

IMAGE NOTATIONS



Cover

Yhonnie Scarce, *Burial Ground* (detail), 2012
Image courtesy the artist and THIS IS NO FANTASY, Melbourne. Photography Janelle Low
The manufacture of these glass forms in extreme heat has a parallel to the crystallisation of desert sand during the nuclear tests at Maralinga. The ground temperature was such that the sand at the Breakaway site underwent the same process, reaching its melting point in the infernal heat of the blast and then becoming glass—the dirty, irradiated kind. Daniel Browning, <https://www.the-national.com.au/artists/ynhonnie-scarce/death-zephyr/>



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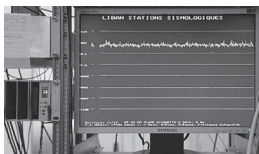
Mazen Kerbaj from his blog during the July 2006 War; <http://mazenkerbaj.blogspot.com>
Left: 16th of July – 11am
first 24 hours under the bombs
"i don't know how i slept for 2 hours"
Right: beirut 16 July 06 2.10am
"how can i show sound in a drawing?"

...
"i am sorry to decline your proposition"...
i am beginning to freak out repeating 5 times a day the same things... everything i am asked is already on the blog, or worst, on tv. i should by the way keep record of these interviews, some are incredible. i was asked twice so far: "don't you think that your piece of music and bombs is of a bad taste? i answered twice: "do you think that it is of a good taste to throw a bomb on a bus with civilians escaping their village?" it is incredible that some people, listening to this piece in their living room in london or in paris, ask themselves if they like it or not. i think that some people should never stop seeing cnn and fox news. it is made for them. it is "good taste" news...
the blind birds
the roasted flesh
the stars' sound
beirut's sky
and from my tired eyes...
today's joke 20 bombs in less than one minute on the southern suburbs while i am writing that the war is over
Images courtesy the artist



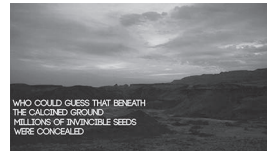
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Above: Ali Cherri, *Trembling Landscapes* (Beirut), 2016
Below: Ali Cherri, *Trembling Landscapes* (Algiers), 2016
Images courtesy the artist and Imane Farès, Paris
Trembling Landscapes are black and white lithographs of aerial views of Beirut, Damascus, Algiers, Tehran and Erbil with red stamps that mark the polar coordinates of the fault lines running underneath these cities. The maps are reminiscent of... recent images filmed by hovering drones, but without a clear reference about whether the given city is in the state before or after the catastrophe. What they offer though is retrieval of memory that we share and too often suppress, as well as a possibility to transform this information into a metaphor for the unrest that envelops those cities ceaselessly. 'In The Presence Of A Catastrophe', Nataša Petrešin-Bachelez; https://12ea757b-5bfc-ff0e-3055-35712ceb0684.filesusr.com/ugd/f814a2_1adb9a3bea9e4edda97d798bb665ab28.pdf



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Ali Cherri, *The Disquiet* (video stills), 2013
Images courtesy the artist and Imane Farès, Paris
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 realize 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.
<https://www.alicherri.com/the-disquiet>



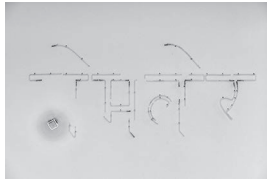
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Basel Abbas and Ruanne Abou-Rahme, *The Incidental Insurgents. Part 3: When the Fall of the Dictionary Leaves All Words Lying on the Street* (video stills), 2015
Images courtesy the artists
The Incidental Insurgents is mapped out as a three part multi-layered narrative, with chapters completing and complicating each other, and unfolding the 'story' of a contemporary search for a new political language and imaginary... Contributing to a growing density of material, where the figure of the incidental insurgent, part bandit, rebel, part vagabond, artist, returns and resurges in many forms and characters. Recast into a convoluted script of sampled text, images, objects and sounds... In the last part of the search *When The Fall of the Dictionary Leaves all words lying in the street* (2015), obsession gives way to hallucination. Times, places and characters recede leaving only the impulse towards that unfulfilled desire for a radically different way of being. We are somehow in the folds and density of moments, recaptured, retrieved and made anew, embodying all the characters and situations we have lived vicariously... When this free field was finally opened by the noise of the exploding syntax, when the fall of the dictionary left all words lying in the streets, when men and women rushed to pick them up and make pictures out of them, such day dreams would find themselves empowered turning into catalysts for new passions, new acts, new events: situations, made to be lived by their creators a whole new way of being in the world. Basel Abbas and Ruanne Abou-Rahme; <https://baselandruanne.com/When-the-fall-of-the-dictionary-leaves-all-words-lying-in-the-street-1>

