

WALL TEXT

The Warmth of Other Suns: Stories of Global Displacement
June 22, 2019–September 22, 2019

The Warmth of Other Suns brings together works of art from five continents to consider the current mass movement of people globally alongside historical migrations to and within the United States. Through sculpture, video, painting, photography, and more, the exhibition poses urgent questions about the representation and experience of migration and dislocation. The artists bear witness to both personal and historical events, many also questioning the capacity of images to portray reality and truth.

Following loosely geographic and thematic lines of inquiry, the exhibition also considers the consequences of violence and war, the humanitarian crises in the Mediterranean and at the US-Mexico border, the experience of exile and displacement under various political circumstances, and the process of integrating into a new community. Within the show, these subjects intersect with themes of memory, loss, identity, and hope for more promising futures. The works on view underscore the way art and images can present a range of experiences and stories—attesting to the civic and social imperative of art, and the responsibility of artists and viewers alike.

Borrowing a line from author Richard Wright (1908–1960), the exhibition shares its title with Isabel Wilkerson’s award-winning book on the Great Migration, the decades-long exodus of over six million African-Americans from the brutality and discrimination that ruled the American South. Jacob Lawrence’s *Migration Series* (1940–41), a cornerstone of The Phillips Collection, is one of several works that tells the story of this momentous but often marginalized migration within the United States. Through works that address the struggle and resilience of migrants around the world, *The Warmth of Other Suns* expands Wright’s metaphor to address a sentiment that is shared globally by those who take up perilous or unknown journeys to better their lives.

The exhibition is organized by The Phillips Collection in partnership with the New Museum, New York, and is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, New Museum, and Natalie Bell, Associate Curator, New Museum.

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The exhibition texts are written by Natalie Bell, Micola Brambilla, Juli Brandano, Gary Carrion-Murayari, Swagato Chakravorty, Mira Dayal, Matthew Erickson, Gregory Ng, and Rachel Wetzler.

Extended Labels

ADEL ABDESSEMED

b. 1971, Constantine, Algeria; lives in Paris, France

Queen Mary II, La mère (The Mother), 2007

Metal

Private collection

Adel Abdessemed's videos, performances, and sculpture reflect the artist's political commitment as well as his cynicism toward many of the symbols that dominate political, religious, and social life. In the early 1990s, Abdessemed left his native Algeria, and sought exile in France where he began staging street performances that addressed tensions in the public space or evoked the violence he witnessed in Algeria. Abdessemed regards his artworks as "acts," and emphasizes their potential to reflect political urgencies.

Compared to other works by the artist that often focus on violence in stark representations, *Queen Mary II, La mère* seems like a restrained if grim take on an aspiration shared by many around the world. A tin model of the luxury cruise liner, Abdessemed's boat paradoxically makes reference to inexpensive materials with the battered metal from which it is composed. The work's title references the "queen mother" but also plays upon the French homonym of "mere" and "mer," mother and sea, evoking both the sentiment of nostalgia and loss that comes with leaving one's homeland—and, perhaps, mother—as well as the risk of sea voyage, which for many migrants crossing the Mediterranean is a harrowing and potentially tragic experience.

CHANTAL AKERMAN

b. 1950, Brussels, Belgium; d. 2015, Paris, France

From the Other Side (De l'autre côté), 2002

Video and 16 mm, sound, color

Courtesy Fondation Chantal Akerman, Icarus Films, and Marian Goodman Gallery

Directed by Chantal Akerman

Photography: Raymond Fromont, Robert Fenz, and Chantal Akerman

Sound: Pierre Mertens

Editing: Claire Atherton

Production: AMIP, Arte France, Paradise Films, Chemah I.S.

While the early works of renowned filmmaker Chantal Akerman were often attuned to femininity and domesticity, urbane modernity, and queer sexuality, her later work turned to questions of displacement, exile, diasporas, and selfhood in an increasingly fragmenting world.

Filmed along the border between the two nations, *From the Other Side (De l'autre côté)* investigates the plight of impoverished Mexicans attempting to legally and illegally enter the United States and testifies to Akerman's empathy for the marginalized and disenfranchised. The work includes footage of improvised camps, nocturnal Border Patrol surveillance, as well as interviews with the migrants, their families, and American authorities. Says Akerman of her subjects, "They have stories to tell . . . unfortunately." Akerman tells these stories unflinchingly, often making her audiences sit through long silences, imitating as closely as possible the cruel and arduous journey made by migrants hoping to find paradise on the other side—and often failing.

Run time: 1 hr 39 min.

JOHN AKOMFRAH

b. 1957, Accra, Ghana; lives in London, UK

***Vertigo Sea*, 2015**

Three-channel HD video installation, 7.1 sound, color

© Smoking Dogs Films, Courtesy of Lisson Gallery

John Akomfrah's films frequently juxtapose anachronous periods of social turmoil to comment on the trauma of postcolonial history. As a founding member of the Black Audio Film Collective, Akomfrah began his artistic career with a desire to reshape depictions of Black bodies and stories. Akomfrah has since shifted his critical historical lens toward documentary and fictional works on migration or political and intellectual Black leadership.

Vertigo Sea creates parallels between the sea and migration, migration and whaling, and *Moby Dick* and slavery. Like the sea, the film's aesthetic calm is interrupted by scenes of death. A bird dives swiftly into the water, spearing a school of fish. A man standing with his own spear is engulfed in the carcass of a bloody whale. Radio voices and archival footage narrate the voyages of Nigerian migrants, Vietnam War refugees, and victims of a 1781 slave ship massacre; none would have known each other, but all faced a similar struggle for survival at sea. Though the scale of the installation evokes a sense of despair, violence, and history, the film may be seen as a memorial that challenges the notion of the sea as a politically neutral space where only nature governs.

Run time: 48:30 min.

PAWEŁ ALTHAMER

b. 1967, Warsaw, Poland; lives in Warsaw, Poland

***Real Time Music*, 2017**

Sound installation

Courtesy of the artist and Foksal Gallery Foundation, Warsaw

Drawn to the social nature of art and constantly seeking opportunities for discovery and collaboration, Paweł Althamer has traveled the world to engage diverse communities—often those perceived to be at the margins of society—in participatory projects or performances. From the weekly ceramics classes he has led with individuals with multiple sclerosis for over two decades, to works made in collaboration with children, homeless people, or his neighbors in Warsaw, Althamer lives and works outside of fine art's perceived boundaries, regularly subverting notions of skill or specialized knowledge.

The sound work heard here is the result of Althamer's engagement with Mamadama, a woman from the Republic of Guinea whom the artist met in Milan through an Italian NGO that supports refugees and migrants through educational and social services. Althamer was struck by a song Mamadama knew by heart, and this recording captures her singing the story of two lovers who decide to leave their village but must cross a river—the lovers' families try to persuade them to stay, but the two decide to journey anyway. The folk song, with its melancholic tune, speaks to the timeless longing to leave one's home to seek a better life, while Althamer's simple gesture of documentation attests to the relevance of that story for Mamadama and many others today.

Run time: 1:02 min.

FRANCIS ALÿS

b. 1959, Antwerp, Belgium; lives in Mexico City, Mexico

***Don't Cross the Bridge Before You Get to the River (Strait of Gibraltar, Morocco-Spain)*, 2008**

In collaboration with Julien Devaux, Felix Blume, Ivan Boccara, Abbas Bahnim, Fundación NMAC

Montenmedio Arte Contemporáneo, and children of Tangier and Tarifa

Video, sound, color

Courtesy of the artist and David Zwirner

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Francis Alijs is best known for his videos, photographs, and installations that document his public actions that use symbolism and allegory to address social and political urgencies. Since 1999, Alijs has realized a number of projects with groups of children, drawing from fairy tales or children's games to reimagine stories and contemporary politics.

This work marks a collaboration with children from both sides of the strait of Gibraltar, which separates Europe from Africa by a mere eight miles. The strait is a prime site for migrants attempting passage, and Tangier, Morocco, has become more of a stopping point than a home. Children from Tangier and from Tarifa, Spain, created toy boats from plastic sandals and swam out into the water in a single file line from each country's shore, with the intention of creating a human bridge between the two continents. Even if the action is more one of hope than one that can be achieved, Alijs uses this attempt as an emblem of optimism.

Run time: 7 min.

Untitled (Study for Don't Cross the Bridge Before You Get to the River)

2006-08

Installation composed of 1 painting (oil and encaustic on canvas on wood), 36 shoe-boats (glass, leather, wood, foam, thread, plastic, corrugated plastic, fabric, and steel), and 1 mirror

Private collection

Untitled (Study for Don't Cross the Bridge Before You Get to the River)

2006-08

Oil and encaustic on canvas on wood; installation of 4 paintings, 3 diptychs, and 1 quadriptych

Private collection

EL ANATSUI

b. 1944, Anyako, Ghana; lives in Nsukka, Nigeria

Dzesi, 2012

Found aluminum and copper wire

Collection of Joshua Rechnitz, New York

Tracing object histories can reveal power relations that mirror larger structures of inequality in global resources and wealth. El Anatsui considers these sorts of object histories with works that weave together discarded mass-produced items—often scraps of folded or crumpled metal bits—into massive patterned sculptures reminiscent of richly adorned fabrics and textiles. Though made of rigid materials bound together with copper wire, El Anatsui's works are flexible and can be hung like paintings or draped and folded like curtains.

In works like *Dzesi*, El Anatsui also highlights the social and political significance of the found objects that form his sculptures, using here the recycled caps of alcohol bottles as his primary medium. During the colonization of West Africa, including Ghana, where El Anatsui was born, Europeans introduced alcohol as a trade commodity, and its presence negatively affected many of the African communities throughout the region. His use of West African alcohol bottle caps evokes this long history of traumatic exchanges through an item that is constantly discarded, as if in denial of its socioeconomic impact. En masse, the patterned caps are alluring, but the connotation of global waste and inequality is also striking and unsettling.

BENNY ANDREWS

b. 1930, Plainview, Georgia, USA; d. 2006, New York City, USA

Trail of Tears, 2005

Oil on four canvases with painted fabric and mixed media collage

Courtesy of Michael Rosenfeld Gallery, New York

Benny Andrews was born to a sharecropping family in rural Georgia, and his formative years trace a constant negotiation of race relations in America. He moved to New York City in 1958 where he explored the complexities and difficulties of Black life in America with what was, for the time, a radically figurative style. Andrews was extraordinarily active as an advocate for the arts in public life. In a series of works made between 2004 and 2006, Andrews retraced the Trail of Tears, recalling the forcible displacement of Native Americans from their southeastern homelands in the 1830s, but extended his study in other works to consider the journeys taken along the Gulf Coast in the aftermath of Hurricane Katrina. An estimated 15,000 Choctaw, Creek, Chickasaw, Cherokee, and Seminole people died during forced marches to Oklahoma, due to starvation and disease. Andrews's work illustrates an event often left out of history books and popular narratives about American expansion and migration. By drawing connections to the perils faced by victims of Katrina, Andrews suggests that the government's approach to marginalized and displaced people has a longer history that is fundamental to the origin story of this country.

KADER ATTIA

b. 1970, Dugny, France; lives in Berlin, Germany, and Paris, France

La Mer Morte (The Dead Sea), 2015

Floor installation of second-hand clothing

Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul

In a diverse range of works—sculpture, photography, video, and installation—Kader Attia probes the material and cultural histories of objects and images and calls attention to the lasting consequences of colonialism and war. Attia grew up between Algeria and the *banlieues* (suburbs) of Paris, and his awareness of culture as fluid and improvised has informed his interest in making works that link divergent histories and identities.

The sea appears as a site of bereavement in *La Mer Morte (The Dead Sea)*, which presents a spectrum of blue sweatshirts, denim, t-shirts, and shoes strewn across the gallery floor, as if the wearers had suddenly vanished. The colors mirror the shades and colors of the ocean, but Attia's tableau makes visible what is absent: the human bodies that these garments were made to clothe. In this sense, the scattered clothing parallels the Mediterranean as a void where people disappear and calls attention to the migrants whose deaths at sea remain unreported because their bodies are never found. Through the absence of human forms, *La Mer Morte* offers both a poignant reminder of the loss of human life and a visual testimony to everyday tragedies.

GUILLERMO ARIAS

b. 1975, Tuxtepec, Mexico; lives in Tijuana, Mexico

Courtesy of Guillermo Arias for Agence France-Presse

A regular contributor for the Agence France Presse (AFP), Guillermo Arias is a Mexican photojournalist based in Tijuana. On assignment for AFP in 2018, Arias followed a migrant caravan which left from Central America and crossed through Guatemala and Mexico to reach the northern Mexican states and US–Mexico border at the end of 2018. Large, semi-coordinated groups of migrants, caravans can contain hundreds, even thousands of people at a time, their size offering participants some degree of security against the risks of the dangerous journey, which include muggings, extortion, and rape. Tens of thousands of Hondurans and other Central Americans have migrated north in recent years, fleeing rampant violence, poverty, or a combination of those factors.

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In Arias's photos, we see aerial views of mostly Honduran migrants in the midst of their journey north, moving in groups, climbing into trucks, and resting on a basketball court. The sheer volume of human beings in these pictures is stunning, illustrating the magnitude of people who have undertaken these journeys north. But Arias's photographs also document the convivial nature of these journeys: people pulling each other onto trucks, huddling together for comfort, or holding onto each other for safety, revealing the aspect of community that is so often essential to surviving the travails of migration.

