

Noemi Now You See Me Moria
THE LAW #1

Hearing you very, very soft, eh, but anyway, I am, well, first I want to thank you all for this nice invitation. It's a pleasure that, uh, that you invite us to the organ, especially that you help us to give more visibility to all the situation in Moria and all the other refugee camps in Europe. My name is Naomi.

And then, yeah, I want first to start to tell you that if at any moment you have any question, I prefer that you do it right away, that you stop me and that we can even engage in more like in a dark between altogether and not just me, blah, blah, blah, explaining everything. I think it's much more interesting for all of you.

So just go ahead and stop me with the chat or by boys as, as you prefer. I want to start first, eh, sharing with you, uh, one photo

because the project. Oh, wait. Yep. Okay. You can see it here. Yeah. Now you see me, Maria. It didn't start like an activist prior at all. It does start it in a very complicated, personal moment of my life. The father of my son, he's an Afghan refugee himself who arrive in 2015. To the Netherlands and, uh, yeah, we made in a photography exhibition.

We funded it off, but the children, uh, yeah, and later on, somehow due to the, without going a lot into the Dale because of his privacy, you know, but somehow we all ended suffering the consequences of forced immigration that has a into people, you know, of these distress that they have to go through. It has a lot of very hard consequences for them.

And at the end you do these consequences somehow at what the relationship will continue in June of 2020. So in that moment, I was as feeling pain. I couldn't sleep. I was just going in, uh, I was just in a very hard situation and one night that I couldn't fall asleep. Yes. Losing my time with Facebook, you know, scrolling through Facebook, then a friend who is an Afghan journalist, who was in Moria in the refugee camp in Lesbos during the pandemic, making a short movie, he shared precisely these photos from, from a meal, you know, and this is the first photo I saw the city of, for those of children who look happy, you know, swimming in a beat.

This is where the first photos that I saw from Amir. And when I saw these photos, I was really doubted because very fast, I realized, what was the context of these, this happening or these children? They were in Moria and they were learning to swim, but before they will arrive to this Island, they will have gone inside of a boat without even knowing how to swim.

And then, yeah, they were so happy eating watermelon, but these children will be waiting one, two years in these refugee camp. And then, yeah, I was, as I started looking all the photos that Damion was sharing. And then if he was really trying to explain what was happening and asking for help, you know, he was like, look, what's happening and help us.

But yeah, there's a little bubble of, of his Facebook was able to see all these photos. So that night that they couldn't sleep. I decided to contact me and I explained him all my personal connection with African culture or my understanding of, of what he was going through.

Because with the father of my son, I had his, his story and also a lot of friends and family that we have met and that they have gone through the same situation.

And then I told him I have knowledge about photography and, uh, I think I can help you that the photos that you are taking can be seen. I would say these bubble that can reach much more people because you also have to think that this was a very specific moment in Europe. It was the moment where we were all with a lot of lock downs with the heat of the pan, Demia waiting for the vaccine.

And there was no view at all about what was happening in Moria. There was nothing, sometimes I would write to Google and you will not find anything about what was happening in the refugee camps, because we were just thinking about us and about our situation. So yeah, I proposed him to start now using the Moria together and I told him, it's not that suddenly.

I mean, you have to change what you are doing and become a photographer because precisely the power of the photos of Amir is that they don't have any intention. You know, it's not an image, a photograph that wants to win a world press photo, or that wants to be famous without affair. He was just really drying from his inner needs to express what he was going through and asking for help, you know?

And then we decided to start just with Instagram,

you know, because I hope you can see it. It looks a little bit.

Yeah, we decided to start with Instagram because we didn't have any, we didn't have any budgets or any support, you know, and this will allow us to reach much more people and for free and something very fast that we can do with a, me being in Greece, you know, in, in Moria camp and me being in Amsterdam very far away.

And that we, we, we still have never met yet. So yeah, this was a tool that was very easy for us and very convenient. And that's how we started, you know, we just started talking every day. How is your day? How is my day? Not just about the situation in the camp and then just sharing the, the daily life of the gun.

You know, um, the only thing that I thought, I mean, since the start that I felt that it was very important was to preserve the privacy of children. So I told him only that when he takes photos of children, that he doesn't show their faces in a dated way that they should be blurry or from the back or from a site so that the children are not organized, you know, because a lot of that.

Children are used by NGO, um, with very closeup portraits to get donations, you know, to, to sell the speedy of their situation. And sometimes even these photos can become iconic images, not like the African girl from . Yeah. And these Gail will have to live with that image all her life. And it was a lot of times they are not, they consent to the photo, but they are not aware about Wisconsin sequences sometimes can have this image to their lives.

You know? So that was the only rule, you know, that I thought told me that it was important to, to have in mind. And then, yeah, we started one month after the, we started the project is when, suddenly there was the big fire that destroyed Maria. You know, it was four weeks after we started the project. And then there was the big fire that destroyed the whole gun.

Yeah. Levy put in almost like 13,000 people suddenly into the street, you know, and this was a really hard moment because they were, when we came the street. And they also, at the same time, it was really powerful because they will make demonstrations. They didn't want to move from the street. You know, they didn't want to go to a second refugee camp.

They really wanted to stay free because they were in locked down in a refugee camp. So imagine how hard it was their situation. But yeah, what they lead is the worst thing you can do to someone who is looking for safety. You know, they gave them a letter and they told them, if you don't go to the second refugee camp, we will not check your, uh, uh, Siloam procedure.

And of course that's a fit what you are going to do. I mean, uh, so all of them is slowly took all their things. And after being seven, eight days in the street, they decided to go to this new camp that it's called for a phony, but we didn't change the name. We kept the name of Maria. Uh, even though the people call it Moria too, because for us, Maria, it's not just the geographic point of what it was.

They previous big camp of Maria it's. So it's the, it's the same or not. They're failing immigration policies of Europe. That's why we decided to keep now using Imodium, not to change it to now you see me more for phony because what I see just a symbol, you know, of how. It wouldn't be an escape treating people who are looking for safety.

And then also when we enter to this new camp, it's also very important change in the whole situation. More people join the project in that moment. I mean, I, sorry. I leave from Afghanistan and also whatever, from CEDIA, with a father who was living with his pregnant wife and their two daughters in the camp, they decided to join also the project.

And then they start also talking everyday sharing the images, and we continued working the four of us together know to continue explaining what's happening. And also it's very important because in this moment, the camp, it's a close camp before to the all Moria, you were able to go inside, you know, and no one will tell you anything you can take for those.

You can take videos, but then the second camp, they close it and then they afforded wheat yearlies and they forbid, uh, photographers to go inside to take any photos. So in that moment, all the photos and videos that, I mean, they are taking it's even more important because it's the only images that we can see of what it's really happening inside.

And then in January also Mustafa from Afghanistan, join and Saturday we have. Five persons trying to explain what's happening, you know, by then only using Instagram. And then, yeah, I used that thinking a lot, you know, uh, because by then we were almost six months working in brick and we had a lot of people who were writing us.

Like, we don't like what's happening, but we don't know how we can help you. Uh, we are organizing demonstrations and then is when they were speaking about organizing demonstrations. When I thought about the idea of the posters, you know, is when I thought how we can confront people who are not following the project or people who are against, eh, how we can confront them with, with what's happened.

You know, the people who doesn't know the people who are against, and you've seen the posters, it's a really powerful way. I mean, they idea didn't was not like, uh, my, any way via, you know, I saw opera yet from precisely from a dead one photographer. And she made operate in South Africa about that completely different topic, but she made posters in the whole South Africa with February.

And I thought it was very powerful because then a lot of people working, we see there, the images, that's how I had the idea of. Of the posters. And then, yeah, this, that, I was really desperate to find one graphic designer who will help us to make 6, 7, 8 post-its. This was the initial idea. I and myself created a super ugly poster, you know, because of my skills in Photoshop and in designer are terrible.

So I just made a really horrible posted and uh, I thought, okay, yeah, maybe we can try to do something like this. And by then I was studying, I mastered on photography and film in Laden university. And I explained my idea to my teacher and he told me, yeah, why only one poster, maybe you can, like why only one decided maybe you can try to find three or four different designers and you have different designs.

And then is when I thought, okay, well, wow. Let's let's then let's make an open goal and let's try to see if we can find some graphic designers who want to help us, you know, and it's when we decided to make the open. So. That was January of 2021 is, and then it's when yeah, we had that really huge response that we will have never imagined.

