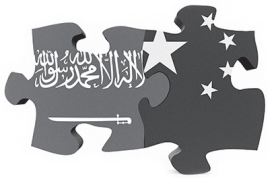


## IMAGE NOTATIONS



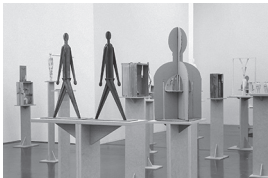
### Front cover

Xiao Lu, *Tides* (video still), 2019  
Photo courtesy the artist and 10 Chancery Lane Gallery, Hong Kong. Commissioned by 4A Centre for Contemporary Asian Art, Sydney, 2019. From 1989 to 2019, from China to Australia, a history of 30 years. On a beach in Sydney, facing the incoming tide, Xiao Lu planted 30 bamboo poles, one by one, into the sand at first light. The performance and the waves refer to her past and the future, resistance and letting go, the individual and history.



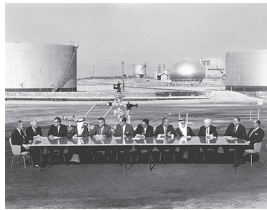
### Page 18

From Saudi Arabia's Relations with China;  
<https://nasreenalissalaw.com/en/saudi-arabias-relations-with-china/>



### Page 20

Wang Luyan, installation view from *Feeling the Stones*  
Photo courtesy the artist



### Page 23

Top:Ahmed Mater, *Desert Meeting* installation view from *Feeling the Stones*  
Bottom:Ahmed Mater, *Desert Meeting* (cathode-ray TV still), 2021  
Photos courtesy the artist and Lakum Artspace, Riyadh



### Page 24

Simon Denny, *Real Mass Entrepreneurship*, 2017  
installation view from *Feeling the Stones*  
Photo courtesy the artist and Galerie Buchholz Berlin/Cologne/New York and Fine Arts, Sydney



### Page 27

Colin Chinnery, *Voluntary Garden* (video stills), 2019  
Photos courtesy the artist  
For the project's conceptual shape, Chinnery was informed by the opera stages that are traditionally part of Suzhou gardens, transposing this idea to the Fusion Art Center. At the centre of the garden is a pond, in which Chinnery built a floating stage for the musicians to perform upon... performers played their music one by one, responding to the recordings made by the other musicians who had played before them. From Chinese folk and classical music, to jazz, rock, metal, electronic, experimental, noise, and avant-garde music, the musical content... crosses the gamut of musical creativity in China today; <https://ucca.org.cn/en/exhibition/voluntary-garden/>



### Page 28

Lei Lei & Chai Mi, 1993–1994, 2021  
Installation view from *Feeling the Stones*  
Photo courtesy the artists



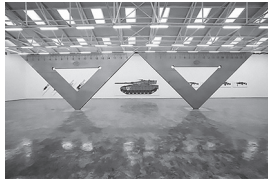
### Page 33

Screengrabs for Diriyah Gate and Neom web pages from the Vision 2030 website; <https://www.vision2030.gov.sa>



### Page 34

Top:Wang Luyan, *W Fire at Both Ends Automatic Handgun D13-01*, 2013  
Bottom:Wang Luyan, *W Symmetry Watch D11-06*, 2011  
Photos courtesy the artist  
As if it were a gesture of self-deconstruction, Wang's visionary world relies on the object of his critique: mechanical and glossy on the surface, but cold and self-destructive beneath. At the entrance of the exhibition hall, a sculptural installation titled *W Fire at Both Ends Automatic Handgun D13-01* (2013), equipped with artillery facing both forwards and backwards and the shells shooting in both directions at once, is not pointing to the target but at the shooter himself. Therefore, pulling the trigger becomes an act of self-destruction; <https://www.sothebys.com/en/articles/wang-luyans-allegory-of-civilization>



