

Forewords

We are enthusiastic about this collaboration with Tate Liverpool for the third edition of the Visible Award, in which we have expanded the ideas of a public jury. As curators of research on socially engaged artistic practices we are committed to a jury format that gives equal weight to the invited jury and the public in both the debate and vote. Thanks to the dialogue with Tate Liverpool and its staff we have been able to walk an extra mile, transforming the public jury into a temporary parliament, exceptionally hosted in the Council Chamber of Liverpool Town Hall, the home of a real assembly, generously made available by the Liverpool City Council. The artists' video statements, the debate and the vote held in the public domain operate as a curated space for exhibition, debate and a process for collective learning.

Matteo Lucchetti, Judith Wielander

Visible project curators

Tate Liverpool is thrilled to collaborate with the Visible Award and to be a co-organiser of the open jury session. Our ambition is to increase the public's engagement with Tate Liverpool's programme and activities. The Visible Award aims to situate art within the context of important social debates. The jury sessions encourage active participation and free exchange of experiences and opinions. This approach is at the core of the vision of Tate Liverpool as an open institution where art belongs to a public domain and we co-create interpretation and ideas with our public. We look forward to and hope for a lively and exciting open discussion.

Kasia Redzisz

Senior Curator, Tate Liverpool

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The Visible Award is the first European award for socially engaged artistic practices in a global context. First awarded in 2011, and then again in 2013, 2015 will be the first time the award is decided through an open jury consultation in the form of a temporary parliament. A public jury format was trialled for the 2013 Award at the Van Abbemuseum in Eindhoven, and has been further developed to seek public engagement with the assessment of existing artistic projects that are operating at the crossroads of art and other fields of society.

The jury session will take place in the grand Council Chamber of Liverpool Town Hall, and will bring together artists, experts, and users of socially engaged artistic practices in a one-day conversation that will try to merge the procedures and criteria of an evaluation process with the discursive elements that characterise panel discussions on the relationship between arts and society. The event, free and open to the public, will focus on assessing the merits of the shortlisted artistic projects (all currently operational) and on the selection of the winner of the 2015 Visible Award, through an open vote.

The 2015 Visible Award has been developed in collaboration with **Chris Dercon**, Director, Tate Modern, and will be chaired by **Francesco Manacorda**, Artistic Director, Tate Liverpool, who will coordinate the debate, together with **Andrea Phillips** in the role of advocate for the projects, between a group of experts operating in different fields of culture, brought together to assess the merits of the artistic projects and lead the selection of the winner of the 2015 Visible Award. Among the invited guests are **Assemble**, **John Byrne**, **Beatrice Catanzaro**, **Anna Colin**, **Ekaterina Degot**, **Christine Eyene**, **Magdalena Malm**, **Emily Pethick**, **Laura Raicovich**, **Nato Thompson**, and others.

The projects that will be publicly debated by the jury have been shortlisted from a long list of 67 projects, selected from a list of 58 art projects nominated by the 2015 Visible advisory board and 98 projects received through open call. The nine shortlisted projects are:

Abounaddara by Abounaddara Collective (Syria), **Conflict Kitchen by Dawn Weleski and Jon Rubin** (USA), **Cinema Everywhere by Waguih El laqany** (Egypt), **Ecoart Uganda by Ruganzu Bruno Tusingwire** (Uganda), **Movimento Editorial by Cráter Invertido** (Mexico), **New World Summit by Jonas Staal** (The Netherlands), **Salt by Karrabing Film Collective** (Australia), **Mujawara / The Tree School by Campus in Camps and Contrafilé** (Palestine-Brasil), **White Paper: The Law / Convention On the Use of Space by Adelita Husni Bey** (The Netherlands).

From Monday 26 October, for the week leading up to the public jury session, Tate Liverpool will host a free temporary exhibition of these nine shortlisted projects, each represented by a video in the museum's public foyer.

The jury session — live streamed on 31 October at the Visible website (visibleproject.org) and to audiences in Tate Liverpool's foyer and open to interaction through social media — is not simply a dialogue between experts, in order to select an exemplary socially engaged art project, but also a moment for sharing knowledge and collective learning. In the process of assessing the winning project the jury will also offer an opportunity to deepen the debate around artistic engagement in the public domain.

Projects shortlisted for the 2015 Visible Award were publicly announced on 11 August 2015 during the evening event, *The Night Art Made the Future Visible*, part of the Creative Time Summit: The Curriculum, within the 56th International Art Exhibition of la *Biennale di Venezia: All the World's Futures*. The winning project will be awarded in New York City on 13 November 2015 on the occasion of the second installment of *The Night Art Made the Future Visible* at the *Creative Time Summit* in New York.

About Visible

Visible is a contemporary art research project devoted to producing and sustaining socially engaged art practices in a global context. Operating since 2010, it has taken a global and interdisciplinary approach to re-searching the physical and theoretical spaces in which these practices affect society. In 2011, Visible initiated the biennial Visible Award, the first European award for socially engaged artistic practices.

