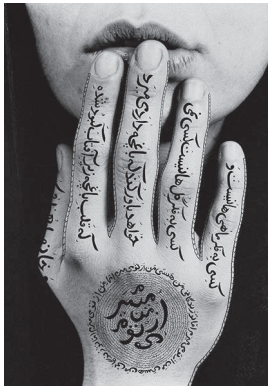


IMAGE NOTATIONS



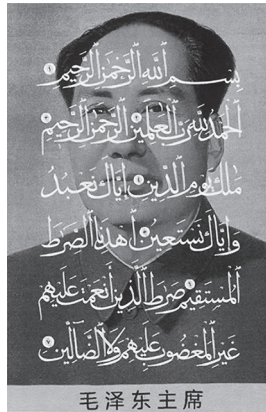
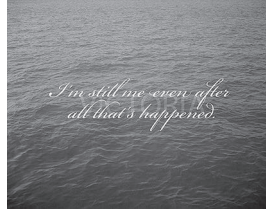
Page 16
May Fourth Movement protests in Beijing;
<https://supchina.com/2019/05/01/two-views-of-the-may-fourth-movement/>



Page 18
Shirin Neshat, *Untitled* from the *Women of Allah* series, 1996
Image courtesy the artist and Gladstone Gallery, New York and Brussels
From the text 'Against the Market The Art of Shirin Neshat' by Shiva Balaghi, *Ibraaz Platform* 010, 25 September 2016; <https://www.ibraaz.org/essays/164>



Page 21
Screensgrabs from *Art Basel Hong Kong Conversations* online videos, 2019
Image 1: Institutional Practice is Creative Work: A Roundtable on Leadership; <https://www.youtube.com/watch?v=3x2FKHFSW-M&feature=youtu.be>
Image 2: The Art of Conversation: On Forums, Summits and Symposia; https://www.youtube.com/watch?v=5VaYbB_qKjw&feature=youtu.be



Page 22
Top:
Leung Chi Wo, *I'm still me even after all that's happened*, 2012
Image courtesy the artist
From the interview, 'Is This about Culture? Leung Chi Wo in conversation with Robin Peckham', *Ibraaz Platform* 008, 6 November 2014; <https://www.ibraaz.org/interviews/149>
Bottom:
Raed Yassin, *MAO I, MAO II, MAO III, MAO IV*, 2015
Image courtesy the artist
From the exhibition review, 'Midad: The Public and Intimate Lives of Arabic Calligraphy at Dar El-Nimer' by Reema Salha Fadda, *Ibraaz Platform* 010, 26 June 2017; <https://www.ibraaz.org/reviews/133>



Page 26
Yue Minjun, *Execution*, 1995
Image courtesy the artist
Yue Minjun acknowledges that *Execution*, inspired by the bloody Tiananmen crackdown in 1989, is the most politically sensitive of his work... "I want the audience not to think of one thing or one place or one event... The whole world's the background... the viewer should not link this painting to Tiananmen. But Tiananmen is the catalyst for conceiving of this painting... People feel freedom, most themselves, at home in their underpants"; <http://edition.cnn.com/2007/WORLD/asiapcf/10/11/china.artist/index.html>



Pages 28, 30
Bo Wang and Pan Lu, *Traces of an Invisible City: Three Notes on Hong Kong* (screengrabs), 2016
Images courtesy the artists
The film presents urban space in Hong Kong as a vivid showcase of the hidden logics of globalisation, capitalism and historical changes... [and] examines a series of urban landscapes in Hong Kong to illustrate the tension among their visual existence, function and ownership, and how the city's public space has been constructed, used, owned and interpreted. The Exhibition: Art Basel Hong Kong holds at the Hong Kong Convention and Exhibition Centre, a building built in 1997 on reclaimed land solely to host the sovereignty handover ceremony. The North Side: A reversed historical gaze. Hong Kong is bordered by Shenzhen from the north, a city built from scratch in only 30 years by the Beijing government; <http://www.bo-wang.net/toaic.html>



