

On 11 March 2017, artist Alessio Mazzaro reopened the Edinost, a Slovenian newspaper printed in Trieste (Italy) that gave voice to the first anti-fascist movement in Europe.

European Edinost – An online and printed free newspaper for European citizens and labour migrants, to use as a laboratory to create a collective a framework for a new antifascism.

EDINOST

Written by social artists, curators, migrants, activists and academics, the European Edinost is a "program" in four issues supported by the European Cultural Foundation.



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EDITORIAL

The European Edinost represents the second phase of Edinost, a piece I started in Italy (2017) with the reopening of the homonym Slovenian journal printed in Trieste that gave voice to the first anti-fascist movement in Europe. The last issue I published, posed questions that were not only concerned with Italy, but that included all of Europe. So then came the idea of a European version of the project. In that same period, the weeks before the last Italian elections, I had a discussion with a friend close to the antifa: it was clear that from his side there was no interest in understanding why young people took up the fascist turn again, he was only proposing a punch. This exchange started a personal inquiry into direct practices and mainstream tactics that counter fascisms and discrimination, with a particular interest in the agency of artists and citizens on the topic: I started to picture the European Edinost as a framework to develop a broad antifascist discourse.

With some people we can talk, with others probably not, but nevertheless violence remains a temporary solution not a long term plan.

As part of the grant program Courageous Citizens of the European Cultural Foundation, the EE is written by social artists, curators, migrants, activists, antifa members and academics. It wants to inform and make a change through its content; to give the migrant's point of view on integration and to bring attention to the use of memory.

The Oxford Dictionary defines a migrant as 'a person who moves from one place to another in order to find work or better living conditions', and a refugee as 'a person who has been forced to leave her/his country in order to escape war,

persecution, or natural disaster'. Since the Syrian refugee crisis in 2015, the media has used the term migrant to refer to all people on the move, creating confusion and problems as the UNHCR has pointed out. With this geography, I will refer to the expats as people that moved to a foreign country with a (specialized) job already in hand, often working in a foreign branch of an home-country company.

Starting from the self, as Emanuela De Cecco suggested in her text on page 7, the European Edinost carries forward a personal path, of both artistic and everyday life. "Update the Partisan" is the first of a series of four issues that come from my relationship with the topics discussed and from my experience as a labour migrant in different European countries. It is not just a publication for European citizens and labour migrants, but my very personal relationship and dialogue with others, on the journal's issues. Conceived as a space of an installation where different elements vibrate, weaving connections and new directions, and leaving the audience in the middle to find her/his position. It hosts in its pages an oral archive about integration, a counter narrative that can also be heard on our website comprised of interviews with migrants.

As the editorial team we have also set up a call for new partisan chants. Because the fight has changed, not the mentality of the people who march, because everything became a flag and in this ages of false truths we need new competencies. Update the fights, update the skills, update

the partisan, update the songs.

"When you leave your country, you know where you come from, how you fit into that context, and then, you go somewhere else and you start to build up your new life, identity and network of friends, but at the same time you are losing your roots[...]it's this not knowing where home is that is shared by many people who go abroad, and it does affect your identity[...] I often ask myself "is that me?"". Anna at page 7.

A part of the EE will be dedicated to what I call a transient Identity and the "trauma" that can come with it. This relentless process of creating a second self in order to adapt and feel accepted into a new country, and then, when you have moved more than once, you become a mix of yourself and these second selves. There is a sense of constant drifting felt by cultural and economic migrants, a desire to move to improve life, to look for the Place where things will finally be better but not knowing what or where this place is. Uprooted and displaced, shadowed by hopes and neoliberal "possibilities" (traps).

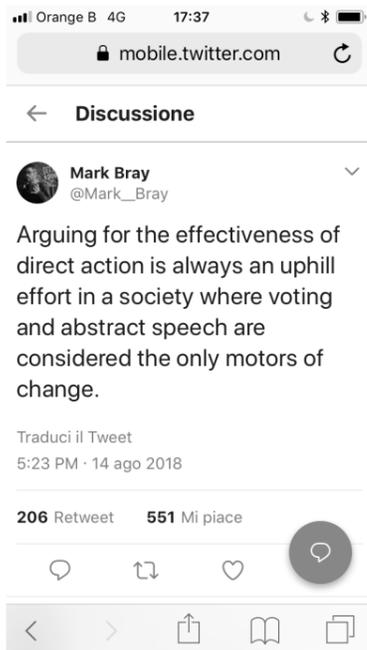
The EE approaches everything with awareness and criticism, it talks of antifascism but not as a status to share on Facebook and neither does it follow the political correctness of the art institutions and their exploitation of radical thinking that sometimes makes a commodity for Sunday afternoons.

Alessio Mazzaro



Babi Badalov, Refugees will come (green) Textile, Acrylic, Chinese Ink, 2017-2018

All artists are alike. They dream of doing something that's more social, more collaborative, and more real than art. DAN GRAHAM



MARK BRAY is a political organizer, historian of human rights and the author of the book *Antifa: The Anti-Fascist Handbook*

AN EMAILS EXCHANGE WITH AN US ACTIVIST AND EXPERT OF FAR RIGHT MOVEMENTS

by Alexander Medem & Alessio Mazzaro

a fictional name it's been used to not disclose the real one of the interviewed.

7/24/2018

Dear Alexander Medem, I am writing you after having read your article which talks about educational and other non-violent work that U.S. antifascist groups engage in.

My name is Alessio Mazzaro, and I am an artist based in Bruxelles who, on 11 March 2017, reopened the *Edinost*, a Slovenian newspaper printed in Trieste (Italy) that gave voice to the first anti-fascist movement in Europe. I reopened it as a multicultural space of dialogue and collective writing journal that I direct to investigate

TEN WAYS TO FIGHT HATE

by Southern Law Poverty Center (US)

The SPLC is dedicated to fighting hate and bigotry and to seeking justice for the most vulnerable members of our society. Using litigation, education, and other forms of advocacy, the SPLC works toward the day when the ideals of equal justice and equal opportunity will be a reality. This is an extract of the community guide realised by the SPLC in 2017.

THE GOOD NEWS IS ...

All over the country people are fighting hate, standing up to promote tolerance and inclusion. More often than not, when hate flares up, good people rise up against it — often in greater numbers and with stronger voices.

This guide sets out 10 principles for fighting hate in your community.



1 ACT

Do something. In the face of hatred, apathy will be interpreted as acceptance by the perpetrators, the public, and — worse — the victims. Community members must take action; if we don't, hate persists.



2 JOIN FORCES

Reach out to allies from churches, schools, clubs, and other civic groups. Create a diverse coalition. Include children, police, and the media. Gather ideas from everyone, and get everyone involved.



3 SUPPORT THE VICTIMS

Hate crime victims are especially vulnerable. If you're a victim, report every incident — in detail — and ask for help. If you learn about a hate crime victim in your community, show support. Let victims know you care. Surround them with comfort and protection.



4 SPEAK UP

Hate must be exposed and denounced. Help news organizations achieve balance and depth. Do not debate hate group members in conflict-driven forums. Instead, speak up in ways that draw attention away from hate, toward unity.

borders, fascisms, politics of memory and the role of arts in re-discussing unresolved conflicts.

Now, I have been selected by the European Cultural Foundation to enlarge it to an online and printed free newspaper; to serve as an European laboratory where artists, academics and citizens can create collectively a framework for a new antifascism and citizenship. But also a space where cultural and economic migrants can expose acceptance problems. I am planning to publish four numbers on these topics:

– Update the Partisan. Beyond an ideological opposition between fascists and anti-fascists

– A new memory/Is a future without ideologies possible?

– A guide to create spaces for idleness and critical thinking to fight neoliberalism.

– Can Education be a long term pacific response to fascism?

