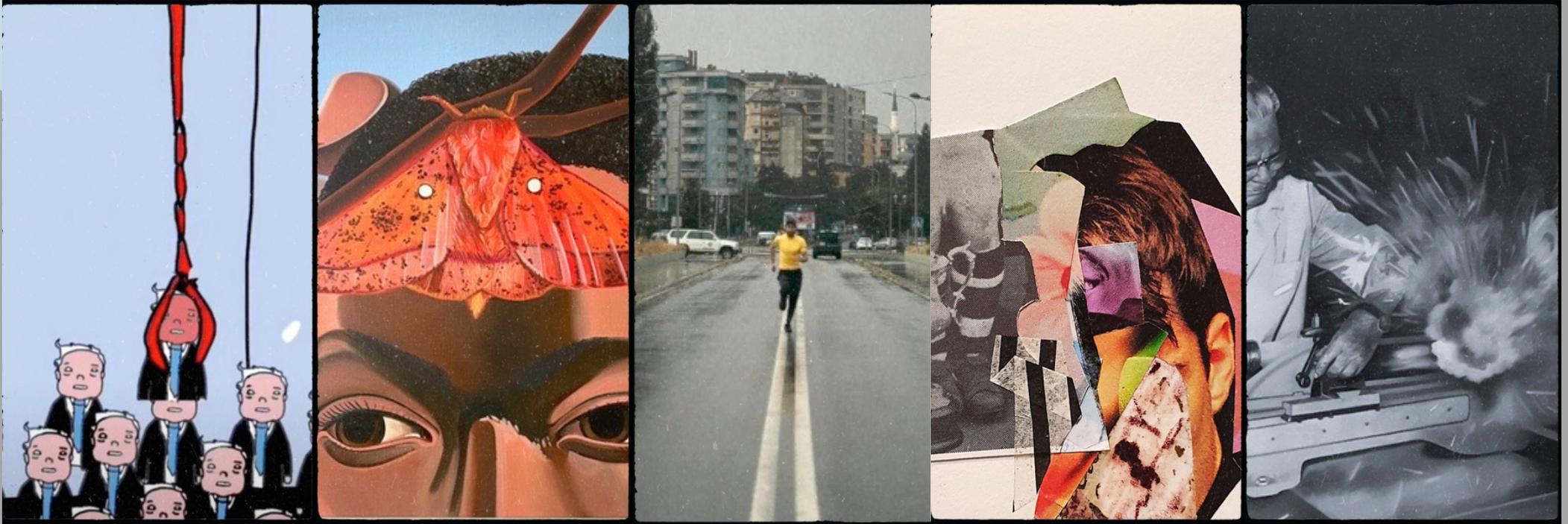


'complicating the narrative'
(in a time of false simplicity)



**D.RAD: DE-RADICALISATION IN EUROPE AND BEYOND CURATORIAL
EXHIBITION**







D.RAD

D.Rad: De-radicalisation in Europe and Beyond

exhibition project partners

- GLASGOW CALEDONIAN UNIVERSITY
- THE CENTER FOR COMPARATIVE CONFLICT STUDIES
- THE AMERICAN UNIVERSITY OF PARIS

project lead coordinator

PROFESSOR UMUT KORKUT

curator

DR MAGGIE LAIDLAW

main partner lead

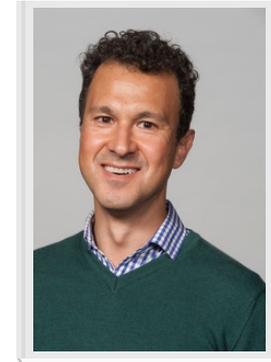
STEVAN TATALOVIC

Acknowledgements

this catalogue was designed & authored
by Dr Maggie Laidlaw

D.Rad funds the
'Complicating the Narrative' exhibition
GRANT NUMBER 959198

FOREWORD BY PROFESSOR UMUT KORKUT



Are those not belonging to our religion, ethnicity, sexuality, religion, gender necessary different from us? That is, do they constitute our 'other'? Does the presence of the other disturb our sense of security within the self? Should the prominence of the other serve to diminish the self and even inspire feelings of enmity? Should the presence of 'non-indigenous' alienate the self from its mundane and ultimately make them grieve for they are being rid of something that they have justly thought to deserve? Where does the indigene end?

As these questions should now set their course, what you are about to visit is not a typical art exhibition. This is an exhibition to cultivate artistic forms of expression using diverse media and to interpret the research concepts essential to a multi-national and multi-method research project by using art as a medium of interpretation and expression. And we have great artists to deliver that!

In the D.Rad project consortium, we are a group of social and computational scientists, thinkers, practitioners - and all minorities in one way or another in our very mundane existence. D.Rad is not an easy project. It involves 18 partners and 17 countries, many of them understudied. The consortium ranges through Finland, Hungary, Slovenia, Jordan, Georgia, Iraq, and Israel among others. It brings together an amazing group of junior and senior academics and third-sector organisations along a spectrum from humanities to artificial intelligence. Since the inception of our project, funded by the EC Horizon 2020 funds, our day-to-day work has been somewhere between a down-hill slalom and up-hill cycle race to meet the demands of our very ambitious project. These are, essentially, both very exciting races, but they can also make our everyday research work rather alienated from where we philosophically have started.

