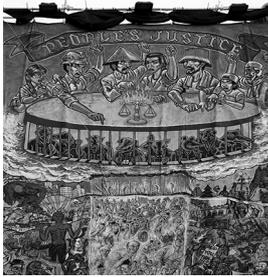


IMAGE NOTATIONS



Front cover

Taring Padi, *People's Justice*, 2002
Photo courtesy the artists

In the days after documenta's opening, one work immediately generated a windfall of controversy. Taring Padi's *People's Justice* is... an epic depiction of various historical events in Indonesia, where the collective hails from. Created 20 years ago for the 2002 South Australian Art Festival in Adelaide, the work charts a period of Indonesian history spanning from the 1960s to the turn of the century... One particular focus of the mural is the genocide of 1965, in which hundreds of thousands of Communists, leftists, Gerwani women, Chinese people, Javanese Abangan people, and more were murdered by state-operated forces. The mural alludes to some historians' claims that Israeli intelligence helped the regime of Sukarno, Indonesia's first president, conduct the genocide. The genocide ultimately gave way to a coup that led to the rise of Suharto, who held a dictatorship in the country for over 30 years, until his resignation in 1998, the year that Taring Padi formed. Almost as soon as the piece went up, pictures of the anti-Semitic imagery made their way around social media, and a wide-scale outcry ensued... Several days after its installation, the Taring Padi mural was covered over with a black fabric. The following day, documenta said it had made the decision to take away the mural altogether. Taring Padi said the work was not supposed to be anti-Semitic, adding, "This work then becomes a monument of mourning for the impossibility of dialogue at this moment.

This monument, we hope, will be the starting point for a new dialogue." Taring Padi apologised for the work and, in a follow-up statement, later admitted that depicting the anti-Semitic imagery was a "mistake." Alex Greenberger, 22 July 2022; <https://www.artnews.com/art-news/news/what-is-documenta-15-antisemitism-controversy-1234635001/>



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Graphic design for the 13th Istanbul Biennial by LAVA, Amsterdam



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Taksim Square during Occupy Gezi, 2013
Testifying to the political dimension of urban public space, the occupation of Gezi Park transformed a protest against an urban planning project into a historic struggle for democracy. It is estimated that more than three million people were directly involved in the biggest demonstrations Turkey had seen for decades, comparable with those of the Arab Spring (2010–11), the Indignados (2011), the Occupy movement (2011) and even those of May '68 in France. On 8 June, Mayor Topbaş publicly retracted and distanced himself from the decision to open a shopping centre and hotel inside the future replica of the old barracks, announcing that he was studying plans to go ahead with a public museum instead. A week later the Gezi Park camp was officially dismantled but the "chapulling" [Erdoğan labelled the demonstrators "çapulcu", "marauders" in Turkish] movement continued to apply pressure from other parts of the city and, indeed, from all over the country. Eventually, local and international social pressure obliged President Erdoğan to cancel his construction plans for the park. *Public Space*, <https://www.publicspace.org/works/-/project/h312-occupy-gezi>



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Erdem Gunduz during his Standing Man protest Taksim Square, Istanbul, 2013
Photo <https://resistology.files.wordpress.com/2013/06/duranadam.jpg>
A single man who started standing silently in the middle of Istanbul's city centre has provoked a silent struggle across Turkey for the right to protest. The young man, later identified as performance artist Erdem Gündüz, stood in the same place without moving for eight hours on June 17, staring at the flag of modern Turkey's founder Mustafa Kemal Atatürk on the Atatürk Culture Center. The police have been limiting access to the city centre following the crackdown on Gezi Park protesters. Over the weekend, the police evacuated the city centre to stop the Gezi Park occupation, which started three weeks ago against a controversial renovation plan, and the Istanbul Metropolitan Municipality planted trees and flowers in the park, which is closed to the public now. Turkish Interior Minister Muammer Güler

has said that the protest would not be subject to an intervention unless it began to constitute a menace against public order... "If it doesn't turn into an act of violence, does not disrupt the public order and does not limit other people's freedom, everyone has such a right [to stage a protest]" ... Union of Turkish Bar Associations head Metin Feyzioglu also declared that the standing man's act was not a crime according to the Turkish Criminal Code. "Standing does not constitute a crime by any means," he said, adding that there was no stance more democratic than this. "Humanity cannot find a more democratic type of protest," he said... The protest spread across the country hours after Gündüz's launch; <https://www.hurriyetdailynews.com/standing-man-inspires-a-new-type-of-civil-disobedience-in-turkey--48999>