A nomadic institution, Visible has worked with a variety of formats, collaborations, and institutions, including **Tate Liverpool**; **Creative Time**, New York; **Van Abbemuseum** in Eindhoven; **Kunsthaus Graz**; **Kadist Art Foundation**, San Francisco; **Center for Historical Reenactments**, Johannesburg; and **The Serpentine Gallery**, London. Recently, Visible has become part of the **Extended Network of Public Art Producers** (ENPAP), a network of institutions including **Situations** (Bristol, United Kingdom), **Statens Konstråd / Public Art Agency** (Stockholm, Sweden), and **Creative Time** (New York).

The Visible project is curated by **Matteo Lucchetti** and **Judith Wielander** and supported since its start by **Cittadellarte – Fondazione Pistoletto** in collaboration with **Fondazione Zegna**.

About the Visible Award

The Visible Award is a biennial production award of 25,000 Euros that aims to support ongoing socially engaged artistic projects. In doing so we create, in collaboration with leading museums and other art institutions, discursive platforms in the form of public juries. These temporary open parliaments offer an opportunity for innovative artistic projects to be made visible in the public domain, crossing boundaries between art and society more broadly.

The Visible Award is looking for artistic practices that can create areas for reflection and mobilization, acting as a field for action within the public domain. The award celebrates art practices that operate as a catalyst for bringing about responsible change and social transformation. The Visible Award is a worldwide network of connected projects that, for example, aim to rethink our cities in their approach to urban and rural communities; put into question education formats while reconsidering different ways of sharing knowledge; support alternative models of economic development and new ideas for the allocation of resources; rethink public access to information; highlight the priority of ecological and environmental needs, as well as explore novel participatory democratic political paradigms.

The award sustains the development of art in a responsible relationship with the complex dynamics of social change. It offers artists real opportunities to work on and produce new visions of the world that can have a significant impact on a shared future. The award intends to give room to a rethinking around the role of art in the public domain in order to focus on new forms of commitment in art and on the relationships between the production of art, science, and culture.

Previous Winners

2011 **8th Festival de Performance de Cali** by the Colombian collective Helena Producciones

2013 **The Silent University** by the Kurdish artist from Turkey Ahmet Ögüt

How does it work?

Visible renews its Curatorial Advisory Board biannually focusing on curators whose research and specific interests are oriented towards those artistic practices that find a correspondence with the aim of the prize. Every advisor is asked to nominate a minimum of 1 and a maximum of 3 artists/projects. Nominated artists and collectives are then invited to submit their artistic project. The socially engaged artistic project must be an already existing one, which needs support to continue its activities, expand its horizon and impact, or evolve its formats and outcomes. Parallel to the nomination process there is an open call to submit projects, from which those meeting the selection criteria are added to the long list of nominated projects. The projects shortlisted by the pre-selection committee enter the jury phase that, since 2013, is held as a public event and live streamed on our website. In 2013 the jury was held in collaboration with the Van Abbemuseum in Eindhoven, and in 2015 the jury takes place on 31 October in collaboration with Tate Liverpool.

How to Vote?

After registering for the event on the Tate Liverpool website (tate.org.uk/visit/tate-liverpool) participants will receive a voting card at the entrance of the Council Chamber, Liverpool Town Hall. On the card voters can tick the box corresponding to their preferred project in the voting session that will take place around 5:30pm. Votes will be counted immediately and will help select the winner of the 2015 Visible Award.



Schedule of the day

11.00 - 12.00

Registration and brunch

12.00 - 12.15

Welcome by Francesco Manacorda and Chris Dercon (via video)

12.15 - 12.30

Introduction to the jury by Matteo Lucchetti and Judith Wielander

12.30 - 13.30

Presentations of the 9 shortlisted projects and videos, with Andrea Phillips

13.30 - 14.30

First round of debate (among criteria)

14.30 - 14.45

Coffee break

14.45 - 17.30

Second round of debate

17.30 - 17.45

Voting (coffee break)

17.45 - 17.50

Announcement of the winner of 2015 Visible Award
Skype with the winner

17.50 - 18.00

Closing remarks

The Shortlisted Projects	PG
Abounaddara by Abounaddara Collective (Syria)	09
Conflict Kitchen by Dawn Weleski and Jon Rubin (USA)	11
Cinema Everywhere by Waguih El laqany (Egypt)	13
Ecoart Uganda by Ruganzu Bruno Tusingwire (Uganda)	15
Movimento Editorial by Cráter Invertido (Mexico)	17
New World Summit by Jonas Staal (The Netherlands)	19
Salt by Karrabing Film Collective (Australia)	21
The Tree School / Mujawara by Campus in Camps and Contrafilé (Palestine-Brasil)	23
White Paper: The Law / Convention On the Use of Space by Adelita Husni Bey (The Netherlands)	25



Abounaddara (Syria)

since 2010

Abounaddara Collective

proposed by Nadia Christidi

About

Abounaddara aims to empower civil society to produce its own image independently of all power systems. An artistic project that employs the aesthetics of cinema in a spirit of do-it-yourself and disorientation, Abounaddara is also a political project that plays on anonymity and dis-identification to construct a space of resistance. By employing the framework of collaborative economy, Abounaddara also strives to overstep consumer society.