Page 33

Top:
On a wall inside the century-old Elliot Hall at the University of Hong Kong hang hundreds of pictures... All have been crossed with red markers. What they have in common is that all these pictures appeared briefly on the popular Chinese social media platform Weibo before disappearing; <https://www.scmp.com/news/hong-kong/politics/article/3012182/art-getting-tiananmen-square-crackdown-chinese-social-media>
Bottom:
1997 handover of Hong Kong to PRC rule poster found in a Beijing market; <https://www.thatsmags.com/shanghai/post/19583/5-things-andrew-bull-s-hong-kong-handover-unity-rave>



Page 39

Ai Weiwei, *Study of Perspective Tiananmen Square*, 1995
Image courtesy the artist
In what first appears to be a classic tourist snapshot, Ai sticks his middle finger up at Tiananmen Square Gate. Also known as the "Gate of Heavenly Peace" and formerly the front entrance to the Forbidden City... The central rule that objects closer to the eye must appear larger is being used to showcase an offensive gesture expressing Ai's basic disdain for state power, which is by no means limited to China. When Ai was arrested and interrogated by the Chinese police in 2011, his interviewers limited their questions, however; to this particular photograph, demanding an explanation. Ai stated that he had meant to target "Feudalism", explaining that the gate had been built by a Ming Emperor. While Ai's interrogators could not acknowledge it, they were no doubt aware of another layer of visual symbolism. In its resemblance to "tank man", an unidentified protestor photographed in 1989 facing a line of tanks, Ai's finger, standing alone against symbols of state power at the centre of this image, is a provocative stand in for a figure strictly banned in the Chinese media, and therefore truly and brilliantly provocative; *The Art Story*, <https://www.theartstory.org/artist-ai-weiwei-artworks.htm>



Page 45

Kelly Sinnaph Mary, *Notebook of No Return, Alice et Goliath*, 2019
Image courtesy the artist and Osage Art Foundation, Hong Kong



Page 48

Ramingning artists, *The Aboriginal Memorial*, 1987-88
Image courtesy the artists and the National Gallery of Australia, Canberra

Page 36

Jia Zhangke, *Mountains May Depart* (screengrabs), 2015
Images courtesy the artist
(The film's title comes from a Chinese aphorism, that "time will transform mountains and rivers, but our hearts will remain the same".) Jia has clashed with the Chinese government over the content of his films throughout his career... because [he] belongs to the so-called "sixth generation" of Chinese cinema—a more anti-establishment and confrontational approach to filmmaking that emerged in the late 1990s... the director begins his latest film in 1999, a year weighted with symbolic and actual importance for a resurgent China preparing to dominate the global stage. Jia is telling a story about his country that feels at once hopeful and bleak. This duality is perfectly reflected in the film's opening and closing scenes, two very different dance sequences set to the same song. As the opening credits roll, the camera pushes in on the protagonist Shen Tao and her friends as they dance to the Pet Shop Boys' "Go West". A satirical anthem for the capitalist western world, "Go West" has lyrics that might feel a bit on the nose for a film about China's past, present, and future... Its characters are in search of some "promised land" be it financial success or romantic fulfillment, but as time passes, that goal appears to be stuck forever on the horizon; <https://www.theatlantic.com/entertainment/archive/2016/12/mountains-may-depart/511166/>



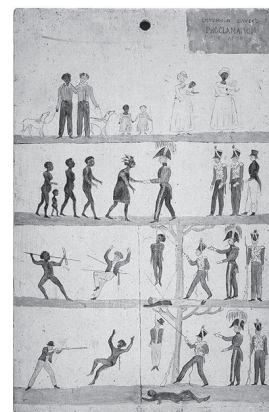
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From https://www.freepik.com/premium-vector/southeast-asia-map_2610393.htm



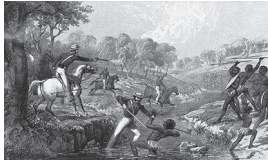
Page 42

Kiyoko Sakata, *Oscillating Vessels*, 2016-19
Rowing the Sky, 2018
Image courtesy the artist and Osage Art Foundation, Hong Kong



Page 51

Lieutenant-Governor George Arthur's Proclamation of c.1828-30
Image courtesy the State Library of New South Wales, Sydney
Often incorrectly attributed to Governor Thomas Davey (1758-1823), the Proclamation Board is actually Governor George Arthur's (1784-1854) Proclamation to the Aborigines. The Board presents a four-strip pictogram that attempts to explain the idea of equality under the law. Those who committed violent crimes, in Van Diemen's Land (now Tasmania), be they Aboriginal Australian or European settler, would be punished in the same way



