

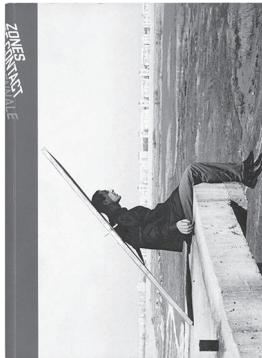
IMAGE NOTATIONS



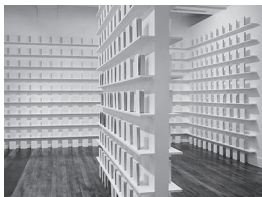
Cover
Guo Jian, *Do You Feel Anything?*, 2021
Photo courtesy the artist and Arc One Gallery, Melbourne

The inspiration for *Do You Feel Anything?* comes from Western religious paintings in which Christ's wounds are seen and examined (the Five Holy Wounds). Since I was a little kid, Monkey King is my favourite character, in the book *Journey to the West* Monkey King is a rebellious dissident or troublemaking character who challenges or makes fun of powerful and conservative societies, and has always been punished but never gives a shit about it. People choose a mask to wear to become the character they want to be. Wearing a mask in public can be considered a threat to the existing order, culturally and politically. As a participant and witness both in Tiananmen Square in 1989 and 2015 in Hong Kong I saw the fall of them before my eyes, and the incompetent reaction of the West that made me feel so wounded.

Guo Jian, 16 September 2021.
Guo Jian 郭健 and his art, are products of the last fifty years of violence and tumultuousness in China, from the Cultural Revolution in the 1960s and 1970s, to the Sino-Vietnam war at the beginning of the 1980s, and through to the horrors of the Tiananmen Square incident. At the end of the 1970s at age seventeen, he enlisted in the People's Liberation Army during a recruitment drive to support the Sino-Vietnamese war, initiated by the country's then leader Deng Xiaoping. The grim reality of his military experiences permanently transformed him from the idealistic young promoter of the ideology of the army and communist party as he served as a propaganda poster painter. As with many of his peers, his military experiences left him both cynical and with a new found critical perspective. After leaving the army he returned to his hometown and was the propaganda officer in a transport company. His time in the army would later serve as fertile source material for his artwork. After leaving the army, Guo Jian enrolled in the National Minorities "Minzu" University and studied art in Beijing during China's "85 New Wave" art movement period. His perspective turned a full 180 degrees as a result of the horrors that he and his classmates witnessed on the streets of Beijing in June 1989. Guojian's art is not about preaching or converting others but rather a reflection of his observations from both sides of propaganda and art. As a result of his first hand perspective both from within the propaganda function, as well as from the outside looking in, he also sees abundant commonalities in the Chinese and Western approaches to persuasion... His subjects wrestle with the inherent contradictions: high ideals verses blighted reality, heroism verses villainy, patriotism and valour verses betrayal and loathing. He speaks of the lines easily blurred between terror, euphoria, aggression and lust. He also nods to the commonality and empathy of soldiers across borders. Soldiers don't start wars, governments do; but it is the soldiers who serve and suffer the horrors; <https://guojianart.com/about-english/>



Page 15
Front cover of the 2006 Biennale of Sydney:
Contact Zones catalogue



Page 17
Emily Jacir, *Material for a Film*, 2006
Photos courtesy the artist
Top: One of the 13 bullets fired at Wael Zuaiter hit volume two of *One Thousand and One Nights* which he carried on him when he was assassinated by the Israeli Mossad in Rome, 16 October 1972

Middle: Emily Jacir fires at 1,000 blank books at a shooting range in Sydney using a .22 calibre pistol, the same gun used by the Mossad
Bottom: 2006 Biennale of Sydney installation detail; <https://electronicintifada.net/content/material-film-performance-part-2/7053>



Page 18
Antony Gormley, *Asian Fields*, 2003 installation views 2006 Biennale of Sydney: *Zones of Contact*
Photos courtesy the artist and White Cube, London





Page 21
Chen Chieh-jen, *Bade Area* (video stills), 2005
Photos courtesy the artist



Page 22
Top: Raedah Saadeh, *Untitled*, 2006 installation
2006 Biennale of Sydney: *Zones of Contact*
Bottom: Raedah Saadeh, *Voyage to Jerusalem*, 2006
performance Biennale of Sydney: *Zones of Contact*
Photos courtesy the artist
Saadeh was born in Umm Al-Fahem, Palestine, and educated at the Bezalel Academy of Arts and Design in Jerusalem, where she now teaches. Her life in Jerusalem is one of several states of occupation and contradiction: a concrete wall, fences, checkpoints, curfews, stone barriers and also a home, a language and cultural and social expectations. She is a Palestinian with an Israeli passport, and also an artist and therefore an

