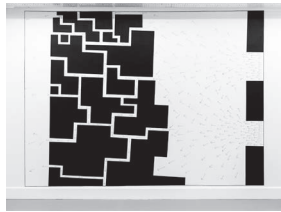
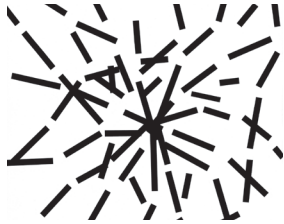
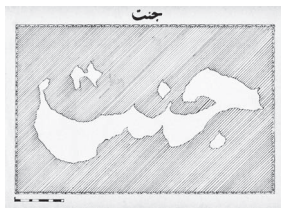


IMAGE NOTATIONS



Page 12
Cover design graphic for *13th Istanbul Biennial: Mom am I Barbarian?* catalogue, 2013

Page 19
Stephen Willats, *Homeostat Drawing #1*, 1968
Wall drawing from *13th Istanbul Biennial: Mom am I Barbarian?*, 2013
Photos courtesy the artist and Victoria Miro, London



Page 22
Map of Cennet/Cinnet (Paradise/Possessed Island), Zışan, 1915-1917 from İz Öztat's *A Selection from the Utopie Folder (Zışan, 1917-1919)*

Photo courtesy the artist
The work shown in the exhibition *Here Together Now*, at Matadero Madrid, Spain 2014, was part of an ongoing process in which the artist imagined ways to conjure a suppressed past. Since 2010, İz Öztat had been engaged in an “untimely collaboration” with Zışan (1894-1970), who is a recently discovered historical figure, a channeled spirit and an alter ego. By inventing an anarchic lineage with a marginalised Ottoman woman, Öztat tried to recognise a haunting past and rework it to be able to imagine otherwise. The exhibition was supported by Turkish Airlines and the Turkish Embassy in Madrid. In the exhibition booklet, the explanatory notes were censored upon the request of the latter, and the expressions “Armenian genocide” and the date “1915” were removed.

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Top: Pilvi Takala, *Workers' Forum*, 2015
Bottom: Hale Tenger, *I Know People Like This II* (installaton detail), 1992
Photos courtesy the artists

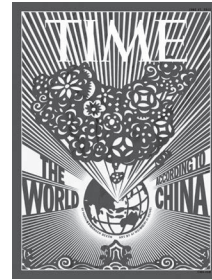
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Canan, *Finally you are in me (Nihayet İçimdesin)*, 2000
Photo courtesy the artist

Page 30
Ai Weiwei riding a Grass Mud Horse, being a Chinese Internet meme widely used as a form of symbolic defiance of widespread Internet censorship in China, and a word play on the Mandarin “cào nǐ mā” (cào nǐ mā literally, “fuck your mother”). The meme has been a recurring theme for Ai, who typically uses it to challenge the Chinese Communist Party. Some China-watchers conjectured that a naked self-portrait photo covering his genitals with a Grass Mud Horse titled 草泥马挡中央 (“grass mud horse covering the middle”) sounds almost the same in Chinese as 你你妈党中央, “Fuck your mother, the Communist Party Central Committee”, perceived as a direct and obscene insult to senior party officials and may have played a role in his 2011 arrest.

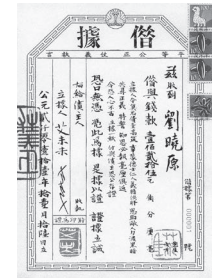
Page 34
Top: Ai Weiwei, *Tiananmen Square, Beijing, China*, 1995
Bottom: Ai Weiwei, *Sydney Opera House, Australia*, 2006
Both images from the *Study of Perspectives* series, 1995-2011
Photos courtesy the artist and Ai Weiwei Studio, Beijing



Page 37
Ai Weiwei, *Single-Panel Portrait of Ai Weiwei*, 2015
Photo courtesy the artist, FOR-SITE Foundation, San Francisco and Ai Weiwei Studio, Beijing
Donate #legosforweiwei and support free speech”; <http://artmatters.ca/wp/2015/10/agolego/>



Page 39
Ai Weiwei's traditional Chinese paper cutting cover for *Time Magazine* 17 June, 2013. According to Managing Editor Rick Stengel, “The image represents Ai’s acknowledgment of the country’s centrality in the world, while at the same time challenging China’s leaders to make the future a freer and more democratic one.”