I am now looking for academics,

students, citizens and artists interested to contribute with articles, ideas, testimonies, graphic essays or audio pieces. I was wondering if you would like to contribute with a short text on the future of antifascism.

Best regards, Alessio Mazzaro

7/25/2018

Dear Alessio Mazzaro, Thank you for reading my work and reaching out to me. But I'm a little confused about this project.

I'm not sure that we are in any kind of political agreement here. I think there is a complete ideological opposition between fascists and antifa; I don't think a "future without ideologies" is possible; and I do not think education is a sufficient response to fascism. best, Alexander

7/25/2018

Dear Alexander Medem,

thanks for answering me. I understand well your position, but I am wondering if something else is



5 EDUCATE YOURSELF

An informed campaign improves its effectiveness. Determine if a hate group is involved, and research its symbols and agenda. Understand the difference between a hate crime and a bias incident.



6 CREATE AN ALTERNATIVE

Do not attend a hate rally. Find another outlet for anger and frustration and for people's desire to do something. Hold a unity rally or parade to draw media attention away from hate.



7 PRESSURE LEADERS

Elected officials and other community leaders can be important allies. But some must overcome reluctance — and others, their own biases — before they're able to take a stand.



8 STAY ENGAGED

Promote acceptance and address bias before another hate crime can occur. Expand your comfort zone by reaching out to people outside your own groups.



9 TEACH ACCEPTANCE

Bias is learned early, often at home. Schools can offer lessons of tolerance and acceptance. Host a diversity and inclusion day on campus. Reach out to young people who may be susceptible to hate group propaganda and prejudice.



10 DIG DEEPER

Look inside yourself for biases and stereotypes. Commit to disrupting hate and intolerance at home, at school, in the workplace and in faith communities.

possible. The readers of the previous numbers of the *Edinost* kept asking "How can we defeat Fascism without violence?" The same question came to me when I saw friends that more than caring about why in the last years so much young persons join the new fascism rising in Italy, they just want to punch them.

So as a starting point, I am asking if there are ways other than a punch, to counter fascisms, ways that imply a dialogue and not an exchange of slogans, belief and fists. A position I think not too far from the research of the BAK in Utrecht about Art practices for no-fascists living, to counter every fascism even "the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us".

Sometimes I am worried that every ideology is a set of parameters to classify persons and events, accommodating our tendency to categorize between right and wrong, without an attempt to understand the "complexity" and the reasons of the others. And I said "to understand" not to justify. Via dialogue I am hoping we will go back to do politics and stop doing polemics. These are the reasons behind "Update the partisan". Furthermore, I believe that In a global world of refugees and labour migrants, inclusion and acceptance

problems are at the base of daily fascism. The new comings are difficulty accepted for what they are, we want them to be similar to us, to think like us. We protect ourselves behind the fact that if they "have chosen" to come to our place, they need to adapt to it, to us. A part of the journal, will give voice to the quotidian of the labour migrants in Europe, to create a narrative that will give more humanity to the ones about migration proposed by populisms. I believe we can't fight fascisms if we don't dialogue and consider inclusiveness at a daily level. I hope my position and the background of the project are now clearer.

Best, Alessio

7/25/2018

Dear Alessio,

I dislike the valorization of violence by antifa, but I am somewhat machiavellian in my political approach: I want to do whatever is necessary to stop their political movement. If that is therapy, dialogue and community discussions, education, political mobilizations, forming competing structures for their base, promoting "exit" programs, arrests, laws, or direct confrontation — we need to do what is necessary to stop their movement. If it doesn't work (and this includes if violence and arrests are not working), we shouldn't do



Chito Delat, Qualche consiglio sull'ospitalità: Storia della buona notte, 2018, textile work, table/bed used linen, embroidery, found textile objects, sewing*, collage, acrylic, realized by Nikolay Oleynikov, 271x135 cm.
* in collaboration with the Cooperative SHVEMY, St. Petersburg

line with the old German Autonomen—and while I am against orthodoxies and rigid belief systems, we cannot distance ourselves from our ideas and background and become some kind of pure self which then comes into dialogue with other selves, shorn of our identities. I feel this is a position commonly adopted by artists, therapists, and spiritual seekers, but as someone with a PhD in sociology and almost 30 years of political organizing experience, I do not believe it is possible. I wish it was.

Hope this helps clarify my position to you.

best, Alexander

7/26/2018

Dear Alexander Medem,

The Edinost is a laboratory not a solution and neither I, think that only dialogue and education

can be enough.

But how can we confront the causes of fascism to prevent the born of new recruits? I am personally worried that “to do what is necessary to stop the movement” won’t prevent new people to take its side after. I believe that even if the appeal from far right movements is emotive and not logical, our emotional response is partially based on our education, the personal and social context in which we live, and the history of this context. So I suppose that to act on these levels can help preventing the born of new fascists.

And isn’t the problem more than “hurt the Far right” to eliminate in people the “need” for its existence?

Probably on one side we have Fascism as a real-existing political movement, and on the other, when we are in a not stable situation and we first think about ourselves, we have the Foucault idea of a latent temptation in us to discriminate the other, the foreigner. It’s the populist slogan “citizens first” nourished with lies about migrants and refugees. I believe that we can mitigate this second phenomenon via the creation of new narratives. Taking Italy for example, we can stop the gathering of the new extreme right and the anti immigrants movements, we can march against them, also sign petition to declare them unconstitutional...but because the only narration of the migration given to the people for decades was the one of TV and local newspapers, even if we stop the fascists, they will get new recruits.

So, I still hope educational campaigns and media activism can give a hand. I know that my proposal to get “beyond ideology” is utopia given the actual society, but I dream we can get to a point in which ways of thinking will be less orthodox and

will depend on less rigid belief systems.

I always wonder if to achieve something different we need to act in a different way, and here I am going back to the idea to prevent new fascists instead of only stopping the present ones. I have been witnessing for decades how people use ideologies to take decision without considering the point of view of the others, and even if I understand that for some (probably the majority) to be under a flag, an ideology is a way to create their personal identity, to define it -it also save time cause it gives us a filter and values,- I won’t stop hoping for something more open.

Best, Alessio

9/20/2018

Dear Alessio,

I think some of this discussion, and our disagreement on a tactical level, may have to do more with country-specific differences in how national and racial identity is portrayed by different political groups, and what “antifa” means in each separate national context.

In the United States, since the post-Civil Rights era (when the Southern racial segregation laws were dismantled, and many other legal changes were made, including opening up immigration to non-Europeans), the two ruling parties have both adopted a formal position that the United States was not a racially based country, and that full citizenship was open to people of all backgrounds; foreigners who gained citizenship were just as “American” as those who were born here. Naturally, that wasn’t the view of many citizens themselves, but it was the one that was largely propagated by government officials, in state-run schools, and in the mainstream media.

To go against this perspective, right-wing politicians had to use certain coded rhetoric or other indirect strategies—for example, attacking social benefits by using examples like negative stereotypes of poor urban black women; or saying “cliques of east coast international bankers” instead of Jews. And of course many white people in the Republican base continued to see the United States as a white country—and wanted to keep it that way in social, economic, cultural, and political terms. But nonetheless the official line—that the U United States was a country for all citizens, regardless of their “race, religion, creed or color”—continued through even the presidency of Republican George W. Bush, and it was only with Donald Trump that an ethnocentric nationalism burst through so dramatically into the mainstream.

This is all to say that, in the United States, educational work that is against “othering” people from different racial identities, and welcoming people from other countries as refugees or immigrants, has long been the official position here—and promoted by moderate conservatives and liberals, as well as leftists. (The U.S. left is tiny compared to most European countries; the Democratic Socialists of America are now the largest openly left-wing group in many decades, and they have a record-high membership of 50,000—in a country of over 350 million).

