We are now witnessing the highest levels of displacement on record.

An unprecedented 70.8 million people around the world have been forced from home. Among them are nearly 25.9 million refugees, over half of whom are under the age of 18.

In a world where nearly 1 person is forcibly displaced every two seconds as a result of conflict or persecution, [our work] is more important than ever before.

Source: The UN High Commissioner for Refugees, “Figures at a Glance,” June 18, 2019
**ARTISTS & PARTICIPANTS**

The exhibition is accompanied by an interactive audio guide available free of charge through Guide by Cell by dialing 505.225.8535, made possible through the generosity of Courtney Finch Taylor.

**Harriet Bart** USA & **Yu-Wen Wu** Taiwan/USA

**Candice Breitz** South Africa

**Reena Saini Kallat** India

**Hew Locke** UK/Guyana

**Cannupa Hanska Luger** USA

**Guadalupe Maravilla** El Salvador/USA

**Richard Mosse** Ireland

**The Refugee Nation** represented by **Moutaz Arian** Syria / **Yara Said** Syria

**UNITED for Intercultural Action’s List of Deaths**

And featuring **Human Flow** (2017), directed by **Ai Weiwei**

With **Hostile Terrain 94**, a collaboration between SITE Santa Fe, the School for Advanced Research, and the Center for Contemporary Arts, Santa Fe

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**COVER:** The Refugee Nation flag, designed by Yara Said, 2015. Image courtesy of The Refugee Nation

**OPPOSITE:** Cannupa Hanska Luger, *Future Ancestral Technologies: We Survive You*, 2019–20, showing Transportable Intergenerational Protection Infrastructure (TIPI). Photo: Dylan McLaughlin

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**Displaced** is organized by SITE Santa Fe and co-curated by

**Irene Hofmann**
SITE’s Phillips Director & Chief Curator

**Brandee Caoba**
Assistant Curator
Through works created in a range of media by artists from around the globe, Displaced foregrounds forgotten histories, asks us to confront the highest levels of human displacement on record, and imagines a future where migration is essential for survival. Displaced poses critical questions around the global crisis of human displacement and illuminates the complexities surrounding the urgent social, political, and environmental issues that frame the circumstances of the moment.

According to a recent report issued by the United Nations Refugee Agency, a record 70.8 million men, women, and children fled their homes across the world last year due to war, violence, and persecution. At a time when we are witnessing the highest levels of human displacement around the globe, Displaced features a remarkable group of artists and activists who address how the crisis is impacting our world, our borders, and our communities.

Amid current tensions surrounding border security and the ongoing forced migration of people, Displaced looks at this complex issue from many perspectives and cultural vantage points. Ranging in tone from the poetic to the visceral, the works in the exhibition help us gain a more informed understanding of this troubling moment in human history and a sense of how it is experienced by the refugee, the immigrant, and the asylum seeker.

The crisis is vast. Nearly every day brings word of new and tragic human suffering. The influx of information and images is overwhelming—it can make us tune out or, worse, become indifferent. Encountering difficult subject matter like this, we are reminded that contemporary artists are some of our most powerful communicators, able to open hearts and minds to new ways of thinking and acting. Displaced not only considers the history and present reality of human migration through the lens of art, it also suggests what might lead to a changed future.

As you experience the exhibition, you will encounter the works of artists from two generations: some are immigrants themselves, others have directly observed the movement of refugees, and still others report the persistence of such upheavals throughout history. Together these works and these artists assert that forced migration has been part of human existence forever, while bringing into sharp focus the escalating scale and severity of the human crisis we are now witnessing around the globe.

In addition to the artworks in the exhibition, Displaced features several projects associated with research and advocacy efforts that stress the gravity of the situation. At the core of projects such as the List of Deaths and Hostile Terrain 94 are statistics related to migrant deaths in Europe and at the US/Mexico border respectively. Using this data, artists have infused the neutrality of statistics with the passion of activism to respond to the horrific toll of the policies, circumstances, and forces that have led to this moment.

NOTE ON LANGUAGE

Words like refugee, asylum seeker, migrant, and immigrant are sometimes used interchangeably, which sows confusion and spreads mistaken assumptions. Worse, the word illegal is still applied to people, despite its profound dehumanization. Given the complexity of language, we offer the following definitions of relevant terms, which have informed our own discussions.

Asylum seeker
A person asking for protection in another country due to persecution or safety concerns in their native country. Their claim not yet having been definitively evaluated, they may be considered a refugee or a migrant.

Displaced person
A person who has been expelled, deported, or impelled to flee from their native country by the forces or consequences of war, oppression, or natural disaster, including the effects of climate change. A displaced person is often also referred to as a refugee.

Immigrant
A person who has emigrated from their native country and arrived in a foreign country to take up permanent residence.

Migrant
A person who moves from one country to another, often in order to find work or improved living conditions.

