



Installation view, *The Housing Question / Safe Country*, Museum of Yugoslavia, The Nineties: A Glossary of Migrations, curated by Simona Ognjanović and Ana Panić, Belgrade, 05.12.2019-01.03.2020. Front banner: *Safe country*. Photo: Rena Rädle

## The Housing Question / Safe Country

Installation with video works, 2009-2017

Wooden construction 3x4m with cardboard, height 4m

Banners *The Housing Question* (60x280cm), *Spacial Justice* (60x80cm)

Drawings printed on textile: *Digger*, *Safe Country* (110x140cm)

Drawings printed on paper, various dimensions

Printed documents and artifacts: *Helsinki Housing Manifesto* (2012), *The Pull Factor* (2011), *Housing Question*, textbook (2013)

*The Housing Question/Safe Country* is based on long-term research, insights and experiences of its makers Rena Rädle and Vladan Jeremić. As of 2004, they were intensively involved in artistic and political activities regarding the difficult position of Roma refugees from the Balkans in Germany, Italy, Finland, in Serbia and Kosovo. *The Housing Question/Safe Country* installation presents videos, documents and publications put together over a process of years of extensive study and in collaboration with numerous activists dealing with these issues. Besides the works of Rena Rädle and Vladan Jeremić, the installation includes the works of two guest artists, the photographer Nihad Nino Pušija and the film director and actor Saša Barbul.

*Belleville*, video about the demolition of the settlement Belleville, Belgrade, 2009, 21 min.

*Gazela - Temporary Shelter from 100 to 500 years*, a video investigating the fate of the inhabitants of the Gazela settlement, with Saša Barbul (director), Salji Kadrijaj (camera) and Muha Blackstazy (music), Belgrade, 2009, 23 min.

*The Housing Agenda*, video about the public debate with activists, politicians and urbanists about the situation of Romani migrant workers in Finland, Helsinki, 2012, 29 min.

*The Housing Question*, video about the politics of residential segregation of Romani inhabitants of Rome,

Rome, 2013, 11 min.

*The Pull Factor*, fanzine in collaboration with artists from Helsinki, 2011.

*Helsinki Housing Manifesto*, draft concept for a trans-urban housing project for Romani migrant workers, result of the debate *The Housing Agenda* in Helsinki, 2012.

*DULDUNG DELUXE*, Nihad Nino Pušija, series of digital photographs, 2010 - 2012.

*DULDUNG DELUXE* Passport, Nihad Nino Pušija, publication on the status of *Duldung* (toleration) and the deportation of young Roma in Germany, 2012.

Belgrade authorities demolished the Roma refugee settlements *Gazela* and *Belleville* in the wake of the 2009 *Universiade*, an international students' sports event. The further deportation of these people into provisional container homes on the outskirts of the city meant the prolongation of their refugee status and unresolved living and housing issues, which have been ongoing since the 1990s.

Following the *Readmission Agreement* signed between Germany and Serbia in 2002, which is a prerequisite for starting the process of EU integration, the German government started the forced and inhumane deportation of Roma from Germany to the Balkans. This took place regardless the fact that the authorities in Germany and other countries in the West still continued to receive asylum-seeking applications submitted for reasons of objectively unresolved issues in Serbia, and especially Kosovo. For many applicants, European Union countries such as Germany, Italy or Finland, were safe destinations that offered a dignified life. Nevertheless, German authorities placed Serbia and Kosovo on the list of safe countries, ignoring the real position of these people, and thus, in fact, legally preventing them from seeking asylum in Germany. Ongoing deportation and eviction are an important aspect of the process of seeking to understand the bigger picture of the migration of people, and is the focus of this research. The normalization of the state of exile and precarious labor migration is, in the case of Roma, easily activated because of the historically rooted anti-Gypsy consensus in the whole of Europe, as well due to the normalization of poverty of entire segments of society.



Installation view. *The Housing Question / Safe country*, Museum of Yugoslavia, with video *Gazela*, by Saša Barbul, and banner *Digger*, Belgrade, 2019. Photo: Rena Rädle



Installation view. *The Housing Question / Safe country*, Museum of Yugoslavia, Belgrade, 2019. Photo: Rena Rädle



Installation view. *The Housing Question / Safe country*, Museum of Yugoslavia, Belgrade, 2019. Photo: Rena Rädle



Installation view. *The Housing Question / Safe country*, Museum of Yugoslavia, Belgrade, 2019. Photo: Rena Rädle



Installation view. *The Housing Question / Safe country*, Museum of Yugoslavia, Belgrade, 2019. On the left: *DULDUNG DELUXE*, Nihad Nino Pušija. Photo: Rena Rädle



Installation view. *The Housing Question / Safe country*, with video *The Housing Question Rome*, Museum of Yugoslavia, Belgrade, 2019.