Page 40
Ai Weiwei, *I. O. U. Wallpaper*, 2011-13
Photo courtesy the artist and Ai Weiwei Studio, Beijing
After his arrest Ai Weiwei was charged by the Chinese authorities with tax evasion, fining him £1 million that had to be paid in fifteen days. Thousands of people donated money. Ai wrote an I.O.U. for every individual who helped him raise the money to pay this fine. The notes were displayed as a section of wallpaper at his Royal Academy exhibition, 19 September–13 December 2015.

Page 44
“Paris Hilton posts selfies with new pal Ai Weiwei. Worlds collided when the celebrated Chinese artist met Paris, in Paris. Recently, the ex-political prisoner launched an Instagram account—one that’s presently getting a lot of love after Weiwei uploaded a series of selfies with Hilton. The two met... at the Paris opening of his *Er Xi, Air de Jeux* exhibition... at the Bon Marché luxury department store... Paris captioning her post ‘#SelfieTime in #Paris with my friend @AiWW’”; https://i-d.vice.com/en_us/article/paris-hilton-posts-selfies-with-new-pal-ai-weiwei



Page 45

Chinese artist and activist Ai Weiwei re-enacts on the beach on the Greek island of Lesbos, the famous image of the three year old Syrian child Alan Kurdi who drowned near the Turkish town of Bodrum in 2015. The photo was created in collaboration with Ai for the India Art Fair in Delhi, who's co-owner told the *Washington Post*, "The image is haunting and represents the whole immigration crisis and the hopelessness of the people who have tried to escape their pasts for a better future", whereas *The Guardian* editor David Batty called the stunt "lazy, cheap, crass". Photograph by Rohit Chawla/India Today



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Birdhead
Photo courtesy the artists



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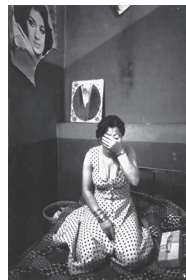
Chen Tianzhou, *Picnic* (video still), 2014
Photo courtesy the artist



Page 46

Birdhead, *Welcome to the World of Birdhead – For Passion*, 2010

Photo courtesy the artists
Birdhead has been constructing a continuous, expanding, and incessantly reimagined pictorial world of its own since its establishment in 2004. Birdhead began because of their shared passion for collecting (film) cameras and taking photos in the street. Born in Shanghai in the late 1970s and early 1980s, Song Tao and Ji Weiyu are part of a generation of artists who grew up in Shanghai, Beijing and Guangzhou, and connected with each other via BBS and online blogs, which also became sites for the publication of their works... early Birdhead was influenced by Japanese photography, especially the photo avant-garde from the 1960s and 1970s, and the use of *shashin shu* (Japanese photobook). By the beginning of the 2000s, this generation of grassroots practices had come to be called 'Chinese New Photography', a photographic expression that is very close to urban photography and *shi-shashin* (personal photography) in Japan. During that period... Song Tao's and Ji Weiyu's work comprised records of their private lives, close friends and the urban landscape in which they lived... Back in those days, they were practising guerrilla photography, attacking their world with aggressive shoots and provocative flashlighting, and by producing a massive quantity of photographs; https://artreview.com/home/ara_winter_16_feature_birdhead/



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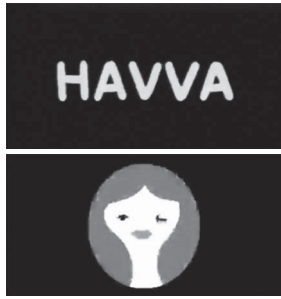
Kaveh Golestan, *Untitled*, from the *Prostitute* series, 1975-77
Photos courtesy the Kaveh Golestan Estate
The *Prostitute* series focuses on multivalent intersections of art, society, law and religion during 1960-80s Iran... Golestan highlights the uncomfortable relationship between the state and the Citadel of Shahr-e No... [aiming] to rupture metropolitan complacency and to confront his audience with the darker face of their society; <http://valimahlouji.com/archaeologyofthefinaldecade/recreating-shahr-e-no/>



