



Zentrum für
verfolgte Künste

*Center for
Persecuted Arts*

Ninth Art

and

All are Migrants

by Cartooning for Peace

Concept

Solingen 2018

Exhibition Structure

1. A Brief History of Cartoons

Ground floor area for temporary exhibitions

Introduction

Heinrich Heine's fight against censorship
Neuruppin picture sheets
Simplicissimus
Jerry Siegel and Joe Shuster

Cabinet room, passage to the temporary Exhibition area on the ground floor

The Center's collection and loans from the Wassermeyer collection

George Grosz
Georg Netzband

2. All are Migrants

Ground floor area for temporary exhibitions

Exhibition of Cartooning for Peace, Paris

3. Cartoons and Caricatures

Basement area for temporary exhibitions / Permanent exhibition upper floor

Michel Kichka
Ernst Volland
Talal Nayer

Cartoons and Caricatures by co-curator Talal Nayer

Agim Sulaj, Anthony „Ant“ Garner, Darko Drljevic, Ivailo Tsvetkov, Luc Descheemaeker, Luc Vernimmen, Oleksy Kustovsky, Pavel Constantin, Constantin Sunnerberg, Tjeerd Royaards, Victor Bogorad, Paco Baca, Peter Nieuwendijk, Aristides Hernandez „Ares“, Firuz Kutal

Video kiosks across the building

Sequences from “Kichka. Life is a Cartoon”

1. A Brief History of Cartoons

Ground floor area for temporary exhibitions

Introduction

Heinrich Heine's fight against censorship

Neuruppin picture sheets

Simplicissimus

Jerry Siegel and Joe Shuster

Cabinet room, passage to the temporary exhibition area on the ground floor

The Center's collection and loans from the Wassermeyer collection

George Grosz

Georg Netzband

The invitation card for the 2015 opening exhibition of the Center for Persecuted Arts in Solingen showed a drawing by cartoonist Michel Kichka. Visitors could see the original drawings of his poignant work “Second Generation” in the permanent literature exhibition. For many it was unfamiliar, yes, there was even protest: Aren’t cartoons something for children? Not at all. Only in Germany does this art form have a hard time; caricatures, graphic novels, cartoons, comics and illustrations are considered high culture around the world, and the boundaries to visual art are fluent.

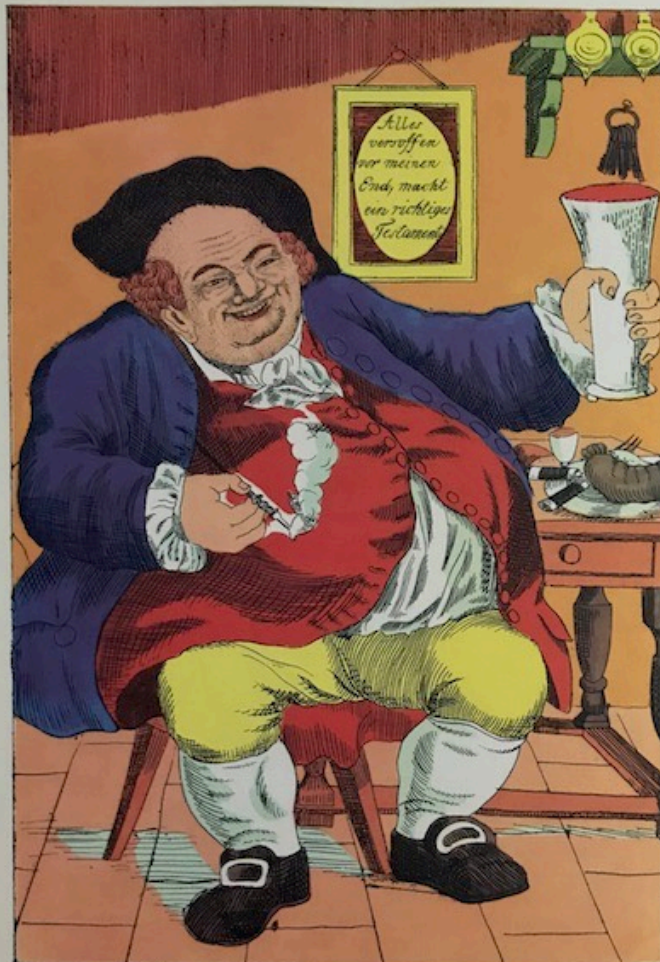
The “Ninth Art”¹ shows how comprehensively the history of the cartoon is connected with art history and the Center’s collection. In the section “All are migrants”, the Paris Cartoon Network brings together 45 artworks on the current topics of refugees, integration, populism and human rights. In the basement, Agim Sulaj, Anthony „Ant“ Garner, Darko Drljevic, Ivailo Tsvetkov, Luc Descheemaeker, Luc Vernimmen, Oleksy Kustovsky, Pavel Constantin, Constantin Sunnerberg, Tjeerd Royaards, Victor Bogorad, Paco Baca, Peter Nieuwendijk, Aristides Hernandez „Ares“, Firuz Kutal delve deeper into the topic together with Michel Kichka and Talal Nayer.

¹ In his 1971 essay “Pour un neuvième art: La bande dessinée”, Francis Lacassin adds comics and cartoons as the “Ninth Art” to the general canon of art.



Neuruppin picture sheets – mass-distributed picture stories

Alois Senefelder (1771 Prague - 1834 Munich) invented the lithography in 1797. Printing plates made of wood or metal used to wear off during higher print runs, whereas printing on etched stone plates now allowed loss-free mass printing. Similar to the invention of letterpress printing or today's digital revolution, new mass media developed with the rise of lithography. Gustav Kühn in Neuruppin bought a lithographic press in 1925, and with his picture sheets he put a new cheap and colorful mass medium on the market. By 1939, Kühn had published 10,337 single-page prints in print runs ranging from 40,000 to over 2 million copies. Other companies followed.



Hans Immerdurst.

Was gleicht dir, edler Herrschaft?
Wo ist ein Trank, der solche Kraft
Dem Ranne könnte geben?

Denn trinkt, wie hier Hans Immerdurst,
Ein Duzend Maas zu Brod und Wurst,
Und lerne von ihm frey leben.

bei G. Kühn

The subjects of the Neuruppin picture sheets varied from representations of political events to disasters and also humorous scenes.

Luftangriff auf englischen Geleitzug



„Gottung!“ rief der Kommandant,
„mit Geschützfeuer, was zerstören,
die Schiffe! Hier stehen,
die letzten Reste auf England.“



„Nicht das feindliche Schiff zerstören,
das ist unser „Arbeits“ Schiff,
die Briten haben Angst und Schrecken,
wie man die Briten zerstören.“



Die letzten Reste sind es,
die die ganze letzte Tarnung haben,
sind die letzten Reste,
und die letzten Reste sind zerstört.



Nein! Ist der feindliche Flugzeug,
nicht auf dem feindlichen Lager,
Drohen! Hier — in der Luft
sind die letzten Reste zerstört.



Die letzten Reste sind es,
die die ganze letzte Tarnung haben,
sind die letzten Reste,
und die letzten Reste sind zerstört.



Die letzten Reste sind es,
die die ganze letzte Tarnung haben,
sind die letzten Reste,
und die letzten Reste sind zerstört.

Druck und Verlag: Deutscher Verlag, Berlin, 1940.

During National Socialism, the Neuruppin printing houses put themselves under the murderous regime.

Simplicissimus

Simplicissimus was a satirical weekly, published from 1896 to 1944. The important cartoonists of the time got published in Simplicissimus, such as editor Thomas Theodor Heine or Karl Arnold.



Sample cover of Simplicissimus
with a drawing by Thomas
Theodor Heine

Jerry Siegel and Joe Shuster

How Superman defeated Hitler. With Superman, the Jewish illustrators and copywriters Jerry Siegel and Joe Shuster invented the superhero genre, and a fighter against Nazism.