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Top: Atatürk Cultural Center, Taksim Square, Istanbul, with banners of left wing groups, Gezi Park occupation, early-June 2013. Immediately after the siege, the police removed banners hung by left-wing groups and replaced them with a portrait of Atatürk flanked by two Turkish flags. In an uncharacteristic departure from the usual iconography of the present regime, a portrait of Prime Minister Erdoğan is conspicuous by its absence; <https://bubkes.org/2013/06/24/gezi-park-taksim-square-ataturk-cultural-center-during-and-after-occupation-plus-a-word-on-the-iconography-of-public-space/>
Photo uncredited
Middle/bottom: Halil Altindere, *Wonderland* (video stills), 2013
Photos courtesy the artist and Pilot Gallery, Istanbul
Wonderland is a document of anger, resistance and hope voiced by the children of Sulukule, a neighbourhood which for six centuries hosted the Roma population and their culture, and was demolished... as part of an urban transformation project. As the prosperity promised by the Public Housing Project (TOKI)... ends up serving nothing more than social inequality, poverty and infrastructural problems, the deep-rooted lifestyle shaped with music and dance of the people of Sulukule faces oppression and irreversible corrosion. Istanbul's adventure of concretisation, gentrification... is voiced by the [hip-hop/rap] group Tahribad-i İsyân and accompanied by Altindere's visuals which land a punch in our stomach, producing a dreamlike reality that is difficult to digest.
13th Istanbul Biennial guidebook



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Gayatri Spivak, Imperatives to Reimagine the Postcolonial, March Meeting 2022. As global neoliberalism becomes the main instrument of exploitation, ideological oppression, and subalternisation, we have to re-imagine what the colonies were... What was there before the colonies? Did all deployment of power relations start with the colonies?... Are we nothing but post-colonial? As planetary destruction by human greed is upon us, the mindset change that is required must accommodate such questions and more; <https://sharjahart.org/sharjah-art-foundation/events/march-meeting-2022-imperatives-to-reimagine-the-postcolonial>



brick kilns to endure their extreme heat. After years of exposure, their feet become numb and hard like the bricks themselves.
Wall text, 2022 Berlin Biennale: *Still Present!*



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Top and bottom: *Neos Aristophanes*, installation view (and detail) at the 3rd Athens Biennale *MONODROME*, 2011
Chromolithographies from the *Neos Aristophanes* magazine, circa 1889–94, part of the National Historical Museum Collection. Photography reproduction Klaus-Válin von Eickstedt
Photos by Margarita Myrogianni



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Birender Yadav, *Walking on the Roof of Hell*, 2016
Photos courtesy the artist
The promise of modernity in India has often been linked to industry as an engine to lift the country out of poverty. Sadly, the very industry that this political utopia is based on is entrenched in exploitative practices. Typically, brick workers are landless bonded laborers. *Walking on the Roof of Hell* consists of thirty pairs of wooden khadau sandals that these workers use when treading the



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Top: Taring Padi, *People's Justice*, 2002
Photo courtesy the artists
Bottom: Mayuri Chari, *I was not created for pleasure*, 2022
Photo courtesy the artist
In the installation, *I was not created for pleasure* (2022), on view at the 12th Berlin Biennale, [Mayuri Chari] has affixed cow dung cakes to a wall, mocking the tradition of banishing menstruating women (seen as impure) from the home, whereas the use of cow dung as fuel and in religious purification rituals is accepted. For thousands of years, Indian miniatures depicted sensual forms and various aspects of nudity, especially within narratives of society and culture. However, recently Chari was excluded from a museum exhibition due to the presence of nudity in her works. In another group exhibition, the venue owners asked her to remove her stitched work, which celebrated the body of a woman who could have been a victim of body shaming. Instead, she covered it with a black curtain that read, "Don't open, I am nude inside." Sumesh-Manoj-Sharma; <https://12.berlinbiennale.de/artists/mayuri-chari/>