Refugee
A person who has been forced to leave their native country in order to escape war, persecution, or natural disaster.

Undocumented immigrant
A person residing somewhere other than their native country without authorization. The term refers to people who have entered a country without governmental permission as well as those who have entered with a legal visa that is no longer valid.
Harriet Bart and Yu-Wen Wu have been working together on projects related to migration since 2015. Their collaboration began at the height of the Syrian refugee crisis, when they discovered their shared concern for the women and children forced to flee their homes with little more than the clothing on their backs. Leavings/Belongings (2016–ongoing) is a multifaceted project in which they give voice to such immigrants.

According to the United Nations High Commissioner for Refugees, approximately 51 percent of refugees worldwide are women and children. Abduction, sexual abuse, harassment, and exploitation are just some of the dangers they face. It is estimated that more than 30 million children are among the displaced. The brightly colored cloth bundles of Leavings/Belongings commemorate the hardships endured by women and children as they flee war and famine and face the challenges of relocating in a new, and not necessarily welcoming, country.

Created in collaboration with women who have resettled their families in the United States, these bundles represent all that they have left behind (homes, families, and possessions) and the little that they carried with them.

The fabric was collected or donated from countries around the world. As the women completed the bundles in intimate workshops around the country—including several in New Mexico—they were invited to write a story or message on their bundle. Many wrote of their hope to encounter peace and kindness in their new lives. Now numbering over one thousand, the bundles have been brought together here for the first time. They are accompanied by portraits of the women who volunteered to be photographed with their bundles, and their stories as recorded in the video Tell Me (2020).

Bart and Wu have written: “Leavings/Belongings looks to the future as do the refugees and immigrants who find their way here. We know they carry few possessions. We know from listening to and recording scores of stories, they carry hopes and dreams for a better future for their children and for themselves. They are resourceful. They are resilient.”

SITE Santa Fe and the artists wish to thank the Refugee Well-being Project at the University of New Mexico and the Santa Fe Public Schools Adelante Program for their collaboration on this project. They introduced us to the many incredible immigrant and refugee women living in our communities who have contributed their creativity and their stories. The installation of Leavings/Belongings at SITE is dedicated to them.

Candice Breitz
(b. 1972 in Johannesburg, South Africa; lives in Berlin, Germany)

Candice Breitz creates video installations that explore celebrity culture, stereotypes, and media tropes. She often uses found video, appropriating footage from film and television to address our highly mediated culture. Recently, Breitz’s work has focused on the conditions that generate empathy, starkly contrasting the common obsession with the minor dramas of fictional characters and celebrity figures with the widespread disregard of the plight of real people facing life-threatening adversity and accompanying trauma.

The content of Breitz’s immersive seven-channel video installation Love Story (2016) is the first-hand testimony of six individuals who fled their native countries in extreme circumstances: José Maria João, a former child soldier from Angola; Mamy Maloba Langa, a survivor from the Democratic Republic of Congo; Sarah Ezzat Mardini, a competitive swimmer from war-torn Syria; Farah Abdi Mohamed, an atheist from Somalia; Luis Ernesto Nava Molero, a dissident from Venezuela; and Shabeena Francis Saveri, a transgender activist from India. Their personal narratives are voiced twice in Love Story.

In the first room of the installation, excerpts from the six interviews are performed by Hollywood actors Alec Baldwin and Julianne Moore in a fast-paced montage. This edit, distilled and manipulated for the viewer’s consumption, appears as a video projection on a large screen.

In a second space, the original footage of the refugees being interviewed by Breitz—each for several hours—is presented on individual monitors, so their words are heard in their fullness, directness, and nuance: a pair of headphones puts the visitor intimately and directly in touch with their stories.

Love Story not only asks us to confront the human realities of displacement but also urges us to consider how our attention to current events varies depending on who is reporting them and in what context.

In 2017, when Love Story was shown at the National Gallery of Victoria Triennial, Breitz temporarily renamed the work Wilson Must Go, a reference to and protest against the Gallery’s use of the firm Wilson Security, a company that was overseeing the imprisonment of thousands of immigrants and refugees to Australia on Papua New Guinea’s Manus Island and the island nation of Nauru.
While the current state of human migration is critically concerning, the history of human movement and displacement spans centuries. Using a range of media, Reena Saini Kallat explores ideas around borders, geography, landscape, identity, memory, and history.

To make her large-scale *Woven Chronicle* (2011–16), Kallat hand-wove a world map from electrical wire and overlaid it with a web of colorful wires and cables that traces the routes humans and goods have taken over time. While documenting the paths of indentured labor, migrants, asylum seekers, and refugees, the map also marks the major routes of global commerce. Kallat observes the tension between migrations planned and migrations forced. As the artist notes, “While technology and commerce are blurring geographic boundaries, there are inherent contradictions that the electric wires here seem to suggest both as conduit and barrier, serving on the one hand as channels of transmission, while on the other their linear formations evoke barbed wire or different kinds of fencing.”