The role of antifa, meanwhile, has been largely limited to dealing with the small organized racist milieu of neo-Nazis, the Ku Klux Klan, and related groups. Antifa is mostly run by radical left activists, and since the 1980s including many counter-culturalists (which was a reaction to the Nazi skinhead movement). The few times that open White Nationalists have gained mainstream popularity—for example, when David Duke won a state-level position in the late 1980s for one term—a much larger segment of society became engaged in countering him, and in the United States we would not call these mainstream groups “antifa.”

Perhaps I should clarify that the term “antifa” here; it has only come into useage in the United States in the last decade, although in the 1980s and 1990s the national network Anti-Racist Action was essentially the same thing. Here “antifa” refers to groups that will agree with the philosophical use of direct confrontation with racist groups—whether they actually use this tactic or not. In the United States the core activists are overwhelmingly left-wing anarchists. However, the majority of antifa work consists in tracking White Nationalist activity, identifying their activists, doxing them, and pressuring communities to isolate them socially. And there is also a certain level of media work, as well as counter-organizing especially in communities which are targeted by fascists for recruitment (such as in football clubs and reli-

gious communities). In fact, 95% of antifa work is non-violent.

Nonetheless—and this is changing in more recently— but for the last few years the majority of legal, grassroots community-based opposition to White Nationalist groups has come from antifa groups. In the United States, the more mainstream groups which research, expose, and/or do grassroots organizing against White Nationalists—such as the Southern Poverty Law Center—are not considered “antifa.”

So all of this is to say: Yes, I agree that we need a large-scale project of education and cultural around issues of demonizing and scapegoating others, and a reflection on the nation-state form, which implies that a state is the reflection of the identity of its dominant identity group. (The push on the U.S. left for “open borders” and to “Abolish ICE” reflect an implicit rejection of the nation-state form, although the former, is invariably an unachievable demand at this time).

But in the United States, this project of promoting the idea that the state represents citizens of all identities, and should welcome refugees, has been carried out primarily by both right-and left-leaning groups that believe in liberal democracy. Trump’s election—and the accompanying explosion of xenophobic, Islamophobic, and openly racist ideas—signals the failure of decades of this educational work.

The left in the United States is tiny, and the antifa movement is an even smaller subset of it. It does not have the capacity to organize national-level education about these issues; and there are many other more mainstream groups that can, and do, do this.

I do agree that confrontation by itself is not a solution (although I do believe that in some cases it is necessary)—and even when it’s used, must be part of a much larger project. I just don’t believe that it is the role of the antifa movement to carry out this project in the United States. The antifa movement should do what only the antifa movement can



Chito Delat, Qualche consiglio sull'ospitalità: Strong Survive, 2018, textile work, table/bed used linen, embroidery, found textile objects, sewing*, collage, acrylic, realized by Nikolay Oleynikov, 173x169 cm.
* in collaboration with the Cooperative SHVEMY, St. Petersburg

ACTIVISTS

do. It is the responsibility of larger and better funded political movements and organizations to do this work that you outline.

best, Alexander

9/24/2018

Dear Alexander,

I agree, my position is definitely based on the fact that I was born and raised in Italy, a country with a well known history of Fascism and a tradition of Partisans and antifascists thinkers as Antonio Gramsci. I guess in our case we can refer to the Partisans as the first Antifas and we tend to not take into consideration that partisans were using force, because it was war period, so we consider it "normal" and at the same time "far away" from our reality. Now, a lot of citizens would only agree on direct confrontation as self defense; to make the first move would instead be seen as a kind of "preventive war." Furthermore, being in the country where Fascism as political movements was born, pushes us to look for a solution to its causes, because it seems to us, to me, impossible that after our History, again young Italians decide to embrace far right movements as Casa Pound. In addition, in a country that hasn't really dealt with its past, remembering the Holocaust, the partisans, the liberations fights, the human rights, became and still seems to be, a matter of being leftist or a bank holiday in the calendar.

In the last decade, the assembling fascists in Italy were often ignored based on the idea that if we would have acknowledged them, we would have them advertised or we would have put ourself on their same level. Also, if you tried to "reason" with young persons spitting fascists sentences, you were point out as leftist... as if racism was an opinion, a matter of left and right. This went on for years with citizens trying to ignore which kind of politics where spreading -full of the semantics on "cleaning" and "decorum", especially for the public spaces. Everyone had better things to do than worry, and preferred not to see and keep building a career or working.

Talking with friends they always had a false hope: "the things that happened in the past can never happen again". An idea that kept citizens ignoring fascism until we reach the point that a violent far right movement as Casa Pound, run for the elections and attacked last week some activists during an anti-immigrants policies march in Bari (not for few came to mind the image of Casa Pound as the militia that defends the idea of the anti-migrants minister Matteo Salvini). So now suddenly, people started to ask the question: how such movement can be legal? How is it possible that a state permit their existence?

On the other side, the media, especially television, have made use of far right parties members to gain audience...and yes, in this case, dialogue -or I would better say its mediatization- gave great visibility to fascists, it legitimize them, it made their existence "normal"... during such shows they could reach most -or all- the Italians cause the ones not watching TV, were watching the same shit shared on FB. To apply a No Platform

policy would have been quite better.

On the state of citizenship and integration in Europe, I was recently to a public meeting of the European Policy Centre where a young speaker quoted two studies, one made in Sweden and one in Belgium. In these studies some researchers asked a group of citizens to apply to a job position, first using their real name on cv and cover letter and then, a name from the country in which they were living. Emails with documents stating hosting country names had a 80% higher response than the other ones. The data were meant to show that even if the migrant is legally accepted it does not mean that it is integrated.

In Italy, a good percentage of people of middle age -even the not racists and more liberals- intimately don't want to believe that in a near future, their country will be made of human beings from everywhere, with every color of skin and cultural and religious background, it disturbs them, because it is a change from the world they used to live and to know. The construction of an European identity would help, but we are still far from it, from a new concept of fluid, not state based, citizenship.

As you said we need a large-scale project of education, but when the political movements seem not really interested to carry it on; when the media representation of the problem is black and white and lacks humanity and celebrated cultural hubs will make a Sunday afternoon show out of a revolution...we think we have to do something by ourselves. So are citizens like me and others, that try to carry on the educational work we discussed, creating small realities and making a net between them, and in doing this, I believe we have to combine tactics, actions and resources from Antifa, smaller and mainstream groups.

Best, Alessio

THE MANIFESTO OF NON HOSTILE COMMUNICATION

Parole O_Stili is a social awareness project against violent language online. We believe that words have enormous power. We should, therefore, choose words well and wisely, in the real world, but also online. Since the Internet and social networks are virtual places where real people meet, we need to question who we are and how we should communicate and behave when we use them. Parole O_Stili aims to encourage people to redefine the way they use the Internet and to choose words carefully and responsibly, without ever forgetting that words are important.

parole
O stili

The Manifesto of Non-Hostile Communication

1. Virtual is real

On the Internet, I only write or say what I would dare to say in person.

2. You are what you communicate

The words I choose define who I am. They represent me.

3. Words shape the way I think

I take all the time I need to express my views in the best possible way.

4. Listen before you speak

No one can always be right, and nor am I. I listen, with an honest and open-minded attitude.

5. Words are bridges

I choose words to understand, make myself understood and get close to others.

6. Words have consequences

I am aware that what I say or write can have consequences, small or serious.

7. Share with care

I share texts and image only after I have read, assessed and understood them.

8. Ideas can be discussed. People must be respected

Those whose views and opinions differ from mine are not enemies to be destroyed.

9. An insult is not an argument

I accept no offensive and aggressive words, even if they support my point of view.

10. Silence says something too

When it's better to keep quiet... I do.

