More than seven decades after the Holocaust, genocide and other mass atrocities remain a constant threat to global peace and security. Genocide can occur anywhere, but it does not happen overnight. It comes as the result of distinct political and social actions and is preceded by a steady stream of warning signs. The Auschwitz Institute for Peace and Reconciliation (AIPR) is dedicated to building a world that prevents genocide and other mass atrocities.

Since its inception in 2008, the Auschwitz Institute has worked on a global scale, using the knowledge and experience of leading atrocity-prevention experts to equip and empower government officials with the tools and understanding that they need to confront these warning signs effectively – an approach that no other organization in the field has taken. More than a decade of curricular development has allowed AIPR to operationalize the identification of critical risk factors, providing officials with concrete frameworks to respond to these warning signs before they can gain deadly momentum, protecting the fundamental human rights of their populations.

For over ten years, AIPR has worked with over 80 countries around the world to develop public policy for the prevention of mass atrocities. As part of this mission, AIPR has frequently worked with ministries of culture in an effort to support and encourage the arts as a key tool in reaching broader publics. We have educated these ministries in the role arts can play in dealing with a violent past and offered technical assistance to these states in creating programs that encourage artistic and cultural development.

With regional offices in New York, New York; Oswiecim, Poland; Buenos Aires, Argentina; and Kampala, Uganda, the Auschwitz Institute works with government officials across the globe to empower them with the necessary information, tools and networking capacities to design, implement, and sustain effective laws and policies that prevent genocide and other mass atrocities. Since its founding, the Auschwitz Institute has trained and provided ongoing support to over 4,000 government officials from more than 75 countries.

The power of Auschwitz – its reality, its memory, its legacy – transcends place and inspires AIPR’s international programming. To this end, the Auschwitz Institute’s educational, training, and capacity building programs are held on sites of past atrocity that harness their power of place, providing compelling opportunities to participating officials for foundational learning and the creation of a personal commitment to the prevention of future mass atrocities.

As a result of AIPR’s unique methodology of providing long-term training and support, many participating officials have played a key role in the successful development and implementation of policies and practices that prevent mass atrocities in their home countries and at the international level. After completing a foundational learning program, participants become members of AIPR’s alumni community, which allows for ongoing communication and interaction among members. This not only promotes an active exchange of best practices and ideas within the community, but also functions as a platform for the Auschwitz Institute to provide continued
training and professional development opportunities.

Recognizing that there is no effective universal policy prescription to the threat posed by genocide, AIPR works to support the development of regional solutions to regional challenges. For example, the Auschwitz Institute’s Latin American training curriculum for public officials focuses on themes such as memory, truth, and justice; migration patterns; the role of the security sector; and the rights of indigenous and LGBTI+ populations. In the Great Lakes Region of Africa, by contrast, the curriculum focuses on halting electoral violence, the development of early warning systems, gender mainstreaming, and the role played by youth in the prevention of future atrocities.

The Auschwitz Institute also encourages and supports robust cooperation between states on preventive efforts as a core part of its mission. The Auschwitz Institute accomplishes this through the formation and development of regional and international networks, to which it lends support and technical assistance. Alumni of Auschwitz Institute training and capacity-building programs have utilized these networks to collaborate with their peers across ministries and national governments to design and implement innovative policies that increase respect for fundamental human rights and prevent atrocities. One of these regional networks, the Latin American Network for Genocide and Mass Atrocity Prevention, to which AIPR serves as Technical Secretariat, has been described by Adama Dieng, Special Adviser to the Secretary General of the United Nations on the Prevention of Genocide, as a “vibrant, solid, committed, and leading actor in the global architecture of genocide and mass atrocity prevention.”

