

WELCOME

D♥BRODOŠLI!
محبب الهمس والها!
WELC♥ME!

 Nacionalna
zaklada za
razvoj
civilnoga
društva

ljudi **people**

DAG ORŠIĆ

Drukčiji ili jednaki.... Kao i svatko među nama. Ali pogled ne posjeduje nevinost kojom bismo onoga koga gledamo percipirali bez predrasuda. Predrasude pretpostavljaju priče koje ne govore o ljudima koje propuštamo kroz sito našeg pogleda, nego baš o nama – one razgolićuju naše strahove, očekivanja, ali i djelovanja (ako nam se ukaže prilika). Pogled posjeduje moć upravo zato što unaprijed donosi priču koju zalijepi na svoju metu, a ako se meta ne pomakne, ona sama postaje dio ove strateške igre te prisvaja tuđu priču o sebi kao svoju vlastitu. Izbjeglice često podliježu upravo takvom obrascu uokviravanja koji najčešće predstavlja predrasude ili o žrtvama koje izazivaju samilost ili o strancima koji izazivaju strah. Obje varijante zapravo su pogled s visine jer promatrač ne ulazi u dijalog s promatranim, zato što je slika već uokvirena na ekranu, posredovana glasom komentatora i filtrirana kroz mrežu informacija i osjećaja koje unaprijed posjedujemo. Ionako sve već znamo – o ljudima bez doma koji dolaze iz divljaštva istoka kako bi za sebe uzeli komadić blagostanja zapada ili taj zapad pregazili. Samilosno gledanje nevoljnika ili strepnja od vjerskog fanatizma. I samo da što prije prođu. ■ Međutim, priča može imati stotinu različitih zapleta i raspleta, a ova izložba nudi jednu mogućnost izvan ustaljenih okvira: zamislimo da izbjeglice gledaju nas. Ako promijenimo samo tu jednu pretpostavku, a logiku radnje koju smo sami konstruirali ostavimo istom, postali bismo vjerojatno žrtvom vlastitih predrasuda, s kojima se ne bismo slagali, ali kojih bismo se teško riješili. Lica na fotografijama, uvećana na monumentalne dimenzije, postavljena u javnom prostoru posjeduju jednu specifičnu vrstu moći – naviknuti da nas sa sličnih pozicija promatraju lica političara, poznatih ličnosti iz javnog života ili ljepotice i ljepotani u službi globalnog kapitala, promatramo ih kao istaknute pojedince s kojima se ili identificiramo ili polemiziramo – ali ne ostajemo ravnodušni. Lica izbjeglica koje prolaze ispred kamera i na nekoliko nam minuta ispunjavaju intimni prostor naših dnevnih boravaka ili radnih prostora podliježu kontroli našeg klika pa svakog trenutka mogu nestati iz vidnog kruga. Lako ih je ignorirati, osobito iz metropole u kojoj se ne gužvaju prihvatni centri i na čijim rubovima ne stoje kolone. Međutim, teško je izbjeći dijalog

Different or equal... Like any among us. But our gaze does not possess the innocence that would allow us to see without prejudice, without a filter saying much less about the people on whom our gaze is fixed than about us, exposing our fears and expectations and, if an opportunity presents itself, manifesting in our actions. ■ Seeing is powerful exactly because it projects an already constructed idea onto its target. If the target does not move, it becomes a part of this strategic dance and accepts the projection as its own view of itself. ■ Refugees are often subjected to exactly this kind of judgment, in which prejudice sees them either as victims deserving of our sympathy or strangers stoking our fears. Both these views are, of course, superimposed, seen from higher above, because the one watching does not enter into a dialogue with the one being watched. What is seen was framed already on the TV screens, described in the commentator's voice, and filtered through a sieve of sound bites and prefabricated emotions. ■ We know it all already – homeless people arriving from the barbarian East, looking to snatch a piece of Western prosperity or invade the West. We watch the wretched with pity or fear of religious fanaticism. If only they moved on as soon as possible! ■ However, this story could have hundreds of different plots and outcomes, and this exhibition offers a possibility outside of the usual parameters: let's imagine the refugees watching us. If we change this one premise, still following the same logic, we are likely to become victims of our own prejudice, something we would not welcome, but would find hard to shake off. ■ The faces on these photographs, enlarged to a monumental size, and exhibited in a public space, possess unusual power, because we normally afford such prominence only to faces of politicians, celebrities, women and men flaunting their beauty in the service of global capitalism, and all those seen as important individuals with whom we can either identify or enter into a debate – but not remain indifferent. ■ The faces of the refugees in front of the camera, once we let them for a few brief moments inside the familiar spaces of our home or workplace, can be removed from our field of vision with a simple click if we so choose. ■ It is easy to ignore them, especially in a large city not crowded by

kad nas upravo lica izbjeglica gledaju izravno na ulici. ■ Ako bismo se mogli izmjestiti u arkadiju i nevinim okom naprosto gledati ljude i s povjerenjem se pustiti da oni gledaju nas, mogli bismo dati da nas ponesu estetika i emocija, umjetnost fotografije kojoj se izlažemo. Bliskost koju bismo pojмили ne bi polazila od priča koje već poznajemo, već od suštine koju naprosto dijelimo kao ljudska bića pa u pogledu prepoznajemo poglede naših roditelja, djece i prijatelja, u borama osjećamo drame života koje smo već vidjeli kod naših baka i djedova, a na ustima čitamo poruke koje nadilaze jezične barijere. Čista poezija, ako vjerujemo da postoji i ako znamo u njoj uživati. U nepoetičnim vremenima luksuzi se kriju u drukčijim slikama koje samo na kratko zadovoljavaju naše želje za ljepotom, bitno drukčijom od ljepote do koje bismo mogli doći kad bismo znali hodati u tuđim cipelama. Ali hodanje se uči i vježba, najuspješnije i najbrže kad se riješimo straha pa osvojimo slobodu kretanja, i duha i koraka, kao najveću ljepotu života.

IVANA PODNAR

Svatko ima pravo na život dostojan čovjeka: slobodu, ljudsko dostojanstvo, vladavinu prava i solidarnost.

KONVENCIJA O STATUSU IZBJEGLICA (1951.)

Izbjeglica je osoba koja se nalazi izvan zemlje državljanstva ili uobičajenog boravišta ili ne može/ne želi zaštitu te zemlje ili se ne može/ne želi vratiti zbog osnovanog straha od proganjanja zbog: rase, vjere, državljanstva/nacionalnosti, pripadnosti određenoj društvenoj skupini, političkog mišljenja.