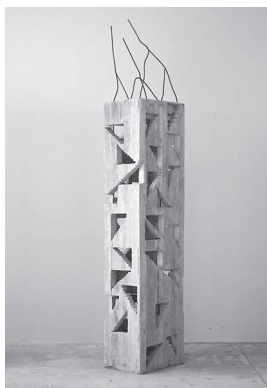
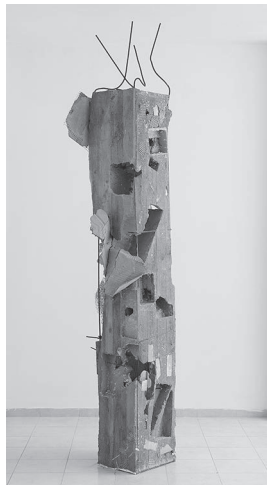


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On 4 August 2020, a large amount of ammonium nitrate stored at the port of Beirut exploded. The blast was also felt across Turkey, Syria, Israel, Palestine and parts of Europe, and was heard in Cyprus, more than 240 km away. It was detected by the United States Geological Survey as a seismic event of magnitude 3.3, and is considered one of the most powerful artificial non-nuclear explosions in history; <https://www.youtube.com/watch?v=oKFupx9X0-k>



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Vartan Avakian, *A Sign of Things to Come*, 2020
before and after the 4 August 2020 explosion
Images courtesy the artist and Marfa', Beirut



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Marwan Rechmaoui, *Pillars*, 2015
Images courtesy the artist and Sfeir-Semler, Beirut



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Surssock Museum after the explosion; <https://www.art-insider.com/art-world-announcers-5-million-relief-for-beirut/1620>



Pages 32-33
Khaled Sabsabi, *Guerrilla* (detail), 2006–16
Image courtesy the artist and Milani Gallery, Brisbane
Guerrilla is a deeply personal rumination on the futility of apprehending questions of legitimacy in war, its reasoning and representation... From antiquity until now, scenes of war are embedded with an attractiveness that appeals to humanity's darker, more atavistic appetite. To take brush and paint to these intimately scaled facsimiles of the real, as the artist does, is to both acknowledge this and attempt to reorder its depressing logic. Pedro de Almeida; <https://www.the-national.com.au/artists/khaled-sabsabi/guerrilla/>



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Khaled Sabsabi, *Guerrilla* (detail, installation view above, details below), 2006–16
Images courtesy the artist and Milani Gallery, Brisbane



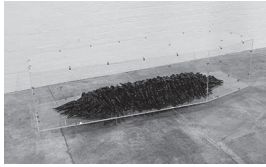
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Khaled Sabsabi, *Guerrilla* (detail), 2006–16
Image courtesy the artist and Milani Gallery, Brisbane



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Atomic blast during Operation Buffalo nuclear tests, Maralinga, South Australia
Australian authorities did not discover the extent of the contamination at Maralinga until 1984, just before the land was to be returned to its Aboriginal owners... radioactive fallout blown by wind was detected as far away as Townsville; <https://www.nma.gov.au/defining-moments/resources/maralinga>



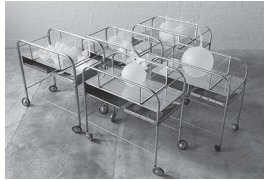
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Yhonnie Scarce, *Thunder Raining Posion*, 2015
Image courtesy the artist and THIS IS NO FANTASY, Melbourne. Photography Janelle Low



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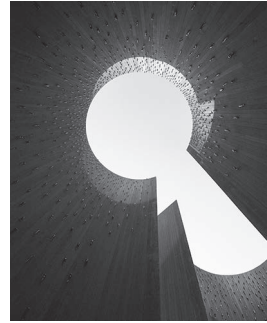
Above: Yhonnie Scarce, *Blood on the Wattle*, 2013
Below: Yhonnie Scarce, *Weak in colour, strong in blood* (detail), 2014