Management

Dr. Tibi Galis has been the Executive Director of AIPR since 2006. Born and raised in Romania, he earned his B.A. in Law and Political Science from Babes-Bolyai University, in Cluj-Napoca. He received an M.A. in International Politics and Political Development from the University of Manchester, and earned a Ph.D. from the Strassler Center for Holocaust and Genocide Studies at Clark University, with a focus on transitional justice. Previously, Dr. Galis worked as an Associate Researcher for the UK Parliament, helping develop the UK position on the UN Special Adviser on the Prevention of Genocide, and as rapporteur for the Swedish government at the 2004 Stockholm International Forum on the Prevention of Genocide.

The AIPR Board of Directors includes Board President Owen Pell, a partner at international law firm White & Case, whose areas of practice include complex commercial litigation, securities litigation, litigation involving foreign sovereigns and their state-owned entities, and litigation involving issues of public international law, including issues relating to genocide and mass atrocity that can arise in U.S. litigation. Also on the Board are human rights philanthropists Jan Cohen and Allyne Schwartz, immigration lawyer Bonnie Schertz, Dr. Michael Kluger, a surgeon at NY Presbyterian Hospital, and former president and CEO of Roland Foods, Charles Scheidt. Joanna Pozen is the Director of the Health and Human Rights Certificate at NYU College of Global Public Health and co-founder of the Restore Cup (formerly VVF Cup), a medical device to help address the problem of urinary incontinence for women suffering from obstetric fistula. Adi Pekmezovic is co-founder of MillRock Capital, a private equity firm.

Main activities

**Past, Present, and Future**

AIPR’s flagship program, the Global Raphael Lemkin Seminar, which takes place at the former Nazi concentration camps of Auschwitz and Birkenau, brings together 20-25 government officials representing at-risk, in-crisis, post-conflict, and secure countries, led by global experts in the field of genocide prevention. By hosting the one-week educational seminar on an annual basis, AIPR is working to create a community of government officials with knowledge of contemporary prevention policy strategies who support each other in identifying best practices for preventing genocide and other atrocity crimes. Since 2008, approximately 280 government officials from over 73 countries have attended, and we’ve featured nearly 100 expert instructors from around the world, including prominent professors, government officials, and United Nations representatives. Leaving the seminar with a personal investment in the prevention of mass atrocities, participants join the AIPR alumni community, receiving ongoing engagement and support from AIPR and the fellow alumni.

AIPR also supports regional networks in Latin America and Africa. As part of the Latin America Program, AIPR serves as the Technical Secretariat of the Latin American Network for Genocide and Mass Atrocity Prevention. Started in 2012, it is the first mass atrocity prevention network of its kind. In this role, AIPR assists with training seminars, workshops, and other activities led by countries in the region and hosts annual Latin American editions of the Lemkin Seminar.

In Africa, AIPR maintains the African Network for Genocide and Mass Atrocity Prevention, having signed memoranda of understanding with the African Union Commission (AUC), East African Commission (EAC), and the International Conference on the Great Lakes Region (ICGLR). These programs primarily aim to familiarize public officials in the region with the concept of genocide, its relation to the broader category of mass atrocity, and the process by which genocide occurs. With regional and national partners, AIPR co-organizes training seminars covering emerging topics in prevention, primarily in the Great Lakes region. Additionally, AIPR supports national mechanisms in their efforts to conduct preventive programming, including the creation and adoption of new legislation. For example, in 2017, the Uganda National Committee proposed new legislation for atrocity prevention, which is being considered by the legislature.

In the United States, AIPR is engaged with the U.S. Government Interagency to increase the capacity of the Atrocities Prevention Board (APB), which functions as the United States’ national mechanism devoted to prevention. AIPR works with the constituent offices of the APB to build capacity and strengthen preventive tools within the United States government. In 2017, AIPR launched a new annual program in the U.S., the National Seminar for Law Enforcement on Civil and Human Rights, which has three goals:

1. To familiarize participants with the concept of genocide and other mass atrocities and to examine the factors which put societies at risk of these crimes.
2. To examine the ways in which the protection of human and civil rights by law enforcement plays a role in the prevention of mass atrocities.
3. To assess the role law enforcement has played in both the perpetration and prevention of historical cases of mass atrocity and to apply those lessons to the challenges facing police today in serving multicultural communities.

