

“Championing the rights of asylum seekers and refugees in Denmark, Trampoline House and **CAMP** play a pivotal role in defining what it means to be artists and curators in times of crisis. Although generating social changes takes time, these two organizations continue to prove that art can go beyond the museum walls and fight against injustices from the ground. As a former Vietnamese refugee and a working artist today, I’m proud to contribute to their unwavering efforts.”

Support statement by visual artist Tiffany Chung, 2019

In 2013, the curatorial collective Kuratorisk Aktion, comprised of Danish curators Frederikke Hansen and Tone Olaf Nielsen, got the go-ahead from everyone at the refugee community center Trampoline House to create a small exhibition space for art on migration politics in the heart of the House. This marked the start of a unique art institution. Nowhere else in the world is there an art center which, like CAMP, has devoted itself to showing contemporary art about one of the most pressing humanitarian crises of our time, mass displacement, and which, in continuation of this focus, has chosen to be located in a community center for asylum seekers, refugees, and irregular migrants.

Since opening to the public in 2015, CAMP has produced a unique series of exhibitions, events, publications, and educational programs on the causes of displacement and flight routes, border drawing and border crossing, the deportation regime, ignored conflicts and bodies, the invisible economy of migrant labor, and the assimilation demanded by immigration policies.

Some of the most innovative and debate-generating artists, thinkers, and activists of our time, many of them with personal experiences of exile or migration, have contributed to the center’s program, sharing their artistic investigations of displaced people’s life situations and the structural factors that result in displacement and govern immigration policies.

From the very beginning, CAMP has set out to be an art center fostering understanding between people in involuntary exile and people from the host country in which they have ended up, in order to pave the way for more solidarity in refugee and immigration policies and better conditions for coexistence. Thanks to CAMP’s location in Trampoline House, the center has managed to bring together individuals and groups whose paths don’t normally cross in encounters that have shed light on prejudices and created the foundations for friendships and solidarity work.

CAMP is a curatorial and artistic response to the political failure of the international community to find sustainable solutions based on solidarity for people displaced by war, persecution, climate change, or poverty. After many years of work, CAMP closes in September 2020 and with this book looks back on seven years of engaging art on migration politics.

Translated from Danish by Jane Rowley

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CAMP status! Seven Years of Engaging Art on Migration Politics
A Recollective Look at CAMP / Center for Art on Migration Politics, 2013–2020

CAMP
status!

Colophon

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Barat Ali Batoor, from the series *The Unseen Road to Asylum* (2013)
C-print, 80 x 65 cm. Courtesy of the artist.
The work was also included in CAMP's first exhibition *Camp Life: Artistic reflections
on the politics of refugee and migrant detention* in 2015.

CAMP status!

Seven Years of Engaging Art on Migration Politics

Edited by Frederikke Hansen & Tone Olaf Nielsen

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”CAMP is an experiment in taking the art institution to a new place. To reach the exhibition space you have to go through a community center for refugees and asylum seekers. So it is an example that the realm of art can still be used to address political issues, not something easy to find in a racist Denmark.”

Mikkel Bolt, art historian and critic, quoted by Anna Ullman, in ”Deltagelseskunst er et røgslør”, *Weekendavisen*, Dec. 2, 2016



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Murtaza Ali Jafari, from the series *Knots* (2012)
Pen and ink on paper, 30 x 41,5 cm
Courtesy of the artist

The work was also included in CAMP’s *Camp Life* exhibition in 2015

“Besides CAMP’s high professional level in relation to curating and communication, it is the integration with Trampoline House that makes CAMP something very special. This is not a theoretical discussion for the well-meaning, starry-eyed art audience. It is very concrete for the grief-stricken lives you meet there and cannot not help but look into the eyes on the way in and out of the exhibition.”

Mette Sandbye, art critic, 2015



CAMP contributed as an 'EQUALITY partner' in Roskilde Festival 2016 with a reenactment of Dady de Maximo's fashion show *If the Sea Could Talk* (2014). The work was also included in CAMP's *Camp Life* exhibition in 2015. Photo: Marck Lund-Nielsen

Seven Years of Engaging Art on Migration Politics: A Recollective Look

by CAMP's founders Frederikke Hansen & Tone Olaf Nielsen (Kuratorisk Aktion)

From Nordic Colonialism to Migration Politics

In 2013, we – the curatorial collective Kuratorisk Aktion – took the first steps towards establishing an art center for art on migration politics. The center was to be located in the refugee community center Trampoline House in Copenhagen's Northwest neighborhood² and had the working title *room for camp life analysis* before we arrived at the ultimate name: *CAMP / Center for Art on Migration Politics*.

For the previous eight years, we had taken on Nordic colonial history in a wide range of site-specific exhibition productions. We were amazed that while other Western countries were fully engaged in decolonial critique of *their* colonial heritage, only a few in the Scandinavian countries were doing the same kind of work. This despite the well-known fact that Denmark was deeply involved in trade with enslaved African peoples and still exerts political control over Greenland and the Faroe Islands. The Nordic colonial history simply seemed to be romanticized or completely repressed.

Our projects involving artists, thinkers, and political actors from all over the world unanimously concluded that the worldwide image of Scandinavia as the welfare state's cradle is incompatible with colonial oppression and violence, leading to the active participation of the Scandinavian countries in the colonial project having to be repressed and white-washed. The colonial dynamics of the past are still made invisible and can therefore unrestrictedly reproduce themselves into the present as waves of nationalism, racism, and sexism – aimed not only at Faroese, Greenlanders, and Sami peoples, but also to an extremely high degree at refugees, immigrants, and migrant workers.

In 2013, after nearly a decade of work on Nordic colonialism, it therefore felt imperative to turn to migration politics, as it is in the Global

North's reactions to the large flows of refugees and migrants that we most clearly see coloniality unfolding today.

CAMP's Beginning

It took about a year to complete the conceptualization of CAMP and raise enough money to build a small art center with two exhibition spaces and a front office in the middle of Trampoline House. We came to the conclusion that the center should be called CAMP.³ Partly because the camp (the refugee camp, the asylum center, the deportation center, the detention center...) is the nation state's most extreme response to human migration. Partly because the people who live in these facilities call them *camps*, so it is everyday language in Trampoline House.

In addition to the management, the users of Trampoline House also had to be convinced of the idea of creating an art center in the House. This happened at several consecutive House Meetings, the parliamentary space of Trampoline House, where internal as well as external, political (and personal) issues are announced and debated. For strategic reasons, we agreed that CAMP should be organizationally independent of Trampoline House. Firstly, we would be able to seek funding elsewhere. Secondly, we would avoid dragging the House down if these were not to materialize.

Since we had neither the finances nor the desire to travel around the globe to find artists for our program, we sent a message about our plans with

the center to migration-engaged friends and colleagues in our network, asking them to suggest artists we could research from home. We organized the submitted suggestions together with our own research, according to the overall themes we knew would work with. In the selection of artists and works, we first and foremost emphasized whether they would be of interest to an audience that is not so used to decoding contemporary art.

FIGURES & FACTS:

In recent years, the world has witnessed an unprecedented wave of mass migration. At the time of writing, 70.8 million people have been displaced from their homes because of war or persecution, and an even higher number of people are migrating from poverty and climate change. All over the world, but mostly in the Global North, the large refugee and migrant flows are causing divisions among state leaders and population groups over how immigration should be handled.

Afraid that newcomers will burden the welfare system, threaten security, and undermine the quality of life, most governments in the Global North have reintroduced border control and tightened their asylum and deportation laws. As a result, the number of safe and legal routes to destinations in the Global North has narrowed, and many thousands of refugees and migrants die every year in their attempt to cross borders irregularly. The question of who the Global North should receive and what rights refugees and immigrants should have, are accordingly some of the most controversial issues of our time.

Despite the urgency of this humanitarian crisis, the international community still cannot agree on finding sustainable solutions based on solidarity.

Much of the socially engaged art made today is upheld by language, typically English, which is neither the second nor the third foreign language for most people in Trampoline House. We therefore deselected works full of language in favor of works that operate more performatively or visually.

Migration Politics

On April 17, 2015, we were finally able to open the doors to CAMP and the center's first exhibition *Camp Life: Artistic reflections on refugee and migrant detentionion*.⁴ It was followed by:

- **from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty** – a solo exhibition by Tiffany Chung (2015)⁵
- **The Dividing Line: Film and Performance About Border Control and Border Crossing** (2016)⁶
- **Deportation Regime: Artistic responses to state practices and lived experience of forced removal** (2016)⁷
- **We shout and shout, but no one listens: Art from conflict zones** (2017)⁸
- **Economy of Migrant Labor – for the Right to Work**. A solo exhibition by The Bridge Radio (2018)⁹

Together, the six exhibitions constituted the 3-year exhibition program *Migration Politics*, which, in addition to life in the camps, shed light on causes of displacement and escape routes, border control and border crossing, what happens before, during, and after forced deportation, wars and human destinies ignored by the international community, and migrant workers' disdained contribution to the economy.

As you can see elsewhere in this book, some of the most renowned names of contemporary art and migration research agreed to contribute to the series, despite CAMPs incredibly modest budgets and facilities. Likewise, to our great delight, we also got the opportunity to work with less established artists as well as some of the most committed asylum activists.

We did the curating ourselves, and with the first program we tried to outline both the subject area and the methodology we wanted to be a center for: namely the art on migration politics that we saw plenty of out there, but which was not collected anywhere, neither conceptually, curatorially, or physically.

In conclusion, one can say that *Migration Politics* looked at human migration from the inside out – from the moment you are displaced until you arrive in a host country and are not included on an equal footing with other citizens of the community in which you seek asylum or work. We will return to what happens when you do get a residence permit in a country like Denmark, as we made it the subject of our examinations in CAMP's subsequent exhibition program, *State of integration: Artistic analyses of the challenges of coexistence* from 2018-2020.

CAMP commissions!

Over the years, CAMP has received several invitations to curate an exhibition or event outside Trampoline House (also outside Denmark and Europe). Here, we have applied a curatorial principle that all CAMP's choices should make sense to the users of Trampoline House or benefit them one way or another. Many refugees, migrants, and immigrants have experienced being invited to contribute to various cultural events and have accepted in the hope of being heard and changing immigration policies – and for some, their own asylum case. But while they themselves have rarely achieved these outcomes, the organizers have gained the cultural capital they were looking for.

The invitations we ended up accepting have provided CAMP and Trampoline House with resources in the form of additional and new types of audiences, new proficiencies in organizing artistically, socially and politically, and not least money. That can be spent on those cursed operating expenses, which foundations for some obscure reason cannot support.

The two commissions that have given us the greatest audience outreach, has engaged the most users of Trampoline House, and which has also been the most lucrative, have been our 3-year collaboration with Roskilde Festival as 'EQUALITY partner' from 2016-2018 and the reconstruction of CAMP's first three exhibitions at the SMK – National Gallery of Denmark in 2016, entitled *Migration Politics: Three CAMP exhibitions at the SMK*.

The most recent commission has come from Louisiana Museum of Modern Art in conjunction with their 2019 exhibition on exile, *Homeless Souls*, presenting artists from around the world. As the world map of the exhibition didn't include Denmark, we guest curated the event *Spaces of Disappearance*, which through film and discussion focused attention on the new Danish deportation centers for rejected asylum seekers and compared them with Australia's much-criticized off-shore detention camps. Thanks to the museum that rented a bus for us, we were able to fill the museum concert hall with artists and rejected asylum seekers from the Trampoline House community, who put forward their experiences in the debate.

Without these collaborations, we would have been forced out of business.

Aim & Method

From the outset, CAMP has wanted to be an art center that promotes understanding between people fleeing and people from the receiving country they end up in, to pave the way for greater solidarity in refugee and migration politics and better coexistence. We have tried to do this by inviting outstanding contemporary artists, who have refugee or migrant experience themselves, to show works that provide insight into the life situations of displaced people and discuss them in relation to the structural factors that create displacement and migration. Be it colonialism, armed conflict, exploitation of nature, economic inequality, and/or political persecution.

The center's location in Trampoline House has been crucial for a number of reasons. First, the House is user-engaging. That is, it is the asylum seekers' and the refugees' House, and therefore the art space is already *theirs*. Secondly, it is precisely this informed audience that has enabled us to attract very big international artist names, as for them it is a unique opportunity to show works to an audience that actually knows what the works are about. And finally, these artist names have attracted a wider audience who would otherwise not have reasons for stepping

into a center for asylum seekers and refugees and engage in dialog and community.

When people have seen a CAMP exhibition and go back out into Trampoline House and further into the real world, hopefully they have become more aware of the enormous discrimination that exists between displaced and non-displaced people and encouraged to support the critical asylum seekers and migrants, including artists, who want to dispose of the system that reproduces such discrimination. We hope that they may better understand that they too have a responsibility if things are to change for the better. It can start with small changes in attitude and increased receptiveness. And should that occur, then the opportunity to enter into dialog and get updated reflections on the Global North's asylum system present itself even before leaving the House again. And then the step to become a donor, volunteer, or get involved in Trampoline House's solidarity work is not very big.

Reception

The concept caught on right away, and CAMP has received so many inquiries from art scholars as well as students, researchers, and writers in both cultural criticism, migration research, and political journalism. They have all been interested in accessing the special knowledge that

CAMP has been able to produce by virtue of its location in Trampoline House and constant dialog with the users of the House.

While we have experienced immediate and continuous success on the outside, this success has also overburdened our small organization. It soon became clear that while many welcomed the center's existence and extremely positive reception both in Denmark and internationally, not very many dared invest their money in supporting a project that is also political. A direct consequence has been a constant understaffing and overburdening of those who have pulled the load.

State of Integration

With CAMP's next exhibition series, which zoomed in on what happens when residence permit is obtained, we were first and foremost interested in investigating what 'belonging' is and what governs the politics of belonging. How do refugees and immigrants experience and interpret the demand for integration or assimilation into the majority culture? How does coloniality affect official immigration structures and the idea of national or cultural belonging?

To introduce new curatorial methods and to draw in other artist names to the center, we invited two guest curators to each curate an ambitious group exhibition on the challenges coexistence and citizenship pose.⁹ In addition, we ourselves curated a smaller solo exhibition examining the reasoning and rhetoric of anti-immigration politicians to the far right. The exhibitions were:

- **Decolonizing Appearance** (2019), guest curated by Nicholas Mirzoeff¹¹
- **We're saying what you're thinking** – a solo exhibition by Johan Tirén (2019)¹²
- **Threshold(s)** (2020), guest curated by Temi Odumosu¹³

State of Integration brought together three very different exhibitions, which from each their starting point presented nuanced answers to why immigration poses such a big challenge to most countries in the Global North. Mirzoeff's examinations began from the outside and included artworks that revolve around the right to be visible, to be seen, and to decide how. Reversely, Tirén's exhibition started from the inside with questions about the core and the principles, and then moved on to the external appearance, to language and visual communication. The center, on the other hand, and the special knowledge associated with being in motion or stretched between two places or identities, was the starting point for Odumosu's exhibition.

In various ways, the three exhibitions affirmed our initial assumption that the Global North's handling of migration and immigration from the Global South is permeated by a colonial mindset that entrenches itself behind phobic and chauvinistic ideas, which in turn are accepted and recycled in the public debate because the nation-state has sanctioned them.

Education Initiatives

Weekly free guided tours have been part of CAMP's education program from the start. They have been carried out by users from Trampoline House in collaboration with the center's interns from various study programs within the fields of cultural and migration studies. After a couple of exhibitions, we decided to formalize this collaboration into a

CAMP open!

At the end of 2017, when drawing up a new Strategy and Action Plan for 2018-2020, we introduced two new exhibition formats under the headers of **CAMP focus!** and **CAMP open!** The former framed our larger agenda-setting thematic exhibitions and was a refocusing of our existing thematic program as we temporarily relinquished the role of curator to guest curators. With **CAMP open!**, we introduced a whole new format for smaller exhibition productions curated by ourselves. As an exhibition venue, you must plan at least one and preferably several years ahead to secure money and agreements with artists and other contributors. However, the urgencies and politics of migration are changing constantly – throughout CAMP's life time often from day to day. We therefore found ourselves in need of a more versatile format that could respond much quicker to artistic and political developments and also create space for some of the amazing artists we got to know in Trampoline House, whose existence in Denmark as artists where completely overlooked as the system reduces them to the identity of asylum seeker or refugee.

The first exhibition in the **CAMP open!** format was with the Chilean artist and dissident Pablo Andres, who sought asylum in Denmark and frequently took part in various programs on offer in Trampoline House and CAMP. His solo exhibition *William Freeman*, subtitled *you can't hold an angel* (2018), uncovered a number of underexposed important issues surrounding LGBTQI people from the Global South seeking asylum in the Global North.¹⁴

The following year, within the framework of *State of Integration*, we wanted to respond to the advancement of far-right, anti-immigration, and racist parties and how they succeeded not only in getting to the top of European politics, but also in pulling the entire political spectrum far towards the right. We asked Swedish artist Johan Tirén to show his older video work *We're saying what you're thinking* from 2005, in which he teases out inconsistencies in the party program of the right-wing populist party, The Sweden Democrats, and its visions of a monocultural society.¹² The 14-year-old and still highly current work was reactivated by two new works that looked at developments in the party's visual strategies since its founding in 1988.

proper mini-education that we would call *Talking about art*, and to involve some of the very same people and institutions who approached us to study and learn from CAMP and the users of the House.

The 8-week training course thus consisted of field trips to museums and exhibition venues to study their communication strategies, workshops and talks with invited researchers and curators, as well

as exercises in addressing art and migration politics in front of others, and a joint writing process that ended in a broadly-based manuscript for the guided tours of the upcoming CAMP exhibition. *Talking about art* was self-organized and the participants determined its content. At the end of the course, they received a diploma and became part of the center's self-organized corps of exhibition hosts and guides, who would make sure that audiences were well received and given an introduction to Trampoline House, to CAMP, and to the current exhibition.

New Adventures

After seven years of activity, CAMP will stop its exhibition activities in Trampoline House in September 2020. Kuratorisk Aktion and Trampo-

The legacy of CAMP is carried forward, now also in the form of this publication. With the chronology elsewhere in this publication and this foreword, we hope that the book will motivate readers, who want to create an independent exhibition space with a thematic focus that is also political, to get started and hang in. And the two ‘external’ texts also included in this publication and their well-founded look at CAMP can hopefully help emphasize the importance of self-reflexive and critical discussions within socially engaged art and research practices concerning their position vis-à-vis the people on which their work is based.

These processes are not over, quite the contrary. There has also been harsh criticism of CAMP for allegedly having profited from the Brown and Black bodies, the asylum seekers and migrants, we make exhibitions about and build our public relations and communications work on. In trying to raise money for the center, whose leaders have all been White, some critics have argued that we have worked to make people of color ‘edible’ for the White majority community, not least its

Notes

1. Mette Sandbye, “Glasmenageri på flugt”, review of Tiffany Chung’s solo exhibition *from the mountains to the valleys, from the deserts to the seas: journeys in historical uncertainty*, in *Weekendavisen*, Oct. 9, 2015.

2. One half of Kuratorisk Aktion, Tone Olaf Nielsen, was part of establishing Trampoline House in 2010 together with visual artists Morten Goll and Joachim Hamou in collaboration with a large group of asylum seekers, socially engaged artists, refugee justice advocates, and migration activists.

3. We owe a great thank you to visual artist Jane Jin Kaisen, who helped us decide on this name.

4. *Camp Life: Artistic reflections on the politics of refugee and migrant detention* was on view in CAMP from April 17–June 14, 2015. The exhibition contributors were: Barat Ali Batoor (photographer), Ursula Biemann (artist, writer, and video essayist), Nermin Duraković (artist), Nanna Katrine Hansen (artist and activist), Murtaza Ali Jafari (artist), Dady de Maximo (activist, artist, fashion designer, and journalist), Migreurop (network of associations, activists, and researchers), and Trampoline House Women’s Club in collaboration with Nanna Katrine Hansen, Habib Mohseni (filmmaker and asylum activist) & Blake Shaw (artist). To the opening event, Dady de Maximo contributed with the fashion show *If the Sea Could Talk*. The exhibition was accompanied by an online catalog with texts by the exhibition contributors, Farhiya Khalid (journalist), and Kuratorisk Aktion as well as the debate meeting *Ill from camp life: Human and medical consequences of long-term stays in the Danish asylum centers* on June 19, 2015 featuring Yechiela Pojanamesbaanstit (asylum activist), Dady de Maximo, Ebbe Munk-Andersen (Medical Director of the Danish Red Cross Asylum Department), and Lesley-Ann Brown w/ Martin Ollivierre (freelance writer and performance artist).

