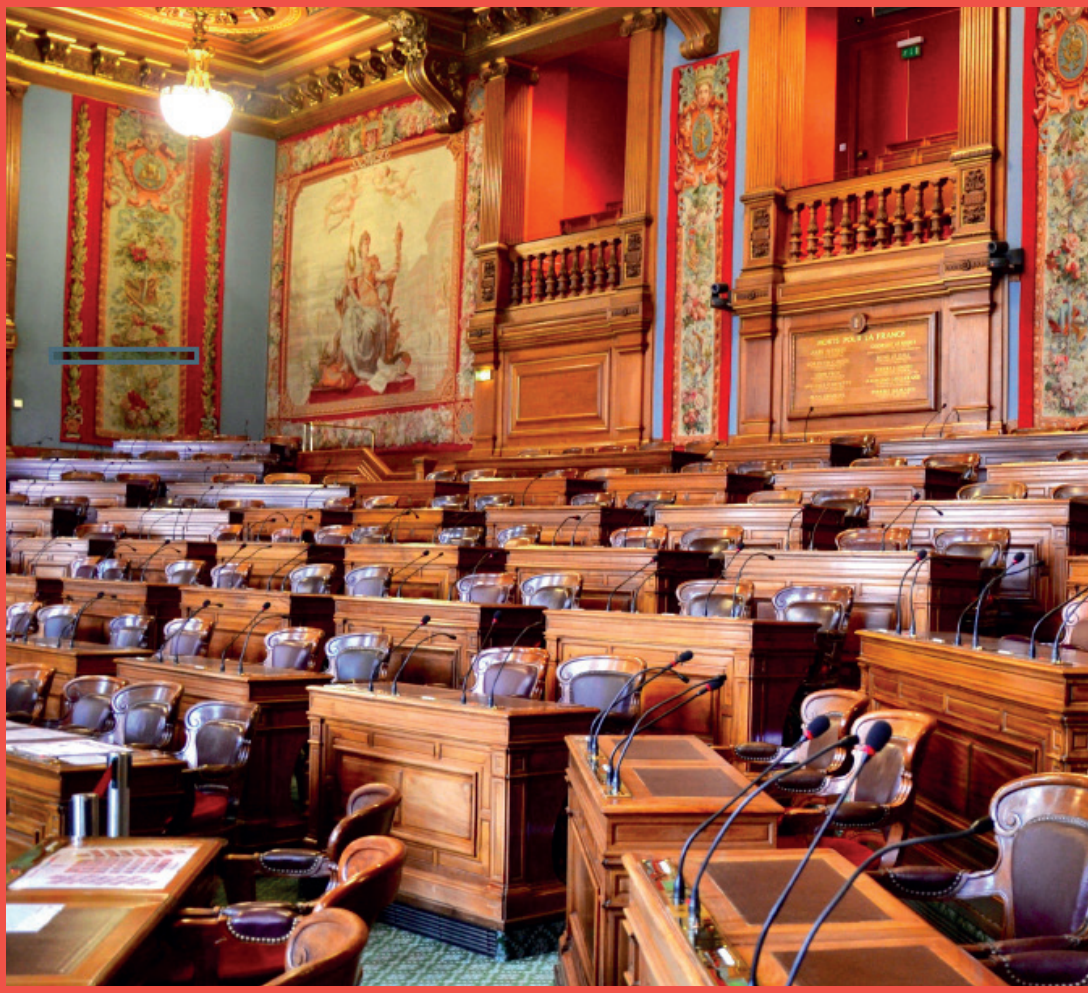


2019 Visible Award
The Visible Temporary Parliament

The Jury as a Public Event

Saturday 16 November
Hôtel de ville, Paris

FOREWORDS

Three years after the first conversations with Lafayette Anticipations, we see our long-term collaboration materialise in the fifth edition of the Visible Award in the premises of the Hôtel de ville of Paris, and we could not be more thrilled of this. While approaching our tenth year anniversary, we continue in our effort to bridge socially engaged artistic practices with the politics of everyday life, by temporarily occupying the city parliament of a globalised, complex, and multi-faceted world capital like Paris. We welcome, once again, the opportunity to let political imagination be nourished by artists' initiatives that propose alternative, transformative, and viable solutions to the overwhelming urgencies of our times, through the format of the assembly, which facilitates an experience of collective learning on how art can impact our future lives. It is with the aim to learn ourselves from the work we have shared so far, that we wish to abandon any form of competition in the upcoming edition while continuing supporting artistic projects and fostering discourse around art and social change. We would not be celebrating ten incredible artistic projects today if it wasn't for the tireless work of Anna Colin, François Quintin and Rebecca Lamarche-Vadel and the generous team of Lafayette Anticipations, to whom goes our deep and sincere thanks.

Judith Wielander and Matteo Lucchetti
Visible project curators

We are very pleased to welcome you to the Visible Award Temporary Parliament, hosted at our neighbour's the Hôtel de ville de Paris, in the unique Council room, where its members and the Mayor meet monthly to discuss citizens' lives in the city. It is in this highly symbolic space that we will explore and discuss ten artistic projects, which have in common an outstanding commitment to social and political change. Today, one of them will receive the Visible Award, but the competitive spirit often associated with a prize has no place in this project. As its name intimates, the aim of this event is to give visibility and recognition to practices invested in addressing pressing global issues. Each of these projects has been and will continue to be supported

by the Visible team formed by Judith Wielander and Matteo Lucchetti, whom we would like to thank warmly for their commitment and dedication.

In the lead to today, and in line with the Visible ethos, we have engaged with another key partner, the parliamentary television channel LCP. Every day for the last ten days, each of the ten shortlisted projects was presented to LCP audiences in short broadcast form. We wish to thank Guilaine Chenu at LCP for her trust, Rachel Nullans for making the partnership possible and the production company Datagif for their work. Last but not least, at the Hôtel de ville, we wish to thank Mayor Anne Hidalgo and Adjunct to the Mayor Patrick Bloche for their hospitality and collegiality. We look forward to the debates that will enrich this special day, and to collectively exploring and reassessing the potential of art as an agent of change.

Anna Colin, Rebecca Lamarche-Vadel,
François Quintin
Lafayette Anticipations

Visible was born in 2009 from the common desire of Cittadellarte and its partner Fondazione Zegna to activate a research and production device for artistic practices, which operate in the sense of a transformation of society in a responsible sense. Then ended the first decade of the programme of Cittadellarte UNIDEE – University of Ideas, which still trains artists, activists, entrepreneurs and social innovators, teachers, politicians, scholars. . . to the role of "activators", that is activators of transformation processes based on awareness that "critique is not enough".

The background is the declaration of Michelangelo Pistoletto, the founder of Cittadellarte: "[. . .] it is time for artists to take upon themselves the responsibility of putting in communication every other human activity, from economics to politics, from science to religion, from education to behavior –in short, all the issues of the social fabric", 1994, *Manifesto Progetto Arte*.

Visible intends to make visible territories, practices and methods in which artists and communities build experiences which, without denying the function of an artistic system, expand its boundaries, statutes, distribution, mechanisms, rules and impacts. To this end, Visible analyses, studies, transmits and promotes artistic practices developed specifically in relation to their cultural, socio-economic and geographical contexts aimed at the production and/or redistribution of "social power", understood as "being able to do", according to the definition of Demopraxy, a contemporary declination of the ancient dream of democracy founded on the substitution of the term "*cratos*, power", with "*praxis*, fare". Visible is an organic part of Cittadellarte, an organism for research, education and the production of imagery and social realities. Of myths and rituals. Thesis and antithesis. Of synthesis.

Paolo Naldini
Director, Cittadellarte – Fondazione Pistoletto

LAFAYETTE ANTICIPATIONS
Fondation d'entreprise Galeries Lafayette

visible

cittadellarte
FONDAZIONE PISTOLETTO

Fondazione Zegna

WHAT IS THE VISIBLE AWARD?

The Visible Award is **the first European award for socially engaged artistic practices in a global context**. In 2019, for its 5th edition, the Visible Award returns to Europe, after collaborating with the Queens Museum in New York in 2017. The previous editions were developed in collaboration with Tate Liverpool, Liverpool (2015); Van Abbemuseum, Eindhoven (2013); and Serpentine Galleries, London (2011).

On **Saturday 16 November 2019** the **Public Jury of the fifth edition of the Visible Award** –a partnership project by Cittadellarte–Fondazione Pistoletto and Fondazione Zegna, this year in collaboration with Lafayette Anticipations– is taking place at the **Hôtel de ville in Paris**, gathering over 100 people in a debate around the **10 shortlisted projects**. For one day, the jury is occupying the conceptual and physical space of an actual parliament, allowing the contents and methodologies addressed in the projects to breathe new life into the democratic format of the parliament while highlighting the social transformation potential of these projects. The event is also live-streamed on *visibleproject.org*.

The public's engagement in the assessment and voting on the art projects transforms the Visible Award into an occasion for **collective learning** and the expansion of the discourse instigated by and around the projects. The jury session is not merely a dialogue between experts, to select an exemplary socially engaged art project, but also a moment to reframe the narratives through which we speak about art and its role in social transformation. While assessing the criteria through which we collectively elect the recipient of the **25.000 euros** award, the temporary parliament offers an opportunity to deepen the debate around artistic engagement in the public domain.

The Visible temporary parliament is composed of artists, curators, experts, civil society organisers, activists, members of the general public from a multitude of backgrounds, and most importantly a large group of **students from visual arts and curatorial studies courses across Europe**. A particular role is performed by the curators partic-

ipating in **CuratorLab at Konstfack** in Stockholm; they are acting as advocates for the ten shortlisted projects, after having spent several months preparing for the occasion in dialogue with the nominated artists. Last but not least, the role of the Speaker of the Temporary Parliament will be filled by Andrea Phillips, whom we are pleased to welcome.

