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Kontinent Agency presents the exhibition

## *FLYKT*

by Anders Hansson

*There are now more than 60 million people seeking refuge worldwide. Award-winning photojournalist Anders Hansson has, for over a decade, documented their lives. His images from the refugee camps of the Congo to Afghanistan, Syria, Serbia and Lebanon show us the daily lives of those who have been forced to abandon the place they call 'home'.*

*The exhibition Flykt attempts to bring a greater awareness to the public of the realities faced by millions of refugees every day and is the result of the publication of the book 'Flykt' published in 2014 in collaboration with the Red Cross.*



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## FLYKT AFGHANISTAN

Sample images

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## FLYKT CONGO

Sample images

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## FLYKT SERBIA

Sample images

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## FLYKT PAKISTAN

Sample images

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## FLYKT SWAT, PAKISTAN

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## FLYKT CHAD

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## FLYKT LIBYA / TUNISIA

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## FLYKT PALESTINIANS / LEBANNON

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## FLYKT EUROPEAN BORDERS

Sample images

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## FLYKT SYRIA

Sample images

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Kontinent - Photojournalist Agency

## In Depth

### Extract from *Flykt*, written by Anders Hansson, June 2014

50 million people are displaced in the world today. 50 million. That is nearly five million more than the entire population of Spain. That number of people have not been displaced since the Second World War. In Syria alone, nearly ten million people have been forced to flee their homes, most within the country and a few million to neighbouring countries. A few hundred thousand have managed to get further away to countries such as Sweden. There are people who have lost everything they own, many have lost family members and friends. People have been uprooted from everything they know, from all that is familiar. They have had to start all over again. Some are waiting to return, others have left for good.

Ever since I started working as a foreign correspondent, I have felt a frustration with the fickle nature of journalism. Frustration that human destinies are described and important stories published only to be thrown away and forgotten. Pictures and stories flicker by, but if handled correctly, they become historical documents that can survive and, hopefully, contribute to an understanding of our fellow human beings and our time. *Flykt* is my attempt to document these accounts for future generations. For this reason, I wanted to avoid the use of too many numbers, my ambition has been to emphasise the refugees and their plight. When I do use numbers they are from UNHCR and are specific to the time in which the reportage was done. The book/exhibition *Flykt* consists of a selection of my stories on refugees from various places in the world. Although I have worked covering the refugee situation for over ten years, there are many conflicts and disasters that I have not been near, conflicts and disasters at least as serious as those I did cover. I have deliberately chosen not to describe the situation in Sweden. It would be too fragmentary and deserves its own book.

Although there are many reasons behind refuge and migration, one thing is certain: most would have stayed at home if they could. Who wants to leave with only the clothes on their back? Leaving all possessions behind. All family photos. Who wants to leave family and friends? For most, it's about survival. To escape the shells raining down on the city. To avoid persecution because they do not believe in same God as their neighbours, or because they have a different political opinion to that of the government or because one is homosexual. Who wants to live in the marshland alongside the rivers as the flooding gets worse year after year? For those of us who live in safety in Europe, it can be difficult to understand the desperation that makes refugees risk their lives and flee from war, persecution and disasters. But there is something that is human, it is the will to survive and create a better life; a desire so strong that people decide to huddle together on old fishing boats and rubber dinghies to cross the Mediterranean to Europe with a GPS as their sole captain. According to EU Commissioner, Cecilia Malmström, a refugee crossing the Mediterranean has a 16-17 percent risk of drowning. The boat graveyard in the harbor of the Italian island of Lampedusa is a macabre monument to the tragic traffic. The hundreds of old North African fishing boats strewn about testify to the pressures this small island close to Tunisia has had to endure.

