



Home as Story, Stories of Home: Transformations of Belonging

A CIVIS Open Lab project by Universidad Autónoma de Madrid, University of Glasgow, and University of Witwatersrand.



In partnership with CEAR,
Migrant Voice, and the
Windybrow Arts Centre.



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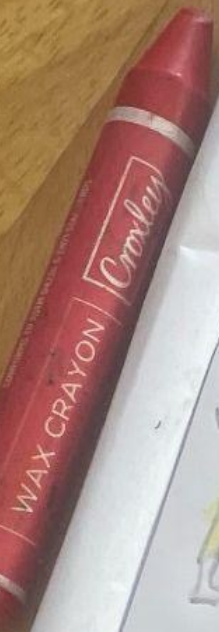
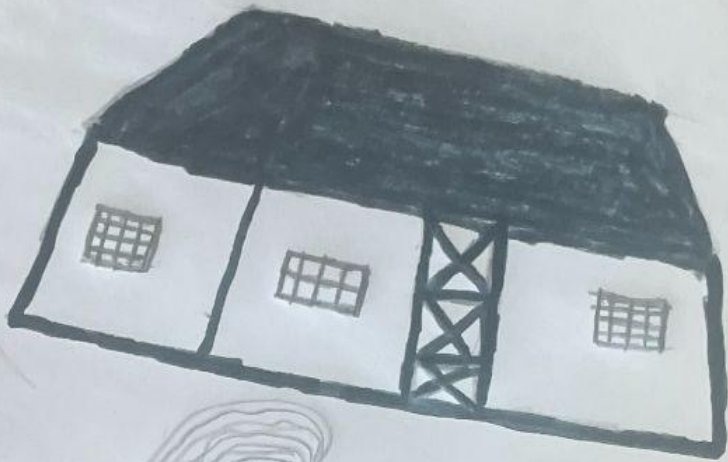
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My Project



ACKNOWLEDGEMENTS



This e-book is the result of a collaborative effort. We would like to express our gratitude to the Universidad Autónoma de Madrid, the University of Glasgow, and the University of Witwatersrand for their assistance with project management, as well as to the staff of the Windybrow Arts Centre, in Johannesburg, the Garnethill Multicultural Community Center in Glasgow, and the Centro Cultural La Corrala, in Madrid, for kindly providing the spaces for the arts workshops.

We would also like to thank CIVIS, the European Civic University Alliance for providing financial support, and for enabling our interdisciplinary and intersectoral cooperation. Their support has been essential for the successful development of this project and for strengthening our collaboration.

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And, above all, we would like to thank our participants in Glasgow, Johannesburg, and Madrid, who have kindly taken part in this initiative, and whose generosity in sharing their experiences and feelings about home and belonging has deeply inspired us. You have taught us that there is a home within ourselves and within those we love, one far more solid than any physical space. You are the true protagonists of this project.

AGRADECIMIENTOS

Este e-book es fruto de un esfuerzo colaborativo. Nos gustaría expresar nuestro agradecimiento a la Universidad Autónoma de Madrid, a University of Glasgow, y a University of Witwatersrand por su asistencia en la gestión del proyecto, así como al personal del Windybrow Arts Centre, en Johannesburgo, al Garnethill Multicultural Community Center en Glasgow y al Centro Cultural La Corrala, en Madrid, por haber proporcionado amablemente los espacios donde se llevaron a cabo los talleres artísticos.

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Asimismo, queremos expresar nuestra gratitud a las ONG Migrant Voice y CEAR (Comisión Española de Ayuda al Refugiado) por su entusiasmo hacia el proyecto desde sus inicios, y al equipo de Buibrand por su valioso trabajo en la edición y digitalización de este e-book.

Y, sobre todo, gracias a las participantes de Glasgow, Johannesburgo y Madrid, cuya disposición a compartir sus experiencias y sentimientos sobre el hogar y la pertenencia nos ha conmovido e inspirado profundamente. Nos han enseñado que hay un hogar dentro de nosotros mismos y dentro de quienes amamos, uno mucho más sólido que cualquier espacio físico. Sois los verdaderos protagonistas de este proyecto.



When Michell opened her eyes, everything was bright and warm. She saw Lilia smiling, walking toward her. Michell wagged her tail with joy and ran into her arms. She was home again. Because home is not a place – it is love.

Michell showed us something important:

Home is where our hearts feel safe.

Home is with the people we love.

She will always live in our hearts.

Kharkiv



7 months

8 YEARS



Michell

A JOURNEY THROUGH LIFE

16.12.2012-21.06.2025



Opole



4 months



2,5 months



EUROTUNNEL



6 months



6 months

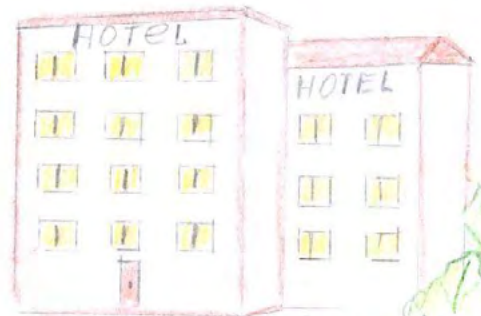


8 months

1 YEARS



Glasgow



6 months

6 months

INTRODUCTION

The importance of creating and sharing stories

Around the world, new and ongoing conflicts are forcing millions of people to leave their homes. According to the [UN Refugee Agency](#), by the end of June 2025, the latest reporting period, 117.3 million people worldwide had been forced to leave their homes due to persecution, conflict, violence, human rights abuses, or events severely disrupting public order. Of these, nearly 42.5 million were refugees. Migration has consequently become a major political concern and a frequent topic in the news, but the real experiences of refugees continue to be presented through negative or dehumanizing language, with words like “invasion” or “hordes” significantly shaping public opinion.

In this context, first-person accounts are crucial for understanding the complexity of migration experiences. Participatory research arts methods prove to be powerful tools for amplifying migrants’ voices, as they can tell their stories on their own terms and, in doing so, challenge simplistic or victimizing views. In this way, this approach helps to “rehumanize” those who are too often reduced to statistics or stereotypes. However, most art-based projects remain focused on local or national contexts, and given the global scale of forced displacement, there is a pressing need for initiatives like this one that connect these experiences across borders.

Hearing directly from people who have lived through displacement is essential to understanding what migration really means for them. Creative and participatory projects can be powerful ways to share their voices with a

bigger audience, challenging stereotypes and encouraging people to see migrants as human beings rather than numbers or labels. While concentrating on specific regional and national settings, arts-based projects, both in terms of participation and creation, allow for raising awareness of shared human experiences and values. In this publication we explore the meaning of home and belonging, in a context of displacement, as a basic human need we all have, regardless of where we are or where we come from.

Home as story, stories of home: transformations of belonging. Project and e-book

This e-book consists of a total of 60 artistic works created by forcibly displaced people over the age of eighteen, who settled in Glasgow, Johannesburg, and Madrid, and from a diverse range of nationalities including Morocco, Russia, Ukraine, Hong Kong, Zimbabwe, Afghanistan, Iran, Yemen, Democratic Republic of Congo, Kenya, Sudan, Palestine, Mali, Venezuela and Guinea Conakry. The e-book is the final outcome of the CIVIS Open Lab project “Migrant Storytelling on Home and Belonging as Transformative Tools” (2024-2025), developed by an interdisciplinary and international team made up of researchers from Universidad Autónoma de Madrid, the University of Glasgow, and the University of the Witwatersrand, in partnership with organizations that provide protection and support to forcibly displaced individuals: [CEAR](#) (Comisión Española de Ayuda al Refugiado) in Madrid, [Mi-](#)

grant Voice in the UK, and the [Windybrow Arts Centre](#) in Johannesburg. The purpose of this project was to create safe spaces to empower refugees and displaced people to tell their own stories, placing their voices at the centre of the project. By exploring the themes of home and belonging through participatory arts-based methodologies and storytelling, the project offered creative tools for expressing experiences and emotions that are often silenced or overlooked, while challenging stereotypical and dehumanizing portrayals of new settlers. Both the planned workshops and this compilatory e-book build on three previous projects by members of this team: [EverydayMayfair](#) (2017) by Nereida Ripero Muñiz and Elsa Oliviera, which explores first-person narratives of Somali migrants in Johannesburg; [The Meaning of Home. A toolkit for storytelling interventions with migrant children.](#) (2024) by Kate Shand and Nereida Ripero Muñiz, a toolkit based on a six-week workshop on arts and storytelling with migrant children in Johannesburg; and [All Roads Lead to Glasgow](#) (2023), edited by Marzanna Antoniak and Maria Marchidanu, an anthology of poems, short stories, and images created by migrants who have made Scotland their home, published as a collaboration between Povestry and Migrant Voice. In addition, the creative work of members of the [Migrant Voice Gallery](#) in Glasgow, of CEAR in Madrid, and of the Windybrow Arts Centre in Johannesburg has been a major source of inspiration for the conception and development of this e-book.

The workshops

The works included in this e-book were created by participants in three to four creative workshops held in Madrid, Glasgow and Johannesburg between May and August 2025. In Madrid, these sessions took place at the cultural center [La Corrala](#); in Johannesburg, at the [Windybrow Arts Centre](#); and in Glasgow, at the [Garnethill Multicultural Centre](#) which houses Migrant Voice. These locations were carefully selected for their strong connections to community engagement and support. They all share a mission to revitalize intercultural rela-

tions, promote local participation, and foster artistic, educational, and social activities while establishing safe spaces for interactions.

Each workshop consisted of a maximum of 14 participants to ensure individualized attention and to provide personal guidance and proper support for all activities.



Garnethill Multicultural Centre



Windybrow Arts Center



La Corrala

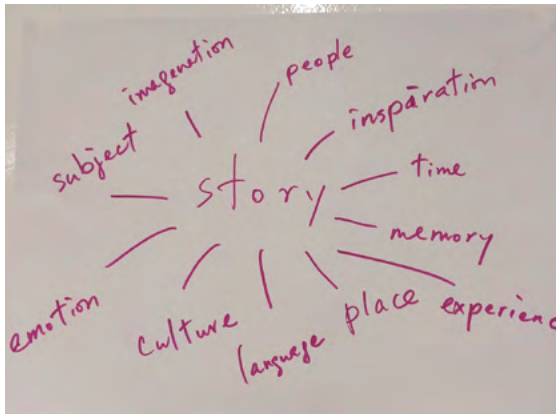
In all the sessions, attendees were invited to reflect on how they understand the themes of home and belonging from their country of refuge: Spain, South Africa, and the United Kingdom. They all agreed that Home can be both a physical dwelling and an emotional space shaped by feelings of belonging. We chose this theme as a central focus because it reflects a crucial aspect of the migration experience, as well as a universal human experience and an essential human need. The forced abandonment of one's home and the challenge of rebuilding it elsewhere are deeply traumatic experiences for many. The artistic works in this e-book invite to reflect on the difficulties of "feeling (or not feeling) at home," fostering empathy toward refugees and challenging the

stigma evoked for them by the mainstream media reports. For most migrants, home is a fluid concept, encompassing both the place left behind and the hoped-for destination where they can rebuild their lives and find safety. The process of "homing" illustrates how stability and belonging are created through new experiences while preserving memories of past homes. By looking at the idea of home from cultural, political, and historical perspectives in Johannesburg, Glasgow, and Madrid, this e-book encourages readers to reflect on our shared need for safety, connection, and belonging.

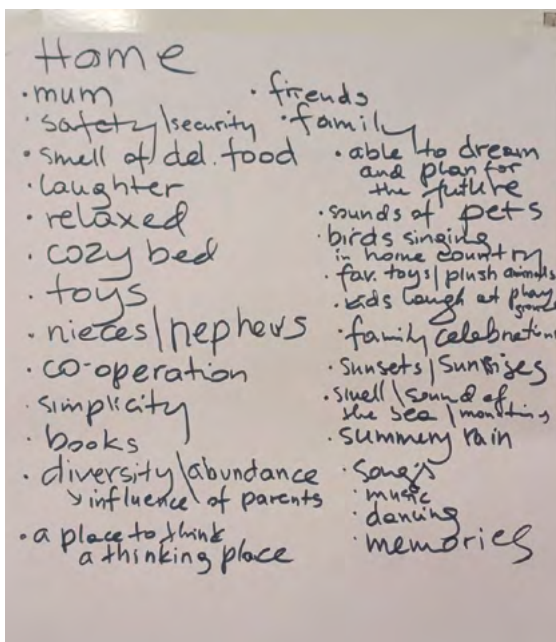


Both academic and non-academic stakeholders played an active role in planning and developing the workshops, creating a safe intersectoral and transversal workspace that promoted an exchange of ideas and prior experiences to enhance the quality of the sessions. Before the creative processes began, our teams provided participants with information on storytelling. Sessions were structured around three narrative elements (character, object, and plot) always in relation to the theme of “home and belonging,” establishing common goals while respecting the differences and seeking similarities for each context. The aim was to provide a framework for the stories participants wished to share through various artistic means.

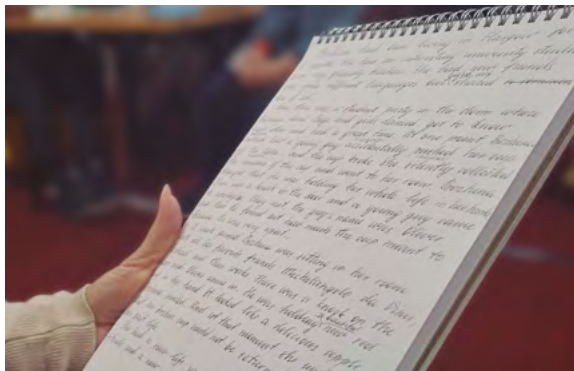
Participants could choose between textual, oral, and non-verbal forms of expression, including pictorial and visual elements. The use of various languages was welcomed, and diverse types of creative expression, such as illustrations, photos, videos, drawings, and textiles were encouraged, as we wanted the participants to express themselves in diverse and creative ways. The project strengthened its inclusive, transmedial, and translingual scope by welcoming migrants whose first language was not English or Spanish, including participants with no artistic background, while encouraging those with artistic inclinations to explore non-verbal forms of expression.



