

URBAN DIALOGUES



NAVIGATIONS

INTRODUCTION

“ BETWEEN
STIMULUS AND
RESPONSE, THERE
IS A SPACE. IN
THAT SPACE IS
OUR POWER TO
CHOOSE THAT
RESPONSE. IN OUR
RESPONSE IS
OUR GROWTH AND
OUR FREEDOM ” .

-Viktor e Frankl

I begin this introduction with words from Viktor Frankl because it is those spaces “in between” that interest me when I make work as an artist or when I bring together artists in a project or exhibition. I personally describe my artwork as a conversation practice because I am interested in the dialogues that people, cultures and objects can have and whether actively or passively, in the spaces and silences that punctuate these conversations.

I accepted the opportunity to curate the 2014 Urban Dialogues exhibition, excited at the possibility of having conversations about faith and belief and its role in our lives. I have previously worked with many artists whose work seeks to challenge and expose the spaces in between, mostly in relation to the idea of multicultural places, unveiling and revealing stories of the hidden histories and contributions of people of colour to the UK, in particular, their political, cultural and intellectual contributions. I noticed that many of the artists I worked with also made work that attempted

to consider the spaces between faith and personal identity, faith and society, faith and globalisation, faith and politics.

All the works in this exhibition explore faith in relation to the issues laid out above. They are visualisations of the questions that happen in the spaces between, those spaces between cultures, between religions, between places, families, histories, between expectations. The works offer no conclusions. I would say they often present more questions, questions pertinent to our understanding of faith and belief and how these might be seen and questioned in our contemporary global society. Some works are provocations to the viewers, challenging their perceived perception of the ways in which faith and belief inform cultural understanding and as such, the belief systems in society. Whether the works inspire or provoke, returning to the Frankl’s words, there is possibility in that space, and growth and freedom are not always easy things to achieve.



Barby Asante, Curator

Artist Profile

LARRY ACHIAMPONG

HOLY CLOUD

Larry Achiampong is a British-Ghanaian artist who has exhibited, performed and presented projects in various institutions within the UK and abroad including Tate Britain/Modern; London and Hauptbahnhof (dOCUMENTA 13); Kassel.

Of Ghanaian ancestry, Larry Achiampong has witnessed history's influence on his tribe's (the Ashanti) way of life first-hand and the resulting cross-pollination between the varied traditions. *Holy Cloud* is a new series of works by Achiampong which highlights the visual, historical iconography of Christianity, via the European appropriation of Christ and the aftereffects this has had on nations that were under colonial rule. Achiampong also highlights the consequences of the depiction of a 'Christ-as-white-man' with blue eyes and light hair, and the identity complexes this generates for non-Europeans and Europeans alike.

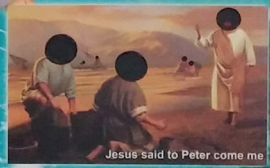
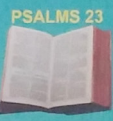
The central object of Achiampong's enquiry are the 'Jesus propaganda posters', that are hugely popular throughout the world. The posters act as memes, often detailing Catholic-inspired iconography spliced with quotes from the New and Old Testament or religious texts. Achiampong's project challenges the status quo through the action of hijacking and remixing the visual aspects of the posters.

"I'M THE LIVING GOD"

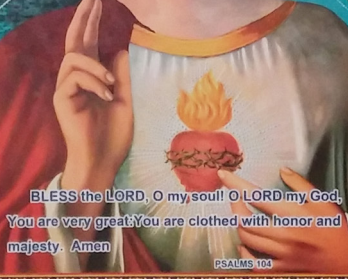
Joy To The World



Jesus is Preaching In



Jesus said to Peter come me



BLESS the LORD, O my soul! O LORD my God,
You are very great; You are clothed with honor and
majesty. Amen

PSALMS 104



Wash Yourself

Artist Profile

NAOMI ATKINSON



PURGE

Naomi completed her degree in Print and Time-based Media at Wimbledon College of Art in 2014 and works predominantly in interactive performance, sculpture and video.