You know, it was like in two, three days we had like 500 emails of people, of graphic designers across Europe. And even from China, from Sudan, you know, even from outside Europe that they wanted to create a poster to, to help to explain what was happening in there in the camp. And then, yeah, that was really does lack, you know, because from all the graphic designers, we found our angle that was precisely a determined graphic designer, eh, link.

And then he was the one who growed me and he said, look, I'm a graphic designer and I'm really in love with the project. And then I can help you creating their website, um, with the templates for the graphic designers and all the communication with the designers, you know? And so that everything goes much more smooth.

And then it's where we decided to create their website. Now you see me, Maria, because we wanted to create a city of four steps that can be not allowed everywhere for free, you know, that anyone from any country. And to support that and allow the poster and then, and have it for free. And they idea that we had on my day was a bit crazy because the idea was to try to find, to create these posters and then to have one specific date where we will hang all these series of posters in the 27 countries of the European union at the same time, because we

thought that if we do it at the same time, then yeah, it will be more media will pay more attention.

You know, it will have a bigger inbox. And then yeah, at the same time, it was crazy because without money and without resources, without anything, how you can do that, you know, but we were so lucky that so many people were so committed and they, they really wanted to do join. And then is when we had your conceit when we lounge their website.

And then in less than three weeks, we created the poster campaign, thanks to the 446 graphic designers that at the end, eh, we choose, I mean, we are graphic designers for the creation of the posters. Um, there was not really. We wanted to give them all the freedom, you know, because in addition that they are doing it just because they want to help the, but we thought that it was important to a specific things.

You know, one that, the image, eh, the raw material, you know, that it's by me, that the second in this case, that their raw material it's as much as possible preserve and present, you know, the posts that, you know, so that, that leaves it's 50% approximately of the poster. And then that there is a key criticism of, eh, of the current policies migrations.

And especially we wanted that they focus in these third letter, you know, uh, that they agreed to give to them. That's why a lot of them, eh, you will see that some of the words that they use is coming from this letter, you know, for example, this one, we have prepare these field in order for you, uh,

for, for you to wait under safety, because this was one of the sentence that goes in these letter, you know, that they were telling them, don't worry. You will, you will be safe. Uh, You will, we will provide you with safety Edens with electricity, you know, things that it was all alright. And then, yeah, in these three weeks we created all these post-it campaign with all these images from these four guys that they are so amazing then.

Yeah. The other point was to choose, which then, you know, when we, when we hang the posters and we were thinking, you know, 20th of June, the international refugee day, but you have to think that we were in January and, uh, I was standing, I cannot tell them. Yeah, we had went to wait until June to hang the posters, to have more time to do everything properly and perfect because we don't have this then, you know, because every day they are in the gum, they are suffering every day.

They are there, they are struggling. So it's not, it's not an option. And then, because they bread is started as a yeah. Um, being, you know, of losing the love of your life and losing the father of my son, then that's why we thought, okay, let's do it on somebody and dance. And then let's change these typical romantic, loving day for, eh, Uh, humanity.

They, you know, for an act of, of, of, uh, for humanity. And that's why at the end, we decided to do it, eh, 14 of Valentine for 14, February of 2021. And then yeah, many people in the 27 countries of the European union on the same day, they started hanging the posters, organizing themselves because there was also very complicated moment because the universities were closed.

A lot of printers were clothes, you know, but people organize themselves and they did everything, you know, to help other people, for example, to, um, to bring posters, you know, and then they will hang them, eh, everywhere. For example, in front of the Caribbean, you know, in the streets everywhere, you know, they will hang the posters.

It is different examples. It was really beautiful to see so many people reacting, you know, and sharing the posters because we said there is not a bad place. You know, if, if you are then some people, we are all locked down. Okay. You are locked down alone. Yes. Can you hang it in their window of your house and then take a photo and share it in your social media, because it's a different way that the image can also travel.

You know,

do you have any question or anything you want to commence? Eh, what are less right now?

Uh, was there something like, um, um, how can it say, did you, did you, um, did you, uh, do you take every poster? What people are doing? Uh, is there some posters you decide, okay, we can't shower. Do we have any filters? Yes. Yeah. I mean, we had like around 500 posters so that it was like 50, 60 that they were not selected.

We couldn't take them because maybe their message was not clear of their criticism or their money. They manipulated a lot the photo so that it was not recognizable, you know? And we didn't, what we didn't want is that suddenly the post that becomes more about the graphic design. And not about the situation, you know, because sometimes nowadays this is what's happened and with documentary photography and with journalism, you know, that we have become so, eh, yeah.

So experts in making, in providing these perfect image, these perfect for the, with such a beautiful framing, you know, that a lot of times, and if you go through these kinds of photos, you see a lot of comments of what are for the while you're a master of photography. And a lot of times people are forgetting that what's happening in that image, you know, because they are so, yeah, they are so surprised.

And so, uh, with the aesthetics of their photograph, you know, that they stayed there and we didn't want, we didn't want that this happened with the post that we didn't want that that designed, it goes above the what's happening. So we had to, eh, not select some, it was not a lot, you know, but yeah, some week within a week within a Tuesday, but at the, at the end, from there 500, yeah, 446, they make it.

And also, yeah, I think, uh, yeah, it was mostly these, they only the session, you know,

I don't know if there's any other questions about this process of the fourth set of campaign or. Um, I actually have a question, something that struck me was that you said that you've never actually met Amir the time that you've been collaborating. And I'm wondering whether you could tell us about the communication between you guys and how, uh, basically yeah.

Getting all of this together. Cause it's a lot of work that you're doing and the different, like the single parts of it. And, uh, I think very interesting that you managed to do all of this with,

because like, you know how it is like people you need to like know a person to be yeah. The thing is that Han is it with, I mean, it was super easy because we connected very fast.

I think also because the, that night that I grew with him, that it was really heartbroken and really, really, really sad. I explained him so many things that he was able to understand a lot of what I was going through and why I wanted to help his situation and what was happening in the camp. You know, he realized because they fired off my son, he made himself the same trip, you know, but when he made it, luckily by then he didn't have to stay so long in Moria.

So he didn't even stay Maria and, you know, , but he was just one day, you know, but he knew, um, that I have met many people and that I had that they was really harnessed and that they really wanted to. To do something, you know, I think he felt that there was really harnessed and why I was doing this, you know, because somehow they find it over my son, he photoed off because he's a photographer.

So he photograph all history. So when I saw it for those, so for me, for me, it was like, eh, eh, eh, remembering him, you know, like when he was documented his, his own trip. And because it was a moment where I couldn't be with him, even though I wanted to be with him, you know, for me being close to Africana culture and what he has been through with it was a way to be close to him.

That's why I say that it never started as an activity, spread it as it started as an act of love of heartbroken or however you want to call it, just because I, I wanted to be close to him and understand what he went through to understand him better and eat and eat the ball later on realizing, eh, yeah.

What we can do really can try to change, you know, and, and how we can try to engage more people in understanding what's happening and how we can try to change it and improve it. And so, yeah, I was so lucky that I'm here. Trust me without meeting me, you know, because I, yeah. Yeah, you don't send photos to someone of your personal daily life in the refugee camp, if you don't know the person, but, and we spend a lot of time talking just about many other things, you know, that are not related to the, to the photographer about his life.

I would miss my, about my life, you know? Yeah. I think I was as lucky that it was with him, because I think with, oh, the printer would have been much more complicated, but with him and I made it somebody who's patient person, you know, you have to think that he, he has been, he wasn't Moria for two years and the years he was teaching swimming to children, English.

So he's a really committed young guy who was really trying a lot, even in this hard situation. So I was, yeah, like that it was schema, not another person. I think with maybe another person, it would have been much more difficult to build this trust. But with him was a really like this. And then with the other persons that we met later on, I think it connects us that he, he was a father and I want some, uh, a mother, you know, uh, because I have a type of two years and eight months now.

And by then he was a Desi 10 months, I think. Yes. And then no one yes. Only one year. And so I think it's when I ask a lot of these things of motherhood, parenthood, I think also he saw, I was really harnessed with a bread and it costs also ECDS is connection and the same with Allie and with Mustafa, you know, I think because they really felt it, why I was doing this.

And then it worked very well between the, between all of us and later on with more staff as well. And later on it hasn't been much more to people, you know, but with them is with the ones that all their photos has, has been the ones use for the posters, for the book. We have collaborate with other people, but the yeah.