WHAT IS THE VISIBLE PROJECT?

Curated since its start in 2010 by Judith Wielander and Matteo Lucchetti, Visible is looking for art projects that consider the social body as a potential for bringing about responsible transformation: artists who initiate long-term processes dealing with environmental issues, alternative economies, indigenous rights, new pedagogical models, migration, and displacements, among the many other urgencies of our times. In 2011, Visible initiated the biennial Visible Award, the first European award for socially engaged artistic practices, assigned through the creation of public juries in the form of temporary parliaments.

A nomadic institution, Visible has worked with a variety of formats: public art, through publications, exhibitions, performances, screenings, workshops, and lectures. Collaborations with international institutions include: La Biennale di Venezia, Venice; Tate Liverpool, Liverpool; Creative Time, New York; Van Abbemuseum, Eindhoven; Kunsthaus Graz, Graz; Public Art Agency, Stockholm; Kadist Art Foundation and SFMOMA, San Francisco; Center for Historical Reenactments, Johannesburg; and Serpentine Galleries, London.

PREVIOUS RECIPIENTS

2017 *Aqui Vive Gente* by the Puertorican collective Brigada Puerta de Tierra, founded by Jesús 'Bubu' Negrón and Luis Agosto-Leduc.
A grassroots artist collective for the revitalisation of the Old San Juan neighbourhood in Puerto Rico.

2015 *Salt* by the Indigenous Corporation Karrabing Film Collective, based in Northern Territories, Australia.
A grassroots media group whose films represent their lives, create bonds with their land and intervene in global images of Indigeneity.

2013 *The Silent University* by Kurdish artist from Turkey Ahmet Öğüt.
An autonomous knowledge exchange platform by and for refugees, asylum seekers and migrants.

2011 *8th Festival de Performance de Cali* by the Colombian collective Helena Producciones.
A long-term laboratory to experiment with a diversity of models of civic imagination through performance.

HOW DOES IT WORK?

On 16 November 2018, the Visible Selection committee –composed by Gabi Ngcobo, X Berlin Biennial Curator, Xiaoyu Weng, Associate Curator of Chinese Art at the Solomon R. Guggenheim Museum, New York, and Charles Esche, Director, Van Abbemuseum, Eindhoven; François Quintin, Director, and Anna Colin, Associate Curator, Lafayette Anticipations; alongside with the Visible project curators Judith Wielander and Matteo Lucchetti; Paolo Naldini, Director, Cittadellarte–Fondazione Pistoletto; and Andrea Zegna, council member of The Fondazione Zegna, announced the 2019 shortlisted projects

through a public assembly that gathered 70 art professionals from Paris.

The shortlisting phase followed a process started in June 2018, whereby 34 curators were invited to nominate up to 3 projects each. The curatorial advisory board, who nominated the long list of 67 projects, is made of esteemed colleagues –both affiliated with institutions and working independently in emerging or established scenes– some of whom have previously collaborated with Visible.

The 2019 Visible Award Curatorial Advisory Board was composed by Sepake Angiama, Ato Annan, Aimar Arriola, María Berríos, Brigada Puerta de Tierra (Jesus Bubu Negron & Luis Agosto Leduc), Clare Butcher, Aaron Cezar, Ekaterina Degot, Claire Doherty, Reem Fadda, Cédric Fauq, Alessandra Pomarico, Helena Producciones, Karrabing Film Collective, Christina Li, Pei-Yi Lu, Wietske Maas, Magdalena Malm, Florian Malzacher, Ugochukwu-Smooth Nzewi, Ahmet Öğüt, Paul O'Neill, Thiago de Paula Souza, Emily Pethick, Marina Reyes Franco, Alessandra Saviotti, Shela Sheikh, Bonaventure Soh Bejeng Ndikung, Alia Swastika, Ana Texeira Pinto, Nato Thompson, Meenakshi Thirukode and Nora Razian.

HOW TO VOTE?

After registering for the event on the Visible website, participants will receive a voting card at the entrance of the Temporary Parliament. On the card, voters can tick the box corresponding to their preferred project in the voting session which will take place around 5:15pm. Votes will be counted immediately and will help select the winner of the 2019 Visible Award.

SCHEDULE OF THE DAY

	MORNING
09.30	Registration
10.00	Welcome words by representatives of the Hôtel de ville, Lafayette, Anticipations, Cittadellarte-Fondazione Pistoletto and Fondazione Zegna
10.20	Introduction to the jury by Judith Wielander and Matteo Lucchetti, Visible project curators
10.30	Presentation of the 10 shortlisted projects
12.45–2.00	LUNCH BREAK
	AFTERNOON
2.15	Parliamentary debate
5.00	Advocates' statements
5.15	First round of votes
5.30	Results of the vote and closing debate
6.00	Final votes
6.15	Skype with the recipient of the Visible Award
6.30	End

Coffee, tea and biscuits are served throughout the day.