Naomi Atkinson's work explores human interactions with belief systems, her critical questions attempting to penetrate ancient facades whilst simultaneously, perhaps paradoxically, nurturing a respectful appreciation for the potency of ritual. Stimulated by the process of questioning and thinking about tentative answers, Naomi considers the aspects and rituals of her familial faith and more general belief systems. By examining, sometimes re-imagining, then re-performing these ideas she provokes an even closer scrutiny of our own response.

Through exploring texts such as Homer's Iliad and the biblical books of Leviticus and Numbers, it is apparent that the ancient past is rife with mystical and metaphysical associations. Her work draws parallels between these roots of literature and religion, prompting us to consider this distinctly human way of seeing, this romantic yet real perception of "being one with the infinite in the midst of the finite and being eternal in a moment" (Schleiermacher, *Speeches on Religion*, 1799).

“In this the act sculpture becomes performance and remnants of the performance become sculpture. parallels are then drawn, the faith informing my practice and furthermore my work allowing me to examine, define and possibly redefine my faith”



Artist Profile

ALINAH AZADEH



BURNING THE BOOKS

**“MY OWN BELIEF IS THAT EVERYTHING WE DO
AFFECTS EVERYTHING ELSE”**

Alinah Azadeh is an interdisciplinary artist based in Lewes West Sussex. Burning the Books is an on going project with books of debt being opened and burnt in locations throughout the UK.

Whether it be a small sculpture or a conversation with a stranger, Alinah’s work is rooted in the disclosure of experiences both personal to her and of universal relevance, which act as a bridge into the work for others to take.

Alinah’s current enquiry is focused on the nature and impact of social exchange – either in or out of balance – and how it relates to ideas of societal fairness, generosity, equality and altruism. Beyond that of consumer, what is the individual’s role within the cycle of giving and receiving that makes up the human economy? Much of her works center on the inter-related questions of gift and debt, and take the form of both one-to-one and collective interventions.

Endeavoring to embrace interdisciplinarity both in her practice and in the way it interfaces with society, Alinah is currently working with theatre practitioners, strangers on the street, digital designers, campaigners, clergy, craft and visual arts curators.



Artist Profile

DELAINE LE BAS



WITCH HUNT

“ WITCH HUNT IS AN ARTISTIC DISCUSSION ABOUT WHAT HAPPENS WHEN DOMINANCE AND DICTATORIAL WAYS OF SEEING AND BEING TAKE THEIR DESTRUCTIVE PATH, CRUSHING OTHER WAYS OF SEEING AND BEING ”

Delaine Le Bas is part of a large family of English Romani Gypsies based in the South of England. A multi-media artist, she lives and works in various locations across the U.K and Europe.

Delaine's work consists of various sized installations that combine mixed media, including the use of sound and performance. Her works deal with issues of exclusion and stereotypes that are far-reaching and ingrained into the human consciousness; untold histories, and stories of exclusion based on difference and misrepresentation loom large. Her work incorporates bi-lingual texts produced with her son Damian James Le Bas, cultural symbols that make reference to 'others' whoever 'they' may be, and how one way of 'inclusion' of difference has formed by destroying the culture of 'others'.



Artist profile

KATY & REBECCA BEINART



OFFERE & OFFERE II

“I BECAME FASCINATED BY THE
PARAPHERNALIA OF FAITH” - KATY

Offere and Offere II are pieces made as part of Origination, an ongoing collaboration between sisters and artists, Katy and Rebecca Beinart, in which they create artworks tracing their family history and Jewish ancestry in an attempt to understand the construction of identity and its connection to place. Since 2008, they have created varied works that weave together factual research and mythologies, to explore themes of migration, identity and cultural adaptation.

