

## IMAGE NOTATIONS



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The Crystal Palace—designed by Joseph Paxton, chiefly known for his celebrated career as the head gardener for the 6th Duke of Devonshire at Chatsworth House and a preeminent figure in British horticulture—after its move to Sydenham Hill in 1854. Among the many exhibits were the first modern pay toilets, with 827,280 visitors paying the 1 penny fee to use them. The toilets remained even after the exhibition was dismantled. “Spending a penny” has since become a euphemism for using a toilet. Image [https://upload.wikimedia.org/wikipedia/commons/b/b4/Kristallpalast\\_Sydenham\\_1851\\_aussen.png](https://upload.wikimedia.org/wikipedia/commons/b/b4/Kristallpalast_Sydenham_1851_aussen.png). The page, in German, suggests that the original is in the collection of the Victoria and Albert Museum, London

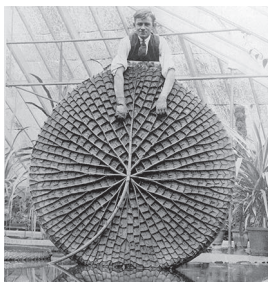


### Pages 26, 27

Ugo Mulos, *Venice Biennale, 1968, 1968*

Images courtesy <https://www.mutualart.com/Artwork/Venice-Biennale/>

The year is 1968 and Ugo Mulos is in Venice to photograph the Biennale, an event he first documented in 1954. It will be the most turbulent he ever experiences.... The build-up was characterized by brutal police crackdowns, unfinished pavilions and artist boycotts. Anti-war banners were draped across artworks... participating artists felt compelled to turn the work around and write on the back of their art on display “the biennale is fascist”... Venice ‘68 (called the “biennale of the revolution”) opened on time and the protests died down... as the police presence receded, but the effect was profound... Mulos continued to photograph until 1972 (he died in 1973); <http://www.port-magazine.com/art-photography/biennale-boiling-over-venice-68/>



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Top: Apparently Sir Joseph Paxton’s structural ideas for the Crystal Palace came from plants—and more specifically the Victoria Regia Lily pictured, which were later cultivated inside the palace. This image comes from Delamotte’s *Crystal Palace: A Victorian Pleasure Dome Revealed* by Ian Leith; <http://janezdziesski.tumblr.com/post/46060012749>  
Bottom: Henry Talbot, *Great Exhibition, View of Eastern Nave, 1851*

Mounted Calotype depicting a scene from the Great Exhibition of 1851. From Henry Fox Talbot’s presentation report, Spicer Brothers, Wholesale Stationers, W. Clowes & Sons, Printers, 1852. Image [https://en.m.wikipedia.org/wiki/File:Great\\_Exhibition,\\_View\\_of\\_Eastern\\_Nave\\_by\\_HF\\_Talbot,\\_1851.jpg](https://en.m.wikipedia.org/wiki/File:Great_Exhibition,_View_of_Eastern_Nave_by_HF_Talbot,_1851.jpg)



### Page 28

*documenta* founder Arnold Bode’s concept was for an ambitious international exhibition of modern art that would rehabilitate the art historical past, make a significant statement about Germany’s postwar return to the sphere of international modern art, and rejuvenate Kassel’s local economy in a city reduced to rubble during WWII. Image © *documenta* archiv/Nachlass Arnold Bode Arnold Bode (1900-77), Inventory Number: docA, MS, 10002817; <https://www.documenta-archiv.de/en/aktuell/termine/956/arnold-bode-founder-of-the-documenta-archiv-lecture-by-birgit-jooss>



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Joseph Beuys, *Boxing Match for Direct Democracy at documenta V, 1972*

Photo copyright Hans Albrecht Luszkat

On 8 October, 1972, as part of a farewell action to *documenta 5*, Joseph Beuys staged a boxing match with a local art student (*Boxkampf für die direkte Demokratie at documenta V*), capping off 100 days of intense debate on social-reform issues with visitors to his pop-up political office *Büro der Organisation für Direkte Demokratie durch Volksabstimmung* (Office of the Organization for Direct Democracy by Referendum). Image <https://news.artnet.com/opinion/joseph-beuys-boxing-match-1018865>



