

M I G R A
T I O N P O
L I T I C S

Three CAMP exhibitions at the SMK



MIGRATION POLITICS

Three CAMP exhibitions at the SMK

SMK warmly thanks the artists Barat Ali Batoor, Ursula Biemann, Castaway Souls of Sjælsmark, Chieh-jen Chen, Tiffany Chung, Nermin Durakovic, David Fedele, Nanna Katrine Hansen, Murtaza Ali Jafari, George Kurian, Dady de Maximo, Migreurop, Welcome to Europe, Trampoline House Women's Club in collaboration with Bridge Radio and Blake Shaw, as well as the founders and directors of CAMP, curators Frederikke Hansen and Tone Olaf Nielsen.

SMK wish to thank the Louisiana Museum of Modern Art, Collection Faurschou Foundation, Tyler Rollins Fine Art, New York and a private collection for the loan of works by Tiffany Chung. Also thank you to Louisiana Learning and refugee students at Red Cross.

The exhibition is supported by Images



**M I G R A
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Three CAMP exhibitions at the SMK

Curated by CAMP's founders and directors
Frederikke Hansen and Tone Olaf Nielsen

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↑ CAMP/Center for Art on Migration Politics is located in the heart of the refugee community center Trampoline House in Copenhagen's northwest district and has two exhibition spaces and an office with a bookshop.

INTRODUCTION

Marianne Torp and Tone Bonnén

The exhibition *Migration politics: Three CAMP exhibitions at the SMK* presents works that address structural issues concerning migration and displacement, portraying the artists' experiences of migrating and being driven out. The works are created by fourteen artists, artist groups and social networks that originate from many different places in the world. Most of them have first-hand experience of displacement, asylum seeking and migration.

The exhibition at SMK/National Gallery of Denmark re-establishes three exhibitions originally created by and for CAMP/Center for Art on Migration Politics: *Camp Life – Artistic reflections on the politics of refugee and migrant detention, 2015; from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty – A solo exhibition by Tiffany Chung, 2015; and The Dividing Line – Film and performance about border control and border crossing, 2016.*

Located in the independent community centre Trampoline House in the Nordvest district of Copenhagen, the exhibition venue CAMP aims to promote understanding between displaced and migrant persons and those who receive them. Founded and run by curators Frederikke Hansen and Tone Olaf Nielsen, CAMP produces exhibitions that emphasise artistic reflections on displacement, borders, refugee and migrant accommodation and deportation, and visions for alternative migration and refugee politics. Art is the central hub for CAMP's efforts to promote dialogue between asylum seekers and the Danish public.

The SMK's decision to invite CAMP to present their exhibitions within a national gallery setting rests on a wish to support CAMP's ambition of using art to facilitate deeper insight into the lives and situations of displaced and migrating people, discussing them in relation to the overall factors that cause displacement and migration. By presenting the exhibitions at the SMK, the museum wishes to help them reach even wider audiences than those who have already seen the shows at the CAMP venue.

∞ Concurrently with the exhibition *Migration Politics: Three CAMP exhibitions at the SMK*, CAMP will also present the fourth exhibition in its series at the CAMP venue in Trampoline House. Called *Deportation Regime: Artistic responses to state practices and lived experience of forced removal*, the exhibition explores the politics of forced removal as a state practice and as a personal, lived experience.

The SMK hopes that we, in collaboration with CAMP, can contribute alternative images and insights that add greater nuance to the overall perception and portrayal of displacement and migration. We believe that the artists' works, giving voice to their experiences, can bring new perspectives to light in the media and the general public's discussion of migration policy issues. The exhibition is part of Images 2016.

This publication collates the three catalogues, which accompanied the exhibitions when they were first shown at CAMP. Besides the original texts, information on the works, and the schedule of events for the individual exhibitions, this publication also includes photo documentation of the three exhibitions as well as a schedule of events during the exhibition at SMK.



↑ Audiences at the debate meeting “Are human rights being violated in Denmark’s new asylum institutions?” organized by CAMP and the Trampoline House in conjunction with the exhibition *The Dividing Line* May 29, 2016. Photo: Britta My Thomsen

CAMP (Center for Art on Migration Politics) is a nonprofit exhibition venue for art discussing questions of displacement, migration, immigration, and asylum. The center is located in Trampoline House, an independent community center in Copenhagen's Northwest district that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. CAMP produces exhibitions on displacement and migration with renowned international artists as well as less established practitioners, prioritizing artists with refugee or migrant experience.

CAMP takes its point of departure in the fact that more people than ever before are displaced from their homes because of climate disasters, war, conflict, persecution, or poverty. The center works to increase insight into the life situations of displaced and migrant persons, and to discuss these in relation to the overall factors that cause displacement and migration to begin with. The objective is, through art, to stimulate greater understanding between displaced people and the communities that receive them, and to stimulate new visions for a more inclusive and equitable migration, refugee, and asylum policy.

CAMP is the first center of its kind in Scandinavia and is directed as a self-governing institution by the Danish curatorial collective, Kuratorisk Aktion (Frederikke Hansen & Tone Olaf Nielsen), who has also founded the center.

- campcph.org
- facebook.com/campcph
- facebook.com/groups/1668895850064151

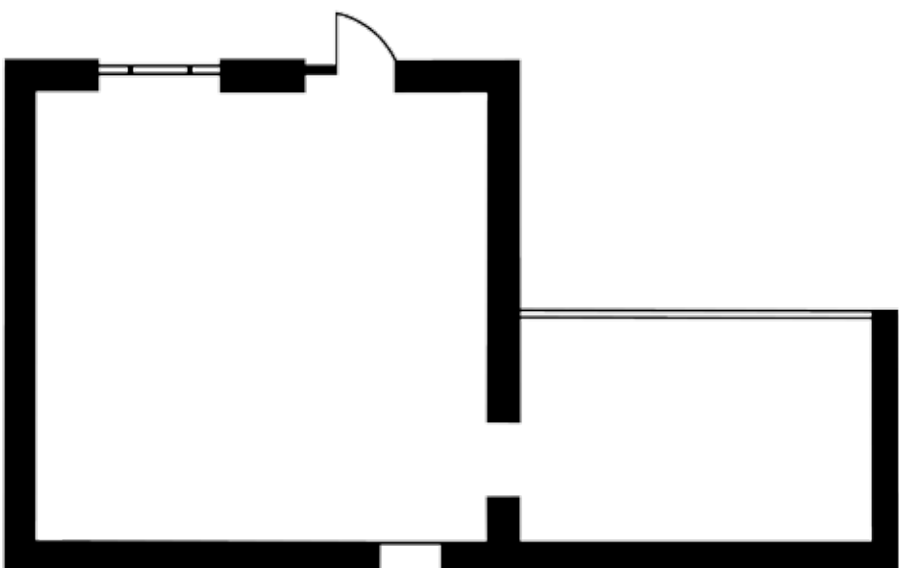
ABOUT THE TRAMPOLINE HOUSE LOCATION

Trampoline House is an independent community center in Copenhagen that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. Four days a week, the house offers different classes and activities, legal counseling, and friendship with the aim of breaking the social isolation and sense of powerlessness that many refugees and asylum seekers experience, while they wait months even years in the Danish asylum system for an answer to their asylum application or to be deported.

Trampoline House brings together asylum seekers and Danish citizens, refugees and other residents of Denmark, united by a desire to improve the conditions for asylum seekers and refugees. The house was established in 2009-10 by artists Morten Goll and Joachim Hamou in collaboration with curator Tone Olaf Nielsen and a large group of asylum seekers, art students, activists, and volunteering professionals in reaction to Danish refugee and asylum politics. Trampoline House is a self-governing institution with a board of directors, a paid staff, and a large group of interns and volunteers. Financial support comes from public and private funding, donations and benefits.

- trampolinehouse.dk
- facebook.com/trampolinhuset
- facebook.com/groups/134600380053





EXHIBITION CATALOGUE 1:
**CAMP LIFE - ARTISTIC REFLECTIONS ON THE POLITICS
OF REFUGEE AND MIGRANT DETENTION**

Barat Ali Batoor (Afghanistan / Australia)
Ursula Biemann (Switzerland)
Nermin Durakovic (Bosnia-Herzegovina / Denmark)
Nanna Katrine Hansen (Denmark)
Murtaza Ali Jafari (Afghanistan / Australia)
Dady de Maximo (Rwanda)
Migreurop (transnational)
Trampoline House Women's Club (transnational / Denmark) in collaboration with
Bridge Radio (transnational / Denmark) & **Blake Shaw** (USA / Germany)

CAMP LIFE

**ARTISTIC REFLECTIONS ON THE
POLITICS OF REFUGEE AND
MIGRANT DETENTION**

April 17 – June 14, 2015







Introduction to Camp Life

Introduction to Camp Life

by Frederikke Hansen
& Tone Olaf Nielsen,
CAMP's directors

Camp Life is CAMP (Center for Art on Migration Politics)'s very first exhibition. It zooms in on the refugee camp, the asylum center, and the detention center as the nation-state's perhaps most extreme responses to human migration. The exhibition shows projects by 9 international contemporary artists and collectives, who examine the politics of detaining refugees and migrants in exceptional spaces. In different ways, their artworks ask what kind of space the 'camp' is, which functions it performs, what political-judicial structures have made camps possible, and what living in a camp does to the subjectivity, body, and soul of camp residents.

THE EXHIBITION

Some works in the exhibition portray everyday life and the management of displaced bodies in Palestinian refugee camps, in Danish asylum centers, and in Australian detention centers. Other works go behind the facade of the camp to examine its logic as a site where the nation-state divides its population into two and places its 'undesirables.' And still other works contextualize camp life and describe the flight routes that many refugees and migrants have followed prior to their detention in a refugee camp, an asylum center, or a detention center. Half of the contributing artists and collectives are refugees themselves and have spent time in an asylum or detention center.

Previous spread photo: Barat Ali Batoor, *The Unseen Road to Asylum* (2013).
Courtesy the artist.

Frederikke Hansen & Tone Olaf Nielsen

EDUCATION & PRACTICAL INFO

Camp Life is accompanied by an extensive opening program during which exhibition contributor Dady de Maximo (born in Rwanda) in an elaborate fashion show presents his collection *If the Sea Could Talk* (2014), which pays “tribute to refugees missing and dead in the oceans, seas, desert, containers, and rivers.”

In addition, CAMP offers weekly guided tours on Saturdays from 3–4 pm by a team of guides from CAMP and the Trampoline House refugee community. At the end of the exhibition period, on June 19 from 4–6:30 pm, CAMP invites the public to the debate meeting “Ill from camp life: Human and medical consequences of long-term stays in the Danish asylum centers,” which through a series of health professional, journalistic, and artistic presentations and interventions will examine the causes of the poor health conditions in the Danish asylum centers and discuss if the solution is to shorten the length of time people spend in the centers, to shut down the centers completely, or something completely different?

Camp Life is curated by the Danish curatorial collective Kuratorisk Aktion, who are also the founders and directors of CAMP. It marks the beginning of the center’s two-year exhibition program *Migration Politics*. The show is followed by a total of five solo and group exhibitions during the period of 2015–17, which traces artistic responses to displacement, border politics, refugee/migrant detention, undocumented migration, deportation, and visions for alternative migration and refugee policies.

CAMP and the exhibition is supported by: The Danish Arts Council, Knud Højgaards Fond, Bispebjerg Bydelspulje, Billedkunsternes Forbund, Migrationspolitisk pulje, Sport Dres, and Vordingborg Kaserne.

CAMP

DEFINITIONS

ASYLUM CENTER

An asylum center is a facility where asylum seekers live while their applications for asylum are processed. In Denmark, it is the Danish Immigration Service that determines which asylum center each asylum seeker must live in. There, people are accommodated indefinitely while they wait for the authorities to settle their asylum case or deportation, with little possibility for stability and to control their own futures. Often people share a cramped room with other asylum seekers and do not have much privacy. Families with children also live in cramped rooms, which blurs the spheres of adulthood and childhood.

People risk having to wait years in the centers; they languish, become desperate, sick, or commit suicide. Instead of protecting these people, who have had to flee and leave everything, we try to hide them from the public. The asylum centers are therefore often located in remote or isolated places with poor public transport services to the surrounding towns. Asylum seekers are not allowed to work or live outside the centers unless they cooperate on their case processing or their repatriation if rejected. This puts many in a precarious situation where they have to choose between an intolerable life in the asylum center or contributing to their own deportation if they want a few more privileges.

In Denmark, the Red Cross helps run a number of asylum centers, including the reception and deportation center Sandholm. The Red Cross has repeatedly been criticized for abusing their legitimacy from relief work to legitimizing the conditions in the Danish asylum centers.

DETENTION CENTER

A detention center is an interim, prison-like facility where migrants are detained on the grounds that they have either violated visa regulations or are staying 'illegally' in Europe. Here they are detained until the authorities decide whether they can be released or be deported to their country of origin. The detention facilities, which include closed down factories, are often not suitable for human habitation.

After it has become harder to get into Europe via Spain and Italy, more migrants are trying to enter through Greece, which functions as the EU's outermost entry eastward. Greece is one of the countries that has been criticized for its

By Farhiya Khalid
Journalist and history student at Roskilde University,
board member of CAMP

“The guards whipped me with a metal wire and hit me on the whole body. I saw them hang four or five people upside down from a tree where they whipped them on the feet and on the stomach.”

27-year-old Somali man in Libyan detention center

treatment of migrants and their living conditions in the Greek detention centers. The centers are characterized by being overcrowded and lacking basic necessities like food and medicine. Simultaneously, there are reports of police violence and arbitrary arrests.

According to Human Rights Watch, migrants who are detained in detention centers in Libya are mistreated and tortured. The human rights organization reports on migrants who are exposed to blows with iron bars, whipping, electric shocks, and sexual assaults.

REFUGEE CAMP

A refugee camp is a temporary facility that is designed to receive refugees fleeing war, famine, or climate change. The camps can be run by a government, the UN, international organizations such as the Red Cross or NGOs. Refugee camps often materialize spontaneously and are only designed to meet the most basic needs.

Because of overcrowding and lack of infrastructure, living conditions in refugee camps are miserable and the risk of infectious diseases and epidemics is high. The temporary nature of the camps make them uninhabitable especially in winter, where mortality is high. Despite this, some camps have existed for decades, and the extended stays in these is a violation of refugees' human rights.

Some camps even become permanent settlements, such as the Ain al-Hilweh camp in Lebanon and the Deir al-Balah camp in Palestine.



Works & Projects

in the Exhibition



BARAT ALI BATOOR (Afghanistan / Australia)

Barat Ali Batoor: The Unseen Road to Asylum

The Unseen Road to Asylum (2013)
4 x C-prints, 80 x 65 cm each
Courtesy the artist

From *The Unseen Road to Asylum* series (2013)



The Unseen Road to Asylum (2013)

This project is about the treacherous journey that ethnic Hazaras originating in Pakistan and Afghanistan undertake in order to escape their ongoing persecution in their homelands. Smugglers are paid between \$15,000-\$20,000 for passage to Indonesia and thereafter Australia. The most difficult part of the journey starts in Thailand, where dense jungles are traversed, the boats are boarded, and the journey to nowhere begins.

Barat Ali Batoor (born 1983, Afghanistan) is a survivor of the Afghan civil war, which forced his family to flee the country. After returning to his homeland after years of exile after September 11, 2001, and bearing witness to the ravages caused by 23 years of war, Batoor decided to become a photographer. His work is dedicated to raising awareness about the plight of the Afghani people. Batoor is also a public speaker, who lectures on the persecution of the Hazaras and the plight of refugees around the world.