Born in Damascus in 2010, the project takes its name from the first Arabic language satirical revue, founded in Cairo in the nineteenth century (Abounaddara = the man with glasses), as well as from Soviet director Dziga Vertov's film *Man with a Movie Camera*. It also refers to Walter Benjamin's concept of emergency, by working towards an 'emergency cinema' that short-circuits the rules of the culture industry.

Since April 2011, Abounaddara has produced self-funded, weekly short films, made freely available to the public online. These films are anonymous and open-ended. They offer a glimpse of ordinary Syrians without restricting them to political or religious affiliations, while focusing on the details of daily life and evoking horror without ever showing it. The films do not look to prove a point, but rather to defend the rights of the nameless to a dignified image.

Abounaddara's films are shared by Syrians from all sides, to the extent that even a major pro-regime newspaper, *al-Akhbar*, has written that they represent civil society in a balanced way. The films are garnering ever-greater international recognition, yet they do not benefit from a viable and sustainable mode of production. They depend exclusively on the voluntary involvement of the filmmakers.

Who

Abounaddara is an anonymous collective of volunteer, self-taught artists whose practice is founded on the principle of emergency and an attitude of defiance towards established powers and the culture industry. They produce films and distribute them as public artistic goods. These films have been presented in some international film festivals, museums and universities. Granted an award by the New School, these 'bullet films' promote the right of publicity in Syria and elsewhere.

abounaddara.com



Conflict Kitchen (Pittsburgh, Pennsylvania, USA)

since 2010

Dawn Weleski and Jon Rubin

proposed by Tamar Shafir and Sally Szwed

About

Conflict Kitchen is a public artwork in the form of a restaurant that serves cuisine from countries with which the United States is in conflict. Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region. The restaurant rotates identities in relation to current geopolitical events. Our current Palestinian version introduces our customers to the food, culture, and politics of Palestine. Developed in collaboration with Palestinians in Palestine and Pittsburgh, our food comes packaged in wrappers that include interviews with Palestinians on subjects ranging from culture to politics. As is to be expected, the thoughts and opinions that come through the interviews and our programming are informed by personal perspective and history. These diverse perspectives reflect a nuanced range of thought within each country and serve to instigate questioning, conversation, and debate with our customers. There are multiple levels of invitation and engagement to the project, creating a diverse and broad ecosystem of participants. Operating seven days a week in the middle of the city, Conflict Kitchen uses the social relations of food and economic exchange to engage the general public in discussions about countries, cultures, and people that they might know little about outside of the polarising rhetoric of governmental politics and the narrow lens of media headlines. In addition, the restaurant creates a constantly changing site for ethnic diversity in the post-industrial city of Pittsburgh, as it has presented the only Iranian, Afghan, Venezuelan, North Korean and Palestinian restaurants the city has ever seen.

conflictkitchen.org

Who

Conflict Kitchen co-directors Jon Rubin and Dawn Weleski have collaboratively produced works internationally at The Mercosul Biennial, Brazil; Anyang Public Art Project, South Korea; Festival Belluard Bollwerk International, Switzerland. The work has been highlighted by over 600 news and media outlets worldwide, including Al Jazeera, BBC News, PBS Frontline, and The Washington Post. Conflict Kitchen was a finalist for the 2nd annual International Award for Public Art.

jonrubin.net



Cinema Everywhere (Alexandria, Egypt)

since 2013

Waguih El laqany

received through the open call

About

Introducing new types of movies to Egyptian society, types they know nothing about (independent, alternative, young filmmakers' movies, and movies made in countries Egyptians are not used to seeing or following). Cinema Everywhere screens long and short movies (feature, experimental, documentary, animation).

Cinema Everywhere takes responsibility to fulfil the film-makers' dreams of having their movies watched by a new audience through spreading the picture's culture in order for the new audience to get to know this kind of movie and what ideas, aesthetics, culture and art these movies show, and what problems or issues they discuss.

Cinema Everywhere holds screenings in Egypt's districts and cities because its target is to construct an audience for this kind of cinema so that in the near future this audience will go to traditional movie theatres to watch these movies. (Target audience is the common people; those that are not cultured, are culturally deprived, marginalised and also the disabled.)

Cinema Everywhere uses simple and available means and equipment which form a microcosm of the traditional movie theatre; they are easy to pack and move. Since there are no movie theatres for this kind of movies, Cinema Everywhere searches for uncultured spaces to use as alternative screening places. Our target is to be watched in each screening by new audiences who go to these spaces and are there as if at random. Also, these spaces have to be unoccupied by any art or cultural activities. These spaces are streets, cafes, local clubs, syndicates, schools, universities, NGOs, houses for the disabled or any other space that can be turned into an alternative screening space.