News correspondents abroad have so far done the best job of reporting Europe's war. Leland Stowe's report from the battlefield of Tolvaarvi, reprinted in newspapers, books, the *Congressional Record*, already ranks as a major war classic.

Proof of the *News*' record for foreign coverage could be found in the fact that last year ten U. S. and Canadian papers contracted to buy its dispatches from abroad. Last week, too late for Editor

Robert Joseph Casey, a *Newsman* on the ground up, who has been all over the world, covered murder stories in Manhattan, Washington politics, scientific voyages to the South Seas, everything a reporter could crowd into a lifetime.

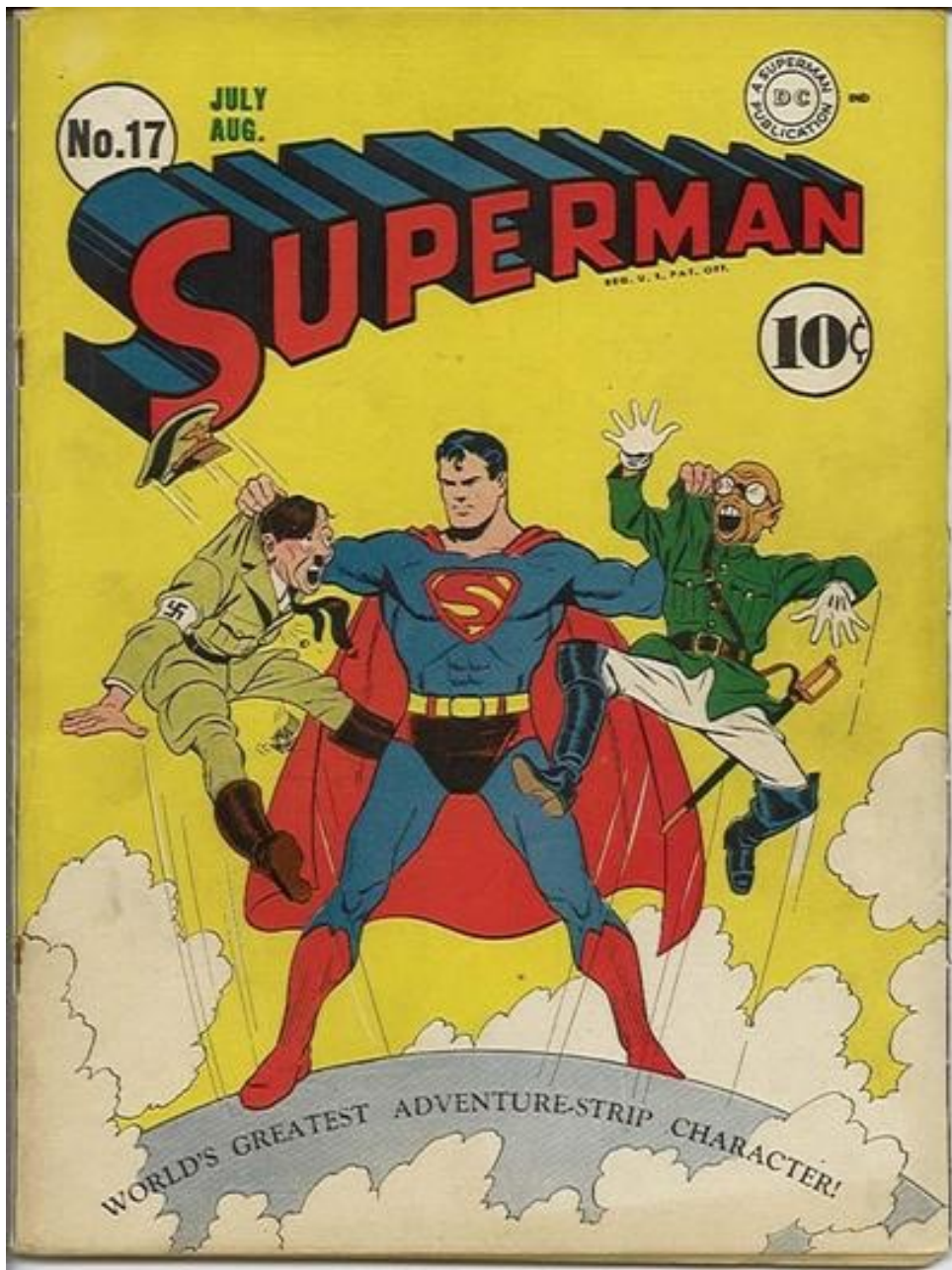
One of a handful of correspondents who also covered World War I, Bob Casey hugely enjoyed covering World War II

pletes one of his own inimitable way." While *Star* gazers wondered what Superman was up to now, U. S. readers saw him snatch Blitzen's dictator, Rutland's "war-mongering" commander, set them down in no-man's-land to fight it out alone, while disgusted soldiers of both armies laid down



46

©McClure Newspaper Syndicate
TIME, March 11, 1940



Crush the Infamous! Rudolf Karl von Ripper

Rudolf Karl von Ripper was born as the son of an Austrian general in Cluj-Napoca, Austria-Hungary, today's Romania, in 1905. From 1929, he temporarily lived in Berlin, after marrying Dorothea Sternheim, daughter of the poet Carl Sternheim. In October 1933, Ripper was arrested by the Gestapo for book smuggling. After being severely abused in the Columbia House in Berlin he was transferred to Oranienburg concentration camp in January 1934. The Austrian legation achieved his release in early May 1934. Ripper then published reports of his experiences in detention as early as summer 1934. He also produced a related series of surrealistic drawings, which were exhibited in Paris and London in autumn 1935. In the Spanish Civil War, in 1936, the former foreign legionnaire Ripper enlisted with the French squadron, fighting on the republican side. In 1938 he emigrated to the United States, where he instantly became famous for his cover for Time Magazine's January 1939 issue, depicting Hitler as an unholy organist playing the hymn of hate. After the German declaration of war, Ripper enlisted in the US Army. He participated in the Allied landings in Italy and was awarded high medals. After the war, he lived in Vienna, where he taught at the Academy of Arts from 1949. He then moved to the USA and eventually lived in Mallorca, where he died in 1960.



Caricatures and illustrations from the collection of the Center for Persecuted Arts

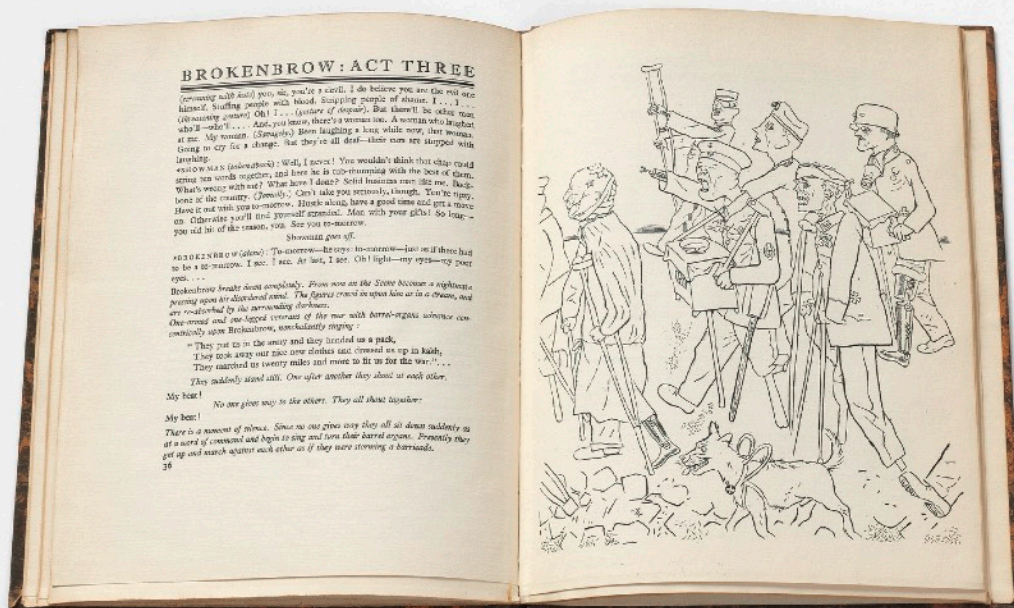
The collection of the Center's Community Foundation for Persecuted Arts contains numerous "Ninth Art" works from the 1920s and 30s. George Grosz illustrated books by Ernst Toller, even created publications exclusively made up of captioned drawings, i.e. caricatures. Until 1944 Georg Netzband earned an extra income by writing and illustrating books.

