

IMAGE NOTATIONS



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Image courtesy <https://www.youtube.com/watch?v=GX6lVagb0-s>
Sethembele Msezane, Published 28 December, 2015
Rhodes Must Fall UCT _ Rhodes Must Fall Oxford. I believe that South Africa's memorialised public spaces are barren of the black female body, so last year I started doing performance art... The character I'm portraying here depicts the statue of the Zimbabwe bird that was wrongfully appropriated from Great Zimbabwe by the British colonialist Cecil Rhodes... The Rhodes Must Fall protests had been going on for a month, kickstarted by an activist smearing his statue with excrement. During a lecture, students were asked whether they were for or against. Most said "for", that it was a painful reminder of our colonial past, but one student—with a piece of paper that said "#procolonialism" on her chest—called protesters neanderthals, and said, "If you're against the statue you're against enlightenment and education, and you shouldn't be at university"... Since the fall of the statue, I think people are still in disbelief... I'm not sure that we need statues at all—it's a colonialist thing, like marking territory. My work is a response, to get people to look at the landscape with a different eye. People haven't forgiven or forgotten, they're still harbouring hatred. That's why the statue needed to fall. It fostered the kind of thinking that is dangerous to a country in healing. Sethembele Msezane interview by Erica Buist; <https://www.theguardian.com/artanddesign/2015/may/15/sethembele-msezane-cecil-rhodes-statue-cape-town-south-africa>



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'When it's good to break the law, Go ahead, topple a Confederate statue'
In 2015, the state Senate unanimously passed a bill that blocked "removing, relocating, or altering monuments, memorials, plaques and other markers that are on public property" without approval from a state historical commission, thus taking the decision whether or not to remove any of North Carolina's 140-plus monuments to the Confederacy out of the hands of progressive local governments like Durham. The bill was passed in the other chamber on partisan lines just a month after Dylann Roof murdered nine African-Americans in a church in Charleston, South Carolina, and then-governor Pat McCrory signed it into law. At the time, one North Carolina Republican said taking down monuments was "the kind of thing that ISIS does." Paul Blest, 16 August 2017; <https://theoutline.com/post/2118/confederate-statues-durham-baltimore>



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'Protests at Walker Art Centre in Minneapolis, Minnesota, over the sculpture *Scaffold* by artist Sam Durant. Image courtesy https://commons.wikimedia.org/wiki/File:Protests_at_Walker_Art_Center_June_2017.jpg Photo Lorie Shaull
Statement by Sam Durant: This wood and steel sculpture is a composite of the representations of seven historical gallows that were used in US state-sanctioned executions by hanging between 1859 and 2006. Of the seven gallows depicted in the work, one in particular recalls the design of the gallows of the execution of the Dakota 38 in Mankato, Minnesota in 1862. The Mankato Massacre represents the largest mass execution in the history of the United States... Six other scaffolds comprise the structure, which include those used to execute abolitionist John Brown (1859); the Lincoln Conspirators (1865), which included the first woman executed in US history; the Haymarket Martyrs (1886), which followed a labor uprising and bombing in Chicago; Rainey Bethea (1936), the last legally conducted public execution in US history; Billy Bailey (1996), the last execution by hanging (not public) in the US; and Saddam Hussein (2006), for war crimes at a joint Iraq/US facility. *Scaffold* opens the difficult histories of the racial dimension of the criminal justice system in the United States, ranging from lynchings to mass incarceration to capital punishment. In bringing these troubled and complex histories of national importance to the fore, it was my intention not to cause pain or suffering, but to speak against the continued marginalisation of these stories and peoples, and to build awareness around their significance. *Scaffold* seeks to address the contemporary relevance and resonance of these narratives today, especially at a time of continued institutionalised racism, and the ongoing dehumanisation and intimidation of people of colour. *Scaffold* is neither memorial nor monument, and stands against prevailing ideas and normative history. It warns against forgetting the past. In doing so, my hope for *Scaffold* is to offer a platform for open dialogue and exchange, a place to question not only our past, but the future... I made *Scaffold* as a learning space for people like me, white people who have not suffered the effects of a white supremacist society and who may not consciously know that it exists. It has been my belief that white artists need to address issues of white supremacy and its institutional manifestations. Whites created the concept of race and have used it to maintain dominance for centuries, whites must be involved in its dismantling. However, your protests have shown me that I made a grave miscalculation in how my work can be received by those in a particular community. In focusing on my position as a white artist making work for that audience I failed to understand what the inclusion of the Dakota 38 in the sculpture could mean for Dakota people. I offer my deepest apologies for my thoughtlessness. I should have reached out to the Dakota community the moment I knew that the sculpture would be exhibited at the Walker Art Center in proximity to Mankato. My work was created with the idea of creating a zone of discomfort for whites, your protests have now created a zone of discomfort for me. In my attempt to raise awareness I have learned something profound and I thank you for that; <http://www.samdurant.net/files/downloads/SamDurantArtistStatement-May292017.pdf>



