

Acknowledgements

My interest in how forcibly displaced people are represented in contemporary art and how art can foster a deeper understanding of refugeedom germinated in 2010–2014. At that time, I served as the leader of the Danish-based but transnationally connected *Network for Migration and Culture* and was engaged in co-organizing several international conferences on the interrelationship between migration, culture and the arts, including the conference *Displacements: Forced migration and the arts* held at Aarhus University in 2013. However, what transformed the burgeoning interest in forced displacement that I developed from listening to the many eye-opening presentations at the conferences into a long-lasting engagement with the topic was an artistic and activist initiative emerging from the Danish art scene. With the arrival in Europe of hundreds of thousands of refugees from the Syrian Civil War during the 'long summer of migration' in 2015, the need to understand how Europe hosts refugees became urgent. This refugee situation led many artists and cultural workers across Europe to initiate art projects about refugeedom, most notably participatory projects with refugees and asylum seekers.

In Denmark, the most enduring and important project was the community centre Trampoline House in Copenhagen. In 2015, I attended the opening of its embedded gallery CAMP / Center for Art on Migration Politics. The tireless efforts of the sprawling community of Trampoline House and CAMP to develop dignified ways to interact with and represent people with a background of forced displacement provided the decisive impetus for writing this book. I owe this community a huge debt of gratitude, especially Tone Olaf Nielsen, Frederikke 'Fred' Hansen and Morten Goll, who have generously shared their insights with me over the years.

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