LEFT TO RIGHT

Aerial view of Honduran migrants heading in a caravan to the US, as they leave Arriaga on their way to San Pedro Tapanatepec, in southern Mexico on October 27, 2018.

Aerial view of Honduran migrants heading in a caravan to the US, resting in a basketball court in San Pedro Tapanatepec, Oaxaca state, southern Mexico on October 28, 2018.

Migrants, mostly Hondurans, taking part in a caravan heading to the US, catch a ride on the road on their way to Isla, Veracruz State, Mexico, on November 3, 2018.

Migrants, mostly Hondurans, taking part in a caravan heading to the US, climb down off a truck as arriving to a shelter in Puebla, Puebla state, Mexico, on November 3, 2018.

A truck carrying mostly Honduran migrants taking part in a caravan heading to the US, passes by a wind farm on their way from Santiago Niltepec to Juchitan, near the town of La Blanca in Oaxaca State, Mexico, on October 30, 2018.

A truck carrying mostly Honduran migrants taking part in a caravan heading to the US drives from Santiago Niltepec to Juchitan, near the town of La Blanca in Oaxaca State, Mexico, on October 30, 2018.

Migrants, mostly Hondurans, heading in a caravan to the US, are seen onboard a truck as they catch a ride in Isla, Veracruz state, on their way to Puebla, Mexico, on November 3, 2018.

Honduran migrants taking part in a caravan heading to the US, get on a truck, near Pijijiapan, southern Mexico on October 26, 2018.

SIAH ARMAJANI

b. 1939, Tehran, Iran; lives in Minneapolis, Minnesota, USA

***Seven Rooms of Hospitality*, 2017**

3-D printed models

Courtesy of the artist and Rossi & Rossi

Siah Armajani has touched on the subject of exile throughout his career, memorializing figures who have been displaced by geopolitical conflicts. An exile himself, Armajani was born in Tehran, but fled Iran for the United States in 1960 after fearing for his safety because of his pro-democratic political activities. *Seven Rooms of Hospitality* responds with thoughtful urgency to the contemporary migrant crisis, representing the uncertain spaces occupied by refugees, deportees, and exiles. The seven 3-D printed models take their name from a conversation between philosophers Jacques Derrida and Anne Dufourmantelle on "the question of the foreigner." The plastic models, in the forms of waiting rooms, cages, and uncomfortable-looking shacks, ironically call into question the kinds of hospitality that nation-states show to those seeking safety from abroad. Armajani indicts the hypocrisies of globalization, reminding us that, in this era of growing nationalism, we do not treat our neighbors as we would have them treat us.

LEFT TO RIGHT

Room for Displaced

Room for Deportees

Room for Asylum Seekers

Waiting Room for Refugees

Room for Exile

Room for Migrant Worker

Room for Detainees

HANNELORE BARON

b. 1926, Dillingen, Germany; d. 1987, New York City, USA

Torn Flag, 1977

Wood, cloth, ink, tempera, paper, and wire

Collection of Mark Baron and Elise Boisanté, courtesy of Michael Rosenfeld Gallery, New York

Hannelore Baron was born Hannelore Alexander to a Jewish family just when totalitarianism—and its eventual embodiment in Nazism—was on the rise across Germany, and her family experienced the terrors of Kristallnacht in November 1938. After a series of precarious moves across France and Luxembourg, the family fled to New York, settling in the Bronx in 1941.

Combining found items and personal belongings, Baron’s works trace the past lives of objects and materials through histories that coalesce with her own sentimental and traumatic memories. The theme of torn flags is one Baron took up in the late 1960s and returned to throughout the 70s. These are—like this work on view—not immediately recognizable as flags; rather, they are collaged assemblages within boxes that resemble suitcases, making them appear as private mementos. Like other works of Baron’s, these assemblages act as time capsules, with worn or threadbare cloth bearing witness to time and history through their signs of distress and survival.

YTO BARRADA

b. 1971, Paris, France; lives in Tangier, Morocco, and New York City, USA

Yto Barrada grew up between Tangier and Paris, where she studied history and political science. Using photography, film, and sculpture, she has trained her eye on geopolitics in Morocco. In these photographs, Barrada focuses on Tangier and the situation that followed the Schengen agreement in 1991, when Moroccans could no longer travel freely to Europe. Though drenched in color, Barrada’s images contradict typical representations of Mediterranean cities as buoyant and folkloric. Instead, she offers a bare document of the troubled city where hundreds of thousands of northbound immigrants have approached the Strait of Gibraltar.

Barrada also points to what she calls “a closed system of fantasies,” in which unrealized construction projects or colonial-era ruins serve as metaphors for collective and individual aspirations and failures. In this subjective space between photomontage and reportage, Barrada’s careful juxtapositions lay bare the complicated postcolonial dynamics that are still manifest in everyday life. In particular, these photos register the less visible tensions that result from the city’s “frustrated proximity” to Europe—Tangier is less than eight miles from the Spanish coast—and the impossibility of legal passage for most Africans.

LEFT TO RIGHT

Piscine du Parc Donabo, Tangier (Park Donabo Pool, Tangier), 2009

Couronne d’Oxalis (Oxalis Crown), 2006

Provinces du Nord (Northern Provinces), 2006

Terrain Vague No. 4, Tangier (Vacant Plot No. 4, Tangier), 2009

Untitled (Dinosaur Road Series, High Atlas, Middle Atlas, Morocco), 2013-15

Dormeur (The Sleeper) (Public Garden-Tangier Series), 2006

Pallisade de Chantier (Building Site Wall), Fig. 4, Tangier, 2009

Chromogenic prints

Courtesy of the artist and Pace Gallery, Galerie Sfeir-Semler, Beirut/Hamburg; and Galerie Polaris, Paris

JOHN BERGER

b. 1926, Stoke Newington, UK; d. 2017, Antony, France

JEAN MOHR

b. 1925, Geneva, Switzerland; d. 2018, Geneva, Switzerland

Portuguese Migrant, n.d.

Print of photograph published in *A Seventh Man: A Book of Images and Words About the Experience of Migrant Workers in Europe* (New York: Viking Press, 1975)

Courtesy of Contrasto

John Berger (a writer who studied migrant labor in Western Europe) and Jean Mohr (a photojournalist for the Red Cross and United Nations) collaborated for several decades on books featuring Berger's text and Mohr's images, including *A Seventh Man* (1975).

The aim of *A Seventh Man* was explicitly political. The authors wanted to demonstrate how wealthier European countries were profiting on the labor of poorer nations and they hoped to inspire solidarity among working-class people across Europe. In one striking example, they relay how Portuguese migrants devised a method to ensure they would not be cheated by smugglers helping them illegally cross borders. Before leaving, the migrants would have their photograph taken and then rip it in half, giving one half to their smuggler and keeping one half to send to their families once they reached their destination. In order to be paid, the smuggler would have to bring his half to the family, who would pay only if they had received the other half from their departed relative. In this instance, the migrants used photography for their own empowerment, just as Berger and Mohr engaged it to pay witness to their stories.

ALIGHIERO BOETTI

b. 1940, Turin, Italy; d. 1994, Rome, Italy

Alighiero Boetti was fascinated by geography and non-Western practices. In 1967, he began tracing maps of conflict zones and later stumbled upon a set of blank world maps. In one of these, *Planisfero politico (Political Planisphere)* (1969), he colored each country's geographic territory with the design of its national flag, creating a prototype for his embroidered *Mappa* (1971–1994).

Boetti's *Mappa* developed throughout the 1970s in tandem with his recurring travel to Kabul, Afghanistan, where—deliberately negating a romantic idea of artistic virtuosity or originality—he commissioned local craftswomen to make the large-scale maps that compose this series. With many variables in their production, the *Mappa* took on unusual variations, but Boetti took interest in how the weavers' interpretations and political context affected their appearance. While their creation in Kabul foregrounds a transcultural mode of production, the *Mappa* also trace fluctuations in global politics and boundaries. Their margins are emblazoned with texts in Farsi, English, and Italian that speak to unity and fragmentation and “order and disorder,” an oppositional tension the artist prized.

LEFT TO RIGHT

Mappa, 1972

Embroidery on fabric

Dia Art Foundation, Gift of Louise and Leonard Riggio

Mappa, 1979

Embroidery on fabric

Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Mappa, 1989

Embroidery on fabric

Collection of Peter Morton, Los Angeles

ANNA BOGHIGUIAN

b. 1946, Cairo, Egypt; lives internationally

Anna Boghiguian's gnarled drawings and dense watercolor paintings chronicle her engagement with both ancient civilization and contemporary cities. Boghiguian was born in Cairo, but has lived most of her life nomadically, seeking inspiration from new places as well as from poets and literary figures, whose writings she often illustrates. Her sketchbook compositions present a kind of subjective visual research annotated with a more meditative stream of thoughts, questions, or associations, which compose layered self-portraits of an artist consumed and riveted by her daily surroundings.

In these drawings, Boghiguian examines the present-day migrant crisis in the Mediterranean, training her eye on the violent confrontations and existential anguish that is revealed in the many images circulating throughout the media. Her drawings seem to channel the tumult of the political conflicts that drive so many refugees from their homes, their agitation suggestive of the more sinister forces at work in the trafficking of people across borders. In the artist's teeming and unsettling images, countless faces and figures allude to the desperate and frustrated multitudes that continue to cross from North Africa to Europe, while the sea represents a menacing natural power that can effortlessly determine one's fate.

LEFT TO RIGHT

The Boat The Sails, 2016

Gouache, watercolor, pencil, and ink on paper

Refugees in Beirut, 2014

Gouache on paper

The making of a nation, 2016

Gouache, watercolor, pencil, and ink on paper

Exodus-Egypt-Israel, 2017

Gouache and watercolor on paper

All those who died unknown, 2017

Gouache, pencil, and ink on paper

All the tents that serve as a home for those who are mobile, 2017

Gouache and pencil on paper

Cotton forced immigration and labor, 2017

Mixed media

Refugees in Beirut, 2014

Gouache and pencil on paper

Exodus-Egypt-Israel, 2016

Gouache, watercolor, pencil, and ink on paper

Refugees in Beirut, 2014

Gouache, watercolor, pencil, and ink on paper

Refugees in Beirut (They tried and put their hearts together), 2014

Gouache on paper

ANDREA BOWERS

b. 1965, Wilmington, Ohio, USA; lives in Los Angeles, California, USA

Through drawing, collage, textile, video, and sculpture, Andrea Bowers takes on politically charged subjects that resonate on both a local and global scale. Often drawing from political graphics, photography, salvaged material, or everyday objects, Bowers's works speak to the struggle for self-determination among individuals and communities facing injustice or persecution.

Since 2007, Bowers has been documenting the work of activists who are opposing unjust US border policies and fighting for the right of people to freely migrate. In *Sanctuary*, Bowers trains her lens on a migrant who sought asylum for over a year in a Chicago church to avoid being deported and separated from her young son, a US citizen. Fixing her gaze equally on the camera—and the viewer—Elvira Arellano serves as an icon of courage and nonviolent civil disobedience, and Bowers's portrait further underscores her dignity and perseverance. In the drawings on view, Bowers sketches protesters and their slogans at a Los Angeles May Day march, isolating each figure from the crowds to recognize their individual voices while acknowledging the power of civic engagement to raise consciousness and effect change.

LEFT TO RIGHT

Brown Beret (May Day March, Los Angeles, 2011), 2012

Colored pencil on paper

Private collection

Nonviolent Civil Disobedience Drawing-Elvira Arellano in Sanctuary at Adalberto United Methodist Church in Chicago as Protest Against Deportation, 2007, 2007

Colored pencil on paper

Hammer Museum, Los Angeles, Purchase

Mother and Daughter (May Day March 2011), 2011

Colored pencil on paper

Private collection

LEFT TO RIGHT

Study from May Day March, Los Angeles, 2010 (We are all Americans), 2010

Graphite on paper

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects,
Collection of Susanne and Jost Vielmetter, Altadena, CA

Sanctuary, 2007

16 mm film transferred to HD video, color

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

Run time: 6:43 min.

Stop Separating Families (May Day March, 2015, Los Angeles, California), 2016

Graphite on paper

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

FRANK BOWLING

b. 1934, Bartica, Guyana; lives in New York City, USA, and London, UK

Mother's House in South America, 1968

Acrylic on canvas

Courtesy of Marc Selwyn Fine Art, Beverly Hills

Originally known mostly for figurative work, Frank Bowling was part of the British Pop movement of the 1950s-60s and studied at the Royal College of Art alongside R.B. Kitaj and David Hockney. In 1966, Bowling moved to New York where he became fascinated by abstraction. His exploration over the next decades of abstraction with an attention to postcolonial politics and his own Afro-Caribbean heritage distinguish his work, with features of collage, stenciling, and layering evoking the complexities of identity, migration and displacement, and the diasporic British experience.

Mother's House in South America is part of a series of works made between 1967 and 1971 titled *Map Paintings*, which often comprise stenciled continental landmasses over-painted with vast fields of color. Turning away from abstraction's obsession with the universalism of its formal language, Bowling's paintings bring together history and geography through the specificity of lived experience. The *Map Paintings* counter abstraction's claim to formal autonomy, forging in its place an abstraction capable of acknowledging the politics of history.