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Top: Andreas Angelidakis, *Crash Pad*, 2013
Photo courtesy the artist
Andreas Angelidakis designed a multi-purpose room with a library... It picks up the idea of the intellectual 19th century salon as setting for cultural and political conversations. Angelidakis arranges Greek folklore rugs handmade in the Greek countryside in an Ottoman tradition. Thus the project refers to the German intellectual and scholar imagination of the Ancient Greece at that time that was inspired by contemporaneous researches like Heinrich Schliemann's archeological excavations of those ideal ruins. The European idea of an ancient glory was a projection significantly developed by classicists like Johann Wolfgang von Goethe in the 19th century and followed by circles like the "George-Kreis" around German poet Stefan George at the turn of the century. It originated the imaginary of Greece as the heart of European's civilisation and occidnet culture until today. There is also an economic parallel to today that *Crash Pad*

IMAGE NOTATIONS

refers to: The liberation of the nation in 1830 and the introduction of the concept of a Modern Greece after the Greek War of independence was accompanied by differences and struggles between Britain and Turkey. It led to the first bankruptcy of modern Greece in 1895. In order to supervise the debt of Greece, the original version of the International Monetary Fund (IMF) was put in place by France, England and Germany. Today we find Greece and Germany in an awkward financial exchange and somehow history repeats itself. 8th Berlin Biennale press release. Bottom: *Neos Aristophanes* (detail), 3rd Athens Biennale *Manodrame*, 2011
Chromolithographies from the *Neos Aristophanes* magazine, circa 1889–94, part of the National Historical Museum Collection. Photography reproduction Klaus-Valtin von Eickstedt
Photo by Margarita Myrogianni

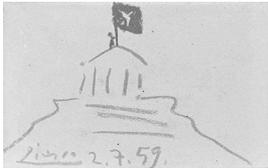


Page 53
Stefanos Tsivopoulos, *Lost Monument* (video stills), 2009

Photos courtesy the artist
With the Truman Doctrine... the United States would provide political, military and economic assistance to all democratic nations under threat from external or internal authoritarian forces. The Truman Doctrine effectively reoriented U.S. foreign policy, away from its usual stance of withdrawal from regional conflicts not directly involving the United States, to one of possible intervention in far away conflicts. The Truman Doctrine arose from a speech delivered by President Truman before a joint session of Congress on March 12, 1947. The immediate cause for the speech was a recent announcement by the British Government that it would no longer provide military and economic assistance to the Greek Government in its civil war against the Greek Communist Party. Truman asked Congress to support the Greek Government against the Communists. He also asked Congress to provide assistance for Turkey, since that nation, too, had previously been dependent on British aid. At the time, the U.S. Government believed that the Soviet Union supported the Greek Communist war effort and worried that if the Communists prevailed in the Greek civil war, the Soviets would ultimately influence Greek policy... a number of other foreign policy problems also influenced President Truman's decision to actively aid Greece and Turkey. In 1946, four setbacks, in particular, had served to effectively torpedo any chance of achieving a durable post-war rapprochement with the Soviet Union: the Soviets' failure to withdraw their troops from northern Iran in early 1946 (as per the terms of the Tehran Declaration of 1943); Soviet attempts to pressure the Iranian Government into granting them oil concessions while supposedly fomenting irredentism by Azerbaijani separatists in northern Iran; Soviet efforts to force the Turkish Government into granting them base and transit rights through the Turkish Straits; and, the Soviet Government's rejection of the Baruch plan for international control over nuclear energy and weapons in June 1946. In light of the deteriorating relationship with the Soviet Union and the appearance of Soviet meddling in Greek and Turkish affairs, the withdrawal of British assistance to Greece provided the necessary catalyst for the Truman Administration to reorient American foreign policy. Accordingly, in his speech, President Truman requested that Congress provide \$400 million worth of aid to both the Greek and Turkish Governments and support the dispatch of American civilian and military personnel and equipment to the region. Truman justified his request on two grounds. He argued that a Communist victory in the Greek Civil War would endanger the political stability of Turkey, which would undermine the political stability of the Middle East... Truman also argued that the

United States was compelled to assist "free peoples" in their struggles against "totalitarian regimes," because the spread of authoritarianism would "undermine the foundations of international peace and hence the security of the United States." The Truman Doctrine, 1947, Office of the Historian; <https://history.state.gov/milestones/1945-1952/truman-doctrine>