Who

Waguih El laqany is an independent actor and culture manager, and has participated as an actor, volunteer, production manager and coordinator in a lot of local and international artistic projects which have taken place in Egypt. He is studying culture management at Cairo University. He has been awarded many prizes for being an actor and culture activist for the culturally marginalised people in Egypt.



Ecoart Uganda (Kampala, Uganda)

since 2010

Ruganzu Bruno Tusingwire

proposed by Robinah Nansubuga

About

Ecoart Uganda is an environmental awareness art platform that goes beyond activism to create positive social change within communities by turning waste (garbage) into useful things. These materials—such as plastics and tyres—are harmful to nature and do not decompose. We have transformed them into such things as playgrounds for children who live in slums and cannot otherwise access play. We have also been involved in beautifying our city spaces in Kampala—especially orphanages. We've been using social media to invite the public to painting sessions that lead to unity and social responsibility. During the painting sessions the children also interact with the grown-ups and join in with painting—thus feeling proud by being part of the creative process and encouraged to use their imagination in an otherwise institutionalised environment. It has also been our experience that the participants return to visit the orphans and create a lasting bond.

Most notably, we've built play-spaces in the Acholi quarters, a slum in Kireka (a Kampala suburb), where the inhabitants fled from the civil war in North Uganda. The children were immensely involved in the building and designing of the play-space, and were again involved in the Front Row Project. Ecoart Uganda was also invited to Charlotte, in North Carolina, where we built two play-spaces in the gentrified neighbourhood of Brightwalk.

The most recent project is Garbage Heroes, in which we went to Kampala's largest dumping site and involved the people that work there in an Inside Out initiated by fellow TED Prize winner JR from France. Portraits of the workers were pasted on a fence opposite the parliament in Kampala as an art protest, since there is no payment nor rights for these workers.

Who

Ruganzu Bruno Tusingwire is an ecoartist from Uganda, using art to transform lives with ecoart projects that help children living in slums access play. Play is a neglected and essential component of urban life for kids and, of course, adults too. Play is inextricably linked with health, creativity and innovation.

Orphaned as a child, Ruganzu is committed to creating environments which support healthy childhoods. He transforms space, waste and environment by creating playgrounds.

Editorial Movement (Mexico City, Mexico)

since 2013

Cooperativa Cráter Invertido

proposed by Jason Waite

About

Editorial Movement, started in 2013, is a self-educational project about the potentialities that printed matter has in the construction of a community through self-production and knowledge sharing. It's a platform of self-publication that allows the socialisation of processes, research and tools. The social struggles that inspire us, that have created living alternatives, give account to the fact that the strength of their resistance relies in re-acknowledging themselves as a community, reconfiguring their identity and making tools for autonomy of those processes.

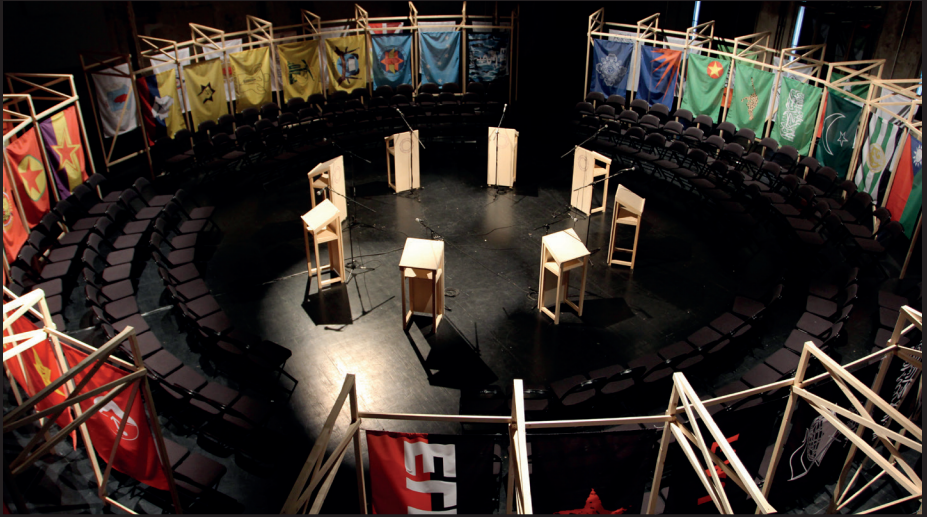
In our urban context (Mexico City) the social fabric is deeply damaged. Though the need to identify those common predicaments is starting to take place, there isn't a structure in which to recognise ourselves as a community, so we decided to participate in the construction of a community, based in its diversity, that shares the need to build life, work and struggle alternatives. We aim to create a critical space for experimental self-taught research by encouraging collaborative working in affinity groups, knowledge-sharing talks, multidisciplinary workshops and seminars that gather people from different perspectives.

