poravnanja i dokidanja u ne-umjetnosti.⁴ U pregovaranju između logika tih dviju politika, odnosno u okviru heterogene estetike umjetničkog i ne-umjetničkog sistema, na njihovu samom rubu, generira se heterogeno polje stvarnosti. Unutar njega ostvaruju se nove zone razumijevanja različitih društvenih aktera, a njihov liminalni karakter

been absent from the dominant public discourse of "major" migration movements, caused by the (re)structuring of global military, economic, and social power relations. In this text, we shall try to define some of the key commonplaces that we have used in building the narrative, and to offer an interpretational framework for the phenomena of modern temporary migrations with the help of modern anthropological theories and through the artworks and artistic strategies implemented at the exhibition.

Cultural anthropology and art

Anthropology approaches art as an object of research interest by using the theoretical insights of art history, aesthetics, modern studies in material culture, and visual anthropology. However, the anthropological approach to art is characterized by its primary focus on the social processes resulting from the production of an (art) object or work, on the role and status of the artist, and – especially since the 1960s – an analysis of visual materials as well as the ideas and meanings of aesthetic values in various cultural and social contexts.² By bringing contemporary art practices closer to the premises of cultural anthropology, and by using the terminological apparatus of the discipline – albeit often mediated by cultural and postcolonial studies – as well as the increasingly present ethnographic turn in the humanities,³ art has given anthropology an important insight into the representational

and discursive practices of theoretical notions. On the other hand, contemporary art has been turning to cultural anthropology in order to explore the possibility of expanding its practices of research and representation, or to find a footing for its own social engagement. It is, namely, owing to the flexible methodologies that it uses, the strategies of appropriation and mimicry, the collaborative and participative practices through which it is effectuated, and the discourse it triggers, that the contemporary art can become an instrument of social change. Let us recall, for example, the projects of the artistic-activist organization *Women on Waves*, the *WochenKlausur* collective, or the project *Immigrant Movement International* by Tania Bruguere as direct interventions in the social structure.

Of course, the facts that neoliberal mechanisms control artistic and cultural production and are reproduced by it in turn, that the art system is guided by the logic of capital, and that their agendas are basically the same, tend to become a noticeable burden in the debate on the critical and subversive potential of art. It is therefore beneficial to recall the concepts of the "aesthetic regime" proposed by Jacques Rancièrè, which the author uses to discuss the tension between the two opposed policies within the aesthetics of art: one that defines art as an autonomous and self-sufficient aesthetic practice separated from other forms of empirical life, and another, which brings it closer to life even at the cost of complete

omogućuje stvaranje novih dispozitiva, kao na primjer u radu *Bosanci van! (Radnici bez granica)* Andreje Kulunčić. Suradnja kulturne antropologije i umjetnosti potencijalno otvara mogućnost obuhvatnijem načinu promišljanja kulturnih pojava kao i proširenju komunikacijskih resursa putem kojih mnogostruki realiteti postmodernizma postaju u konačnici osjetilno jasniji, u temelju opipljiviji i razumljiviji te time dostupniji.⁵ Ipak, težnja za suradnjom, pa tako i u našem slučaju, nije bezbolna jer neminovno dovodi do kompleksnih artikulacija uspostavljenog dijaloga koji, nerijetko, propituje, kako navode i talijanski antropolozi Ivan Bargna i Valentina Lusini, i same njihove epistemološke postavke.⁶ Današnja bliskost spoznajnih stilova obiju disciplina ohrabrujuće djeluje na potencijalnu mogućnost prelaska granice koja pritom ne znači „uzajamno nerazumijevanje ili pojednostavljenje“.⁷ Napetost u suradnji između njihove autonomije i isključivanja, pregovaranje o prezentacijama, interpretacijama i tretiranju određenih motiva nalazi smisao u obostranoj želji za društveno angažiranim djelovanjem što se ujedno pokazalo kao načelo naše suradnje.

Izložba – liminalnost bivanja „između tamo i tamo“

Izložba *Između tamo i tamo: anatomija privremenih migracija* nastala je, kako je naznačeno, kao rezultat suradnje umjetnosti i kulturne antropologije te interferencije kustoskih vizura, s namjerom da se potakne javni dijalog o temi. Okupila je autore koji su se, u razdoblju od posljednja dva desetljeća, u okviru kustoskih poziva, vlastitih umjetničkih istraživanja ili propitivanja osobnih migrantskih iskustava bavili ovom temom. Namjera je bila da se širim vremenskim rasponom, počevši od 2001. kada je realiziran rad Dakić i Sterle, do recentnih i novih produkcija, primjerice, rumunjske grupe *h-arta*, David ili suradničkog rada Končić Badurine i Mavrinac te radova Hušman i Hell, koji dodatno proširuju povijesni okvir, zahvate i dijakronijski aspekti suvremenih privremenih migracija. Ovaj kustoski odabir upućuje na činjenicu da se radi o društvenom fenomenu duge povijesti čije implikacije, na društvenoj i osobnoj razini, okupiraju umjetnike zadnjih nekoliko desetljeća. Izložba radovima zahvaća geografska područja kontinuiranih, međusobno povezanih migracijskih procesa:



DETALJ S IZLOŽBE IZMEĐU TAMO I TAMO: ANATOMIJA PRIVREMENIH MIGRACIJA, MUZEJ MODERNE I SUVREMENE UMEJTNOSTI, RIJEKA 2017. (OD PREDNJEG PREMA STRAŽNJEM PLANU); TOMISLAV BRAJNOVIĆ, SVATKO ĆE U ZEMLJU SVOJU POBJEĆI 2017.; SILVIA HELL, A FORM OF HISTORY 2011.–2016; ANA HUŠMAN, RAZGLEDNICE, 2012. FOTO: BORIS TENŠEK

VIEW OF THE EXHIBITION DISPLAY *BETWEEN THERE AND THERE: ANATOMY OF TEMPORARY MIGRATIONS*, MUSEUM OF MODERN AND CONTEMPORARY ART, RIJEKA, 2017 (FRONT TO REAR): TOMISLAV BRAJNOVIĆ, *THEY WILL FLEE TO THEIR NATIVE LAND*, 2017; SILVIA HELL, *A FORM OF HISTORY*, 2011–2016; ANA HUŠMAN, *POSTCARDS*, 2012. PHOTO: BORIS TENŠEK

erasure and negation in non-art.⁴ In negotiating between the logic of these two policies, that is, in the context of the heterogeneous aesthetics of art and non-art systems, a heterogeneous field of reality is generated at their very margins. Within that field, new zones of understanding various social agents are created, and their liminal nature allows for building new dispositives, as in the artwork *Bosnians Out! (Workers without Frontiers)* by Andreja Kulunčić. Cooperation between cultural anthropology and art potentially opens up the possibility of a more comprehensive way of thinking about cultural phenomena, as well as an expansion of communication resources that will eventually make the multiple realities of postmodernity empirically clearer, basically more tangible, and thus more accessible.⁵ Nevertheless, this tendency of collaboration is not painless, including our case, as it inevitably leads to complex articulations of the established dialogue, often questioning their very epistemological premises, as argued by the Italian anthropologists Ivan Bargna and Valentina Lusini.⁶ Today's closeness of epistemological styles between the two disciplines

has an encouraging impact on the possibility of crossing the borders without risking a “mutual lack of understanding or simplification.”⁷ Their cooperative tension between autonomy and derailment, their negotiation about the presentations, interpretations, and treatments of particular motifs, finds its sense in their mutual inclination towards socially engaged action, which has been the very basis of our collaboration.