Further intensifying the experience of *Woven Chronicle*, speakers and circuit boards embedded within the cartography create a soundtrack that evokes communication and travel, including deep-sea ambient sound waves, slow electric pulses, humming telecommunications, factory sirens, and ship horns.

Spanning nearly 50 feet, *Woven Chronicle* is an immersive and multilayered work that calls on us to recognize the interconnectedness of the world and its inhabitants in motion and to understand our place, and that of our ancestors, in the story of human migration.

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Reena Saini Kallat
(b. 1973 in New Delhi, India; lives in Mumbai)

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ARTISTS & PARTICIPANTS
Hew Locke
(b. 1959 in Edinburgh, Scotland; lives in London, England)

Born in the United Kingdom, Hew Locke spent his formative years (1966–80) in Gwyana just as the South American country gained independence from the U.K. As an adult, he returned to the U.K. to attend art school, and there built a creative practice that retains important touchstones to his Guyanese roots: the language and symbolism of colonial and postcolonial power as well as the creative influences of Caribbean life and culture.

Working in painting, sculpture, installation, and video, Locke brings influences from both of his heritages to his own political and cultural concerns, creating multilayered works that combine modern materials and historical content. One of his recurring motifs is the boat, an expansive metaphor for everything from trade, exploration, and tourism to warfare, slavery, refugees, and migration.

In Displaced, over a dozen of Locke’s boats—some just a few inches in length and the largest extending over eight feet—hang from the ceiling at eye level. They are scaled-down replicas representing a broad range of vessel types, including the row boat, fishing skiff, cargo ship, and cruise liner. The models are from different periods, and they conjure conditions from leisure and industry to the human trafficking of the slave trade. Some are completely fabricated by the artist, while others are found objects he has customized. Each is adorned with painted embellishments, fake flowers and foliage, netting, and plastic carnival coins and beads.

Locke first began making these works after seeing votive ships in European churches and cathedrals: when a seaman returned safely from a difficult voyage, he might craft a model of the ship on which he had sailed and bring it to his church to be suspended from the ceiling. Locke often hangs his boats in front of wallpaper he has printed with enlarged and reworked antique share certificates: these now-obsolete documents refer to the turbulent history of colonial trade, ownership, and power. Greek Government Refugee Loan (2016), for example, reproduces a document from 1924 that describes the terms for loans to refugees to Greece, who arrived in large numbers following the Greco-Turkish war (1919–1922). Locke’s work is a reminder that peoples have migrated in search of a better life for millennia.

Cannupa Hanska Luger is a New Mexico–based multidisciplinary artist. He is of Mandan, Hidatsa, Arikara, Lakota, and European descent, a background that informs his works in sculpture, installation, performance, video, sound, and fiber. In 2018 he introduced Future Ancestral Technologies, an evolving multimedia project concerning a future in which human migration is essential for survival. Future Ancestral Technologies: We Survive You (2020) is the most recent iteration of this work in which Luger imagines a postcapitalist, postcolonial condition in which humans restore their bonds with the earth and with one another.

In Future Ancestral Technologies: We Survive You, the concept of refugee is a thing of the past: the colonizers have left the planet and the people who remain have become nomadic. Realigned with Indigenous migration practices, they have learned to follow water and live in balance with the land by merging new technologies with ancestral wisdom. In addition to science fiction, the narrative evinces genetic memory and reclaimed Indigeneity.

The installation offers the visitor multiple points of entry into an indeterminate future during which a small family is in the process of setting up camp. A Repurposed Archaic Technology vehicle, or RAT Rod, its power source based on photosynthesis, transports imagined technological devices along with ceremonial dress. From within the RAT Rod we hear a human voice invoking the Four Directions and acknowledging the land they encompass, the sound gradually intensifying as each direction is addressed. An Empathy Interface in the form of virtual reality technology “accompanies the people within the camp, and interprets their bond to non-human species such as with what we now call AI.” Against one gallery wall are the materials for constructing a Transportable Intergenerational Protection Infrastructure, or TIPI. Surrounding the camp is an immersive video conjuring this future migratory experience within the landscape.

The premise of the installation is that each of its components will become a common and indispensable tool in the future, from the telescoping TIPI poles to the newly designed wearable regalia for reconnection with—and apology to—the land through ceremony.

Luger uses science-fiction theory, creative storytelling, renewable energy principles, and inventions to engage the viewer in an innovative art installation that proposes survival solutions that rely on a thriving Indigeneity.

Guadalupe Maravilla
(b. 1976 in San Salvador, El Salvador; lives in New York, U.S.A.)