**Page 34**  
Wang Luyan, installation views for *W-Set Square*, 2007  
Photos courtesy the artist  
... two entirely different sets of measuring scales engraved onto the set squares, inducing us to reflect on the arbitrariness that conditions the parameters within which we operate;  
<https://www.frieze.com/article/wang-luyan>



**Page 38**  
Hans Haacke, *Germania*, 1993  
Photo courtesy the artist  
In 2015, the Venice Biennale's artistic director Okwui Enwezor underlined the significance of *Germania*, both within the setting of the 1993 biennial and, ultimately, his own. At the time of the Venice Biennale's 120th anniversary, Enwezor would stress how Haacke was the first to use a national pavilion, not just as a gallery in which to place objects, but as a contested space—a site of true enquiry. Which is why *Germania* will always remain a touchstone for artists and curators alike, especially at a time when art has become increasingly imbued with an air of activism. What Haacke successfully achieved was to show how politically motivated art might intersect with an immersive experience that truly values its audience. Moreover, his ethical approach toward his chosen subject matter has become increasingly prescient, serving as a reminder of how we might tackle such thorny topics as post-truth, land rights, nationhood and colonization, to name but a few. *Germania* continues to offer readings that are by no means confined to 20th-century Germany history. It truly goes beyond. Gregor Muir, 'Gregor Muir on Hans Haacke's *Germania* Pavilion at the 45th Venice Biennale'; <https://www.frieze.com/article/gregor-muir-hans-haackes-germania-pavilion-45th-venice-biennale>



**Pages 41, 43**  
Richard Bell proposal for the Australian pavilion, 2019 Venice Biennale  
Original photographs by John Gollings  
Images courtesy the artist and Milani Gallery, Brisbane  
For further information about Bell's proposal see Zoe de Luca, 'We Don't Really Need This/BELL Invites'; [https://artdesign.unsw.edu.au/sites/default/files/atoms/files/zoe\\_de\\_luca\\_we\\_dont\\_really\\_need\\_thisbell\\_invites.pdf](https://artdesign.unsw.edu.au/sites/default/files/atoms/files/zoe_de_luca_we_dont_really_need_thisbell_invites.pdf)

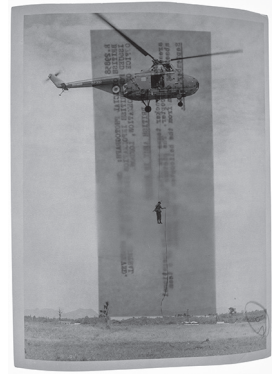


**Page 45**  
Top: Marco Fusinato, *DESASTRES*, 2022  
Solo durational performance as installation for 200 days, Australia Pavilion, 59th International Art Exhibition of La Biennale di Venezia  
Photo by Andrea Rossetti  
Middle: a page from the Score for *DESASTRES*  
Bottom: installation view Australia Pavilion  
Photo by Andrea Rossetti  
Photos courtesy the artist and Anna Schwartz Gallery, Melbourne



**Page 47**  
Ramingining artists, *The Aboriginal Memorial*, 1987-88

Image courtesy the artists and the National Gallery of Australia, Canberra  
On 1 June 2022, after three years of consultation, the National Gallery [unveiled] the first phase of a major revitalization project for *The Aboriginal Memorial*—its relocation to Gallery 9 on Level 2. Positioned in the literal 'heart' of the Gallery... [Director Nick] Mitzewich said... "This project has enabled the National Gallery, with the help of conceptual curator Dion Mundine, to reconnect with the community in Ramingining and we are honoured to be able to work with them to reimagine ways all Australians can connect with *The Aboriginal Memorial*"... Bruce Johnson McLean, Wierdi/Birri Gubba people, who heads First Nations Engagement at the National Gallery, says... "Here in Canberra, we are used to seeing many monuments—they are often large and cold and huge. They symbolize death. Memorials are alive. As custodians of *The Aboriginal Memorial*, we are charged with keeping the spirit of this work alive, of keeping the memories and legacies of those who have gone before alive"; <https://nga.gov.au/stories-ideas/the-aboriginal-memorial/>  
For further reading see Ian McLean, 'The Aboriginal Memorial and the Militarisation of Australian History'; [https://artdesign.unsw.edu.au/sites/default/files/atoms/files/ian\\_mclean\\_the\\_aboriginal\\_memorial\\_and\\_the\\_militarisation\\_of\\_australian\\_history.pdf](https://artdesign.unsw.edu.au/sites/default/files/atoms/files/ian_mclean_the_aboriginal_memorial_and_the_militarisation_of_australian_history.pdf)