Page 52

Godfrey Mundy, *Mounted Police and Blacks*, 1852
 The Slaughterhouse Creek massacre of 26 January 1838 occurred when New South Wales Military Mounted Police, under the command of Major James Nunn, set out in response to violence on the Liverpool Plains. At Slaughterhouse Creek, also known as Waterloo Creek, the Mounted Police battled with Gomerioi (Kamilaroi) warriors. A trooper was wounded, having been speared in the leg, and one soldier estimated that 40 to 50 Gomerioi were killed. This image originally appeared in 1852 as the frontispiece to the first volume of Mundy's memoirs, *Our Antipodes: or, Residence and Rambles in the Australasian colonies, with a Glimpse of the Goldfields* (3 vols, London, 1852). It was one of twelve landscape and stylised action scenes he drew for the volume. The lithograph was executed by W.L. Walton after sketches by Mundy and his wife, Louisa. A professional officer in the British Army, Mundy was in Sydney from 1846 to 1851 as deputy adjutant-general of the British military forces in Australia. The Mounted Police at that time was made up of British soldiers, and when he arrived in Sydney Mundy heard about the incident from soldiers in the garrison. Mundy completed this print from his imagination
 Image courtesy the Australian War Memorial; <https://www.awm.gov.au/collection/C174087>



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The Australian War Memorial is Australia's national memorial to the members of its armed forces and supporting organisations who have died or participated in wars involving the Commonwealth of Australia, and some conflicts involving personnel from the Australian colonies prior to Federation



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Ramifying artists, *The Aboriginal Memorial*, 1987-88
 Image courtesy the artists and the National Gallery of Australia, Canberra



Page 62

Shaun Gladwell, *1000 Horses* (production still), 2017
 Image courtesy the artist, Anna Schwartz Gallery, Melbourne and Sherman Contemporary Art Foundation, Sydney

'The Horses Stay Behind'
In days to come we'll wander west and across the range again;
We'll hear the bush birds singing in the green trees after rain;
We'll canter through Mitchell grass and breast the bracing wind;
But we'll have other horses. Our chargers stay behind.
Around the fire at night we'll yarn about old Sinai;
We'll fight our battles o'er again; and as the days go by
There'll be old mates to greet us. The bush birds will be kind
Still our thoughts will often wander to the horses left behind.
I don't think I could stand the thought of my old fancy hack
Just crawling round old Cairo with a Gyppo on his back.
Perhaps some English tourist out in Palestine may find
My broken-hearted waler with a wooden pouch behind.
No; I think I'd better shoot him and tell a little lie:
"He floundered in a wombat hole and then lay down to die."
Maybe I'll be court-martialled; but I'm damned if I'm inclined
To go back to Australia and leave my horse behind.
 Trooper Bluegum
 From the book *Australia in Palestine*, Sydney: Angus & Robertson, 1919



Page 65

Shaun Gladwell, *1000 Horses* (production still), 2017
 Image courtesy the artist, Anna Schwartz Gallery, Melbourne and Sherman Contemporary Art Foundation, Sydney
 The Battle of Beersheba enmeshed this archetype [They are horsemen, not men on horses]... as "the Australian centaur; bushman and horse at war." Kit Messham-Muir, 'The Silent Centaur: Shaun Gladwell's 1,000 Horses', *Shaun Gladwell 1,000 Horses* (exhib. cat.), Tel Aviv Museum of Art, 2017



Pages 66, 67

Bo Vvang and Pan Lu, *Traces of an Invisible City: Three Notes on Hong Kong* (screengrabs), 2016
 Images courtesy the artists
 "Deng Xiaoping in front of a background of Tiananmen in Beijing. Madam Thatcher in front of the Central District of Hong Kong. If you look up, does the white cloud resemble the map of China? This also signifies that Hong Kong is an indivisible part of China"; <http://www.bo-wang.net/toaic.html>



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Rory Emmett, *Colourmen (Artisan Memorial)*, 2017
 Image courtesy the artist and Osage Art Foundation, Hong Kong

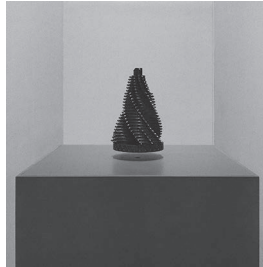


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Byungjun Kwon, *Forest of Subtle Truth 2*, 2017
 Image courtesy the artist and Osage Art Foundation, Hong Kong



