



D11.4 Report: D.Rad Curatorial Exhibitions

D.Rad Curatorial Exhibition: “Complicating the Narrative (in a time of false simplicity)”
Belgrade, Serbia:
Paris, France

UK

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List of Abbreviations

- AUP - American University of Paris
- CFCCS – Centre for Comparative Conflict Studies
- GCU – Glasgow Caledonian University.

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About the Project

D.Rad is a comparative study of radicalisation and polarisation in Europe and beyond. It aims to identify the actors, networks, and wider social contexts driving radicalisation, particularly among young people in urban and peri-urban areas. D.Rad conceptualises this through the I-GAP spectrum (injustice-grievance-alienation-polarisation) with the goal of moving towards measurable evaluations of de-radicalisation programmes. The intention is to identify the building blocks of radicalisation, which include a sense of being victimised; a sense of being thwarted or lacking agency in established legal and political structures; and coming under the influence of “us vs them” identity formulations.

D.Rad benefits from an exceptional breadth of backgrounds. The project spans national contexts including the UK, France, Italy, Germany, Poland, Hungary, Finland, Slovenia, Bosnia, Serbia, Kosovo, Israel, Iraq, Jordan, Turkey, Georgia, Austria, and several minority nationalisms. It bridges academic disciplines ranging from political science and cultural studies to social psychology and artificial intelligence. Dissemination methods include D.Rad labs, D.Rad hubs, policy papers, academic workshops, visual outputs and digital galleries. As such, D.Rad establishes a rigorous foundation to test practical interventions geared to prevention, inclusion and de-radicalisation.

With the possibility of capturing the trajectories of seventeen nations and several minority nations, the project will provide a unique evidence base for the comparative analysis of law and policy as nation states adapt to new security challenges. The process of mapping these varieties and their link to national contexts will be crucial in uncovering strengths and weaknesses in existing interventions. Furthermore, D.Rad accounts for the problem that processes of radicalisation often occur in circumstances that escape the control and scrutiny of traditional national frameworks of justice. The participation of AI professionals in modelling, analysing and devising solutions to online radicalisation will be central to the project’s aims.

Executive Summary/Abstract

As part of this exciting project, D.Rad utilised the universal language of art and curation as a means of exploring the concept of 'Complicating the Narrative', while also engaging with the overall concept of D.Rad. A selection of specially created artworks culminated in exhibitions in Belgrade in December 2022, and Paris, April, 2023. The core concepts of the exhibition were that of complicating 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. The exhibition aimed to get at the slippery, difficult-to-determine characteristics of the binary narrative portrayed by extremist hate groups being explored by D.Rad. The artworks aimed to challenge the single 'us-versus them' story and unpick the overlapping narratives of individual and shared identity, and endeavoured to compare, negotiate and reflect the self and others – and to prompt viewers to discover how others' worlds of meaning might differ, and/or correspond to one's own.

This report outlines the main insights from the D.Rad curatorial research exhibitions in Belgrade (Dec 2022) and Paris (April 2023). To begin, the report will draw attention to the development of the conceptual curatorial framework, situating the exhibitions in their current socio-political environment. The report will detail the complex processes from conceptualization to fruition as it draws attention to the importance of, and impact from, the D.Rad Curatorial Research Exhibitions, while also referencing the impact of the arts in raising awareness to aspects of social and political importance. Unlike more traditional forms of research dissemination, which are often placed at an academic distance from a general public – and hidden away behind expensive paywalls - one reason for the success of curating research findings in exhibition and event format, could be that the research data is displayed in a much more digestible and visually appealing manner. Curatorial initiatives such as those which we developed in D.Rad showcase the ways in which creativity, diversity and community connectivity of research can envision radically different relationships to their audiences.

The report offers a brief discussion of I-Gap spectrum and curating research, to offer means to recognise our differences, and commonalities, and endeavours to mobilise these in ways that can lead to deeper understandings of our very complex communities. Through promoting this understanding, curatorial engagement contributes to the narrowing of the I-GAP spectrum to help de-radicalisation.

Finally, the report will offer comment on what we all can learn and take-away from the D.Rad exhibitions.

Developing the D.Rad Curatorial Exhibition

1. Introduction

Creative enquiry and curation can prompt audiences not only to see things in different ways, but also to see them from different perspectives. On one level artistic research curation may be thought of as more accessible and simpler than academic writing/reading, but at another level what it is doing is something quite different. It can be more profound and thought-provoking to an audience than perhaps the findings of a survey that tell people 'a certain percentage of the population do this or that'. What is often attractive about art is that the meaning isn't immediately obvious. It may be ambiguous in a way that draws people to return to it and think about it further. So, in this sense it is not that curating findings in artistic form is simple, it may be accessible in that one can imagine oneself there, but it can also take you to another level that is more engaging because it is not giving an answer but raising questions – and taking the viewer into a more reflective mode.

This report will offer discussion on the importance of being imaginative, creative, and inclusive with research dissemination. Drawing people together in shared spaces can help us to think differently, and to find better ways of being together to identify, investigate and solve our common problems. In times of growing concern as to the sustainability of communities and exchanges worldwide on how to ease current social problems and general dissatisfaction, the role of art & culture as a binding force is not to be dismissed. Given the challenges now facing modern society, never has the timely sharing of evidence and research to wider publics been more critical. We are at a pivotal moment where the public has never been as engaged with research as they have been during the recent pandemic. This is the moment to engage with our respective communities on the importance of research – and to illustrate the need for the types of research that engage with, and are benefit to, all of society - and to encourage and engage future generations of researchers. It is crucial for academic research to make a difference in the 'noise' of the Internet, and research curation is a way to communicate research outcomes (online/offline) to diverse audiences for wider dissemination of research outcomes.

The 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. The 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, the 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. The 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.

2. Curatorial Framework: Complicating the Narrative (in a time of false simplicity)

Early D. Rad reports formed the underpinning of the conceptual framework for the curatorial exhibition. One of the common threads woven through the early project findings, and among all investigated organisations and individuals who engage with violent radicalisation, extremism and hate speech was the need to simplify a message of fear, pride and belonging. Polarised views are simple and powerful, and due to their simple, somewhat coherent nature, they easily gather support from others. A 'single story' (Ngozi Adichie 2009) of the other side emerges that classifies the other as only one thing: A threatening other.

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

((Adichie 2009))

Emerging from the common threads of 'single stories', the core concepts of the exhibition became that of complicating the single narrative to challenge violent extremist binary narratives of the other from this perspective: to disrupt toxic narratives and cast a light on commonalities between, and the complexities of, perceived them-and-us characters. The aim was not only emphasising the concept of 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 seeking and incorporating minutiae that don't fit a coherent narrative — on purpose - and exploring how stories and narratives of the other can unite or divide us. Uncovering complicated narratives means exploring common spaces where tensions *and* harmonies exist simultaneously, 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 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 (Malcolm 2021).

The full written conceptual framework can be found [here](#).

3. Call for Artists.

[A call for artists](#) (appendix 1) was made across the D.Rad consortium and all D.Rad members were asked to extend the call within their own locations and networks. The call was extended from 30th April to 30th May 2022 due to the lack of submissions and enquiries to the first call. All interested parties were requested to read the full [conceptual framework](#) before submitting their application.

Eleven artists, from across the UK and Europe, submitting designs and quotes. Following a short-list process, nine artists from the UK, Spain, and Serbia were invited to interview with the GCU team in June 2022, and five were finally chosen from the nine interviewees. Given that we had already extended the deadline, we felt it better to choose artists from this group of nine, rather than extend the deadline again to try to attract submissions from a more diverse geographical area.

Artists were asked to advance the ideas already woven through the project reports and to interpret and communicate the curatorial conceptual framework to a broad international public. The project asked that the chosen media should aim at interpreting the concept in relation to the project's existing material, and could include painting, aesthetic interpretations with photography, collage, digital prints, poetry, music, film, and collage techniques – and in collaboration with members of communities where possible.