THE SHORTLISTED PROJECTS

Blank Noise
Jasmeen Patheja —Bangalore

CareForce
Marisa Morán Jahn —various cities in the USA

Carved to Flow
Otobong Nkanga —Athens, Uyo

Climavore: On Tidal Zones
Cooking Sections —Isle of Skye

Dar Yusuf Nasri Jacir for Art and Research
Emily Jacir —Bethlehem

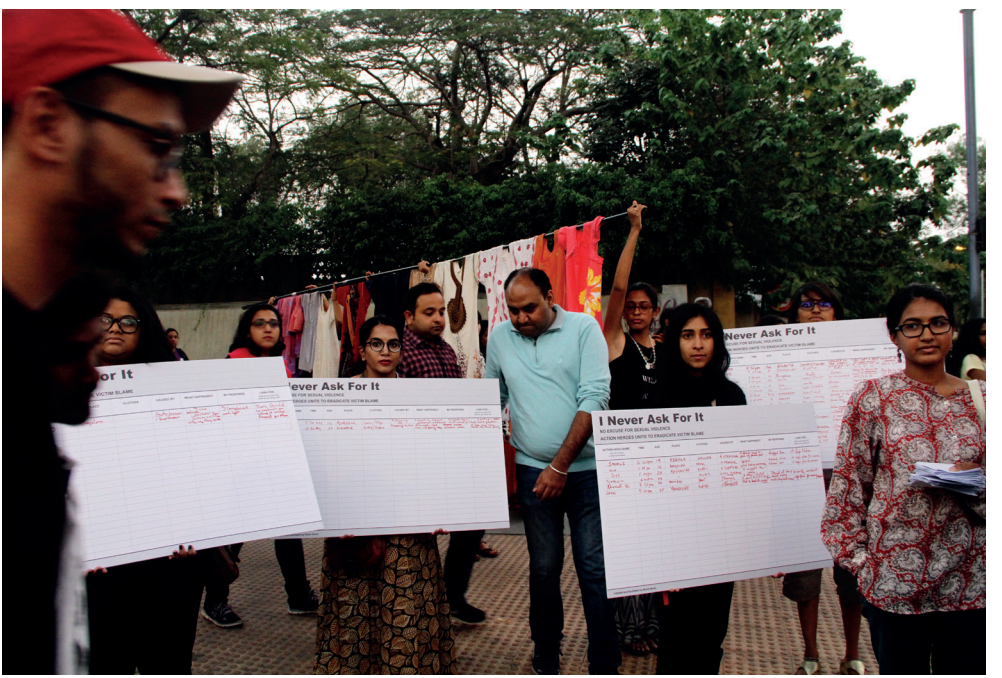
Embassy
Richard Bell —Melbourne

Killing in Umm al-Hiran
Forensic Architecture —London

Tequiografías
Daniel Godínez-Nivón —Mexico City

Trampoline House
Morten Goll and Tone Olaf —Copenhagen

Undercover Worker
Luke Ching Chin Wai —Hong Kong


I Never Ask For It
NO EXCUSE FOR SEXUAL VIOLENCE
ACTION HEROES UNITE TO ERADICATE VICTIM BLAME
Never Ask For It

since 2003

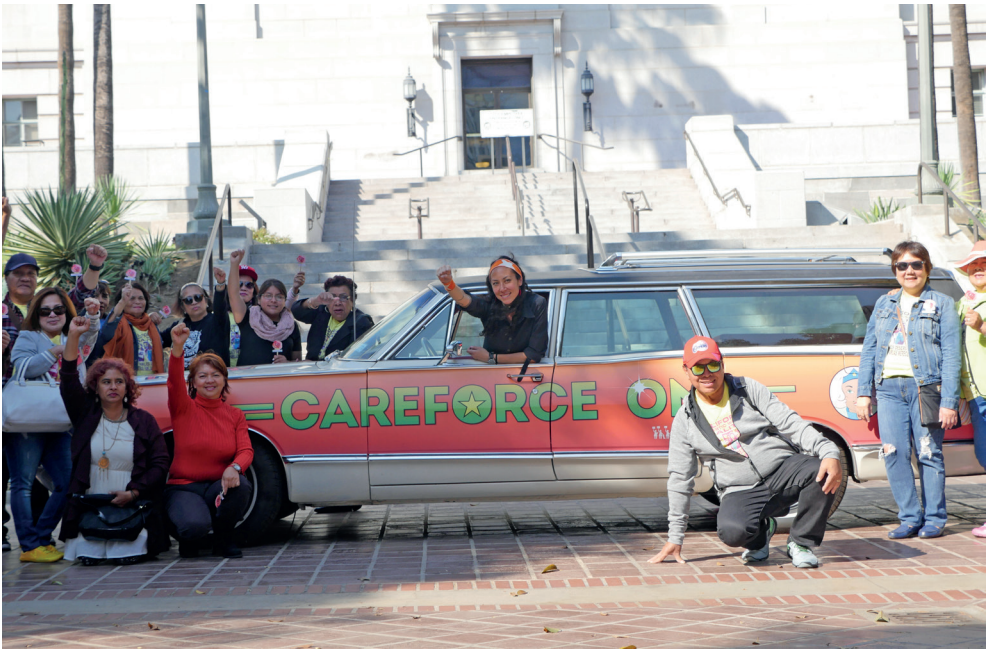
BLANK NOISE
Jasmeen Patheja
Bangalore

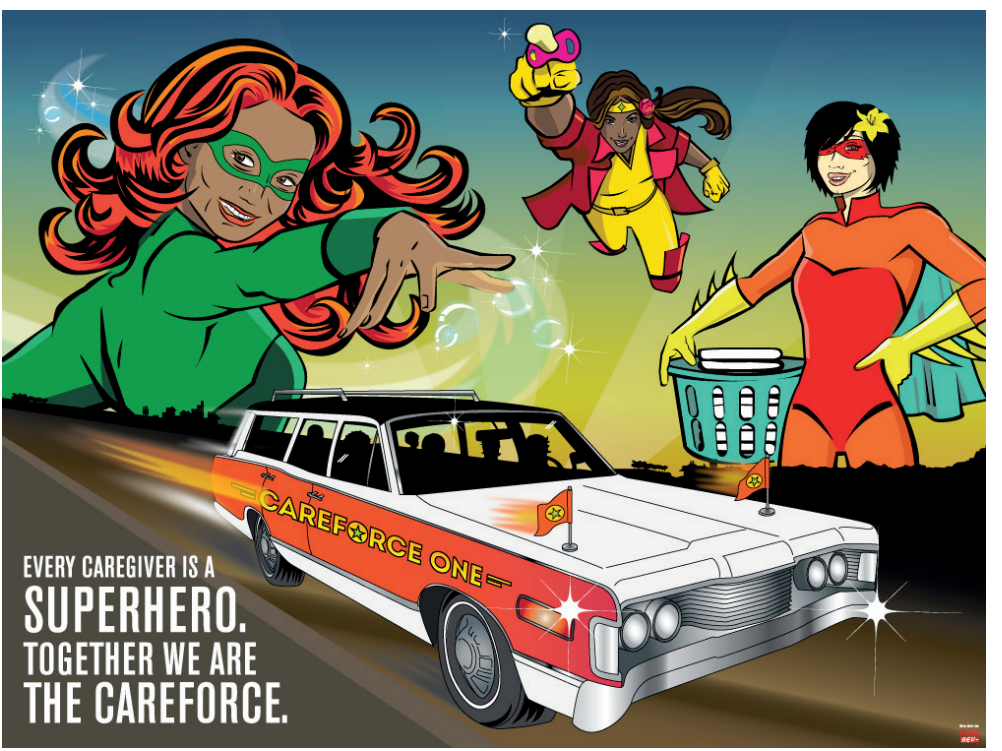
blanknoise.org

Blank Noise began in 2003, in response to street harassment, at a time when the issue was invisible. Over the fifteen years, it mobilised thousands of citizens to become 'Action Heroes'; take agency tackling street harassment. *Blank Noise* has worked to affect public consciousness. It builds testimonials of sexual assault. It is built through community listening and furthers public knowledge.

Blank Noise is working on attitudes that connect spaces and geographies of violence; victim blame. Most women, girls, in India and beyond, have been raised in an environment that warns them to 'be careful', to 'protect yourself', to not draw attention to yourself. This translates to: 'If you've experienced sexual violence, you weren't careful enough and you deserve it'. As a result, most experiences of sexual violence are silenced, due to the fear of being blamed. An environment of victim blame justifies and perpetuates sexual violence. The 'I Never Ask For It' mission works to end victim blame by building testimonies of clothing. Participants bring in the garment they wore when they experienced sexual violence. The garment is a witness, memory, and voice. The project envisions ten thousand garments assembled in sites of public significance to arrest victim blame. It relies on processes, including workshops, talks, street interventions and collaborations. It is motivated by the personal and collective healing the process offers. Survivors of violence report 'we feel safe when are heard.' The opposite of feeling blamed is being believed. 'I Never Ask For It' works towards empathy. It works towards creating a new public memory and reference where 1000s of testimonies of garments will speak their story. *Blank Noise* asserts the right to live free from fear and defenseless. 'Meet To Sleep' asserts the right to live free from fear and defenseless.

WHO?
I am an artist, facilitator, interventionist.
As an art student, I questioned the role and place of art. I wanted to create a practice that could intervene and heal. *Blank Noise* is built through public collaboration and co-creation. In 2009 I was awarded the TED fellowship and in 2007, I received the Ashoka Fellowship.


CAREFORCE ONE


CAREFORCE ONE
EVERY CAREGIVER IS A
SUPERHERO.
TOGETHER WE ARE
THE CAREFORCE.

since 2011

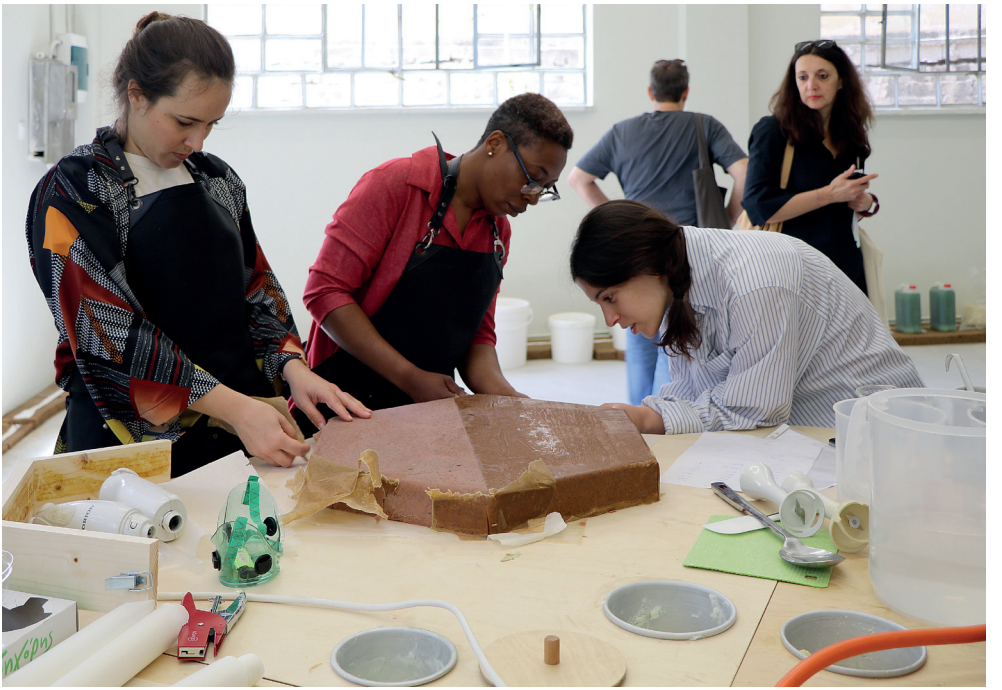
careforce.co

CAREFORCE
Marisa Morán Jahn
various cities in the USA

In 2010, after New York passed America's first laws providing basic rights for domestic workers, an advocacy group approached Studio REV– to help inform the state's 200,000 nannies, housekeepers, and caregivers. We produced a humorous audionovela app which reached up to 1,200 users in the first month, was named by CNN named as "one of 5 apps to change the world", and received awards at Obama's White House. As domestic workers in other states started organising, we created the NannyVan, a bright orange mobile studio with pop-out craft and media carts. Traveling with my baby, our friend Anjum, and women from the 20,000-strong National Domestic Workers Alliance, we set up in parks, playgrounds, markets, transit stops, etc., sharing stories to create paper toolkits, an album of worker-sung dance jams, 4 know-your-rights dances, and more.

When the NannyVan died, we continued onwards in a new mobile studio, a superhero-themed 1967 station wagon (the CareForce One). We chronicled one journey in a funny and personal film for PBS Digital/ITVS called CareForce One Travelogues that explores how care intersects with immigration, slavery, and race. Since 2011 we've traveled 18,000+ miles, reached 22,000 individuals, and millions more through the media. We feel success when we hear things like, "I've been a nanny for 15 years and never thought of myself as a domestic worker entitled to basic rights –until I came across your artwork." The Visible nomination dignifies the 5 million domestic workers struggling to feed their families and 20 million families staggering under the cost of care. If awarded, your support would prove critical in our goal to transform 15,000 individuals through artwork, involving them in this powerful, joyful, and unstoppable movement for change.

WHO?
Founded by artist Marisa Morán Jahn, Studio REV- is a non-profit collective that co-designs public art + creative media with and for low-wage workers, immigrants, women, and youth. In addition to the CareForce, key projects include *El Bibliobandido* (an ongoing legend in Honduras about a story-eating bandit whose fame rivals Santa Claus), *Video Slink Uganda* (experimental films slipped or "slinked" into Uganda's bootleg cinemas), and *Contratados* (a Yelp! for migrant workers).