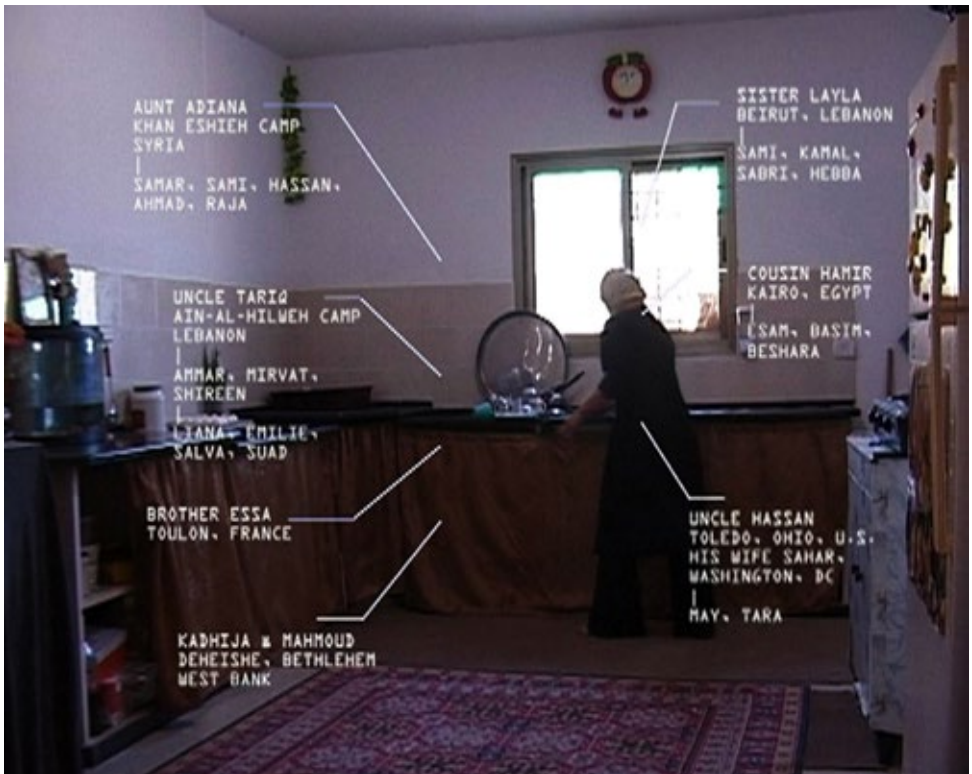


URSULA BIEMANN (Switzerland)

Ursula Biemann:

X-Mission (2008)
4:3 video, 41 min.
Courtesy the artist

X-Mission



From *X-Mission* (2008)

X-Mission (2008)

X-Mission explores the logic of the refugee camp as a form of extraterritoriality ruled by International Law. Representing the exception within exception, the video takes the Palestinians as a case in point to engage with a range of different discourses – legal, symbolic, urban, mythological, historical – which have developed around the concept of camp.

In the course of 60 years, the Palestinians had to create civil life in a restricted space designed for an interim solution, slowly building a society outside the nation-state. The narrative, which examines the conditions of exception and the reality of emerging post-national models of belonging, relies on a series of interviews made with experts, interspersed with multiple-layer video montage deriving from both downloaded and self-recorded sources.

Ursula Biemann (born 1955, Zurich, Switzerland) is an artist, writer, and video essayist. Her practice spans a range of media including experimental video, interview, text, photography, cartography, and materials, which converge in highly formalized spatial installations. Her work also takes the form of publications, lectures, and curatorial as well as collaborative research projects. Her art and curatorial practice focuses in particular on gender and globalization issues regarding migration, free trade zones, virtual communication, and borders.

NERMIN DURAKOVIC (Bosnia-Herzegovina / Denmark)

Nermin Durakovic:



Re-arranging (2009/2015)

Re-arranging

Re-arranging (2009/2015)
Installation, approx. 12 m2
Courtesy the artist

Installation composed of original furniture from a 1990s Danish asylum center, arranged and rebuilt in the same creative manner that the residents of the asylum centers often employ to optimize their living conditions.

Nermin Durakovic (born 1979, Former Yugoslavia, Bosnia and Herzegovina) studied at the Funen Academy of Fine Arts from 2000–2005, working primarily with installation art, digital drawing, and socially engaged projects with a point of departure in local community. He currently lives and works in Copenhagen, Denmark.



NERMIN DURAKOVIC (Bosnia-Herzegovina / Denmark)

Nermin Durakovic: 1350 Points Collection

1350 Points Collection (2010)
Colorprint poster, A0
Courtesy the artist

The poster was made for the humanitarian aid event “The Denmark Fundraiser 2010.” The poster depicts a collection of clothes, chosen for the value of 1,350 points – the maximum sum allotted. The point system is part of the Danish Red Cross’ clothing system for asylum seekers.

Nermin Durakovic (born 1979, Former Yugoslavia, Bosnia and Herzegovina) studied at the Funen Academy of Fine Arts from 2000–2005, working primarily with installation art, digital drawing, and socially engaged projects with a point of departure in local community. He currently lives and works in Copenhagen, Denmark.

1350 Points Collection (2010)



1350 POINTS COLLECTION

NANNA KATRINE HANSEN (Denmark)

Nanna Katrine Hansen: Room 205

Room 205 (2013)
Video, 21:33 min.
Courtesy the artist



Room 205 (2013)

Room 205 is a short documentary portraying three Afghan asylum seekers, who live together in the same room in the Danish asylum center Avnstrup. It shows one day in their room and portrays life in the Danish asylum system.

An essential aspect of the film is time and the everyday experiences of being in a waiting position in the asylum center, which produces a feeling of pacification and powerlessness in people. The visual language is static, and it attempts to create an embodied experience of waiting time for the viewer.

The film was shot during the spring of 2013, when the Danish government deported many Afghan refugees to Afghanistan.

Nanna Katrine Hansen (born 1989, Aarhus, Denmark) works with film and different types of activism. She has studied at Roskilde University, Denmark, and is currently a student at the Royal Danish Academy of Fine Arts, Schools of Visual Art (2014). She has been an activist and user of Trampoline House since 2012.

MURTAZA ALI JAFARI (Afghanistan / Australia)

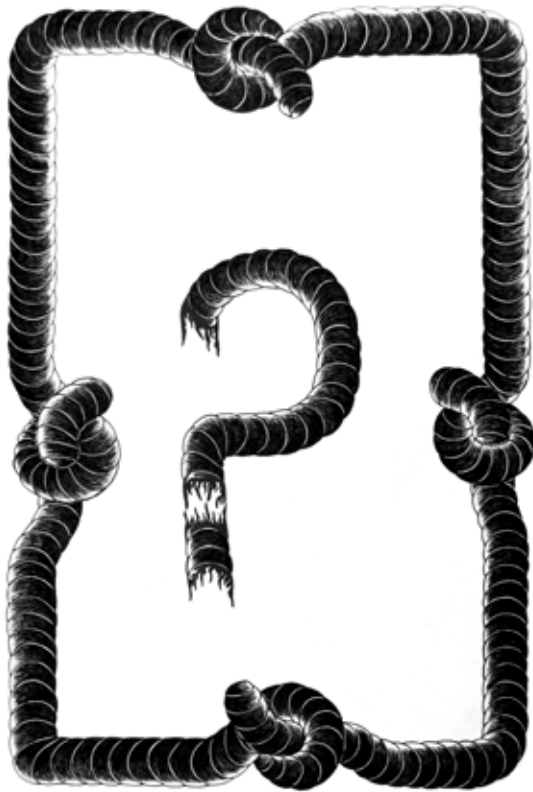
Murtaza Ali Jafari:

Knots

Knots (2012)

4 x drawings, pen and ink on paper, 30 x 41.5 cm each

Courtesy the artist



Knots (2012)

The *Knots* series were drawn inside the Australian Villawood detention center. The knots show that our lives are tangled. We asylum seekers are trying to unknot our lives. We are struggling, working hard to solve our problems, to resolve our cases, and even now I feel like we are in limbo.

Murtaza Ali Jafari is a Hazara refugee from Afghanistan. He fled to Australia in 2010 and was subsequently incarcerated for two years in Australian immigration detention centers. He now lives in community detention in Western Sydney, where he awaits the outcome of his refugee application.

Murtaza began to make art in the Villawood detention center in 2011, focusing on drawing. He has exhibited his work in the Refugee Art Project's *Still Alive* exhibition (Stanley Street Gallery, Sydney, 2014), and with the group Undrawing the Line, for the exhibition *Utopian Pulse, Flares in the Darkroom* (The Secession, Vienna, 2014).



From the *Knots* series (2012)

DADY DE MAXIMO (Rwanda)

Dady de Maximo:

If the Sea Could Talk (2014)

Fashion show consisting of 4 x collections presented during CAMP's inauguration and opening of Camp Life on April 17, 2015, 45 min.

Courtesy the artist

Journalist, artist, activist, and fashion designer Dady de Maximo shows with his 45 min. fashion show that behind media's dramatic headlines and shocking images of human displacement and migration, we find stories of incredible individual bravery and tragedy. The fashion show consists of four collections and culminates with the collection *If the Sea Could Talk* – a tribute to the thousands of migrants and refugees, who die or disappear each month trying to reach safety.

de Maximo uses fashion as a universal language to address what people are fleeing from and hope to achieve, how they flee, and how those who survive are received in countries like Denmark. To illustrate this, he works with professional and volunteer models from agencies as well as asylum centers, presenting 40 different outfits, where haute couture is mixed with artistic approaches. Viewers will encounter grand dresses made of rice bags from UN refugee camps, men's outfits of satin and life jackets, and accessories made from barbed wire and bast from the Rwanda that de Maximo himself fled.

Dady de Maximo (b. 1982) is a Rwandan activist, artist, fashion designer and journalist, and a survivor of the 1994 Genocide against Tutsis in Rwanda. As a young survivor, his suffering became key to his involvement as a motivational speaker, a human rights activist, a social and cultural entrepreneur, a journalist, filmmaker, and artist. Both as a journalist and as an artist, he fuses art and fashion to talk about disaster management, such as in the collections *Haiti Earthquake* (2010), *Benghazi Coalition* (2010), and *If the Sea Could Talk* (2014). Maximo has shown his work in numerous countries throughout Africa and Europe.

If the Sea Could Talk (2014)

If the Sea Could Talk



TRAMPOLINE HOUSE WOMEN'S CLUB (transnational / Denmark)

TRAMPOLINE HOUSE WOMEN'S CLUB

in collaboration with
(transnational / Denmark) **BRIDGE RADIO &**
(USA / Germany) **BLAKE SHAW**

Captured Outside (2015)

When the work was shown in CAMP in 2015, it functioned as an interactive guerilla radio installation. At the SMK the work is presented as an audio installation.



CAMP

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Captured Outside (2015/2016)

Captured Outside is an audio installation in which a number of women from the Trampoline House Women's Club discuss women's conditions within the Danish asylum system.

The women discuss subjects such as borders, bureaucracy, housing, and sexual harassment, inviting the listeners to hear a first hand account of the struggles of being a woman in the male-dominated space of the Danish asylum centers as well as their perspectives on what can be done to improve their conditions.

Trampoline House Women's Club brings women, who are seeking asylum in Denmark together with women with residence in Denmark to foster mutual understanding and empowerment. The club meets every Saturday in Trampoline House, offering a range of activities and providing a safe space to discuss women's conditions inside and outside the asylum centers.

Bridge Radio is an independent radio project created by people with and without citizenship who produce radio about migration and freedom of movement.

Blake Shaw is an American media artist based in Berlin. During his residency in the Trampoline House in 2015, he taught workshops on radio production to members of the house.



About

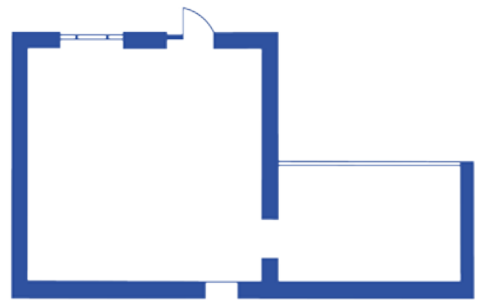
About CAMP

CAMP (Center for Art on Migration Politics) is a nonprofit exhibition venue for art discussing questions of displacement, migration, immigration, and asylum. The center is located in Trampoline House, an independent community center in Copenhagen's Northwest district that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. CAMP produces exhibitions on displacement and migration with renowned international artists as well as less established practitioners, prioritizing artists with refugee or migrant experience.

CAMP takes its point of departure in the fact that more people than ever before are displaced from their homes because of climate disasters, war, conflict, persecution, or poverty. The center works to increase insight into the life situations of displaced and migrant persons, and to discuss these in relation to the overall factors that cause displacement and migration to begin with. The objective is, through art, to stimulate greater understanding between displaced people and the communities that receive them, and to stimulate new visions for a more inclusive and equitable migration, refugee, and asylum policy.

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The Trampoline House Location

Trampoline House is an independent community center in Copenhagen that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. Four days a week, the house offers different classes and activities, legal counseling, and friendship with the aim of breaking the social isolation and sense of powerlessness that many refugees and asylum seekers experience, while they wait months even years in the Danish asylum system for an answer to their asylum application or to be deported.

Trampoline House brings together asylum seekers and Danish citizens, refugees and other residents of Denmark, united by a desire to improve the conditions for asylum seekers and refugees. The house was established in 2009–10 by artists Morten Goll and Joachim Hamou in collaboration with curator Tone Olaf Nielsen and a large group of asylum seekers, art students, activists, and volunteering professionals in reaction to Danish refugee and asylum policies. Trampoline House is a self-governing institution with a board of directors, a paid staff, and a large group of interns and volunteers. Financial support comes from public and private funding, donations and fundraisers.

trampolinehouse.dk

facebook.com/trampolinhuset

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Events

LAUNCH & OPENING PARTY

Friday, April 17, 2015, 5–11 pm

Launch and opening of CAMP (Center for Art on Migration Politics) and the center's first exhibition *Camp Life: Artistic reflections on the politics of refugee and migrant detention*.

Opening program

5–5:30 pm Speeches and artist talks

5:30–7 pm Exhibition opening and food

7–8 pm *If the Sea Could Talk* – a refugee political fashion show by Dady de Maximo

8–11 pm Bar & Dancing

GUIDED TOURS

Saturdays, 3–4 pm, from April 18 – June 14, 2015

Every Saturday, CAMP invites you to a free guided tour in *Camp Life: Artistic reflections on the politics of refugee and migrant detention* by a team of guides from CAMP and the Trampoline House refugee community.

DEBATE MEETING

Friday, June 19, 2015, 4–6:30 pm

“Ill from camp life: Human and medical consequences of long-term stays in the Danish asylum centers”

On the occasion of the exhibition *Camp Life: Artistic reflections on the politics of refugee and migrant detention*, CAMP invites the public to a debate about life in the Danish asylum centers and what impact long-term stays in the centers have on the health of center residents.

People who seek asylum in Denmark, or have been denied asylum, are accommodated in asylum centers scattered across the country while they wait for the authorities to settle their asylum case or deportation. Some wait months, others for years, but all center residents share the burden of not knowing exactly how long they will have to stay in the asylum center system. In the centers, there are very few activities and possibilities for educational training, and if you want to live or work outside the center, you have to obtain special permission from the authorities. Health studies indicate that many grow ill from the waiting, the uncertainty, the inactivity, and from the feeling of not being able to control one's own life – and that long-term stays in the centers without a resolution leads to various permanent disorders.

The debate meeting is for both asylum seekers and Danish citizens, refugees and other residents of Denmark. It will, through a series of health professional, journalistic, and artistic presentations and interventions, take a closer look at the facts and solutions to the poor health conditions in the Danish asylum centers. Is the answer to shorten the length of time people spend in the asylum centers, should the centers be shut down completely, or should we look for answers elsewhere?