Introducing the artists

- Lew-C and Emily Brooks Millar (animation artists)
- Alan Stanners (painter)
- Frances Ryan (Collage' artist)
- Veljko Vučković (painter)
- Stefan Lukic – (Performance & activist artist) Stefan was invited to submit at a later date.
- D.Rad colleague, and Serbian poet, Stevan Tatalovic and film-maker, Alejandro Scott were invited to exhibit within the Belgrade show.

The artists were requested to engage with Dr Maggie Laidlaw to develop a showcase of works that explored the related D.Rad concepts to counter the appeal of efforts to divide societies into 'us-versus-them'. As there has always been an underlying element of D.Rad that explores how what happens in physical spaces and communities affects the online (and vice-versa), it was vital that artists should engage with 'real' in-person communities within their works wherever possible.

The artists, in dialogue with the curator, Dr Maggie Laidlaw, sought to use contemporary media to comment on the D.Rad research findings and the curatorial framework. In this way, the artists' artworks speak back to the research and build upon the broad arguments proposed through the D.Rad project. The artists created their

artworks over a period of five months, bringing them to fruition in time for the launch of the first D.Rad exhibition in Belgrade in December 2022. In a short video, Professor Umut Korkut [Introduces the artists](#) and the conceptual frameworks of each of the artworks. Full [Artists Bio's, Statements and artworks](#) can be viewed in detail on the D.Rad website.

A Brief Introduction to the Works

Among the works, visitors witness 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 five 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.

Finally, we were thrilled to include in the Belgrade show, a visual interpretation of authored poem by D.Rad colleague and Serbian poet, **Stevan Tatalovic** and accompanying film by film maker, **Alejandro Scott**.

4. Exhibitions in place

D.Rad was keen to utilise the universal language of art as a means of exploring the concept of 'Complicating the Narrative', while also engaging with the overall concept of D.Rad. These works were to culminate in two exhibitions of artworks in Belgrade, December 2022, and Paris, April 2023. Initially, D. Rad exhibitions were planned for Paris, France, and Aman, Jordan. Unfortunately, Jordan had to leave the D.Rad project, and Belgrade was chosen as the most suitable host city to take its place.

The core concepts of the exhibition included examining violent or extremist binary narratives; disrupting toxic narratives in favour of highlighting shared grievances or shared commonalities; and unpacking the complexities of perceived us-versus-them rationales. As Project Lead, Professor Umut Korkut, expressed, "Complicating the

narrative is an intentional exercise wherein we seek to find and incorporate the nuance that may not fit a coherent narrative to explore how the stories we tell ourselves about other people can divide or, more importantly unite us". By exploring common spaces where tensions and harmonies exist simultaneously, the D.Rad exhibition is an opportunity to take stock of the research conducted thus far and identify gaps that are spaces for further critical study. Additionally, the purpose of the exhibition is to reach out to audiences that may be more visually (rather than textually) perceptive. The concept behind presenting visual findings in gallery spaces is to draw people together where they can, hopefully, discover new knowledge together, learn about each other and uncover shared common interests.

4.1 Belgrade, Serbia; Paris France

Over a period of four months, D. Rad colleagues Dr Maggie Laidlaw (GCU) and Stevan Tatalovic (CFCCS) worked collaboratively with each other to develop the show within an impressive and historic gallery in the centre of the city of Belgrade. The minutia of developing a curatorial exhibition stretch wider than simply engaging with artists and securing a place to install works: Contracts have to be negotiated and agreed upon. Navigating the boundaries of language differences across international borders and, EU custom regulations all had to be taken into account. Publicity has to be timed to perfection – not too soon or the public will forget, yet not too late thus leaving potential guests no time to dovetail this exciting event into busy calendars.

Publicising the event.

An [interview](#) with Professor Umut Korkut was disseminated across online platforms as a means of publicising the event. Posters, flyers, and VIP invitations were designed and created by the GCU team, and shared widely across the consortium. The D.Rad curator and researcher, Dr Maggie Laidlaw, not only conceptualised and organised the D.Rad exhibition, she also designed the exhibition [catalogue](#), the 'Exhibition Welcome' D.Rad poster (Appendix 4), the D.Rad pull-up banner and a [booklet](#) to accompany the artwork '[The Steve White Experience](#)', so that guests could fully appreciate the satirical, cynical portrayal of 'Steve White' across the five animations that make up this animated work.

Installation

GCU team arrived in Belgrade two days prior to the exhibition launch to oversee the installing of all works. [Kuću legata](#) (Heritage House) has its own art handler and installer, Zoran Lazić, who patiently, and with great care, hung and installed the incredible artworks. Gallery curator, Aleksandra Ostić was also present to offer advice and support. This gallery was an exceptional large space, and there were moments of concern that the works would not fill the space. However, the layout of the works was such that the overall finished effect was truly outstanding.



Figure 1: Installing works, Belgrade.

Launch – 6th December 2022

This, the first, D.Rad exhibition was launched on 6th December 2022 at [Kuću legata](#) (Heritage House), Belgrade. Approximately 70 guests attended the opening launch including a Serbian National TV news crew, who filmed and interviewed Professor Korkut and some of the attending artists. Representative from EU delegation of Serbia & the head of House of Heritage also attended and gave opening speeches to the audience. Attendees also included stakeholders, artists, students, and local practitioners and community organisations. Dialogues emerged between people of different generations, nationalities, geographies, skillsets, and knowledge backgrounds. D.Rad videographer, Manca Juan, attended the launch, and interviewed D.Rad members, artists, and some audience members. Filming from this event will be developed into the D. Rad creative Documentary. Professor Korkut's welcome speech from the exhibition launch was also [filmed](#) and can be viewed via the highlighted link. Additional images from this exhibition launch can be found on the [D.Rad website](#) and also at Appendix 5 of this report.



Figure 2: Belgrade Exhibition Launch

4.1.1 Impact/Outreach

A series of questions were asked to six audience members by the D. Rad videographer Manca Juvan. The full transcripts to their interviews can be found later in this report at Appendix 6, however a summary of the questions are noted below.

- *The most vital question for us is whether there is a change in your mood and perception regarding radicalisation, de-radicalisation, and social inclusion before and after exploring this exhibition. Honestly, do you think that this exposition could change anything for you as well as for others?*
- *This exhibition has caused a change in you. Do you think someone who feels lonely, isolated, or insecure can change or improve his/her attitudes and wish to think differently when he/she sees that something like this exists?*
- *Is it possible to change the attitude towards Other and Otherness? What thoughts did this exhibition arouse in you?*
- *Did any work from the exhibition in particular influence you?*
- *What do you think is the special agency of art? Would you agree with the statement that art is just art and that it doesn't change anything?*
- *Do you like this exhibition?*
- *Do you think that this exhibition is important? (the conversation continues in Serbian) Will it change anything?*
- *Does this exhibition have any impact? Will its influence bring about any change? Will people start thinking differently?*
- *After attending this exhibition, do you think differently now?*
- *Which work at the exhibition is closest to you? What do you like best – the pictures, the music, the film?*

- *Do you think that this exhibition has influenced you in any way? Have you changed your opinion about what radicalisation means or how we can become a more de-radicalised society?*
- *Do you believe exhibitions like this one can influence general public perceptions? Did this exhibition influence your perception?*
- *Would you be able to articulate what particular emotions it triggered in you? Was there a shift in perception? What work spoke most to you?*
- *What do you think, and how would you comment on this statement: Art is just art, and it cannot change anything?*

4.2 Espace Canopy, Paris – in the heart of the community

April 1-23rd 2023

The team at [Espace Canopy](#) worked assiduously to ensure the exhibition was in geographic and philosophical reach of the public in which it was situated. They achieved this through the detailed and timely press releases and publicity, reaching out to wider stakeholders, schools, and organisations. Representatives from GCU, AUP and Espace worked in close collaboration throughout a three-month period to organise, plan and prepare for the event. The Espace team also created a calendar of talks, workshops, events, walks and gatherings, the impact of which is summarised below, but full details of the breadth of impact can be found in Appendix 7. The launch was highly publicised across social media and news outlets via D.Rad , GCU, AUP and Espace Canopy <https://dradproject.com/paris-exhibition/> / <https://twitter.com/DRadProject/status/1642192599485128705> Examples of social media activity can be viewed in Appendix 4.