TANIA BRUGUERA

b. 1968, Havana, Cuba; lives in New York City, USA, and Havana, Cuba

Immigrant Movement International—Migrant Manifesto, 2011

Vinyl text

The Francis Effect, 2013-ongoing

Postcards

Courtesy of the artist

Tania Bruguera's long-term community projects, social actions, public performances, and installations blur the perceived boundaries of art and activism. Although much of her work is performative in nature, Bruguera prefers to call her practice *Arte de Conducta* or Behavior Art, in part, to prioritize the real social and political import of her projects.

Migrant Manifesto stems from Bruguera's *Immigrant Movement International* project, which provided legal services, health and education workshops, and classes to immigrant communities in Queens, New York. The group laid out 10 principles that assert the rights and dignity due to immigrants and migrants: their tenets assert that immigrants need not be associated with a certain class, or legal status, for example. *The Francis Effect* is a project that consists of postcards that call upon Pope Francis to extend Vatican City citizenship to undocumented migrants. The visual identity of the campaign draws on

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Pangaea and calls attention to Vatican City as a “conceptual nation” that has the potential to reunite the continents. Bruguera invites the public to pen postcards to the Pope urging him to make the Holy See as inclusive in its deeds as it is in its words.

Visitors are welcome to write a postcard that the artist will deliver to Vatican City.

BEVERLY BUCHANAN

b. 1940, Fuquay, North Carolina, US; d. 2016, Ann Arbor, Michigan, USA

Born in North Carolina and raised in South Carolina, Beverly Buchanan enrolled in the New York-based Art Students’ League in 1971, where she studied with the celebrated African American Abstract Expressionist Norman Lewis. Her work since then—in drawing, sculpture, print, video, painting, and land art—reflects her profound connection to rural Georgia, where she moved in 1977. Elements of home and the natural world recur across her paintings, whose vividness and energetic brushstrokes also reveal her interest in the legacy of the Black Arts Movements of the 1930s and 40s.

Perhaps her most recognizable works are these whimsical “shacks.” Constructed variously out of wood, tin, copper, and paint, and sometimes accompanied by half-fictional narratives about their original inhabitants, these works are based on actual architecture, such as makeshift tenant farm housing, that Buchanan observed throughout the South. Not quite scale-model studies of architectural styles, they memorialize the specificity and diversity of private lives that unfolded amidst the acute racism inflicted upon African Americans in this region. As Alice Walker wrote—“To see the shacks / You rescued from our shame / And transformed with your wit”—these works propose a kind of restorative eulogy to a shared experience in the rural American South.

Room Added, 2011

Wood

Courtesy of Andrew Edlin Gallery, New York

House from Scraps, 2011

Wood, copper

Courtesy of Andrew Edlin Gallery, New York

Two Chairs, n.d.

Wood

Collection of Martin and Rebecca Eisenberg

No Door, No Window, 1988

Wood, acrylic

Private Collection, courtesy Mitchell-Innes & Nash, New York

Tin and Wood House, 1995

Wood, mixed materials

Collection of Philip Aarons and Shelley Fox Aarons

Hastings House, 1989

Wood, tin

Collection of Roslyn Bernstein

VIJA CELMINS

b. 1938, Riga, Latvia; lives in New York City, USA

To Fix the Image in Memory XII, 1977-82

One found object and one made object, paint on bronze

Collection of Renee and David McKee

Vija Celmins spent several years in refugee camps in Germany before she moved to the United States at the age of 10, settling with her family in Indiana just as the postwar era was beginning. After early encounters with the work of Chuck Close and Brice Marden and some engagement with Pop Art, Celmins began to forge an ultraphotorealistic style that characterizes much of her work in painting. Using charcoal, oil, metals, and various printing processes, Celmins produced aquatic, terrestrial, and nighttime scenes, before expanding into sculptural works that often bear a similar poetic simplicity.

In *To Fix the Image in Memory*, Celmins created bronze casts of rocks picked up across northern New Mexico, for which she painted an exceptionally accurate copy that is presented alongside the actual stone. Even as this work shares in the photorealistic tendency of her paintings, the simple act of replicating these found stones has a melancholic sensibility, as though there is some emotional consolation in bringing each stone its pair. The work's title also alludes to memorization and perhaps also *memorialization*, and underscores the role that memory has for summoning what has been lost or left behind.

PHIL COLLINS

b. 1970, Runcorn, UK; lives in Berlin, Germany

***how to make a refugee*, 1999**

Video, sound, color

Courtesy of the artist and Tanya Bonakdar Gallery, New York/Los Angeles

In his films and installations, British artist Phil Collins regularly explores the uneven creation and distribution of art and visual culture. Collins studied drama and English literature, and the conventions of both language and theater continue to inform the ways he reimagines cultural bonds and geopolitical conflicts.

In *how to make a refugee*, the artist challenges media representations by training his lens on a family of refugees from the Kosovo War, which displaced an estimated 800,000 Kosovar-Albanians between 1998 and 1999. As the video begins, the viewer realizes that Collins is actually filming a group of journalists as they conspicuously edit the scene for their own aims. As the boy's shirt comes off, he is asked to reveal a gnarled scar on his abdomen. This, evidently, is the image they want most—a young refugee showcasing his trauma as if to solicit the appeal of a jury. In capturing this remarkable but commonplace practice, Collins's work reminds us how media images are often deliberately constructed and offers an important counterweight to the emotionally persuasive photographs of the migrant crisis that pervade Western media.

Run time: 12 min.

HONORÉ DAUMIER

b. 1808, Marseille, France; d. 1879, Valmondois, France

***On a Bridge at Night*, Between 1845 and 1848**

Oil on wood panel

The Phillips Collection, Washington, DC, Acquired 1922

Born to working-class conditions, Honoré Daumier studied painting and lithography—the “new media” of his time—before joining the journal *La Caricature* and becoming one of France's most feared and respected political satirists. With the press newly liberated thanks to the reforms of King Louis-Philippe, Daumier began a career chronicling the events of everyday life, focusing on the follies of the bourgeoisie

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and the nation's justice system. One of the most prolific printmakers in history, he created more than 4,000 lithographs and 1,000 wood engravings in his lifetime.

On a Bridge at Night presents a striking contrast to the popular notion of Daumier as satirist while displaying his observational and illustrative skills as a realist who attended to a range of social and political scenes in mid-19th-century France. It is one of several pieces in which Daumier portrays a sparse scene of a woman carrying a heavy load, young child in hand—perhaps a homeward journey, though its urgency bears resemblance to one of flight. The bold outlines and muted palette emphasize the laborious character of working-class life, yet his empathetic eye traces felt connections between the anonymous figures who lean into—and support—each other.

JACK DELANO

b. 1914, Voroshilovka, Russia (Voroshylivka, Ukraine); d. 1997, Puerto Rico

Group of Florida migrants on their way to Cranberry, New Jersey, to pick potatoes. Near Shawboro, North Carolina, 1940

Modern prints

Library of Congress, Washington, DC, Prints & Photographs Division

Jack Delano was born Jacob Ovcharov and moved with his family from Ukraine to Philadelphia in 1923. Fascinated by photography, a young Delano spent a month living among eastern Pennsylvania miners in 1938, documenting their lives in photographs; his work won him a job with the New Deal-funded Farm Security Administration under the direction of Roy Stryker.

As part of Stryker's cadre of photographers (including Dorothea Lange and Walker Evans), Delano traveled across the US visually documenting the Dust Bowl and the impact of the Great Depression. His photographs use scale and framing to explore portraiture in social and cultural contexts, drawing out the inner life of specific places and subjects. In these works, Delano captures a quotidian scene in 1940, in which a family of African American migrant workers has paused in their journey from Florida to New Jersey for potato season. Low wages ensured that most workers only survived week-to-week and moved frequently out of necessity.

La Domenica del Corriere

Selection of illustrated magazine covers

Courtesy of Fondazione Corriere della Sera, Milan

La Domenica del Corriere was an Italian weekly magazine distributed as a supplement of the Milanese daily *Corriere della Sera*. One of the most widely read newspapers among Italian families in the early 20th century, it devoted considerable space to drawings and photographs, including color illustrations by Achille Beltrame (1871–1945), and later Walter Molino (1915–1997).

From the beginning of the 20th century to the 1950s, *La Domenica del Corriere* devoted many of its covers to mass emigration, which involved the departure of about 26 million Italians (almost half the entire population of the country) from 1876 to 1976. The illustrations portray the voyages of men, women, and children who sailed from Genoa, Naples, Palermo, and Messina on steamships heading for America. The migrants were packed together and some died, while others fell ill and were then turned back from their ports of destination. The “via dolorosa” (as the transatlantic voyage was dubbed, sharing a reference to the path Jesus is believed to have walked to his crucifixion), the shipwrecks, and the scams that targeted migrants were often the subjects of vivid illustrations, whose immediate impact and power of communication thrilled and incensed whole generations, from all walks of life.

MESCHAC GABA

b. 1961, Cotonou, Benin; lives in Cotonou, Berlin, and Rotterdam, Netherlands

Mémorial aux Réfugiés Noyés (Memorial for Drowned Refugees), 2016

Blankets and 3 electric lanterns

Courtesy of the artist and Tanya Bonakdar Gallery, New York/Los Angeles

Meschac Gaba works against the idea that art is essentially different from the objects we encounter in our everyday lives. His installations, sculptures, and participatory performances expand from notions of trade and exchange, and reflect on the presumed function or value of currencies, commodities, and cultural artifacts.

In *Mémorial aux Réfugiés Noyés (Memorial for Drowned Refugees)*, a pile of blankets and lanterns propose a simple memorial and reflect a common ritual that is performed in Benin when a loved one or family member has drowned at sea: the bereaved leave blankets and lamps on the shore for the spirit of the person lost, creating a beacon for his or her soul and ensuring that the spirit is kept warm. While rooted in the culture of Benin, Gaba's installation addresses an issue more real than symbolic: since 2014, over 18,000 refugees have lost their lives attempting to cross the Mediterranean. In sharing this tradition by way of his work, Gaba calls to mind not only the thousands who have died in attempting this passage, but also to the many thousands more who survive them and are left to mourn their deaths.

GUILLERMO GALINDO

b. 1960, Mexico City, Mexico; lives in Oakland, California, USA

Listo (Ready to Go), 2015

Mixed media

Courtesy of the artist and Pace/MacGill Gallery

Trained in music composition, film scoring, and graphic design, Guillermo Galindo's practice ranges across sound, light, performance, sculpture, and electronic media and frequently defies classification. A connective strand weaving throughout Galindo's interdisciplinary explorations draws from American and Mexican avant-garde aesthetics and returns to the question of borders and what they signify.

Listo (Ready to Go) is part of Galindo's collaboration with landscape photographer Richard Misrach—*Border Cantos*—that revolves around social, technological, and cultural conditions along the US-Mexico border: Misrach photographs border spaces, and Galindo documents the items found in the desert by creating improvised instruments with objects ranging from backpacks, juice cans, and water bottles to shotgun shells, shooting targets, and border patrol ephemera. As instruments, Galindo's works often create haunting, minimal sounds, while their forms attest to the human presence at the border made visible through these relics. In *Listo*, parts of a bicycle and a chair found at the US-Mexico border are combined as a kinetic sculpture, alluding to Marcel Duchamp's readymade *Bicycle Wheel* (1913) while offering a poetic meditation on the material culture of the migration crisis.

YUN GEE

b. 1906, Gee Village, China; d. 1963, New York City, USA

Where is My Mother, 1926

Oil on canvas

Estate of Yun Gee

Yun Gee received early training in classical Chinese watercolor, painting, and poetry, and in his early adolescence was witness to the Chinese revolution of 1911. This encounter, together with his subsequent immigration to San Francisco, California in 1921, left a lasting impact on Gee's work. At the California School of Fine Arts (now the San Francisco Art Institute), Gee explored the West Coast avant-garde scene, before moving to Paris and eventually to New York City in the early 1930s.

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Dedicated to his mother who had remained in China with the artist's siblings, *Where Is My Mother* engages directly with Gee's anxieties over his peripatetic mode of existence. Drawing on contemporary vocabularies of visual fragmentation—in particular Cubism's synthetic impulses—the painting refracts abstraction through the lens of personal experience and displacement. Despite his inclusion in exhibitions at the Brooklyn Museum and the Museum of Modern Art, Gee found limited success in New York in the face of pervasive racism and systemic discrimination against Asian Americans; it is only recently that his work has received acclaim for its bold intermingling of Western modernist techniques and non-Western cultural perspectives.

ARSHILE GORKY

b. 1904, Khorkom, Turkey; d. 1948, Sherman, Connecticut, USA

The Artist and His Mother, c.1926-42

Oil on canvas

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1979.13.1

A survivor of the Armenian genocide (1915–17), Arshile Gorky (born Vosdanik Adoian) witnessed his mother, Shushan der Marderosian, starve to death in 1919. In 1920, he immigrated to the United States with his sister, where he began to forge a life in New York's art scene. His fondness for fictionalizing his autobiography—he claimed to have studied with Kandinsky and to be related to Maxim Gorky—testifies to his struggle to build a new identity for himself, and, perhaps, the desire to escape the prejudices faced by newcomers in a foreign land.

Based on a black-and-white studio photograph from 1912, *The Artist and His Mother* pulls together Gorky's uncanny ability to condense recognizably European modernist idioms with a profound sense of personal narrative, meanwhile underscoring the pivotal place of immigrants and refugees in American modernism. In the painting, a young Gorky stands stiffly beside his seated mother. His mother appears as being elsewhere, beyond reach, lost but still idealized. Her gaze is almost inanimate, her complexion corpse-like. The halo of fabric behind her head recalls the iconography of the Madonna. In minute and more obvious ways, the loss and separation that marked Gorky early on find expression in this work.