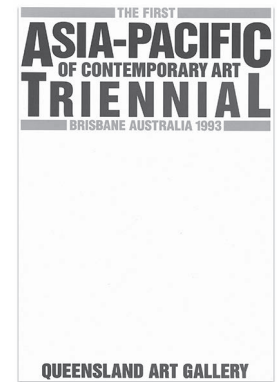
unconventional, even rebellious woman living in a traditional Middle Eastern society. Through installation, performance and photography she focuses on her own body, like a Cindy Sherman of the Middle East, to address her concerns and frustrations and bring them to a wider audience; http://www.contemporarypractices.net/essays/volume6/profile/Raeda%20Saadeh_37-39.pdf



Page 25
Zhao Zhao, *Officer*, 2011
Photo courtesy the artist
Zhao's paintings, sculptures and videos address realities in his country, as well as documenting his life and those of his friends. One of those friends happens to be Ai Weiwei, the world famous artist who was imprisoned for two and a half months (2011). Zhao worked as his assistant for seven years. Ai is of a different generation of artists than Zhao, yet the two have much in common. Both grew up far from Beijing, because earlier generations of their families had been exiled to the deserts of northwestern China... Zhao was supposed to have a major solo exhibition in New York, at a gallery owned by Christophe Mao, an art dealer active in both Beijing and New York. For Zhao the exhibition would have been an important step toward making a name for himself internationally. He packed up a large number of his works to be shipped by sea, but the shipment never left the northern port of Tianjin. China's powerful customs police confiscated the cargo. One of the items seized was a sculpture of Zhao's that consists of the shattered pieces of a concrete statue, a figure of an enormous police officer. The number on the officer's uniform is the date on which Ai Weiwei was arrested in 2011. Zhao made the sculpture during Ai's imprisonment, and constructed it from the start as a ruin. Zhao showed the work publicly for the first time in October 2011, at Mao's Beijing gallery. At the time, the authorities didn't yet seem interested in Zhao. It wasn't until a later exhibition that police showed up at Mao's gallery a few days before the opening and ordered Zhao's sculpture removed from the group show. Their rationale: it wasn't art. Zhao relates that after his art shipment was confiscated, he was informed he had to pay a fine of 300,000 yuan, the equivalent of €38,000. It was a penalty imposed for no crime, when in fact the authorities had simply refused to export his works... Zhao says that he was further informed that even after paying the fine, he would not get his work back but he would be allowed to view it one last time before it is destroyed; Von Ulrike Knöfel, *Spiegel International*, 28 August 2012; <https://www.spiegel.de/international/world/in-china-artists-like-zhao-zhao-face-political-oppression-a-851403.html>



Page 26
Gulnara Kasmalieva and Muratbek Djumaliev, *A New Silk Road: 'Algorithm of Survival and Hope'* (video stills), 2006
Photos courtesy the artists



Page 28
Asia Pacific Triennial catalogue cover 1993

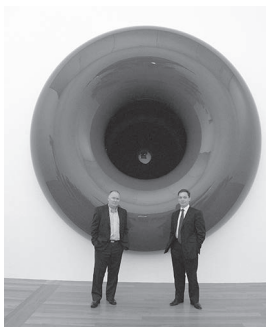
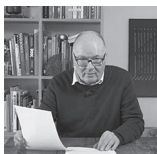


Page 31
Peter Tyndall, *detail A Person Looks At A Work Of Art/ someone looks at something... QLD: 1979 (PUPPET CULTURE FRAMING SYSTEM)*, 1979
Photo courtesy the artist and Anna Schwartz Gallery, Melbourne

IMAGE NOTATIONS



Page 32
Top: Lachlan Hurse, *Rock Against Petersen*, 1983
Photo courtesy the artist
Middle: Car bumper sticker from the 1987
Joh for PM campaign
Bottom: Queensland Art Gallery exterior 1982



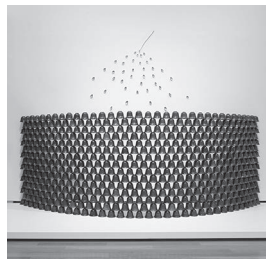
Page 35
Top: Doug Hall, screen grab from the video talk; <https://acca.melbourne/program/defining-moments-first-asia-pacific-triennial-of-contemporary-art/>
Bottom: Anish Kapoor, *Untitled*, 2006-07
Photo courtesy the artist
Doug Hall with Director Tony Ellwood, 2007.
This commissioned sculpture is dedicated to former Queensland Art Gallery Director Doug Hall, AM, in recognition of his 20-year contribution to the Gallery and to Queensland.



