
Art of Inclusion



Skopje / North Macedonia 15 th -16 th of May 2019



15 th of May: 10.00 Meeting the group *art of inclusion* down town Skopje. Departure towards migrant/refugee center in Tabanovce, near Macedonian- Serbian border.





Arrival at the center Tabanovce.



Where are the places?

Where is a place to read if I want to?

Where is a place to pray if I want to?

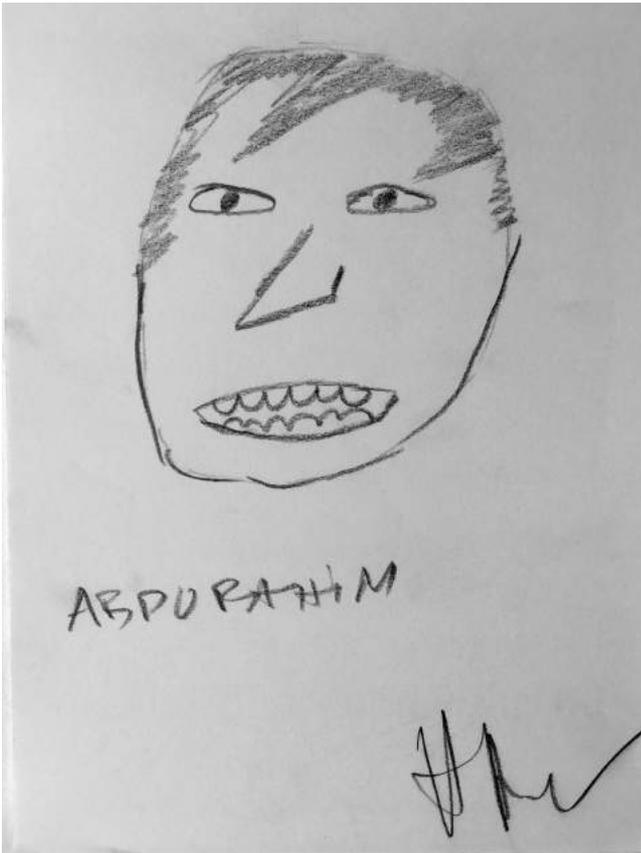


The situation in the refugee camp



workshop





Map of Europe
Rory's Story Cubes





Being trapped?
We are not in the position to help.
What did I expect?
What did the group of young people expect?
How can I find a connection?

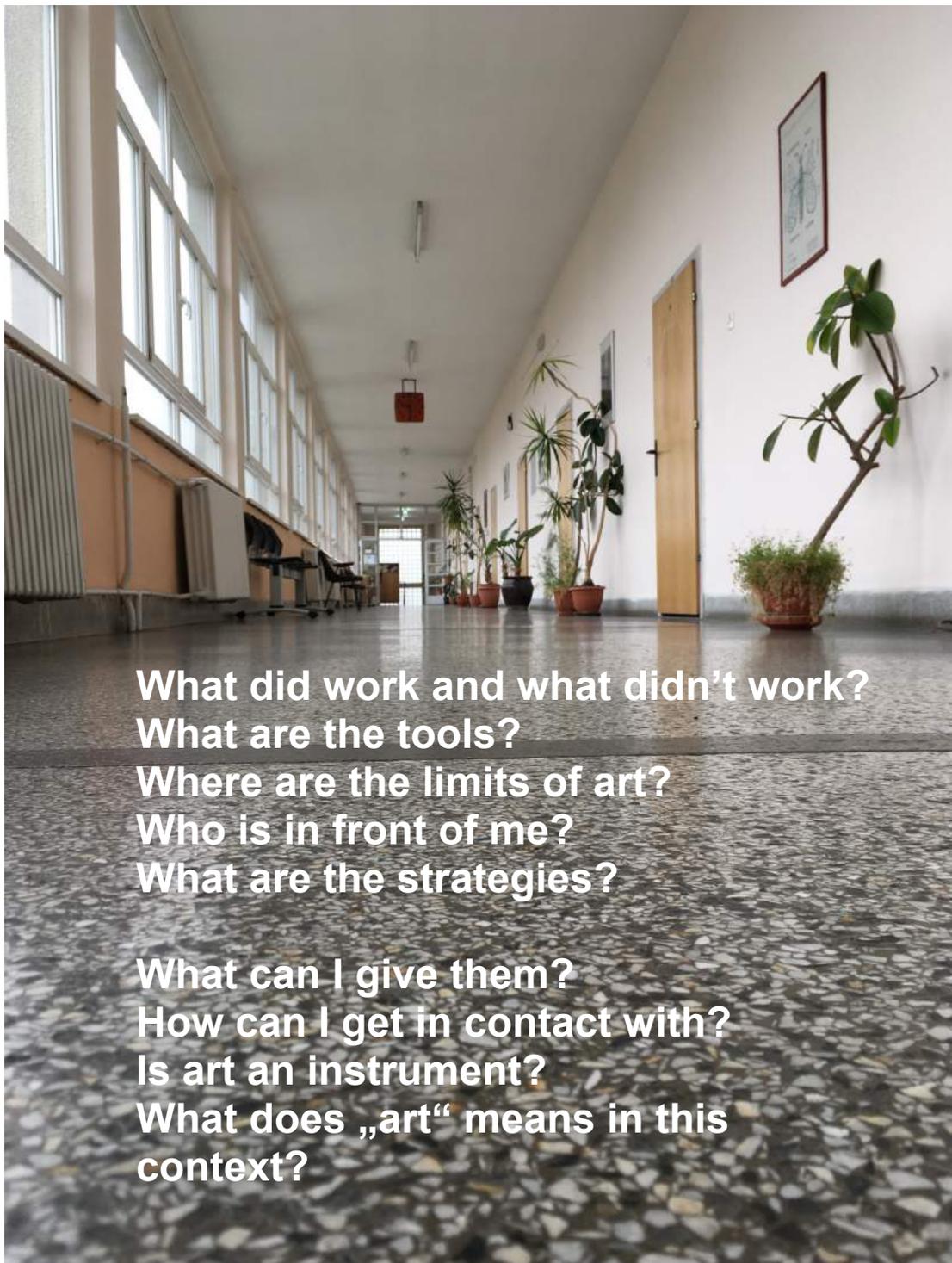
face to face.