With them. Yeah. It was also I think, and then for make it possible, you know, I think, uh, that's why it's, it's, it's like a bus, if one of the businesses, not that it will not have been able to, we will not have been able to do it, you know? And what do I say? It's an amazing photographer. You know, he, he, he had a way to find for those that were really, eh, douching.

A lot of people don't always, or these rainbows or these flowers that he will float up to evade from being in the camp. And these kind of images is it's a kind of photography that you don't see when it's a photographer. When it's an external, I would go to the camp with the best of intentions because.

And all the photographers want to do it to improve the situation, to show what's happening. But a lot of times, yeah, because you are an outsider, you don't have the same understanding or the same feelings. And a lot of times you're also have a boss who is asking a specific kind of images for the news, and we'll never use their photos of them, you know, like a photo with a rainbow.

Um, but that kind of photos, it kind of allows you much more to engage and to connect with them because that's a person who can see the beauty living in a hard situation. You know, you, it's something you can relate that you can do yourself. You maybe you also take for those of a rainbow, you know, and these can, these things can relate you to him makes you connect and you get closer to him.

A lot of times the images that we see about them, it's Brian, you know, it's a, as a big themes, you will see them arriving in boats, always with it oriented best in a group. It's very difficult to feel empathy with a group that you don't know, the names, you know, the story, you know, what's going on. In addition, they use that they have of language.

A lot of time is invasion tsunami, the crisis, the refugee crisis, all these always negative language is just adding to their negative image and negative thought of that you will get. And also the other way, how they add portrayed, they always show them as a big theme. As you will see this closeup of, uh, of a Muslim woman with a baby crying or with the father with a baby crying.

And what happens with these kind of photos is that right now we are so much exposed to the pain of others into so much for those of pain of big themes, that somehow we are a bit detach. We don't feel it. You know, you, you feel pity, but that's it. You're going to start to question yourself why those persons are in that situation.

and you think. Oh, this is happening very far away. I cannot do anything, you know, because this is a adjustment and he's very far, but no, he's not. It's it's Greece, you know, but it's the that you, and instead that the kind of emails is that they are producing because they are leaving the circumstances.

It's for those of how they are cooking for this of their food. So it can make you that you have, uh, even interest for their culture, you know, even more. Yeah. It doesn't make you feel fear, you know, because there is this fear, especially against that, if we just were coming from CEDIA, Afghanistan, Palestine, and that it wouldn't be as they will not say it out loud, but they always think that they are dead already is, you know, is this fear of terrorists of the, of the airbags, but this is something that media has constructed.

That's not real, you know, that that's something that media and all the politics behind half construct, these visual images on these visual narratives to make us believe that the Avengers, that's why we need part of it. And that's why we need the detention centers because they are dangerous, then just people, you know, and I think right now with what has happened in Ukraine, it's even much more clear these global face of Europe, how.

And I made it happy how we have welcome Ukrainians, you know, but how you to pause welcome in two, three weeks, like two, three millions persons and I don't 30,000 people that, that in Greece, uh, we don't have a space for him. You know, it's not that we don't have is that we don't want to have this space for them for now.

It's so clear these difference. Yes. Because you, you have solidarity with someone who is looking like you, who is white and Catholic, but if they are brunette black and Muslims, then no, you know, and it's just Islamophobia and raisins. So, so clear after the wonderful green now it's even so amazingly clear these differentials.

I hope,

I don't know if you have any other questions, otherwise, I will just continue to explain about the, the next steps of the project.

Yeah, I guess.

Yeah. Yeah. Then after the what's the campaign for us. Yeah. For us time was just a starting point. It was okay. From that day, people should start hanging the posters and we need to bring more attention of what's happening. And then, um, is when we start having museums spaces, contacting us, that they were interested to make an exhibition with a, with the photos of the people from the camp, eh, with a post-it, you know, and then it's when we thought, okay, that's, that's nice.

We, we like it. You know that they want to show it, but we didn't want that only institutions have the power to do that. You know, we always like that. That is one of the things we try always with a break is that anyone can contribute and anyone can do something, you know, because there is not, it's more a step, you know, we just need one from you.

We don't need heroes. We just need people seeing yeah. Individual citizens who are just trying their best in whatever they can do in their field. You know, if it's from design, if it's from photography, maybe you working at radio, maybe you work in the theater, whatever you work, maybe you can try to do something to make visible, eh, this violation of the human rights that is happening.

They, because I think what's important to always mention is that 40% of the people in the camp of Maria are children and those children doesn't have access to proper education, you know? And then we feel like, oh, we are. Taliban. They are so bad. I mean, we are doing the same towards education because we have children without access to education.

I mean, now it's like, someone's that they have two hours of class where they teach them a bit of Greek, kind of a bit of money, but that's not enough. And that's not a proper education for children of 6, 7, 8, 9, 10 welfare. And they are making them lose years of their life, you know, because you have to think that most of them have to be in the camp between three years waiting.

So it's two or three years that they lose of their access to education and access that we don't want to give them because it's not expensive. It's not that we don't have the money is not that we it's not it's that we don't want simply that that's a problem. So then that's why we thought, okay, we one that anyone can organize an exhibition.

We wanted anyone and we wanted to make it easy so that anyone can show everything, you know? Uh, that's how we ended. We gave you off creating the book. What the show is it's year. It is there. Now you see Memorial book. That is a really huge and thick book because when we created the. We went, we did it.

There are two kinds of books you have, he can see

we have there.

So this is, this is the action book. Like he had, you can see it. No. And this is what we want with this book. Is that it? Yeah. That later in the, I don't know, like in 20 years people said, oh wait, this was not happening. No, we don't know that this was happening. So we wanted to make it like an object of evidence of what's happening everyday in the refugee camps.

And also that people can buy the book and not to study it in the, in the shelf. Ladies. That is not that the book that if it stays in your house, as the name says, it's the action book. So it's a book that it's created to act. And then we wanted that people buy the book and they donate it to the public library, to I, the library of the university, you know, so that more people who can buy the book, they have access to free the book to see what's happening.

And also the look of anyone who knows. We'll have the power to change the situation, politicians, policymakers, that they give in the book, you know, because just the action of giving this book that is quite heavy, you know, it's as an action of, look, this is happening. This is it's tough, but you need to do something to, uh, stop the situation.

And then, uh, also the same book when we did it, it's the, the kit is the black bit. It's the one are you going to see? But yeah, there is the same book, but without the cover you're going to see is, is the kit. And then the kid doesn't have the cobot and all the pages are cut. So then it allows you to hang, you have 456 posters.

You have all the texts that you need for the introduction for, uh, for an exhibition, you have, eh, 15 pages of photos. So you can create your own exhibition wherever you want in the street in a, in a little space, in a big museum, you know, we, they, they. Big museums in a small places, you know, for us any space it's perfect because what we only want is that people is aware of the situation and what was happening.

And so that's how we ended. We say with the action book and the actual kit, and then after that, yeah, the next step we have continue trying to engage as many queer spaces and showing the project as much as possible. You know? And then I want to show you first two videos that we made.

Yeah. Yeah. We had one, one of the exhibitions was in the Netherlands for the museum, and then we created these videos that combines a lot, uh, these daily life over there, you know, these heart situation and at the same time how these people can yeah. Try to yeah. The resilience, you know, their way of going through life, even when it's so hard and how they are so strong to go through those moments, even trying to dance or to find beauty, you know?

And I just want to share this video with you.

Yeah. So this is saying one of the videos we made for, for one of the excavations, with all the videos of them, and also what you, what I was explaining before, do you know, it's so different when it's, uh, the person itself was explaining his own story with his own images and videos. You know, you have all these photos, these videos when they are playing chess, for example, you know, and maybe if you're interested to play.

You feel like a connection with them, you think, oh, I also play chess in one. These get makes you to get closer to them. You know? And I, I, I remembered at one, also one teacher told me, yeah, the more I see the break, the more I feel like they are like me, you know, and this is one of the things that we have try out very hard with your break is that people realize that they are like them, you know, and that then having a different religion or different ethnicity in, they just want the same that as, you know, to have a safe house, that our children, they can go to a study and that they don't, they're not killed, you know, and that they are just safe.

So yeah, one thing that I also wanted to explain you about the book, you know, is that, I mean, we were so lucky as well, you know, because we, the book, it was also possible thanks to my, my teacher in the university, you know, who will dummy come on, let's say it the way that will help you, you know, and, and paradox that it's the excuse company of photography and yeah, thanks to them.