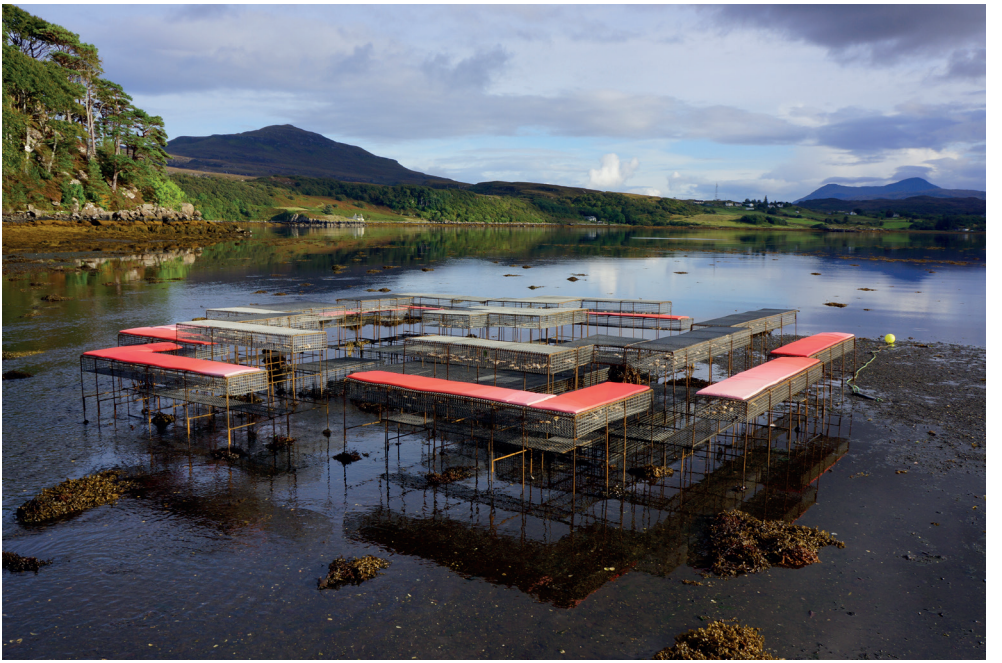
since 2017

CARVED TO FLOW
Otobong Nkanga
Athens, Uyo

carvedtoflow.com

Carved to Flow was conceived as a support structure actively embedded in the social sphere. It is an intricate, expansive and continually transforming work that seeks to create awareness around the networked geographies, economic histories and affective entanglements that inform the creation of everyday products. The work consists of performance, installation, enterprise and charitable work. At documenta 14 in Athens where it was first presented, it took the form of a soapmaking laboratory installation. In Kassel, it transformed into a sculptural installation composed of a soap I made, called O8 Black Stone, that was disseminated and sold through performances. The 'laboratory' and 'warehouse' phases, as these were called, sought to provide audiences with the opportunity to familiarise themselves with the different oils that make up the soap's primary ingredients, and at the same time reflect on the economic transactions through which these materials are placed in circulation. Currently, in its third phase titled 'germination', the work has been redirecting its profits and seeks to attract additional funding to support the activities of two spaces it has set up in Athens and Nigeria, which will serve as bases for research and exchange on material entanglements structured around exhibitions, workshops, and events.

WHO?
Otobong Nkanga (born 1974, Kano, Nigeria) lives in Antwerp, Belgium. Through her work, she traces the social and topographical changes of the environment around her, observing the inherent complexities of resources like soil and earth and their potential values in order to provoke narratives and stories about the land. Recent solo shows include *To Dig a Hole that Collapses Again*, MCA Museum of Contemporary Art, Chicago, USA and *Transition*, Mendes Wood DM, Brussels, Belgium.



since 2016

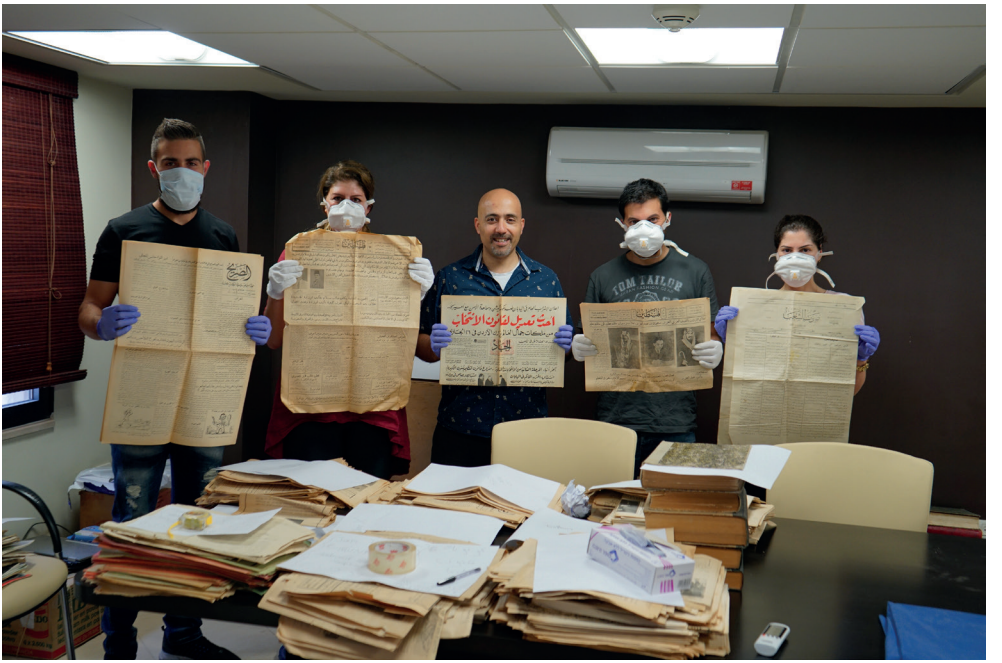
CLIMAVORE: ON TIDAL ZONES
Cooking Sections
Isle of Skye

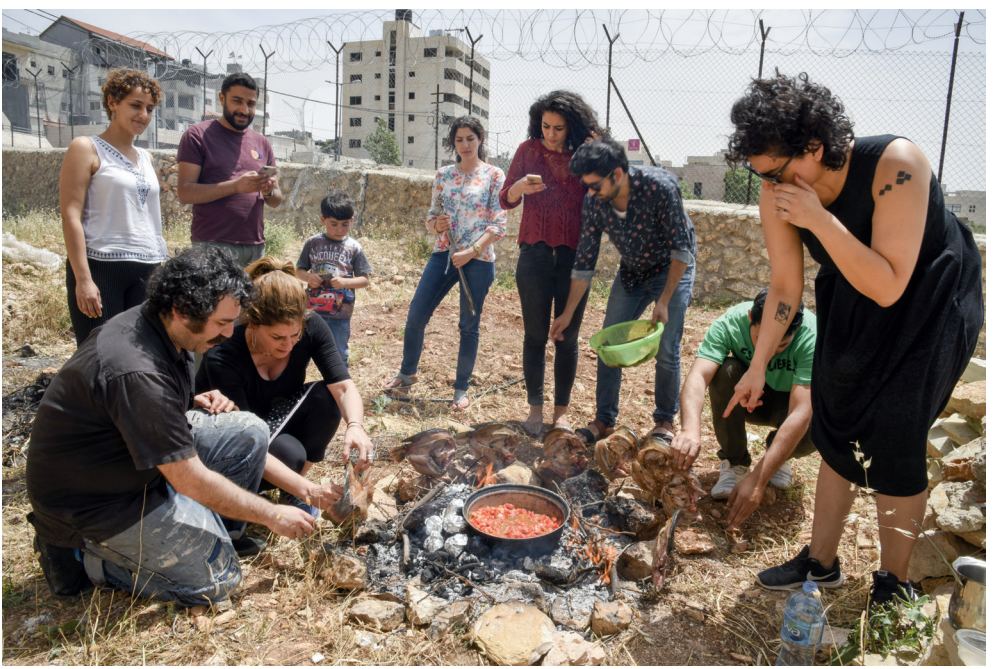
climavore.org

Climavore: explores how to eat as climate changes. It is a long-term project with site-specific interventions that use food as a tool to address environmental degradation. Different from carnivore, omnivore, locavore, vegetarian, or vegan diets, *Climavore* is a form of devouring that reacts to anthropogenic landscapes and uses ingredients as infrastructural responses to man-induced climatic events. *Climavore: On Tidal Zones* responds to the dead zones created by salmon farms in the Isle of Skye, Scotland. Working with residents, restaurants, activists, school and the general public, it aims to divest away from salmon farming and develop alternative aqua-cultures, by working with bivalves and seaweeds that clean the water by breathing. The multi-phase installation in Skye is an 'oyster table' in the tidal zone. At high tide, the structure allows its 1,000 oysters to breath, each filtering up to 120L of seawater per day. At low tide, it emerges above the sea and functions as a dining table for humans. Over breakfast, lunch, or dinner (according to the tides), performative meals feature a series of *Climavore* ingredients, where workshops with fishermen, politicians, residents, and scientists have been held to discuss another cultural imaginary for the island.

A network of restaurants was also established: each replaced farmed salmon with a *Climavore* dish. The ongoing project is expanding into a permanent installation: The *Climavore* Station. Shaped as an eatery serving *Climavore* foods, it will provide technical and legal advice on how to open your oyster farm; support claims to reject expansion applications of salmon farms; facilitate marine research on alternative aqua-cultures; and train young cooks on the island, to introduce a new coastal horizon for Skye altogether.