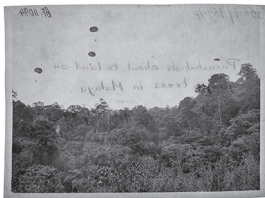
**Page 50**  
Sim Chi Yin, *Interventions: Helicopter*, from *One Day We'll Understand*, 2020  
Photo courtesy the artist and Zilberman Gallery, Istanbul/Berlin  
"Sim excavates photos from the colonial archive at the Imperial War Museum in London that were used by British authorities for media campaigns and psychological warfare to legitimize national military operations against anti-colonial fighters. Sim has photographed these prints on a light table so that the markings and labelling, which would otherwise be concealed on the back, can be seen through the image like a palimpsest."  
Gallery media release

## IMAGE NOTATIONS



### Page 54

Top: Sim Chi Yin, *Interventions: Interrogation*, from *One Day We'll Understand*, 2018  
 On The British Empire website by David Brent, Assistant Superintendent of Police, Malaya (1952–58), under the heading 'The War of the Running Dogs', there is a photo titled 'Surrendered Enemy Personnel Leaflet', with the description, "This 1955 government leaflet shows ex-guerillas smiling and enjoying themselves to demonstrate to anyone holding out in the jungles that it was possible to surrender and not be executed or sent to prison indefinitely. The reverse of this leaflet explained who they all were and the faults of the leadership in the local area. It then encouraged them to hand in their weapons and take advantage of safe conduct passes to leave the insurgency once and for all"; <https://www.britishempire.co.uk/article/malayanemergency.htm>  
 Bottom: Sim Chi Yin, *Remnants #3*, from *One Day We'll Understand*, 2016  
 Photos courtesy the artist and Zilberman Gallery, Istanbul/Berlin



### Page 57

Top: Sim Chi Yin, *Interventions: Parachutes* from *One Day We'll Understand*, 2020  
 Photo courtesy the artist and Zilberman Gallery, Istanbul/Berlin  
 ... during the Malayan Emergency, the SAS further developed airborne operations with treejumping. In 1951, the SAS developed a method of inserting airborne patrols directly into the [Malayan] jungle. Paratroopers would drop into thick jungle foliage with the expectation of getting stuck in the canopy. ... the paratroopers would tie a rope to the tree and abseil down to the ground; <https://www.wearthemighty.com/mighty-tactical/this-is-how-specialized-paratroopers-drop-into-thick-forests-and-jungles/>



### Page 59

Top: Sim Chi Yin, *Remnants #19*, from *One Day We'll Understand*, 2015–18  
 Photo courtesy the artist and Zilberman Gallery, Istanbul/Berlin



### Page 62

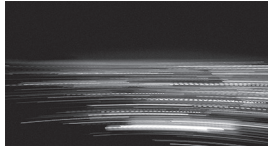
Top: Sim Chi Yin, *Remnants #11*, from *One Day We'll Understand*, 2017  
 Photo courtesy the artist and Zilberman Gallery, Istanbul/Berlin  
 Bottom: The Long and Winding Road: Hero to Public Enemy No. 1, Ong Boon Hua, a.k.a. Chin Peng. Chin Peng, MPAJA and later CPM leader being awarded the Burma Star and the 1939–45 Star on the steps of the Municipal Building (now City Hall, Singapore) in January 1946 by Lord Louis Mountbatten; <https://www.facebook.com/thelongwindingroad/photos/a.2753029408055512/2753017751390011/>