ROKNI HAERIZADEH

b. 1978, Tehran, Iran; lives in Dubai, United Arab Emirates

Select works from the series *The Sun Shines on a Graveyard and a Garden Alike, and the Rain a Loyal Man from a Traitor Knows Not, 2015-17*

Gouache, gesso, watercolor, and ink on printed paper

Courtesy of the artist and Gallery Isabelle van den Eynde, Dubai

Rokni Haerizadeh isolates images from news media and transforms them with expressive painterly gestures into scenes of grotesque fantasy and ribald humor. Working from his adopted home city of Dubai, he often focuses on scenes of revolution and violent protest from the Middle East and around the world, capturing images of social repression and institutionally sanctioned brutality.

In the works on view, Haerizadeh continues his practice of printing and then painting on thousands of stills from YouTube videos—in this case, documentary and news images of the migrant crisis—animating the landscapes and morphing the various figures and authorities, bystanders, or politicians into half-human, half-animal hybrids. The variation between stills in these deliberately imperfect sequences causes the images to shift and vibrate with tension and anxiety; what had been presented as documentary footage becomes an allegorical expression of the universality of violent oppression. Haerizadeh's work renews the voyeuristic implication for the viewer, who may be numb to these hypermediated images but remains subject to the spectacle of tragedy and catastrophe.

RAMIN HAERIZADEH

b. 1975, Tehran, Iran; lives in Dubai, United Arab Emirates

ROKNI HAERIZADEH

b. 1978, Tehran, Iran; lives in Dubai, United Arab Emirates

HESAM RAHMANIAN

b. 1980, Knoxville, Tennessee; lives in Dubai, United Arab Emirates

Macht Schon, 2016

Single-channel video animation (rotoscopy), color

Run time: 1:39 min.

From Sea to Dawn, 2016

Single-channel video animation (rotoscopy), color

Run time: 6:21 min.

Courtesy of the artists and Gallery Isabelle van den Eynde, Dubai

ZARINA HASHMI (ZARINA)

b. 1937, Aligarh, India; lives in New York City, USA

Home is a Foreign Place, 1999

36 woodcut prints; ink on kozo paper, mounted on Somerset paper

The Museum of Fine Arts, Houston. Museum purchase funded by Anne and Albert Chao in honor of Nidhika and Pershant Mehta, and by Mr. and Mrs. Durga D. Agrawal and Nancy C. Allen, 2012.466

Born to a Muslim family in India a decade before the 1947 British Partition of India and Pakistan, Zarina Hashmi has lived through a series of displacements—both forced and voluntary—within Europe, Asia, and the United States. With influences ranging from Japanese printmaking to Moghul architecture to American Minimalism, Zarina uses geometric shapes or patterns that allude to architectural spaces, and her works often include intimate inscriptions in Urdu, the artist's mother tongue.

Home is a Foreign Place combines visual and textual fragments that trace her evolving understanding of "home" through fleeting fragments of images, language, and memories. The calligraphic Urdu inscriptions are written in *nastaliq*, a traditional Pakistani script, while the larger forms—in some works a night sky, black cross, or directional arrow—were loosely created as "idea-images" which, accompanied by inscriptions, become more narrative, inviting different associations in each viewer's imagination. "I understood from a very early age that home is not necessarily a permanent place," she has said. Home, rather, is "an idea we carry with us wherever we go."

MONA HATOUM

b. 1952, Beirut, Lebanon; lives in London, UK, and Berlin, Germany

Untitled (rack), 2011

Mild steel, aluminum, vinyl, and carbon transfer

Courtesy of Alexander and Bonin, New York

Mona Hatoum's work addresses global issues through strikingly intimate performances and sculptures. The materials she uses often represent larger sociopolitical conflicts and trigger the viewer's sentiments toward an object's origins or history. They may also refer to the artist's own experiences with migration—she was born in Lebanon to Palestinian refugees and later immigrated to the UK following the outbreak of the Lebanese Civil War in 1975.

Like a number of the artist's works that reference maps, *Untitled (rack)* reveals the planet's territorial divisions as both ensnaring and subject to one's own making. Evoking the domestic space, the rack suggests a place for one to hang a coat or hat—a signature of the arrival home. Hanging from it is a perforated printed map and two round hangers framing carefully traced land masses on the wall. With one map transformed into a net-like bag and the other delicately drafted, Hatoum's work speaks to both the hazards of migration and the often provisional nature of home coordinates.

LEWIS HINE

b. 1874, Oshkosh, Wisconsin, USA; d.1940, Dobbs Ferry, New York, USA

Photographic documents of social conditions

Modern prints

Photography Collection, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Lewis Hine was a science teacher at New York's Ethical Culture School in the early 1900s when he was given a camera and assigned the role of school photographer. Hine first visited Ellis Island on a commission from the school, and he returned regularly between 1904 and 1909, amassing over 200 photographs of families arriving and awaiting processing. Recognizing the power of such images to generate social change, Hine eventually pursued a career as a social photographer, capturing the conditions of Lower East Side tenements and urban factories.

Hine's works on view, as well as the other archival photographs, depict mainly European immigrants, who made up a large part of the mass movement of people entering through Ellis Island between 1892 and 1954. Hine thought of himself foremost as a documentarian, and he carefully captioned each photograph with where it was shot and the subject's country of origin. Hine died in poverty with little recognition, but many of his photographs were instrumental in reforming labor laws and many others survive as lasting documents of the early-20th century immigrant experience in the United States.

LEFT TO RIGHT

Slavic Mother, Ellis Island, 1905

Young Russian Jewess at Ellis Island, 1905

Italian Child Finds her First Penny, 1926

Italian Mother and Child, Ellis Island, 1905

Slavic Immigrant at Ellis Island, 1905

Climbing into America, Ellis Island, 1905

Armenian Jew, Ellis Island, 1926

Italian Immigrants at Ellis Island, 1905

Jewish Grandmother, Ellis Island, 1926

Slavic Mother and Child at Ellis Island, 1905

Lithuanian Woman with Colorful Shawl, 1926

Czecho Slavic Grandmother at Ellis Island, 1926

Finnish Stowaway at Ellis Island, 1926

KHALED JARRAR

b. 1976, Jenin, Palestine; lives in Ramallah, Palestine

***Infiltrators*, 2012**

Video, sound, color

Courtesy of the artist

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Many of Khaled Jarrar’s works document the physical, political, and social barriers erected to restrict the daily movements of Palestinians. His documentary films, photographs, and sculptures evoke the physical and psychological impacts of regulations, security checkpoints, walls, and fences in an effort to imagine a world in which they may be overcome.

Infiltrators captures attempts to breach the over 400-mile-long wall separating Israel from the occupied Palestinian territories, following groups of men and women as they wait to be smuggled, in the hopes of visiting separated loved ones, seeing doctors, or attending school. The film captures the frustration of these arduous and often futile journeys, comprising moments of anxious waiting and careful movements along the perimeter to avoid Israeli security patrols, punctuated by frantic sprints to reach the gaps that the smugglers have identified. Jarrar himself never joins the groups traversing the concrete, barbed wire, and electric fences, instead remaining behind to serve as witness to the desperation and determination of those willing to risk their lives for social amenities most take for granted.

Run time: 1 hr 10 min.

HIWA K

b. 1975, Sulaymaniyah, Iraq; lives in Berlin, Germany

Pre-Image (Blind as the Mother Tongue), 2017

Video, sound, color

Courtesy of the artist, KOW, Berlin/Madrid, and Prometeogallery di Ida Pisani, Milan/Lucca

In gestural videos, performances, and sculptural installations, Hiwa K illustrates personal and political histories, as well as modes of adaptation and feelings of nostalgia. As a political refugee and participant in political demonstrations, he has also grappled with doubt about the effectiveness of civil protest and has considered how the qualities of protest compare to routine communal rituals.

In *Pre-Image (Blind as the Mother Tongue)*, the artist walks a route of migration—one he traveled himself, by way of ports and roads, cities and countrysides, from Turkey to Greece and Italy—while balancing a long pole with branching motorbike mirrors on his nose. This “adaptation tool” acts as an extension of organs and senses, but the vision it provides is fractured and disorienting. Hiwa K refers to these partial images as “pre-images”: fragments that may aid in forward movement but withhold a clear sense of direction. The artist’s balancing act, together with his voiceover narrative, illustrate the precarious and vulnerable experience of the unknown shared by so many migrants.

Run time: 17:40 min.

YASMINE KABIR

Lives in Dhaka, Bangladesh

My Migrant Soul, 2001

Video, sound, color

Courtesy of the artist and Magic Lantern Movies

Yasmine Kabir’s films address human rights and economic issues in her native Bangladesh. While some of her works employ a documentary mode to depict collective struggles against the abuse of power, others take a more poetic approach to understanding injustice—particularly as it affects the lives of people whose survival is largely determined by labor and migration.

My Migrant Soul tells the story of Shahjahan Babu, a Bangladeshi migrant worker who left for Malaysia in 1993 with the promise of well-paying hotel work and hopes of a better life. Soon after he arrived, however, Babu realized he was trapped in a labor trafficking scheme. Throughout his harrowing experience, Babu sent letters and audiotapes to his family, whose pleas for his return yielded only false promises and disappointment. Finally they received the heartbreaking news that Babu had died in a

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Malaysian internment camp. Throughout Kabir's film, Babu's recorded voice and letters speak of his hopes and disillusionment in a story which, sadly, is hardly unique to Babu or Bangladesh. In one tape Babu seems to sustain himself on the promise of bearing witness, "If I live, I'll write the history of my travels in Malaysia . . . I'll write a poem about it."

Run time: 35 min.

ŠEJLA KAMERIĆ

b. 1976, Sarajevo, Bosnia and Herzegovina; lives in Sarajevo, Bosnia and Herzegovina, and Berlin, Germany

***EU/Others*, 2000**

2 double-sided light box signs

Courtesy of the artist and Galerie Tajna Wagner, Berlin

The work of Šejla Kamberić reflects on social and political conditions in the Balkans in an era of successive, drastic political upheavals: the dissolution of Yugoslavia, the catastrophic Bosnian Wars, which decimated the artist's native Sarajevo and left tens of thousands dead, and the imposition of hard borders within what was formerly a single country.

EU/Others addresses Bosnian identity through the lens of bureaucracy and citizenship. Originally installed on the pedestrian walkways of the Tromostovje Bridge in Ljubljana, Slovenia, *EU/Others* replicated the signs that had recently appeared at border crossings throughout Europe. The work was inspired by her own difficulties traveling from Sarajevo to Ljubljana when Slovenia and Croatia had begun the process of joining the EU, while the other former Yugoslav state, Bosnia, had not. "I had never questioned whether I was a European citizen or not until that moment I had to stand in a queue which bore the sign 'Others' at the Slovenian border," she wrote. In re-creating the experience of the border crossing in an unexpected place, Kamberić's work forces viewers to consider the privileges or limitations dictated by their particular passports.

YASUO KUNIYOSHI

b. 1889, Okayama, Japan; d. 1953, New York City, USA

***Maine Family*, c. 1922-23**

Oil on canvas

The Phillips Collection, Washington, DC, Acquired 1940

Yasuo Kuniyoshi immigrated to the USA in 1906, living in Seattle, Los Angeles, and eventually New York where he studied at the National Academy of Design, the Independent School, and the Art Students' League. Working across painting, print, and photography, Kuniyoshi pursued social realism, earning wide acclaim throughout the 1920s. After the events of Pearl Harbor in 1941, however, the American government labeled him an "enemy alien," froze his bank account, and subjected him to curfews and travel restrictions.

Maine Family is the result of a summer spent in an artist colony in Ogunquit, Maine, in the 1920s. The skewed geometry and radically simplified forms of the landscape point to Kuniyoshi's interests in modernist concerns. If this is a family pictured, it is one with only one parent, and the young girl is frozen mid-play, her hand holding on to the hoop as her gaze addresses the viewer directly. These elements make this a global image of provincial America in the early 20th century, and a striking example of international influences in American regionalist painting.

RUNO LAGOMARSINO

b. 1977, Lund, Sweden; lives in Malmö, Sweden, and Sao Paulo, Brazil

***Mare Nostrum (Our Sea)*, 2016**

Neon

Courtesy of the artist and Francesca Minini, Milan

Through a diverse body of work, Runo Lagomarsino examines the intersecting themes of migration and contemporary nomadism alongside the histories of colonialism and the transatlantic slave trade. Lagomarsino was born in Sweden to Argentinian exiles who were descendants of Italian refugees of the First World War. Lagomarsino considers both his family heritage and his multilingual upbringing to be integral to his cross-disciplinary process, and language is often central to his investigations.

This work consists of the Latin phrase *mare nostrum* spelled out in neon, with a single shifting letter repeatedly leaving the viewer instead with *mare nostrum*. *Mare nostrum* (*Our Sea*), once the Roman name for the Mediterranean, resurfaced as fascist propaganda for Mussolini's naval campaign as well as Italy's recent "Operation Mare Nostrum," a short-lived effort to rescue migrants across the Mediterranean. *Mare nostrum* (*Monster Sea*) is the artist's formulation; this simple shift references the constant danger of crossing the Mediterranean by boat. Lagomarsino's alteration of language illustrates how these two ways of representing the Mediterranean—the essence of European cultural heritage or a threatening barrier for migrants—are nearly interchangeable linguistically and visually, yet enormously different in their significance.