Izbjeglíce žele imati dom. Kao i svi mi. Izbjeglíce su u potrazi za sigurnošću isto kao i svaki čovjek. Svaki izbjeglica ima pravo na

reception centers and shelters, with no lines of people stretching along the periphery. But it is much harder to avoid the conversation once we see those faces looking straight at us in the street. ■ If we could transport ourselves to Arcadia and just look at people with innocent eyes and let them look back at us with equal trust, we would let ourselves experience the sweep of emotions and aestheticism in the art of the photography in front of us. ■ The closeness we may experience would not come from the stories we have memorized, but from a shared core of our humanity, helping us recognize in the refugees' eyes the look we know from our parents' and children's and friends' eyes, the lines on their faces reminding us of the lines life carved onto the faces of our grandparents, and from their lips we would hear words understood in all languages. ■ Pure poetry, if only we believed in it and knew how to enjoy it. In these times so devoid of poetry, pleasure is sought in images of a different kind, the ones able satisfy our longing for beauty only briefly, and the beauty we find in them is unlike what we could experience if only we knew how to walk in someone else's shoes. But to learn to walk we must practice, and the best and fastest way is to let go of fear and allow ourselves to discover the freedom in our spirit and our steps, thus reclaiming life's most beautiful gift.

IVANA PODNAR

Everyone has the right to a safe, healthy and productive life, and to freedom, dignity, the rule of law, and solidarity.

1951 CONVENTION RELATING TO THE STATUS OF REFUGEES.

'A person who owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality

sreću, baš kao i ja. Izbjegništvo se ne događa drugima. I ja mogu biti protjeran/a sa svog ognjišta.

ČLANAK 6. ZAKONA O MEĐUNARODNOJ I PRIVREMENOJ ZAŠTITI

Zabranjeno je prisilno udaljiti ili na bilo koji način vratiti državljanina treće zemlje ili osobu bez državljanstva u zemlju:

1. u kojoj bi njezin život ili sloboda bili ugroženi zbog rasne, vjerske ili nacionalne pripadnosti, pripadnosti određenoj društvenoj skupini ili zbog političkog mišljenja ili
2. u kojoj bi mogla biti podvrgnuta mučenju, nečovječnom ili ponižavajućem postupanju ili
3. koja bi ju mogla izručiti drugoj zemlji, čime bi se narušilo načelo iz podstavka 1. i 2. ovoga stavka.

EMINA BUŽINKIĆ

O AUTORU

Fotograf Dag Oršić već je duže vrijeme angažiran volonterski oko pomaganja izbjeglicama, tražiteljima azila i azilantima. Bavi se reklamnom fotografijom već dugi niz godina i kroz suradnju s mnogim reklamnim agencijama i tvrtkama, ostvaruje zapažene kampanje.

dag@dag-orsic.com / www.dag-orsic.com

and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country.'

Refugees want to have a home, like we all do. Refugees are looking for safety, like every one of us. Every refugee has the right to be happy, just like I do. Anyone could become a refugee. I, too, could be banished from my home.

INTERNATIONAL AND TEMPORARY PROTECTION LAW, ARTICLE 6

It is forbidden to forcefully remove or in any manner whatsoever return a citizen of a third country or a person without citizenship to a territory where:

1. the person's life or freedom would be threatened on the account of his/her race, religion, nationality, membership of a particular social group or political opinion, or
2. the person could be subjected to torture, inhuman or degrading treatment, or
3. the person could be extradited to another country, thus violating the principles stated in the subsections 1 and 2 of this article.