The interdisciplinary artist Guadalupe Maravilla (born Irvin Morazán) uses drawing, installation, sculpture, video, and performance to express the anxiety felt by undocumented migrants. In 1984, at age eight, Maravilla immigrated to the United States in order to escape the civil war in El Salvador. Brought as an unaccompanied child by a coyote (or human smuggler), Maravilla was part of the first wave of undocumented children to arrive from Central America. At twenty-seven, Maravilla became a U.S. citizen and in 2016 adopted his undocumented father’s alias—Maravilla—and combined it with Guadalupe, the Spanish name given to the Aztec earth mother deity.

Tripa Chuca (2020) is a monumental drawing Maravilla made in collaboration with a fellow immigrant that combines mapmaking and play to address the issue of migration. For the title, Maravilla borrows the name of a pre-Columbian Salvadoran children’s game, roughly translated as “dirty guts,” in which two players take turns drawing lines that do not intersect. Simple though it sounds, the game becomes increasingly difficult as it is played. Disease Thrower #10 (also 2020) is a large-scale sculptural installation conceived as an instrument for healing. It incorporates a mix of media, including a gong used for sound therapy and a model of the molecular structure of ice, which references the governmental agency Immigration Customs Enforcement (ICE). When the gong is struck, its vibration melts the molecular structure, metaphorically dissolving ICE. The first iteration of the work appeared in the performance Crossing Performance, US/Mexico Border, Ruidosa, Texas (2011), in which Maravilla swam across the Rio Grande to Mexico wearing a headdress containing a gigantic solar reflector intended to draw the attention of the border patrol. In this narrative, the migrant is visible and empowered, having confronted the terror of undocumented border-crossings.

The sculptural headdress is constantly evolving; Maravilla compares his process to the construction of a Mayan pyramid, whose elements are stacked over time.1

Accompanying Maravilla’s installation is footage of his performance Los Purifiers as presented at the Institute of Contemporary Art, Miami in 2019. Los Purifiers pays tribute to the victims of two mass shootings in Dayton, Ohio, and El Paso, Texas, as well as the 680 people deported from Mississippi during the largest single-state immigration raid in U.S. history, all of which occurred in August 2019. Los Purifiers incorporates song, autobiographical storytelling, and the vibrational sound of gongs in a choreographed ritual that creates a sound bath whose purpose is to cleanse the phobias and clear the blockages that have emerged in our current political climate.

Irish photographer Richard Mosse first came to public attention in 2013 with *The Enclave*, an installation of discomfiting images of the bloody conflict in the Democratic Republic of Congo. Using infrared reconnaissance film that registers chlorophyll in living vegetation, Mosse rendered the lush Congolese rainforest in a surreal palette of pink and red—a jarring backdrop for troop movements and civilian displacement during the civil war.

More recently, Mosse has documented the mass movement of people across Europe, the Middle East, and North Africa. From 2014 to 2016, he captured video footage and still photography of refugees and encampments along routes that lead from the Persian Gulf and Northern Africa into Europe. He shoots his haunting imagery using military-grade surveillance technology normally reserved for battlefield situational awareness and long-range border enforcement.

Rather than recording color, light, and shadow, the thermal camera detects the contours of objects, phenomena, and organisms whose temperature exceeds a certain temperature, whether they be car engines, fire, or human bodies.

Each of these otherworldly “heat maps” is constructed from hundreds of frames, which allows for the preservation of detail in immersive, large-scale panoramic images.

Many of Mosse’s images in *Displaced* document camps located throughout Greece, one of the arrival points in Europe for thousands of refugees, some of whom indefinitely await asylum. Mosse highlights the provisional architecture of the camps, located in both urban and rural spaces, and exposes how they are regulated or, in some cases, militarized. In one image, dozens of tents set up by the United Nations Refugee Agency form a grid on the field that in 2004 hosted the softball competition in the Summer Olympics.

There is perhaps no more prominent artistic voice addressing the refugee crisis than Ai Weiwei, a displaced person himself. Having had his passport withheld for four years by Chinese authorities, he then exiled himself from his native country to Berlin. Experiencing the widespread intolerance of refugees in Germany, he recently relocated to England.

Over the last five years Ai has created sculptures, installations, books, and films focused on the subject of refugees, using social media platforms to raise awareness and call for action. In 2015, while vacationing in Lesbos, Greece, he witnessed the arrival of Syrian refugees on the island’s shores and immediately started work on the powerful feature-length documentary *Human Flow* (2017). The project involved a crew that ultimately numbered over two hundred. Edited from extensive footage made with handheld cameras, cell phones, and drones, *Human Flow* features migration stories from twenty-three countries as diverse as Afghanistan, Bangladesh, France, Germany, Iraq, Kenya, Mexico, and Turkey.

For the film’s premiere at the Venice International Film Festival in 2017, Ai wrote of the risk of emotional detachment from the crisis:

“In this time of uncertainty, we need more tolerance, compassion, and trust for each other, since we are all one. Otherwise, humanity will face an even bigger crisis.”