Other new and recently launched initiatives include the Mediterranean Basin Network for Atrocity Crimes Prevention, the Educational Policies Program, and the Online Education program. AIPR is in the process of recruiting leader states to join the Mediterranean Basin Network and increase regional buy-in among 11 states, including Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Kosovo, Macedonia, Montenegro, Romania, and Slovenia. The Educational Policies Program aims to develop policies and practices for national-level programs that begin educating young people in post-conflict societies on the importance of prevention from an early age. This encourages the development of ingrained attitudes and behaviors that are sensitive to the dangers of genocide and mass atrocities. The Online Education initiative came about as a response to rapidly expanding demand for more regionally-specific training opportunities and content as well as participation in the Global Lemkin Seminar.

AIPR has launched several publications and resources, including the 2018 edition of its Booklet on National Mechanisms for the Prevention of Genocide and other Atrocity Crimes. Developed in collaboration with a team of graduate students from Columbia University’s School of International and Public Affairs, the Booklet re-examines the current state and recent activities of National Mechanisms around the world, and emphasizes the necessity of their formal institutionalization into structures of government. The Auschwitz Institute also released an update to the electronic Training Resource Manual for Genocide and Mass Atrocity Prevention in the Great Lakes Region of Africa, which added video clips, podcasts, and other multimedia tools to the existing resources. Lastly, AIPR continues to add to its series of Policy Papers in Prevention, having most recently launched a publication on business and atrocity prevention.

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**Introduction**

ARTIVISM is an exhibition that explores the creative responses of artists and artistically minded activists to the most precarious of situations: large-scale identity-based violence and mass atrocity. Each of the six artists or collectives featured in the exhibition has been confronted with political violence and has used the arts as a tool for understanding this violence and for social transformation. Their work demonstrates the potential of art to both shine a light on the unseen violences that still exist around the world and to depict new potential futures. In these cases, art has been a guidepost, illuminating societal pathways away from violence and toward recognition, memory, and prevention.

As an organization that has worked in over 80 countries around the world, the Auschwitz Institute for Peace and Reconciliation (AIPR) has seen the fundamental role that the arts have played in the promotion of human rights and the positive transformation of societies both during and in the aftermath of mass atrocities. Drawing from real-life examples of art being used to further peacebuilding and transitional justice in post- and mid-conflict societies, Artivism display the quintessential role that the arts play, particularly as a grassroots tool for social transformation and the prevention of systematic violence. More than merely showing the way others have used the arts to foment positive change, Artivism also provide concrete steps for visitors themselves to take action, highlighting their own power to play a role in mass atrocity prevention at home and around the world.
Artivism

The exhibit feature works from artists and activist collectives from six countries, each from a different global region: Argentina, Bosnia and Herzegovina/US, Canada, Belgium/Indonesia, Iraq, and South Africa. This project is an opportunity for a global community of individuals who visit not only the Art Biennale, but the city of Venice, to recognize the intersections between the arts, activism and mass atrocity prevention, both at the grassroots and state levels.

The Concept

Artivism is an installation experience housed in a four-room exhibition that introduces visitors to the emotional and historical realities of mass atrocity violence, before showing them how artists and activists have used the arts as a means for responding to mass violence and preventing its recurrence. In the end, it also presents an opportunity for visitors themselves to get involved, as mass atrocity prevention is a goal in which everyone can play a part.

Room One: Waiting

The first of four rooms resembles a waiting room in a public office, conjuring the cold and bureaucratic process that victims have faced in previous genocides, or that refugees face today as they apply for asylum. Each visitor receives a number and must sit and wait for their number to be called before entering the next exhibit room. Ticket numbers flash on a screen, along with the other numbers that are so often associated with genocide: “Holocaust: 6,000,000”; “Srebrenica: 8,000”; “Rwanda: 800,000.” This room highlights the ideas of control, physical segregation, and separation that victims face, but it also comments on the way that most of the world thinks about mass violence: as a conglomeration of horrifying figures and statistics, rather than as individual victims, each with a life and a family.

