

IMAGE NOTATIONS



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Image courtesy <http://neoavangarde.de/die-documenta-14/> from the article 'Die documenta 14 zwischen Kritik, Krise, Politik und Zusammenhalt'. The announcement of the fourteenth edition of documenta's dual-siting met immediate controversy. Former Greek finance minister Yanis Varoufakis struck the original note in 2015, in a violent aside that never ceased to shadow the exhibition: "It's a gimmick by which to exploit the tragedy in Athens in order to massage the consciences of some people from documenta. It's like rich Americans taking a tour in a poor African country, doing a safari, going on a humanitarian tourism crusade." Documenta's project, he added in a later interview, was "neo-colonial" and "extractive", pretending to distribute resources across the eurozone... in Athens in late June, anti-documenta posters and graffiti papered city walls and museum entrances... in front of the Conservatoire. "Dear Documenta," read one: "I refuse to exoticise myself to increase your cultural capital." "Dear Documenta," went another: "It must be nice to critique capitalism etc. with a 38 million euro budget." Another offered a questionnaire. "Documenta is like: A) The World's Fair B) The Eurogroup C) The Eurovision D) All of the Above." Around the corner from the Benaki Museum, a message was scrawled across an abandoned car, a detournement of documenta's title, "Learning from Athens," spun to "Yearning for Athens." "Crapumenta," "Learning from Capitalism," and "Earning from Athens" all showed up repeatedly... It was hard not to feel a frisson of glee, observing each minor obstruction, each new encounter of anti-documenta street art, fragmented through the city like advertising, or some faint cubist silhouette. William Harris, "Obscurity of Purpose, Immediacy of Experience"; <https://nplusonemag.com/online-only/online-only/obscurity-of-purpose-immediacy-of-experience/>



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'magraki LD50'
magraki Saturday morning, Dalston. The #LD50 gallery in London has been accused of secretly hosting the so-called alt right and of curating white supremacists... protesters demanded its closure. <https://www.instagram.com/p/BRBgOujAaL1/taken-at=849011504>



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Image courtesy <http://www.independent.co.uk/news/uk/home-news/ld50-gallery-protest-lucia-diego-donald-trump-alt-right-hackney-dalston-a7596346.html>. A cartoon frog often used by supporters of Donald Trump has been declared a hate symbol by the Anti-Defamation League, because of its popularity with white supremacists from the "alt right" movement. The character, called Pepe the Frog or the "sad frog," is often depicted as a squinty-eyed amphibian with wide, red lips pressed together in a sort of grimace. The character was originally designed in 2005 as a non-racist, humorous meme, and circulated through the Reddit, 4chan and 8chan communities. Trump tweeted an image of Pepe from his Twitter account last October, showing the frog with Trump's signature hairstyle, standing in front of a podium as President of the United States. 28 September, 2016; <http://www.ctvnews.ca/world/popular-trump-meme-pepe-the-frog-labelled-hate-symbol-1.3092496>



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Top: China's Communist Party is getting into app development... with dozens of apps to educate and promote social networking among party members... China's communist leaders are increasingly treating the internet as a crucial battlefield... to reach—and control—the youngest and most connected of its 90 million party members. 'The Communist App Store: China's endless apps for tracking, organising, and motivating party members'; <https://qz.com/1089384/the-communist-app-store-chinas-endless-apps-for-tracking-organizing-and-motivating-party-members/>
Bottom: Ma Desheng and the members of the Stars Group gathered on the balcony of the National Art Museum of China, 1980; <http://artasiapacific.com/Magazine/87/EternalSpring>



