

**DETENTION AT KROME:
Photographs of Haitian Refugees**

Gary Monroe

SEPTEMBER 3-29, 1982

THE GALLERY
MIAMI-DADE COMMUNITY COLLEGE
NORTH CAMPUS

"IN MY OPINION, IF THEY DON'T WANT US THEY SHOULD SEND US BACK RIGHT AWAY. THEY SHOULDN'T PUNISH US LIKE THAT. THIS PLACE IS PUNISHMENT. ME, I'M HERE FOR EIGHT MONTHS SO FAR. IT'S HARD. I LEFT MY KIDS, MY MOTHER AND MY FATHER IN HAITI."

Unidentified Refugee
The MacNeil-Lehrer Report
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INTRODUCTION

The exhibition "Detention at Krome" features a selection of photographs taken by Gary Monroe at the Krome Camp during 1981 and 1982. Gary Monroe's achievements as a photographer of people and places has evolved since 1975. As part of the Miami Beach Photographic Project he worked for five years to establish an archive of the many lifestyles found in South Beach. Photographs from his South Beach survey were included in the show "American Photography Today" (1982) at the University of Colorado and also in the Corcoran Gallery of Art's exhibit "Of Time and Place" (1981) which is being circulated by the Smithsonian Institution. In 1981 he exhibited his photographs, "City Sequences" at the New World Center Campus of Miami-Dade Community College. The show dealt with images of downtown Miami and was carried out under the auspices of the Downtown Development Authority for the permanent archives of the city's history and growth. A native Miamian, Gary Monroe has developed as a chronicler of his time and place.

Represented in this exhibition in The Gallery are photographs of Haitians incarcerated by the United States Immigration and Naturalization Service in Miami's Krome Avenue Detention Center while their claims for admission to the country are decided. These people fled their country in search of a better life in the United States and to find freedom and opportunities that are available to diligent and hard working individuals. With beauty and force Monroe presents a brilliant record of these persons confined in a depressing environment. There is empathy presented in each photograph of Haitians behind the barbed wire at Krome.

After court battles between the U.S. Immigration and Naturalization Service and the social agencies representing the interests of the detained Haitians, the gates were opened in July of 1982 to those refugees who have sponsors.

Monroe says of his work, "I allow a sense of wonder to dominate the images. Photographs are pictures and as such, respond to the fleeting appearance and energy of the subjects." These subjects are factual and the photographer can describe only what is before his camera—he does not intrude on the viewers' individual responses and perceptions.

*Renee Landes
Director, The Gallery
Miami-Dade Community College
North Campus*

FOREWORD

Krome Resettlement Camp, established for the Haitian boat people, borders the Everglades. Twenty-five miles removed from the heart of Miami, which was still reeling from the shock waves of 130,000 Cuban refugees, the remote and isolated camp became a processing and detention center for the 30,000 Haitians — poor, uneducated, black.

A hostile climate greeted the unwelcome arrival of these gentle, remarkably amenable refugees. Their plight is a desolate American ballad reminiscent of the pathos of the Ellis Island saga.

As the only photographer allowed by the U.S. government into Krome on a free-inquiry basis for an extended period, Mr. Monroe has worked among the Haitians for over a year. The photographs in this series present a unique inside view of Krome Resettlement Camp.

*Kathleen Gurucharri, Ph.D.
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