4.2.1 Launch Event & Impact

4.2.1 (a) Launch

More than 200 guests attended the [launch](#) event on 1st April, including the following VIP's

- VIP representatives from France TV, including, France TV Director for the fight against misinformation, media education and youth offerings, Michel Dumoret;

- Press and Public Relations, US Embassy, Sophie Roy;
- American University of Paris (AUP) President, Sonya Stephens;
- American University of Paris President, Communications Department Joseph Pearson;



Figure 3: Launch of D. Rad Paris Exhibition



Figure 4: Launch of D.Rad exhibition in Paris / Figure 5: Guests spill outside onto the street



4.2.1 (b) Outcomes from Launch:

A goal of blending different communities was achieved successfully: D.Rad researchers, AUP students, IESA arts & culture students, Espace Canopy Ecosystem, plus guests who saw the event advertised online and came attended from various Parisian neighbourhoods. This was very much an intergenerational, intercultural and multinational event - and dialogues emerged between people across diverse social, cultural and knowledge borders.

4.1.2 (c) Events

(See Appendix 7 for images from the following events)

The team at Espace Gallery organised a three week calendar of events during the period when the exhibition would be shown (3.4.2023 - 20.4.2023).

(i) D.Rad Consortium Visit to Espace Canopy with lecture from Jonathan Leader Maynard, 3rd April, 2023

Headcount: 23 participants

Outcomes

The D.Rad consortium visit, taking place at AUP immediately following the launch allowed consortium members the opportunity to visit the exhibition, and for those academics unfamiliar with arts-based research and 'curating research' methodologies, to see and appreciate and the impact of incorporating creative methodologies, namely the ability to reach a diverse and wider background of people. A Discussion lead by Maynard who travelled from the UK to lead.

the conversation. This was the first time Maynard had given a lecture in a space dedicated to arts and cultural exchange.

There was a strong turnout of D.Rad researchers discussing research topics in the space surrounded by D.Rad works of Art.

(ii) Journalism workshop with Colbert High School English class, presented by Laura Leach, with the support of Educator Sandrine Bazin, 6th April 2023

Twenty-one French students from a local high school English class visited the exhibition for two hours. Among other matter, students asked insightful questions about organising exhibitions and curatorial development, how to design the target - Two weeks after the workshop, students provided a written article with their reflections on the exhibition topic and artworks. This written article is published on the Espace Canopy website.

(iii) Free listening events (parts 1 & 2) with Mary Jane Oliver:

This community building workshop in two parts was inspired by artist Stefan Lukic's performance piece across Kosovska Mitrovica bridge. The organised workshop was designed to learn more about the global Free Listening project: *how to practice being an active listener* before heading out in the streets to listen to passers-by, and hear what they may have to share. This workshop was inspired by Stefan Lukic's performance pieces about the symbolism of bridging the gap between communities that may not converse.

During the first workshop 11 participants were encouraged to become familiar with the concept of listening and discuss how to remain safe while engaging in the activity.

The second workshop was to go out in the street with the signs and test the experiment in a Parisian context, much as Stefan experimented with a performance piece in Paris while he was here for the show (for images, please see Appendix 7).

(iv) Collage workshop w/ Petra Zehner and Isabelle Milkoff of the Paris Collage Collective:

The inspiration for this workshop were the collage' works by Frances Ryan. Activity: Two collage' artists from the Paris Collage' Collective spoke with Frances to learn more about her work - specifically for the D.Rad exhibition, and then co-led a workshop about the practice of collage and building community. Thirteen participants from diverse age categories, professional backgrounds and nationalities attended this event on 12th May.

Outcomes

- The workshop created a space for conversation around a shared table and making new connections with people from different walks of life.
- Testimonials and images appear can be viewed within Appendix 7

(v) Stained Glass Workshop with Alison Grace Koehler

Nine participants attended this stained glass and writing workshop led by poet and stained glass specialist Alison Koehler. The workshop was inspired by the fragmenting and fracturing depicted in Velkjo's '*State Control*' work where the turning machine used by Tito appears to explode. By putting pieces of glass together to form a work of stained-glass art, we honour the different backgrounds we have as we come together and build a new community that recognizes and respects those origin stories.

Outcomes:

- Alison launched the workshop by reading a passage from author *Etel Adnan's* book *Time*. This reading was designed to inspire a short writing workshop. Following the short writing exercise, participants selected fragments of glass, lined each with copper foil and then soldered them together to create their own stained glass work.

Examples of work from the event:



Figure 6: 'The Tower of Babel

communities talking over each other and not listening to each other - inspired by the exhibition themes.' **Figure 7:** A collage 'about' about misinformation and who defines truth'. Testimonials and additional finished artworks from this event can be views within Appendix 7.

(vi) Lecture: Division and Radicalization in American Politics - With Dr. David Peters from the American University of Paris.

This lecture was attended by approx. 20 AUP students and Espace Canopy community members – which created an intergenerational and international dialogue about American politics and political realities.

(vii) Book signing “Year of the Earth Serpent Changing Colours”, with Professor Hall Gardner from AUP.

Professor Hall Gardner delivered a talk during the launch of his first novel, *Year of the Earth Serpent Changing Colours*. A work of historical and literary fiction, the story is based upon Gardner’s experiences in China in 1988-89 and represents over 30 years of reflection upon the events led to the brutal June 4th, 1989, repression on Tiananmen Square. The novel explores differences in cultural outlook, understanding of human rights, religious views and interpersonal relations that profoundly impact East-West relations., while depicting individuals who engaged in the risky struggle for democracy and freedom in China.

*All community events emerging from the Paris D.Rad exhibition can be viewed in Appendix 7.

5. D.Rad Exhibitions In relation to I-GAP Spectrum

The D.Rad artworks, individually and together, push the paradigms of our thinking about how we might understand, challenge and mediate radicalisation in everyday contexts - specifically with regard to isolation, grievance, alienation, and polarisation. Bringing people together in these creative environments, to discover and engage in conversations, familiar and unfamiliar to our own, and discover views like and unlike our own, encourages us to find ways to challenge ideas we may have about the 'other', and to learn, together, new ways of being with each other. These spaces and activities have a vital role to play because as members of society we do not only debate our beliefs and values in government spaces or academic circles, nor only in the media or online, we do it in everyday life, in everyday spaces and through our cultural choices and artistic activities (Matarasso 2016), and so, it is in these every day, creative and cultural spaces that we can challenge and complicate narratives of othering.

Curating research in this way offers a means to recognise our differences and commonalities, and endeavours to mobilise these in ways that can lead to deeper understandings of our very complex communities. Through promoting this understanding, curatorial research engagement contributes to the narrowing of the I-GAP spectrum to support and benefit processes of deradicalisation.

6. What can we learn from the D.Rad exhibitions?

As social beings, we often judge and understand based on our senses and emotions as well as our cognitive understandings and lived experiences. Our politics are emotional because things that affect our lives are. If we want to research to connect with others, we have to connect with them on an emotional level. Art – in all its forms allows us to do that in a way that academic writing cannot (always do). It reduces, and it fills the gap between academia and community.

With regard to the D.Rad exhibition, this type of presentation of different voices in different formats shines a light on the process of academic and creative engagement with the public in a way that can create an emotional attachment – and which makes the audience care and pay attention to the issues being discussed. To curate in this way calls for a surrendering of authority and power that finds a comfortable home when encased in academic ivory towers. This approach is part of an avenue of research that values expertise found in lived realities as much as PhDs, and the purpose of disseminating research in this way is the hope that people will visit the exhibits and the findings (and workshops) and connect with them ...and with each other afterwards.

It is worth noting that there is a process here of negotiation and transformation - beginning with the researchers' interpretations of raw data, or stories from lived experiences, and on through the creative thought processes of the artists and curators (Clifton-Ross, Dale, and Newell 2019). The research exhibition ultimately takes complex knowledge and understandings - in our case, our aims to 'Complicate the Narrative', and transform it into diverse perceptions of truths - each of which cast light onto the another to tell a greater story.