Members of our team, who have extensive knowledge and professional experience in art therapy and in providing psychological support to new settlers, offered emotional care and containment to participants during and after the workshops. Participation in the workshops was completely voluntary, non-remunerated and participants could withdraw from the workshops at any time if they wished so. Participants also gave their written consent for their works to be published in this e-book. Maintaining contact with them has been essential throughout this project, whether through in-person meetings or by staying in touch via email, phone, or WhatsApp. This ongoing support helped create a safe and trusting environment, enabling participants to explore personal experiences and share their stories while safeguarding their emotional well-being. Also, we have given special attention to confidentiality and anonymity. All the works presented here have been anonymized through the use of pseudonyms or partial names in order to protect the participants' identities, bearing in mind that some of them may be undocumented or in vulnerable situations and may therefore wish to conceal their identity.



Fortunately, we gathered highly encouraging responses from participants about the workshops held in the three cities. This feedback was collected through an anonymous questionnaire completed after the artistic sessions. The positive responses we received highlight the need to organize this kind of workshops, where art serves as a powerful medium for expression and healing. Throughout this e-book, we have included some of the participants' feedback as quotations, highlighted in blue.



ditionally, the types of xenophobic discourse, public attitudes, and political debates around migration vary widely between the three locations. By highlighting both similarities and differences, this project shows that even though migration is a global issue that connects us all, every refugee's story is shaped by their own social, political, and historical circumstances.



An artistic transnational dialogue

Migration has become a defining social and political issue in Spain, the United Kingdom, and South Africa; three very different contexts that attract big numbers of migrants, each facing their own challenges around migration. All three nations are currently hosting a significant number of displaced people from conflict-affected regions and such hospitality requires the development of reception systems, social services, and integration programs, in some cases completely non-existent. Despite these shared experiences, there are notable differences: Spain and the UK, as part of Europe, have more structured asylum procedures and established legal frameworks for refugee protection, whereas South Africa faces greater resource constraints and practices a more informal reception system, with migrants often navigating complex social and economic inequalities as well as strong xenophobic attitudes in their daily lives. Ad-

In the process of collecting and analyzing the works, we observed that despite the social, political, and cultural differences among these countries, participants' reflections on home often evoked similar images and expressed the concept in strikingly similar manners. This inspired us to plan the works thematically, highlighting connections rather than divisions, and presenting the migration experience as a shared human and global reality. The themes explored in connection with the idea of "home and belonging" include memories, the natural world, objects, characters/superheroes/heroines, food and traditions, and (un)safe places for dwelling. This thematic grouping provides the e-book with a perspective on anchoring and refuge that transcends regional boundaries, while fostering cross-cultural connections.

Therefore, this e-book brings together artworks—and thus the stories and perspectives of new settlers to Spain, South Africa, and the United Kingdom, creating an artistic dialogue around the concepts of refuge and home that transcends national, linguistic, and social boundaries. The e-book also reflects the collaboration and shared creativity between the team and participants. Readers are invited to treat this work as a valuable pedagogical and creative tool, in which participants are the creators of their own narratives. Its digital, open-access format aims to facilitate its dissemination, avoiding the territorial limitations often experienced by print publications. Moreover, by placing the individual voices of the participants at the center, this artistic compilation highlights human beings in motion and their active engagement with the emotions and reflections arising from their own experiences of refuge and belonging.

Art is a language of the heart and this e-book shows just how true that is. The e-book is not just a compilation of stories about the loss and memory of home: it is also a journey through the hearts and minds of the participants, who, in their generosity and courage, used art to open up and express their feelings of deeply traumatic experiences. Each of these artistic works invites not only empathy but rational compassion, connection, and awareness of what it is like to be marginalized, ignored, misunderstood and/or misrepresented. They remind us how harmful and distancing 'othering' can be by displaying emotions which feel surprisingly close, if not intimate. These artistic works prove that there are no distant worlds, only imprisoned minds, and only by empathizing with and acknowledging the pain of others can we truly understand our own.

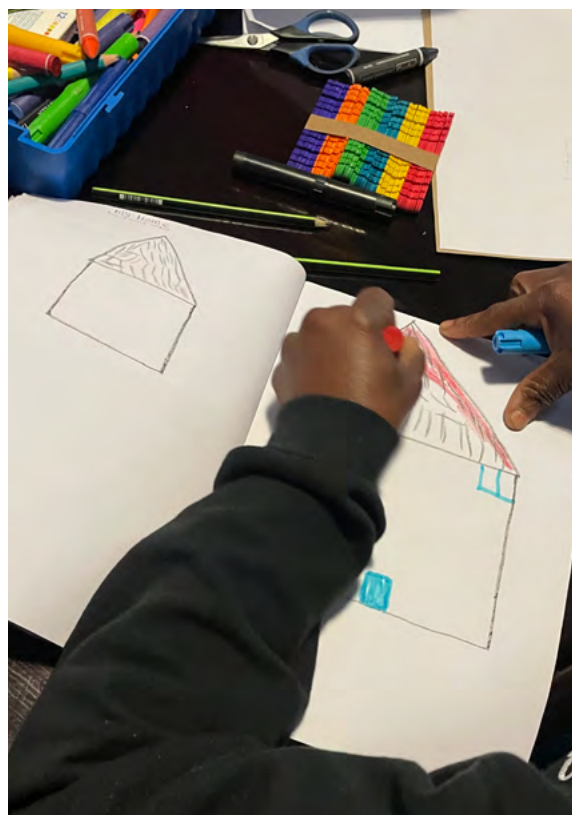
INTRODUCCIÓN

La importancia de crear y contar historias

Numerosos conflictos alrededor del mundo están empujando a millones de personas a dejar sus hogares. Según la [Agencia de la ONU para los Refugiados](#), a finales de junio de 2025, 117,3 millones de personas en todo el mundo se habían visto obligadas a abandonar sus hogares debido a la persecución, los conflictos, la violencia, las violaciones de los derechos humanos o hechos que alteran gravemente el orden público. De ellas, casi 42,5 millones eran refugiados. En consecuencia, la migración se ha convertido en una importante preocupación política y un tema habitual en los medios de comunicación. Sin embargo, las experiencias reales de las personas refugiadas siguen presentándose con un lenguaje negativo o deshumanizador, con palabras como «invasión» o «hordas», que influyen significativamente en la opinión pública.

En este contexto, los relatos en primera persona por los propios migrantes son fundamentales para comprender la complejidad de las experiencias migratorias. Los métodos artísticos participativos han demostrado ser herramientas poderosas para amplificar las voces de las personas desplazadas, ya que les permiten contar sus historias en sus propios términos y, al hacerlo, desafiar las visiones simplistas o victimistas sobre ellos.

De esta manera, estos métodos ayudan a «humanizar» a quienes con demasiada frecuencia son reducidos a estadísticas o estereotipos. La mayoría de los proyectos artísticos siguen centrándose en contextos locales o nacionales y, dada la escala global del desplazamiento forzoso, existe una necesidad apremiante de iniciativas como este e-book que conecten estas experiencias más allá de las fronteras territoriales.



Escuchar directamente a quienes han experimentado el desplazamiento es fundamental para entender lo que los procesos de migración y refugio realmente significan para ellos. De igual manera, los proyectos artísticos creativos y participativos pueden ser una manera efectiva de amplificar sus voces y compartirlas con un público más amplio, desafiando estereotipos y fomentando que las personas vean a los migrantes como lo que son: seres humanos, no números ni etiquetas. Este tipo de proyectos, tanto en su participación como en su creación, ayudan a generar conciencia sobre las experiencias humanas y los valores que compartimos. En esta publicación en concreto exploramos el significado del hogar y la pertenencia en el contexto del desplazamiento, entendiendo que son necesidades humanas básicas que todos tenemos, sin importar dónde estemos o de dónde venimos.

El hogar como historia, historias del hogar: transformaciones de pertenencia. Proyecto E e-book.

Este ebook contiene un total de 60 obras artísticas creadas por personas mayores de 18 años que se vieron obligadas a emigrar por diferentes motivos, se establecieron en Glasgow, Johannesburgo y Madrid, y que proceden de una amplia variedad de nacionalidades, entre ellas Marruecos, Rusia, Ucrania, Hong Kong, Zimbabue, Afganistán, Irán, Yemen, República Democrática del Congo, Kenia, Sudán, Palestina, Malí, Venezuela y Guinea Conakry. Esta recopilación de obras es el resultado final del proyecto CIVIS Open Lab «Migrant Storytelling on Home and Belonging as Transformative Tools» (Relatos de migrantes sobre el hogar y el sentido de pertenencia como herramientas transformadoras), (2024-2025), desarrollado por un equipo interdisciplinario e internacional formado por investigadores de la Universidad Autónoma de Madrid, la Universidad de

Glasgow y la Universidad de Witwatersrand, en colaboración con organizaciones que proporcionan protección y apoyo a personas desplazadas forzosamente: CEAR (Comisión Española de Ayuda al Refugiado) en Madrid, Migrant Voice en el Reino Unido, y el Windybrow Arts Centre en Johannesburgo. El objetivo de este proyecto era crear espacios seguros para que personas refugiadas y desplazadas pudieran contar sus propias historias de migración y asilo, situando de esta manera sus voces en el centro del proyecto. Al explorar los temas del hogar y la pertenencia a través de metodologías participativas basadas en las artes y la narración de historias, el proyecto animaba al uso de herramientas creativas para expresar experiencias y emociones que a menudo se silencian o se pasan por alto, al tiempo que cuestionaba las representaciones estereotipadas y deshumanizadoras de las personas refugiadas.

Tanto los talleres realizados como este libro electrónico recopilatorio se basan en tres proyectos anteriores de miembros de este equipo: [EverydayMayfair](#) (2017), de Nereida Ripero Muñiz y Elsa Oliviera, que explora las narrativas en primera persona de los migrantes somalíes en Johannesburgo; [The Meaning of Home. A toolkit for storytelling interventions with migrant children](#) (2024), de Kate Shand y Nereida Ripero Muñiz, un manual basado en un taller de seis semanas sobre arte y narración con niños migrantes en Johannesburgo; y [All Roads Lead to Glasgow](#) (2023), editado por Marzanna Antoniak y Maria Marchidanu, una antología de poemas, relatos cortos e imágenes creadas por migrantes que han hecho de Escocia su hogar, publicada en colaboración entre Povestry y Migrant Voice. Además, el trabajo creativo de los miembros de [Migrant Voice Gallery](#) en Glasgow, de CEAR en Madrid, y del Windybrow Arts Centre en Johannesburgo ha sido una gran fuente de inspiración para idear y desarrollar este e-book.

Los talleres

Las obras incluidas en este ebook fueron creadas por los participantes en tres o cuatro talleres creativos celebrados en Madrid, Glasgow y Johannesburgo entre mayo y agosto de 2025. En Madrid, estas sesiones tuvieron lugar en el centro cultural [La Corrala](#); en Johannesburgo, en el [Windybrow Arts Centre](#); y en Glasgow, en el [Garnethill Multicultural Centre](#), sede de Migrant Voice. Estos lugares fueron cuidadosamente seleccionados por su fuerte vinculación con la participación y el apoyo de la comunidad. Todos ellos comparten la misión de revitalizar las relaciones interculturales, promover la participación local y fomentar las actividades artísticas, educativas y sociales, al tiempo que generan espacios seguros para la interacción. Cada taller contó con un máximo de 14 participantes para garantizar una atención personalizada y proporcionar una orientación personalizada y un apoyo adecuado para todas las actividades.

En estos talleres, se invitó a los asistentes a reflexionar sobre su comprensión del hogar y del sentido de arraigo en sus países de acogida: España, Sudáfrica y el Reino Unido. Todos coincidieron en que el hogar puede ser tanto una vivienda física como un espacio emocional moldeado por los sentimientos de pertenencia. Elegimos la temática del hogar como eje central porque refleja un aspecto crucial de la experiencia migratoria, así como una experiencia humana universal y, al mismo tiempo, una necesidad humana esencial. El abandono forzoso del hogar y el reto de reconstruirlo en otro lugar son experiencias profundamente traumáticas para muchos. Las obras artísticas presentadas a continuación promueven la reflexión sobre las dificultades de «sentirse (o no sentirse) como en casa», fomentando la empatía hacia las personas refugiadas y desafiando el estigma que les atribuyen los medios de comunicación convencionales. Para la mayoría de los migrantes, el hogar es un concepto fluido, que abarca tanto el lugar que dejaron atrás como el destino esperado donde pueden reconstruir sus vidas y encontrar seguridad. El proceso de «crear un hogar» ilustra

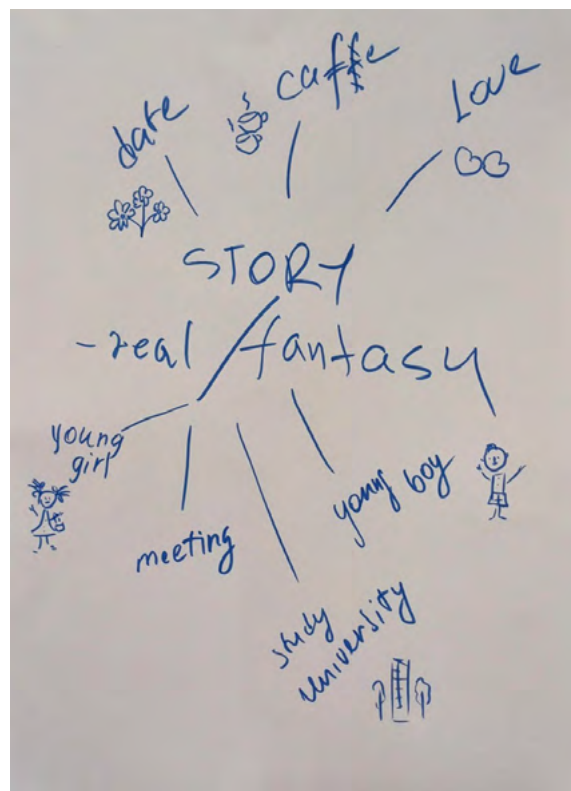
cómo la estabilidad y el sentido de pertenencia se crean a través de nuevas experiencias, al tiempo que se conservan los recuerdos de los hogares pasados. Asimismo, al analizar la idea del hogar desde perspectivas culturales, políticas e históricas en Johannesburgo, Glasgow y Madrid, este e-book anima a los lectores a reflexionar sobre nuestra necesidad común de seguridad, conexión y pertenencia.