### Pages 65–69

Top/bottom: Aziz Hazara, *Dialectics* (video stills), 2016  
 Top/bottom: Aziz Hazara, *Bow Echo*, 2019  
 Top/bottom: Aziz Hazara, *Camouflage*, 2016  
 Photos courtesy the artist and Experimenter, Kolkata  
 "The work has been inspired by my own experience of the recurring horrors of suicide bomb attacks that have unsettled the city of Kabul. They are a sort of 'horror game' and, since 2001, have taken place in different parts of the city, becoming an integral part of its recent history. The question of how best to represent this history and its effect on the lives of individuals has been one of the most persistent questions during the making of this work. Very often, the idea of representation becomes a dilemma"; <https://www.biennaleofsydney.art/participants/aziz-hazara/>





**Pages 70–71**  
 Top/bottom: Aziz Hazara, *Takbir* (video stills), 2021  
 Top/bottom: Aziz Hazara, *Rehearsal* (video stills), 2020  
 Photos courtesy the artist and Experimenter, Kolkata



**Pages 72–73**  
 Xiao Lu, *Tides* (video stills), 2019  
 Photos courtesy the artist and 10 Chancery Lane Gallery, Hong Kong. Commissioned by 4A Centre for Contemporary Asian Art, Sydney, 2019.  
 Xiao is one of the few artists in China to maintain a consistent focus on performative expressions of the body—unlike other artists... she has enjoyed far less mainstream recognition and representation... the almost complete lack of critical attention given to other aspects of Xiao's artistic practice [and] the very different levels of public recognition... can be understood as a product of unfamiliarity with Xiao's points of reference and an inability to comprehend the context within which her work has been shaped; <https://4a.com.au/articles/china-avant-garde-exhibition-xiao-lu-alex-burchmore>



**Pages 74–75**  
 Xiao Lu, *Skew* (video stills), 2019  
 Performance 10 Chancery Lane Gallery, Hong Kong  
 Photos courtesy the artist and 10 Chancery Lane Gallery, Hong Kong  
 After fifteen minutes, the structure burst apart at the seams, releasing her thrashing body onto the sidewalk in a pool of red water. At the moment of freedom, she was still gasping for air. Xiao positioned her performance as a response to the violent oppression faced by the protesters in Hong Kong... Every work feels like a burial but postulates her survival—sometimes literally. Hera Chan, <https://www.artforum.com/print/reviews/202001/xiao-lu-81794>



**Pages 76–77**  
 Xiao Lu, *Polar* (video stills), 2016  
 Performance 798 Danish Cultural Center, Beijing  
 Photography by Yi Zilei  
 Photos courtesy the artist and 10 Chancery Lane Gallery, Hong Kong  
 The manifestation and sublimation of the universal value of *Polar* surpasses all Xiao Lu's previous works... the visual logic of the metaphorical production of the interaction between the phone-booth shaped wall of ice and the human being gives people multiple cultural and political imaginings. We can see in the elements of ice, knife, of the human being and her blood, the passionate desire for and the hardship involved in achieving human freedom. Although the freezing point and the surrounding siege of evil can imprison the human body... courage... blood, carves out the cruelty and romance of freedom. It is suffocating. It is also exciting. In particular it is the sharp knife carving through the ice, the flowers of freedom formed by the combination of the broken ice shards, fresh blood and knife, the use of beautiful cruelty, that revives the numbed humanity of altruism in the viewers. This time, the humanity of innate freedom does not belong only to Xiao Lu, but also to every innately free viewer. Tong Yujie