The debate meeting is in English. Admission is free and all are welcome!

Debate Meeting Program

- 4–4:15 pm: Welcome /
by **Frederikke Hansen & Tone Olaf Nielsen** (directors of CAMP)
- 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 resident of Asylum Center Samsø)
- 4:35–4:50 pm: *Camp Time* /
artistic exercise by **Dady de Maximo** (artist-journalist, 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 by **Lesley-Ann Brown** (freelance writer and performance artist)
- 5:25–6 pm: Debate
- 6–6:30 pm: Soup kitchen in Trampoline House

This publication has been published by
CAMP (Center for Art on Migration Politics)
on the occasion of:

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

April 17 – June 14, 2015

Editors: Kuratorisk Aktion

Texts: The exhibition contributors, Farhiya Khalid,
Kuratorisk Aktion

Translation: Rolf Mertz, Kuratorisk Aktion

Design: Elsted & co. + Eyad Shihabi

Cover: Barat Ali Batoor, *The Unseen Road to Asylum*
(2013). Courtesy the artist

CAMP /
Center for Art on Migration Politics

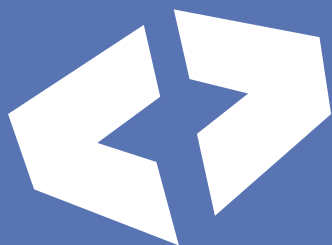
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Opening hours:

Tuesday, Wednesday, Friday 1–6 pm
Saturday 2–5 pm (free guided tours Saturday 3–4 pm)

Admission:

Free admission with a suggested donation of
DKK 20 / € 3 / \$ 3



CAMP
Center for Art
on Migration Politics

www.campcph.org

DOCUMENTATION PHOTOS FROM EXHIBITION 1: CAMP LIFE

April 17 - June 14, 2015



↑ Blake Shaw installing his and Trampoline House Women's Club's contribution to *Camp Life*. Photo: Juan Mahmoud



↑ Models in Dady de Maximo's fashion show *If the Sea Could Talk* make accessories of barbed wire prior to the performance of the fashion show during the opening of the *Camp Life* exhibition. Photo: CAMP



↑ April 17, 2015: Migration researcher and CAMP board member, Hans Lucht, is interviewed by TV2 News during the opening of *Camp Life* about the reasons for the increase in the number of refugees and migrants who drown in the Mediterranean Sea towards Europe. Photo: Juan Mahmoud

DOCUMENTATION PHOTOS FROM EXHIBITION 1: CAMP LIFE*April 17 - June 14, 2015*

↑ April 17, 2015: The opening of CAMP and its first exhibition had a huge turnout. Photo: Alba Oren



Artist talks by exhibition contributors ↑ Nice from Trampoline House Women's Club and → Dady de Maximo during the opening of *Camp Life* on April 17, 2015. Photo: Alba Oren



DOCUMENTATION PHOTOS FROM EXHIBITION 1: CAMP LIFE

April 17 - June 14, 2015



†↔ April 17, 2015: Dady de Maximo presented his fashion show *If the Sea Could Talk* during the opening of the *Camp Life* exhibition. The collection is a tribute to the thousands of refugees and migrants who die every day on the way to Europe. Photo: Alba Oren



EXHIBITION CATALOGUE 2:

FROM THE MOUNTAINS TO THE VALLEYS, FROM THE DESERTS TO THE SEAS:

JOURNEYS OF HISTORICAL UNCERTAINTY – A SOLO EXHIBITION BY TIFFANY CHUNG

**from the
mountains
to the valleys,
from the deserts
to the seas:
journeys of
historical
uncertainty**

**– A SOLO EXHIBITION BY
TIFFANY CHUNG (VIETNAM/USA)**

Sep 25 – Nov 14, 2015



Introduction

CAMP is proud to present a solo exhibition by one of Vietnam's most respected artists, Tiffany Chung. The exhibition *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty* presents a series of recent and new works made especially for CAMP, which explore different aspects of the politics of displacement and flight.

With a glass installation of mass migrating animals, a lightbox installation about the destructive powers of war, and a new series of cartographic drawings mapping areas of conflict and disaster, internally displaced persons, and migration routes, Chung unpacks the many causes and effects of displacement and helps us understand the current 'refugee crisis.' This is the first time that Chung, who is currently featured in the Venice Biennale and has refugee experience herself, is showing her work in Denmark.

The exhibition is accompanied by an extensive opening program featuring presentations on displacement by Tiffany Chung, Haifaa Awad (physician and writer of *A Physician's Diary from Syria* (2013)) and Nagieb Khaja (reporter, filmmaker and director of *The Forgotten Families of War* (2014)), weekly guided tours on Saturdays from 3-4 pm by a team of guides from the Trampoline House community.

The exhibition is curated by Tiffany Chung in collaboration with CAMP's directors and makes up the second exhibition in the center's two-year exhibition program *Migration Politics*. The program traces artistic responses to displacement, borders, refugee/migrant detention, undocumented migration, deportation, and visions for alternative migration and refugee policies.

CAMP and

from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty

are supported by:

The Danish Arts Council

Knud Højgaards Fond

City of Copenhagen: The Culture and Leisure Committee

City of Copenhagen: The Visual Arts Committee

Billedkunstnernes Forbund

Migrationspolitisk pulje.

Previous spread:

i-MAP/Frontex/IOM: Mediterranean deaths through key migration routes to Europe (as of 01 Sept 2015)

2015

ink and oil on vellum & paper

30 x 21 cm

Private collection

Artist statement by Tiffany Chung

The impossibility of accurately creating definite borders or cartographic representations of most places remains a crucial objective in my remapping of countries that were traumatized by war, human destruction, or natural disaster. My maps examine how the geographic boundaries of many countries and cities are continuously being changed, shifted, and erased. This fluctuation is also reflected in my hand-drawn data visualizations and maps related to IDP (Internally Displaced Persons) and refugee numbers and issues in disaster, conflict, and violence-induced crises worldwide. My mixed-media installations reference historical events through objects, archival photos and records, and fictional narratives that depict recurring themes including great migrations, deindustrialization, depressions, deluges, and post-apocalyptic landscapes.

When examining migration issues and crises in devastated topographies, I study the geographical shifts and demographic changes, as well as exploring the local histories and cultural memories. To further understand world geopolitics and displaced communities, I combine reexamination of archival documents and international treaties, analysis of statistical data with ethnographic research to excavate diachronic layers of history. This grueling process is to remap certain histories and memories that were denied in official records, to rewrite chronicles of places, and to create interventions into the spatial and historical narratives produced through statecraft. At the core of all the explorations is the consistent theme of displacement. Displacement comes in different forms and shapes: the outflow of refugees from the ongoing conflict in Syria, the IDPs in war-torn Iraq and Afghanistan, the post-war Vietnam mass exodus and the no-entry zones' displaced residents of the Fukushima nuclear disasters are some of the main projects I am working on.

The current influx of refugees from the Syrian civil war into the region and the Mediterranean refugee crisis bear a striking resemblance to the Vietnamese mass exodus between 1975–1995. The aftermath of the Vietnam Conflict and the new government's denial of antithetical ideologies and refusal of harboring people with different views¹ in postwar Vietnam led to a mass outflow of almost two million boat people with an estimated one third dying at sea. That an immense number of the populations of Syria and Iraq are being driven out of their homeland as a result of the colonial partitioning in the Middle East [1916 Sykes-Picot Agreement] and the failure of the Arab world to confront the divergence in its own social fabric, reveals that history repeats itself time and again. The current crises provide different perspectives for looking into the Vietnam exodus, through which my personal refugee experience can be analyzed and understood within a larger global context. This comparative study can lead to more ambitious projects in tracking the spiraling IDP and refugee crises in the Middle East, as well as narrating a history of Vietnam that is still omitted in its national textbooks.

My interest in imposed political borders and their horrendous, traumatic impacts on different groups of human populations have underpinned my commitment to exploring and recording other histories. These projects function as a form of protesting – a protest against politically driven historical amnesia, a protest against the politics of memory and forgetting.

Notes

1. Hannah Arendt,

The Origins of Totalitarianism, Cleveland: World Publishing Company, (1951) 1958, p. 278.

On Refugees and Displaced People by Hans Lucht

Numbers

At this point in history more people than ever before have fled their homes, according to the UN Refugee Agency. The latest figures show that 59.5 million people are on the run, fleeing wars, conflict, and oppression at home. They are not all on their way to Europe, as we are sometimes made to believe. Two thirds are internally displaced; that is forcibly relocated inside their own countries. Consequently, one in every 122 human beings is now either a refugee or internally displaced.

If refugees and displaced people belonged to one single nation they would be the 24th biggest country in the world by population, above South Africa and just below Italy.

The war in Syria is a big part of why the numbers are increasing. Fuelled by rivaling big powers, the war has resulted in one of the largest humanitarian crises since the Second World War. Yet, just five countries in the region host an estimated four million refugees from Syria: Turkey, Lebanon, Jordan, Iraq and Egypt. Because of the civil war in Syria, Turkey last year became the world's biggest refugee country, hosting almost 2 million refugees. Close to 8 million Syrians are internally displaced.

In comparison, about 430,000 thousand Syrians have sought refuge in Europe since 2011. Germany and Sweden together have hosted almost half of those refugees. In fact, poor countries in the less economically developed world host the most refugees and displaced people; almost nine out of every ten refugees are seeking shelter in development countries. For example, Ethiopia is expected to be the home of more than 800,000 refugees from predominantly Eritrea, Somalia and South Sudan by the end of the year. Of special concern are the thousands of unaccompanied children arriving from Eritrea.

Definitions

A refugee, according to The 1951 Refugee Convention, is a person who “owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality, and is unable to, or owing to such fear, is unwilling to avail himself of the protection of that country.” A refugee has the right to protection and assistance. The internally displaced person (IDP), even if that person is fleeing for the same reason as the refugee, has not yet crossed a national border and is therefore legally still under the protection of his or her own government. Even if they are fleeing their own government. The migrant is in a different position legally. Most migrants arrive in Europe via the airports and with regular documents. Some of them chose to overstay their visas and become irregular or undocumented migrants. A smaller number of migrants cross European borders without documents or become irregular migrants if their subsequent asylum application is unsuccessful. Though, in the global world, people on the move are a mixed flow of refugees and migrants that travel and suffer on the same roads, the undocumented migrant has none of the rights claimed by the refugee. The undocumented migrant may seek to escape crippling poverty and the disproportionate amount of calamities that hit people in poor countries, but he or she may be detained and deported.

Some politicians and opinion makers use the term migrant for everybody on the move for political reasons, suggesting that their dangerous voyages are voluntary. We should be careful with the distinctions, and we should be careful not to single out the undocumented migrant or the ‘illegal immigrant’ as the scapegoat for the fear and uncertainty that has gripped Europe in the wake of the ‘refugee crisis’. Even to migrants, the journeys are not necessarily voluntary but forced upon them by conditions beyond their control. Moreover, on the factory floors in Southern Europe, migrants very often help produce the wealth they are accused of stealing.

Regional Aid

From a European perspective, under pressure from anti-immigration parties, the strategy to assist refugees from war-torn countries has to an increasing extent focused on regional assistance in the hope that they will stay put. Yet, the strategy has failed because it is not sufficiently financed.

To make matters worse, the UN Refugee Agency is ‘financially broke’, according to the high commissioner António Guterres, and conditions in the regional camps are worsening. In recent months, for instance, food rations for Syrian refugees have been cut in Jordan and Lebanon, and for Sudanese and Somali refugees in refugees in Kenya. In Iraq health care facilities are closing down, and in Chad, refugees from Darfur may run complete out of food rations by the end of the year. Overall, planned assistance in Syria is still lacking 65 percent funding, whereas in Africa, where long-term conflicts often drop off the radar, some missions are lacking 85 percent of the funding needed to assist men, women and children affected by war. Most researchers expect this humanitarian funding deficit to mobilize more people.

Escape Routes

Because of a lack of safe and legal entry into Europe, the escape from the camps and the transit countries is often expensive and dangerous. For instance, many people from Africa, Asia and the Middle East undertake the perilous journey to safety via Libya. Like Syria, Libya is a country that is stricken by war and conflict – and the persecution of Christian migrants by the Libyan branch of Islamic State. This situation has pushed refugees and labour migrants into the rickety boats. Though when it comes to labor migrants only a fraction tries to go to Europe. Some stay and grit their teeth and endure the suffering; some seek shelter in regional countries, and most go home.

Yet, many die on the way to Europe. This year more than 2,500 people have drowned on the Mediterranean Sea, making it the most deadly body of water in the world, and breaking last year’s tragic record. Too little is known about the desert part of the journey to Libya from West Africa and East Africa but researchers say it may be as dangerous as the sea.

Border Control and Deportation

What will the future hold for people fleeing war, poverty, or natural disasters? One of the emerging trends is the fact that borders are back. Real physical borders are being erected or fortified in Hungary, Greece, Bulgaria, and in North Africa, in the Spanish enclaves, Tunisia, Egypt and Israel. This will restrain people in need and create new social and political spaces of suffering and marginalization.

Another trend is a growing focus on deporting the ‘illegal immigrant’. It will be expensive, difficult, and complicated, especially from a humanitarian perspective. But deportations represent one of the few tools where the political system can display action and determination vis-à-vis concerns over the ‘refugee crisis’.

Third, an increased focus on externalization and commercialization of border control is to be expected in the near future. Some researchers have called it a trend toward ‘off-shoring’ and ‘outsourcing’ asylum and migration policies. This would involve extending border control regimes to third countries beyond European territory, for instance Libya, and to an increasing degree involve private companies to, for instance, run detention centers and carry out deportations.

Works in the Exhibition

Recurring themes of mass migrations, deindustrialization, depressions, deluges, and post-apocalyptic landscapes are central to my mixed-media installations. This particular work presents a veritable glass menagerie, fragile hordes of crystalline creatures moving en masse by the thousands across a pristine surface. As a mass migration takes place, whether it is tortoises, rabbits, buffalo, giraffes, or elephants, a sense of displacement is strongly present but so is hope. Although this nomadic project appears to be a futile trajectory for these delicate beings, yet their collectivity signals strength and fortitude.