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Ho Tzu Nyen, *The Nameless* (video stills), 2015
Photos courtesy the artist
From the films *City of Sadness*, Hou Hsiao Hsien, 1989; *Bullet in the Head*, John Woo, 1990; *Days of Being Wild*, Wong Kar Wai, 1990; *Hard Boiled*, John Woo, 1992; *Ashes of Time*, Wong Kar Wai, 1994; *Chungking Express*, Wong Kar Wai, 1994; *Xich lo (Cyclo)*, Tran Anh Hung, 1995; *Happy Together*, Wong Kar Wai, 1997; *The Longest Nite*, Patrick Yau, 1998; *In the Mood for Love*, Wong Kar Wai, 2000; *Infernal Affairs (Part 1)*, Andrew Lau/Alan Mak, 2002; *2046*, Wong Kar Wai, 2004; *Lust Caution*, Ang Lee, 2007; *The Great Magician*, Yee Tung-Shing, 2011; *The Silent War*, Felix Chong/Alan Mak, 2012; *The Grandmaster*, Wong Kar Wai, 2013. Of all the great cinematic cultures of the world, it is perhaps Hong Kong cinema that has shown the most intense fascination with 'comprised' individuals... By overlaying multiple languages and compiling images of a single actor against different Asian films made between 1989 and 2013, *The Nameless* attempts to represent the historical, shifting, multi-faceted figure as one who not only influenced a crucial period of Malayan history, but also as one who embodies the layered historical and ideological complexities of Southeast Asia; <https://www.artbasel.com/catalog/artwork/391155/Ho-Tzu-Nyen-The-Nameless#&id=1&pid=1>



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No definitive photos of Lai Teck exist, matching his enigmatic history. This image, purportedly of him, was sourced from both <http://www.payer.de/thailandchronik/chronik1947.htm> and <http://minhduc7.blogspot.com.au/2015/03/ly-quang-dieu-va-chinh-sach-ngan-ngua.html>



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Chim↑Pom, *Super Rat* (Diorama Shinjuku), 2016
Photo courtesy the artists and Chim↑Pom Studio, Tokyo.
'Super Rat' is a name coined by pest controllers for a new breed of poison-immune rat proliferating explosively in urban areas. The artists found the Super Rats' ever-evolving ways of coexisting with human beings to be symbols of themselves as well as Japanese people who live in the midst of radioactive contamination and people who face hardship in society around the world. <http://chimpom.jp/project/superrat.html>



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Meiro Koizumi, *Air*, 2016
Photos courtesy the artist, Mujin-to Production, Tokyo and Annet Gelink Gallery, Amsterdam.



Pages 40, 43
Meiro Koizumi, *Air*, 2016
Photos courtesy the artist, Mujin-to Production, Tokyo and Annet Gelink Gallery, Amsterdam.
AIR is the title of series of artworks Koizumi created for the current exhibition, *MOT Annual 2016: Loose Lips Save Ships* at Museum of Contemporary Art Tokyo (MOT), but was not realised to exhibit. After consultation between the artist and MOT, Koizumi decided to leave only a caption of the artwork on display to show a trace of his self-censorship... Koizumi created the work *AIR*, a portrait of the Emperor of Japan, for the exhibition and in the MOT exhibition leaflet it is introduced as a work born out of dilemma that he can ideate with neither a man nor a taboo... In the society we are living in, self-censorship and regulation are carried out in various situations across genre... We should not continue being innocent bystanders and satisfied with provided information against such regulation and censorship. Mujin-to Production, http://www.mujin-to.com/press/koizumi_2016_air_en.htm



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Meiro Koizumi, *Rite for a dream – Today my empire sings* (video still/installation view/video still), 2016
Photos courtesy the artist, Mujin-to Production, Tokyo and Annet Gelink Gallery, Amsterdam.
The scene was shot at the annual anti-Emperor demonstration that takes place every August 15th. In opposition to the anti-Emperor rally of 200 demonstrators, proto-fascist nationalists from all over Japan gathered and tried to stop the demonstration... I use this particular scene to depict my own childhood nightmare, in which my father was caught by the police to be sacrificed for the survival of the community. This echoes the stories of other father-figures, such as Jesus Christ and the Emperor, who are destined to be sacrificed to keep the higher order. Meiro Koizumi, <http://www.asianartbiennial.org/2017/content/EN/ArtistDetailspx?enc=98E75B5289C49565056DF5CBE9817F7>