WHO?
Cooking Sections (Daniel Fernández Pascual & Alon Schwabe) is a London-based duo of spatial practitioners, exploring the systems that organise the World through Food. Using installation and performance, their research-based practice works between the overlapping boundaries between visual arts, architecture, and geopolitics to create long-term interventions addressing pressing issues to the built environment. Recent projects include *The Empire Remains Shop* and multiple iterations of *Climavore*.





since 2014

DAR YUSUF NASRI JACIR FOR ART AND RESEARCH

darjacir.com

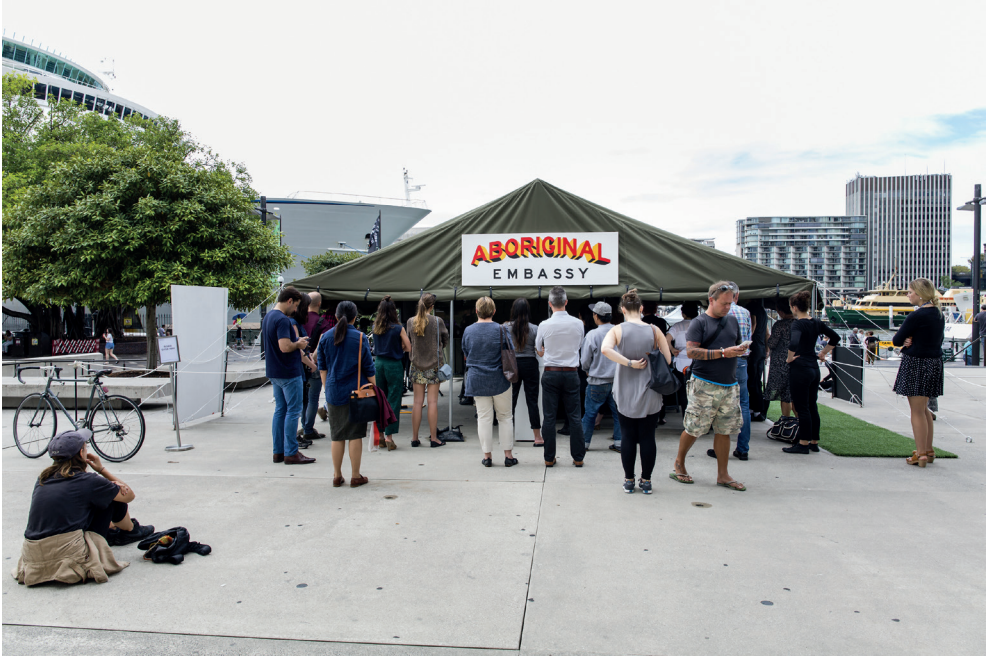
Emily Jacir
Bethlehem

Dar Yusuf Nasri Jacir for Art and Research is an autonomous cultural centre located in our family home, built by my great great grandfather al Mukhtar Yusuf Jacir in 1890 in Bethlehem. This multi-faceted project is devoted to educational, cultural and research activities in a building in which the history and contemporary conditions of Bethlehem meet, enabling the production of new works of art and a vision towards the future. It is a learning hub for the Bethlehem community and beyond –a place to ask questions, exchange ideas, and grapple with our present-day situation.

Education and research are the key pillars behind our project. We are conducting workshops and seminars to facilitate the circulation of creative and intellectual endeavors across a range of disciplines and media –in particular, art and cinema. In spring of 2018, we launched our programming with a workshop with Michael Rakowitz and seminar with Alexandra Handal. Our residency programme started in fall 2018 with Duncan Campbell, Adrian Paci, and Jumana Manna. We are currently working on the Jacir Ottoman archives –a vast collection of rare visual and textual material from the late nineteenth and early twentieth centuries. Our mission includes reactivating the links between Bethlehem and the Bethlehemite community in Chile. In July 2018 we began our first Landscape Residency with Vivien Sansour who conducted a workshop in October. In July, we also initiated a joint project with Rowwad, an art, education, and skills building community centre in the heart of Aida refugee camp, that brings children to learn about agriculture. Dar Jacir is supported by the A. M. Qattan Foundation through the 'VAFF' Project through June 2019. Our partner institution is IPS (the Institute of Palestine Studies) with whom we are also collaborating on the archive.

WHO?
As poetic as it is political and biographical, Jacir's work investigates histories of colonisation, exchange, translation, transformation, resistance, and movement. Jacir has built a complex and compelling oeuvre through a diverse range of media and methodologies that include unearthing historical material, performative gestures, and in-depth research. She has been actively involved in education in Palestine since 2000 and deeply invested in creating alternative spaces of knowledge production.


ABORIGINAL
EMBASSY
REMEMBER THE LARRAKIA
KULALUK DARWIN N.T.
LAND RIGHTS CLAIMS
KILLER FITZGERALD TIE ACES
WE WUZ ROBBED
LAND RIGHTS NOW


ABORIGINAL
EMBASSY

since 2013

EMBASSY
Richard Bell
Melbourne

In 1972, the Aboriginal Tent Embassy was established outside the Australian national parliament. It was erected to challenge the status, treatment, and rights of Aboriginal people in Australia. Forty-six years later, the Tent Embassy remains in place, one of the longest ongoing protests in the world. As an extension of this protest, Richard Bell's *Embassy* (2013–) is a public space for imagining and articulating alternate futures and reflecting on or retelling stories of oppression and displacement, drawing on black power politics, theatre and performance art. So far, *Embassy* has been shown in many cities across the world including Moscow, Amsterdam, New York, Brisbane, Sydney, and Cairns. In each case, *Embassy* has addressed its local context. For example, in Performa 15 in New York, activists from Black Lives Matter, the Black Panthers and the Idle No More movement gathered to screen films, gave lectures and discuss issues in a spirit of solidarity. At Cairns Indigenous Art Fair, local indigenous elders, activists, and artists discussed strategies of resistance. In its ability to demount and reappear in different contexts, Bell sees his *Embassy* as a satellite of the original Tent Embassy, utilising his agency within the infrastructure of art as a means of furthering its reach. *Embassy* maintains a global presence as part of the long history of Indigenous diplomacy asserting Indigenous sovereignty and resilience in the face of relentless settler-colonial oppression, which often manifests in the denial of basic human rights. The *Embassy* project is ongoing, with upcoming iterations occurring in Venice in 2019 and at the Tate Modern in 2021. Bell asserts that the work is understood as coalition building, seeking solutions towards fairness through solidarity.

WHO?
Richard Bell lives and works in Brisbane, Australia. He works across a variety of media including painting, performance, and video. Bell's work explores the complex artistic and political problems of Western, colonial and Indigenous art production. He grew out of a generation of Aboriginal activists and remains committed to the politics of Aboriginal emancipation and self-determination. In 2003 he won the Telstra National Aboriginal Art Award, establishing him as an important Australian artist.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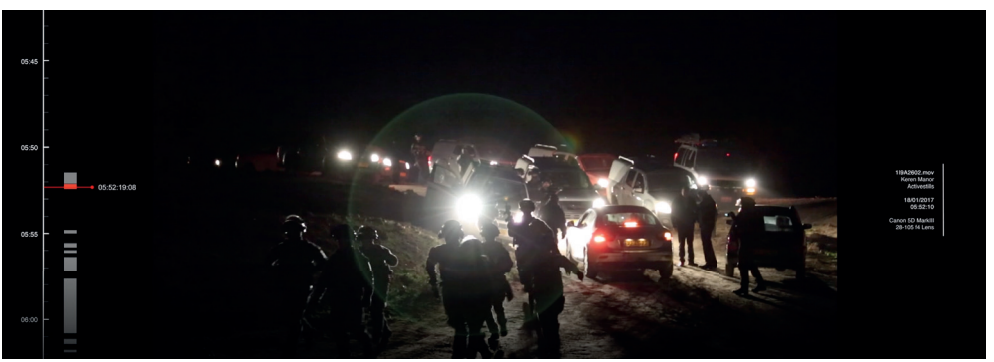
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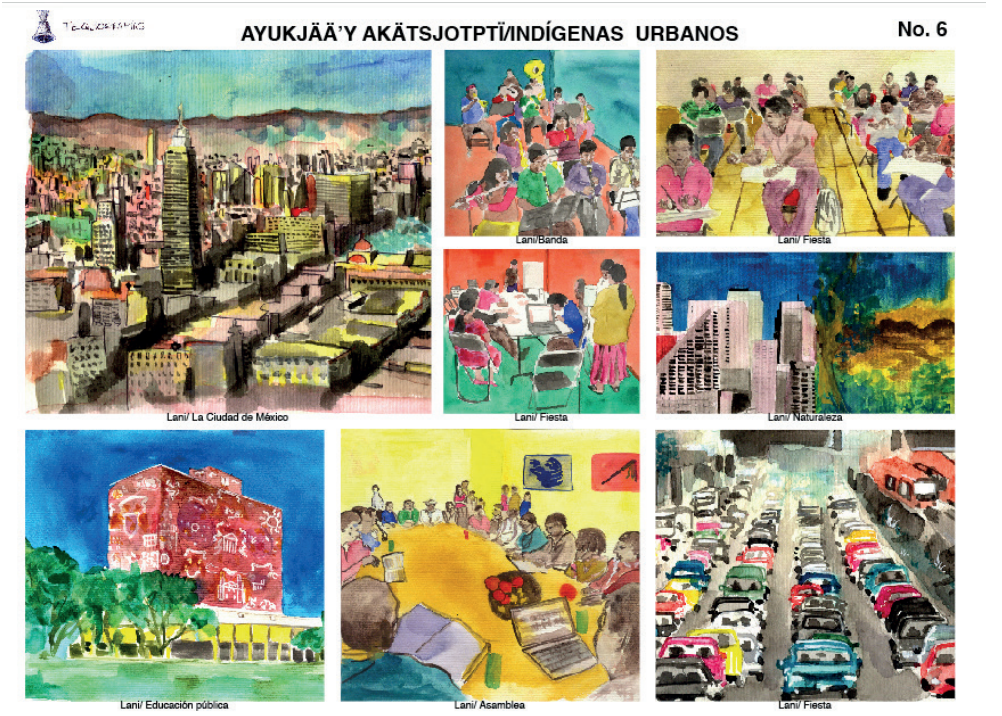
KILLING IN UMM AL-HIRAN
Forensic Architecture
London

Before dawn on 18 Jan 2017, police raided the Bedouin village of Umm al-Hiran. Two people were killed: a villager, Yakub Musa Abu al-Qi'an, and policeman Erez Levi. Officials described the incident as a terror attack, and suggested that al-Qi'an had links to the terror group ISIS.