Curating early research findings in this way allowed us to take stock of our research and to see what we have achieved thus far with D.Rad - from the point of view of some excellent works of arts and very diligent interpretations of the I-GAP spectrum. Additionally, it fundamentally expanded the network of voices that our research could speak to. In turn, the D.Rad exhibition was interpreted by wider audiences, therefor amplifying the impact arena that is often restricted to elite policy or academic actors (Blackmore 2017). We were able to establish a framework for reformatting academic research outcomes into more accessible mediums (videos, animation, paintings, collage), and sizeable chunks (via social media) by using a wide variety of offline and online channels for a more temporally inclusive transfer of knowledge (Clifton-Ross et al. 2019:2). The dynamism and informality of curated findings may also be viewed as more egalitarian given their often collaborate nature. Ideally driven by an exchange of ideas and experiences between academics, artists, stakeholders, community practitioners, curators, and research participants, voices and experiences are narrated and shared in various creative formats, complementing each other in a way that harness the spheres of community where dialogue takes place and multiplicities of identity are experienced. There is a space here to create wider dissemination of research outcomes by curating bodies of work that offer a means to present findings in various forms of significance for different academic, policy, and public settings.

For the purposes of the D.Rad project, curating our findings encouraged our consortium to "think[ing] in terms of interconnections - linking objects, images, processes, people, locations, histories and discourse" (Slager 2015: 82). This was especially evident in the events and workshops that sat alongside our Paris exhibition. These events, in direct relation to the exhibition of works, became a means to engage, disrupt and push ideas and share knowledge as widely as possible (Slager, Herg, 2015).

While both the Belgrade and Paris exhibitions were confined to a physical and temporal space in that they start and finish (and have opening and closing hours), sharing the exhibition content and activity via the D.Rad website (and social media) allowed D.Rad to span temporal and geographic boundaries by being available to audiences' day and night. Within the confines of the gallery space in Belgrade and Paris, the physical exhibitions were dependent on offering a welcome and accessible space to audiences across all social and cultural borders. The Paris exhibition at Espace Canopy, whose ethos is embedded in community action and activity, challenged concerns of not-belonging. The related events and workshops extended right into the heart of the community, taking the showcase of works with it, and creating

the exchange of dialogue that D.Rad sought. The social and political impact of this particular exhibition was therefore much greater than that of the Belgrade show.

Finally, as we draw on the understanding that what the artist leaves out is as important as what is presented, the nonliteral and abstract elements of the exhibition allowed the audiences to make a connection with the works, making the content more relevant through a shared understanding of one another's lived experiences. Art and artists are crucial to challenging the boundaries of a society's established limits.

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8. Appendices

Appendix 1. Call for artists



D.Rad | DeRadicalisation
in Europe and Beyond
Detect, Resolve, Reintegrate | 

D.RAD CURATORIAL EXHIBITION: CALL FOR ARTISTS

Introduction to D.RAD:
Glasgow Caledonian University leads the EU Horizon funded project, D.Rad: DeRadicalisation in Europe and Beyond: Detect, Resolve, Reintegrate. The project is delivered in 17 European and non-European sites: Austria, Bosnia, Finland, France, Germany, Georgia Hungary, Italy, Iraq, Israel, Jordan, Kosovo, Poland, Serbia, Slovenia, Turkey and the United Kingdom. Prof. Umut Korkut leads the project in Glasgow, UK along with Principal Investigators in the 16 other countries. More information about the project can be found on the website: <https://dradproject.com/>

Curatorial Concept for the D.RAD Exhibition
As part of this exciting project, D.Rad will utilise the universal language of art as a means of exploring the concept of 'Complicating the Narrative', while also engaging with the overall concept of D.Rad. These works will culminate in an exhibition of artworks in Paris and Belgrade in December 2022. The core concepts of the exhibition are that of complicating 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. The exhibition aims to get at the slippery, difficult-to-determine characteristics of the binary narrative portrayed by extremist hate groups being explored by D.Rad. The artworks should challenge the single 'us-versus-them' story and unpick the overlapping narratives of individual and shared identity. The exhibition should endeavor to compare, negotiate and reflect the self and others – and discover how others' worlds of meaning might differ, and/or correspond to one's own.

Timeline
This is a paid position. We would ideally like you to start this commission by 30th May 2022. The work required should be delivered and ready to install in our Exhibitions in Paris and Belgrade in December 2022. The artists will decide on their own work schedules.

To find out the full details of this call, the full conceptual framework, and how to apply, please visit:
https://dradproject.com/?page_id=2686

Closing Date: 15th May 2022, 17:00

Appendix 2. Sample Invitations (Belgrade & Paris)

COMPLICATING THE NARRATIVE
(in a time of false simplicity)



© 2018 by the organizing project. All rights reserved. The artistic photographs of artists are the property of organizing the exhibition. Compiling the invitation, www.paris18.org/paris18/invitation

YOU ARE CORDIALLY INVITED TO THE LAUNCH OF THE D, RAD: DE-RADICALISATION IN EUROPE AND BEYOND EXHIBITION

with works from the following artists:
Lew-C & Emily Millar, Alan Stammers, Stefan Lukic, Frances Ryan, Veljko Vučković

TUESDAY 6TH DECEMBER - 19:00-21:00

VENUE: KUĆA LEGATA (HOUSE OF HERITAGE) - KNEZA MIHAILA AL. BEOGRAD 10000,
THIS PROJECT HAS RECEIVED FUNDING FROM EUROPEAN UNION'S HORIZON 2020 FUND - GRANT NUMBER 101018



COMPLICATING THE NARRATIVE
(in a time of false simplicity)



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YOU ARE CORDIALLY INVITED TO THE LAUNCH OF THE D, RAD: DE-RADICALISATION IN EUROPE AND BEYOND EXHIBITION

with works from the following artists:
Lew-C & Emily Millar, Alan Stammers, Stefan Lukic, Frances Ryan, Veljko Vučković

SATURDAY 1ST APRIL - 18:00-20:00

ESPACE CANOPY, 79 RUE PAJOL, 75018, PARIS

THIS PROJECT HAS RECEIVED FUNDING FROM EUROPEAN UNION'S HORIZON 2020 FUND - GRANT NUMBER 101018



Appendix 3. D.Rad Welcome Poster

Belgrade Welcome Poster



D.Rad: De-radicalisation in Europe and Beyond CURATORIAL exhibition



'COMPLICATING THE NARRATIVE' (in a time of false simplicity)

Welcome to our D.Rad: De-radicalisation in Europe and Beyond CURATORIAL Exhibition: **'COMPLICATING THE NARRATIVE' (in a time of false simplicity)**

As part of this exciting project, D.Rad invites the universal language of art as a means of exploring the concept of 'Complicating the narrative', while also engaging with feelings from present reports. This is an initiative to cultivate artists forms of expression using diverse media and to integrate the research alongside essential to a multi-national and multi-media research project by using art as a medium of interpretation and expression. And we have great artists to deliver that! The 200000 works submitted in the 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 share a light on commonalities between, and the complexities of, perceived there and so elsewhere, including highlighting shared governance. Complicating the narrative means finding and including the details that don't fit a coherent narrative - an injustice - and exploring how diverse and variations of the other can work to divide us. It means exploring common spaces where tensions and tensions exist simultaneously. This exhibition is our chance to take stock of research and to see what we have achieved thus far with D.Rad through the point of view of some excellent works of art and very elegant interpretations of our project by 9 artists.

Among these works, you will see a critical and satirical interpretation of the life of Osama bin Laden - a character who can be real, beautiful as he is fictional and who profits from spreading bigotry and discrimination against minorities and vulnerable people - in five episodes with animations by **Emil Bravak-Nikolic** and **Lara-G** using as their artistic medium of expression.

Putting the body and screen to the front, **Stefan Lukic** uses a bridge. This, this is an ordinary bridge, but the bridge between Moscow and Berlin to show that bridges should not separate but unite people.

To deliberate on how enforced identities can devastate people, make them melancholic or even violent, **Francois Ryan** and **Najko Vučković** engage with depicting polarising political and social expectations. We come across and even participate in them our everyday, but art becomes a means for us to realise their resistance on their targets.

