

AFIELD

27-29 SEPT.
2024



CO-PRODUCED WITH
KANAL-CENTRE POMPIDOU
BRUSSELS, BELGIUM

FORUM

AFIELD FORUM: SYSTEMS CHANGE BY ARTISTS, 27-29 SEPTEMBER, BRUSSELS

For its 10-year anniversary, the AFIELD network is launching a new public forum on systems change led by artists. The ongoing multiscalar crisis urges the arts and cultural field to take more concrete actions towards social and environmental justice. Aligning with its mission, AFIELD is embarking on a 3-year cycle of international gatherings bringing new perspectives on the role of art in society.

The AFIELD Forum will gather an international cohort of artists, activists, thinkers, cultural workers, and social entrepreneurs around a set of questions: **how, why and should artists bring systems change for a better society?** What do artists bring when they take on the roles of NGOs, educators, activists, and active agents involved in social transformation?

AFIELD has developed the themes for the forum over the past years via online studies on key issues, such as democracy, transitional justice, ableism, ethics of representation, the commons and more. **The AFIELD Forum will serve as a meeting point to inquire on these urgent questions**, embodying the network's belief in the profound capacity of artists to lead transformational change in their communities.

As the capital of Europe and the heart of a unique ecosystem of grassroots initiatives and NGOs, the city of Brussels is a natural host for this forum. The program is based on encounters between international guests and Brussels hosts. **The forum is spread around different cultural spaces in Brussels** and the last day is dedicated to walking tours of this ecosystem.

THE LIST OF SPEAKERS INCLUDES

Ambassade Universelle, Martha Atienza (visual art), Lauren Bon (visual arts), Linda Goode Bryant (visual arts), Anna Dantes (publishing), El Warcha (design), Future Farmers (urban design), Analida Galindo (dance), Anand Giridharadas (journalism), Sergio Roberto Graterri (music), Bernardo Robles Hidalgo (design), Jessica Gysel (writing), Ola Hassanain (architecture), Helena Kritis (art curation), Fernanda Laguna (visual arts), Giuseppe Micciarelli (law), Eileen Myles (poetry), Majaw Njaay (performing arts), Sahad Sarr (music), TransfoCollect (performance), Ana Vargas (architecture), Visible (curation), Waad (visual arts), Andrea Yarbrough (curation).

The forum is free of charge and the number of audience is limited to the capacity of the venue. Main location: K1 (KANAL-Centre Pompidou).

Facilitated by Diana Campbell, Gregory Castera, Taeyoon Choi, Abi Tariq, Sandra Terdjman, and Chantal Wong.

The AFIELD Forum is a project by AFIELD co-produced with KANAL-Centre Pompidou, in partnership with CIVA and Etablissements A. Dewitte & Filles, with the support of the Terra Foundation for American Art.

The Terra Foundation for American Art, established in 1978 and having offices in Chicago and Paris, supports organizations and individuals locally and globally with the aim of fostering intercultural dialogues and encouraging transformative practices that expand narratives of American art, through the foundation's grant program, collection, and initiatives.

ABOUT AFIELD

AFIELD was conceived in 2014 as a fellowship for social initiatives from arts and culture. AFIELD also provides other resources in the form of discussions, mutual aid, incubation and community building to help fellows deepen and strengthen their work in their particular contexts. Through its active network, AFIELD facilitates mutual support and collaboration across the globe. This network is consulted on matters related to new members election, the annual fellowship and its related programs. It includes important international advisors such as Dora Garcia, Walid Raad, Pio Abad, Binna Choi or Farid Rakun.

In the long run, **AFIELD enables discourse, theory and the development of infrastructures for socially-engaged practice**, through an expanding set of examples of practice "in action". AFIELD amplifies creative voices and solutions, with the aim to bring arts and culture to the foreground of social experimentation.