Offere is the documentation of a performance made by the sisters in South Africa on the Salt Planes that were once run by their ancestors, in which they make a ritual dinner for their ancestors. Offere II is a performance in which bread is made from a sourdough starter procured on their journey to Lithuania, and the bread made from the starter and the salt from the Salt Planes ritually shared in a ceremony with visitors.

Katy Beinart trained as an architect at the Bartlett, UCL and Oxford Brookes, going on to develop an artistic practice that engages with the public realm and includes installations, performance and participatory works.

Rebecca Beinart is an artist and educator based in Nottingham whose recent projects include the Bureau of Urban Wilds, a commission for UP Projects 'Secret Garden Project Lewisham' (2013), Recreation Ground, an exhibition curated by Wasteland Twinning Nottingham.



“I BECAME INTERESTED IN THE WAY THAT A PARTICULAR FAITH WAS AN IMPORTANT PART OF OUR ANCESTOR’S IDENTITIES.” REBECCA



Reflections

BELONGING WITHOUT BELIEVING



DILWAR HUSSAIN

**Is a trustee of 3ff and chair of
New horizons in British Islam**

Some time ago a famous academic helpfully coined the term ‘believing without belonging’ to talk about the way that religious practice is changing and that people nowadays want to ‘pick and mix’ the way that they belong to religious institutions, but may still have a strong religious belief.

Recently I found myself turning that sentiment around and saying that we need spaces where people can also belong without believing. The idea that belonging, being part of something, is based on a common and shared belief may be a useful one, but in my view it is not enough in the very complex, hyper-diversity that we live in today.

The greatest challenge of the future is about how we live with difference, not how we promote similarity. Such a future has an amazingly bright and exciting prospect, but it needs to be based on a sense of respect that allows people to be themselves, without judgment, without prejudice, without pigeonholes.

That is not to say that I don’t believe – I am passionate about my beliefs. But equally passionately, I feel that we need spaces where I, and others who may not believe in the way that I do, or choose not to believe in anything ‘religious’, can share a sense of belonging, commonality and mutuality. Before we are believers, we are human.

Reflections

STRANGELY MEDITATIVE



RORY FENTON

Rory Fenton volunteers as Dialogue Officer for the British Humanist Association and works on HIV prevention at Imperial College London

Withdrawing from the world to go on pilgrimage was an important part of my Catholic upbringing. As a teenager I loved the peace of the grotto cave in Lourdes, a small town in France where Catholics believe Mary appeared to Saint Bernadette, and would happily spend hours sat on the stony floor in quiet contemplation until the small hours of the morning.

Now as a Humanist I still seek places and times where and when I can reflect on life and escape its chaos. My new escape route is much more mobile than the past: I've started running through my local park. It's an odd way to find solace, not least as my reasons for running are pretty vain (that beach body won't carve itself), but I've found it strangely meditative. Through pushing my body past its present limits I am starkly reminded of my own mortality, of the fact that my thoughts are ultimately anchored to this lump of out-of-breath flesh and will cease when it does. Circuiting my way about the park I pass families, couples, football teams, roller bladers, a regular salsa class and passing protestors from nearby embassies. Trudging through this snapshot of humanity, while very much focused on my own mortality, is strangely meditative. They won't be there forever and neither will I. I feel strangely, breathlessly at peace.

Artist Profile

NADEEM DIN GABASI



GOD IS A PLACE WHERE SOME HOLY SPECTACLE LIES

Nadeem is a fine art student of Wimbledon College of Art and a NTS live radio-show host.

Narrative of the trans-Atlantic slave trade are implicit in Nadeem's film, which explores the relationship between oppression and expression. His work endeavours to challenge and change perceptions of what should be through the study of what he calls 'infinite philosophies and exploration of self', Nadeem works to create a universal mode of expression that can reach diverse audiences. Using art as a means to understanding his lived experience, Nadeem pays close attention to the work created by the 'finite' body, an expression of an 'infinite' spirit.



“My faith or faiths are inextricably linked to my work, one of my faiths being that beauty, the potential for beauty is latent in everyone of us, but it requires a catalyst for the self to realise that it is a being of love and light.”