These experiences are articulated among a common wealth, a risograph machine that prints publications and that has become a *dispositif* that helps us share what happens here, so others might become involved. We are part of a hand-to-hand distribution network, based in independent book fairs, talks and workshops, that go beyond the artistic field. In our collaborations, we've been weaving together artistic, activist, and free-media groups, so far 24 groups have worked with us in more than 30 publications, including the *Arts Collaboratory* network. As a core project in our practice it will continue as long as the Cooperative exists.

Who

Crater Invertido is a Mexico City-based collective born in 2011. Composed of eleven members educated in visual arts and free media, they work in common to run a space horizontally that functions as a workshop for multidisciplinary projects, a forum for various events, and an exhibition space. These activities converge in a common printing machine from which they share tools and knowledge, as well as participating in the creation of an independent editorial network in Mexico.

craterinvertido.org



New World Summit (Amsterdam, the Netherlands)

since 2012

Jonas Staal

proposed by Hendrik Folkerts

About

New World Summit is an artistic and political organisation that creates 'parliaments' for stateless and blacklisted political groups that are banned from democracy. These parliaments take the form of large architectural constructions in theatres, art and public spaces.

The focus of the New World Summit has been on the 'War on Terror' and the use of blacklists that impose travel bans, retrieve passports and freeze bank accounts of organisations considered a threat to democracy. This massive and unaccountable global security apparatus has created the conditions and legitimation for new "terrorist" threats to emerge and pose grave danger to civil liberties at large.

New World Summit has created its parliaments in Berlin DE; Leiden NL; Kochi IN; Brussels BE and is preparing the fifth summit in Rojava, northern-Syria, in October 2015. Since 2012 we have facilitated thirty different stateless groups, from the Azawadian independence movement in Northern Mali; the Kurdish struggle reaching across Turkey, Iran, Iraq and Syria and the unrecognised governments of Somaliland and West-Papua.

New World Summit believes that democracy as an emancipatory practice is limitless by definition in its capacity to create spaces of difference, conflict and confrontation. The question of the right to representation is exactly where the spheres of art and politics meet. We believe the visual literacy of art, its morphology – its genealogy of form – makes it possible to perform a different practice of democracy. The spaces where we assemble, the 'sociography' proposed by our parliaments, and the visual vocabulary through which we aim to represent the many worlds that underlie our existing perception of the world map, is where the New World Summit practices its ideals of a 'New Worldism'

newworldsummit.eu

Who

New World Summit was founded in 2012 by artist Jonas Staal, and consists of artists, architects, designers, philosophers and diplomats. New World Summit collaborates with art and cultural institutions but also with organisations from the field of transformative law and diplomacy. In 2013, the New World Academy was created: an educational platform that invites artists, students and stateless organisations to explore the role of art at the heart of political struggle.

jonasstaal.nl



Salt (Belyuen, Australia)

since 2015

The Karrabing Film Collective

proposed by Vivian Zihlerl

About

In 2009 some Karrabing boated to their remote country in the north of Australia. Half got off at one beach, the other half continuing down the coast. When the first group returned to the beach, the boat was nowhere in sight. Just before a swarm of mosquitoes—bred in inland swamps—overtook them, the boat materialised. It had been stranded down the coast, the motor refusing to start. Corroded wiring; angry ancestors; racialised capital; or Jesus: Salt comprises five ten minute films. Each film steps seamlessly from one geography of explanation to the next as if through a strange door. Characters get on a boat in a backyard and step out onto a beach. They walk into a remote house and step out into a city church plaza. Shot by Karrabing members on iphones, Salt will appear in three formats—multi-screen; web series; and film. The Karrabing Film Collective is a grassroots media group. Filmmaking provides a technique of self-organisation and social analysis and, through screenings and publications, a means for them to articulate themselves within epistemologies of contemporary art and audiences, allowing us to understand the Karrabing as a new form of collective agency in late neoliberal modernity. Film acts as a form of survival, a refusal to relinquish their country and a means of investigating contemporary social forms of inequality; thus they make reference to third cinema, Boolean political theatre, and an innovative local form of improvisational realism. The films represent the lives of the collective, create bonds with their land, and intervene in global images of Indigeneity. However, their artistic practice necessitates non-governmental support as successive Australian governments have withdrawn assistance from Indigenous worlds—and increasingly disparaged Indigenous forms of knowledge.

Who

Most Karrabing live on a rural Indigenous community in the Northern Territory, Australia with low or no income. Their films have been screened at Berlinale Shorts Competition; the Wexner Center; Gertrude Contemporary Melbourne; Institute for Modern Art Brisbane; Oslo Academy of Fine Arts and elsewhere. The e-flux special issue #58 (2014) was dedicated to the 'quasi-event' as it appears in the filmmaking of the Karrabing, and was co-edited by Karrabing member Elizabeth A. Povinelli.

karrabing.com



The Tree School / Mujawara (Started in Brazil and continued in Palestine, Lebanon, Colombia, India, Turkey.)

since 2014

Campus in Camps and Contrafilé

proposed by Övül Ö.Durmuşoğlu

About

Schools began with a man under a tree who did not know he was a teacher, sharing his realisations with others, who did not know they were students.