[AFIELD.ORG](https://afield.org)
[@AFIELDFELLOWSHIP](https://twitter.com/afieldfellowship)

['WHAT IS AFIELD' IN VIDEO](#)

PRESS CONTACT

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FRIDAY 27 SEPTEMBER

K1, Avenue du Port 1, 1000 Brussels, Belgium

9:00-10:00

Welcome coffee

10:00-10:05

Welcome words

By Kasia Redzisz

10:05-10:15

Introduction

By Grégory Castéra and Sandra Terdjman

10:15-10:45

Warm up

By Sergio Roberto Gratteri

A vocal warm-up activity crafted to harness the liberating power of voice, guiding participants to explore diverse vocal expressions in a welcoming environment. To sharpen our listening skills, forge connection, and set an intentional tone to create a conducive space for meaningful discussions.

10:45-11:45

Propositions for Systems-Change #1: Rewriting Democracy

By Anand Giridharadas, followed by a Q&A with Taeyoon Choi

In this pivotal year, about half of the world's population is heading to the polls, while authoritarian movements enjoy success not seen in decades. Drawing insights from the acclaimed book «Winners Take All: The Elite Charade of Changing the World,» the speakers will explore the essential role of creative grassroots activism and artist-led systems change in upholding democratic values; liberty, equality and justice.

11:45-13:15

Conversation on Livable City #1: Urban Commons

With Ambassade Universelle and El Warcha, moderated by Giuseppe Micciarelli

An abandoned embassy occupied by undocumented migrants in Brussels, a collaborative design studio in Tunis, a self-organized cultural center in Napoli: through the exploration of three initiatives offering different perspectives on the Commons, this conversation will explore how to reimagine the city and resist exclusionary urban development.

13:15-14:15

Lunch Break at K1

In Our Minds

With Martha Atienza, Anna Dantes, El Warcha, Sergio Roberto Gratteri, Fernanda Laguna, Sahad Sarr, moderated by Olivia Alvarez and Abi Tariq

Through the presentation of a work that remains "in their mind", AFIELD's 2024 cohort will introduce and discuss their approach on system-change by artists.

15:45-16:45

Conversation on Support Structures

With Sandra Terdjman and Visible (Matteo Lucchetti and Judith Wielander), moderated by Ana Vargas

The field of socially engaged practice thrives through cooperation. In this conversation, the speakers will map the ecosystem of arts and philanthropy, and reflect on the notion of «impact» through examples of artists-led initiatives around the world.

16:45-17:00

Break

17:00-18:00

Relating to Food Politics

With Martha Atienza, Lauren Bon, Linda Goode Bryant and Amy Franceschini

This moment draws AFIELD Forum participants into relational activities inspired by artistic thinking around how humans relate to land water and food security in diverse cultural and geographic contexts.

18:00-18:15

Closing Sound

By Sahad Sarr

SATURDAY 28 SEPTEMBER

K1, Avenue du Port 1, 1000 Brussels, Belgium

9:00-10:00

Welcome coffee

10:00-10:15

Introduction

By Diana Campbell and Chantal Wong

10:15-10:45

Warm up

By Analida Galindo

Drawing from her work with Programa Enlaces, Analida Galindo's practice blends contemporary dance techniques with community-building exercises to emphasise personal growth and community connection.

10:45-11:45

Propositions for Systems-Change #2: An Artist for President

By Eileen Myles, followed by a Q&A with Jessica Gysel

In 1992, Eileen Myles ran for president of the United States, a campaign that still inspires many artists regarding the role of art and poetry in the political sphere. Sharing materials from this campaign, Myles will reflect on the language of politics and the role of artists and poets in advocating for social justice.

11:45-12:45

Collective Discussion: Theory as Resistance

With Waad, moderated by Taeyoon Choi

The Learning Palestine Pamphlets is a collection of online essays across various genres, periods, and topics for a comprehensive understanding of the Palestinian history and resistance. The session will begin with the project's context and a collective discussion about the Learn Palestine Pamphlets.