*from the mountains to the valleys,
from the deserts to the seas:
journeys of historical uncertainty*

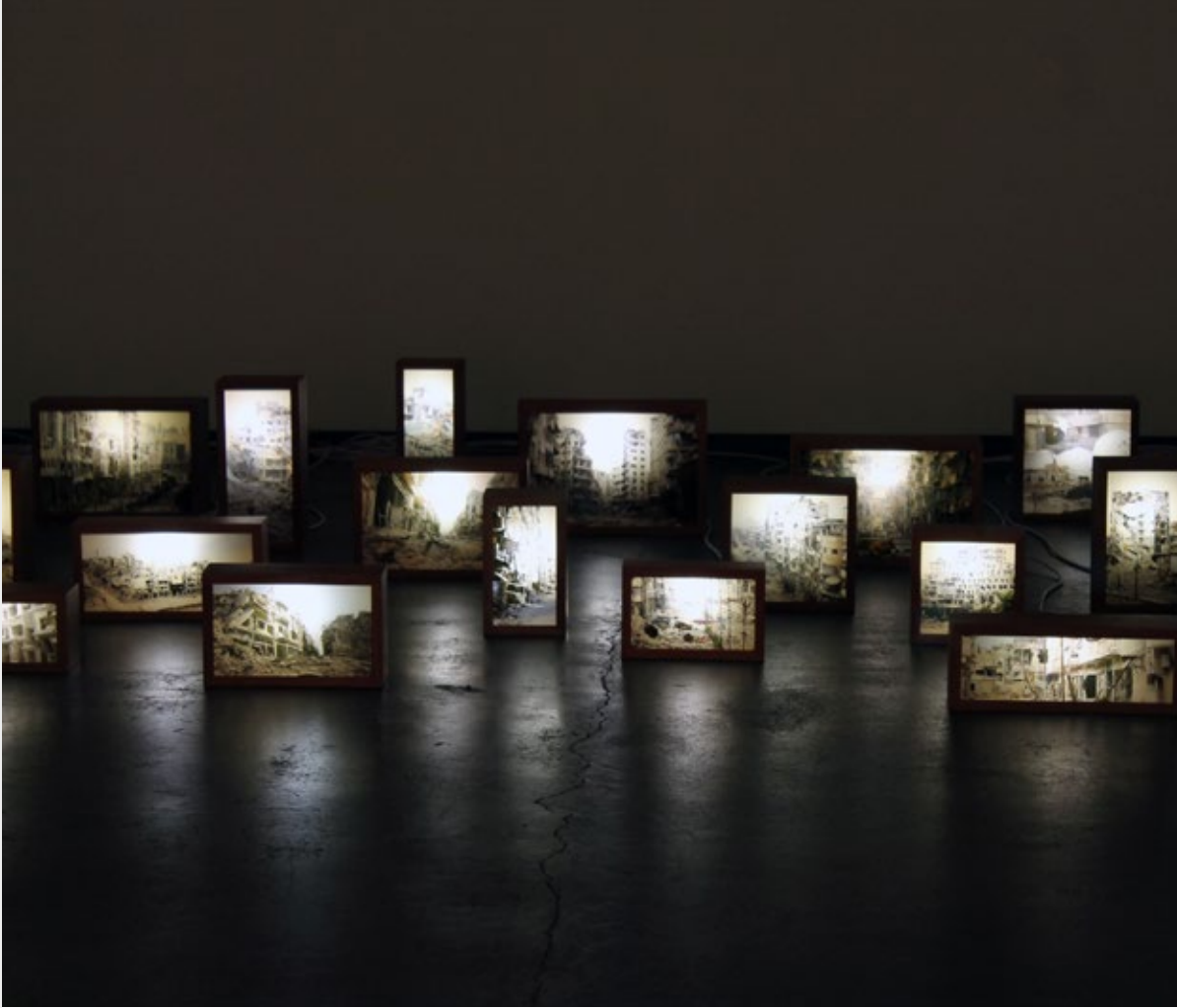
2015

hand-formed miniature glass animals,
wood, museum gel

dimension of ground space: 445 x 250 cm;
dimensions of animals variable

Courtesy Collection Faurischou Foundation





This sculptural component of *The Syria Project* is an installation of handcrafted wooden light boxes, inset with photographs of Homs' urban wasteland bathed in the scorching desert sun, forming a miniature cityscape comprised of debris and ravaged buildings. These wooden boxes reminisce Victorian keepsake boxes, as cultural heirlooms of an era in the history of a nation. In the case of Syria, these boxes function as an archive of photographs that capture the destruction of Syrian cities such as Homs, Aleppo, Damascus - documenting the ruins and the rubble of the artillery-erased architectural heritage and homes in these ancient settlements.

finding one's shadow in ruins and rubble

2014

handcrafted mahogany wooden boxes,
found photographs printed on plexiglass,
LED lights, electrical wire

dimensions of 31 wooden boxes variable
(ranging from 18 x 18 x 9 to 41 x 18 x 9 cm)
total dimensions: 300 (w) x 75 (d) x 86.5 (h) cm

edition of 3 + 1 AP

Courtesy Louisiana Museum of Modern Art





This map of the ancient Near East shows the region corresponding to the today Middle East. It charts the territories of the three ancient empires: the Assyrian (c.640 CBE), Babylonian (c.560 CBE), and the Persian (c.500 BCE). Inspired by the craft of tapestry and beadwork, the map's basic layout is embroidered, then plastic gems and beads are stitched to mark the ancient empires' territories. The act of sewing and stitching invoke memories of mothers and wives of soldiers sitting alone at home, patching their son's

and husband's torn army uniforms or piecing together the remnants of army parachutes as blankets and tents as satchels, anxiously waiting for their loved ones to return. This map is part of a group of cartographic works that study the trajectory of the Syrian Conflict through exploring historical maps of the Middle East, which examine its ancient history and the geopolitical orders imposed on the region by two leading European powers (Britain and France), as seen emerging from the 1916 Sykes-Picot Agreement.



“Life, which you look for, you will never find” – the ancient Near East

2015

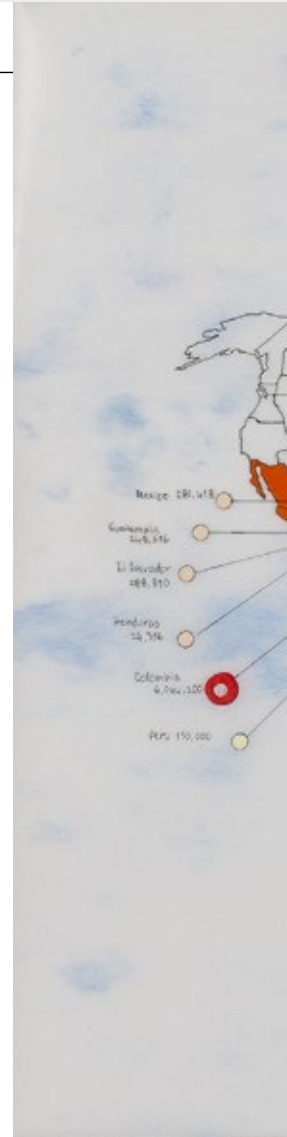
embroidery, beads, plastic gems

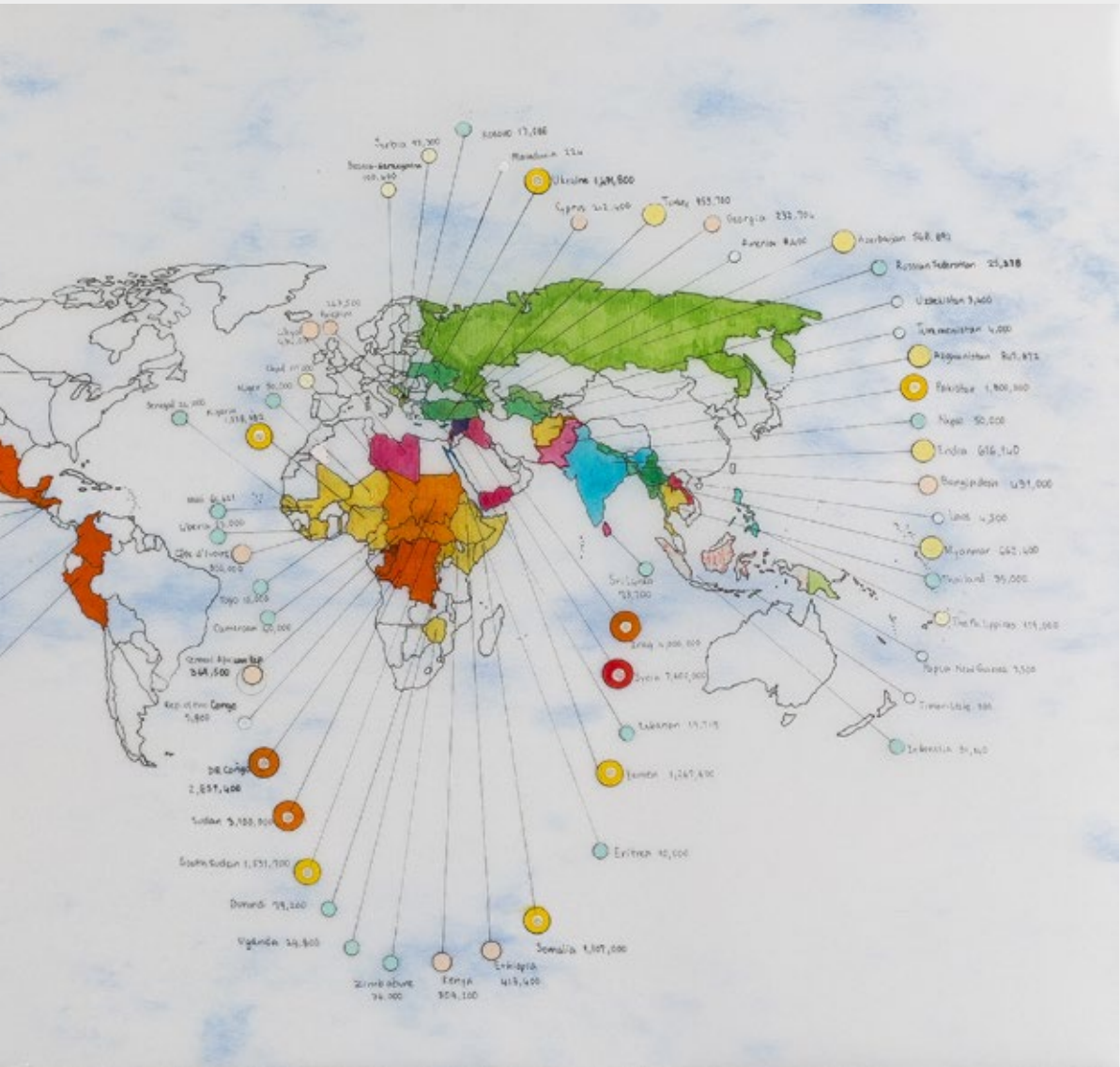
85 x 115 cm

Courtesy Tyler Rolins Fine Art, New York

Works in the Exhibition

This drawing compiles the statistical data from the Internal Displacement Monitoring Centre, transferring computer interactive infographics to two-dimensional data visualization. It shows the countries with the highest levels of internal displacement caused by disasters in the years 2010, 2011, 2012, 2013, and 2014.





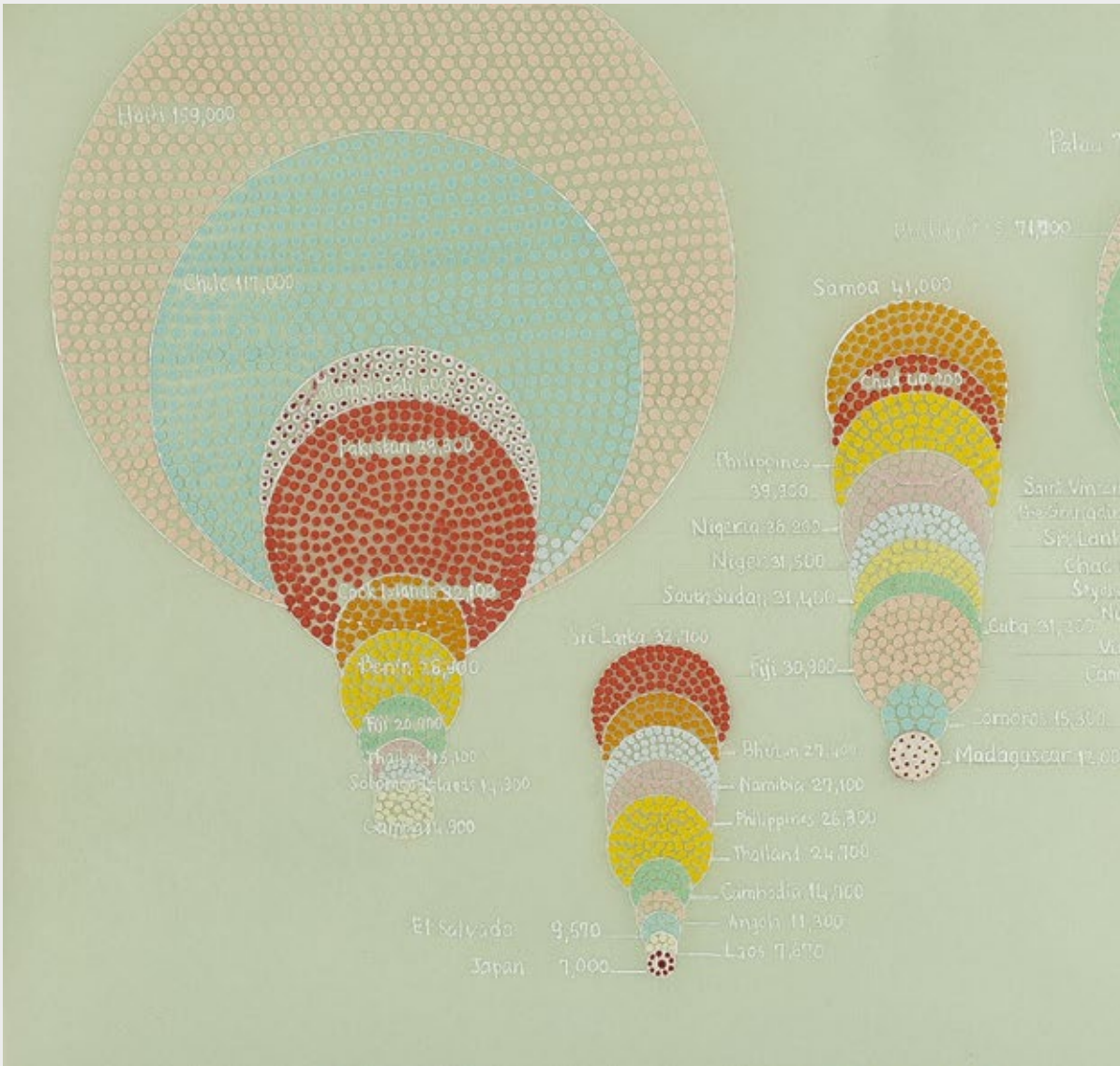
IDMC: countries with the highest levels of internal displacement caused by disasters (2010, 2011, 2012, 2013, 2014)

2015

ink and oil on vellum & paper

33 x 42 cm

Private collection



Based on a map that charts the conflict and violence-induced internal displacement worldwide by the Internal Displacement Monitoring Centre, this map is updated with the latest figures [as of July 2015] to reflect the current numbers of the recorded IDPs (Internally Displaced Persons). It is also re-rendered with a number of world maps in an attempt to remap certain countries' territories, through which it explores the fluctuation of national borders.