5. *from the mountains to the valleys, from the deserts to the seas: journeys in historical uncertainty* – a solo exhibition by Tiffany Chung was on view in CAMP from Sept. 25–Dec. 12, 2015. Contributors to the opening event were, besides Tiffany Chung, Haifaa Awad (doctor and debater) and Nagieb Khaja (journalist and filmmaker) as well as the drum orchestra Tamala. The exhibition was accompanied by an online catalog with texts

foundation boards, corps of critics, and creative class. And we have, it is further argued, asked Black and Brown people to work for us on this enterprise.¹⁵

The criticism works on us. With CAMP, we have nonetheless done our best to contribute to more solidarity and a more equitable migration politics by creating an artistic ‘room for camp life analysis’ full of images, performances, meetings, and conversations across more or less high thresholds such as language, preconceived ideas, inherited privileges, and xenophobic legislation.

We end with a heartfelt thank you to all those who have made CAMP possible: the artists and speakers, the writers and performers, the volunteers and the interns, our staff and board members as well as the foundations, the sponsors, and private donors who have supported financially – and, of course, all the many engaged audiences from near and far.

by Tiffany Chung, Hans Lucht (migration researcher), and Kuratorisk Aktion.

6. *The Dividing Line: Film and Performance on Border Control and Border Crossing* was on view in CAMP from March 4–April 16, 2016. The exhibition contributors were: Castaway Souls of Sjælsmark (protest movement formed by rejected asylum seekers in Deportation Center Sjælsmark), Chen Chieh-jen (artist), David Fedele (documentary filmmaker), George Kurian (documentary filmmaker and photo journalist), and Welcome to Europe (transnational network). The exhibition was accompanied by an online catalog with texts by the exhibition contributors, Michala Clante Bendixen (Chairwoman of Refugee Welcome, Denmark), Martin Lemberg-Pedersen (migration researcher), and Kuratorisk Aktion. The exhibition was accompanied by the debate meeting *Are human rights being violated in Denmark’s new asylum institutions?* on May 29, 2016, which CAMP organized in collaboration with Trampoline House. The contributors were: Eva Smith (Dr. Jur.), Anne Lise Marstrand-Jørgensen (writer and Venligboer), Louise Holck (Vice Director, Danish Institute for Human Rights), Michala Clante Bendixen, and Laura Henriksen Møller (author of a report on Deportation Center Kærshovedgård). In addition, the following asylum seekers from the new asylum institutions contributed: La Folie Crew (dance group from DR Congo), Stanley Edward (co-founder of the Castaway Souls of Sjælsmark movement), and Zohra X (then rejected asylum seeker and asylum activist).

7. *Deportation Regime: Artistic responses to state practices and lived experience of forced removal* was on view in CAMP from Sept. 9–Dec. 16, 2016. The exhibition contributors were: Ghazel (artist), Daniela Ortiz (artist), and Studio Revolt (independent artist run media lab). The exhibition was accompanied by an online catalog with texts by the exhibition contributors, Shahram Khosravi (anthropologist), Julia Suárez-Krabbe (researcher), and Kuratorisk Aktion. Together with Trampoline House, we held two events during the exhibition. On the annual so-called Culture Night of Oct. 14, 2016, we invited Copenhagen’s public to a program including talks by CampLeaks (online platform) and T.J. Demos (art historian). On Oct. 29, 2016, we hosted the performance and debate event *Deportspora: When deportation becomes a way of life* that featured talks and performances by Shahram Khosravi, Ghazel, Daniela Ortiz, and Kosal Khiev (poet, tattoo artist, and artist-in-residence at Studio Revolt).

8. *We shout and shout, but no one listens: Art from conflict zones* was on view in CAMP from Mar. 3–Jun. 17, 2017. The exhibition contributors were: Khaled Barakeh (artist), Gohar Dashti (artist and photographer), Nermine Hammam (photo artist), Amel Ibrahimović (artist), Alfredo Jaar (artist, architect, and filmmaker), and Sandra Johnston (artist). The exhibition was accompanied by an online catalog with texts by the exhibiting artists, Judith Butler (philosopher), Viktoria Troeltzsch Larsen (intern), Nicholas Mirzoeff (visual culture theorist), and Kuratorisk Aktion. On Mar. 5, 2017, we held the debate event *War images: How to show that black lives matter* with contributions by the exhibiting artists and Mathias Danbolt (art historian).

9. *Economy of Migrant Labor – for the Right to Work* was on view in CAMP from Jan. 19–May 19, 2018. The exhibition was a solo show by the transnational radio collective The Bridge Radio produced in collaboration with a group of migrant workers. The exhibition was accompanied by an online catalog with texts by the exhibiting artists, Jose Arce (migration researcher), and Kuratorisk Aktion. As part of the exhibition, The Bridge Radio curated the debate event *For the Right to Work: A panel discussion on organizing migrant work*, which took place on Mar. 2, 2018 in Trampoline House. Contributors were: Marius X and Robert X from Metro Workers United, and Therese X from Au Pairs Network.

10. Originally, we had also invited curator Galit Eilat and artist Tania Bruguera to each guest curate an exhibition. For a number of reasons, we sadly ended up not being able to realize them in CAMP.

11. *Decolonizing Appearance* guest curated by Nicholas Mirzoeff (visual culture theorist) was on view in CAMP from Sept. 21, 2018–Mar. 30, 2019. The exhibition contributors were: John Akomfrah (artist and filmmaker), Khalid Albaih (artist and political cartoonist), Abdul Dube (artist), Jeannette Ehlers (visual artist), Forensic Architecture (research agency based at Goldsmiths, University of London), Jane Jin Kaisen (visual artist), Pedro Lasch (artist), Marronage (decolonial feminist collective), MTL Collective (a collaboration between Amin Husain and Nitasha Dhillon that joins research, aesthetics, organizing, and action), Carl Pope (artist), and Dread Scott (artist). The exhibition was accompanied by a printed and an online catalog with texts by the exhibition contributors, Gurminder K. Bhambra (professor of postcolonial and decolonial studies), Marronage (decolonial feminist collective), Nicholas Mirzoeff,

“For six years now and through many exhibitions, we, members of CAMP, have been raising awareness about the systematic and planned mistreatment of asylum seekers, refugees, and foreigners coming to Denmark. These stories risk becoming a virus in the Danish society. The Danish asylum system is a paradox of democracy based on exclusion. We cannot build a better world by excluding our fellow beings.”

Statement by Jean Claude Mangomba, exhibition guide and host in CAMP, 2020



Installation view of Nermin Duraković’s installation *Re-arranging* (2009/2015) from CAMP’s *Camp Life* exhibition in 2015. Photo: Nermin Duraković

and Kuratorisk Aktion. The exhibition also featured the *Decolonization Assembly* event, which was held on Sept. 23, 2018, with MTL Collective, Gurminder K. Bhambra and Marronage. The event *Another world is possible: Poetry, performance and practice* rounded off the exhibition on Dec. 2, 2018, with contributions by Sonya Dyer (performance artist), Kian and MJ (hosts of the radio program Ghetto Fitness) and Pedro Lasch.

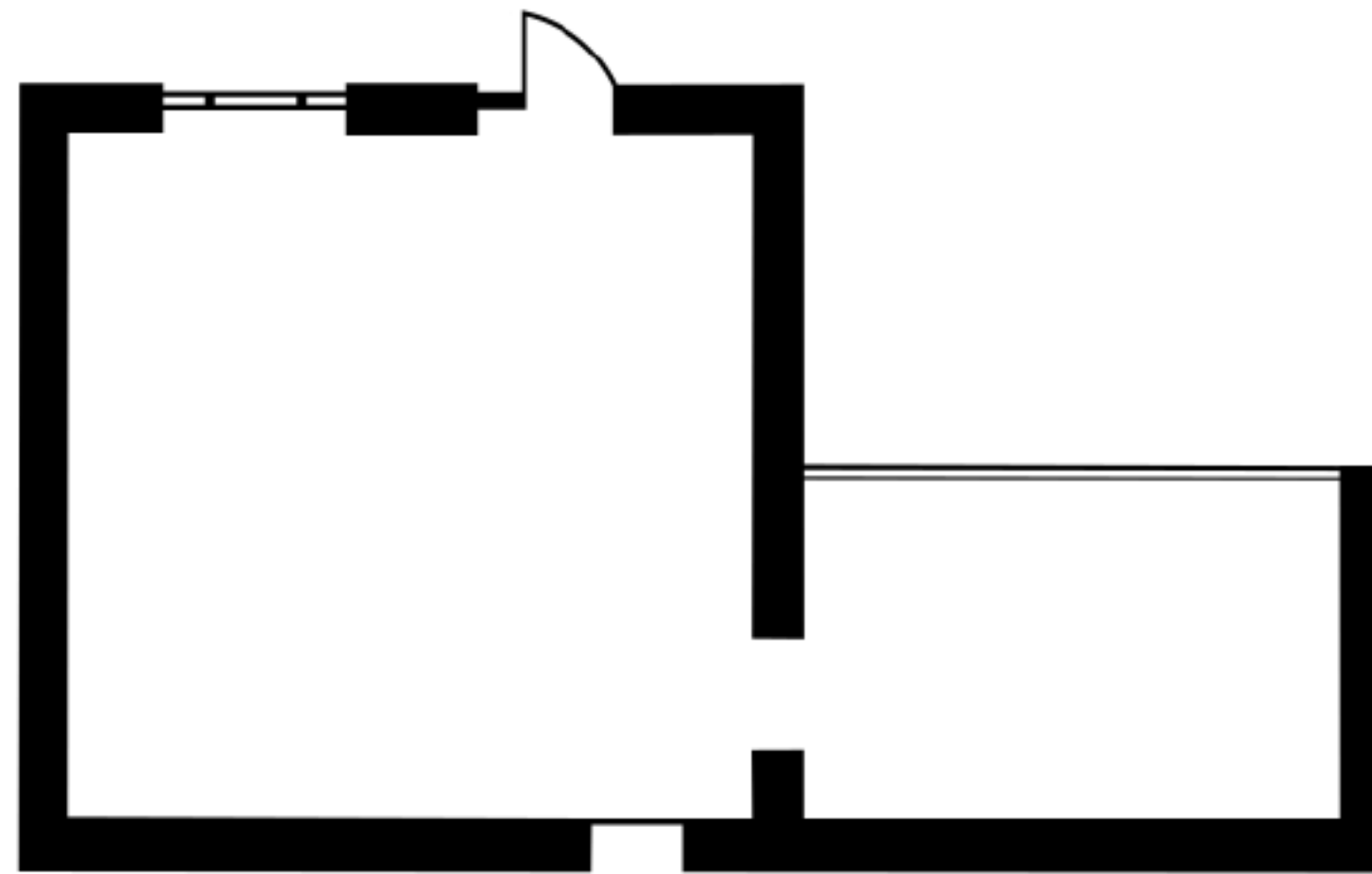
For the exhibition, Kuratorisk Aktion also curated the event *The Politics of Migrant Images* as part of the Culture Night on Oct. 12, 2018 with Nermin Duraković (visual artist), Yancé-Myah Antonio Harrison (researcher, editor, and political economist), Tarek Ziad Hussein (law student, author, and debater), Farhiya Khalid (journalist and historian), Mica Oh (debater), Khaterah Parwani (lawyer and debater), Rushy Rashid (debater and radio host), and Aydin Soei (sociologist, writer, and lecturer).

12. *We're saying what you're thinking* was on view in CAMP from May 18–Jun. 26, 2019 as part of *State of Integration* and was curated by the center as a **CAMP open!** exhibition. The exhibition was accompanied by a printed and an online catalog with an interview with the artist by Kevin Shakir (journalist) and a text by Kuratorisk Aktion. Contributors to the opening event *Responses to right-wing extremism* on May 18, 2019 were, besides Johan Tirén, Mikkel Bolt (art historian and political theorist), Michelle Eistrup (artist), Tone Olaf Nielsen (program director in Trampoline House), and Bwalya Sørensen (founder of Black Lives Matter Denmark).

13. *Threshold(s)* guest curated by Temi Odumosu (art historian and scholar) was on view in CAMP from Oct. 4, 2019–Feb. 1, 2020. The exhibiting artists were: Pia Arke (visual artist), Michelle Eistrup (visual artist), Yong Sun Gullach (artist and civil rights activist), Luanda Carneiro Jacoel (dancer-performer), and Saba Bereket Persson (designer and artist). The exhibition was accompanied by a printed and an online catalog with texts by the exhibiting artists, Jean Claude Mangomba (exhibition guide in CAMP), Temi Odumosu, and Kuratorisk Aktion. The opening event featured contributions by Yong Sun Gullach and the musicians Maria Thandie and Deodato Siquir.

14. *William Freeman – you can't hold an angel* was on view in CAMP from Jun. 1–Aug. 25, 2018. The exhibition was accompanied by a printed and an online catalog with a conversation between Pablo Andres and Eddie Esmail (architect, artist, and LGBTQI-activist) and a text by Kuratorisk Aktion. During the opening event, Andres gave an artist talk and did a performance. In addition, the exhibition was accompanied by weekly performative guided tours in the exhibit by the artist.

15. See Marronage, "The white gaze within the structure," 2019 on <https://www.kulturradet.no/documents/10157/4a034d55-6296-45bc-b47d-f3c3dd598ce2> (retrieved: Jun. 18, 2020).



“If we want to change the system, people need to gain more knowledge about what goes on inside a refugee camp or behind the bars of an asylum or deportation center. I believe that CAMP exemplifies how an artistic perspective has a great potential to raise awareness. It may seem at first glance that this is only an example of one voice in the wilderness – the system cannot be beaten! But in a relatively short period of time CAMP has brought public recognition to a significant amount of work.”

Review by Patrick, former exhibition guide and host in CAMP, in *visAvis*, no. 12, 2016, p. 84

An Artistic Vaccine against Humanistic Double Standards

by CAMP's CEO Anders Juhl
and chairperson of the board
Marianne Ping Huang

Perhaps microbes in size – and yet with important allies – CAMP and its sister organization Trampoline House are places that make us want to be human and to be proud of it. In an organic network of young and older like-minded people, the smell here is neither of pity nor self-righteousness – but rather of sweat and working hard to create reasonable opportunities for perfectly ordinary people in an abnormal situation and room for necessary reflection for the rest of us.

It is both fascinating and frightening that in a rich welfare state it is apparently possible to go through life with a self-understanding of being a good person while implementing measures that cause the amount of suffering and injustice that the Danish asylum and refugee policies allow for. Yet, as human beings, we are apparently and unfortunately capable of producing long chains of arguments that eventually acquit us of our less noble decisions. These reasonings are strong and often seem to be weakened only if a doubt can pave the way for a deeper reflection. Here, contemporary art is well-suited to go behind locked perceptions. However, this breach of consciousness will hardly take place if art merely appears as a simple argument, a carrier of a calculated political statement.

For the artist and curator, the above task constitutes an eternal line dance: for if art pretends to be autonomous, it becomes toothless. And if art becomes propagandistic, it cannot bring about change. We have observed how Kuratorisk Aktion – in this balancing act – has strived to find the necessary artistic vaccine against a very

unhealthy discussion of a part of reality deeply infected by politics.

Although it has long been recognized philosophically that art is always entering into social circuits and cannot avoid becoming part of a political reality, CAMP's program has probably been a little too hard to swallow for a larger group of Danish philanthropic foundations. Here, the subtitle in the name "CAMP / Center for Art on Migration Politics" may have been misread. Many Danish foundations that support art state in their charters that funds may not be granted to political purposes. Therefore, we hope that a current understanding of art sooner or later paves the way for a contemporary reinterpretation of charters written on the outdated premise that art can be kept immaculately free from the political domain.

Kuratorisk Aktion's opposition to nationalism, racism, sexism, and, of course, Danish migration politics, is inspired, for one thing, by a long-standing critical engagement with Nordic colonialism. In Denmark, this historical approach has only recently gained a greater academic following, but

Kuratorisk Aktion has been at the forefront in the field for a long time. It was perhaps precisely because of this – and as a logical consequence of inexorable self-criticism and questioning of their inherited Western privileges as White ethnic Danes and citizens of the welfare state – that CAMP's founders chose to invite guest curators to curate in the center from 2018 onwards. And for the same reason, it makes a lot of sense that one half of the collective has agreed to join the curatorial team of *documenta fifteen*, led by the Indonesian artist collective ruangrupa, while the other half will be on the sideline and at the same time propelling Trampoline House forward.

We therefore support that CAMP's main forces will now contribute to the big international art scene at the same time as maintaining the close engagement with Danish migration politics. We have a strong feeling that a new incarnation of CAMP and its agenda will see the light of day in 2023, once *documenta* in Kassel is successfully completed.



Detail of Tiffany Chung's installation *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty* (2013) from CAMP's commissioned exhibition *Migration Politics: Three CAMP exhibitions at the SMK* at the National Gallery of Denmark in 2016. The work was also included in Chung's solo exhibition in CAMP in 2015. Photo: Tina Agnew

CAMP, Trampoline House, and the Production of Postmigrant Public Spaces

by Sabine Dahl Nielsen (cultural studies theorist) & Anne Ring Petersen (art historian)

As an experimental, small-scale exhibition space devoted to debating issues pertaining to art on migration politics, CAMP was from 2015 until 2020 uniquely housed inside the community center Trampoline House, a convivial meeting place for refugees, asylum seekers, volunteers, and citizens of Copenhagen. Thanks to CAMP's embedded position within Trampoline House, the gallery evolved into a heterogeneous contact zone where activist, political, artistic, and curatorial agents came together within the framework of CAMP's program of art exhibitions and politically mobilizing exhibition-related events.

Seeking to actively explore the potentials of interconnecting such platforms, Kuratorisk Aktion developed a locally embedded, globally connected, and politically positioned curatorial approach that addressed not just art audiences, but a plurality of publics. In doing so, Kuratorisk Aktion followed in the footsteps of curators such as Okwui Enwezor whose influential and ground-breaking mega-exhibition *Documenta11* in 2002 set out a new course for politically engaged curators by introducing new ways of linking an art exhibition closely to other discursive platforms and other types of critical engagement, including activist mobilization.¹ Enwezor has described *Documenta11* "not as an exhibition but as a constellation of public spheres" whose activities and postcolonial critique unfolded within "the domain of the discursive rather than

the museological" (Enwezor 2002, 54). The same could be said about CAMP. In both cases, the curatorial activities aimed at generating publics rather than audiences of art spectators, although the exhibitions obviously also did just this.²

Postmigrant Public Spaces

The constant interweaving of CAMP's activities with those of Trampoline House and its multicultural community has played a pivotal role in CAMP's relentless work to draw critical attention to the plight and the agency of refugees and migrants, and in their curatorial creation of what we propose to term *postmigrant public spaces*.³ CAMP's activities can materialize in both physical and media spaces and comprise different kinds of aesthetic, social and intellectual participation, public discourse, activism, political protest, and acts of solidarity. Taking this diversification into account, we define 'public space' broadly. We call the kind of public spaces generated by CAMP 'postmigrant' to suggest that they are plural and sometimes conflictual domains of social encounter shaped under the impact of former and ongoing (im-)migration, and by the new and old forms of nationalism that have gained ground under the combined pressures of global capitalism (Cole 2018), increasing economic inequality and social inequity, and the rising numbers of migrants and refugees. Unlike the notion of the nation as a public sphere, the term postmigrant does not draw imaginary national borders around a public. On the contrary, it foregrounds *transcultural entanglement*, i.e. the complex and often conflictual transmutation of cultures, communities, and of people's sense of identity and belonging through cultural encounters. Importantly, such processes of intermeshing are intensified when people migrate and settle in a different cultural and national environment – which is a further reason

why the term postmigrant is apt for describing the particularity of CAMP as a public art space existing within a community center that is itself a postmigrant public space, albeit of a different kind. Our understanding of publics is based on Michael Warner's observation that a public is not a pre-established closed community, but "exists by virtue of being addressed" (Warner 2005, 67), i.e. a public is "a special kind of virtual social object enabling a special mode of address" (Warner 2005, 55). Importantly, Warner underscores that a public also embraces strangers and outsiders, in fact anyone who feels the topic of the address 'speaks to' them. It could be argued that CAMP has sought to square the circle by exploring curatorial modes of address that speak to both local audiences and those who have arrived recently as strangers from afar with little knowledge of Danish society.