And they grow from the campaign we made. We were able to, to create this book. And there's some details, for example, that I want to explain you, you know, for example, in the book here, what we did is we put, for example, the first name of the graphic, design it, then

the country, and then we placed it. So that people can see how fast the campaign was created.

And also we just decided to write the first name so that if they posted it Hank in an illegal place that they own end into problem, you know, but then later on here in the back, you have all the full names of the graphic designers, you know, but then yeah, at least they don't get into trouble. If someone decides to come in a, in a place that is not legal, that they don't get into into any problems.

Now, anyone has any question about this part of the book or it's to be shown? So the videos, I don't know if you have anything you want to ask or talk about. Yes, please. I would like to ask something. Um, so my question is, do you feel sometimes because in my eyes I think is a wonderful work and I think sometimes, um, people more appreciate.

The work then, then, um, then what you try to do, you know, so institutions come, come up to you and talk to you about all the nice poster thing you did, but not about the political effect you're trying to, to give this feels really frustrating because you get like, uh, you get a response, a positive response, but no one is actually acting.

Yeah. What about, you know, the problem is that I don't I'm when we make the bread, we don't expect the, our target is not the politicians because they are not going to change the situation. It's the civilians will change, who will be able to change the situation. So our target is to reach to people, you know, and first to engage them to act.

And in that we know we have succeeded a lot, you know, because we know that through our bread, other people has decided to create other projects or they have decided to maybe accommodate people or they have just, eh, themselves gone to Greece. Uh, you know, too, there is lots of people who just follow their breath and they decided to go to Lesbos to help, for example.

So we know that, yeah, this is not something that is going to be changed in a couple of days. And, uh, we don't expect that only with our bread. Yeah. We had went to be so happy that everything is going through. To change completely, but it's the only thing you can do is to try to engage people, to realize that this is not, this cannot be continued happening.

You know, that we cannot keep violating human rights and we cannot accept that. That's the only thing we try. We try to move the hearts of people so that they cannot leave with that happening, you know, so that they can not continue with their lives. So happy without thinking, without making them feel, to act, to change the situation because we know politicians are not going to change it.

You know, they will only change it when they have social pressure to change it, then they will have the need to change it because people, otherwise they will not vote them. Otherwise they will not have their support. We don't know, they don't care. It's, it's clear. They know what's happening, you know, and they are the ones making the rules and they are the ones who decide when we open.

And we, we can have, we're gonna host two, 3 million per persons and where we don't post 30,000, you know, but they are not our target. You know, our target is the citizen is that is a person who is afraid, especially, you know, who is reading this media and who is believing these. Fear towards the Afghan man and the CDM man, you know, because especially, eh, even now, if we go now to the following posted campaign and we had that, it was the one in Afghanistan.

When the situation of Afghanistan happened, we also decided to act and do something because there was also this message of who, when you think about Afghanistan and what will happen in Afghanistan, the persons who are only seen as a big themes is a woman, the woman and the children. And they are of course, but there is also so many African men and suffering, you know, but yeah, in Europe, we, and in American, they w they, we would not see African men as a big things.

It's so complicated because media portrayed them always as Debbie, you know, it's, you have so many images, always of tiny man. So a lot of people, when they think about Afghan men, the first image that comes to their mind, it's a tiny one, you know, and, and this is, this is, eh, this is really dangerous. This is really dangerous because it makes the people ends having fear and not wanting to welcome a specific persons, just because of this message media created by politicians behind, because this is not the one by chance, this, there is, there is a.

It's well-planned to do it like this, you know, so, and it was so as well, uh, you know, it's so, eh, hypothetical, you know, then also the European union, they made the Afghan woman weak, you know, because, you know, we have to leave at eight everyone, woman from the worker and they need to have access to education.

When at the same time you are allowed to have so many African women and I've gotten girls and boys who don't have access to a location inside Europe, you know, it's so it's so high pocketed that, but then yeah, we, we expect it's that they're not the normal person is, is the hope we have is that that person will, at some point they will realize I don't have anything to fear.

They, they are nice people. They just want safety and we can, we cannot stand that they are treated like this. You know, like in the past with the black communities traveling in the bus, I mean, like women vote in many other things that at the end, it was not that politician. It was, uh, a group of people who said, no, we cannot allow that this continue happening like this, you know?

And that's what we hope. And that's what we work for towards them, you know? So I don't feel frustrated in the sense that they don't reach us. You know, that politicians don't call us because they, I don't know what our target, we, our trust is in the, in the people in society. We believe in them. And we know that at some point it will happen, you know, but it's a very good point.

Maybe just a quick follow-up or like extension or interest in also, first of all, like it's so beautiful to also see you describing it and how the, for example, just from having a very private situation to a social media exchange project happening that then turns also like in a

very networked or like synergetic environment of other people that will join it and like understand it and also make it their selves.

I think it's like very inspiring that it then turns into this hardware and he described it as evidence when the book is done in the library. So it was a fun, super interesting. But what maybe at this point also am interested in is like, is it, how did you experience then this being two years in the project right now, growth of the whole thing?

Like how did was it always. How did you experience the whole project evolving? Because it also sounds like so many synergies that came into place in moments when it's like also cultural institutions are interested in what, which has heard as a comment is other, like, it can be read very critically, but at the same time, it's also something that really can also be empowering because this allows you to reach more people.

And it's been very inspiring also to hear how this evolution happened over two years, which is also quite impressive. How I feel about that. Do you mean, uh, well, I mean, I didn't even have time to reflect so much into the bread, you know, because everything has happened so fast, you know, and it has gone with my personal life as well.

You know, everything has come in and I just given even half time to, to think, so my genome suddenly we were in these suddenly we were in this Saturday and every time that maybe we're like, just having more time to think something was happening, you know, maybe when we were having some more time, it's when you think of Afghanistan happened, then suddenly think of a can happened.

You know? So we have been like, eh, finding our self without time to think so much sometimes, you know, and then I don't know if that's good or not, but the bread has been always very intuitive. You know, and evolving in a very natural way without planning. Eh, most of the times say not things so much in advance, you know, just, eh, sometimes reacting to the situations.

You know, if I forgot he's done it, it was going on holidays, the debate the day before, you know, and, and, and, and the, yeah, I had really wanted to disconnect from the bread, but then I couldn't do it. I thought, I mean, yeah, we need to drive to do something, you know, and this is, this is, uh, you know, so I, yeah, I think it has been innovating and reacting and trying to hear the people now, for example, their bread, after the, the situation in Afghanistan, before the situation of food crane, it starts also evolving in a very, not the roadway.

Um, that was the push, you know, precisely that is one of the topics. One of the cases, you know, from, from the group of the students. And it was also by chance, you know, just because, uh, set us as a Haida. It's an Afghan woman within Turkey by now. And then she contacted to explain her story, you know, and she, she acts.

At quality study all the different times that she has been pushed back, you know, she has been in Greece, but she has to be pushed back a lot of times. And she explained all here, the study, and it was scared who decided to contact, you know? So a lot of times it does happen in an another way that someone contacts, you know, there is this special connection,

you know, and I don't know when she explained everything with her team, we've got children and everything.

And then yeah, we have a group of people with really committed, you know, and sometimes when they get a very crazy idea, eh, they also find always the time to work together to try to create something like in these cases with constant any that she's also from Germany and she's a videographer and, and she, she's the one who video edit the video that you saw before.

And then, yeah, she's an amazing person and she's always really anything. We get any idea. We, we get like these sometimes very, uh, really silent. You know, something happened on, we need to react fast. She's always a lot into working together. And this is what happened with it, with the story of the pushback.

You know, she was the one who contact and then when she explained her story and she sent me specific one photo that she sent where you can see it's, uh, children trying to the boat in the. I thought this is, this is the boat that they were trying to cross. You know, it seems like a, the 40 days of the beach, the one you used to individually, and I was so doubts with that photo, eh, you know, that I thought, I mean, we need to try to do something with this story of Sakara and try to see how we can help his family, his family.

And then I contact Constantina and I explained that, look, the study, they have the heart eyes and had all the photos. And we said, okay, one, we can try to do about the pushback, you know, because they're brilliant with the push backs. And this is what's happening right now in Moria rhino in Moria, there is not more than 3000 people, you know, now they, the, the plan of Europe is changing.

You know, I don't know if it's because of the bread of, because of whatever reason, but now what they try to do is they try to stop them before reaching to the refugee camps. Why? Because in, yeah, it's very difficult to have evidence, you know, because it happens in darkness and there is no one around in addition, the people who is that they have to have their phones off because otherwise they can be track.