Todos los miembros de este proyecto desempeñamos un papel activo en la planificación y el desarrollo de los talleres, creando un espacio de trabajo intersectorial y transversal seguro que promovió el intercambio de ideas y experiencias previas para mejorar la calidad de las sesiones. Antes de que comenzaran los procesos creativos, nuestros equipos proporcionaron a los participantes información sobre la narración de historias. Las sesiones se estructuraron en torno a tres elementos narrativos (personaje, objeto y trama), siempre en relación con el tema «hogar y pertenencia», estableciendo objetivos comunes y respetando las diferencias y buscando similitudes para cada contexto. El objetivo era proporcionar un marco referencial para las historias que los participantes deseaban compartir a través de diversos medios artísticos.

Para la creación de sus obras, los participantes pudieron elegir entre formas de expresión textuales, orales y no verbales, incluyendo elementos pictóricos y visuales. Desde un principio fomentamos el uso de varios idiomas y diversos tipos de expresión creativa (ilustraciones, fotos, vídeos, dibujos, textiles y más), ya que queríamos que los participantes se expresaran de formas diversas y creativas. Los talleres estuvieron abiertos también a personas cuya lengua materna no era ni el inglés ni el español, así como a quienes no tenían ninguna inclinación artística. Al mismo tiempo, se animó a los participantes con mayor sensibilidad creativa a experimentar con formas de expresión no verbales, lo que reforzó el carácter inclusivo, transmedial y translingüístico del proyecto.

Varios miembros de nuestro equipo, que cuentan con amplios conocimientos y experiencia profesional en arteterapia y en la prestación de apoyo psicológico a los nuevos residentes, ofrecieron atención emocional y contención a los participantes durante y después de los talleres. La participación en los talleres fue totalmente voluntaria, no remunerada, y los participantes podían retirarse de los talleres en cualquier momento si así lo deseaban. Los participantes también otorgaron su consentimiento por escrito para que sus obras se incluyeran en este e-book. Mantener el contacto con todos ellos ha sido esencial a lo largo de este proyecto, ya bien a través de reuniones presenciales o bien manteniéndonos en contacto por correo electrónico, teléfono o WhatsApp. Este apoyo continuo ayudó a crear un entorno seguro y de confianza, lo que permitió a los participantes explorar sus experiencias personales y compartir sus historias, al tiempo que se salvaguardaba su bienestar emocional. Se ha prestado especial atención a la confidencialidad y el anonimato. Todas las obras que se presentan aquí han sido anonimizadas mediante el uso de pseudónimos o nombres incompletos para proteger la identidad de los participantes, teniendo en cuenta que algunos de ellos pueden ser indocumentados o estar en situación de riesgo y desear por lo tanto ocultar su identidad.

Por último, los participantes compartieron opiniones muy positivas sobre los talleres celebrados en las tres ciudades, recogidas a través de un cuestionario anónimo que se completó tras las sesiones artísticas. Las respuestas tan alentadoras que recibimos ponen de relieve la necesidad e importancia de organizar este tipo de iniciativas, en las que el arte sirve como un poderoso medio de expresión y sanación. A lo largo de este e-book, hemos incluido algunos de estos comentarios a modo de citas resaltadas en azul.



Un diálogo artístico transnacional

La migración se ha convertido en una cuestión social y política determinante en España, el Reino Unido y Sudáfrica, tres contextos muy diferentes que atraen a un gran número de migrantes y que se enfrentan a sus propios retos en materia de migración. Las tres naciones acogen actualmente a un número significativo de personas desplazadas de regiones afectadas por conflictos, y esa hospitalidad requiere el desarrollo de sistemas de acogida, servicios sociales y programas de integración, que en algunos casos son completamente inexistentes. A pesar de estas experiencias compartidas, existen diferencias notables: España y el Reino Unido, como parte de Europa, cuentan con procedimientos de asilo más estructurados y marcos jurídicos establecidos para la protección de los refugiados, mientras que Sudáfrica se enfrenta a mayores limitaciones de recursos y practica un sistema de acogida más informal, en el que los migrantes a menudo se enfrentan a complejas desigualdades sociales

y económicas, así como a fuertes actitudes xenófobas en su vida cotidiana. Además, los tipos de discurso xenófobo, las actitudes públicas y los debates políticos en torno a la migración varían mucho entre los tres lugares. Al destacar tanto las similitudes como las diferencias, este proyecto muestra que, aunque la migración es un problema global que nos conecta a todos, la historia de cada refugiado está determinada por sus propias circunstancias sociales, políticas e históricas.

Durante el proceso de recopilación y análisis de las obras, observamos que, a pesar de las diferencias sociales, políticas y culturales entre estos países, las reflexiones de los participantes sobre el hogar a menudo evocaban imágenes similares y expresaban el concepto de maneras sorprendentemente parecidas. Esto nos inspiró a agrupar las obras temáticamente, destacando las conexiones en lugar de las divisiones y presentando la experiencia migratoria como una realidad humana y global compartida. Los temas explorados en relación con la idea de «hogar y pertenencia» incluyen recuerdos, el mundo natural, objetos, personajes/super héroes/heroínas, comida y tradiciones, y lugares (in)seguros para vivir. Esta agrupación temática proporciona al e-book una perspectiva sobre el arraigo y el refugio que trasciende las fronteras regionales y que fomenta conexiones interculturales.

Por lo tanto, este proyecto es un diálogo artístico en torno a los conceptos de refugio y hogar que trasciende fronteras nacionales, lingüísticas y sociales. El e-book también refleja la colaboración y la creatividad compartida entre el equipo y los participantes. Se invita a los lectores a considerar esta obra como una valiosa herramienta pedagógica y creativa, en la que los participantes son los creadores de sus propias narrativas. Su formato digital y de acceso abierto busca facilitar su difusión, evitando las limitaciones territoriales que suelen experimentar las publicaciones físicas. Además al situar las voces individuales de los participantes en el centro, esta recopilación artística muestra a seres humanos en movimiento y su com-

promiso activo con las emociones y reflexiones sobre sus propias experiencias de refugio y pertenencia.

El arte habla desde lo más profundo del corazón y este proyecto demuestra hasta qué punto es así. No es solo una recopilación de historias sobre la pérdida y la reconstrucción del hogar. Es también un viaje a través de los corazones y las mentes de los participantes, quienes, con generosidad y valentía, utilizaron el arte para abrirse y expresar sus sentimientos sobre experiencias profundamente traumáticas. Cada una de estas obras artísticas invita no solo a la empatía, sino también a la compasión, la conexión y la conciencia de lo que significa ser marginado, ignorado, incomprendido y/o malinterpretado. Nos recuerdan lo dañino y alienante que puede ser la deshumanización del «otro» al mostrar emociones que se sienten sorprendentemente cercanas, cuando no íntimas. Estas obras artísticas demuestran que no existen mundos lejanos, sino mentes prisioneras, y que solo al empatizar con el dolor ajeno y reconocerlo podemos llegar a comprender verdaderamente el nuestro propio.



I enjoyed these three sessions very much. We shared stories about home, drew, and got to know each other. It felt like a safe and friendly space. The lessons gave me positive energy and support. We had tea, pizza, and good conversations. I will remember it with warmth.

Workshop participant

ARTWORKS

The works gathered in this project are linked by a constellation of shared themes that revolve around two essential concepts: home and belonging. Through diverse artistic means, participants explore how home can be a physical place and a memory, an absence and a continual act of reconstruction, how belonging is woven through fragments of territory, language, affection, and loss. In these artworks, home emerges as something in motion: it is dismantled and reimagined through every story shared. The migrant stories presented here do not only evoke displacement, but also the transformative power of creating new ways of dwelling, remembering, and recognizing oneself in transit.

Las obras reunidas en este proyecto están vinculadas por una constelación de temas comunes que giran en torno a dos conceptos esenciales: el hogar y la pertenencia. A través de diversos lenguajes artísticos, los participantes exploran cómo el hogar puede ser un lugar físico y un recuerdo, una ausencia y un acto continuo de reconstrucción, cómo la pertenencia se teje a través de fragmentos de territorio, lenguaje, afecto y pérdida. En estas obras de arte, el hogar surge como algo en movimiento: se desmantela y se reimagina a través de cada historia compartida. Las historias de migrantes que aquí se presentan no solo evocan el desplazamiento, sino también el poder transformador de crear nuevas formas de habitar, recordar y reconocerse a uno mismo en tránsito.

Memories of home

“Me encantó la posibilidad de abrir mi corazón. Muchas gracias por la experiencia tan humana”

Workshop participant

Memories shape the architecture of belonging, the invisible structure upon which every idea of home is built. When participants were invited to artistically represent what comes to their minds when thinking of home, many created physical representations of their previous, forcibly abandoned homes, connected to their childhoods, to people, feelings, and places that once made them feel they belonged. These recollections, whether tender or bittersweet, reveal how the sense of belonging often transcends temporal limitations. Through these works, memory becomes both an anchor and a map, guiding the way back to oneself across space and time.

Los recuerdos dan forma a la arquitectura de la pertenencia, la estructura invisible sobre la que se construye toda idea de hogar. Cuando se invitó a los participantes a representar artísticamente lo que les venía a la mente al pensar en el hogar, muchos crearon representaciones físicas de sus antiguos hogares, abandonados a la fuerza, vinculados a su infancia, a personas, sentimientos y lugares que en su día les hicieron sentir que pertenecían a algo. Estos recuerdos, ya sean tiernos o agri dulces, revelan cómo el sentido de pertenencia a menudo trasciende las limitaciones temporales. A través de estas obras, la memoria se convierte tanto en un ancla como en un mapa, que guía el camino de vuelta a uno mismo a través del espacio y el tiempo.

My father's house by Farideh (Iran)

As I said last week I grew up in a big house full of fruit trees and beautiful flowers - with a younger sister and brother we played and had fun every day until one day something bad happened. My little brother fell into a pond and was drowning. I quickly tried to save him I was only 9 years old with great effort I managed to save my brother's life. This memory remains in my mind like a beautiful story. I think I understood the sense of responsibility very well. ^{now} my story is somehow related to my previous story. Related.



“As I said last week, I grew up in a big house full of fruit trees and beautiful flowers with a younger sister and brother. We played and had fun every day until one day, something bad happened. My little brother fell into a pond and was drowning. I quickly tried to save him. I was only 9 years old and with great effort, I managed to save my brother's life. This memory remains in my mind like a beautiful story. I think I understood the sense of responsibility very well.”

My project Childhood home by Madelain (Kenya)



Madelain explained how everything was lush and abundant back in the village.

House and family by Madelain (Kenya)



Traditional life near the Congo River by Olivia (DRC)

"Me and my people lived near the river. [...] And there is the fish, and the boat. And there are some plants like the orange [tree], like kasava, like a banana, like a papaya. Every village has somewhere to go to pray. And there is also a medical center. [...] I grew up around something like that. This life was a wonderful life."



Mother Teresa Shelter
by Lucy (Zimbabwe)

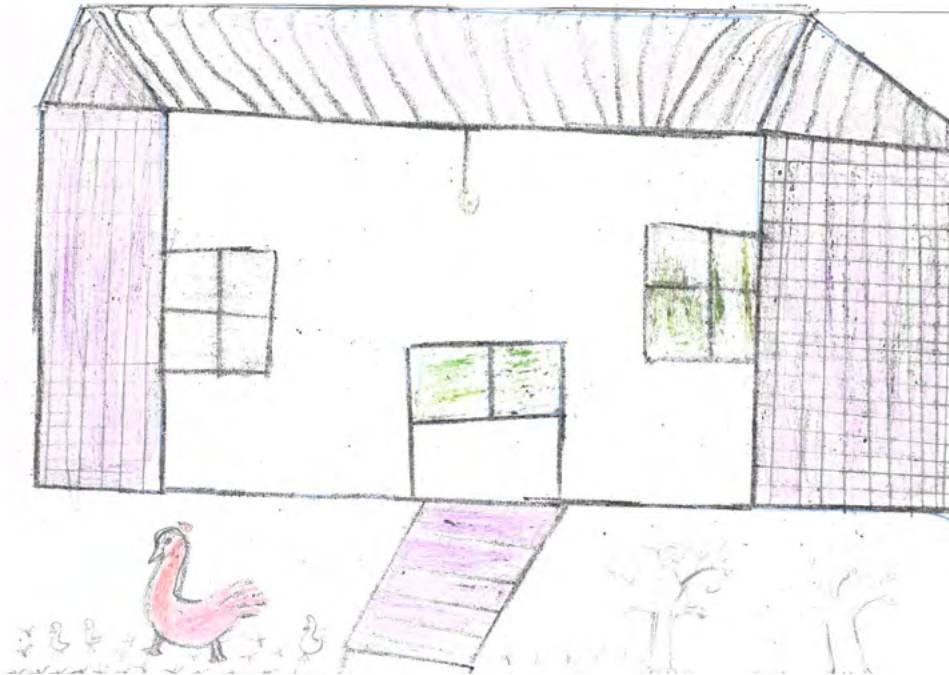
Home
What is home home is a place
Where i can feel safe and happy

Mother Teresa
Mother Teresa is a place were sick and the suffering and ophorns the abandon kids they stay there they feed the them then every friday the give food parcel to other people

"This is the shelter. This place is where the sufferer, the abandoned kids stay. They feed them. They are living there. The kids stay there. It is like a shelter for them. It is home. Every Thursday and Friday people from outside the shelter go there and collect food. It is a good place."