**Pages 78–79**  
 Xiao Lu, *Holy Water* (video stills), 2017  
 Performance, Venice, 2017  
 Photography by Yi Zilei  
 Photos courtesy the artist and 10 Chancery Lane Gallery, Hong Kong  
 Xiao Lu places 27 blue acrylic plates from east to west in a diagonal line in the Piazza San Marco in Venice, and pours a bottle of Moutai (53% alcohol) into 7 white porcelain bowls. She stands at one side of the blue line, raises a bowl of liquor and starts downing them one by one. After drinking the third bowl of Moutai, she begins to feel dizzy and falls to the ground. She cries out and crawls forward. By the fifth bowl, she starts rolling on the ground, and her piercing screams echo in the air over the Piazza San Marco. When Xiao Lu plunged into a canal in Venice in 2013, that was her spontaneous rendezvous with God, leading her to choose to have another dialogue with God. Facing Saint Mark's Basilica, she devoutly raises her cup and downs the bitter sweetness in one gulp, and moved by the God of Wine, she roars and struggles in a hellish way.



**Page 80**  
 Aziz Hazara, *I am looking for you like a drone, my love* (detail), 2021  
 Photo courtesy the artist and Experimenter, Kolkata



**Page 84**  
 Aziz Hazara, *Kite Balloon*, 2018  
 Photo courtesy the artist and Experimenter, Kolkata

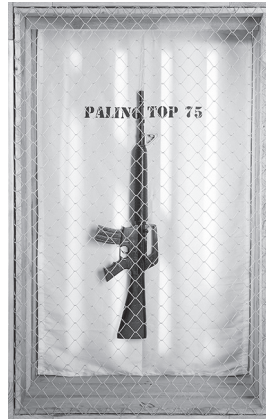
## IMAGE NOTATIONS



### Page 88

John Young, *Modernity's End: Half the Sky*, 2016  
Photo courtesy the artist and ARC ONE Gallery, Melbourne

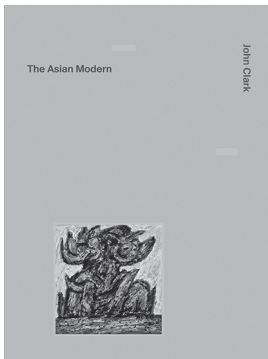
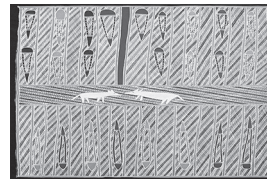
*Modernity's End: Half the Sky* presents the lives of Alice Lim Kee and Daisy Kwok, two Australian-born Chinese women who grew up in Australia before the women's liberation movement, and during the White Australia Policy (1901–1973). The women migrated to Shanghai at the height of interwar modernity rising to prominent positions in Shanghai society prior to the Japanese invasion and occupation in 1937. The title of the work contains half of Mao Zedong's proclamation that "women hold up half the sky", referring to the equal role that women would play in China's Cultural Revolution, which in reality required women to perform the same work as their male counterparts in addition to family duties; <https://www.johnyoungstudio.com/w/modernity--s-end--half-the-sky>



### Page 95

FX Harsono, *Paling Top (Top Most)*, 1975  
Photo courtesy the artist

I only go and do exhibitions where I'm invited. These people (Ngununggula) asked me would I do something here because I work most of my time away from here... I wanted to do something more dramatic. Everyone knows an Aboriginal hand stencil, or hand print. In other ceremonies I've been in there are body prints. I wanted to do that here. I've done it once before in Mosman on a rock wall. [Here] I had to have this stamp, of an artwork, that said, This is Aboriginal land pure and simple, always was always will be. You have to do it once in one grab, make it happen as much as you can, and it's the statement that you make... it's a pure statement; Djon Mundine speaking about his artwork at Ngununggula; <https://www.southerntablelandsarts.com.au/djon-mundine/>; <https://youtu.be/9WKfbx78Azw>



### Page 91

*The Asian Modern*, ISBN: 9789811406072



### Pages 98, 101

Djon Mundine, *Always was Always Will Be*, 2022  
Djon Mundine's body stencil from poster paint, Ngununggula Gallery entrance wall, January 2022  
Photos courtesy the artist