So in addition, it's very difficult for them even to document what's going on with them. So the only evidence we have is that a studies, you know, is the people who are pushed back and they send that into, they don't die in a way because none of them died. Those persons. And that's what we were trying to do before.

What happened in Oakland? We are just trying to, after meeting Sandra, you know, we are trying to collect all the testimonies of people who has been pushed back and try to do something with that to explain what's happening because we, the pushbacks, especially, it's so hard to make them visible and to make them how you explain it to people, you know, because the same day, much of a boat and yeah, someone died, but it's very difficult for people to feel the empathy and to react, you know, it says or what we were thinking a lot.

Well, we can do with pushbacks to try to, to make people realize what Europe is doing, you know, on, uh, how we can try to change it. And yeah, we just have the story of Sahara is the

only one that we have been able to do until now. And then, yeah, maybe it's a with mental to share it with all of you.

Um, or like I rented from, you know, to Europe, with my wife and children, but to be honest, stalking style board to. Going to play a taxi game. I mean, game, every time we try to cross the gore there and we had the taxi came towards, um, towards Greek, but the time then smugglers stole us and locked us. It was just me because just me and my wife, and then Denver eight David on his knife and tied my wife's feet and said, you fish out, they will kill us.

And they wanted to, I saw the knife. I said to myself, everything is all there. They are either organic to the African gangs or they are sailing us. My wife's board. It looks the cries of my shoulder. And you had never encountered it, encountered, encountered such since before. And we had only seen these things in the movies.

And now I would not do that. This was all over, but I was not disappointed. And with all my being, I asked my Lord for help, God help us, but I couldn't sleep at that moment. And when it came into the house whose voice I hear from the hallway, I was able to show my myself through the door and I asked him for help for help.

And my husband shot with his girls hands to their man. Peach was not completely close and the woman was supervised. And immediately after a few minutes after, after the woman left, the thieves came and they told us that, that did you say to that woman? And I said, uh, out of, yeah, no, she did not see us. Then they said, if that woman has seen you.

Your life is in danger still. We did not know that all we did a good show get ourself to that moment or not. Deceive said that the truth did that woman see you or not. If that woman has seen you move you to an order place, the face of the thieves was very horrible. Their clothes were very dirty and wrong, smart, bad.

They was so hot that we were on now after 30 hours, the thieves entered the room and said that that a woman had CA had comment and wanted to talk to you, come out and tell the woman that we are safe. But I did not know if that woman was more dangerous or this is what, in any case, if that woman was good or bad, I'm Jane was safe for us.

And for you, thieves talked me out, took me out of the bag to be stem. It was dark. It was about 10 o'clock at night. They took me to the street from behind the house, which was a

and Pete place. Anyway, they talked to me, them from Browns Bruins to the street, and it was there that I told them myself, that was the time to scape. I had to run away. So put informed that, inform the people to save their lives, to save the lives of my children and my husband. When we reached the street, it was dark.

It was dark everywhere, but the lights of the shops could be seen. It had sat on the ironic away from them and quickly for all my sick into the shop and scammed loudly and asked for him that inside the shop looked on in surprise and came to my aid. And the fit is saves that kids in the dogs, I was scared and crying loudly.

And everyone was watching was watching me from behind you indoors. I did not know talkies and they did not understand caution.

I pointed out to hit them. I pointed out to them, that's my family in person in that house. And the people call the police and all their slaves who were in that house. Ron evade from hearing a loud noise. It was a miracle that got helped me in the worst conditions of life so that I could save my family's life.

The police came and after a general interaction told us that you were very lucky not to fall into the hands of his dangerous gang. And after that incident, we moved to the borders of Bulgaria and Greg, several more times, we both about and cross things, bridge Turkish, born there on the military, very and hit and hurt in the forest Creek for two nights.

But we did not succeed. And then week four, they're indicative for their police arrested us, deported there again to reach totally Europe. You have no support, but God beyond prompted because of that. Ethnic vigil is not accepted by the Taliban. Is Afghanistan NPR, part of the religious minorities of Afghanistan.

As an admin, I have always wanted to be a skilled painter, be able to participate in a major exhibition around the board, but due to lack of, uh, identification, I could not be an artist in Iran.

Yeah, this was the

I want to cry, you know, because they are such a loving family, you know? And it's so sad that they, yeah, that is, this is what it's doing to them. Yes. Because they are Muslims, you know, and the, at home forced to go through this dangerous way and very, very, very soon they are going to try it again, you know?

So we're just very worried that nothing bad happens to them.

I don't know if you have any question or anything else you want to talk about.

Okay. Thank you for sharing. Um, what's really impressive. Um, so very practical question. Uh, yeah, we've been thinking about was, uh, how, what mistakes have you witnessed that. Maybe you media from Germany or from Europe, or like privileged people, uh, have done while sharing these, uh, like stories or other like things where you could take care not to yeah.

Make MIS or like, I dunno, what, what common problems there are while sharing these histories, for example, maybe that was, yeah. Maybe you can maybe understood. I think it, sorry, I didn't understand your question. What is the problem by sharing these stories? I didn't understand. Well, the, yeah. I mean, uh, are there like common mistakes that you saw that RP people are making, sharing these questions from like a European perspective?

Or do you think it's problematic sometimes the way how stories are shown because you do it very well and you have people, uh, directly sharing their videos, but we asked you to

sometimes face yeah. Questions. How come you do this correctly without hurting anyone or yeah. Being respectful. Yeah. I mean, I think the only way it's always to try to do.

Good luck with the people who it's experiencing. You know, I think when you work a set them together, I think you always find a good way to do it. You know, I think what's dangerous is when it's only one site, you know, when it's only your way of seeing things without maybe talking with the people who is experiencing, you know, because maybe, sometimes you, even though you try to do it, sometimes you are just creating another stereotype.

You know, that's why I like so much, eh, when it's like something collaborative, you know, when it's like together. So my only recommendation will be, if you try to do something, try to involve the people who experience in it, you know, so that it's a team work. I think that's in a way that it can be done in a much more proper way, because then you have your idea.

The other person has her own idea, you know, and then together you can create something that can be stronger than if it just one side also is if it's only their side, you know? And I think the more people, the more brains together I used to get it, you know, I think you can try to find a best way to explain it, but please boxes is really complicated.

It's, it's very hard because of that, because, uh, Yeah, you cannot be there taking photos or videos at that moment. So you need to find a way how to explain it, how to make people react to that. You know, and not only, not only to give them the information, that's the first step. Of course it can be just keep the information, you know, that's happening and you should know it, but also to try to find a way that it impacts them in a way that they cannot handle it.

You know, that's what we try with this story of Sahara was to try to touch people and like, wow, we are doing this. Our governments are doing this. I mean, we need to try to stop this. You know, we need to find that if there's persons has to come, they need to do it in a safe way. They're saying we are evacuating Iranian people in a safe way.

We are sending buses, we are sending cards. We are doing everything to back with them in a safe way. We don't tell them, take a boat. And we, we send them back. I mean the same with this persons, because they are also fleeing war prosecution. You know, they are fleeing the same kind of violence, you know, and not accepted.

And that's, um, that's what we are trying. My data is through that with the pushbacks as it's happening, sewing in definitely as it's, uh, it's very challenging. You know, we, we managed to do this one and we hope we can to collect also the stories of those, of those who have. You know, not, not through them because they are there, but through the, through their families, you know, because there is also so many, also we had some people contacting us because they are trying to find people who disappear and they never know anything more from them.

And I think that's something that is very important to collect those names, to try to find out about those families, collected testimonies of those families. Really it's a lot of work, but I think it's extremely important. Otherwise it didn't happen. You know what? You're going to archive. It didn't happen, you know, in their future.

They say, no, this didn't happen. I don't know if you don't have evidence later on. It's very difficult to claim responsibilities to governments. If you cannot show, look, yeah, the person who the, who died in see cannot complain, but those families behind, we never knew anything more about that person. The last thing they knew she was talking about, and she was thinking about it and they never hear from them anymore.

It's important to collect all those testimonies center. I do have the names as much as possible information, and then to try to create something that can make people react, not only to show it, but to make them also react. That's um, I think that's the, what I would recommend if you want to do something and try to go that direction.

It's really important. The more we collect, the more people we collect them or persons, we know the more families we know, you know? Um, yeah. And then what are, we can show this cannot, this cannot continue happening in this way. You know why we read some like this because they are like us, they look like us and the others.

We, we treat them like this, this is not acceptable.