George Grosz



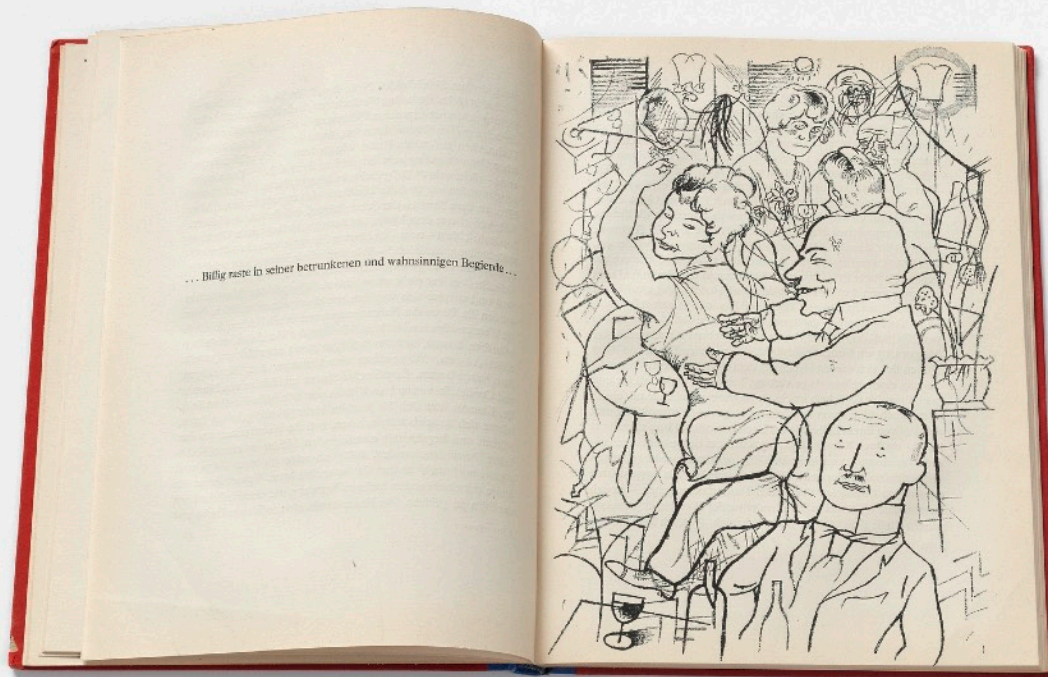
Neue Sachlichkeit, in: George Grosz, *Über alles die Liebe*, 1930
New Objectivity, in: George Grosz, *Above All Love*, 1930

Books and portfolio works from the Center's collection and from the Wassermeyer collection



Ernst Toller
Brokenbrow. A tragedy
English first edition of *Hinkemann*, translated by Vera Mendel,
Nonesuch Press, London 1926
with drawings by George Grosz

The plays Ernst Toller wrote while in prison have been translated into 29 languages. In Germany, nationalists and National Socialists regarded *Hinkemann* as an outrageous insult to the German soldier. At the 1924 premiere in Dresden, they staged a protest and beat up premiere guests. The perpetrators were acquitted by the court: they had supposedly acted in self-defense. The acquittal was confirmed by the higher court.



Richard Huelsenbeck

Doctor Billig am Ende. Ein Roman

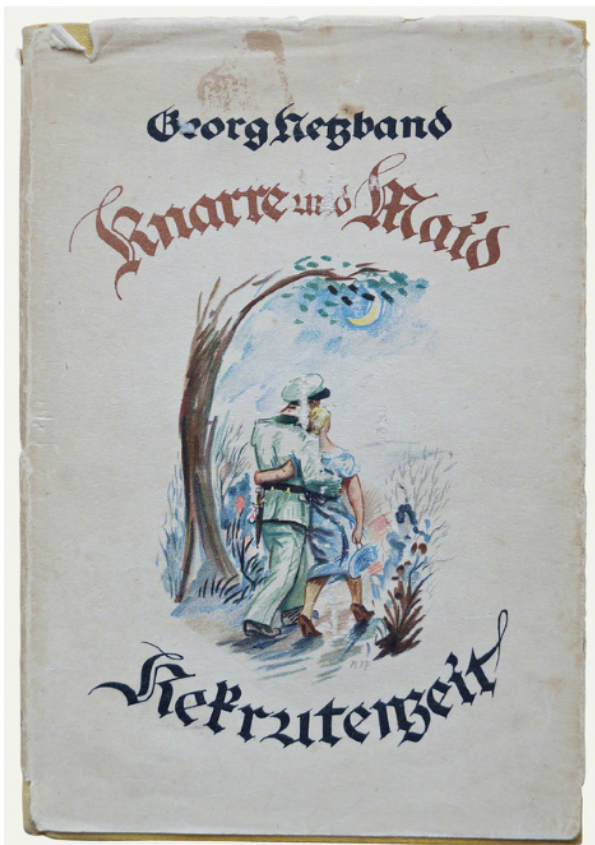
Doctor Cheap hits rock bottom. A novel

Includes eight drawings by George Grosz, first edition, Kurt Wolff publishing house, Munich

A man's way into alcoholic downfall. Huelsenbeck, born in Frankenau in 1892, co-founder of the Dada movement, describes the slow erosion of bourgeois existences after the First World War through a society of speculators, dodgers and opportunists. Huelsenbeck escaped the Nazi regime and fled to New York, where he worked as a psychiatry specialist. He died in Turalto, Ticino, in 1974.

Georg Netzband

Georg Netzband published several books in the West-Ost publishing house. Known are works from the years 1938, 1939 and 1944. He was involved in official Nazi Germany cultural activities and at the same time resistant in his art. The ironic depiction of military service shown in “Rifle and Maid – Recruit’s Time” (*translators note: the German original rhymes*) was censored and put on the “List of Harmful and Unwanted Literature”. “Rifle and Maid – Recruit’s Time” seems like a harmless book to us today and it is hard to understand why this volume is apparently about “undermining military power”. Everything that wasn’t 100% submissive to the dictatorship of the National Socialists, which Netzband’s book wasn’t, was segregated. Rather than being obedient, the book is an individual portrayal of anecdotes.



Georg Netzband, Knarre und Maid – Rekrutenzeit, drawings and experiences by Georg Netzband, put in verse by Jochen Paesel (probably Netzband’s ironic pseudonym). First edition, Berlin: West-Ost-Verlag 1938
Privately owned

Life Is a Cartoon – documentary about Henri and Michel Kichka

At the invitation of the German Embassy in Belgium, the premiere of “Kichka. Life Is a Cartoon” took place in Brussels on the 15th of March. The subject of the German-Polish co-production is the relationship between a son and his father, who is a victim and witness of the Holocaust. The film shows the impact of the Shoah on a family. Despite, or perhaps because of this harrowing relation it is full of lightness, affection and hope.

Henri Kichka, born in Brussels in 1926, was arrested by the Gestapo in 1942 along with his parents and two sisters. He spent three years in concentration camps. His mother and sisters were murdered. His father died on the way to Buchenwald, where Henri was liberated in 1945. After the war Henri returned to Brussels and got married. The couple had four children: Hannah, Michel, Irène and Charly.