Images courtesy the artist and THIS IS NO FANTASY, Melbourne. Photography Janelle Low
The juxtaposition of the perspex coffin and blown glass also bear significance in this work symbolizing the containment of Indigenous peoples as well as the enforcement of western culture and ways of life. The work was created to provide a place to mourn and remember those who have died during the colonization of Australia; <https://www.artbasel.com/catalog/artwork/14930/Yhonnie-Scarce-Blood-on-Wattle-installation-view>



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Yhonnie Scarce, *Fallout Babies*, 2016
Images courtesy the artist and THIS IS NO FANTASY, Melbourne. Photography Janelle Low
In 2015, Scarce created hand blown Blue Danubes filled with her signature bush yams. Blue Danubes are a type of bomb that was commonly used by the British... Scarce has created a confronting and evocative installation using 1960s and 1970s neo natal baby cribs containing hand blown bush fruits. The cribs are exhibited alongside photographic documentation from the Woomera Cemetery, which contains the graves of dozens of infants affected by the testing; <https://thisisnofantasy.com/exhibition/strontium-90/>



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Yhonnie Scarce, *In Absence*, 2019
Image courtesy the artist and THIS IS NO FANTASY, Melbourne. Photography Ben Hosking
... an enigmatic wooden tower rises upwards from a surrounding field of kangaroo grass, murnong (yams) and an undulating path of crushed Victorian basalt... A narrow vertical aperture, slicing the tall cylinder open, bisects the tower leaving a void and creating a passage into two intimate curved chambers. Inside each, hundreds of hand-blown, glossy, black glass murnong (yams) populate the walls and glitter in shafts of sunlight... *In Absence* invites contemplation and acknowledges the longstanding histories of sophisticated toolmaking, design, construction and agriculture established and maintained by Australian Indigenous communities for more than 3,000 generations. As Scarce states: "*In Absence* speaks directly to the richness of architecture, agriculture and industry of the traditional custodians of this land, the presence of which sadly lies hidden within the deep myopic shadows of this nation's history... [and] discredit[s]... the long-held narrative that the traditional custodians to the land were all nomadic hunter-gatherers"... A slice of nothingness splitting wholeness, the fissure and void at the symbolic heart of this structure is designed to evoke and clarify the false absence implied by *terra nullius*—a colonial strategy that claimed an absence of permanent Aboriginal settlement, which thus declared Australia as an emptiness awaiting ownership. This system of erasure facilitated the seizure of land for British occupation, initially for grazing and townships, but then ultimately formed the preconditions of Australian society, as it exists today... Seeping out of the cracks between the black boards and rising skywards within the structure are hundreds of ink-black glass murnong (yams)... Scarce's practice uses her personal and cultural heritage as a Kokatha and Nukunu woman to highlight the legacy of colonization on Indigenous Australians. She explores the far-reaching impacts of government policies and historical events that Indigenous communities have witnessed and endured. For Scarce, the glass murnong represent many things, including oil from fish or eels, water, medicinal sap from trees, fish, leeches and the metaphorical mapping of waterways and stars. She intends for these yams, rising within this symbolic tower, to attest to "the pain of this false absence, by filling the space with the glittering light of the memories and echoes of thousands of years of occupation"... This simple building, a small tower in a big city, is intended... to be an exemplar of Indigenous and non-Indigenous collaboration, a place of shared languages, conceived for the telling and sharing of knowledge. Its design utilizes minimal architectural strategies (in relation to site, program, structure and materials) and capitalizes on the semiotic potential of architecture, art and landscape... Ewan McEoin; <https://www.ngv.vic.gov.au/essay/in-absence-yhonnie-scarce-and-edition-office-2019-ngv-architecture-commission/>



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Above: Yhonnie Scarce, *In the Dead House*, 2020
Below: Yhonnie Scarce, *In the Dead House*, 2020
Images courtesy the artist and THIS IS NO FANTASY, Melbourne. Photography Saul Steed
In the Dead House is a memorial installation of flayed bush bananas blown in milky white glass, displayed on a mortuary slab in the original stone mortuary of the Adelaide Botanical Gardens, where the Scottish colonial Adelaide coroner dissected Aboriginal people, exporting bones and tissues to universities around the world. Beatrice Spence; <https://artcollector.net.au/making-monsters-adelaide-biennial-2020/>