Originally, we launched this project from our common understanding that convivial and 'non-politicised' relations can make the self and the other see each other as partakers of similar daily routines and shareholders of common problems. Particularly for youngsters, these can range from finding work, and housing, dealing with costs and expenses, limited local transportation or twists and turns and various coups de foudre when life meets love. Having said that, we are all political animals also. However, our looking glass has recently incorporated rather 'politicised' interpretations of each other's everyday existence and mundane reactions to what we all go through. The looking glass has effectively become a mirror that only shows the 'dark side' of what we want to see in the 'other' - an almost a negative of the 'self'.

Such polarization triggers radicalization and extremist reactions. In radicalized individuals and their situations, we come across the alienated self and the other sowing extreme grievance to each other. It is puzzling for our rational and human sensibility to understand how diversity is not celebrated but threatening.

After the Armenian journalist Hrant Dink was murdered in Turkey in January 2007, his widow Rakel Dink said in her eulogy, "unless we question the darkness that fostered a murderer from a baby, my brothers and sisters, nothing can be done".

After losing two daughters, two granddaughters and a niece when neo-Nazis set fire to their home in Solingen Germany in 1993, the matriarch of the house Mevlude Genc appealed to Turks and Germans alike to overcome hatred and reach out to each other, saying that, "the death of my family should open us up to be friends. Let's live together hand in hand."

Yet, such empathy can fail at the news of an 85 years old French woman being killed only because she was Jewish in 2018 or at the sight of a Hungarian camerawoman kicking out and tripping up a desperate man carrying his child to safety as he was running for his safety and life from Serbia to Hungary as an irregular migrant in 2015. In the recent year, even wearing a mask or getting a vaccine to fend off covid, insisting on the right of self-determination of one's country or speaking Russian have turned into instruments of polarization, violence, and radicalization. The trauma of war has reached Europe and now Europeans can empathize with what their neighbours in the Middle East and Africa have been going through for decades.

To interpret these reactions, D.Rad examines the micro-level foundations of radicalisation, to understand how individuals travel along a spectrum from unradicalised to radicalised to deradicalised. Our theoretical starting point is what we call the I-GAP spectrum. Radicalisation may begin with feelings of injustice (I), of being singled out or discriminated against because of one's identity or status. This can become grievance (G), enmity against other social groups, which can foster alienation (A) from the social and political order and from unradicalised members of the community. The ultimate effect of many individuals travelling along this spectrum will be polarisation (P) of cultural and political attitudes.

Yet, this exhibition is our chance to take stock of research and to see what we have achieved thus far with DRad from the point of view of some excellent works of arts and very diligent interpretations of our I-GAP spectrum by 6 artists. Among these works, you will see a satirical and cynical interpretation of the life of Steve White - a character who can be real inasmuch as he is fictional and who profits from spreading bigotry and discrimination against minorities and vulnerable people - in six episodes with animations by Emily Brooks Millar and Lew-C singing as their artistic medium of expression. Putting the body and activism to the front, Stefan Lukić runs a bridge. Yet, this is not an ordinary bridge but the bridge between Kosovo and Serbia to show that bridges should not separate but unite people. To deliberate on how enforced identities can traumatise people, make them melancholic or even violent, Frances Ryan and Veljko Vučković engage with depicting polarising political and social expectations. We come across and even partake in them our everyday, but art becomes a means for us to realise their resonance on their targets. Finally, to question the self and the other dichotomy in expressions of beauty, the Glasgow-based painter Alan Stanners juxtaposes human and animal worlds as he builds his 'umwelt' by painting a diptych. Beyond these extraordinary works, we are also proud to be able to show works here from our earlier research project VOLPOWER (2019-2021), whose exhibition has unfortunately been confined to an online space during the pandemic. It is delightful to be able to show some works from that exhibition for the first time at Volpower's sister project exhibition.

My only hope is that this exhibition will make all of us leave our safe spaces briefly and appreciate the skill and beauty of art dealing with research themes endemic to the D.Rad consortium all the way from spatial planning to artificial intelligence. This exhibition should break the apathy or inconsequential sympathy of the self for the other. After all, if one continuously feels obliged to bolt their doors stronger every time they are attacked, how can we talk about intimacies? *

* Bensiyon Pinto, the Honorary President of the Turkish Jewish Community



D.RAD - 'COMPLICATING THE NARRATIVE'

A CURATORIAL CONCEPT: DR MAGGIE LAIDLAW

“Show a people as one thing - only one thing, and that is what they become”

Chimamanda Ngozi Adichie

As part of this exciting project, D.Rad utilises the universal language of art as a means of exploring the concept of 'Complicating the narrative', while also engaging with findings from project reports. The collected works culminate in this exciting exhibition of works in Belgrade and Paris. The core concepts of the exhibition are that of complicating violent extremist binary narratives of the other: to disrupt toxic narratives and shine a light on commonalities between, and the complexities of, perceived them-and-us characters, including highlighting shared grievances, but also how the fear of the other feeds not only one's own imagined cause but paradoxically, the 'other side' also.