The first son, Michel, was born in Seraing / Liège in 1954. He emigrated to Israel when he was 20 years old, started a family and began his career as a cartoonist. In 2012 he published the graphic novel “Second Generation”. It is dedicated to his younger brother, who took his own life. The main topic, however, is the relationship between Michel and his father Henri, victim and witness of the Holocaust. The book shows how this trauma affects the mental state of all family members.

In one of the film's most striking scenes, father and son go to the house where Henri Kichka was arrested by the Gestapo in 1942. 63-year-old Michel has never been there before, and 91-year-old Henri has avoided this place, which he associates with the horrible memories of the moment that changed his life forever. This scene is depicted on the movie poster.

Kichka reveals the dramatic potential of cartoons as an art form. Only through this art, father and son are finally able to communicate with each other. The film overcomes the limitations of a graphic novel by retracing how the two Kichkas process their family history. As soon as they talk about the father's life as a contemporary witness, they overcome their speechlessness.

Michel Kichka discusses the responsibility of the second generation with Beate and Serge Klarsfeld. In conversation with Le Monde cartoonist Jean “Plantu” Plantureux, founder of “Cartooning for Peace”, the film expands its subject from the Shoah to the political caricature and the role of comics as an art form.

The documentary “Kichka. Life is a Cartoon” will be screened on 1 July 2018, 11am, and on 16 September 2018, 5pm, at the Cobra Cultural Center, Merscheider Str. 77-79, 42699 Solingen. The French premiere is on 6 September 2018 at the Memorial de la Shoa in Paris.

2. All Are Migrants

Ground floor area for temporary exhibitions



Tous migrants!

chadina

CARTOONING FOR PEACE
DESINIS POUR LA PAIX

Cartooning for Peace est un réseau de dessinateurs de presse qui combattent avec humour pour le respect des cultures et des libertés. Dix ans après sa création, Cartooning for Peace réunit à travers le monde 162 dessinateurs de 58 pays différents. Par sa faculté à transcender les langues et les cultures, le dessin de presse apparaît comme un formidable outil, capable de faire naître le dialogue interculturel et de nourrir le débat autour de notions fondamentales telles que la liberté d'expression, la paix ou encore la tolérance.

www.cartooningforpeace.org

AVEC LE SOUTIEN DE

EN PARTENARIAT AVEC



Textes : Marline Poulain • Graphisme : Suzanne Guetteville

Cartooning for Peace is a network of cartoonists that fights for freedom and for respect of different cultures through humor. Ten years after its foundation, Cartooning for Peace consists of 162 cartoonists from 58 countries. The ability to overcome differences between cultures and languages makes the cartoon a wonderful tool for intercultural dialogue. It can also promote debate on fundamental ideas such as freedom of expression, peace or tolerance.

01 Pourquoi partir ?

Devant la persécution, toute personne a le droit de chercher asile et de bénéficier de l'asile en d'autres pays.

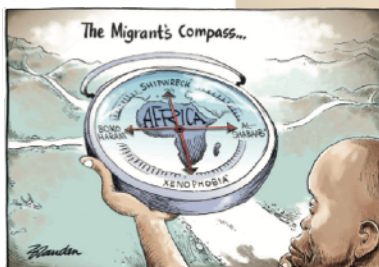
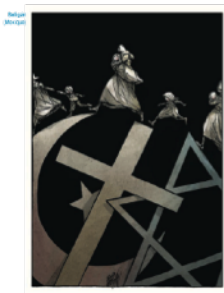
Article 14 de la Déclaration universelle des droits de l'Homme (1948)



L'article 13 de la Déclaration universelle des droits de l'Homme (1948) stipule que « Toute personne a le droit de circuler librement et de choisir sa résidence à l'intérieur d'un État ». Mais les lois migratoires et la protection des frontières, militarisées ou non, ont rendu ce droit complexe et difficile, voire souvent impossible à atteindre pour les migrants contraints à l'illégalité.

Pourquoi partir ? Volontairement, pour des raisons familiales, professionnelles, artistiques ou idéologiques, pour une meilleure qualité de vie. Sous la contrainte, pour fuir la misère, les guerres, les régimes totalitaires ou les zones contrôlées par des groupes terroristes, pour échapper aux persécutions religieuses ou aux catastrophes climatiques. Pour toutes ces raisons, les populations du monde entier se déplacent depuis la nuit des temps.

Si les destinations soulignent les espoirs des migrants et leur rêve d'un ailleurs, ils dénoncent aussi les choix dramatiques et les dangers auxquels font face les migrants qui n'ont d'autre solution que l'exil. Choisir entre rester et partir revient souvent à se trouver entre une mort et une autre.



Why leave?

“Everyone has the right to seek and to enjoy in other countries asylum from persecution.”

Article 14 of the Universal Declaration of Human Rights of the United Nations 1948

Article 13 of the Universal Declaration of Human Rights 1948 indicates that everyone has the right to move freely within a state and to choose their whereabouts freely. But the immigration laws and the protection of the borders – with or without military presence – have made this right more complex and difficult. For many migrants it is impossible to comply and they are forced to live unlawfully.

Why leave? Voluntarily, for family or professional reasons, for artistic or ideological reasons, for a better quality of life. Or forcedly, to escape the suffering, the wars, the totalitarian regimes. To flee areas controlled by terrorists. To escape from religious persecution or from climate disasters. Since the dawn of time, all these reasons have caused the world's population to move.

While caricatures reflect the hopes and dreams of migrants, they also denounce the dramatic choices and dangers migrants face when they have no choice but to live in exile. “Staying” or “leaving” often just means having the choice to die in one way or another.

Die from drowning
Die from diseases
Die from bullets
Die from hunger

“There's no 'live' option?”

“Live in this shit rather than die?”

Cartooning for Peace

Cartooning for Peace is a network of cartoonists that fights for freedom and for respect of different cultures through humor. Ten years after its foundation, Cartooning for Peace consists of 162 cartoonists from 58 countries. The ability to overcome differences between cultures and languages makes the cartoon a wonderful tool for intercultural dialogue. It can also promote debate on fundamental ideas such as freedom of expression, peace or tolerance.

02 La douleur de l'exil



“Dans une valise, on porte toute une vie, toute une mémoire. C'est le dernier bien des migrants.”

Benjamin Stora, historien français

D'autant plus s'il est contraint, le départ est un arrachement. Chaque migrant laisse derrière lui son ancien monde : pays, culture, famille, passé, souvenirs... Il part dépossédé, morcelé : une part de lui-même reste au pays, l'autre s'en va, parfois sans espoir de retour.

Le départ signe la séparation des familles : l'absence en creux d'un côté, la solitude vers l'inconnu de l'autre. Tandis que le voyageur s'éloigne, il laisse les sens sans guide, part s'inventer une diaspora, semant derrière lui des rêves d'eldorado. Son monde tient dans un bailluchon ou une valise. C'est son intimité que les contrôles aux frontières vont fouiller, pour y trouver parfois les images traumatiques d'un pays en guerre. La douleur est celle de l'errance, de l'éloignement, du parcours angoissant. Les bagages sont emblématiques du parcours migratoire, métaphores d'odysées géographiques aussi bien que psychiques.



The pain of exile

“You carry your entire life in a suitcase, all your memories. It is the last property of the migrants.”

Benjamin Stora, French historian

If you are forced to leave, the departure is heartbreaking. Every refugee leaves an entire world behind them: their homeland, their culture, their family, their past, their memories. They leave – dispossessed and torn. One part of them stays in their homeland, the other part goes away without hope of ever coming back.