(Louis Kahn)

On the occasion of the 31st Bienal de São Paulo in 2014, Contrafilé and Campus in Camps established The Tree School as a space for communal learning where new forms of knowledge production are made possible. They formed the first The Tree School in Southern Bahia with thinkers, artists, and activists from the quilombola movement, the Landless Workers' Movement and Palestinian refugees in order to activate community-based discussions around exile, right of return, identity construction and subjectivity building, and for reflecting and understanding the role of education as a liberating and democratising tool. The Tree School is first and foremost a gathering place of people around a tree perceived as a living being. The tree, with its characteristics and history, is the device that creates a physical and metaphorical common territory where ideas and actions can emerge through critical, free and independent discussion among participants. Tree schools have been established in Cuernavaca, Mexico, with participants involved in alternative education and critical pedagogy, and in Curitiba, Brazil. In the last year, we have been contacted by many groups who wish to be connected with our experience, among these are a group of teachers and students from the American University in Beirut, a group of professional architects in Bogotá and Manama who proposed similar learning environments in slums, the Indian Institute for Human Settlements in Bangalore and Architecture Faculty, Mardin Artuklu University on Turkey's border with Syria.

Who

Contrafilé, a Brazilian-based art collective, and Campus in Camps, an experimental educational platform based in Dheisheh refugee camp, Palestine, share a common interest in decolonising knowledge and in the creation of trans-generational learning environments that are not confined within the traditional walls of academia, but which cut across different forms of knowledge, integrating aspects of life and dialogue with the larger community.

campusincamps.ps

facebook.com/grupocontrafile



Convention on the Use of Space-White Paper: The Law

(The Netherlands)

since 2015

Adelita Husni-Bey

proposed by Silvia Franceschini and Emanuele Guidi

About

The criminalization of squatting, gentrification, real estate speculation, rising rent-wage ratios and the sale of public assets to private investors are facets of an ideological shift which sees the millennial apparatus of private property reign over any other kind of stipulation. White Paper: The Law is holding public meetings to write a functioning, legally-binding convention on the use-value of housing with a focus on squatting, while problematising the manner in which law functions in relation to citizenship, democracy and precarity. Currently developed with Casco (presently co-funded by the ECF), it focuses on contesting the enclosures of private property imposed by squatting bans in Europe that foreclosed the means of affordable housing and rent-free space for living and civil disobedience. Paid 'committees' are called upon to write a part of the convention in different cities across the country, after a research period with a local organisation. The meetings are held in different locales (squats, local arts and activist spaces) always involving new publics. The only constant members are the artist and a jurist who works in the field who helps to put the thoughts of those present into legally binding terms. Those who are usually excluded from the drafting of such documents, such as students, squatters, sans-papiers and precarious workers are invited to take part. The process is documented with audio, photography and process-displaying posters that articulate the intricacies of reaching consensus.

Once the convention is revised and agreed upon it will serve as a contracting document between parties (municipalities, states, cities, groups and legal entities) who will have the legal capacity to use the document as a binding guideline.

useofspaceconvention.org

Who

'Social-practice' is a tool to uncover suppressed histories and to reactivate them, inasmuch as they challenge our current structural/normative imaginary around contemporary conditions of labour, housing and education. 2007—2012: public archives, radio transmissions, websites, billboards and books were produced. I have also worked consistently with and through anarcho-collectivist pedagogical models in a multitude of venues, institutional and not, such as national museums, local schools and social centres.

Chairmen of the 2015 Visible Award



Chris Dercon is an art historian, a documentary filmmaker and cultural producer. In April 2011 he was appointed Director of Tate Modern. He was previously Director of Haus der Kunst in Munich, the Museum Boijmans Van Beuningen in Rotterdam and Witte de With – Center for Contemporary Art in Rotterdam, as well as Program Director of PS1 Museum in New York. He curated and co-curated, amongst others, exhibitions of André Cadere, Dan

Graham, Konstantin Grcic, Hans Haacke, Carlo Mollino, Helio Oiticica, Paul Thek, Ai Weiwei and Franz West.

He has published, contributed to and edited many catalogues, art publications, lectures and interviews worldwide.



Francesco Manacorda is Artistic Director at Tate Liverpool. In 2013 he was a member of the International Jury for the 55th Exhibition at la Biennale di Venezia. From 2010 to 2012 he was Director of Artissima in Turin, and between 2007 and 2009 was Curator at Barbican Art Gallery, London, where he realised the large-scale *Martian Museum of Terrestrial Art* (2008) and *Radical Nature* (2009). In 2007 he curated *Venetian,*

Atmospheric, Tobias Putrih, the Slovenian Pavilion at the 52nd Venice Biennale, and in 2009 *Save Yourself*, Francis Uprichard, the New Zealand Pavilion at the 53rd Venice Biennale.