Complicating the narrative means finding and including the details that don't fit a coherent narrative - on purpose, and exploring how stories and narratives of the other can unite or divide us. It means exploring common spaces where tensions and harmonies exist simultaneously. Our curated research exhibition aims to get at the slippery, difficult-to-determine characteristics of the binary narrative often portrayed by extremist hate groups, and to challenge the power relations of group identity while offering viewers an opportunity to reflect on the human capacity for pride and humility: the interdependence of involvement and detachment and being able to see oneself from a distance as one might be perceived by others

Within understandings of challenging otherness, it is the everyday micro-interactions that occur between individuals that are argued as the underpinnings of belonging. Realising that you find something of yourself in the other, as well as something of the other in yourself, can be a realisation that impacts deeply on our consciousness and outlook for the rest of our lives.

Across all sectors of our global world, individuals share common interests: the clothes that we wear, the music we listen to, the movies we watch and the technologies we prefer. We have shared favourite authors, styles of clothing, favourite foods, and hobbies, and far from being situated in simple binary positions, human beings share commonalities in the very ways in which we live our everyday lives.

The exhibition endeavours to compare, negotiate and reflect the self and others - and to challenge the single 'us-versus-them' story and unpick the overlapping narratives of individual and shared identity. This has been a journey of collaboration between academics, artists and some community members - whose voices and experiences are narrated and shared within some of these works. The presentation of these varied but connected narratives, portrayed in different formats shines a spotlight on the process of academic and creative engagement with the public, and the results it can deliver inside and outside academia.

ARTISTIC ENGAGEMENT



Our curator, Dr Maggie Laidlaw worked with six international artists for this exhibition. The artists were invited to respond to the written curatorial framework outlining the nature of the D. Rad project. Their role here was to add richness to the ideas and findings already woven through the research project and to interpret and communicate them to a broad international public.

Our artists bring with them biographies and histories that are rich and diverse. With experiences ranging from working with radicalized youth, or arts that are embedded in community engagement, to performance, activist and satirical art, our artists explore, in innovative and creative ways, concepts of belonging (or not belonging) in shared spaces and the ways in which different resources and environments aid or impede the single story/binary narrative.

Our artists capture, in creative forms, facets of our project framework, weaving them into inventive audio-visual journeys foregrounding the everyday narratives of challenging otherness. The final works created by the artists are inspired by, and consist of, concepts of belonging and inclusion within the context and processes of disrupting toxic narratives, while also challenging the symbolic power of negative online imagery - and to make use of these in physical and online public settings for more inclusive purposes. Digital and analogue mediums are specifically chosen to complement one another by linking the time-based elements within each: Histories, futures, processes, and the everyday. Drawing on the understanding that what the artist leaves out is as important as what is presented, their non-literal and abstract elements allow the viewer to make a connection with the works, making the content more relevant through a shared understanding of lived experiences.

Art and artists are crucial to challenging the boundaries of a society's established limits. They encourage us to shift the paradigms of our thinking, to reach beyond what we think we know, and to imagine other, albeit sometimes disturbing, ways of being together

ARTISTS

Emily Brooks Millar is a self taught visual artist based in Glasgow, Scotland, whose work primarily focuses on British and American political issues. A dark sense of humour and satire are present throughout her work, where an illustrative style sheds light on complex topics. Through paint and animation, her pieces are underpinned by her background in Oral History. As winner of the Neil Rafeek Prize (2022), she translates extensive interviewee discussions into creations for mass audiences. Alongside this, she is heavily inspired by current internet culture, identity and user interaction. Throughout her work, projecting a voice for the voiceless is her main objective.

<https://www.emilybrooksmillar.com/cv>

EMILY BROOKS MILLAR



LEW-C



Lew-C is a non-binary musician and visual artist based in Glasgow, Scotland. Their work discusses ideas around identity and spirituality — told through the medium of camp, character-based music videos. With a background in film composition and musicology, Lew-C is interested in exploring the interplay between sound, symbolism, and self.

FRANCES RYAN CHAMBERS



Frances Ryan - Scottish Artist from Denny, Stirlingshire
Frances studied Fine Art, Printmaking at DJCAD Dundee, and an MFA at Edinburgh College of Art and works in collage using found images, vintage ephemera, mixed media and mark making.

In this world, saturated with images, Frances believes collage brings a focus on exploring and finding hidden narratives within connected histories and shared experiences.

www.instagram.com/little_pink_dog

ALAN STANNERS

Alan Stanners was born in 1985, in Dundee, Scotland. He completed his BA at the Glasgow School of Art before moving to London in 2012 to complete his MA at Goldsmiths (2014). He continued to live and work in London for several years during which time he exhibited widely, including a solo exhibition at MOT gallery before returning to Glasgow where he is now based.