Room Two: Artists

In the second space—and in direct contrast to the coldness of the waiting room—visitors find a warm, vibrant room. Through a video installation, attendees hear the artists talk about the atrocities their countries have experienced and how these affected individuals were able to use art to bring about positive change. On wall-mounted screens each artist or collective talks about their “artist” practices and how they respond to mass atrocity in their community. Visitors also learn about the historical backgrounds of the six countries that are featured in the exhibition. In juxtaposition to the depersonalized nature of the first room, the second room will personalize both the atrocities and the use of art to engage in preventive action.

Room Three: Artifacts

In the climax of the exhibition, viewers come face to face with objects from the artistivist practices themselves. Here, visitors engage with the art objects and see how they respond to the violence experienced in each society. The visitors encounter the street signs from the Argentinian collective GAC, which used traffic signs as a way of telling people where the unpunished perpetrators of the military dictatorship lived. They see Iraqi artist Rebin Chalak’s masks, each of which was made of a young Yazidi woman who suffered and survived the persecution of ISIS. They hear the sound installation of Elisabeth Ida, the Indonesian artist whose work comments on the silence of Indonesian society surrounding the mass killing of 1965 and beyond. For more examples of these works, see descriptions of the artists and their work below.

Room Four: Take Action

In the final room, visitors are spurred to action—to understand their own responsibility to play a role in mass atrocity prevention and the protection of human rights. Visitors will be introduced to an array of organizations working against the forces that contribute to these atrocities, such as AIPR. They will also be presented with concrete steps to take to get involved. Each participating organization will present visitors with three actions they can take to support human rights and atrocity prevention, and each action requires a different level of time commitment: 60 seconds, 60 minutes, or 60 days. Visitors can select how much time they choose to commit, and their commitment will be recorded by exhibition staff. Throughout the Biennale’s run, visitors will be able to see how much time has been committed to human rights promotion and mass atrocity prevention by visitors.

The Goals

The goals of Artivism are two-fold. First, it demonstrate to visitors the influential role that civil society actors, through the arts, have played and can play in responding to mass atrocity violence and, by mitigating risk factors associated with that violence, preventing its recurrence. Second, the exhibition will offer concrete steps that visitors to the exhibition can take to become involved themselves in the prevention of mass atrocities. In the final room of the exhibition, AIPR with collaborate with several other human rights NGOs around the world, explaining to visitors what they do, as civil society organizations, to prevent mass atrocity violence. These organizations will also offer practical steps that visitors can take to become involved in the collective project of building an atrocity-free world. In the end, Artivism ensure that visitors no longer see mass atrocity prevention as something that takes place solely at the highest levels of government. Rather, it is a cause to which we all should be committed and involved.

The Curators

Luca Berta holds a Ph.D in Theory and Analysis of Language from the University of Bergamo, where he also worked as a research fellow, and collaborates with private universities such as IUSVE (Istituto Universitario Salesiano Venezia) and IED (Istituto Europeo di Design). He is the author of scientific papers in international journals and several books about art, aesthetics and the philosophy of mind, among which “Dal Neuroni alle Parole” [“From Neurons to Words. How language has reshaped the sensory experience”], Mimesis, Milan 2010; and “In Bed with Mona Lisa. Contemporary Art for Commuters and Curious Minds”, Studio LT2-Central Books, London 2014 (written with Carlo Vanoni). Over the past years, he has worked as an independent curator, often in collaboration with Francesca Giubilei, with whom he curated two Collateral Events at the Venice Biennale 2015: The Dialogue of Fire. Ceramic and glass masters from Barcelona to Venice and The
Sound of Creation. Sound paintings by Beezy Bailey and Brian Eno. In 2016 they curated the solo exhibition by Joseph Klibansky Beautiful Tomorrow, at the Istituto Veneto di Scienze, Lettere e Arti. In 2017, they co-curated The Boy in a Box, painting and sound installation by Anthony Corner and Jonathan Hickman; Beauty and the Beast, with Judi Harvest and Quentin Garel, and the solo show of Rosslynd Piggott, Garden Fracture / Mirror in Vapour: part 2, at the Museum of Glass in Murano. In 2018 he has co-curated with Francesca Giubilei Design After Darwin. Adapted to Adaptability at Palazzo Morosini Gatterburg, and Il Teatro nello Specchio at Museo Casa Goldoni.