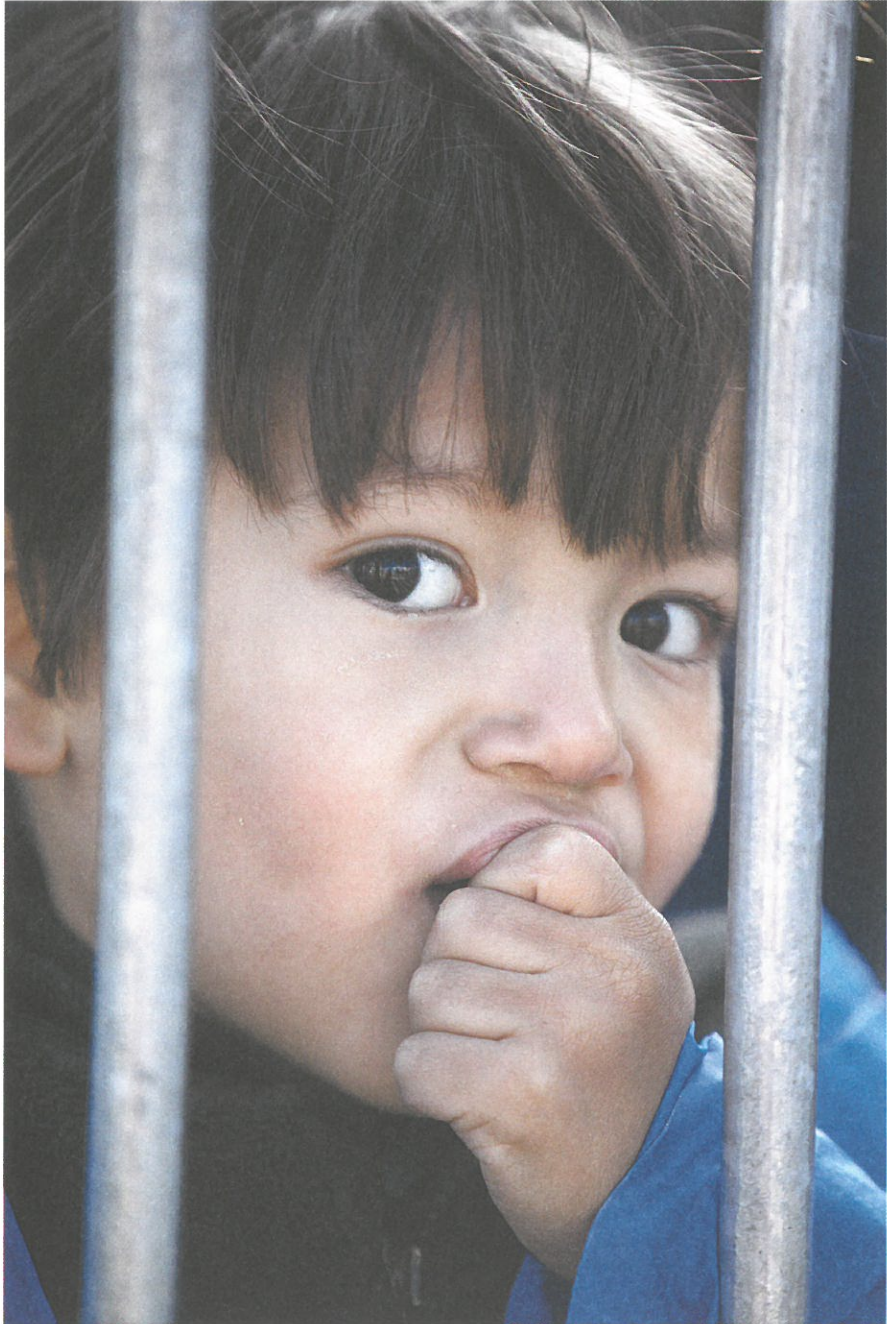
EMINA BUŽINKIĆ

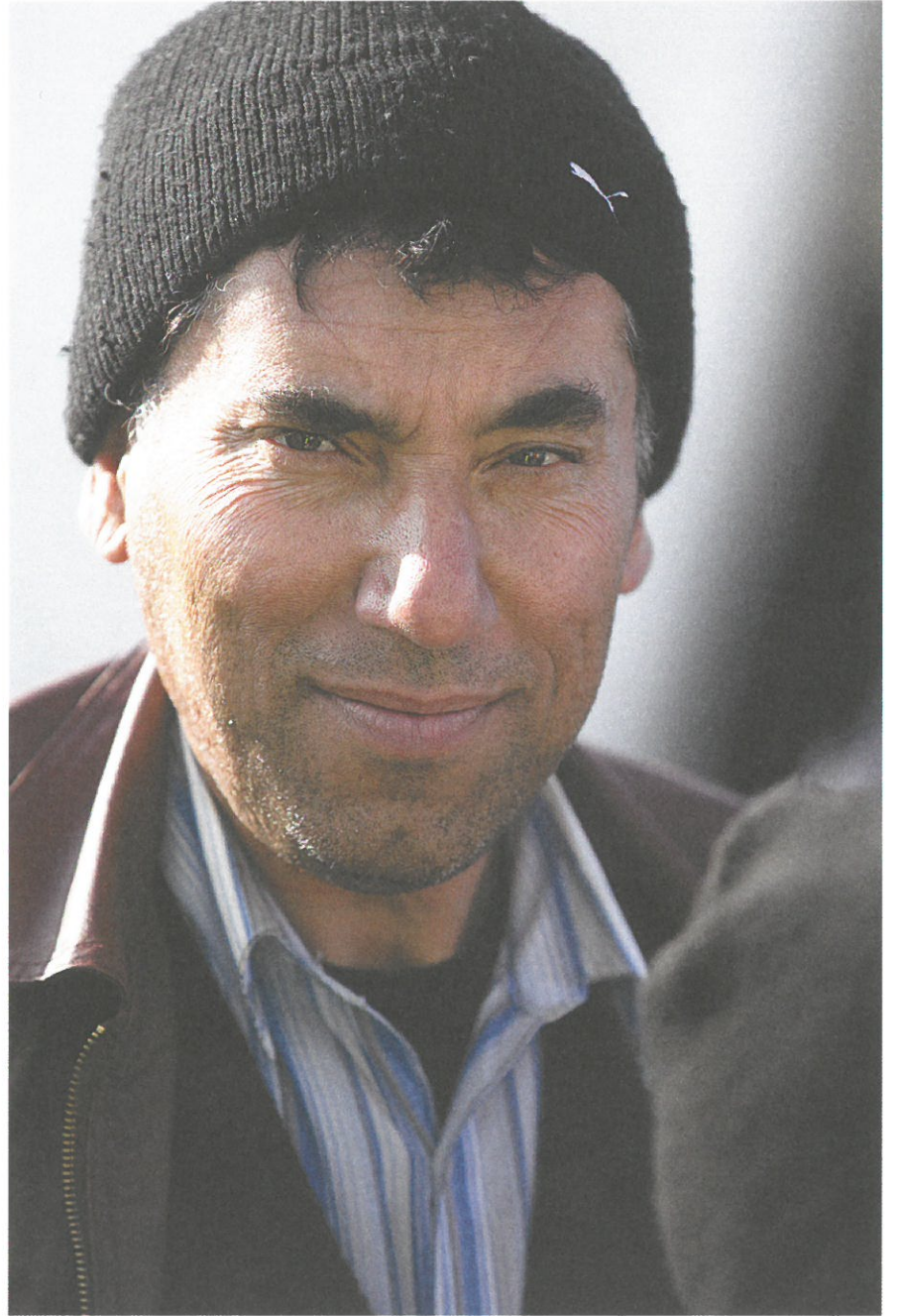
ABOUT THE AUTHOR

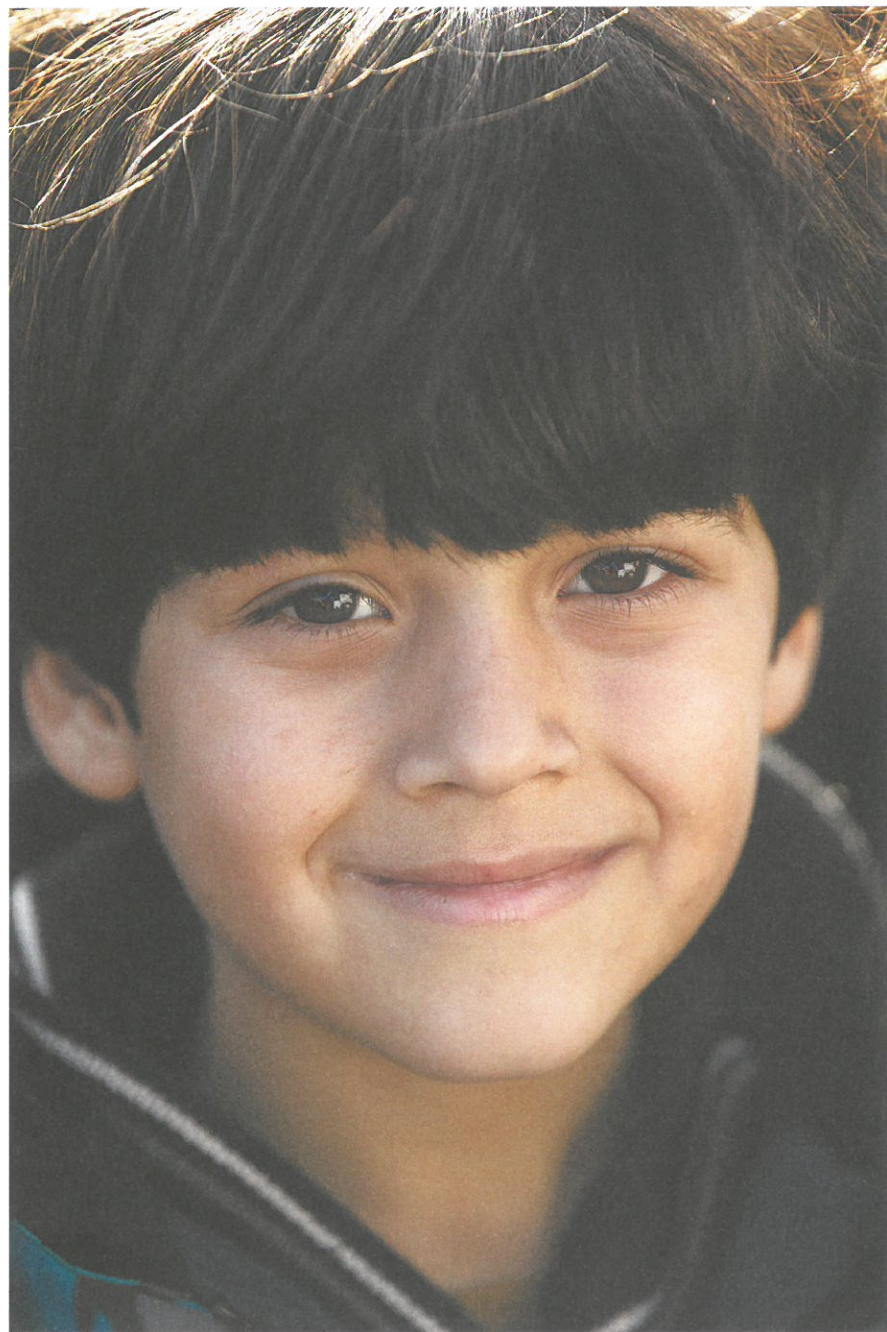
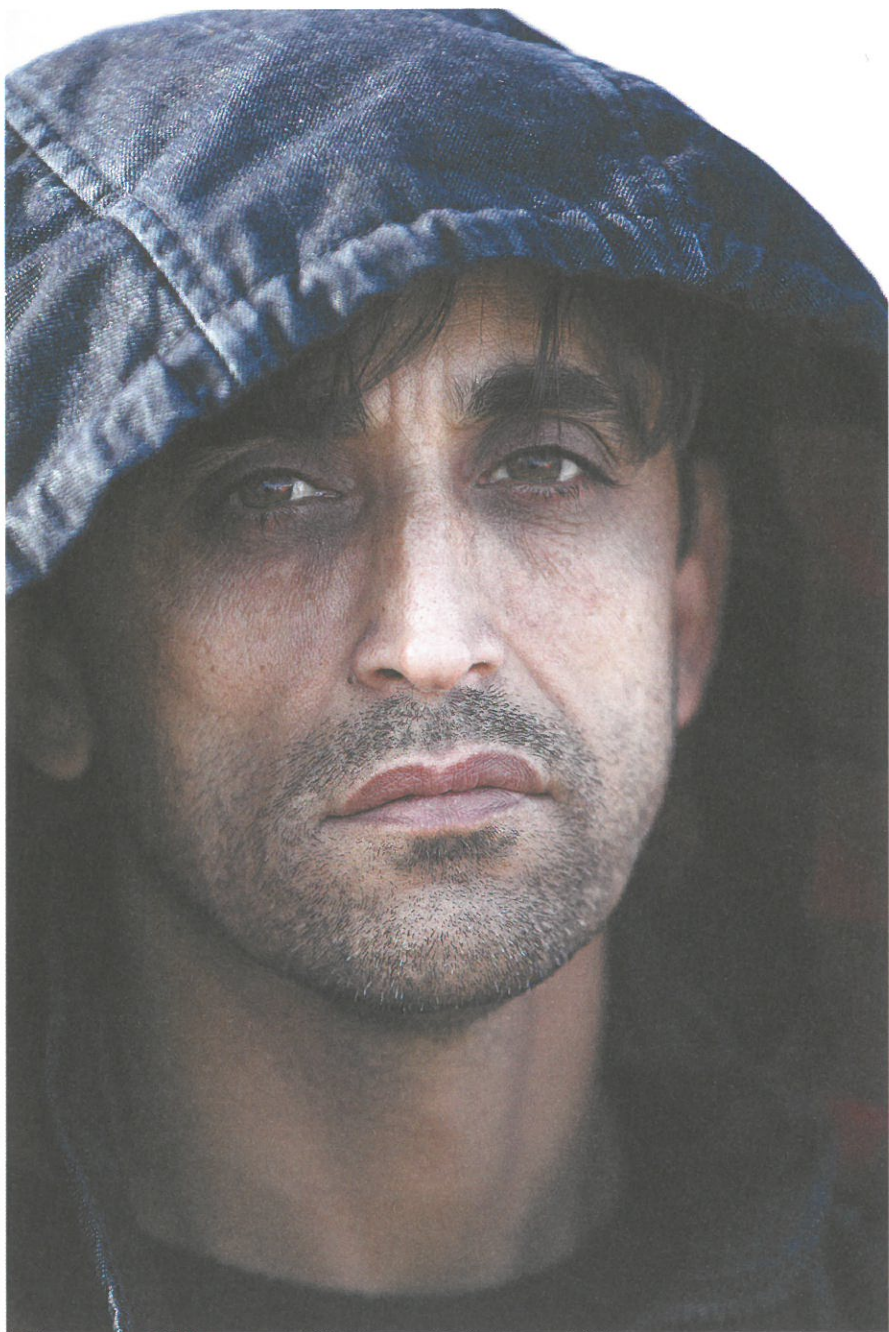
Photographer Dag Orsic has worked for a long time as a volunteer helping refugees, asylum seekers and asylees. Professionally, he has many years of experience in commercial photography and has created, in collaboration with advertising agencies and companies, numerous successful advertising and product-placement campaigns.