The shelter by Marie (DRC)

Marie says that the drawing represents a refuge/shelter for homeless people where they also give food and have a small park for children to play. She described her visits there as easy and happy. One of their times there, she saw a duck wandering around and made the children very happy. She has a vivid memory of it.



My school by Marie (DRC)

Marie's school when she was a kid back in Congo. She related how she used to go to school on foot. First, she walked for a couple of hours and then she crossed a river. They had to remove their clothes so as not to get wet. They could not be late as the teacher was very strict and they would get punished if they were delayed. Despite these hardships, her memory of this time is a happy one.



“We went to school every morning, every day. We had to pass this water; there was no other way to take. We had to pass this water. After that we had to climb a mountain. [...] It was a long way, so we had to wake up early. [...] I used to go to school this way, with my brother and sister.”

My ideal house by Lilith (Russia)

Lilith, a Russian transgender woman, drew this house. She explained that it is a positive and ideal representation of home.

When she thinks of home in a positive way, she thinks of an adobe house, flowers, rainbow, and freedom.



My ideal house by Khadija

“Mi hermana pequeña está conmigo, pero la mayor no. Esta es la casa de mis sueños cuando tenía 8 años, pero ahora tengo el mismo sueño (risas). Hay pájaros. Me gustan los pájaros y vivir en la naturaleza. Cuando yo era pequeña y mi madre trabajaba fuera de casa, mi hermana era como una madre. Dibujé el arcoíris porque en mi país está prohibido ser trans o gay. Antes, en mi país, no hablaba de esto. Ahora soy muy libre”.



(Un)safe places for dwelling

“It was an amazing experience, sharing happiness and sadness with others”

Workshop participant

What happens when our relationship with home becomes fraught or uncertain? “(Un) safe Places for dwelling” explores the fragile boundaries between shelter and danger, between the desire for stability and the reality of displacement. For many migrants, home is defined not only by the spaces they inhabit, but also by those from which they are excluded. The artists evoke this tension through images of unsafe spaces, unfamiliar cities, and narratives that oscillate between fear and hope.

As reflected in the works of Mandy and Salam, at times the act of claiming a space as home is hindered by the presence of borders and walls. Olivia’s and Kseniia’s artworks reveal that building a safe place to live can itself become an act of courage and imagination, while for Anton, Sergei, and Zainab, the very notion of home is intertwined with distress and the pain of exclusion. Sadly, the spaces they reconstruct when imagining what home might be are often shadowed by anxiety and uncertainty.

Together, these works invite us to reflect on what it means to live amid instability, when the ground beneath one’s feet feels precarious, and to see the act of making (or even imagining) a home as a quiet form of resistance.

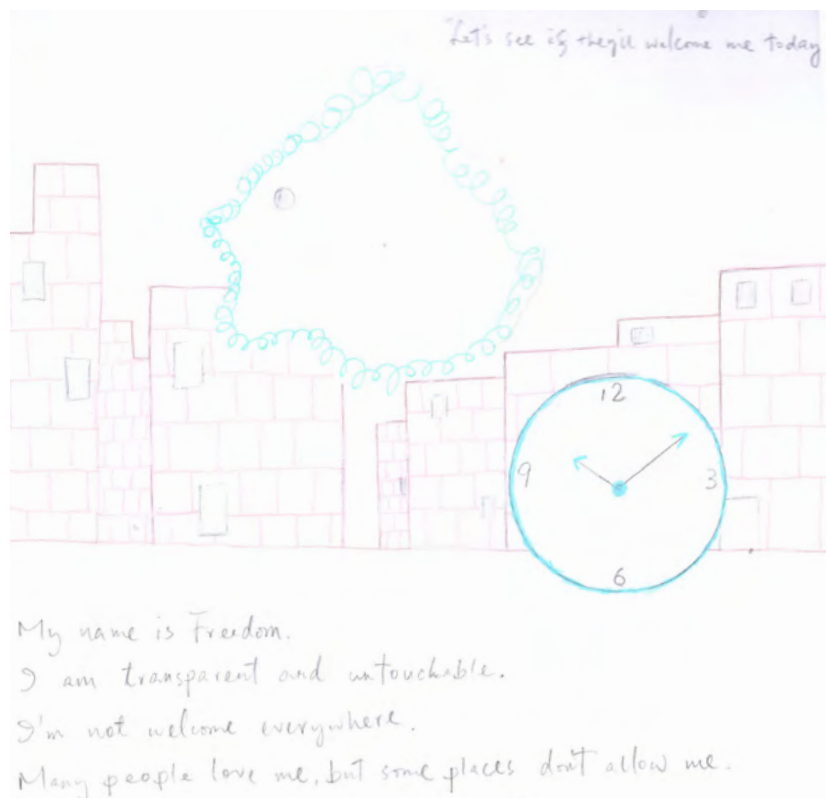
¿Qué ocurre cuando nuestra relación con el hogar se vuelve tensa o incierta? «(Un)safe Places for dwelling» explora los frágiles límites entre el refugio y el peligro, entre el deseo de estabilidad y la realidad del desplazamiento. Para muchos migrantes, el hogar no solo se define por los espacios que habitan, sino también por aquellos de los que se ven excluidos. Los artistas evocan esta tensión a través de imágenes de espacios inseguros, ciudades desconocidas y narrativas que oscilan entre el miedo y la esperanza.

Como se refleja en las obras de Mandy y Salam, a veces el acto de reclamar un espacio como hogar se ve obstaculizado por la presencia de fronteras y muros. Las obras de Olivia y Kseniia revelan que construir un lugar seguro para vivir puede convertirse en sí mismo en un acto de valentía e imaginación, mientras que para Anton, Sergei y Zainab, la propia noción de hogar está entrelazada con la angustia y el dolor de la exclusión. Lamentablemente, los espacios que reconstruyen al imaginar lo que podría ser un hogar suelen verse ensombrecidos por la ansiedad y la incertidumbre.

En conjunto, estas obras nos invitan a reflexionar sobre lo que significa vivir en medio de la inestabilidad, cuando el suelo bajo nuestros pies se siente precario, y a ver el acto de crear (o incluso imaginar) un hogar como una forma silenciosa de resistencia.

My Name is Freedom by Mandy (Hong Kong)

Mandy writes a story in which two characters, Time and Freedom, strive to break through the Wall. They eventually wreck it.

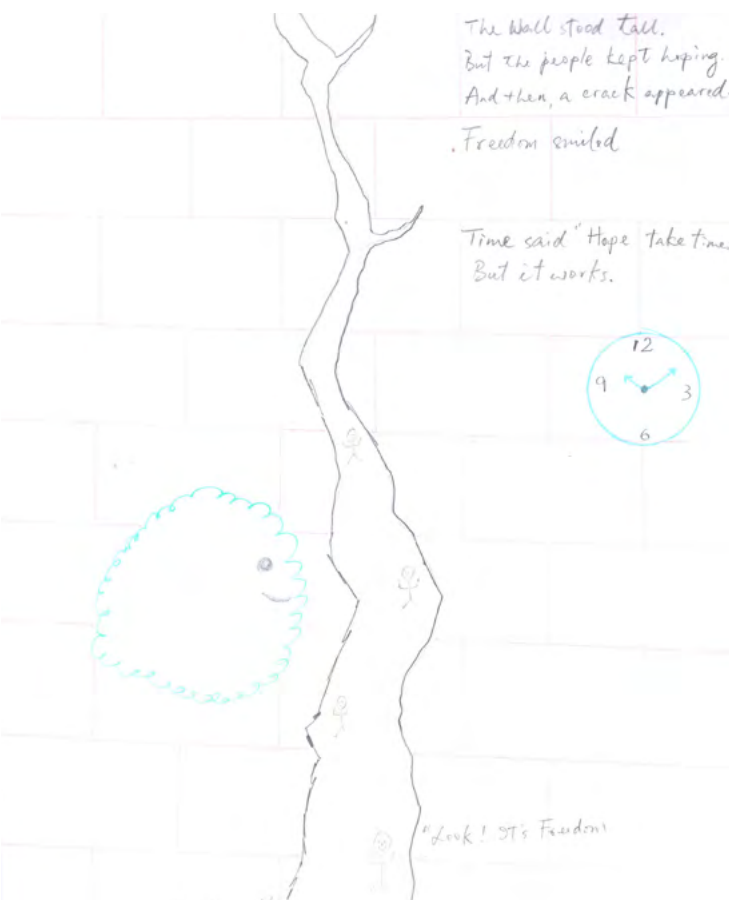


Page 1

We've been too long said Freedom
Let's see if they welcome me today
My name is Freedom.
I am transparent and untouchable.
I'm not welcome everywhere.
Many people love me, but some places
don't allow me.
I have a good friend. His name is Time.

Page 2

Time, you may pass.
Freedom, you stay out,'
Boomed the Wall.



The Wall stood tall.
But the people kept hoping.
And then, a crack appeared.
Freedom smiled

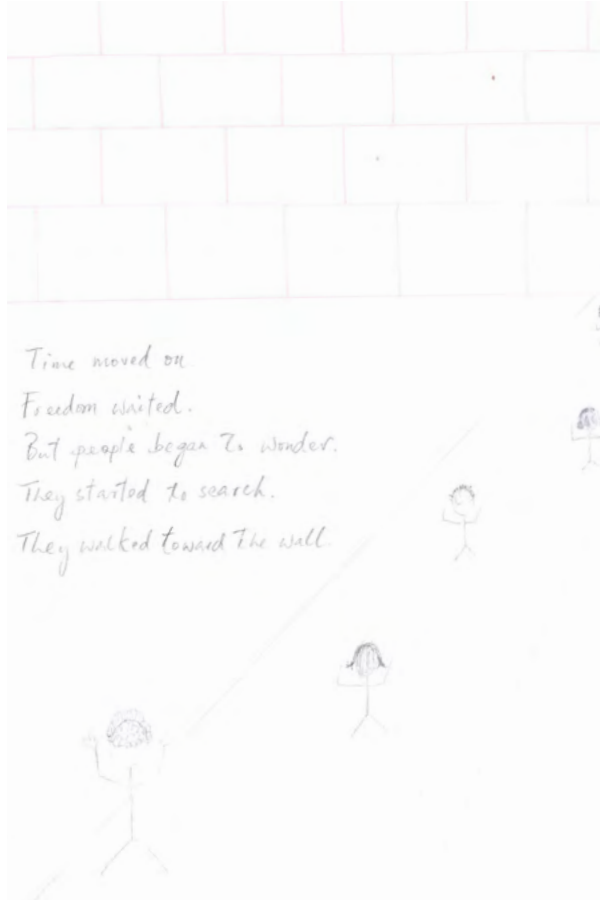
Time said "Hope take time
But it works.



"Look! It's Freedom"

 Page 3

Time moved on.
Freedom waited
But people began to wonder.
They started to search.
They walked towards the wall.



Time moved on
Freedom waited.
But people began to wonder.
They started to search.
They walked toward the wall.

 Page 4

The wall stood tall.
But the people kept hopping.
And then, a crack appeared.
Freedom smiled
Time said " Hope takes times
But it works.
Look! It's Freedom
A crack grew in the well

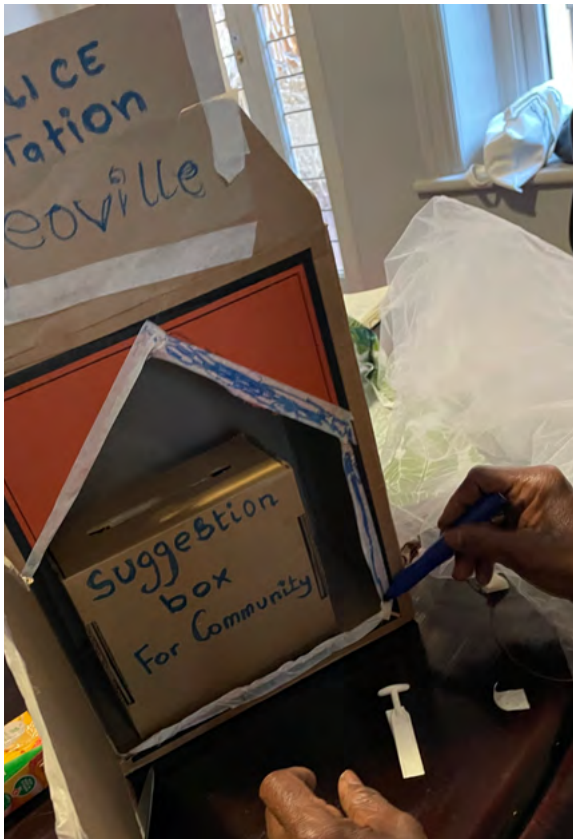
Border between Palestine and Jordan by Salam (Palestine)



When Salam thinks of home, he remembers this border. He tells us that this is the depiction of the border between Palestine and Jordan. In the space between both territories, he has written words that came to his mind when he

remembered some bad experiences he had when at home: “don’t come back,” “move or die,” “go out,” “Palestina libre,” or “kid with bike died by sniper.”