2015 Visible Award Advocate for the shortlisted projects



Dr Andrea Phillips is PARSE Professor of Art and Head of Research at the Valand Academy, University of Gothenburg. Andrea lectures and writes about the economic and social construction of publics within contemporary art, the manipulation of forms of participation and the potential of forms of political, architectural and social reorganisation within artistic and curatorial culture. She is co-director of the research project

The Aesthetic and Economic Impact of the Art Market, an investigation into the ways in which the art market shapes artists' careers and public exhibition (2010-ongoing), was co-curator of *Public Alchemy*, the public programme for the Istanbul Biennial 2013, and director of *Tagore*,

Pedagogy and Contemporary Visual Cultures, a project that investigated the legacies of radical cosmopolitanism in curating and education (2013-14).

Temporary parliament invited experts

Assemble (art collective, London)

John Byrne (Senior Lecturer in Fine Art at Liverpool School of Art and Design, Liverpool)

Beatrice Catanzaro (artist, Milan)

Anna Colin (co-director of Open School East, London)

Ekaterina Degot (artistic director of the Academy of the Arts of the World, Cologne)

Christine Eyene (Guild Research Fellow in Contemporary Art at the University of Central Lancashire)

Magdalena Malm (director of the Public Art Agency, Sweden)

Emily Pethick (director of The Showroom, London)

Laura Raicovich (director of the Queens Art Museum, New York)

Nato Thompson (chief curator at Creative Time, New York)
and others.

2015 Visible Award advisory board

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Please visit visibleproject.org to discover the longlisted projects for the 2015 Visible Award.

LIVERPOOL TATE

About Tate Liverpool

Tate Liverpool is the home of the national collection in the north of England, and presents a wide-ranging programme of exhibitions and collection displays of international modern and contemporary art from around 1900 to the present day.

Since its inception **Tate Liverpool** has been at the forefront of socially engaged artistic practice through its Learning programmes. From the early 1990s artists have been working with Tate Liverpool, young people and adults within our local communities, collaborating across the city region for positive social change through art.

Tate Liverpool's new vision and strategy builds upon this history and revolves around the notions of co-creation and collaboration between artist, community and gallery. From 2016, we aim to make co-creation with artists and our public a core part of Tate Liverpool's primary exhibitions programme. This framing, within the critically and conceptually loaded space of our main exhibition galleries, offers a space for artistic and curatorial experimentation with a mutually equal dialogue, and continuously unfolding public practice.



Cittadellarte - Michelangelo Pistoletto Foundation

The Cittadellarte - Pistoletto Foundation is a socially responsible non-profit organization established in 1998. Using the principles of the *Manifesto Progetto Arte* conceived by artist Michelangelo Pistoletto it proposes a new role for the artist, as an activator of projects and creative ideas to stimulate responsible change in different areas of society.

Cittadellarte is a new form of artistic and cultural institution that converges creativity and enterprise, education and production, ecology and architecture, politics and spirituality. The fundamental theme of **Cittadellarte's** activities is the relationship between the freedom of art and the ethics of social responsibility with the shared belief in the "common good".
cittadellarte.it



Fondazione Zegna

Fondazione Zegna

Fondazione Zegna was founded by the fourth generation of the Zegna family in 2000 to improve the quality of life for communities and individuals around the world. A mission whose roots are derived in the ethos of the company's founder, Ermenegildo, for whom ethics, business and aesthetics were intrinsically interwoven. Ermenegildo was a visionary man who in the 1930's created one of the earliest Italian industrial examples of environmental and social patronage, through the reforestation of the mountain area surrounding the eponymous wool mill and the establishment of welfare facilities for the local community. Throughout the last decade **Fondazione Zegna** has been supporting and funding sustainable projects in cooperation with non-profit organisations operating in various fields locally and internationally with the distinct aim of sustainably improving the quality of life for people.

fondazionezegna.org

Community Arts? Learning from the Legacy of Artists' Social Initiatives

1 November 2015, 10:30am-5pm



Koo Jeong A x Wheelscape, *Everto*, 2015.

Commissioned by Liverpool Biennial and Liverpool Mayor Joe Anderson. Photo: Gareth Jones

The Black-E, 1 Great George Street, Liverpool L1 5EW

Free, booking required via biennial.com

Convened by **Liverpool Biennial** and **Andrea Phillips**, in association with **Visible Award 2015** and **Tate Liverpool**.

This daylong event brings together distinguished thinkers and practitioners from the field of community arts, in order to discuss the legacy of such practices in the light of a renewed interest in socially engaged art. This event will re-open conversations and instigate new ones, ensuring that important work undertaken in the 1970s and 1980s continues to resonate.