Exhibition: The liminality of being “between there and there”

The exhibition *Between There and There: Anatomy of Temporary Migrations* was, as mentioned above, a result of collaboration between art and cultural anthropology and an inference of curatorial visions, with an aim of encouraging public dialogue on the topic. It featured artists who have been involved in these issues during the past two decades, as a result of curatorial invitations, personal artistic research, or because of exploring their own migrant experiences. The aim was to include a wider time span, beginning with 2001 and the artwork by Dakić and Sterle,

Hrvatsku, Rumunjsku, Bosnu i Hercegovinu, Sloveniju i Italiju te kroz kulturno antropološko čitanje gradi narativ rastvorene strukture premještajućih toposa: granica, jezik, dom, pripadanje, identiteti, rad, transnacionalnost, udaljenost, izmještenost, zakonodavna regulativa, njega, rascijepljenost, krivnja, materijalna kultura i simboli. U ovom ćemo tekstu, sažetim prolaskom kroz izložbu, koji će zbog zadanog obima izostaviti neke njezine segmente pa i detaljnije opise radova, zahvatiti navedene pojmove kroz strategije i estetske prakse koji ih posreduju, a koji ne samo da opisuju fenomen, već aktiviraju njegov transformativni potencijal.

Pojam liminalnosti koji Van Gennepe uvodi tumačeći rituale po etapama prijelaza (separacija, tranzicija i inkorporacija), čime objašnjava problematičnost prijelaza iz jednog u drugo stanje, koristimo u promišljanju pozicije privremenih migranata,⁹ koji su u kontinuiranom pokretu iz jedne u drugu destinaciju, rascijepljeni između mogućnosti bivanja i težnje pripadanja. Dodatno, nedostatak javnog priznanja, društvenog (pre)poznavanja

problema i institucionalna nebriga, te sveprisutnost i kontinuiranost fenomena, kao i zadržavanje u domeni privatnoga, razvodnjavaju njegove političke potencijale otpora. Stoga je odabir Muzeja moderne i suvremene umjetnosti kao mjesta novih tematizacija, bila strateška odluka pridavanja vidljivosti upisivanjem u institucionalni javni prostor, dodatno definiran neospornim kulturnim i simboličkim kapitalom. Liminalnost nalazimo i u umjetničkim praksama koje u stalnom pregovaranju s ne-umjetničkim sistemima i prekoračivanju polja (Rancière) truse njihove granice te, čineći ih poroznima za interferenciju, omogućuju njihovo subvertiranje. „Čini se da je kolaps suprotnosti umjetnosti i zbilje, kao i svih drugih opozicija koje su generirane iz te suprotnosti, to što sudionike dovodi u stanje praga“,⁹ odnosno u politički potentno liminalno polje dvojnosti. Ono omogućuje razotkrivanje postojećih i stalno obnavljajućih niša svakodnevnih otpora, kao i pokretanje novih naracijskih i reprezentacijskih artikulacija. Primjerice, okrugli stol *Privremene migracije – liminalnost, ranjivost i rad* organiziran za trajanja izložbe, u prostoru Muzeja, u suradnji s Centrom za

OKRUGLI STOL PRIVREMENE
MIGRACIJE – LIMINALNOST,
RANJIVOST I RAD, MUZEJ
MODERNE I SUVREMENE
UMJETNOSTI, RIJEKA, 2017.
FOTO: BORIS TENŠEK



ROUND TABLE TEMPORARY
MIGRATIONS-LIMINALITY,
VULNERABILITY AND LABOUR,
MUSEUM OF MODERN AND
CONTEMPORARY ART,
RIJEKA, 2017.
PHOTO: BORIS TENŠEK

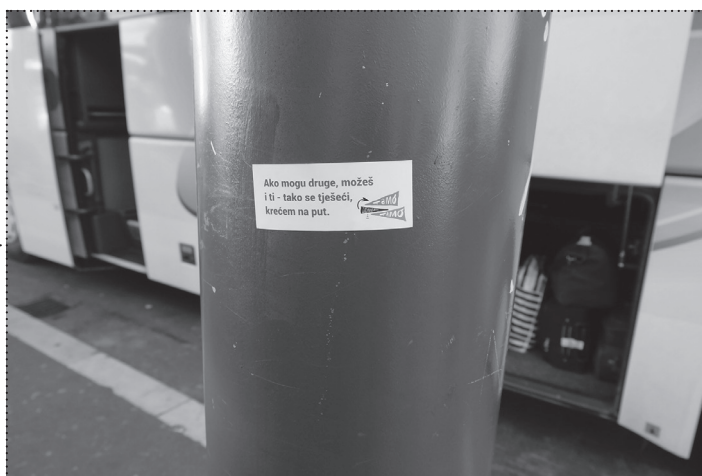
and ending with some recent and new productions such as those by the Romanian art group *h-arta*, David, the collaboration of Končić Badurina and Mavrincac, or the artworks of Hušman and Hell, in order to additionally extend the historical framework and include the diachronic aspects of modern temporary migrations. This curatorial selection indicates that the issue in question is a social phenomenon with long history and with implications that have preoccupied artists over the past few decades on the social as well as personal level. The exhibition spanned over the geographical areas of continued and interrelated migration processes: Croatia, Romania, Bosnia and Herzegovina, Slovenia and Italy, using cultural-anthropological interpretation to build up an open-structure narrative with shifting commonplaces: borders, language, home, belonging, identities, work, transnationality, distance, displacement, legal regulations, welfare, dissociation, guilt, material culture, and symbols. In this text, by briefly going through the exhibition – and owing to the given limitations, we shall have to omit some of its segments and even detailed descriptions

of individual artworks – we shall address the said terms through the strategies and aesthetic practices that mediate them, not merely describing the phenomenon, but also activating its transformative potential.

The notion of liminality introduced by Van Gennepe when interpreting the ritual by means of single stages of passage (separation, transition, and incorporation) and explaining the difficulties when moving from one stage to another, have here been used to reflect on the position of temporary migrants,⁹ who are in continuous movement from one destination to another, torn between the possibility of existence and the desire to belong. In addition, the lack of public recognition, social ac(knowledge)ment of the problem, and institutional indifference, the omnipresence and persistence of the phenomenon, and its persistence in the domain of privacy have diluted its political potential for resistance. For this reason, our choice of the Museum of Modern and Contemporary Art Rijeka as a place for new thematizations has been a strategic decision intended to add visibility to the issue

mirovne studije iz Zagreba te sa sudjelovanjem *Grupe 484* iz Beograda i radnih migrantica, ponudio je, ne samo platformu za razgovor, već i potencijalno mjesto identifikacije što je otvorilo prostor upisivanja migrantskih svjedočanstava u javni govor.¹⁰ Specifičnost kulturnoantropoloških istraživanja migracijskih fenomena nalazi se u interesu za pojedinačna migracijska iskustva koja se, ne samo smještaju unutar opširnijeg, ekstralokalnog i slojevitog konteksta, već se potonji upisuje i reflektira u djelovanje, tijelo i riječi pojedinaca.¹¹ U istraživačkom su fokusu kulturne antropologije, uz temeljna pitanja o razlozima, subjektima i lokacijama migracije i ona, vezana za aktivaciju i stvaranje mnogostrukih značenja i procesa unutar migracijskih fenomena. U zadnjoj dekadi 20. stoljeća Glick Schiller, Basch i Szanton Blanc postavljaju novi analitički i teorijski okvir koji se udaljava od isključive i parcijalne analize migrantskih subjekata kao imigranata, fokusirajući se na premreženost transmigrantskih života koji, kontinuirano spajajući dvije zajednice, lokacije, mjesta i domove, stvaraju jedinstveno društveno polje.¹² U postupku

