

WILLIAM FREEMAN — YOU CAN'T HOLD AN ANGEL

CAMP — open!



A SOLO EXHIBITION BY
**PABLO
ANDRES**

Jun. 1—
Aug. 25 2018
(SUMMER CLOSED IN JULY)

(CHILE / DENMARK)

Artist statement

Pablo Andres

Thoughts from a provisorial bedroom. The shared thoughts about here and now; WHY we keep it real as activists inside the migration crisis. The LGBTQ and the European utopia - or big expectations. Welcome to the real life after your TV has been turned off. Two gay fellows searching for love and recognition inside an asylum center, in the streets of Denmark, and online. The value of the skin color, the pride and prejudice of a racist and materialist generation. Decolonizing/decriminalizing and the tight embrace of one's own rights. Share your blessings and your privileges as well.



From the series *William Freeman, you can't hold an angel* (2017)



Introduction

by Frederikke Hansen and Tone Olaf Nielsen
Directors of CAMP

William Freeman – you can't hold angel is an exhibition by Chilean artist and dissident Pablo Andres, who is currently seeking asylum in Denmark. The exhibition takes a closer look at conditions for LGBTQ asylum seekers from the Global South and maps the artist's encounter with homophobia in the Danish asylum process and with racism in the Western gay community.

The exhibition revolves around the queer figure William Freeman (William the free man), who in the photo series *William Freeman, you can't hold an angel* (2017) jumps out the window of his room in the asylum center wearing only tights and a set of black angel wings.

The series brings to mind Robert Mapplethorpe's photographic documentation of the male figure and queer life in 1970s and 1980s New York City and leaves it up to the viewer to decide whether William is about to commit suicide or if he is showing a way out of the asylum camp's hell.

With photography, video, collage, and objects, Andres examines how vulnerable queer men from the Global South are lured to the West by idealized representations of the West as 'queer Heaven,' only to find a refugee politics that does not always grant them protection and a LGBTQ community where colored queer men often encounter sexual racism from white queer men.

Pablo Andres' show is the first in CAMP's new exhibition format **CAMP open!** This is a format for smaller exhibitions curated by CAMP's curators that is able to respond promptly to artistic and political developments and to show less established names. **CAMP open!** is designed to promote emerging artists among new citizens with refugee or immigrant background.

The exhibition is generously supported by Det Obelske Familiefond, Statens Kunstfond, and Foreningen Roskilde Festival.

A conversation

between Pablo Andres and Eddie Esmail

Eddie: Would you tell us about your solo exhibition in CAMP titled *William Freeman – you can't hold an angel?*

Pablo: The exhibition is about beauty and stories of gay love, about expectations and materialism, racism and religion, and about sorrow. I am trying to deconstruct stereotypes and gender roles, with a focus on sexuality and the materialistic industries of our time. The exhibition centers on the human body and social roles and stigmas surrounding it. It is about the manipulation of the fashion industry, the art industry, and the sex industry. So it is a critique of what is considered a normal lifestyle, which is the one that the media promotes.

I have designed the exhibition space in such a way that the audience will find beauty and perhaps some answers... I want to get into everyone's mind, I want to get closer... That's why the exhibition is accompanied by a series of live performative guided tours by me every Saturday during the exhibition period.

You are from Chile. Could you tell us about your background? What was your childhood like in Chile?

It was very wild. At an early age, I was exposed to cruel adults. My childhood was characterized by loneliness, spent between libraries and my grandmother's house. Avoiding the judgmental eyes of men. I was raped as a child... and I guess that this event has affected my life forever.

You have told me earlier that you were studying to become a nurse. From your experience, what was it like to be an LGBTQ student?

I never met people reacting with so disgust to my persona and my ways before this. Students and professors mixed in a vicious circle of pure discrimination and persecution against my identity.

I was a great student. Unfortunately, the way I look, talk, and move overshadowed people's perception of my capabilities. They don't want queers in the hospitals. Both staff and patients there reject us, don't trust us. For instance, I was excluded from the pediatric ward... That's is not acceptable in a health institution.

You were harassed at nursing school by a professor. Can you tell us what happened?

I can tell you that hate moves mountains as well. Whenever you have a homophobic man with power over you, he can make you feel sorry about being alive. Behind the closed doors of my nursing school, I was subjected to sexual harassment and verbal and physical abuse by a professor. Sometimes, other homophobes in my class participated.

