



## ***A Midsummer Night's Dream***<sup>1</sup>

The project *A Midsummer Night's Dream* starts from the work experiences in La Manga del Mar Menor of four immigrants, three of them Senegalese: Abdu Diagne, Abdoukhadire Dafey and Pahte Dioume, and another from the Ivory Coast, Mamadou Fofana, to make visible the situation of precariousness and emotional fracture in which they find themselves.

The series is articulated by 4 works that travel through the painting-photography and abstraction-figuration hybrids, in which a fragment of the awning that covers the immigrants during the summer nights is shown, while they recover from a long day parking cars. This piece of cloth, cracked and pierced in various areas along its length -which denotes the abandonment of the place where it is located, the outdoor terrace of a store closed years ago-, serves as protection from the dew of the morning and the warm sun rays of noon; as well as the projection screen of their dreams, hopes and most intimate memories. The fissures that the selected fragments show, act at the same time as metaphors for the physical and psychic wounds they have suffered throughout their respective migratory processes; and the bluish and whitish spots, evoke waves of the sea, like those that some of them had to overcome while crossing the Strait or waters of the Atlantic Ocean in a small boat, but also happier experiences, such as those that occurred on the beaches of Tabou, Mbour and Dakar, where three of them come from.

Each work is accompanied by a text where the life story of its protagonist is briefly described, focusing attention on his future plans and the thoughts that accompany him during the peaceful summer nights in La Manga del Mar Menor. Definitely, the project aims to demonstrate that the phenomenon of immigration, far from being homogeneous as shown by the media, is experienced from a plurality of voices and individualities, each with its particularities and concrete characteristics, therefore in the Titles of each piece is indicated the real name of the person on whom it is based.

At a methodological level, it is worth mentioning that to carry out the series, the immigrant collaborators were first interviewed in a cafeteria that they usually frequent in the summer season (El Loro verde), and then they were accompanied, as a guided tour, to the places that are part of their daily lives during this period: the parking lot where they work, the place where they sleep and keep their belongings (where the photographs of the awning were taken), the beach areas where they bathe, clean and wash clothes, or the bus stop that connects them with Murcia (where they travel every fortnight to send money to their relatives and do laundry), among other significant spaces. The tour consisted of a transigraphy through La Manga del Mar Menor that revealed an experience of the territory quite distant from that of the many tourists who visit it in summer, to whom our guides park their cars while they enjoy their leisure time.

---

<sup>1</sup>This series is developed within the R&D&i projects *Reset: Mar Menor. Laboratory of Imaginaries for a Landscape in Crisis* (AC2017-es-0126), financed by the Daniel and Nina Carasso Foundation and the University of Murcia, and *Nomadic Territory: Migrations, Transitions and Dislocations in Contemporary Photography*, supported by Feevale University (Brazil).