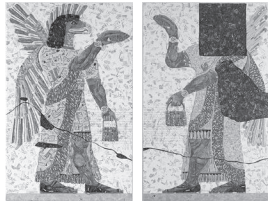
Pages 70, 71
 Ramifying artists, *The Aboriginal Memorial*,
 1987-88
 Image courtesy the artists and the National
 Gallery of Australia, Canberra



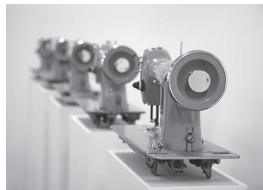
Page 75
 Monira Al Qadiri, *OR-BIT 1*, 2016
 Image courtesy the artist and Art Jameel
 Foundation, Dubai



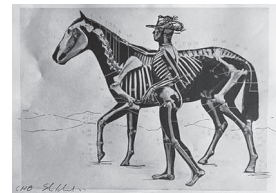
Page 79
 Shubigi Rao, *River of Ink*, 2008
 Image courtesy the artist



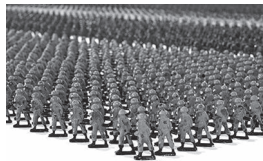
Page 72
 Michael Rakowitz, *The invisible enemy should not
 exist (Room G, Northwest Palace of Nimrud, Panel
 19)*, 2018
 Images courtesy the artist



Page 76
 Ala Younis, *Nefertiti*, 2008
 Image courtesy the artist
 This project explores personal stories attached to
 the Nefertiti and to its time, a disheartening
 disappointment for the older generation yet a
 nostalgic icon from the heyday of nationalistic
 sentiments; <https://alayounis.art/Nefertiti>



Page 73
 Michael Rakowitz, *The Invisible Enemy Should
 Not Exist*, 2018, Trafalgar Square's Fourth Plinth
 Image courtesy the artist



Page 77
 Ala Younis, *Tin Soldiers*, 2011
 Image courtesy the artist



Page 80
 Top:
 Shaun Gladwell, study for *1000 Horses*, 2017
 Bottom:
 Shaun Gladwell, sketch for *Impasse (Equestrian
 military advantage rendered dysfunctional via decay)*,
 2017
 Images courtesy the artist, Anna Schwartz Gallery,
 Melbourne and Sherman Contemporary Art
 Foundation, Sydney



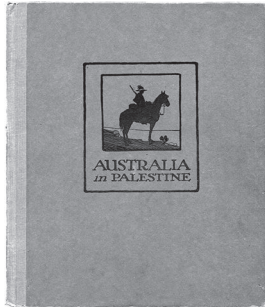
Page 74
 Alessandro Balteo-Yazbeck, *UNStable-Mobile*, 2006
 Image courtesy the artist and Green Art Gallery,
 Dubai



Page 78
 Shubigi Rao, *Manuscript salvaged from the 1992
 burning of the Oriental Institute, Sarajevo, Bosnia-
 Herzegovina*, 2017
 Image courtesy the artist



Page 83
 Shaun Gladwell, *1000 Horses* (production still),
 2017
 Image courtesy the artist, Anna Schwartz Gallery,
 Melbourne and Sherman Contemporary Art
 Foundation, Sydney



Page 85

Top:
front cover of *Australia in Palestine*, Sydney: Angus & Robertson, 1919

"A soldier's book, produced almost entirely by soldiers in the field under active service conditions to send to their friends in Australia and abroad." Specifically, the story of the Australian Light Horsemen in the Palestine Campaign, 1916-1918 during the First World War

Bottom:
Sharon Ya'ari, *ANZAC Monument*, 2010
Image courtesy the artist and Sommer Contemporary Art, Tel Aviv

... pictures of strange, seemingly utopian architectural structures that act as watch towers. A camouflage net got caught on one of these buildings (*Anzac*, 2009-11)—a moment frozen in time, whose emergence in the past and its continued existence in the future we can leave only to our imagination. Sabine Schaschl; <https://kunsthausbaselland.ch/en/ausstellungen/sharon-yaari>