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Halil Altındere, *Homeland* (installation view), 2016
Photo courtesy the artist and Pilot Gallery, Istanbul.
HD video, color, sound, 10'6"
Vocals and lyrics Mohammad Abu Hajar
Music Nguzunguz
Commissioned and co-produced by Berlin Biennale for Contemporary Art.
With the support of SAHA Association.
Halil Altındere takes a timely, topical, and often irreverent approach to questions of marginalisation, repression and political resistance. His projects have ranged from manipulating official documents and symbols such as passports and flags to creating a music video in collaboration with the hip-hop group Tahribad-i Isyan, who rap about inequality and gentrification in their Istanbul neighborhood. Can art respond to a global situation as divisive and critical, and with effects so polarising and shifting as the current migrant crisis? Blending realism and humor, Altındere's new video *Homeland*, shot in Turkey and Germany, incorporates scenes based on real-life footage to address the crisis engulfing Turkey and the globe... The video ends at Oranienplatz in Berlin-Kreuzberg, where refugees lived and protested in self-built tents for two years. In the context of Berlin, a refugee destination and a political center where Europe's response to the crisis is forged, Altındere's document uses the driving rhythm and street cred of rap to spotlight the experience of forced migration. <http://www.saha.org.tr/en/projects/project/halil-altindere>



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Halil Altundere, *Mini Faris*, 2016
Photo courtesy the artist and Pilot Gallery, Istanbul



Page 56
Halil Altundere, *Homeland* (video stills), 2016
Photos courtesy the artist and Pilot Gallery, Istanbul

Among the artists at this year's *Berlin Biennale* was Halil Altundere, a Turkish artist who partnered with well-known Syrian rapper Mohammad Abu Hajar. His artwork is a music video that took a pointed look at the refugee crisis in Germany. "I thought, okay, let's just explode everything and I started writing what I was trying to tell people, that if you connect the story of Syrians and other people that had to flee, if you connect it from the early beginning until they are in Germany you may be over those supremacist attitudes of just treating us as refugees," said Abu Hajar. ... Abu Hajar himself is a refugee, having fled Syria in 2012 because of his outspoken political views against the Assad regime. He doesn't like to be called a refugee and his work for the *Biennale* tries to highlight this. "I didn't choose to be a refugee. I was not born as a refugee, so I'm something else and I wish that people would just see that I'm a human being before being a refugee," said Abu Hajar. <https://globalnews.ca/news/3086401/art-as-the-message-refugee-experience-in-the-digital-age-on-display-at-berlin-biennale/>



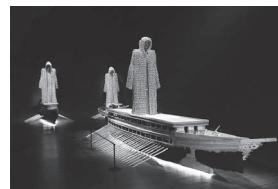
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Halil Altundere, *Wonderland* (video stills), 2013
Photos courtesy the artist and Pilot Gallery, Istanbul.

In 2009, three pubescent boys from Istanbul's west side felt crushed under the government's unlawful actions and started rapping together in response. Then 15-year-olds Asil (Slang), Veysi (V.Z.), and Burak (Zen-g), from Romani, Kurdish, and Eastern Anatolian backgrounds respectively, had been watching Sulukule get torn down for an "urban transformation project" over the last few years, and they felt a strong urge to tell their side of the story. By the time the band came up with its first song, new construction equipment was already maneuvering into the spaces that once contained their friends' houses, making way for government-associated, expensive apartments the families from Sulukule could rarely afford. The historical neighborhood had been home to Romani people for over 600 years... Although Tahribad's eponymous first album is released with a major Turkish record label, its lyrics are critical of the government in a way that no one else dares to explore in post-coup crackdown Turkey... In 2013, their first video with Altundere, *Wonderland*, was shown at the *Istanbul Biennial*, and met with critical acclaim. From there, the video went to London's Serpentine Gallery, and MoMA PS1, and eventually acquired by MoMA. "*Wonderland* spoke not just for Istanbul, but many other metropolises around the world, dealing with the same gentrification process at that very moment," Altundere says of the video's success. "Their songs right now could easily apply to the EU in the face of refugee crisis, or post-Trump America, as much as they do to the political situation in Turkey." *Wonderland* created a domino effect for all the artistic collaborations that came after... While talking to Tahribad, the idea of art as a weapon comes up a lot ("we resist by making our art"), as does the importance of intergenerationality. All three band members teach writing and hip-hop dance classes to Sulukule's remaining Romani children, as well as Syrian refugee children in Istanbul. "In the middle of the turmoil and displacement, we think, maybe there is a way out for them in hip-hop. A way that might eventually help them get out of poverty." https://i-dvice.com/en_au/article/kzwawa/how-a-gen-z-rap-group-from-istanbul-became-the-definitive-voice-of-turkish-youth

