

# Marco Carmignan

## Reznika

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Reznika is a visual research started in 2019 that investigates the different ways of finding home in some stories of migration and displacement among Serbia, Bosnia and Herzegovina and Croatia that have been going on for over 30 years after the outbreak of the Yugoslav conflicts.

Reznika, a Serbo-Croatian word meaning Cutting, is a concept of botany chosen to symbolize the relationship between the different connotations of house, home and displacement.

The project has been previously funded by the National Geographic Society with an Early Career Grant and collects the stories of six people who have lived for decades in collective centers for refugees and who are finding home, between the uprooting and the desire of a new life.

With the support of II Mediterranean Albert Camus Prize incipiens I will be able to complete Reznika, deepening the stories of two of the six protagonists: Mirjana and Borislav.

Mirjana is a mother who fled with her children leaving her home and her parents in Tuzla, in Bosnia and Herzegovina, due to war. Eventually, she found refuge in Serbia in the collective center of Varna, a small village about 90 km from Belgrade.

Mirjana lived as a refugee for almost 30 years but she has been relocated only in 2019, thanks to government's projects, to a new housing solution in the nearby city of Šabac. However, the new house has similar characteristics to the previous collective center: the dimensions do not reflect her real housing needs (30 sqm for her and her two adult children) and is placed next to other prefabricated housing units hosting former refugees.

I'm wondering if the new housing solution has become a springboard for her life and that of her children 3 years after.

Borislav is 23 and studies theology in Belgrade. He's the son of two refugees, from a Bosnian father and a Croatian mother, raised in the collective center in Varna from his early childhood until 2018. However, Borislav does not consider himself a refugee, nor Serbian, but simply a citizen of Europe.

A confused generation, as he defines him and who, like him, were born after the war in collective centers, because they do not belong anywhere: they are not refugees, nor domaci (local people). Borislav's story can therefore depicts his generation, showing us if home is something stable and if his sense of home is based more on friends, the ones he might now consider as family.

Our home is so influenced by crisis, wars and pandemics and as a result I think Mirjana and Borislav's stories are able to show a new concept of finding home in the places of the world (*Les lieux du monde*).