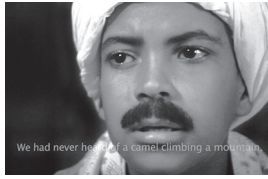
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Top: Image courtesy <https://sydney-city.blogspot.com.au/2010/10/captain-cook-sydney-statues-project.html>
Photographer unknown
Captain Cook, Sydney Statues: Project!
This bronze sculpture in Hyde Park is of Captain James Cook, the English explorer who was the first European to navigate and map the eastern coastline of Australia. The sculpture has been dressed up for the Sydney Statues: Project as part of the Art & About Sydney festival.
Bottom: 'Vandals attack historic Hyde Park statues in Australia Day protest'. Photo David Swift <https://www.dailytelegraph.com.au/news/nsw/vandals-attack-historic-hyde-park-statues-in-australia-day-protest/news-story/85fe173a58965f122793acf5924f40a5>



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Image available from various websites; sourced <https://www.theatlantic.com/international/archive/2015/04/after-rhodes-fell-south-africa-statue/391457/> Photo Mike Hutchings
Hovering just above the plinth, graffiti read: "AFRICA LIVES, Fuck Rhodes." Rhodes had become the chief target of student protesters at the university partly because of his sheer ubiquity; his name and likeness were stamped on everything from scholarships, memorial groves, and universities to cities, countless roads, and, once, even a nation.



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Wael Shawky, *Al Araba Al Madfuna* (video still), 2012
Image courtesy the artist and Sfeir-Semler Gallery Beirut/Hamburg
Dressed like grown men, with glued-on moustaches and dubbed with the voices of adults, a group of boys retell a story by Egyptian writer Mohamed Mustagab. Shawky builds upon his own experiences with researchers and archeologists involved in treasure hunting in Upper Egypt to consider this parable about the folly of blindly following one's forebears. Re:Emerge towards a New Cultural Cartography: Sharjah Biennial 11 catalogue



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Petros Ffstathiadis, (from left to right) Loho #12, Loho #1, Loho #15 (2013), from the exhibition *The Presence of Absence, or the Catastrophe Theory*, at Izolyatsia, Kiev, curated by Cathryn Drake. Image courtesy the artist and Can Christina Androulidaki Gallery, Athens



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Wael Shawky, *Dictums 10: 120*, 2011-13
Image courtesy the artist and Sfeir-Semler Gallery Beirut/Hamburg
A multipart project that involves the composition and performance of a *qawwali* song. Comprised of fragments from curatorial talks translated into Urdu, the song turns this centuries-old tradition of devotional Sufi music into a contemporary art experiment. Taking Sharjah as a starting point, the project examines the relationship between art organisations and their local communities... Throughout a series of workshops, members of Sharjah Art Foundation's team, most of whom are Pakistani, took apart the *Biennial's* rhetoric in order to construct a song. The various forms of literal and theoretical translations to which the texts were subjected—from the spoken to the textual to the lyrical, from English to Urdu, from artspeak to absurd fragment—produced an analytical process that tests the authority of the language used to communicate the *Biennial's* *raison d'être*. Re:Emerge towards a New Cultural Cartography: Sharjah Biennial 11 catalogue



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Exhibition catalogue for the *First Arab Art Biennale* 1974 held in Baghdad, Iraq by the Arab Artist Union. Published by Wizarat al l'am, al-Lagna al-Wataniya Li-Ma'rid as-Sanatin al-'Arabi al-Auwal Ministry of Information, The Higher Committee of the Arab Art Biennale. Image <https://digital.library.unt.edu/ark:/67531/metadc155614/#who>



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'Deportees Room banality mirrorimage?'
Photo by Guy Mannes-Abbott