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Joana Hadjithomas and Khalil Joreige, *Lebanese Rocket Society: Cedar IV, A Reconstitution, 2011* Installation view 2011 *Sharjah Biennial*; produced by Sharjah Art Foundation  
Photograph by Alfredo Rubio  
Image courtesy the artists and In Situ-fabienne leclerc, Paris, and The Third Line, Dubai



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The Dalieh of Raouche, Beirut, 1974

Image [https://www.csmonitor.com/Photo-Galleries/In-Pictures/Lebanon-s-Paradise-Before-the-Civil-War/\(photo\)/903384](https://www.csmonitor.com/Photo-Galleries/In-Pictures/Lebanon-s-Paradise-Before-the-Civil-War/(photo)/903384)

Dalieh, a landmark that extends south of the iconic *Sakhret al-Raouche* (Pigeon Rocks) on Beirut’s shoreline... For decades, Beirut residents claimed Dalieh as an informal space for different economic and social activities that ranged from... fishing and community diving competitions from the Raouche Rocks, as well as swimming in local clubs in the area’s natural pools. Over ten Beirut-based families owned property on Dalieh either through direct sale or inheritance since Ottoman rule and the French mandate of Lebanon; <http://www.tadamun.co/2018/03/31/fight-dalieh-al-raouche/?lang=en#.W8VbUi9L0o8>



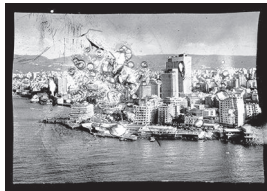
**Page 36**  
Beirut Sakhret el-Raouche, uncaptioned photo  
c. 1970s  
Image <https://dalieh.org/en/about#what>



**Page 43**  
Felix Bonfils, *Piaz Beyrouth-Beirut* c.1880  
Image <http://oldbeirut.com/post/122763734598/beirut-1880s#notes>  
Felix Bonfils founded a photographic studio in Beirut in 1867. He made perhaps the most extensive photographic documentation of Egypt and the Middle East in late nineteenth and early twentieth centuries; [http://www.lib.cam.ac.uk/rcs\\_photographers/entry.php?id=77](http://www.lib.cam.ac.uk/rcs_photographers/entry.php?id=77)



**Pages 48, 51**  
Ali Cherri, *The Digger* (video stills), 2015  
Produced by Sharjah Art Foundation  
Images courtesy the artist and Galerie Imane Farès, Paris  
For twenty years, Sultan Zeib Khan has kept watch over a ruined Neolithic necropolis in the Sharjah desert in the United Arab Emirates... Seen under the silhouette of a rock about to devour him or as a dwarfed figure spade in hand walking from the back of the frame, Sultan curiously busies himself from day to day to prevent the ruins... from falling into ruin... here the human remains have long since become archaeological artefacts: the highly luminous outside sequences alternate with shots inside a museum where the bones are sorted and laid out for the visitor's eye... Above all, it underlines the paradox of these empty tombs, where death is compounded by the absence of the relics. Charlotte Garson; <https://www.alicherri.com/the-digger>



**Pages 36, 39, 42**  
Joana Hadjithomas and Khalil Joreige, from the series *Wonder Beirut, The Story of Pyromaniac Photographer*, 1997-2006  
Images courtesy the artists and In Situ-fabienne leclerc, Paris, and The Third Line, Dubai  
*The Story of a Pyromaniac photographer* is the first part of the *Wonder Beirut* project based on the collection of a fictional Lebanese photographer named Abdallah Farah. Between 1968 and 1969, Abdallah Farah was commissioned... to take pictures to be edited as postcards. They represented the Beirut Central District... and its luxury hotels, which contributed to form an idealized picture of Lebanon in the sixties... As of the Autumn of 1975, Abdallah Farah systematically burned the negatives of the postcards, in accordance with the damage caused to the sites by the shelling and street fight; <http://hadjithomasjoreige.com/the-novel-of-a-pyromaniac-photographer/>