osmišljavanja projekta i izložbe pristupile smo analizi privremenih migracija kao naizmjeničnih uzastopnih višekratnih boravaka u zemlji i inozemstvu, motiviranih zahtjevima tržišta rada ili profesionalnim interesima, pritom prvenstveno istražujući procese koji se aktiviraju na osobnoj i kolektivnoj razini. S obzirom na kontinuirane odlaske i dolaske privremeni su migranti nositelji dvostruke distinkcije: u odnosu na „tamo“ i „ovdje“, potencijalni su agensi društvenih promjena u matičnim i primateljskim sredinama, a njihova je svakodnevica modificirana napetošću separacije i susretanja unutar njima bliskih zajednica. To su ujedno i teorijska utemeljenja kustoskog istraživanja kojim smo se nastojale udaljiti od apstraktnog i uniformiranog prikaza emigranata kao monolitne skupine prignječene dominantnim narativima koji negiraju njihove subjektivitete, te otvoriti pogled i za neke bolne rascjepove suvremenih nesapetih privremenih migranata. Sintagma *Između tamo i tamo* ukazuje na liminalnost migracijskog stanja, tj. dvostruku odsutnost uslijed jednog ili više uzastopnih migracijskih ciklusa što dovodi do ponavljajuće kolizije izgrađenih iluzija



INTERVENCIJA NA CESTI U OKVIRU IZLOŽBE *IZMEĐU TAMO I TAMO: ANATOMIJA PRIVREMENIH MIGRACIJA*, 2017.
FOTO: BORIS TENŠEK

STREET INTERVENTION AS PART OF THE EXHIBITION *BETWEEN THERE AND THERE: ANATOMY OF TEMPORARY MIGRATIONS*, 2017.
PHOTO: BORIS TENŠEK

by inscribing it into institutional public space, additionally defined by unquestionable cultural and symbolic capital. Liminality is also found in those art practices that are in permanent negotiation with non-artistic systems and field transgression (Rancière), which erodes their boundaries and makes them porous for interference, allowing for their subversion. “In particular, the collapse of the opposition between art and reality and of all binaries resulting from this opposition transfers the participants into a liminal state,¹⁹ that is, into the politically potent liminal field of duality. This allows for a disclosure of the existing and permanently recreated niches of everyday resistances, as well as for initiating new articulations of narration and representation. Thus, the round table on *Temporary Migrations – Liminality, Vulnerability, and Labor*, running parallel to the exhibition, organized in cooperation with the Centre for Peace Studies Zagreb and with the participation of *Grupa 484* from Belgrade and female working migrants, offered not only a platform for dialogue, but also a potential site of identification, making room for inscribing migrant testimonies into public speech.¹⁰

The specificity of cultural-anthropological research on the migration phenomena is beneficial for individual migrant experiences as they are not only situated within a broader, extra-local, and multilayered context, but also the latter is inscribed and reflected into the actions, bodies, and words of individuals.¹¹ The research focus of cultural anthropology includes, besides the basic questions on the causes, subjects, and localities of migration, those on the activation and creation of multiple meanings and processes within the migration phenomena. In the last decade of the 20th century, Glick Schiller, Basch, and Szanton Blanc created a new analytical and theoretical framework that took a distance from the exclusive and partial analysis of migrant subjects as immigrants and focused on the interrelations between transmigrant lives, which create a unique social field by continuously connecting two communities, localities, places, and homes.¹² When designing our project and exhibition, we resorted to an analysis of temporary migrations as multiple, alternating and recurring stays in one’s homeland and abroad, motivated by the demands of the labour market or by

migrantskih subjekata i njihove okoline.¹³ Performativnost, odnosno izvedba, usko povezana s procesima subjektivacije, daljnje su točke dodira estetskih praksi i etičkih zahtjeva inherentnih fenomenu privremenih migracija.

Arhitekture novih odnosa

U razdoblju od rujna do prosinca 2001. hrvatska umjetnica Sandra Sterle i bosanska umjetnica Danica Dakić, preselile su se u New York gdje su tijekom perioda od četiri mjeseca, koji uključuje i datum 11. rujna, razvile projekt *go_home* propitujući dijalektični odnos pojmova „dom“ i „drugdje“, porozni koncept identiteta i osjećaj pripadanja. Izostanak fizičkoga doma, koji bi mogle identificirati kao mjesto pripadanja, umjetnice su kompenzirale konstruiranjem virtualnoga doma u zoni interneta, okupivši ondje zajednicu bliskih ljudi. Projekt je uključivao njihove hibridne *online* dnevnike, performativne šetnje New Yorkom i direktne *web* prijenose konferencija, osmišljene kao zajedničke večere umjetnika, arhitekata, predstavnika službi imigracijskih organizacija itd.

Današnji pogled na rad pokazuje da su temama koje su propitivale, primjerice, reproduktivni rad, jezik, mediji, imaginacija doma, nacionalizam itd., autorice detektirale neka od, i danas relevantnih, čvorišta naracija o migracijama. U kontekstu izložbe, pak, može se sagledati kao mjesto prelamanja pojedinih tema razrađenih u drugim radovima. Primjerice, neplaćeni reproduktivni ženski rad koji su Dakić i Sterle problematizirale autoironijskom gestom preodijevanja u kuharske uniforme, Končić Badurina i Mavrinac u radu *Ćemo, Ćemo... ja, ma kako Ćemo*, propituju promišljajući kroz prizmu prodora tržišne i ekonomske logike u privatnu sferu. Temeljeći se na antropološkom istraživanju Duge Mavrinac, autorice ukazuju na problem kršenja ljudskih i radnih prava, napose njegovateljica i osoba zaposlenih u kućanstvima. Okupljanje u virtualnom prostoru, anticipiralo je oblike virtualne društvenosti (*facebook*, *Whatsapp*, *viber*, *skype*) koje premrežuju realne prostore, dokidajući njihova fizička, nacionalna i administrativna određenja te postaju mjesta homogeniziranja razdvojenih zajednica. U obrnutom smjeru, ova komunikacija

SANDRA STERLE & DANICA DAKIĆ, *GO_HOME*, 2001. DETALJ S IZLOŽBE IZMEĐU TAMO I TAMO; ANATOMIJA PRIVREMENIH MIGRACIJA, MUZEJ MODERNE I SUVREMENE UMJETNOSTI, RIJEKA, 2017. FOTO: BORIS TENŠEK;

SANDRA STERLE & DANICA DAKIĆ, *GO_HOME*, 2001. VIEW OF THE EXHIBITION DISPLAY BETWEEN THERE AND THERE; ANATOMY OF TEMPORARY MIGRATIONS, MUSEUM OF MODERN AND CONTEMPORARY ART, RIJEKA, 2017. PHOTO: BORIS TENŠEK



professional interests, thereby primarily exploring those processes that were activated on both personal and collective levels. Owing to the continuous coming and going, temporary migrants are the carriers of double distinction: with regard to “there” and “here”, they are potential agents of social change both at home and in the host setting, their everyday life modified by the tension between separation and encounter in their intimate communities. These were also the theoretical foundations of our curatorial research, in which we sought to get away from the abstract and uniform presentation of emigrants as a monolithic group squeezed between the dominant narratives that negate their subjectivities, and make room even for some painful internal splits affecting the modern and unbound temporary migrants. The collocation *Between There and There* indicates the liminality of the migrant situation, i.e. double absence as a consequence of one or more consecutive migration cycles, which causes a repeated collision between the constructed illusions of the migrant subjects and their environment.¹³ Performativity or performance, closely related to the processes of

subjectivization, is an additional contact point between the aesthetic practices and ethical demands inherent to the phenomenon of temporary migrations.