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The tree, which grew with high and large branches well within a couple of years, became a known spot for area people who used to sit under the dense shade and spend their days while waiting for cargoes being either loaded or unloaded at the nearby port. Officials at the Sharjah Heritage Museum, who have set up their stall at the ongoing Heritage Festival in the Old Sharjah area, said that the tree has a significant role in the area's history. The tree, which had served [the] community for almost 150 years with its large branches and enormous canopy of leaves, had died in August 1978 by unknown diseases and left a memory for those who used to sit under this tree. On Eid days (Muslim celebrations two times in a year) vendors used to sell sweets, foods and toys, as swings were installed and [hung] to the branches. Families came from Dubai, Ajman and other emirates to set under the tree and take rest as this place [had become] a common meeting point for travellers. Jamil Khan, Gulf Today-Sharjah, 19 April, 2010 <https://jamilkhan.wordpress.com/2010/04/19/rolla-tree/>



Pages 53, 59
'Detainees Room with plants, clock detritus' and 'T3 Costa Zone Tubular Roof Travelator ROLEX'
Photos by Guy Mannes-Abbott
...there are the high res [images] of the Terminal and the Room, its banality is quite important to see/engage esp. in the context/with the content of the text! ... The images are named and clear but not (yet/fully) captioned as such... I very positively like the banality... which is intended of course...
Emails Guy Mannes-Abbott, 23/28 March 2018



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Image <https://mykaleidoscopecolours.files.wordpress.com/2015/06/old-dubai.jpg>
Photographer unknown
It was Wilfred Thesiger who had famously decried the transformation of the traditional desert society and the scattered coastal settlements, which had once been known as Trucial Oman, into the wealthy modern nation state called the United Arab Emirates. The discovery of vast oil reserves in the 1940s and 1950s have transformed what had been a backward corner of the Arabian Peninsula into an economic powerhouse whose per capita GDP now equals that of the United States. This dramatic social and economic metamorphosis was for Thesiger a personal catastrophe: "the Arabs are a race," he pronounces, "which produces its best only under conditions of extreme hardship and deteriorates progressively as living conditions become easier." When the Emirates became a world of superhighways, gleaming office towers, air-conditioned shopping centres, and luxury tourist facilities, it was to Thesiger "an Arabian Nightmare, the final disillusionment." It was as if by reaping the full benefits of oil production to develop their country the people of the Emirates had let him down personally. Dennis Lewis, 'Thesiger and the Authentic Arabian Periphery': https://www.researchgate.net/publication/324418065_Thesiger_and_the_Authentic_Arabian_Periphery



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Top: The ubiquitous image of the paint-splashed statue of Captain Cook in St.Kilda, Melbourne as reported in multiple media sources 25 January, 2018, including <https://theconversation.com/how-captain-cook-became-a-contested-national-symbol-96344>

Bottom: Parker Bright protesting Dana Schutz's *Open Casket*. Photo Scott W. H. Young via multiple websites and blogs/Twitter

It all started on Facebook. One week ago, the very day the *Whitney Biennial* opened to the public, artist Parker Bright mounted a protest, via Facebook live video, against Dana Schutz's painting... He only knew of the painting in the first place... because of images on social media. Writer Hannah Black would follow up with an open letter, posted on Facebook... calling for the painting's removal and destruction. With that, a searing debate opened on social media over subjects like white violence, white privilege, black suffering, the value of art, who can speak for whom, and who can comment on whose experience. Art world observers lined up on opposing sides of the protest. Some claim an artist's right to depict any subject they choose, and rail against what they call censorship; others point out that white privilege and the appropriation of black experience is as old as America itself, and inherently pernicious. In posting Josephine Livingstone and Lovia Gyarkye's argument against Schutz's painting that was published in *The New Republic*, retired art dealer Zach Feuer (who once represented Schutz) said that the debate had been very educational, not least in pointing out what he considers the narrow-mindedness of some of his colleagues in the art field... Harking back to the 1993 *Whitney Biennial*, tweeter @JLuzifer offered an updated version of Daniel Joseph Martinez's iconic series of admission badges from that year that stated "I can't imagine ever wanting to be white." It was that very biennial, curated by Elisabeth Sussman in the midst of the "culture wars" that marked the emergence of identity politics on the stage of the *Whitney Biennial* itself, and in the art conversation at large... But the art world, and even the black community within the art world, does not speak with one voice... Artist Kristian Kahn, similarly, found the political left just as guilty in calls for censorship as Republican Mayor Rudolph Giuliani was when he railed against Chris Ofili's rendition of the Virgin Mary, a lightning rod at the 1997 *Sensation* exhibition at the Brooklyn Museum. Brian Boucher, "Social Media Erupts as the Art World Splits in Two Over Dana Schutz Controversy"; <https://news.artnet.com/art-world/art-world-split-dana-schutz-controversy-902423>