To leave means to part with family: absence on the one hand, loneliness and foreignness on the other. The traveler departs, leaving his loved ones behind, to become part of a minority. The home exists only in the imagination. His whole world fits into a bundle or a suitcase, containing his most intimate goods, which is rummaged through at every security check. Sometimes one finds in it traumatic images of a country in the war. The pain is a pain of erring, of distance and of the scary path. The luggage is a symbol of the escape route, a metaphor for a geographical and mental odyssey.

Chorus
France

¹ D'après les chiffres des Nations unies de 2015.



Basil (Tysulak) – La « double » Zr « dalle » est une classe de balles de marchandise qui relie le sud du Mexique à la frontière américaine. Des centaines de milliers de migrants traversent chaque année, au point de vue, par



Page 23 of 41

04

Le prix à payer



Les migrations illégales sont une manne pour les passeurs qui rançonnent impitoyablement les candidats au départ. Les individus ou petits groupes qui opèrent près des côtes, ou où et là sur les parcours, sont surpassés par des réseaux criminels très organisés, qui envoient sans état d'âme les migrants vers l'inconnu, souvent vers la mort, sans eau et sans nourriture, dans des embarcations dangereuses et surchargées, ou bien les abandonnent dans les déserts du Niger, de Libye ou du Mexique. Certains migrants deviennent eux-mêmes des passeurs, notamment au cœur des campements illégaux.

Sur la route interminable des Africains qui montent vers la Méditerranée, les nombreuses haltes donnent lieu à toutes sortes de trafics et agressions : esclavage, abus sexuels, violence physique et psychologique, malnutrition, vols, confiscation des papiers, chantage auprès des familles restées au pays, trafics de drogue et d'armes. De multiples organismes insistent sur l'urgence de la lutte contre les réseaux mafieux, préconisant le renforcement de l'action policière et judiciaire, l'amélioration du partage d'informations et de la coopération avec les pays tiers.



The price to pay

Illegal immigrants are an enormous source of money for smugglers who mercilessly blackmail them. Small groups of smugglers can be found near the coast or on the migrant routes. These smugglers are in turn surpassed by international criminal gangs, who are very organized. They send refugees into the unknown – often into their deaths – without remorse. Without water, without food, in unseaworthy and overcrowded boats, or they are left behind in the deserts of Niger, Libya or Mexico. In the illegal camps some refugees even become smugglers themselves.

The routes of Africans fleeing towards the Mediterranean are endless. The many stopping places along the way are criminal, dangerous places. Slavery, sexual assault, mental and physical violence, malnutrition, document theft, blackmailing, drug and arms trafficking. Many organizations point out that the control of these mafia-like networks by the police must be intensified. The exchange of information and better cooperation with third countries would significantly improve the situation.

“I used to do sardines”

Immigration

The smugglers are lying to the refugees
“Hurry up! Hurry up!”

“Europe is waiting for you!”

05 Murs et frontières

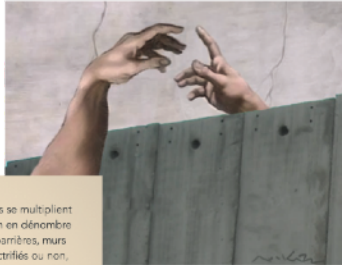
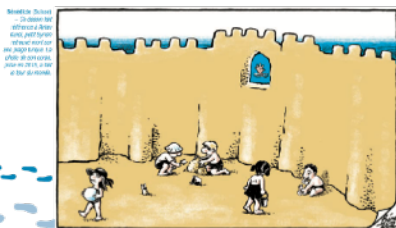
Murs et frontières militarisées se multiplient partout dans le monde. On en dénombre plus d'une cinquantaine : barrières, murs de béton, de barbelés électrifiés ou non, qui s'étendent sur plus de 20 000 kilomètres. Les plus emblématiques sont les murs de séparation entre les États-Unis et le Mexique, l'Inde et le Bangladesh, Israël et la Palestine, le Maroc et les enclaves espagnoles de Ceuta et Melilla, la Corée du Nord et la Corée du Sud, celle-ci totalement hermétique.

Les appellations sont révélatrices de raisons politiques, idéologiques, économiques ou sécuritaires : « mur de défense », « mur de séparation », « barrière de sécurité », « clôture de protection », contre le terrorisme, les ingérences, les trafics et, de plus en plus, l'immigration illégale. Les migrants risquent leur vie dans leurs tentatives de passage, électrocutés dans les barbelés ou exécutés par balles.

La « forteresse » à rejoindre, telle celle de l'Europe protégée par les frontières extérieures de l'espace Schengen, reste un paradis à attendre. Les murs érigés ne découragent pourtant pas les migrants, qui vont jusqu'à prendre davantage de risques pour y parvenir.

* Selon Alexandra Nicosielloff, auteure de « Les murs-frontières dans le monde », article du collectif « Frontières », collection Mémoire national de l'histoire de l'immigration, Magellan, 2015.

“Les hommes construisent trop de murs et pas assez de ponts.”
Isaac Newton, philosophe scientifique britannique (1643-1727)



Walls and borders

The militarily monitored walls and borders are multiplying in the world – there are over 50 now: fences, concrete walls, barbed wire with or without electricity today make a 20,000 kilometer long border. Those with the greatest symbolic power are between Mexico and the United States, between India and Bangladesh, between Israel and Palestine, between Morocco and the Spanish enclaves of Ceuta and Melilla and between North and South Korea. The latter is considered impenetrable.

What these walls are called depends on the politics, the different ideologies, the economic situation or the sense of danger of a country. They are referred to as: “defensive wall”, “separation wall”, “security fences” or “protective fences”. They are designed to protect a country against terrorism, against gangs and more and more often against illegal immigration. Refugees risk their lives as soon as they try to cross those borders. They are killed by electric shocks or by bullets.

The destination, the “fortress” of Europe, is considered a paradise. This “castle” is protected by external borders outside the Schengen area of the European Union (abolition of stationary border controls at the internal borders of the participating states). However, the walls do not discourage refugees who are taking ever greater risks to reach their destination.

“We build too many walls and not enough bridges.”
Isaac Newton, British philosopher and scientist (1643 - 1727)

Benedict (Switzerland)

This drawing refers to Aylan Kurdi, the Syrian child who was washed ashore dead on a Turkish beach in 2015. His photo was seen around the world.



06

Camps d'infortune



Lorsqu'ils se sont heurtés aux murs et aux frontières fermées, les migrants fixent leur attente, volontairement ou non, parfois pour des années, dans des camps légaux ou illégaux dont les statuts et les missions diffèrent. Les appellations sont multiples : hotspots, camps de réfugiés et camps de déplacés, gérés pour la plupart par le Haut Commissariat des Nations Unies pour les Réfugiés (HCR), camps de travail où vivent des migrants de main d'œuvre, centres de rétention gérés par les gouvernements, où l'enfermement est le plus sévère. Mais aussi campements, ghettos ou jungles, ceux-là illégaux, installés par les migrants.

Quand l'attente perdure, la vie dans ces lieux d'infortune s'organise autour de services et d'activités internes que les migrants créent par eux-mêmes. Mais

là, comme ailleurs, elle génère son lot de souffrances : isolement, inactivité, douleur psychique ou physique, promiscuité, pauvreté, insécurité devant les violences et les trafics.

Les populations riveraines s'inquiètent des sévères difficultés économiques, sociales et sécuritaires générées par les camps. Grâce aux habitants bénévoles et aux ONG, des gestes de solidarité (distributions de repas, cours de français dispensés gratuitement, etc.) viennent heureusement soulager les migrants.



Camps of misfortune

Calais: France – an easy stage for migrants

"We'll just quickly make use of the Human Rights and then we're out of here!"

If they come up against walls and closed borders, migrants will voluntarily stay in legal or illegal camps indefinitely – sometimes for years. These camps have different purposes, and their names are manifold: “hotspots”, “refugee camps”, “migrant camps” and “anchor centers”. They are often managed by the UN. But there are also camps that are actually deportation prisons, managed by the respective governments. And then there are the “ghettos” or “jungles”. These are illegal camps established by refugees themselves.