12:45-14:15

Lunch Break at K1

Conversation on Participative Performance

With Majaw Njaay and TransfoCollect, moderated by Helena Kritis

Often associated with inclusion and diversity, participative performances carry many ethical challenges and require in-depth engagement from artists and institutions. This conversation will focus on projects developed in Belgium and Senegal in collaboration with young people, where performance and storytelling become tools for political action.

15:45-17:15

Knowledge Market on Survival Skills

MCs: Majaw Njaay and Abi Tariq

In the Knowledge Market, originally conceived by ruangrupa, participants share knowledge of different kinds, becoming alternately teacher and student, a learning practice where conviviality becomes a condition for collective imagination.

17:15-17:30

Closing Remark

CIVA, Rue de l'Ermitage 55, 1050 Ixelles, Belgique

19:00-20:30

Conversation on Livable City #2: Participative Urban Design

With Ola Hassanain, Bernardo Robles Hidalgo, Ana Vargas and Andrea Yarbrough, moderated by Analida Galindo

The speakers in this conversation have developed critical approaches to urban design, where participation becomes a practice of regenerating urban landscapes, reactivating forgotten areas, and reappropriating spaces transformed by urban development. They will discuss the ethics of participation and spatial tactics for more livable cities.

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SUNDAY 29 SEPTEMBER

10:00-16:00

Visits

Social initiatives from Brussels Region will open their doors to informals visits. Please [register](#) to join the walking tour.

FIND OUT MORE ABOUT THE SPEAKERS

Ambassade Universelle

Twenty three years ago, Universal Embassy was founded in Brussels in the abandoned building of the Somalian embassy which had lost its function following the break-up of the Somali state. It became a place where undocumented migrants from more than fifteen countries around the world lived and fought for their papers. With the help of volunteers from various sectors of civil society, they developed methods of mutual aid, including legal support and raising public awareness.

Martha Atienza

Martha Atienza (b. 1981, Manila, Philippines) is a Dutch-Filipino video artist based in Bantayan Island, Philippines. Her work explores environmental, community, and development issues, influenced by her dual cultural heritage. Atienza's videos focus on the interplay between local traditions, human subjectivity, and the natural world, using art to drive societal change. She won the Baloise Art Prize at Art Basel in 2017 and has received the Ateneo Art Awards (2012/2016) and the Cultural Center of the Philippines Thirteen Artist Award (2015). She has participated in notable biennales and triennials, including the 17th Istanbul Biennial (2022) and the 9th Asia Pacific Triennial (2018). Her solo exhibition *The Protectors* opened at Silverlens New York in 2022.

Lauren Bon

Lauren Bon is a Los Angeles-based environmental artist and activist. Part of a global art cohort addressing our current environmental crisis, she uses living systems and infrastructure to create durational, large-scale, place-based projects, and performance, photography and sound to activate these works and engage her audiences. Through her multidisciplinary approach, Bon has carved out a space between land art, conceptual art, and transmission art. Her questioning of the status quo and persistent alteration of civic infrastructure demonstrates the power of artists to provoke change and shape opinion through soft diplomacy. Forthcoming projects include *Amazon Watch*, a two-year residency project in Manaus, Brazil, now in development, that aims to draw global attention to the crisis and wider ramifications of the Amazon watershed and multiple projects at Getty's PST ART: Art & Science Collide, a landmark regional event opening in Fall 2024 that explores the intersections of art and science, past and future. During PST ART, Bon's work will be presented across Southern California as part of related public programming and at sites including California State University Dominguez Hills, Desert X, Fulcrum Arts, and the La Jolla Historical Society. Bon's work has been exhibited at Desert X, as part of the collateral events of the 59th edition of La Biennale di Venezia; at Los Angeles County Museum of Art (LACMA); The Hammer Museum at UCLA; The Exploratorium; DePaul Art Museum; The George Eastman Museum; The Massachusetts Museum of Contemporary Art (MASS MoCA); The Museum of Contemporary Art Detroit (MoCAD); Les Rencontres d'Arles, France; and The Hirshhorn Museum and Sculpture Garden. She has also appeared on panels at Art Basel and UC Berkeley College of Environmental Design.