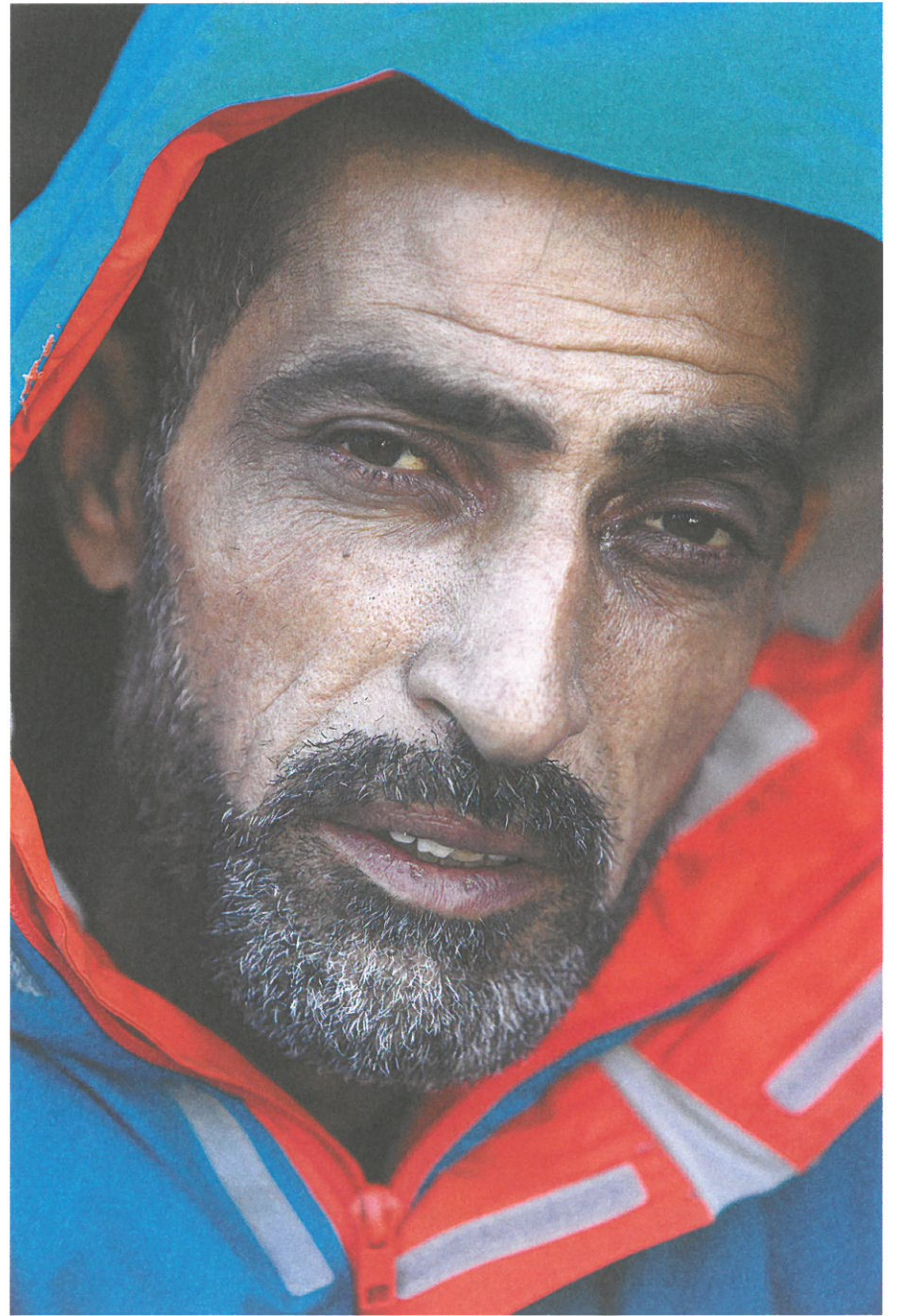
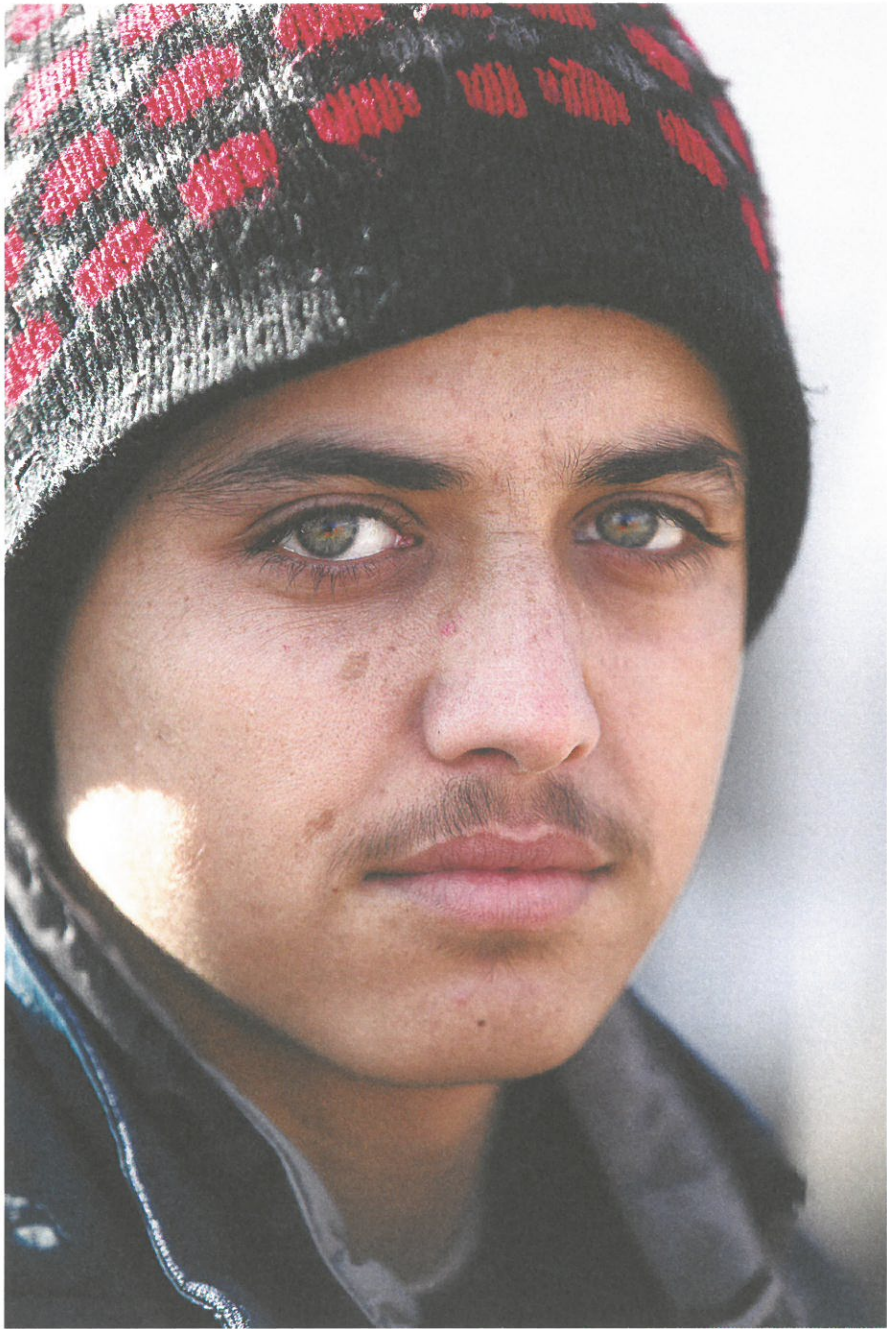
dag@dag-orsic.com / www.dag-orsic.com