My professor did not understand that being queer is not considered to be degenerate anymore and not regarded as a disease anymore. I reported the abuse to the principle, but the professor wasn't fired - instead I got expelled. The principle told me that due to my sexual identity, I have no future in any Chilean hospital.

You tried to take the case to court. Would you tell us about that?

I was not given the opportunity to defend myself according to the anti-discrimination law in Chile. Doors closed on me. The police refused to help, and the Chilean courts as well. The LGBTQ community was also scared and we were in disagreement on how to proceed.

I will never understand how a victim inside an educational institution can be denied justice. The press changed their minds and suddenly stopped covering my case. I was on my own. At the time, my family said that I was asking for trouble because of the way I am.

When did you start making art and how would you describe your art practice?

I started collecting things for artistic objectives when I was seven years old. I was very attracted to pictures of flowers and landscapes, but mainly of

bodies, especially the female body. I enjoyed collecting images of beautiful things and was very serious about it.

I have a memory of my mother not coming to parent/teacher's meetings, so the school punished me by pulling me out of the classroom and placing me in the library where I was surrounded by art books. There I learned about paintings. I learned the languages of art early on and I was able to communicate with adults through that language. The other kids bullied me so I found peace in art.

For me art is a compulsion. When I am inspired, I do art. And I work with a lot of different art forms: photography, objects, performance. I express myself through art rather than spoken language. My art practice is my reaction to what is happening in my life.

Why did you decide to leave Chile and seek asylum in Denmark?

I wanted to experience what people call 'safety,' which is a privilege of the Nordic countries. I left in order to get a better life, to live without fear and discrimination.

When did you arrive in Denmark and what is it like to live in an asylum camp as LGBTQ person?

I arrived in 2016. I feel like a criminal who has to live in a camp far away from the 'normal and documented persons.' We, the people in the camps, are the unwanted ones and don't enjoy the same privileges that citizens have. Living in the asylum system is one of the most humiliating experiences of my life. It is degrading, unhealthy, and inhuman. The camp can be a wild and dangerous place.

For an LGBTQ person to take a shower in the male shower room, for instance, can be a nightmare; you get discriminatory remarks and offensive treatment from many of the other so-called normal asylum seekers, who forget that all kinds of people need to be respected. There is a general lack of respect for difference and if I speak to the women in the camp, the men get jealous. It's hard to find privacy and you never feel safe in this environment of people living under extreme pressure.

The photo series *William Freeman, you can't hold an angel* is the main piece in your exhibition. It was developed in the Danish asylum camp Kalundborg. What is the series about?

The series is a representation of moments of intimacy between two people. William and I were the only openly gay people in the camp, so we were always together. We were not invited to other people's rooms in the camp, so we were alone and had to create our own safe space.

In this series, I am opening the Pandora's box of what a gay bedroom is, which is not that different from any other bedroom or from a free person's bedroom. The first thing you see in the photos is a body, William's body. William is an African man – and visually he looks very fit and very beautiful. In our room, we had our toys like the black angel wings that William is wearing in the series. But we also had our books and long conversations about life and experiences that we discussed in the bedroom – just like everybody else does in their bedrooms. When removing his clothes in the series, William was peeling off his layers of protection and embracing his spiritual side. But this angel is stuck in a room. In the room, he is free and safe but he is not outside flying.

In a broader perspective, the series also touches upon sexual paraphilia, upon the sexual objectification of the black body, which I see as a contemporary extension of the sexual abuse of enslaved black people during colonialism.

Was it easy for you to get into the gay community in Denmark and meet new people?

For me, it has been easy to meet people but difficult to develop relationships because I'm living in an isolated camp.

What are your thoughts about the art scene in Denmark?

My first experience with the Danish art scene was an event hosted by the former US ambassador in Denmark, who was working towards the same objectives of inclusion as I am. I found a safe space there, a space of belonging. During that event, I met another artist who told me about the Trampoline House and CAMP.

You told me earlier that Copenhagen Pride 2017 was your first Pride parade. What was it like?

It was the first time I felt safe during a parade. In my country, the police escort us, but sometimes they forget that they are there to protect us. Sometimes they protect the spectators from us, as if we were dangerous. Here in Copenhagen, everybody is parading with us; you see families with kids joining without being afraid.

What do you hope to accomplish with your art?

For this specific exhibition, I want to show the audience that a migrant or a refugee can be anybody. In a different context, maybe it could be you? In a way, I am really exposing myself and putting my journey on display in many forms of expression. What I am always aiming for and what drives my art is to try to be original, even though I know that the original is not always original. But I feel that my originality lies in my artistic examination of my own life.