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Gordon Bennett, *Notes to Basquiat (Death of Irony)*, 2002

Image courtesy the Estate of Gordon Bennett From the collection the Estate of Gordon Bennett Photo by Carl Warner

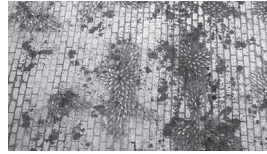
In a sense the *Notes to Basquiat* series, begun in 1998, was a means of escaping from the identity politics in which he had been typecast and the disillusion of the Howard [government] years. The *Notes to Basquiat* series did not abandon Bennett's earlier concerns with colonial discourse but more assertively brought to the fore the globalism that had been inherent in his earlier work... [Prime Minister] Howard's xenophobic politics gained a global face in the policies of Bush, and the War on Terror became the new colonialism, the clash of civilisations revisited. In *Notes to Basquiat (Death of Irony)* (2002), Bin Laden channels Captain Cook, directing the planes into the New York skyline. Cook's pink face and uniform combine as an emblem of the dream of late eighteenth century Enlightenment that produced the nightmares of racism, nationalism and clash of civilisations. The painting's subtitle, 'death of irony', refers to one of the first utterances to catch the mood of 9/11: that 9/11 marked the death of irony or the death of the postmodern play of differences and the discursive nature of reality that had characterised postcolonial critique, and a return to the hard discourse of Enlightenment. Ian McLean, 'The eternal return of irony: Gordon Bennett (1955-2014)', 2015; <http://ro.uow.edu.au/cgi/viewcontent.cgi?article=3343&context=lhapapers>



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Ali Cherrri, *The Disquiet* (video still), 2013 Image courtesy the artist and Imane Farès Gallery, Paris

From the exhibition *The Time is Out of Joint*, curated by Tarek Abou El Fetouh. Commissioned and presented at the Sharjah Art Foundation, UAE and Asia Culture Centre—Theater, Korea, 2016. Earth-shattering events are relatively par for the course in Lebanon, with war, political upheaval and a number of social revolts. While the Lebanese focus on surface level events that could rock the nation, few realise that below the ground we walk on, an actual shattering of the earth is mounting. Lebanon stands on several major fault lines, which are cracks in the earth's crust. The film investigates the geological situation in Lebanon, trying to look for the traces of the imminent disaster. Ali Cherrri; <https://www.alicherrri.com/the-disquiet>. Cherrri explores the violent history of earthquakes and tsunamis in Lebanon, which is situated on the site of several major geologic flaws, analysing the seismic conditions of a country that has also been subject to numerous man-made conflicts; <https://www.guggenheim.org/artwork/artist/ali-cherrri>



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Imran Qureshi, *Blessings Upon the Land of my Love*, 2011, Beit Al Serkal, commissioned by Sharjah Art Foundation for the 2011 *Sharjah Biennial*

Image courtesy the artist

Red organic forms highlighted with strokes of white paint gently swarm across the courtyard of Beit Al Serkal. Imran Qureshi applies his training in miniature painting to this large-scale installation, made in response to the architecture. The painting process begins with a gestural, perhaps violent application of paint, the traces of which are quietly visible in their more contained and edited final form. The energetic floral forms emerge from pools and splashes of blood-like layers of paint. Occupying a space somewhere between life and death their quiet presence evidences their own transmutation from one state to another; <http://sharjahart.org/images/uploads/downloads/SB10-guidebook-final.pdf>



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Rayyane Tabet, *Dear Mr. Utzon*, 2018 Images courtesy the artist and Sfeir-Semler Gallery, Hamburg and Beirut

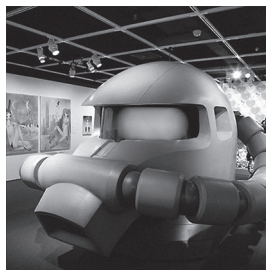
Rayyane Tabet's sculptural practice often uses objects as a starting point for the exploration of memory and individual narratives. Attempting to counter official histories, Tabet's works give agency to subjective understandings of major socio-historical events. In *Dear Mr. Utzon*, Tabet focuses on the connection between two disparate locations, Beirut and Sydney, through a performance that looks at renowned architect Jørn Utzon's design for the Opera House alongside his unrealised plan to build a subterranean theatre at Jeita Grotto, the limestone caves in Lebanon. Inspired by an archival image of Utzon at home with his family, Tabet transforms the Utzon Room at the Opera House into a domestic interior. Tabet is particularly interested in disclosing a more informal portrait of the architect, focusing both on minor and major stories connected to both projects. Starting from the welcoming space of a domestic setting, Tabet's narrative gradually recovers lesser-known, obscured stories, either tenuously or directly associated with the Opera House or Jeita Grotto; *Biennale of Sydney: Superposition: Equilibrium & Engagement* guide; <https://drive.google.com/file/d/1w6adiWOhFvH-5TM-AMqDOLZ34VqeVoQK/view>