The concept of 'postmigration' (*das Postmigrantisches*) is a recent addition to the reservoir of critical terms in the humanities and the social sciences. It holds that Europe has been irreversibly changed by immigration since the mid-twentieth century. In other words, the concept does not refer to population movements as such, nor does it postulate that migration is 'over.' Postmigrant thinking concerns the 'after' (post-) effects of migration on society and emphasizes that new approaches are needed to address this complex historical condition and develop egalitarian, anti-racist institutional policies of democratic participation (Foroutan 2019; Schramm, Moslund, and Petersen 2019). As regards the concept of postmigrant public spaces, it designates spaces that have their anchor point within a democratic nation-state where migration has been a crucial trigger for social and cultural transformations. These changes have turned society into what political scientist Naika Foroutan has called a "society of negotiation" where structural discrimination, privileges, resources, and norms, along



Dady de Maximo's fashion show *If the Sea Could Talk* (2014) was performed during the official inauguration of CAMP on April 17, 2015 and is a "tribute to refugees missing and dead in the oceans, seas, desert, containers, and rivers." Photo: Alba Oren

with national identity and the terms of belonging to the imagined community of the nation, are being critically re-negotiated. Importantly, according to the proponents of postmigrant thinking, it is not only immigrants and their descendants but also the well-established ‘elites’ that are expected to adjust to and integrate themselves into the new pluralist structures of society (Foroutan 2015, 3). This aspect of the postmigrant reconstitution of society and the social imaginary has come to the fore in Trampoline House and CAMP. As multicultural and multilingual environments that facilitate face-to-face encounters between displaced people and the receiving communities, they have testified to the fact that postmigrant public spaces can never be confined to ‘the nation’ as a public sphere. They always exist in a dynamic, transcultural relationship with people, discourses, and cultures that hail from places beyond the nation-state.

CAMP’s extended curatorial practice spanned a wide variety of activities such as art exhibitions, seminars, workshops, performances, and educational programs at the intersection of art and contemporary social urgencies, including the struggles around migration and anti-racism. The ambition to produce publics and to “activate moments of communal publicness” (O’Neill and Doherty 2011a, 12) was evident in the ways in which the curators affiliated with CAMP have worked from a position of embeddedness and solidarity and consciously orchestrated CAMP’s activities in Trampoline House to engage and interweave different groups of people.⁴ In doing so, CAMP succeeded in engendering postmigrant public spaces that were relatively open forums, providing the indefinite publics that emerged within them with a place to thematize, discuss, and act on issues related to forced migration, asylum seeking, and integration, as well as exploring how art can stimulate engagements with these issues and foster solidarity among people.

Zones of Contact

How did CAMP negotiate latent conflicts and contribute to the creation of alliances of solidarity among the heterogeneous mix of individuals who constitute the gallery’s public(s)? As already suggested in the outline of CAMP’s activities, the public spaces generated at CAMP had a distinctive local quality, since its regular visitors mainly lived in the Copenhagen area. CAMP’s strategy of public engagement thus relied on the possibility of face-to-face interaction, and on addressing – in a politically active way – migration and integration issues that were of interests to the refugees and asylum seekers of Trampoline

House who have remained the primary *intended* audience for CAMP’s exhibitions, despite the fact that it was primarily the art audience that set foot in the exhibition space. Nevertheless, the persistent insistence on catering for the Trampoline House community is significant. Although it proved difficult to entice the majority of Trampoline House’s users to enter the ‘other space’ of the gallery, CAMP found ways to reach out to them and get different groups to mingle by co-organizing performances, film screenings, public debates, and opening events in the familiar environment of Trampoline House, which its users regard as ‘their’ space.⁵ These events offered platforms for participation, aesthetic experience, raising and sharing sensibilities while discussing (or listening to discussions), as well as for informal conversations and conviviality. It could thus be argued that the art events in Trampoline House, and the guided tours of the exhibitions by refugees and asylum seekers, constituted the crucial contact zones where art and curating could facilitate exchanges between refugees, asylum seekers, local Copenhageners, and (inter)national art audiences.

The Durational Turn

Although some activities at CAMP, such as workshops, seminars, and opening events, had a strong oral and local component, they were also communicated and expanded through the use of CAMP’s website, exhibition catalogs (both printed and online), social media and, sometimes, news media. However, to better grasp the implications of Kuratorisk Aktion’s work, we need to look beyond CAMP. In 2011, Paul O’Neill and Claire Doherty identified a ‘durational turn’ in public art, based on case-studies of temporally extended art projects that prioritized public debate and knowledge production, and developed methods of working that dissolved the boundaries between artistic and curatorial modes of thinking, researching, and organizing (O’Neill and Doherty 2011b). Because of their long timespan, observes O’Neill, such projects engender “a complex set of interactions.” This suggests that they are capable of creating and sustaining “a certain connectivity” among their participants and publics (O’Neill 2011, 51), i.e. a more committed form of engagement that “aspires to create an ethos of patience, perseverance and attentiveness” (O’Neill 2011, 55) at odds with the usual grind of globalized exhibition-making and the fleeting encounters between audiences and artworks in transit between venues. As Andrea Baldini submits, “enduring artworks” – and curatorial projects, we might add – “are important since they provide the opportunity to engage members of public-art

publics in a more sustained and intense way, thus promoting more structured forms of discussions” (Baldini 2019, 19).

As a long-term thematic curatorial project, CAMP operated along similar lines, generating different and repeated forms of coming-together that engaged many different people in “an exchange of ideas as part of an initiated process of potential transformation” (O’Neill 2011, 55). Such open-ended processes permit conflicts and tensions to surface, but they also allow for the building of solidarity and what Foroutan has termed *postmigrant alliances*, i.e. strategic bridge-building between migrant and non-migrant actors who pursue a common goal. By bringing together different people based on a shared experience (e.g. of migration, racism, or discrimination) or on a common political stance on migration and diversity, postmigrant alliances enable new interest-based relationships to develop ‘beyond homogenous peer groups.’ By blurring the boundaries, these alliances have a potential to reconfigure identity and belonging (Foroutan 2019, 199) because “[o]ther nonethnic principles are promoted in order to undermine the legitimacy of ethnic, national or racial boundaries” (Andreas Wimmer, quoted in: Foroutan 2019, 199).

The participation of CAMP’s audiences and the users of Trampoline House diverged from that of traditional visually-oriented spectatorship. It approximated a form of civil practice enacted by individuals as citizens or denizens. The durational character of this small-scale institution’s curatorial engagement with migration – i.e. its long-term commitment to the development of solidarity, accountability, and supportive institutional structures and public spaces – played an important part in this shift. It enabled CAMP to experiment with varying forms of public address and congregation embedded in politically engaged community activity. This work has sometimes been linked to political activism, and even when it has not, CAMP has always pursued and defended the higher goal of more equitable migration, refugee and asylum policies

Notes

1. CAMP’s curatorial approach also resonates with that of other collectives, such as the one explored by ruangrupa, a Jakarta-based collective established in 2000. Kuratorisk Aktion has collaborated with ruangrupa on several projects, for example in Kuratorisk Aktion’s project *Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts* (2006) and in connection with the upcoming *documenta fifteen* (2022).



From Pedro Lasch’s workshop *Naturalizations: Facial Politics and Decolonial Aesthetics*, which was included in the event *Another World is Possible: Poetry, Performance, Practice* on Dec. 2, 2018 as part of the group exhibition *Decolonizing Appearance*, guest curated by Nicholas Mirzoeff for CAMP in 2018. Photo: Nina Cramer

2. It is also worth mentioning that when Enwezor became the first black curator of the *Venice Biennale* in the summer of 2015 – coinciding with the opening of CAMP – the main focus was on refugee experiences.

3. In the following, we build and elaborate on the definition of the concept proposed in Anne Ring Petersen, “The Square, the Monument and the Reconfigurative Power of Art in Postmigrant Public Spaces,” in *Postmigration: Art, Culture and Politics in Contemporary Europe*, edited by Anna Meera Gaonkar, Astrid Øst Hansen, Hans Christian Post, and Moritz Schramm, Bielefeld: transcript, forthcoming/2020.

4. As initiators, Kuratorisk Aktion has clearly played a pivotal role in the development of CAMP’s curatorial activities and curated the center’s first six exhibitions included in the 3-year exhibition program *Migration Politics* (2015–2018). However, in connection with the following 2-year exhibition program *State of Integration: Artistic analyses of the challenges of coexistence* (2018–2020), guest curators such as Nicholas Mirzoeff and Temi Odumosu have likewise sought to interconnect CAMP’s art exhibitions and politically mobilizing events with the multicultural community of Trampoline House and its regular activities to support refugees and asylum seekers.

5. The here mentioned challenges of enticing Trampoline

House users to enter CAMP’s exhibition space and vice versa have been reflected upon by Kuratorisk Aktion in an interview conducted on December 13, 2019.

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Nicki Lisa Cole, “5 Things That Make Capitalism ‘Global’,” in *ThoughtCo*, 2018, n.p. <https://www.thoughtco.com/global-capitalism-p2-3026336> (accessed December 10, 2019).

Okwui Enwezor, “The Black Box,” in *Documenta 11_Platform 5: Exhibition Catalogue*, edited by Heike Ander and Nadja Rottner, Berlin: Hatje Cantz, 2002, pp. 42-55.

Naika Foroutan, *Die Einheit der Verschiedenen: Integration in der postmigrantischen Gesellschaft*, Osnabrück: Institut für Migrationsforschung und Interkulturelle Studien (IMIS) der Universität Osnabrück, 2015.

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sprechen der pluralen Demokratie, Bielefeld: transcript, 2019.

Paul O’Neill, “The Blue House (Het Blauwe Huis),” in *Locating the Producers: Durational Approaches to Public Art*, edited by Paul O’Neill and Claire Doherty, Amsterdam: Valiz, 2011, pp. 17-70.

Paul O’Neill and Claire Doherty, “Introduction. Locating the Producers: An End to the Beginning, the Beginning of the End,” in *Locating the Producers: Durational Approaches to Public Art*, edited by Paul O’Neill and Claire Doherty, Amsterdam: Valiz, 2011, pp. 1-15.

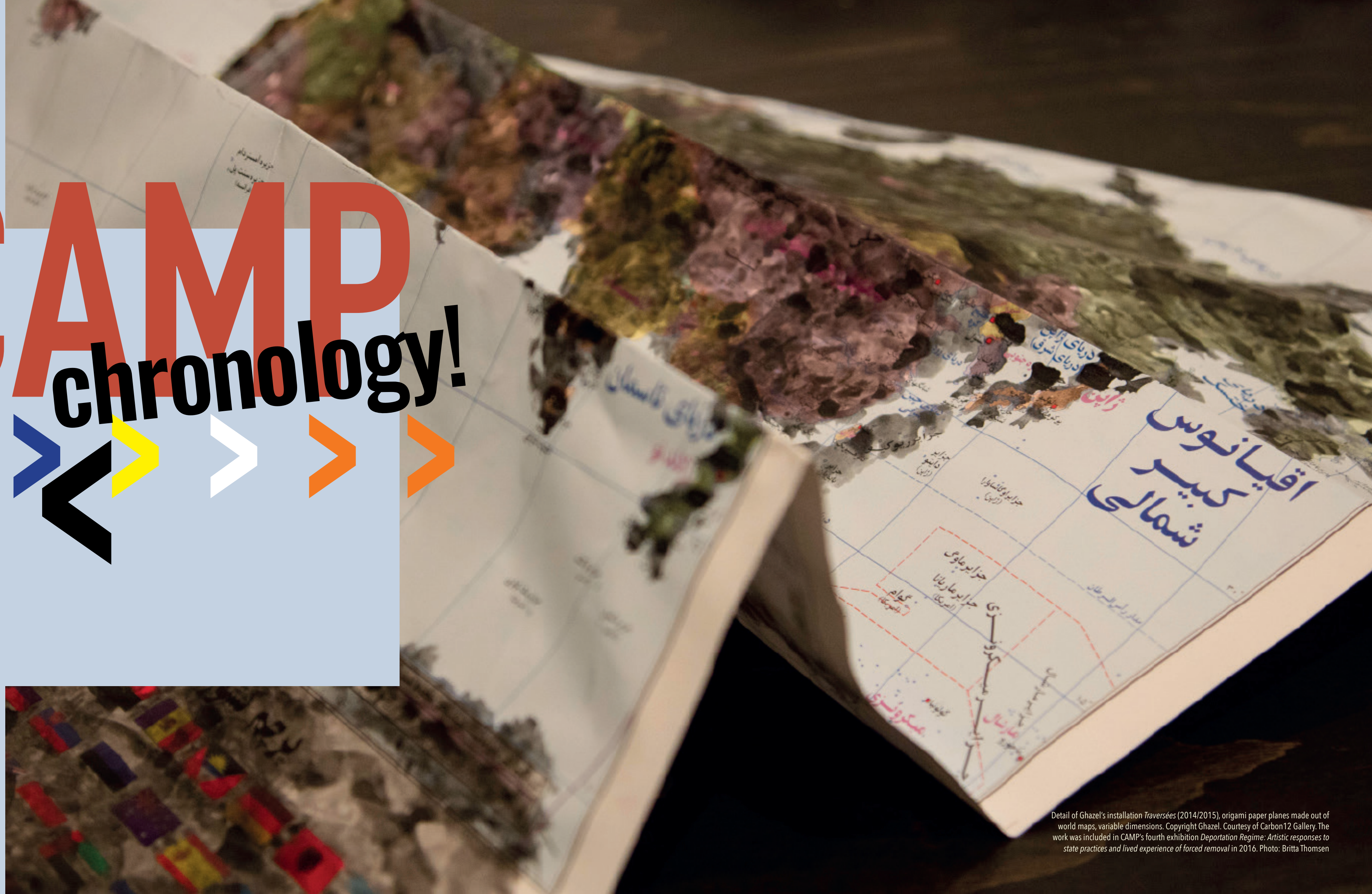
Anne Ring Petersen, “The Square, the Monument and the Reconfigurative Power of Art in Postmigrant Public Spaces,” in *Postmigration: Art, Culture and Politics in Contemporary Europe*, edited by Anna Meera Gaonkar, Astrid Øst Hansen, Hans Christian Post, and Moritz Schramm, Bielefeld: transcript, forthcoming/2020.

Moritz Schramm, Sten Pultz Moslund, and Anne Ring Petersen (editors), *Reframing Migration, Diversity and the Arts: The Postmigrant Condition*, New York and London: Routledge, 2019.

Michael Warner, *Publics and Counterpublics*, New York: Zone Books, 2005.

CAMP

chronology!



Detail of Ghazel's installation *Traversées* (2014/2015), origami paper planes made out of world maps, variable dimensions. Copyright Ghazel. Courtesy of Carbon12 Gallery. The work was included in CAMP's fourth exhibition *Deportation Regime: Artistic responses to state practices and lived experience of forced removal* in 2016. Photo: Britta Thomsen

2013

May 7, 2013:
Kuratorisk Aktion (Frederikke & Tone Olaf Nielsen) asks Trampoline House at the House's weekly House Meeting for permission to establish the project space *rum for lejrliv analyse* [room for camp life analysis] in a 180 m² rental space adjacent to Trampoline House, which was then located at Skyttegade 3 in Nørrebro in Copenhagen. The analysis room was presented as an "aesthetically-reflective appendix" to the daily work of Trampoline House to improve refugees', asylum seekers', and migrants' living conditions in Denmark.

Oct. 15, 2013:
Kuratorisk Aktion applies the Danish Arts Council for funding to set up room for camp life analysis for an initial two-year operation period.



Excerpt from Kuratorisk Aktion's application to the Danish Arts Council for funds to establish room for camp life analysis

Dec. 9, 2013:
Kuratorisk Aktion receives DKK 300,000 for room for camp life analysis from the Danish Arts Council.

2014

Mar. 2014:
Trampoline House decides to relocate from Skyttegade to larger premises on Thoravej 7 in Copenhagen's Northwest Quarter. Kuratorisk Aktion gets a green light at Trampoline House's House Meeting to sublet two exhibition rooms, a front-office, and a storage room "in the heart" of the House to accommodate room for camp life analysis.

Mar.-Jun. 2014:
Development of organizational structure and action plan, program and participant research.

Jun. 27, 2014:
Trampoline House moves to Thoravej 7, 2400 Copenhagen NV. Renovation of exhibition spaces begins.



Kuratorisk Aktion carried out the renovation work of CAMP together with staff and asylum interns from Trampoline House. Photos: CAMP

Jun. 2014:
Kuratorisk Aktion changes the name of the project room to CAMP / Center for Art on Migration Politics after consulting a number of colleagues and users of Trampoline House. Visual artist Jane Jin Kaisen is the one who proposes the new name.

Jun.-Sept. 2014:
Development of the 3-year exhibition program *Migration Politics* and preparation of a project presentation including 'mother budget' for further application use. Suggestions for logo and visual identity are obtained from illustrator and performance artist León Allez.

2014



Illustrator and performance artist León Allez' CAMP logo proposal

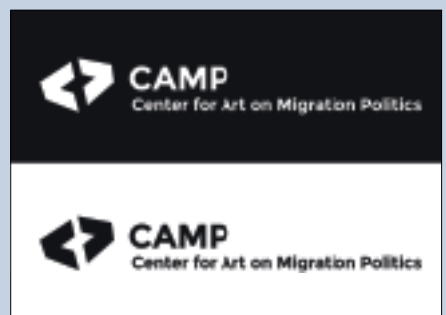
Aug. 13, 2014:
Riema Ali, Marianne Ping Huang, Farhiya Khalid, Hans Lucht, Tijana Mišković, Lene Myong, and Khaled Ramadan agree to sit on CAMP's board, and CAMP is constituted as a non-profit self-governing institution at a constituent board meeting. Kuratorisk Aktion members Frederikke Hansen and Tone Olaf Nielsen are formally appointed as CAMP's directors.

Oct.-Dec. 2014:
Further fundraising for the foundation of CAMP and the *Migration Politics* program. The renovation is completed. Contact to migration researchers Nils Holtung, Moritz Schramm, and Anne Ring Petersen about opportunities for institutional collaboration.

2015

Jan. 2015:
CAMP does not have funds for international research trips, so Kuratorisk Aktion reaches out to a number of international artists and curators for suggestions for migration engaged artists and projects: Zanny Begg, Brett Bloom, Mathias Danbolt, T.J. Demos, Nermin Duraković, Jeannette Ehlers, Galit Eilat, Aida Eltoire, Angela Dimitrakaki, Katrine Dirckinck-Holmfeld, Michelle Eistrup, Annie Fletcher, Leah Gordon, Anthony Haughey, Jane Jin Kaisen, Koyo Kouoh, Simon Leung, Alanna Lockward, Matteo Lucchetti, Everyone from Moore, Amitis Motevalli, Abbas S. Mroueh, Temi Odumosu, Paul O'Neill, Johanna Raekallio, Oliver Ressler, Jenny Richards, Renée Ridgway, Sarah Rifky, Katarina Stenbeck, Sally Szwed, Christina Thomopoulos, Nato Thompson, Louise Wolthers, Lesley Young.

Mar.-Apr. 2015:
elsted & co. (by Thomas Elsted) designs CAMP's final logo, visual identity, and website.



elsted & co's CAMP logo proposal that becomes CAMP's visual identity

Apr. 17, 2015:
INAGURATION PARTY / CAMP opens to the public with a grand inauguration party in the multi zone of Trampoline House and the opening of the center's first exhibition *Camp Life: Artistic reflections on the politics of refugee and migrant detention*.

Program /
5-5:30 pm: Welcome speeches and artist talks
5:30-7 pm: Opening of the exhibition and community dinner
7-8 pm: *If the Sea Could Talk / a* refugee political fashion show by Dady de Maximo (artist, journalist, and fashion designer)
8-11 pm: Bar and Dancing

2015



Dady de Maximo's fashion show *If the Sea Could Talk* (2014) was performed during the opening and included both professional models and members of Trampoline House. Photo: Alba Oren



Migration researcher and CAMP board member Hans Lucht is interviewed by TV2 News during CAMP's inaugural party about the reasons for the increase in numbers of refugees and migrants drowning in the Mediterranean on their way to Europe. Photo: Juan Mahmoud

Apr. 17-Jun. 14, 2015:
EXHIBITION / Camp Life: Artistic reflections on the politics of refugee and migrant detention Group exhibition curated by Frederikke Hansen & Tone Olaf Nielsen as part of CAMP's 3-year exhibition program *Migration Politics*. The exhibition was accompanied by an online catalog, weekly guided tours, and the debate meeting *Ill from camp life: Human and medical consequences of long-term stays in the Danish asylum centers*.

CAMP's very first exhibition took its name from the exhibition center and focused attention on the refugee camp, the asylum center, and the detention center as the nation state's perhaps most extreme response to human migration. The exhibition featured projects by nine international contemporary artists and groups that examined the politics behind the camp as the place where the nation-state places people who are undesirable.

In different ways, their artworks asked what kind of space the 'camp' is, which functions it performs, what political-juridical structures have made camps possible, and what living in a camp does to the subjectivity, body, and soul of camp residents.