Bio

Pablo Andres was born in Chile 1985: *My transition is the consequence of a lifetime under systematic persecution and my rebellion against any oppression to my gender identity. I have a diploma in art, but in my case art came together with my instinct to survive and be safe. To be an artist is to be like the fool, the card with no number in the Tarot.*

Eddie Esmail is an architect, artist, and LGBTQ activist born 1988 in Khartoum, Sudan. In 2012, he joined Bedayaa, a LGBT organization for Nile Valley (Sudan and Egypt). He immigrated to Norway in January 2013 where he lives and works now. He has served for three years as a board member of Queer World, an organization for people with minority background. He has been working on issues related to human rights, intersectionality, racism, and asylum. In September 2015, he organized the first debate in Norway on sexual racism titled "Racism hidden in sexual preferences." Moreover, he is the founder of the art group Lichens, a political art group. Recently, he participated in an exhibition at Centre de Création Contemporaine Olivier Debré, France.

Info

EVENTS & EDUCATION PROGRAM

Opening party

Friday, June 1, 2018, 6 pm–12 am

- 6–6:30: **Welcome drinks and speeches /**
by CAMP's directors and Pablo Andres
- 6:30–7:30: **Exhibition viewing and community dinner**
(suggested donation DKK 30)
- 7:30–8: **Artist talk and performance /** by Pablo Andres
- 8–12: **Party /** with live music, DJs, bar

The opening is part of the 7th birthday celebration of Trampoline House: Copenhagen Refugee Center, in which CAMP is located

Guided tours

Every Saturday from 3–4 pm during the exhibition period, Pablo Andres gives a performative guided tour in the exhibition (last Saturday of the month closed). The guided tours are in English. Admission DKK 20. Free admission for people in the asylum system

For dates, see CAMP's special events calendar: campcph.org/events/

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CAMP
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Graphic Design

Thomas Elsted

Visit

CAMP /
Center for Art on Migration Politics

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twitter.com/campcph
instagram.com/campcph

Hours

Tuesday, Wednesday, Friday 1–6 pm
Saturday 2–5 pm (free guided tours Saturdays 3–4 pm)
Closed every last Friday and Saturday of the month!

Admission

DKK 20 / € 3 / \$ 3
Free admission for people in the asylum system

Works in the exhibition



Self-portrait (2016)



Fra serien William Freeman, you can't hold an angel (2017)



Chile on my back (2016)

Værker i udstillingen



1

1-4
Untitled (2018)

3



4



12 CAMP open!



2

From the series William Freeman,
you can't hold an angel (2017)



KOLOFON

Grafisk design
Thomas Elsted

Besøg
CAMP /

Center for Migrationspolitisk Kunst

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Abningstider

Tirsdag, onsdag og fredag kl. 13–18

Lørdag kl. 14–17 (gratis omvisninger lørdage kl. 15–16)

Lukket hver sidste fredag og lørdag i måneden!

Entré

20 kr.

Gratis adgang for folk i asylsystemet



CAMP
Center for
Migrationspolitisk Kunst

EVENTS & FORMIDLING

Fernisering

Fredag den 1. juni 2018 kl. 18-24

- 18-18:30: **Velkomstdrinks og taler /**
ved CAMPs daglige ledere og Pablo Andres
- 18:30-19:30: **Se udstillingen og spis fødselsdagsmiddag i Trampolinhuset***
(anbefalet donation 30kr)
- 19:30-20: **Artist talk og performance / ved Pablo Andres**
- 20-24: **Trampolinhusets 7 års fødselsdagsfest /**
med live musik, DJs, bar

*Ferniseringen er en del Trampolinhuset, hvor CAMP ligger, som denne aften fejrer sin 7 års fødselsdag med et stort fødselsdagsarrangement.

Omvisninger

Hver lørdag i udstillingsperioden kan du få en performativ omvisning i udstillingen af Pablo Andres (lukket hver sidste lørdag i måneden). Omvisningerne foregår på engelsk. Entré 20 kr. Gratis adgang for folk i asylsystemet.

For datoer, se CAMPs event kalender: campcph.org/events/

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Hvad håber du at opnå med din kunst?

Det var første gang, jeg følte mig sikker under en parade. I mit land ekskorterer politiet os, men nogle gange glemmer de, at de er der for at beskytte os. Nogle gange beskytter de tilskuerne mod os, som om vi er farlige. Her i København gik alle slags mennesker sammen med os i optøget; man ser familier med børn, der går med uden at være bange.