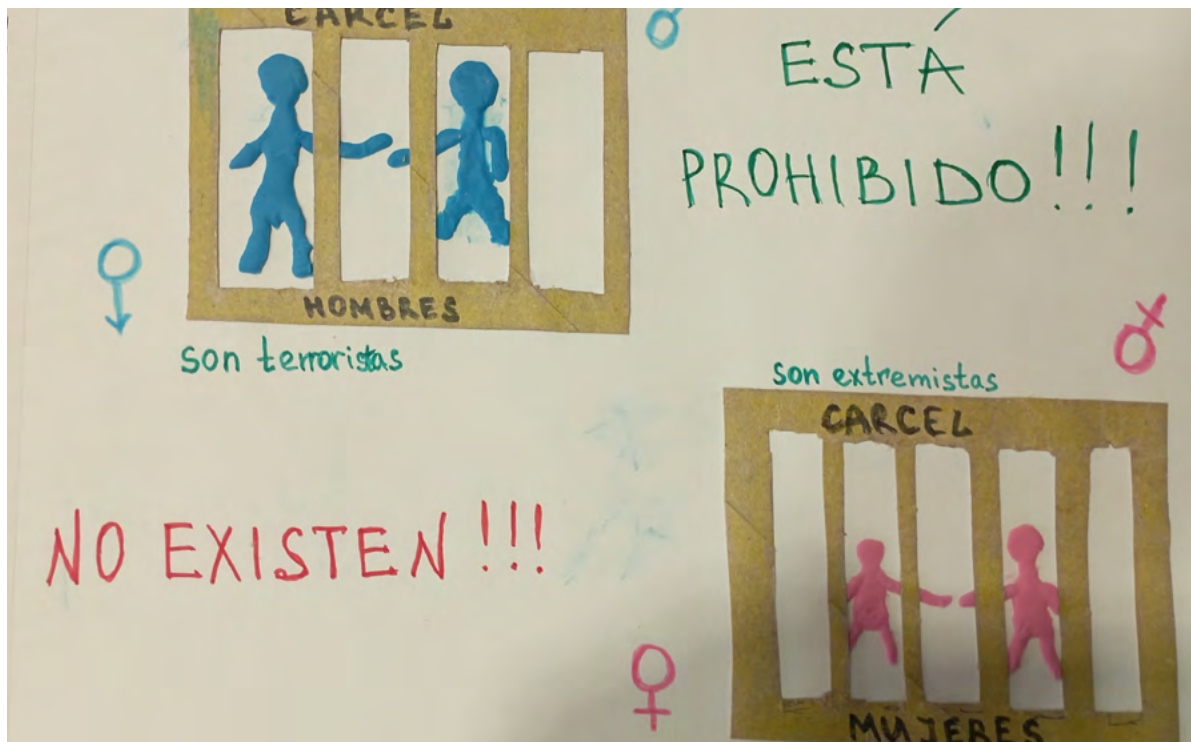
Yeoville Police Station by Olivia (DRC)



Yeoville is a district in Johannesburg populated by migrants from west Africa. Migrants are normally harassed by police and local population. Olivia decided to build a police station with a suggestion box inside. It represents her desire to speak up and have a voice in her new place. She explained how police should listen more to the community instead of acting without thinking, reflecting the xenophobia migrants to Johannesburg experience on a daily basis.

"There is a lot of crime in the community. My suggestion: what police can do? And what can the community do? If they see a newcomer, they see this person as a suspect. The other day they (police) shot a boy. [...] They checked and checked, and he had nothing. [...] Those people who walk free after doing bad things, what can we do as a community?"

Jailed Homosexuals by Sergei (Russia)



Sergei uses different materials to depict same-sex couples in jail, as homosexual relationships are prosecuted in Russia. These are the spaces he thinks of when he thinks of home.

“En una cárcel están los chicos y en otra cárcel están las chicas. En Rusia, nuestro país, está prohibido [ser homosexual] así que somos terroristas. Es la opinión de nuestro gobierno. Entonces nuestras vidas antes no existían, y por esto estamos aquí [en España]. Para empezar una vida nueva.”

Skull Putin by Anton (Russia)

Anton creates this collage in which Putin is depicted as having no skin on half of his head. When he thinks of home, Anton inevitably thinks of Putin and points out that he has destroyed “the magic”. Being openly homosexual, he had to leave Russia due to the anti-gay laws.

“Esta persona destruyó mi vida y también la de muchas personas. Él destruyó [algo] muy importante en mí. Y ahora yo estoy buscándome”



Inner home by Kseniia (Ukraine)



This is Kseniia's idea of home. She made this artwork using a map. She added two messages on the margins: "the most important home



is within us" and "wherever we go, we take our home with us."

Girl amid ruins by Khalida (Afghanistan)

"En este dibujo vemos a una niña afgana de pie entre las ruinas de la ciudad. En sus manos sostiene firmemente el Corán, símbolo de fe, esperanza y resistencia. Detrás de ella hay una escuela destruida; un lugar donde antes se escuchaban las risas y las lecciones de los niños,

pero ahora solo quedan cenizas y silencio. Esta niña, con mirada tranquila pero llena de tristeza, camina entre la destrucción. Sabe que los talibanes destruyeron su escuela, pero no pueden destruir su fe ni su esperanza".



Nature as Home

“Me sentí en un lugar seguro donde podía ser yo misma”

Workshop participant

“Nature as Home” reflects the intimate connections between nature, home, and belonging. For many participants, elements of the natural world, such as dogs, a particular tree, birds, flowers, or leaves, become powerful evocations of the places they once called home. These natural fragments transcend geography, carrying emotional and sensory traces of belonging that can be reimagined in new landscapes. Through their artistic responses, participants revealed how nature offers both continuity and renewal, grounding them amid displacement and allowing new roots to grow in unfamiliar soil.

«Naturaleza como Hogar» refleja las íntimas conexiones entre la naturaleza, el hogar y el sentido de pertenencia. Para muchos participantes, elementos del mundo natural, como los perros, un árbol concreto, los pájaros, las flores o las hojas, se convierten en poderosas evocaciones de los lugares que una vez llamaron casa. Estos fragmentos naturales trascienden la geografía y transportan trazas emocionales y sensoriales de pertenencia que pueden reimaginar en nuevos paisajes. A través de sus respuestas artísticas, los participantes revelaron cómo la naturaleza ofrece tanto continuidad como renovación, afianzándose en medio del desplazamiento y permitiéndoles echar nuevas raíces en un suelo desconocido.

My dog by Sarah (Zimbabwe)



A dog made by Sarah, from Zimbabwe. She misses her dog, it was a puppy when she got it in Zimbabwe but now is big, she explains.

The mango tree by Adama (Mali)



Adama thinks of a mango tree when he thinks of home because there are many mango trees in his home city.

Hibiscus from home

by Lilith (Russia)



A bird representing freedom

by Marie (DRC)



When Lilith thinks of home, she thinks of a flowerpot that her mother gave her and that she has left at her house in Russia. This pot contains a hibiscus flower. Lilith says that she has inherited her love for flowers from her mother. She thinks that, although the flowers stayed in Russia, they are still alive in her heart. Through this flower, she expresses her love and deep connection towards her mother.



Wounded bird by Zainab (Afghanistan)

When Zainab thinks of home, she thinks of a wounded bird escaping destruction. It symbolizes freedom.

Lily, the little bird's first flight
by Mehr (Afghanistan)

Lily The little Bird First Flight

Lily was a little yellow bird
she lived in nest high
up in a tree with her mom
and two Brothers
every day she watched the
sky and said
one day I will fly
Her brothers jumped and flapped
their wings

her brothers jumped on
They flew from branch to branch
But Lily was scared
what if I fall, she whispered
- mama bird sit next to her
- you are ready little she said
kindly - just try I will be right
here.
Lily closed her eyes took a
deep BREATHE and jumped!
FLAP flap flap
she can fly

Lily, The Little Bird's First Flight

Lily was a little yellow bird
she lived in nest high
up in a tree with her mom
and two Brothers
Every day she watched into
sky and said
one day I will "Fly"
Her brothers jumped and flapped
their wings.



Page 2

They flew from branch to branch
But Lily was scared
what if I fall, she whispered
- mama bird sit next to how
- you are ready, she said- kindly – Just try. I
will be right here.
Lily closed her eyes took a
Dip breath and jumped
Flap Flap Flap
She can fly



"The lost leaves" by Oxana (Ukraine)

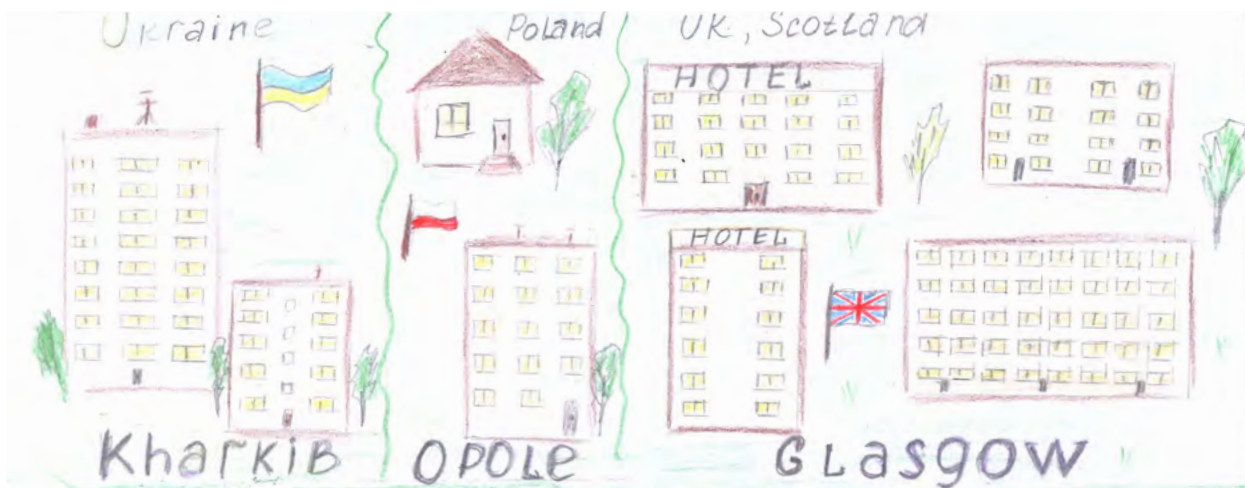
The Lost Leaves
 One day there was a strong wind and a storm in our forest. And two leaves could not stay on their tree. They were torn off and carried far away from home. They flew for a long time and ended up in a strange forest. Everything was unfamiliar to them.
 They met a strange cones, prickly fir trees, pines and slippery mushrooms. Also the lost leaves felt scared, sad and lonely in a strange forest.
 They missed their native tree. But the locals invited the lost leaves to have a cup of tea so the leaves was surprised locals were nice, kind and so friendly.
 The lost leaves found a new friends and didn't feel lonely anymore.

①





A woman named Nataliia came to visit. She picked Michell up and smiled. Her arms felt warm. Her voice was soft. Michell wagged her tail and snuggled close. The next day, Nataliia came again. This time, she didn't just visit — she carried Michell away. They went to a new home. There lived a kind older woman named Lilia. Michell liked her right away. Over time, Michell met Anya and Yuri, who came to visit sometimes. She missed her brothers and sister at first... but a new life had already begun. ^{Michell loved her new home.} But soon, Nataliia was gone more often. Nataliia also visited again, now with a man named Bohdan and a boy named Danil. Lilia became Michell's world. They took walks, watched TV, and shared quiet moments together. Michell didn't understand the words, but she always listened with love. They were best friends. But one day, Lilia went to sleep and didn't wake up.



Nataliia and Bohdan came and took Michell to a new house. She waited, but Lilia never came back. Michell was sad and confused. It felt strange at first. She missed Lilia deeply. But soon, she began to feel safe again. She grew close to Bohdan. She loved him so much that she didn't want to share him. When he lay on the sofa, she would lie next to him and protect him — as if to say, "He's mine." Then, the world changed again. There were loud sounds. The ground shook. War had started in Ukraine. Michell and her family left by train. They went to Poland, to a city called Opole. It was quiet. No bombs. Only birds. They lived in one house, then another. Then they left again — this time to the UK. Michell travelled through a tunnel under the sea. She arrived in Scotland, in a city called Glasgow. There they ~~she~~ lived in two hotels, then one flat, then another. Michell always stayed calm — because her family was near. But time was passing... and Michell was growing older. Michell was slower now, but she still loved going outside. She watched the ducks and swans in the park near her home. She always wanted by the door excited to see her family return. She gave them all her love. Every single day. ^{Michell lived for twelve more half years. She loved every day.} Then, one quiet morning, Michell went to sleep... and didn't wake up. But...



When Michell opened her eyes, everything was bright and warm. She saw Lilia smiling, walking toward her. Michell wagged her tail with joy and ran into her arms. She was home again. **Because home is not a place – it is love.**

Michell showed us something important:
Home is where our hearts feel safe.
Home is with the people we love.
She will always live in our hearts.