Yeah. These ones bit, all the session that I had planned, I hope it, I reached all the points that you were interested or that you wanted to know. Um, yeah. Feel free to make any question because I have time. So then where did that? The I'm happy to reply any questions, anything that I can help, or I was also curious about, uh, the fact that if you have it maybe a face, um, I will say censorship about the content that has been shared and how you deal with it.

Because that forums like social media platforms, like have heavy restrictions. Sometimes it's like targeting like political people enact this for emergencies show. Yeah. I mean, What we have seen that happens a lot. Is that specific topics we are shadow, you know, eh, sometimes a lot of videos of lot of photos, they are exposed to people and we can see it in the, like in the inside information from Instagram and then suddenly a specific video specific posts for those, they just simply with the algorithm of Instagram, I don't know, however they do it, but you see that yeah, only 100% soy or 200% soy.

So, you know, specific topics and yeah, they just ban it. They just say shadow it, you know, specifically everything you mentioned in Taliban, for example, shadow very fast, you know, so specific things, we know that anyway, we will keep doing it, you know, because if you shadow me, okay, whatever, block me, whatever we will keep doing it, you know, there'd be only one kind person's seat or only 200% seat.

You know, at some point maybe the person who is following the breath will see that image or video, maybe in a different context. That's why it's also so important to have like different ways of being seen, not just the insight, um, you know, who, the posters with the exhibition, with their photos as much different ways we have to be seen, you know, more of the people that they can try to make you invisible, you know, because like you are everywhere in, in different places with different ways.

Um, it's more difficult. You're gonna block us, but yes, there is a specific content that they, they don't like, and we try to share everything. You know, we don't make a very big selection. The only thing we try not to duplicate images, you know, uh, or sometimes for example, when it was with perfection is a person and then he will send sometimes 20 photos of the same photo, and then he gets the same.

And then he was seeing that 20 photos and post the 24, those, but most of the time in 95% of what they sent it's it's, uh, it's share because they send it for a reason, you know, with an explanation of what they want to explain. No, and only sometimes they, they have sent a really busy one face of the child and except the case of the heart is very different.

It's it's categorization of their family to show their faces and to show that it's studying public, even the children, but then the other same, if sometimes they show it, we will not choose, choose that photo, uh, of sometimes very Biorent content, eh, bloody, you know, bleeding, things like these that we thought it will not add to their story, you know, but we, we don't have, uh, had really many, not all filtered.

But Instagram. Yes, they go, they do a lot of time, sir, by the way. No, I mean, it's, it's part of the game, you know, once you decide to go in social media, you know that the, eh, and we know also that you've, we boast the Lord. Yeah. Many people, also many people follow in their bread. They, they ride with, eh, no, just post one every three days, because then eh, or they're always seen or whatever, you know, but sometimes if we, I, we need to explain and show 15 photos.

Okay. We show it, you know, and if you

at some point their photos will be shown or seen by someone somewhere and that's for us. That's, you know, um,

I hope I had to play your question.

I don't know. You have any other question? Yeah, maybe I have, I have a question. Maybe not. It's not really a question. It's something that goes through my mind. Um, first of all, thanks for your very, um, touching, um, moving presentation. I think it's something that needs to be digested somehow. Um, and I think we're all struggling with this.

Um, but it's, uh, I've been thanks for all the great work, um, One thing that came to my mind when listening to her presentation and keep kept reappearing all the time is of course the role of the image itself as, as part of as a, as an evidence. Um, and as we, as somehow, I see see ourselves, the group of students, the designers, themselves as image creators, somehow we have, we are dealing with images somehow, and now we're forced with, uh, confronted with, uh, let's say, um, strategists, political mill strategies of, uh, avoiding images somehow.

So, uh, moments where images cannot be taken because it's happening during the night, it's simply, it's not, it's not bright enough or the screens are too bright. So you exposed the deletion of videos and images and Instagram or YouTube, the forced in visibility. And then

somehow also the, the counterpart, which is the tsunami of images, millions of images that create innovate.

That way you can't really identify a specific image anymore. So I think it's a, it's not a, it's not a question. It's just something like a huge big challenge to maybe find a way to create images where images are not produced by the people who were, um, experiences experiencing these moments first firsthand.

So, um, I often come to the, to the point where I think, um, is there a way to create images, um, for example, out of these, these testimonies of people, images that are not trying to exactly reproduce the exact situation, um, but tell the story in a visible or visual way. Um, and this always brings me to the question, the role of illustration in this context, because in a way it's, of course it's not a one-to-one evidence of a situation, but it's still, it's something that is visible and probably also very close to the testimony.

That's an expression. That's very important than a dimension. Because for example, when we made the poster campaign of Afghanistan, we did it with illustrations precisely because of that reason, because the images that we were able to use will be for the . And we will just be praying for Cindy's fear of the African man or men.

You know, what these study about with the guns. That's why we decided no, these time we cannot use photographs because the photographs we have are not helping what we are trying to do. And we, we, we knew for illustrators. So I think illustration in this case of backs can be really important because of what you are saying.

I think that's a, that's a really important point. Of course, you can create it without being a photographer and with illustration, find a way to explain it.

Hmm. You know, also for example, I mean there's many different ways to do it and you know, it's also the important thing is to do it when you think I, and I think that's what I think I really want the students think about it is that whatever you do think that it should be not only try to think how you can engage.

That the person's react and take action. I think that's, what's more important, you know, that should be in the process of whatever you will create when you, with these specific topics. I think it's not enough anymore to just do it, to show just for me informant yes. Use also that opportunity to try to how you can make that people react and take action.

And because the more people is doing this, the more and more and more and more we will change the situation. You know, I think, um, if you do that with illustration, but try to how you can engage them, maybe that they can also illustrate the later on or, uh, I don't know how that they can contribute with whatever you do that they can also add to that, that you are doing, or I don't know, with education programs, how you can make that they also will react, you know, find a way to do it them.

I think that's super, also super important, uh, to say that it's not, uh, only about documenting a case for the sake of documentation, which is super important, going back to the role of archiving that you mentioned, that's super important, but also, um, to. To have a specific

goal, an audience, and a specific reaction in mind when you're creating that, which is actually the most, uh, important, also interesting role that we as image creator somehow can take on because that's, that's the moment where, uh, you can probably produce a positive effect.

Yeah. You don't want, otherwise it, you gotta just show it and that's good. And that's a part, but I think if, since the start, you strive to think, okay, how I can engage because it's through our bread, doesn't start up as activities. But in the moment I realized, this is an activity. This is what we are doing.

It's making people react. We start taking conscious decisions of how we can engage people. You know, all the many ideas that game of how we do it or not at all thing, how we can engage people in doing it, how we can engage people in hugging the post, that how we can make that date to exhibitions, how we can make that they try to do something to make the situation visible.

You know, that point was really conscious decisions. And I think it's very important now that you're going to work in this topic. Yeah. How we can do it, you know, and brainstorm together, eh, which is your target group and how you can do it, you know, so that they had. Yeah. And then that they had for students something and that they are not only witnessing, you know, because it's, it's good.

They know about the pushbacks and the numbers and the stories, but yeah, we need to, we need to use them and not let them continue with their lives without having this in their mind. This is happening. I don't like it. You know? And, and, and especially, it's also very important, I think, to make them realize that this is happening close to their house, you know, because that's something that happens a lot, you know, with the, with these media.

And it's like, for example, the video we show many people would say, oh, this is happening in Libya or in Syria or in Afghanistan. No, no. And this is happening in Greece in Europe. Also try to find a way to bring it home is more difficult to not that in a way, when it's happening close to you, you know, find a way also that it's, it's happening like close to them, that they feel that it's close to them so that they can do something, you know, and that's been important.

Otherwise, people, they just feel frustrated. You know, they feel like, okay, this is very hard and I cannot do anything. And they just clap in front of way. And, uh, yeah, I, I'm not a politician. I cannot do anything and they continue with their lives, but of course they can do something. Every person, whatever Japan they have is something they can do to change this.

Situation, you know, it's about them, even the, the and Delano, you can change it, you know, you can do the littlest step you can from your life, even if you just want to, I don't know if whatever, if you cried or, I mean, any, any kind of job, you know, even if, uh, if you are a carpenter, you know, you can create things that can make people think and, and be aware of what's happening, you know, and said, I think that's been important too, to that for your brand new, you try to do, to find this way.