Med denne udstilling ønsker jeg at vise publikum, at en flygtning eller migrant kan være hvem som helst. I en anden kontekst kunne det måske være dig? På en måde blottægger jeg mig selv og udstiller min rejse i mange forskellige kunstneriske udtryksformer. Det, jeg altid siger mod og det, der driver min kunst, er at forsøge at være original, selv om jeg godt ved, at originalen ikke altid er original. Men jeg føler, at min originalitet ligger i min kunstneriske undersøgelse af mit eget liv.

Biografier

Pablo Andres blev født i Chile i 1985: *Min transition er resultatet af et helt livs systematisk forfølgelse, og den er mit oprør mod enhver form for undertrykkelse af min kønsidentitet. Jeg har en kunstnerisk uddannelse, men i mit tilfælde går kunsten også hånd i hånd med mit overlevelsesinstinkt. At være kunstner er ligesom at være narren - tarotkortet uden nummer.*

Eddie Esmail er en arkitekt, kunstner og LCBTQ aktivist født 1988 i Khartoum, Sudan. I 2012 blev han medlem af Bedayaa, en LCBT organisation i Nile Valley (Sudan og Egypten). I januar 2013 emmigrerede han til Norge, hvor han nu bor og arbejder. Han har i tre år siddet i bestyrelsen af Queer World, en organisation for mennesker med minoritetsbaggrund. Han har arbejdet med problemstillingerer relateret til menneskerettigheder, intersektionalitet, racisme og asyl. I september 2015 organiserede han den første debat i Norge om seksuel racisme under titlen "Racism hidden in sexual preferences." Han er også stifter af kunstgruppen Lichens, en politisk kunstgruppe. Senest har han deltaget i en udstilling på Centre de Création Contemporaine Olivier Debrie, Frankrig.

Du fortalte mig tidligere, at Copenhagen Pride 2017 var din første Pride parade. Hvordan var det?

Jeg stiftede første gang erfaring med den danske kunstscene under et event, som den tidligere amerikanske ambassadør i Danmark var vært for. Han kæmper for de samme målsætninger for inklusion, som jeg gør. Der fandt jeg et sikkert rum, et rum hvor jeg hørte til. Under eventet mødte jeg en anden kunstner, som fortalte mig om Trampolinhuset og CAMP.

Hvad synes du om kunstszenen i Danmark?

For mig har det været nemt at møde folk, men svært at få et forhold, fordi jeg bor i en isoleret lejr.

Var det nemt for dig at komme ind i homomiljøet i Danmark og møde nye mennesker?

I et bredere perspektiv taler serien også om seksual parafili, om den seksuelle objektivisering af den sorte krop, som jeg ser som en moderne forlængelse af seksuelt misbrug af slavegjorte mennesker under kolonialismen.

I denne serie åbner jeg Pandoras æske og gengiver, hvad et homoseksuelt soværelse er – hvilket ikke er så forskelligt fra andre menneskers soværelser eller fra en fri persons soværelse. Det første man ser i fotografierne er en krop, Williams krop. William er en afrikansk mand – og visuelt ser han meget fit ud og er meget smuk. I vores værelse havde vi også legetøj, som fx de sorte englevinger William bærer i serien. Men vi havde også vores bøger og lange samtaler om livet og vores oplevelser, som vi diskuterede i soværelset, ganske ligesom alle andre gør i deres soværelser. Når William tager sit tøj af i serien, skræller han sine beskyttende lag af og omfavner sin spirituelle side. Men denne engel sidder fast i et rum. I rummet er han fri og sikker, men han er ikke udenfor og flyver.

Serien er en repræsentation af et øjeblik af intimitet mellem to personer. William og jeg var de eneste åbent homoseksuelle mennesker i asyicentret, så vi var altid sammen. Vi blev ikke inviteret til nogen af andres værelser i lejren, så vi var alene og var nødt til at skabe vores eget sikre rum.

af smukke ting; jeg var meget seriøs med det. Jeg husker, at min mor ikke kom til skole/hjem-samtaler, så skolen straffede mig ved at fjerne mig fra mødelokalet og placere mig i biblioteket, hvor jeg var omgivet af kunstbøger. Der lærte jeg om malerier. Jeg lærte kunstens sprog tidligt, og gennem det sprog kunne jeg kommunikere med voksne mennesker. De andre børn mobbede mig, så jeg fandt fred i kunsten.