Recent solo and group exhibitions include: 'There goes the neighbourhood' at Castor Gallery (London, UK), 'The Ventriloquists', with Paul Beckerat Celine (Glasgow, UK), 'Galapagos' at Pavilion Pavilion (Glasgow, UK), 'A star is just a memory of a star', Brooke Benington (UK), Paris Internationale with Wschod Gallery (Paris, FR), 'Fenster Okey Dokey #3', curated by Steven Cairns and Fatima Hellberg, Jan Kaps Gallery, (Cologne, DE), 'Living Room Pictures', Queens Park Railway Club (Glasgow, UK)

<http://alanstanners.com/index.html>



VELJKO VUČKOVIĆ



Veljko Vučković (1994, Serbia) obtained his master's degree at the Faculty of Applied Arts in Belgrade in the class of professor Nikola Božović, applied painting department. He is currently a PhD student and a teaching associate at the same faculty. He has exhibited his works in one hundred and ten group exhibitions in Serbia and abroad and realized sixteen solo exhibitions. He received Momčilo Moma Marković award for the best small format drawing, the third Niš Art Foundation award and praise by the jury at the 14th International Biennial of Miniature Art in Gornji Milanovac, Serbia.

Stefan Lukic (1985 Uzice, Serbia) completed his Master studies at the Faculty of Fine Arts (Painting department, the class of professor Biljana Djurdjevic) in Belgrade, in 2022. He graduated from the Faculty of Applied Arts in Belgrade in 2018. He finished his third year of studies in Paris at the Academy of Fine Arts (ENSBA) in 2017. He was resident in Gothenburg, Sweden, in 2021 and Homesession Art Space, Barcelona, Spain, in 2021; He finished Masterclass at the Royal Academy (Rijksakademie) Amsterdam, The Netherlands, 2019; He participated in the 31st Memorial of Nadežda Petrović 2022; He was a finalist of the Mangelos Award for Contemporary Art 2021; He won the award for painting at the Faculty of Applied Arts in 2016. He has had several solo exhibitions, of which we point out: "24/7" Gothenburg, Sweden, 2021; "Tram Called Desire - The First Round in Barcelona" Barcelona, Spain, 2021; „Second Round in Monte Carlo "Monte Carlo, Monaco, 2021; "Size does (not) matter"; Catch 22, Belgrade, Serbia, 2021; "As Far, as my legs will carry me"; Dobrinjska 5, Belgrade, Serbia, 2020; Interspace, U10 Art Space, Belgrade, Serbia 2018; "YUGOnostalgia" at the National Theater in Uzice city, 2017; "Face and reverse" at the National Museum in Kragujevac city, Serbia, 2016. He has exhibited in group exhibition in Paris, Belgrade, Novi Sad, Nis and Kragujevac cities. He currently lives and works in Belgrade, Serbia.

www.stefanlukic.art

IG: @stefanlukic.art

STEFAN LUKIĆ



EXHIBITION VIEWING: GALLERY 1

STEFAN LUKIĆ

BY YOUR SIDE

The bridge should be a strong symbol of connection. They should connect two shores, two continents as well as two parts of a city. Having said that the Kosovska Mitrovica bridge separates two nations that is, Serbians and Albanians. On top, these people have lived together for centuries and continue to live together in other places in Serbia.

The bridge as a place signifies a date and a time. It is both liminal and perennial. On the 22nd anniversary of the division between Kosovo and Serbia, Stefan planned to run the bridge 22 times from one side to the other to symbolize the 22 years since the bridge lost its function of connecting Kosovo and Serbia. Also using GPS, he scribbled out new imaginary borders. Hence, and by using running as an act of activism, Stefan aimed to intervene in this separation to remind us that the bridge connects people rather than separating them. In a way, Stefan's act of running becomes the bridge at the face of the actual bridge having lost its function.

Amidst and thanks to his activism, the bridge becomes devoid of its function as a border making "Stefan ne zna za granice!" (Stefan does not know about borders) his manifesto. However, Stefan could neither run over the bridge 22 times, nor could he place his manifesto over the bridge. The Police stopped the artist's performance on the sixth attempt repeating that in 22 years no one has run across the bridge.

Stefan was not hindered but looked for another symbolic location to state his activism. To antagonise the nationalist reaction in Serbia to the nationalist make-up of Kosovo, Stefan took his activism to Kosovska street in Belgrade. He then re-created the very space that he was rid of on the bridge at the heart of Belgrade and freely ran over his manifesto "Stefan ne zna za granice!" in a town which otherwise has been branded with nationalism over the years. Ultimately and with a pinch of puzzlement, he used the street as a space to bring people together even if the bridge itself fails to deliver its mission between the Albanians and the Serbs.