The Marshall Plan, formally European Recovery Program, (April 1948–December 1951), was a US-sponsored program designed to rehabilitate the economies of seventeen western and southern European countries in order to create stable conditions in which democratic institutions could survive. The United States feared that the poverty, unemployment, and dislocation of the post-World War II period were reinforcing the appeal of communist parties to voters in western Europe... Aid was originally offered to almost all the European countries, including those under military occupation by the Soviet Union. The Soviets early on withdrew from participation in the plan, however, and were soon followed by the other eastern European nations under their influence. This left the following countries to participate in the plan: Austria, Belgium, Denmark, France, Greece, Iceland, Ireland, Italy, Luxembourg, the Netherlands, Norway, Portugal, Sweden, Switzerland, Turkey, the United Kingdom, and West Germany; <https://www.britannica.com/event/Marshall-Plan>



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Top: Stelios Faitakis, *Socrates Drinks the Conium*, installation view at the 1st Athens Biennale: *Destroy Athens*, 2007
Photo courtesy the artist and The Breeder, Athens
The work of Stelios Faitakis negotiates diverse styles and traditions, combining street art culture with Byzantine iconography, Cretan folk art, Mexican Muralism and Japanese art. Eastern traditions intermingle with Western culture in a unique artistic vision, where scenes from everyday life can be viewed through a plethora of metaphors and symbols. The invocation of religious conventions through the depiction of halos and extensive use of gold elevates his earthy figures to a divine status and moreover invests the scenes with a sense of eternity... The art critic Andrea Gilbert comments on political art and Stelios Faitakis's work: "Political art, to be truly successful, must not only relate to the era and place of its creation but also transcend the topical, to speak a universal language, and to carry its impact into the future... art as a voice of dissent against normative societal values and as a means of deconstructing and undermining perceptions and systems, demonstrating that although art cannot change the world, it can certainly make people think... Stelios Faitakis conflates the anarchic gesture of street art, the socialist message of Mexican mural painting, and the devotional persuasion of Byzantine hagiography into a multivalent pictorial idiom that acknowledges the fundamental communicative power of the narrative image... creates a universal iconography that speaks to 'The People' across time and culture." *Artnmap*, Stelios Faitakis; <https://artnmap.com/thebreeder/exhibition/stelios-faitakis-2009?print=do>
Bottom: Pablo Picasso, *Le Parthénon*, 1959
Installation view at the 1st Athens Biennale: *Destroy Athens*, 2007



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Afifa Aleiby, *Gulf War*, 1991
Photo courtesy the artist
Photo by Ala Younis



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Installation view, *Natasha 2022* Singapore Biennale
Left: Afifa Aleiby, *Intifada*, 1989
Right: Kanitha Tith, *Hut Tep Soda Chan (Hut of an Angel)*, 2011/2017
Photo courtesy the artists
Photo by Ala Younis



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Top: Kanitha Tith, *Hut Tep Soda Chan (Hut of an Angel)*, 2011/2017

Photo courtesy the artist

Hut Tep Soda Chan (Hut of an Angel) borrows its title from a famous Khmer film from 1968, a love story between an angel and a mortal man, with the former relinquishing her riches to be with the latter. It illustrates how the poor, though materially impoverished, are rich in happiness and love... Tith invited her neighbours to contribute objects from their home to her work, including personal belongings such as pictures and fishing equipment, and conversations around the items as extensions of their owners soon ensued. Standing as a mini anthropological 'museum,' *Hut Tep Soda Chan* continues to play an important role in documenting the effects of economic and social change in Cambodia in the private, public and urban spheres; <https://www.singaporeartmuseum.sg/about/our-collection/hut-tep-soda-chan>

Bottom: Zarina Muhammad, *Moving Earth, Crossing Water, Eating Soil*, 2022

Photo courtesy the artist

The title of the work alludes to the multiple historical identities of Pulau Sekijang Bendera (currently known as St John's Island). The work draws inspiration from islands that have lost their names, shapeshifting creation myths, lines plotted by animal navigation, trickster tides, submerged reefs and maritime arteries. The work unfolds over nine archetypal signatures and departure points... These nine points are presented as a diorama of (inter)cardinal directions, palimpsests and constellations that can be read or experienced through a variety of ways and engages with the entanglements of various knowledge systems; <https://www.singaporebiennale.org/artists/zarina-muhammad>



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Zarina Muhammad, *Moving Earth, Crossing Water, Eating Soil*, 2022

Photo courtesy the artist



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Top: Heman Chong, *The Library of Unread Books*, 2016-ongoing