But residents and activists told a different story: police had fired at al-Qi'an without provocation. Forensic Architecture has worked from the day of the incident to pursue transparency and justice with and on behalf of those residents, and the family of al-Qi'an. Since then we have reproduced and revisited that investigation multiple times, exposing glaring inconsistencies in the account of al-Qi'an's death presented by leading Israeli figures, including Prime Minister Netanyahu. Working with the documentary photographers Activestills, we analysed open source video material, including helicopter camera footage released by the Israel Police that was intended to cast al-Qi'an as a terrorist, in order to challenge the state's claims. Later, we traveled to Umm al-Hiran to reenact the event together with the village's residents. Despite being forced to retract their claims, politicians and police have long refused to pursue prosecution against al-Qi'an's killers. This sprawling investigation has been supported variously by cultural institutions from MACBA to London's Tate and ICA. We are seeking the support of the Visible Award committee to move into a new phase.

Today, working with the Public Committee against Torture in Israel (PCATI), who support victims of police violence, we are pursuing two legal claims. One, on behalf of al-Qi'an's family, is a petition to open proceedings against the Israel Police for denying medical aid to al-Qi'an as he lay dying. The other is a claim on behalf of a leading Palestinian parliamentarian, Aymen Odeh, who was injured by police.

WHO?
Forensic Architecture is a research agency based at Goldsmiths, University of London. We conduct architectural & media research on behalf of communities affected by state violence, human rights NGOs, and environmental justice groups. We have made decisive interventions in cases around the world, providing forms of evidence with which traditional forensic processes often cannot engage. Our work is presented in legal and political forums, major exhibitions, citizens' tribunals and international media.


AYUKJÄÄ'Y AKÄTSJOTPTÏ/INDÍGENAS URBANOS
No. 6
Lani/ La Ciudad de México
Lani/Banda
Lani/ Fiesta
Lani/ Fiesta
Lani/ Naturaleza
Lani/ Educación pública
Lani/ Asamblea
Lani/ Fiesta

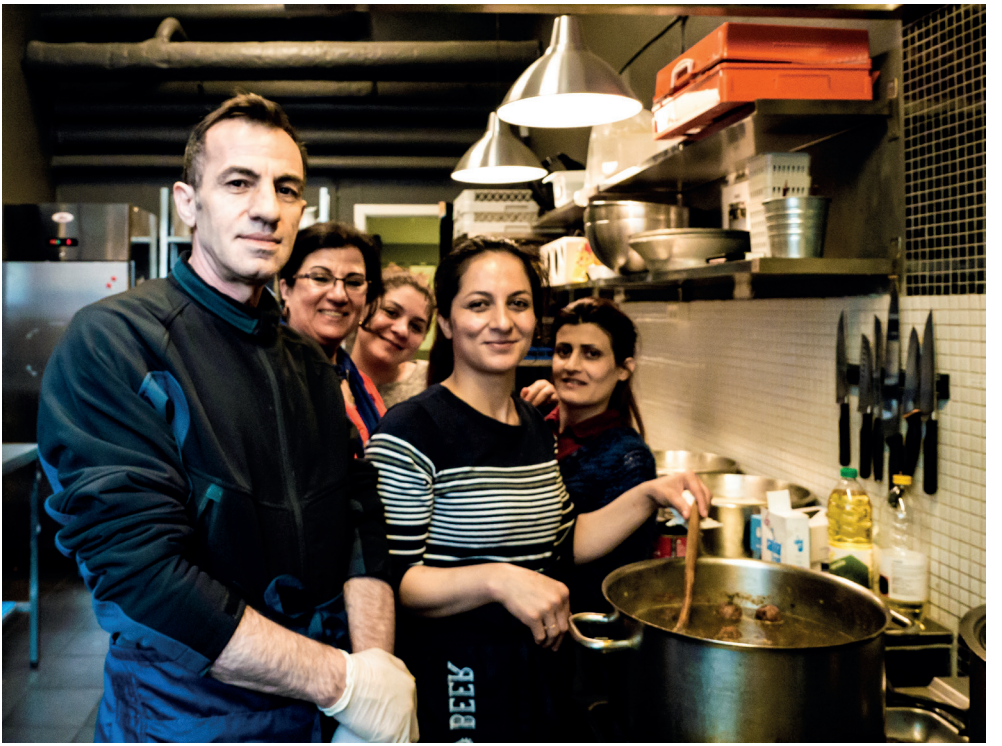
since 2010

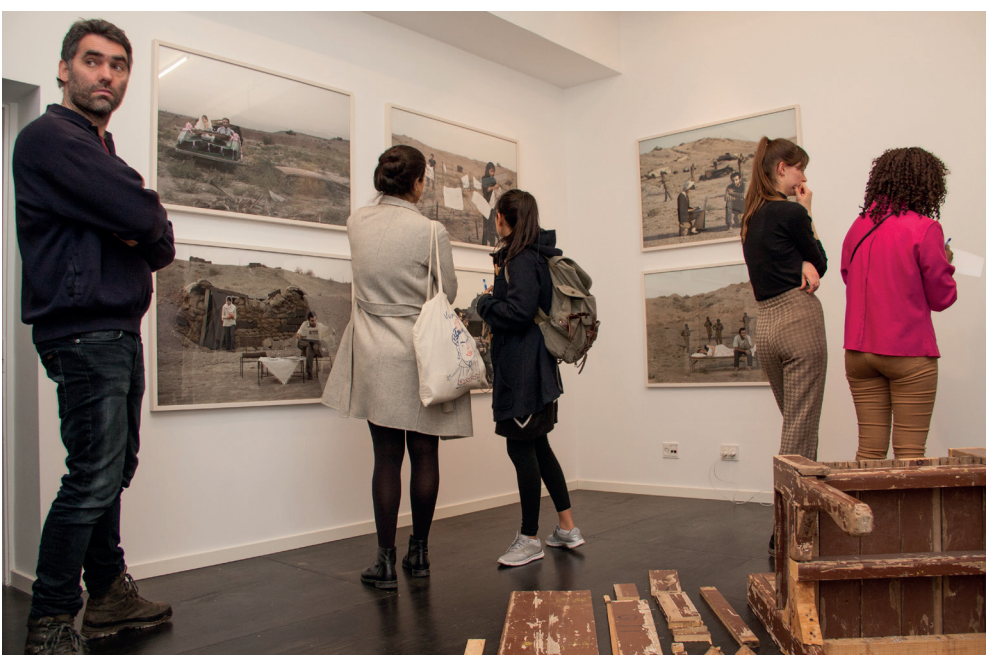
TEQUIOGRAFÍAS
Daniel Godínez-Nivón
Mexico City

danielgodineznivon.com /Tequiografias

My artwork is developed in specific contexts based on *tequio*, a communal system of organisation expressed in collaborative practices, mandatory and unpaid work. I'm interested in *tequio* as a tool of artistic composition that allows me to work and arrange symbolic elements to generate images. My main focus is to investigate what is the form of collaboration. *Tequiografías* is an ongoing project that began in 2010. It consists of the creation of a series of learning school materials that are similar to conventional ones –called *monografías*– typically used by young students in Mexico. *Tequiografías* are made with the help of a group of Zapotecs, Mixes, Mixtecs and Triquis that belong to the Assembly of Indigenous Migrants. Each *Tequiografía* revolves around specific subjects that are taught at school such as health or mathematics, but it includes the particular view that the communities have of these topics, which are first agreed upon in assemblies. *Tequiografías* are now a bilingual material and a registered trademark and are distributed in the same stationery stores where the conventional *monografías* are sold. I believe that this project has the potential to complement the traditional learning materials. So far, *Tequiografías* have provided a forum to 4 of the 64 ethnic groups present in Mexico, in which they have contributed with their experiences as part of a visibility process that has an enormous potential to continue developing.