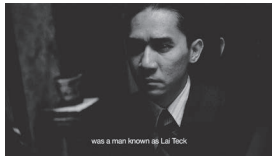
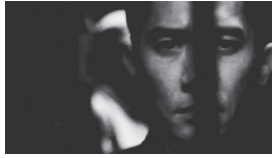


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Agan Harahap, from the series *Mardijker Photo Studio*, 2015

Photo courtesy the artist
Harahap reworks archival photographs to present fictive portraits of the Mardijkers, a community of descendants of freed slaves found in major cities in the East Indies (present-day Indonesia). Comprising indigenous people from conquered Portuguese territories, as well as people of Portuguese ancestry, the Mardijkers occupied an in-between status: despite adopting European religion and culture, they were classed with the 'natives' by the colonial government. The superimposition of European faces on 'native' bodies, and vice versa, captures the fluidity and instability of identities within this community, a situation which the artist views as analogous to contemporary Indonesia's negotiation with 'global' culture. In this series of arresting and enigmatic portraits, some subjects appear to adopt foreign dress and ways of life confidently, while others reveal their uncertainty or hesitation. These images also comment on colonial photography, which often exoticised its subjects, as well as our expectations of the photographic image as 'truth' and 'document'. 2016 *Singapore Biennale: An Atlas of Mirrors*, <https://www.singaporebiennale.org/agan-harahap.php>



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Titarubi, *History Repeats Itself*, 2016
Photo courtesy the artist
History Repeats Itself is a meditation on the history of power, seeking to make visible the legacies of colonial conquest in Southeast Asia. The burnt-out ships in this installation recall the ominous appearance of European armadas on the horizon during the early centuries of European colonialism... They are spectres from the past, a dark mirror to our present. 2016 *Singapore Biennale: An Atlas of Mirrors*, <https://www.singaporebiennale.org/titarubi.php>



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Ho Tzu Nyen, *The Nameless* (video stills), 2015
Photos courtesy the artist

At the heart of Ho's films is an observation of history; more specifically, a weaving of fact and myth to unravel and reveal what one is told versus what one believes to know, interprets and remembers. Ho's work may be described as a "dense constellation of particles—constantly shifting shape" giving way to new layers, discoveries—elements of interpretation. A rich fabric of references, historical, art historical, technically and musically, Ho's work is one of multiple engagements, readings and experiences. Careful and deliberate, his practice sits on the cusp of investigative research, the work of a true scholar, and that of a proficient as well as articulate narrator: <https://edouardmalingue.com/artists/ho-tzu-nyen/>



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Top: Chim↑Pom, *So see you again tomorrow, too?* (installation view), 2016
Photo courtesy the artists and Chim↑Pom Studio, Tokyo

So see you again tomorrow, too?
15-31 October, 2016, Kabukicho Promotion Association Building 1-19-3, Kabukicho, Shinjuku, Tokyo 160-0021

Web: chimpomparty.com

Chim↑Pom statement:

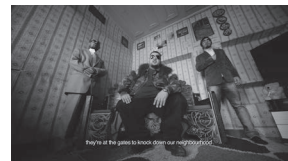
Tokyo's landscape has drastically started to change in the past few years. While Kabukicho is launching a district-wide reconstruction, Shibuya's PARCO and Tokyo's oldest station Harajuku are undergoing renovations, not to mention the constant construction taking place in Shinjuku and Shibuya Station. Coupled with anti-earthquake procedures taken after March 11th, the Tokyo Metropolitan Government has rolled out a major remodelling plan for the city. The cliché of "rebuilding the city by the 2020 Tokyo Olympics" is being touted as the pretext for everything, aside from just supporting the athletes. In fact, the National Stadium reconstruction issue symbolised this tendency. Why does it have to be by the Olympics in the first place? Some express concern over recovery efforts in the Fukushima area stalling due to the expected construction rush requiring more workers. However, the government has been appealing to the international community on the significance of the Olympics by calling it "The Recovery Olympics." Looking back, the 1964 Tokyo Olympics was one of the big turning points for the post-war ruins to develop into the present city of Tokyo. The Olympics presented a vision for Japan, which was still a developing country at the time, to grow into an economic powerhouse through infrastructural and urban development. This exhibition venue, the Kabukicho Promotion Association Building, was also built in 1964 just 5 months before the Olympics. After suffering a long recession, Japan was recently hit by the Great Tohoku Earthquake. People are trying to superimpose the situation back then onto the 2020 Tokyo Olympics. "People from all over the world will visit... Our economy will improve..." Many positive mantras are reproduced with an ambiguous sense of hope. What is recovery? What is a city? Was the future of the 21st century meant to repeat a 20th century vision? Japan has historically continued to "scrap and build" while facing many disasters, and its people have lived alongside this changing cityscape. Through an exhibition itself that experiences a "scrap and build," we question Japanese people's method of drawing a blueprint. <http://chimpom.jp/project/kabukicyo.html>