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 Ai Weiwei, *Law of the Journey*, 2017
 Image courtesy the artist and neugerriemschneider, Berlin
 I'm very fortunate—I'm like a high-end refugee. I can speak to the media and I get to do so many shows but I have a nation I cannot go back to. It's very hard to think conceptually "I am settled here" because everything is so uncertain. Uncertainty gives me a clear understanding about the refugee condition... I think if they [critics] feel something is bad taste, they first need to [look at] their sense of what taste is. They can either go to see a doctor or a dentist. As artists, we are not decorating their aesthetic views, we are always working in a dangerous area and questioning existing judgements, [whether] moral, philosophical or aesthetic. You can't always have so-called good-taste art. I don't understand why that sort of comfort is important. Art has to be relevant. Relevant means making the people whose life and moral judgements are so fake at least feel uncomfortable about it. If I cannot make them feel uncomfortable, I am a total failure and I will feel sad about why I am still doing this... There is almost no real criticism now. They just tell you they either feel bad or sad but there is no criticism. Why do you feel bad? Why can artists not pose in a certain position, whether as Jesus or Alan Kurdi or whoever? What is so wrong about it? It's a form. Are there certain forms that are forbidden or that you just can't talk about? I don't understand it.
 Ai Weiwei interview with Aimee Dawson, Art Basel in Hong Kong 2018; <https://www.theartnewspaper.com/interview/ai-weiwei-i-m-like-a-high-end-refugee>



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 Khvay Samnang, from the *Human Nature* series, 2010-11
 Khvay Samnang is a member of Sa Sa Art Projects, Phnom Penh, Cambodia
 Image courtesy the artist



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 Installation views *Little Boy: The Arts of Japan's Exploding Subculture*, 2005, curated by Takashi Murakami. *Little Boy* is the final installment of his *Superflat* trilogy, a series of exhibitions that have introduced a new wave of Japanese art and explored the interrelationships between vanguard art, manga and anime, and their forerunner, Ukiyo-e woodblock prints. The project's title... refers to the codename for the atomic bomb dropped on Hiroshima in 1945. Murakami's interpretation of Japan's popular culture and graphic arts of the past three decades is rooted in his country's memories of the war and in the evolution of Japan's understanding of its postwar condition. In Murakami's view, the specific historical events and processes that inform *otaku* culture include military aggression and defeat in the Pacific War (1932-1945); the devastation of the atomic bomb; Japan's military and political dependence on the United States; and, the replacement of a traditional, hierarchical Japanese culture with a disposable consumer culture ostensibly produced for children and adolescents. The title also refers to the infantilisation of the Japanese culture and mindset, evident in the fixation on cartoon imagery, "cute" products and young markets—a result, Murakami argues, of Japan's economic and political dependence on the West. These unresolved conflicts, *Little Boy* suggests, are the explosive context of Japan's pop culture... To most Japanese, the term... conjures memories of catastrophic defeat; https://www.japansociety.org/little_boy_the_arts_of_japans_exploding_subculture



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 Youichi Umetsu, *Wisdom, Impression, Sentiment-A*, 2014
 Image courtesy the artist
 When touching the subject of *Wisdom, Impression, Sentiment*, we cannot avoid discussing the existence of Takashi Murakami's 2010 *An Homage To Seiki Kuroda's Wisdom, Impression, Sentiment*... This new idealisation of the female form, different from Kuroda's, forms a critique of the contemporary, a devolution of the male gaze. Murakami's global success in contemporary art made such a remake almost inevitable, as a comment on not only the adoption of Western teachings, but also in how Kuroda asserted Eastern expression; https://urano.tokyo/documents/exhibitions/46/press_en.pdf



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Kopaweda Pilla Gudi (a collaborative project by Navjot, Shantibai, Rajkumar and other members of the village community) based on nine-year old Somnath's drawing. He is from the Kopaweda neighbourhood where the Dialogue Centre is situated. Image courtesy the artist