EXHIBITION VIEWING: GALLERY 1

VELJKO VUČKOVIĆ

Veljko's works are two small format paintings made specifically for these occasions. With these pieces, Veljko explores the rather imposed and made up coherence within the former Socialist Federal Republic of Yugoslavia with a pinch of humour and through the prism of seeing how that led to radicalisation and the explosion of Yugoslavia at the end.

Radicalisation is a phenomenon in which people accept opinions, views, ideas and attitudes, that could possibly lead to friction, extreme actions, and at times terror. A number of different forms of violence can originate from ethnic, religious, local and regional conflicts. In the case of Yugoslavia, as a victim of terrorism, on the one hand, Yugoslavia forged its opinion on international terrorism by signing all international conventions related to stopping and punishing those that aim to participate in terrorist acts. On the other hand, Yugoslavia was also a country that was somewhere between totalitarianism and authoritarianism and reached out to terrorism itself with the goal of preserving its own political regime as it fought for its unity.

In Veljko's exploration of the medium of painting, he deals with the problem of using pre-existing visual imagery as a starting point. In this case, the point of departure for these artworks are photographs taken from a Tito monograph from 1971. One goal that the former Yugoslav president for life (until his death in 1980) achieved, was overthrowing of the nationalist ambitions within the constituent republics along with his devotion for harmonious unity of Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia. However, even though he was confident in his courageous leadership and was often apprehensive when it came to nationalist tendencies and the danger that they can create, ethnic pressure was present in the Western Balkans for centuries. Besides that, religious and similar practices were often restrained under communism in this region, which continued during the Yugoslav Wars in the '90s.

The first picture shows Tito, a charismatic leader, who has been much less blamed than any other headman known for his authoritarian reign, working on a turning machine (he has been working in a number of factories throughout his life). It is based on a photograph that Veljko chose, thinking that it could be a metaphorical or a symbolic image. Turning is a material removal process – a machine rotates at a high speed while a cutting tool that is fixed removes the material, producing different shapes. However, after the work on the selected material is finished, no matter how careful, precise and detailed the treatment of the matter was, the surface of the material will never be perfectly smooth. It will remain rough and filled with cracks and unevenness. In addition to that, the spectator can see that the machine is under stress and starting to blow up, indicating that the process is not going too well. Even though Tito had been working for decades on further developing and perfecting the country he led, Yugoslavia was never impeccable and had a number of flaws. The imperfection of any material after the turning procedure could then act as a counterpart to the socialist country's flaws, especially within the social structure. It could be connected to Tito's everlasting fear of nationalist tendencies.

While the first painting is completely black and white, the second one is in colour. Both artworks are painted using a traditional technique – oil on canvas – and are equal in size. The second picture features Tito meeting with his associates. In the monograph that Veljko has used, the exact reason behind their meeting is not specified – which allows him to re-contextualise the image – something that has been a dominant characteristic of his work in general so far – by resurrecting the information that he absorbed from other media. Through the use of photography, Veljko is interested in creating paintings that are ambiguous and that can provide wispy social and political associations. Therefore, it is possible for this picture to move through a number of different contexts. If we take a look at this painting through the prism of de-radicalisation, we could assume that the leader and his helpers are working on their plans and aiming to solve a number of their problems, one of them perhaps being social concerns. For example, how to prevent a number of different radical acts that could be a result of a feeling of disturbance or a general unrest, or how to deal with disruption, widespread turmoil which has already taken place, (or terrorism), and put an end to it, no matter what the method is. The ultimate solution to these or any other case, as brought up earlier, could even be using terror as a means to settle discontent caused by Yugoslavia again by Yugoslavia itself. Regardless of the fact that Tito and his associates put a lot of effort into and united the countries in the Western Balkan region, there were many difficulties in maintaining this concord and alleged harmony. Even though de-radicalisation has grown in popularity in the 21st century, particularly after the September 11 attacks, we might assume that back then, Tito and the most powerful figures in Yugoslavia have used certain methods similar to deradicalization to root out unwanted attitudes and behaviours. It is possible that some of those approaches themselves were radical and controversial, leading to a number of conspiracies. Some of these methods might even have been violent. Ultimately, the intention behind the inscription on the picture is to further contextualise it through the perspective of deradicalisation.

Both photographs have been scanned and then altered before the act of painting – they are digitally rearranged and edited in a number of ways. This artistic gesture comprises of digital media, but in its last stage, it includes materiality, which gives us an opportunity to call it post-digital.

EXHIBITION VIEWING: GALLERY 1

VELJKO VUČKOVIĆ



State Control
oil on canvas, 50×50 cm, 2022



All Hands on Deck
oil on canvas, 50×50 cm, 2022

EXHIBITION VIEWING: GALLERY 2

EMILY BROOKS MILLAR & LEW-C

THE STEVE WHITE EXPERIENCE

The Steve White Experience deconstructs how absurdist narratives are often used by political media-commentators as a veil for spreading bigotry and discrimination against minorities and vulnerable people. Whether intentionally hateful, or motivated by the wealth, attention, and influence that misinformation and extremism on public platforms generates, these individuals are culpable for the perspectives and communities they foster.

