

IMAGE NOTATIONS



Cover

Ali Cherri, *Grafting*, 2019

Head of a Lobi protection figure—Sandstone Buddha bust (Thailand, Ayuthaya Kingdom, XVth century)

Image courtesy the artist and Imane Farès, Paris
Ali Cherri's work explores the temporal shifts between ancient worlds and contemporary societies whose logics tend between the constitution of a foundation origin and the myth of unlimited progress. His work explores the links between archaeology, historical narrative and heritage, taking into account the processes of excavation, relocation and museification of funerary remains, which are a violence to timeless cultural practices in the very sense of archaeological sites... His various artistic gestures, starting from the observation that archaeological history manipulates artefacts of ruin and survival, invite us to reconsider our apprehension of objects and spaces and the way they mediate stories of power, identity and belonging;
<https://imanefares.com/en/artistes/ali-cherri/>



Page 6

Rokni Haerizadeh, *Life is Perhaps That Enclosed Moment when My Vision Destroys Itself in the Pupil of Your Eyes*, 2012

Image courtesy the artist and Gallery Isabelle van den Eynde, Dubai

Fictionville's status as art is not so easy to pin down. Are the works intended as social commentary, as politically motivated interventions in news media? "I'm all for violence," Haerizadeh has remarked. "The violence of nature, for example—a female, primal violence, like a thunderbolt. But human violence that can be produced with the push of a button, the violence of an unjust law, how do you respond to that?" Violence demands a like response, he seems to imply, but here, one that is expressed by the aggressive and intense deformations of Haerizadeh's representations of power... The work's bitter representation of the world, and its intense—if morally ambiguous—condemnation of the state of events is hard to deny. In framing the language of social violence through drawings and paintings, Haerizadeh also makes a case for the power of deformation, manipulation, and artistic license. Media Farzin, 'Of Bombs and Barks', *Fictionville: Rokni Haerizadeh*, London: Koenig Books, 2014



Page 13

From top:

N. M. Petit, *Nouvelle-Hollande, Nlle. Galles du Sud, Ourou-mare, dit Bull-dog par les Anglais, jeune guerrier de la tribu des Gwea-Gal*, 1807-17

Image courtesy private collection, Melbourne
John Rogers, *Captain Cook, ob. 1779*, from the original picture by Dance. In the *Gallery of Greenwich Hospital*, c.1851

Image courtesy private collection, Melbourne
Mervyn Bishop, *Gough Whitlam pours soil into the hands of traditional owner Vincent Lingiari*, 1975

Image courtesy The Museum of Applied Arts and Sciences, Sydney

From 1974 Bishop established the position of staff photographer at the Department of Aboriginal Affairs in Canberra during an important era in Indigenous self-determination. Here he covered the historical moment at Wattie Creek on 16 August 1975 when Prime Minister Gough Whitlam poured a handful of Daguragu soil back into the hand of Vincent Lingiari, Gurindji elder and traditional landowner. Whitlam said:

"Vincent Lingiari, I solemnly hand to you these deeds as proof, in Australian law, that these lands belong to the Gurindji people and I put into your hands part of the earth itself as a sign that this land will be the possession of you and your children forever." Lingiari, having received the crown lease of his ancestral land, simply replied, "We are mates now." When interviewed in 2000 Bishop explained that he asked the two leaders to re-create the handover away from the shaded shed where it took place, saying: "We'll get away with a nice blue sky behind it. I asked Mr Whitlam and Mr Lingiari to do it again, and so they did." This image became an icon of the land rights movement in Australian political photography. The bright blue sky and red earth gives an immediate sense of place.

The years of struggle are engraved on Lingiari's face and slightly bent back, whereas Whitlam stands confident and optimistic. The white papers and words are meaningless compared to the physical action of the dry red earth falling from Whitlam's hand to a growing mound in Lingiari's palm. In a few minutes the two hands in the shape of an hourglass symbolically rectified the years of injustice for the Gurindji people by giving them access to their ancestral lands.

Art Gallery of New South Wales Photography Collection Handbook, 2007
<https://www.artgallery.nsw.gov.au/collection/works/58.2000/>

Roy Blakey, *Two male nudes*, 1980

Image courtesy private collection, Melbourne
Powerful Objects are a selection of archives and objects from private and public collections, shown across the many venues of *NIRIN*.

Powerful Objects offer experiences that riff off and add substance and complexity to surrounding artworks and exhibition geographical and architectural sites. Collectively, they accentuate a kaleidoscopic effect within *NIRIN*. These processes and discussions can be painful, productive and/or confronting. For hundreds of years some objects, including human remains, have been smuggled or officially transported across borders, checkpoints and quarantines. They have been documented, protected or hidden in museums, with provenances forgotten, made-up or created through conservation and registration protocols. As such, so are our futures. It is important how we choose to acknowledge and remember this entangled mess of connections. Healing is an essential commitment for us to make, and in the context of exploring Powerful Objects this might involve a mix of reflective and ceremonial gestures. Some cultural objects carry physical and psychic traces of cultural meaning and action, requiring careful protocol to assist our comprehension of their complexity.
22nd Biennale of Sydney: *NIRIN* catalogue



Page 18

Above:
Josep Grau-Garriga, *Retaule dels penjats* (Altarpiece of the Hanged People), 1972-76 and *Màrtir* (Martyr), 1972

Image courtesy Esther and Jordi Grau, and Parròquia Sant Josep Oriol de Santa Coloma de Gramenet, Barcelona, Spain
Installation view Art Gallery New South Wales, Biennale of Sydney: *NIRIN*