Page 36
Zhang Xiaogang, *Three comrades* from *Bloodline: The big family series*, 1994
Photo courtesy the artist



Page 39
Dadang Christanto, *For those: Who are poor, Who are suffer(ing), Who are oppressed, Who are voiceless, Who are powerless, Who are burdened, Who are victims of violence, Who are victims of a dupe, Who are victims of injustice*, 1993
Photo courtesy the artist

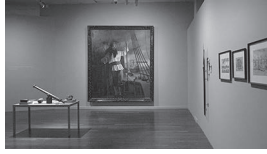


Page 41
Montien Boonma, *Lotus sound*, 1992
Photo courtesy Montien Boonma Estate



Page 42
Xu Bing, *A book from the sky*, 1987-91
Photo courtesy the artist





Pages 44, 47

Ahmad Fuad Osman, *Enrique de Malacca Memorial Project*, 2016–ongoing
Photos courtesy the the artist and A+ Works of Art, Kuala Lumpur

Ahmad Fuad Osman's work often explores abuse of power and historical amnesia in order to challenge canonical narratives. *Enrique de Malacca Memorial Project* is a fictional memorial based on historical evidence, scholarly interviews and oral religious records. In this expansive installation of video, painting and sculpture, which also represents 16th-century documents, coins, weaponry and clothing, the artist reconstructs a lost character and a vanished archive to negotiate the identity of a man celebrated in Malaysia, Indonesia and the Philippines... the artist questions not only how history is written but also who determines the value of what it holds; <http://sharjahart.org/sharjah-art-foundation/projects/enrique-de-malacca-memorial-project-2016ongoing>



Page 48

Jompet Kuswidananto, *Keroncong Concordia*, 2019
Photo courtesy the artist

Exploring Indonesia's colonial history, Jompet Kuswidananto's *Keroncong Concordia* examines greed and desire for social control through fragmented memory and residual folk tunes... The project features a large glass chandelier in the shape of a bird that has crashed to the ground and partially shattered. This scene symbolizes the fragmented memories of the Keroncong Concordia community, which are also reflected in the moving images and carpets of this installation, conveying their experiences and opinions as citizens, subjects and Dutch Royal Army soldiers; <http://sharjahart.org/sharjah-art-foundation/projects/keroncong-concordia-2019>



Page 51

Tintin Wuilia, *Terra Incognita, Et Cetera*, 2009
Photo courtesy the artist and Osage Gallery, Hong Kong



Page 53

Tuan Andrew Nguyen, *The Specter of Ancestors*, 2019
Photo courtesy the artist and James Cohan, New York

The Specter of Ancestors Becoming is a four-channel video installation that continues on from the echoes of French colonial subjects. Senegalese soldiers, or *tirailleurs*, were among the forces deployed to Indochina to combat the Vietnamese uprising against French rule. During the war and after the French defeat at Dien Bien Phu hundreds of Vietnamese women and their children migrated to West Africa with Senegalese husbands who had been stationed in Indochina. Many other soldiers left their wives and took only their children, while still others took mixed or Vietnamese children not their own and raised them in Senegal without connection to their origins... However, instead of stories of solidarity, he was confronted with the legacies of colonial prejudice, in which power plays across colour, class and faith complicated relations between native colonial subjects and their offspring. Nguyen's work is a collaboration with Vietnamese-Senegalese descendants who imagine scenes based on their desire to activate and reexamine their relationship to the past. Three writers in particular create imagined conversations with and between their parents or grandparents that highlight nuances in strategies of remembering. As narrators and actors, the voices of these descendants embody a historical conscience that challenges understandings of decolonizing societies; <https://www.tuanandrewnguyen.com/thespecterofancestorsbecoming>



Page 54

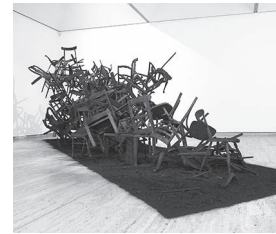
Ampannee Satoh, *TUGU 1370 : 1425*, 2018–19
Photo courtesy the artist

Shaped like an oversized golden bullet, this monument is rumoured to house the remains of Thai soldiers involved in bloody confrontations with villagers and insurgents at Dusun Nyor in 1948... the work's final incantation from the Quran merges with the ambient sound of nature to offer a prayer of respect and protection. The artist's images make visible the militarized Buddhist ideology in Thailand and their 'truth' management; <http://sharjahart.org/sharjah-art-foundation/projects/ampannee-satoh-various-works-20182019>