**Page 45**  
Joana Hadjithomas and Khalil Joreige, *Unconformities*, 2017, installation view  
George Pompidou Centre, Paris  
Photo by Thomas Lannes  
Image courtesy the artists, In Situ-fabienne leclerc, Paris and The Third Line, Dubai



**Page 47**  
Joana Hadjithomas and Khalil Joreige, *Unconformities*, 2017  
Image courtesy the artists, In Situ-fabienne leclerc, Paris and The Third Line, Dubai  
Hadjithomas and Joreige photographed the cores within boxes, immediately after they had been extracted from the ground... From the outset, the artists called upon the help of local geologists and archaeologists to help them read what had been taken out from the ground, an invisible world that they can share; <http://hadjithomasjoreige.com/the-boxes/>



**Page 52**  
Ali Cherri, *Fragments* (installation detail), 2016  
Image courtesy the artist and Galerie Imane Farès, Paris



**Page 54**  
Köken Ergun, production still, *Şehitler (Heroes)*, 2018  
Photograph by Tolga Baş  
Image courtesy the artist



**Page 57**

Video still from 'Çanakkale Victory 100-year [anniversary] ad Recep Tayyip Erdoğan'; <https://www.youtube.com/watch?v=I5dnXSNiFKM> 'Turkish President Erdoğan's Gallipoli 'prayer' stirs debate' President Recep Tayyip Erdoğan has stirred a heated debate in Turkey by reading an Islamic-toned, patriotic poem in a television commercial filmed to commemorate the 100th anniversary of the Turkish victory in the Gallipoli campaign during World War I... In the video, produced by Turkey's presidency... Erdoğan's own voice is heard reciting *Dua* (Prayer), a poem by Turkish nationalist poet Arif Nihat Asya. After reading the poem... Erdoğan is seen placing a wreath and praying for an Ottoman soldier who fell in Gallipoli. Part of Arif Nihat Asya's poem reads :  
Give us strength... Do not leave the field of jihad with no pahlivan [wrestler], My God!  
Do not leave these masses, who look for a hero, with no hero, My God!  
Let us know how to resist the foe, do not leave us lifeless, my God!  
<http://www.hurriyetdailynews.com/turkish-president-erdogans-gallipoli-prayer-stirs-debate-81350>



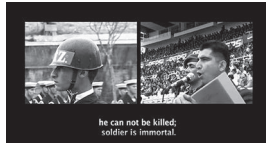
**Page 57**

Köken Ergun, *Şehitler* (Heroes) (video still), 2018  
Image courtesy the artist



**Page 58**

Top: Köken Ergun, production still, *Şehitler* (Heroes), 2018 Photo by Niyazi Keskin  
Bottom: Köken Ergun, *Şehitler* (Heroes) (video still), 2018  
Images courtesy the artist



**Page 61**

Köken Ergun, *Ben Askerim* (I Soldier) (video stills), 2005  
Images courtesy the artist



**Pages 65, 66, 67**

Köken Ergun, *Şehitler* (Heroes) (video stills), 2018  
Images courtesy the artist  
"I knew the War Memorial was closely linked to the Australian state [and] I am a critical human being and believe art should not be made for pleasing... The first question I asked was, are you ready for criticism against the whole Anzac legacy and maybe even your institution and your mission? I told them, I have an issue with nationalism, patriotism and brainwashing through a national lens and I am probably going to direct my camera to these details, are you ready? And they said yes... The [ANZAC] dawn ceremony has been going on for many years but the counter dawn ceremony the Turkish Government started is only five years old... it's more related with many political factions that want to polish nationalism in a time when nationalism is rising all over the world."  
<https://www.abc.net.au/news/2018-04-21/war-memorial-commissions-work-from-turkish-artist/9682090>



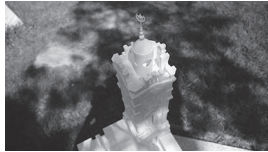
**Pages 68, 69**

Joana Hadjithomas and Khalil Joreige, *Unconformities*, 2017  
George Pompidou Centre, Paris  
Photos by Thomas Lannes  
Images courtesy the artists. In Situ-fabienne leclerc, Paris and The Third Line, Dubai