For mig er kunst en besættelse. Når jeg er inspireret, laver jeg kunst. Og jeg arbejder med en masse forskellige medier: fotografi, objekter og performance. Jeg udtrykker mig hellere gennem kunst end gennem talesprog. Min kunstpraksis er min reaktion på, hvad der sker i mit liv.

Hvorfor besluttede du dig for at forlade Chile og søge asyl i Danmark?

Jeg ønskede at mærke, hvad folk kalder 'sikkerhed', hvilket er et privilegium for de nordiske lande. Jeg rejste for at få et bedre liv; at leve uden frygt og diskrimination.

Hvornår ankom du til Danmark, og hvordan er det at bo i en asylejfr som LGBTQ person?

Jeg ankom i 2016. Jeg føler som en kriminel, der skal bo i et asylcenter langt væk fra de 'normale og dokumenterede personer'. Vi mennesker i lejrene er de uønskede og nyder ikke de samme privilegier, som borgerne gør. At være i asylsystemet er en af de mest ydmygende oplevelser i mit liv. Det er nedværdigende, usundt og umenneskeligt. Lejren kan være et vildt og farligt sted.

At tage et bad som LGBTQ person i mændenes brusaafdeling kan for eksempel være et mareidt. Du får diskriminerende bemærkninger og krænkende behandling fra mange af de andre såkaldt normale asyl-ansøgere, som glemmer, at alle slags mennesker skal respekteres. Der er generel mangel på respekt for forskel, og hvis jeg taler med kvinderne i lejren, bliver mændene jaloux. Det er svært at have et privatliv, og man føler sig aldrig sikker i dette miljø af mennesker, der lever under ekstremt pres.

Fotoserien *William Freeman, you can't hold an angel* er hovedværket i din udstilling. Det blev skabt i asylcenter Kalundborg. Hvad handler serien om?

opfattelse af mine kundskaber. De vil ikke have queers på hospitalerne. Både medarbejdere og patienter afviser os, stoler ikke på os. For eksempel blev jeg udelukket fra den pædiatriske afdeling... Det er helt uacceptabelt i et hospitalssvæsen.

Du blev chikaneret af en professor på din uddannelsesinstitution. Kan du fortælle os, hvad der skete?

Jeg kan fortælle dig så meget, at had også flytter bjerge. Når du har en homofobisk mand med magt over dig, kan han få dig til at blive ked af at være i live. Bag sygeplejeskolens lukkede døre blev jeg udsat for seksuel chikane og verbal mishandling af en professor. Nogle gange deltog andre homofobere fra min klasse også i chikanen.

Min professor forstod ikke, at queers ikke længere anses for at være degenererede, og at homoseksualitet ikke længere betragtes som en sygdom. Jeg anmeldte misbruket til rektoren, men professoren blev ikke fyret – i stedet blev jeg bortvist. Rektor fortalte mig, at jeg som queer ikke havde nogen fremtid i det chilenske hospitalssvæsen.

Du forsøgte rejse sag ved en domstol. Vil du fortælle os om det?

Jeg fik aldrig mulighed for at forsvare mig selv i henhold til antidiskriminationsloven i Chile. Alle døre blev lukket. Både politiet og de chilenske domstole nægtede at hjælpe. LCBTQ-organisationerne var også bange, og vi var uenige om, hvordan sagen skulle håndteres.

Jeg kommer aldrig til at forstå, hvordan et offer i en uddannelsesinstitution kan nægtes retfærdighed. Pressen ændrede også holdning og holdt pludselig op med at dække min sag. Jeg var helt alene. På daværende tidspunkt sagde min familie, at jeg selv bad om problemer på grund af den måde, jeg er.

Hvornår begyndte du at lave kunst, og hvordan vil du beskrive din kunstneriske praksis?

Jeg begyndte at samle ting til at lave kunst med, da jeg var syv år gammel. Jeg var meget tiltrukket af billeder af blomster og landskaber, men primært af kroppe, især kvindeskroppe. Jeg kunne godt lide at samle på billeder

En samtale

mellem Pablo Andres og Eddie Esmail

Eddie: Vil du fortælle os om din soloudstilling i CAMP, der bærer titlen *William Freeman – you can't hold an angel?*

Pablo: Udstillingen handler om skønhed og historier om homoseksuel kærlighed, om forventninger og materialisme, racisme og religion – og om sorg. Jeg forsøger at dekonstruere stereotyper og kønsroller med fokus på seksualitet og vor tids materialistiske industri. Udstillingen fokuserer på menneskekroppen og sociale roller, og de stigma, der omgiver den. Jeg ser nærmere på modeindustriens, kunstmarkedets og sexindustriens manipulationer. Så udstillingen er en kritik af såkaldt 'normal livsstil', som medierne promoverer.