Lots of questions are coming into my mind.





Time
Contact
Relationship
Space



**What did work and what didn't work?
What are the tools?
Where are the limits of art?
Who is in front of me?
What are the strategies?**

**What can I give them?
How can I get in contact with?
Is art an instrument?
What does „art“ means in this
context?**

Notes of the Reflection of the Arts of Inclusion partners on their Experiences in the Camp

Ludwig Zeier

At the beginning of the second day of the meeting the partners reflected on their experiences in the refugee camp and what the impact of these experiences on the concepts of “Art of Inclusion” might be. These are notes I took during this reflection but I am afraid that they are quite fragmentary.

- It would have been better to check the conditions of our visit in the camp and of the people we are going to meet before the visit. <> That was not possible due to the procedures and rules of the camp.
- In an “Art of Inclusion”- work we should know much more about the people we work with than in this situation in the camp.
- There was no space for the participants of the workshop in this room – maybe symbolic in the sense that there is no space of Art of Inclusion in such a camp.
- We experienced the strict borders and limits in the processes of inclusion and exclusion. What could have been done in this situation to foster inclusion?
- Arts of Inclusion is not a mean of personal and social crisis intervention.
- Art of Inclusion can show the craziness of given structures which causes individual suffering and desperation.
- There was a huge inequality in the encounter with the refugees. We have passports, they do not have.
- There are no patent solutions – it always depends on certain circumstances, individual problems, resources, structure, time, relationship. That means a work on the “Art of Inclusion” has to be flexible.
- Europe and Macedonia have no strategy what to do with refugees. We experienced how this lack of strategy affects people.

Impressions and Irritations – Reflections on the Skopje Meeting

by Ludwig Zeier

This is just a list of personal impressions, irritations and questions that came into my mind during the Art of Inclusion meeting in Skopje.

The context

- The museum of contemporary art – a quite modern building in Skopje with interesting spaces in the midst of a nice park up on a hill with a great view. Only a small exhibition in it – most of the rooms are closed.

The entrance guides are asking: “For visit?” They are reacting as if they are not really used to visitors in the museum.

The whole museums seems to be neglected. Why does a government build up such a great place and then leave it to erosion?

- In the Museum of Macedonian struggle I am the only visitor too. A dark museum praising the heroes of the fight for a Macedonian nation. A history of blood, sweat and tears. What would a visitor of the Greek part of Macedonia think about this museum?
- Wedding dresses and expensive jewellery in the old basar. Who can afford these bracelets, rings, necklaces? They are really expensive. I heard about people from Armenia coming to Skopje to marry here. Why do they do so?
- Kumanov is near by the refugee camp where refugees of Syria, Iran and Afghanistan are staying. On the other hand many people from Kumanov are guest-workers in Afghanistan and Iran. That seems to me absurd.
- Where has the first meeting point of the Art of Inclusion team been? Between Alexander the Great riding a horse and the “Trend” –café. Looks like a huge distance even if it is only 200 meters in reality.

In the Camp

- The refugee camp is nearly empty. There are definitely more employees than refugees.
- There is foot path leading from Macedonia to Serbia at one side of the camp. It is fenced in. Seems like a sort of legal way for illegal refugees or an informal way for legal refugees..... ??
- An empty camp with a proper infrastructure and with nearly no people in it. There are rumours about illegal camps in Serbia with a lot of refugees and no infrastructure.
- “You should not get in a too close contact with the refugees because they have scabies.”
- On his way from Greece to Serbia and back people risk to lose not only their money but also their limbs. Europe a better place to live?

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- You can flee from war and from poverty but never from school. Even in the shortest pause in the way through Europe education is provided even though the governmental authorities refuse to include these people in a legal framework.
 - They bring the certificates of IT-courses refugees made in the Macedonian camp to Greece after hard research work where the ex-participants might be.
 - “Now it is quiet in the camp – you even can hear the birds sing.”
 - Meeting with 6 young girls from Eritrea and two boys of Afghanistan. One Afghan has lost his foot so he must stay in the camp for medical reasons.
The girls went from Greece to Serbia and now back from Serbia to Macedonia and to Greece. They want to go immediately to Greece. Nobody can transport them because it is illegal.
They seem powerful but also despaired, fixed on leaving the camp as soon as possible. The social workers of the camp and we – the Art of Inclusion team – feel a lot of empathy but also a lack of orientation and power.
What shall we do with our common powerlessness, with the limits and borders, how shall we communicate and share our feelings at the moment?
 - The young women apologize of not being very open for our ideas like playing a story telling game with dices or to hear music they like.

Home again

- What does it mean when we speak of Art of Inclusion? In sharing our experience of the situation in the camp I see different mental constructions of this term. Does it mean to help people? Does it mean to give people a space of expression? What does it mean to all the participants of the meeting in specific situations?
- What could Art of Inclusion mean or have meant in this situation in the camp?
- What structure does the Art of Inclusion need, how much time and what sort of relationship? And how can we react if the structure, the timeline etc. is totally different – do we give up, change the structure, adapt.....?
- Maybe it would have been interesting to take more time and to use other – maybe more artistic or creative -methods than discussion to include the experiences of the camp in our personal and collective concept of Art of Inclusion.
- We have learnt a lot.



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