Photo courtesy the artist

The Library of Unread Books is a living reference library with a collection of over 700 titles, which traces the perimeters of knowledge and reflects on notions of access, excess and the politics of redistribution. Every book in the collection [has been] donated by an individual who did not read it when it was in their possession... *The Library of Unread Books* sheds light on these once-hidden-away titles to emphasise shared knowledge... Umberto Eco famously called for an "antibrary" made up of unread books. The novelist and scholar argued that read books are far less valuable than unread ones and that a library should contain as much of what one does not know as finance might allow. "You will accumulate more knowledge and more books as you grow older, and the growing number of unread books on the shelves will look at you menacingly"; <https://www.singaporebiennale.org/artists/heman-chong>

Bottom: Raed Ibrahim, *Scripted Tablets*, 2022

Photo courtesy the artist

Forty-five engraved terracotta clay tablets each depict a unique scene or texture. The near-infinite permutations of available arrangements demonstrate the ways readings of history can be arbitrated over time, while the use of clay indicates the vulnerability of historical accounts to the elements and their ability to be reformed. Working with a symbolic lexicon ranging from the obviously representational (one tablet features a loose circle of electrical plugs, and another, sun and wind on skyscrapers), to the abstract, Ibrahim's wry ordering also recalls the rhythms and structures of a new grammar and its ability to propose a new sense of the world. Alfonso Chiu, *Ocula*; <https://ocula.com/magazine/features/will-the-singapore-biennale-speak/>



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Maile Meyer and Drew Kahu'aina Broderick, *KIPUKA (for "Natasha")*, 2022

Photo courtesy the artists

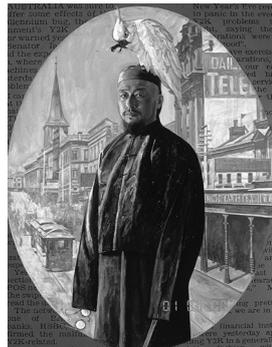


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Fan Dongwang, *Shifting Perspectives and the Body* #3, 1999-2001

Photo courtesy the artist

The artist uses shifting perspectives as method (sculptural painting) to analyse different art styles while using shifting perspectives as metaphors to convey different cultural aspects. The environment (or the association of the forms) determines the concept of the object. The painting shows a series of mannerisms and conventions of shifting perspectives that serve in a way to impose a hidden order upon surface chaos to achieve a visual poetic; <https://www.fandongwang.com/shifting-perspective-painting>



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Top: Shen Jiawei, *Seven Self-Portraits*, 1996

Bottom: Shen Jiawei, *Suddenly Back to 1900*, 2000

Photos courtesy the artist

In [*Seven Self-Portraits*], Jiawei Shen has borrowed the conception of reincarnation from the Buddhist faith to express some of his feelings about history and his life. The work is comprised of seven self portraits and images of himself in reincarnated personas; <https://www.artgallery.nsw.gov.au/prizes/archibalid/1997/18543/>

IMAGE NOTATIONS



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Top: Guo Jian, *Trigger Happy II*, 1999

Bottom: Guo Jian, *Military Party*, 2001

Photos courtesy the artist and ARC ONE Gallery, Melbourne

Arriving in Australia in 1992, Guo Jian's art practice has been fuelled by his position as a reflective, sharply satirical Chinese expatriate who grew up during the Cultural Revolution... [his] early experiences of art were inevitably entwined with communist authority, ideology and militaristic power—his first acquaintance with art was time spent as a propaganda-poster painter for the People's Liberation Army then later, as an art student in Beijing, he took part in the protests which led to the Tiananmen Square massacre in 1989. Guo Jian takes the Socialist Realism he grew up with in China, subverts and transforms it, often humorously, into Socio-Realism in an almost celebratory act of protest and liberation. His flat surfaces and heightened colours owe much to the Chinese visual and political language of the Communist era. Dancing girls in dressed in traditional ballet costumes or in uniforms with weapons are either placed in the foreground with soldiers leering (usually in disquieting repetition of Guo Jian's own face) or in the background as a lingerie-clad model straight out of a Western fashion magazine poses in the foreground; a contrast of unrestricted sexuality and enforced conformity.... Underlying conflicting themes of sex and violence, East and West are dominant forces in Jian's works. Soldiers are captivated and awestruck by female performers, sometimes in quiet contemplation, sometimes in overly excited wonderment, but a sense of false happiness, hypocrisy and hysteria often pervade the scenes; <https://arcone.com.au/guo-jian-artist-profile>