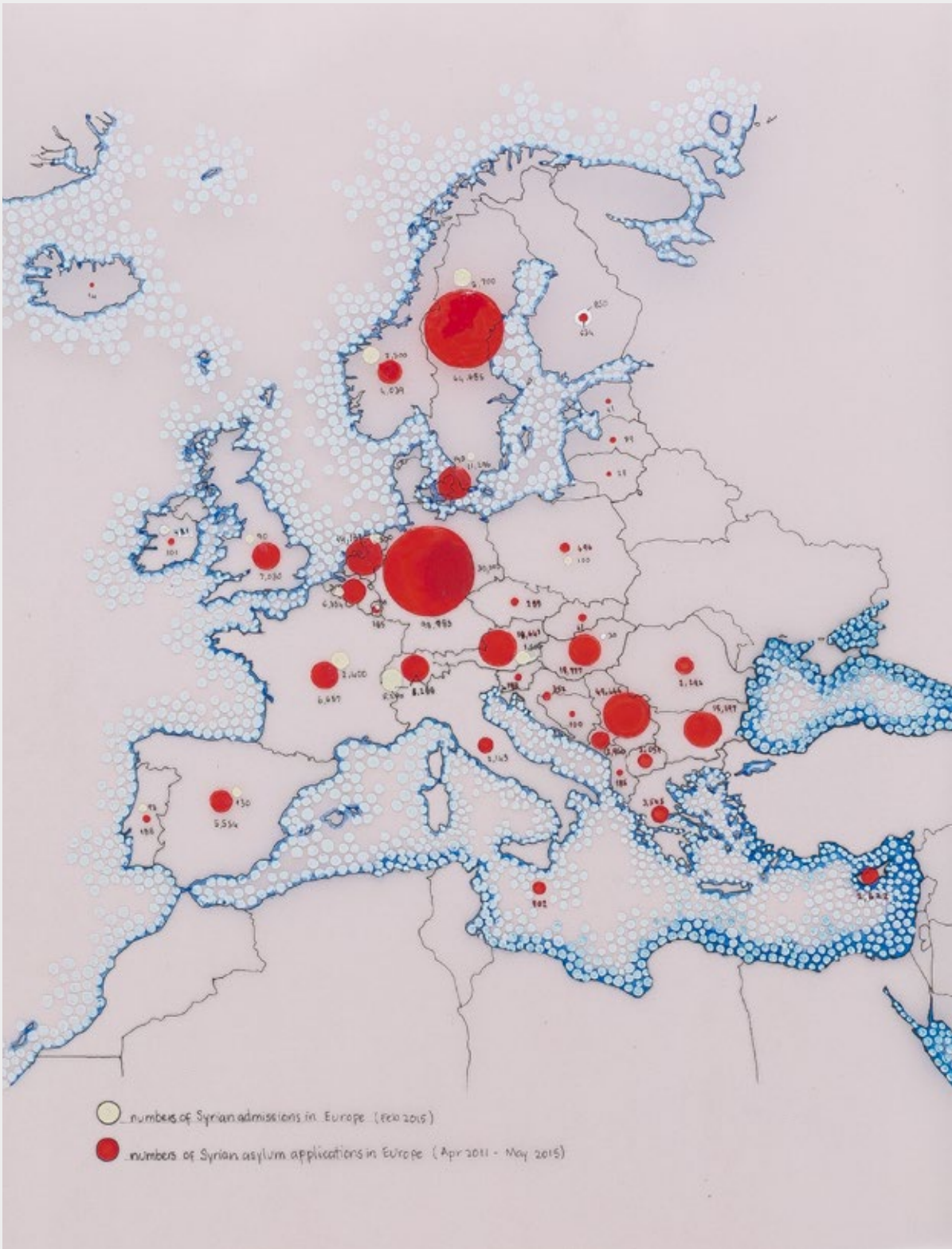
IDMC: conflict and violence-induced internal displacement worldwide (as of July 2015)

2015

ink and oil on vellum & paper

33 x 42 cm

Private collection



This data visualization juxtaposes the numbers of Syrian asylum applications in different countries in Europe [Apr 2011 - May 2015] to the numbers of admissions in these countries [as of Feb 2015]. This infographic map attempts to show the large numbers of applications in contrast to such small numbers of the resettlement and other forms of admission of Syrian refugees in Europe.

***UNHCR: total Syrian asylum applications in Europe
(April 2011 - May 2015) & admissions [Feb 2015]***

2015

ink and oil on vellum & paper

30 x 21 cm

Private collection

***ECHO/OCHA/UNHCR/SNAP:
Syrian refugees, IDPs and people in
need in Iraq & Syria
(winter 2014–2015 and as of July 2015)***

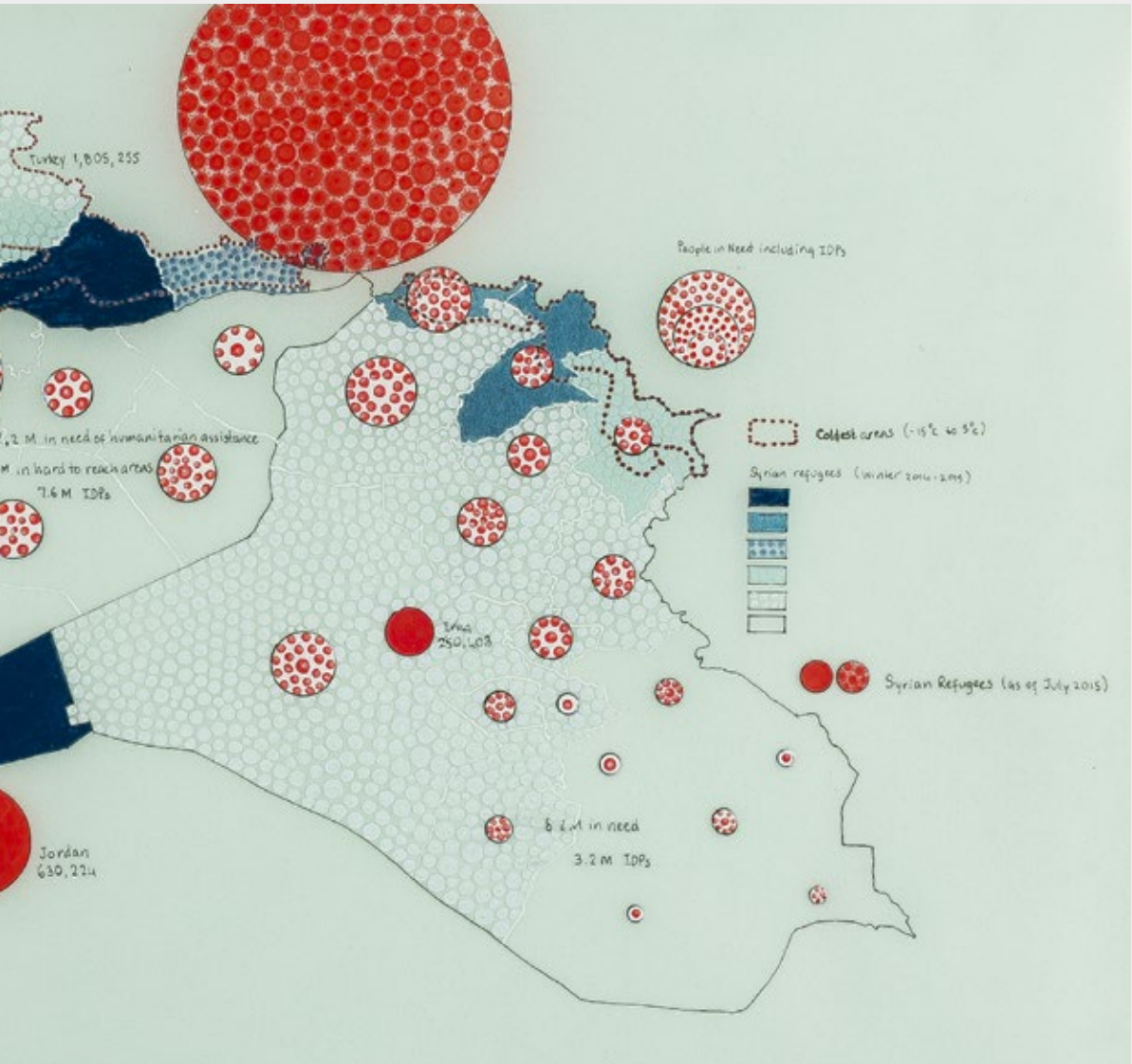
2015

ink and oil on vellum & paper

25 x 31.2 cm

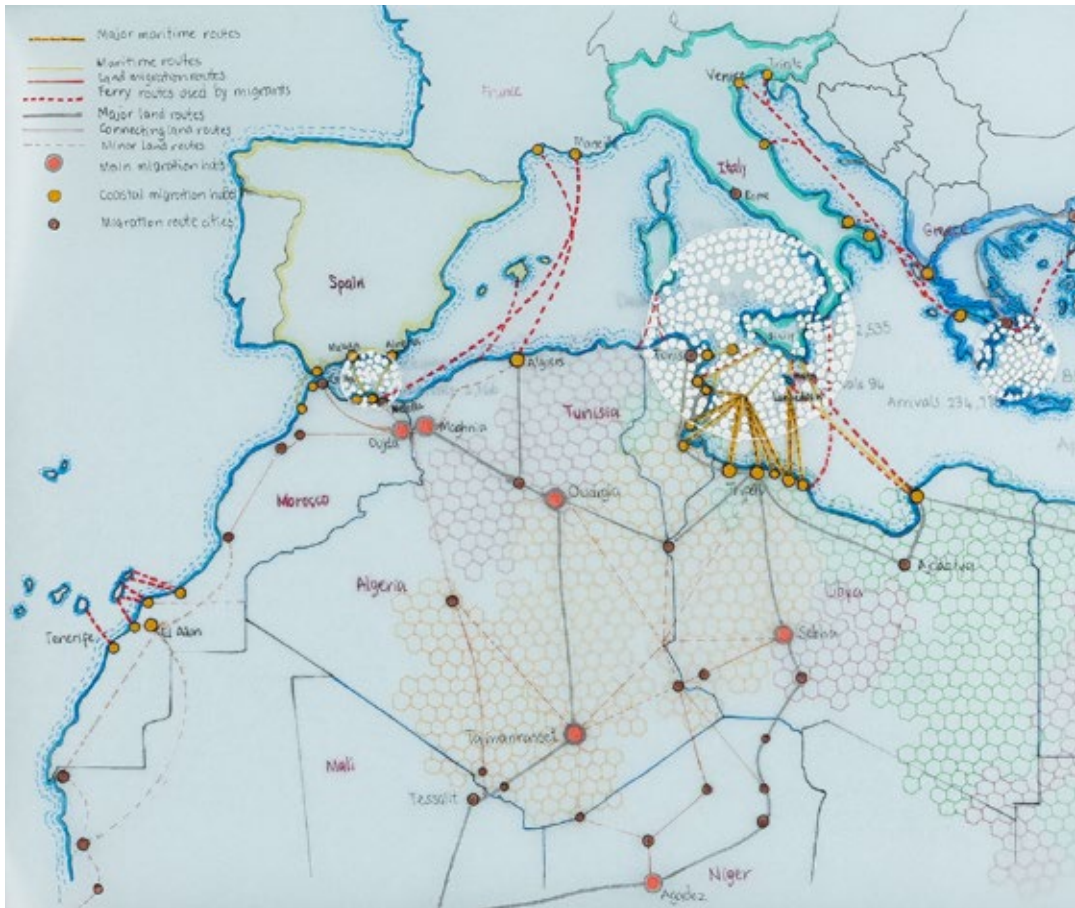
Private collection





This map's layout is based on an infographic from a SNAP report on the onset of winter 2014–2015 in Syria, Iraq, and the region; then superimposed with the latest figures from UNHCR, ECHO, OCHA. These figures show the numbers of the IDPs (Internally Displaced Persons) and people in need in Syria and Iraq, as well as the Syrian refugees in the region [as of July 2015].

Works in the Exhibition



This work maps the key migration routes of the current refugees from Syrian and North Africa. It also charts the number of the Mediterranean migrant deaths through these routes.



i-MAP/Frontex/IOM: Mediterranean deaths through key migration routes to Europe (as of 01 Sept 2015)

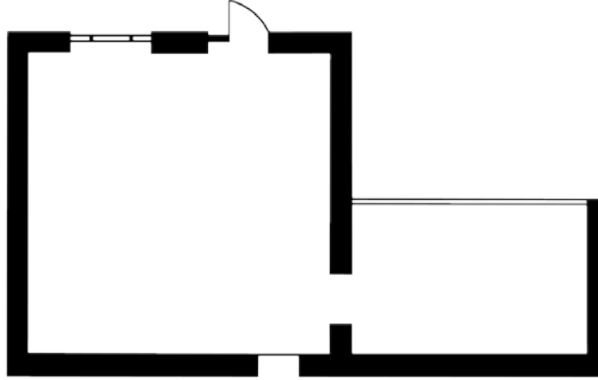
2015

ink and oil on vellum & paper

30 x 21 cm

Private collection

About CAMP



CAMP (Center for Art on Migration Politics) is a nonprofit exhibition venue for art discussing questions of displacement, migration, immigration, and asylum. The center is located in Trampoline House, an independent community center in Copenhagen's Northwest district that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. CAMP produces exhibitions on displacement and migration with renowned international artists as well as less established practitioners, prioritizing artists with refugee or migrant experience.

CAMP takes its point of departure in the fact that more people than ever before are displaced from their homes because of climate disasters, war, conflict, persecution, or poverty. The center works to increase insight into the life situations of displaced and migrant persons, and to discuss these in relation to the overall factors that cause displacement and migration to begin with. The objective is, through art, to stimulate greater understanding between displaced people and the communities that receive them, and to stimulate new visions for a more inclusive and equitable migration, refugee, and asylum policy.

CAMP is the first center of its kind in Scandinavia and is directed as a self-governing institution by the Danish curatorial collective, Kuratorisk Aktion (Frederikke Hansen & Tone Olaf Nielsen), who has also founded the center in 2015.

About the Trampoline House Location



Trampoline House is an independent community center in Copenhagen that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. Four days a week, the house offers different classes and activities, legal counseling, and friendship with the aim of breaking the social isolation and sense of powerlessness that many refugees and asylum seekers experience. Trampoline House brings together asylum seekers and Danish citizens, refugees and other residents of Denmark, united by a desire to improve the conditions for asylum seekers and refugees. The house is a self-governing institution with a board of directors, a paid staff, and a large group of interns and volunteers. Financial support comes from public and private funding, donations, and memberships.

More info at trampolinehouse.dk
facebook.com/trampolinhuset
facebook.com/groups/134600380053

Events

OPENING /

Friday, September 25, 2015, 5–8/11 pm

Opening of *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty* – a solo exhibition by Tiffany Chung (Vietnam/USA)

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 w/ DJ Kipanga

GUIDED TOURS /

Saturdays, 3–4 pm, from September 25 – November 14, 2015

– Every Saturday, CAMP invites you to a free guided tour in Tiffany Chung's exhibition *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty* by a team of guides from CAMP and Trampoline House.

This publication has been published by CAMP (Center for Art on Migration Politics) on the occasion of *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty* – a solo exhibition by Tiffany Chung (Vietnam/USA)
September 25 – November 14, 2015

Editors: Kuratorisk Aktion

Texts: Tiffany Chung, Hans Lucht, Kuratorisk Aktion

Layout: Marta Julia Wilczynska Johansen

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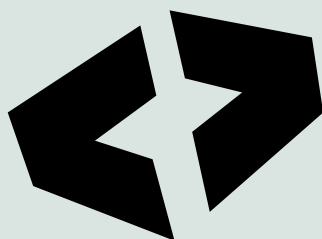
Opening hours:

Tuesday, Wednesday, Friday 1–6 pm
Saturday 2–5 pm (free guided tours Saturday 3–4 pm)

Admission:

Free admission with a suggested donation of DKK 20/€ 3/\$ 3

Cover: Tiffany Chung, *roaming with the dawn: snow drifts, rain falls, desert wind blows* (2012).
Photo courtesies: Queensland Art Gallery | Gallery of Modern Art



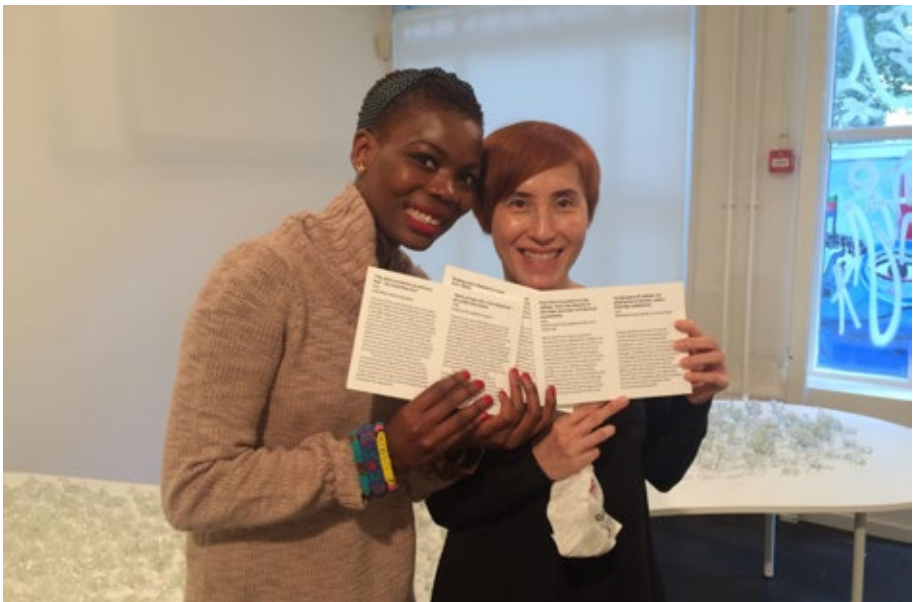
CAMP
Center for Art
on Migration Politics

www.campcph.org

DOKUMENTATION PHOTOS FROM EXHIBITION 2: TIFFANY CHUNG*September 25 - November 14, 2015*

↑↔ During the installation of her exhibition in CAMP, Tiffany Chung got help from many members of Trampoline House, who themselves have a refugee background. Photo: CAMP

↓ Tiffany Chung and CAMP's exhibition guide Jasmine. Photo: CAMP





↑ September 25, 2015: Opening of CAMP's second exhibition *from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty - a solo exhibition by Tiffany Chung*. Photo: CAMP

September 25 - November 14, 2015



↑↗ Installation views of Tiffany Chung's solo exhibition i *CAMP from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty*. Photo: CAMP



The following maps are made by refugee students from a Red Cross school in collaboration with Tiffany Chung in connection with a workshop at Louisiana Museum of Modern Art in May 2016. The maps were not part of Tiffany Chung's exhibition at CAMP, but have been included at *Migration Politics: Three Camp Exhibitions at the SMK* upon the artist's request. All maps are courtesy of Louisiana Learning. Photos: Line Ali Chayder



Mohammad Zamani

←

Mohammad drew a map of Afghanistan. He uses colours to make "feeling-lines" - It is "bad feeling until he reaches Germany, then it will be good feeling..."