DOROTHEA LANGE

b. 1895, Hoboken, New Jersey, USA; d. 1965, San Francisco, California, USA

Modern prints

Library of Congress, Washington, DC, Prints & Photographs Division

As a documentary photographer, Dorothea Lange traveled the US during the Great Depression, working for the Resettlement Administration (RA, later the Farm Security Administration), a government department that sought to rehabilitate rural America and fight rural poverty. Formed in 1935 under President Franklin D. Roosevelt, the RA's aim was to create refugee camps in California for migrants coming from the Midwest, then plagued by drought and dust storms. At the time, many Californians resisted the initiative, and Lange was one of 11 photographers whose work was used to stir public sympathies for economic relief programs.

For some years, Lange worked alongside her husband, Paul Schuster Taylor, an economist at the University of California, Berkeley, who interviewed the migrant families they met. Lange's iconic photograph *Migrant Mother* (1936) captures a striking image of a destitute woman with two children. Lange gathered a few details, but the identity of the woman, Florence Owens Thompson, was only discovered 40 years later. By that point, the image had been immortalized as an emblem of the Great Depression and today it lives on as a powerful reminder of the role of photography in depicting individual stories within larger humanitarian crises.

LEFT TO RIGHT

Japanese mother and daughter, agricultural workers near Guadalupe, California, 1936

A large sign reading "I am an American" placed in the window of an Oakland, California, store on December 8, the day after Pearl Harbor. The store was closed following orders to persons of Japanese descent to evacuate from certain West Coast areas. The owner, a University of California graduate, will be housed with hundreds of evacuees in War Relocation Authority centers for the duration of the war, 1942

Japanese relocation, California. Baggage belonging to evacuees of Japanese ancestry at an assembly center in Salinas, California, prior to a War Relocation Authority center, 1942

The trek of bums, tramps, single transients and undesirable indigents out of Los Angeles County because of police activity, 1936

Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California (Migrant Mother), 1936

Living conditions for migrant potato pickers. Tulelake, Siskiyou County, California, 1939

Young family, penniless, hitchhiking on U.S. Highway 99, California. The father, twenty-four, and the mother, seventeen, came from Winston-Salem, North Carolina, early in 1935. Their baby was born in Imperial Valley, California, where they were working as field laborers, 1936

Mexican gang of migratory laborers under a Japanese field boss. These men are thinning and weeding cantaloupe plants. Wages thirty cents an hour. Imperial Valley, California.

Migratory field worker's home on the edge of a pea field. The family lived here through the winter. Imperial Valley, California, 1937

Date picker's home. Coachella Valley, California, 1935

JACOB LAWRENCE

b. 1917, Atlantic City, New Jersey, USA; d. 2000, Seattle, Washington, USA

The Migration Series, 1940-41 (30 odd-numbered panels)

Caesin tempera on hardboard

The Phillips Collection, Washington, DC, Acquired 1942

One of the most acclaimed African American artists of the 20th century, Jacob Lawrence came of age during both the Great Depression and the Harlem Renaissance. The Great Migration—the mass movement of more than six million African Americans from the repressive conditions of the rural South to northern cities that began at the turn of the 20th century—fueled an unprecedented flourishing of Black art and culture in Harlem. It was this radical environment that Lawrence began to capture in his art, combining Black historicism with dramatized narrative.

In spite of its ambition and panoramic vision, Lawrence was just 23 years old when he completed this work, arguably his finest artistic achievement. Conceived almost as storyboards to a film, *The Migration Series* comprises 60 panels (The Phillips Collection owns the 30 odd-numbered panels and the Museum of Modern Art in New York has the 30 even-numbered panels) that Lawrence painted simultaneously, creating visual echoes and rhythms of color and form. It is at once highly specific in its portrayal of the Great Migration, while also acknowledging larger narratives of slavery and displacement that gave shape to the Black diaspora and marked the African American experience from Reconstruction to the 1940s.

1 During World War I there was a great migration north by southern African Americans.

23 The migration spread.

45 The migrants arrived in Pittsburgh, one of the great industrial centers of the North.

3 From every southern town migrants left by the hundreds to travel north.

25 They left their homes. Soon some communities were left almost empty.

47 As the migrant population grew, good housing became scarce. Workers were forced to

live in overcrowded and dilapidated tenement houses.

5 Migrants were advanced passage on the railroads, paid for by northern industry. Northern industry was to be repaid by the migrants out of their future wages.

27 Many men stayed behind until they could take their families north with them.

49 They found discrimination in the North. It was a different kind.

7 The migrant, whose life had been rural and nurtured by the earth, was now moving to urban life dependent on industrial machinery.

29 The labor agent recruited unsuspecting laborers as strike breakers for northern industries.

50 Race riots were numerous. White workers were hostile toward the migrant who had been hired to break strikes.

9 They left because the boll weevil had ravaged the cotton crop.

31 The migrants found improved housing when they arrived north.

51 African Americans seeking to find better housing attempted to move into new areas. This resulted in the bombing of their new homes.

11 Food had doubled in price because of the war.

33 Letters from relatives in the North told of the better life there.

53 African Americans, long-time residents of northern cities, met the migrants with aloofness and disdain.

13 The crops were left to dry and rot. There was no one to tend them.

35 They left the South in great numbers. They arrived in the North in great numbers.

55 The migrants, having moved suddenly into a crowded and unhealthy environment, soon contracted tuberculosis. The death rate rose.

15 There were lynchings.

37 Many migrants found work in the steel industry.

57 The female workers were the last to arrive north.

17 Tenant farmers received harsh treatment at the hands of planters.

39 Railroad platforms were piled high with luggage.

59 In the North they had the freedom to vote.

19 There had always been discrimination.

41 The South was desperate to keep its cheap labor. Northern labor agents were jailed or forced to operate in secrecy.

21 Families arrived at the station very early. They did not wish to miss their trains north.

43 In a few sections of the South leaders of both Black and White communities met to discuss ways of making the South a good place to live.

ZOE LEONARD

b. 1961, Liberty, New York, USA; lives in New York City, USA

Liberty, N.Y., 2001

3 vintage suitcases, 1 vintage typewriter case

Courtesy of the artist and Raffaele Cortese, Milan

In her photography, sculpture, and installations, Zoe Leonard presents political subjects from a deeply personal perspective while addressing broader themes like loss or mortality. Her creative practice, she has insisted, is not “about creating, or my imagination,” but instead a matter of “responding.”

For her sculptural works, the artist transforms found objects to reflect on larger political issues. Leonard has employed old suitcases in a number of works as possible portraits of people or snapshots of moments. *Liberty, N.Y.* is titled after the town in which the artist was born, and joins a series of suitcase sculptures that symbolize the possibilities of travel, but may also be read as the ephemera of displacement, especially since Leonard’s mother and grandmother were themselves refugees: after World War II, they escaped Warsaw and lived in a displaced persons camp for over 10 years before settling in New York. As Leonard has noted of these works, “They are evocative of family, childhood departures, and leave-taking . . . condensed moments of anticipation, pleasure, anxiety, grieving, and loss.”

GLENN LIGON

b. 1960, New York City, USA; lives in New York City, USA

Double America, 2012

Neon and paint

National Gallery of Art, Washington, Gift of Agnes Gund, 2013.37.1

Glenn Ligon began his career as a painter but has produced works in photography, sculpture, silkscreen, and video that examine the role of history and language in shaping identity. In the 1980s, Ligon began making text-based paintings that appropriated the words of African American authors like Zora Neale Hurston, James Baldwin, and Ralph Ellison, bringing their powerful testimony of race in America to the postwar traditions of abstract and monochrome painting. Other bodies of work have drawn on photography or media images to examine who is included or excluded in American society.

In *Double America*, the word “America” functions as a symbol, and neon—glass tubing filled with gas—appears both as a beacon and a hazard. Ligon came to this work by thinking about the country through its dichotomies and binaries, not only black and white—which define the face and backside of the neon—but wealth and poverty, or American and foreigner. In inverting “America” so that it appears to be looking back at itself or reflecting from below, Ligon identifies the country as a figment or a mirage—an unattainable ideal whose power resides, perhaps, in its promises of opportunities for all who make it their home.

LIU XIAODONG

b. 1963, Liaoning Province, China; lives in Beijing, China

Refugees 4, 2015

Oil on canvas

Courtesy of the artist and Massimo De Carlo, Milan, London, Hong Kong

One of the leading artists of the Neo-Realist “New Generation” in 1990s China, Liu Xiaodong chronicles the everyday lives of people at the margins of society, and his works reflect his desire to engage people of diverse social, religious, and ethnic backgrounds. Liu typically paints in situ, setting up his mobile

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studio space in homes, restaurants, or on the street, and his documentary urge compels him to get to know his subjects and reflect urgent issues in his works.

In this painting, Liu depicted a group of Syrian refugees at the port of Lesbos, gathered together in a moment of rest. Liu has made paintings of other displaced peoples around the world: communities in China affected by the construction of the Three Gorges Dam; North African migrants living and working in Milan; and, most recently, migrants at the US–Mexico border. In all of these, Liu depicts ordinary scenes of people living under extraordinary duress. His ability to capture subtle details, like the nuances of a silent look or the minute differences in every person’s posture, allows him to portray his subjects with a dignity and respect not often seen in representations of migrants and refugees.

JOHN MOORE

b. 1967, Norfolk, Virginia, USA; lives in Stamford, Connecticut, USA

Courtesy of John Moore for Getty Images

As a senior staff photographer and special correspondent for Getty Images, John Moore has worked in 65 countries on six continents and was posted internationally for 17 years. Since 2008, his work has focused on immigration and border issues. In countless images, he has studied the constantly evolving physical and political environment of the US–Mexico border, as well as nearby areas, capturing rare images of ICE raids and mass deportation. In March 2018, Moore published many of these images in his book *Undocumented: Immigration and the Militarization of the United States-Mexico Border*.

Moore has also documented violence and unrest in Central America, and his photographs reveal the terror and fear that inspires many of the Central American migrants to escape to the US. One photograph, for example, shows a funeral procession of mothers carrying portraits of their young sons, victims of kidnapping and gang violence in Guatemala. His most iconic photograph, which was named the 2018 World Press Photo of the Year, pictures a distressed two-year-old Honduran child wailing as her mother, Sandra Maria Sanchez, is searched and detained at the border; the viral image became a symbol of the families pulled apart by current US immigration policies.

LEFT TO RIGHT

Personal effects found on the body of an suspected undocumented immigrant are stored at the Office of the Pima County Medical Examiner on September 29, 2016, in Tucson, Arizona.

Families attend a memorial service for two boys who were kidnapped and killed on February 14, 2017 in San Juan Sacatepequez, Guatemala. More than 2,000 people walked in a funeral procession for Oscar Armando Top Cotzajay, 11, and Carlos Daniel Xiqin, 10, who were abducted walking to school Friday morning when they were abducted. Residents found the boys stuffed in sacks over the weekend, with the boys’ throats slashed and hands and feet bound.

Mothers carry portraits of their sons who were kidnapped and killed on February 14, 2017, in San Juan Sacatepequez, Guatemala. More than 2,000 people walked in a funeral procession for Carlos Daniel Xiqin, 10, and Oscar Armando Top Cotzajay, 11, who were reported abducted walking to school Friday morning.

Undocumented immigrant families walk before being taken into custody by Border Patrol agents on July 21, 2014, near McAllen, Texas.

Benny Martinez, Chief deputy of the Brooks County Sheriff’s Department, carries the human remains of a suspected undocumented immigrant scattered on a ranch and found by the US Border Patrol on May 22, 2013, in Falfurrias, Brooks County, Texas.

Central American migrants climb atop a freight train headed north early on August 4, 2013, in Arriaga, Mexico. Thousands of immigrants ride atop the trains, known as “la bestia,” or the beast, during their long and perilous journey through Mexico to the US border.

A young Honduran asylum seeker in a detention center for minors in McAllen, Texas, in September 2014.

Yanela Sanchez, a two-year-old Honduran asylum seeker cries as her mother, Sandra Maria Sanchez, is searched and detained near the US-Mexico border on June 12, 2018, in McAllen, Texas.

PAULO NAZARETH

b. 1977, Governador Valadares, Brazil; lives in Minas Gerais, Brazil

Untitled from the series Noticias de América (News from the Americas), 2011/12

Photographs

Untitled, 2012

Used sandals

Tunic (American Red Sea), 2011

Drawing and embroidery on Egyptian muslin tunic

Courtesy of the artist and Mendes Wood DM 2019

Many of Paulo Nazareth’s peripatetic performances and found-object installations confront attitudes of racism, exoticism, or xenophobia by revealing how everyday objects and encounters can reflect deeper colonial histories. Nazareth’s contemplative approach to his own mixed heritage—African, indigenous Krenak, and Italian—and his curiosity toward language, ritual, and representations ground his exploration of “otherness” and the perception of difference. Nazareth’s photographs and videos typically trace the nomadic movement that is central to his practice of walking through cities and journeying across continents.