Jeg har installeret værkerne i udstillingen på en sådan måde, at publikum finder skønhed og måske svar... Jeg vil gerne nå ind i hovedet på folk, jeg vil gerne komme tættere på... Derfor laver jeg en serie live performative omvisninger hver lørdag i hele udstillingsperioden.

Du kommer fra Chile. Kan du fortælle os om din baggrund? Hvordan var det at vokse op i Chile?

Min barndom var intens. I en tidlig alder blev jeg udsat for grusomme voksne menneskers handlinger. Min barndom var præget af ensomhed, og jeg tilbragte al min tid på biblioteker og i min bedstemors hus. Jeg prøvede at undgå mænds forførmende øjne. Jeg blev voldtaget som barn... og den begivenhed har mærket mig for livet.

Du har tidligere fortalt mig, at du læste til sygeplejerske. Hvordan var det at være en LGBTQ studerende?

Jeg har aldrig før mødt mennesker, der reagerede med en sådan afsky over for min person og min væremåde. Både studerende og professorer forfulgte og diskriminerede mig og min identitet. Jeg var en dygtig elev. Desværre overskyggede måden jeg ser ud, taler og bevæger mig på folks

Introduktion

af Frederikke Hansen og Tone Olaf Nielsen
daglige ledere af CAMP

William Freeman – you can't hold an angel er en udstilling af den chilenske kunstner og dissident Pablo Andres (f. 1985), som p.t. søger asyl i Danmark. Udstillingen ser nærmere på vilkårene for LGBTQ asylansøgere fra det globale syd og kortlægger kunstnerens møde med homofobi i den danske asylproces og med racisme i det vestlige homomiljø.

Omdrejningspunktet for udstillingen er den queer figur William Freeman (William den frie mand), der i fotoserien *William Freeman, you can't hold an angel* (2017) springer ud af vinduet i sit asylcenter i New York og lader et sæt sorte englevinger.

Serien genkalder Robert Mapplethorpes fotografiske dokumentation af den mandlige krop og homomiljøet i 1970'ernes og 1980'ernes New York og lader det stå åbent, om William er i færd med at begå selvmord, eller om han viser en vej ud af asylcenterets helvede.

I fotografi, video, collage og objekter undersøger Andres, hvordan udsatte queer mænd fra det globale syd lokkes til Vesten af idylliserede fremstillinger af Vesten som 'queer Heaven' for at finde en udlændingepolitik, der ikke yder dem beskyttelse, og et LGBTQ-miljø, hvor farvede queer mænd ofte møder seksuel racisme fra hvide queer mænd.

Pablo Andres' udstilling er den første i CAMPs nye udstillingsformat **CAMP open!** Dette er et format for mindre udstillinger kurateret af CAMPs kuratorer, som kan reagere hurtigt på kunstneriske og politiske udviklinger og vise mindre etablerede navne. **CAMP open!** skal fremme de kunstneriske talenter, der findes blandt nye medborgere med flygtninge- eller indvandrerbaggrund.

Udstillingen er realiseret med støtte fra Det Obelske Familiefond, Statens Kunstfond og Foreningen Roskilde Festival.

Fra serien *William Freeman, you can't hold an angel* (2017)



Artist statement

Pablo Andres

Tanker fra et provisorisk soveværelse. De tanker, vi har delt om her og nu; HVORFOR vi forbliver autentiske som aktivister, der ser migrationskrisen inderfra. LGBTQ og den europæiske utopi – eller store forventninger. Velkommen til det virkelige liv, efter fjernsynet er slukket. To bøsser, der søger kærlighed og anerkendelse i et asylcenter, i Danmarks gader og på nettet. Hudfarvens værdi, en racistisk og materialistisk generations stolthed og fordom. Dekolonisering/afkriminalisering og ens egne rettigheders tætte favntag. Del dine velisignelser, og dine privilegier med.



1. jun. — 25. aug. 2018
(SOMMERLUKKET I JULI)

(CHILE / DANMARK)

EN SOLOUDSTILLING AF PABLO ANDRES



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