Linda Goode Bryant

Linda Goode Bryant is an artist, filmmaker, and Founder and President of Project EATS—a living installation transforming vacant lots and rooftops into neighborhood-based farms catalyzing creativity and cultivating greater food sovereignty across New York City. She is also the Founder of Just Above Midtown gallery—a laboratory that foregrounded the work of African American artists between 1974–1986. She won a Peabody Award for the film *Flag Wars* (2003) and in 2020, she was a recipient of an Anonymous Was a Woman Award and a United States Artists Berresford Prize. She is a former Guggenheim Fellow. In 2021, Goode-Bryant created the installation "Are We Really That Different" in collaboration with architect Liz Diller for the exhibition, *Social Works*, at Gagosian Gallery (NY). In 2022 she was lead faculty for the RAW Material Academy Session 9 and Exhibition, in collaboration with the Institute of Contemporary Art (ICA) in Philadelphia. She worked in collaboration with Thomas J. Lax, Curator and Lilia Rocio Taboada, Curatorial Assistant, Department of Media and Performance, in organizing the *Just Above Midtown: Changing Spaces* exhibition at the Museum of Modern Art in New York, October 2022 – February 2023.

Anna Dantes

She works on extending the editing experience to other formats – laboratories, workshops, magazines, curatorships, exhibitions, fashion collections, study cycles and films. Since 1994, she has been creating, carrying out and collaborating on projects to pass on knowledge and memory. For the last thirteen years, she has been working with the Huni Kuin people in Acre on the project *Shubu Hiwea, Escola Viva*. From this experience was born *Selvagem*, a cycle of studies on life, roundtables, films and books on the correspondence between scientific, artistic and traditional knowledge. From *Selvagem* came the *Living Schools* project to strengthen traditional knowledge in five indigenous territories. It's all happening thanks to a large collaborative network.

El Warcha

El Warcha, means workshop in Arabic, it is a collective and maker-space founded in 2016 in the medina of Tunis, Tunisia. It aims to promote hands-on education and civic actions through the making of temporary urban furniture, art installations and public events with local inhabitants. With members of its community moving around, the project established itself in Tottenham, north London in 2018 and in Lisbon since 2020. They also work in Nefta, south Tunisia regularly since 2019.

Future Farmers

Amy Franceschini is an artist whose practice draws from her training as a photojournalist and having grown up amidst the divergent agricultural projects of her father as an industrial farmer in the San Joaquin Valley of California and her mother who owned and operated a small-scale bio-dynamic farm and was involved in the ongoing struggle to transition conventional farms to organic farms. Amy is interested in the notion of “farming” as a relational practice, involving a complex ecology of the material, social and the immaterial where dailyness and seasonality, orality, ritual, myth and an acute awareness of one’s bioregion organize our collective imaginaries and how we live together. In 1995, Amy founded Futurefarmers, a collaborative platform to consider the social, political and environmental organization of space. Futurefarmers are artists, architects, computer programmers, farmers, writers and anthropologists who form situated working groups informed by the contexts in which they work. They find themselves entangled in overlapping lines of inquiry in the commons, hi/low tech horizons and a critical view on the tools we create. Based in enmeshed acts of wandering and material processes, Futurefarmers interweave their practices to cultivate public life in place. Through time and the practiced presence of Futurefarmers, the meeting place of people and materials transform from provisional arrangements into durable forms and functions of their works. Futurefarmers have been the lead artists of Flatbread Society (2010-2018), a permanent public farm and community baking house in Oslo, they have been artist/researchers in residence at the University of California in Santa Cruz (2018-2020) and the lead artists on the sea-faring Seed Journey (2016- 2018+). Amy received her Master in Fine Art from Stanford University (2002) and her Bachelor in Fine Art in Photography from San Francisco State University (1992). She is the recipient of a 2010 Guggenheim Fellowship, a 2017 Herb Alpert Award and is currently visiting faculty in the Master of Eco-Social Design at the Free University in Bolzano, Italy. Collectively, Futurefarmers have published *A Variation on Powers of Ten*, Sternberg Press, 2012, *For Want of a Nail*, MIT Press, 2018. Exhibitions include Solomon R. Guggenheim, 2010 (solo), New York Museum of Modern Art 2008, Whitney Museum of American Art, Biennial 2000, Sharjah Biennale 2017 and the Taipei Biennale 2018.