Bottom: Meiro Koizumi, *Rite for a dream - Today my empire sings* (installation view), 2016
Photo courtesy the artist, Mujin-to Production, Tokyo and Annet Gelink Gallery, Amsterdam



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Halil Altındere, *Kofte Airlines*, 2016
Photo courtesy the artist and Pilot Gallery, Istanbul



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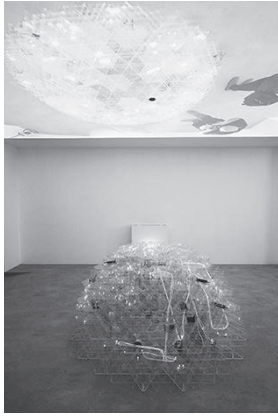
Halil Altındere, *Wonderland* (video stills), 2013
Photos courtesy the artist and Pilot Gallery, Istanbul



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Tintin Wulia, (Re)Collection of Togetherness, 2008
Photo courtesy the artist and Milani Gallery, Brisbane

Would a mosquito become me if she had my blood in her belly? ... The belief that blood is related to identity is something imposed by the government, out of their needs to control their citizens. Tintin Wulia, <https://aaa.org.hk/en/ideas/ideas/interview-with-tintin-wulia>



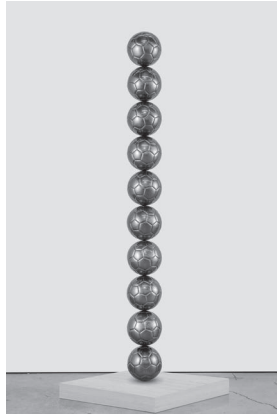
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Top: Tintin Wulia, *Not Alone* (installation view Jakarta), 2017
 Bottom: Tintin Wulia, *Under the Sun* (installation view Jakarta), 2017

Photos courtesy the artist and Milani Gallery, Brisbane

The short movie *1001 Martian Homes*, the dome shaped installation *Not Alone* and another installation work, a staircase called *Under the Sun...* will thrust visitors into a journey to the future but at the same time provoke a sense of déjà vu... When watching the movie those who are familiar with the communist purge of 1965 will easily understand that the artist is referring to this dark point in Indonesian history...

There are too many similarities, rather than coincidences, between "reality" surrounding the anticommunist crackdown and the "imaginary" political persecution the characters... claim to have endured. And the fact that the characters were political prisoners in their real lives all but underlines Tintin's intention to contribute to the efforts to rewrite the sad episode of Indonesian history, which have intensified since the start of the reform era in 1998... As an artist Tintin has the luxury of exercising her power of imagination and improvisation through her use of metaphors and symbols. For many they blur facts and fiction, but at the same time they enrich the discourse on the historical juncture of 1965, about which many of the Tintin generation are unaware.
<https://www.pressreader.com/indonesia/the-jakarta-post/20170720/281505046273544>



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Top: Hank Willis Thomas, *The Endless Column III*, 2017

Bottom: Hank Willis Thomas, *Visa*, 2017

Photos courtesy the artist and Ben Brown Fine Arts, London



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Larissa Sansour, *Nation Estate* (video still), 2012
 Photo courtesy the artist

Nation Estate is a nine-minute sci-fi short offering a dystopian yet humorous approach to the deadlock in the Middle East. With a mixture of computer generated imagery, live actors and arabesque electronica, *Nation Estate* explores a vertical solution to Palestinian statehood. In Sansour's film, Palestinians have their state in the form of a single skyscraper... One colossal high-rise houses the entire Palestinian population... Each city has its own floor; Jerusalem on the 13th floor, Ramallah on the 14th floor, Sansour's native Bethlehem on the 21st, and so on. Intercity trips previously marred by checkpoints are now made by elevator. The elevator ads take on a life of their own... [they] hone in on the core issues of life under occupation and address future problems reminiscent of those standing in the way of any progress today, suggesting that no negotiated solution will work without resolving these central issues.
<https://www.ibraaz.org/projects/32>