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Kaveh Golestan, *Untitled*, from the *Az Div o Dad* series, 1975-77

Photos courtesy the Kaveh Golestan Estate
In 1976, Golestan created a series of innovative and striking Polaroids by moving collaged fragments in front of an open shutter over long exposures. The process created fantastical and surrealistic works that blend fairy tale and history, appropriating found photographs and images from the 19th and 20th centuries. The collages depict visions of anthropomorphic, beast-headed uniformed and nude figures set against natural and architectural backgrounds with references to modern and Qajar era histories. These works open a window onto an experimental side of Golestan's practice, which has received little critical exposure to date; <http://valimahlouji.com/curatorial/az-div-o-dad-fantastical-polaroids-of-kaveh-golestan/>

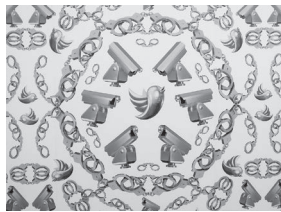


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İşil Eğrikavuk, *Time to Sing a New Song* (video stills), 2016

Photos courtesy the artist

With her animation video *Time to Sing a New Song*, İşil Eğrikavuk highlights the new form of speech produced by 1980s and post-1980s generation. It is humorous, bold and imaginative on one side and realistic, and down to earth to reject any monumentality on the other. “Eve, Finish Up Your Apple!” imagines another kind of mother-daughter conversation, which tells of a different exchange between generations. The mother’s advice to the daughter not to take over the guilt that is imposed for centuries and wants to subvert the pretended responsibility that comes with the eaten apple. “For a long while I have been interested in how... we can produce new discourses in public space that say ‘no’ to the existing ones. This slogan says ‘no’ to... the current situation in Turkey where hundreds of women are killed by male violence every year”; <http://hyperallergic.com/297665/turkish-government-censors-video-projection-and-youth-biennial-works/>

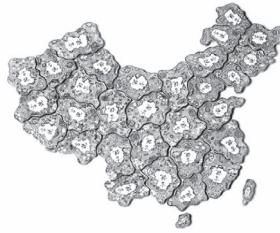


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Ai Weiwei, *Golden Age*, 2015

Photo courtesy the artist and Ai Weiwei Studio, Beijing

Golden Age is a response to widespread government surveillance programs, the limitations imposed by censorship, and the proliferation of social media and free exchange of information despite such restrictions. This work belongs to the Maharam Serpentine Galleries Wallpaper collection, created by esteemed artists and architects under the curatorial direction of Julia Peyton-Jones and Hans Ulrich Obrist of the Serpentine Galleries in London. The specifications for the wallpaper are: Each roll 69cm W x 300cm L; Content: 65% Cellulose, 35% Latex; Finish: Washable Backing: None



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Ai Weiwei, *Free Speech Puzzle*, 2014

Photo courtesy the artist and Ai Weiwei Studio, Beijing

The slogan ‘Free Speech’ decorates each of the individual porcelain ornaments that collectively form a map of China. Ai has produced numerous map works in disparate materials, such as wood, milk powder cans and cotton over the past twenty years. The components of *Free Speech Puzzle* are based on traditional pendants made of various materials such as wood, porcelain or jade, depending on the wealth of the individual that bore a family’s name and served as a marker of status and as a good luck charm for the wearer. Through the multiple pieces Ai creates a rallying cry that reflects the distinct geographic and ethnic regions that together form modern China; <http://www.d-talks.com/2015/11/ai-weiwei-at-the-royal-academy/>



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Birdhead, Top: *For a Bigger Photo – 2*, 2015