Exhibition contributors: Barat Ali Batoor / Ursula Biemann / Nermin Duraković / Nanna Katrine Hansen / Murtaza Ali Jafari / Dady de Maximo / Migreurop / Trampoline House's Women's Club in collaboration with Nanna Katrine Hansen, Habib Mohseni, Blake Shaw
Catalog: Illustrated online catalog with texts by the exhibition contributors, Farhiya Khalid, Frederikke Hansen & Tone Olaf Nielsen. Graphic design by elsted & co. + Eyad Shihabi.
More info and link to catalog: <http://campcph.org/past/1862016camp-life>



Exhibition poster for Camp Life designed by Eyad Shihabi and featuring a work by Barat Ali Batoor



Artists talk by Nice from Trampoline House's Women's Club during the inauguration of CAMP and the opening of Camp Life. Photo: Alba Oren



From the opening of Camp Life. In the background, Barat Ali Batoor's series *The Unseen Road to Asylum* (2013). Photo: Alba Oren

Jun. 9, 2015:
DEBATE MEETING / Ill from camp life: Human and medical consequences of long-term stays in the Danish asylum centers
Debate meeting in the multi zone of Trampoline House curated by Frederikke Hansen & Tone Olaf Nielsen, which marked the closing of the group exhibition *Camp Life: Artistic reflections on the politics of refugee and migrant detention*. Through a series of health professional, journalistic, and artistic presentations and interventions, the debate meeting took a closer look at facts and solutions to the poor health conditions of asylum seekers in the Danish asylum centers.

Program /
4-4:15 pm: Welcome / by CAMP's directors
4:15-4:35 pm: *Reporting from inside the Danish asylum centers /* presentation by **Yechiela Pojanamesbaanstit** (asylum activist, reporter for the asylum magazine *New Times*, and then resident of Asylum Center Samsø)
4:35-4:50 pm: *Camp Time /* an artistic exercise by **Dady de Maximo** (artist, journalist, and fashion designer)
4:50-5:10 pm: *Health consequences of long-term stays in the Danish asylum centers /* presentation by **Ebbe Munk-Andersen** (Medical Director of the Danish Red Cross Asylum Department)
5:10-5:25 pm: *The Blackgirl on Mars Project /* performance featuring **Lesley-Ann Brown** (freelance writer and performance artist)
5:25-6 pm: Debate
6-6:30 pm: Soup kitchen in Trampoline House
More info: <https://www.facebook.com/events/1569404816657678/>



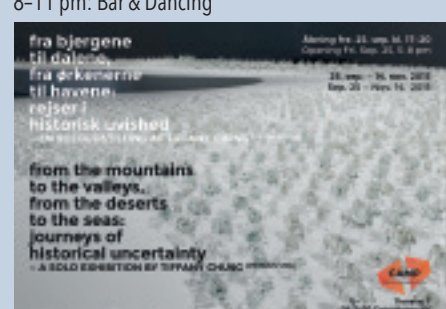
Audiences at the debate meeting *Ill from camp life* organized by CAMP in conjunction with the Camp Life exhibition. Photo: CAMP

Sep. 25-Dec. 12, 2015:
EXHIBITION / from the mountains to the valleys, from the deserts to the seas: journeys in historical uncertainty
Solo exhibition by Tiffany Chung curated by the artist in collaboration with Frederikke Hansen & Tone Olaf Nielsen as part of CAMP's 3-year exhibition program *Migration Politics*. The exhibition was accompanied by an opening event in the multi zone of Trampoline House, an online catalog, and weekly guided tours.

The exhibition presented a series of recent and new works made especially for CAMP, which explored different aspects of the politics of displacement and flight. With a glass installation of mass migrating animals, a lightbox installation about the displacement powers of war, and a new series of cartographic drawings mapping areas of conflict and disaster, internally displaced persons, and migration routes, Chung unpacked the many causes and effects of displacement and put the 2015 refugee crisis into perspective.

Catalog: Illustrated online catalog with texts by Tiffany Chung, Hans Lucht, Frederikke Hansen & Tone Olaf Nielsen. Graphic design by Marta Julia Wilczynska Johansen
More info and link to catalog: <http://campcph.org/past/1862016from-the-mountains-to-the-valleys-from-the-deserts-to-the-seas-journeys-of-historical-uncertainty-asolo-exhibition-bytiffany-chung>

Opening program /
5:15-5:25 pm: Welcome by CAMP's directors
5:25-5:45 pm: Artist talk by **Tiffany Chung**
5:45-6 pm: **Haifaa Awad** (physician, debater, activist, writer) reads from her books *A Physician's Diary from Syria* (2013) and *I no longer recognize my Denmark* (2015) about her two stays as a volunteering physician in Syria, and discusses what the Syrians are fleeing from
6-6:15 pm: **Nagieb Khaja** (reporter, filmmaker) shows a clip from his film *The Forgotten Families of War* (2014) that portrays an internally displaced family in Afghanistan
6:15-7:15 pm: Exhibition viewing and soup kitchen
7:15-8 pm: Concert with the drum orchestra **Tamala** that plays drum music from West Africa
8-11 pm: Bar & Dancing



Exhibition poster for Tiffany Chung's solo exhibition designed by Marta Julia Wilczynska Johansen featuring a work by Chung

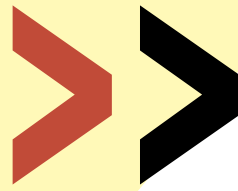


Tiffany Chung together with exhibition guide Jasmine Bogner. Photo: CAMP

EXHIBITION /

Camp Life: Artistic reflections on the politics of refugee and migrant detention

Curated by Frederikke Hansen & Tone Olaf Nielsen, CAMP
Apr. 17-Jun. 14, 2015



Barat Ali Batoor /
From the series *The Unseen Road to Asylum* (2013)
C-print, 80 x 65 cm
Courtesy of the artist



Ursula Biemann /
Still from *X-Mission* (2008)
4:3 video, 41 min.
Courtesy of the artist



Installation view of exhibition space A with Nermin Duraković's installation *Re-arranging* (2009/2015, approx. 12 m2, in the collection of SMK - National Gallery of Denmark) in the foreground, Ursula Biemann's video *X-Mission* (2008) in the background, and Migreurop's three maps *The Principal Spaces of Detention* (2012, A2), *Euphemisms of camps in Europe* (2013, A2), and *Maximum periods of detention of foreign detainees in EU* (2014, A2). Courtesy of the artists. Photo: Juan Mahmoud



1350 POINTS COLLECTION

Nermin Duraković /
1350 Points Collection (2010)
Color poster, A0
Courtesy of the artist



Installation view of exhibition space B with Nanna Katrine Hansen's video *Room 205* (2013, 21:33 min.)
Courtesy of the artist. Photo: Juan Mahmoud



Murtaza Ali Jafari /
From the series *Knots* (2012)
Pen and ink on paper, 30 x 41.5 cm
Courtesy of the artist



Migreurop /
Maximum periods of detention of foreign detainees in EU (2014)
Printed map, A2
Courtesy of Migreurop
Photo: Juan Mahmoud

Trampoline House's Women's Club in collaboration with Nanna Katrine Hansen, Habib Mohseni & Blake Shaw /
Captured Outside (2015)
Guerrilla radio installation with audio statements about life as a female asylum seeker from members of Trampoline House's Women's Club, variable dimensions
Courtesy of the artists
Photo: CAMP



EXHIBITION /

from the mountains to the valleys, from the deserts to the seas: journeys in historical uncertainty – a solo exhibition by Tiffany Chung

Curated by Tiffany Chung in collaboration with Frederikke Hansen & Tone Olaf Nielsen, CAMP

Sept. 25–Dec. 12, 2015



Installation view of exhibition space A with Tiffany Chung's installation *from the mountains to the valleys, from the deserts to the seas: journeys in historical uncertainty* (2015, handmade miniature glass animals, wood, museum gel, floor area 445 x 250 cm, animals variable sizes) in the foreground and the embroidery "Life, which you look for, you will never find – the ancient Near East" (2015, embroidery, beads, plastic gems, in the collection of Tyler Rollins Fine Art, New York) in the background. The glass animal installation was purchased by the Faurtschou Foundation after the exhibition, and Chung donated a large portion of the sales proceeds to CAMP and Trampoline House. Photo: CAMP

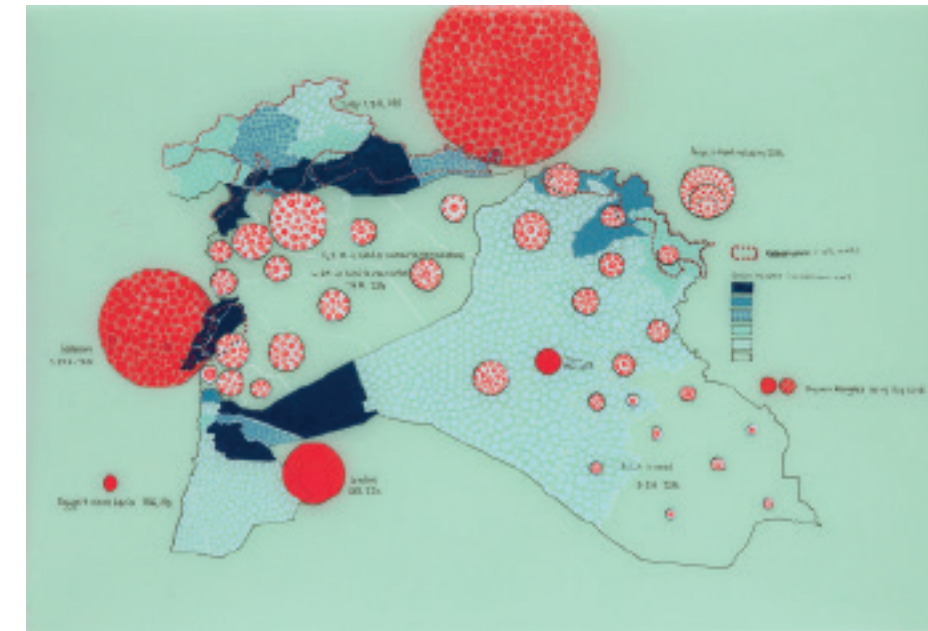
Installation view with detail of *from the mountains to the valleys, from the deserts to the seas: journeys in historical uncertainty* (2015) in the foreground and a series of new cartographic drawings made especially for the exhibition in the background. Photo: CAMP



Installation view of exhibition space B with Tiffany Chung's installation *finding one's shadow in ruins and rubble* (2014, hand crafted mahogany wooden boxes, found photographs printed on plexiglass, LED lights, electrical wire, 31 wooden boxes in different sizes (from 18 x 18 x 9 to 41 x 18 x 9 cm), total size: 300 x 75 x 86.5 cm, version of 3 + 1 AP). The work was purchased by the Louisiana Museum after the exhibition, and Chung donated a large portion of the sales proceeds to CAMP and Trampoline House. Photo: CAMP



Tiffany Chung / *finding one's shadow in ruins and rubble* (2014) Hand crafted mahogany wooden boxes, found photographs printed on plexiglass, LED lights, electrical wire, 31 wooden boxes in different sizes (from 18 x 18 x 9 to 41 x 18 x 9 cm), total size: 300 x 75 x 86.5 cm, version of 3 + 1 AP In the collection of Louisiana Museum



Tiffany Chung / *ECHO/OCHA/UNHCR/SNAP: Syrian refugees, IDPs and people in need in Iraq & Syria (winter 2014-2015 and as of July 2015)* (2015) Ink and oil on vellum and paper, 25 x 31.2 cm Courtesy of the artist

Tiffany Chung / *i-MAP/Frontex/IOM: Mediterranean deaths through key migration routes to Europe (as of 01 Sept 2015)* (2015) Ink and oil on vellum and paper, 30 x 21 cm Courtesy of the artist



Mar. 4-Jun. 18, 2016:

EXHIBITION / *The Dividing Line: Film and Performance on Border Control and Border Crossing* Group exhibition curated by Frederikke Hansen & Tone Olaf Nielsen as part of CAMP's 3-year exhibition program *Migration Politics*. The exhibition was accompanied by an opening event in the multi zone of Trampoline House, an online catalog, weekly guided tours, two film screenings, and the debate meeting *Are human rights being violated in Denmark's new asylum institutions?* in Trampoline House's multi zone.

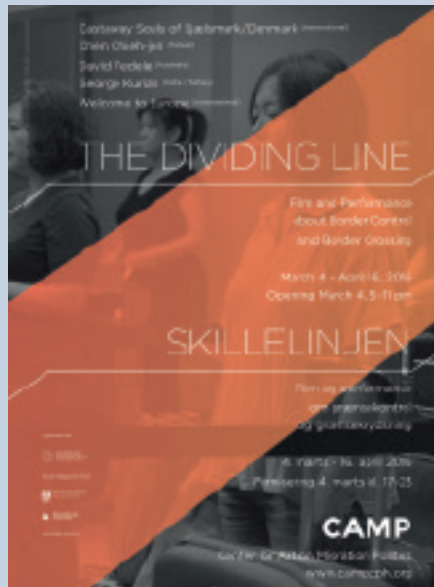
In 2015, one European government after another was responding to the biggest refugee and irregular migrant flood ever recorded by tightening border controls and asylum and deportation policies. Seen in this light, CAMP wanted to provide a lens through which to better understand the complex interplay between human migration and border politics. *The Dividing Line* took its starting point in the rich tradition in contemporary art and film for examining borders as geographic, sociocultural, and symbolic dividing lines. The exhibition presented film, video, and live performance work by five transnational artists, filmmakers, and activist groups that brought different insights to the current situation.

Exhibition contributors: Castaway Souls of Sjælsmark / Chen Chieh-jen / David Fedele / George Kurian / Welcome to Europe

Catalog: Illustrated online catalog with texts by the exhibition contributors, Michala Clante Bendixen, Martin Lemberg-Pedersen, Frederikke Hansen & Tone Olaf Nielsen. Graphic design by elsted & co. **More info and link to catalog:** <http://campcph.org/past/432016the-dividing-line-film-and-performance-about-border-control-and-border-crossing>

Opening program /

5:15-5:25 pm: Welcome by CAMP's directors
5:30-6 pm: Exhibition contributor **George Kurian** (filmmaker & photojournalist) talks about and shows clips from his film *The Crossing* (2015), which documents the dangerous migration route of a group of Syrian women, men, and children to Europe
6-6:30 pm: *For the Right to Have Rights!* (part 1), a performance by **Castaway souls of Sjælsmark** (group of rejected asylum seekers from the Danish Deportation Center Sjælsmark) on how Danish society treats its 'undesirables'
6:30-7:30 pm: Exhibition viewing and soup kitchen
7:30-8 pm: *For the Right to Have Rights!* (part 2), a performance by **Castaway souls of Sjælsmark**
8-11 pm: Party w/ DJs from Trampoline House



Exhibition poster for *The Dividing Line* designed by elsted & co. featuring a work by Chen-Chieh-jen



For the Right to Have Rights!, a theater performance in five acts on how Denmark treats its 'undesirables' as non-humans by **Castaway Souls of Sjælsmark**, a self-organized group of rejected asylum seekers from the Danish Deportation Center Sjælsmark, performed during the opening of *The Dividing Line*. Photo: CAMP

May 18, 2016:

EVENT / Filmscreening of David Fedele's *The Land Between*
Special screening of filmmaker David Fedele's feature length documentary *The Land Between* (2014) in CAMP's large exhibition space followed by discussion. The film was included in the exhibition *The Dividing Line: Film and Performance About Border Control and Border Crossing* and offers an intimate insight into the desperate lives of African migrants living in the mountains of northern Morocco and dreaming of jumping the border fence to Spain for a 'better life' in Europe.



Special screening of David Fedele's documentary *The Land Between* (2014). Photo: CAMP

May 29, 2016:

DEBATE MEETING / *Are human rights being violated in Denmark's new asylum institutions?*
Debate meeting in the multi zone of Trampoline House organized by CAMP and Trampoline House as part of the group exhibition *The Dividing Line: Film and Performance on Border Control and Border Crossing*. The debate meeting discussed the erection of a number of new tent camps, deportation centers, and closed prisons for detained asylum seekers in Denmark in 2016, which according to the government at the time were intended to intimidate rejected asylum seekers to leave Denmark voluntarily and to reduce the number of new asylum seekers arriving in Denmark. The debate meeting presented testimonies from residents on the life conditions in the new asylum institutions and debated whether these institutions are against international conventions.

Program /

Part 1: *Testimonies & Reportages from Denmark's new asylum institutions*
1-1:10 pm: Welcome by Tone Olaf Nielsen and Frederikke Hansen (Trampoline House and CAMP)
1:10-1:20 pm: Testimony from Næstved tent camp by **La Folie Crew** (dance group from DR Congo, then residents in Næstved tent camp)
1:20-1:30 pm: Comment by **Anne Lise Marstrand-Jørgensen** (Venligboer [Friendly Neighbor], author of a report on the Haderslev tent camp)
1:30-1:40 pm: Testimony from Deportation Center Sjælsmark by **Stanley Edward** (co-founder of the movement Castaway Souls of Sjælsmark, then resident of Deportation Center Sjælsmark)
1:40-1:50 pm: Testimony from Deportation Center Kærshovedgård by **Erfan Yari** and **Laura Møller Henriksen** (Erfan: student, then resident of Deportation Center Kærshovedgård, Laura: volunteer in Asylum Center Kongelunden, author of a report on Deportation Center Kærshovedgård)
1:50-2 pm: Testimony from Vridsløselille State Prison by **Zohra** (then intern in Trampoline House's Women's Club and married to an inmate in Vridsløselille)
2-2:10 pm: Comment by **Michala Clante Bendixen** (Chairwoman of Refugees Welcome, Denmark, author of several reports on the deportation and detention centers on refugees.dk)
2:10-2:25 pm: Coffee break
Part 2: *Conversation - Are human rights being violated in Denmark's new asylum institutions. Is it possible to bring charges against the Danish state before the European Court of Human Rights?*
2:25-2:35 pm: Comment by **Louise Holck** (Vice Director, The Danish Institute for Human Rights)
2:35-2:45 pm: Comment by **Eva Smith** (Dr. Jur. and professor)
2:45-4 pm: Open discussion between speakers and audience

More info: <http://campcph.org/events/2016/5/29/debate-meeting-are-human-rights-being-violated-in-denmarks-new-asylum-institutions>



Barly Tshibanda and **Eva Smith** during the debate meeting *Are human rights being violated in Denmark's new asylum institutions?* Photo: **Britta Thomsen**

Jun. 1, 2016:

EVENT / Filmscreening of George Kurian's *The Crossing*
Special screening of filmmaker George Kurian's documentary *The Crossing* (2015) in CAMP's large exhibition space followed by a discussion. In the film that was included in the exhibition *The Dividing Line: Film and Performance About Border Control and Border Crossing*, Kurian takes the viewer along the dangerous migration route of a group of Syrian women, men, and children to Europe, exposing all the territorial as well as sociocultural borders they have to cross.

Jun. 20, 2016:

CAMP wins the **Danish AICA Prize 2016** after a pecha kucha by Matthias Hvass Borello.



CAMP's team receives the Danish AICA Prize 2016. Photo: CAMP

Jun. 26-28, 2016:

COMMISSION / CAMP and Trampoline House become 'EQUALITY partners' of Roskilde Festival 2016
Foreningen Roskilde Festival invites CAMP and Trampoline House to become 'EQUALITY partners 2016-2018' and in 2016 make events for the festival goers on the theme of 'Political equality'. More than 70 users and volunteers from CAMP og Trampoline House went together to Roskilde that year to do three events:

Jun. 26: *Pop-up Trampoline House* - meet users of the refugee community center in Copenhagen
Jun. 27: *When politicians fail, must we act?* - a debate meeting with everyday heroes from war zones and refugee work. Meet **Haifaa Awad** (physician and debater who alternately takes turns in field hospitals in Syria and in the Danish debate), **Khalida Popal** (footballer and a women's rights activist who founded Afghanistan's first women's football team), and **Mads Nygaard** (author and one of the first 'Venligboer' [Friendly Neighbors], who work daily to improve the conditions for newly arrived refugees in Denmark)
Jun. 28: *If the Sea Could Talk* - a refugee political fashion show by **Dady de Maximo** (artist, journalist, and fashion designer)

More info: <https://www.facebook.com/events/1049638411769801/>



Haifaa Awad during the debate meeting *When politicians fail, must we act?* at **Roskilde Festival 2016**. Photo: **Marck Lund Nielsen**



The reenactment of **Dady de Maximo's** fashion show *If the Sea Could Talk* (2014) at **Roskilde Festival 2016**. Photo: **Marck Lund Nielsen**

Aug. 26, 2016:

COMMISSION / CAMP stages Dady de Maximo's fashion show *If the Sea Could Talk* at SONSBEK '16
The Indonesian artist collective **ruangrupa**, who in 2016 curated the art festival SONSBEK '16 in the Netherlands under the title of *transACTION*, invited CAMP to contribute with a project. In collaboration with artist, journalist, and fashion designer **Dady de Maximo**, the center contributed with a reenactment of Maximo's refugee political fashion show *If the Sea Could Talk*.