In the late 1950s, Mao Zedong called upon artists to combine 'revolutionary realism with revolutionary romanticism' in order that art should serve the people. In a very different 21st century context, by recording the impacts of globalisation, industrialisation and urbanisation on Chinese society, the current work of Chinese/Australian artist Guo Jian comments fearlessly on the ills of his — and our — society... His experiences of the tumultuous events of China's recent history—his childhood during the upheavals of the Cultural Revolution, military service, and first-hand experience of the events of 1989—influenced his autobiographical approach to painting. He became known for savagely satirical Pop-inspired realist works: populated by 'Entertainment Soldiers', the seductive dancers and singers deployed to motivate and mollify the troops, his paintings examine the sexualisation of propaganda. Luise Guest, *The Art Life*; <http://theartlife.com.au/2017/the-romantic-revolutionary-a-profile-of-guo-jian/>



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Top left: Wang Zhiyuan, *Beauties Captured in Time #4*, 1994

Bottom left: Wang Zhiyuan, *Fragments (Underpants)*, 2000

Right: Wang Zhiyuan, *Fragments (Monkey Holding Peach)*, 2000

Photos courtesy the artist
With the creation of *Fragments* (2000), Wang Zhiyuan has made this form a vehicle for the expression of ideas about contemporary life and society. *Fragments* seems a realistic reflection on the realities of an age when metaphysics is dead and society is awash in pop and commercial culture. One of the images [is] a pair of underpants. They were presented at the same size as all the other everyday objects, with no special meaning or emphasis. The sense of floating may also reflect a sense of disconnection from art history and one's own identity. It is possible that Wang Zhiyuan's move back to China in 2001 was motivated by the desire to rescue himself from that sense of floating. If so, it was a mistaken desire. For China has lost its spiritual roots, and lust for material wealth is so extreme as to make

Australia seem like a pastoral Shangri-La by comparison. What Wang Zhiyuan has experienced here is only the "madness of desire for materialism". In his newer works, underpants—items of clothing that are usually concealed—are hugely enlarged, conveying today's hyperinflation of desire as well as the enlarged role of sexuality and everything connected with it... The items from daily life that made up *Fragments* and Wang Zhiyuan's doubts about art have fused with a mood of mischievous absurdity and carnival; http://www.wangzhiyuanart.com/4_text/4_texts_08.html



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Top: Tsang Tsou-choi, c. 1996–97

Long before they began showing up in exhibitions and auctions in the 1990s, the characteristic black ink scrawls of Tsang Tsou-choi's kingly persona had been appearing across public surfaces in Hong Kong. For decades, he had written his claims of sovereignty over the peninsula on anything from pillars, lampposts, and utility boxes to walls. Tsang's ascent from street vandal to art star was extraordinary, as were the critiques that his work ignited along the way. Even today, he remains an enigma—and not just because of the ancestral documents he apparently found in 1956, which led him to believe in his regal birthright. But because he had no intention of masquerading as an artist in the first place, his work tends to evade neat categorisations. That very few works by Tsang from before the 1990s exist is due to the simple fact that they were not regarded as artworks back then. Most of Tsang's ink inscriptions, which asserted that his rightful position as King of Kowloon was stolen by colonial pretenders, were either washed away or painted over by city authorities which viewed them as graffiti... Why did Tsang capture the imagination of the residents of Hong Kong in the 1990s? Perhaps in the years leading up to the 1997 transfer of sovereignty from Britain to China, he reflected how we all felt: at once powerless and powerful. Perhaps the city's inhabitants were moved by the tenacity of his unwavering diatribes against the British colonisers and his desire to reclaim his home. As critic Fung Man-yeet put it, Tsang was "the last free man" in the territory. (Fung would go on to launch an online petition to save his street calligraphy from erasure.) The art historian David Clarke observed Tsang's "acute sense of the topography of power when pursuing his public mark-making," while the curator Hans Ulrich Obrist called Tsang an "urban poet" who fought "against forgetting." In short, to borrow the words artist and writer Brandon LaBelle employs in his discussions of strategies of resistance, Tsang embodied "the weak and the radical"... As his popularity soared in the last decade of his life, Tsang calligraphed on any surface provided, from vehicles, lanterns, jugs, printed maps, and doors, to sheets of paper. Throughout it all, he maintained an amicable ambivalence. More than once in front of the camera, he said, with his typical grin, that he was unbothered if his ink writings were considered art or otherwise. To continue writing was all that mattered to him. Phoebe Wong, 'Long live the King of Kowloon: Tsang Tsou-choi and the making of an icon'; <https://www.artbasel.com/stories/long-live-the-king-of-kowloon-tsang-tsou-choi>