THE PARTISAN CEMETERY OF MOSTAR: THE INSTRUMENT, THE MONUMENT, THE NOSTALGIA

by Aline Cateux

The Mostar Partisan Cemetery is one of the most renowned monument of the Herzegovina capital and Bosnia Herzegovina in general. It is the work of the architect Bogdan Bogdanović who built several other partisan monuments in Yugoslavia. It is said that before the war that torn Bosnia and Herzegovina apart from 1992 to 1995, Partizansko Groblje was the second most visited place in the city after the Old Bridge. It

is represented on almost every pre-war postcard of Mostar. The cemetery is a park-monument of 5 ha inaugurated on the 25th of September 1965 by Marshall Tito. In his speech, Tito underlined the importance of Mostar in the Liberation Struggle during Second World War : a city where a third of the population is estimated to have joined the Partisans and gave the most national Heroes (13) to the country. After the

2006, the Cemetery is supposed to be protected, restored, preserved. Instead, it has been abandoned to degradations for years, it is dirty, invaded by vegetation, covered in different graffiti from svastikas to insults to Tito. It is at the center of tensions on the 14th of February, the day marking the liberation of Mostar in 1945. Each year, members of families, partisan's associations and the Social Democratic Party come to lay wreathes in the cemetery.

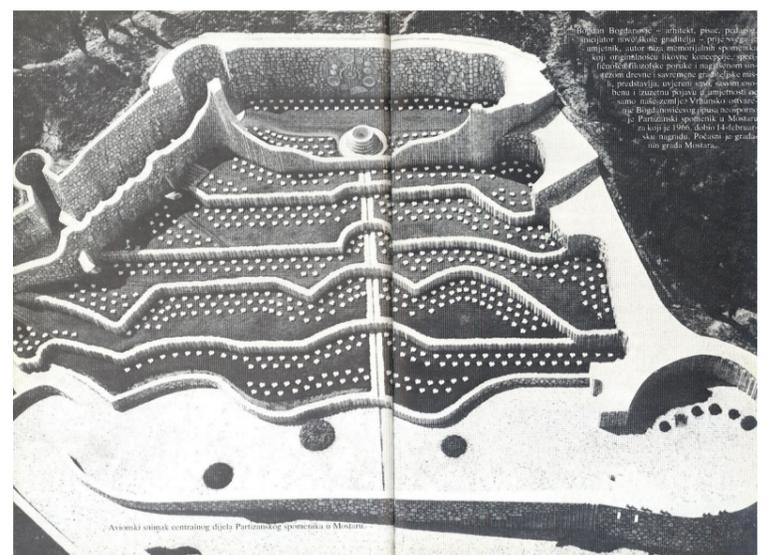
In 2014 the entrance of the cemetery was set on fire, the participants to the ceremony, mainly elderly, had to walk around the perimeter of the Cemetery, climb little walls to reach the upper part of the Cemetery where wreathes are laid. The place became an object of frus-



The entrance of Partizansko Groblje set on fire on

tration for some mostarian citizens, most of them engaged in an anti-fascist group or one of the various NGO's linked to the Partisans, the Liberation War. When you talk with regular mostarians about Partizansko Groblje, very often, what is first attached to the space is not anti-fascism but the nostalgia for better times, youth, a different social life, the time before the war.

The partisan monuments in Yugoslavia were central tools of Yugoslavian memory politics which started to be planned as soon as 1945. Memory politics of the glorification of the anti-fascist struggle, the glorification of the Partisans but also, ultimately, the erasure of dissonant narratives of the Second World War and the invisibilisation of non-partisan experiences. In the 60's, many partisan monuments took the shape of parks, amphitheatres and were often built on the



last war, Partizansko Groblje found itself on the West side of the newly divided Mostar, the side where Croats are the majority of the population. Listed as National Heritage in

outskirts of urban zones, merging landscapes, suggesting, as Kirn and Burghardt1 explain, that the anti-fascist struggle is a natural process. Partizansko Groblje in Mo-

POLITICS OF MEMORY

star is located on Biskupova Glava, a hill with a soft slope on the western outskirts of the city. The space is vast but well nested in the landscape. One could miss it if you don't know it's there.

Since a bit more than a decade, there is a resurgence of interest for these monuments, mainly from photographers. Their works are generally magnifying the monuments and insisting on their impressiveness and solitude, as they are generally located in abandoned spaces. Recently a visual artist staged them as awkward but glorious spaceships in a series which combines photography and light work. The images are amazing although the monuments themselves are emptied of any political content to become exclusively aesthetic objects. The exhibition

at New York's Museum of Modern Art: « Toward a concrete utopia : yugoslav architecture 1948-1980 » has renewed the interest for yugoslav architecture as a whole, housing complexes, monuments, cultural spaces. If many were satisfied and happy to see such a worldwide renown cultural institution paying tribute to this architecture, many others expressed anxiety of the possible merchandization of the monuments. One said : « Soon, they'll make keyrings with the monuments, you'll see, someone will find a way to make money with this ».

For many mostarians, « Partizansko » was not only a monument. It

also, on the tone of the confidence, share with you that Partizansko was one of the best spot for young lovers who had nowhere else to go and that many mostarian babies were conceived there.

When interrogated about the poor condition of the place now, people spontaneously link it to the state of the rest of the post-war city. Although upset with the fascist graffiti, they mainly insist on the loss of a beautiful space where they liked to spend time rather than on the political aspect of its devastation. Even conscious that the destiny of Partizansko and its desertion is the result of the rejection of the « Brotherhood and Unity » times, it is mainly for better times that they mourn. The state of Partizansko bring them « a sense of shame » they say, because now, they « have to live in dirt and ruins ». While most of the writings concerning Partizansko Groblje focus on the attacks on this Partizan Memorial as an attack on anti-fascism, stress the territorial battle between the supposedly anti-fascist East Mostar and the so-called fascist West Mostar, mostarians seem to more underline another aspect of division : how the destruction or damage of pre-war spaces lived as social, be it squares, places or monuments like Partizansko is erasing traces of togetherness, even suggesting, as an old man told me once as a joke, « there is no such a thing as « before war », we dreamt it, our previous lives are in total oblivion! ».

A. Cateux, PhD fellow in political anthropology Université de Lyon

Gal Kim, Robert Burghardt, « « Jugoslovenski partizanski spomenici. Izmeu revolucionarne politike i apstraktnog modernizma » in Jugolink. Pregled postjugoslovenskih istraživanja, 2012»



The poster of MoMA show representing the Sutjeska

was also an important socialization space. It was a place for strolling, meeting, spending time together. Exploring websites of Mostar photographic archives, one will find numerous pictures of families, friends, kids. Visiting the cemetery, one will very likely meet with an elderly, walking around, looking at the space incredulously. I always engage in conversation with elderly, especially in Partizansko. Each of them will always tell you about the pride they had about Partizansko Groblje, how it was a lovely place, how it was clean, how the city was clean « then ». Very often, the person will

THE LOSS OF THE LOSS. INTERVIEWING ARTIST PAULA URBANO

Alessio Mazzaro & Paula Urbano

AM: I believe that sometimes when we migrate, we need to create a second self, a version of ourselves that fits better in the new country. I started to question in which measure this is right or not. I am collecting stories of people who migrated to get to know what they did to become part of the new social tissue. What they changed in their habits, in their life. What they felt they had to do to be accepted.

I believe your video pieces, Here and There and It's we, are talking about this topic. They are talking about how we question what we are and what the "hosting people" want us to be. They question how we perform this daily adaptation. Furthermore in your website, to describe the project It's we, you talked about "race performativity in everyday life". That is probably a better way to put into words what I am saying. So can you discuss this concept in connections with the two projects?

PU: Well, the one call Here and There it's a bit longer and it is from 2011,



P. Urbano, "Here & There", frame from video, 2011

It's we is from 2013. When you explained what you are doing, I feel Here and There is exactly that. In the video, the interviewees talk about how they adapted and what Sweden did with them and their life and life choices, and what would they have been if they would have stayed in their home place. They say: "I would have had children much younger or I would have studied or not studied this or that". So that is how Sweden really changed them in some directions.