Unlike a documentary that reconstructs the past, *Human Flow* captures fluid, desperate events and people’s responses to them while they are taking place. Migrants under stress are presented as real people, with names, personalities, families, and compelling histories.

The Refugee Nation
(established in 2015)

The Refugee Nation is a nonprofit collective based in New York that promotes the protection of refugees and combats the discrimination they often face. In 2015 the organization conceived a symbolic nation representing the refugee population worldwide, currently numbering over 70 million. It commissioned Syrian artist Yara Said to create a national flag and Syrian musician Moutaz Arian to compose an anthem.

Said is a refugee who found asylum in Amsterdam, Netherlands. Her flag design was inspired by the life vests she and so many others have worn when crossing the sea. In Said’s words, “Black and orange is a symbol of solidarity with all these brave souls that had to wear life vests to cross the sea to look for safety in a new country. Since I had wear one, I have a personal engagement with these life vests, and these two colors.” Arian is a refugee currently living in Istanbul, Turkey. His anthem is instrumental: “Music is the best language to deliver my message to humanity, which is to love each other, and this language does not require a translation.”

The Refugee Nation was formally introduced to the world during the 2016 Summer Olympics in Brazil, where ten refugee athletes competed under its flag and were announced by its anthem.

Since then, the flag has been on view at the Victoria and Albert Museum in London, was acquired for the permanent collection of the Museum of Modern Art in New York, and in 2018 flew from the mast of a ship on the lead float in Rio de Janeiro’s Carnaval parade.

UNITED for Intercultural Action
(established in 1992, Amsterdam, Netherlands)

UNITED for Intercultural Action is an anti-discrimination network of 550 organizations across 48 countries that since 1993 has been collecting data related to refugees and migrants who have lost their lives while attempting to cross the borders of Europe. The resulting report, known as the List of Deaths, is updated and released annually. By 2019, it had recorded the circumstances of the deaths of 36,570 refugees. It is likely that thousands more who have perished will remain forever unknown.

In addition to being archived on the UNITED for Intercultural Action website, the List of Deaths has been publicly published, displayed, and screened by artists, curators, journalists, researchers, and activists from around the world.

Turkish artist Banu Cennetoğlu has been working in collaboration with UNITED for Intercultural Action for the last 13 years to ensure the ongoing translation and repeated exposure of the list for the international community. Though Cennetoğlu does not see it as an artwork per se, she recognizes its power when presented as a physical object. Through her efforts, in 2018 the British newspaper *The Guardian* inserted a copy as a supplement to its editions on June 20, World Refugee Day. Cennetoğlu also facilitated a public installation of a monumental version later that year at the Liverpool Biennial, where it was repeatedly torn down and sprayed with anti-refugee messages.

Chinese artists Peng Wu and Jammo K. Xu presented the List of Deaths in June 2019 under the title *Arriving Ashore—a memorial for the lives lost in the forceful migrations*. As the artists have observed, “Name is sacred. One’s name is given by one’s parents. One’s name humanizes one’s identity. When deaths without names become the numbers in the news you hear, the respect to the dignity of lives is absent.”

For *Displaced*, the List of Deaths is printed in a booklet that can be handled by visitors. The tangibility of paper printed with text slows down the reader, allowing a physical interaction with the staggering number of names it contains. Absorbing the list page by page challenges the way information is casually consumed in the digital age, when speed and efficiency are valued over prolonged attention. Providing the document through this exhibition, we bear witness to the tragedy of refugees, asylum seekers, and undocumented migrants who lose their lives attempting to find safety and stability.

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Hostile Terrain 94

Hostile Terrain 94 is a participatory art project sponsored and organized by the Undocumented Migration Project, a nonprofit research-art-education media collective directed by anthropologist Jason De León. Since 2009 De León and his team have been conducting interdisciplinary research, employing ethnographic, archaeological, and forensics techniques to understand various aspects of border crossing, including the many forms of violence and suffering experienced by migrant people.

Presented as an installation, Hostile Terrain 94 consists of a 20-foot-wide map of the Arizona/Mexico border articulated with approximately 3,200 handwritten toe tags. Each tag represents a person who died crossing the border through the Sonoran Desert between 1990 and 2020: it includes the name, age, gender, cause of death, and condition of the body. The tags are color-coded to indicate whether the body has been identified (buff) or remains unidentified (orange—over 1,000), and are placed on the map at the location where it was found.

After premiering on May 8, 2020, at The Center for Contemporary Art (CCA), Santa Fe, Hostile Terrain 94 will be realized in over 150 locations around the world for the six months leading up to the U.S. presidential election in November. Perhaps the most powerful participatory aspect of this project is the involvement of volunteers in meticulously filling out the data on the toe tags. During the pre-installation period, SITE Santa Fe invites visitors to join the project by preparing tags that will be delivered to CCA in the spring and sent on to Washington, D.C., in the fall, when Hostile Terrain 94 will assemble the contributions from all 150 locations. In addition to serving as a site for filling out the tags, SITE will present a selection of photographs taken by artist Michael Wells that further document the humanitarian crisis at our southern border.