If the wait for the onward journey takes a long time, a kind of self-government is established by refugees. However, like anywhere, the uncertainty of their situation causes problems: loneliness, agonizing inactivity, mental and physical suffering. Cramped living conditions and poverty inevitably lead to violence and crime.

The host communities near the camps fear economic difficulties and worry about their safety. The migrants receive support from NGOs and many volunteers. Their lives are made a bit easier by gestures of solidarity, such as free meals and language lessons.

Life of Sudanese refugees in the Breidjing camp in Chad

We are opening a shop

We are improvising little jobs

Warning

Flooding and thunderstorms

Documents, please!



After arriving in the host country, an obstacle race begins for the asylum seekers: legalization. Asylum seekers – whether legal or illegal – are categorized and now face the administrative maze of the host countries. Long queues in front of the authority offices, language barriers, complex documents, long waits until a decision is made, and fear of deportation. How many papers do the “paperless” (refugees during the asylum process) have in their pockets? Certificates from their home country, statements explaining the reasons for their flight, proof of identity, marital status, registration certificate and proof of employment. They start dreaming about nothing but documents, certificates, the attestation of recognition of their asylum application.

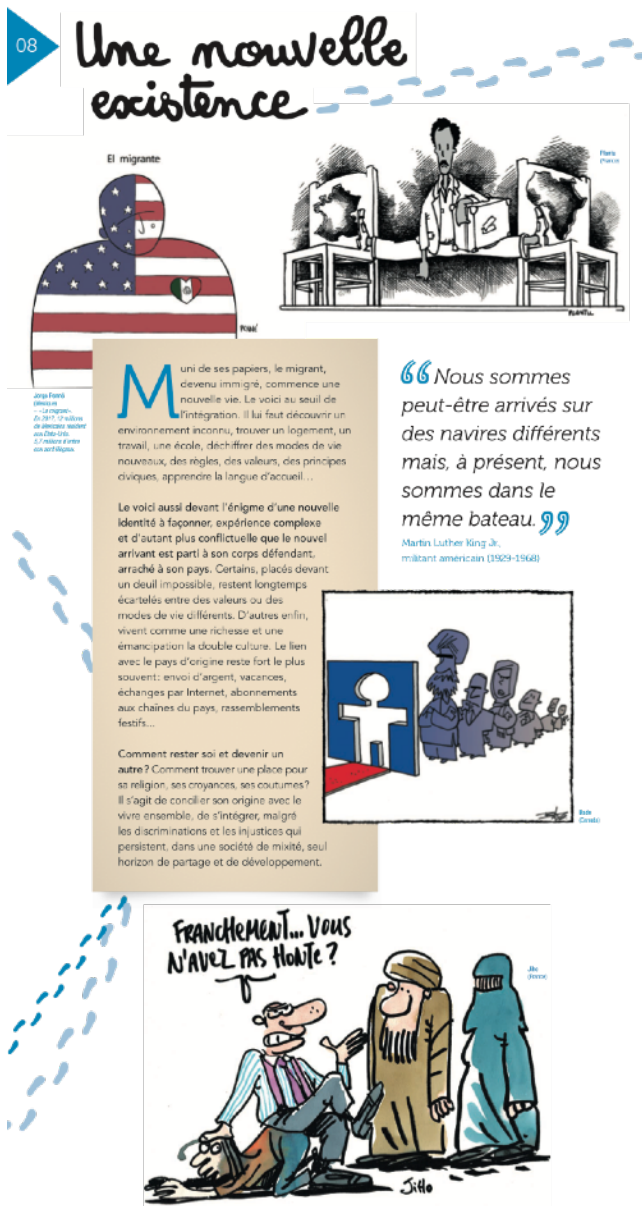
Every country has its own legislation. The laws sometimes change with every change of government. The laws may change due to the economic situation of a country. International tension and the fight against terrorism can change conditions overnight.

Volunteers and NGOs help with the administrative formalities and translations, and try to make the refugees’ lives a bit more human.

Migrants
Opening of the distribution centers

Political refugees
Terrorists
Profiteers

A new life



only perspective.

“We may have all come on different ships, but we're in the same boat now.”

Martin Luther King Jr., American civil rights activist (1929 -1968)

“Honestly... Are you not ashamed?”

With valid papers in their pockets, refugees become migrants and begin new lives. They're standing on the threshold of integration. They have to get to know their unfamiliar environment. They have to find apartments, jobs and schools. They have to decipher a new way of life: the rules, the values, the civic principles and the local language.

They have to solve a puzzle: How should they work out their new identities? It is a difficult experience – even more so because they did not leave their home countries by choice.

Some, overcome by unbelievable grief, remain torn between the different values and ideas for a long time. Others find it enriching and liberating to experience this dual culture. The connections with the old homeland always remain very strong and express themselves in different ways: by sending money home, spending holidays there, using the Internet and watching TV from home, going out or celebrating with their compatriots.

The biggest difficulty, however, is to become a new person and still be true to oneself! Where to find a place to practice one's religion, share one's faith and familiar customs? It means reconciling one's roots and one's current life. It means integrating – despite the discrimination and injustice that exists everywhere in our “colorful” society. Sharing and living on is the

The fear of the other

"I have the skin color of all who are being persecuted."

Alphonse de Lamartine, French poet (1790-1869)

"This is our home!" "Foreigners out!"

Everywhere in the world, immigration is met with rejection. The prejudices against migrants are persistent and spread through ignorance, generalizations or distorted images: "These foreigners: it's an invasion", "they ruin the labor market", "they are not qualified", "have learned nothing" and "they are benefit scroungers." "Their language is an obstacle", "they don't want to integrate", "they are intolerant, criminal and dangerous".

Especially in times of crisis, migrants will be targets of fear and frustration. There is talk of the "inundation with foreigners". There have been many times in the past when foreigners were persecuted and even murdered in their host countries because of their nationality, ethnicity, origin, culture or religion. Wherever economic, religious or political crises prevail, racism and xenophobia will gain ground. These phenomena are increasingly evident in countries with a colonial past. The result: nationalist reactions, protectionism, populism. In some countries this has a significant impact



on migration policy.

Thanks to mass migration

"There will always be more foreigners..."

"... than xenophobes!"

10 Carsons les préjugés !

L'immigration n'aggrave pas le chômage, ses apports économiques sont même positifs. Les abus ou les dérives violentes sont, quant à eux, imputables à une minorité. L'idée d'invasion est un fantasme: pour preuve, les migrants représentent seulement 3.3% de la population mondiale, selon une étude des Nations Unies datant de 2015. Partout dans le monde, la contribution de l'immigration est bénéfique, à l'exception de certains pays pauvres, notamment ceux qui accueillent un grand nombre de réfugiés.

Dans tous les domaines, la réussite existe: entrepreneuriat, enseignement, arts et spectacles, médias, politique, économie, mode, sciences, sport... Bien des célébrités en sont l'illustration telles que Pablo Picasso, Albert Einstein, Tony Parker ou encore Rihanna. Mais combien... de réussites anonymes! Carsons les préjugés, comme le font les dessinateurs. L'immigration n'est ni un péni, ni un pillage. C'est une richesse!

*En Europe, entre autres, selon le rapport publié en 2014 de Jean-Christophe Darnet, chef de la division chargée des migrations internationales à l'OCDE.



Il faut investir dans la cohésion sociale de sociétés qui deviennent multiethniques, multireligieuses, multiculturelles.

Antonio Guterres, secrétaire général des Nations unies



Let's crush all prejudice!

Because of you it's impossible to find a flat

Migration does not increase unemployment, on the contrary: the economic balance is positive. Assaults or violence committed by migrants can be attributed to a minority. The idea of an invasion is a delusion. The proof: According to a 2015 study by the UN, migrants represent 3.3% of the world's population. Migration is also viewed positively almost everywhere in the world, except in poor countries that have to host a disproportionately high share of refugees.