Page 56

Luke Roberts, *Mars Rusting*, 2019
Photo courtesy the artist and Milani Gallery, Brisbane



Page 58

Rushi Anwar, *Irtal (Expel), Hope and the Sorrow of Displacement*, 2013–ongoing
Photo courtesy the artist



Page 61

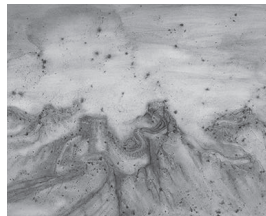
Phaptawan Suwannakudt, *RE al-re-g(l)ory*, 2021
installation detail, *The National*, Art Gallery of NSW, Sydney

Photo courtesy the artist
Photo AGNSW Felicity Jenkins
RE al-Re-g(l)ory (2021) are paintings of Thai government propaganda posters, the likes of which surrounded Suwannakudt when she was growing up in Thailand in the 1960s and 1970s. They were part of an anti-communist campaign that the Thai government promoted, which was most likely funded by the United States Information Service, who had a presence in Thailand at the time. The posters are often a comparison between a perceived good versus evil. One side, called Communist, depicts what life could be like under communist rule; the other, Free State, shows life under 'democracy', in other words—Thai monarchical military rule; [https://www.the-national.com.au/artists/phaptawan-suwannakudt/RE%20al-re-g\(l\)ory/](https://www.the-national.com.au/artists/phaptawan-suwannakudt/RE%20al-re-g(l)ory/)

IMAGE NOTATIONS



Page 65
Lorraine Connelly-Northey, *Narrbang Galang*, 2021
Photo courtesy the artist
Photo Zan Wimberley



Pages 66–73
Guo Jian, *March to the Execution*, 2021
Guo Jian, *The Arrow Punishment*, 2021
Guo Jian, *In the Face of the Gunmen*, 2021
Guo Jian, *Inspection*, 2021
Guo Jian, *All You Have is the Guns*, 2021
Guo Jian, *The Scream after Edvard Munch*, 2021
Guo Jian, *The Bloody Great Wall*, 2021
Guo Jian, *Bloody Warning*, 2021
Photos courtesy the artist and Arc One Gallery, Melbourne



Pages 74–79
Khadim Ali, *Invisible Border 1*, 2020
Khadim Ali, *Invisible Border 4*, 2020
Khadim Ali, *Sermon on the Mount*, 2020
Khadim Ali in collaboration with Sher Ali, *Urbicide 2*, 2020
Photos by Marc Pricop
Khadim Ali in collaboration with Sher Ali, *Urbicide*, 2019
From *Flowers of Evil*, installation view Sharjah Biennial 14: *Leaving the Echo Chamber* 2019, commissioned by Sharjah Art Foundation.
Photos courtesy the artist and Milani Gallery, Brisbane
Text <https://artdesign.unsw.edu.au/unsw-galleries/khadim-ali-invisible-border>
Invisible Border: an Institute of Modern Art touring exhibition at the UNSW Galleries, Sydney, 2021
Curator Liz Nowell



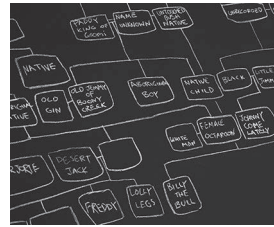
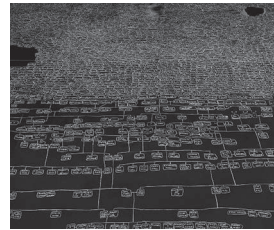
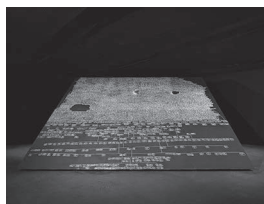
Pages 80, 84
 Archie Moore, *Kamilaroi Neytion*, from the series *United Neytions*, 2014–17
 Archie Moore, *United Neytions*, 2014–17
 Installation view, *The National*, 2017
 Photos courtesy the artist and The Commercial, Sydney
 Photos Sofia Freeman



Page 86
 Alex Gawronski, *Threshold #1*, 2017
 Installation view, *The National*, 2017
 Photo courtesy the artist



Page 91
 Top: James Tylor, *We Call This Place (Kauwiyarlungga)*, 2020
 Bottom: James Tylor, *We Call This Place (Karidilla)*, 2020
 Photos courtesy the artist and GAG Projects, Adelaide