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Top: Navjot Altaf, *Palani's Daughters*, 1996
Bottom: Navjot Altaf, *I have no fate lines, thank God*, 1996

From the series *Images Redrawn*, 1996
Images courtesy the artist

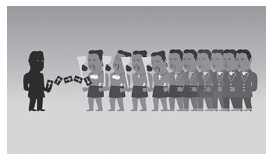
These chthonic blue and red figures, displaying conspicuous vaginas, full breasts, flared nostrils and deep-set eyes... drew attention to their hands, which were bereft of fate lines ("I have no fate lines, thank god"), and tried to read an undecipherable script on a mortar long used to grind Indian spices or masalas ("Yes I want to read"). It was a magical experience in visual and morphological translation to see form and meaning slip between goddess and everywoman, between monumentality and feminist rhetoric. The work that best demonstrates this slippage is *Palani's Daughters*, in which an earth- and blood-soiled body writhes in pain among vaginal pods. Made in response to the accelerating statistics of female infanticide... *Palani's Daughters* speaks to Irigaray's discontent with a society that reduces women to machines of reproduction and further discriminates on the basis of a child's gender. Nancy Adajania, 'Book Extract: From the Thirteenth Place: Positionality as Critique in the Art of Navjot Altaf'; <http://indiandculturalforum.in/2016/03/10/book-extract-from-the-thirteenth-place-positionality-as-critique-in-the-art-of-navjot-altaf/>



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Nathan Pohio, *Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun*, 2015
Exhibition view Weinberg-Terrassen, Kassel, 2017
Image courtesy the artist and *documenta 14*
Photoby Liz Eve

At the Tuahiwi village in 1905 there were two photographs taken of the escorting party to Mahaanui Marae. The more formal of the photographs became *Raise the anchor, unfurl the sails, set course for the centre of an ever setting sun!* (2015). This existing work was the basis of my invitation to participate in *documenta 14* in Kassel. My proposal to Hendrik Folkerts and Adam Szymczyk was to produce the second image, that felt more like documentary material, as a work for Athens. Because exhibition periods overlapped, the two images existed simultaneously in two separate spaces for a duration of 40 of *documenta 14*'s two 100 day-exhibitions. This resonated as a kind of conceptual framing that has been present in my work since 1999. I felt this sat well within *documenta*'s proposed methodology of displacement, learning and unlearning, and as a platform for indigenous voices to comment on colonial experience on and to the international art scene. I think colonialism as an idea has relevance beyond history, it remains all too relevant in more everyday terms. Nathan Pohio, from Louise Garrett, 'Ka Mua, Ka Muri'; <https://www.contemporaryhum.com/nathan-pohio-at-documenta14>



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Johnson Witehira, *Half Blood* (video still), 2016
Image courtesy the artist and Objectspace, Auckland

Witehira's work speaks of his background, his urban Maori reality and the visual lexicon of 2D graphic art and design... Comics, video games and animation, the ubiquitous art forms of popular culture, were omnipresent in the 1980s and 1990s and were central influences for Witehira and his generational contemporaries... Witehira's reinterpretation and use of Maori art historical references in his artwork supports Dr Rangihiroa Panoho's proposition in his recent book *Maori Art, History, Architecture, Landscape and Theory*, that Maori art is a palimpsest. In all aspects of this work Witehira highlights that his work which uses the contemporary mediums of 2D graphic design and digital imagery, belongs to the "evolution and sequence" of Maori art and is an art, as Panoho outlines, that is altered in response to new conditions, but still bears visible traces of its earlier forms. Megan Tamati-Quennell, 'Half-blood Johnson Witehira'; http://archive.objectspace.org.nz/Downloads/Assets/5560/Johnson+Witehira+Half_Blood.pdf



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Skawennati, video still from *Time Traveller™* episode 9, 2008-13
Image courtesy the artist



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Heba Y. Amin, *Operation Sunken Sea*, 2018
Image courtesy the artist and Zilberman Gallery, Istanbul/Berlin



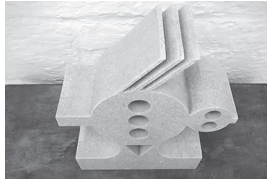
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Heba Y. Amin, *Operation Sunken Sea: Relocating the Mediterranean*, Performance Speech, *Dal-Bahar Madwarha/The Island is What the Sea Surrounds*, 25 May, Valletta, European Capital of Culture
Image courtesy the artist and Zilberman Gallery, Istanbul/Berlin