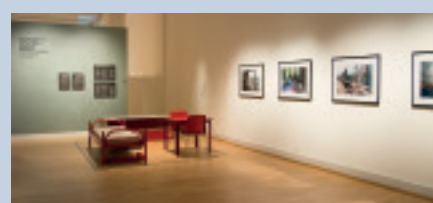
Sept. 9-Nov. 6, 2016:

COMMISSION / Migration Politics: Three CAMP exhibitions at the SMK
SMK - National Gallery of Denmark in Copenhagen invites CAMP to reestablish the center's three first exhibitions *Camp life*; *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty*; and *The Dividing Line* within the framework of the museum. The three-in-one exhibition was accompanied by an opening event at SMK for the public as well as for CAMP and Trampoline House users, a printed and online catalog, weekly guided tours, and the event *Artist talks: Art and displacement* at SMK. When the opening at SMK ended, busses took all the guests to the opening on the same night of CAMP's fourth exhibition *Deportation Regime: Artistic responses to state practices and lived experience of forced removal* in CAMP's exhibition spaces in Trampoline House.

Exhibition contributors: Barat Ali Batoor / Ursula Biemann / Castaway Souls of Sjælsmark / Chieh-jen Chen / Tiffany Chung / Nermin Duraković / David Fedele / Nanna Katrine Hansen / Murtaza Ali Jafari / George Kurian / Dady de Maximo / Migreurop / Trampoline House's Women's Club in collaboration with The Bridge Radio and Blake Shaw / Welcome to Europe
Catalog: Reprint of CAMP's first three catalogs in a three-in-one edition. Editor: **Cecilie Høgsbro Østergaard**. Graphic design by **Peter Folkmar**
More info and link to catalog: <http://campcph.org/past/2292017-b2256>



Installation view of **Castaway Souls of Sjælsmark's** installation *For the Right to Have Rights!* (2016) in Migration Politics: Three CAMP exhibitions at the SMK. Photo: **Tina Agnew**



Installation view of *Migration Politics: Three CAMP exhibitions at the SMK with Nermin Duraković's installation Re-arranging (2009/2015) and Barat Ali Batoor's photo series The Unseen Road to Asylum (2013)*. Photo: **Tina Agnew**



Installation view of **Tiffany Chung's** work from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty (2015) in Migration Politics: Three CAMP exhibitions at the SMK. Photo: **Tina Agnew**



Information signage for *Migration Politics: Three CAMP exhibitions at the SMK*. Photo: **Tina Agnew**

Sept. 9-Dec. 16, 2016:

EXHIBITION / *Deportation Regime: Artistic responses to state practices and lived experience of forced removal*
Group exhibition curated by Frederikke Hansen & Tone Olaf Nielsen as part of CAMP's 3-year exhibition program *Migration Politics*. The exhibition was accompanied by an opening event in the multi zone of Trampoline House, online catalog, weekly guided tours, and the event *Deportspora: When deportation becomes a way of life* in Trampoline House's multi zone.

Deportation is the forced removal of 'unwanted foreigners' from the territory of a state. Every year, hundreds of thousands of rejected asylum seekers, and irregular

and undocumented migrants are removed by force from the country they migrated to, and returned to their country of origin against their will. The public is told very little about how deportations are actually carried out, what fate awaits deportees after their forced return, what it is like to live with the immanent threat of deportation. The exhibition presented installations and live performances by two visual artists and an artist collective who displayed works on practices, experiences, and resistance relating to deportation.

Exhibition contributors: Ghazel / Daniela Ortiz / Studio Revolt
Catalog: Illustrated online catalog with texts by the exhibition contributors, Shahram Khosravi, Frederikke Hansen & Tone Olaf Nielsen. Graphic design by elsted & co.
More info and link to catalog: <http://campcph.org/past/deportation-regime>

Opening program /

3:30-4 pm: Free shuttle bus from CAMP/Trampoline House to SMK - National Gallery of Denmark
4-5:30 pm: Opening of *Migration Politics: Three CAMP exhibitions at the SMK*. Welcome speeches and exhibition viewing
5:30-6 pm: Free shuttle bus from SMK to CAMP/Trampoline House
6-6:30 pm: *Opening of Deportation Regime* in CAMP. Welcome speeches and drinks
6:30-7:30 pm: Exhibition viewing and soup kitchen
7:30-8 pm: *Jus Sanguinis* / a performance by the artist **Daniela Ortiz** questioning the prevalent legal principle 'right of blood' by which citizenship is determined by blood line as opposed to place of birth
8:30-11 pm: Dance party in Trampoline House



Exhibition poster for *Deportation Regime* designed by elsted & co. featuring a work by **Daniela Ortiz**

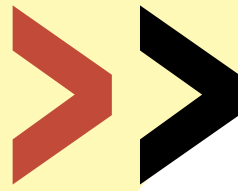


Installation view of *Deportation Regime* with **Ghazel's** poster series *WANTED (Urgent) PROJECT (work-in-progress, launched in 1997)*. Photo: **Paula Nimand Duvå**

EXHIBITION /

The Dividing Line: Film and Performance on Border Control and Border Crossing

Curated by Frederikke Hansen & Tone Olaf Nielsen, CAMP
Mar. 4-Jun. 18, 2016



Installation view of exhibition space A with Chen Chieh-jen's video installation *Empire's Borders I* (2008-09, 26:50 min).
 Photo: Claire Duhamel



Installation view of exhibition space B with documentaries by David Fedele (*The Land Between* (2014, 78 min.)) and George Kurian (*The Crossing* (2015, 55 min.)), and *Welcome to Europe's* videos *Moving Europe: Intro* (2015, 2:53 min.), *Moving Europe: On the Road* (2015, 6:19 min.), and the publication *Moving On - One Year Alarm Phone* (2016).
 Photo: Claire Duhamel



Castaway Souls of Sjælsmark / For the Right to Have Rights! (2016)
 Happening in front of the Danish Immigration Service in Copenhagen on Apr. 27, 2016, 15 min.
 Courtesy of Castaway Souls of Sjælsmark
 Photo: CAMP



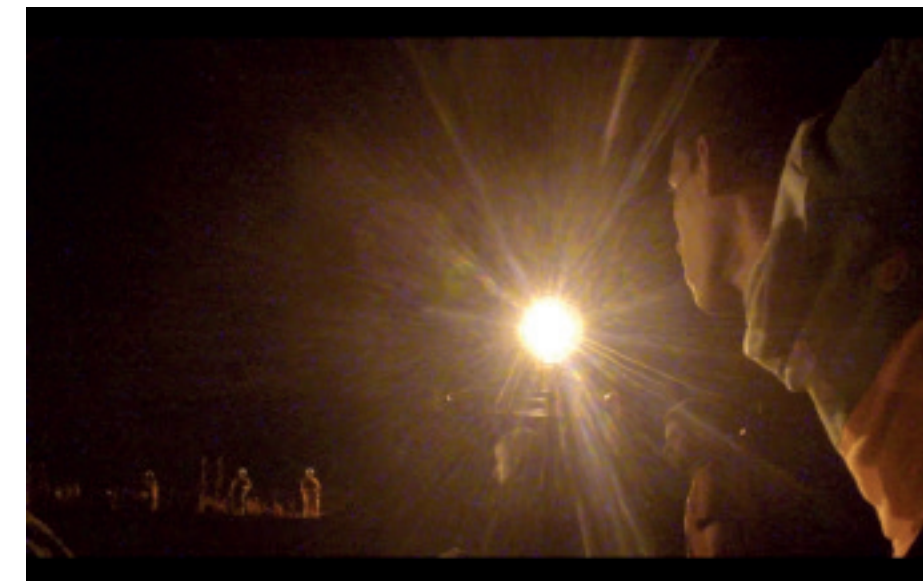
Castaway Souls of Sjælsmark / For the Right to Have Rights! (2016)
 Theater performance in five acts created by the protest movement Castaway Souls of Sjælsmark on the living conditions for rejected asylum seekers in the Danish Deportation Center Sjælsmark commissioned by CAMP and performed during the opening on Mar. 4, 2016, 45 min.
 Courtesy of Castaway Souls of Sjælsmark
 Photo: CAMP



Chen Chieh-jen / *Empire's Borders I* (2008-09)
 Video installation, 35 mm transferred to DVD, color & b/w, sound, 26:50 min., single-channel, loop + documentation of posts on Chen's blog *The Illegal Immigrant* used as a template for *Empire's Borders I*, variable dimensions
 Courtesy of the artist



David Fedele / Still from *The Land Between* (2014)
 Documentary, video, color, 78 min.
 Courtesy of the artist



George Kurian / Still from *The Crossing* (2015)
 Documentary, video, color, 55 min.
 Courtesy of the artist and Norwegian Film Institute

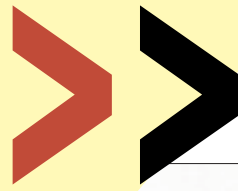


Welcome to Europe / Intro (2015)
 Online video documentary produced by Fish in Water Films for Welcome to Europe's project *Moving Europe*, color, 2:53 min.
 Courtesy of Welcome to Europe and Fish in Water Films

EXHIBITION /

Deportation Regime: Artistic responses to state practices and lived experience of forced removal

Curated by Frederikke Hansen & Tone Olaf Nielsen, CAMP
 Sept. 9-Dec. 16, 2016



WANTED

Woman (30 yrs.old) seeks HUSBAND:

tall or not,
 funny or not,
 non-smoker or not,
 intellectual or not,
 good looking or not,
 serious or not,
 original or not,
 athletic or not,
 fun or not,
 sincere or not,
 adventurous or not,
 proud or not,
 non-macho or not,
 sensitive or not,
 faithful or not,
 rich or not,
 educated or not,
 nice or not,
 charming or not,
 pleasing or not,
 in love or not,
 malicious or not,

above all: available, understanding
 non racist

(EEC nationality, preferably French)

e-mail: maraal@minitel.net

Ghazel /
 From the series *WANTED (Urgent) PROJECT* (1997)
 Printed poster, A1
 Copyright Ghazel. Courtesy of Carbon12 Gallery



Installation view of exhibition space A with Ghazel's poster series *WANTED (Urgent) PROJECT* (work-in-progress, launched in 1997, 7 printed posters, A1) and floor installation *Traversées* (2014/2015, origami paper planes made out of world maps, variable dimensions). Copyright Ghazel. Courtesy of Carbon12 Gallery. Photo: Britta Thomsen



Installation view of exhibition space A with Daniela Ortiz' video installation *FDTD (Forcible Drugging To Deport)* (2012/2016, video, 6 min., props (syringe and ampoule) and documents "Code of Conduct for joint return operations coordinated by Frontex" and "Guide for Joint Return Operations by Air coordinated by Frontex"). Courtesy of the artist. Photo: Britta Thomsen



Daniela Ortiz /
Jus Sanguinis (2016)
 Performance commissioned by CAMP and performed during the opening on Sept. 9, 2016, 20 min.
 Courtesy of the artist
 Photo: Rune Olsen



Installation view of exhibition space B with Studio Revolt's video installation *Take A Seat* (2016, 1-channel video installation (loop) with 9 chairs and text. Includes the videos: *My Asian Americana* (2011, 3 min.), *Return To Sender* (2012, 8 min.), and *Why I Write* (2011, 7:30 min.), variable dimensions). Courtesy of Studio Revolt. Photo: Paula Nimand Duvå



Studio Revolt /
 Still from *My Asian Americana* (2011)
 Video, 3 min.
 Courtesy of Studio Revolt

EXHIBITION /

We shout and shout, but no one listens: Art from conflict zones

Curated by Frederikke Hansen & Tone Olaf Nielsen, CAMP
Mar. 3-Jun. 17, 2017



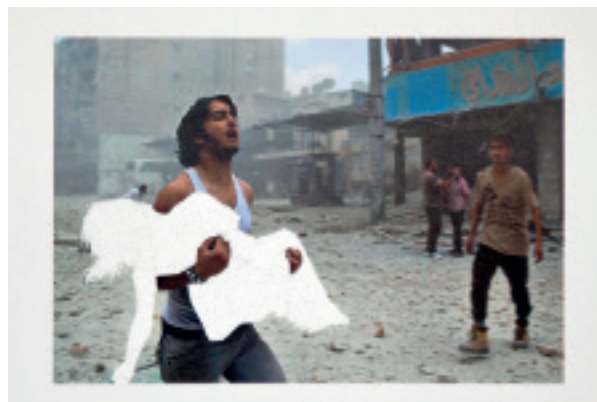
Installation view of exhibition space A with Khaled Barakeh's installation *Regarding the Pain of Others* (2013) (floor), Nermine Hammam's photo series *Unfolding* (2012) (wall to the left), and Gohar Dashti's photo series *Today's Life and War* (2008) (center wall and wall to the right). Photo: Mads Holm

Installation view of exhibition space A with Gohar Dashti's photo series *Today's Life and War* (2008) (left wall to the left), Khaled Barakeh's photo series *The Untitled Images* (2014) (left wall to the right), Nermine Hammam's photo series *Upekkha* (2011) (right wall), Khaled Barakeh's installation *Regarding the Pain of Others* (2013) (floor, center,) and Amel Ibrahimović's readymade *My Refugee Shoes and My Refugee Clothes* (1998) (floor, corner). Photo: Mads Holm

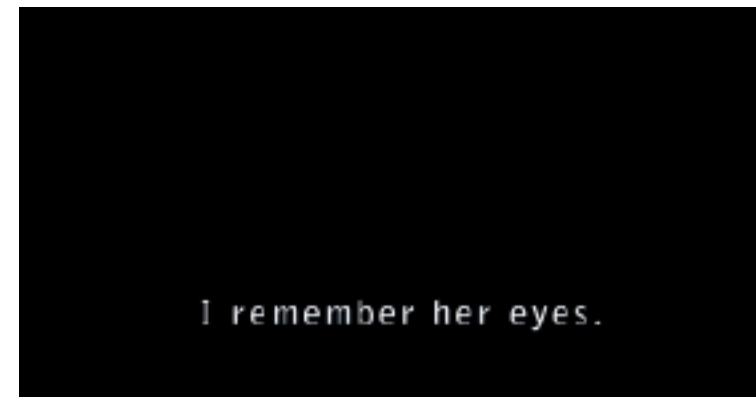


Khaled Barakeh / *Regarding the Pain of Others* (2013)
 Wood and video on smartphones, variable dimensions
 Courtesy of the artist. Photo: Mads Holm

Installation view of the entrance to exhibition space B with Alfredo Jaar's video installation *The Eyes of Gutete Emerita* (1996, flash video and monitor, color, 1:36 min). Photo: Mads Holm



Khaled Barakeh /
 From the series *The Untitled Images* (2014)
 C-digital prints, each 21 x 30 cm
 Private collection, Germany. The Chartwell
 Collection, New Zealand
 Courtesy of the artist



Alfredo Jaar /
 Stills from *The Eyes of Gutete Emerita* (1996)
 New version: flash video and monitor, color, 1:36 min.
 Courtesy of the artist



Gohar Dashti /
 From the series *Today's Life and War* (2008)
 Color photographs, each 105 x 70 cm. Courtesy of the artist



Nermine Hammam /
 From the series *Unfolding* (2012)
 Rice paper 100 gram - Alpha Cellulose White,
 25 x 53 cm
 Courtesy of the artist



Nermine Hammam /
 From the series *Upekkha* (2011)
 Print on Hahnemule Fine Art Pearl 285 gram,
 90 x 60 cm
 Courtesy of the artist



Amel Ibrahimović /
My Refugee Shoes and My Refugee Clothes (1998)
 Shoes and jacket placed in corner, variable dimensions
 Courtesy of the artist
 Photo: Mads Holm



Performance in two parts commissioned by CAMP. First part was performed during the opening on Mar. 3, 2017, second part was performed during the debate meeting *War images: How to show that black lives matter* on Mar. 5, 2017
 Courtesy of the artist
 Photo: Britta Thomsen



Sandra Johnston /
To the Day (2017)
 Courtesy of the artist
 Photo: Britta Thomsen

2017

2017

2017

2018

2018

2018

2018

2018

Sept. 15–Nov. 10, 2017:
EDUCATION / Launch of the exhibition guide education program *Talking about art*
Together with educational interns Jana Aresin and Viktoria Troeltzsch Larsen, CAMP launches the 8-week art gallery guide education program, *Talking about art*, for refugees and asylum seekers, who would like to become part of CAMP's guide team and do guided tours in CAMP's exhibitions. In order to offer the center's audiences a both migration political and art historical reading of the works in CAMP's exhibitions and to open a space for dialog and discussion across borders, each tour is led by a guide from CAMP's guide education program in collaboration with a communication intern. The guided tour manuscripts are written collectively by the participants of the guide education program in collaboration with CAMP's communication interns.



During the workshop, participants learn how to:
• Describe and analyze an artwork
• Speak confidently in front of an audience
• Prepare a guided tour manuscript for CAMP's next exhibition
• Use your expert knowledge about flight and migration to put the artworks into perspective
• Think critically about who is included in official art history and why the art world is still dominated by white artists
• Be part of a broader political discussion
More info: <http://campcph.org/past/1592017-j5pje>



Curator and art historian Temi Odumosu was one of the many guest teachers in the *Talking about art* program. Photo: CAMP

Oct. 11, 2017:
CAMP gets a new board of directors made up by Casper Hyldekvist, Christina Bisgaard Laursen, Dady de Maximo, and Sanne Kofod Olsen. Marianne Ping Huang continues as chair person.



Dady de Maximo becomes member of the board of directors in 2017. Photo: Alba Oren

Oct. 13, 2017:
CAMP is nominated for Billedkunstneres Forbund (BKF)'s award This Year's Artist-Run Exhibition Spaces 2017.

Oct. 13, 2017:
EVENT / Culture Night: Migration and work
Event during Culture Night 2017 organized by CAMP and Trampoline House focusing on migration and work.

Program /
6–6:15 pm: Welcome
6:15–7 pm: Community dinner prepared by Trampoline House's food club **Sisters Cuisine**
7:15–7:45 pm: Refugees **Ahmed Mustafa Adam** and **Manal Tahhan** explain how they got a job in Denmark
7:45–8 pm: Trampoline House's gallery CAMP presents its new art guide program for refugees and asylum seekers, *Talking about art*
8:15–8:45 pm: Film screening of *Bikes Breaking Borders* about **Goody's** process with opening his own bike shop
9–9:30 pm: Panel discussion with asylum seekers, refugees, and migrants: Everyone should have the right to work!
9:30 pm–12 am: Party

Nov. 10, 2017:
EDUCATION: *Talking about art* graduation celebration
Talking about art participants Pablo Andres, Dejene Daba, Eden Girma, David Jason Lou, Jean Claude Mangomba, Lorena Torres, and Barly Tshibanda get their guide diploma.



Eden Girma with her *Talking about art* guide diploma. Photo: Lorena Torres

Dec. 1, 2017:
EVENT / Book launch of BAT: Bridging Art + Text
Book launch of *BAT: Bridging Art + Text* (2017) in CAMP's exhibition spaces with talks, screening of Michelle Eistrup & James Muriuki's *Too Long Are Our Memories*, and performance by artist Gillion Grantsaan. The publication is edited by Michelle Eistrup and Annemari Brogaard Clausen and looks into complex historic and current connections presenting works and texts by more than 50 international artists, scholars, curators, and writers. The first volume shows the connections between art, performance, and religion. In the second volume, artists and writers deal with racism as well as the omission of voice and identity. The third volume gathers artists and writers who actively critique history and its influence on present times. With: Anders Juhl, Britt Kramvig, Catherine Lefebvre, Charl Landvreugd, Gillion Grantsaan, Jeannette Ehlers, Noufel Bouzebouidja, Patricia Kaersenhout, Sasha Huber, Søren Assenholt, Temi Odumosu, Yo-Yo Gonthier, Yvette Brackman et al.

Jan. 19–May 19, 2018:
EXHIBITION / *Economy of Migrant Labor – for the Right to Work*
Solo exhibition by The Bridge Radio curated by the radio collective as part of CAMP's 3-year exhibition program *Migration Politics*. The exhibition was accompanied by an opening event in the multi zone of Trampoline House, online catalog, weekly guided tours, and the debate meeting *For the Right to Work: A panel discussion on organizing migrant work* in Trampoline House's multi zone.