Page 87

Title page from *Australia in Palestine*



Pages 89, 90, 93, 94

Images 1 and 5: Michael Rakowitz, *The Invisible Enemy Should Not Exist*, 2018, Trafalgar Square's Fourth Plinth

Images 2-4: Michael Rakowitz, *The Invisible Enemy Should Not Exist*, 2007-08
Images courtesy the artist

In 2015, ISIS militants filmed themselves drilling into the face of the 700 BCE sculpture during an extensive spree of destruction that also included burning books, looting the Mosul Museum and other institutions, and targeting Iraq's most precious and ancient cultural artifacts. Here, the Iraqi-American Rakowitz presents its ghost in the form of a replica constructed from more than 10,000 empty Iraqi date syrup cans; <https://hyperallergic.com/436134/michael-rakowitz-fourth-plinth-trafalgar-square-london/>



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Michael Rakowitz, *The Worst Condition is to Pass Under a Sword Which is Not One's Own*, 2009
Image courtesy the artist



Page 98

Raja'a Khalid, *Fortune/Golf*, 2014

Image courtesy the artist
...forgotten archival traces... document the daily lives of expatriate Arabian American Oil Company (Aramco) executives and in particular their inexplicable desire to play golf in the desert. An elite corporate pastime, the sport was the American equivalent of cricket in British India... Throughout the decades, golf continued to be an indispensable part of expat life, played despite inhospitable climate and terrain... Khalid uncovers the little-known genealogy of this bizarre and somewhat perverse urban feature of contemporary Gulf cities. Murtaza Vali, 'A Crude History of Modernity', *CRUDE* (exhib. cat.), Art Jameel, Dubai 2019



Page 102

Top:
Rayanne Tabet, *Steel Rings* from the series *The Shortest Distance Between Two points*, 2013
Image courtesy the artist and Art Jameel, Dubai

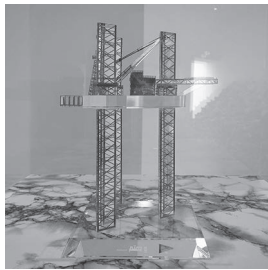


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Bottom:
Latif Al Ani, *Building the Darbandikhan Dam, Iraq*, c.1961

Image courtesy the artist and Arab Image Foundation, Beirut

Al Ani worked as a photographer first for the British-controlled Iraq Petroleum Company (IPC) from 1954-60 and then for Iraq's Ministry of Culture and Guidance in the 1960s. His... photographs... are part of a visual repertoire through which the Iraqis came to recognise themselves and their nation as modern. Murtaza Vali, 'A Crude History of Modernity', *CRUDE* (exhib. cat.), Art Jameel, Dubai 2019



Page 104

Top:
Hajira Waheed, *Plume 1-24*, 2017

Image courtesy the artist
... found images of clouds and thick black smoke, carefully excised from their original context so that their exact source—fire or explosion, accident or conflict—remains uncertain. The serial presentation of this now generalised sign establishes it as a sublime typology of the formless, allowing us to read it through the title's other meaning—an ornamental feather—recapturing some of the wonder of those early images of oil fires.

Bottom:
GCC, *Congratulant 5*, 2013

Image courtesy the artists
A scale model of an offshore rig... *Congratulant 5* is one of a series of faux-trophies that wryly critique the rituals and protocols in the region... Here, the cherished souvenir becomes a generic object, infinitely reproducible and customisable and hence emptied of all possible significance... Both Murtaza Vali, 'A Crude History of Modernity', *CRUDE* (exhib. cat.), Art Jameel, Dubai 2019



Page 106

Top:
Rayanne Tabet, *Lettehead* from the series *The Shortest Distance Between Two points*, 1950/2013
Image courtesy the artist and Art Jameel, Dubai
Though archival in a sense, *The Shortest Distance Between Two points*, does not use the archive as a source of information through which to retell Tapline's specific history. Instead [Tabet] reactivates it materially, conceptually and phenomenologically...