Personal objects

“The workshops make me feel good [because] I removed my stress out”

Workshop participant

Objects hold a quiet yet powerful connection to home, carrying the weight of memory and identity. For many participants, a single object, a traditional knitted animal, a piece of fabric, a cup, or a key, is often the only physical remnant of home, becoming a vessel for stories of belonging and loss. These tangible traces of the past serve as anchors in the experience of migration, linking distant places and moments through remembrance. By reimagining these objects artistically, participants show how material things can embody the essence of home, preserving fragments of the self across time and movement.

Los objetos mantienen una conexión silenciosa pero poderosa con el hogar, cargando con el peso de la memoria y la identidad. Para muchos participantes, un solo objeto, un animal tejido tradicional, un trozo de tela, una taza o una llave, suele ser el único vestigio físico del hogar, convirtiéndose en un recipiente de historias de pertenencia y pérdida. Estas huellas tangibles del pasado funcionan como anclas en la experiencia de la migración, vinculando lugares y momentos distantes a través del recuerdo. Al reimaginar estos objetos de manera artística, los participantes muestran cómo las cosas materiales pueden encarnar la esencia del hogar, preservando fragmentos del yo a lo largo del tiempo y el movimiento.



Two dolls by Madelain (Kenya)

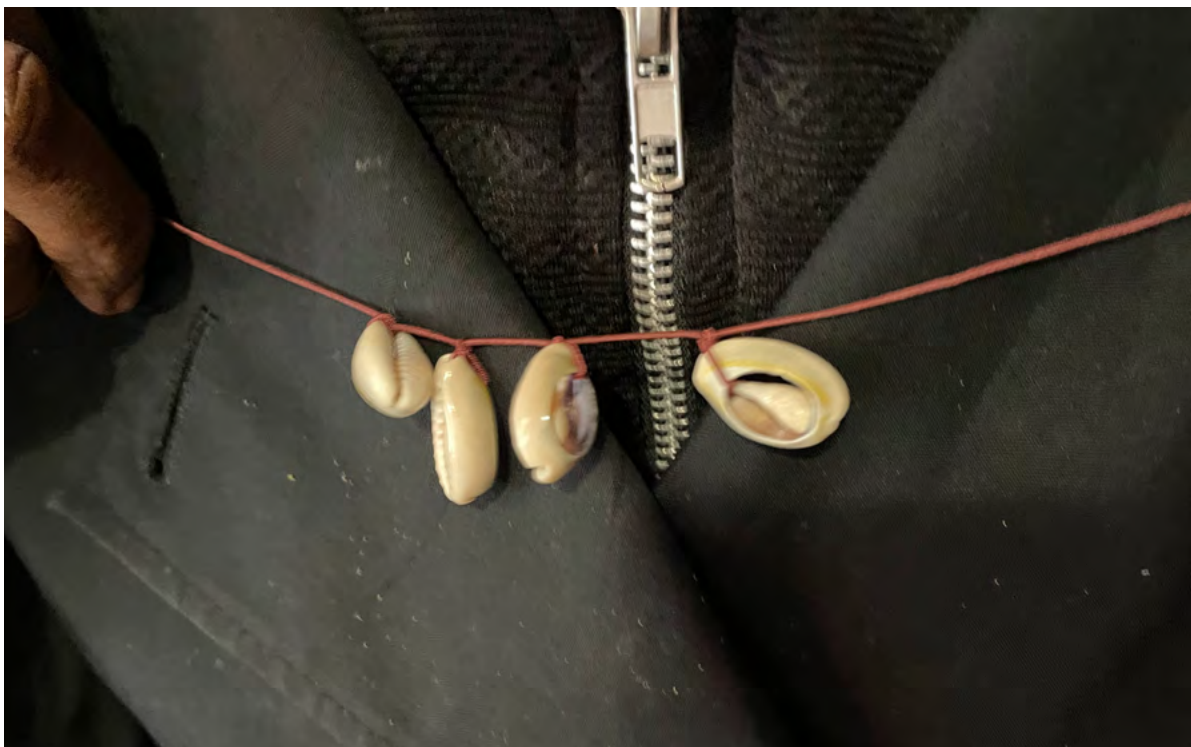


Cheburashka by Anton (Russia)



Anton tells us that this knitted animal is called Cheburashka. He is a very popular animated character in Russia and Ukraine. This toy was given by his grandmother to Anton's brother, and by his brother to Anton, who finally gave it to his nephews. It represents his childhood and the affection of his grandmother's hands. It is one of the few objects left from his grandmother that has survived from generation to generation, preserving the warmth of the home.

Necklace by Olivia (DRC)





Pink sunglasses by Valentin (Russia)

Valentin chooses his new sunglasses, which he proudly shows us, as the object that most represents his experiences and his concept of home.

“Cuando era pequeño tenía gafas de color rosa porque veía el mundo bonito”

Then he understood that the world is not as he expected, and that it is full of challenges and hostility. Valentin tells us that he is a trans man from Russia and, due to his gender identity, has experienced discrimination from his own family since he was very young. The glasses he has painted are covered with other colors that prevent him from seeing the world in a positive way. He tells us that in his new life in Spain he is seeing everything with optimism again, and he relates it to his new sunglasses. The black and white squares painted on top represent the binary and limited vision of many people. Valentin believes that there are many shades of gray and that one's view of the world should be broader and more tolerant.

Passport from Rafael (Venezuela)

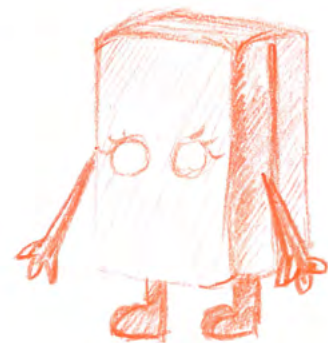
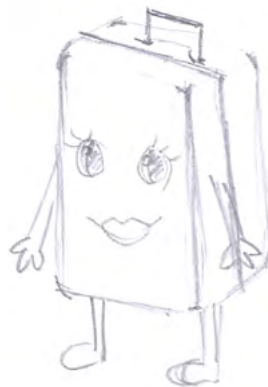


Luggage by Julia (Ukraine)

teddy
bear



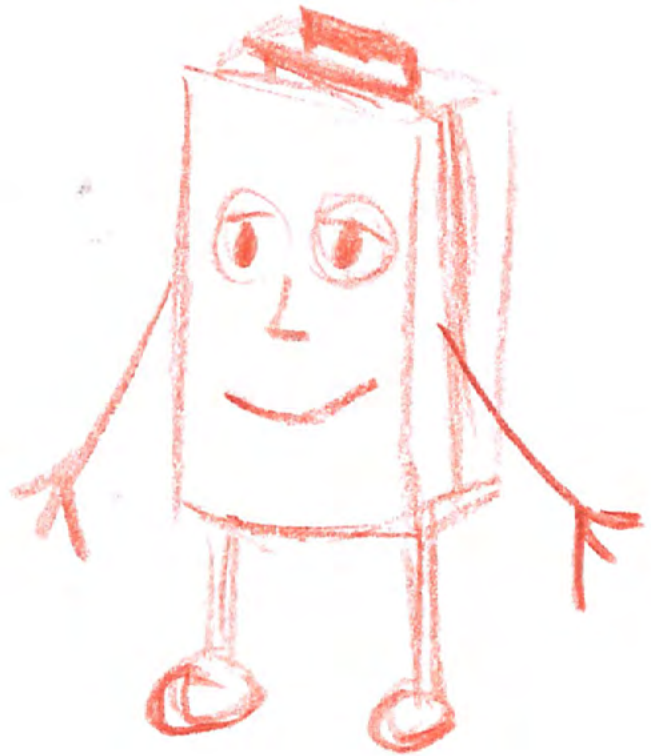
doll



toy cat



luggage



You have to dream carefully by Liubov (Ukraine)

Here once lived a doll.
She lived with a little girl and
her mother in a beautiful house.
The girl loved her very much,
dressed her nicely and often
went with her to play in the
yard with other children.



But when the girl went to
school the doll was left alone
and she was sad. She often
watched other children playing
in the yard.

Once ~~doll~~ asked the wind to
help her get to the yard.

The wind listened to her
and blew harder.

And she flew down from
the window.



But without the girl the yard turned out to be completely different.

When she fell from the window, the doll caught a tree and tore her dress.

The boy decided that it was a ball and started digging it. The doll fell into the sink and got all dirty.

Later she was grabbed by the dog and dragged into the bushes. In the evening everyone went home and she was left alone.

The girl didn't forget about her doll. She and her mother went to look for her with a flashlight. Everyone was very happy when they found each other.

Mom washed the doll and sewed the dress.

Since then, the doll has not run away from the house because she understands that it can be dangerous to be alone in the yard.



Narmak, a ting old blanket by Farooq (Iran)

In a forgotten and dark corner of the attic, Narmak, a ting old blanket lies inside a dusty box, with its shiny button eyes, and colorful patches on its corners, but hopeful to come back to life one day.

It has been a long time since Narmak had seen anyone! There were no sounds of laughter, no warm hugs ... Only silence!
But Narmak still had hope - He wished someone would sweep him again, hold him gently and say 'you are so soft and cute!'



Many years ago, Narmak lived with a child. At night, he kept the child warm and stayed beside him in bed.

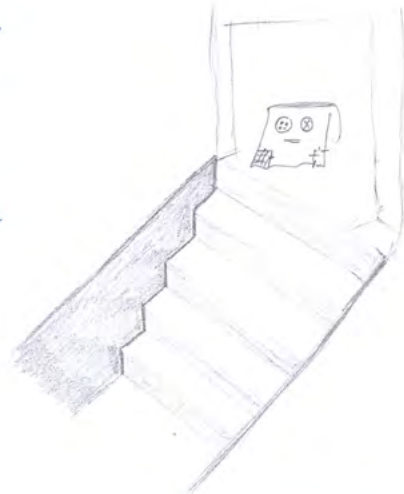
They listened to bed-time stories together. But then the family moved to a new home. and Narmak was left behind all alone.



One day, Narmak said to himself, "I must find them! or maybe find a new home!"

He crawled out of the box and walked down the dusty stairs. He entered a world full of forgotten things. On his way, he saw an old toy car, a drawing book filled with colorful pictures and even a lonely sock!

They all missed being loved - just like Narmak. But deep in their hearts, a tiny star still shined... Hope!



They talked to each other and shared their happy memories. They also hope that one day, their owner would find them again!

Then, one rainy day, the box opened again.

Familiar hands reached in and picked up Narmak.

"My little blanket - you are here?! I missed you so much!"

The child grown up - but he still remembered.

Narmak smiled. He felt home again.

Sometimes we are forgotten, but we are never worthless!



Traditional food and drinks

“Solo agradecer por ofrecer este tipo de talleres. Me parece muy importante tener espacios donde podamos expresarnos y sentirnos escuchados”

Workshop participant

Traditional food and beverages carry some of the most immediate and sensory expressions of home and belonging. The act of preparing or sharing a familiar dish, the scent of a traditional meal or drink, or the repetition of a festive ritual can awaken deep connections to one's roots. For many participants, these culinary and cultural practices became ways of recreating home in new places, of nurturing continuity amid change. Through taste, smell, and shared moments, food and tradition bridge distances, transforming memory into presence.

Pot to cook green beans in the open fire

by Lucy (Zimbabwe)



Los alimentos y bebidas tradicionales contienen algunas de las expresiones más inmediatas y sensoriales del hogar y la pertenencia. El acto de preparar o compartir un plato conocido, el aroma de una comida o bebida tradicional, o la repetición de un ritual festivo pueden despertar conexiones profundas con las propias raíces. Para muchos participantes, estas prácticas culinarias y culturales se convirtieron en formas de recrear el hogar en nuevos lugares, de mantener la continuidad en medio del cambio. A través del gusto, el olfato y los momentos compartidos, la comida y la tradición acortan distancias, transformando la memoria en presencia.

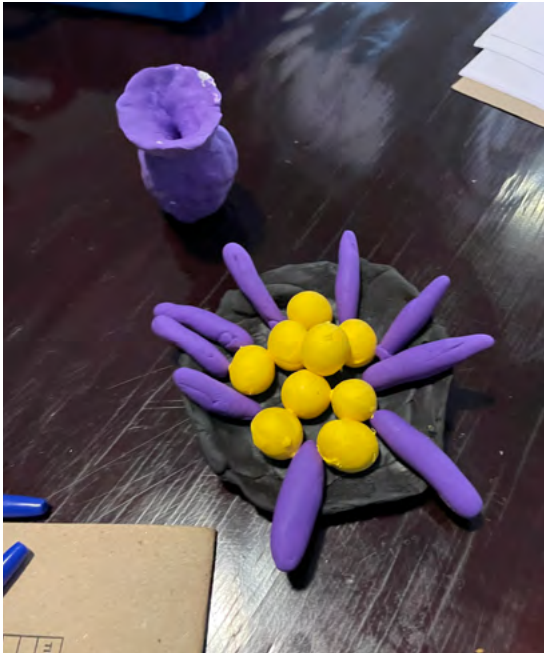
Coffee cups and coffee pot from Sudan

by Olivia (DRC)



Olivia is originally from DRC but has also lived in Germany and Sudan. The day she made this was the day they were supposed to bring an object from home. She explained that she forgot because having a very hard week, her grandson got hit by a car, and the sister of a friend died. She then moved on to make these objects and shared stories about her life in Sudan, which was a happy life for her and easier than the one she has now here.