I will have a question and then, I'm very curious also for like the, the infrastructure that you use to make this all happen. Like how the groups organized. Is it like, it's now you see Memorial? Is it like an open Instagram account where other people have access? And like, it's more like, uh, uh, people post as a collective or is it that there's other channels that are used for the collective processes, but then there's like a creation happening behind it.

And also like just how to, um, really like the technicality and the working method is happening. Yeah, create this platform is also like, seems to be like a very unique shaping that's one more, where does thought it comes from there's this project? I think everybody knows it more or less like the alarm phone, which is creating like a platform for them to, um, have at least like emergency emergency rescue in the border regions happening.

And I just had, like, in my mind, like some comparison happening was like this setting up an infrastructure that enables cultural production from a vice-versa approach is also something that happens in what your work is about. For example. And I was just really wondering about the heart infrastructure that helps and enables this process to happen.

Yeah, well, I mean, um, all the communication with the people from the camp happened, so is through WhatsApp, you know, and with all the people that we have been working in, uh, in Afghanistan was more with telegram and segment. It's always like private comment conversations. We had only one group with and most of our uniform specific things that we were doing for exhibitions, for example, you know, specific things that we needed to do it together.

But most of the times they don't feel comfortable also when it's a. And you also have to realize that, uh, yeah, unfortunately, sometimes yeah, they are from different, different, eh, when is she out? When is SUNY? So they have also a lot of really indirect conflict sometimes between themselves, you know, in the, in the group.

So by the, we have five, even this group and then, eh, they sent all the photos always through this or WhatsApp or signal or telegram. And then, eh, I collect all the photos and then I upload all the photos. So it's only me uploading in Instagram or what they send me. Yeah. So this is a bit the infrastructure.

And then whatever we do, we always talk with everyone. For example, with Sahara, for this movie, we will speak first week. I about the idea that we had of how we can do it. And then we will talk with Sarah that we think we can do this and it can help for this for that. And what do you think, what do you want to do?

Which, because we want to use how you want to do it, you know? So they pay the people, whatever we do, all the people involved in the process because, um, yeah. Instead of lives, you know, is there photos, is there images? Is there videos and then, yeah, that's a little bit, how is this. How is that process. And then also what we try later on.

And it has not always been easy specifically when it, for example, they have been traveling, you know, when they have had to leave because, eh, I mean, , at the end, they had to leave the camp, um, in a bad way, you know, they were waiting two years, but at the end of all of

them had to leave the camp and yeah. Um, by drug working through, through Gresha, through Bosnia, all that part.

Yeah. The communication sometimes can put you in danger somehow, you know, because as you know, if you even know, for example, if anyone arrives, eh, rhino to Lesbos and they don't create directly to the refugee camp and they are in a forest and you go and help them, you can be detained, you know, because you are helping illegal people come in.

So there is always this very thin line that we always try to keep it as safe as possible for, for, for everyone. Uh, and at this time, As much as possible as everyone we can. And then also what we have tried always is that when an exhibition has paid the money or when we offer, for example, with the action book, we bait all the printing of the books with the grounding, but now we are still selling books.

So every time we collect money, uh, I become out like 2000 euros. We create packages of 200 years that we send to families, not only Maria in Arizona, you know, the refugee comes in Europe through Western union that it gets a little bit complex because was that a union also puts a lot of limits. You know, if you're set to send in a lot of money to different people, they block you the accounts and you have to create accounts with another person.

So even if they make it very complex to send the money to the people we have, eh, with a book, we have send them on to their people in Maria and with exhibitions and the photos. We have tried that every person who took the photos or the videos that they get the money from that exhibition in particular, for example, you know, that's something that it has been also for us.

We have done it. I always like this until now, even though of course, it's getting a, that it's, it's been in sometimes say white heart, you know, because, and I it's something I want to start doing it in a different way, in the sense that. Yeah. I mean, everyone has collaborate for free, you know, they're graphic designers or they're people from paradox.

Eh, but I think in the future, we also have to find a way that they are paid, you know, that we can pay their people who is creating something, you know, and that the, I mean, she's so nice. He's always the way for free, you know, but I think we also need to find a way to that the people who is creating all those things are paid, like the persons who are taking the photos, you know, of the gamble or their families that we send them money.

And that we, I think, and yeah, because there was not really plan and we will have never imagined all the things that we will have done. I mean, even, uh, I will not have everything, these things happening with no support, but I think if we are going to try to find a way to get funds to, to when we create something that everyone has, uh, but you know, not only the people from the camp and company and the families, but also the, the people who is creating, you know, because at some point that's the only thing that sometimes make me feel a bit bad, you know, like, okay, well, these designers, you know, they, they, they didn't get paid, you know, and I don't want to, uh, Encourage this industry who is taking advantage of times of creativity, people, you know, with three internships, pretty voluntary.

And I think that's something that like though was the bread itself that I want to try that individually find a way that the it's also taking care. You know, now that we have much more fresh structure and story of what we have done, maybe we can plan and find a way that we are taking care of everyone, you know?

And then I find a black theater play center. Yes. Okay.

There's more questions.

Um, first of all, thank you so, so much for, um, all the things that you shared with us. It was really, um, very, very touching also for me. And like Western will be like a, not part of the design students. I found out about this lecture on Instagram and I'm part of a political organization. Um, we follow your Instagram accounts quite awhile and we always share and like it, and we also put some posters of you in our city, but we will also wondering what you just said, that you always try to engage people to do something.

And this is also something that we are sometimes also frustrated because we also think that we tried to create awareness, but then like, which impact does it have at the end? So my question would be, do you have any advice how you can really engage people through political actions? Yeah. What I think, uh, yeah.

I mean, this is really complicated to answer because it really depends on which topic, you know, I can only give you a feedback about this topic because it's the one I'm working now, but, uh, yeah, I think you need to try to think that how everybody works, you know, I think that's the most important thing you have to realize that people need to understand the situation.

You know, if the context that you want to try to change, so they need to try to understand it, but they also need to try to feel it, you know, and you know where that there, it doesn't let them continue with their lives. And yeah, it's very hard. Uh, I don't know. I don't have, um, NEC answer for that, you know, If you are doing something specific and more, um, and you explain me, well, I can, I'm happy to help you, you know?

But yeah, it's very, yeah, it's, it's hard, you know, in this case, because he touched me a lot and he's very personal to me or the situation, you know, I was just trying to make people realize that it's like them, you know, I was just trying to make them feel like, yeah, they are like you, you know, uh, because if you make people still want to feel like it's like you, then you treat him well.

That's why people, that's why you don't be reacting how it's reacting to crane. Because when they are seeing photos of refugees of these Ukrainian refugees, they think, oh, this is my grandmother. This is grandma, my grandfather, this is my, or this coming, my brother. And it's making, it's making them react super astronomy.

You can see it everywhere. There is flexible, grain, everywhere and donations everywhere. Everyone is winning something for putting, you know, there is such a strong response. Yes. Because they feel it's very close to them, but why is close to them? I mean, it's not that culturally it's close to German or Spanish.

It's very even, and you know, but it's just because in this case they looked play you, you know, and if, if you want people to react to. Push backs or two people who's coming from Afghanistan or to Syria. You need to find that way that they focus. You have to focus in what you have in common, you know, because the media is always showing what, how different they are from us.

You know, the differences, the more you focusing on the differences, the more difficult you will connect with someone. I mean, when you are studying or, I mean, when you even choose your friends, while you choose your friends, it's always because you have things in common, you know, and even when you choose an ad relationship, a lot of times you have things in common things that connect you and for people reacting, you need the same, they need to connect with them.

So always when you create something, think how I can connect them, you know, and try to focus in things that they can have in common, you know, cuisine, for example, you know, maybe people who are

for example, try to then find ways through cuisine to get them interested in them. You know, you know, for example, this is maybe, um, a simple example, you know, but trying to find connections and things. So that they, you be Britas between them, you know, because they are always brilliant, but it is, they're always making that they're different than they are.

So, but, uh, yeah. Try to build these connections, these things in common. Uh, that's how I, that's how we tried to do it with a project, you know? Um, but maybe it was, I didn't know, many things, you know, um, many things I know about alphabet requisition, Iran, for example, it is because of the family of the father, of my son and, and, uh, Phoenix explaining to me and his friends.

And I was just shocked, you know, many things they was telling me, I was like, wow, I didn't know these. And this is like these, I was like, yuck, pretty shock. But that allowed me to understand the situation better. And that has allowed me a lot to help the project, you know, without all these deep understanding.