In particular, this project was inspired by the outlandish, yet popular, alt-right conspiracy theory that soy-based products and veganism are part of a wider plot to 'feminise the men of the Global West' through the consumption of plant-oestrogen. The amount of visceral and varied responses to the rise in popularity of plant-substitute foods, and how right-wing commentators use 'chemical imbalance' as a segue way to essentialist and fascism-adjacent talking points, provides an excellent example of these absurdist politics in action.

This series of animated music videos tell of fictional public-figure Steve White's rise to fame, his confrontation with the self and the perceived Other, and his role in perpetuating cycles of hate. The Steve White Experience invites the audience to discard any perceived binaries around personal and collective identity in favour of an intersectional approach to reimagining the self.



EXHIBITION VIEWING: GALLERY 2

EMILY BROOKS MILLAR & LEW-C

BIG CHEESE

The monetisation of misinformation, and the cult followings it creates, is a trial of the digital age. Increasingly, mainstream media is populated by individuals that have capitalised on the fact that extremism (masquerading as 'controversy') simply makes more money than a neutral statement. By giving these narratives a platform, and manufacturing derisions in society, such individuals have profited off of both sides of a contentious audience.



Big Cheese is part 1 of 5 in The Steve White Experience depicting his rise to wealth, power and influence by selling his opinion pieces and misinformation. Love it or hate it, your response necessitates your engagement and will pay for the show to go on.

ECHOHEAD

Digitisation separates performed identity from the physical body and creates a space, in theory, where one can be free from other's projections and expectations. However, as the internet has evolved, this naive optimism for the digital era has been exploited to isolate and target specific demographics. The nature of social media and algorithmically curated content means that any time spent online is inevitably being spent in an increasingly soundproofed echo chamber.

Echohead is part 2 of 5 in the Steve White Experience. This piece highlights the fluidity of digital identities and the potential for radical positive change, yet how we are inundated with misinformation, entrapped in communities that reinforce our existing biases and see the world as an 'us and them' binary.



EMILY BROOKS MILLAR & LEW-C

THE EXPERIENCE

The Experience is part 3 of 5 in the Steve White Experience. This piece contains two short video loops: the first is intended as footage from Steve White's show while the second is of its audience. The audio is constructed from excerpts of real interviews with popular political commentators.

Socially constructed binaries inherited from the culture and collective, which we understand ourselves to be a part of, form the framework of our personal worldviews. In this way, the internal world of the individual and the frameworks of the collective necessarily inform each other. We all individually have the capacity for change. Yet, the monumental task of collective individuation relies on a culture that already accepts the non-binary nature of reality.

The Experience imagines a scenario, where the catalyst for this change is found in a psychoactive chemical found in plant products.



SOYBOY

The divides caused by the spread of misinformation have fragmented our self-image into a quilt of unscrutinised and essentialist beliefs. Binary perception — seeing the world as split into categorizable opposites — is a limitation of our language and culture. If we are indeed concerned with enacting social justice and equality, it is necessary to adopt a mode of perception and expression that accounts for infinite differences and change. One that removes the individual from the context of the binary-obsessed social matrix.

Soyboy is part 4 of 5 in The Steve White Experience. After ingesting a psychoactive soy-based product, Steve White has an encounter with 'the self'. Developing into a discussion of the Other and the unification process of perceived opposites. Soyboy interrogates the myths of an essentialist biology, chemical imbalance, and its supposed alignment to binary sex, gender and identity labels



EXHIBITION VIEWING: GALLERY 2

EMILY BROOKS MILLAR & LEW-C

RED HANDED



Acknowledging social construction, and identifying the trauma it inflicts, can uncover aspects of ourselves that may make us uncomfortable. Sometimes this can be realising that you have unknowingly endured a great deal of pain and sometimes the reverse is true - that you are responsible for the toxicity and abuse in your relationships with other people.

Red Handed is part 5 of 5 in the Steve White Experience. This final segment discusses how the biases and trauma that go unaddressed will recur and be passed down to the generations to come. While ignorance is not an excuse for causing suffering, the actions we take after these revelations have the power to redefine who we are and grow from our experience. Red Hands tells that it is only through the unification of perceived opposites that we achieve emotional healing and escape from cycles of hate

EXHIBITION VIEWING: GALLERY 2

SERIES OF COLLAGÉ WORKS

FRANCES RYAN

Frances Ryan's works speak to instances and experiences of social isolation, and how these can be challenged by everyday interactions and collective engagement with others at micro and meta-levels. Each individual work speaks to and wages an impact on the other works - creating an overall narrative that is greater than all of the individual parts. The series of works juxtapose both negative and positive viewpoints, illustrating the various ways a situation can be grasped by different people depending on their circumstances. The overall message here is to demonstrate that there is no single narrative with an endeavour to highlight the importance of listening and offering a space to others so that they would feel that they belong. This ultimately instils an awareness that they have something to offer to their community.