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Bottom left: Ho Siu-kee, *Walking on two balls* (video still), 1995

Photo courtesy the artist

In one of his seminal works, *Walking on Two Balls* (1995), the artist's body is put into a state where day-to-day balance is compromised, and a new balance must be sought. The challenge is to walk on two wooden balls, sculpted by Kee himself, and of the course, the inherent risk is that Kee might fall... [he] mentioned the previous 9 times failing, which meant losing balance, was just as important as the 10th try in maintaining balance. Each attempt contributes to the body's dynamism in adapting, which is an ongoing and ever-changing process. Each balance lost is the success in finding balance. This process validates an ever-changing state that yields hope in finding new balances: <https://teahouse.buddhistdoor.net/a-meditation-on-mind-body-and-place-ho-siu-kee/>

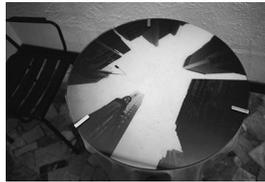
In *Walking on Two Balls*, Ho... is attempting to progress forward whilst balancing precariously on two-ball shaped sculptural objects he had constructed. Ho's concern is not merely allegorical, but one can't help seeing this work as representing the situation of an artist attempting to acquire the responsiveness and fine sense of balance required to operate in the hybrid and ungrounded cultural space of Hong Kong.

David Clarke, 'Found in Transit: Hong Kong Art in a Time of Change', *Inside Out: New Chinese Art* (catalogue), University of California Press, 1998

Bottom right: Phoebe Man, *Beautiful Flowers*, 1996

Photo courtesy the artist

In *Beautiful Flowers*, Man transforms sanitary napkins from a general impression of being "dirty" and "shameful" things into chunks of poetic blossoming flowers, decorated with red eggs, incorporating traditional Chinese elements (red eggs means celebration of birth)... In an interview, she refuted an accusation that criticised these works were aiming at striking a moral stance. Man said the intention of these works was to realise her poetic feeling towards her anxiety of her body changes, though some art critics interpreted her art as an accusation of the female role as a "birth giving machine": <http://www.cyman.net/myworkreview/jess.htm>



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Top: Kum Chi Keung, *Door*, 1995

Photo courtesy the artist

Shown at Special Pre-97 Arts Zone, Exposition Hall, Hong Kong University of Science and Technology (1995); *Contemporary Hong Kong Arts Biennial Exhibition* (1996); *City at the End Time Hong Kong 1997*, Vancouver, Canada (1997). It is the first installation by Kum that makes use of a birdcage to make a door. It is a metaphor of Hong Kong people at that time it was transferring from a British colony to Chinese control. [Here] Kum made a good use of the birdcage. It is easy for us to link cage and "being controlled and trapped". Also, according to an interview with Kum, he released over one hundred doves at the opening of the exhibition. Doves can fly freely and go into the cage or escape from the exhibition centre. Hong Kong people at that time were just like those doves, some of them chose to migrate to other countries, some of them stayed in Hong Kong and fed by the Chinese Government; <https://waisiuwu.wordpress.com>

Bottom: Leung Chi-wo, *Crossing Sky*, 2001

Photo courtesy the artist

Crossing sky is a coffeeshop installation of 15 tables topped with images of urban skylines of both Hong Kong and Venice. Visitors can take a rest here. The biggest table displays the skyline merged by both Hong Kong and Venetian urbanscapes and hung above it is a chandelier in the same shape of the skyline; https://arthistory.hku.hk/hkaa/revamp2011/artist_view.php?artist_id=031 Hong Kong is, undeniably, part of China, but it functions in the ambivalent space of the label, "one country, two systems", a space that is continuously negotiated and redefined. In this negotiated space we can see the work of Leung Chi-wo as exemplary in the way he uses photography and installation to problematically map various urban spaces. His pinhole photographs are presented as negative shapes mapped onto various objects; tabletops, chandeliers, and even cookies. His work, though full of almost manic attempts at placing oneself in a particular time and space, interrupts efforts at this placement, as the architectural clues needed to find ones' way have been eliminated, leaving only the abstracted shape of the sky to use as a signpost. Leung's work only allows an unstable sense of place, disrupting what would normally be the photograph's ability to support memory. Norman Jackson Ford, 'Re-considered crossings-representation-beyond-hybridity'; <https://www.fotogalerievien.at/en/exhibition/re-considered-crossings-representation-beyond-hybridity/>