Artist Profile

GRAEME MORTIMER EVELYN

STATIONS OF THE CROSS

Graeme Mortimer Evelyn is a London based artist and was Saint Stephen's Church Bristol first Artist-in-Residence, commissioned to create the new permanent contemporary altarpiece, the Reconciliation Reredos, unveiled January 2011.

Graeme has developed a reputation for creating work that is situated in municipal buildings and places of worship that subvert these settings and philosophies, enabling a questioning and broader democratisation of public spaces.

Many of the commissioned project works engage with contested histories and heritage. This has been both challenging and thought provoking for artist and audience, questioning what brings people into a conversation with a work of contemporary art.

The Stations of the Cross, draws on the biblical story of the same name in which Christ, depicted in Graeme's work in a variety of ways, carries his cross to the site of his own crucifixion. This contemporary representation combines traditional depictions of the crucifixion story with a 21st century contemporary language of images. While the cross is never seen in its entirety, it remains ominously close.



Artist Profile

GONKAR GYATSO



BUDDAH@HOTMAIL

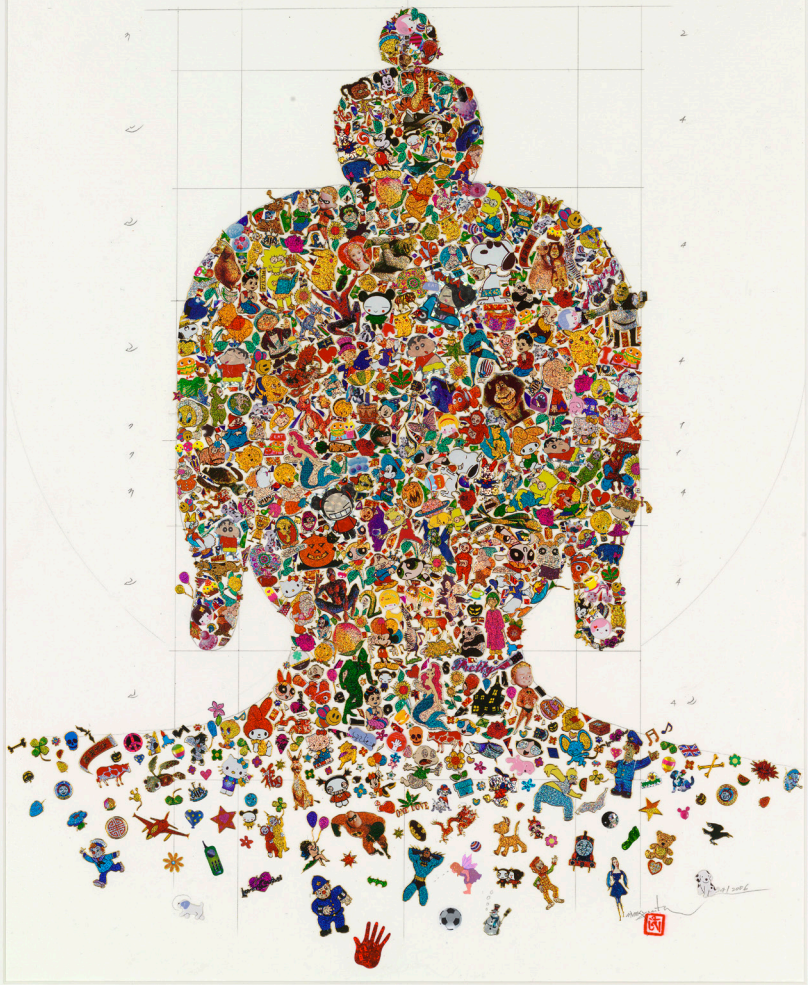
“MIGRATION AND THE INTERNAL SEARCH FOR HOME HAS TAKEN ME ON A PHYSICAL AND SPIRITUAL JOURNEY THAT HAS SHAPED AND INFORMED THE WORK THAT I MAKE”

Tibetan-born British artist Gonkar Gyatso, who founded The Sweet Tea House in London, has had work exhibited and held in collections internationally including Museum of Fine Arts Boston, USA and Queensland Art Gallery / gallery of Modern Art, Australia.