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Heba Y. Amin, *The Master's Tools I*, 2018
Image courtesy the artist and Zilberman Gallery, Istanbul/Berlin
Amin inserts herself into a reenacted photograph of Sörgel, surrounded by maps and plans; <https://news.artnet.com/exhibitions/five-artists-you-must-not-miss-at-the-10th-berlin-biennale-1300448>

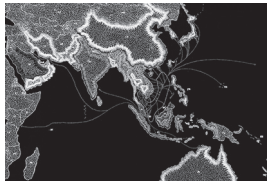


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Heba Y. Amin, *Visions of the Sea I*, 2018
Image courtesy the artist and Zilberman Gallery, Istanbul/Berlin

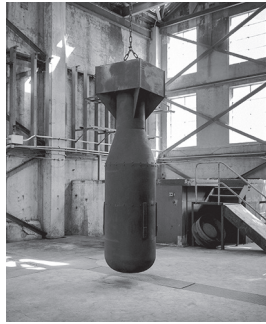
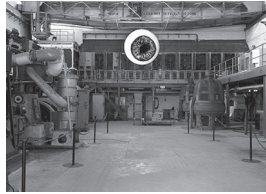


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Heba Y. Amin, *Operation Sunken Sea* installation view *Dal-Bahar Madwarha (The Island is What the Sea Surrounds)*, 2018
Image courtesy the artist and Zilberman Gallery, Istanbul/Berlin

What would happen if these projects were proposed by an African Arab woman who used the exact same logic and the same constructs—how would that read? I wanted to embody these men. I'm plagiarising their ideas, drawings, and plans, and I'm restaging their portraits, putting myself in their place. In turn, I am claiming their stories and erasing them from history... The installation itself has a bureaucratic, old-world feel, with dictatorial motifs and props mixed in. The flags that flank my desk are emblazoned with the project's insignia, which is derived from a map of the Mediterranean Sea by Persian geographer Al-Istakhri in a tenth-century Islamic manuscript. Many of these old manuscripts illustrated the sea as a positive space and everything around it as negative... It also speaks so well to why so many artists in the Middle East have research-based practices... For those of us who have been colonised, I believe this is how we break the stronghold—by rewriting history. Heba Y. Amin; <https://www.artforum.com/interviews/heba-y-amin-discusses-her-work-in-the-10th-berlin-biennale-for-contemporary-art-75675>



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Tiffany Chung, *Reconstructing an exodus history: boat trajectories, ports of first asylum and resettlement countries* (detail), 2017
Image courtesy the artist and Tyler Rollins Fine Art, New York



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Yukinori Yanagi, (top) *Landscape with an Eye*, 2018; (bottom) *Absolute Dud*, 2016
Images courtesy the artist



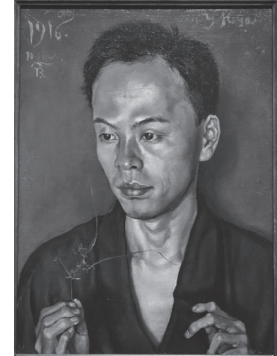
Page 99
Ai Weiwei, *Law of the Journey* (detail), 2017
Image courtesy the artist and neugerriemschneider, Berlin

Law of the Journey (2017), an inflatable boat containing 258 faceless life-size figures, has even been included by the historian Simon Schama in the new BBC series *Civilisations*, an overview of visual culture since the beginning of time. Mr. Schama says in the series, "There are some contemporary artists for whom art for art's sake is not only not enough, it actually amounts to a kind of betrayal of their vocation... For Ai Weiwei, the calamity of our time right now is the disaster of the multitudes of displaced, those who are uprooted through no fault of their own, cast adrift on an infinite ocean of terror and despair." Some of Mr. Ai's earlier interventions were less appreciated, such as when the artist had himself photographed facedown on a beach in the same

position as a 3-year-old Syrian refugee, Alan Kurdi, who had drowned. "There's something pathetic about Ai Weiwei going to lie down on the beach to aestheticise other people's misery," said the British artist Jake Chapman (who, together with his brother, donated a lifeboat to an artist-led search-and-rescue team in Lesbos) in a January 2017 *Artnet* interview... Mr. Ai dismissed the condemnation as a whole. "If any act challenges the mainstream's morals or behavior, it will generate this kind of hypocritical and baseless criticism," he said, adding that one way of gauging the effectiveness of his work was "to see how it offends the fake public opinion... every state must bear responsibility, rather than being exclusive, shortsighted and cowardly," he added. "We cannot reject the idea that humanity is one." Farah Nayeri; <https://www.nytimes.com/2018/04/24/arts/ai-weiwei-refugee-project-qatar-china.html>