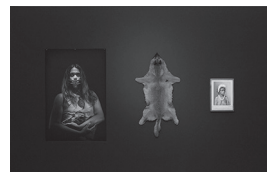
### Page 102

Johnny Malibirr, *Dog Story*, 2015  
Photo courtesy the artist



### Page 102

Teena McCarthy, *The Gatekeepers*, 2021  
Photo courtesy the artist



### Page 105

Maddison Gibbs, *Removed*, 2021  
Photo courtesy the artist  
Current thematics include intergenerational stories of contemporary Aboriginal affairs—with a focus on telling women's narratives. Maddison Gibb's work is polarizing, offering up culturally feminine intuitive visual poetics which at times starkly contrast with her art activism at the barricades; <https://artreal.com.au/artist/maddison-gibbs/>

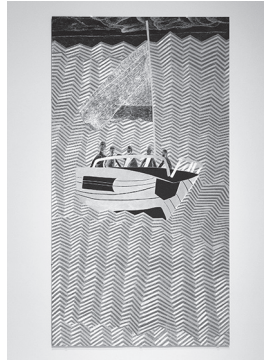


### Page 91

John Young, *Socialite Realism III (Filigree)*, 1987  
Photo courtesy the artist



**Page 107**  
Fiona Hall, *Scalp*, 2021  
Photo courtesy the artist and Roslyn Oxley9  
Gallery, Sydney



**Page 110**  
Gunya Ganambarr, *Djirit*, 2021  
Photo courtesy the artist and Buku-Larrnggay  
Mulka Centre, Yirrkala, Northern Territory



**Page 114**  
Dhuwarrwarr Marika, *Macassan-style swords and  
long knives*, 2021  
Photo courtesy the artist



**Page 107**  
Installation view, *The Ongoing Adventures of X  
and Ray* by Lin Onus and Michael Eather, 2001  
Photo courtesy the artists



**Page 114**  
Yolngu/Macassan Project installation view  
Front: Nawurapu Wunungmurra, *Wangupini*,  
2016–18  
Photo courtesy the artist and Buku Larrnggay  
Mulka Centre, Yirrkala  
Back: Dhuwarrwarr Marika, *Macassan-style swords  
and long knives*, 2021  
Photo courtesy the artist



**Page 117**  
Top: Nawurapu Wunungmurra, *Wangupini*, 2016–18  
Bottom: Nawurapu Wunungmurra, *Macassan pot*,  
2016  
Photos courtesy the artist and Buku Larrnggay  
Mulka Centre, Yirrkala



**Page 108**  
Djon Mundine, *Judas Goat*, opening night  
Photo courtesy the artist  
Video filmed by Gotaro Umatsu, January 2022



**Page 119**  
Gunya Ganambarr, *Macassan Sail*, 2020  
Photo courtesy the artist and Buku-Larrnggay  
Mulka Centre, Yirrkala



## IMAGE NOTATIONS



### Page 120

Lot closed—Price Realised incl. BP: \$51,250  
 NFT image removed at buyers request;  
[https://auctions.webbs.co.nz/m/lot-details/index/catalog/425/lot/94209/RUPERT-FARNALL-STUDIOS-Charles-Frederick-Goldie-at-His-Easel?uact=5&aid=425&lid=94210&current\\_page=0](https://auctions.webbs.co.nz/m/lot-details/index/catalog/425/lot/94209/RUPERT-FARNALL-STUDIOS-Charles-Frederick-Goldie-at-His-Easel?uact=5&aid=425&lid=94210&current_page=0)



### Page 126

Lot 1 Description: Rupert Farnall Studios  
 Charles Frederick Goldie at His Easel  
 NFT, Polygon blockchain. Minted 25/1/2022  
 Lot closed—Price Realised incl. BP: \$51,250  
 This unique digital asset is derived from the original glass plate negative of a well-known photograph of C.F. Goldie, perhaps Aotearoa's most celebrated artist... The purchaser of the NFT will also receive a framed contact print of the image and the original glass plate negative in a custom-built pine box. N.b. At the conclusion of the auction, the successful bidder will have the option of receiving the digital token as an Ethereum blockchain ERC-721 token;  
[https://auctions.webbs.co.nz/m/lot-details/index/catalog/425/lot/94209/RUPERT-FARNALL-STUDIOS-Charles-Frederick-Goldie-at-His-Easel?uact=5&aid=425&lid=94210&current\\_page=0](https://auctions.webbs.co.nz/m/lot-details/index/catalog/425/lot/94209/RUPERT-FARNALL-STUDIOS-Charles-Frederick-Goldie-at-His-Easel?uact=5&aid=425&lid=94210&current_page=0)