Pages 94, 97, 99, 100, 103, 104
 Archie Moore from top: *Blood Fraction* (detail), 2015; *Graph of Perennial Disadvantage* (detail), 2021; *Blood Fraction*, 2015; *Graph of Perennial Disadvantage* (installation detail), 2021; *Family Tree*, 2021; *Family Tree* (both details), 2021
 Installation views UNSW Galleries, Sydney
 All photos Zan Wimberley
 Photos courtesy the artist and The Commercial, Sydney
The Colour Line brings together a presentation of new and recent works by Kamilaroi/Brisbane artist Archie Moore in dialogue with drawings by African American scholar and activist W.E.B. Du Bois (1868–1963). Archie Moore's ongoing interests include key signifiers of identity—skin, language, smell, home, flags—as well as the borders of intercultural understanding and misunderstanding, including the broader concerns of racism... *Blood Fraction* deals with the politics of skin and the words used to classify, quantify and assign meaning based on race. It is in response to various public commentators who question a person's Aboriginality, authenticity and legitimacy. One drop of Aboriginal blood is all it takes for most Aboriginal people to accept you but if you're not "Full Blood", then you're not a "real Aborigine" to others. Displayed as a colour chart or a sliding scale of skin tones it highlights the absurdity of breaking down a human being's self into words with mathematical prefixes like 'Octoroon'. Archie Moore, 2017. UNSW Galleries exhibition overview



Page 106
 The deserted Jerusalem Airport; <https://www.haaretz.com/israel-news/MAGAZINE-jerusalem-s-posh-airport-now-home-to-weeds-here-s-what-it-looks-like-1.9728340> Photo Ohad Zwigenberg

IMAGE NOTATIONS



Page 107

Lydda Airport building showing a Misr and Palestine Airways plane, 1936; <https://picryl.com/media/lydda-airport-airport-building-showing-a-misr-plane-and-palestine-airways-plane>



Page 109

Khalil Rabah, *The United States of Palestine Airlines*, (detail and ongoing installation), 2007
Photos courtesy the artist and Sfeir-Semler Gallery, Hamburg/Beirut



Pages 100, 111

Emily Jacir, *Lydda Airport* (video stills), 2009
Photos courtesy the artist and Alexander and Bonin, New York



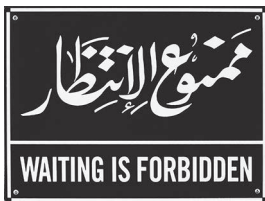
Page 113

Taysir Batniji, *Suspended Time*, 2006
Photo courtesy the artist and Sfeir-Semler Gallery, Hamburg/Beirut



Page 115

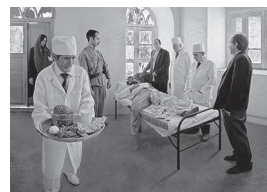
Raedah Saadeh, *Penelope*, 2010
Photo courtesy the artist
Saadeh personifies the absurdity of the Israeli-Palestinian conflict... By drawing attention to the artifice of the image, she is more concerned with highlighting disjuncture, discord and displacement and so structures her images accordingly; <https://aestheticmagazine.com/raeda-saadeh-true-tales-fairy-tales-rose-issa-projects-london/>



Page 116

Top: Rockets from Gaza, on right, fired towards Israel from Beir Lahia in the northern Gaza Strip on 14 May, 2021, while Iron Dome interceptor missiles, on left, rise to meet them. This photograph, captured by Anas Baba of the French news agency AFP, has become synonymous with the 2021 Israel-Palestine crisis; sourced multiple Twitter accounts and <https://www.>

[timesofisrael.com/deadly-duel-photos-capture-battle-between-iron-dome-and-hamas-rockets/](https://www.timesofisrael.com/deadly-duel-photos-capture-battle-between-iron-dome-and-hamas-rockets/)
Bottom: Mona Hatoum, *Waiting is Forbidden*, 2006–08
Photo courtesy the artist and Galerie Max Hetzler, Berlin | Paris



Pages 118, 122–123, 126–127, 130–131, 133, 134

Azadeh Akhlaghi from the top:
Forough Farrokhzad, 13 February 1967
Azar Shariat Razavi, Ahmad Ghandchi, Mostafa Bozorgnia, 07 December 1953
Mirzadeh Eshghi, 03 July 1924
Marzieh Ahmadi Oskui, 26 April 1974
Sohrab Shahid Sales, 01 July 1998
Mahmoud Taleghani, 10 September 1979
Mohammad Farrokhi Yazdi, 17 October 1939
From the series *By An Eyewitness*, 2012
Photos courtesy the artist and Mohsen Gallery, Tehran