Analida Galindo

AFIELD Fellow Analida Galindo is a contemporary dancer, choreographer, teacher and cultural advocate from Panama. She has been working towards developing the contemporary dance scene in Panama for about 20 years. In 2010, she founded the Enlaces Program, which seeks to provide opportunities to youth from at-risk communities through artistic training focused on dance, today under the umbrella of Fundación Espacio Creativo. In 2012 she co-founded PRISMA, the international festival of Contemporary Dance of Panama. She is also the co-director of Fundación Espacio Creativo, created in 2014 as a platform to provide opportunities through dance, education and culture, and Steps Academy, a leading contemporary dance school in Panama.

Anand Giridharadas

Anand Giridharadas is the author of the New York Times bestseller *The Persuaders*, the international bestseller *Winners Take All*, *The True American*, and *India Calling*. A former foreign correspondent and columnist for The New York Times for more than a decade, he has also written for The New Yorker, The Atlantic, and Time. He is an on-air political analyst for MSNBC. He is the publisher of the newsletter *The Ink*.

Sergio Roberto Gratteri

Sergio Roberto Gratteri is a musicologist, cultural mediator and a pioneering cultural entrepreneur with a mission to redefine classical concerts, reconnect with audiences, and positively impact society. He is the driving force behind “DAS HAUS,” a unique venue designed as a radically informal safe space for musicians and audiences. Gratteri’s innovative approach focuses on creating holistic experiences that blend various art forms, aiming to foster a deeper appreciation and engagement with culture. His efforts are geared towards making cultural events more meaningful and accessible to a broader audience.

Bernardo Robles Hidalgo

Bernardo Robles Hidalgo (1984) studied architecture (ENSAPB) and project management for construction (Brighton University). He has collaborated with the organisation Toestand as a coordinator, project assistant and CJO (chief janitor officer), analysing the uses and redevelopment of a public space in Brussels during its temporary occupation in anticipation of the future development. He is a painter and illustrator; his work has been exhibited at the RAA (Royal Academy of Arts, London), WSC (Watercolor Society Competition, London) and Het Nieuwe Instituut (Rotterdam) amongst others. He worked as an illustrator and dismantler for Rotor. Presently developing a parental project with Marianita Palumbo at BOSCH (co-housing and shared domestic/community space in Brussels). Toestand is dedicated to reactivating underutilized public spaces by developing a socio-cultural dynamic that is both accessible and inclusive. The organization prepares and manages these sites, actively seeking partnerships with individuals, collectives, and organizations in need of space to work, create, relax, learn, and meet. Through these collaborations, the spaces are revitalized and given new, meaningful functions, with Toestand primarily facilitating cooperation and interaction among the various partners and users. In Brussels, Toestand serves as a bridge between empty, forgotten places and those searching for space. This mission has guided the organization for years, and while vacancy is now recognized on political and social agendas, their work continues. The rise of temporary occupancy projects over the past decade prompts Toestand to reflect on important questions: What is actually happening inside these spaces, and can the organization continue to play a role in them? These questions remain central to Toestand’s ongoing efforts. Vacant spaces remain the starting point for their projects, whether it’s an old garage, a disused site turned park, a large monastery, or a former kindergarten. However, the consistent goal across all initiatives is to build and support communities.