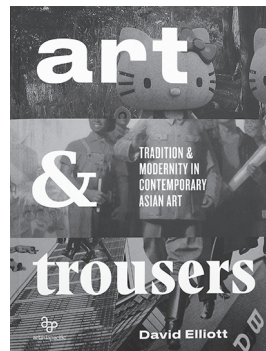
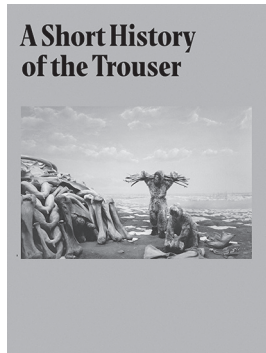
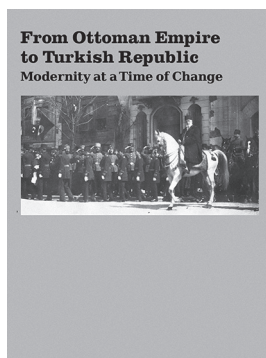
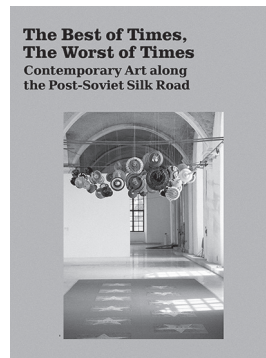
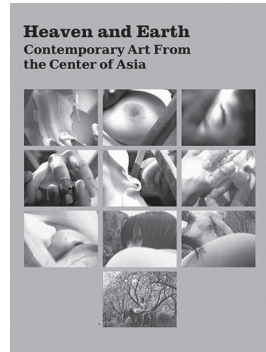
### Page 126

Portrait of C.F. Goldie in his studio with Patara Te Tuhi, attributed Alfred Hill, ca. 1905–10;  
<http://archival.sl.nsw.gov.au/Details/archive/110089207>



### Page 126

Lot 2 Description: Rupert Farnall Studios  
 Charles Frederick Goldie in His Studio  
 NFT, Polygon blockchain. Minted 25/1/2022.  
 Lot closed—Price Realised incl. BP: \$76,250  
 NFT image removed at buyers request;  
[https://auctions.webbs.co.nz/m/lot-details/index/catalog/425/lot/94210/RUPERT-FARNALL-STUDIOS-Charles-Frederick-Goldie-in-His-Studio?uact=5&aid=425&lid=94209&current\\_page=0](https://auctions.webbs.co.nz/m/lot-details/index/catalog/425/lot/94210/RUPERT-FARNALL-STUDIOS-Charles-Frederick-Goldie-in-His-Studio?uact=5&aid=425&lid=94209&current_page=0)



### Pages 130, 134, 137

Images 1–4 chapter heading pages; image 5 front cover of *Art & Trousers Tradition Modernity on Contemporary Asian Art* published by Art Asia Pacific Foundation, Hong Kong 2021  
 ISBN 978-0-98968853-6  
 Designed by Anil Aykan at Barnbrook  
 Curator and scholar David Elliott, who was in at the birth pangs of global contemporary art over forty years ago, here uses his unparalleled knowledge of the field to produce a brilliantly original, provocative, and readable account. Polemically autobiographical and sanely skeptical, this is an essential read for those who want to know what the fuss is about, written with insight and humour by one of the first makers of the fuss.  
 Rear cover promo by Craig Clunas FBA, Professor Emeritus of the History of Art, University of Oxford