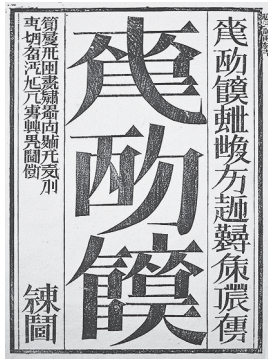


**Page 70**

Top: Ali Cherri, *Fragments*, 2016  
Assembled over a year of visits to auction houses in Europe, *Fragments* looks at the commercial value of historical objects. A collection of archaeological artifacts acquired on the 'legal' market accompanied by experts' certificates of authenticity and provenance. The auction house draws in real-time a chart of acquisition desires; the more an object is desired the higher the price would get. Through this gesture of bringing these objects from the market to the museum, I look at the shift in their value from a commodity to a museological index.  
Bottom: Ali Cherri, *The Digger* (video still), 2015  
For twenty years, Sultan Zeib Khan has kept watch over a ruined Neolithic necropolis in the Sharjah desert in the UAE... What is playing out here is the possibility for one man to become part of a landscape that overwhelms him yet seems to need his help... Hamlet's words in the famous gravedigger scene come to mind: "Has this fellow no feeling of his business? He sings at grave-making"; <https://www.alicherri.com>  
Images courtesy the artist and Galerie Imane Farès, Paris



**Page 71**  
Benji Boyadgian and Behzad Khosravi-Noori,  
*The Owls, The Queen and The Maquettiste* (video  
stills), 2018  
Images courtesy the artists



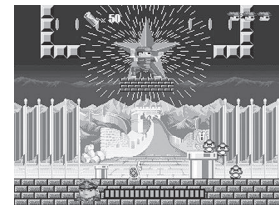
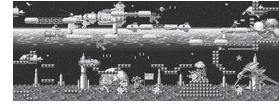
**Page 72**  
Top: Title page from *A Book from the Sky*, 1987-91;  
[https://en.wikipedia.org/wiki/A\\_Book\\_from\\_the\\_Sky#/media/File:Tianshu\\_title.jpg](https://en.wikipedia.org/wiki/A_Book_from_the_Sky#/media/File:Tianshu_title.jpg)  
Bottom: The title page printing woodblock;  
[https://blog.bestamericanpoetry.com/the\\_best\\_american\\_poetry/2014/10/visual-poetry-day-5-ideograms-of-gibberish.html](https://blog.bestamericanpoetry.com/the_best_american_poetry/2014/10/visual-poetry-day-5-ideograms-of-gibberish.html)  
Images courtesy the artist



**Page 73**  
Xu Bing, *Book from the Sky* installation view  
Ullens Centre for Contemporary Art, Beijing  
Image courtesy the artist  
The work's original title, *A Mirror that Analyzes the World: The Final Volume of the Century* emphasizes this irony... with some seeing it as a beacon of hope for the future of contemporary art in China, and others decrying it as liberal aesthetic heresy... As Xu Bing has noted, the false characters "seem to discomfort intellectuals"; *Xu Bing: Thought and Method* artwork descriptions, UCCA



**Pages 74, 75**  
Xu Bing, *Dragonfly Eyes* (video stills), 2016-17  
Images courtesy the artist  
It allegorically reveals crises and other events, hidden within everyday life, that are out of control. They reflect the vulnerability of private emotions and the anxiety and unease of contemporary life. "Various people enter the frame, and fragments of their lives are implanted into the past and future of another person—the 'he' in the story is really 'they'. In the end, who is whose projection? In this era it's impossible to define any criteria by which we might judge"; *Xu Bing: Thought and Method* artwork descriptions, UCCA