Jessica Gysel

Jessica Gysel (she/her) is an editor, writer and organizer. She’s the publisher of *Girls Like Us* magazine and one of the founding members of *Mothers and Daughters*, a lesbian & trans bar. She’s interested in all things feminist and queer, and has a knack for collaborative projects and collective processes. Recent publications include *Linda Nochlin Fanzine*, edited by Els Roelandt and Jessica Gysel, KIOSK Publications, Ghent, 2022; *Elements*, edited by Jessica Gysel, Christoph Miler and Isabel Seifert, Jan van Eyck Academie, 2021 and ‘Anyone With A Link Can Edit’, Brad Haylock and Megan Patty (Eds.), *Art Writing in Crisis*, Sternberg Press, Berlin, 2021. She currently works as coordinator Team Public at Kaaitheater and lives and works in Brussels, Belgium.

Ola Hassanain

Ola Hassanain leads a critical spatial practice as an visual Artist with architecture training. Ola premises her work on an idea of “space as political discourse» an expanded notion of space, that tries to develop a spatial literacy which can aid us to imagine different political ecologies. Ola’s development of critical spatial practice is partly informed by her post-academic training; a current teaching role at KABK Royal academy of Art in the Hague, a Rijksakademie residency 2021-2023, a BAK basis voor kunst fellowship 2017-2018, teaching and co-development of the Blackerblackness Master course Sandberg Instituut 2021- 2023, Art in Context at HKU University of the Arts Utrecht at the Fine Art Department, amongst exhibitions, a Solo in Buro Stedelijk 2024, Hartwig Art Foundation commission presenting at Casco Art Institute 2021, Ghana Contemporary Art Foundation 2023, Chicago Architecture Biennial 2019 and Sharjah Architecture Triennale 2019.

Helena Kritis

Helena Kritis (b. 1981, BE) is the chief curator at WIELS Centre for Contemporary Art in Brussels. Her interest lies mainly with time-based and performative practices and she has worked with Mounira Al Solh, Nora Turato, Wu Tsang & Boychild, Kiluanji Kia Henda, Pauline Boudry & Renate Lorenz, Christian Nyampeta, Ed Atkins etc. At WIELS, she curated solo exhibitions of Oscar Murillo (2024), Danai Anesiadou (2023), Shezad Dawood (2023) and Lucy Raven (2022), and she co-curated the group exhibitions Regenerate (2021) and Risquons-Tout (2020). She has (co)commissioned new performative projects by Alexis Blake (2024), Billy Bultheel and James Richards (2023), Nikima Jagudajev (2023) and Moya Michael (2024), and is currently preparing a solo presentation of Christopher Kulendran Thomas (2024). Previously she was a member of the experimental short film selection committee for the International Film Festival Rotterdam (IFFR). Between 2008 and 2019 she was in charge of the visual and audiovisual arts program at the multidisciplinary arts centre Beursschouwburg in Brussels.

Fernanda Laguna

Fernanda Laguna has mobilized and influenced a whole generation of artists through her various projects since the mid-1990s. Interested in the potential of affects, her practice cannot be detached from her personal life and political commitments as a feminist. Together with Cecilia Pavón, Laguna initiated the seminal independent space Belleza y Felicidad (Beauty & Happiness) in the late 1990s, and with Washington Cucurto and Javier Barilaro the publishing cooperative Eloísa Cartonera. For the past 15 years, she has been active in the marginalized community of Villa Fiorito in the outskirts of Buenos Aires where she has strengthened her activism against gender-motivated violence, working with women in situations of risk, and offering pleasurable experiences to the community as a means to expand their creative potential. Laguna is interested in women’s pleasure as a political force, and in the expressiveness of popular handicrafts, often resorting to poor materials, such as ribbons, glitter, little chains, or cotton, in her works. This serves as a perfect example of her belief in art as a carrier for spontaneous expression of subjectivity and in the political weight such expression might have. In 2017 she started El Universo, a small shop where she informally exhibits and sells all sorts of objects “belonging to the universe” such as sand, trash, buried insects, earrings, wood, stickers, and a limitless list of other things. Additionally she initiated the programs at the public high school in 2007»