Architectures of new relations

In the period from September to December 2001, Croatian artist Sandra Sterle and Bosnian artist Danica Dakić lived in New York, where over a four-month period (including the date of 9/11) they developed their *go_home* project, which focused on the dialectical relationship between the terms “home” and “elsewhere”, the porous concept of identity, and the sense of belonging. The two artists compensated for the lack of a physical home that they could have identified as a place of belonging by constructing a virtual home on the internet, where they gathered together a community of people they were close to. The project included their hybrid online journals, performative walks through New York, and direct video conferences as joint dinners with artists, architects, representatives of immigration organizations, and others. From

zamjenjuje rukom pisane i poštom slane razglednice što prikazuje rad *Razglednice* Ane Hušman. Dvojnost dvostrukog bivanja, odnosno bivanja i pripadanja, dodatno se usložnjava kada se radi o prostorima iste fizičke vrijednosti. Između njih se, naime, otvara dinamičan međuprostor. Sociolozi Simona Kuti i Saša Božić govore o transnacionalnim socijalnim prostorima kao konfiguracijama društvenih odnosa i fizičkih prostora koji se isprepleću u novoj socijalnoj formaciji.¹⁴ Nije, dakle, riječ o prijelazu iz jednoga prostora u drugi, pri čemu oni predstavljaju dihotomni pojmovni par u jasnoj i čvrstoj strukturi uređenog svijeta (npr. bogatstvo/siromaštvo, sloboda/nesloboda, dom/drugdje i sl.), već o mogućnostima transformacije svih sastavnica u strukturi. Stoga, kako bi „povezali mjesta i izdržali udaljenost“, ¹⁵ suvremeni migranti grade i aktiviraju arhitekture novih rodni, roditeljskih i generacijskih odnosa. Pritom se socijalne politike država najčešće koncentriraju na metode i rezultate integracije imigranata, a rakursi „s ove strane obale“, procesi i transformacije postojećih odnosa ostaju nevidljivi. Upravo je ta napetost predmet istraživanja rumunjske skupine *h.arta* (Maria Crista, Anca Gyemant i Rodica Tache). U radu *O domu i daleko od njega. Poruke na vratima frižidera*, umjetnice kroz supostavljanje ispovijedi rumunjskih migrantskih radnica i njima oprečnih medijskih reprezentacija u Rumunjskoj, ukazuju na rupturu nastalu u domicilnom prostoru uslijed kolizije emancipacijskih

procesa kroz koje prolaze migrantice i tradicionalnosti sredine. One su, kao i spomenute negovateljice, primjer kružnog migracijskog kretanja (*transitional migrant circuit*) utabanim rutama, nadograđujući i proširujući poslovne i društvene odnose na ranije utvrđenim i dotaknutim, ali ne nužno i zaposjednutim destinacijama. Ovako sagledane teme suprotstavljaju se diskursu o nacionalnim državama čije je ljepilo, ionako, razmekšala globalna ekonomija. Propuštanjem robe, ljudi i kapitala podlokala je njezine temelje, a zajedno s tim i osjećaj sigurnosti koji ulijeva ideja o jedinstvu i integritetu nacionalne zajednice. Konsolidirajući osjećaj zajedništva, uspostavljen na kategorijama pripadanja, tla i homogenosti, ugrožavaju stranci, percipirani kao kolektivno tijelo.¹⁶ Susjedstvo, blizina i udaljenost, kao što navodi Egelton, postaje pitanje socijalnih praksi, a ne geografije.¹⁷ Prema tome, društvena promjena povezana je s političkom subjektivacijom migranata što podrazumijeva proces priznavanja njihove singularnosti. U kontekstu umjetničkih estetika ona će se postići izvedbom/performativnošću, odnosno upisivanjem migrantskog tijela u javni prostor, što ćemo objasniti u tekstu koji slijedi. Radovi koje izdvajamo pokazuju da, u okruženju straha, ksenofobije i petrificiranih stavova, upravo umjetnost svojim resursima i alatima može postati transfer manjinskoga tijela ka javnosti.

today's perspective, one may say that by discussing various issues such as reproductive labour, language, media, imagination of home, nationalism, and so on, the artists also detected some of the now relevant narration nodes related to migrations. In the exhibition context, this may be seen as a site of overlapping between various topics elaborated in other artworks. For example, the unpaid female reproductive work that Dakić and Sterle discussed by means of an auto-ironic gesture of dressing as cooks, Končić Badurina and Mavrinac discussed in their artwork *Will Do... Will Do... but How?!*, where they addressed it through the prism of market and economy logic penetrating the private sphere. Based on the anthropological research of Duga Mavrinac, the two authors focused on the problem of violation of human and workers' rights, especially when it comes to paid domestic and care workers. This coming together in virtual space paralleled various other forms of virtual sociality (*facebook, Whatsapp, Viber, Skype*) that intersect actual spaces, abolishing their physical, national, and administrative boundaries and becoming the sites of homogenization for separated communities. In the opposite direction, this form of communication has replaced handwritten and snail-mailed postcards, an issue discussed in *Postcards* by Ana Hušman. The duality of double existence, of being and belonging, acquires additional layers when it comes to physically equivalent spaces, where a dynamic intermediate space may open

up. Sociologists Simona Kuti and Saša Božić have written on transnational social spaces as configurations of social relations and physical spaces interconnected to create a new social formation.¹⁴ Thus, it is not about moving from one space to another, where these two spaces would be a dichotomous pair in the clear and firm structure of an ordered world (such as wealth/poverty, freedom/captivity, home/elsewhere, and so on), but about the possibilities of transforming all segments in the structure. Thus, in order to “connect the places and endure the distance,”¹⁵ modern migrants construct and archive the architectures of new gender, parental, and generational relations. Thereby the social policies of state largely focus on the methods and results of integrating the immigrants, while the perspective of “this shore”, the processes and transformations of the existing relations, remain invisible. It is this tension that was in the research focus of the Romanian art group *h.arta* (Maria Crista, Anca Gyemant, and Rodica Tache) and their work *About Home and Being Away: Fridge Notes*. By juxtaposing intimate stories told by Romanian migrant workers and their contradictory representations in the Romanian mass media, the artists have disclosed a rupture created in domestic space as a result of collision between the emancipatory processes that the female migrants are going through and the transnationality of their situation. Same as the aforementioned domestic and care workers, they are an example of transitional migrant circuit on well-paved