2016

Felt pen and marker on vellum paper

Asmik Shaginjan

→

Asmik drew a map of Armenia. Each number on the map refers to a church from that century. Even though she was born in Russia, she feels close to Armenian history because her grandmother was born there.

2016

Marker and felt pen on vellum paper

**Fatema Riyad Al-Tamir**

Fatema said: "I wanted to explain and tell people how beautiful my country is through ART"

2016

Marker, pen, enamel dots on vellum paper

Ibratulla Arabzai

Ibratulla did not really finish and like his map, but it inspired him to write a tragic story – the story of how his 13-year-old cousin was killed by a train while they were walking on the train tracks in Denmark on their way to Sweden.

2016

Marker, pen and sticker on vellum paper

Tasneem Adam Abed Almahmoud

Tasneem made a map of Palestine, on which she wrote the word "WHY?" where the Gaza is. She was born in Haifa.

2016

Marker, felt pen, tape and enamel dot stickers on vellum paper

Baraa Ammaral Toameh

→

Baraa created a map of Syria. She wrote: "Aleppo was one of the most beautiful towns in Syria and the war began to destroy it. Tadmur (yellow) is the desert of Syria. Damascus and Idlib look like each other, because I was living in those two cities. The upper east part, Al Quaramish, is in red and dark, because I want to explain about the darkness in this city and also the bombing of Hama..."



2016

Pen, felt pen, markers and enamel dot stickers on vellum paper

Samin Siddiqi

Samin made a map of the different ethnic groups in Afghanistan.

2016

Marker, pen and enamel stickers on vellum paper

Shahin Mirzai

Shahin made a map of Kurdistan. He wants his map to show how big Kurdistan actually is - and that it had been independent in the past, so he wants it to be independent again.

2016

Crayon, felt pen and sticker on vellum paper

Omer Abdi

Omer did not finish his map, but it explains his journey from Syria to Denmark very beautifully. He has 12 siblings and wants to become a doctor.

2016

Crayon, pen, marker on vellum paper

**Haneen Faisal Bilal**

←

Haneen created a map of Palestine, where her grandparents were born. The yellow path leads to Syria where she was born.

2016

Marker, felt pen, enamel dot stickers, tape and stickers on vellum paper

EXHIBITION CATALOGUE 3:

**THE DIVIDING LINE - FILM AND PERFORMANCE ABOUT
BORDER CONTROL AND BORDER CROSSING**

Castaway Souls of Sjælsmark/Denmark transnational

Chen Chieh-jen Taiwan

David Fedele Australia

George Kurian India / Turkey

Welcome to Europe transnational

THE DIVIDING LINE

Film and Performance
about Border Control
and Border Crossing

March 4 – April 16, 2016







Introduction to the exhibition

by Frederikke Hansen & Tone Olaf Nielsen
CAMP's directors

The Dividing Line: Film and Performance About Border Control and Border Crossing is CAMP's third exhibition in our 2-year exhibition program *Migration Politics*. As one European government after another is responding to the biggest refugee and irregular migrant flood ever recorded by tightening border controls and asylum and deportation policies, Europe has become the world's most dangerous migration route and the Mediterranean sea the world's most dangerous border crossing, according to IOM (International Organization for Migration). CAMP wants this exhibition to take a deeper look at this situation and provide a lens through which to better understand the complex interplay between human migration and border politics.

The exhibition

The Dividing Line takes its starting point in the rich tradition in contemporary art and film for examining borders as geographic, sociocultural, and symbolic dividing lines. The exhibition presents film, video, and live performance work by 5 transnational artists, filmmakers, and activist groups that bring different insights to the current situation. Most of the contributors have themselves experienced flight or migration.

In his video installation *Empire's Borders I* (2008-09), artist **Chen Chieh-jen** (Taiwan) shows how discriminative visa policies of stronger nations are a tool to exclude and govern citizens of weaker nations. Documentary filmmaker **David Fedele** (Australia), in his film *The Land Between* (2014), 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. In his film *The Crossing* (2015), documentary filmmaker and photojournalist **George Kurian** (India / Turkey) takes the viewer along the dangerous migration route of a group of Syrian women, men, and children to Europe, and exposes all the territorial as well as sociocultural borders they have to cross. Lastly, in a variety of video and publication material, the transnational network **Welcome to Europe** documents the disobedient movements of hundreds of thousands of refugees and migrants along the Balkan route in summer 2015, who enforced their right to freedom of movement and refused to be deterred by border fences and guards.

Parallel to the works in exhibition, **Castaway Souls of Sjælsmark/Denmark** contributes with a performance during the opening night entitled *For the Right to Have Rights!*, and a series of public work meetings during the exhibition period on how Danish society tackles its 'undesirables.' Castaway Souls of Sjælsmark is a group of rejected asylum seekers from the Danish deportation center Sjælsmark, who have formed a protest movement demanding an end to forced deportations, the closure of asylum camps, a stop to the criminalization of migrants and asylum seekers, and the right to move or to stay.

Introduction to the exhibition
by Frederikke Hansen & Tone Olaf Nielsen

Background

The world is currently witnessing an unprecedented wave of mass migration, with nearly 60 million people being displaced from their homes because of war or persecution, and an even higher number migrating from poverty and climate change. In 2015, this wave hit Europe, and more than one million refugees and irregular migrants crossed into Europe, cutting open the continent's borders and creating division amongst its politicians and populations over how to deal with the influx. Arguing that newcomers will strain welfare systems, threaten security, and undermine the quality of life, most European governments have re-imposed border control and stricter asylum and deportation policies, limiting the number of safe and legal routes to Europe and resulting in thousands of refugees and migrants dying each year while attempting to make unauthorized border crossings.

The Universal Declaration of Human rights states that we all have the right to 'freedom of movement,' meaning that we all have the right to move around in a country, to leave it, and to return to it. Simultaneously, international law states that it is the sovereign right of any nation-state to control its borders, regulate immigration, and refuse entry to some. This paradox means that it is legal to cross a border when leaving a territory, but illegal to cross the border into a new country without the necessary authorization or documents required under immigration regulations.

Education & Practical Info

The Dividing Line is accompanied by an extensive opening program featuring a talk by George Kurian about his film *The Crossing* and a live performance by Castaway Souls of Sjælsmark/Denmark. In addition, CAMP offers weekly guided tours on Saturdays from 3–4 pm by a team of guides from CAMP and the Trampoline House refugee community.

The Dividing Line is curated by CAMP's directors and is supported by The Danish Arts Council, Knud Højgaards Fond, City of Copenhagen: The Culture and Leisure Committee, Bispebjerg Lokaludvalg, and private donors.

Previous spread photo:

Still from Chen Chieh-jen's video installation *Empire's Borders I* (2008-09). Courtesy the artist.

Access to Asylum

by Michala Clante Bendixen
Refugees Welcome + refugees.dk

They should stay in their local region!

To many Europeans it may come as a surprise that many refugees prefer to stay in their own country or their neighboring country. 85% of the refugees in the world are displaced within their own region, or even inside their home country. As most human beings, they love the place they were born, and they are usually hoping to return as soon as possible. Most refugees have tried to survive in their region before moving on to Europe, but those regions are already flooded with displaced people and struggling with their own problems.

Why don't they buy a plane ticket?

There is also another reason that so few refugees manage to leave their local regions, which rarely offer them a stable or decent life. Even though many of them would be considered refugees with a right to protection in any of the countries that signed the Refugee Convention, the problem is claiming that right. It is a paradox that all the Western states, so concerned with human rights, have put every possible obstacle in the way to safety for refugees. And these days, they push the limits even further, using all kinds of immoral and dirty tricks to keep asylum seekers from entering European territory.

In the 1980s and 1990s, Denmark was one of the first countries to stop the option to apply for asylum at embassies, and later introduced the carrier sanctions for airplane companies: fining them heavily for allowing passengers without a visa to board airplanes. The Dublin Regulation was passed, forcing all European countries to take fingerprints and to return asylum seekers to the first EU country they entered. These efforts put pressure on Italy, Malta, Spain, and Greece.

Since then, entering Europe by plane has only been possible with false passports and visas (very expensive and hard to get). Most refugees travel instead with the help of smuggler networks who transport them in closed lorries and trunks of cars, and the journeys have included swimming across cold rivers, hiding under trains or trucks, walking for weeks through deserts and forests, crossing seas in dangerous and overloaded boats, staying for months in terrible hideouts on the way. The travel has become life threatening in itself.

We have to stop them coming into Europe!

Last summer, things changed because of the large number of refugees arriving to Europe, many of them women and children. Many countries, including Denmark, gave up taking fingerprints and let people continue to the country they wanted to go to. The result was that most refugees ended up in Sweden and Germany – and no common solutions were found.

Instead of trying to establish safe routes and prevent thousands of refugees from drowning in the sea or dying from other causes on the way, the decision from EU was: 1) to make a deal with Turkey to take asylum seekers back (in spite of the numerous human rights violations in the country, and the fact that Turkey did not sign the Refugee Convention), and 2) to send out Frontex and NATO ships to patrol the coastlines of Libya and Turkey, to return refugees to those countries, and to destroy the smuggler boats (which is the only chance the refugees have to enter a safe place).



Still from Chen Chieh-jen's video installation *Empire's Borders I* (2008-09)

Access to Asylum
by Michala Clante Bendixen

They are all economic migrants!

These days, even European countries like Macedonia, Croatia, and Bulgaria are making decisions at the border about who are 'real refugees', without access to an asylum procedure, allowing only Syrians and Iraqis to enter, refusing Afghans, Iranians, Eritreans, Somalis, Pakistanis, and many others, who face deportation back to Turkey. This is an extreme contrast to the fact that in 2015, the EU countries in total granted asylum to 65% of Afghans, 96% of Eritreans, and 78% of Iranians. To turn away these nationalities as 'economic migrants' is absurd and a violation of international laws.

Maybe we should just re-write those old conventions?

What Sweden, Norway, and Finland are now doing is also illegal: Sweden has re-imposed border control at the train station at Copenhagen Airport, which is not on its border, and demands valid passports or ID papers issued by an EU country to let anyone enter. Norway does the same thing on ferries, and Finland even demands a visa in order to board the ferries. All these new requirements are making it impossible for anyone to apply for asylum in those countries – Denmark now being the only Scandinavian country that still allows people without papers to ask for asylum on the border and lets them in. Austria has simply set a limit to how many applications they will accept per day – something that experts have always dismissed as ridiculous. Hungary has even built walls along their border in September last year, something that also came as quite a surprise to the rest of EU.

They have to accept a safe country

The Dublin system also has another negative impact: you might not want to stay in the country that took your fingerprints, even if you are granted asylum there. But it is not possible for a refugee to move until she has become an EU citizen. Many Eritreans, Somalis, and Afghans have residence permit in Italy, but they don't have any family there and very bad chances of making a decent living. So some of them end up as undocumented migrants in the northern European countries, where they have a chance for better living conditions despite having no legal rights. Italy and Greece have far higher unemployment rates than the northern European countries, so it would be easier to find jobs there for all the young refugees, if they were only allowed to try. █

“Of all the specific liberties which may come into our minds when we hear the word ‘freedom,’ freedom of movement is historically the oldest and also the most elementary. Being able to depart for where we will is the prototypical gesture of being free, as limitation of freedom of movement has from time immemorial been the precondition for enslavement.”

/
Hannah Arendt,
On Humanity in Dark Times, 1968

Displacement and the Routes to Safety in Europe

by Dr. Martin Lemberg-Pedersen, Post Doc,
Centre for Advanced Migration Studies (AMIS), University of Copenhagen

In 2015, the UNHCR published statistics showing that the world is now hosting 59.5 million refugees – the highest number since world war two. Two thirds are internally displaced, that is, refugees within their own countries, and more than 85% are displaced in their regions of origin, to be found in the global South.

Many seek to find shelter only until they can return to their neighborhoods, their homes, until they once more can walk through their streets or play in their parks. Therefore, they remain displaced within their country for months or years, often forced to relocate several times. This *internal flight* represents the **first set of routes** for the refugees of our time, and in taking them they often rely on their social networks, on family or friends, or friends' friends. But when disaster strikes in such a manner that families are split forever, separated children or other vulnerable groups in desperate need of internal relocation can be forced to rely on more ruthless networks.

Often, however, it is simply not possible to even remain in the country. Growing hostilities, increased persecution, bombing or rumors of terrible crimes committed nearby can force the hopeful to lose hope of an immediate return. In which case they take the difficult decision of leaving their country to a neighboring country in their region. This *migration to regions of origin* – understood as the crossing of an internationally recognized territorial border – then represents **the second set of routes** for refugees.

And while the world is full of refugees, it is a crucial factual backdrop to the warning from European politicians of “waves of refugees” that only a small fraction of the world’s refugees in fact ever leave their regions of origin. Another way to put this point is to say that the global refugee crisis is not reserved for Europe. There may exist a crisis in the European response to refugees, but simultaneously there is a much larger refugee crisis unfolding in the regions of origin. And while it is a politically convenient fiction that they are all headed towards Europe, this situation in the regions of origins mean that the most used refugee routes are to be found within those regions.

For instance, the majority of Syrian refugees remain within their own country (7.6 million) while around 4 million people have escaped to regions of origin. For the latter, the main routes out of Syria are across the north western borders into Turkey (as 2.6 million refugees have done), the western borders into Iraq (245,000 refugees), or by flying to Lebanon (1 million refugees), to Jordan (638,000 refugees), or to Egypt (118,000 refugees). In Afghanistan, around 1 million people are displaced within the country – the highest number in a decade – while around 2.6 million remain displaced outside of it. An established route – born out of decades of war and flight – has crossed into the Pakistani borderlands (a country officially hosting 1,5 million refugees).