Francesca Giubilei is an independent curator, director of the exhibition space SPARC* - Spazio Arte Contemporanea, located in Venice, and co-founder of Veniceartfactory. After being the assistant curator of the exhibition Glasstress, Collateral Event of the 2013 Biennale, she went on to curate the 2014 exhibition ‘Within Light / Inside Glass’ in Venice and Lisbon, in collaboration with the Universidade de Lisboa. In recent years she has often done curatorial work worked alongside Luca Berta, with whom she curated two Collateral Events during the 2015 Venice Biennale: ‘The Dialogue of Fire. Ceramic and glass masters from Barcelona to Venice’ and ‘The Sound of Creation. Sound paintings by Beezy Bailey and Brian Eno’. In 2016 Giubilei and Berta curated the solo show of works by Joseph Klibanksy entitled ‘Beautiful Tomorrow’ at the Istituto Veneto di Scienze, Lettere ed Arti. In 2017 they co-curated ‘The Boy Boy in a Box’, a sound and painting installation by Anthony Corner and Jonathan Hickman, ‘Beauty and the Beast’ by Judi Harvest and Quentin Garel, and the solo exhibition by Rosslynd Piggott entitled ‘Garden Fracture / Mirror in Vapour: Part 2’ at the Museo del Vetro di Murano. In 2018 she also curated, again with Luca Berta, ‘Design After Darwin. Adapted to Adaptability’ at Palazzo Morosini Gatterburg and ‘Il Teatro nello Specchio’ at the Museo Casa Goldoni.

Kerry Whigham received a Ph.D. in Performance Studies from New York University. Currently, he is a Postdoctoral Research and Teaching Fellow at Binghamton University's Institute for Genocide and Mass Atrocity Prevention. He is also the Communications Officer and a member of the executive board for the International Association of Genocide Scholars (IAGS). He works at the Auschwitz Institute for Peace and Reconciliation, an international non-governmental organization that works with over 80 countries around the world on creating public policy for the protection of vulnerable groups and the prevention of mass atrocities. He has taught courses at New York University, Kean University, and Stockton University. His work has been presented at academic conferences and universities in five continents. Kerry’s research focuses on the way post-atrocity societies remember and engage with the past, along with how that violent past impacts the present and future. In particular, his research engages the creation and curation of public memory sites, as well as grassroots, civil society activism, both as a means for shaping public memory and transforming post-conflict societies. As part of this work, Kerry has conducted field research across Latin America, Europe, and the United States.
Artivism includes work by six artists and/or artists collectives from six post-atrocity countries, each representing a different region of the world.

Although some of the featured artists are now professional artists whose works are displayed within galleries or museums, some of these artists are amateurs with a penchant for artistic expression.

For all of them, art began not as a profession, but as a tool for social transformation.
Aida Šehović’s
ŠTO TE NEMA
(Bosnia and Herzegovina)

ŠTO TE NEMA [lit. “Why are you not here?”] is a nomadic monument commemorating the more than 8000 Bosnian Muslims who died in the genocide in Srebrenica in July 1995. Artist Aida Šehović has collected the porcelain cups traditionally used for coffee service in Bosnia and Herzegovina, with the goal of having one cup for each victim. Each year, on the anniversary of the genocide, Šehović organizes the monument in the public square of a new city around the world. Passersby are invited to fill cups with coffee and leave them in the square, undrunk, in memory of the victims. Volunteers educate participants about the genocide as they fill the cups, transforming the performance into an awareness-raising and community-building exercise. The collection of porcelain cups will remain on display in the Artivism exhibition throughout the Biennale, along with audiovisual documentation of past incarnations of the nomadic monument. On July 11, 2019, the objects will be taken from the exhibition space so that the monument can be created once again, this time in Venice’s Campo San Giacomo di Rialto.