Success can be seen in all domains: business, teaching, art and drama, media, politics, economics, science, fashion and sports. Many celebrated people such as Pablo Picasso, Albert Einstein, Tony Parker and Rihanna are proof of this – and how many success stories remain unknown? Let's crush prejudices like the cartoonists do! Immigration is neither a danger nor a pillage. It is an enrichment.

“For an ethnically, religiously and culturally pluralistic society we need to invest in social cohesion.”

Antonio Guterres, Secretary-General of the United Nations

“You know, most foreigners are better educated than we are.”

“I used to just hate them, now I'm jealous as well.”

We're not hiring!

3. Cartoons and Caricatures

Basement area for temporary exhibitions / Permanent exhibition upper floor

Michel Kichka
Ernst Volland
Talal Nayer

... and a selection of Cartoons and Caricatures by co-curator Talal Nayer

A picture is worth a thousand words – Michel Kichka captures the world in his drawings

Michel Kichka, born in Seraing, Belgium in 1954, emigrated to Israel when he was 20 – a long way to his own life. He started a family early, and today he has three adult sons and several grandchildren. He quit his architecture degree in Belgium and enrolled in graphics at the Bezalel Academy in Jerusalem. He is now teaching there himself, in fact, the “Cartoons” course was set up at his suggestion. He is a world-renowned cartoonist, whose political cartoons spare neither Trump nor Putin, neither Merkel nor Macron and certainly not his own government in Israel.

He is an active member of the “Cartooning for Peace” movement, has illustrated books in French and Hebrew, creates topical caricatures for international newspapers and TV channels, is a scientific adviser for a graphic arts museum and president of the Israeli Cartoonist Association. In 2008, he was awarded the most prestigious cartoonist award in Israel, the Dosh Cartoonist Award. In 2011, the French government awarded him the title of “Chevalier des Arts et des Lettres,” a high arts and literature decoration.

Satire, sarcasm, irony and affectionate humor are all part of Michel Kichka's palette.

A global citizen from Sudan: Talal Nayer, cartoonist and journalist

“Democracy is precious like a diamond”

He graduated in civil engineering, but art has always been his passion. Talal Nayer, born in Sudan in 1983, is a self-taught cartoonist, and co-founder and president of the Association of Sudanese Cartoonists. When he was 15 years old, he came across a cartoon in a 1950s magazine that explained the Cold War – accurately, unequivocally and without words. “That woke me up to seeing the world differently,” he says today. He began to draw when he was still in school and already wrote for international media during his studies. He has also written political books. His critical attitude towards the government would have made all that impossible in the long run – he had to leave the country.

Question: *Mister Nayer, you have been living in Germany since early 2017. Has that changed your perspective and your style of work?*

Talal Nayer: I had already visited some African as well as European countries before, so I had developed a global perspective. I experience the German culture very consciously, it is fascinating to get to know the country of Hegel, Marx and Habermas. As a journalist and cartoonist I work for African, Arabic and English magazines, and a few years ago I discovered animated films for me. In 2017 I had the chance to show some new works in Osnabrück, illustrations with pen and ink. That was a turning point for me.

You express your political opinion very decidedly with your cartoons. Do you include Germany in your criticism?

I know no borders and would be happy if there weren't any. My imagery is a world language, it does not need words, it is as global as its themes. Of course, I follow current affairs, even if I don't necessarily pick them up. I watched the 2017 election campaign very closely and was surprised that many Germans are not that interested in politics. I am 35 and have never been permitted to vote! Sudan has had the same government for 30 years, and its ideology does not allow for elections. The achievement of democracy is more likely to be honored by those who have suffered under a dictatorship. Like a diamond: for some it is a precious gem, for others it is a piece of glass.

Have you experienced racism or discrimination in Germany?

Racism I haven't, discrimination I have, for example when looking for a flat or a job. But the positive experiences weigh much more. I was invited to show my cartoons, to hold talks, and have even helped develop the current exhibition in the Center for Persecuted Arts. Every day brings something new: hope, people, contacts, realizations. An eternal wave movement, with chance being the most powerful element.

You are well connected in the international cartoonist scene. What opportunities does that offer?

I am currently in the process of convincing institutions and museums in other countries of our exhibition in Solingen. I have already established contacts with Mexico, Argentina, Brazil and Chile. Showing the exhibition there would be a great contribution to global communication.

Ernst Volland

Extract from an article by former foreign minister of Germany Sigmar Gabriel, published in the newspaper “Die Zeit” on 2 May 2018

He may always have rejected the term, but Ernst Volland is a political artist through and through. In the 1970s he became well-known nationwide thanks to his posters. The adapted motif, a cheekily grinning elementary schoolgirl with a bottle of hard liquor (“I drink Jägermeister because my dealer is currently in jail.”), which humorously copied a successful advertising campaign by the liquor manufacturer, caused a sensation and led to a lawsuit. Volland and the satirical magazine “Pardon” lost the lawsuit at first instance, but won the public’s and the media’s support by a mile. Almost everyone of my generation knew the poster, it was hanging in countless young persons’ bedrooms and youth centers, in schools and colleges. It was as true then as it is now: Satire gets away with more than politicians and companies would like. Political poster art and satire were only one field of activity for the now 72-year-old from Wilhelmshaven, studied visual arts before starting to freelance in Berlin in 1975. Volland drew, created collages, painted, photographed and assembled in almost all artistic techniques and disciplines. His cartoons were as widespread as his drawings, cartoons, watercolors and photomontages. He passed and overcame boundaries again and again and returned to traditional subjects and stylistic devices. An artist who crosses borders – till this day.

Introduction by Talal Nayer

When Europe was in the middle of the hellish experiment of WWII, there was a man who was busy with his own experiment about the meaning of suffering. The French philosopher Jean-Paul Sartre set up his famous play “Huis Clos”, or “No Exit”, as an existentialist laboratory where the consciousness was a test tube for the chemical interaction between lust, desire and pain. Sartre portrayed the desire and the struggle between a cowardly man, a murderous woman, and a lesbian; all of them are living in hell. The inferno takes place in a fancy salon with walls with magnificent French empire decorations. The fiendish suffering according to the French philosopher is mental rather than physical; the suffering comes from the observation of human relationships. Sartre borrowed this idea from Georg Wilhelm Friedrich Hegel, who suggests that the state of humans’ consciousness is endless disagreement.

When a discussion results in disagreement, the political cartoonists appear. Richard Nixon, the 37th President of the United States, put many cartoonists on his blacklist during the Watergate scandal, a political disgrace that knocked him out of power. The unique charm of many cartoonists is their ability to mix various creative elements to form one result – the cartoon. Cartoonists are maneuvering many territories, they are moving smoothly between the positions of columnists, painters, comedians and sometimes political activists. This mix of powers put cartoonists in an Achilles position: They have a weakness in spite of their overall strength, which can lead to downfall. Achilles’ weak point was his heel. Their ability to summarize and get to the point of politics and society is at the same time the cartoonists’ weak point, because these summarizations could turn into generalizations, or be understood as prejudices and stereotypes.

The experience of art usually puts the cartoonists in an existential self-confrontation about the meaning of individuality and the question of self-definition in society, and about the role of art with regards to politics. The “Ninth Art” exhibition is living proof that cartoonists are sensitive enough to consider the value of the individual and strong human solidarity, and to deliver in the form of extraordinary drawings a political statement, an opinion against generalizations and stereotypes, a unique idea.