Bottom: *For a Bigger Photo – 1*, 2015

Photos courtesy the artists and ShangART, Shanghai

Birdhead is known for snapshot-like photographs of everyday life unfolding in Shanghai. “What is important are the links that are produced through the juxtaposition of the significance of the poetry and the significance of the photographs that we constantly take of people in our physical environments, and the atmospheres that they establish”; <https://www.wartsy.net/artist/birdhead>



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Tianzhuo Chen, *PICNIC* (video still), 2014

Photo courtesy the artist

Born in Beijing in 1985 and trained at London’s Central Saint Martins, Chen is one of the most promising young artists in China. His art is a unique blend that combines elements of pop culture, religious symbolism, sacred rituals and self-deprecation. Chen’s repertoire is an encyclopedia of global subculture—everything from pot, drag queens, Eric Cartman, hip-hop culture, voguing, butoh (a Japanese avant-garde form of dance from the 1960s) and a lot more is tapped in his striking artworks. Chen says of his practice, “Art transcends borders, we can’t talk about Chinese art and foreign art. As a young artist, I choose my palette from a globalised world—elements from everyday life I share with artists of my age all around the world”; <http://www.coolhunting.com/culture/chen-tianzhuo>



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Detail from the Djon Mundine and Sam Marshall proposal, ‘Eora Journey “Monument for the Eora”, The Song of Barangaroo, Bennelong and Pemulwuy’. Photo courtesy Djon Mundine

“Bennelong was kidnapped from the Manly district along with Colbee by Governor Phillip and taken to Sydney Cove in 1789 to be an interpreter—a go-between for the two races. Also called Wolarawaree, his name in his guringai language means a type of ‘big fish’. Exceptionally intelligent, communicative and affable, after a period of imprisonment, involuntarily he became the first Aboriginal person to live with the invading colonists. He travelled to England with the young boy Yemmurawannie Kebarrah to meet King George III and being successfully received socially. Governor Phillip had a brick hut built for him on this point in 1791 and many other Aboriginal people came to camp around it. However he became used to the European ways, and in adopting them became alienated from his own family and people as a result, to die alone, away from his land in 1813.”



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FX Harsono, *Rewriting the Erased*, 2009
 Photo courtesy the artist
Rewriting the Erased shows the artist writing his Chinese name repetitively at a desk with ink on paper. Directly referencing a traumatic personal experience, the artist also points at a national historical event. From 1967 to 2002, ethnic-Chinese weren't allowed to use Chinese language orally or in writing, or to celebrate their culture, including Chinese New Year; and had to officially choose a Bahasa Indonesian name if they were to remain in the country. Both an act of commemoration and a coming to terms with the years he spent denied of his native name, FX repetitive writing and video-recording induce a peaceful rhythm—in contradiction with the inherent violence of genocide and cultural deletion—that seems to metaphorically attempt to fill the gaps in history with modest but persistent beautiful gestures; https://www.asia-europe.uni-heidelberg.de/fileadmin/Documents/Summer_School/Summer_School_2015/Essays/Cristina_Sanchez_FX-Harsono_SummerSchool.pdf



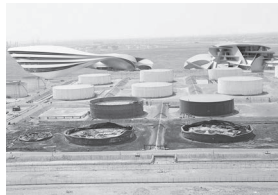
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FX Harsono, *Voice without voice/sign*, 1993
 Photo courtesy the artist and Fukuoka Asian Art Museum Collection
Voice without voice/sign comprises a row of panels, each imprinted with a gesturing hand... the various gestures spell out, in universal sign language *d-e-m-o-k-r-a-s-i*. The row of gesturing hands, and in particular the clenched fists that form the letters 'e', 'a' and 's' bring to mind the actions that accompany public protests, which... lend this work much of its forcefulness and urgency. However, sign language is the recourse of the mute, and this work implies that the 'voice' of the people has been silenced... To make this painfully clear, the last hand which forms the letter 'i' is bound with rope. While the work spells out uncompromisingly the demand for democracy, it is also a sign of the futility of political action. *Demokrasi* (democracy) exists only as a series of empty gestures; it is represented purely as a sign, an abstraction, rather than concrete reality; <http://www.designboom.com/art/fx-harsono-testimonies-part-01/>