Giuseppe Micciarelli

Giuseppe Micciarelli is a legal sociologist and political scientist (University of Naples Federico II). He has published numerous essays and articles on commons and critical theory on neoliberalisation of public and private institutions. With his political and legal hacker methodology supports social movements, practitioners, associations, and local administrations to empower democratization tools. He is one of the researchers and activists who developed the governance of urban commons in Naples, setting up civic and collective urban use; he designed the policy of creative and care income for cultural workers and supported dozens of regeneration experiences around the world, helping them to deal with public administrations and market cooptation. He is part of networks of artists and cultural workers such as Asilo Filangieri, AFIEL, IRI and different academic and political networks of urban commoning. He coordinates the democratic module on democratic innovation of the ProPart Master (IUAV of Venice). He is currently working on the transformations of democracy and participation in algorithmic governmentality, focusing on the risks of the platform society and the potential of digital politics. He was awarded with the Elinor Ostrom Award, and is president of the Commons Observatory of the city of Naples.

Eileen Myles

Eileen Myles, born in Cambridge, Massachusetts, studied at the University of Massachusetts-Boston. They moved to New York City in 1974 to pursue poetry and became involved with the St. Mark’s Poetry Project, where they studied with notable poets. From 1984 to 1986, Myles was the artistic director of the Project. They have published twenty volumes of poetry and fiction, including Not Me (1991), Chelsea Girls (1994), Cool for You (2000), and Skies (2001). Recent works include Sorry, Tree (2007), The Importance of Being Iceland (2009), Inferno (2010), I Must Be Living Twice (2015), Afterglow (2017), and evolution (2018). Myles has received numerous awards, including a Guggenheim Fellowship, an Andy Warhol/Creative Capital Arts Writers grant, and multiple Lambda Book Awards. They have taught at NYU and Naropa University and live in New York City and Marfa, Texas.

Majaw Njaay

AFIELD Peer Majaw Njaay (Senegal) is a performance artist whose work fuses his experiences in theater, circus, film and slam through performances in public spaces. His work is about societal transformation and themes related to youth, often evoking childhood. ArtXaleYi is an organization for social welfare for children through art based in Dakar. The project consists of orchestrating a series of performance-readings in several spaces with the purpose of providing children with a wide range of tools for the future; and to create new forms of learning and exchange through artistic interventions.

Sahad Sarr

Sahad Sarr, a Senegalese Afro-fusion artist, is the founder and lead vocalist of the group SAHAD, based in Dakar. Known for innovative and self-produced music, SAHAD blends various genres, including Afro, jazz, blues, folk, and funk. The group has gained international recognition, performing in multiple countries and winning several awards. They released their first EP "Nataal" in 2015, followed by the album "Jiw" in 2017, and "Lumma" in 2022. He has always pushed the political and cultural barriers, playing around West and East Africa, Europe and America. Multidisciplinary artist, Sahad signed a theater piece with Jiw and Luuma as part of his albums release and wrote in 2023 his last piece "The Blue Forest", a tale of migration, indigenous knowledge and African dignity. As a sociocultural activist, Sahad founded the independent label "Stereo Africa 432" to support and promote emerging local artists. The Label is also the instigator of the international world music festival Stereo Africa Festival since 2022, thought and created to offer diversity to the people and build structures in Africa, that represents local artistic needs and cultures. In 3 years, the festival has hosted more than 90 concerts, was a springboard for more than 20 artists, has taken place in more than 15 venues in Dakar and helped discover artists from around the world. Sahad has worked in development as an environmentalist, founding the JiwNit Association and the Ecovillage of Kamyak, based in Fatick, Senegal. The purpose of the Association and the village is to create and innovate on durable ecological solutions addressing issues like climate change, poverty, rural exodus and social justice. The ecovillage is conceived as a learning center working with the women and the youth throughout projects based on solar panels, eco construction, permaculture, organic farming, natural soap making and the valorisation of local cereals for the artisanal bakery. Every perspective of his projects is to help developing and offering alternatives to the senegalese youth and taking a strong part in building opportunities.