Murtaza Vali, 'A Crude History of Modernity', *CRUDE* (exhib. cat.), Art Jameel, Dubai 2019
Bottom:
Latif Al Ani, *School Lunch, Baghdad*, 1961
Image courtesy the artist and Arab Image Foundation, Beirut



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Raja'a Khalid, *Desert Golf III*, 2014
Image courtesy the artist



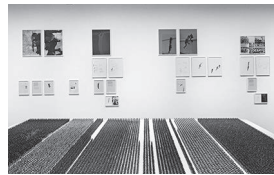
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Ala Younis, *Nefertiti*, 2008
Image courtesy the artist



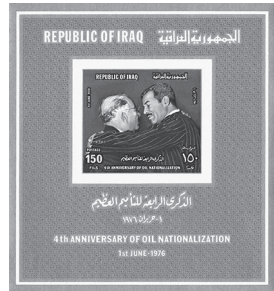
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Ala Younis, *Tin Soldiers*, 2011
Image courtesy the artist



Page 116

Ala Younis, *Enactment*, 2017 with *Tin Soldiers*, 2011
Image courtesy the artist



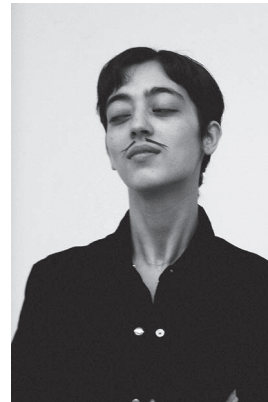
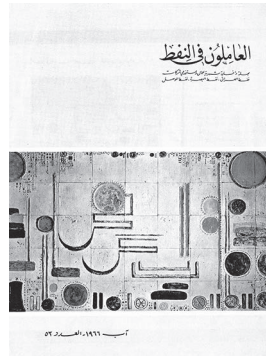
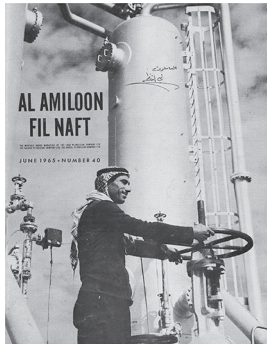
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Ala Younis, 1976 special edition stamp from *Al Bahithun [The (re)searchers]*, 2018
Image courtesy the artist



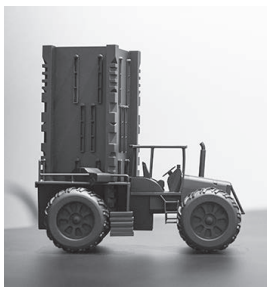
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Ala Younis, film stills from the film *Al Bahithun*, 1976
Image courtesy the artist



Pages 130, 132

Image 1: Shubigi Rao, *The fictional scientist S. Raoul*, 2009
 Image 2: Shubigi Rao, *Pulp: A Short Biography of the Banished Book Volume 1*, 2016
 Images courtesy the artist



Pages 122, 124, 126

Image 1: Ala Younis, *Al Amiloon fil Naft* 1961-72, from *Al Bahithun [The (re)searchers]*, 2019
 Image 2: Ala Younis, *Haifa Street* from *Plan (fem.)* for Greater Baghdad, 2018
 Image 3: Ala Younis, *Crude* installation, 2019
 Image 4: Ala Younis, *Crude* installation, 2019
 Image 5: Ala Younis, *Nuha Al Radi's mural*, from *Al Bahithun [The (re)searchers]*, 2019
 Image 6: Ala Younis, *Nuha Al Radi's nightmare* from *Plan (fem.)* for Greater Baghdad, 2018
 Images courtesy the artist

In the early days of the first Gulf War in 1991, the Iraqi artist and writer Nuha Al Radhi dreamt of a tree sprouting loaves of bread. In another dream, American troops marched down Haifa Street, a newly-restored residential quarter in Baghdad, led by a woman wearing a cape. Haifa Street's state of the art, futuristic high rises were part of a wider development plan initiated by Saddam Hussein in the early 1980s, as the city prepared to host two international conferences. Al Radhi published her diaries of the first Gulf War and its aftermath in 2003. Today, her dreams have been reproduced as 3-D renders and digital images in the Jordanian artist Ala Younis' installation *Plan (fem.)* for a Greater Baghdad which was commissioned and presented by the Delfina Foundation in London. In the rendering, Al Radhi's head is concealed by a palm tree and floating flat breads. The awkwardness of the image highlights the nature of the dream as a construct: <https://ruyafoundation.org/en/2018/03/ala-younis/>



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Shubigi Rao, *The Pelagic Tracts* (film stills), 2018
 Images courtesy the artist