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Yhonnie Scarce, *Death Zephyr*, 2017
Image courtesy the artist and THIS IS NO FANTASY, Melbourne
Death Zephyr is the outcome of [Yhonnie Scarce's] research into the British nuclear tests conducted in Maralinga, South Australia, during the 1950s and 1960s. Scarce's bloodlines trace to the region and she has visited Maralinga twice in an attempt to understand the initial and ongoing effects of the fallout. Numerous Aboriginal communities were displaced at the time and access to Country remains restricted. The full extent of sickness and death caused by the radiation will probably never be known. The work takes the monumental form of a dispersing atomic cloud, like a 'grim reaper' moving across the landscape. Here, Scarce's use of glass is especially apt—its material transformation during the making process parallels the crystallization of desert sand by the heat of the Maralinga blasts. These fragments remain in the area as an enduring reminder of the land's contamination; <https://thisisnofantasy.com/exhibition/the-national-new-australian-art-2/>



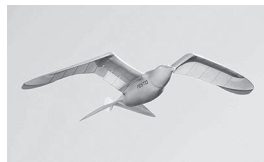
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Lord Allenby with his pet Marabou stork in Cairo
(date unknown)
Image courtesy of King's College Archive, London



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Below left: The American military airbase in Wadi Qena used by the US Armed Forces as part of Operation Eagle Claw in 1980. Image sourced: <https://www.military-quotes.com/forum/help-please-t104403.html>
Below right: University students climbing the wall of the US Embassy in Tehran, 4 November 1979. Image sourced: https://commons.wikimedia.org/wiki/File:Iran_hostage_crisis_-_Iraninan_students_comes_up_US_embassy_in_Tehran.jpg



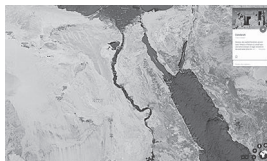
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Above: First aerial photographs of Palestine (ca. 1900–20), Jordan Valley north of Jericho, 1500m. Matson (G. Eric and Edith) Photograph Collection. The G. Eric and Edith Matson Photograph collection originates from the American Colony (1881–1934), a Christian utopian society founded by Chicago residents Anna and Horatio Spafford in Jerusalem 1881. The society was later joined by members of the Swedish Evangelical Church. Housed in the US Library of Congress, the Collection is made up of over 22,000 glass and film photographic negatives and transparencies. See <https://www.loc.gov/pictures/collection/matpc>
Below: Documentation of the stork called Menes after he was caught and detained on suspicion of espionage and of his release by Haitham Mossad in September 2013. Photo courtesy Haitham Mossad



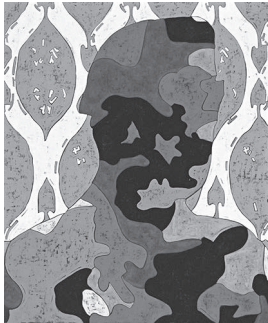
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Above: German apothecary, inventor and photographer Julius Neubronner with his pigeon camera. Photo courtesy of Kronberg Archive
Below: The bionic "SmartBird" developed by the German industrial control and automation company Festo. Image sourced: <https://www.festo.com/group/en/cms/10238.htm>



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Above left/right: Gunsight footage of 12 July 2007, Baghdad airstrike leaked to the public in 2010 as 'Collateral Murder' by Chelsea Manning and the online whistleblower site Wikileaks. See <https://www.youtube.com/watch?v=HfvFpT-lypw>
Middle: Last preparation before first tactical mission across the Suez Canal in 1969. To the left is Major Shabtai Brill from the Israeli Intelligence Corps, an innovator of the tactical UAV. Image sourced: [https://en.wikipedia.org/wiki/File:Last_preparation_before_first_tactical_mission_across_Suez_canal_\(1969\).jpg](https://en.wikipedia.org/wiki/File:Last_preparation_before_first_tactical_mission_across_Suez_canal_(1969).jpg)
Below: Heba Y. Amin, *As Birds Flying* (video still), 2016
Image courtesy the artist
As Birds Flying is a short allegorical film that uses found drone footage (including aerial views of savannas and wetlands, and Israeli settlements in Galilee) and audio sequences from the 1995 film *Birds of Darkness*, starring Adel Imam and directed by Sharif Arafah