TransfoCollect

TransfoCollect brings together Brussels residents who want to develop artistically and shape future artistic communities together. TransfoCollect is a place to learn from each other and where practices of theater, dance, art and philosophy are embodied and made active in the studio and on the theater floor. The basic operation of TransfoCollect (THE GROUND) is a potential play space of bi-weekly Sunday workshops and work weeks (during school vacations) and takes place largely on the site of De Kriekelaar in Schaarbeek. A team of artists organizes the meetings on the floor. The workshops invariably begin with a shared meal. TransfoCollect focuses its research on precarious places in our society and investigates how theater, art and philosophy can play a meaningful role in heterotopic situations: a soccer field in Schaarbeek, an emergency village, a psychiatry, a market, etc. To this end, the collective energy is deployed nomadically and TransfoCollect goes on a journey in the Brussels region and beyond (THE MOVEMENT). For a given period, a number of artists settle down in a public place and develop an artistic work as a precarious place in society. In the process, they explore and share that precarious place as a possible studio. TransfoCollect itself goes out into the world. With our finger on the Brussels pulse, we seek (including through workshops) to meet the many people and artistic languages brewing in the city.

Ana Vargas

AFIELD Fellow Ana Vargas is a young architect who grew up in Caracas and has worked in Italy, India and USA. She holds an Architecture Degree from Universidad Central de Venezuela and a Master of Science in Architecture and Urbanism from Massachusetts Institute of Technology and has been awarded the 2014 Dubai International Award for Best Practices with UN-Habitat and the 2014 Thesis Award MIT School of Architecture. She is currently professor and researcher for the Urbanism Institute at the Architecture Faculty of the Universidad Central de Venezuela as well as director of Trazando Espacios Públicos and her own architecture practice.

Visible

Since 2010, Visible researches, produces and connects long-term socially engaged art projects, working with artists dealing with the urgencies of our times such as the climate crisis, social justice, indigenous rights, gender and queer-based violence. Visible is a project by Cittadellarte-Fondazione Pistoletto and Fondazione Zegna in partnership.

Waad

Waad (Syria, 1981) is a visual artist and architect who works in and out of Palestine. He is spokesman for The Question of Funding, a collective of artists invited to Documenta 15. His work explores the effect of geographical distance on the interpretation of territory, its ability to amplify or arrest the political and sentimental attachments, frames landscapes, institutions, as well as social and technological phenomena as politicized entities. He holds a degree in Architecture from Birzeit University (2003), a master's from the Center for Research Architecture at Goldsmith's College (2010) and a MFA from Sandberg Institute. Khalili completed residencies at Delfina Foundation (2008) and National Film School of Denmark (2006).

Andrea Yarbrough

Andrea Yarbrough is a multi-disciplinary artist, curator, and educator born and raised on the south side of Chicago. She leads the collaborative placekeeping initiative, in c/o: Black women, pushing forward a Black womanist praxis of erecting sites of care by elevating the importance of witnessing and cooperative building as forms of care work. Her practice transforms everyday materials into art objects, exhuming the invisibility of understudied histories. Andrea earned an MA in Museum and Exhibition Studies from the University of Illinois at Chicago. She is a worker-owner with Cooperation Racine, where she provides creative consultancy services and supports the development of a cooperatively owned and operated art center in West Englewood, Chicago.

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