Reprezentacijske strategije: upisivanje tijela u javni prostor

Upisivanje migrantskog tijela u javni prostor konstitutivno je radu Andreje Kulunčić *Bosanci van! (Radnici bez granica)*. U okviru izložbe *Muzej na cesti* Moderne galerije u Ljubljani, 2008., ona angažira trojicu građevinskih radnika iz Bosne, Osmana Pezića, Saida Mujića i Ibrahima Čurića, privremeno zaposlenih na obnavljanju muzejske zgrade. Zajednički osmišljavaju javnu kampanju s ciljem osvješćavanja sugrađana o ograničenim ljudskim i problematičnim radnim pravima migrantskih radnika u Sloveniji. Plakate s fotografijama trojice radnika i njihovim izjavama o vlastitom statusu i pravima, postavljaju u *city light* boxove na frekventna mjesta u središtu Ljubljane, pozicionirajući migrantsko pitanje kao političko pitanje. Za razliku od Kulunčić, koja uspostavlja politički dijalog u dominantnom prostoru, Popovici radom *Spomenik migrantima* izvodi autopoeitičnu simboličku gestu. Postavljajući spomen ploču posvećenu onima „koji prelaze granicu (...) putuju, rade, vole i pate daleko od svojih domova i

voljenih“, na internacionalnom autobusnom kolodvoru u Bukureštu – prostoru migrantskih kretanja – Popovici djeluje na osnaživanje autoreprezentacijske naracije, pritom iskazujući javno priznanje migrantskim sudbinama. Samopercepcija migrantskih skupina definirana je javnom slikom o njima koja je uvijek opterećena političkim i simboličkim nasiljem (Foucault).¹⁸ Time svaki migrant, okarakteriziran kao zločinac ili žrtva, doživljava kontinuiranu redukciju na pojednostavljene jedinice čime izmiču i nestaju njegove singularnosti i pluralnosti ljudskog bića.¹⁹ Takvo nasilje naliježe na intrinzičnu raspuknutost migrantskog stanja, koju Sayad naziva puknućem koje se iznova (ra)stvora, gradeći, pritom, izmijenjene strukture vanjskog i unutarnjeg svijeta, što dovodi do kontinuiranog redefiniranja odnosa s fizičkom i društvenom okolinom.²⁰ No prema Sayadu takvo puknuće povlači za sobom i kontinuirani osjećaj krivnje odsutnih, naglašavajući da svaki čin imigracije ima i svoje naličje: emigraciju čija je opravdanost uvijek upitna, potencijalna izdaja, napuštanje ili bijeg.²¹ U tom

ANDREJA KULUNČIĆ, IBRAHIM ČURIĆ, SAID MUJIĆ, OSMAN PEZIĆ, *BOSANCI VANI!*, ON-SITE PROJEKT ZA IZLOŽBU MUZEJ NA CESTI, MODERNA GALERIJA LJUBLJANA, SLOVENIJA, 2008. DIZAJN: DEJAN DRAGOSAVAC – RUTA; FOTOGRAFIJA NA PLAKATU: DEJAN HABITICH

ANDREJA KULUNČIĆ, IBRAHIM ČURIĆ, SAID MUJIĆ, OSMAN PEZIĆ, *BOSNIANS OUT!*, ON-SITE PROJECT FOR THE EXHIBITION MUSEUM IN THE STREETS, MODERN GALLERY LJUBLJANA, SLOVENIA, 2008. DESIGN: DEJAN DRAGOSAVAC – RUTA; PHOTO: DEJAN HABITICH



routes, whereby they complement and expand their working and social relations on the basis of previously established and contacted, yet not necessarily occupied destinations. These issues, viewed in this way, are opposed to the discourse on national states whose glue has anyway been softened by the global economy. By allowing for the circulation of goods, persons, and capital, it has undermined their foundations and thus the feeling of safety instilled by the idea of unity and integrity in a national community. This consolidating sense of togetherness, based on the categories of belonging, land, and homogeneity, is threatened by the foreigners, perceived as a collective body.¹⁶ Neighbourhood, vicinity and distance, as Egelton argues, have become a question of social practices rather than geography.¹⁷ Thus, social change is related to the political subjectivization of migrants, which implies a process of acknowledging their singularity. In the context of artistic aesthetics, this is achieved by performance/performativity, that is, by inscribing the migrant body into public space, as will

be explained in the continuation of this text. The artworks that we have singled out show that, in an environment marked by fear, xenophobia, and fossilized positions, it is art, with its resources and tools, that may become the way of transfer of the minority body into the public.

Representational strategies: Inscribing the body into public space

Inscribing the migrant body into public space is constitutive of Andreja Kulunčić's artwork *Bosnians Out! (Workers without Frontiers)*. For the exhibition *Museum on the Street* organized by Modern Gallery Ljubljana in 2008, she involved three construction workers from Bosnia – Osman Pezić, Said Mujić, and Ibrahim Čurić – temporarily employed to work at the renovation of the Museum's building. Together with them, she designed a public campaign with the aim of raising public awareness on the limited human and problematic workers' rights of migrant workers in Slovenia. Posters

procesu postaju ključne migrantske reprezentacijske strategije. Kad Končić Badurina i Mavrinac, nakon terenskog istraživanja s njegovateljicama koje iz Hrvatske odlaze na rad u Italiju, uvijek opterećene krivnjom radi odlaska i vlastite odsutnosti, rekonstruiraju u Muzeju suvremene umjetnosti njihov simboličan dom, mogući dnevnik i supostavljaju ih pravnom političkom aktu, *Konvenciji C189*, one njihov posve nevidljiv i suspenzni život smještaju u zonu javnosti. Muzej postaje njihova prolazna zona, prostor praga i mjesto identifikacije digniteta. Riječ je o paradigmatičkom radu izložbe jer je nastao u izravnoj suradnji umjetnice i kulturne antropologinje. Nakon zajedničkog boravka na terenu i provedenih polustrukturiranih intervjua s ciljem prikupljanja svjedočanstava vezanih za materijalnu kulturu putem koje njegovateljice grade i održavaju vlastito bivanje na „dvije adrese“, Končić Badurina kreirala je fiktivni dnevnik, bilježnicu koja skicira njihove svakodnevne radnje, prostore i prakse bivanja i rada. Te su dirljive i duhovite crtice prenapregnute brigom, skrbnošću, štednjom, poslušnošću i svakodnevnim invencijama kao zonama otpora. Tiskane u velikoj nakladi, namijenjene su dijeljenju posjetiteljima i daljnjim nekontroliranim distribucijama. Progovarajući o pitanju komodifikacije njege, skrbi i emotivnog rada, Mavrinac kontekstualizira suvremeni fenomen plaćenog rada u kućanstvu propitivanjem zakonodavnih odredbi i, njima povezanu

BOŽENA KONČIĆ BADURINA, STRANICA IZ *BILJEŽNICE*
 NASTALE U OKVIRU PROJEKTA BOŽENE KONČIĆ
 BADURINE I DUGE MAVRINAC ČEMO, ČEMO... JA, MA
 KAKO ČEMO, 2017.

BOŽENA KONČIĆ BADURINA, A PAGE FROM THE
 NOTEBOOK CREATED AS PART OF THE BOŽENA KONČIĆ
 BADURINA AND DUGA MAVRINAC'S JOINT PROJECT WILL
 DO... WILL DO... BUT HOW, 2017.



with photographs of the three workers and their statements about their status and rights were placed in city-light boxes at popular points in Ljubljana's centre, positioning the migrant issue as a political problem. Unlike Kulunčić, who established a political dialogue in dominant public space, Popovici's *Migrant Monument* was an autopoetic and symbolic gesture. By placing a memorial plaque dedicated to those "who cross the border (...) travel, work, love, and suffer far from their homes and their beloved ones" at the international bus station in Bucharest – an area of migrant movements – Popovici aimed at empowering the auto-representational narration, paying a public homage to migrant destinies. The self-perception of migrant groups is always defined by the public image of them, which is in turn laden by political and symbolic violence (Foucault).¹⁸ In this way, each migrant, whether characterized as a criminal or a victim, experiences a continuous reduction to simplified units, which makes his or her singularities and pluralities as a human being blur and eventually vanish.¹⁹ Such violence coincides with the intrinsic divide in the migrant condition, which Sayad has called a rupture that is constantly reopened/recreated, thereby constructing altered structures of the external and internal worlds, which leads to a continuous redefinition of the relationship with one's physical and social surrounding.²⁰ However, according to Sayad, this rupture also entails a continuous feeling of