Still from Welcome to Europe's video *Moving Europe: Intro* (2015), produced by Fish in Water Films



In this landscape of transit and displacement, quasi-permanent slum camps have risen from the hardened soil, functioning as make-shift homes for well over 1 million people. But many move still onwards, into Iran. Officially hosting just about 1 million refugees, but unofficially many more, Iran has experienced several waves of refugees during the last decades, most recently following the American-led invasion of Iraq, which displaced over 2 million refugees into Iran. This has created an irregular and exploitative economy. Consequently, while many remain, other refugees try to save enough money to move on. By comparison, while many million refugees thus remain in or around countries like Syria, Afghanistan, and Iraq, from July 2014 to September 2015, about 251,000 Syrians and 110,665 Afghans and Iraqis applied for asylum in Europe.

For the last 40 years, the refugee routes most travelled are to be found in peoples' regions of origin. And indeed, for decades the global refugee system has been premised on this dynamic. Primarily European and Western donor states have channeled funds, through organizations like the UNHCR and IOM, in order to provide sanitation, food, camps, shelters, and local capacity for asylum processing and protection in these regions. The goal has been to ensure so-called "durable solutions" in the immediate surroundings of the displaced.

This strategy, however, has also been accompanied by virtually no activity on the part of European states to construct or expand humanitarian corridors for displaced persons. Instead, under the auspices of the European Union (EU), European countries have constructed a massive border control system. While each European state has signed the Refugee Convention, and is thus obliged to provide access to asylum procedures, the states have also developed evermore ways in which they can avoid activating that obligation. And this has had a big impact on the **third set of refugee routes**, namely the **escape routes to Europe**.

Displacement and the Routes to Safety in Europe
by Martin Lemberg-Pedersen

The European border system of today is characterized by a remarkable lack of safe and legal routes for refugees. In fact, for the vast majority of the world's refugees, seeking protection in Europe actually requires that they make use of *irregular migration routes into Europe*, like those crossing the Atlantic, Mediterranean and Aegean Seas. Consequently, and predictably, the European borders have become the mass grave of more than 25,000 people since 2001, a terrifying increase of the fatality rate between 1993 and 2001, which totaled 2,000 dead.

While for instance Palestinian and Somali refugees previously were able to board planes and fly to European cities during the 1980s and 1990s, the routes of the 2000s changed. Measures such as the Dublin Regulation¹, tight visa regimes, carrier sanctions, and externalized border control effectively globalized and privatized European border control.

The *privatization* drive is because travel companies have taken over visa and passport controls in airports in order to avoid the sanctions' massive fines. And this also explains one *globalization drive*, namely that border control, previously territorially grounded and reserved for national authorities, has now been detached from national territorial boundaries and is proliferated to airports all across the world. Another complementary globalization drive has been the enlisting of third countries, such as Morocco, Tunisia, Libya, Egypt, Turkey, and Ukraine, as EU proxies paid to perform pre-emptive border control of migrants before they reach European territory and gain the right to apply for asylum.

The combined effect of these measures was that the most used refugee routes were pushed out of the safe transportation mode of airplanes, and geographically out of Europe. The main refugee routes were now located at the southern and eastern edges of European territory, in regions such as West Africa, Maghreb, and the Middle East, but also putting pressure on Europe's southernmost countries like Italy, Malta, and Greece.

At the same time, while Europe has received on average of between 300,000-600,000 asylum seekers annually the last 15 years, the amount of resettled refugees has fallen drastically compared to the 1990s, since the pilots used to lift tens of thousands of refugees from the former Yugoslavia to Europe have been scaled back and discontinued. At the dawn of the 21st century, the landscape of European routes for the displaced has therefore solidified into a new form.

The European borders lack safe and legal routes through which refugees can enter asylum procedures. Accordingly, since the 21st century has also witnessed a record amount of conflicts in the regions neighboring Europe, the closure of these routes has resulted in a massive shift from legalized to irregular refugee routes. And this has created the perfect conditions for large smuggling networks operating in the European borderlands.

During the early 2000s, the West African countries of Senegal, Cap Verde, Mauritania, and Morocco represented the route most travelled – the Atlantic and Western Mediterranean Route – with the Canary Islands, and Ceuta and Melilla as points of destination. Quite quickly, however, the EU founded the coordinating border control agency, Frontex, which launched a series of operations targeting this flow. This generated a 'displacement effect' whereby the Central and later the Eastern Mediterranean Route became the most used ones.

Displacement and the Routes to Safety in Europe

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This propelled Gaddafi's Libya into a key ally for the EU, and the result was European support for a massive surveillance and control infrastructure that hugely impacted refugees' routes and conditions, and that Gaddafi knew how to put to use. A string of camps was placed along the main migration route, with few located at the southern-most borders to Niger and Chad, none in the huge Libyan desert, and most around the northern coastal cities. For days on end, people were freighted as cattle, forced to stand upright, in containers with only bullet holes providing air, as truck caravans carried them across the scorched Libyan desert, before they were put on boats and embarking to cross the deadly Mediterranean Sea. Horrid witness accounts of rape camps, beatings, torture, and killings surfaced from the Libyan border system were brought forth by humanitarian organizations. And were ignored by the European politicians.

Crucially, this border system was an integral part of the smuggling industry as both police, military, and smugglers colluded to get part of the profit. Refugees were thus forced to negotiate, pay, and suffer their way through this massive system of repression and circulation, typically trying 4-6 times before successfully reaching Europe. This externalized European border system produced a secondary kind of displacement, different from the original reason why people escaped their homes and countries. Caught between exploiting smugglers, police, and military, refugees were forced to endure a **border-induced displacement** outside Europe's territorial boundaries.

But this has changed in 2015, as a quick succession of events has brought the European border system to the brink of collapse. The failure of European states to provide the donations needed to contain especially Syrian refugees in the regions of origin has dovetailed with the collapsed Libyan state and the continued displacement from countries like Afghanistan, Eritrea, Iraq, and Syria to the effect that the displaced, for a time at least, could no longer be circulated outside Europe.

This paved the way for the route spanning from the Western Turkish coastline, over the Greek islands onwards across the Macedonian border and then along the so-called Balkan route. Refugees then travelled via Serbia, Hungary, Croatia, Slovenia, and Austria. A majority stayed to apply for asylum in Germany, but a flawed perception has the story stopping there. On the contrary, many thousands of people continued westwards as the route branched off towards France and the United Kingdom. Others again continued north to seek protection in Belgium and the Netherlands. Of those arriving in Germany, many also continued north towards Scandinavia, and Sweden in particular. Again, the story doesn't stop there, as tens of thousands also transited that country towards Norway and Finland. According to Eurostat, around 1,2 million people applied for asylum in Europe in 2015, an increase from 625,000 in 2014 and 434,000 in 2013.

These intra-European displacement routes were, however, not ordered or planned, but rather chaotic and unplanned. While the European countries had spent considerable political and economic power on closing down the legal refugee routes and expanding control and surveillance, they had completely neglected to construct a reception system capable of managing a large scale refugee crisis such as that of Syria. Consequently, a handful of countries, most notably Hungary, Denmark, and lately Austria, used this vacuum and their geographic placement to act as 'first movers' in a policy drive to deflect the responsibility for asylum seekers on to other countries.

At the beginning of 2016, the displaced therefore find themselves placed in a limbo between border systems, as the European states through ID-control, the blockade of certain refugee groups, and

Displacement and the Routes to Safety in Europe
by Martin Lemberg-Pedersen

lately also the historic launch of a NATO military operation seek to push them towards Macedonia, Greece, and Turkey through an ill-conceived and poorly planned scheme to concentrate the refugee flows in the south eastern Europe. The phenomenon of border-induced displacement has now become a reality also within Europe, and with it comes the risk of massive humanitarian consequences and increased tensions between incooperative states, which increasingly ponders to retreat from the international conventions. The lessons, who not so long ago led to the foundation of the human rights and the Refugee Convention now seem to be left at the wayside, just at the point in time where they are becoming most relevant to protect the displaced in our times. //



Still from David Fedele's documentary *The Land Between* (2014)

Note

1) The Dublin Regulation is an agreement between EU member states, Norway, Switzerland, Iceland, and Liechtenstein. The regulation requires asylum seekers to apply for asylum in the first EU country they enter and allows EU states to return them to so-called safe countries. The regulation also stipulates that asylum seekers can only submit one asylum application within the EU and that the decision of the first EU country they apply in is the final decision in all EU countries.

Works & Projects in the Exhibition

Castaway Souls of Sjælsmark/Denmark

(transnational)

For the Right to Have Rights! (2016)

Performance during the opening night on March 4, 2016, 45 min., and a series of public work meetings during the exhibition period from March 4 – April 16, 2016. Courtesy Castaway Souls of Sjælsmark/Denmark



On January 26, 2016, 200 demonstrators marched from Sjælsmark Deportation Center to Asylum Center Sandholm north of Copenhagen under the parole "A Call for Solidarity from Asylum Seekers." The Sjælsmark residents protested against being moved by force to a closed-down prison in Ikast, Jutland, and for rights. This march has been followed by a series of demonstrations and a week-long protest camp in Copenhagen.

Photo courtesy Mark Knudsen/Monsun

Castaway Souls of Sjælsmark/Denmark
For the Right to Have Rights! (2016)

Castaway Souls of Sjælsmark/Denmark is a group of rejected asylum seekers from the Danish deportation center Sjælsmark, who formed a protest movement in January 2016 in reaction to how the Danish asylum system treats deportees. The group contributes to the exhibition with a performance during the opening night entitled *For the Right to Have Rights!*, and a series of public work meetings during the exhibition period on how Danish society tackles its ‘undesirables.’

The group states: “While there is much focus on the new refugees arriving on a daily basis at Copenhagen Central Station, no one knows the situation in Sjælsmark Deportation Center. Therefore, we, the residents of Sjælsmark, decided to organize and has since January 2016 done a series of demonstrations and a week-long protest camp on ‘Tadhamoun Square’ / The Red Square in Copenhagen. We have chosen to do so in order to break the isolation and spread information about the conditions in Sjælsmark. We are also doing it to create a network of support and solidarity. We are protesting for our right to have rights. Our demands are as follows:

THE RIGHT TO HAVE RIGHTS
 FREEDOM TO MOVE
 FREEDOM TO STAY
 CLOSE THE DEHUMANIZING ASYLUM CAMPS / PRISONS
 STOP CRIMINALIZING US – WE ARE NOT CRIMINALS

Everything is happening so fast at the moment because we find ourselves in a very insecure situation. Some inmates in Sjælsmark have been arrested and imprisoned in Ellebæk Prison for detained asylum seekers. One inmate died in custody, and we are unsure of what kind of negotiations are going on with our home countries in relation to the forced deportations. The authorities’ plan is to isolate us even more, by moving us to an old prison in Ikast, Jutland, against our will on March 1. There is no transparency in our lives. All of us in Sjælsmark are living under so-called ‘motivation promotive measures.’ It is an attempt to pressure, threaten, force us to return ‘voluntarily.’ We could potentially all be deported tomorrow.”

More info at: facebook.com/groups/1729179573981631/

Works & Projects in the Exhibition

Chen Chieh-jen

(Taiwan)

Empire's Borders I (2008–09)

Video installation, 35mm transferred to DVD, color & b/w, sound, 26:50 min., single-channel, continuous loop + documentation of blog postings on Chen's blog *The Illegal Immigrant* used to develop *Empire's Borders I*, dimensions variable. Courtesy the artist



Still from *Empire's Borders I* (2008–09)

Chen Chieh-jen

Empire's Borders I (2008–09)

Empire's Borders I is a 2-part video installation, which examines the discriminative border control policies of stronger nations and their governance and discipline of citizens of weaker nations. The first part re-enacts the real visa interviews of eight Taiwanese women applying for and being denied non-immigrant visas to the U.S. The second part dramatizes the discriminative treatment by Taiwan's National Immigration Agency of eight mainland Chinese spouses immigrating to Taiwan on marriage visas. Addressing unfair visa policies from the perspective of Asian women, Chen Chieh-jen's opens up a critical dialog about the world order of capitalist globalization called "Empire" and the plight of women and labor workers under this order.

The inspiration for *Empire's Borders I* came from Chen's experience applying for a U.S. non-immigrant visa after being invited to attend an art exhibition in New Orleans. During a visa interview at the American Institute in Taiwan (AIT), Chen was accused of intending to remain in the United States illegally and his application was denied. U.S. citizens on the other hand, can enter Taiwan at any time without a visa.

Born in 1960 in Taoyuan, Taiwan, Chen Chieh-jen currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda, and martial law (1950–87). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth, and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law, and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that was obscured by neoliberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing, and re-connecting."



Works & Projects in the Exhibition

David Fedele

(Australia)

The Land Between (2014)

Documentary, video, color, 78 min.

Courtesy the filmmaker

The Land Between offers an intimate insight into the hidden and desperate lives of sub-Saharan African migrants living in the mountains of northern Morocco, dreaming of jumping a fence into the Spanish enclave of Melilla, for a 'better life' in Europe. With unique and unprecedented access, this film documents the everyday life of these migrants trapped in limbo, living with dignity and solidarity, as well as the extreme violence and constant mistreatment they face from both the Moroccan and Spanish authorities. It also explores many universal questions, including how and why people are prepared to risk everything, including their life, to leave their country, their family and friends, in search of a new and better life.



David Fedele
The Land Between (2014)

David Fedele is an award-winning documentary filmmaker from Australia. Generally working alone, self-producing and self-funding his projects, David is particularly interested in exploring cultural, humanitarian and social justice issues. His films have covered such diverse topics as sub-Saharan African migration in Morocco, electronic waste in Ghana, and illegal logging in Papua New Guinea, and have been screened and broadcast widely, winning numerous awards around the world.

www.david-fedele.com



Works & Projects in the Exhibition

George Kurian

(India / Turkey)

The Crossing (2015)

Documentary, video, color, 55 min.

Courtesy the filmmaker and Norwegian Film Institute

George Kurian is a documentary filmmaker and photojournalist, covering conflicts for many years. Presently based in Istanbul, he has been working in Syria, Iraq, CAR, Iran, Rwanda, and all over the Middle East and South Asia.

His work can be seen here: www.georgekurian.net



CAMP

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George Kurian
The Crossing (2015)

The Crossing takes viewers along on one of the most dangerous journeys of our time with a group of Syrian women, children, and men fleeing from war and persecution to Europe. Combining footage shot by one of the refugees, Rami Armouni, with footage by George Kurian, audiences follow these friends as they cross the Mediterranean, two continents, and five countries in search of a new home. They make it to Europe, only to find out that the hardest part of their journey still lies ahead: waiting for months in uncertainty for answers to their asylum applications, being separated and moved from one asylum center to the next, and realizing as they experience racial discrimination and segregation in Europe that the border can never really be crossed, since they wear it on their faces, carry it on their backs, to paraphrase human geographer Nicolas De Genova.



Works & Projects in the Exhibition

Welcome to Europe

(transnational)

Moving Europe: Intro and Moving Europe: On the Road (2015)

2 x online video documentaries produced by Fish in Water Films for the Welcome to Europe project *Moving Europe*, color, 2:53 min. and 6:19 min. Courtesy Welcome to Europe and Fish in Water Films

In the fall of 2015, *moving-europe.org* was founded to support the struggles of refugees and migrants along the Balkan route. A mini-bus with volunteers was sent along the route as a mobile and flexible infrastructure offering help and assistance in urgent cases, but predominantly gathering and spreading information and showing presence towards the border police. The bus has powered refugees along the route with electricity for mobile phones, Internet, and especially with information for further travel. The *Moving Europe* project is embedded into a network of activists that provides regularly updated reports from almost all border crossings. The project started with asking the question “Europe is at crossroads: Shall we welcome refugees and migrants or detain them? *Moving Europe*” and the two online videos presented in this exhibition.