Gonkar Gyatso's work emerges out of a fascination with material and pop culture and a desire to bring equal attention to the mundane as well as the extraordinary. These contradictions are often found in the same piece; his work can be silly, uncanny, even ironic while emerging out of the concerns that are shaping our times.

As Gonkar's own experience has been one that reflects a kind of hybridity and transformation, his work holds the same quality. Collecting materials from around the world to construct his images, Gonkar's work contains a geographic specificity relating to the time and place he produced the piece, and the influences that have touched him. At the same time the pop element of his work is, as pop often is, irreverent and ambiguous. In this sense each work is as much about looking and deciphering and assigning meaning, as it is a personal meditation.

BUDDHA @ HOTMAIL



Artist Profile

IMA-ABASI OKON

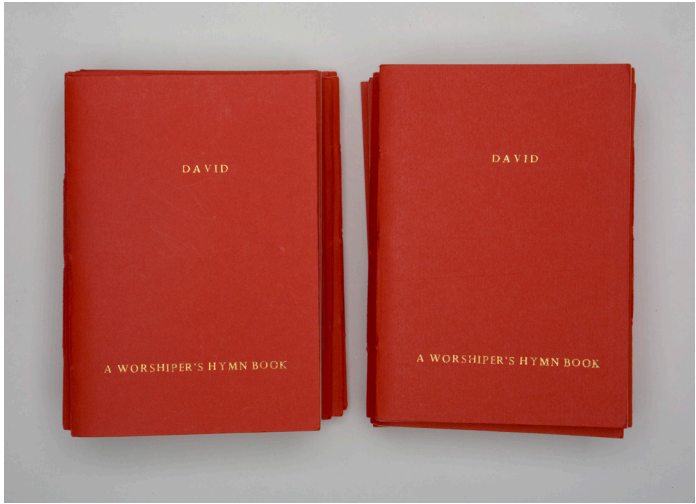


PRAISE BREAK

“EVERYTHING I DO IS INFORMED BY FAITH. THE LANGUAGE I HAVE, THE GESTURES I PERFORM AND THE THOUGHTS THAT I PROCESS ”

Ima-Abasi Okon lives and works in London. She has shown her work nationally and internationally and was awarded a print fellowship at the Royal Academy Schools, London, in 2013.

Resulting from an on-going process to address the materiality of her visual language in-line with her shifting ideas and concerns as an artist, Ima-Abasi Okon's practice has been developing into one that foregrounds sculptural forms and process. Time has been spent investigating traditional casting/mould-making processes and the manipulation of materials in order to build a new coherent language. These discoveries and conclusions revolve around the use of language as a device of delivery and resolve within the public domain. Through twenty hymns, Praise Break charts a personal musical trajectory. Each hymn is a collage of verses from the Book of Psalms and choruses from a mix of 80/90's Hip-Hop and R'n'B. Together the chapters demonstrate a narrative indicative of the physical and spiritual worship synonymous within the Pentecostal Church.



Reflections

WAR OR MIGRATION .

MATTHEW VAN DUYPENBODE

Matthew Van Duyvenbode is Director of External Relations, Advocacy and Research at Bible Society 'where he leads the programme focused on the Bible in mainstream culture.'

This year, I've been part of a team reflecting on the role of the Christian Scriptures at the time of the First World War. The Bible was the most read text on the front and at home, and the New Testament as a standard part of a soldier's kit: uniform, gun, boots, Bible.

We've uncovered hundreds of stories from diaries, relatives and archive materials. What has struck me is the way in which the Bible was a living collection of writings for those at the time and since.