The other video –It's we– it's quite unique for my practice, because I usually work with other people or myself, but on life story. So lives stories are important. It's we is a bit different, because it's like a speech. I called it a silent speech in the description, because I am looking at the camera and it's like you can see my thoughts. But it's all a kind of reaction. I was fed up with this "where do you come from?". Here in Sweden, I don't know if you are familiar with, if you have been here, but the swedes are like "we are not racists" "we are very open". They have this image that they are so open but this question "where do you come from?"... I was born in Sweden, so I speak without an accent. But I don't look Swedish and I never came, I have never migrated myself. My parents migrated and I was born in Sweden. So I found the question a little provocative.

Another way to ask for example can be: "I see you were probably born and grown up here. But where are your parents from?" but the question they normally ask is where do you come from? This question implies that I cannot come from here, I cannot belong here, because these hair don't belong here. And they say: "no, I am just curious about people". It's not really curiosity, it's more a categorization, like "you're immigrant". Because they ask "where do you come from?", you reply "Chile" and then you keep talking, and they can't think you are a Swed. They think "you are so different from me" "you cannot be like me, because you are so different". A lot of second and third generation are questioning this way of asking, because there could be others. The situation we are talking about it's normally a social situation, it's a party, a job interview. And sometimes when I go all the way and respond to all the questions that follow...I feel like...because you know, I have never lived in Chile. I have

unmerciful. I perform there with my face, speaking Swedish without an accent. But, yes, that's the thoughts that I had when I made it.

I look at the camera, and there is a silent speech. There is a speech but I am not pronouncing words. They become thoughts. Many people experience it as a strong video because I am standing there, in some how, also exposing myself and saying all these uncomfortable things.

AM. Speaking in Swedish, in It's we, you are really questioning the position of the second and third generation, how the ones that were born there and are supposed to be integrated, feel integrated or not by other citizens.

PU: Exactly that's the clash, because I feel Swedish. This is my home. I have always live here and I don't have the image that I am gonna go anywhere else.

AM. The clash comes from how we perceived ourself and how the

people surrounding us perceived ourself, how we copy with this difference.

PU: Yeah, And what does it really mean? If we are at this job interview, at this social situation, what does it really mean? The significance of having

come from this, from that...that's based in race biological ideology I think, that it means that this difference is so crucial for who we are and what we can be.

AM: In the two videos we are discussing, you pose questions, and posing questions become not just a way to investigate a topic but to construct the videos. In It's we you say what not to ask, and in Here and There you ask the same question to all the participants. This interested me because I, too, am an artist working on migration and integration topics and I ask questions as a "procedure".

For me sometimes it's a mean to understand how the people perceived me. I ask questions to others that migrated to understand which is my position via them. I don't know if it's similar for you.

PU: Yeah. Since I was growing up



P. Urbano, "It's we", frame from video, 2013

ARTISTVIEW

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there has always been like an existential conflict, an identity conflict, because as I have never lived in Chile, I don't have this experience. There is a philosopher called Marcia Sá Cavalcante, who speaks about a loss of a loss. When you move is always a loss. The first generation, the person who migrates, as you maybe, you have the loss. You know what you have lost, the language, the country, the place, the experiences, the memories, the scents. You can maybe grieve it because you lost it. So there is this possibility to grieve. But with the second generation, we kind of inherit a memory of the loss, but we actually lack this loss. So we don't have a possibility to grieve. There is a loss of a loss. That is the conflict I think, and now I am 38, so I can kind of verbalize this and understand it, and find literature. But when I was a teenager, when I was 20, this was more an identity crisis. I could say, I am an artist and I do art about this because I need to understand what is going on, what is that I am feeling, thinking.

So I started with just investigating myself: what if I was born in Chile, who would have been if I was Chilean. The first year at University I did a fiction portrait as if I was a real Chilean, living there and all. Then after the master degree, I felt as I could not be so egocentric and I had to try to find in others the conflict I am looking for.

In 2012, I made a film about person born with a false identity in Argentina —Life as a Lie — but that one I think it's more violent since her biological parents were killed. It's the history of 70's in Argentina during dictatorship, you know. The protagonist lived with a passport, illegally adopted but has if she were biological, legal, to her adopted parents. And when she grown up she found out who her really parents were and she also felt this "I don't belong here". She felt illegal to her adopted parents. That is another version of the conflict even if I believe it's more violent, much more.

But it is also a consequence of the political situation in Latin America in the 70's.

Why my parents went exile? It's because of the military coup in Chile and her story is also because of the dictatorship. So there is this similarity, we are the same generation, me and her. As I explain in my statement on the website, I work on the uncertainty of identity. My practice was always investigative, like research, and there is a bit of sorrow in it. Some people say that my work is sad, because normally there is no comfort in this issue or no answers.



P. Urbano, "Life as a lie", frame from video, 2012

AM: I got a third question, it's the last one. Do you feel that with your projects you can have some agency on migration and integration issues?

PU: Now in all Europe, fascism and nazism are growing stronger and stronger, and I can also see that my work could have another meaning that is bigger than just my own. Of course I always mean to talk about me, but in general prospective it's not private, it's personal.

The Refugee of the Sorrowful Figure, the recent work that I did about an asylum seeker, turned out to be something else..I started to do it in 2013 and it has its premier in 2015 when there was the so called migrant crisis. I felt that the media coverage of the crisis was very black and white. So my aim with that piece has become to broader what is a refugee. Even an anti-racist persons that regards himself as an anti-racist, has a lot of prejudices and there are prejudices also in the system of migration agencies, you know. I read a lot of the questions the Agency required you to answer to get asylum and it's interesting how these questions are formulated. In order to get asylum you have to talk about your reasons to get protection in a "sannolikt". In Swedish "Sanning" is the truth, "likt" means "like", then sannolikt means like the truth. So you have to state your reason in a way that looks like the truth. And normally life is not "like the truth". It's all messy and complicated. Things happen in ways that it's not very logic. My last video is also showing that and it is something that concern everyone, not only in Sweden, in Europe.

AM: I think this is something that happens in every country, we try to normalize —also through bureaucracy— human life in cases. There is always this lack of time and also willingness, to try to understand the complexity behind the people, the reasons of the others to be there, to migrate.

THE HOUR OFF

by Enrico Manganelli

Make a career of humanity M.L.King Jr

And I guess one of the great agonies of life is that we are constantly trying

to finish that which is unfinished. We are commanded to do that. And so we, like David, find ourselves in so many instances having to face the fact that our dreams are not fulfilled.¹

As soon as he has an hour off, the professor of Italian language sits always under the tall and shady trees of the boarding school's garden. From there, the fields sowed with soy and potatoes by the students of the Agricultural Institute can be seen. His students listen to him talking about poets and writers, reading their texts and talking about what they wanted to say; but the students believe they do not understand much. They do not know that some right actions have results that are impossible to evaluate.

On the earth, amidst the black plates and the leaves of the salads of an intense emerald green color, under the sun that bends and in the hours that follow each other clinging to each other, they have found the right place to do a job. The students of the Italian professor write badly and do not understand two verses, but they shear the grass with order and constancy, they pull the string to plant the beans straight and they lovingly breed the hens with the tuft. After all, even if it is not his merit, these young farmers are quite a sight and the old man is happy.

Edoardo approached the professor who was reading few pages from a book and asked him how he was. "So and so, Edo ..." — he replied. "What were you staring at prof? ". "Nothing. I was looking at the fields surrounding the school ". "We never understand what you are thinking about prof." added Edoardo. "I was thinking about what Alessio and Mattia said. I do not understand how we can be so angry about something that never happened. And if your girlfriend is raped ... and if someone enters illegally in your house and steal your money ... and if ... and if ...".