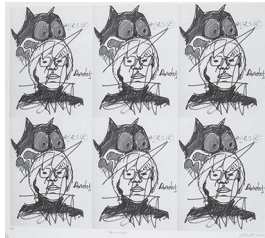


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Above: Map of location of Dandarah Temple complex in Egypt (@2020 Google)
Image courtesy the artist



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Above: Gordon Bennett, *Camouflage No. 6*, 2003
 Middle: Gordon Bennett, *Camouflage No. 5*, 2003
 Below: Gordon Bennett, *Camouflage No. 1*, 2003
 Images courtesy The Estate of Gordon Bennett
 Bennett does not, as he did in his earlier paintings, spell out for us the binary logic at work in national discourses of identity. Rather he plays up its decorative artificiality and the elusive tenuousness of its content. Just as Aboriginal dots camouflage secret designs, so the whole Iraq war seems a camouflage for secrets that may never be revealed... Like his earlier works, Bennett's *Camouflage* series show up the effects of terror; in this case the putative rhetorical origins of a war fuelled less by genuine security concerns and more by a desire to forget the terror and trauma that founded and still constitutes the underpinning of the Australian nation. Ian McLean; http://www.shermangalleries.com.au/artists_exhib/artists/bennett3/essay.html



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Above: Gordon Bennett, *Six Warholas*, 2003
 Below: Gordon Bennett, *Notes to Basquiat (Death of Irony)*, 2002
 Images courtesy The Estate of Gordon Bennett



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Joey Leung Ka-yin, *The Carefree Stone*, 2018
 Image courtesy the artist



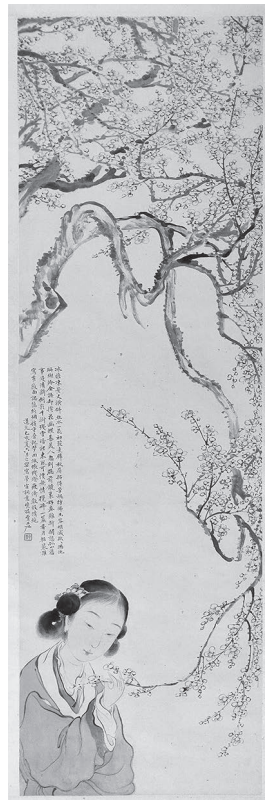
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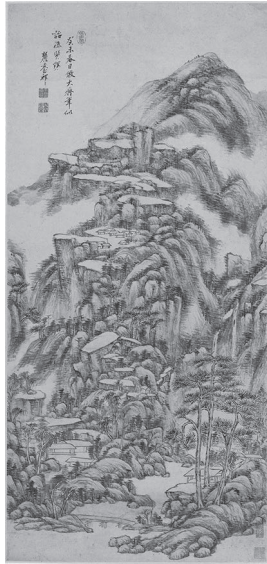
Mustard Seed Garden, a Chinese Painter's Manual, 1782
 Image courtesy the Brooklyn Museum, New York;
<https://www.brooklynmuseum.org/opencollection/objects/17617>. *Manual of the Mustard Seed Garden* is a printed manual of Chinese painting compiled during the early-Qing Dynasty... It is an important early example of colour printing... The volume also entered Edo period Japan, where woodblock printed copies became relatively easily accessible in all the major cities; the *Mustard Seed Garden Manual* came to be used by a great many Japanese artists and was a major element in the training of artists and the development of Edo period painting. An English translation of the work, *The Tao of Painting—A study of the ritual disposition of Chinese painting* With a translation of the Chieh Tzu Yuan Hua Chuan or *Mustard Seed Garden Manual of Painting 1679–1701*, was published in New York in 1956; https://en.wikipedia.org/wiki/Manual_of_the_Mustard_Seed_Garden



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Joey Leung Ka-yin, *Mundane Mind*, 2019
 Image courtesy of the artist





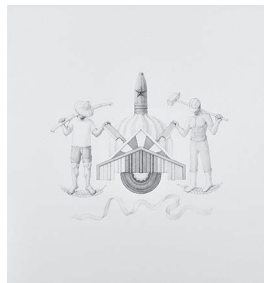
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Above: Fei Danxu, *Lady and Plum Blossoms*, 1839
Collection of Hong Kong Museum of Art
(FA1991.0003)
Below: Wang Yuanqi, *Interpretative copy of Huang Gongwang*, 1703
Collection of Hong Kong Museum of Art
(XB1992.0129)