And yeah, this will not, uh, this has never happened because I will not have no also all these things, you know? So you also need to get to know where you are trying to change from inside, you know, through the peoples who really a lot, I think that will help you a lot to understand it.

But if you have a specific plan or idea, if you don't mind, I'm happy to give you.

help you if you want.

Not yet, but if they come up with something, we will contact you through Instagram. Thank you so much.

I thank you for the answer that you gave me,

uh, scheduling up to date facilitation was as has been said already, very touching. And I think also thinking about the last words, he said that the thing that maybe more, more was seen people, uh, refugees, not only as object of violence, which is how they usually are created as the sky. Like it's, uh, because of the soccer of the is violence.

And it's the thing that we'll want to like make public, because like, it's something that we have, like make obvious, um, I'll throw like. But I lose the humanity that they have, what this product like brings it back. So this is something that it's really meaningful. And I think that we, as a group, like you have to try it out with another buddy would be maybe difficult because you also have like, material that it's like being made in another way.

So like buying reports by official media would say, so this is also a challenge that I think that I have to go through and think about. Yeah, no, of course. But even if it's it's done through other people, you can find a way to give it the, the data in, you know, because you can add extra elements, you know, uh, for example, with these things of Afghanistan, all the focus was in liberating, the African woman from the worker, you know, and all the focus of media was like, we need to save, I've gone woman and all the feminists.

Yeah. Brought affluent woman there with all the focus was in that. And there was CDOT focusing. They don't have access to education, for example, you know, so even with media, you can find a way to give it the dark. And even if it's put in the focusing, it eliminating from the poor guy, find a way to. To bring it to what's important.

And that is the lack of education of women, for example, you know, because at the end, what's the difference between having to have a specific weight and having to have to shave yourself or have a specific aesthetics in Europe is the same, you know, you are forced to be, to look like something as well in Europe, but because it's something that, uh, we are doing, you know, when we're selves work culture, we don't see it like something, but, you know, but anyway, I try to, you know, even if it's after report from media or that, try to turn it to the point that it's important, that it's really important.

And there is always a way, you know, I know it's sending to you, but there is always a way to break the stereotype and I'm bringing it to your, to your field

and then find a way that, so the, yeah, and also really, if you have any questions that I can help with anything, I'm always happy to. I made it with even ads. You know, sometimes I just don't have time to do things, but I'm more than happy than, uh, give a feedback or anything that you may use it, or you maybe not because you don't like it or whatever, I'm happy to, to help anything.

Thank you. Very generous offer. Um, and, uh, looking at the time and also hearing the voice of someone small in the background who is, who needs his mom, I guess, um, if there are no super pressing questions and maybe just one last word, also picking up from what you said before. It's, uh, also whatever we're doing is, is, is always a big question is how to limit yourself in order not to address everyone and address every topic and address like solve the whole situation, but also to limit yourself to what is possible for yourself to achieve.

I think that's something also we learned when we started the project, there are different audiences that need to be addressed in a different way and not one audience is the only audience, but it's the multiplicity of all these audiences that are very important to address. Um, I think that's also a very important aspect to keep in mind also for the students.

But I saw this one, this one hand just raised one question.

I was curious, like, like if, if there is like a negative or like a critic perspective from the refugees in those camps and, um, on, on that account, like, is it all positive or are there also like credit voices? Sorry, I don't understand if there is sorry, like negative voices through from, from the camps and from the refugees through about that.

Yeah. About the, the, the, that account or is it all like positive? Are they thankful for that work or, yeah, well, I mean, every at least, eh, I don't CA I, we didn't have people like complaining, you know, there was only one case and it was not even related to, to operate, you know? And it was precisely because of that, because, um, for those of the children of this person who is living in refugee camp, and those for those are used by a very strong NGO who is getting lot of donations, you know, and the man saw that the photos, kitchen.

Well, it's getting a lot of donations, but he then gets anything, you know, on demand growth, because precisely took a photo of his son from the back. So you cannot see, you cannot the child's father. Oh, he's my son. I know he's my son. And we took him. I mean, the child is not recognizable, but okay. If it's not, if you don't want, it is not a problem, you know?

And he explained, yes, this is happening to me. The photo of my son is being used, you know, and this NGO is collecting a lot of money and I never saw any money, you know, and yeah, I can understand him as a father. You know, he goes there, portrait of his son using a very big campaign for donations, and then maybe they collect, I don't know how many money a lot, but this is a really big one.

And he never saw anything, you know, and that the course, like then only negative experience, you know, that we had from someone complaining about the, about something, you know, and only sometimes what happens is people complaining that we cannot support them economically, you know, Yeah, because I mean, we sell books, but we don't sell hundreds of books.

You know, I, we, we have a limited and once we sold and the packages are sent, maybe until there is no three months, we don't get money. You know? So sometimes there's maybe people, yeah, they are desperate, sad, because their situations are very hard, you know? And they just sometimes right. Or can you help me?

Can you support me? And, and sometimes we are, yes. I'm sorry. We are right now. We don't have anything, you know, that's the only two things that sometimes has happened. Yeah. But then yeah, that they feel frustrated, but because their situation is hard, you know, because especially the worst situation is the people who has been several times reacted, you know, more than two times, because then they don't have any support from the state.

You don't get any money and they have to eat these foods that they dislike because it's not their culture with dates that it will food, you know? Um, yeah. And, and to reapply with a lawyer is free, but to reapply for your procedure, you have to pay around 200 euros and you don't have any support. So sometimes you police riding.

Yeah. And do you have money to pay. I would, I proceeded, you know, sometimes we can send money sometimes we can help other times. Yeah. We don't have, we cannot help. You know, this is the only negative aspects sometimes, you know, on a yeah. But then yeah, we cannot do it. Um, I wish we have more, but, uh, yeah, we have what we have and we try our best with what we have, but we had very happy and we know many, we have helped many, many people and many people are thankful.

Even people that know they're in Germany, you know, that they are safe and they whisked right to us, especially with a, for example, that he, he's not in the book and he, and he was not in the poster campaign because he joined the collective Laden and he's an Afghan boy of only 18 years old. And yeah, he was one of the best persons to work with.

He was amazing working with him, his commitment to write these. And now he's in January and he still he's asked him many times, say how I can help, you know, how I can, uh, you know, what can I do? You know, still when he's in a safe place, he, he wants to, they don't forget even the ones that they are safe.

They don't forget about the experiencing Moria and the suffering of the other people who is left behind over there, you know, on a. But not luckily, thanks. God does whatever. We didn't have so many negative comments or experiences, quite the opposite. Many, many people, they are very thankful, you know, and for the support they be CBT, you know, and then yeah, we will try to find a way in the future to support as much people as possible from the camp, at least to make their situation a less miserable and at the same time, eh, yeah.

To take care of everyone involved in their project. So that's yeah. But everyone is as happy as possible.

Yeah. The only negative sometimes. And this is from just my personal side, eh, is, eh, sometimes it's very challenging emotionally, you know, eh, because for me, this is so important that when I see people not reacting, sometimes it's like, how, how are they gonna react? You know, because I'm so inside Moria that sometimes I just, I forget that I also enjoy life and that there is also be different things happening, you know, because that's a negative point sometimes more personally, you know that sometimes I need to step back, take some distance.

Okay. Try your best. But, eh, yeah. Thank you DC, because it's very challenging, emotionally speak everyday with a lot of people who are going through very hard situation, you know, from pushbacks, from whatever it is from within there. Uh, all the ones who have their families suffered in Afghanistan.

Yup. Um, do Amy, thank you very much for, for this talk for this presentation, for the lecture. I think it was really inspiring and I think we all have a lot to think about now. Um, yeah. Uh, it was very nice because I see that really interested and committed, you know, and that's,

that's so nice because it's people then that I know that they will create new things and, and, and all together, we will find a way to stop these, uh, these nightmare for so many people.

Yeah. We see how far we can get, uh, thanks also for offering your support. Um, we we'll see if we find a way to get back to you with maybe further questions and maybe also sketches, whatever. Uh, thanks for that. And thanks also for the audience. Uh, I think it is great also just seeing so many new faces as well and, and faces that I keep recognizing.

Uh, um, so, um, thanks to all of you and I hope we see each other for the next lecture. Um, and if you want to be kept updated, just send us an email and we put you on the, on the list on a newsletter email list. And, uh, yeah, I think anyone else wants to say something clapping hands maybe. Yeah, yeah. Really was super useful and interesting for your time.

And like from carrying all the materials was really great.

Yeah.