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Larissa Sansour, *In the Future They Ate from the Finest Porcelain* (video still), 2016

Photo courtesy the artist

In her typical tongue-in-cheek fashion, Sansour looks at the politics of archeology and how myths of the past can become historic interventions with the power to create nationhood. In *In the Future They Ate from the Finest Porcelain* depicts a desperate contest to establish territorial precedence as a means of survival when all else is lost. The film subtly alludes to the tactics of some Israeli groups, such as the Elad Association, who make it their mission to strengthen their connection to Jerusalem through archeological digs and excavations and to assert the longevity of their people on the land. However, no direct reference is made to this, Israel or its occupation, a departure from Sansour's usual trajectory. Instead Sansour presents her most universal film to date highlighting how the construction of national mythology can create and justify present identity, power and territorial claims. As Edward Said writes in *Culture & Imperialism*: "Appeals to the past are among the commonest of strategies in interpretations of the present."
<http://www.lawrieshabibi.com/exhibitions/45/overview/>



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Jack Persekian, *After Matson/After Whiting*, from the exhibition *One Hundred Years*, 2017

Top: *New Gate*, 2017

Historic Photograph Title:

Arab demonstrations on Oct. 13 and 27, 1933. In Jerusalem and Jaffa. Arab demonstration at the New Gate. Police cordon stopping the procession. Jerusalem, Oct. 13

Bottom: *Al Wad - Khan El Zeit junction*, 2017

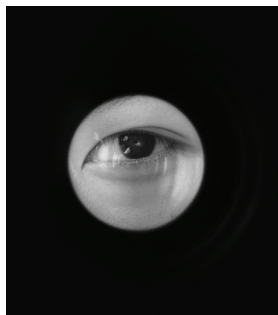
Historic Photograph Title:

[Inside] Damascus Gate, Jerusalem

Photos courtesy the artist



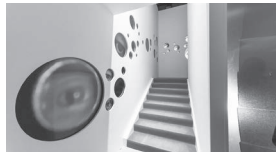
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Video stills from *In Search of Sounds of Lost Beijing* by WeChat video platform Sola.
Photo courtesy Colin Siyuan Chinnery and Sola



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Tintin Wulua, *Under the Sun* installation, 2017
Photo courtesy the artist and Milani Gallery, Brisbane



Page 92
Tintin Wulua, *Five Tonnes of Homes and Other Understories* (installation view, Art Basel HK), 2016
Photo courtesy the artist and Milani Gallery, Brisbane
Like thick books with drawn covers, the massive bales of cardboard waste in *Five Tonnes of Homes and Other Understories* are physical digests of their route. They contain physical traces of people, stakeholders that make up the nodes of the route, attaching diverse values to the cardboard waste along the way. Tintin Wulua, <http://www.tintinwulua.com/tradetransit/portfolio=five-tonnes-of-homes-and-other-understories>



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Top: Tintin Wulua, *Under the Sun* (installation view Venice Biennale), 2017
Middle: Tintin Wulua, *(Re)Collection of Togetherness-Stage 3*, (installation view, Van Abbemuseum, Netherlands), 2008
Bottom: Tintin Wulua, *1001 Martian Homes* (installation view Jakarta), 2017
Photos courtesy the artist and Milani Gallery, Brisbane



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With apologies to the manufacturer. For another version see <http://www.philosophyfootballfc.org.uk/index.php>



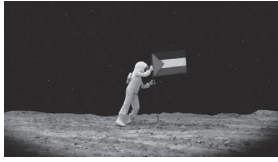
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Three-sided football table devised by Asger Jorn to explain his triolectics. Image sourced from <https://www.flickr.com/photos/kaeru/13842895995>



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Hank Willis Thomas, *Champion (White)*, 2017
Photo courtesy the artist and Ben Brown Fine Arts, London