Traditional food and pot (“Mbuku”) from Congo by Olivia

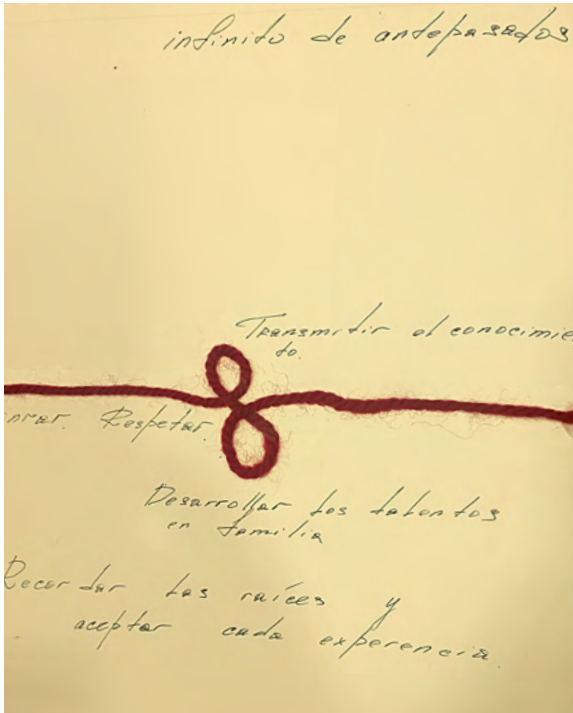


Olivia explained how at home she used to cook the food by the fire and then pass it around. The traditional pot was for a drink that was

also passed around as a sign of hospitality. She explained a lot about the culinary traditions in her home village.

Kitchen objects: plates, pots for cooking, and bowls of fruits by Lucy (Zimbabwe)





Family tablecloth by Kseniia (Ukraine)

Family tablecloth made by Kseniia. She wrote the following messages: "infinito de antepasados" (the infinite of ancestors), "transmitir conocimiento. Honrar. Respetar" (transmit knowledge, honor, respect), "desarrollar los talentos en familia" (develop family talents), and "recordar las raíces y aceptar cada experiencia" (remember the roots and accept every experience).

Kseniia was inspired by the red and black family tablecloth that her great-grandfather made with thread and wool. In it, she has represented the infinity symbol of ancestors and family lineage. She tells us that this line has no beginning or end, and that the color red represents strength and courage. The representation of this tablecloth transmits honor, respect, and development of talent in her family. It is a symbol of her roots and connection to her home and loved ones.

You always take yourself with you by Natalie (Ukraine)

Bozhena came to Glasgow from Ukraine to study Art History at university. It was her first experience of living so far from home. She was scared and confused. But her Ukrainian home traditions saved her from loneliness. Every morning she made strong coffee with cinnamon and, like a child, ~~enjoyed~~ at the new day because it was another opportunity to live her life better. From Ukraine she brought her favorite cup, which she bought at a fair on a sunny, carefree day. Bozhena liked Scottish culture, but she also told her new friends about Ukrainian artists and traditions. Sometimes she would cook borscht or other national dishes and share them with her neighbors. Bozhena believed that learning about other cultures was important, but she never forgot where she came from.



You always take yourself with you

Page 1

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Bozhena had been living in Glasgow for 6 months. She had an interesting university studies and very friendly teachers. She had ^{new} friends who spoke different languages but ^{they had} shared ~~a common~~ love of art.

Once, there was a student party in the dorm where Bozhena lived. Boys and girls danced, got to know each other and had a great time. At one point, Bozhena ^{noticed} how a young guy accidentally ^{pushed} her cup off the table... and the cup broke. She ^{silently} collected the remains of the cup and went to her room. Bozhena thought that she was holding her whole life in her hand. There was a knock on the door and a young guy came to apologise. They met, the guy's name was Oliver and then he found out how much the cup meant to Bozhena. He was very upset...

A week passed. Bozhena was sitting in her room with all her favourite friends: Michelangelo, da Vinci, Raphael and their works. There was a knock on the door and Oliver came in. He was holding ^{a beautiful} red cup in his hand. It looked like a delicious apple. Bozhena smiled. And at that moment she understood that her broken cup could not be returned, just like



 Page 2

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A week passed, Bozhena was sitting in her room with all her favourite friends: Michelangelo, da Vinci, Raphael and their artworks. There was a knock on the door and Oliver came in. He was holding a new beautiful red cup in his hands. It looked like a delicious apple. Bozhena smiled and at that moment she understood that her broken cup could not be returned, just like her past life. She had a new life, new habits, new morning rituals and a new witness: her new favourite real cup.

Superheroes

“I’m very grateful for the space. I was able to open my heart and share something very intimate”

Workshop participant

“Superheroes” depicts the migrant experience through the lens of transformation and resilience. In these works, participants created alter egos or mythical figures that embody their longing for strength, adaptability, and hope. These imagined and imaginative selves (part real, part symbolic) allow them to rewrite their stories beyond narratives of loss or victimhood. By inventing “superheroes,” they reclaim agency over their journeys, turning vulnerability into creative power and confusion into force. Through these characters, migration becomes not only a story of movement and displacement, but also one of reinvention, courage, and the quiet heroism of everyday survival.

«Superhéroes» retrata la experiencia migratoria a través de la lente de la transformación y la resiliencia. En estas obras, los participantes crearon alter egos o figuras míticas que encarnan su anhelo de fuerza, adaptabilidad y esperanza. Estos yos imaginados e imaginativos (en parte reales, en parte simbólicos) les permiten reescribir sus historias más allá de los relatos de pérdida o victimización. Al inventar “superhéroes”, los participantes reclaman el poder de decisión sobre sus propios caminos, convirtiendo la vulnerabilidad en poder creativo y la confusión en fuerza. A través de estos personajes, la migración se transforma no solo en una historia de movimiento y desplazamiento, sino también en una de reinención, valentía y el silencioso heroísmo de la supervivencia cotidiana.

A character by Sarah (Zimbabwe)



A character made by Sarah from Zimbabwe. She firstly said she was an Indian woman. Then it became her daughter back in Zimbabwe and finally she said it was herself.

Character by Madelain (Kenya)

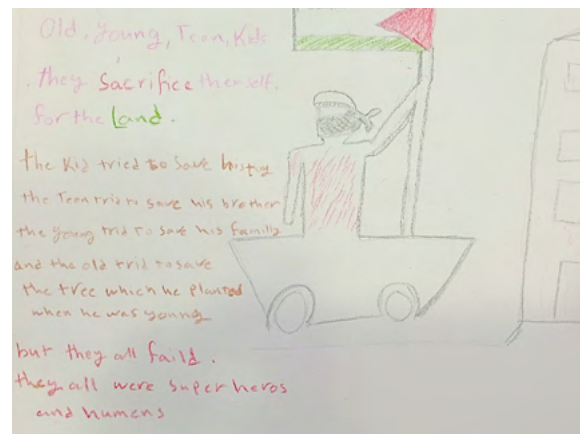


The name of Madelain's character is Yeu, a Chinese warrior that protects her family and her village from villains. We asked her why her character is Chinese, and she said she got inspired by the Kung Fu movies she watches.

Zimbabwean migrant twins
by Lucy (Zimbabwe)



Palestine hero by Salam (Palestine)



"This is a symbol of Palestinian man whose face is covered. He cannot do anything without being covered because of the hunting from the enemies. He always defends his land. He has injuries because he defends [it] with his own body. Wishing we had more things to defend ourselves because the battle is not equivalent [fair]. Most Palestinian teenagers have been fighting with stones for a long time. My grandfather used to tell me stories about how he fought with stones."

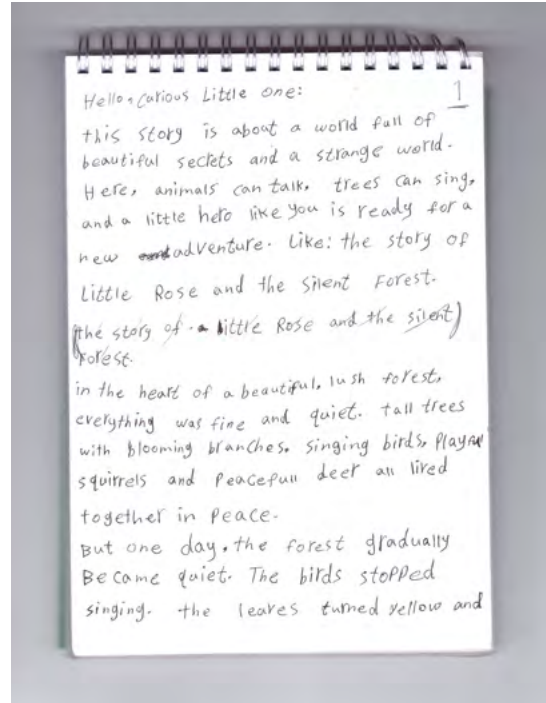


A transgender man holding his life by Valentin (Russia)

Valentin draws a transgender man holding his own life, full of difficulties. This character is inspired by the mythological character Atlas. The man is in between life and death and tries to escape from the dangers below.

“Un hombre trans sostiene el mundo con sus manos tan alto como puede lejos del fuego que arde abajo. Detrás de él hay tigres del más allá. Son su único apoyo. Esto lo hace por amor a la vida, amor a sí mismo, amor a su familia”.

The story of a little Rose and the silent Forest by Fatemeh (Iran)



The story of a little Rose and the silent Forest.

 Page 2

Hello, a Curious Little One: This story is about a world full of beautiful secrets and a strange world- Here, animals can talk, trees can sing, and a little hero like you is ready for a new adventure. Like: the story of little Rose and the silent Forest.

In the heart of a beautiful, lush forest, everything was fine and quiet. tall trees with blooming branches, singing birds, playful squirrels and peaceful deer all lived together in peace. But one day, the forest gradually became quiet. The birds stopped singing. The leaves turned yellow and

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dry, and the Sound of the Spring was less audible. The animals were worried. Something was not right. Nearby, a kind and curious little girl named Rose lived with her family. Rose loved trees and animals. When she realized that the forest was withering she decided to find out for herself. she packed her backpack, took some water, food, a note-book and a pencil and went into the forest. the old oak tree who always talked to the children, said to Rose: The winds no longer sing. Because People cut down the trees and the animals lose their homes.

Rose said sadly: then I have to do Something! she decided to show

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everyone in the Village how important the forest was. she drew pictures of animals, trees and springs- she wrote stories about forest life and told them to Children and adults at school. Gradually, the People noticed and decided not to cut down any more trees for no reason. They put up signs for the forest, took care of the garbage and planted new trees. A few weeks later, the forest came back to life. The birds returned, the squirrels jumped from branch to branch, and the trees were happy. And all this was because of little Rose; A small hero with a big heart who

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reminded us that even one person can make the world a better place.

FINAL REFLECTIONS



Every story is an outpouring of the soul, a reflection of one's emotions

Workshop participant



Art is the language of the soul, and this project shows how powerful this language can be. Through their creative expressions, newcomers in Glasgow, Johannesburg, and Madrid reclaim their voices, sharing experiences of loss, resilience, and hope that are too often silenced. Each work becomes a bridge, connecting memory, identity, and belonging, while challenging the dehumanizing narratives that frequently dominate public discourse.

Home, as revealed by displaced people in South Africa, the UK, and Spain, is showcased as a fluid and personal concept: a physical space, an emotional sanctuary, a collection of memories, objects, and traditions that anchor the self amid change. Sometimes home takes the form of a childhood house in Kenya, a life by the Congo River, a family tablecloth, or a Chinese warrior fighting for their people. There are other times in which the feeling of belonging appears in a little dog named Mitchell, a pair of pink sunglasses, a doll, or coffee cups from Sudan. In some cases, home even carries a sense of hostility, represented by a police station in Yeoville, a homophobic dictator, or a wall that is difficult to climb. Despite differences in nationality, language, and context, participants tackle the concepts of home and belonging using strikingly similar recurring memories, personal tokens, food, and rituals. These remnants become vessels of continuity, resilience, and intimate connection.

The workshops where all these artistic works were created offered more than artistic instruction: they provided safe spaces of trust, care, and dialogue. Through different artistic manifestations, participants explored experiences that are often too complex for words alone. In this creative process, memory transforms into presence, objects and traditions become anchors, and imagining or making home becomes an act of courage and quiet resistance.

This e-book has brought together those voices and visions in a transnational conversation. Each page has invited readers to witness lives in motion, to feel both the fragility and strength of belonging, and to understand that home is both profoundly personal and universally human. This is a collection not merely of art, but of lived experience, a testament to the courage, creativity, and generosity of those who share their hearts to show us what it means to be human on the move and across borders. We hope this project contributes to a better understanding of the meaning of home in a context of migration and generates other similar projects in the future, as it is not only the final outcome that is valuable but the process of co-creation and dialogue generated during the workshops.



“I wanted to sincerely thank you for the opportunity you gave us to write a short story in this class. This exercise not only helped me to better understand my creativity but also made me look at narrative and writing from a different perspective. The supportive atmosphere of the class, the constructive feedback, and the freedom to choose the topic made it a very pleasant and inspiring experience for me”

Workshop participant

El arte es el lenguaje del alma, y este proyecto muestra cuán poderoso puede ser este lenguaje. A través de sus expresiones creativas, los recién llegados en Glasgow, Johannesburgo, y Madrid recuperan sus voces, compartiendo experiencias de pérdida, resiliencia y esperanza que con demasiada frecuencia permanecen silenciadas. Cada obra se convierte en un puente que conecta memoria, identidad y pertenencia, al tiempo que desafía los relatos deshumanizantes que a menudo dominan el discurso público.