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Jao Chia-En, *American propaganda material against Japan during WWII; skull in Egyptologist George Gliddon and surgeon Josiah Nott's types of mankind (1854); fig. 340 Greek & fig. 339 Apollo Belvedere; Australian political cartoon against Chinese immigrants in 1886: the Mongolian Octopus—his grip on Australia*, 2017
Image courtesy the artist
The historical, political, and cultural narratives surrounding and shaping our understanding of Taiwan are important sources for Jao's project-based practice, which encompasses works on paper, performances, and multichannel video installations. In *30 Proposals of Flag* (2009), Jao draws on various emblems of Taiwanese culture and history to present thirty alternatives to the national flag. Using a device that has traditionally acted as a potent symbol of power and patriotism, Jao thus reimagines Taiwanese identity; <https://www.guggenheim.org/artwork/artist/chia-en-jao>



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Cheng Ran and Item Idem, *Joss* (video till), 2013
Image courtesy the artists
Cheng's oeuvre consists of video and film, as well as photography and installation works. His video work is praised for its eclectic form in which films are integrated into the poetic culture of contemporary age. His works convey a young perspective on the unsolvable issues in life, such as problems regarding identity and the anguish felt by young Chinese people living through the globalized Chinese culture and cultural policy; <https://publicdelivery.org/cheng-ran-item-idem/>
His works in general reflect on the existential state of Chinese young generation under the impact of political and cultural globalisation. From these works, we can see that the artist doesn't pay much attention on the issue of "identity", but more on discovering new values from diverse cultures brought by globalization. It seems that the artist's self-judgment can't be easily spotted, while this largely speaks of his autonomy in artistic creation. We can also find this distinguished feature in many of Cheng Ran's works, which always reflect his deep thoughts on universal themes including the boundary, distinction, and even confrontation, marginalization, etc. in an all-round way; <https://www.kllartfoundation.org/en/collaboration/cheng-ran/>



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Above: Jao Chia-En, *Arms 17*, 2012
Below: Jao Chia-En, *Arms 21*, 2012
Images courtesy the artist



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Above: King Maha Vajiralongkorn is seen as pro-democracy demonstrators march during an anti-government mass protest in Bangkok, 14 October 2020; <https://www.telegraph.co.uk/news/2021/01/19/former-thai-civil-servant-sentenced-43-years-record-punishment/>
Below left: Prakrit Kobkijwattana, *Untitled*, 2020
Image courtesy the artist
Below right: More than 1,200 Thai royalists gathered to support the monarchy after almost daily student-led, anti-government protests calling for change, with some seeking reforms of the powerful institution. Waving national flags and holding pictures of King Maha Vajiralongkorn, the group of mostly older people, called "Thai Pakdee" (Loyal Thai) many in yellow and some in white, urged Thais to protect the monarchy and the country. Rallying in an indoor sports stadium in the capital Bangkok, some had "We Love The King" written on their bandannas while others held placards with messages such as "Save the Nation", "Don't Bully Loyalists", and "Topple the institution—over my dead body". "The point of our group is to protect the monarchy with knowledge and facts," said prominent right-wing politician Warong Dechgitvigrom, who launched the group this month as he felt the monarchy was under attack. *Express*, 30 August 2020; <https://www.express.co.uk/news/royal/1329265/royal-news-thai-royal-family-protests-latest>



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Above left: Prakrit Kobkijwattana, *Untitled*, 2020
Image courtesy the artist

Above right: Neal Ulevich's famous photograph from 6 October, 1976 of the violent crackdown by Thai police and lynching by right-wing paramilitaries and bystanders against leftist protesters who had occupied Bangkok's Thammasat University and the adjacent Sanam Luang.