The professor closed the book and placed it beside him on the grass. Then, he asked Edoardo to sit down there with him until the hour was over. The other boys were playing football against the back wall of the Agrotechnic or secretly smoking a cigarette. "Prof., they say so, but they do not even know them". Edoardo was a sensitive boy and cared for the professor, who had been the first to help him in reading, which had always been a torture for his dyslexia. "The niggers do this, the niggers do that ..." — Edoardo added, unconvinced. "I do not know Edo, maybe at 16 you should understand that words have the meaning that we want to give them, and I teach to make you understand this". "You're right, prof. They have never seen a black man. But they hear on television about the 36 euros that the niggers take without working, they hear that a Romanian has stolen in a house and raped an old woman, that a Moroccan punched a policeman who had arrested him with some coke ... ". Edoardo saw that Alex and Nicola were approaching. The three



Chito Delat, Qualche consiglio sull'ospitalità: Benvenuti/Seguite, 2018, textile work, table/bed used linen, embroidery, found textile objects, sewing, acrylic, realized by Nikolay Oleynikov, 153x190 cm. * in collaboration with the Cooperative SHVEM, St. Petersburg

students had just participated in a course about the evaluation of the trees' health status through very advanced technological tools, and had become friends. Nicola asked the prof. what he was reading. The professor took up the book and read:

But you know, some of us feel that it's a tension between God and man. And in every one of us this morning, there's a war going on. [...] And every time you set out to be good, there's something pulling on you, telling you to be evil. It's going on in your life. Every time you set out to love, something keeps pulling on you, trying to get you to hate. Every time you set out to be kind and say nice things about people, something is pulling on you to be jealous and envious and to spread evil gossip about them. There's a civil war going on.

"And this war is within us ... and this war is the center of our essence. We cannot fully know it with the thinking. But we can try to make the best part of our nature flourish by giving it the water it needs to quench its thirst. And we will try to see, to recognize and tear the black part of our heart, before it becomes real in this world, before it becomes a bad action and someone has to suffer" — added

the professor. He was preparing to speak to his students of Reverend Martin Luther King Jr. and was rereading some excerpts of his most inspired speeches. Nicola and Alex said nothing. Edoardo laughed: "You never stop working prof.? Not even in your hour off ...".

"On April 4, 50 years ago, M. L. King was killed at the Loraine Hotel, and today I wanted to read some of his most beautiful words to remember his work and

his life" — said the professor. "You got angry because yesterday Mattia said he would burn all the niggers, right? Nicola asked. The professor thought of Mattia: "he has a look so sweet when he talks about what he likes to do, to run around on the tractor to plow the fields, plant tree and spread manure ..." — prof. He smiled at the memory.

"Prof ... I'm not saying I would burn them, but the niggers in my town spend all day sitting in front of the church with their cell phones in their hands and if you go there and ask them if they want to come to work in your camp, be sure they will say no!" — they were Alex's first words. "prof. Did not the Romanians enter in your house before Christmas and stole your grandmother's memories and all her dearest things? then you see that there is a bit of truth ..." — Nicola said. Edoardo did not listen and looked at the field. Now the professor and the other boys were looking at the hedges at the back of the fields. "Prof., when I'm 18 I want to travel all over Europe on a racing bike," said Nicola, who was a cycling champion. "Traveling will do you good" — the professor addressed all three of his students. "We all say words that hurt and do



Babi Badalov, Pat Riot ism Textile, Acrylic, Chinese Ink, 2017-2018

actions that make those around us suffer. However, we also have the desire to improve and be good. We must try to help those who can not

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see themselves in a moment of error. This means being friends. You three, give each other a hand. If you want to travel the world you must first know what there is to know about your land of origin. You must try to be good citizens and you must do it now" – the professor always says that everything we do in life is ultimately a moral action. Even if we become warehouse workers, bricklayers or shop assistants, we will have to think about what we do because our decisions are important.

If I can help somebody as I pass along, if I can cheer somebody with a word or song, if I can show somebody he's traveling wrong, then my living will not be in vain. If I can do my duty as a Christian ought, if I can bring salvation to a world once wrought, if I can spread the message as the master taught, then my living will not be in vain.

The Italian professor and the three boys were shaken by the sound of the school bell. "Terrible this sound of the bell" – said the professor, with a shiver that slid down his back. The boys laughed: "Prof., we get used to the factory!" – Edoardo added. "It is where we ignorants ended. Together with the blacks. So we'll all be the same" – the three boys laughed and walked towards the class and the Italian professor followed them. It was the third hour of April 4, 2018 and the day would have been intense and difficult.

1. The quotations in italics are extracts from the speeches that M. L. King Jr delivered at Ebenezer Baptist Church, Atlanta, on 3rd March and 4th February 1968; and the closing speech he pronounced in the Temple of Bishop Charles J. Mason, in Memphis, on April 3, 1968, the day before he was killed.

by Emanuela de Cecco

Genoa, now. Looking for words to not get lost, in an attempt not to be overwhelmed, I need silence, calm, to cope with a feeling of loss, difficulty, I miss the air. Genoa, now. A sense of impotence close to paralysis, I would like to try to find the way to accept the unacceptable. Accepting not as a surrender to fate, neither to mine, nor to that of others, but accepting that the unpredictable, the unexpected, is what happens continuously in our lives. I believe that the public word, now ever more violent, does nothing but move the discourse, has no other result than to divert us from this awareness, to provoke other wounds. The causes will have to be understood, but the promise that everything will be resolved in a very short time risks to feed the deception. We know that nothing will be like before, and nothing has to be like before. It is necessary to measure ourselves with this condition, in Genoa and elsewhere, and perhaps the awareness of our own and others' fragility can turn into a strength, not a muscular one but one which implies taking care. In silence, in the eyes, in words, in gestures, the field of action within

reach is wider than we can imagine. I need not lose contact with my vulnerability and that of those I meet, with chance, mistakes; talk less, listen more. On that bridge that has come down, many people have lost their lives, this is an inexorable fact, but I think it's clear to everyone that we could have been on that bridge. This watershed marks a radical difference, they are gone, we are here. We are what remains, we are the ones we remain. It is a fortune but above all a call to responsibility. Genoa, 19.8.2018.

I wonder every day what it means to take care and listen, and I think it's very easy to say, not always easy to do. It is a practice that, like all practices, excludes any goal that is not to continue to practice. I am aware that my range of action is limited but I know that every glance, every gesture, can acquire meaning. I am not able to design special actions, no striking gesture. I think of the endless sea of possibilities that the daily offers to open the eyes, look around. Starting from the self, the strongest legacy of Feminism.

I can not say what and how artists should do today, how they should act politically and where.

Just over a century ago, the German artist Hugo Ball, arrived in Zurich after being at the front in 1914, wrote: 'language was deeply discredited due to its use as propaganda that "justified" war. The journalistic and political abuses of language meant that "The word has been abandoned; it used to dwell among us. The word has become commodity ... [and] has lost all dignity. I believe that language must be dismantled and rebuilt again' (T. J. Demos, 2003); moreover, among the artists dada Huelsenbeck described the art of that time as "a fraudulent security valve" and "a compensatory phenomenon". And today?

I have never given a task to art and even if I have a vision that is anything but neutral, I would never want it to become the right one.

Starting from the current reality, the assimilation by the institutions of critical instances is not new. Rosalind Krauss, in *The Cultural Logic of the Late Capitalistic Museum*, 1990, describes the change in museums produced by the spread of the logic of the market and their transformation into a space designed for the leisure industry. Almost thirty years have passed since then and this process has expanded on a global scale. What to do?

Despite everything, I still believe in art and the function of museums, though with many distinctions. Two examples: the recent anthological exhibition by Adrian Piper at the MoMA in New York (2018) traced the path of a life and made visible its radical brought.