Nazareth’s works from this series consist of photographs and ephemera that serve as documents of his travels as he walked from Belo Horizonte in Brazil to New York, where he washed his feet in the Hudson River and turned around to return. Over several thousand miles, Nazareth walked and took buses, creating a portrait of the Americas as a place with many ways of being. While playful and impressionistic at times, Nazareth’s perspective is also acute and direct in asking viewers to attend to the inequalities that are embedded in his images and to his own process of moving across borders with the most modest of resources.

ALIZA NISENBAUM

b. 1977, Mexico City, Mexico; lives in New York City, USA

MOIA’s NYC Women’s Cabinet, 2016

Oil on linen

Whitney Museum of American Art, New York, Gift of Jackson Tang in honor of Christopher Y. Lew

Born to Norwegian-American and Russian-Mexican parents, Aliza Nisenbaum first studied psychology in Mexico City, where she grew up, before studying at the School of the Art Institute of Chicago. Although her early work moved between abstraction and still lifes, encounters with Cuban artist-activist Tania Bruguera drew Nisenbaum toward working with immigrant communities.

MOIA's NYC Women's Cabinet is characteristic of Nisenbaum's portraiture, in which she questions the relationship that emerges between an artist and her subjects. Depicting 15 women participants (including Nisenbaum herself) of the 2015 inaugural Women Leaders Fellowship program of the New York Mayor's Office of Immigrant Affairs, the painting models both specificity and larger themes of unity. Although each woman is clearly an individual, together they constitute a politically powerful collective that evokes the history of group portraiture—traditionally concerned with masculinity—as well as Mexican mural traditions. (Visible in the backdrop is an illustration by Mexican printmaker Rafael Vasquez that depicts a marching group of women activists). Nisenbaum's portraiture disavows simplistic notions of empathy in favor of a personal and historically informed gaze.

GIUSI NICOLINI

b. 1961, Lampedusa, Italy; lives in Lampedusa, Italy

Appello all'Unione Europea (Appeal to the European Union)

2012

Letter

Courtesy Giusi Nicolini

Lampedusa, November 8, 2012

Appeal to the European Union

I am the new mayor of the islands of Lampedusa and Linosa. I was elected in May, and by November 3, the bodies of twenty-one people who had drowned while attempting to reach Lampedusa had been consigned to me. I consider this totally unacceptable. For Lampedusa it is a terrible burden of grief. By way of the Prefecture, we have had to ask the mayors of the province for assistance just so that the last eleven corpses could be given a decent burial, because our municipal cemetery has no more room. We will make more space, but I have a question for all of you: how big does the cemetery on my island need to be?

I cannot understand how such a tragedy can be considered normal, how one can remove from one's everyday life the idea, for example, that eleven people—including eight young women and two children, eleven and thirteen years-old—can die, as they did last Saturday, during a trip that should have been the beginning of a new life for them. Seventy-six people were rescued but there were 115 on that boat, and the number of dead is always far greater than the number of bodies given up by the sea.

I am outraged by the desensitization that seems to have infected everyone, and I am scandalized by the silence of the European Union, which has just received the Nobel Peace Prize, but which remains silent in the face of a massacre that has all the numbers of a true war. I am increasingly convinced that the European policy on immigration views the toll of human lives as a way to control the influx, if not a deterrent. But if taking to boats is still the only form of hope these people have, I believe that their death at sea should make Europe feel profoundly ashamed and dishonored.

Throughout this extremely sad chapter of history that we are all writing, the men and women of the Italian state who are out there every day, saving lives 140 miles from Lampedusa, are our only source of pride. Last Saturday, on the other hand, those who were just thirty miles from the victims, and who could have rushed with the fast patrol boats that our previous government gave to Gaddafi, simply ignored the migrants' plea for help. These are the very same patrol boats that are effectively used to seize our fishing boats, even when they are fishing outside of Libya's territorial waters.

Everyone must know that it is Lampedusa—its inhabitants and its rescue and reception teams—that gives human dignity to these refugees, and that gives dignity to our country and to all of Europe. So if

these deaths are ours and our alone, then I expect to receive telegrams of condolences after each and every drowned body is delivered to me. As though its skin were white, as though it were one of our own children drowned while on holiday.

Giuse Nicolini

Mayor of Lampedusa and Linosa

LYDIA OURAHMANE

b. 1992, Saida, Algeria; lives in Oran, Algeria, and London, UK

***In the Absence of Our Mothers*, 2015-18**

X-ray scan, text, two 4.45g 18 karat gold teeth, one of which is permanently installed in Lydia Ourahmane's mouth

Collection of Nicoletta Fiorucci, London

Lydia Ourahmane's practice moves across video, performance, sculpture, and public interventions, and frequently incorporates found objects to interrogate globalized surveillance and economic precarity. Archival and documentary ephemera—traveling papers, military records, passports, and other documents that authorize forms of civic life—recur throughout her work. *In the Absence of Our Mothers* showcases a gold tooth. Its twin is implanted in Ourahmane's mouth. These teeth were made from a presumably stolen gold chain that Ourahmane purchased off a young man in an Algerian market for 300 Euros—the price of a seat on a migrant boat headed to Spain. Separately, the work references the extreme measures taken by the artist's grandfather (self-extracting all of his teeth in one day) to avoid being forced to fight on behalf of the French in World War II, while also offering a sobering recollection of the gold teeth and personal effects found in the wake of the Holocaust. The web of connections evoked by this multifaceted work merges history, memory, and the current moment in referencing the material and prices paid by colonized and persecuted peoples for the mere right to exist.

ERKAN ÖZGEN

b. 1971, Derik, Turkey; lives in Diyarbakır, Turkey

***Wonderland*, 2016**

Video, sound, color

Courtesy of the artist

Committed to social and political activism, Erkan Özgen primarily focuses on Turkish aggression against Kurds and Kurdish culture, and like many artists working across unstable parts of the Middle East, Özgen has favored video and photography for their low production and distribution costs.

Wonderland addresses the difficulty—if not impossibility—of representing trauma. In 2015, a 13-year-old deaf and mute boy named Muhammed escaped an Islamic State attack on the Syrian city of Kobani (today Rojava), fleeing to Derik, the artist's hometown in Turkey. The video patiently observes Muhammed as he attempts—by means of animated gestures—to convey the horror of his experience. Özgen has said of this video, "It occurred to me that perhaps only Muhammed could truly communicate this unseen and unheard brutality . . . the power of his body language made any other language form insufficient and insignificant." To date, over 5.6 million people have fled Syria since 2011. There are a further 6.1 million internally displaced persons, and 1.16 million people in hard-to-reach and besieged areas. Muhammed's visceral miming, especially disturbing when performed by such a young child, makes clear the violence and atrocity of war.

Run time: 3:55 min.

ADRIAN PACI

b. 1969, Shkodër, Albania; lives in Milan, Italy

Centro di permanenza temporanea (Temporary Detention Center), 2007

Video, sound, color

Courtesy of the artist and Kaufmann Repetto, Milan/New York

Adrian Paci graduated from the Academy of Fine Arts in Tirana, but in the late 1990s, in a period of political uncertainty following the fall of Communism, he and his family left Albania for Italy. Paci's experience shaped what he calls his "separate identities" and serve as his inspiration.

Whirring airplane engines, shuffling boots, and tired faces compose the travel scene in Paci's video, *Centro di permanenza temporanea (Temporary Detention Center)*, which offers a visual metaphor for the difficult lives of migrants. The work's title (which could also be translated as "center for temporary permanence") is also the name of the Italian camps that detain illegal immigrants. Paci's actors are immigrants too, but his scene takes place in San Jose, California. Lined up on the hot tarmac, they ascend a staircase as if to board an airplane, but once the camera's frame shifts, where one would expect a plane, there is nothing but air. In Paci's image, the absent plane and futile stairs produce a wary, stagnant affect that reflects the uncertainty of a "temporary detention."

Run time: 4:32 min.

MARWAN RECHMAOUI

b. 1964, Beirut, Lebanon; lives in Beirut, Lebanon

Shabriha 1, 2011

Oil pastel, latex enamel, and colored pencil on concrete

Private collection

Using industrial materials like rubber, tar, concrete, and metal, Marwan Rechmaoui's works incorporate the textures and surfaces of Beirut's urban landscapes and consider the city's cultural and political histories.

For *Shabriha 1*, Rechmaoui, who is of Palestinian heritage, worked with Palestinian refugees living in UNRWA camps to give shape to their local surroundings in maps that the artist enlarged and reproduced on concrete, burlap, and corrugated metal. UNRWA takes its title from the United Nations Relief and Works Agency, which formed in 1949 to support the estimated 700,000 Palestinian refugees in the wake of the 1948 Arab-Israeli War. About 100,000 took shelter in Lebanon at that time, and today they number over 500,000—about half of which remain in the country's 12 overcrowded refugee camps. Because they are not Lebanese citizens, they face enormous barriers socially and economically: they are barred from many professions, prevented from owning property, and denied access to public schools and health services. In Rechmaoui's series, the makeshift nature of the camps merges with the personal perspective of the camp residents. As documents of these spaces, once considered temporary, these works serve as a reminder of refugee communities that have been marginalized for nearly 70 years.

DIEGO RIVERA

b. 1886, Guanajuato, Mexico; d. 1957, Mexico City, Mexico

Untitled, 1943

Watercolor on paper

The Phillips Collection, Washington, DC, Gift of Kerry H. Stowell, 2012

Frequently a figure of controversy in his lifetime due to the ideological bent of his mature work as well as his turbulent personal life, Diego Rivera is recognized today as arguably the most transformative Mexican artist of the 20th century. His early work reveals a fascination with Europe's emergent Cubist tendencies, but the radical politics of the Mexican Revolution (1914-15) and the Russian Revolution (1917) permanently altered Rivera's creative development; he would spend the remainder of his

lifetime producing art that engaged with working-class Mexican life as well as a sustained investigation of problems of labor, class, and capitalism.

In contrast to his ambitious mural work, this watercolor presents a more delicate, intimate scene. A young child, barefoot and hunched over, seems resigned to bearing the load placed upon him by a much larger adult. While many works by Rivera combine direct observation of his country's social conditions with a style that made the quotidian epic, this painting seems to do the opposite, focusing on an everyday image of child labor. Perhaps Rivera leaves the man's face concealed under his wide-brimmed hat to suggest that, if the viewer peered underneath it, he might look as familiar as everyone else.

MARK ROTHKO

b. 1903, Dvinsk, Russia (Daugavpils, Latvia); d. 1970, New York City, USA

Oil on canvas

The Phillips Collection, Washington, DC

Born Markus Rothkowitz to a Russian Jewish family, Mark Rothko grew up in Portland, Oregon, where he and his family settled after immigrating through Ellis Island in late 1913. After dropping out of Yale in 1923, Rothko moved to New York City and enrolled at the New School's Parsons, where he studied under Arshile Gorky, among others. Regarded as one of the preeminent American abstract artists of his generation (itself largely composed of ex-pats and migrants), Rothko is remembered today as a pioneer of color field painting in works that immerse the viewer in a spiritual experience found through color and light.

In a gallery conceived by Duncan Phillips as a "chapel-like" space for meditation, the four paintings on view embody the "multiform" format that became his signature beginning in the 1950s. Rothko's luminous works take on an almost enigmatic quality, evoking—in the context of this exhibition—a kind of mirage or desert horizon that is present but infinitely distant. In one of his few statements about his work, Rothko referred to his paintings as "dramas"—suggesting a tension between their colors and forms, and, perhaps, a hope amid conflict that might resonate in one's encounter with his works.

Orange and Red on Red, 1957

68 7/8 x 66 3/8 in.

Green and Tangerine on Red, 1956

93 5/8 x 69 1/4 in.

Ochre and Red on Red, 1954

92 5/8 x 63 3/4 in.

Green and Maroon, 1953

91 1/8 x 54 7/8 in.

CAMERON ROWLAND

b. 1988, Philadelphia, Pennsylvania, USA; lives in New York City, USA

Passport and Social Security Card, 2018

Unregistered IDs

Courtesy of the artist and ESSEX STREET, New York

Unregistered citizenship documents are used to evade enforcement of "legal status." These documents are illegal and operate in resistance to the exclusionary definitions of national citizenship. Citizenship documents that have not been issued by a national government disrupt the registration of citizenship.

42 USC § 1981, “Equal rights under the law,” last updated in 1991, maintains white citizenship as the standard for legal protection in current U.S. statute law:

(a) Statement of equal rights. All persons within the jurisdiction of the United States shall have the same right in every State and territory to make and enforce contract, to sue, be parties, give evidence, and to the full and equal benefit of all laws and proceedings for the security of persons and property as is enjoyed by white citizens, and shall be subject to like punishment, pains, penalties, taxes, and exactions of every kind, and to no other.¹

1 Equal Rights Under the Law, 42 U.S.C. § 1981

GRISELDA SAN MARTIN

b. 1978, Barcelona, Spain; lives in New York City, USA

The Wall, 2015-16

Photographs

Courtesy of the artist

Over the past five years, Griselda San Martin has focused on issues along the US–Mexico border, particularly the ways in which narratives that vilify immigrants and immigration—often grounded in racist stereotypes and hyperbolic falsehoods—take shape and subsequently circulate throughout media. Her works portray how marginalized communities embody resilience in the face of widespread prejudice.

