

ARTISTS

Participating in *Facts don't speak for themselves - Migration and European borders*

Klitsa Antoniou (Cyprus)

But the Sea Kept Turning Blank Pages Looking for History

Sculptural installation and painting

Klitsa creates environments that are charged with political and personal remembrance, pain and ambivalence. In this work she is examining how the memory of displacement and exile slides between reality and re-creation, and how issues of loss, separation and passion are activated when limits are enforced and resisted. The title, *But the Sea Kept Turning Blank Pages Looking for History*, is paraphrasing and drawing inspiration from Derek Walcott's poem *The Sea is History* (1979).

Klitsa Antoniou lives in Cyprus. She studied at Wimbledon School of Art and St Martins School of Art and Design in London, Pratt Institute, and New York University. In 2014 she completed her doctorate in Art History and Theory at the University of Cyprus. She has exhibited extensively and internationally for many years and won numerous awards.

Kimbal Quist Bumstead (UK)

The Horizon is Far Away

Video

This video is a documentary of sorts, of the inner life of a group of people who live in a, by UN, closed refugee camp in Coucha, in the Tunisian desert. They are staying there due to a lack of other alternatives, trying to survive. However, the role of the narrator slides between the artist and his protagonist, thus reflecting and dealing with the insecurity of representation and manipulation in art, and politics, of migration.

Kimbal is an interdisciplinary visual artist who creates site- and situation specific work, where he explores the state of being in-between. He collects and weaves together stories of people who are on journeys due to forced or voluntary migration. Through docu-narrative videos, photography and interactive performance installations, he reflects on how people construct ideas of 'home' through fantasy, memory and dreams.

He has recently conducted projects with different migrant and refugee groups in Eastern Turkey and Tunisia. He lives and works in Amsterdam and London.

Dror Feiler (Sweden/Israel)

Random

Video

'Rock, Paper, Scissors' is a game that is played worldwide. It is based on chance: everyone can win. That is why "chance" is often perceived as a "fair" distributor of happiness and unhappiness: it can bring fortune or misery to anyone. But the notion of chance can also be misleading, as an explanation and excuse for the state of affairs, as the poor person's consolation and hope for future success and profit and as the rich man's excuse for his success and "luck" in life.

Dror Feiler is an internationally acclaimed Swedish artist, composer, activist and musician who was born and raised in Israel. Within an art context he works with video and sound installations, and within a music context, performance and video. He often collaborates with his partner Gunilla Sköld Feiler and together they run the gallery TEGEN2 in Stockholm.

Núria Güell (Spain)

Núria has developed the concept *displaced legal/moral application* to describe her method. She starts out from a legal or moral principle but turns it around, thereby reversing the power relationship involved.

***Support Swedish Culture* - Video**

This video is a documentation of a commissioned art project that was never realized. The idea was that the Swedish Art Council would employ a group of EU-migrants, in order for them to collect money to support Swedish culture. The video shows the afterthoughts and disappointment among the migrants who had hoped to participate in the art project.

***Stateless by Choice* - Video and documents**

Núria tries to be released from her Spanish citizenship, but it turns out to be impossible. In her attempt we get a critical view of the national membership principle underlying the idea of citizenship. The work also brings into view the flip side of membership - statelessness and exclusion.

Núria studied at the University of Barcelona and at Art Conduct in Havana. Her works has been exhibited in Havana, Ljubljana, Liverpool, Barcelona, The Hague, London, Paris, New York, Chicago and Stockholm.

Runo Lagomarsino (Sweden)

Sea Grammar

Slide projection loop

A sound is accompanying the transformation of the sea that, through its accumulation of holes, gradually becomes a void. The first image of *Sea Grammar* shows a friendly sea which is perforated with holes until the picture eventually disappears. Only light is left. Much has been said about the Mediterranean Sea as the World's deadliest frontier. Runo seems to explore this topic through silence, or rather, through the monotonous rhythm of the projector. A sound that follows the transformation of the sea.

Lagomarsino creates frictions between languages, representations and dominant narratives by examining crimes and alternative starting points from which one can tell other stories, read about the past, unlearn and name the future.