guilt in the absent ones, which indicates that each immigration act always has its reverse: an emigration that is always questionable, a potential betrayal, abandonment, or escape.²¹ In this process, migrant representational strategies begin to play a crucial role. When Končić Badurina and Mavrinac, after a field research with the paid domestic and care workers leaving from Croatia to Italy in order to work, permanently burdened by guilt because of leaving home and being absent, reconstructed their symbolic home and a possible journal at the Museum of Contemporary Art, juxtaposing them to the legal and political act, the *C189 Convention*, they transferred their completely invisible and suspended lives into a public zone. The Museum thus became their transit zone, a threshold area, and a place of dignity identification. It was a paradigmatic artwork for the exhibition, since it resulted from a direct collaboration between an artist and a cultural anthropologist. After a joint field trip and having conducted semi-structured interviews with the aim of collecting testimonies linked to the material culture with which the construct and maintain their existence at "two addresses", Končić Badurina created a fictitious journal, a notebook sketching their everyday activities, spaces, and living or working practices. These moving and witty notes were overfilled with concerns, cares, austerity, obedience, and everyday inventions as zones of resistance. Printed in a large edition, they

pravnu nezaštićenost radnica, istaknuvši kako u Hrvatskoj *Konvencija C189* ostaje i dalje neratificirani dokument.

Strategije singularnosti: jezik, glas, govor

Upisivanje u javni prostor, tj. izvođenje tijela u prostoru, kao što smo pokazale, ne znači zauzimanje pozicije, već stavljanje u odnos, čime se transformiraju postojeće socijalne relacijske i prostorne konstelacije. Performativne radnje, kako tumači Judith Butler, nisu referencijalne, tj. ne postoji neka unutrašnja bit ili stabilni identitet koje bi one trebale izraziti.²² Naprotiv, „one prije svega proizvode identitet kao svoje značenje“²³, započinju procese subjektivacije i otvaraju mogućnosti društvene promjene. Potonje se ostvaruje i kroz artikulaciju drugih oblika materijalnosti subjekta kao što su (gramatičko) lice, jezik ili glas. Izuzev tri rada koji markiraju rubno polje narativa izložbe – početne priče o granicama Silvije Hell *A Form of History, Priče o radu* Larise David te *Spomenika migrantima* Vede Popovici – svi su ostali ispričani iz prvoga

lica. Čak i onda kada autorice poput Hušman, Končić Badurine i Mavrinac i grupe *h.arta* ne prenose vlastitu priču, one jasno artikuliraju poziciju migranta/migrantica iz prvog lica. Brajnović i Hewitt obrnuto proporcionalnim taktikama procesuiraju usporedivu intimnu priču o migraciji kao osjećaju stalne izmještenosti i nepripadanja. Dok ju Hewitt u izvedbi *Ova žena se zove Jasna, 08* realizira u jeziku, koristeći vlastiti glas/tijelo kao medij u neposrednoj izvedbi, Brajnović ih hotimice ispušta. Prostornom instalacijom *Svatko će u zemlju svoju pobjeći* od autentičnih predmeta gradi fantazmagorični ambijent svojih privremenosti: odijelo na vješalici, slučajno pronađen film s projekcijom vlastita lica, stari radovi, nepospremljen krevet. Izdvojeno, međutim, postavlja fotografiju *Prelet supermena*, na kojoj izostavljeno tijelo hipertrofira u tijelo super heroja. Fotografija predstavlja ironijsku maskeradu: umjetnik u kostimu radnika s kovčegom u ruci, obješen na improvizirano i nestabilno predtehnološko vozilo prelijeće novostvorene prostore. Glas koji u trajnom *loopu* nabraja oblike

TOMISLAV BRAJNOVIĆ,
PRELET SUPERMENA, 2015.
ASISTENTI FOTOGRAFIJE:
SUZANA LAČOK
I DAVID BRAJNOVIĆ

TOMISLAV BRAJNOVIĆ,
SUPERMAN'S FLIGHT, 2015
PHOTOGRAPHY
ASSISTANTS: SUZANA
LAČOK AND DAVID
BRAJNOVIĆ



were intended to be distributed to the visitors and for further uncontrolled distribution. By discussing the commodification of care, welfare, and emotional work, Mavrinac has contextualized the modern phenomenon of paid domestic work by questioning the legal regulation and the related lack of legal protection of female workers, emphasizing that Croatia has still not ratified the *C189 Convention*.

Strategies of singularity: Language, voice, speech

It has been shown that inscribing the body into space, i.e. its performance in space, does not mean taking a position, but bringing them into a relationship, which transforms the existing social relational and spatial constellations. As Judith Butler has argued, performative actions are not referential, which means that there is no inherent essence or stable identity that they are supposed to express.²² Quite on the contrary, they primarily produce identity as their meaning,²³ triggering processes of

subjectivization and creating possibilities for social change. The latter is also effected by articulating other forms of materiality in a subject, such as (grammatical) person, language, or voice. With the exception of three artworks marking the marginal field of exhibition narrative – the initial story on borders by Silvia Hell, *A Form of History*, Larisa David's *Story of Work*, and Veda Popovici's *Migrant Monument* – all contributions were told in a first-person narrative. In this way, even authors such as Hušman, Končić Badurina, Mavrinac, or the *h.arta* group, who told someone else's story, clearly spoke from the position of migrants. By using the strategy of inverted proportions, Brajnović and Hewitt processed a comparable intimate story of migration as a feeling of permanent displacement and not-belonging. Whereas Hewitt did it linguistically in her performance *This Woman is Called Jasna, 08*, using her own voice/body as a medium in direct performance, Brajnović left them out intentionally. In his spatial installation *They Will Flee to Their Native Land*, he used authentic objects to

rada, jedini je oblik singularnosti, a jezična igra njezino sredstvo u audioinstalaciji *Priča o radu* Larise David. Također, u trokanalnoj videoinstalaciji *Razglednice* Ane Hušman, manifestacije jezika pokazuju se kao identitetske sastavnice. „Potraga za fragmentima vlastitog nacionalnog identiteta, artikulirana je formom artifičijelno-konverzacijskog scenskog uprizorenja koje ističe razdvojenost tijela, govora i jezika“.²⁴ Nasuprot video inscenacijama kojima problematizira nacionalne reprezentacijske koncepte poput himne, kulturne baštine i prirodnih ljepota, fragmentom *Pisma* kolažira slike i poledine razglednica naših iseljenika u Ameriku s početka prošloga stoljeća, koje sumarnim i afektivnim osobnim jezičnim inačicama aktivira polje transnacionalnih praksi njege kao novo sastavljanje društvenih odnosa.

Na kraju, jedan od osnovnih toposa narativa koje izgrađuju procesi migracija je granica, koja u simboličkom smislu kao i konkretnoj fizičkoj manifestaciji nameće organiziranu i ritualiziranu praksu prelaska „praga“. U narativu koji ovdje predstavljamo, granice

se provlače kao stalno mjesto, no eksplicitno su elaborirane u radu talijanske umjetnice Silvije Hell. Ovu analizu završavamo s njim, iako smo mu u izložbenom narativu pridale uvodnu poziciju, naglašavajući proces izgradnje nacija, popraćen teritorijalnim razgraničenjem država, kao temeljem ekspanzionističke povijesti Europe. Hell razvija složeni reprezentacijski sustav u kojemu, najprije u formi grafikona, a zatim trodimenzionalnih objekata prikazuje teritorijalnu, političku i osvajačku povijest europskih zemalja od 1860. do 2011. godine. Uglučani cilindrični objekti, apstraktne forme nalik na oruđe, oružje ili bojovne igle, pri čemu su neki, poput Ukrajine, sastavljeni iz više elemenata, prezentirane su na izložbi u vitrinama. Takva muzealizacija eksponata, hotimično umrtvljenje, aluzija na neke distopijske arheologije, s objektima gotovo u potpunosti emancipiranima od svoga sadržaja, sugerira da je teritorijalno ustrojstvo država konstrukcija, privremena i kontingentna konfiguracija, posljedica odnosa moći, a ne „prirodnih“ granica.



