

DIS
PLACE
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Uncertain Journeys





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For the 14th Summit of the Global Forum on Migration and Development (GFMD), **DISPLACEMENT** presents contemporary artworks and socially engaged art projects that seek to spark conversations on migration and development policy challenges and solutions related to disasters and climate change. The exhibition complements the Summit's theme "The impact of climate change on human mobility," the official side event "Regular Pathways in the Age of Climate Change: Blending Policy, People, and Art," and other related conference events.

DISPLACEMENT encourages GFMD Summit delegates to consider the potential of collaborating with art and cultural actors in their work. Differing in scale and approach, some artworks use strong visual imagery to prompt urban planning processes that build resilience. Others imagine innovative solutions to help people on the move live in dignity and contribute to climate-resilient development. Artworks may inspire personal reflection and empathy about our collective vulnerability to natural hazards and climate change impacts. Finally, some artists offer utopian, and at times playful, proposals for migration and development policy to spur creative thinking about how to adapt in the face of a rapidly changing climate.

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The exhibition was organized in collaboration with the Platform on Disaster Displacement (PDD) and the International Organization for Migration (IOM).



PLATFORM
ON DISASTER
DISPLACEMENT
FOLLOW-UP TO THE NANSEN INITIATIVE





Water Clock - Ebb Of A Spring Tide, 2023.
Image: Scott Lynch.

Cover: *Navel of the Moon*, 2008.
Courtesy of the artist.

Mary Mattingly

Art is integral to envisioning new worlds

In *Nomadographies*, the artist captures performances, sculptures, and installations related to survival and migration amidst environmental change.

Swale is an ongoing experiential and co-educational art project that began as a floating edible landscape on a reclaimed barge, where visitors could pick edible and medicinal perennial plants for free, that relied on marine common law to circumvent local public laws that prohibit growing or picking food on New York's public land. As a direct result of *Swale* and the support of community groups, the

New York City Parks Department opened its first land-based pilot in 2017 – a public “Foodway” at Concrete Plant Park in the Bronx. Although the barge closed in 2021, Mattingly plans to launch its new iteration in 2024.

In 2023, the artist conceived the sculpture *Water Clock* as a deconstructed apartment building that relied on the tidal flows to tell time according to the cyclical rise and fall of the water, highlighting the importance of sustainable human habitats and caring for ecosystems amidst challenges like saltwater intrusion.



Nansen's Pastport, 2020.

Courtesy of the artist.

Anneli Skaar *Nansen's Pastport*

Fridtjof Nansen was a world renowned Norwegian adventurer, celebrated for his lifelong service in the field of exploration. Nansen's fame as an explorer paved the way for his career as a highly respected statesman and humanitarian. Awarded two Nobel Peace Prizes for his work as High Commissioner for Refugees – one posthumously – perhaps his most enduring legacy is his invention of the Nansen Passport: a refugee passport for stateless peoples in post-World War I Europe.

Norwegian-American artist Anneli Skaar has reimagined Nansen's eponymous identity document in the context of today's

climate-related displacement and migration issues in the form of *Nansen's Pastport*. The work is a limited edition fine press book published by Two Ponds Press that includes copperplate illustrations, metal sculpture, and hand-bound cyanotype prints.

How can Nansen's role in the past – both as explorer and humanitarian – inspire, unify, and encourage empathy in an age of partisanship around climate change and migration challenges? How do Nansen's own words in post-Great War Europe resonate today? And lastly: one day, might we all have to leave our homes due to climate change?



Mosher drawing the line in Dumbo, NYC, 2007.
Image: Hose Cedeno.

Resident Marta Viciedo shares the
HighWaterLine map of Miami in the Miami
Beach neighborhood, 2013.
Image: Jayme Gershen.

Map of 100-year flood line in Manhattan, 2007.

Eve Mosher *HighWaterLine* and *Heat Response*

In *HighWaterLine*, artist Eve Mosher visualized a “100 year flood” in New York City by tracing the ten feet above sea-level line in blue chalk using a machine typically used for marking baseball fields. As part of her 70 mile walk across New York City, Mosher initiated conversations with the local community. The artist highlighted the climate science that predicts so-called “100 year floods” are likely to occur more frequently in the coming decades due to global warming. Mosher developed the Creative Guide to Community Engagement to offer tools for using *HighWaterLine* to engage residents, the press, and government officials about the need to

anticipate and plan for future disaster risks associated with sea-level rise and flooding.

In *Heat Response*, Mosher engaged three neighborhoods in Philadelphia, USA from 2019-2022 to understand their lived experience with urban heat as well as their visions for more resilient communities. Mosher’s interviews with residents are featured in three art films, *Future Philly-Water City*, *Future Philly-Meadow City*, and *Future Philly-Green City*. The films were screened across Philadelphia to promote creative approaches for addressing climate-driven extreme heat impacts through healthy, climate-resilient communities.



Image still from
That Which Is to Come Is Just a Promise, 2019.

Courtesy of the artists.

Flatform

That Which Is to Come Is Just a Promise

In a long sequence through Funafuti island, the state of drought and flooding alternate fluidly, and without interruption. The places and the actions of their inhabitants, in the constant and smooth movement from one state to another, set-aside the two recurring situations of the island: anticipation and surprise. Since some years, Funafuti is the scene of a unique phenomenon: due to the unnatural overheating of the sea, salt water rises from the ground, flows through the pores of the land and floods it, putting the future of life at risk on the island.

The film is the translation of the transition of a territory, of a way of life and of

a culture, from one state of affairs to another and talks about forced change, about something that seems natural and inevitable but that, instead, is caused by artificial and avoidable acts.

For years, one of the common threads that has guided Flatform research is the production of a state of apparent impossibility, or the exposure, within a unity of time and place, of realities that are possible only in times and places that are distant from each other. In this regard, it seemed that what is happening and will happen in Tuvalu is perfect to further reflect on the poetic aspect triggered by large and small changes, whether personal, climatic, meteorological or cultural.