For many, it informed their moral and social choices about war and conflict. It persuaded some to fight, and convinced others to object.

We've also discovered amazing stories of how the printed words on a page translated into heroic acts of compassion and self-denial transcending the barriers of conflict and enmity. These words inspired actions which attested to life in a world steeped in death.

And still the life of these writings endures. The words of the Christian Scriptures offer solace, empathy and -above all-some kind of connection with the individuals sometimes obscured by the enormity of war. This is, after all, one of the fundamental realities of the sacred, as well as the arts to offer words for when there are no words.

Reflections

UNTRADITIONAL WAYS



JACQUELINE NICHOLS

Jacqueline Nicholls is a fine artist who uses art to explore traditional Jewish ideas in untraditional ways.

I am a Jewish artist. I can't help it (and I have tried). My art engages and challenges my traditional upbringing and ambivalent relationship with the sacred texts. It is a deeply ambivalent relationship. I hate how women are talked about, how parochial and insular the community can be, and I want to throw the books across the room. And then I laugh at myself as I rush to pick them up and use the Jewish library to construct meaning. Being Jewish is not something I can walk away from, it is part of my story which began before I was born. And so I grapple with the baggage called heritage, armed with pencil, pen, scalpel, brush or needle and thread. I worry that my art is too parochial and insular, too Jewish and yet it is when I have combined the ancient texts with my contemporary private and personal experiences, the art crosses boundaries and transcends the particular. I have tried to make art that does not have a layer of the Jewish within it, but it is not done with urgency, and feels inauthentic. It's just not my voice. I wouldn't describe my art practise as spiritual. It's too argumentative for that, but that is possibly what makes it so Jewish.

Artist Profile

CLOVIS SALMON



THE GREAT CONFLICT OF SOMERLEYTON ROAD

Clovis Salmon came to London from Jamaica in the 1950's. A Pentecostal Minister, he tells the story that God told him to take up filmmaking to document his church and life in the UK and Jamaica. Now in his 80's Clovis Salmon was and still is a prolific amateur filmmaker.

In 'People Signs and Resistance on the Frontline' an exhibition at 198 Contemporary Arts and Learning, four artists were invited to respond to Clovis Salmon's films. Affectionately known by people in Brixton as "Sam The Wheels", Clovis Salmon also had the digitization of a number of his films including *The Great Conflict of Somerlyton Road* presented.

The film tells the story of his church congregation dismantling the makeshift building they used to conduct services to make way for a new building. Unwelcome in local churches, the makeshift church was an important site for the local Caribbean community to worship and socialise.

The film also provides a unique insight into Brixton in the late 70's and early 80's, in addition to the documentation of the dismantling of an already disenfranchised community with some very personal footage of the Brixton Riots in 1981, which took place on the road that Sam still lives on today.



Artist Profile

MELISA SUZEN



PERSONAL REVOLUTION

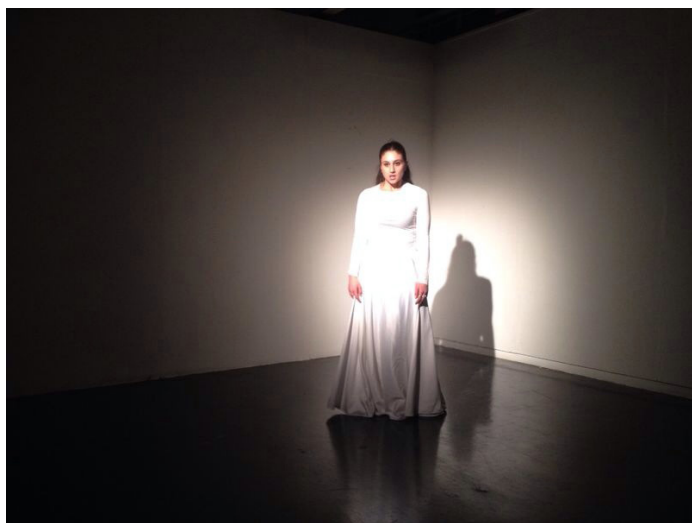
“THE HUMAN BEING LIVES BY MEANS OF THE
REVOLUTION OF THESE PARTICLES, BY THE
REVOLUTION OF THE BLOOD IN ONE’S BODY”

Melisa Suzen is a recent graduate of Wimbledon College of Art. She is based in London and works in print and performance.