**Pages 76, 77**  
Feng Mengbo, *The Long March Restart* (video stills), 2008

Images courtesy the artist  
Feng... recalled playing with machine parts that his father, a mechanical engineer, always had lying around, calling it an inspiration for his later interest in technology... Feng went on to study traditional art... then in college studied under contemporary artist Xu Bing. In the 1980s, he came across the first generation of Nintendo games... On his hiatus from video games, [he] worked on two painting projects. For *Built to Order*, he created a 3D computer model of Mao, which he could manipulate, customizing and selecting the pose, the background, and the colours in a process that mixed technology and painting. His next project... influenced by traditional Chinese landscape painting, he used modern software... to create the type of Chinese landscapes depicted in traditional paintings... Feng described himself as not "a chaser of new technology" but "a revivalist of technology." He talked about building *Long March: Restart* on software that deliberately emulates earlier video games, as he chooses to return to not only his Chinese heritage, but his own experience of playing video games; <https://jingdaily.com/artist-feng-mengbo-i-always-think-that-video-games-are-pieces-of-art-themselves/>



**Page 78**  
Xiao Lu, *人 / Human*, 2016  
Image courtesy the artist



**Page 79**

Xiao Lu, *Dialogue*, 1989

Image courtesy the artist and Wen Pulin Archive of Chinese Avant-Garde Art, Beijing  
Xiao Lu's *Dialogue* consists of two telephone booths with photographic cut-outs of a male and female student talking to each other on the phone... The figures are seemingly locked up in their respective booths placed side by side to each other. They appear to have a conversation or dialogue with each other but this dialogue is going nowhere as symbolised by the dangling telephone receiver between their booths. Each party's message is not reaching the other as they seem to be within their own world and hence not communicating effectively with each other. The installation can thus be an expression of Xiao Lu's personal life or estranged relationship with a loved one. To complete the work, Xiao Lu shot her own installation—the mirror between the booths twice, adding a deeper layer of meaning to her work and transforming her installation into a performance piece. Art is also therefore about expressing oneself and what better way to express one's pent-up frustration and emotion than to shoot one's own installation about a failed dialogue? Many people including both foreign media and the local government authorities read Xiao Lu's performance as a politically charged event where her shooting demonstrates her rebellion and direct opposition to the communist government which was known for clamping down on avant-garde artworks; <https://mondaymuseum.wordpress.com/2012/02/27/1989-china-avant-garde-exhibition/>



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Benji Boyadgian and Behzad Khosravi Noori, *The Owls, The Queen and The Maquettiste* (video still), 2018

Image courtesy the artists



**Page 84**

Benji Boyadgian and Behzad Khosravi Noori, *The Owls, The Queen and The Maquettiste* (video still), 2018

Image courtesy the artists

Golestan Palace was not only used as the governing base of the Qajari Kings but also functioned as a recreational and residential compound and a centre of artistic production in the 19th century. Through the latter activity, it became the source and centre of Qajari arts and architecture. Key to the reason for the variety and amount of artistic production during Qajar rule was the personality of the ruler Naser al-Din Shah... predominantly the creator of the components of Golestan Palace which remain today... The two most admired buildings in the complex are the *Shams-al Imareh* and *Imarat-e Badgir*. *Shams-al Imareh* was based on Naser al-Din Shah's inspirations following a journey to Central Europe. It represents the proportions, features and motifs of outwardly oriented European architecture and combines these with Persian architectural language and layout... In the Pahlavi Period (1925-79) Golestan Palace and the historic *Arg* complex were subject to a number of alterations... After the Islamic Revolution, the palace was preserved in its previous condition and responsibility for it was transferred to the Iranian Cultural Heritage, Handicrafts and Tourism Organization in 1987; <https://whc.unesco.org/document/152634>