WHO?
I come from an indigenous Zapotec migrant family from Oaxaca, Mexico. Both my personal and familiar background allowed me to understand that collaboration is a social and artistic tool. For the last ten years, I've been working in specific contexts based on ***tequio***, a communal system of organisation expressed in collaborative practices, mandatory and unpaid work.





since 2009

TRAMPOLINE HOUSE
Morten Goll and Tone Olaf
Copenhagen

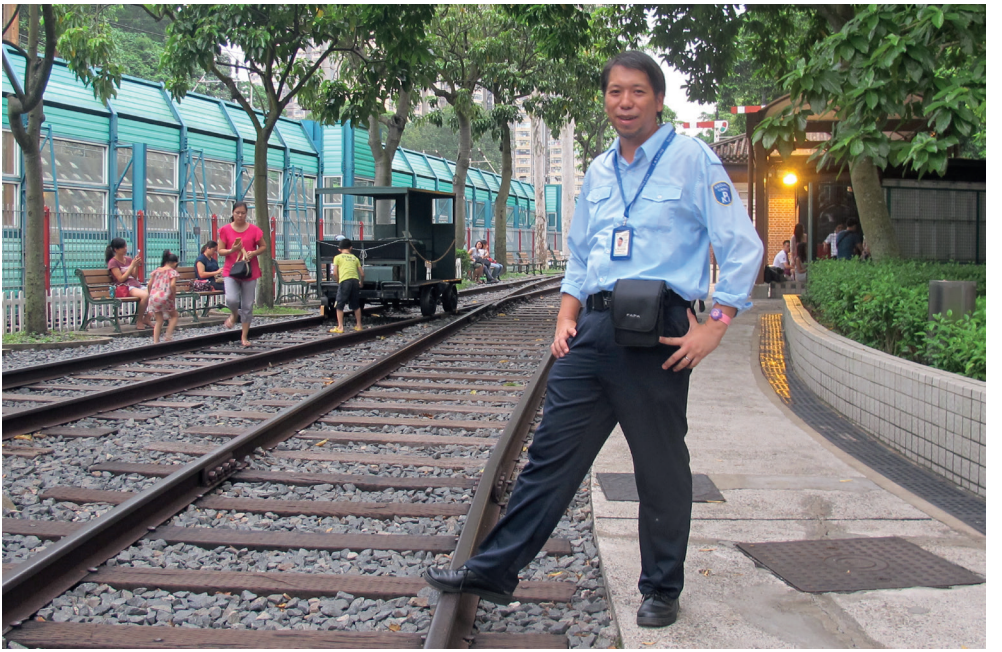
trampolinehouse.dk

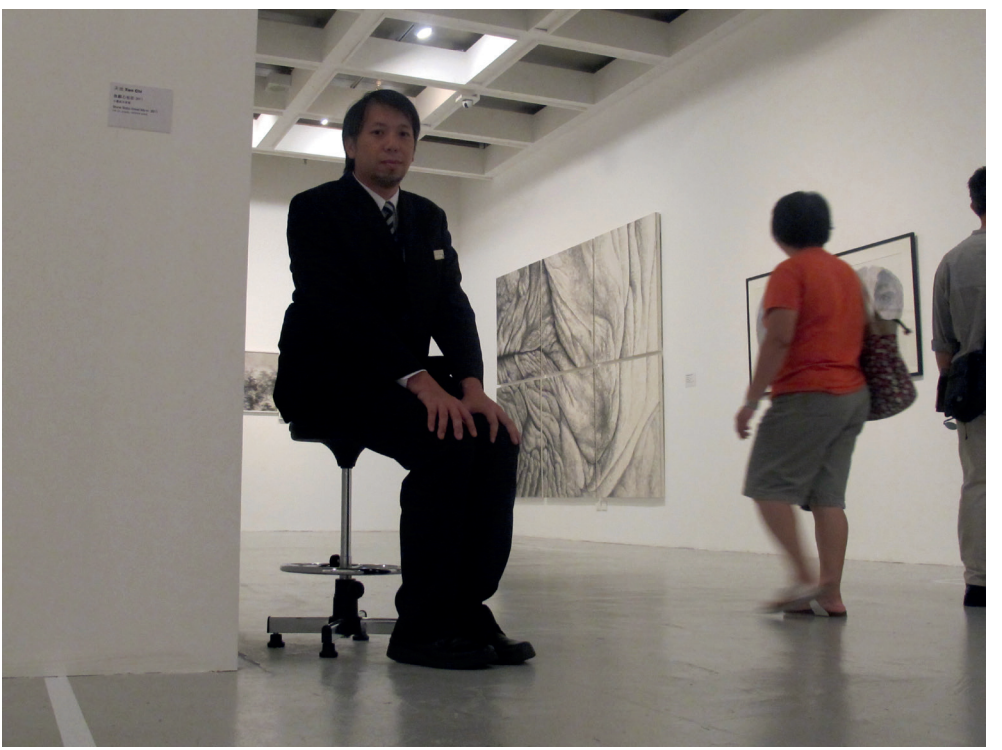
Trampoline House: Copenhagen Refugee Community is an independent community centre in Copenhagen that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. Four days a week, the house offers internships and job training, language classes and activities, legal/medical/psychological counseling and campaigns for change to both asylum seekers and refugees in the Danish integration programme. The aim is to break the social isolation and sense of powerlessness that many refugees and asylum seekers experience while undergoing the integration programme or while waiting years in the Danish asylum centres for a response to their asylum claim or their deportation. Trampoline House's mission is to be an antidote to the damaging effects of Denmark's asylum and immigration policies. It brings together asylum seekers and Danish citizens, refugees with a residence permit and other residents of Denmark, united by a desire to improve the conditions for asylum seekers and refugees. Our vision is an asylum system that allows asylum seekers to work, to live in private housing, and to participate in society from the day they arrive. We work holistically to ensure this through:

— job training and education
— democratic practice
— system awareness and counseling
— social networking

Trampoline House is a self-governing institution with a board of directors, a paid staff of 11, and close to 200 interns and volunteers. It was formed in 2009–2010 by artists Morten Goll and Joachim Hamou and curator Tone Olaf Nielsen in collaboration with a large group of asylum seekers, socially engaged art students, migration activists, and immigration lawyers in reaction to current Danish refugee and immigration politics, which has become one of the toughest in Europe.

WHO?
Morten Goll (b. 1964) is a socio-politically engaged artist, working with social platforms for political change. Based in Copenhagen, he co-founded the Trampoline House in 2009–2010 and is the administrative director of the organisation. Tone Olaf Nielsen (b. 1967) is a Copenhagen-based independent curator, who is the co-founder of the feminist curatorial collective Kuratorisk Aktion (2005), Trampoline House (2009-10), and CAMP / Center for Art on Migration Politics (2015) in Trampoline House.





since 2007

UNDERCOVER WORKER
Luke Ching Chin Wai
Hong Kong

Changing from the manufacturing industry to the service industry, many middle-aged people are forced to accept jobs with low salary and long working hours. Undercover worker is an ongoing project in which the artist tried to "cross border" to work in different grassroots jobs to experience the working environments and make first-hand observations. The artist then shared his experiences by contributing essays to local mainstream newspapers. Moreover, he also tries to develop alternative labour campaigns to improve the working environment in different areas. Since 2007, the artist has tried to take up many undercover jobs, such as security guard in an industrial building, Railroad Museum, University, wet markets, and art galleries. He has also tried to work in a supermarket and convenience store, and as a cleaner recently. Moreover, he did many interesting "labour campaign" within this period. For example, he fought for chairs for all the security guards working in the Museum of Arts and Hong Kong Heritage Museum by utilising the visitor book to sign a petition, which eventually led to changes. He also successfully fought for chairs for UA cinema staff in the counter by asking to make an advertisement in Hong Kong Times Square. He has used simple materials to solve the problems created by the bad design of public rubbish bin to make the cleaner's job a bit easier. He also held a slogan competition to urge Circle K convenience stores not to force their staff to wear a cap. Within 3 years, the artist successfully pushed more than ten chain stores to change their policy to provide chairs to the cashiers. Finally, he urged the Labour Department to improve the guide on prevention of health hazards of prolonged standing. In future, he wants to train more people to be an undercover worker.

WHO?
Luke Ching was born in 1972. He works as an artist, reporter, activist and art educator. One of the main concerns of his projects is related to labour rights. He believes that an artist should have two roles in the community. One is as an indicator: an artist should be able to visualise phenomenon/problems hidden under the spectacular city. Another is as a catalyst: an artist should try to link up different things /situations/ people to create energy and to give new imaginations to social reality.

VISIBLE COLLABORATES WITH CURATORIAL STUDIES PROGRAMS ACROSS EUROPE

For the Visible Temporary Parliament at the Hôtel de ville in Paris on 16 November, we have invited a selection of European curatorial studies masters to be part of the parliament and involve their participants in the debate, where they will actively engage with the challenges of the expanded field of public art. A particular role is performed by the CuratorLab participants from Konstfack in Stockholm, who will act as advocates for the ten shortlisted projects, after having spent several months preparing for the occasion in dialogue with the shortlisted artists.

Projects Advocates:
Sara Alberani (Rome), Pia Chakraverti-Würthwein (Berlin), Alba Folgado (Uppsala), Tal Gilad (Stockholm), Carolina Lio (London), Carlota Mir (Vienna), Sofia Steinvorth (Lisbon), Claudia Stübi (Bern), Ben GJ Thomas (Bristol)

Other participating students and delegations in the frame of the 2019 Visible Temporary Parliament:
— The Curatorial Studies programme at the Royal Academy of Fine Arts (KASK) of University College Ghent is an intensive one-year English-language postgraduate course aimed at experienced and/or post-MA applicants in the arts, humanities or sciences with a keen interest in contemporary art. Established in 1999, KASK's Curatorial Studies is the only postgraduate curatorial programme in Belgium, benefitting from a unique partnership between KASK, Ghent University, the Municipal Museum of Contemporary Art (S.M.A.K.) and Kunsthal Gent. Curatorial Studies stands out among comparable European and North American programmes for the breadth of skills it covers, from conservation and exhibition history/theory to collection management and mediation.

— The master programme Art, Design and Image in a Socio-Political Context at Sint Lucas Antwerpen (BE) invites its participants to question and explore together how our work in art or design can actively relate to society. As our collective and personal practices are inseparable

from the social and political contexts and systems they are operating in, they give thought to, inspire or truly enable to change these contexts. What moves us? What is our positionality? What can we do to facilitate change and transformations? Whom and how will it affect? (Participants in 2019-2020: Carla-Reina Cochez, Enya Cornelis, Amber De Coen, Karin De Vylder, Els van Hooft, Renée Moons, Dorina Verdyck, Esther Weidenbaum; facilitated by Robin Vanbesien.)