The references to football in some of the individual pieces relate to a small local football club formed to help men tackle obesity and mental health issues. The activities around this club are the underpinning inspiration for many of the works displayed. Weight stigma can have a negative impact on one's mental health and can leave individuals feeling isolated and withdrawn from their family, friends and the wider community. This would make them prone to a negative belonging as a feeling of exclusion becomes rampant among them. Football in particular and team sports in a general offer to those with feelings of exclusion a space, where individuals can convey their representative identities and experiences to each other and foster social interaction with those holding similar narratives to theirs. This subsequently builds joint narratives. The series of works in Ryan's art illustrates the potential for groups and organisations that bring people from very different backgrounds together to make better and more positive collective futures and challenge the negative effects of social isolation and grievances attached to weight stigma in return.

The repeating of certain motifs and images within the pieces namely ears (hearing/listening), mouths (smiling/talking) trophies (rewards/recognition) and everyday activities (team sports/walking/eating) give reference to various mundane everyday activities in which we also participate, though they can lead to feelings of isolation and also belonging.

The occasional texts that appear in the overall work, the terminology used, and the titles given to individual pieces portray the seemingly innocuous utterings, often spoken in the guise of 'well-meaning' but which can actually lead to isolating and stigmatizing others. The purpose here is to make us think of the impact of our own everyday activities: the things we say/do and listen to and how the ways in which we receive/consume information may affect our own sense of what it means to belong. The works should encourage us to examine factors at play within our own lives and the impact that our actions may have on others whether deliberate or not.

EXHIBITION VIEWING: GALLERY 2

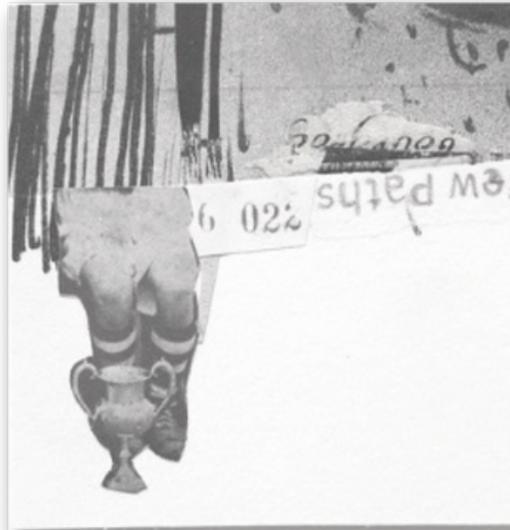
EXTRACT OF WORKS FROM SERIES

FRANCES RYAN



'Moments'

Definitions of self and others have significance as they are tied to rewards and punishment (which may be material or symbolic), to the prospect of benefit or loss as a consequence of identity claims as well as the stigmatizing of others. Here we have the trophy, a reward, a moment in time, and a memory made. We have the glimmer of a smile, a momentary offering of warmth and compassion - and a perceived opportunity for belonging. The bustling activity around the ear and the smile refer to how things can be lost in translation due to the noise of everyday life and highlight the importance of active awareness within our interactions with others.



'New Paths'

The mark-making in this piece is intuitive and expressive, and the trophy is the reward whether it is within the team where we feel we belong or in the reward of a feeling that we have the space to be and to not feel suffocated. The title offers a sense of hope and of choice, but also how our emotions and the way we feel can be key to the decisions that we make as individuals



'Man of the Match'

This piece reflects on the individual within a team and how the support of a team/a community can bring out the best in an individual. The smiling footballer shown within the silhouetted figures and the little flash of colour lighten the atmosphere in this otherwise dark piece. The two shapes of the cut-out figures at the front could relate to the team members not yet recruited and hence could be missing out on the sense of belonging, friendship, support and community that the team offers. This could refer to those feeling isolated, and distanced from the main community, who may then find comfort and a sense of belonging elsewhere

EXHIBITION VIEWING: GALLERY 3

VOLPOWER PROJECT

Our artists capture, in creative forms, facets of our volunteer everyday lives and personal narratives, and weave them into inventive audio-visual journeys foregrounding our volunteers' everyday accounts of inclusion, migration, diversity and empowerment. The final works created by the artists are inspired by, and consist of works by our volunteers, and all include notions of time, belonging and inclusion within the context of geographic, social and cultural (re)location.

HOLLY SUMMERSON

Visit the locations on the Volpower Gallery Map to see short animations created from volunteers' poetry, photography, collage and film. The videos bring together volunteers' different expressions of community, sharing, diversity, identity and place, and finding connections across countries and cultures. The animations are also connected to each other, as part of an interactive map that can be explored from anywhere.



STUDIO INFORMAL

Studio Informal is based out of Tehran, Iran and aims to explore new narratives using video and sound.

These audio-visual pieces deal with the notions of time and inclusion by drawing inspiration from works of Volpower volunteers representing narratives of the everyday, geographical and cultural relocation, temporality and literary/artistic expressivity.