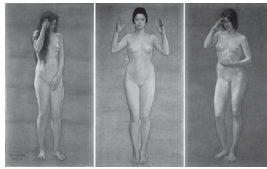


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Ai Weiwei, *Crystal Ball*, 2017
Image courtesy the artist and neugerriemschneider, Berlin

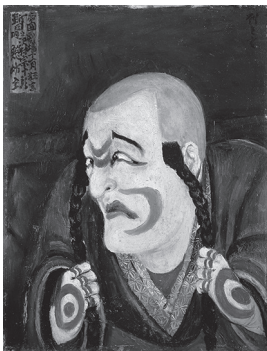


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Ryusei Kishida, *Portrait of Koya Yoshio*, 1916
Image courtesy National Museum of Modern Art, Tokyo

[A]pproaching Kishida's art stylistically can be confusing. Born in 1891, he was a leading light of the generation of painters deeply influenced by the impressionist and post-impressionist trends from Europe. Yet while Kishida's early self-portraits... show the techniques of European post-impressionism, the direction his career subsequently took presents a puzzle. Almost as if he felt unsatisfied with—or guilty about—importing the unearned fruits of centuries of Western art, his work became an exploration of the history of European art. "I am beginning to feel more and more strongly that I am not what is called a Contemporary Man," he wrote; <http://archive.metropolis.co.jp/tokyo/793/art.asp>



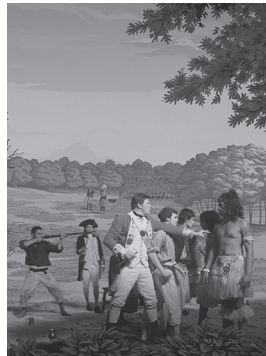
Page 107
 Top: Kuroda Seiki, *Wisdom, Impression, Sentiment*, 1897
 Image courtesy the Tokyo National Museum
 Bottom: Youichi Umetsu, installation view from *Parplume University and Yoichi Umetsu*, Watari Museum of Contemporary Art, Tokyo, 2017
 Image courtesy the artist



Page 111
 Ryusei Kishida, *Namazu-bozu*, 1922
 Image courtesy Toyota Municipal Museum of Art



Page 120
 Lisa Reihana, in *Pursuit of Venus [infected]* (detail), 2015-17
 Image courtesy the artist and New Zealand at Venice



Page 125
 Lisa Reihana, in *Pursuit of Venus [infected]* (detail), 2015-17
 Image courtesy the artist and New Zealand at Venice



Pages 126-127
 Jean-Gabriel Charvet, *The Voyages of Captain Cook (Les Sauvages de la Mer Pacifique)* 1804-05
 In revolutionary year XIII (September 1804 – September 1805) the French entrepreneur Joseph Dufour produced a concept in wallpaper design... featuring the people, events and places encountered during the exploration of the Pacific... In this were expressed some of the ideals of the Enlightenment such as human equality, overcoming ignorance through popular education, and scientific progress. These sentiments reflected the belief that progress could be achieved through knowledge of the natural world, which could be manipulated by technology to enhance the human sciences and ultimately produce tolerant and secular societies; <https://nga.gov.au/conservation/Paper/LesSauv.cfm>
 Images courtesy the National Gallery of Australia, Canberra



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 Lisa Reihana, in *Pursuit of Venus [infected]* (detail), 2015-17
 Image courtesy the artist and New Zealand at Venice



Page 130
 Johnson Wittehara, *Half-Blood* (video still), 2016
 Image courtesy the artist and Objectspace, Auckland



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 Top: Skawennati, *Time Traveller™* (composite video still), episode 6, 2008-13
 Images courtesy the artist
 The History Heads Up Display is what makes *Time Traveller™* different from other virtual reality adventures... you can use it to log in, find a date... Want to watch Christopher Columbus set foot in the New World?... just punch in a few simple keywords, like "Columbus + New World" and you'll be on the island of San Salvador on October 12, 1492; <http://www.timetravellertm.com/faq.html>
 Bottom: Johnson Wittehara, *Half-Blood* (video still), 2016
 Image courtesy the artist and Objectspace, Auckland



Page 137
 Lisa Reihana, in *Pursuit of Venus [infected]* (detail), 2015-17
 Image courtesy the artist and New Zealand at Venice