**Page 84**

Bottom: Jaffa Gate with clock tower c. 1918-22  
Image unknown author; Photograph Collection, Ecole Biblique et Archéologique Française, Jerusalem. Between the years 1907 and 1922, Jaffa Gate was home to an imposing 40 foot (13m) clock tower. The Ottoman authorities erected the tower in honour of one of the anniversaries of Abdul Hamid. Not all were impressed with the addition. G. K. Chesterton described the timepiece as "an unnaturally ugly clock, at the top of an ornamental tower, or a tower that was meant to be ornamental." (*The New Jerusalem*, 1920). Soon after the British took control of Jerusalem, the tower was dismantled. According to a 1922 report of the Pro-Jerusalem Society the tower "has been bodily removed from the north side of the Jaffa Gate, which it too long disfigured, and is being set up again in fulfilment of a promise (less aggressively and shorn of its more offensive trimmings) in the... neighbourhood of the Post Office Square"; <https://blog.bibleplaces.com/2010/04/whereabouts-of-jaffa-gate-clock-tower.html>  
Not all the entrances to Jaffa Gate were full of... historical significance. Flaubert, the great nineteenth-century French novelist, was prepared to be disappointed, and records merely that he farted very loudly as he entered (ever in search of the *mot juste*, he was not one for the clichés of Romantic tourism), Simon Goldhill, *Jerusalem: City of Longing*, Cambridge MA: Harvard University Press, 2009, pp. 146-147



**Page 88**

Benji Boyadgian and Behzad Khosravi Noori, *The Owls, The Queen and The Maquettiste* (video still), 2018

Image courtesy the artists



**Page 89**

Benji Boyadgian and Behzad Khosravi Noori, *The Owls, The Queen and The Maquettiste* (video still), 2018

Image courtesy the artists



**Page 90**

Richard Bell proposal for the Australian pavilion, *Venice Biennale*

Original photograph by John Gollings  
Image courtesy the artist and Milani Gallery, Brisbane



**Page 94**

Richard Bell, *Embassy* (2013-) installation view, 20th *Biennale of Sydney*, 2016

Image courtesy the artist and Milani Gallery, Brisbane  
Bell's *Embassy* can be considered a roving satellite of the original; a reminder of the audacity and tenacity of the original tent ambassadors and a continuation of their diplomacy in the field of Indigenous politics; <https://www.mca.com.au/artists-works/works/2017.10A-D/>



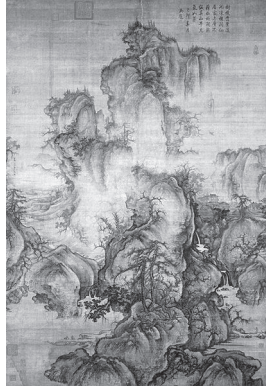
**Page 95**  
Richard Bell, *Embassy* (2013–) installation view, 5th Moscow Biennale, 2013  
Photograph by Yackov Petchenin  
Image courtesy the artist and Milani Gallery, Brisbane



**Page 99**  
Richard Bell proposal for the Australian pavilion, Venice Biennale  
Original photograph by John Gollings  
Image courtesy the artist and Milani Gallery, Brisbane



**Page 100**  
Imagine a society in which you are rated by the government on your trustworthiness. Your "citizen score" follows you wherever you go. A high score allows you access to faster internet service or a fast-tracked visa to Europe. If you make political posts online without a permit, or question or contradict the government's official narrative on current events, however, your score decreases. To calculate the score, private companies working with your government constantly trawl through vast amounts of your social media and online shopping data. When you step outside your door, your actions in the physical world are also swept into the dragnet: The government gathers an enormous collection of information through the video cameras placed on your street and all over your city. If you commit a crime—or simply jaywalk—facial recognition algorithms will match video footage of your face to your photo in a national ID database. This society may seem dystopian, but it isn't farfetched: It may be China in a few years. The country is racing to become the first to implement a pervasive system of algorithmic surveillance. Harnessing advances in artificial intelligence and data mining and storage to construct detailed profiles on all citizens, China's communist party-state is developing a "citizen score" to incentivize "good" behavior.  
<https://www.theatlantic.com/international/archive/2018/02/china-surveillance/552203/>