In the context of this exhibition, Hostile Terrain 94 decries current U.S. immigration and border policies, and, most importantly, honors and mourns the lost lives of thousands of people attempting to cross the U.S./Mexico border.


ABOVE: Hostile Terrain 94 (detail), 2019, as installed at The Phillips Museum of Art, Franklin & Marshall College. Image courtesy of Undocumented Migration Project. Photo: Michael Wells

ABOVE RIGHT: Michael Wells, from the series The Other, courtesy of Undocumented Migration Project
WORKS IN THE EXHIBITION

Harriet Bart & Yu-Wen Wu
*Leavings/Belongings*, 2016–ongoing
Durational project: fabric, photographs, mirrors, fishing net, video
Dimensions variable
Courtesy of the artists

Candice Breitz
*Love Story*, 2016
7-channel video installation
Dimensions variable
Courtesy of the artist; Goodman Gallery; kaufmann repetto; and KOW
Commissioned by the National Gallery of Victoria; Outset Germany; and Medienboard Berlin-Brandenburg

Reena Saini Kallat
*Woven Chronicle*, 2015
Circuit boards, speakers, electrical wires and fittings, single-channel audio
Dimensions variable
Collection of the Vancouver Art Gallery, Gift of the artist

New Locke
*Banca Central Mexico*, 2020
Installation: vinyl
Dimensions variable
Courtesy of the artist

Greek Government Refugee Loan 1924 1
Installation: vinyl
Dimensions variable
Courtesy of the artist and Hales Gallery, New York

Greek Government Refugee Loan 1924 2
Acrylic on antique paper share certificate
18 3/8 x 17 3/8 inches
Courtesy of the artist and Hales Gallery, New York

The Wine Dark Sea (B), 2016
Mixed media
9 1/4 x 7 1/4 x 2 1/4 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (D), 2016
Mixed media
16 1/2 x 39 x 2 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (H), 2016
Mixed media
26 1/2 x 7 1/2 x 24 1/4 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (K), 2016
Mixed media
6 1/2 x 9 1/2 x 4 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (M), 2016
Mixed media
23 1/4 x 20 x 2 1/8 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (N), 2016
Mixed media
21 1/2 x 9 1/2 x 54 1/4 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (Q), 2016
Mixed media
8 1/4 x 7 1/4 x 28 3/8 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (R), 2016
Mixed media
23 1/4 x 10 1/4 x 28 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (T), 2016
Mixed media
8 3/4 x 7 1/2 x 28 3/8 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

The Wine Dark Sea (V), 2016
Mixed media
10 1/2 x 7 1/2 x 25 1/4 inches
Courtesy of the artist; Hales Gallery, London; and P•P•O•W Gallery, New York

Desire, 2018
Mixed media
Two parts, 104 x 7 1/2 x 24 1/2 inches; 7 1/2 x 6 1/2 x 4 3/4 inches
Collection of Tracey and Phillip Riese

Cannupa Hanska Luger
*Future Ancestral Technologies: We Survive You*, 2019–ongoing
Three-channel video projection, telescoping TIPS poles, canvas, acrylic paint, regalia, tools, axides, Syneco van, immersive virtual reality video, ceramic, steel, fiber, clay, wood, glass, repurposed materials
Dimensions variable
Courtesy of the artist
The immersive virtual reality video *Empathy Interface 1*, 2020, was created with support from Jade Begay.

Guadalupe Maravilla
*Disease Thrower #10*, 2011-20
Mixed media: sculpture, headdress, shrine, vessel, instrument
Dimensions variable
Courtesy of the artist

Las Purifiers, 2019
Video documentation of performance at the Institute of Contemporary Art, Miami, August 9, 2019
4500 minutes
Produced by Wet Heat Project
Directors/Cameramen/Editors: Marilyn Loddi and Bill Bilowit
Additional camerawork: Darkroom Pictures
Executive Producer: Grela Orihuela
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In collaboration with Alejandra Lopez
Tripa Chua, 2020
Site-specific mural
Acrylic paint
Dimensions variable
Courtesy of the artist
† SITE Santa Fe commission

Cabeza del Espíritu, 2019-20
Mixed media, lodestones, magnets, wood and tortilla paintings
20 x 10 x 13 inches
Courtesy of the artist

Richard Mosse
*Bautzen Refugee Shelter, Eastern Saxony, Germany*, 2016
Digital chromogenic print on metallic paper
19 x 50 inches
Courtesy of the artist and Jack Shainman Gallery, New York

*Idomeni Camp, Greece– Macedonian Border*, 2016
Digital chromogenic print on metallic paper
40 x 120 inches
Courtesy of the artist and Jack Shainman Gallery, New York