"In a real riot no one knows you're there. So as gunfire crackled over the campus of Bangkok's Thammasat University Wednesday morning, I pushed my way through an angry sea of rightists and found a hole in the high metal fence surrounding the campus. I paused momentarily while Boy Scouts pushed through the fence the body of a soldier with a chest wound. I jumped through. The police were on the attack and the rightists were cheering their support. Troops armed with M-16 rifles were spraying wild fire across a quadrangle, shattering classroom windows and nicking holes in the walls. With some Indochina combat coverage behind me, I could hear that more than 90 percent of the fire was going in one direction—toward the students. Occasionally it seemed a round came back. On the quadrangle, troopers worked their way toward classrooms. Some of the troopers tossed hand grenades through the windows. The "garrumph" of a grenade going off was followed by a puff of smoke and the tinkle of showering glass. Then the recoilless rifle crew moved up. It wasn't immediately clear why the border patrol police were there, or why they thought they needed an armor-piercing antitank weapon to conquer students. The two-man crew moved forward, followed by a shaggy right-winger carrying a box of ammunition. They blasted more classrooms. A few minutes later, about 9:30 a.m., the battle seemed over. Students began to pour out of campus buildings, some wounded. I began to move forward, 50 yards behind the soldiers. I began to feel apprehensive, just as I did in Vietnam when crossing open ground. And with good reason. The shooting began again. The students threw themselves to the ground—I did, too—as the Thai police emptied more thousands of rounds into the classrooms. The fire slackened and the students got up. I reached the nearest classroom

building. At the door, students were running out, diving to their hands and knees and crawling past soldiers who told them to take off their shirts, and coeds their blouses. Slow performance earned a kick. A grenade went off in a classroom above us, showering troops and their captives with glass and plaster. The students crawled toward the center of the quadrangle to lie in the hot sun. I was joined by a German reporter who speaks Thai, and we walked out through the gate. Then we were out on the street—close by the pleasant green trees that surround the Pramaine Ground site of Bangkok's colorful weekend fair. But then we saw the angry swarm of Thais around two of those trees and their anger was white hot. I saw the body of a dead student hanging from one tree. The scene was being repeated just a few feet away. I don't know how much earlier the students had been lynched—probably just a few minutes—but enraged rightists felt robbed by death and continued to batter the bodies. Other Thais who witnessed the 1973 student riots here said the earlier uprising, which left 70 dead, never evoked the brutality or hatred of Wednesday's attack on the students. No one had seen me. I had wandered throughout and taken pictures unmolested. But I had seen enough, and left." Neal Ulevich; <https://apnews.com/article/e2625859f9a3413e88dd59623c7fe38d>



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Below left: Nutdanai Jitbanjong, *A Massacre*, 2020
Image sourced; <https://newbloommag.net/2018/11/02/nutdanai-jitbanjong-interview/>
The military was quite put on alert. They were trying to visit before the opening on October 6th. Well, to me, it did not come as a surprise. It was a site-specific installation. I intended to dredge up another dark section of Thai history which is still mostly censored out by our powers-that-be. It was concerning the 1976 Thammasat University Massacre. The haunting picture which led to my artwork shows "a dead university student was

lynched on a tamarind tree and a civil boy scout slammed a folding a chair on him among an indifferent crowd." It was taken by photographer Neal Ulevich who later won a Pulitzer Prize in 1977. My work was a folding chair made of tamarind wood. And on the wall, was dried pig skin representing human skin, dried with heat. The position of the skin was placed in the same position as the folding chair in that incessantly haunting picture. Every time when my gaze was moving between my work and that picture, I felt it was not only an attack on that ill-fated university student but also on every single person who is still crusading for democracy. At the opening, I had two civil scouts stamp "folding chair" on exhibition-goers' wrists. I was also trying to communicate that the scouts were a political tool. But this time they were just put in a different context... I think most people could get the underlying message. But many may not. As I said, it is history that the powers-that-be are attempting to sweep under the rug. And as for the military, they came because it was their duty... The show at Khon Kean is a milestone for me. I could express what I wanted, although the powers-that-be were trying to intervene. Nutdanai Jitbanjong; <https://newbloommag.net/2018/11/02/nutdanai-jitbanjong-interview/>
Below right: Teerawat Mulvilai, *Untitled*, 2020,
taken during the Mob Fest protest event, Bangkok
Image courtesy the artist



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Naem Mohaiemen, *Two Meetings and a Funeral*, 2017
Image courtesy the artist



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The Otolith Group, *Nucleus of the Great Union* (film still), 2017
Image courtesy the artists and LUX, London



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John Akomfrah, *The Unfinished Conversation*, (film stills), 2012
Images courtesy the artist and Lisson Gallery, London