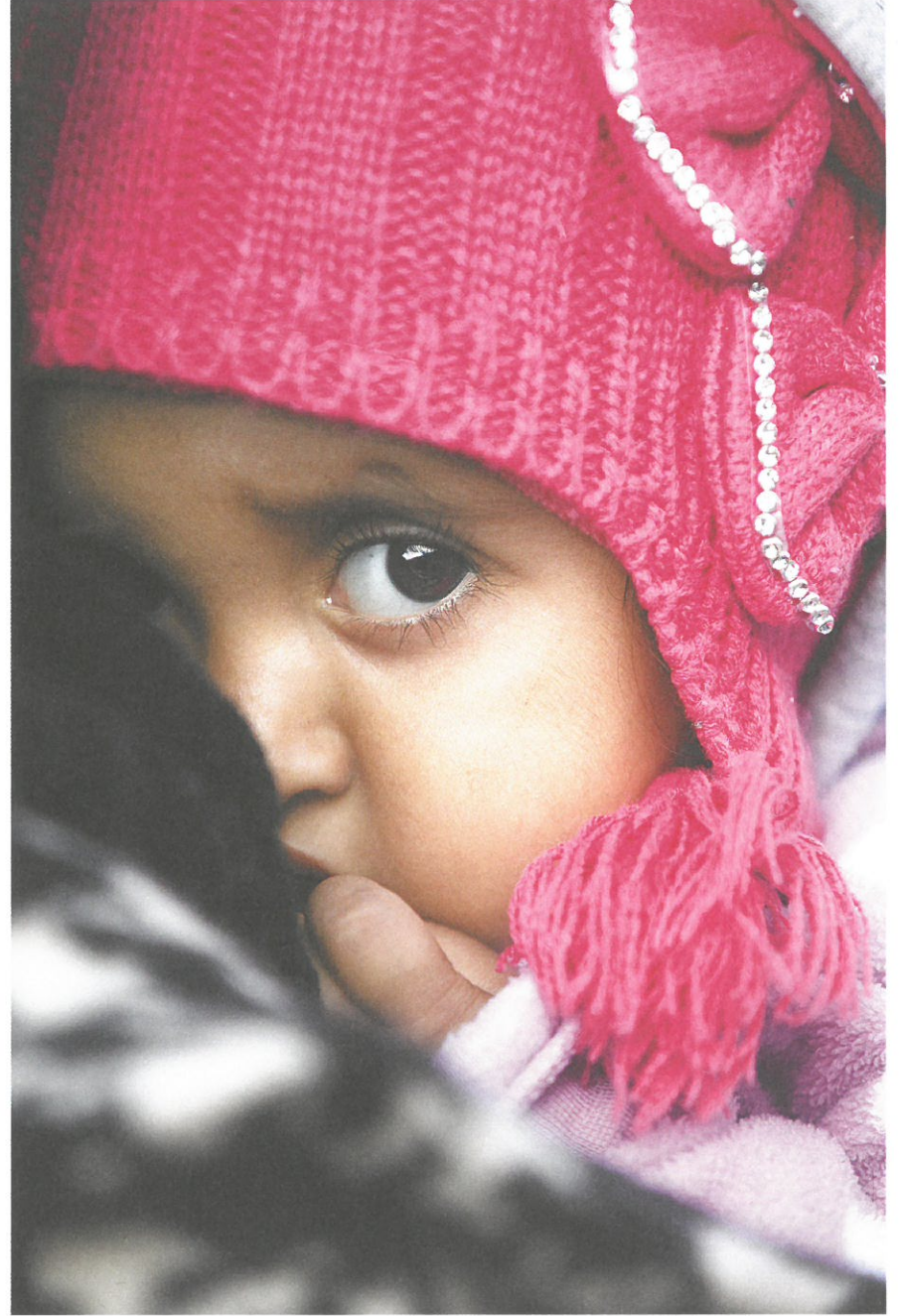
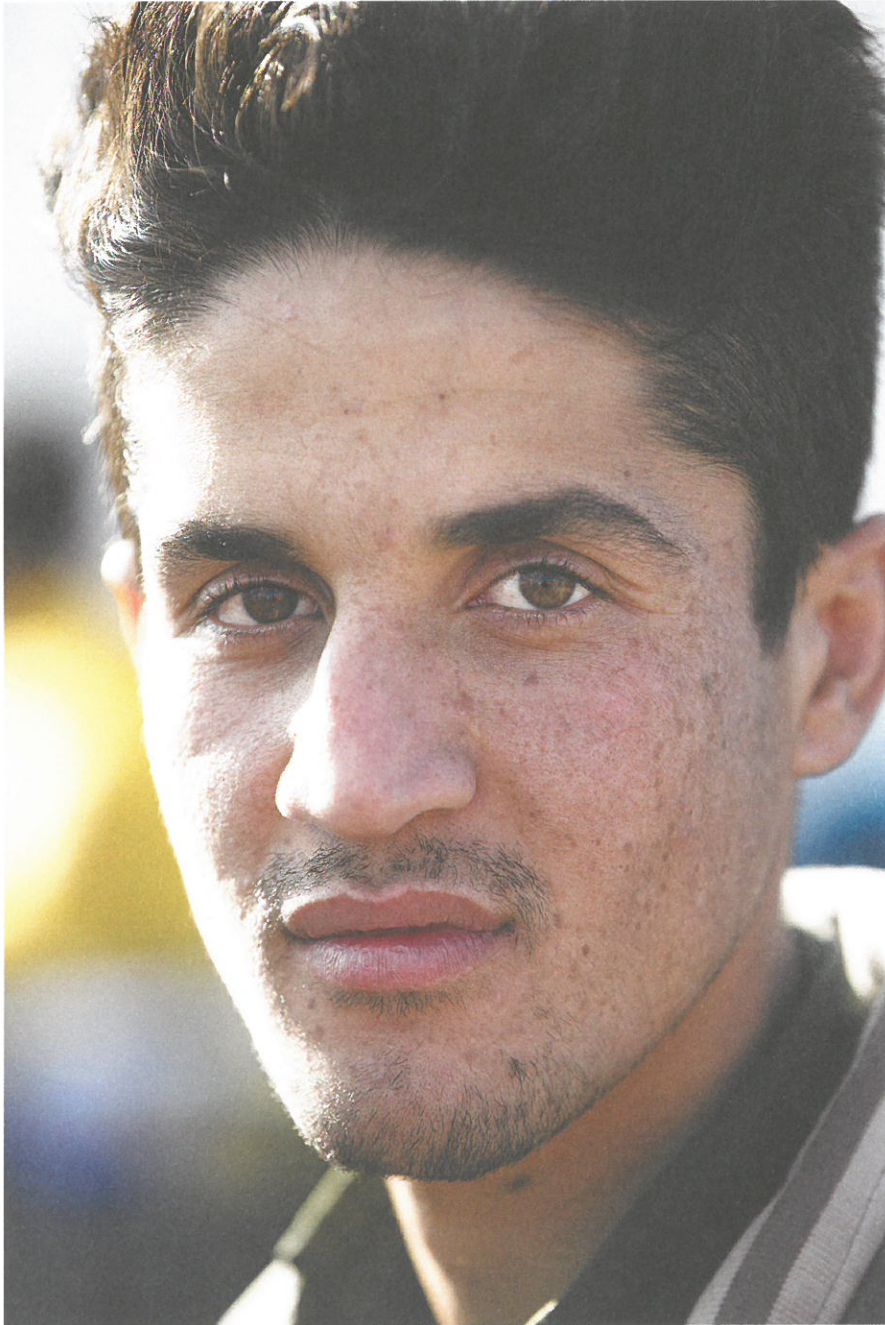