*Moria Camp, Lesbos, Greece*, 2016
Digital chromogenic prints on metallic paper
Two parts, 48 x 167 1/2 inches overall
Courtesy of the artist and Jack Shainman Gallery, New York
OTHER PROJECTS

Human Flow (2017)
Directed by Ai Weiwei
145:00 minutes
Courtesy of the artist, Amazon Studios, and Participant Media, in association with AC Films

The Refugee Nation
Flag designed by Yara Said (Syria)
Anthem composed by Moutaz Arian (Syria)
therefugeenation.com

UNITED for Intercultural Action
List of Deaths
unitedagainstracism.org

COMMUNITY PROJECT

Hostile Terrain 94
Sponsored and organized by Undocumented Migration Project
Directed by Jason De León
Photography by Michael Wells
undocumentedmigrationproject.org

Hostile Terrain 94 is a collaboration between SITE Santa Fe and the School of Advanced Research, Center for Contemporary Arts, Santa Fe, New Mexico.
Transmigration

Spirit, when I flee this jungle, you must too.
I will take our silver bars, necklace dowry, and the kettle
forged from metal scraps just after the last monsoon.

Among the foliage, we must be ready to see
the half-decayed. You must not run off no matter how much
flesh you smell.

Nor should you wander to chase an old mate.

Spirit, we are in this with each other the way the night geese
in migration need the stars.

When I make the crossing, you must not be taken no matter what
the current gives. When we reach the camp,

there will be thousands like us.
If I make it onto the plane, you must follow me to the roads
and waiting pastures of America.

We will not ride the water today on the shoulders of buffalo
as we used to many years ago, nor will we forage
for the sweetest mangoes.

I am refugee. You are too. Cry, but do not weep.

We walk out the door.

— Mai Der Vang
Remember

Remember the sky that you were born under, know each of the star’s stories.
Remember the moon, know who she is.
Remember the sun’s birth at dawn, that is the strongest point of time. Remember sundown and the giving away to night.
Remember your birth, how your mother struggled to give you form and breath. You are evidence of her life, and her mother’s, and hers.
Remember your father. He is your life, also.
Remember the earth whose skin you are: red earth, black earth, yellow earth, white earth brown earth, we are earth.
Remember the plants, trees, animal life who all have their tribes, their families, their histories, too. Talk to them, listen to them. They are alive poems.
Remember the wind. Remember her voice. She knows the origin of this universe.
Remember you are all people and all people are you.
Remember you are this universe and this universe is you.
Remember all is in motion, is growing, is you. Remember language comes from this.
Remember the dance language is, that life is.
Remember.

— Joy Harjo

(Citizen) (Illegal)

Mexican woman (illegal) and Mexican man (illegal) have a Mexican (illegal)-American (citizen).
is the baby more Mexican or American?
place the baby in the arms of the mother (illegal).
if the mother holds the baby (citizen)
too long, does the baby become illegal?

the baby is a boy (citizen). he goes to school (citizen).
his classmates are American (citizen). he is outcast (illegal).
his “hellos” are in the wrong language (illegal).
his “hellos” are in the wrong language (illegal).
he takes the hyphen separating loneliness (Mexican) from friendship (American) and jabs it at the culprit (illegal).
himself (illegal). his own traitorous tongue (illegal).
his name (illegal). his mom (illegal). his dad (illegal).

take a Mexican woman (illegal) and a Mexican man (illegal). if they have a baby and the baby looks white enough to pass (citizen).
if the baby grows up singing Selena songs to his reflection (illegal).
if the baby hides from el cucuy and la migra (illegal).
if the baby (illegal) (citizen) grows up to speak broken Spanish (illegal) and perfect English (citizen). if the boy’s nickname is Güerito (citizen).
if the boy attends college (citizen). if the boy only dates women (illegal) of color (illegal), if the boy (illegal)
uses phrases like “women of color” (citizen).
if the boy (illegal) (citizen) writes (illegal) poems (illegal).

if the boy (citizen) (illegal) grows up (illegal) and can only write (illegal) this story in English (citizen), does that make him more American (citizen) or Mexican (illegal)?