Speakers: **Assemble, Ania Bas, Sonia Boyce, Jason Bowman, Polly Brannan, Anna Colin, Anna Cutler, Rosie Cooper, Janna Graham, Granby 4 Streets Community Land Trust, Jeanne van Heeswijk, Homebaked, Sophie Hope, Nina Edge, Bill Harpe, Wendy Harpe, Lorraine Leeson, Andrea Phillips, Laura Raicovich, Alan Read, Frances Rifkin, Sally Tallant, Nato Thompson** and **Ed Webb-Ingall**.

Office of Useful Art at the Exhibition Research Centre, Liverpool John Moores University

19 – 30 October 2015

The *Office of Useful Art*, an exciting and original concept which aims to reconnect art as a tool for social change, is being opened by Liverpool John Moores University's Liverpool School of Art and Design, the Middlesbrough Institute of Modern Art and Tate Liverpool, from the 19 - 30 of October at the Exhibition Research Centre.

The *Office of Useful Art* is not an exhibition but a campaign field station and propaganda machine for the movement of Arte Útil, translated into English as Useful Art. This is a hugely significant concept, emerging from the shadows cast by the economic crash. It takes art and its institutions in a new direction, away from market oriented objects and spectatorship and reconnects art with its older traditions as a tool for social change in everyday life.

This particular manifestation of the *Office of Useful Art* will also work alongside the Visible Award which will take place on October 31st in Liverpool 2015. The *Office of Useful Art* will use its resources to help generate awareness of the Visible Award and, in turn, use discussion around the Visible Award as a means to build new relationships with users and constituencies in Liverpool and beyond. This ongoing discussion will culminate in a talk, to be given by Matteo Lucchetti and Judith Wielander, curators of the Visible Project, at the Office of Useful Art at 2pm on **Thursday 29th October**.

The question of art and its position in society is the core interest of the museum confederation L'Internationale, who have teamed up with LJMU and MIMA in a five-year programme *The Uses of Art* to explore the contemporary possibilities of art. *The Uses of Art* focuses especially on the role museum institutions and Universities play in facilitating art as a constructive social force and the *Office of Useful Art* is one of its experiments.

The Office in Liverpool will present over 500 case studies from the Archive of Arte Útil a growing online database created with the Van Abbemuseum Eindhoven and artist Tania Bruguera, an initiator of the movement and the Asociación de Arte Útil. The Asociación de Arte Útil itself will also be present to offer free membership and build this growing international network of people supporting art for the people.

The Office will offer classes, workshops, makerspace facilities and live discussion, resident artists to 'Broadcast the Archive' alongside production of merchandise to raise funds for the cause. At the same time the Office is asking for new ideas for projects with specific constituencies around the city – What can be done? How can we use art to make real change happen?

In this it is significant that the Office returns again to Liverpool, a city with a pioneering reputation for socially active art, exemplified by the Granby Four Streets project currently nominated for the Turner Prize.

Alistair Hudson Director of Middlesbrough Institute of Modern Art and Co-director of Asociación de Arte Útil: "This is the latest manifestation of the movement as it grows and travels from city to city, village to village, having already travelled to Queens Museum New York, Van Abbemuseum Eindhoven, Tate Liverpool (2013), Ikon Gallery Birmingham, Coniston Institute (2014), Zagreb and Middlesbrough (2015). There is a growing interest in art that gets things done in the world, that changes things, that is actually of use to much wider sections of society. This way of working with art can be understood easily by all, as wonderful human stories of artists and activists offering for example products, education, social solutions, food, or housing – anything from bullet proof skin to a community shop."

John Byrne, Liverpool School of Art and Design's Manager and Coordinator of the L'Internationale Project *The Uses of Art* said: "The *Office of Useful Art* at Liverpool School of Art and Design is not simply a show or event, it is a launchpad for beginning and sustaining a long term research relationship and engagement with our local, national and international partners and constituencies. We will begin to use the vehicle of socially engaged art practice as a means to develop our aim of becoming a Modern and Civic University. To do this we will actively use our proud history as one of the UK's first Mechanics Institutes since 1825, and help to re-think the ways in which art can be used a tool for the common good."

This project forms part of the five year *The Uses of Art* project with L'Internationale confederation of European museums and was made possible with the support of the Culture Fund of the European Union and Arts Council England.

Liverpool John Moores University's Exhibition Research Centre is based in the John Lennon Art and Design Building, 2 Duckinfield Street, Liverpool L3 5RD.

Credits and acknowledgements

Visible is a project undertaken by Cittadellarte - Fondazione Pistoletto and supported by Fondazione Zegna. Simon Lee Gallery has generously supported the 2015 Visible Award. The 2015 Visible Award: Temporary Parliament is developed in partnership with the Collaborative Arts Partnership Programme supported by the Creative Europe Programme of the European Union. Visible and Tate Liverpool would like to express their sincere gratitude to the Liverpool City Council for making available the Council Chamber of the Liverpool Town Hall.

Visible would like to thank its advisory board, the steering committee and all the artists that have generously shared their incredible projects.

The 2015 Visible Award is made possible thanks to

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