Finally, to question the self and the other's identities in expressions of beauty, the Glasgow-based painter **Karl Manner** juxtaposes human and animal motifs as he builds his "human" by painting a monkey.

Beyond these enlightening works, we are also proud to be able to show works from our earlier research project **YOUPOWER (2019-2021)**, whose exhibition has unfortunately been confined to an online space during the pandemic. We are delighted to now be able to show some works from that exhibition for the first time at Volperei's public project exhibition.

This exhibition has been a journey of collaboration between academics, artists and some community members - whose voices and experiences are recorded and shared within some of these works. The presentation of this work is not conducted in a neutral format, but is a product of our research and a product of the process of academic and creative engagement with the public, and the result is an online media and online exhibition.



Belgrade Welcome Poster

Serbian Version



D.Rad: De-radikalizacija u Evropi i šire



'SLOŽENI NARRATIV' (u jednostavno doba)

Dobrodolite na našu izložbu D.Rad: De-radikalizacija u Evropi i šire, "Složeni narativi" i predstavljamo dobru!

Rad kao univerzalni jezik. D.Rad koristi umjetnost kao sredstvo za istraživanje koncepta "Složeni narativi", što se odnosi na bazu različitih i istovremeno i opozidnih narativa. Ovo je prilika da se razgovor o tome odvijeno kroz različite medije i formi. D.Rad koristi umjetnost kao sredstvo za istraživanje koncepta "Složeni narativi" i predstavljamo dobru! Izložba će se održavati u Belgradu i Parizu. Glavni koncepti izložbe su: da se razgovor o tome odvijeno kroz različite medije i formi. D.Rad koristi umjetnost kao sredstvo za istraživanje koncepta "Složeni narativi" i predstavljamo dobru! Izložba će se održavati u Belgradu i Parizu. Glavni koncepti izložbe su: da se razgovor o tome odvijeno kroz različite medije i formi. D.Rad koristi umjetnost kao sredstvo za istraživanje koncepta "Složeni narativi" i predstavljamo dobru!

Među ovim delovima izložbe nalazi se i satirna interpretacija života Osame Bin Ladena. On je bio realan, ali i fikcionalan i profitirao od širenja mržnje i diskriminacije protiv manjina i ranjivih grupa. U pet epizoda animiranih od strane **Emil Bravak-Nikolic** i **Lara-G** koriste umjetnost kao sredstvo za istraživanje koncepta "Složeni narativi" i predstavljamo dobru!

Stavljajući telo i ekran u prvi plan, **Stefan Lukic** koristi most. Ovo je običan most, ali on povezuje Moskvu i Berlin da bi pokazao da mostovi ne trebaju odvajati, već povezivati.

Da bi razgovor o tome kako nam nametnute identitete mogu devastirati ljude, uključujući i političke i društvene očekivanja, **Francois Ryan** i **Najko Vučković** bave se prikazivanjem polarizirajućih političkih i društvenih očekivanja. Mi dolazimo i učestvujemo u njima svakodnevno, ali umjetnost nam postaje sredstvo da realiziramo njihovu otpornost na njihove namete.

Da bi postavila pitanja o tome šta znači biti čovjek i šta znači biti životinja, škotski slikar **Karl Manner** kombinira ljudske i životinjske motive u svojim slikama.

Pored ovih osvijetljenih radova, također imamo radove iz naše ranije projekta **YOUPOWER (2019-2021)** čija je izložba, nažalost, tokom pandemije bila ograničena na online prostor. Čvrsto želimo sada predstaviti neke od radova iz te izložbe javno na našoj izložbi ovog umjetničkog projekta.

Ova izložba je bila put zajednice između akademika, umjetnika i nekih članova zajednice - čiji su glasovi i iskustva upisani i podijeljeni u delima nekih od ovih radova. Predstavljajući javni raspravu, ali povećavajući svijet, prikazivanje različitih narativa, razvijanje javne akademskog i umjetničkog angažovanja i rezultate delo i umjetnost i oni predstavljaju predstavu.



Belgrade Welcome Poster

D.Rad Exhibition Welcome Poster (Paris)

English Version



D.Rad: De-radicalisation in Europe and Beyond



'COMPLICATING THE NARRATIVE' (in a time of false simplicity)

Essays, Curator, the American University of Paris, and the D.Rad Consortium are proud to present D.Rad 'Complicating the Narrative in a Time of False Simplicity', an exhibition that joins the work of six international artists who address the political, cultural, and social transformations of individuals around the globe and, using the universal language of art, comment on and highlight patterns through resistance and homogenization. Curated by Dr. Maggie Ludlow, the exhibition endeavours to challenge the 'us versus them' construct by erasing overlapping elements of identity.

The core concepts of the exhibition include examining violent or extremist ideas/narratives; disrupting these narratives in favour of highlighting shared grievances or shared vulnerabilities; and unpacking the complexities of perceived us-versus-them dichotomies. As Robert Loeb, Professor and Artist, explains, "Complicating the Narrative is an intentional exercise wherein we seek to find and denigrate the source that may tell us a certain narrative to explore how the stories we tell ourselves about other people can divide us, more importantly unite us". By exploring common spaces where tensions and fractures exist simultaneously, the D.Rad exhibition is an opportunity to take stock of the research conducted thus far and identify gaps that can inspire for further critical study.

Emily Brooke Miller is an illustrator and animator whose work uses humor and satire to focus on British and American political issues. **Lee-C** is a two-time musician and visual artist whose work focuses on identity and spirituality told through the medium of song. **Marlene Lewis** makes music. Her work, *The Stone White Experience*, a satirical, critical portrait of a bipolar teen and/or challenges the role played by the media and popular culture in the rapid dissemination of information, war or otherwise.

Francois Ryan works in collage using found images, vintage ephemera, and mixed media to explore hidden stories in a world saturated with images. Her work often 'portrays' a story's hidden layers that explore how community narratives can serve as an antidote to social and subsequent radicalization. **Alan Shivers** is a figurative of painter whose work explores humanity's relationship with and search for the exact world. His 'timeless' works force the viewer to reflect with the presence of the other and establish a new relationship to that presence.

Wolff Vultroff is a painter and PhD candidate whose procedural approach to painting begins with the selection of pre-existing visual imagery that are then translated using an auto-censored or a commentary on historical/contemporary regimes and the fracturing of communities that resulted. Putting the body and unknown center stage, **Marlen Lukic** is a photographer, performance artist, and activist whose work explores the symbolism of bridges and the role they played in the division of communities.

At its genesis, D.Rad: De-radicalisation in Europe and Beyond, Beirut, Russia, and Portugal is an Erasmus+ Under Horizon 2020 funded academic research consortium, uniting a large number of universities and third sector organisations studying to examine to identify sources of radicalisation and explore relevant counter measures for governments, academics, community leaders, and students. By taking the project report findings and exploring them artistically in exhibitions in Berlin and now Paris, D.Rad grounds a multi-national, multi-centred research project in several local contexts.

French Translation



D.Rad: De-radicalisation in Europe and Beyond



'COMPLICATING THE NARRATIVE' (in a time of false simplicity)

L'European University of Paris et le consortium D.Rad sont fiers de présenter D.Rad 'Complicating the Narrative in a Time of False Simplicity', une exposition rassemblant les œuvres de six artistes internationaux et portant sur le phénomène de radicalisation politique, sociale et culturelle. À l'aide du langage universel de l'art, ces artistes proposent des réflexions et mettent en lumière des thèmes communs tels que la résilience et la réintégration des communautés. Avec ces œuvres, le consortium D.Rad invite Dr. Maggie Ludlow à offrir ses lettres de « oui » et de « non » afin de questionner le présent – nous-mêmes – en explorant des thèmes universels et des éléments partagés.

Les éléments centraux de l'exposition passent par l'examen de récits violents, extrémistes et binaires ; perturber l'impact de narrations binaires pour déceler les douleurs partagées et les vulnérabilités de nos sociétés contemporaines. En disruptant par exemple la complexité des phénomènes « nous-contre-eux », le chef du projet, le Professeur Robert Loeb, explique que « Complicating the Narrative » est un exercice conscient où nous cherchons à briser et déconstruire la manière dont nous nous présentons dans une narration cohérente de nous à explorer la manière dont les histoires que nous racontons sur les autres personnes peuvent diviser ou, de façon plus importante, nous unir. En explorant des territoires communs de nos tensions, et les tensions semblées étonnamment, l'exposition D.Rad est une opportunité de faire le point sur les recherches effectuées jusqu'à présent et d'identifier les axes de travail pour les années à venir.