San Martin’s series documents “Friendship Park,” the only federally established binational meeting place along the US–Mexico border, where families separated by immigration laws can gather and spend time together, communicating and sharing “pinky kisses” through the gaps in the fence. One photograph from 2016 depicts an event called “Opening the Door of Hope,” where the US Border Patrol would periodically open a door in the fence to allow family members to reunite for three minutes. In 2018, the US Border Patrol announced that they would no longer hold these events, and the doors would remain shut indefinitely. A new policy has also reduced visiting times from 4 hours to 30 minutes, changed the number of people that can be in the area from 25 to 10, and prohibited photographs and video recording. Captured prior to these policy shifts, San Martin’s images give form to the relations that—figuratively and literally—puncture the dividing wall, centering the family as a force that resists the very notion of nation-state borders.

HRAIR SARKISSIAN

b. 1973, Damascus, Syria; lives in London, UK

Execution Squares, 2008

Archival inkjet prints

Courtesy of the artist

Growing up in Damascus, Hrair Sarkissian spent nearly all his time in his father’s photo studio. He was also introduced to his Armenian roots at an early age and raised with stories of a semifabled homeland and the ghosts of the Armenian genocide, which had displaced his grandparents in 1915. Fittingly, many of his works negotiate the unevenness of memories or address historical omissions by capturing spaces that are void of their subject but loaded in significance—depicting “the invisible in the visible.”

Execution Squares documents public spaces in the Syrian cities of Damascus, Aleppo, and Latakia where, until Syria’s civil war began in 2011, Assad’s government would regularly hang criminals in the early morning hours. Sarkissian was haunted by having witnessed one of these scenes as a teenager, and in an

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effort to clear his memory of the traumatic image, he developed this series in which nothing testifies to the series' title. In these quiet works, Sarkissian sets up a tension between what is visible and what is known about a statesponsored violence that now pales in comparison to the brutalities of the Assad regime in Syria's ongoing civil war.

WILLIAM EDOUARD SCOTT

b. 1884, Indianapolis, Indiana, USA; d. 1964, Chicago, Illinois, USA

Traveling (Lead Kindly Light), 1918

Oil on canvas

Huntington Museum of Art, Huntington, West Virginia

Born of African American and Native American heritage, William Edouard Scott began receiving commissions for murals while still a student at the School of the Art Institute of Chicago in the early 1900s, creating some of the earliest public artworks to represent African American life in the US. Following his studies, Scott moved to France in 1910 to pursue his art career; while there he showed his work at the Paris Salons of 1912 and 1913, as well as at the Royal Academy, London. Returning to the US, Scott toured the American South, depicting the lives of African Americans in a representational style.

Traveling (Lead Kindly Light)—which graced the Easter 1918 cover of the National Association for the Advancement of Colored People (NAACP)'s magazine, *The Crisis*—likely drew inspiration from Scott's grandparents, who made the difficult journey from North Carolina to Indianapolis in 1847 as part of the Great Migration in search of a better life. The couple is shown drawn close together, as a solitary lantern guides them toward a new and uncertain future. The work's composition and subject engage a Biblical iconography of exodus that is found throughout the history of art. The title refers to a hymn written in 1833 by theologian and poet John Henry Newman: "Lead, kindly, amid th'encircling gloom, lead Thou me on!"

AUGUSTUS SHERMAN

b. 1865, Lynn Township, Pennsylvania, USA; d. 1925, New York City, USA

Ellis Island Series

Modern prints

Photography Collection, The New York Public Library

It is estimated that more than 100 million Americans—or roughly 40 percent of the US population—are descended from the 12 million immigrants who passed through Ellis Island during the years of its operation, from 1892 to 1954. Augustus Sherman worked as a clerk at Ellis Island from 1892 to 1925, witnessing generations of immigrants arriving from Europe, Asia, Africa, and South America, and in 1905, he began photographing individuals and families, encouraging his subjects to wear their traditional folk dress.

While Sherman's aim in making his portraits was to generate sympathy for the US government's immigration agencies, his photos were sometimes used, unattributed, in anti-immigration publications rallying against so-called "aliens." Sherman, however, distinguished his sitters as individuals, and his photographs are captioned with details, often including names, origins, and occupations. In the photographs exhibited, he captures two Italian women whose traditional dress is remarkable, in part because veils—which today might be associated with Islam—were a common feature among Italian peasants, and even today maintain an iconographic status among Christians. With their distinctive attire, these women serve as reminders of how cultural or religious otherness is perceived in different places and in various historical moments.

LEFT TO RIGHT

Russian Cossacks, 1906
Guadeloupean Woman, 1911
Gypsy Family, n.d.
Romanian Shepherd, 1906
Ruthenian Woman, 1906
Lapland Children, possibly from Sweden, n.d.
Romanian Piper, n.d.
Italian Woman, 1906
Three Women from Guadeloupe, n.d.
Algerian Man, n.d.
Italian Woman, n.d.
Slovak Woman and Children, n.d.
Laplander, n.d.
Three Dutch Women, n.d.
Danish Man, n.d.
German Stowaway, n.d.
Girl from Rättvik, province of Dalarna, Sweden, n.d.

XAVIERA SIMMONS

b. 1974, New York City, USA; lives in New York City, USA

***Superunknown (Alive in the)*, 2010**

C-prints mounted on Sintra

Collection Leslie and Greg Ferrero, Miami, courtesy David Castillo Gallery

Xaviera Simmons's work in photography, performance, video, sound, and sculpture is grounded in research into the construction of histories and identities through landscapes. The expansionist doctrine implied in American landscape traditions in art has also inspired works in which vast rural landscapes serve as a backdrop for Simmons's reimagining of the figure of the traveler.

Like the mythic landscapes of the American west, the sea represents a vast and indeterminate site of possibility, but it is hardly a destination. For the migrants who venture to cross the Mediterranean in their passage to Europe, the sea is a frontier marked by fear and the unknown. *Superunknown (Alive in the)*, a grid of found photographs of overcrowded migrant boats, uses serial images of the European refugee crisis to study the sea as a site of contemporary migration. In the process of gathering images from magazines and newspapers, Simmons, a descendant of Black American slaves, European American colonizers, and early Indigenous Americans, considers the experiences of those who have left their homes to journey to the unknown—a notion emphasized in the work's title. In the sea and outside the boundaries of nation states, both their survival and their status as citizens is profoundly beyond their knowledge and control.

BOSCO SODI

b. 1970, Mexico City, Mexico; lives in Barcelona, Spain, and New York City, USA

***Muro*, 2017**

25 clay timbers

Gift of Bosco Sodi and Paul Kasmin Gallery, 2017

Bosco Sodi is best known for his large-scale, abstract sculptures and vividly-colored and gestural paintings made from natural materials and pigments. In 2014, Sodi opened Fundación Casa Wabi in Oaxaca, Mexico, a non-profit organization that aims to promote collaboration and social commitment through art.

In his performative public art piece *Muro* (2017), executed in Washington Square Park in New York City

on September 7, 2017, Sodi created a 6x26-foot wall. The wall was made of 1,600 clay timbers that he fired by hand at Casa Wabi with the help of local artisans and transported to the US by truck along the same route taken by emigrants who pass into Texas from the town of Nuevo Laredo. *Muro* was erected in the early morning by Sodi with the help of Mexican artists and friends. Later in the day, visitors were invited to take apart the wall by removing one timber, each one sealed by the artist with his signature, to take home with them. The Phillips Collection has acquired a segment of 25 timbers. At the conclusion of the piece, *Muro* will endure as a communally co-owned work of art, underscoring the sentiment that all obstacles have the potential to be dismantled through united forces.

MOUNIRA AL SOLH

b. 1978, Beirut, Lebanon; lives in the Netherlands and Lebanon

I strongly believe in our right to be frivolous, 2012-present

Mixed media on paper

Courtesy of the artist and Sfeir-Semler Gallery, Beirut/Hamburg

Mounira Al Solh's art practice embraces drawing, painting, embroidery, performative gestures, and video. Through role-playing, ventriloquism, and mischievous takes on autobiography, Al Solh's works often question concepts of identity, subjectivity, and gender. Al Solh is also sensitive to the politics that are embedded in the everyday. As she has explained, growing up in Beirut—a city deeply divided by religion and politics, and host to a civil war from 1975–90—propelled her to “explore critical tactics of inhabiting or surviving unstable times.”

For this ongoing series, Al Solh meets with political refugees, learns their stories, and draws their portrait on a piece of yellow legal paper—a gesture meant to index the bureaucracy that is tied to the status of political refugees. In doing so, she collects the histories and personal experiences that continue to emerge from the humanitarian and political crises in Syria and the Middle East. Al Solh's “time documents,” as she calls them, developed from deeply personal encounters and conversations between the artist and Syrian refugees, as well as other people from the Middle East who were forcibly displaced to Lebanon, Europe, the United States, and other parts of the world.

JOHN SONSINI

b. 1950, Rome, New York, USA; lives in Los Angeles, California, USA, and Querétaro, Mexico

Miguel & Christian, 2017

Oil on canvas

Courtesy of the artist and Miles McEnery Gallery, New York, NY

John Sonsini is best known for his portraits painted from life, and, for the last 20 years, Latino day laborers have been his primary subject. Typically male, posed singly, in pairs, or in groups, they are workingclass individuals whom Sonsini hires off the streets of Los Angeles. In framing his sitters, Sonsini takes inspiration from the direct and frontal viewpoint that characterizes August Sander's photographic portraits, which included the working classes of early-20th-century Germany. In his bare compositions, Sonsini emphasizes his sitters' humanity and dignity over any particular narrative or characteristic observations, with the works' titles bearing only his subjects' first names. Like a documentarian, Sonsini relies on establishing trust through an ongoing exchange between the artist and his models.

ALFRED STIEGLITZ

b. 1864, Hoboken, New Jersey, USA; d. 1946, New York City, USA

Songs of the Sky and Equivalents, 1923-30

Gelatin silver prints

The Phillips Collection, Washington, DC, The Alfred Stieglitz Collection, gift of Georgia O'Keeffe, 1949

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As photographer, theorist, critic, collector, and curator, Alfred Stieglitz undertook extraordinary efforts to guarantee photography—at the time, along with cinema, part of the “new media” of his day—the legitimacy of fine art. After studying at Berlin’s Technische Hochschule, he immersed himself in New York’s photographic world, co-founding in 1905 the Little Galleries of the Photo-Secession with Edward Steichen. Over his long career, Stieglitz moved from early pictorial styles toward a frank embrace of European modernism that emphasized relations of shapes, colors, and tones.

The two series of photographs here—*Songs of the Sky* and *Equivalents*—are from Stieglitz’s later period. In these unmanipulated cloud studies, he chose a subject both universal and abstract, yet sought to argue for the viability of subjectivity and personal expression. While Stieglitz’s explorations of the sky are not directly tied to an experience of migration, seen together with the other works in this exhibition, his images evoke the absorbing vista of daydreams, and depict the sky, like the sea, as an open field where hope and fear coalesce in the unknown.

HAMID SULAIMAN

b. 1986, Damascus, Syria; lives in Paris, France

Selections from the *Freedom Hospital* series, 2016

Ink and felt-tip pen on paper

© Hamid Sulaiman/Courtesy of Galerie Crone, Berlin and Vienna

Hamid Sulaiman was weeks from reporting to mandatory military service when he joined anti-government protests in June 2011 and was arrested and jailed by Bashar al-Assad’s regime. In the early days of Syria’s failed revolution, Sulaiman fled Syria for Egypt and then France, and witnessed from afar as friends and fellow activists who remained in Damascus were jailed, tortured, and killed. His artistic practice serves as a form of non-violent resistance, and his expressive ink drawings are inspired by his own experiences as well as the accounts of his friends.

Freedom Hospital, Sulaiman’s 280-page graphic novel, is composed of over 1,100 drawings of a range of scenes—anti-regime demonstrations and youthful romance coincide with harrowing images of torture—that narrate the daily lives of young Syrians caught in a revolution that devolved into civil war. Though Sulaiman draws from media images, YouTube videos, and government propaganda, his illustrations and narratives also aim to depict the quotidian aspects that are less frequently transmitted to the rest of the world. A document of the first years of the civil war, *Freedom Hospital* expresses a dire and powerful portrait of how the unrelenting violence of Assad and ISIS has shaped everyday life in Syria.

MARIO TAMA

b. 1971, Hanover, New Hampshire, USA; lives in Los Angeles, California, USA

Courtesy of Mario Tama for Getty Images

Mario Tama has photographed ice coverage in the North Pole and Antarctica, wildfires in California, and the aftermath of Hurricane Maria in Puerto Rico. More recently, his coverage has focused on a different kind of large-scale event: the US–Mexico border crisis, capturing the violence and danger experienced by hopeful Central American migrants under the auspices of both the US Border Patrol and Mexican authorities. The Trump administration has excoriated Central American and Mexican governments for failing to stop the caravans, and the Mexican government has vowed to harden its southern border, most recently under the threat of tariffs.

Tama’s photographs are almost cinematic, many of them taken from a distance, picturing dramatic face-offs between migrants and border authorities, such as a US Border Patrol agent holding five men at gunpoint, or a group of migrants making a break for it up the bank of the Tijuana River. Others reveal more intimate moments: a mother and her infant daughter, silently watching as others board a truck

that they had hoped to ride to the United States; a woman detained by ICE, flipping open a photo album of her young son; and a group of migrants walking through an empty landscape at dusk.

LEFT TO RIGHT

Mexican riot police keep watch beneath onlookers on a bridge as members of the “migrant caravan” rally outside the El Chaparral port of entry on November 22, 2018, in Tijuana, Mexico.