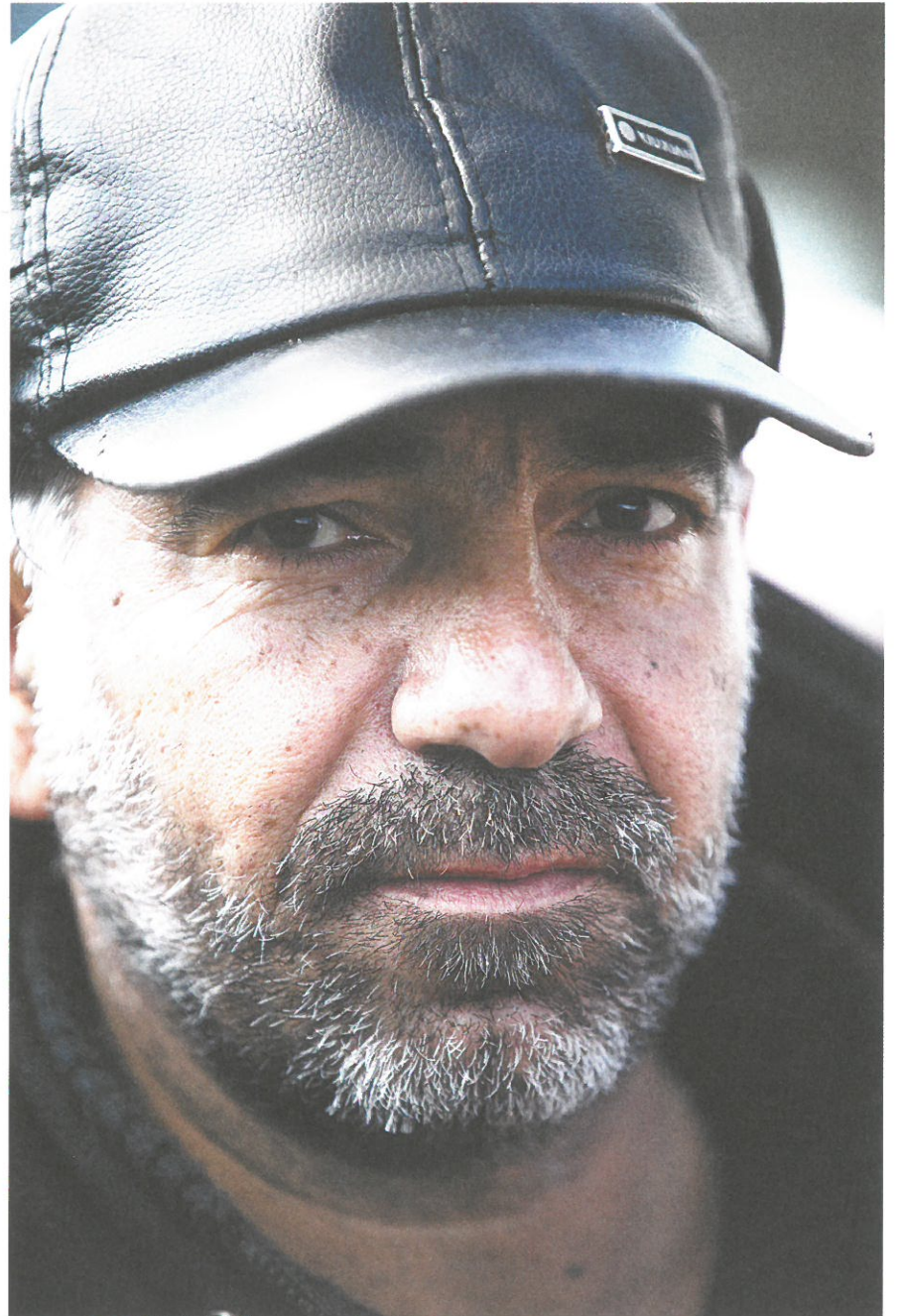


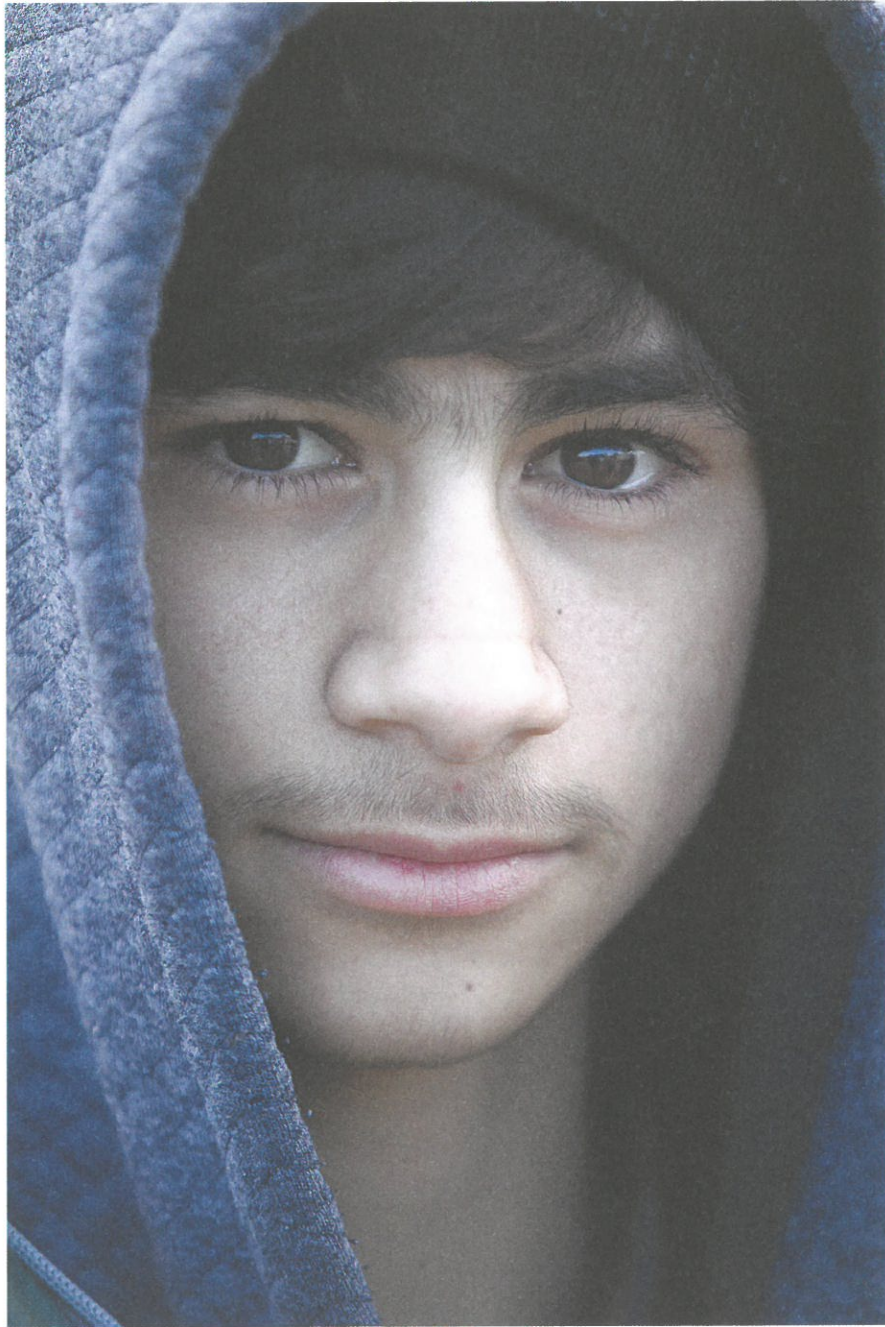








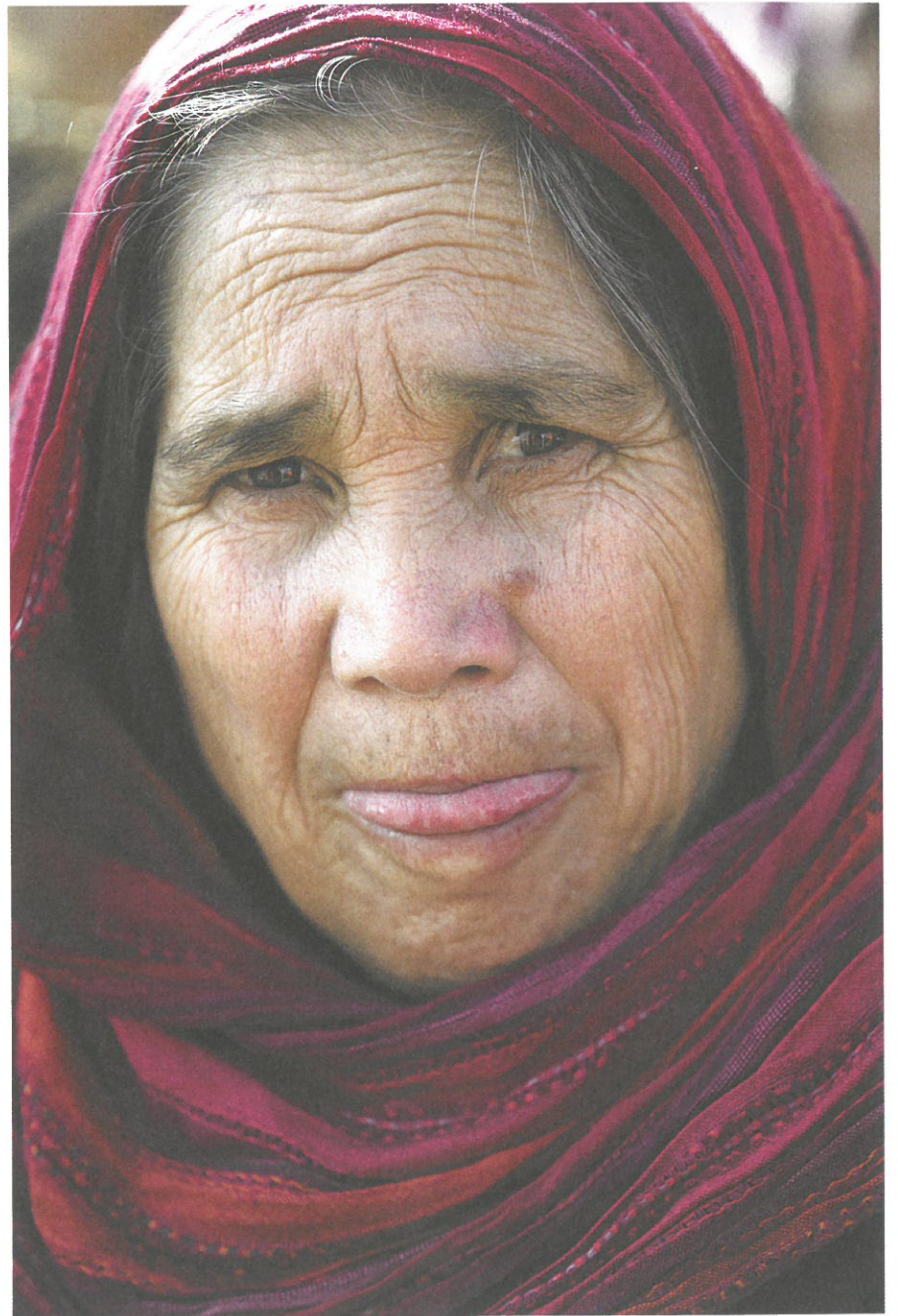
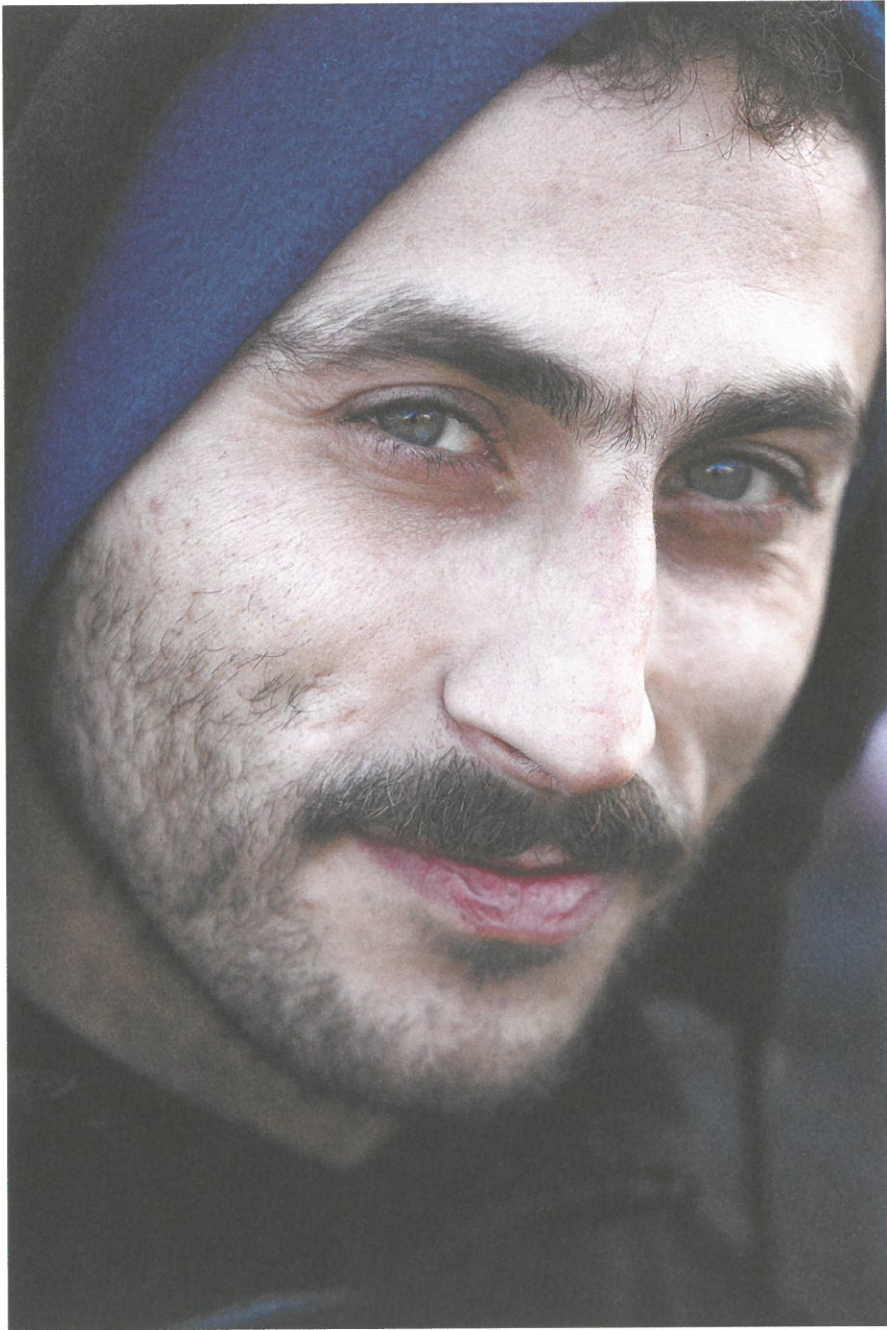






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Dag Oršić

TEKSTOVI / TEXTS

Ivana Podnar, Emina Bužinkić

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svim ljudima koji su pristali da ih se fotografira /
to every person that agreed to be photographed
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