La plasticienne **Emily Brooke Miller** consacre son travail sur les thèmes politiques américains et le langage et y ajoute un ton satirique. **Lee-C** est une musicienne et une graphiste dont les œuvres, son travail d'artiste visuel de questions de l'identité et la complexité des communautés ethniques accompagnées de chansons. Lors de son travail, *The Stone White Experience*, est un portrait critique d'un présentateur télé et démontre comment il participe à la propagation de la désinformation et encourage un cycle de haine. Ses cinq vidéos en direct ont questionné son audience locale et le rôle joué par les médias et l'Internet dans la désinformation de l'actualité, réel ou faux.

Francois Ryan explore des collages en utilisant divers matériaux et des images éphémères dans le monde saturé d'images. Ses travaux brosent le portrait d'une figure de l'art contemporain et de la culture pop. **Marlene Lewis** est une chanteuse et une photographe qui met l'accent sur des photographies qui ont une histoire insoupçonnée sur des filles. Marlene se concentre sur l'histoire au premier plan. **Marlen Lukic** est un photographe, performeur et activiste dont le travail explore la symbolique des ponts et le rôle qu'ils jouent dans les liens et la division des peuples.

Le projet D.Rad: De-radicalisation in Europe and Beyond, Beirut, Russia, and Portugal est à l'origine un projet académique financé par Horizon 2020 de l'Union européenne. Il est un grand consortium international et multidisciplinaire qui étudie les sources de radicalisation et explore des mesures pertinentes pour les gouvernements, les universités, les leaders communautaires et le public. En prenant les conclusions des rapports et les interprétant de manière artistique sur des expositions à Berlin et maintenant à Paris, D.Rad offre un projet multidisciplinaire et multi-centré dans des contextes locaux.

Appendix 4. Examples of Digital Publicity (Twitter/ Instagram / Facebook) D. Rad Website.

Paris:

Instagram: 34 individual Instagram posts and over 100 Instagram Stories

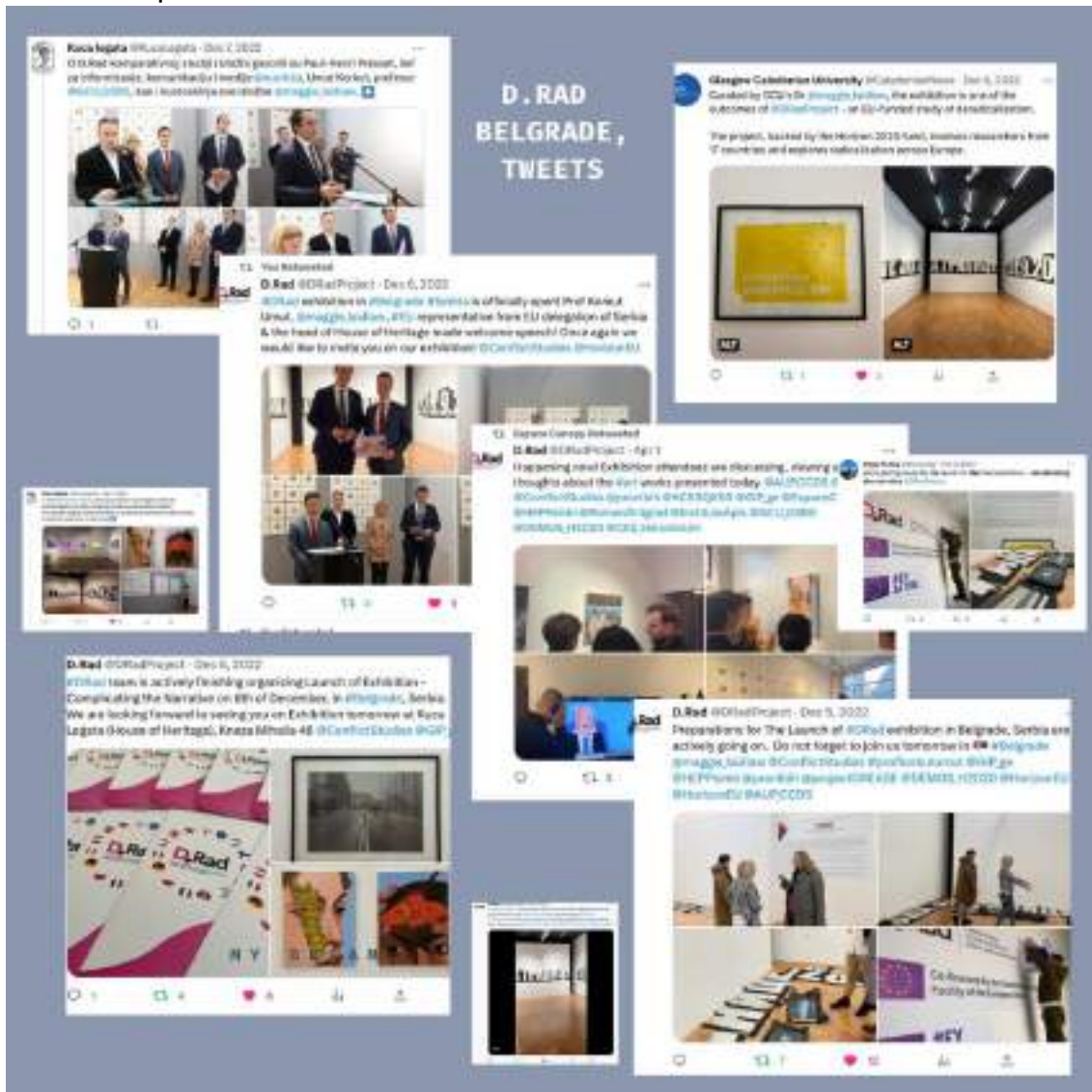
Twitter: 46 tweets & retweets -

Additional posts on LinkedIn and Facebook to capture other audiences.



Belgrade:

Example of Twitter tweets and retweets



Appendix 5: Belgrade Show Images



Figure 5, 4 & 5. Belgrade Exhibition Launch





Figure 6 Head of Heritage House, Dlegrade for Serbina EU, Professor UMut Korkut (Project lead) & Dr Maggie Laidlaw (curator)

Appendix 6. Belgrade Show: Feedback Transcripts

RESPONDENT 1 [00:00 – 03:02]

The conversation between Interviewer (I) and Respondent 1 (R1) is in Serbian.

I: The most vital question for us is whether there is a change in your mood and perception regarding radicalisation, de-radicalisation, and social inclusion before and after exploring this exhibition. Honestly, do you think that this exposition could change anything for you as well as for others?

R1: Yes, it can always change something. I like the word de-radicalisation the most. For decades, we have had inadequate policies that have not borne fruit. I like that word the most. It is a long process that has been started again. It is not bad to commence such processes.

For seven years already, I have been working with migrants, refugees, asylum seekers and people who have been granted asylum, and we are currently with them in this area. Based on their facial expressions tonight, I can see that they are enjoying this [exhibition], that they have recognised and seen that someone has been taking actions to reduce something that is not good with an aim to sensitise society [on these issues]. It is what they understood and what I understand.

It's great that art always follows positive social phenomena like this one because I don't expect this to be an easy process. I'm not referring just to Serbia, but globally, especially Europe and the whole world in general. It is not an easy process, especially if we consider all the challenges Europe has been facing. I think this is a great, great, great thing. Unfortunately, it will take a long time, but I think we will be successful because some true values should always remain in society and win.

I: This exhibition has caused a change in you. Do you think someone who feels lonely, isolated, or insecure can change or improve his/her attitudes and wish to think differently when he/she sees that something like this exists?