— **Open Design Course for Refugee and Asylum Seekers, KASK, Gent**
Open design course (ODC) is a programme dedicated to refugees, asylum seekers and people who do not have access to higher education due to administrative, financial or social reasons. The course has no tuition fee, takes place at KASK School of Arts, Ghent, Belgium and is currently supported by the federal government and the Digital Belgium Skills Fund. It focuses on Open Design as a technological, cultural, artistic and critical practice. This course method is based on co-creation and peer learning, putting emphasis on new media literacy. Its ten weeks curriculum is built on the concept of input and output weeks. In the input weeks FLOSS tools [Free/Libre/Open Source Software] and co-creation methodologies, from idea development to storytelling, are introduced by a multidisciplinary and diverse teaching team, including former ODC participants. In the output weeks, the participants are invited to contribute their educational, professional or cultural expertise to design their projects, towards a public moment, a five days Open Laboratory in Zwarte Zaal, KASK.

SATELLITES BY THIRD PARADISE AMBASSADRESSES AND AMBASSADORS

— **UNIDEE** (Biella) started in 1999 by internationally renowned italian artist Michelangelo Pistoletto with the name of UNIDEE-University of Ideas, proposes a formal educational model based on «other» ways of experiencing the encounter between critical theory, activism and artistic practice, not according to relationships of subordination but rather through levels of interaction, exchanges, mutual interferences. UNIDEE is a school that offers short courses (informal education) and three years courses (formal education) in the field of art and social engagement. Together with the courses UNIDEE works with organisations and fosters an intensive academic research activity. During its previous 20 years as Unidee – University of ideas, it saw the participation of almost 5,000 artists, curators, activists, entrepreneurs and social

innovators, scholars, community leaders, and many other figures, from more than 50 countries around the world.

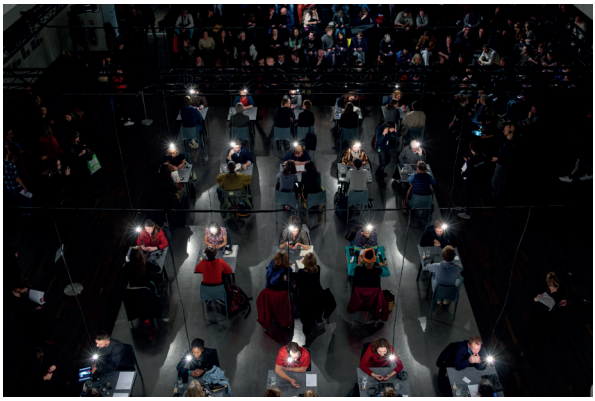
— Assembly BA Curating at Goldsmiths, London
BA curators are a collective. Promoters of social practice, theorists of aesthetic disciplines, practitioners of an ethics of care. We form student-led conversations, workshops and projects; our efforts work to produce an anti-hegemonic interactive corpus through visual and political methodology.

— Kayu Lucie Fontaine, Bali
batuartspace.org, *kayuluciefontaine.com*, *luciefontaine.com*, *honoldfineart.com*

— Espronceda Institute for Arts and Culture, Barcelona
www.espronceda.net

— OpenSource Gallery, New York
open-source-gallery.org

WORKSHOPS ON SOCIALLY ENGAGED ART PROJECTS
17 November 2019 at Lafayette Anticipations
Paris–Brussels



Blackmarket for Useful Knowledge and Non-Knowledge by Hannah Hurtzig and Mobile Academy Berlin. Curated by Council in Paris, 2015.

On 17 November, upon invitation by the Visible Project, Council and the Flemish Art Institute will assemble curators, educators and artists involved in socially engaged practices internationally.
Five organisations from Paris are taking part: About A Worker, La Buse, Council, Le Peuple Qui Manque and Refugee Food Festival.
The Brussels and Ghent based socially engaged art projects Engagement (Sirah Foighel Brutmann), DOEK (Lies Van Assche), Toestand (Bie Vancraeynest), Toestand (Bie Vancraeynest), Cinemamaximiliaan (Victor Ghostin), CirQ (Xavier Closet, Farah Laporte), Transfocollect (Haider Al Timimi), Bâtard Festival (Bouchra Lamsyeh) and Manoeuvre (Chris Rotsaert) have been invited and supported by the Flemish Art Institute to join the 2019 Visible Temporary Parliament and the workshop.

FLANDERS
ARTS INSTITUTE

Fondazione Zegna is a family foundation inspired by the values and vision of Ermenegildo Zegna, entrepreneur and philanthropist. The Foundation supports humanitarian initiatives on a local and global scale, fostering social well-being and the cultural development of communities in harmony with the environment. Its involvement in contemporary art is a natural consequence of the Zegna family's belief that beauty and creativity are a source of inspiration for humanity. On a local level, the ALL'APERTO project, launched in 2008, has placed a series of permanent site-specific artworks,
accessible to everyone, in the landscape of Trivero and the adjacent Oasi Zegna. The Foundation's collaboration with Cittadellarte Fondazione Pistoletto, dating from 2000, built a network of international actors for a social change, both in supporting the UNIDEE – University of Ideas and in participating as a founding partner in the Visible Project, ongoing since 2009.

Cittadellarte wants to inspire and produce a responsible transformation of society through ideas and creative projects. Cittadellarte–Fondazione Pistoletto is a physical place, a concept, a vision, a project, a community. It is a challenge to try and describe in a few words such an articulated and complex reality. The objective set by its founders is inferred in the name: to create a place where artists, scientists, activists, entrepreneurs, and institutional representatives could meet, an actual home for art, an art seen as an instrument of responsible social transformation. Cittadellarte–Fondazione Pistoletto was instituted in 1998 as a concrete action of the Progetto Arte Manifesto, in which Michelangelo Pistoletto placed art in direct interaction with all the areas of human activity which form society.

Fondation d'entreprise Galeries Lafayette

Lafayette Anticipations is a general interest fondation structured around its production activities and support provided to contemporary creation. The Fondation acts as a catalyst, providing artists with unique, made-to-measure conditions in which to produce, experiment and exhibit. Since its opening in March 2018, the Fondation has been the first multidisciplinary centre of its kind in France. In its 19th century building situated in the heart of the Marais and renovated by OMA, Rem Koolhaas's architecture firm, the public encounters a curatorial machine in which new works produced by international practitioners –stemming from the fields of contemporary art, design and fashion– are presented.

Conception
Judith Wielander, Matteo Lucchetti, Anna Colin
Graphic design
Maëlle Brientini
Translatio
Claire Le Breton
Proofreading
Anna Colin

Visible and Lafayette Anticipations wish to thank the artists, the Hôtel de ville de Paris, LCP and the Flanders Arts Institute.

www.visibleproject.org

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Pauline Vincent
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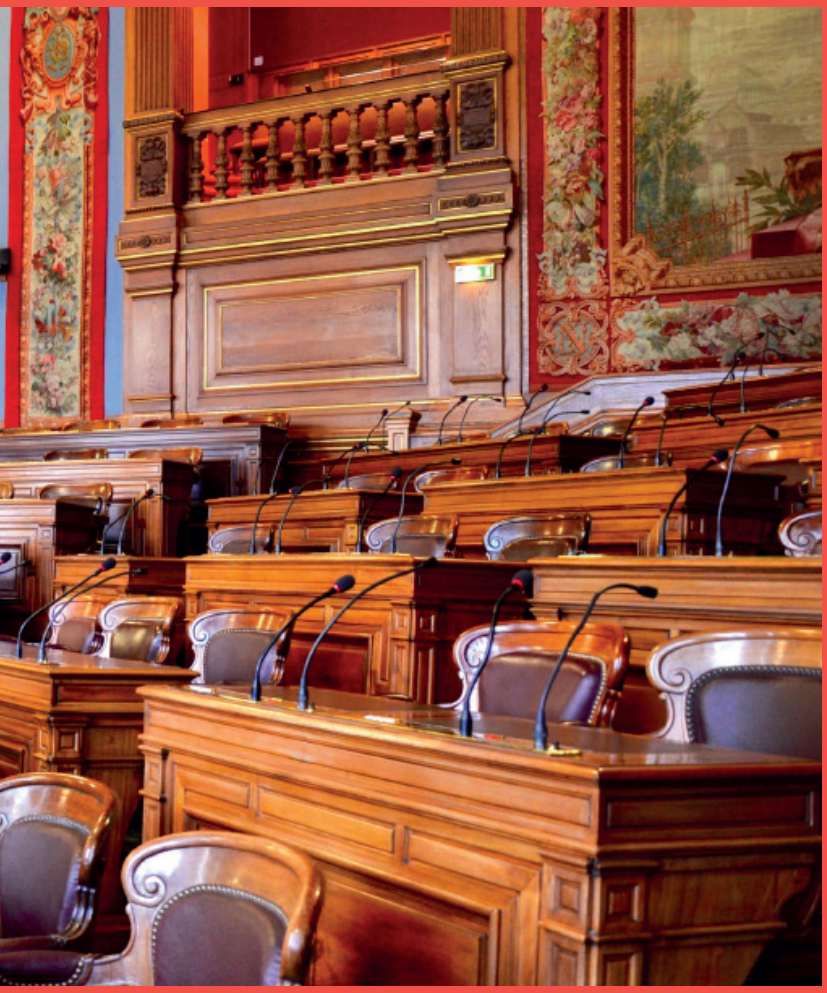

LAFAYETTE ANTICIPATIONS
Fondation d'entreprise Galeries Lafayette

visible

cittadellarte
FONDAZIONE PISTOLETTO

Fondazione Zegna