



View of the wall drawing *Razgraničenje / The demarcation*, *The Nineties: A Glossary of Migrations*, curated by Simona Ognjanović and Ana Panić, Museum of Yugoslavia, Belgrade, 2019. Photo: Vladan Jeremić

## Razgraničenje / The demarcation

Wall drawing, acrylic, 1,4x25m, 2019.

Commissioned by the Museum of Yugoslavia for "The Nineties: A Glossary of Migrations", curated by Simona Ognjanović and Ana Panić

The wall drawing *The demarcation* was developed as an artistic intervention for the exhibition "The Nineties: A Glossary of Migrations" at the Museum of Yugoslavia. When the Socialist Federation of Yugoslavia ceased to exist and the war broke out, a large number of people became refugees. The territorial demarcation went together with institutional violence that divided the people in free and imprisoned, in desirable and undesirable population. The dominant element of the composition is the barbed wire, segregating the people and constraining their movement. Against the politics of war stands the anti-war movement building connections across borders through solidarity networks and meetings. The composition shows the tragedy of the refugees but also the possibility to overcome the powerlessness through struggle and solidarity.



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View of the wall drawing *Razgraničenje / The demarcation*, *The Nineties: A Glossary of Migrations*, Museum of Yugoslavia, Belgrade, 2019.  
Photo: Rena Rädle



View of the exhibition *The Nineties: A Glossary of Migrations* and the wall drawing *Razgraničenje / The demarcation*, Museum of Yugoslavia, Belgrade, 2019. Photo: Rena Rädle