The exhibition was a a reworking of a sound installation that the collective made for Roskilde Festival 2017 in collaboration with a group of 12 people, who have asylum status, residence permits, and homes in Southern Europe, but often end up living on the street in Copenhagen in their search for some kind of work. The exhibition took the form of a large soundscape that presented recorded statements by each of the 12 collaborators accompanied by graphic works on the walls. The statements depicted lives without social security, but also testified to the struggle to organize against the exploitation of the precarious but important work that migrants are doing across Europe. Overall, the exhibition described how borders not only exclude certain groups of people, but that they also generate a violent form of inclusion that subordinates certain groups of people whose labor power can be exploited (De Genova, 2013). The Bridge Radio's exhibition made up the last exhibition in CAMP's exhibition series *Migration Politics*.

Catalog: Online catalog with texts and illustrations by The Bridge Radio and additional texts by Jose Arce and Frederikke Hansen & Tone Olaf Nielsen. Graphic design by Barly Tshibanda and elsted & co. **More info and link to catalog:** <http://campcph.org/past/2292017>

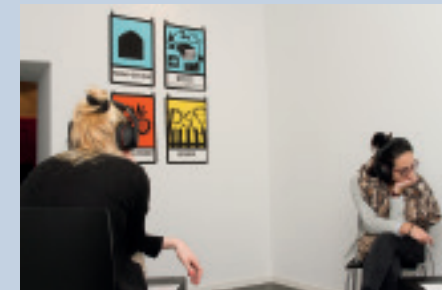
Opening program /
6–6:15 pm: Welcome speeches and drinks
6:15–6:45 pm: *The Economy of Migrant Labor* / Live radio transmission by **The Bridge Radio**, part 1
6:45–7:45 pm: Community dinner and exhibition viewing
7:45–8:30 pm: *Migrant struggles for the right to work* / Live radio transmission by **The Bridge Radio**, part 2
8:30 pm–12 am: Dance Party / with DJs from Trampoline House



From the opening of *Economy of Migrant Labor – for the Right to Work*. Photo: Paula Nimand Duvå



Exhibition poster for *Economy of Migrant Labor – for the Right to Work* designed by Barly Tshibanda and elsted & co.



Installation view of *Economy of Migrant Labor – for the Right to Work*. Photo: Paula Nimand Duvå

Mar. 2, 2018:
Event / *For the Right to Work: A panel discussion on organizing migrant work*
A 2-hour debate meeting in the multi zone of Trampoline House curated by The Bridge Radio as part of the collective's exhibition *Economy of Migrant Labor – for the Right to Work*.

The debate meeting took form as a live radio debate on migrant workers' fight for rights and better work conditions. Debate panelists were:

• **Marius and Robert** from Metro Workers United, a group of construction workers mainly from Eastern Europe, who have organized in collaboration with the union BJMF in conjunction with their work on the new metro in Copenhagen

• **Therese**, who has been active in the Danish Au Pair network as a supervisor, and who has worked as an Au Pair in Denmark. She has an MA in International Migration and Ethnic Relations from Aalborg University and is now working on a project on domestic violence against ethnic minorities and Au Pair workers



Therese from the Danish Au Pair network during the debate meeting *For the Right to Work: A panel discussion on organizing migrant work*. Photo: The Bridge Radio

Spring 2018:
CAMP develops two new exhibition formats **CAMP focus!** and **CAMP open!** to make space for both longer thematic exhibition programs and singular artistic points of interest. **CAMP focus!** forms the framework for larger agenda-setting thematic exhibitions that are part of a multi-year exhibition program with an overall theme. The format provides an opportunity to examine a current issue in several exhibitions over a longer period of time and introduce different artistic and curatorial perspectives on the same topic. The exhibitions are curated by CAMP's own curators or invited guest curators. **CAMP open!** is a format for smaller exhibition productions curated by CAMP's own curators that can respond quickly to artistic and migration political developments and show less established names.

Apr. 1, 2018:
Anders Juhl is employed as Project developer/consultant.

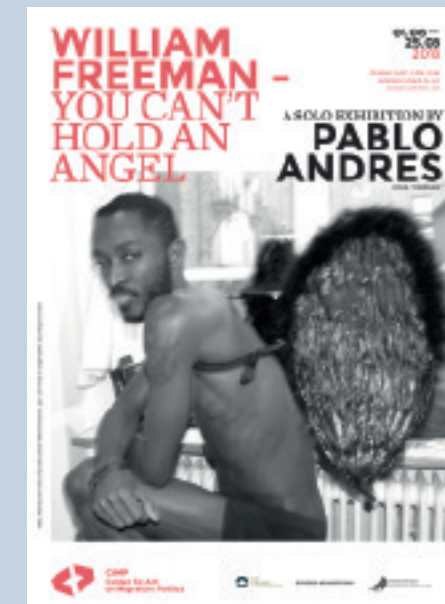
Jun. 1–Aug. 25, 2018:
EXHIBITION / *William Freeman – you can't hold an angel*
Solo exhibition by Pablo Andres curated by the artist in collaboration with Frederikke Hansen, Tone Olaf Nielsen, and CAMP's curatorial assistant Kamilla Askholm Jørgensen as part of CAMP's new exhibition format **CAMP open!** The exhibition was accompanied by an opening event in the multi zone of Trampoline House, a printed and online exhibition guide, and weekly performative guided tours by the artist.

Pablo Andres, who at that time was seeking asylum in Denmark, portrayed in his exhibition the conditions for LGBTQI asylum seekers from the Global South and mapped in photography, video, collage, and objects his encounter with homophobia in the Danish asylum process and with racism in the Western gay community.

Catalog: Printed and online exhibition guide with text by Frederikke Hansen & Tone Olaf Nielsen and a conversation between Pablo Andres and Eddie Esmail. Graphic design by elsted & co.

More info and link to exhibition guide: <http://campcph.org/past/162018-d2hxx>

Opening program /
6–6:30 pm: Welcome drinks and speeches / by CAMP's directors and **Pablo Andres**
6:30–7:30 pm: Exhibition viewing and community dinner (suggested donation DKK 30)
7:30–8 pm: Artist talk and performance / by **Pablo Andres**
8 pm–12 am: Trampoline House's 7th birthday party / with live music, DJs, bar



Exhibition poster for Pablo Andres' solo exhibition designed by elsted & co. featuring a work by Andres



Pablo Andres conducted the weekly guided tours of his solo show *William Freeman – you can't hold an angel himself*. They took the form of performances. Photo: CAMP

Jun. 4–Sept. 7, 2018:
EDUCATION / *Talking about art* #2
Together with CAMP volunteers Henny Hagerup, Nanna Kirstine Leets Hansen, Maiken Dalby Schotte, Kaseeta Ssemigga, and Lorena Torres, CAMP enrolls eight new participants in the *Talking about art* guide program for refugees and asylum seekers who want to be part of CAMP's guide team and make guided tours of CAMP's exhibitions.

The program offers a 3-week introductory course from Jun. 4–22 for all new participants and a 4-week advanced course from Aug. 13–Sept. 7, which prepares participants for their role as gallery guides in CAMP's upcoming exhibition *Decolonizing Appearance* and actively involves them in the preparation of the guided tour manuscript. **More info:** <http://campcph.org/past/1592017-j5pje>

Participants in *Talking about art* #2. Photo: CAMP



Participants in *Talking about art* #2. Photo: CAMP

July 1–4, 2018:
COMMISSION / CAMP presents *Storming the Walls: Gulf Labor Coalition at Roskilde Festival 2018*
For the third year in a row, Roskilde Festival invites CAMP to be an 'EQUALITY partner' and curate projects for the festival – this year with a focus on 'Economic equality'. CAMP invites Gulf Labor Coalition artists Todd Ayoung, Doris Bittar, and Melissa Anne Smedley to create projects, which are curated by Kamilla Askholm Jørgensen.

Gulf Labor is a coalition of international artists working to ensure that the rights of migrant workers are protected during the construction and maintenance of the Guggenheim's new franchise museum on Saadiyat Island in Abu Dhabi. Artists should not be asked to exhibit their work in structures built on the backs of exploited workers. Those who work with bricks and mortar deserve the same kind of respect as those who work with cameras and brushes. **Read more on www.gulflabor.org**

Todd Ayoung, Doris Bittar and Melissa Anne Smedley created four events that focused on the exploitation of migrant workers by cultural institutions:

July 1, 3–6 pm in City East at Equality Stadium: *Red Light – Green Light*, a game whose pace is determined by a domineering leader. During the

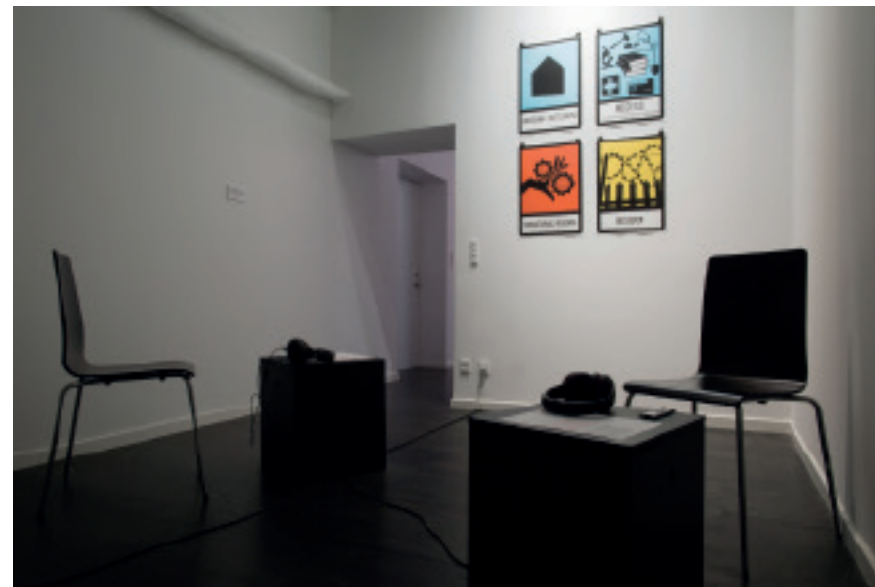
EXHIBITION /

Economy of Migrant Labor - for the Right to Work

Curated by The Bridge Radio
Jan. 19-May 19, 2018



Installation views of exhibition space A with The Bridge Radio's sound installation presenting recorded statements by 12 migrant workers on their precarious life situation in Denmark and their fight for rights, accompanied by a poster series by The Bridge Radio member Barly Tshibanda. Photo: Paula Nimand Duvå and Mads Holm



Installation views of exhibition space B with Kathrine Ball's poster series *Visual vocabulary for refugee protest Vienna* as well as three listening stations with various interviews and broadcasts produced by The Bridge Radio. Photo: Mads Holm

EXHIBITION /

William Freeman - you can't hold an angel. A solo exhibition by Pablo Andres

Curated by Pablo Andres in collaboration with Frederikke Hansen, Tone Olaf Nielsen, and Kamilla Askholm Jørgensen, CAMP
Jun. 1-Aug. 25, 2018



Installation views of exhibition space A with Pablo Andres' photo series *William Freeman, you can't hold an angel* (2017), letters, and a coat that was used in the artist's performative guided tours during the run of the exhibition



Installation view of exhibition space B with video, collages, and objects made especially for the exhibition

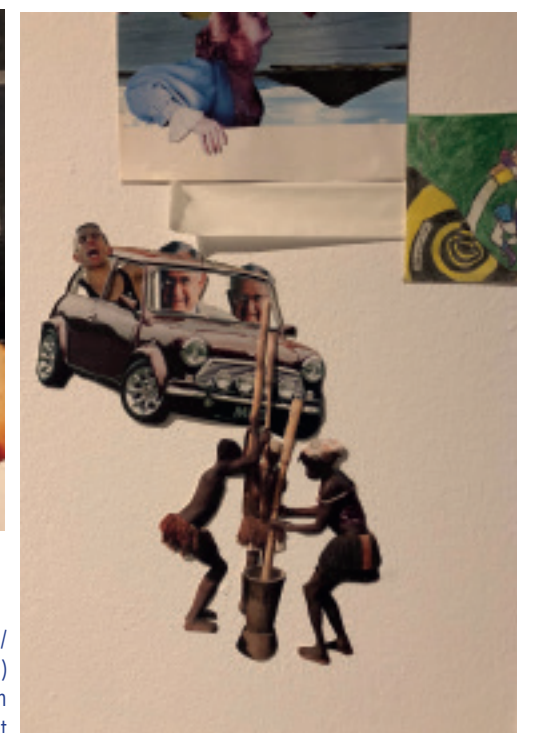
Pablo Andres /
From the series William Freeman, you can't hold an angel (2017)
5 x photographs, variable dimensions
Courtesy of the artist



From Pablo Andres' artist talk and performance during the opening on July 1, 2018



Pablo Andres /
Untitled (2018)
Collage, postcard format
Courtesy of the artist



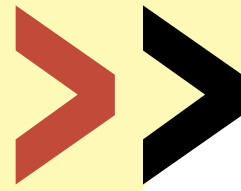
Pablo Andres /
Untitled (2018)
Collage, 10 x 12 cm
Courtesy of the artist

All photos: CAMP

EXHIBITION /

Decolonizing Appearance

Guest curated by Nicholas Mirzoeff
Sept. 21, 2018–Mar. 30, 2019



Installation view of the exhibition's entrance area with Pedro Lasch's mural *Global Indianization / Indianización Global* (2009/2018, map, variable dimensions) and Dread Scott's photograph *I Am Not a Man, performance still 68* (2009, pigment print, 89 x 122 cm). Photo: Mads Holm



Installation view of the exhibition's title wall. Photo: Mads Holm



Banners produced by MTL Collective in collaboration with users of Trampoline House prior to the collective's *Decolonizing Assembly* on Sept. 23, 2018, and hung in Trampoline House as well as in CAMP. Photo: Mads Holm



Dread Scott / *I Am Not a Man, performance still 68* (2009) Pigment print, 89 x 122 cm Courtesy of the artist



Jane Jin Kaisen / *The Andersons* (2015) Color photograph, 93.3 x 142 cm incl. frame Courtesy of the artist



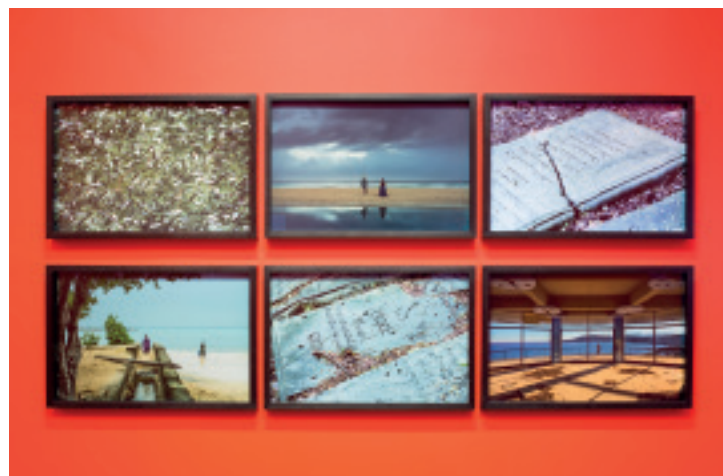
Abdul Dube / *The only title I want is ... human* (2011/2018) A2 silk screen poster, framed Courtesy of the artist Photo: Mads Holm



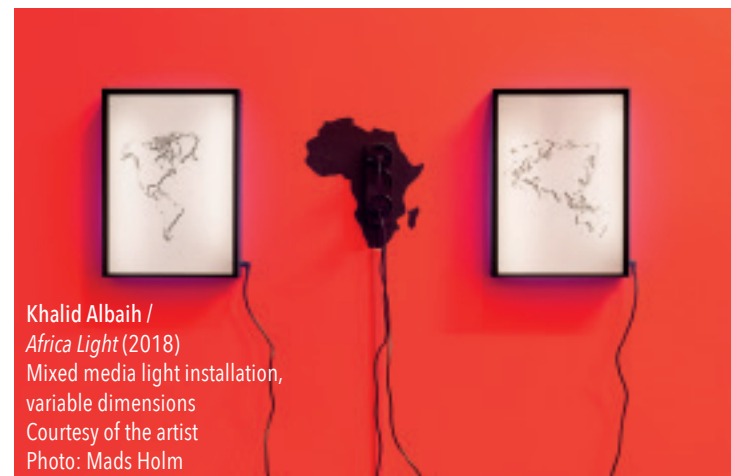
Installation view of exhibition space B with Forensic Architecture's video *The Killing of Nadeem Nawara and Mohammad Abu Daher, Beitunia, Palestine, Nakba Day: 15 May 2014* (2015, video, 14:46 min.). Photo: Mads Holm



Contributors to the event *Another World is Possible* in Trampoline House's multi zone on Dec. 2, 2018, curated by Nicholas Mirzoeff as part of the exhibition. From left Kian Sadeghi and Mukhtar 'MJ' Afhakame (aka Ghetto Fitness), Sonya Dyer, Nicholas Mirzoeff, and Pedro Lasch. Photo: Nina Cramer



John Akomfrah / *The Utopian Palimpsest* (2016) 6 x C prints mounted on dibond 43.2 x 63.5 cm each incl. frame Courtesy of Lisson Gallery, London Photo: Mads Holm



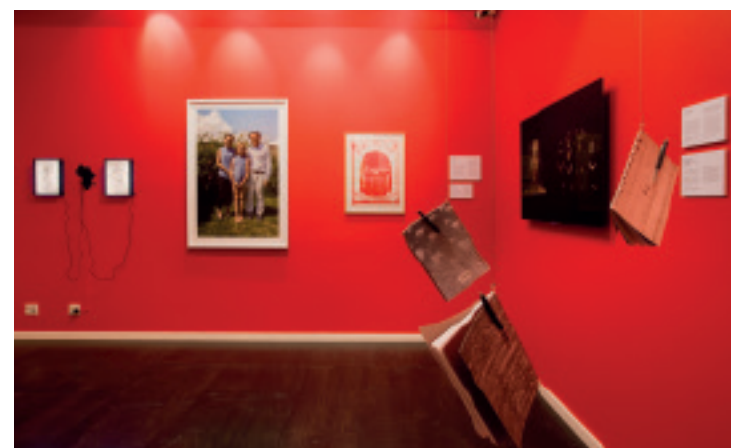
Khalid Albaih / *Africa Light* (2018) Mixed media light installation, variable dimensions Courtesy of the artist Photo: Mads Holm



Installation view of exhibition space B with Forensic Architecture's video *The Killing of Nadeem Nawara and Mohammad Abu Daher, Beitunia, Palestine, Nakba Day: 15 May 2014* (2015, video, 14:46 min.). Photo: Mads Holm



Installation view of exhibition space A. On the left, Jeannette Ehler's video *The Gaze* (2018, HD 2 channel video with sound, variable dimensions). In the ceiling, a banner by MTL Collective. From the ceiling magazines by Marronage (*Marronage #1, Marronage #2, Marronage #3*, all 2017, each 16.8 x 23.8 cm). To the right, a selection of Carl Pope's *The Bad Air Smelled of Roses* (2004–, Letterpress Broadside, variable dimensions). Photo: Mads Holm



Installation view of exhibition space A. From left Khalid Albaih's light installation *Africa Light* (2018), Jane Jin Kaisen's color photograph *The Andersons* (2015), Abdul Dube's poster *The only title I want is ... human* (2011/2018), Jeannette Ehler's video *The Gaze* (2018), and Marronage magazines (2017). Photo: Mads Holm



In addition to MTL Collective, Professor Gurminder K. Bhambra contributed to the Decolonizing Assembly with her paper *Decolonizing Appearance: Migration to Europe in the Context of Migration from Europe* and Marronage contributed with the happening *We Are Here – Marronage Is Resistance*. Photo: CAMP

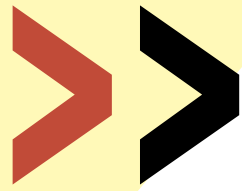
From MTL Collective's *Decolonizing Assembly* in Trampoline House's multi zone on Sept. 23, 2018, curated by the collective and guest curator Nicholas Mirzoeff as part of the exhibition. Photo: CAMP