A US Border Patrol agent gestures to members of the “migrant caravan” turning themselves in after climbing over to the US side of the US-Mexico border fence December 3, 2018, in Tijuana, Mexico.

Migrants climb up a bank of the nearly dry Tijuana River as they attempt to make their way past a police blockade to the El Chaparral port of entry on November 25, 2018, in Tijuana, Mexico.

An immigrant who identified herself only as Vioney, recently released after spending six months in an ICE detention facility, displays a photo of her son in her hotel room before flying to be reunited with family members on September 2, 2018, in Los Angeles, California.

Migrants who are part of the “migrant caravan” walk at dusk on their way to Tijuana on November 20, 2018, near Mexicali, Mexico.

A mother carries her young daughter, both part of a caravan of Central American migrants, as they watch others board a truck they hoped to ride on their way to the United States on January 20, 2019, in Huixtla, Mexico.

Migrants walk on US side of border while being taken into custody by the US Border Patrol after crossing the US-Mexico border fence and turning themselves in on December 16, 2018, as seen from Tijuana, Mexico.

PASCALE MARTHINE TAYOU

**b. 1967, Yaoundé, Cameroon; lives in Ghent, Belgium, and Yaoundé, Cameroon
*Sauveteur (Passport Vendor 1), 2011***

Sauveteur (Passport Vendor 2), 2011

Crystal, mixed media

Courtesy of the artist and Galleria Continua, San Gimignano/Beijing/Les Moullin/Havana

Arriving to art making as a former law student, Pascale Marthine Tayou creates intricate and playful constructions that combine sculpture, installation, and video to address issues of globalization, consumption, and colonialism. Tayou identifies as a nomad, and attempts, through his art, to reveal the connections that bind the global community. In many of his works, Tayou transforms collected ephemera from his journeys into large-scale sculptures.

Tayou’s *Sauveteur (The Rescuer)* works are rendered in blown glass in nearly life-size scale, depicting the typical street hawkers of African cities. These “rescuers” are known for recycling salvaged goods to sell and are thought to “save” their customers with their resale services. This particular savior is a passport seller, a welcomed figure of luck for despaired migrants. Yet, just as this figure’s passports might rescue his customer, the fragile figure is overpowered and defined by its colorful adornments, and looks as if it might disappear or break under the weight of consumable products. The ghostly apparition becomes a translucent reinterpretation of traditional African wooden sculptures.

WOLFGANG TILLMANS

b. 1968, Remscheid, Germany; lives in London, UK, and Berlin, Germany
Lampedusa, 2008

The State We're In, 2015

Inkjet prints on paper and clips

**Courtesy of the artist and David Zwirner, Galerie Bucholz, Berlin/
Cologne, and Maureen Paley, London**

Wolfgang Tillmans's intimate images of urban youth culture cemented his place as one of the preeminent photographers of his generation. Since the late 1990s, his works have become more introspective and abstract. More recently, Tillmans's works have addressed borders and nationalism, in particular the British referendum to leave the EU.

In these photos, Tillmans offers two striking perspectives on the situation facing many migrants and immigrants. *The State We're In* documents a part of the Atlantic Ocean where international time zones and borders intersect, and evokes the plight of migrants who journey by sea, venturing to cross a vast expanse where the borders of nation states disappear (and also leave migrant boats stranded as coast guards face off in their refusals of rescue). *Lampedusa* testifies in stark terms to the wreckage of migrant boats piled up on the tiny Italian island, whose proximity to North Africa puts it on the geographic frontline of the migrant crisis in the Mediterranean. These two images testify to the grim situation faced by migrants who risk their lives to seek entry to Europe by sea.

HÔNG-ÂN TRƯƠNG

b. 1976, Gainesville, Florida, USA; lives in Chapel Hill, North Carolina, USA

HƯƠNG NGÔ

b. 1979, Hong Kong; lives in Chicago, Illinois, USA

The opposite of looking is not invisibility. The opposite of yellow is not gold., 2016

Pigmented inkjet prints, laser cut prints

Courtesy of the artists

As studio art fellows of the esteemed Whitney Independent Study Program in New York and professors (Hông-Ân Trương at the University of North Carolina, Chapel Hill, and Hương Ngô at the School of the Art Institute of Chicago) Trương and Ngô's artistic practices have affinities toward research and archival investigation. Trương employs photography, sound, video, and performance in order to question how we produce stable formations of cultural knowledge, focusing in particular on immigrant narratives. Ngô's work also links the personal and the political, exploring imperfection as a mode of resistance to hegemonic formations in language and creativity.

This artwork places snapshots of the artists' mothers beside selected texts from US congressional hearings concerning Vietnamese refugees from the 1970s. The congressional transcript, in stark contrast to the vibrancy of immigrant experiences that the photographs testify to, frames migrant and refugee narratives in cold terms of labor and potential capital. Viewed side by side, rigid binaries break down.

Undocumented Migration Project

2009–ongoing

Embroidered doily and pair of shoes, found near the Arizona-Mexico border in 2018 and 2010

Found objects

Interviews with migrants conducted by Undocumented Migration Project researchers in Sonora, Mexico, 2013
Digital audio file

Courtesy Undocumented Migration Project

The Undocumented Migration Project (UMP) is a long-term analysis of clandestine border crossings between Mexico and the US directed by Jason De León, Professor of Anthropology and Chicana/o Studies at the University of California, Los Angeles. In the mid-1990s, the US immigration enforcement strategy known as Prevention through Deterrence (PTD) was implemented along the border. Two decades of research has shown that PTD has failed to deter migration, but has succeeded in shaping border crossing into a process with a unique set of material culture and technologies. Items include camouflage clothing, specialized water bottles, and other goods.

The UMP uses a combination of ethnographic and archaeological approaches to understand various aspects of unauthorized border crossings including the many forms of violence and suffering that characterize the process, the distinct experiences of migrant subpopulations (e.g., women, children, LGBT, non-Mexican nationals), and the evolving material culture associated with crossing. The UMP has improved knowledge of this highly politicized and poorly understood process and demonstrated how an archaeological approach can provide insight into a contemporary social phenomenon. The works in this exhibition include an embroidered doily and a pair of shoes found near the border, which are among the many objects found and documented by the project. This exhibition also includes an audio track with the testimonies of migrants, from interviews conducted by UMP researchers in Sonora, Mexico, in 2013. Although we do not know the identities of the people who once owned the doily or the shoes, UMP uses ethnographic research to tell the stories.

ANDRA URSUȚA

b. 1979, Salonta, Romania; lives in New York City, USA

***Commerce Exterieur Mondial Sentimental*, 2012**

Marble, nylon jacket, gaffer tape, coins

Private collection, New York

With both intimate drawings and confrontational sculptures, Andra UrsuȚa draws from facets of her Romanian upbringing but introduces paradox, dark humor, and a halting irreverence. UrsuȚa, who immigrated to the United States in the late 1990s, grew up in Romania's rural and storied region of Transylvania, and many of her earliest works reflect her anarchic take on the folkloric traditions, communist kitsch, and blundering nationalism—as well as the relative impoverishment—that colored her youth.

UrsuȚa borrowed the aesthetic of Social Realism in *Commerce Exterieur Mondial Sentimental*, but her primary inspiration was a newspaper image of two Roma women being deported from France. Lifeless and frozen, with a jacket adorned with coins from various countries, the figure in her work appears trapped in a global economy in which the value of both human beings and commodities is governed by foreign powers. UrsuȚa's marble Roma woman also appears to pay witness to a convoluted series of economic exchanges, not unlike those that transpire around the movement across borders. As a monument-like representation of a defiant Roma woman, her figure pays tribute to the resilience and resistance of the Roma people across Europe.

RODRIGO VALENZUELA

b. 1982, Santiago, Chile; lives and works in Los Angeles, California, USA

***Diamond Box*, 2013**

HD video, sound

Courtesy of the artist and Upfor Gallery

In his videos and photo-based works, Rodrigo Valenzuela addresses issues common to working-class people living in the United States, particularly those of Latinx heritage and recent immigrants. Valenzuela, who immigrated to the US and worked odd jobs as an undocumented laborer before returning to school to study art, is keenly aware of the challenges faced by people who have entered the country in hope of a better life. He often works with non-actors on unscripted scenes, constructing his videos to highlight the way individual and collective experiences exist in communion or in tension with one another.

In *Diamond Box*, Valenzuela trains his camera on a group of Latino men whom he approached in the parking lot of a Home Depot, where they had gathered in search of temporary work. In an intimate yet austere setting, the men take turns recounting their stories of migration; the camera, however, never reveals the speaker, instead attending to the faces of the apparent listeners. This narrative technique—achieved by editing together multiple scenes of single speakers—allows the artist to narrate his own story of migration as a kind of filmic autobiography.

Run time: 4:58 min.

DANH VÕ

b. 1975, Ba Rịa-Vũng Tau Province, Vietnam; lives in Mexico City, Mexico

We the People, Element #L9, 2011-13

Copper

Private collection, New York

Danh Võ is drawn to fragments of material culture that narrate a particular history, and in incorporating these into his works, he reflects on social or political issues that are often overlooked or neglected. Võ was born in 1965 just as the Vietnam War ended, but the Cambodian-Vietnamese War broke out soon after and Võ and his family were moved to a refugee camp on the island of Phú Quốc. After four years there, they fled in a boat that his father built, hoping to reach America. By virtue of the origin of the freighter ship that rescued them, they ended up as refugees in Denmark, and this lifealtering chance encounter lingers as an important point of reference for Võ's interest in both coincidence and the fragility of one's cultural or national identity.

The series *We the People* is Võ's full-size replica of the Statue of Liberty, re-created in about 300 distinct fragments. Võ's segmented version is faithful to the original, using the same fabrication techniques and copper material. This version, however, will never be assembled. The work's title, borrowed from the preamble to the US Constitution, addresses the collective role of American citizens in shaping democracy, but Võ's deconstructed sculpture, dispersed in fragments around the world, suggests that imagining freedom and liberty is a responsibility of the global community.

NARI WARD

b. 1963, St. Andrew, Jamaica; lives in New York City, USA

Breathing Panel: Oriented Right, 2015

Oak wood, copper sheet, copper nails, darkening patina

Collection of Alison and Larry Berg, Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul

Nari Ward's sculptural practice engages discarded or found objects—often centered around New York's Harlem neighborhood—such as baby strollers, bottles, television sets, shoelaces, and shopping carts. His

creative recontextualization frequently interweaves personal, political, and geographic histories, probing the relations between cultural tradition and capitalist modernity.

The *Breathing Panels* series are created on copper panels with punctured geometric patterns. These patterns refer to Congolese cosmograms, or prayer symbols for the cycle of birth, death, and rebirth. Ward learned of these symbols while visiting the First African Baptist Church in Savannah, Georgia, which formed part of the Underground Railroad, the secret, loosely organized network of places and people that aided fugitive slaves in their flight to freedom in the decades prior to the Civil War. These decorative panels found in church floors had a practical function, serving as a signal of a safe haven and providing breathing holes for refugee slaves that hid underneath the church floorboards. While assuming an abstract appearance, Ward's panels recall the violence and trauma at the heart of this forced migration, and allude to an experience that is at once transnational and yet specifically American.

HENK WILDSCHUT

b. 1967, Harderwijk, Netherlands; lives in Amsterdam, Netherlands

Ville de Calais (City of Calais), 2015-16

Photographs

Courtesy of the artist

Henk Wildschut uses his photography practice to research and document topics whose media representations are often tied to political agendas. His projects invite viewers to consider the complexities of subjects such as the food industry, the surveillance of national borders, or refugee crises.

Wildschut has been visiting the French port town of Calais since 2001, when it first became a major transit point for northbound refugees. By car, the UK is less than two hours north via the Channel Tunnel, and Calais's temporary settlements emerged as a base for migrants who would attempt the crossing daily. Wildschut came to see Calais's shanty-like encampments (nicknamed "the jungle") as a barometer of the refugee crisis, and his photographs chronicle waves of construction amid attempts at dismantlement. *Ville de Calais* also looks intimately at the inhabitants of "the jungle," which, before its closure in October 2016, had grown to an estimated population of over 8,000. In spaces like general stores, restaurants, bars, churches, and mosques, his images offer scenes of everyday life and a desire for spaces that offer a sense of home.

Artist Unknown

Ex-Voto Painting, 2016

Oil paint on metal

Private collection

In Christianity, an *ex-voto* (meaning "from a vow" in Latin) is an offering to a saint or a divinity, given in fulfillment of a vow, in gratitude, or in devotion. In Mexico, the tradition was introduced by the Spanish shortly after the Conquest, in the 16th century, and *ex-votos* are also sometimes known as *retablos*, the Spanish term for a structure placed behind a religious altar. Both *ex-votos* and *retablos* may be deposited in a place of worship as an offering or kept at home as part of a personal shrine.

Mexican votive paintings are often created on rectangular sheets of tin or board, and narrate the story that led to their commission: usually dangerous or threatening events that actually occurred, and which the person survived, thanks to the intercession of a sacred person—God, the Virgin Mary, or a saint. This contemporary *ex-voto* depicts a scene more often illustrated in press images: three men attempting to climb over a wall as the Virgin of Guadalupe watches over this scene. The text explains that this painting was commissioned by the parent of one of the men depicted in gratitude for his safe journey to the US. As an unusual example of contemporary folk art traditions, this object reveals the devotional or spiritual aspect of images of migration as sites of hope, prayer, and gratitude.