ANA HUŠMAN, RAZGLEDNICE, 2012. DETALJ S IZLOŽBE IZMEĐU TAMO I TAMO: ANATOMIJA PRIVREMENIH MIGRACIJA, MUZEJ MODERNE I SUVREMENE UMJETNOSTI, RIJEKA, 2017. FOTO: ANA HUŠMAN

ANA HUŠMAN, RAZGLEDNICE, 2012. VIEW OF THE EXHIBITION DISPLAY BETWEEN THERE AND THERE; ANATOMY OF TEMPORARY MIGRATIONS, MUSEUM OF MODERN AND CONTEMPORARY ART, RIJEKA, 2017. PHOTO: ANA HUŠMAN

create a phantasmagoric ambience expressing his own moments of temporariness: a suit on a hanger, an accidentally found film showing his face, his old artworks, an unmade bed. Separately, however, he singled out the photograph *Superman's Flight*, in which an excluded body has hypertrophied into the body of a superhero. The photograph shows an ironical masquerade: the artist dressed as a worker, carrying a suitcase, flies over newly constructed spaces suspended on an improvised and unstable pre-technological device. In Larisa David's audio-installation *Story of Work*, a voice listing forms of work in a loop is the only form of singularity, while linguistic play is its main tool. In the three-channel video-installation *Postcards* by Ana Hušman, manifestations of language are revealed as identity components. "Quest for the fragments of one's national identity has here been articulated in the form of an artificial conversation, a stage enactment that emphasizes the separation of body, speech, and language."²⁴ Contrary to the video-installations thematizing the concepts of

national representation such as the hymn, cultural heritage, or the beauty of nature, her fragments titled *Letters* are collages made of the pictures and reverse sides of postcards written by Croatian emigrants to America at the turn of the 20th century, where succinct and affective personal linguistic variants activate the field of transnational care practices as a new composition of social relations.

Eventually, one of the basic commonplaces in the narratives constructed by migration processes is the border, which both symbolically and in its actual physical manifestation imposes an organized and ritualized practice of crossing a "threshold". In the narrative presented here, borders appeared as a permanent commonplace, but they were explicitly addressed in the artwork presented by Italian artist Silvia Hell. We shall end this analysis with this artwork even though it had an introductory position in the exhibition narrative, as it emphasizes the process of nation building, accompanied by the territorial separation of states, as

Zaključak

Prolazak kroz izložbu sugerira određene markacije teme koje se mogu iščitati kao priča koja počinje granicama, govori o migrantskim radničkim, ali prvenstveno ljudskim, pravima da bi sa *Spomenikom* transnacionalnim migrantima 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. Ponuđeni interpretativni okvir ujedno je rezultat naše težnje da razmjenom znanja, metodologije i literature izgradimo dijalog o temi, ali i o našim disciplinama. Stoga su i projekt i izložba prožeti čvrstim dijaloškim autorskim i kustoskim pristupom koji se manifestirao u svim fazama izgradnje interpretativnog okvira, odabiru suradnika i radu s publikom. U tom smislu, izložbu valja sagledati prije kao kontrolnu metodološku točku, nego mjesto konačnih zaključaka. Pritom, ona nije krajnji rezultat suradnje već se transponira u suautorstvo, ovom prilikom, napisanoga članka, čime se iznova otvara mogućnost propitivanja različitih komunikacijskih i reprezentacijskih alata i stilova. Osim toga, suradnička metoda uspostavljena na razini kuriranja projekta uspostavlja se i kroz pojedinačne suradničke umjetničke projekte pa suradnja postaje i temeljni princip u gradnji izložbe. Ona

odgovara solidarnosti koja se uspostavlja među migrantima na nesigurnom tržištu, u neformalnim radnim odnosima i u dvostrukom bivanju i pripadanju.

No, prvenstveno, vođene smo željom da, omogućavajući prisutnost teme u javnom prostoru, ponudimo mjesto identifikacije mnogobrojnih nevidljivih migrantskih sudbina koje potencijalno otvaraju prostor za otpor i odmak od dominantnih struktura.

¹ Izložba *Između tamo i tamo: anatomija privremenih migracija* održana je u Muzeju moderne i suvremene umjetnosti Rijeka 27. 1. – 18. 3. 2017. Kustosice: Irena Bekić i Duga Mavrinac; Umjetnici: Tomislav Brajnović, Danica Dakić & Sandra Sterle, Larisa David, *h.arta* group, Silvia Hell, Nicole Hewitt, Ana Hušman, Božena Končić Badurina, Andreja Kulunčić, Veda Popovici. Likovni postav: Škart. Izložba je bila dio projekta RISK CHANGE / RISKIRAJ PROMJENU; produkcija: Udruga IPAK i MMSU Rijeka

² Usp. Howard Morphy i Morgan Perkins, *The Anthropology of Art: A Reader*, Oxford, Wiley-Blackwell, 2005.

³ Usp. Alex Coles (ur.), *Site-specificity: The Ethnographic Turn*, London, Black Dog Publ., 2001.

⁴ Jacques Rancière, *Aesthetics and Its Discontents*, Cambridge, Polity Press, 2009.

⁵ Leopoldo Ivan Bargna, „Sull'arte come pratica etnografica. Il caso di Alterazioni Video”, *Molimo. Quaderni di antropologia culturale ed etnomusicologia*, 5(4), 2009., 15–40.

⁶ Usp. Bargna, 2009., bilj. 5, i Valentina Lusini, *Destinazione mondo; forme dell'alterità nell'arte contemporanea*, Verona, Ombre corte, 2013.

⁷ Ivan Bargna, *Gli usi sociali e politici dell'arte contemporanea fra pratiche di*

the basis of European expansionist history. Hell has developed a complex system of representation in which, at first in the form of graphs, and then by using three-dimensional objects, she presented the territorial, political, and conquest history of European countries in the period from 1860–2011. Polished cylindrical objects, abstract forms reminiscent of tool, weapons, or bayonets, whereby some, such as Ukraine, were composed of various elements, were displayed in glass cases. Such musealization of the objects, their intentional fossilization, an allusion to some sort of dystopian archaeologies, with objects almost entirely emancipated from their content, suggests that the territorial structure of the state is a mere construct, a temporary and contingent configuration, and an outcome of power relations rather than “natural” borders.

Conclusion

This walk through the exhibition was intended to suggest certain conceptual demarcations, which may be read as a story, starting from the borders and speaking of migrant and workers' rights, but even more human rights, and then making a discreet loop to the beginning with the *Monument* to transnational migrants. This shows that border definition, political expansion, and transnational globalization are parts of the same mechanism. Based primarily on capital and its often incomprehensible flows, this mechanism is paradoxically maintained by means of poverty and fear of others,

largely defining the phenomenon of migrations as well. The suggested framework of interpretation has also resulted from our wish to build up a dialogue on this topic, as well as a dialogue between our disciplines, by exchanging knowledge, methodologies, and literature. For this reason, both the project and the exhibition were defined by a firm authorial and curatorial approach, which manifested itself in all stages of construction of the interpretative framework, as well as the selection of participants and contacts with the public. In that sense, the exhibition should be seen as a methodological control point rather than a site of final conclusions. Thereby it has not ended our cooperation: the co-authorship of this article is one of its transpositional results, reopening the possibility of exploring various instruments and styles of communication and representation. The collaboration method established on the curatorial level has also been continued through various collaborative art projects, and thus collaboration may be seen as the basic principle in building up the exhibition. This corresponds to the solidarity established between the migrants on the precarious market, in informal work relations, and in their dual being and belonging.