Page 115
Larissa Sansour, *In the Future They Ate from the Finest Porcelain* (video still), 2016
Photo courtesy the artist
Ibraaz Projects *In the Future they Ate from the Finest Porcelain* (extended consultation).
PSYCHIATRIST: You call yourself a narrative terrorist. But before turning to archeology you used to work with archives and documentary.
RESISTANCE LEADER: I still do. Only the premise has changed. I used to see archive and documentary as shortcuts to a truth-based countermeasure to the versions of history written by our rulers. Now I don't. Truth is beside the point. Legitimacy is not a rational concept, it's emotional, psychological...
This region has been held captive by myth and fiction for millenia, the convenient narrative of one intruder always followed by that of another. It's all about implementation and sedimentation. Myth hides best out in the open. Its reception is its camouflage...
History is by default revisionist. Archival photos don't depict history, history is the story we tell about these photos, and this story was never immune to fiction, religion, folklore or myths...
Whatever you do with archival resources of the past, be it photographic, written or archeological, you are already intervening. My project simply accepts this narrative intervention and embellishes that aspect. It's not about getting history right, but about making it useful. It's by no means just a game. <https://www.ibraaz.org/projects/130>



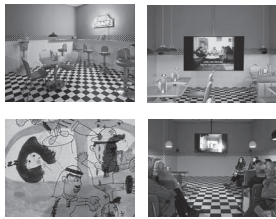
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Top: Larissa Sansour, *A Space Exodus* (video still), 2009

Photo courtesy the artist

When it comes to the Middle East, something quite peculiar and contradictory is at play: mythologised perceptions of the region coexist with a certain stubborn insistence on its specific geography and localised politics... *A Space Exodus* plays on this line of thinking by reimagining one of America's finest moments—the moon landing—as a Palestinian triumph... While *A Space Exodus* addresses a specific problem, it also comments on the power of images and codes, and their relation to how we perceive things. Larissa Sansour in conversation with Niels Van Tomme: http://www.artpapers.org/feature_articles/feature1_2012_0102.htm

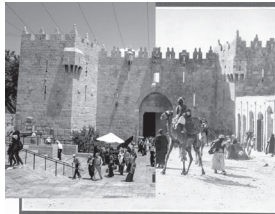
Bottom: Noor Abed, *The Air Was Too Thin to Return the Gaze* (video still), 2016
Photo courtesy the artist



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Monira Al Qadiri, *The Craft* (video stills), 2017
Photos courtesy the artist

Housed in the obsolete atmosphere of an American diner, *The Craft* is a film that revolves around childish fictions laced with serious suspicions towards the real world... Reality gradually disintegrates like quicksand around this central question, as paranoia and speculation begin to take hold. Futuristic architecture, popular culture, dream readings, junk food, alien abductions, geopolitics, international diplomacy, war and peace; all of these once solid staples of modern life now become tinted with a general sense of distrust, overshadowing everything. Like a ticking time bomb at the center of the nuclear family unit, the suspicion reaches a crescendo when the protagonist suddenly discovers that the American century has finally ended. <http://www.moniraalqadiri.com/projects>



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Jack Persekian, *After Matson/After Whiting*, from the exhibition *One Hundred Years*, 2017

Photos courtesy the artist
In descending order:

Herod's Gate, 2017

Historic Photograph Title: Sheep market outside Herod's Gate, Jerusalem Outside Damascus Gate, 2017

Historic Photograph Title: Pack train outside the Damascus Gate, Jerusalem Jerusalem from North, Nablus Road, 2017

Historic Photograph Title: Jerusalem (El-Kouds). First view of Jerusalem from the north

Jerusalem from Slopes of Scopus, 2017
Historic Photograph Title: Temple Area from Slopes of Scopus
Jerusalem's landscape as we know it today, is merely a surface layer, a slice in a long tumultuous history that has seen people and civilisations taking over from preceding ones. Over time, layers are obscured and sometimes obliterated to the point where only but few traces or ruins can be found, if any... This body of work is an attempt to encourage people, in general, and especially Jerusalemites, to reassess their relation to this city, reexamine it carefully, indulge in its details and love it—not for what it was and what it symbolises, but for what it can be. And as Mies van der Rohe put it so eloquently: "God is in the detail."
Jack Persekian, *After Matson-Whiting* catalogue, pdf.



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Old Beijing street hawker, date unknown



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Video stills from Colin Siyuan Chinnery's sound project *In Search of Sounds of Lost Beijing*, 2017
Photos courtesy the artist and Sola



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Colin Siyuan Chinnery pigeon whistle collection
Photo courtesy the artist