R1: Yes, he/she can. Such a presentation of art is excellent for those people who feel rejected and who are on the margins. I am speaking in the context of my job related to migrations. It's a great, great thing when you have such a presentation of an idea through art. When you look at some historical circumstances, art has contributed a lot to the emergence of certain phenomena, for example, women's rights. It is great that art accompanies this phenomenon, that is, this challenge of radicalisation the world is facing today.

RESPONDENT 2 [03:02 – 06:32]

The conversation between Interviewer (I) and Respondent 2 (R2) is in English.

I: Is it possible to change the attitude towards Other and Otherness? What thoughts did this exhibition arouse in you?

R2: It's a pressing matter that's been going through my mind for a long time. It's been a problem. It's been something that I have not found a way to solve myself. But after coming here, something said during the [exhibition] opening was eye-opening for me. What do we think when we think about that Other? What is the actual concept of that Other? How connected are we actually? How can we, through art, understand a new meaning for that Other to try to abolish that concept of Otherness with people who are

different from many aspects starting from their upbringing, religious point of view or any other aspect, and realise that at the very end, at the very bottom, we all have the same understandings of the most important basic emotions and needs. I'm loving it.

I: Did any work from the exhibition in particular influence you?

R2: The one that is right around me right now. It's beautiful because I don't understand borders. It's such a hard concept. I would say it is easier to hear than understand. To live by really not having any sort of border, it's amazing and a hard task, I would say. It's a lovely idea, and I would love to be able to one day achieve that too.

I: What do you think is the special agency of art? Would you agree with the statement that art is just art and that it doesn't change anything?

R2: No, I don't agree. Art changes a lot, and it's been moulding our society for centuries. It's just that at this point and in this topic of radicalisation, it is a very hard or difficult task to change people's minds because we're talking about something that is such a core in people's minds. They don't want to change their minds. They don't want to understand. They don't want to open their eyes. They don't want to look other people in the eyes. They don't want to realise that the one next to them, even though they are different, may also be a person just like them.

RESPONDENT 3 [06:33 – 09:41]

The conversation between Interviewer (I) and Respondent 3 (R3) is in Serbian. Only one question was asked in English as well in order to clarify it to the respondent.

R3: Hello. Good evening. I'm Jannatulah from Pakistan. I finished medical nursing school here [in Serbia], that is, there is still a little left.

I: Do you like this exhibition?

R3: I'm really glad I came here. I saw my film, and it was really nice. I'm happy to have seen the people who came, both those I've known before and those I've met here today. My friends from Pakistan, Morocco, one from Afghanistan as well as my friends from Serbia were all there. I don't know what else to say.

I: (speaks in Serbian and then repeats the same question in English to be easier for the respondent to understand) Do you think that this exhibition is important? (the conversation continues in Serbian) Will it change anything?

R3: I don't know. I don't know what to say.

I: Does this exhibition have any impact? Will its influence bring about any change? Will people start thinking differently?

R3: People who came here are the ones that think differently. I do not know.

I: After attending this exhibition, do you think differently now?

R3: Yes, I think differently. I am glad I saw the film. My friends came as well.

I: Which work at the exhibition is closest to you? What do you like best – the pictures, the music, the film?

R3: The film.

I: And after the film? Is that your film?

R3: Yes, that film. It was in English, and I understood something. I don't know what else to say. I don't speak [the language] that well.

I: You speak extraordinarily.

RESPONDENT 4 [09:42 – 13:24]

The conversation between Interviewer (I) and Respondent 4 (R4) is in English.

I: Do you think that this exhibition has influenced you in any way? Have you changed your opinion about what radicalisation means or how we can become a more de-radicalised society?

R4: We have to take a lot of steps, not baby steps, but huge, giant steps because baby steps have been happening for such a long time. But to be completely honest, I haven't been living in Serbia for the past five years, so I am not fully familiar with the political or social scene. I participated in making a movie with my partner Alejandro. He's the director and photographer for the film 9th May. So, through that, I started thinking again about the situation here and how sad it actually is that everything seems to be blooming on the outside, but, actually, people are not that happy. People are angry, people are bitter, and you can feel their angst every day, so to answer your question - I don't have any answers to what we can do, but my eyes are more open because I see the anger.

I: You see anger here in society when you walk around or is it some particular anger through this exhibition?

R4: No, in this exhibition, I can see that people are so open to new ideas and changes. Everybody is brainstorming. They are admiring art, but I don't know if people outside of these walls and the society in Serbia are ready to do anything besides talking about what they saw at the art exhibition opening.

I: Do you believe exhibitions like this one can influence general public perceptions? Did this exhibition influence your perception?

R4: Yeah, for sure. I think there is a handful of people who are awake, and this is going to help them make new steps. I think, yeah, definitely, this kind of exhibition, this kind of art has to happen more often. This kind of project needs to happen, I think.

I: Would you be able to articulate what particular emotions it triggered in you? Was there a shift in perception? What work spoke most to you?

R4: What work spoke the most to me? Well, I am going to be biased because of that movie is very interesting, like such a subtle and cultural and eloquent way to talk about the problems and what is happening in society, so I think that is my favourite part of this exhibition. But to articulate what moved me and what I can do, I don't have the answer to that. I am so sorry.

I: What do you think, and how would you comment on this statement: Art is just art, and it cannot change anything?

R4: I don't agree with that. I don't agree because, throughout history, we know that art has been in the people who were in the front rows of any revolution. You can see, even when you go to the communist museum of Tito's time, that people were drawing little things as a sign of their rebellion against the regime. I think art is not just art. It's a cure for the soul and everything, I would say.

RESPONDENT 5 [13:25 – 15:30]

The conversation between Interviewer (I) and Respondent 5 (R5) is in English.

I: How did this exhibition change your perception of radicalisation or de-radicalisation?

R5: At first, I didn't expect such a deep message when I came. I thought it would be an exhibition like any other where you can look at art that influences your ideas changing, but this was a different kind [of the exhibition] because the message it spreads is really deep. You can pause yourself for a moment, and think about what is actually happening in the world; am I doing anything to change it, or do I just live without thinking about it?

I: What do you think about this comment: Art is just art and it cannot change anything?

R5: I can't agree with that because I think art is one of the first things that's been changing the world these days. Sorry, my English is not the best. It's like the first thing you can do to send a message – a photo, a video or a more artistic comment, like

something you write and spread. People look at media all the time and accordingly recreate their own ideas of good or bad and where their actions stand in relation to it.

I: So, do you think art has the power to change? Has art ever changed your perception of reality?

R5: Yeah, I think every day a little bit.

I: And this exhibition, how did it change your perception of the issues it speaks about?

R5: It's like we are thinking of this modern world all the time and some things are older. It's like radicalisation is not present. I think that is a mistake because radicalisation is made of some smaller things that we are not looking at. When I came here, I got the idea that actually we are not aware of what is happening around us all the time.

RESPONDENT 6 [15:31 – 20:20]

The conversation between Interviewer (I) and Respondent 6 (R6) is in Serbian.

I: How has this exhibition influenced you? Has it changed your views on what radicalisation and de-radicalisation are?

R6: When it comes to the events in the world, and here in the former Yugoslavia, it only opened a similar view to mine and confirmed some of my thoughts about all of this. I think what is happening now is not what we had some twenty years ago. What is happening now is something much more serious.

I: Even more serious?

R6: Yes, that's right.

I: What do you mean by that?

R6: I think that our radicalisation will be much stronger in the future. There is a lot of influence from outside, not only from Europe, and I think that changes a lot for us. I'm referring to us as country-wise, and that's what changes our history and lives.

I: Does that mean the Other has changed? Who was the Other in the 80s and 90s, and who is now?

R6: Yes, it changes a lot. I'm not even talking about Yugoslavia, but much more broadly. We had different relations before the 80s and now.

I: How do you feel about it?

R6: In the former common state, those non-aligned were one side of the story, and the situation is quite different now. Those relations between people inside and outside the former Yugoslavia and Europe are totally different than they were forty years ago. As for art, I also have personal experience. Art can only depict something that is happening at a given moment. It can hardly change anything. It simply reflects something that is happening at some point in time. It depends a lot on the viewer, and how he understands and accepts it, especially if there is no guidance, a person most likely won't be able to get a sense of what's going on there. Unfortunately, I think art cannot change anything, but it must reflect what is happening at a given moment.