EXHIBITION /

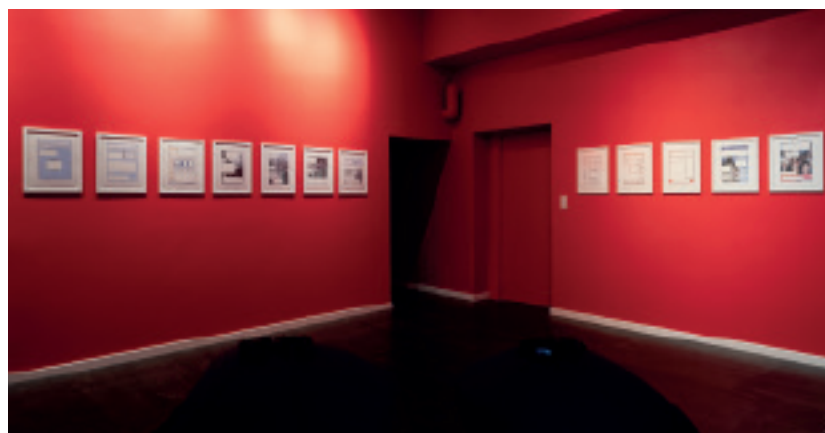
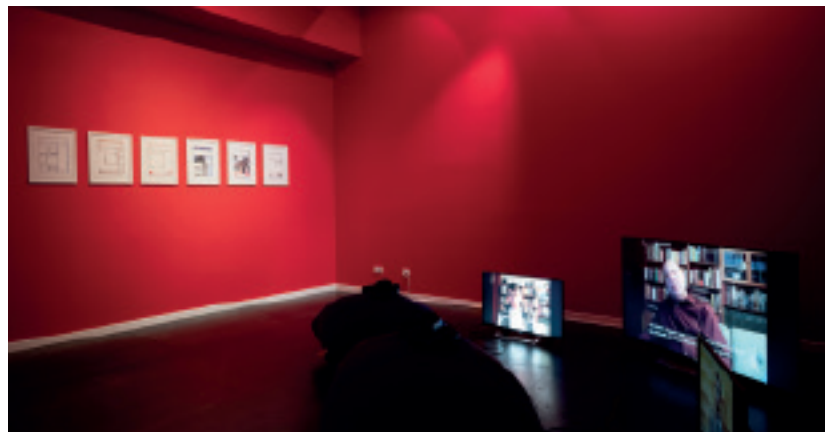
We're saying what you're thinking
– A solo exhibition by Johan Tirén

Curated by Johan Tirén in collaboration
with Frederikke Hansen & Tone Olaf
Nielsen, CAMP
May 18–Jun. 26, 2019



Installation view of the exhibition title wall with Johan Tirén's mural *The Country* (2019, 162 x 179 cm)

Installation views of Johan Tirén's video installation *We're saying what you're thinking* (2005) and the collage series *And we looked the other way* (2019)



Johan Tirén /
And we looked the other way (2019)
14 x collages, framed, each 30 x 40 cm.
The work is based on covers from Sverigedemokraterna's membership magazine *Sverige Kuriren* from 1988–2016
Courtesy of the artist
After the exhibition, the work was purchased by the City of Copenhagen's Visual Arts Board

All photos: Ole Bo Jensen

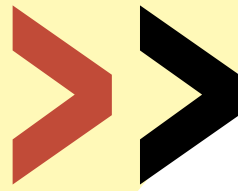


Johan Tirén /
We're saying what you're thinking (2005)
3 channel video installation, 180 min.
Three interviews with Sverigedemokraterna's former party secretary Jan Milld, press secretary Jonas Åkerlund, and journalist Daniel Poohl
Courtesy of the artist

EXHIBITION /

Threshold(s)

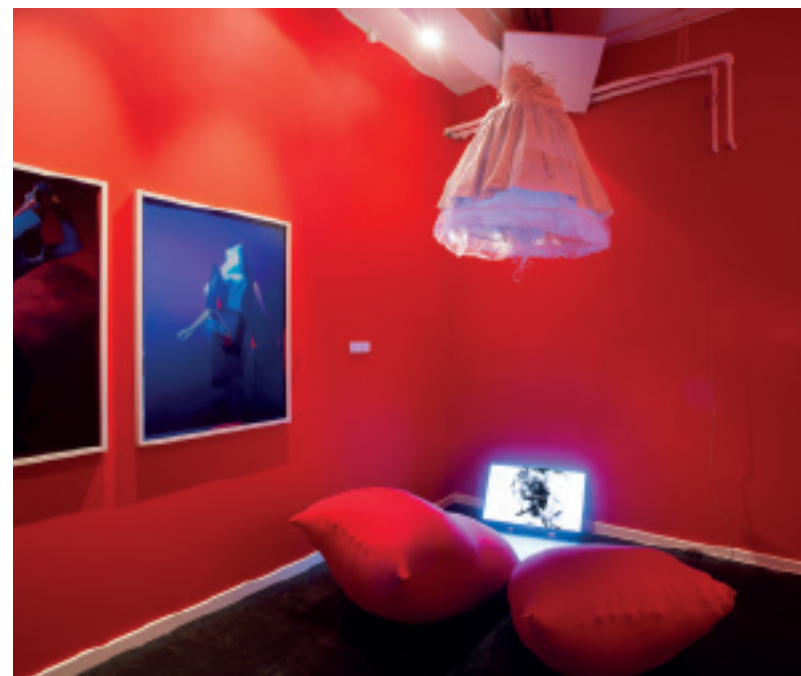
Guest curated by Temi Odumosu
 Oct. 4, 2019-Feb. 1, 2020



Installation view of exhibition title wall with Pia Arke's work *Untitled* (torn, reassembled, and annotated pinhole camera photostat) (c. 1993, original lost, reproduction 2019, b/w print made after scan of negative found in Pia Arke's archive, 122 x 147 cm, courtesy of Søren Arke Petersen and Pia Arke Estate)



Installation view of exhibition space A with Yong Sun Gullach's installation *The Starchild* (2019) and three works by Pia Arke: *Test Prints for Menus* (1988, framed test prints of six different images to illustrate the menus for Scandinavian Airlines' Greenland Polar Class 1989, acrylic on paper, 45.5 x 41.4 cm incl. frame, private collection, courtesy of Jørgen Gant), *Untitled* (old school map) (c. 1992, blue marker annotations on parchment paper mounted on appropriated English-language map of Southern Greenland, 48 x 54.5 cm incl. frame, courtesy of Søren Arke Petersen and Pia Arke Estate), and *Untitled no. 11* (double exposure self-portrait in interior) (1990, photographic print made from digital file found in Pia Arke's archive, 31.3 x 27.2 cm incl. frame, courtesy of Søren Arke Petersen and Pia Arke Estate)



Installation view of exhibition space A with Michelle Eistrup's photo series *BeLONGING Vexillum* (2019) and Luanda Carneiro Jacoel's installation *Kalunga Unspoken* (2019)



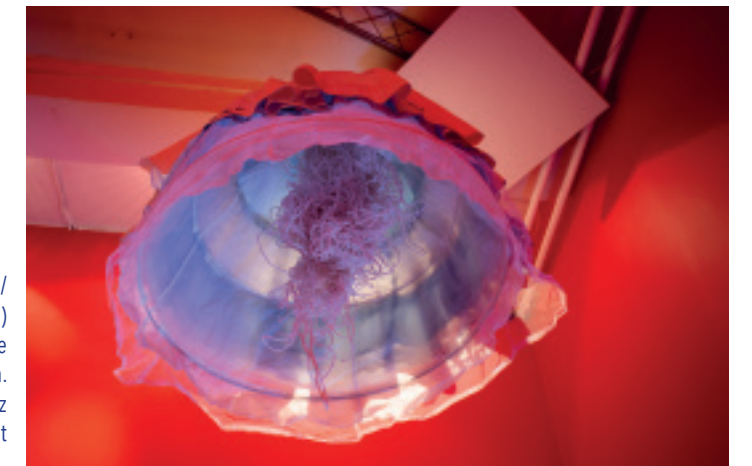
Installation view of exhibition space A with Michelle Eistrup's photo series *BeLONGING Vexillum* (2019)



Installation views of exhibition space B with Saba Bereket Persson's installation *THE UNSPOKEN* - About unconscious discrimination (2015/2019, installation with mannequins, textiles, and video, variable dimensions, video 16:58 min., courtesy of the artist)



Pia Arke / *Uden titel* (Old School Map) (ca. 1992) Blue marker annotations on parchment paper mounted on appropriated English-language map of Southern Greenland, 48 x 54.5 cm incl. frame. Courtesy of Søren Arke Petersen and Pia Arke Estate



Luanda Carneiro Jacoel / Detail of *Kalunga Unspoken* (2019) Installation with objects, sound, and video, variable dimensions, sound 10 min., video 5:06 min. Sound by Åsmund Kaupang, video by Azul Filho de Luiz. Courtesy of the artist



Yong Sun Gullach installs after live performance of *The Starchild* (2019) during the opening on Oct. 4, 2019



Yong Sun Gullach / Detail of *The Starchild* (2019) 3D / 360 installation based on live performance, variable dimensions. Courtesy of the artist



Michelle Eistrup / From the series *BeLONGING Vexillum* (2019) 6 x framed color photographs, 74 x 109 cm incl. ramme. Participants: Sarasvati Shrestha, Wanjiku Victoria Seest Christensen, Gillion Grantsaan. Courtesy of the artist

All photos: Mads Holm

Nomination Speech for the 2016 Danish Art Critics' Award

by Matthias
Hvass Borello

In 2016, CAMP was nominated for the Danish AICA Association's Art Critics' Award by AICA member Matthias Hvass Borello. CAMP won the award, and below we bring Borello's nomination speech, written as a *pecha kucha*. The other nominees were Ingvar Cronhammar for the exhibition *H* and Milena Bonifacini for *Fatto a Mano*. The award was accepted by CAMP's founders Frederikke Hansen and Tone Olaf Nielsen, board member Dady de Maximo, CAMP exhibition guide Frank X, and intern Mai Takawira, as well as artist Victor Valqui Vidal at a ceremony held on June 20, 2016 at the Danish Agency for Culture and Palaces in Copenhagen.

1

CAMP/ Center for Art on Migration Politics is a curator-run exhibition space in the outer Nørrebro area of Copenhagen and an artistic offshoot of the five-year-old Trampoline House, a flourishing and inspiring user-driven cultural center dedicated to refugees and asylum seekers. Since April 2015, CAMP has persistently addressed some of the most urgent issues in society today – something I too will now address.

2

We are invited into the resounding silence of the void. A void full of conflicts, powerlessness, and the struggle for basic human rights and life, but also full of people's fates and voices: people forced to flee, people on the other side of the border, people in asylum camps. Here, we encounter the injustices of political systems – and the human will to survive.

3

CAMP has dedicated its first two years to mi-

gration and the questions it raises in contemporary society. In other words, it is the void in our system that is in focus. The moment – which can last years – when people are forced to leave everything they know and love, forced into transit between nation-states and legal systems, on perilous journeys across the Mediterranean, on foot through unknown terrain, or into the paralyzing limbo of the asylum camps.

4

With *Camp Life*, CAMP's inaugural exhibition on the human consequences of the asylum system, *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty*, Tiffany Chung's solo exhibition on forced displacement and fleeing as a human condition, and most recently *The Dividing Line*, mapping the politics of border controls and crossings, CAMP has managed to explore and bring the big issues of the globalized world we are part of into a local context.

5

Human conditions are what are central, and it is precisely here that CAMP connects with the people who use Trampoline House on a daily basis, but importantly also with us and everyone else who come to partake in its exhibitions, openings, debates, and performances, or just a good night out with community dinner and party. Because CAMP is an art space for everyone who wants to learn and meet the people our society has such a hard time including.

6

Migration creates a vacuum in which people in need are treated as objects, deprived of rights, and pacified by the political system's lack of will and ability to see and act beyond its own interests. CAMP meets this indifference with artistic resistance – and tries to turn indifference into compassionate equality.

7

A key aspect of the three exhibitions defining CAMP's activities so far is the bodily dimensions and consequences of such politics. A simple yet incredibly difficult curatorial strategy that strives to create a bodily, sensory, and emotional connection between local and global politics and the living body.

8

So far, the program has consisted of two group shows and a solo exhibition presenting work by artists we rarely encounter in a Danish context, unless one is well-trained in navigating the waters of the progressive, international art world.

9

The program is diverse: new things are tried constantly, new voices constantly included. The questions raised by the exhibitions are addressed concretely from different angles and in different ways: a performance night with a panel debate on human rights with one of Denmark's leading lawyers – followed by a community dinner. All in constant interaction and dialog with the community at Trampoline House and the public.

10

The exhibitions on camp life, the nature of migration, and most recently border politics, have all been accompanied by such debates or even whole seminars. CAMP demonstrates a level of seriousness, persistence, and commitment in debating contemporary society via art as a space that we do not see anywhere else on the Danish art scene.

11

Migration, refugee legislation, and border politics

are among the most urgent issues facing our globalized world, as we try to figure out how to relate to each other, to the resources we have, and to the gradual dissolution of borders – a digital, economic, and in some cases political dissolution we experience as our political systems dictate and wage war on our behalf. That an art space has been able to tackle this with such dedication and precision is a rare achievement indeed.

12

The works shown in the exhibition program have already ranged widely, painting a dynamic picture of the curatorial profile Frederikke Hansen and Tone Olaf Nielsen have developed and implemented. Their curatorial empathy and insight have also put CAMP on the map as an exhibition space for people whose lives are directly impacted on by migration policies.

13

This makes CAMP a place with a program that is not about people but *created with* people – a miracle in terms of representation from an art historical perspective, where political art often addresses or claims to represent marginalized groups in the periphery of society, but rarely includes or involves them.

14

CAMP is a multi-purpose exhibition space with a productive overlap of functions and groups: a space where people at Trampoline House can express themselves and discuss what matters, a space for critical reflection by the public, and a discursive space for political debate and activism.

15

One of the most obnoxious traits of the art world is the persistent belief among practitioners and audiences alike that art is high culture, an exclu-

sive realm demanding specific forms of cultural capital and education to access. CAMP stands for exactly the opposite.

16

Meet Frank!

Entirely in keeping with the spirit of CAMP, it is people from Trampoline House who function as exhibition guides to the works and themes of the exhibitions. Why? Because they have life experience, intimate knowledge, and personal understanding of the issues the exhibitions raise.

17

The primary role of an art space is to be visionary, ambitious, and dynamic in its communication. CAMP does all of this and more in numerous languages on numerous platforms.

18

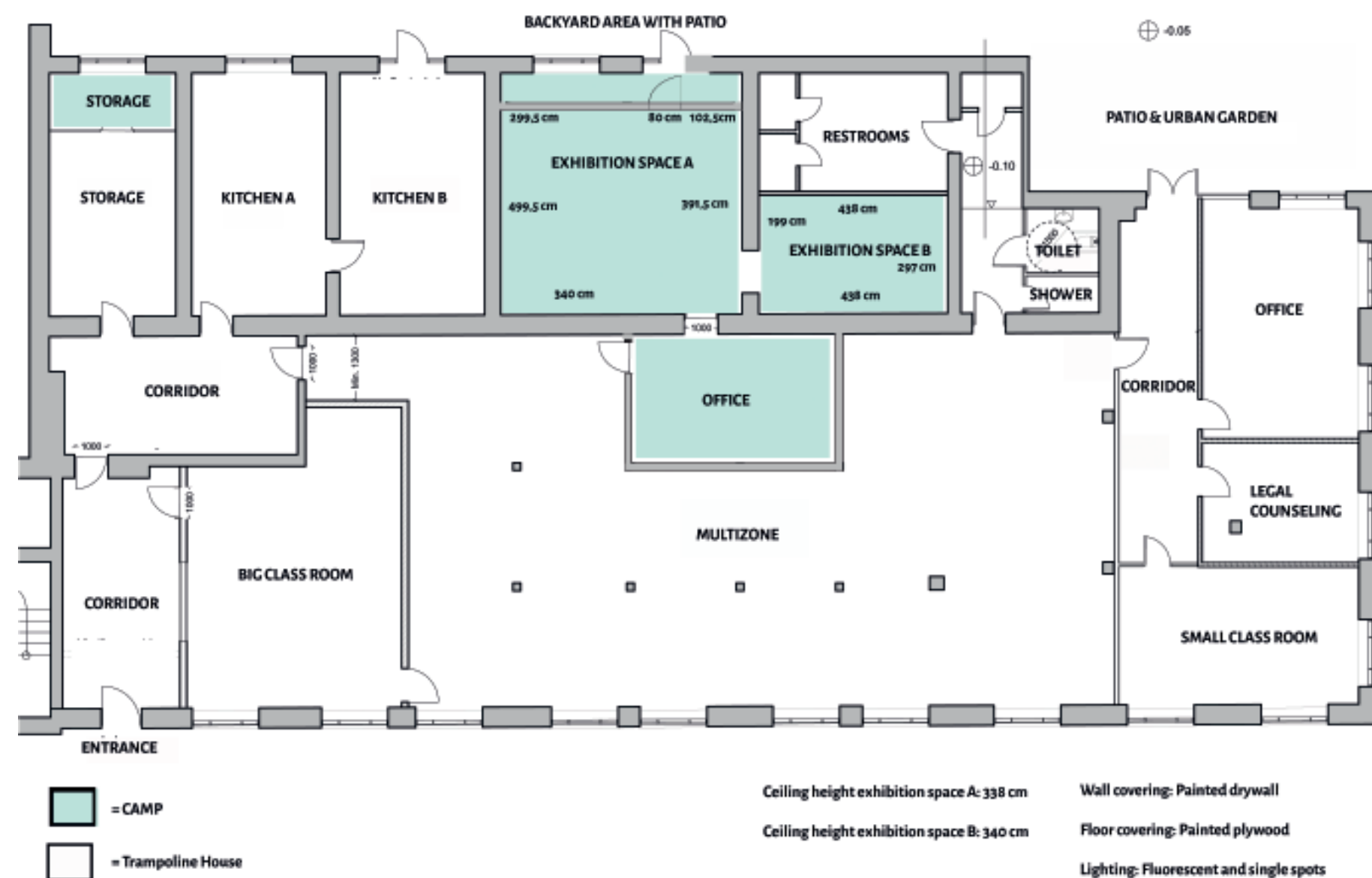
CAMP is a unique project. We have seen nothing like it in Denmark – ever. That such an art space is necessary goes without saying. At least if you think that as a nation Denmark faces serious challenges, and that art has an educational, critical, and societal responsibility to its audience.

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As art critics, we have an obligation to address what is important and relate qualitatively to art as a realm of expression and realization. I hope that you, like myself, believe that CAMP is what our work is about – and that CAMP should be acknowledged and applauded for its commitment to art and the lives people live. This award will not only support a good cause, it will support even more meaningful and relevant art experiences.

Translated from Danish by Jane Rowley

Excerpt from “On CAMP, Copenhagen: The Politics of Curating Art on Migration. A conversation between Frederikke Hansen, Tone Olaf Nielsen and Nora El Qadim”¹



Floor plan of CAMP's location in the heart of Trampoline House's premises on Thoravej in Copenhagen's Northwest Quarter

NORA EL QADIM:

We started this conversation when we met in Gothenburg for the PARSE event *Art and Migration* in 2019. I have been working on migration as a researcher for more than ten years now, and have grown increasingly frustrated with some of the art exhibitions on migration that I have seen, especially when wondering about the conditions in which they were produced. This frustration echoed in a way questions I had about the ethics of research on migration, which are often neglected, or not much discussed, compared to the large amount of research on migration. One problem for me was the ethics of studying ‘migrants’ as if they were something separate from the rest of society or from research. I also encountered a fear of voyeurism or of being exploitative of peoples’ narratives. Reflecting on how art engages with the topic was a way to formulate the pitfalls and dilemmas that I saw in doing research on migration for myself. This is also the reason why I’m particularly interested in having this conversation with you and to learn more about CAMP / Center for Art on Migration Politics. Could you tell us more about CAMP and who it is for? Is it for the users of Trampoline House, the refugee community center it is located in, or do you hope to reach out to a wider audience and bring them in?

TONE OLAF NIELSEN:

CAMP has always had a dual perspective and tried to reach out to two different audience groups. The first group consists of people who are directly affected by current immigration and asylum policies – people whose bodies are administered by the border spectacle – and these are primarily people who are users of Trampoline House. The other group is made up of socially engaged art audiences, locally, nationally and internationally. The intention with locating CAMP inside Trampoline House was to orchestrate a meeting between audiences from the latter group with audiences from the first group through art. You physically have to move through Trampoline House to enter CAMP, which is located in the heart of the house. We wanted to create an art space where those of us who are privileged and haven’t been forced to flee, who are not displaced and are here voluntarily, would be able to see shows that provide insights into refugee life situations and the structural causes for migration and forced displacement. After viewing the shows, you would be able to go back out into Trampoline House and have a more informed conversation with its users.

If CAMP had been located in the art district of Copenhagen, isolated from communities of dis-

placed peoples, it would not have worked at all, in our opinion. We would have contributed to an aestheticization of migration politics, whereas now we’re really trying to encourage people to have a real engagement with migration politics – not just on a symbolic or aesthetic level, but on a human level. In this way, there is a real possibility for solidarity and community to be created across boundaries of privilege and separation. If you go to see a show on migration or exile in a gallery or a museum, there is a big step to getting involved in solidarity work. CAMP’s location in Trampoline House makes that step smaller. Here you can talk to the people the art is about. You can become a volunteer. You can become a monthly donor or visitor. And luckily, that’s how many people react when they step out of CAMP and into Trampoline House.