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FX Harsono, *Writing in the Rain* (*Menulis dalam Hujan*) (video stills), 2011
 Photo courtesy the artist
 Over the course of recent decades that have seen enormous transformations in Indonesia, Harsono has remained deeply engaged with social and political issues, exploring the role of the artist in society, in particular his relationship to history. The position of minorities in Indonesia, especially his own Chinese Indonesian community, has been a major focus of his work as he investigates his own family history and the way it reflects broader issues in Indonesian society. Through looking into his own past, Harsono is able to touch on concerns that resonate globally, foregrounding fundamental issues that are central to the formation of group and personal identities... *Writing in the Rain*... is a powerful meditation on loss, remembrance, and the endurance of personal and cultural identity; <http://www.artnet.com/galleries/tyler-rollins-fine-art/fx-harsono-writing-in-the-rain/>



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Monira Al Qadiri, *Myth Busters* series, 2014
 Photos courtesy the artist
 "In essence, the Gulf War highlighted many fallacies, false unions, and dispelled many myths. The Visibility Museums came to life because the survival of Gulf regimes became intertwined with the foreign policies of Western governments... The new museums strove to advertise the beauty of Islam, local culture and contemporary art practices so as to create the facade of a 'benevolent government'... In *Myth Busters*, I superimpose the realised and unrealised mega-museum projects of the Gulf today onto images from the war in Kuwait in 1991; <http://www.ibraaz.org/projects/74>

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Khaled Sabsabi, *Wonderland* (video stills), 2014
 Photos courtesy the artist and Milani Gallery, Brisbane



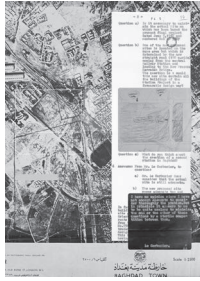
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Ala Younis, *Plan For Greater Baghdad*, 2015
 "1959. Le Corbusier arrives in Baghdad with 120 new execution plans. To exit Iraq, he needs a permit from the Military Governor."
 Photo courtesy the artist
 After the Iraqi Republican Revolution of 1958, the resultant government commissioned two parallel projects for two great Stadiums in Baghdad, with similar complementary features: one to the Swiss architect Le Corbusier—who had developed a previous project (1955-58) for the monarch Faisal II—continuously designed in his Paris studio until his death in 1965; another to the Calouste Gulbenkian Foundation, in Lisbon, entirely funded and supervised by this institution, and designed by two prominent Portuguese architects at the time: F. Keil do Amaral and Carlos M. Ramos. Facing a progressive administrative and financial chaos in the country, the Iraqi authorities opted for the Gulbenkian Foundation's solution—built between 1962-65 and inaugurated in 1966, after an intriguing diplomatic process—postponing Le Corbusier's proposals yet without breaking their contract with him; <http://ocs.editorial.upv.es/index.php/LC2015/LC2015/paper/view/645>



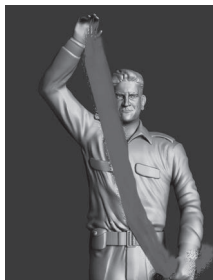
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Ala Younis, *Plan For Greater Baghdad*, 2015
 installation view, *But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa*, Solomon R. Guggenheim Museum, New York, 2015.
 Photo courtesy the artist



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Ala Younis, *Plan For Greater Baghdad*, 2015
 “1960. The location of the Stadium marked on the Baghdad Town-controlled mosaic constructed from air photographs taken in January 1951 by Hunting Aerosurveys Ltd, London. A small drawing shows the shift in the Stadium’s location between the English town planner’s orientation and that of Constantinos Doxiadis’. Excerpts from answers given by Le Corbusier to questions on the Stadium project.”
 Photo courtesy the artist
 After their agreement, Le Corbusier sent his first project proposal to Baghdad—delivered by Presenté himself in May 1958—which was then approved by the Iraqi authorities on 12 July, precisely two days before an unexpected Revolutionary coup that led to the overthrow and brutal assassination of King Faisal II by a unit of pro-republican militaries... “In the spring of 1959, Le Corbusier received a telegram inviting him to an urgent visit to Baghdad: the main motive was a change in the choice of the site. The British agency Minoprio, Spencely and MacFarlane had been fired after the revolution of 1958 and the Greek planner Konstantin Doxiadis, already present in Iraq for two years, was responsible for preparing the new master plan”; <http://ocs.editorial.upv.es/index.php/LC2015/LC2015/paper/view/645>