In the summer of 2012, I worked for the first time on the influx of refugees from Syria. On the Turkish side of the border there were a number of refugee camps that were impossible to get into. But, on the outskirts of the small town of Kilis, right on the Syrian border, lies the Turkish regime's pride, a camp where it was possible to enter with permission. Already back then, the refugees lived in barracks and would cross the border regularly to secure the family's possessions, depending on which side controlled the area that day. This first attempt to report on the situation is not in the book, mainly because it was in the middle of a transitional period in the Syrian conflict, when few people wanted to be photographed. Many still had relatives in Syria and feared being recognized by Bashar al-Assad's security service. Today, two years later, the fear has gone. The conflict has worsened to such an extent that there is no way back. Eight million Syrians are fleeing the destruction. The neighbouring countries, especially Lebanon, Jordan and Turkey, are under all under extreme pressure to receive the refugees. Sweden is one of the very few countries that have decided to give all Syrians permanent residence (2014). The problem is getting here. There are no legal ways to get to Sweden.

In the spring of 2014, extreme right-wing parties across Europe made large gains in the European elections. The xenophobia that has emerged around us has made European governments restrict their refugee policies. Few countries allow Syrian refugees entry. The fear of the domestic political consequences has taken precedence over moral obligations. But every time we block a way into Europe, smugglers find new and more dangerous ways in. And as long as wars and disasters continue to create desperation, people will risk their lives to enter the continent. My hope is that the book/exhibition *Flykt* will be a reminder that behind all the statistics, there are people; children and adults in need of urgent protection and dignified treatment. When, against all odds, they manage to get this far, it is important that we have the knowledge and understanding of the circumstances which they have come from.



## Anders Hansson

Anders Hansson is an award-winning photojournalist based in Malmö, Sweden. He started working full-time as a photojournalist back in 1998 and has done work for both local and regional newspapers. Since 2000 he has traveled extensively to the Middle East, Africa, Asia, Usa and Europe.

### EXHIBITIONS

- 2016 Flykt, Bohusläns Museum, Uddevalla, Sweden
- 2015 Flykt, Västerbottens Museum, Umeå, Sweden
- 2015 Flykt, Galleri Kontrast, Stockholm, Sweden
- 2014 Flykt, Malmö Museer, Malmö, Sweden

### AWARDS

- 2016 Swedish Photographer of the year
- 2012 Swedish Foreign news picture of the year 2012 Swedish Sport story of the year



## Exhibition details

Kontinent Agency offers a range of photographic exhibitions to museums, galleries and institutions worldwide. The exhibitions vary in size from 14 to 110 images. The minimum showing period is 8 weeks, however we are happy to accommodate your needs wherever possible.

### IMAGES

The exhibition is based on the book 'Flykt'. The exhibition is divided into the book's chapters and has a descriptive text which is from the book. The exhibiton has two sections - Section A and B

**Section A** - All chapters included from the book, except Russian House-Kabul and Europe's borders. - 110 black and white framed photos  
- Dimensions: 55x87 cm

**Section B** - Includes chapters from the book: Russian House-Kabul and Europe's borders.

- 75 unframed prints  
- Dimensions: 30x40 cm  
- All Kontinent exhibitions are stored in archival crates and are accompanied by explanatory texts.



'Flykt' by Anders Hansson, Stockholm, Sweden, May 2016

### EXHIBITOR'S RESPONSIBILITIES

The exhibition venue is responsible for:

- Rental fee, transportation, wall to wall insurance and technical installation.
- Travel and lodging expenses for exhibiting photographer/Kontinent representative (outside of stockholm) for the installation and opening of the exhibition.
- Production of promotional materials (catalogues, brochures, posters etc).

### KONTINENT AGENCY'S RESPONSIBILITIES

Kontinent Agency will make available to the exhibitor, in the form of digital files, 2-3 photos for editorial promotion of the exhibition in the press, for the poster and for the invitation. These photos may be used solely and exclusively in the context of promotion of the exhibition, beginning 2 months before the opening of the exhibition and until the end. Should certain photographs be used in this context, it is imperative that the photographer's copyright be mentioned: © Name of Photographer/ Kontinent Agency. And Kontinent's logo.

Appearing on all promotional material will be the Kontinent logos, those of the exhibitor, together with the logos of any sponsors. All promotional material must be submitted to Kontinent in advance to allow for approval before printing or dissemination.

### FURTHER DETAILS

For further information regarding exhibition fees, visual materials and other information please contact:

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