He works in Malmö and São Paulo. He participated in the Whitney Museum of American Art Independent Study Program 2007-2008 and studied at Malmö Art Academy in 2003. He has participated in numerous solo and group exhibitions around the world, for example: *Carla Zaccagnini & Runo Lagomarsino*, Malmö Konsthall (2015); *Against My Ruins*, Nils Stærk, Copenhagen (2014); *We have everything, but that's all we have*, Mendes Wood DM, São Paulo (2013), The 56th Venice Biennale (2015); Museo Nacional Centro de Arte Reina Sofía, Madrid (2014); Guggenheim, New York (2014); and The 30th São Paulo Biennial (2013).

Oscar Lara (Sweden/Peru)

100 Years

Video installation

How long can a human being wait in uncertainty, unable to plan life? *100 Years* is a video where refugees that have been detained in a center in Copenhagen recount to us how long they have been there. The video we are showing was originally projected on to the walls of a replica of the cell they had been in.

Oscar is born in Lima, Peru. He studied art and has a Master of Creative Arts from the University of

Wollongong, Australia. He lives and works in Lima and Stockholm, and has worked with sculptural installations, craft based installations, video documentaries, performance, and social development projects and has collaborated with Röda Sten Konsthall, Sweden; Museum of World Culture, Sweden; Can Serrat Art Center, Spain; Valand Academy, Sweden; Casamarles AIR, Spain; Centro Rural de Arte de Argentina; Fabrikken for Kunst og Design, Denmark; and TETEM kunstruimte, Holland.

Kristina Müntzig (Sweden)

The Promise

Collage

Kristina Müntzig often works with the history of political images. She retrieves and rearranges metaphors, thus creating new political images. *The Promise* is a collage of posters that all evoke a "we" that must be safeguarded. The arrangement puts them next to each other and lets the communities that are desired and portrayed as in peril, draw a line through history. There always a threat, some group is always "a problem", even though the object of love or hatred alters through history.

Kristina works with different techniques, but is often in the borderland between image and sculpture, with image samplings and collages that grow out of their frames. She has lived and worked in Buenos Aires, Istanbul, London, Copenhagen, Berlin and Tallinn, which is reflected in how her art often deals with issues of identity, borders and disorientation. She has a Master of Fine Arts from Goldsmiths College in London and the Valand Art Academy and has exhibited at Kiasma in Helsinki, Norrtälje Konsthall, Kalmar Art Museum, Art Gallery Varberg, Swedish Institute in Paris, and more.

Daniela Ortiz and Xose Quiroga (Peru/Spain)

NN 15 518

We Have Seen a video in Youtube and it was full of Xenophobia

Video, Book, installation

Daniela Ortiz and Xose Quiroga's works are often based on the reflections of migration, images that are suppressed and forgotten, or has become staple goods in the media flow. They engage us, but also force us to see our own position as witnesses, spectators and even perpetrators. *NN 15518* holds up the brutal statistics of drowned migrants during the last decade. The data was first gathered from media by the activist group *United Against Racism*. Hence, it is a rough and low estimate. To this, the artists add information about the organizations, countries and companies that are participating in and sustaining the system.

In *We have seen a video ...* Daniela Ortiz let us see images of border police at work that have gone viral and are accompanied by racist comments from youngsters on a school trip. Daniela found this clip on the net and then analyzed it with schoolchildren from Barcelona, from a decolonial and anti-racist perspective.

Daniela and Xose have participated in several group exhibitions in Spain, Peru and the United States, and have held a number of solo exhibitions in galleries and art centers in Europe and South America.

Gunilla Sköld Feiler (Sweden)

Colony

Installation

Colony is a process-based work that is mainly built with cloth and fabric which Gunilla has gathered from different parts of the world, and then cut, rolled and placed in different ways, in

relation to the exhibition space where it has been shown, in Tel Aviv, Stockholm, Trondheim and Linköping. The installation is formed into groups/colonies of small rolls, a concrete abstraction that is also an open metaphor of migration as an organic conversion process, where the tactile material evoke different associative concepts such as seeking refuge, protection, annexation, movement, exclusion, groups, countries, and flows of communities. Thus seen, *Colony* touches upon several of the themes that other works in the exhibition engage with more explicitly.

Gunilla Sköld Feiler is an internationally acclaimed Swedish artist who works with painting, installation, and sculpture. She also collaborates with her partner Dror Feiler in video and sound installations. Together they run the gallery TEGEN2, in Stockholm.