NORA EL QADIM:

How do you select the artists that you show in CAMP? Are they artists who use Trampoline House and then you see their work and show it? I know that there are also other artists, so how do the shows come about?

TONE OLAF NIELSEN:

A common misconception of CAMP among people who haven’t been to the space or researched what we do, is that CAMP is Trampoline House’s art gallery for asylum seekers doing aesthetic production on ‘a hobby level to kill time.’ There are many artists who go to refugee camps and asylum centers around the world to organize art workshops for refugees with a therapeutic aim. This is not what CAMP does or exhibits. CAMP shows internationally recognized artists and upcoming artists, activists and researchers who have experience, themselves or through their families, with migration or forced displacement. This selection criterion stems from a desire for CAMP to become a space where forcibly displaced people have representatives from their community speak to their causes. Such a space did, as far as we knew, not exist in Denmark or Scandinavia. We definitely did not want to tokenize artists with refugee and migrant experience, but wanted to ensure that the users of Trampoline House would have a space where they felt represented in a truthful way, in an accurate way, to allow a situation of mirroring and self-identification.

FREDERIKKE HANSEN:

Practically speaking, we start with the issue. We try to figure out how to unpack this issue and what it is that we more specifically need to address. Then we look at who has been doing work on this. We look for artworks that do not

involve too much language and that are not too conceptual, because we’re not just talking to a professional art audience, we also address people in the house who have no training or maybe a different training in understanding contemporary art. While English is the most commonly used language in the international art world, this might be only the fourth or fifth language to some of our audiences. Tone and I haven’t been part of this well-off professional circuit, where you see tons of artists and artworks around the globe, so we’ve been depending a great deal on our network of socially engaged curators, artists, and educators.

NORA EL QADIM:

Tone, when you say: “People from their community,” I guess you refer to a community of forcibly displaced people around the globe rather than people’s geographic origins? Does it matter to you where the artists are from?

TONE OLAF NIELSEN:

Yes, that is exactly what I’m referring to. And yes, it matters where the artists are from. We always work with curatorial principles of equal representation of gender, class, race, sexual orientation/identity, language, and geographical region. We’ve been quite careful to not only focus on non-Western migration and displacement, but to also look at migration and displacement within the Global North. In our 2017 group exhibition *We shout and shout but no one listens: Art from conflict zones*, for instance, we did not just show works on wars in the Global South, but also included works on the conflicts in Northern Ireland and in the Balkans. We wanted to underline that killing and forced displacement due to war occur in the privileged Global North as well, but that conflicts and lives lost in the Global South are mourned less and get less attention from the international community than wars and lives lost on Western soil.

A large global community of forcibly displaced people exists. The first time we really experienced that in CAMP was when we did a solo show with Vietnamese-American artist Tiffany Chung. She came to Copenhagen to install her work and do an artist talk, and a group of asylum seeking users of Trampoline House helped her install some of the work and also did guided tours of her exhibition. There was an informed understanding between her and the users, and Tiffany has later explained that for her, it was a very special experience to exhibit in CAMP and be able to address an audience group that knew what her work communicated, because they had experienced it themselves.

There was another instance, a performance done by the Barcelona-based Peruvian artist Daniela Ortiz during our group show *Deportation Regime: Artistic responses to state practices and lived experience of forced removal*. She did a live performance in which she had a symbolic blood transfusion from her ethnic Spanish friend with a European Schengen passport into her migrant, Peruvian body, to secure that her then unborn child would be granted citizenship in Spain. This resonated with so many people in the audience, people in the asylum system who have been separated from their kids and are waiting for their asylum claim to be processed and to embark on a family reunification process, knowing that this can take years and that they might not succeed. This separation of parents and children is something we experience in Trampoline House every day, which this performance became a heartbreaking testimony to.

NORA EL QADIM:

I was wondering if it has happened that users of Trampoline House have shown their art in CAMP or that they participated in the curatorial process?

FREDERIKKE HANSEN:

In our inaugural exhibition, *Camp Life: Artistic reflections on the politics of refugee and migrant detention* we were working with artist and fashion designer Dady de Maximo. Tone first got to know him when he started coming to Trampoline House as an asylum seeker from Rwanda. He wrote a piece called *If the Sea Could Talk*, about people gone missing and drowning in the Mediterranean fleeing to Europe, for a magazine on asylum and migration that came into being in parallel to the formation of Trampoline House. Subsequently, he turned this piece into a fashion collection under the same name. We invited him to our first exhibition and helped him produce a really exceptional fashion show for the inauguration and opening night. Four hundred people came out for the show, and the year after, we were able to do it again for Roskilde Festival in Denmark and the Sonsbeek sculpture festival in Holland. Another example of an artist that we only got to know in the house, and then invited to have a solo exhibition on conditions for LGBTQ peoples from the Global South seeking asylum in Denmark, was the Chilean artist and dissident Pablo Andres.

TONE OLAF NIELSEN:

We always make sure to include a perspective on the Danish context. You probably know that Scandinavia has this idea that we are at the

forefront of democracy, gender equality, that we didn't participate, allegedly, in colonialism and so forth. Colonialism in this narrative was done by somebody else somewhere far away, and we can research it and look at it from a distance, but we were never implicated in the structures ourselves. It has therefore become crucial to Frederikke and I to show what is really happening here in our own backyard. So, in our third exhibition *The Dividing Line: Film and Performance on Border Control and Border Crossing* from 2016, for instance, we included a project about the Danish deportation centers by a group of rejected asylum seeker activists, who had earlier that year mobilized within the Danish deportation center Sjølsmark.

FREDERIKKE HANSEN:

I'd also like to mention an eight-week education program that we've created, called *Talking about art*. For TAA, we recruit people from the community of Trampoline House who are interested in learning how to become a gallery guide. They self-organize a workshop where they have guest lecturers and where they study and discuss how the established art museums in and around Copenhagen go about dissemination and education. They then study the exhibition that we are about to mount in CAMP and co-write a guide manuscript for the exhibition that they then perform in duos. We offer free guided tours once a week and sell tours to groups. We've had a lot of students of art history, refugee studies, literature, and also vocational training coming through this way.

NORA EL QADIM:

I remember when I visited CAMP and Trampoline House, you mentioned that there are legal limitations to how people can be paid for their work. How does this kind of economy work?

TONE OLAF NIELSEN:

Refugees with a residence permit in Denmark automatically get a work permit. So when we work with refugees with a work permit, we can pay them a cash fee. However, asylum seekers waiting for their application to be processed and rejected asylum seekers are not allowed to work and receive any income. So when we work with them, we find different ways to compensate them for their labor, but not in cash fees, as that is illegal.

When we've invited artists in the asylum phase or rejected asylum seekers to contribute to our exhibitions or events, we have always offered them the same production fee as the other artists in the show and compensated them with, for instance,

gifts amounting to what the other artists receive in artist fees. As for the people who complete the *Talking about art* program, they are invited to become hosts of CAMP – opening and closing the space, turning on video installations etc., taking attendance and answering questions by visiting audiences. They get their transport expenses from the asylum center to CAMP covered, and they get an hourly pay, but not in cash.

NORA EL QADIM:

This issue of payment is important because it highlights your attention to power dynamics and to people's time. I remember from our previous discussions that you were also considerate of people's time when dealing with requests of journalists or artists who want to access the Trampoline House and talk to an asylum seeker or a migrant. Maybe you can tell me more?

TONE OLAF NIELSEN:

That's something that Frederikke and I really appreciated in your paper included in the PARSE journal where this conversation will also appear: your critical discussion of the phenomena of "migrant eaters" and "research fatigue." There are a lot of researchers, artists, film directors, theater producers, PhD students, Post-Doc researchers and so forth who approach spaces like Trampoline House and, I guess, refugee camps all over the world, looking for refugees to tell their story that can then become part of an art production, theater play, PhD thesis, etc. And even though the majority of these projects are created with the best intentions, I think that, as you point out, there's a lack of understanding of how often people from migrant and refugee communities are approached. If you have lived in a Danish asylum center for eight years, hundreds of people have passed through asking you to tell your story, to go back over the most traumatic experience you've had and share that with a complete stranger.

Trampoline House recognizes that this research and aesthetic production is important to create structural and political change. So, we ask researchers and others who want to do cultural projects in the house to volunteer for a minimum of six months and not ask research questions the first month until they have become a familiar face in the house. This is to prevent a complete stranger from pointing a microphone at a user's face and asking them to recount the traumatic flight journey. Once users of the house know the researcher or artist a little better, they actually feel more comfortable saying: "No, I would not like to participate in this," or they feel that a sort of safe space has been created. We also ask artists



From the opening of CAMP's group exhibition *We shout and shout, but no one listens: Art from conflict zones*, curated by Frederikke Hansen & Tone Olaf Nielsen in 2017. Visitors consider Gohar Dashti's contribution. Photo: Britta Thomsen

and researchers to keep in mind that they are not the first researcher in the house. They are part of a long row of people having come through the house and the asylum and deportation centers. Our volunteer requirement also has to do with principles of solidarity and reciprocity: if you learn/get/take something from the house, you also have to give something back to the community of the house. So, in your paper, Nora, when you describe that refugees and migrants feel that they talk to so many people and tell their story, but that nothing really changes, this is exactly what we're trying to curb with this call for direct involvement and solidarity when doing research/projects in the house. The great thing is of course that most researchers and artists then become friends with many of the house users and their engagement continues beyond the specific project.

NORA EL QADIM:

I think this approach is also reflected in your choices for CAMP, because the art you show is not about migrant stories. Instead it is about migrants' art and views on the topic at hand. And not only through their own experience, but a view that is informed by their experience. To me, these rules of Trampoline House are really part of trying to avoid the "migratory orientalism" that Emma Chubb talks about.²

FREDERIKKE HANSEN:

Let me ask you a question before we end. The field Tone and I work in is visual and representational.

It has produced a great number of works about borders and border violence that are, to quote a friend of CAMP's, Mathias Danbolt, "sublime." They depict the shocks and the terror that migrants and refugees experience at the borders, but they bracket out the context, and become sublime or, as Mathias would have it, "aesthetic life-jackets."³ So, if we're not careful in our field, we're just throwing aesthetic lifejackets, like Ai Wei Wei does. What is it like in research? What are the life-jackets of your field that is not, per se, visual and hence representing the direct line to the sublime terror-experience?

NORA EL QADIM:

Well, I think it's not the same exactly, because the fascination is not visual. But there is a fascination, which explains why there is so much research on the Mediterranean for example, and death at sea, which we *should* be made to bear witness to. But at the same time, there is so much focus on the sea and on specific camp spaces, detention spaces or waiting spaces, because they are in a way spectacular, and this border spectacle – the expression has now become famous – has also attracted a lot of research. So, even if it's not necessarily visual, although some researchers do work with visuals, the spectacular has, I think, a fascination and attraction. Research on the lives of people who have already been in, say, France, for ten years and are still undocumented, is less visible than research on newcomers or on the crossing of the Mediterranean, for example. Funding agencies or foundations often prioritize the most visible

research. In the social and solidarity economy, there are trends: take the development of private structures, in many ways "start-ups" of this economy, that specialize in doing social work. They get a lot of funding for teaching code, for instance, to refugees – it's often either teaching code or helping them set up food-businesses. So the focus is on people who have already been granted refugee status, and who, in many cases, already have qualifications, while asylum seekers or rejected asylum seekers are left out. And with research it's very similar: the fads of attention and funding go hand in hand. This highlights the need to question the problematic political economy of research or art funding, and possibly reflect on other ways to resist it.

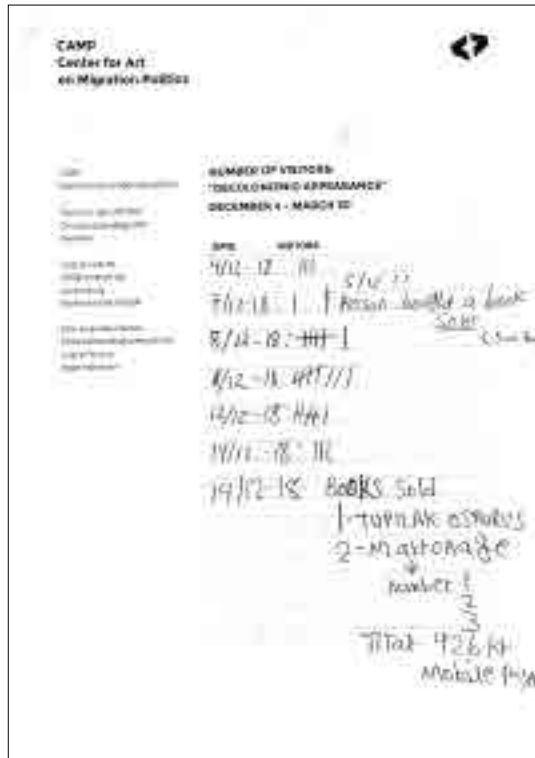
Noter

1. The conversation took place on February 28, 2020, and is published in its entirety in the online *PARSE journal*, issue 10, Spring 2020, <https://parsejournal.com/article/on-camp-copenhagen-the-politics-of-curating-art-on-migration/>. Warm thanks to Dr Nora El Qadim (Associate Professor of Political Science ved University of Paris 8-Vincennes Saint-Denis) and to editors Erling Björngvinsson, Tintin Wulia, Nicholas De Genova, and Mahmoud Keshavarz for letting us reprint an excerpt here.

2. Emma Chubb, "Differential Treatment: Migration in the Work of Yto Barrada and Bouchra Khalili," in *Journal of Arabic Literature*, no. 46, 2015, pp. 268-295. Available online at http://dsp.fondation.org.ma:8082/xmlui/bitstream/handle/123456789/311/1570064x_046_02-05_s006_text.pdf

3. Mathias Danbolt, "Without Emotional Life Jackets," in *Kunstkritikk / Nordic Art Review*, June 6, 2016. Available online at <https://kunstkritikk.com/without-emotional-life-jackets/>

CAMP visitor numbers!



Total number of visitors to the group exhibition *Decolonizing Appearance*

Camp Life

Apr. 17–Jun. 14, 2015
713 visitors (opening 400 visitors, exhibition incl. 8 guided tours 313 visitors)

Tiffany Chung: from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty
Sept. 25–Dec. 12, 2015 (incl. extension)
710 visitors (opening 310 visitors, exhibition incl. 12 guided tours 400 visitors)

The Dividing Line

Mar. 4–Apr. 16, 2016
779 visitors (opening 290 visitors, exhibition incl. 16 guided tours 489 visitors)

CAMP and Trampoline House at Roskilde Festival 2016

Jun. 26–28, 2016
250 visitors

Dady de Maximo at Sonsbeek 2016, The Netherlands

Aug. 26, 2016
120 visitors

Migration Politics: Three CAMP Exhibitions at the SMK

Sept. 9–Nov. 6, 2016
20,000 visitors (incl. opening and guided tours)

Deportation Regime

Sept. 9–Dec. 16, 2016
712 visitors (opening 250 visitors, exhibition incl. 14 guided tours 462 visitors)

We shout and shout, but no one listens

Mar. 3–Jun. 17, 2017
961 visitors (opening 177 visitors, exhibition incl. 22 guided tours 784 visitors)

The Bridge Radio at Roskilde Festival 2017

Jun. 29–July 1, 2017
150 visitors

The Bridge Radio: Economy of Migrant Labor

Jan. 19–May 19, 2018
399 visitors (opening 180 visitors, exhibition incl. 13 guided tours 219 visitors)

Pablo Andres: William Freeman

Jun. 1–Aug. 25, 2018 (July closed)
235 visitors (opening 130 visitors, exhibition incl. 8 performative guided tours 105 visitors)

Storming the Walls: Gulf Labor Coalition at Roskilde Festival 2018

July 1–7, 2018
130 visitors

Decolonizing Appearance

Sep. 12, 2018–Mar. 30, 2019 (incl. extension)
1,203 visitors (opening 285 visitors, exhibition incl. 21 guided tours 918 visitors)

Johan Tirén:

We're saying what you're thinking

May 18–Jun. 26, 2019
136 visitors (opening 50 visitors, exhibition 5 guided tours 86)

Spaces of Disappearance event at The Louisiana Museum of Modern Art

Sept. 7, 2019
90 visitors

Threshold(s)

Oct. 4, 2019–Feb. 1, 2020 (incl. extension)
808 visitors (opening 350 visitors, exhibition incl. 11 guided tours 458 visitors)

Various stand-alone events

2015–2020
1,115 visitors

Total number of visitors

2015–2020
28,511

CAMP team!

CAMP team /

All these people have made CAMP and enabled the center's projects. Some contributors don't want to be listed with their full name, which is why their last names have been replaced with an x.

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Paula Nimand Duvå (PR & Communication Coordinator, 2017)
Tiago Gonçalves (Graphic designer, 2019–2020)
Frederikke Hansen (Founding Creative Director, 2014–2020)
Yancé-Myah Antonio Harrison (Head of PR & Communication, 2018)
Anders Juhl (CEO and Project Developer, 2018–2020)
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Morten Lindberg (Accountant, 2018–2020)
Alejandra López-Oliveros (Exhibition Assistant, 2019–2020)
Tone Olaf Nielsen (Founding Program Director, 2014–2018, from 2018–2020 Consultant Program Director)
Lan Yu Tan (PR & Communication Coordinator, 2019)

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Jasmine Bogner (Psychologist)
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CAMP guide Eden Girma guiding through the group exhibition *Deportation Regime: Artistic responses to state practices and lived experience of forced removal in 2016*. Photo: CAMP



Participants in CAMP's *Talking about art* guide education program for refugees and asylum seekers, who from Sept. 15 – Nov. 10, 2017 were trained to become permanent guides in CAMP's exhibitions. Photo: CAMP

CAMP publications!

Edited by Kuratorisk Aktion and published by CAMP
(unless otherwise stated)

2015

- *Lejrliv: Kunstneriske refleksioner over flygtninge- og migrantforvaringens politik*
- *Camp Life: Artistic reflections on the politics of refugee and migrant detention*
- *fra bjergene til dalene, fra ørkenerne til havene: rejser i historisk uvished*
- *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty*

2016

- *Skillelinjen: Film og performance om grænsekontrol og grænsekrydsning*
- *The Dividing Line: Film and Performance About Border Control and Border Crossing*
- *Deportationsregimet: Kunstneriske reaktioner på tvangsudvisning som statslig praksis og levet erfaring*
- *Deportation Regime: Artistic responses to state practices and lived experience of forced removal*
- Cecilie Høgsbro Østergaard (ed.), *Migrationspolitik: Tre CAMP-udstillinger på SMK, København: Statens Museum for Kunst*
- Cecilie Høgsbro Østergaard (ed.), *Migration Politics: Three CAMP exhibitions at the SMK, Copenhagen: SMK – National Gallery of Denmark*

2017

- *Vi råber og råber, men ingen lytter: Kunst fra konfliktzoner*
- *We shout and shout, but no one listens: Art from conflict zones*
- *Migrantarbejdets økonomi – for retten til at arbejde*
- *Economy of Migrant Labor – for the Right to Work*

2018

- Pablo Andres: *William Freeman – you can't hold an angel* (Danish version)
- Pablo Andres: *William Freeman – you can't hold an angel*
- *At dekolonisere fremtræden*
- *Decolonizing Appearance*

2019

- Johan Tirén: *Vi säger vad du tänker*
- Johan Tirén: *We're saying what you're thinking*

2020

- *Tærskel(l)*
- *Threshold(s)*
- *CAMP status! Syv års arbejde med migrationspolitisk kunst*
- *CAMP status! Seven Years of Engaging Art on Migration Politics*



Exhibition catalog for CAMP's exhibition at SMK – National Gallery of Denmark in 2016. Graphic design by Peter Folkmar



Nermine Hammam, *Hibiscus* from the series *Unfolding* (2012), rice paper 100 gram – Alpha Cellulose White, 26 x 53 cm. Courtesy of the artist. The work was included in CAMP's group exhibition *We shout and shout, but no one listens: Art from conflict zones* in 2017.

“Friday night, it’s buzzing with activity at the opening of CAMP’s new exhibition *Decolonizing Appearance*. The large space of Trampoline House in the Nørrebro district of Copenhagen is packed with people, the air is packed with languages. The curators welcome everyone. A member of the feminist collective *Marronage* shouts a call-and-response with the cry »no solution – revolution«. Children are romping about, while a speaker mentions the plight of the children living in Deportation Center Sjælsmark. Everything is translated live to Farsi and Arabic. There is a euphoric atmosphere of care.”

Ida Marie Hede, “Kollektive kræfter skal grave os ud af det koloniale rod,” in *Information*, Sept. 28, 2018

Thanks!

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