IVO FURMAN & ALPER KIRKLAR

The following videos are built on the creative efforts of the Volpower participants. By articulating assorted content pieces, Dr Ivo Furman & Dr Alper Kirklar tried to comprehend and reflect the notion of medium specificity and collaborative storytelling. The main idea of these video works is to treat them as discrete yet interconnected elements which are produced during Volpower workshops.



<http://www.volpower.eu/>

EXHIBITION VIEWING: GALLERY 4

'UMWELTEN GAP'

ALAN STANNERS

'Umwelten Gap (Oakworm Moth)' and 'Umwelten Gap (Silkworm Larva)', are two new paintings created for DRAD that aim to confront narratives relating to cultural radicalisation. The diptych attempts to complicate a conversation around otherness by using the insect kingdom as a metaphor for difference. Our aversion to insect life is largely cultural and fueled by their alien appearance and conflicting reputations. Why does one type of moth inspire beauty but another anger?

'Umwelt', the world as it is experienced by a particular organism, and the environmental factors that collectively, are capable of affecting the behaviour of that animal or individual, is a German term loosely translated as 'self-centred world'. Often the reputations of insects come about due to their perceived intrusion into the human world. We watch with awe the complex lives of insect populations on nature programmes like Planet Earth, yet we seek to expel their presence when they make home in our clothes.

With these paintings, I hope to broaden our shared horizon and draw interest away from our own Umwelt and the inter-human conflicts located there, and onto our shared environmental necessity to understand, protect and restore natural biodiversity. In the last 27 years, global insect populations have fallen by 75%. This rapid decline poses a catastrophic and existential threat to the stability of our planetary ecosystem. A world that works for insects is one in which humans have to put aside their own short-term self-interest. Having a shared ideological purpose is what I believe breaks down the barriers of otherness and difference.



'Umwelten Gap (Oakworm Moth)'



'Umwelten Gap (Silkworm Larva)'

EXHIBITION VIEWING: GALLERY 4

'9TH MAY'

STEVAN TATALOVIC & ALEJANDRO SCOTT

Alejandro Scott is a Chilean Writer, Filmmaker, and Photographer. Always curious about stories, Alejandro strives to immerse himself into the experience of others and to find the truest of mediums to convey what being in others' shoes feels like.

Stevan Tatalovic is a Belgrade poet and author of three books of poetry. In 2017 *Ustupanje Mesta* (Giving up the place) became an award-winning book that received the national Branko Radičević award. In 2021 the latest poetry book was published by *Treći Trg, Malme u afektu* (Malmo in affect). His poems are translated into English, Slovenian, French and Greek.



"9th May" is a visual interpretation of the poems of Stevan Tatalovic where we slowly descend to the depths of where an outcast wonders about his place in the world. At the same time, 9th May symbolises Victory day and group societal optimism, however on the individual level, emptiness, isolation, grievance and alienation. Alone and forsaken, this unnamed man stands to represent those who live the consequences of history- the displaced, unrooted, and unattended. We place our line of sight next to his, we look out of his window and imagine with him, what life could be like if he had not been born who he is.

"9th May"

by Stevan Tatalovic

Excerpts from poem in English & Serbian

9th May

On the door to the attic space, there's a sign with our
Balkan surnames
Each letter cut out of collage magazines
Each letter in a different colour, like an anonymous
threat note
Us, children of incessant labour
Kingdom of Sweden in the years of crisis became the
owner of an exemplary democracy
Selling stocks in bulk at the stock market of unfree
citizens
Selling socialism to the capitalist reality, radicalization
of free square meters
Accompanied by the reduction of communal spaces
Educating the illiterate, adequate punishment
I understood that the journalists followed the money
trail, but the only thing they found
were the broken mind maps of a private owner
That day someone finally kidnapped the tycoon's
children
White slaves, exchange market
The ransom bag filled with underwear
Packed by Mari Kondo
Transported by Wolter White
State owner that I am thinking of now is grey haired
Driven out of confinement in an electric-powered vehicle

9. Maj

Na ulaznim vratima u tavanaški prostor zalepljena su naša
balkanska prezimena
Svako slovo isečeno iz kolažnih magazina
Svako slovo drugačije boje, kao anonimna preteća
poruka
Mi, deca neprestanog rada
Teško nalazimo mesto za privremeni život
Kraljevina Švedska je tokom godina krize postala vlasnik
primerne demokratije veleprodajom tržišnih akcija na
berzi neslobodnih građana
Prodajom socijalizma kapitalističkoj realnost,
radikalizacijom slobodnih kvadrata
Koje prati redukovanje zajedničkih prostorija
Opismenjavanje nepismenih, primereno kažnjavanje
Razumeo sam da su novinari pratili trag novca, ali jedino
do čega su došli jesu isprekidane mape uma privatnog
vlasnika
Tog dana neko je konačno kidnapovao decu tajkuna
Belo roblje, tržište otkupnina
U torbu za otkup složeno belo roblje
Spakovala ga je Mari Kondo
Prevozi ga Volter Vajt
Vlasnik države koga u ovom trenutku imam na umu ima
sedu kosu
Iz pritvora ga izvoze autom na struju



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