More than anything else, however, we have been guided by the wish to offer, by making it possible for this subject to become present in public space, a place of representation for so many invisible migrant destinies, to open up space for resistance and detachment from the dominant structures.

partecipazione e di resistenza, <http://www.progettazioneismica.it/ojs/index.php/antropologia/article/viewFile/169/162> (pristupljeno 10. listopada 2016.)

⁸ Arnold Van Gennep, *I riti di passaggio*, Torino, Boringheri, 1989.

⁹ Erika Fischer-Lichte, *Estetika performativne umjetnosti*, Sarajevo, Zagreb, Šahinpašić, 2009., 217.

¹⁰ Barbara Wolbert, „Studio of Realism: On the need for Art in Exhibitions on Migration History”, *Forum Qualitative Social Research*, 11(2), 2010. <http://www.qualitative-research.net/index.php/fqs/article/view/1483>, (pristupljeno 12. studenoga 2016.)

¹¹ Caroline Brettell, *Anthropology and Migration; Essay on Transnationalism, Ethnicity, and Identity*, Oxford, Altamira Press, 2003.

¹² Linda Glick Schiller, Nina Basch, Cristina Szanton Blanc, „From Immigrant to Transmigrant: Theorizing Transnational Migration”, *Anthropological Quarterly*, 68(1), 1995., 48–63.

¹³ Abdelmalek Sayad, *The Suffering of the Immigrant*, Cambridge, Main, Polity, 2004., 180.

¹⁴ Simona Kuti, Saša Božić, *Transnacionalni socijalni prostori. Migrantske veze preko granica Hrvatske*, Zagreb, Jesenski i Turk / Hrvatsko sociološko društvo, 2016., 14.

¹⁵ Maja Povrzanović Frykman, „Povezati mjesta, izdržati udaljenost: iskustva i implikacije transmigrantskih putovanja”, *Narodna umjetnost* 38 (2), 2001., 11–31.

¹⁶ Usp. Arjun Appadurai. (Arjun Appadurai), *Strah od malih brojeva*, Beograd, XX vek, 2008.

¹⁷ Terry Eagleton, *Nevolje sa strancima*, Zagreb, Algoritam, 2011.

¹⁸ Michel Foucault, *Nascita della biopolitica. Corso al College de France (1978-1979)*, Milano, Universale economica Feltrinelli, 2004.

¹⁹ Usp. A. Sayad, bilj. 13.

²⁰ A. Sayad, bilj. 13, 141–142.

²¹ Isto, 143.

²² Judith Butler, *Nevolje s rodom. Feminizam i subverzija identiteta*, Zagreb, Zenska infoteka, 2000.

²³ E. Fischer-Lichte, bilj. 9, 22.

²⁴ Leonida Kovač, predgovor izložbe, <http://www.anahusman.net/hr/projekti-2/2012-postcards-installation/> (pristupljeno 5. studenoga 2017.)

¹ The exhibition *Between There and There: Anatomy of Temporary Migrations* took place at the Museum of Modern and Contemporary Art Rijeka, January 27 – March 18, 2017. Curators: Irena Bekić and Duga Mavrinac; artists: Tomislav Brajnović, Danica Dakić & Sandra Sterle, Larisa David, *h.arta* group, Silvia Hell, Nicole Hewitt, Ana Hušman, Božena Končić Badurina, Andreja Kulunčić, and Veda Popovici; exhibition layout: Škart. The exhibition was part of the project RISK CHANGE / RISKIRAJ PROMJENU; production: Udruga IPAK and MMSU Rijeka.

² Cf. Howard Morphy and Morgan Perkins, *The Anthropology of Art: A Reader* (Oxford: Wiley-Blackwell, 2005).

³ Cf. *Site-specificity: The Ethnographic Turn*, ed. Alex Coles (London: Black Dog Publ., 2001).

⁴ Jacques Rancière, *Aesthetics and Its Discontents*, trans. Steven Corcoran (Cambridge: Polity Press, 2009).

⁵ Lodovico Ivan Bargna, “Sull’arte come pratica etnografica. Il caso di Alterazioni Video,” *Molimo: Quaderni di antropologia culturale ed etnomusicologia* 5/4 (2009): 15–40.

⁶ Ibidem. Cf. Valentina Lusini, *Destinazione mondo; forme dell’alterità nell’arte contemporanea* (Verona: Ombre corte, 2013).

⁷ Lodovico Ivan Bargna, “Gli usi sociali e politici dell’arte contemporanea fra pratiche di partecipazione e di resistenza,” <http://www.progettazioneismica.it/ojs/index.php/antropologia/article/viewFile/169/162> (last accessed on October 10, 2016).

⁸ Arnold Van Gennep, *The Rites of Passage* (repr. New York: Routledge, 2004).

⁹ Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics*, trans. Saskya Iris Jain (New York: Routledge, 2008), 176.

¹⁰ Barbara Wolbert, “Studio of Realism: On the Need for Art in Exhibitions on Migration History,” *Forum Qualitative Social Research* 11/2 (2009), <http://www.qualitative-research.net/index.php/fqs/article/view/1483> (last accessed on November 12, 2016).

¹¹ Caroline Brettell, *Anthropology and Migration: Essay on Transnationalism, Ethnicity, and Identity* (Oxford: Altamira Press, 2003).

¹² Linda Glick Schiller, Nina Basch, and Cristina Szanton Blanc, “From Immigrant to Transmigrant: Theorizing Transnational Migration,” *Anthropological Quarterly* 68/1 (1995): 48–63.

¹³ Abdelmalek Sayad, *The Suffering of the Immigrant* (Cambridge, UK and Malden, MA: Polity, 2004), 180.

¹⁴ Simona Kuti and Saša Božić, *Transnacionalni socijalni prostori. Migrantske veze preko granica Hrvatske* [Transnational social spaces: Migrant links beyond the Croatian borders] (Zagreb: Jesenski i Turk / Hrvatsko sociološko društvo, 2016), 14.

¹⁵ Maja Povrzanović Frykman, “Povezati mjesta, izdržati udaljenost: iskustva i implikacije transmigrantskih putovanja” [Connecting the places, enduring the distance: Experiences and implications of transmigrant travels], *Narodna umjetnost* 38/2 (2001): 11–31.

¹⁶ Cf. Arjun Appadurai, *Fear of Small Numbers: An Essay on the Geography of Anger* (Durham: Duke University Press, 2007).

¹⁷ Terry Eagleton, *Trouble with Strangers* (Hoboken: John Wiley & Sons, 2011).

¹⁸ Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France 1978-79*, trans. Graham Burchell (New York: Palgrave Macmillan, 2011).

¹⁹ Cf. Sayad (as in n. 13).

²⁰ Ibid., 141–142.

²¹ Ibid., 143.

²² Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, Taylor & Francis Group, 2015).

²³ Cf. Fischer-Lichte (as in n. 9).

²⁴ Leonida Kovač, foreword to the exhibition, <http://www.anahusman.net/hr/projekti-2/2012-postcards-installation/> (last accessed on November 5, 2017).