The same is true of Zoe Leonard, who for ten years has worked as an activist in the battle against AIDS: in the same period there was a retrospective of her work at the Whitney Museum, also in New York. These museums have put in place a precise choice: there are two cases, I could give other examples, but here I would like to underline that what unites the paths of these two artists is the poetic and political

view, starting from the self, again. 6/10/2018

THE EXERCISE OF CRITICISM

by Pietro Gagliano

The activism of protest movements and the artistic research represent, in the tradition of Western societies, the forces of thought in which the most important forms of criticism of the systems of power develop. In the first case, we have a social critique, structured and articulated from the bottom up, from the analysis of direct problems concerning the rights of individuals and communities, organized with precise actions that aim at equally precise results.

From the art, from many of its aims and among its epiphanies, aesthetic criticism instead manifests itself; starting as the social critique from a feeling of rejection towards the bourgeois and then capitalist world, it moves in non-decoded territories, tackles ethical, social and cultural issues on a symbolic level, and in this way it defines its own existence, founded on the impossibility of subjecting the autonomy of artistic research to the moral and operational needs of political discourse. Because of this specificity, the aesthetic criticism seems incomprehensible and ineffective, if not completely fraudulent to those who organize a protest articulating a program of priorities, requests and oppositions, taking to the streets the protest, animating the marches, gathering partisan adhesions to the cause of the struggle against the unfair system of capitalism.

But, as sociologists Luc Boltanski and Ève Chiapello suggest, since 1968 social and aesthetic criticism has intensified the flow of their exchanges (and of crossings and overlaps), coming to have a parallel influence in cultural processes together with conscious comparisons and sporadic (not always very successful) alliances¹. Their approach has among its causes the maturation of a social transformation that since the late 50's had brought mass culture to heavily influence the construction of language and to fragment the epicentres of its production increasing so their accessibility. For the same reason, at the beginning of the 80's, the understanding between art and activism is tarnished, compressed by the vertiginous rise of new forms of capitalism. In the post-ideological world, social criticism has long been unable to face the renewed tactics of the adversary. The aesthetic criticism instead has often been surreptitiously incorporated by capitalism, moving away from protest movements that believe it submissive to the plans of the order to be contested.

The chronicle of a mutual misunderstanding which with a few, shining exceptions, characterises the history

of the last two centuries, is so renewed, a misunderstanding based mostly on the irreducible autonomy of artists, challenged by social criticism and by the political activism of all the time that ask art – and not just the artist – to stand up unequivocally. For their part, the artists claim the importance of an emancipation that can act unconditionally even within the systems: cracking them, operating in the margin of that condition of exceptionality that allows the art to express the unspeakable, the illegitimate and the scandalous, without being sanctionable as it happens for social criticism.

Supporters of the militant struggle are right when they declare that art does not adopt direct strategies; artists are equally right in defending the primacy of their autonomy. The missed encounter, in fact, does not concern the political or ethical convergence between social criticism and aesthetic criticism, but the type of objective that moves the respective manifestations. The first one, needs to be unequivocal and to reach precise segments of society, the second one, being subtracted from the obligation of the function, does not have what I have elsewhere defined a problem of clarity: the recipient of the art "is reached for how it is and not for how (according to who formulates the content) it should be. Art expresses itself on a space whose coordinates are not clear, precisely to allow unconditional reading"². Both the social and the aesthetic criticism imply the thought that another form of the world is possible, the first one addresses the present or a near future, the second one is forever.

1Cfr. Luc Boltanski, Ève Chiapello, *The New Spirit of Capitalism*, Verso, Londra – New York 2005.

2Pietro Gagliano, *Un problema di chiarezza (tra arte e attivismo)*, in "Espoarte #100", XIX, n. 1, 2018, pp. 60-61.

ANNA IN BRUXELLES

Interview

"I don't see things anymore as this is the way things are, but just, this is a possibility versus this is how you can understand it. I think that was one challenge, and the other one, or the other thing I had to adapt was to make a much bigger effort than what I would have done otherwise in reaching out to people. One time a friend on mine use this metaphor that I kinda like: when you are abroad you are like a fisherman and at the beginning you have to spread your fishnet really, really broad and then slowly you pull your net and the fishes that remained caught into it, will be your

long time friends. Every time when you go abroad you are confronted with the fact that you are going to face a certain situation of loneliness, but it can also be seen as a positive thing, as a possibility to get to know through other people.

I think that people who have not been moving a lot may not have the realization of the sense of isolation. It is important to give a new person the opportunity to get integrated because it is not something that happens automatically.

In my experiences sometimes you have to work double as hard to prove yourself because you might have some disadvantages in not being a native speaker of the country, or not having an education from an institution that is well recognized in the country where you are now living.

For me is maybe different, I've always had a job before moving. The reason why I was moving was to starting off in a new position. I had the advantage to have a concrete beginning in a new country. I found difficulties when I was for a certain time in a job position and I wanted to advance, then is when you realize the unspoken barrier that is put you, either because you are not completely fluent in the language or because your nationality is not the right nationality and a person from the country is just better suited because he is instinctively more trusted by the clients, the customers, the partners, the company organization you work with.

If I speak about social life, I was surprised when I started living abroad in Europe to perceive as a foreigner. When I left Italy for other countries I always thought "well we are in Europe, you know, Does it really matter if there are borders if we speak different languages? We are all the same" and then I realized that our identities are so different, so many prejudices and stereotypes are embedded in the conscious of people that they already put a mark on you..because you have a certain accent, have a certain appearance. I have never expected to experience this as an European that move to European countries. I have also experience the opposite, a lot of openness and found people who would have embraced me as belonging to their family and community, but I have a lot of moment in which I was kept distant, I was mocked for coming from Italy..or a certain image of my country was projected on myself "you are the lazy one, the one that does not care and he is always late" and I struggle a lot because I am not like that and I don't fit in these stereotypes.

Maybe this is because I am coming from a border region and I moved a lot to german speaking countries, where I did part of my education and my culture belongs more to northern country so I've never thought I would have felt such a strong border between where I come from, the north of Italy, and Austria or Germany. I could see myself being part of any of these country but then., when I actually started to live there I was pushed back and I realized, actually I don't belong there because they seem me

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as different, as an alien to their community. So my feeling of belonging faced a felling of rejection. When you leave your country, you know where you come from, how you fit into that context, and then you go somewhere else and you start to build up your new life, identity and network of friends..but at the same times you are loosing your roots, you are no longer in the town, in the community where you came from...so after many years of being abroad when I go back I don't feel I belong there anymore and it is a strange feeling because I don't yet belong somewhere else...it's this not knowing where home is that is shared by many people who go abroad, and it does affect your identity, you are becoming an "individual melting pot"...and I ask often to myself "is that me?".

I like very much how you call it, this "transient Identity", I think it's a beautiful way of describing it. For me it also feels like an experiment of myself that I am not guiding, it's just happening, I can just observe it and see "ok, this is the way that I am constructing myself in Germany, this is the way I am doing it in Belgium". For me the question is "what is the core of the self that I am preserving?" "Is there a core?" "What I am?" I am changing so dramatically that I am no more, I can be anything...something I try to not spend too much time to think about this because it is a bit unsettling.

Sometime you are just escaping from one place to another because you are looking for this place that is just in your imagination. Where is that you feel safe? Usually is in your family that you feel safe, but when you migrate on your own you try to recreate that family buy setting up a sort of community. Cutting the social tied that we have can have a tremendous impact on our strength. We are social animals, I only function if I am in a social context, if you eradicate me from it, I am just half of myself".

DANIEL IN BRUXELLES

Interview

"It's true that someone migrates to another county to improve something about life, economics, maybe education, and culture situation. One migrates also for the tales of friends who have migrated before.

In my country, we think about Spain as the country of the dreams where you earn a lot on money, where you can also send money to your family. Where you'll have enough money to build a house in Peru.