**Page 104**  
Top left: *Early Spring* is perhaps the most controversial of all of Chinese painter Guo Xi's landscape paintings. It was completed in 1072 and to the casual observer would seem a simple, yet highly detailed landscape painting of mountains, trees and a waterfall. But, if you consider that the painting was completed during the Song Dynasty when the country was ruled by Emperor Shenzong, a reformer who worked to improve the living conditions of peasants and the unemployed. Guo Xi's son, Guo Si, explained the painting and how it represents a harmonious society... The mountain peaks represent the emperor and his government, important members of Chinese society are represented by the lofty pines growing on the mountains, scholars travel to a temple near the top of the painting, peasants and fisherman can be seen along the coastline, and a spring rain under fluffy clouds benevolently blankets the landscape signifying a good and just government; <http://www.thefamousartists.com/guo-xi/early-spring>. <http://www.thefamousartists.com/guo-xi/early-spring>  
Top right: It's clearly from the inside of a carriage on the Beijing metro. If asked to guess, I'd say it reminds me of the line (14?) which one takes to the exhibition centre. I take it to the Beijing book fair every August. But it could be anywhere in Beijing. Jacob Dreyer, email 10 October 2018  
Bottom: Xu Bing, *A Book from the Sky*, 1987-91  
Image courtesy the artist



**Page 109**  
It says "natural environments are the most beautiful landscapes". I took this with my phone camera in Changsha c.2014. I like it for the obvious irony... it is hardly situated in a natural setting. Jacob Dreyer, emails 27 August and 10 October 2018



**Pages 111, 112, 115**  
Xu Bing, *Dragonfly Eyes* (video stills), 2016-17  
Images courtesy the artist  
The centrality of Buddhist concepts to the story is evident in what the film suggests about the nature of reality. As Xu Bing observed in an October 2017 interview, everything that you see in the film "has really happened" but all of these real life elements have been put together to make something that is "fake" (*jia*) and "concealed" (*yangai*). The "fake" part is the imaginary story told by the narrative; what's "concealed" or obscured, is the reality of the original footage, the original stories and backstories, which are there but unavailable to us—hiding in plain sight... Why does the film begin with a possible suicide, and why does it end with a montage of crashes and explosions?... this structure is meant to echo the Buddhist themes... Life is cyclical, and each life is bookended by a pair of deaths: the one that precedes it, and the one that ends it. In the film, as in Buddhism, human beings exist in an endless cycle of life and death, which very few are able to escape; <https://chinachannel.org/2018/09/10/dragonfly-eyes/>



**Page 116**

Feng Mengbo, *The Long March Restart* (video stills), 2008

Images courtesy the artist

The idea of *Restart* was first embodied in *Long March: Game Over*, a series of 42 oil paintings, by which Feng Mengbo launched himself onto the international art scene as a pioneering new media artist with a professional printmaking background from Beijing's Central Academy of Fine Arts. As the title of the series suggests, the paintings brought together a surprising marriage of symbols and styles, linking recent Chinese history (the Long March names the famous military campaign, from 1934 to 1936, during which Mao Zedong led Red Army troops from Jiangxi to Shaanxi) with signs of the new economy and popular entertainment—namely, video games. The paintings resemble screen shots from an early home gaming system, depicting a tiny, digitized Red Army soldier who hurls cans of Coca-Cola at his enemies, with a cast of characters that range from *Street Fighters* to the *Teenage Mutant Ninja Turtles*... Feng Mengbo's immersion in video games has shaped his artistic practice and led to his choosing interactive installations and games as the perfect platform for his art practice. It was not long before Feng Mengbo began creating video games of his own. The interactive CD-ROM *Taking Mt. Doom by Strategy* (1997), for example, combines elements of the wildly popular home video game *Doom* with clips from the revolutionary-era opera and film *Taking Tiger Mountain by Strategy*. This was followed by a steady stream of projects, as Feng Mengbo—who does the programming and composes the digital soundscapes in his work—continued to develop new media works that were increasingly sophisticated and challenging. For the artist, *Restart* is not only another challenging project: "Since the day I finished the series of paintings *Game Over: Long March*," Feng Mengbo remarks, "I stated it was a draft of my future video game software." The project finally became feasible in 2008 when the artist successfully found new software necessary to realize the work. "My dream, which has lasted for 14 years, has finally come true," says the artist, describing the personal meaning *Restart* holds for him... Making reference to the popular 8-bit video games of the 1980s and 1990s, such as Nintendo's *Mario Brothers* franchise, *Long March: Restart* casts a backward glance at video gaming in order to re-engage, however indirectly, with China's cultural history; <http://ucca.org.cn/en/exhibition/feng-mengbo-restart/>