El hogar, tal como lo revelan las personas desplazadas en Sudáfrica, el Reino Unido y España, se presenta como un concepto fluido y personal: un espacio físico, un refugio emocional, una colección de recuerdos, objetos y tradiciones que anclan el yo en medio del cambio. A veces, el hogar toma la forma de la casa de la infancia en Kenia, una vida junto al río Congo, un mantel familiar o una guerrera china luchando por su pueblo. Otras veces, el sentimiento de pertenencia aparece en un perrito llamado Michell, unas gafas de sol rosas, una muñeca o tazas de café de Sudán. En algunos casos, el hogar incluso transmite un sentido de hostilidad, representado por una comisaría en Yeoville, un dictador homófobo y autoritario, o un muro difícil de atravesar. A pesar de las diferencias de nacionalidad, idioma y contexto, los participantes abordan los conceptos de hogar y pertenencia utilizando recuerdos recurrentes sorprendentemente similares, objetos personales, alimentos y rituales. Estos vestigios se convierten en espacios

de continuidad, resiliencia y conexión íntima. Los talleres en los que se crearon las obras recogidas en este e-book ofrecieron algo más que instrucción: proporcionaron espacios seguros de confianza, cuidado y diálogo. A través de diversas manifestaciones artísticas, los participantes exploraron experiencias que a menudo son demasiado complejas para expresarse solo con palabras. En este proceso creativo, la memoria se transforma en presencia, los objetos y tradiciones se convierten en anclas, y imaginar o construir el hogar se vuelve un acto de valentía y silenciosa resistencia.

Este e-book ha reunido esas voces y visiones en una conversación transnacional. Cada página invita a los lectores a ser testigos de vidas en movimiento, a sentir tanto la fragilidad como la fuerza de la pertenencia, y a comprender que el hogar es a la vez profundamente personal y universalmente humano. Esta es una colección no solo de arte, sino de experiencia vivida, un testimonio del coraje, la creatividad y la generosidad de quienes comparten su corazón para mostrarnos lo que significa ser humano en movimiento y a través de fronteras.

Esperamos que este proyecto contribuya a una mejor comprensión del significado del hogar en un contexto de migración y genere otros proyectos similares en el futuro, ya que no solo el resultado final es valioso, sino también el proceso de co-creación y diálogo generado durante los talleres.

PROJECT MEMBERS



Francisco Fuentes Antrás is a Lecturer in the Department of English Philology at Universidad Autónoma de Madrid. He is interested in the study of English literature and world literature studies from an interdisciplinary and transversal perspective. His research focuses on the representation of diasporic identities, borders, and transcultural connections in the twenty-first century literature written by migrants.

Francisco Fuentes Antrás es profesor a tiempo completo en el Departamento de Filología Inglesa de la Universidad Autónoma de Madrid. Su trabajo se centra en el estudio de la literatura escrita en inglés desde un enfoque interdisciplinario y transversal. Su investigación aborda cómo se representan las identidades diaspóricas, las fronteras y las conexiones transculturales en la literatura del siglo XXI escrita por migrantes.



Elwira Grossman is a Lecturer in Polish and Comparative Literature at the University of Glasgow. She is also a co-director of the [ArtsLab unit on Migration and Displacement in Arts and Humanities Research](#). Her research focuses on migration studies as seen through the lens of creative arts/theatre with the focus on language and gender roles in multicultural communities of the UK. Her other interests include translingual writing and children's literature on migration.

Elwira Grossman es profesora de Literatura Polaca y Comparada en la University of Glasgow. También codirige la unidad [ArtsLab sobre Migración y Desplazamiento en la Investigación en Artes y Humanidades](#). Su investigación aborda los estudios sobre migración desde la perspectiva de las artes creativas y el teatro, con especial interés en el lenguaje y los roles de género en las comunidades multiculturales del Reino Unido. Entre sus otros intereses destacan la escritura translingual y la literatura infantil relacionada con la migración.



Nereida Ripero-Muñiz, PhD, is an independent researcher and practitioner who uses art and storytelling to create social connection and personal transformation. With 18 years of experience based in sub-Saharan Africa, where she worked full-time in academia, Nereida is currently affiliated with the Department of Creative Writing at the University of the Witwatersrand and specialises in the fields of migration and art-based methodologies. Nereida has edited several publications on arts-based research and is the author of the monograph, [Cosmopolitan refugees: Somali migrant women in Nairobi and Johannesburg](#). She now leads [Storytimes. Creative Interventions for social transformations](#) where she designs and facilitates research projects and art-based interventions for underserved communities and the general public across Europe and Africa.

Nereida Ripero-Muñiz, PhD, es investigadora y profesional independiente que utiliza el arte y la narración como herramientas para generar conexiones sociales y promover la transformación personal. Con 18 años de experiencia en África subsahariana, donde trabajó a tiempo completo en el ámbito académico, actualmente está vinculada al Departamento de Escritura Creativa de la University of Witwatersrand. Se especializa en migración y metodologías basadas en el arte, y ha editado varias publicaciones sobre investigación artística. Es autora de la monografía [Cosmopolitan refugees: Somali migrant women in Nairobi and Johannesburg](#). Actualmente lidera el proyecto [Storytimes. Creative Interventions for social transformations](#), en el que diseña y facilita iniciativas de investigación e intervenciones artísticas para comunidades desfavorecidas y para el público general en Europa y África.



Mirna Šolić is a Senior Lecturer in Comparative Literature at the University of Glasgow. She is also a co-director of [ArtsLab on Migration and Displacement in Arts and Humanities Research](#) at the University of Glasgow. Mirna's research focuses on migration and displacement studies, environmental humanities, and the intersections between them.

Mirna Šolić es profesora titular de Literatura Comparada en la University of Glasgow. También codirige [ArtsLab sobre Migración y Desplazamiento en la Investigación en Artes y Humanidades](#) de la Universidad de Glasgow. Su investigación se centra en los estudios sobre migración y desplazamiento, las humanidades ambientales y los puntos de encuentro entre ambos ámbitos.



Nina Ivashinenko is a Lecturer in Central East European Studies at the University of Glasgow and co-convenor of the Migration and Mobility Research Group. Her research examines transnational migration and social networks, with a focus on social inequalities, including gendered and language-based barriers. She works with participatory research and storytelling approaches to translate academic research into meaningful impact for migrant communities.

Nina Ivashinenko es profesora de Estudios de Europa Central y del Este en la University of Glasgow y codirectora del Grupo de Investigación sobre Migración y Movilidad. Su investigación se centra en la migración transnacional y las redes sociales, con especial atención a las desigualdades sociales, incluidas las barreras de género y lingüísticas. Trabaja con metodologías de investigación participativa y enfoques de narración para trasladar el conocimiento académico a un impacto significativo en las comunidades migrantes.



Marzanna Antoniak is a multilingual culture animator, community development practitioner, language teacher, and trainer specialising in communication across linguistic diversity. Her work centres on strengthening cohesion, improving accessibility, and building inclusive, empowered multi-ethnic communities. She has led development projects, neighbourhood strategies, and curated exhibitions highlighting cultural diversity and lived experience. She has also published articles and zines and programmed cross-cultural festivals and events across Scotland. She currently works as Glasgow Network Coordinator at Migrant Voice and ESOL Lecturer at Glasgow Clyde College.

Marzanna Antoniak es animadora cultural multilingüe, profesional del desarrollo comunitario, docente de idiomas y formadora especializada en comunicación en contextos de diversidad lingüística. Su trabajo se centra en fortalecer la cohesión social, mejorar la accesibilidad y fomentar comunidades multiétnicas inclusivas y empoderadas. Ha liderado proyectos de desarrollo comunitario y estrategias vecinales, y ha comisariado exposiciones que ponen en valor la diversidad cultural y las experiencias vividas. Asimismo, ha publicado artículos y fanzines y ha programado festivales y eventos interculturales en toda Escocia. Actualmente trabaja como coordinadora de la Red de Glasgow en Migrant Voice y como profesora de ESOL en Glasgow Clyde College.



Kate Shand is a Johannesburg-based art therapist, lecturer and ceramic artist. She teaches part-time in the University of Johannesburg's Art Therapy programme and is a research associate at the University of the Witwatersrand, where her recent publications explore storytelling interventions with migrant children and arts-based research methods. Her ceramic practice intersects with community engagement, most recently in a project - The Meaning of Home – an exhibition of collaborative works created with children from the Three2Six Migrant Education Project. Kate also co-runs the Melville Mudroom pottery studio.

Kate Shand es terapeuta artística, docente y artista ceramista afincada en Johannesburgo. Imparte docencia a tiempo parcial en el programa de Terapia Artística de University of Johannesburg y es investigadora asociada a University of the Witwatersrand, donde sus publicaciones recientes exploran intervenciones narrativas con niños migrantes y metodologías de investigación basadas en las artes. Su práctica cerámica se articula en estrecha relación con el trabajo comunitario, más recientemente a través del proyecto The Meaning of Home, una exposición de obras colaborativas creadas con niños del proyecto educativo para migrantes Three2Six. Asimismo, codirige el estudio de cerámica Melville Mudroom.



Mariángeles Plaza Crespo has been working in the fields of Refugee Support, Migration, and Human Rights for over 20 years. She holds a degree in Psychology and is licensed as a Clinical Psychologist. She specializes in providing care to individuals exhibiting trauma-related responses. Since 2001, she has been working at CEAR (Spanish Commission for Refugee Aid) in the Service for Assistance to Refugees and Applicants for International Protection. She has worked in various programs providing specialized psychological support to survivors of torture, women who have suffered gender-based violence, human trafficking victims, vulnerable migrants, among others. Since 2021, she has served as the Technical Psychology Advisor in the Inclusion area at CEAR's Central Services.

Mariángeles Plaza Crespo trabaja en el ámbito del Refugio, las Migraciones y los DDHH desde hace más de 20 años. Licenciada en Psicología con habilitación como Psicóloga Sanitaria. Está especializada en la atención a personas que presentan respuestas traumáticas. Trabaja desde el año 2001 en CEAR (Comisión Española de Ayuda al Refugiado) en el Servicio de Atención a personas refugiadas y solicitantes de Protección Internacional. Ha trabajado en distintos programas de atención psicológica específica a personas supervivientes de tortura, mujeres que han sufrido violencia de género, trata, migración vulnerable, entre otros. Desde el año 2021, es referente técnica de Psicología en el área de Inclusión en los Servicios Centrales de CEAR.



Cristina Montero Orozco is a social worker, trained at the Complutense University of Madrid and the National University of Distance Education (UNED). Since 2006, she has worked in supporting migrants through various programs at CEAR. Her professional career has been primarily focused on migration, immigration, and asylum, although she has also worked with other groups, including people with disabilities, rare diseases, and substance dependencies. Since 2018, her work has been especially centered on the design and development of projects, as well as the coordination and support of social intervention professionals in the fields of migration, immigration, and asylum. Her contribution to this work is grounded in extensive practical experience and firsthand knowledge of intervention practices.

Cristina Montero Orozco es trabajadora social, formada en la Universidad Complutense de Madrid y en la Universidad Nacional de Educación a Distancia. Ha trabajado en el acompañamiento a personas migrantes en distintos programas desde 2006 en CEAR. Su trayectoria profesional se ha desarrollado principalmente en el ámbito de las migraciones, la extranjería y el asilo, aunque también ha intervenido con otros colectivos: discapacidad, enfermedades raras, drogodependencias. Desde 2018, su labor se centra especialmente en el diseño y desarrollo de proyectos, la coordinación y el soporte a profesionales de la intervención social en los ámbitos de migraciones, extranjería y asilo. Su participación en esta obra se apoya en una amplia experiencia práctica y en el conocimiento directo del trabajo de intervención.

ABOUT THE ORGANIZATIONS

CEA(R)

Comisión Española
de Ayuda al Refugiado

CEAR (Spanish Commission for Refugee Aid) is an organization that has defended asylum and human rights in Spain since 1979, promoting the integral development of refugees fleeing armed conflicts or human rights violations, asylum seekers, stateless persons and migrants in need of international protection and/or at risk of social exclusion.

CEAR (Comisión Española de Ayuda al Refugiado) es una organización que defiende el derecho de asilo y los derechos humanos en España desde 1979, promoviendo el desarrollo integral de las personas refugiadas que huyen de conflictos armados o violaciones de derechos humanos, así como de solicitantes de asilo, apátridas y migrantes que necesitan protección internacional y/o se encuentran en riesgo de exclusión social.



Migrant Voice is a migrant-led national organisation which builds a community of migrant voices to speak for ourselves and call for justice for all. The organization conducts a variety of inclusive events, training, heritage, and campaigning activities to create opportunities for migrant members to be heard by speaking out publicly and telling their own stories.

Migrant Voice es una organización nacional dirigida por migrantes que busca construir una comunidad de voces desplazadas que puedan hablar por sí mismas y reclamar justicia para todos. La organización desarrolla una amplia variedad de actividades inclusivas — eventos, formación, proyectos de patrimonio y campañas— con el objetivo de ofrecer a sus miembros migrantes la oportunidad de ser escuchados, expresarse públicamente y contar sus propias historias.



**THE
WINDYBROW**

ARTS CENTRE

The Windybrow Art Centre celebrates the cultural identities of the diverse cultures of the African continent and the diaspora. It is in Hillbrow, a central district of Johannesburg, South Africa. As an arts centre it has been producing politically and socially progressive work since the 1980s, promoting the idea for the building to be positioned as an act of assembly to enable transcultural connections through bringing people together and engaging them with creativity and performing arts to reach out further and beyond their shared space.

El Windybrow Art Centre celebra las identidades culturales de las diversas comunidades del continente africano y de la diáspora. Está ubicado en Hillbrow, un distrito céntrico de Johannesburgo, Sudáfrica. Desde la década de 1980, el centro ha desarrollado proyectos artísticos con un enfoque político y socialmente progresista, promoviendo la idea de que el edificio funcione como un espacio de encuentro capaz de generar conexiones transculturales. Su objetivo es reunir a las personas, involucradas en la creatividad y las artes escénicas, y ampliar su alcance más allá del espacio compartido.

**Home as Story,
Stories of Home:**
Transformations
of Belonging



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