

**Pelin Tan:** They apply to be refugees... they wait for the papers to be considered a refugee...

**Male speaker:** Okay, so refugee status in Turkey, then. I guess.

**Pelin Tan:** Yes, but it is difficult. There is no refugee status for African people in Turkey. People from Russia maybe, from Romania, some from Eastern Europe, but not from Africa. And they are moving; generally they are trying to escape from the borders. They go to Patras, Greece, a refugee camp, and another of the nearest is in Sofia. And that is again a stop. They are waiting to move: to go to Germany or to Holland. And they are continuously trying to move. Greece, Turkey, and all the Balkans: you could think of it as another concept of border, a big geographical border to get over.

**Male speaker:** So, as I understand, some people are getting sent back to Africa, and some actually make it to the EU through Turkey, it depends.

**Tanja Ostojić:** There are always people who, in the worst situations, manage to make business. In the wars, transit, there are always people and groups of people who are earning money. I think that the problem is that people have to immigrate illegally, and people have to be declared illegal. (One day, in the centre of Ljubljana, Slovenia, I met someone who was told that it was Germany...) Some people end like that, but some others just die in those tracks, in those ships, in those tunnels.

**Male speaker:** It's quite clear why those people are trying to come to Europe. People here are a little more free, they have more money, I guess it's better living here than in some states in Africa or so... where there's civil war, I mean, it's quite clear why people try to come here. What I was trying to figure out was how these stories actually are going through Turkey, Greece, and if people are becoming aware of the problem in Turkey and Greece, why are they sending them then to European countries?

**Tanja Ostojić:** No, they have no right to send them to EU countries!

**Male speaker:** Okay, thank you. That wasn't quite clear for me.

**Pelin Tan:** I think the refugee policy was established in 1960 in Geneva... If a refugee gets into one of the European countries, s/he has to choose to stay there. S/he will not be able to go to another Schengen country.

**Tanja Ostojić:** It's not only about entering Schengen countries. If the first country you arrive to has signed the Geneva Convention, then you have to stay in that country. Even Romania signed it. If you came to Germany through Romania, then you have to go back to Romania to apply for refugee status there.

**André Lepecki:** The stories that we heard in your presentation today, about your work and also the testimonies from the people that have been arrested here in Berlin, give another side to what we heard in one of the performances tonight, the Ping Chong piece, which is about people who immigrated. They also had histories of violence and war in their own countries, but were able to cross the threshold. But the way we are listening to these stories is through a mediation of aesthetics or art, performance. The fact that we're here is because there are artistic propositions dealing with these issues. My question is what is your role as a mediator of these stories? And the second, if you would like to answer: what kind or shape or form will this take later on, this project of documentation? And the third is: do you foresee any problems for you personally, that the German authorities might question the validity of your marriage, since it was also a performance? This might be an interesting question.

**Tanja Ostojić:** In the introduction to this evening, I said that I see myself trying to open the minds of other people, to show them something they might not think of, something they did not experience. For me it was very important to go personally through certain experiences, so that I could tell about this experience. So that I don't use only other people's stories. Then the personal becomes political. Then it's a statement, and it's something that I can, hopefully, use to initiate or to mobilise people to think in a certain direction. To a smaller or larger audience, it really depends. You can tell stories in a small circle, you know, one to one, but you can also tell them maybe even in the media. And I think that that might have some impact.

**André Lepecki:** I'm just thinking about the architecture of the space we're in, that we have already been confined by a red rope, so it's almost as if the conversation has to remain in this space where we are, almost as if the conversation cannot escape the frame of the aesthetic. You know?