It is usual to hear "Martin moved to Spain" "Carlo moved to US" "And after few years he has a big house" "his family, his sisters, his mother, they bought a car. They start a little business, they even went to University". Yes, sometimes we think this way and we dream to move, to migrate. In my case, I notice that when I arrive in Spain I earned almost 1000euros and

I used to send all the money to Peru, to give a service to my mother, my sister, my aunt..but then I found myself without money. I kept doing this for few months until I realized that ok, I send money to Peru and my family is happy, they believe I have a lot money, or that I own a company or that I am a manager in the new country. But instead, in the new country I rent a house, or I lived with other families, and I have no education, no money. I just have a job, I am like a slave. I sacrifice myself to give money to my brother, but I don't live.

You see. I don't like it. I realized that in these countries I am going to work in the supermarket or the construction sector and I will remain poor, because of these jobs's salary. I will work all the day, leaving early in the morning, coming back in the evening. I won't have time to go to University or to study.

Furthermore, even if it is possible to work, you can only live with precariousness of money to pay the rent, to buy something to eat, with restrictions on buying new dresses or shoes, with no plans to buy a little flat. Hence in my case, with the emigration comes a lot of confusion about all these aspects.

Because it's true, you will migrate to a country where life is better, you will earn more money, but you will have higher expenses about food, rent, social tax and you will remain without money or poor or with the minimal wage. So it's not true that you'll become a rich, a millionaire, a manager of a little store. It's not true. You leave your home country cause there you earn four or six times less, you move to another country in Europe where you will earn six times more, but life will also be more expensive, plus you have to pay the rent, and maybe in your country you already have a house, at your parents, at your grandma, but in another country, you have to pay a rent, every months, and it won't be less than 300 euros, every months, so you have to work.

The positive aspect I saw in Europe, is that here there is a welfare system. It means that if you find yourself unemployed, after you have been working for a period, the State helps you while you are looking for a new job.

So I studied during the night and sometimes when I was unemployed, this financial aid gave me the possibility to concentrate on studying and I was able to go to University in Spain. I studied industrial electronic engineering, but unfortunately I graduated in the wrong moment in which Spain entered the economical crisis. I graduated, they gave me my diploma but there were no possibilities to get a job, because in that moment all the factories and industrial companies were closed or they have moved to other countries, even a lot of banks closed the door. Thus, I sacrificed years of study for not finding a job in Spain. I stayed few years without a job or working as a freelancer, but it was not enough. I had to move to another country, and I came to Belgium. Here they gave me the possibility, not really to work in my field, to do my job, but to work, and it's important, here in Europe, to work

to survive.

When you realized the truth about the dream, that everything you imagined in your home country about you neighbors...when you realized, it's already a bit too late. For example, I migrated because I wanted to build a three floor house in Peru, I wanted to help my sister and brother go to University. And I said to myself I will pay their studies because I am outside, I am in a foreign country.

But I believe that to move abroad and to find a normal job that let you pay your living expenses, plus the charges of your family in Peru... you will have to work for a lot of years and maybe, you won't make it. You won't build the house or pay the studies. Because when you live, you also have your life and you have to live as a normal person and to this, you have to add your charges...and I believe that to make up for all this, you need to work for ten, twenty years...and when you realize it, all your life has passed. Because you need also to consider that money is time.

It means that you can build the three floor house, pay the study for you brothers in Peru, but you need money that is equal time. It means you will need 10 years of your time. And it will be the same if you work for 15 year in Peru, staying with your parents and not paying the rent.

It is also the mentality that creates illusions in the poor countries, because one sees the neighbor sending home 1300 euro -that are a lot in a poor country- and someone thinks that maybe the neighbor earns the double, but not, that is the whole salary.

These are the problems that make you think that US and Europe are the country of your dreams. Because there are a lot of people with the same mentality. It's not their fault, probably the reasons have to be looked in the society or the politics, but these are the facts that deceived the one that migrates".

ANDREA IN PARIS

Interview

"Let's start with what I did to integrate myself. When I arrived in Paris, the city was not new to me, I had visited it several times before and my sister was living here. However, the decision to leave my country for a non defined period of time – three years now– had a strong impact on me.

As you decide to stay in a new place and to study its language...this implies, from my point of view, what I did for one year and half: to avoid to spend time with Italians in order to immerse myself totally in what can mean being French. I met some french guys and started to go out with them to know better the new cultural and social context in which

I was living and also to learn the new language. They are now good friends of mine and they had the patience to stay with me and listen to me, even when I did not know much of french. So, my first adaption, that I did with pleasure, was to leave the idea that when you go to a foreign country, you have to bring your way of thinking to the hosting people. I chose that I was the one that had to get into their world...going out at the beginning only with french... and also going out alone debunking the myth that big cities are made of persons that do not communicate to each others. For me Paris, differently from what the stereotypes say, it's not like this. I met my friend in a bar in which I went alone, we chatted and then we started to go out.

The least pleasant part is about the stereotypes that being Italian carries around Europe. For the ones living abroad, making efforts to be themselves in a place where they were not born, these stereotypes have a weight.

What changed? The positive thing for someone that migrated is to go out from its previous context of the real, you become a new person while still holding on to yourself. I believe that when you're abroad, slowly, you are always into a formative process. Adaptation in the sense that you test your possibilities.

For example at work I have a colleague born in France from Chinese parents who does not consider himself French, for me it is paradoxical. You lived for forty years in a state, and you don't feel part of that nation.

The integration must to take place in both the two parts involved, and this is the fight that some of the persons that lived abroad commit themselves..perhaps even without knowing it or unconsciously..in a night with friends from different nationalities.

I recently spoke with a French friend of mine and I told her that after three years, I feel that there were certain things that was right from me to adapt to, but there are others that I can never tolerate for those that are my principles.

I had an episode in which I think I was fired because one of my colleagues was not inclined to have Italians, or Greeks or Spanish or southern Europeans, working with him.

I moved from a town to a big city.. the time..how you perceive time.. when you move you think time in a different way, it acquires a new importance, it goes faster because you get involve in more activities. I think adaptation is to consider a different dimension of time".

YVONNE IN BRUXELLES

Interview

"It's strange, the first thing that co-

mes to mind – I don't think much about what I miss – it's a communication barrier, I think a little bit. It's the British sense of humor, it's the way back home you bond with people very easily. To have a kind of understanding that practically everything you say is a joke, in some way. It's just a method of communication. And it's not that people over here don't have a sense of humor, cause they do. But it's a bit of a barrier to really bonding with other people here, when I make a joke either they don't get it or they look confused.

Bruxelles is such an international city and everyone speaks english so there is no a communication barrier in that sense, but I feel that culturally Belgian is still kind of a mystery to me cause I am not fluent in one of the languages. It's not difficult to integrate here but it's just a confusing country. It's strange to travel only twenty minutes and be in a dutch speaking place. There is a extra challenge to migrate to Belgium with this double culture.

Now, with the Brexit...to me I am European, I have always been European. My first nationality is British, so it is a big part of who I am. If it comes to...In some country you need to renounce citizenship to have another one. I feel very strange about doing that, I am trying to avoid that..in a symbolic way, the idea to renouncing my British citizenship does not feel right".

CRISTINA IN BRUXELLES

Interview

"It's not very easy to integrate in a new country, but it's your choice if you want to stay isolated or go out and meet people. When I came here I did not know many people, so I started to search on internet some websites for expatriates and I started to meet people in this way. There is a very interesting platform, InterNations, where you can find a lot of different activities and you can join many groups. I started after two months I came here, I was to a first meeting where I met some Romanian people and also some other nationalities. And off course what was very important to me were the language classes: I have also friends from French class.

I think that you will change, that's for sure, you can't remain the same. You have to change a bit your behavior, the way you think, because in a new country you are alone, so you have to go out and meet new people, so you do change, but I think that every change is for the best, because you improve yourself.

When you are in a new place, you try to do more things than you usually do because we have the tendency to search people, to have them around and not to be alone".