Aida Šehović (Bosnia and Herzegovina) is an artist and founder of the ŠTO TE NEMA nomadic monument. The project began as a one-time performance with a presentation of the first 923 collected porcelain cups (fidžani) in 2006. Since then, ŠTO TE NEMA has evolved into a participatory community art project organized in close collaboration with Bosnian diaspora communities in a different city each year. For the past 13 years, ŠTO TE NEMA has traveled throughout Europe and the United States, and currently consists of more than 7,500 donated cups (fidžani). This year Šehović worked with Bosnian diaspora communities in Switzerland to bring ŠTO TE NEMA to Helvetia Platz in Zürich on July 11, 2018.

Aida Šehović was born in Banja Luka, Bosnia and Herzegovina, and like thousands of fellow Bosnian Muslims, fled her country due to threat of systematic violence and persecution in 1992. She lived as a refugee in Turkey and Germany before immigrating to the United States in 1997. Šehović earned her BA from the University of Vermont in 2002 and her MFA from Hunter College in 2010. She received the ArtsLink Award in 2006, the Jacob K. Javits Fellowship in 2007, the Emerging Artist Fellowship from Socrates Sculpture Park in 2013, and the Fellowship for Utopian Practice from Culture Push in 2017. She was an artist-in-residence at the Santa Fe Art Institute, the Vermont Studio Center, the Grand Central Art Center, and the Lower Manhattan Cultural Council. Her work has been exhibited extensively including at Flux Factory, Socrates Sculpture Park, and Queens Museum in New York City, where the artist is based.
As many as 30,000 Argentinians were “disappeared” due to their leftist political leanings during the military dictatorship of 1976-1983. Shortly after democracy returned to the country in 1983, a number of laws and public policies granted impunity to the military officers who committed the crimes and human rights violations that characterized that period. In the midst of this culture of impunity, a group of artists known as Grupo de Arte Callejero ("Street Artist Group"), or GAC, began to create fake street signs that they posted throughout the city to mark the homes of the unpunished perpetrators and to make visible the 30,000 citizens who has been kidnapped, tortured, and killed. Working alongside other activist groups, the work of GAC contributed to a sea change in Argentina, which eventually revoked the impunity laws and reopened trials of the perpetrators once again. Artivism feature several of the street signs created by GAC, alongside photos, a video documentary, and other evidence of their activist practices.

GAC (Grupo de Arte Callejero/Street Artist Group) currently includes Lorena Bossi, Carolina Golder, Mariana Corral, Vanesa Bossi, and Fernanda Carrizo. GAC was formed in 1997, when they were students of fine arts. In 1998 they began to participate in the escraches [street protests denouncing unpunished perpetrators] of the collective H.I.J.O.S. In 1999, their work Carteles de la Memoria (Street Signs of Memory) was selected to be placed in the Parque de la Memoria. Two grand themes cut across our work: first, the denouncement of the crimes against humanity and genocide committed during the last civic-military dictatorship, and second, the fight against neoliberal policies. The artistic language they use is generally based on the misrepresentation of urban codes, considering elements that are locally and territorially specific in their psychical, social, and subjective dimensions. Their work reclaims popular knowledge and is anonymous in character, generated through collaborative processes. They place themselves within a genealogy of artistic-political practices that took place in various countries in Latin American in the struggle against imperialism and the dictatorships of the 1960s, 70s, and 80s, as well as part of a movement that continues in the present and through acts of resistance in the future. In 2017 they opened a retrospective, Liquidación por Cierre, in the Parque de la Memoria, Buenos Aires, which features 20 years of their work.
The testimony of victims in the aftermath of mass atrocity can be a powerful tool in building public memory relating to past violence. But speaking about past traumatic experiences can also be incredibly difficult for some. In these cases, those who have lived through such violence have to find other means for communicating what they have experienced. The Intuthuko (which means “to progress”) Embroidery Project is a group of women in South Africa who use embroidery as a means of building community, raising money, and telling their own stories of life during and after Apartheid. Artivism feature nine pieces of embroidery representing a series created by the collective to tell their personal stories of life during Apartheid.