— José Olivarez
70.8 million forcibly displaced people worldwide

Internally Displaced People
41.3 million

Refugees
25.9 million
20.4 million under UNHCR’s mandate
5.5 million Palestinian refugees under UNRWA’s mandate

Asylum-seekers
3.5 million

Where the world’s displaced people are being hosted
80%

About 80 per cent of refugees live in countries neighbouring their countries of origin

57% of UNHCR refugees came from three countries
Syria 6.7M
Afghanistan 2.7M
South Sudan 2.3M

341,800 new asylum seekers
The greatest number of new asylum applications in 2018 was from Venezuelans

Top refugee-hosting countries

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UNHCR has data on
3.9 million stateless people
but there are thought to be millions more

92,400 refugees resettled

37,000 people
a day forced to flee their homes because of conflict and persecution

16,803 personnel
UNHCR employs 16,803 people worldwide (as of 31 May 2019)

134 countries
We work in 134 countries (as of 31 May 2019)

Source: UNHCR / 19 June 2019

*Figures at a Glance Infographic—2017 Global Trends,* from The UN Refugee Agency | Philippines website
RESOURCES FOR REFUGEES AND IMMIGRANTS: NEW MEXICO

Adelante

The Santa Fe Public Schools Adelante Program provides services for children, teens, and their families experiencing homelessness in Santa Fe. We provide them with advocacy, tutoring, evening programs, and material aid. SFPS Adelante also plays a crucial role in educating the community about child homelessness, and advocates for our families’ needs with schools, human service agencies, and the community at large.

Learn more at SFPS.info

Santa Fe Dreamers Project

Santa Fe Dreamers Project provides free legal services to immigrants to promote economic empowerment, community development, family unity, and liberation from detention. Our work is centered around the belief that supporting immigrants makes our whole community stronger. We are committed to representing every qualified immigrant who walks through our doors, to using service strategies that expand vulnerable peoples’ access to legal counsel, and helping to elevate the voices and narratives of immigrants in our community to support positive reform.

Learn more at santafedreamersproject.org

Somos un Pueblo Unido

Somos un Pueblo Unido, founded in 1995, is a New Mexico statewide community-based and immigrant-led organization that promotes worker and racial justice. Somos un Pueblo Unido works to build a community that does not discriminate against people based on their national origin, that institutes humane migration policies, and that protects the human rights of everyone irrespective of where they are born or what documents they carry.

Learn more at somosunpueblounido.org

UNM/The Refugee Well-being Project

The Refugee Well-being Project is an annual, 9-month program pairing undergraduate students from the University of New Mexico with refugee families in the mobilization of community resources and mutual learning.

Learn more at rwp.unm.edu

RESOURCES FOR REFUGEES & IMMIGRANTS: NATIONAL & INTERNATIONAL

Bridging Refugee Youth & Children’s Services

Bridging Refugee Youth and Children’s Services (BRYCS) aims to strengthen the capacity of refugee-serving and mainstream organizations across the U.S. to empower and ensure the successful development of refugee children, youth, and their families.

Learn more at brycs.org

International Rescue Committee

For 85 years, the International Rescue Committee (IRC) has responded to the world’s worst humanitarian crises by helping people whose lives and livelihoods are shattered by conflict and disaster. IRC’s work helps displaced people to survive, recover, and gain control of their future. The International Rescue Committee works in 40 countries and in 26 U.S. cities to provide clean water, shelter, healthcare, education and empowerment support to refugees and displaced people.

Learn more at rescue.org

Mercy Corps

Mercy Corps is a global team of humanitarians, working together on the front lines of today’s biggest crises to create a future of possibility, where everyone can prosper.

Learn more at mercycorps.org

U.S. Committee for Refugees & Immigrants

For over 100 years, the USCRI has worked to advance the rights and lives of immigrants and refugees. The mission of the USCRI, a 501(c) (3) tax-exempt organization, is to protect the rights and address the needs of persons in forced or voluntary migration worldwide and support their transition to a dignified life.

Learn more at refugees.org

NEWS & INFORMATION ABOUT THE REFUGEE CRISIS

Bridging Refugee Youth & Children’s Services Clearinghouse

The BRYCS Clearinghouse is an online collection of thousands of carefully vetted resources related to refugee resettlement and integration. Geared towards front-line workers, program planners, and administrators as well as researchers and policy-makers, BRYCS aims to strengthen the capacity of refugee-serving and mainstream organizations across the U.S. to empower and ensure the successful development of refugee children, youth, and their families.

Learn more at brycs.org/clearinghouse-resources/

United Nations High Commissioner for Refugees (UNHCR)

The UNHCR was created in 1950, during the aftermath of World War II, to help millions of Europeans who had fled or lost their homes. Today, the UNHCR strives to ensure that everyone has the right to seek asylum and find safe refuge in another State, with the option to eventually return home, integrate, or resettle. The UNHCR website is a significant source of news, research, and data about refugee emergencies worldwide.

Learn more at unhcr.org

SITE WOULD LIKE TO RECOGNIZE THE HARD-WORKING NONPROFIT GROUPS IN NEW MEXICO AND AROUND THE WORLD WHO ARE PROVIDING SUPPORT AND VITAL SERVICES TO IMMIGRANTS, REFUGEES, AND ASYLUM SEEKERS.
THANK YOU

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RIGHT: Guadalupe Maravilla, Crossing Headdress, 2011-20, Image courtesy of the artist
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Still from Human Flow, 2017 (detail), directed by Ai Weiwei. Image courtesy of Amazon Studios.