Sartre designed his famous play “Huis Clos” in a way that locates the three characters equally in everything: the distance between them on the theater stage, their distance to the audience, and more importantly the equal degrees of complexity in their relationships. The exhibition hosts cartoonists who did the same Sartre did in “Huis Clos”: They built an entire structure of criticism of hot political issues like immigration, censorship, racism, multiculturalism, and new fascist movements. They are sometimes rational, sometimes they have subjective political opinions, are deeply creative and stand in solidarity with humanity. By keeping an equal distance, they act as columns holding the roof of the political cartoon. The cartoonists of this exhibition know how to always hold the roof up high:

Anthony “Ant” Garner has illustrated over 20 books for adults and children and has collaborated with the Catalan theater company La Fura dels Baus. Ant has drawn caricatures and cartoons for Punch, Private Eye, The New Statesman, El País, Ara, The Progressive (USA), The New York Observer and Greenpeace. He currently draws political cartoons for the Spanish newspaper El Periódico and a weekly cartoon about environmental issues for the satirical magazine El Jueves. He is also collaborating with El Economista, the French TV channel France 24 and the Catalan TV3. Paco Baco is a multi-talented artist. He is a television presenter and the editorial cartoonist of the Mexican newspaper El Universal. His new experimental Sci-F novel “Los Elegidos: La Revelación de Los Cristales”, or “The Chosen Ones: The Revelation of The Crystals”, is about extraterrestrials coming to earth by UFOs.

Luc Descheemaeker is also part of the exhibition. He won the second prize in the United Nations/Ranan Lurie Political Cartoon Award New York in 2014.

Luc Vernimmen is a special artist with a respected academic background and successful professional careers. Vernimmen studied Graphic Arts at St.-Lucas School of Arts in Antwerp between 1978 and 1982, and in 1983 he studied sculpture at the Royal Academy of Fine Arts.

The Dutch artist Peter Nieuwendijk is the current president of Federal Cartoonists Organizations (FECO) who recently received the Special Prize “World Press Cartoon” in Lisbon, Portugal. He is also the winner of the Golden Award by The European Cartoon Center. Nieuwendijk was a jury-member for than 50 different locations around the world.

Among these creative cartoonists we will also find Arístides Hernández Guerrero, better known as Ares. The Cuban is a self-taught cartoonist who originally studied medicine and psychiatry. Ares contributes to “The Ninth Art” with an anatomical analysis of topics like media, immigration, terrorism and militarism. Having won more than 150 international awards, Ares would deserve the creation of a special “Prize Hunters” category. He sees immigrants as victims of bureaucracy and of politicians and their games. One of his drawings shows an immigrant inside a ping-pong ball, as a helpless object on the playing field of politics. In other cartoons Ares gives his opinion about the phenomena of terrorism, which he believes is a direct result of militarism.

Agim Sulaj artistically belongs to a unique category: he is a cartoonist who has built a bridge between the classic drawing styles and the political cartoon. The amazing Albanian-Italian cartoonist stands with the weak and the powerless, because he understands what it means to live under totalitarianism. Sulaj was born during the dictatorship in Albania. He later fled to Italy where he found art and freedom of thought after the collapse of the Berlin Wall. Being an immigrant himself, Sulaj dedicated a lot of his works to immigration and refugees, which won him several awards. In one of his touching drawings, Sulaj illustrated and documented the last moments of hopeless emigrants before their demolished boat disappears in the heart of desperateness and death.

The American president Harry S. Truman said once: “I never gave anybody hell. I just told the truth and they think it is hell.” The confrontation between the individual human being and the truth of the world – that is how the dry pastel drawings of Russian cartoonist Victor Bogorad can be summarized. Since his first cartoon, published in 1973, he has been drawing cartoons and illustrations for newspapers, magazines and books. Victor Bogorad labels his drawings “Artoons”. They can not be pinpointed: They are not paintings or graphics, nor cartoons for printing. These drawings are his psychological portraits. One of his drawings shows a man who appears to be in a mental facility, but the confrontation of the man and his abnormal reality can tell us something: Trying to be normal in an artificially crazy world is just a kind of madness. The Russian cartoonist sums up his experience in the field of art by saying: “I can only say that the artist should only draw for himself and not think how his work can be perceived by others. Only in this case, the artist becomes really free.”

President Truman once said that he was afraid of only two things: death and cartoonists. Vladimir Kazanevsky presents this fear in his cartoons. He does not only depict the politicians’ fear of cartoonists and journalists, but a cocktail of fears and phobias: the confrontation of two professions, of journalism and militarism. The confrontation of a journalist with movements and regimes that only use the language and the logic of violence. “Censorship is created by politicians, but more important is self-censorship; it has been created by our own aesthetic, ethical, philosophical and political rules. We can say that we live in freedom when only our self-censorship will exist,” Kazanevsky says.

In his collection, Kazanevsky portrayed the world as a gloomy prison with different layers: the mind is the first layer where the self-censorship is a sadomasochist sacrament that will lead to losing the personal characteristic. In Kazanevsky’s cartoons we see many ignoramuses credulously building their own physical prisons whilst already living in mind-prisons. Countless birds bring sticks to a cage-maker. They cannot, or do not want to see, that these sticks they are gathering will be the base of their own future cage. In a tragicomically way, Vladimir Kazanevsky tells the story of every dictatorship: It starts with ignorance, and grows with acceptance. “The reality of the modern absurd world gave me inspiration, but life is beautiful even in an absurd world,” he says.

The seriousness of the political cartoon derives from the fact that its creators stand at the intersection of many creative fields. They can freely borrow tools and abilities from these various arts. After some installation and rearrangement, they create an effective machine; a machine that can generate and change public opinion, a machine with destructive capability. In fine colorful drawings, many cartoonists astutely comment on global politics. Tjeerd Royaards pointed his finger at the environment and how capitalism is growing over the wild nature in the world.

Darko Drljevic draws the world as a chaotic place full of violence and gory images, just like the Portuguese writer Jose Saramago does in his novel “Blindness”. Saramago wrote about how people can act when they live in anarchism and fight in the absence of law, when nobody can see anything. Drljevic used the theme of blindness in a humorous cartoon about racism: A white and a black man give each other a friendly hug, with big smiles on their faces. Both are blind. He suggests that the world would be a better place if people were colorblind, free from discrimination and racism.

The cartoonists of “The Ninth Art” demonstrate in an impressive way that it’s possible to make a positive contribution and help make the world a better place. The drawings of Constantin Sunnerberg are partly full of hope and fun – and partly, they make you tear up. So they are just an embodiment of real life. Drawing cartoons is this unique art that can make us laugh or cry. Ivailo Tsvetkov illustrated and reproduced the famous graffiti painting depicting the “Socialist Brother Kiss” between the USSR’s Leonid Brezhnev and the GDR’s Erich Honecker. Tsvetkov hopes that love between individuals can overcome walls and borders, and that it is stronger than the love between dictators. A strong message from the Bulgarian cartoonist – but also one that makes us smile. Cartoons are “The Ninth Art” because they have the ability to penetrate all other branches of art. This could help strengthen the acceptance of the other.

“When a discussion results in disagreement, the political cartoonists appear.” But amidst the great artistic diversity in the world of cartoons, many people agree: Agree that “The Ninth Art” is dynamic, and able to revise itself and take up new tools. 200 years after his birth there is great disagreement about the ideas and philosophy of Karl Marx. But we can probably all agree with one of his statements: “Art is always and everywhere the secret confession and, at the same time, the immortal movement of its time”.

Imprint

Zentrum für verfolgte Künste GmbH
im Kunstmuseum Solingen
Wuppertaler Str. 160
42653 Solingen

www.verfolgte-kuenste.de
+49 212 258140

Director, Manager
Dr. Rolf Jessewitsch

Manager
Lutz Sieper

Curator
Jürgen Kaumkötter

Press & Public Relations, Education
Judith Schönwiesner

Exhibition Secretary, Administration
Susanne Vieten

Technician
Wulf Tieck

The Center for Persecuted Arts is supported by the LVR Cultural Heritage Network (LVR-Netzwerk Kulturelles Erbe).