**Page 119**

Xu Bing, *Dragonfly Eyes* (video still), 2016-17

Image courtesy the artist



**Page 120**

Xiao Lu, *One*, 2015

Image courtesy the artist



**Pages 127**

Xiao Lu, *人 / Human*, 2016

Image courtesy the artist



**Pages 130, 134-135**

Rushdi Anwar, *One Day We Will Return* (video stills),

from the series, *I Am Not from East or West ...*

*My Place is Placeless*, 2018

Images courtesy the artist

With regards to images to accompany the main text, it's arguable that anything taken from the news might ineluctably spectacularize terror, and run counter to the spirit of Bharucha's book. Therefore, I chose something from an artist whose practice is based on a careful and caring inhabitation of the everyday. Rushdi Anwar's *One Day We Will Return* is an 8-channel video installation that is part of his series, *I Am Not from East or West ... My Place is Placeless*, and was shown at the 2018 *Gwangju Biennale, Imagined Borders*. The structure housing the videos is based on the map of Arbat Camp, in Iraq Kurdistan, where the artist recently visited members of his family. Anwar offers a closer look at the daily activities, landscape and mundane lives of the Kurdish refugees, who treat such camps as a prolonged transit zone. The title of the work was taken from graffiti in the camp, and illuminates the refugee mindset and their anxieties regarding home.

Lee Weng Choy, email 18 November 2018

Rustom Bharucha has produced a slender but significant book... Lay readers may find it too specialized and the cognoscenti may find some loose ends. This narrative risk has to be run because what we call "terror" is a central problem of our times and concerns us all. But what may constitute the texts of terror and what meanings these convey are diversely contested issues.

The value... lies in conveying the truth that even when the managers of civil society and the state seek to define, combat and control "terror", its meanings are simultaneously both pre-given and produced through performance. The focus on the narrative as performance gives a special meaning to this work. This is an impossible plough to review in the usual sense. If its writing is plagued by the "onslaught of uncertainties and cruelties at a global level that challenges the basic assumptions of what it means to be human" (page viii), so is its reading. If we are all "biological beasts" (as the linguist-philosopher John Searle puts it), the experience of "terror" is as banal as that of joy. Hannah Arendt traced this movement poignantly: at one moment, she narrated the Kantian "radical evil" (as a state of affairs which we can neither fully understand nor can ever fully forgive), at another its banalisation where the doer is neither aware of the causes nor the consequences of radical evil but acts mechanically, as did Eichmann as a "cog in the machine". Interested in the phenomenon of routinisation of evil, Bharucha's central problem is not so much the secular theology of radical evil as the everyday experience of it. If "terror" is banal, and not a "radical" evil, and thus is integral to life itself, why develop normative (ethical, juristic, philosophical) theories or theses about "what it means to be human"? The book is a serious response to this many-sided question. Bharucha does a signal service by distinguishing the experience of terror (here grasped as standardless use of force) from the ideology of "terrorism" carefully cultivated with and since 9/11. Terrorism is an official ideology of counter-insurgency, whereas "terror" is the "sprawl" of "human cruelties" that abounds in daily (pages 4-8) experiences of lived life through the world (pages x, 9). This book is a harrowing history, and in part an autobiography, of such horrors that predate, accompany and outlast 9/11; in that sense it is "terror" rather than "terrorism" narrated by Bharucha... As Raymond Barthes once said metaphorically, the birth of a reader entails the death of an author. There is no, nor should there be any, way out of interpretive pluralism; but Bharucha, well aware of the pleasures and perils of writing, does hold certain truths as providing the boundaries and borders of performance. This book, written in a masterful vein, will continue to be widely read and discussed. Upendra Baxi, 3 Apr. 2015; <https://frontline.thehindu.com/books/terror-of-performance/article6998742.ece>