The Intuthuko Embroidery Project is a women’s community empowerment collective situated in a township called Daveyton, in the Gauteng Province (Gauteng is one of the country’s nine provinces and is situated in the Highveld region) of South Africa. The project was established in 2002 as a community empowerment initiative which seeks to provide poverty alleviation alternatives for ‘previously disadvantaged women’. The women make various embroidered products (e.g. conference bags, cellphone pouches, placemats, laptop bags, etc.) which they in turn sell to make a living. Their products/embroideries depict their everyday experiences, reflections on the environment, and stories about their surroundings. The women have worked on a collaborative project with a group called “Grannies in Solidarity’ based in Canada. Additionally, they have collaborated with various organizations on projects that allowed them to use their embroidery skills to engage social issues. In 2004 they were commissioned by the University of South Africa to make embroideries that reflected the journey to freedom that South Africa has had been embarking on. Many of the women in the collective lived through the apartheid regime and they carry these stories, memories, and traumas with them and often release these onto the work they create.
Beginning in 2014, the terrorist group ISIS began perpetrating a genocide against the Yazidis, a small ethnic-religious group in Northern Iraq. Yazidis were forced to convert to Islam or be killed. Yazidi women were often captured and forced to marry members of ISIS. Iraqi artist Rebin Chalak began meeting with Yazidi women who survived and escaped this violence. To tell their story without putting them at further risk, Chalak casts their faces into masks. Chalak travels the world with the masks to raise awareness of the violence these women have experienced. He also offers opportunities for others to wear the masks in an effort to draw a deeper connection between visitors and the women’s experiences. Artivism display the entire collection of the 23 masks Chalak has created.

Rebin Chalak Ismael was born on July 3, 1986, in Koya Town in Iraqi Kurdistan. He graduated from the College of Fine Arts, School of Painting in 2009 and has performed many private and public exhibitions. Since 2003, he has been working in the video recording field, and he was assistant director of the movie Bekas. Currently he is a lecturer at the Institute of Fine Arts and the production manager of Hama Company. He integrates stories, memories, and traumas with them and often release these onto the work they create.
Artivism

For over 100 years and until the 1990s, Canada maintained a residential boarding school system for its Native populations. Indigenous children were taken from their families and placed into the boarding schools, were they were forced to renounce their native cultures, languages, clothing, and relationships. In 2008, Canada instituted a national Truth and Reconciliation Commission, which collected testimony and evidence from survivors of the schools, officially acknowledging and apologizing for their suffering. While some survivors presented their testimony through speaking, others donated art objects to the Commission, using art to tell their stories of survival. Artivism include an array of these art objects, which are being loaned to the exhibition from the National Centre for Truth and Reconciliation in Winnipeg, Canada.

The National Centre for Truth and Reconciliation (NCTR) is the permanent home for all statements, documents, and other materials gathered by Canada's Truth and Reconciliation Commission. A shared vision held by those affected by Indian residential schools was to create a place of learning and dialogue where the truths of their experiences were honoured and kept safe for future generations. They wanted their families, communities and all of Canada to learn from these hard lessons so they would not be repeated. They wanted to share the wisdom of the Elders and Traditional Knowledge Keepers on how to create just and peaceful relationships amongst diverse peoples. They knew that Reconciliation is not only about the past; it is about the future that all Canadians will forge together. This vision is the legacy gift to all of Canada.