The training of a Whirling Dervish takes almost a year of practice each day to gain insight into what it is one is doing, and a lifetime to refine and perfect it. A sincere determination, as well as physical, emotional, and spiritual strength is required to achieve the states of enraptured absorption that the Dervish experiences.

In her enquiry, Melisa explores the concept of the Whirling Dervish’s ritual, through a performance deliberately free of practice, form, or planned duration. In each performance she pushes her body to its limits of endurance, only stopping when she can spin no longer.

The Whirling has a spiritual connection for Melisa, representing the exploration of her identity, trying to belong, and finding a balance and a comfort zone within her own beliefs. In displaying her vulnerabilities, she reveals an authentic state in which she does not feel stability.



Artist Profile

KAI-OI JOYCE YUNG

TRACES & INCANTATION

Kai-Oi Joyce Yung is a London based artist, writer and lecturer. She has exhibited internationally including *Image Wars*, Abrons Arts Centre, NYC; *Tarot de Marseille*, La Friche La Belle De Mai, Marseille; and *Shadow Dance*, the Bluecoat.

Traces explores the intent behind prevalent Buddhist philosophy and the powerful icons emblematic of its teachings. A coin drops in a slot, triggering a montage of rolling hills in harmony with the silhouetted contours of the great Po Lin Buddha. Stark colours and symbols encourage meditative contemplation, yet the tone alters as viewers find themselves guided inside a hall, onlookers to ceremonial chanting. Momentum hastens as images of Buddhist paraphernalia offered in exchange for inner peace and security accompany a subdued, sonorous tempo.

Incantation draws together observations of spiritual and mystical practice across Hong Kong and California. We are told 'Enlightenment is a package' by a Ngong Ping representative, whilst the rusting seated Buddha and florescent life-size figures serve as physical emblems of ritual commitment. The artist is alienated from her grandmother at a modern Cantonese Protestant church, and the superstition inherent in ancient traditions is revealed in the Ghost Opera spectacle and physiognomist's 'psychological bath' and face reading.



Artist Profile

ONE OF MY KIND



OOMK (One of My Kind) is a design studio and small press publication based in north London. Motivated by the importance of visual communication and the lack of representation of Muslim women and ethnic minority groups in the creative industries, OOMK Zine was set up in 2012.

Run by Rose Nordin, Sofia Niazi and Heiba Lamara, the bi-annual publication and design studio positions itself within a tradition of independent publishing by utilising print and design as a tool to communicate messages and create communities.

3FF approached OOMK to produce a booklet for Urban Dialogues' Navigations that would not only highlight the work and ideas of the exhibiting artists but also explore key themes surrounding creativity and faith today.

Reflections

WHERE DO PEOPLE LIKE ME FIT IN?



HUDA JAWAD

is a Research Coordinator at Solace Women's Aid

Being a practicing Muslim mother working for a secular domestic violence NGO in London may appear to be a constant contradiction.

I am lucky to work in a feminist space respectful of diversity, however there are instances where my presence brings on a furrowed brow to colleagues' facial expression. Clearly my appearance, a modest, and if I may add stylishly, hijab clad woman in a space discussing national and local strategies to eliminate violence against women and girls doesn't quite fit the stereotype. Prejudices against Islam and Muslims are alive and well in this sector as in any other.


I have no problem with criticising Islam and the practices of some Muslims. Highlighting abuses in the name of Islam and providing powerful examples of respectful and equitable gender attitudes and practices in Islam is something I do on a daily basis. What I find difficult to understand is how some feminists and human rights activists, particularly in the West, can be so relative in their demands for equality, respect and understanding.