The first video, *Intro*, raises a series of questions: Are thousands of refugees and migrants at the external borders to be condemned to die, to be detained in camps, or even to be shot at? Or could Europe open up and allow a process of re-orientation and pluralization, which would be befitting of the 21st century? Will all those people, who have welcomed refugees and migrants enthusiastically, be able to withstand the increasing attacks from the political right and the blowbacks that the coming months will inevitably bring? And will we be able to develop processes of solidarity and common struggles?

The second video, *On the Road*, documents the daily work of the *Moving Europe* bus against the background of an ongoing contested space. “In this way we want to contribute to keep open a path into a new Europe – for those who are arriving as well as for ourselves.”



Welcome to Europe



Works & Projects in the Exhibition

Welcome to Europe

(transnational)

Moving On – One Year Alarm Phone (2016)

Publication & video
Courtesy Welcome to Europe



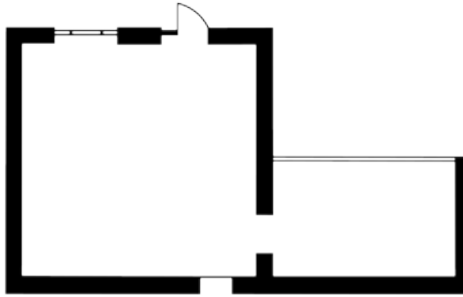
Welcome to Europe*Moving On – One Year Alarm Phone (2016)*

Moving On – One Year Alarm Phone is an anniversary publication and a short video that offer insights, analyses, and commentaries on the first twelve months of the refugee hotline project, *Watch the Med Alarm Phone*. The hotline was established in response to the violations of human rights and the tragedies that we witness in the Mediterranean sea. By creating a hotline that refugees and migrants can call while they are at sea, being in distress, or in fear of push back, the organizers aim to intervene in real time. The organizers use their large network to put pressure on authorities to carry out their responsibility to rescue and to monitor violations and push backs.

The publishers write about the publication and the video: "We witnessed a lot of suffering and despair but also how the cruel European border regime became challenged and subverted time and again by the disobedient movements of hundred thousands, who decided to not be deterred by border walls, fences, and guards any longer. We were in the midst of this historic year of transformation and our experiences and actions clearly demonstrate that it is possible to create change and to find direct forms of intervention to support illegalized human mobility."

Welcome to Europe is a transnational network, which developed in 2009 from the struggles during the nobordercamp in Lesvos, Greece. The multilingual online platform w2eu.info provides information to refugees and migrants that might be useful on their journey to and through Europe. The network wants to give access to counseling and useful contacts in different European countries: "We welcome all travelers on their difficult trip and wish all of them a good journey – because freedom of movement is everybody's right!"

About CAMP



CAMP (Center for Art on Migration Politics) is a nonprofit exhibition venue for art discussing questions of displacement, migration, immigration, and asylum. The center is located in Trampoline House, an independent community center in Copenhagen's Northwest district that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. CAMP produces exhibitions on displacement and migration with renowned international artists as well as less established practitioners, prioritizing artists with refugee or migrant experience.

CAMP takes its point of departure in the fact that more people than ever before are displaced from their homes because of climate disasters, war, conflict, persecution, or poverty. The center works to increase insight into the life situations of displaced and migrant persons, and to discuss these in relation to the overall factors that cause displacement and migration to begin with. The objective is, through art, to stimulate greater understanding between displaced people and the communities that receive them, and to stimulate new visions for a more inclusive and equitable migration, refugee, and asylum policy.

CAMP is the first center of its kind in Scandinavia and is directed as a self-governing institution by the Danish curatorial collective, Kuratorisk Aktion (Frederikke Hansen & Tone Olaf Nielsen), who has also founded the center in 2015.

www.campcph.org
facebook.com/campcph/
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About the Trampoline House Location



Trampoline House is an independent community center in Copenhagen that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. Four days a week, the house offers different classes and activities, legal counseling, and friendship with the aim of breaking the social isolation and sense of powerlessness that many refugees and asylum seekers experience, while they wait months even years in the Danish asylum system for an answer to their asylum application or to be deported. Trampoline House brings together asylum seekers and Danish citizens, refugees and other residents of Denmark, united by a desire to improve the conditions for asylum seekers and refugees. The house was established in 2009–10 by artists Morten Goll and Joachim Hamou in collaboration with curator Tone Olaf Nielsen and a large group of asylum seekers, art students, activists, and volunteering professionals in reaction to Danish refugee and asylum politics. Trampoline House is a self-governing institution with a board of directors, a paid staff, and a large group of interns and volunteers. Financial support comes from public and private funding, donations and benefits.

[www](http://www.trampolinehouse.dk)

trampolinehouse.dk

facebook.com/trampolinhuset

facebook.com/groups/134600380053

Events

Opening party

Friday, March 4, 2016, 5–11 pm

Opening of the exhibition *The 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 from India / Turkey) 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
- 6:15–7 pm: *For the Right to Have Rights!*, a performance by **Castaway Souls of Sjælsmark/Denmark** (group of rejected asylum seekers from the Danish deportation center Sjælsmark) on how Danish society tackles its 'undesirables'
- 7–8 pm: Exhibition viewing and soup kitchen
- 8–11 pm: Party w/ DJs from Trampoline House's **Women's Club**, **DJ Kipanga**, and **DJ Ernest**

GUIDED TOURS

Saturdays, 3–4 pm, from March 4 – April 16, 2016

Every Saturday, CAMP invites you to a free guided tour in *The Dividing Line: Film and Performance About Border Control and Border Crossing* by a team of guides from CAMP and the Trampoline House refugee community.

PUBLIC WORK MEETINGS

For the Right to Have Rights!

April 6, 2016

As one of their contributions to *The Dividing Line*, Castaway Souls of Sjælsmark/Denmark (group of rejected asylum seekers from the Danish deportation center Sjælsmark) organizes a mobilization meeting on April 6, where the group will inform about their campaign "For the Right to Have Rights!" and invite the audience to involve in the campaign and its committees. The meeting also serves as a platform for discussing the harsh conditions in the Danish deportation center Sjælsmark, how to live with the threat of being deported by force back to the country one fled, how to stop the criminalization of rejected asylum seekers, and what the group's struggle for rights entails.

This publication is free and has been published by CAMP
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The Dividing Line: Film and Performance About Border Control and Border Crossing
March 4 – April 16, 2016

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Opening hours:

Tuesday, Wednesday, Friday 1–6 pm
Saturday 2–5 pm (free guided tours Saturday 3–4 pm)

Admission:

Free admission with a suggested donation of DKK 20 / €3 / \$3

Cover: Chen Chieh-jen, still from *Empire's Borders I* (2008-09). Courtesy the artist.



CAMP
Center for Art
on Migration Politics

www.campcph.org

DOCUMENTATION PHOTOS FROM EXHIBITION 3: THE DIVIDING LINE

March 4 – April 16, 2016

For the Right to Have Rights!, a theater performance in five parts by the self-organized group of rejected asylum seekers from Deportation Center Sjølsmark, Castaway Souls of Sjølsmark/Denmark, during the opening of CAMP's third exhibition *The Dividing line: Film and performance of border control and border crossing*, March 4, 2016. All photos: CAMP

→ *Drink some water and you will feel better*: A sketch about the limited access to health care in the Danish asylum centers' health clinics.

↓ *The Cafeteria*: A sketch about the cafeteria food in Deportation Center Sjølsmark. In Sjølsmark, residents are deprived of their allowance every two weeks and the right to cook their own food. Instead, three meals a day are served in the cafeteria at fixed hours.



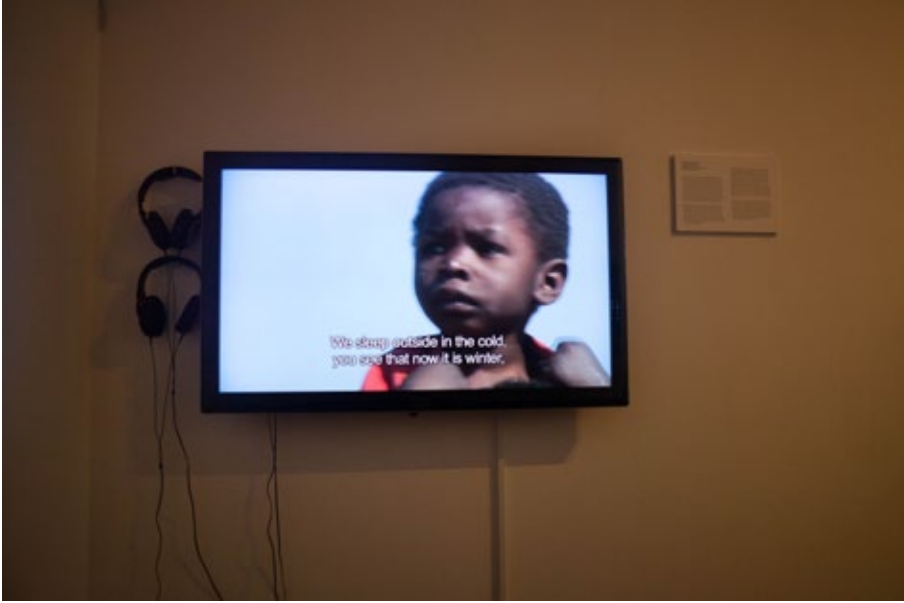


↑ *The Criminalization*: A sketch about the transfer of two rejected asylum seekers from an asylum centre to the deportation center Sjælsmark. Thus they are transferred from the custody of the Red Cross to the custody of the police and the have duty to report.

← *For the Right to Have Rights!*: A spoken word session on how Denmark treats its 'undesirables' as non-humans.

DOCUMENTATION PHOTOS FROM EXHIBITION 3: THE DIVIDING LINE

March 4 - April 16, 2016





↔↑ Installation views of *The Dividing Line* exhibition.
Photo: CAMP and Claire Duhamel

DOCUMENTATION PHOTOS FROM EXHIBITION 3: THE DIVIDING LINE*March 4 - April 16, 2016*

↑ Testimony by Barly Tshibanda about the living conditions in the new Danish tent camp Næstved during the debate meeting “Are human rights being violated in Denmark’s new asylum institutions?” organized in conjunction with *The Dividing Line* exhibition by CAMP and Trampoline House, May 29, 2016. Photo: Britta My Thomsen



↑ Castaway Souls of Sjølsmark/Denmark happening in front of Deportation Center Sjølsmark and in front of the Danish Immigration Service. Photo: Thomas Elsted and CAMP

EVENTS AT SMK AND CAMP IN CONNECTION WITH *MIGRATION POLITICS: THREE CAMP EXHIBITIONS AT THE SMK AND THE DEPORTATION REGIME: ARTISTIC RESPONSES TO STATE PRACTICES AND LIVED EXPERIENCE OF FORCED REMOVAL IN CAMP*

2-IN-1 OPENING PARTY

Friday, September 9, 2016, 4-11 pm

Opening of *Migration Politics: Three CAMP exhibitions at the SMK* at SMK: National Gallery of Denmark, Copenhagen, 4-5:30 pm + opening of *Deportation Regime: Artistic responses to state practices and lived experience of forced removal* at CAMP, Copenhagen NV, 6-11 pm.

Opening program

- 3:30-4: Free shuttle bus from CAMP/Trampoline House to SMK: National Gallery of Denmark
- 4-5:30: Opening of *Migration Politics* at SMK: National Gallery of Denmark. Welcome speeches and exhibition viewing
- 5:30-6: Free shuttle bus from SMK: National Gallery of Denmark to CAMP/Trampoline House
- 6-6:30: Opening of *Deportation Regime* in CAMP. Welcome speeches and drinks
- 6:30-7:30: Exhibition viewing and soup kitchen
- 7:30-8: *Jus Sanguinis*, a performance by Daniela Ortiz (artist, Peru/ Spain) questioning the prevalent legal principle 'right of blood' by which citizenship is determined by blood line as opposed to place of birth
- 8-8:30: Verses in Exile, a spoken word performance by Kosal Khiev (poet, tattoo artist, member of Studio Revolt, USA/Cambodia) about prison incarceration and forced deportation
- 8:30-11: Dance party w/ Panteras DJ Crew (transnational)

GUIDED TOURS

Saturdays, 3–4 pm, from September 9 – December 16, 2016 , in CAMP, Copenhagen NV

Every Saturday, CAMP invites you to a free guided tour in *Deportation Regime: Artistic responses to state practices and lived experience of forced removal* by a team of guides from CAMP and the Trampoline House refugee community.

TALKS & PERFORMANCE

DEPORTSPORA: WHEN DEPORTATION BECOMES A WAY OF LIFE

October 29, 2–5 pm, in CAMP, Copenhagen NV

Deportation is the compulsory removal of ‘aliens’ from the territory of a state. Every year, a large number of rejected asylum seekers and undocumented migrants are removed by force from the country they migrated to and returned to their country of origin. Many will migrate again, making up what Peter Nyers has coined a global *deportspora* – an ‘abject diaspora’ whose migration cycle will no be stopped by deportation. What is it like to live with the immanent threat of deportation? What happens to deportees, who have been returned to their country of origin? And what makes people migrate again despite the prospect of being deported once more.

Join us in CAMP for a day of talks and performance exploring these questions and other aspects of deportspora:

- Shahram Khosravi (Associate Professor, Department of Anthropology, Stockholm University) will give a talk about post-deportation outcomes for Afghan asylum seekers deported from Sweden.
- Ghazel (artist, Iran/France) contributes with a performance inspired by stories collected from Afghan and Iranian undocumented migrants ‘in transit’ in Paris.
- Daniela Ortiz (artist, Peru/Spain) concludes the event with an artist presentation exploring the migration control systems of *jus solis* (birthplace citizenship) and *jus sanguinis* (bloodline citizenship).

The event is conducted in English and was made possible in collaboration with Kritiske antropologer, Images 2016, and SMK: National Gallery of Denmark. All are welcome. Free admission and snacks.

ARTIST TALKS

ART AND DISPLACEMENT

November 5, 2-4 pm, at SMK: National Gallery of Denmark, Copenhagen

Welcome to an afternoon exploring artistic responses to displacement, migration, and asylum. Three of the contributors to *Migration Politics: Three CAMP exhibitions at the SMK* will present their practices and projects:

Nermin Durakovic (Bosnia-Herzegovina/Denmark)

Dady de Maximo (Rwanda)

Trampoline House's Women's Club in collaboration with Bridge Radio (transnational)

The event is a collaboration between SMK: National Gallery of Denmark, CAMP/Center for Art on Migration Politics, and Images 2016. The event is conducted in English. Free admission and snacks.

COLOPHON

Migration Politics: Three CAMP Exhibitions at the SMK

is published by Statens Museum for Kunst in connection with the exhibition of the same title

This publication collates the three catalogues, which accompanied the exhibitions when they were first shown at CAMP.

Please see the colophones for the individual exhibitions:

Camp Life - Artistic reflections on the politics of refugee and migrant detention: see p. 46

from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty - A solo exhibition by Tiffany Chung: see p. 85

The Dividing Line - film and performance about border control and border crossing: see p. 123

Besides the original catalogues, this publication also includes an appendix to each of the three exhibition catalogues.

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EXHIBITION

Migration Politics: Three CAMP exhibitions at the SMK

SMK

September 10 - November 6, 2016

Curating: Marianne Torp and Tone Bonnén

Collaborative partners: CAMP/Center for Migrationspolitisk Kunst and Images 2016



The exhibition *Migration politics: Three CAMP exhibitions at the SMK* presents works that address structural issues concerning migration and displacement, portraying personal experiences of migrating and being displaced. The works are created by fourteen artists, artist groups and social networks that originate from many different places in the world. Most of them have first-hand experience of displacement, asylum seeking and migration.

The exhibition re-establishes three exhibitions originally created by and for CAMP/ Center for Art on Migration Politics 2015-2016.