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Hedda Morrison, *Young acrobat at Tianqiao market*, Peking, China, 1933-1946
Powerhouse collection, Museum of Applied Arts and Sciences, Sydney. Gift of Mr Alastair Morrison, 1992



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Hedda Morrison, *Man and children enjoy the winter sunshine*, Peking, China, 1933-1946
Powerhouse collection, Museum of Applied Arts and Sciences, Sydney. Gift of Mr Alastair Morrison, 1992



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Hedda Morrison, *Rickshaws*, Peking, China, 1933-1946
Powerhouse collection, Museum of Applied Arts and Sciences, Sydney. Gift of Mr Alastair Morrison, 1992

IMAGE NOTATIONS



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Left: Hedda Morrison, *Penan parang smiths, Ulu Barum, Sarawak, Malaysia, 1960–1970*
 Right: Hedda Morrison, *Traditional Ngajat or war dance performed by an Iban, Sungei (Ngawah), Kanowit District, Sarawak, Malaysia, 1952*
 Powerhouse collection, Museum of Applied Arts and Sciences, Sydney. Gift of Mr Alastair Morrison, 1992



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Hedda Morrison, *The artist Wang Qingfang painting with children, Peking, China, 1933–1946*
 Powerhouse collection, Museum of Applied Arts and Sciences, Sydney. Gift of Mr Alastair Morrison, 1992



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Ave, *Untitled, 2022*
 Photo courtesy the artist



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Shaun Gladwell, *POV Mirror Sequence (Tarin Kowt), 2009–2010*
 Australian War Memorial collection ART94193
 Photo courtesy the artist, Australian War Memorial Canberra and Anna Schwartz Gallery, Melbourne

When he went to Afghanistan and the Middle East, Gladwell wanted to analyse the war experience from a less dramatic perspective, using a less expected language, one that was empathetic but critical... For Gladwell, photojournalism and the newly emerging genre of soldier-produced documentaries via body and helmet cameras proved to be the best medium for describing the experience. "I was not a combat soldier and did not pretend to be. Instead, I conducted a series of experiments with photography and video that would not try to represent the pressure, the insanity, but generate its own pressure. For instance, I made a video of me stalking a fully equipped combat soldier. We both locked video cameras onto each other and mirrored each other's movements. Then I asked two soldiers to also perform this almost ritualistic mirroring... Gladwell said he felt complicit just by accepting the commission. If he'd been asked today, now that he has a family, he probably wouldn't have accepted. "There are works of mine that are still enigmatic, even to me. I just seem to have arrived at more questions... I have never stopped thinking about the experience, and consequently, I have never stopped making work about it. I am not sure there will ever be closure"; Lilly Wei, 'Art Made in Harm's Way', *ARTnews*; <https://www.artnews.com/art-news/news/art-made-in-harms-way-3888/>



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Top: David Cotterrell, *Sightlines I & II, 2008*
 Photo courtesy the artist
 In November 2007, [Cotterrell] flew in an RAF C17 from Brize Norton to Kandahar... to join Operation Herrick 7. Focusing on these experiences and their inevitable aftermath, Cotterrell has produced a new body of photographic work. *Sightlines, Principals* and *Supernumerary* are arranged as diptychs and triptychs. Shot in the operating theatre, these images reference painters famous for their use of chiaroscuro. The lighting and formal arrangements caught in the artist's lens for a moment distract the viewer's gaze, suggesting the sublime beauty within horror, the human scale compassion in the face of destruction; <https://dublin.sciencegallery.com/trauma-exhibits/sightlines-i-supernumerary>
 Bottom: Mladen Miljanović, *The Didactic Wall (detail), 2019*
 The project *Didactic Wall* is a subversive educational installation that focuses on the issue of migrants, refugees, displaced persons and apatrids, and the difficulties they face when moving towards their desired geographic destination. This is an engaged set of illustrations that address directly those who are trying, in an "illegal" way, to cross national borders to get to their "land of dreams". *The Didactic Wall* is a kind of instruction on how to overcome natural and artificial barriers a "person on the move" may possibly come across; <https://www.mladenmiljanovic.com/The-Didactic-Wall>
 Photo courtesy the artist



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Ave, *Meat grinder, 2022*
 Photo courtesy the artist