The rise of Islamophobia and xenophobic attitudes in the West in the last 10-15 years has been well documented, and the use of Muslim women to justify attacks and prejudiced attitudes has been a central part of the Islamophobic discourse, as exemplified by the moral panics about hijab, niqab, forced marriage, domestic violence etc.

When considering the above interceding factors, the question that I come back to is "where do people like me fit in?"

Reflections

PEOPLE OF FAITH ARE ON THE MOVE



MIKE HARDY

**Professor Mike Hardy is a trustee of 3FF, he is
Executive Director of the Centre for Trust, Peace
and Social Relations**

People of faith are on the move.....and conviviality appears on the decline. If only we had a world where travel and resettlement was about aspiration or inspiration, or about community and consolidation; a world in which movement was about pilgrimage and self-renewal, or about connecting families and congregations, enriching people and creating places valued for their diversity.

But more often than not these days, travel and migration is a forced phenomenon driven by fear and escape, by vulnerability and self-protection; by economics, politics and increasingly because of individual beliefs. Many are finding themselves in the wrong place at a wrong time, often a place of home and security for centuries, lost to trauma, conflict and new exclusion. This summer the forces for pluralism have taken a very hard knock as communities of Yazidis, Turkmen, Christians and Shabak Shias flee their homes of thousands of years because of their identities and perceptions held by others about their beliefs.

Reflections

And just as so many are forced to leave because of their beliefs, others are reacting with challenge to being forced to accept arrivals, claiming that the differences in beliefs might bring unwanted change to their societies. So 'faith on the move' has increased as a source of challenge for our world.

We have very few hard facts. Since migrants by definition move around, tracking their origins and destinations is not easy. The fact that many come from countries that keep only rudimentary records adds to the challenge. Determining their religious affiliation is even harder – which may be why, until now, no religious breakdown has been available for international migrants as a whole. The Pew Forum's new Global Religion and Migration Database (GRMD) seeks to fill this gap and helps us ask three basic questions: Where have migrants come from? Where have they gone? And what is their religion? There are all sorts of problems with the data – a major limitation being the comprehensiveness of surveys around the world (these provide varying levels of detail about religious groups.)

As a result, commentators tend to divide international migrants into just seven religious categories: Christians, Muslims, Hindus, Buddhists, Jews, adherents of other religions and the unaffiliated (including atheists, agnostics and people who have no particular religion). It is also difficult to be sure about final destinations of travellers. Also most governments know where their current residents come from, but they do not know where their ex-residents have ended up. This emphasises how little we really know about the challenge we face.

Resisting the forces of prejudice, as we must, becomes all the more difficult at a time when people are changing their neighbourhoods on a global scale because of their beliefs and we have to rely on intuition and stereotyping because we know so little.

CREDITS



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Katherine Bond - Kings Cultural Institute
Andrew Gwilliams - White Cube
Eleanor Mottram - Greenbelt
Jacqueline Nicholls - Artist, JW3
Paul Northup - Greenbelt
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Abdul Rehman-Malik - Radical Middle Way
Stephen Shashoua - 3FF
Atira Winchester - JW3

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**B BIBLE
SOCIETY**



A C E

J | W | 3

Jewish
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Centre
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greenbelt.



Urban Dialogues

Urban Dialogues is the public arts programme of 3FF. We believe the arts can transcend cultural boundaries, illuminate complex issues and generate understanding and meeting across difference. We create exhibitions and events designed to draw in diverse audiences who may not otherwise meet, creating a space that welcomes all and stimulates conversation on belief, faith and cultural identity in contemporary society.

www.urbandialogues.org

About 3FF

Since 1997, 3FF has been working to break down the barriers that divide people of different faiths and beliefs. We work for a society where people of different backgrounds and cultures have strong, positive relations. We involve people of all beliefs – both religious and non-religious – to create opportunities for people to interact and learn from each other.