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Ala Younis, *Plan For Greater Baghdad*, 2015
 “Kassem inquired about a blue line that he could see in the master plan. Since he has just survived the failed assassination attempt, he needed to appear soon after to greet and comfort the public as to his condition. There he announced a “future water canal that will link the Tigris to the Diyala Rivers.”
 Photo courtesy the artist



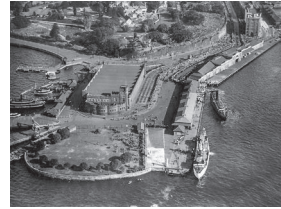
Page 86

Ala Younis, *Plan For Greater Baghdad*, 2015
 installation view, *But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa*, Solomon R. Guggenheim Museum, New York, 2015
 Photo courtesy the artist
 Missing from the representations and citations contained in established archives, the images that document the performances of design, power, and designing power are pieced together from fragments of other images and from records of gestures retrieved from representations and narratives by local artists. Produced as a set of motions and signals enacted by characters frozen in the denouements of historical time, the three-dimensional depictions pertaining to the men who appear in the *Plan for Greater Baghdad*, and the interventions into existing documents culled from various archives, produce a dual-layered timeline that pits developments in the Gymnasium story against those in Baghdad;
<http://planforgreaterbaghdad.tumblr.com>



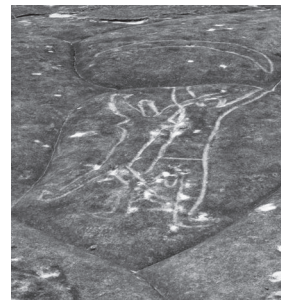
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Detail from the Djon Mundine and Sam Marshall proposal, ‘Eora Journey “Monument for the Eora”, The Song of Barangaroo, Bennelong and Pemulwuy’. Photo courtesy Djon Mundine
 “Despite numerous plaques, artwork and storyboards referencing many colonialists and visitors in Sydney, none exists for Aboriginal people and their long cultural heritage. On Bennelong Point, regardless of its name, there is no explanation of Bennelong the man and who he was—the first indigenous man to communicate with the colonists... in 1791 and 1795 Sydney’s traditional landowners held initiation ceremonies at the head of Farm Cove—now the Botanical Gardens. Elders Bennelong and Pemulwuy took part in the ritual. These events were written about in some detail by Collins and visually in a series of sketches by the artist Wattling—most probably the first recorded dance performance in the history of the nation... in order to redress this absence it is proposed to create a large scale permanent work recognising Bennelong and Pemulwuy on the Tarpeian Way using the original indigenous art form of the Sydney area—rock engraving. The work will source existing representations of both Bennelong and Pemulwuy from rock engraving sites across Sydney.”



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The point was originally a small tidal island that largely consisted of rocks with a small beach on the western side. In the early 1790s, the Aborigine Bennelong, employed as a cultural interlocutor by the British, persuaded New South Wales Governor Arthur Phillip to build a brick hut for him on the point, giving it its name. In the period from 1818 to 1821, the tidal area between Bennelong Island and the mainland was filled with rocks ... The entire area was leveled to create a low platform and to provide suitable stone for the construction of Fort Macquarie. While the fort was being built, a large portion of the rocky escarpment at Bennelong Point was also cut away to allow a road to be built around the point from Sydney Cove to Farm Cove. This was known as Tarpeian Way. The existence of the original tidal island and its rubble fill were largely forgotten until the late 1950s when both were rediscovered during the excavations related to the construction of the Sydney Opera House; <https://artblart.com/tag/the-tramshed-at-bennelong-point/>



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Rock art, Ku-ring-gai Chase National Park, Sydney
 Photographer unknown