I: There are works of art that talk about the past and the future and don't just talk about what's happening now.

R6: I agree with you. I think art can only show what happened at some point. It can hardly tell the future because we are not aware of it.

I: Which works in this exhibition left the strongest impression on you?

R6: What impressed me the most is what we humans have excluded from our thinking the most, and that is the contact between us and nature. I think it has been forgotten completely, and people don't notice it anymore.

I: Thank you.

D.Rad Impact Measures

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INSCRIPTIONS spacecoopy@gmail.com



Public Facing Events

- + D.Rad Consortium (April 3rd)
- + Visit from High School Class (April 6th)

-> Round Table will be turned into a podcast format due to lack of calendar availability

Vernissage

Exhibition Launch

Headcount: 200+ individuals

Takeaways:

- VIP Representatives from France TV, US Embassy, American University President
- Goal of blending of many different communities achieved successfully (D.Rad researchers, AUP students, IESA arts&culture students, Espace Canopy Ecosystem, guests who saw the event advertised online and came from different Parisian neighborhoods).
- Jumpstarted dialogues between people of different generations, nationalities, geographies, skillsets, knowledge backgrounds



D.Rad Project Lead, Professor Ilkut Korkut

American University of Paris
President, Sonya Stephens





France TV Director for the fight against misinformation, media education and youth offerings, Michel Dusoret



Monique Senechal, Marie-line Tassius, Laura Leach, Jane Macdonald



Press and Public Relations US Embassy, Sophie Roy

D.Rad Consortium Visit to Espace Canopy

With lecture by Jonathan
Leader Maynard

Activity:

Headcount: 23 participants

Takeaways:

- Discussion lead by Maynard who travelled from the UK to lead the conversation
- First time Maynard gave a lecture in space dedicated to arts and cultural exchange
- Strong turnout of D.Rad researchers discussing research topics in the space surrounded by D.Rad works of art



Journalism workshop with Colbert High School English class

Lead by Laura Leach with
the support of Educator
Sandrine Bazin

Activity: Journalism workshop with French students from a local high school English class.

Headcount: 21

Takeaways:

- Students visited the gallery for two hours and asked insightful questions about organizing exhibitions, curatorial development, how to design the target audience for the show among other pertinent matters.
- Two weeks after the workshop, students provided a written article with their reflections on the exhibition topic and artworks. This written article will be published on the Espace Canopy website.



Free Listening Project with Mary Jane Olivera

A community building
workshop in two parts
inspired by artist Stefan
Lukic's performance piece
across Kosovska Mitrovica
bridge

Activity: workshop to learn more about the global [Free Listening Project](#); how to practice being an active listener before heading out in the streets to listen to passersby and hear what they may have to share. This workshop was inspired by Stefan Lukic's performance pieces about the symbolism of bridging the gap between communities that may not converse.

Headcount: 11 participants

Takeaways:

- First workshop allowed participants to become familiar with the concept and discuss how to remain safe while engaging in the activity.
- Second workshop was to go out in the street with the signs and test the experiment in a Parisian context, much as Stefan experimented with a performance piece in Paris while he was here for the show.



Collage workshop w/ Petra Zehner and Isabelle Milkoff of the Paris Collage Collective

Inspired by Frances Ryan Chamber's collage works on the Dundee Warriors

Activity: Collage workshop run by two collage artists who spoke with Frances to learn more about her work specifically for the D.Rad exhibition and then co-lead a workshop about the practice of collage and building community

Headcount: 13 participants from diverse age categories, professional backgrounds and nationalities

Takeaways:

- The workshop created a space for conversation around a shared table and making new connections with people from different walks of life.
- Testimonials appear on the following slide.

Collage workshop

TESTIMONIALS

"I had thought about this workshop beforehand, its title and what it might be. By listening to the group, I was able to better understand the appeal and the activities of the group. Everything was ready, the materials, the projects and the total creative freedom of collage. Isabelle and Petra, congratulations for this moment of conflict and suspension."

In the end, the workshop was able to take their place and to speak. To know what are decisions from what I asked to you, to be able to give meaning to its creation. For my part, I expressed with the colors, the light colors about transparent the possibility of having height, distance, while being inspired by the bodies of some almost roses that we could believe just beautiful but also give pleasure by their form and action, to avoid what is seen, when ... to be able to go well beyond."

Erqytha

"Congratulations for organizing this collage workshop. I have recently embarked on this creative adventure and I was delighted to participate. In the context of the D.Rad exhibition and the works created by Frances, I wondered myself if we could really enter the creative process of Isabelle and Petra. Whether it is by luck or those of the participants - as easy when by the way! - we realize the work and the experience for various criteria and overtones of creativity. Thank you again for these shared moments and rich exchanges."

Marie



Stained Glass Workshop with Alison Grace Koehler

Inspired by Veljko
Vučković's work *State
Control*

Activity: Stained glass and writing workshop led by poet and stained glass specialist Alison Koehler. The workshop was inspired by the fragmenting and fracturing depicted in Veljko's *State Control* work where the turning machine used by Tite appears to explode. By putting pieces of glass together to form a work of stained glass art, we honor the different backgrounds we have as we come together and build a new community that recognizes and respects these origin stories.

Headcount: 8 participants

Takeaways:

- Alison launched the workshop by reading a passage from author Etel Adnan's book *Tie* that inspired a short writing workshop. Then, the participants selected fragments of glass, lined each with copper foil and then sintered them together.
- Testimonials appear on the next slide.

Stained Glass Workshop

TESTIMONIAL

"I really appreciated this sharing of knowledge from Alison and the way her workshop was conducted, namely the amount of reading followed by a time of introspection, then the sharing of her knowledge with patience, gentleness and kindness. I also appreciated the fact that the current exhibition was linked to this workshop with the possibility of concretizing by a stained-glass suspension what this exhibition could inspire us. Beautiful idea, beautiful initiative 🍀. A sincere THANK YOU."

Claude

"A nice experience to learn how to make a small stained glass creation under the guidance of the charming and professional Alison. Thank you also for your warm welcome, the Canopy space is a place where one feels good. Thanks again to all of you (Jane, Maryline, Laura, Clara... and Alison)!"

Marie



"THE GROUP OF BASEL -
SUSANITA: 'I'M NOT LISTENING TO
EACH OTHER - INSPIRED BY THE
MULTIPLYING THEMES.'"



"A collage about
misinformation and
who defines truth!"

Lecture: Division and Radicalization in American Politics

With Dr. David Peters from the American University of Paris

Activity: Exhibition Opening

Headcount: 200

Takeaways:

- Attended by AUP students AND Espace Canopy community members which created an intergenerational, international dialogue about American politics and political realities



Book Signing, Year of the Earth Serpent Changing Colors

With Professor Hall
Gardner from the American
University of Paris

Activity: Book launch and talk by Professor Hall Gardner, his first novel. A work of historical and literary fiction, the story is based upon Gardner's experiences in China in 1981-82 and represents over 30 years of reflection upon the events led to the brutal June 4th 1989 repression on Tiananmen Square. The novel explores differences in cultural outlook, understanding of human rights, religious views and interpersonal relations that profoundly impact East-West relations, while depicting individuals who engaged in the risky struggle for democracy and freedom in China. In essence, it seeks to describe the social and political "changing colors" that were taking place in societies throughout the world at the pressured end of the Cold War as seen through the eyes of American, German, Russian and African expats living in China at that time when the Soviet Union ostensibly began to democratize, and before China opted for a anticlerical crackdown on the pro-democratic movement and the US deluded itself into believing that it was at the "End of History."

Headcount: TBD

Social Media Measures thus far

Instagram: 34 individual
Instagram posts and over
100 Instagram Stories

Twitter: 46 tweets &
retweets

**Additional posts on
LinkedIn and Facebook to
capture other audiences**

DeRadicalisation

in Europe and Beyond: Detect, Resolve, Reintegrate



Dr. Maggie Laidlaw

Glasgow Caledonian University

June 2023

<https://dradproject.com/d-rad-exhibition/>