Bio

Work

Objects from the Canadian Truth and Reconciliation Commission
(Canada)
Artivism

Elisabeth Ida Mulyani’s
Oleh-oleh and Supervivere
(Indonesia)

In 1965 in Indonesia, as many as 1.5 million people were killed because of their purported ties to communism. Until today, the Indonesian government has remained largely silent on this period of atrocity violence. Elisabeth Ida Mulyani’s work responds to the enduring realities of this violence in Indonesian life. Oleh-oleh [Souvenir] is a sculptural and sound installation of 169 ears arranged on the wall in 13 rows of 13 to commemorate 13 activists who were kidnapped in the 1990s for speaking out against the dictatorial regime that began in 1965. Supervivere is a photography series that documents the lives of a number of Indonesian exiles who were made stateless when their citizenships were revoked by the Indonesian government in 1965. They continue to live abroad today in Belgium and the Netherlands. Artivism include these two pieces, which both demonstrate how past violence can continue to impact victims, even decades after the initial violence comes to an end.

Born in Indonesia, based in Belgium, Elisabeth Ida graduated in 2010 with high distinction as a Master of Visual Arts in photography from the Royal Academy of Fine Arts in Ghent, Belgium. Elisabeth does interdisciplinary work and uses various media including video, installation and performance. Elisabeth Ida has been awarded by Antwerp Fotomuseum the title of “Young Belgian Talent” and by S.M.A.K. (museum of contemporary arts in Ghent) of “Coming People”, a selection of best graduates of Belgian art schools. She has exhibited in Taman Ismail Marzuki Jakarta, Utan Kayu Jakarta, S.M.A.K. Ghent, Musée de la Photographie Charleroi, De Brakke Grond Amsterdam, Bozar Brussels, Cultuurcentrum Strombeek, Centre Culturel Français (CCF) Surabaya, Espace Niemeyer Paris, and many others. Her first book “Inside Embassies” is published by Art Paper Editions in 2015 and is selected as one of the best books of 2016 by Kaleid Editions in Oslo. Her recent artistic work and research handles the subject of Indonesia’s 1965 genocide and its succeeding brainwash.
**Artivism**

**Title:**
Artivism: The Atrocity Prevention Pavilion

**Location:**
Palazzo Dandolo, San Polo 2879, Venice
San Tomà Vaporetto Stop

**Duration:**
May 9, 2019 – November 24, 2019

**Opening Hours:**
10:00 – 18:00, closed Monday and Tuesday

**Cost of Entry:**
Free

**Curators:**
Kerry Whigham, Ph.D.,
Francesca Giubilei,
and Luca Berta, Ph.D.

**Organizer:**
The Auschwitz Institute for Peace and Reconciliation
(www.auschwitzinstitute.org)

**Venice Logistical Partner:**
iNEVENTS

**Curatorial Support Services:**
Venice Art Factory

**Graphic design:**
AUT | Design Collective
(www.autdesigncollective.net)

**Artists:**
- Rebin Chalak
  (Iraq)
- Grupo de Arte Callejero
  (Argentina)
- Intuthuko Embroidery Project
  (South Africa)
- Elisabeth Ida Mulyani
  (Indonesia)
- Aida Šehović
  (Bosnia and Herzegovina)
- National Centre for Truth and Reconciliation
  (Canada)
- Elisabeth Ida Mulyani
  (Indonesia)
- Aida Šehović
  (Bosnia and Herzegovina)
- National Centre for Truth and Reconciliation
  (Canada)
- Rebin Chalak
  (Iraq)
- Grupo de Arte Callejero
  (Argentina)
- Intuthuko Embroidery Project
  (South Africa)
- Elisabeth Ida Mulyani
  (Indonesia)

**NGO Partners:**
Child Rights International Network
HealthRight International
Film Aid

**With the Support of:**
White & Case LLP
UPS
Hill+Knowlton Strategies
Canada
United States Embassy to Italy
Government of Flanders

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