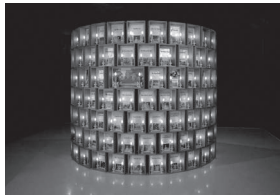
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Detail from the Djon Mundine and Sam Marshall proposal, ‘Eora Journey “Monument for the Eora”, The Song of Barangaroo, Bennelong and Pemulwuy’. Photo courtesy Djon Mundine



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FX Harsono, *Paling Top '75*, 1975
 Photo courtesy the artist
Paling Top '75 is an example of the Gerakan Seni Rupa Baru's employment of alternative media and new approaches to the theories and creation of art. Moving away from the hierarchy of painting and sculpture, Harsono started to explore the realm of Duchampian readymades. Ultimately what Harsono is presenting us is a deliberate masquerade of power shown in all its surreal connotations and paradoxical implications; <http://arteri.search-art.asia/2010/06/14/a-call-to-action/>



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FX Harsono, *Voice Without Voice/Sign*, 1993-94
 Photo courtesy the artist



Page 107

FX Harsono, *Destruction*, 1997
 Photo courtesy the artist
 "The performance... saw Harsono assuming the role of the uncontrollably powerful demon King Ravana, prime antagonist of the epic Sanskrit poem *The Ramayana*. Dressed in a business suit, Harsono set fire to three wayang masks on chairs, which represented the only three political parties Suharto allowed to contest the elections... Harsono destroyed the burnt chairs, as a metaphor for Suharto's brutal exercise of power over the electoral process"; <http://www.designboom.com/art/fx-harsono-testimonies-part-01/>



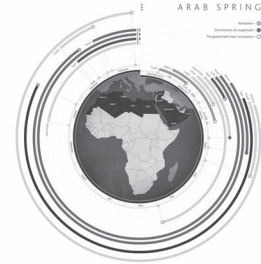
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An Egyptian man sits atop one of the lions at the entrance of Kasr El Nil Bridge, leading to Tahrir Square on 1 February, 2011
 Photo Zeinab Mohamed
 "On 25 January, 2011, hundreds of thousands of Egyptians poured into the streets to demand an end to Hosni Mubarak's thirty-year grip on power, as well as poverty, unemployment and police brutality. The revolution, propelled by the success of anti-government protests in Tunisia, lasted eighteen days, during which citizens of all walks of life demonstrated in several of Egypt's cities. On 11 February, Mubarak ultimately acquiesced to the protesters' demands and stepped down from his position as president and the military was mandated with temporarily handling the country's affairs"; <http://egyptianstreets.com/2016/01/24/25-photos-of-egypt-january-25-revolution/>



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Promotional image used for the 10th edition of Art Dubai's Global Art Forum, which explored the ways in which artists, writers, technologists, historians, musicians and thinkers have imagined—and are shaping—the future. Titled *The Future Was*, the Forum was conceived by Shumon Basar as Commissioner, with Amal Khalaf and Uzma Z. Rizvi as Co-directors. The Forum took place in Dubai and London in January 2016, and continued at its home at Art Dubai, 16-19 March, 2016. Photo © Abu Dhabi Media / *Al Itihad Newspaper*



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Kir Khachaturov, *Arab Spring*
 Infographics showing the events taking place in North Africa in the spring of 2011, which became the starting point of the protests in the region. Kantar Information is Beautiful Awards 2013. Credits: Alexander Katin, Kir Khachaturov; <http://www.informationisbeautifulawards.com/showcase/113-arab-spring>



Pages 122, 124, 129

Khaled Sabsabi, *Organised Confusion* (video stills), 2015
 Photos courtesy the artist and Milani Gallery, Brisbane
 "Sabsabi's crowds are fascinating because they fall outside the normative framework of what is represented in mainstream media—they aren't white, and middle class. Hence the rub and the work's political potency... the power of the installation was created in part due to its scale, which engulfed the spectator, and opened up a sensorial, or phenomenological engagement with the crowd... If the work is looking forward to Australia's future, then all the better." Chari Larsson, emails to the editor, 1 and 11 April, 2016