The Altarpiece of the Hanged People is a monumental tribute to all unknown martyrs throughout time. Beginning in the early 1970s, Grau-Garriga created three-dimensional woven characters, each a paradigm of anguish, torment and suffering; innocent victims of the actions of others. 22nd Biennale of Sydney: *NIRIN* catalogue

Below:
Meraj ud Din, Sumit Dayal and Showkat Nanda, *Shaheed / Witness / Kashmir*, 1992-2014
Installation view Cockatoo Island, Biennale of Sydney: *NIRIN*

Image courtesy the artists
The images here were made in Kashmir between 1986-2016. These were decades of strife that came as the culmination of an older discontent, one that had simmered for more than a century, first against the feudal order of a Maharaja, and after the partition of British India in 1947, with Indian rule. This anger and restlessness broke out in mass protests on the street, and by 1990 this had metamorphosed into an armed uprising. This is what Kashmiris call the "militancy", marked by bloody gun-battles with Indian soldiers and frequent (and mysterious) street-side killings. These troubled decades had also held out a heady promise of *azadi*/freedom. That euphoria was short-lived, for India launched a brutal counter-insurgency campaign in Kashmir, directed at what it saw as an insurrection by its largely Muslim population... These images were first brought together in the photobook *Witness* (2017). The men who took these pictures... had drifted –untrained– into photojournalism, and for the most part seen it as job, not an artistic practice. But to feed the insatiable appetites of the global hunger for images meant going out every day, forced to look at their own world, and relentlessly pushed to engage with a story that in many ways was also about themselves. The curation of images for *Witness* was a search for the language in which a generation of photojournalists in Kashmir described themselves, making pictures as a way of translating what they were enduring. That is the "witness", giving up to the reality around, and offering the self to it.
22nd Biennale of Sydney: *NIRIN* catalogue



Page 28

Elicura Chihuailaf Nahuelpán, *Machiluwvn/Iniciación/Initiation*, 2020. Installation view Art Gallery NSW, Biennale of Sydney: *NIRIN*

Image courtesy the artist
Chihuailaf Nahuelpán's poem 'Machiluwvn / Iniciación/Initiation', taken from his book *Of Blue Dreams and Counterdreams*, transforms the façade of the Art Gallery of New South Wales across five large banners... At the threshold of the gallery, these words enfold dreams into the world and the eternal into the present, inviting an attentiveness and a quietness to those passing through into the many worlds opened up by artistic creations within the gallery, and their intertwining of deep ancestral pathways into contemporary ways of being.
22nd Biennale of Sydney: *NIRIN* catalogue



Page 34

Eric Bridgeman, *Rot Bung (Junction)*, 2019-20; Kulimoe'anga Stone Maka, *Kuini Haati 2 (Two Queen Heart)*, 2008-10 and *Togo mo Bolataane (Tonga and Britain)*, 2008-10; and Frederick McCubbin, *A bush burial*, 1890
Installation view Museum of Contemporary Art Australia, Biennale of Sydney: *NIRIN*

Image courtesy the artists, and Geelong Gallery



Page 37

Nicholas Galanin, *Tsu Héidei Shugaxutaaan (We Will Again Open This Container of Wisdom That Has Been Left in Our Care)*, Part 1, 2006
Installation view Art Gallery of NSW, Biennale of Sydney: *NIRIN*

Image courtesy the artist
I am inspired by generations of Tlingit and Unangaꝥ creative production and knowledge, connected to the land I belong to... I use my work to explore adaptation, resilience, survival, active cultural amnesia, dream, memory, cultural resurgence, connection to and disconnection from the land.
22nd Biennale of Sydney: *NIRIN* catalogue



Page 37

Arthur Jafa, *The White Album*, 2018-19
Installation view Art Gallery of NSW, Biennale of Sydney: *NIRIN*

Image courtesy the artist and Gavin Brown's Enterprise, New York/Rome



Page 41

Joël Andrianomearisoa, *There Might Be No Other Place In The World As Good As Where I Am Going To Take You*, 2020

Installation view Art Gallery of NSW, Biennale of Sydney: *NIRIN*
Image courtesy the artist and Sabrina Amrani Gallery, Madrid



Page 42

Reetu Sattar, *Harano Sur (Lost Tune)*, performance Dhaka Art Summit, 2018

Supported by Dhaka Art Summit and Liverpool Biennial as part of New North and New South in association with Archaeology of the Final Decade.
Image courtesy the artist

A performance artist working with video, text, objects and photography, [Reetu Sattar] makes time-based pieces exploring presence and absence, memory, loss, resilience and the ephemerality of existence. Sattar is interested in the similarities, overlaps and clashes of forms in theatre and performance art, and the relationship between the body and ego. She dissects the traditional tropes of theatre through conversations, space and sculptural elements... *Harano Sur (Lost Tune)* brought together many performers, each playing three of the seven notes of the harmonium. The artist uses the sustained droning sounds as a way to explore the violence and social upheaval that have recently affected Bangladesh and as a wider metaphor for issues of cultural control, diasporas and partition. By playing a sustained note, the performers make the powerful statement that they and their traditions are here to stay; <https://biennial.com/2018/exhibition/artists/reetu-sattar>



Page 45

Above:
Rashid Talukder, *Arms drill by women members of the Chatro Union (students union) 1st March, 1971, 1971/2010*

Image courtesy Drik Picture Library, Dhaka
Fed up with being oppressed linguistically, economically, and culturally under the rule of West Pakistan (1947-1971), masses of people in what is now Bangladesh rallied in support of an independent sovereign country. People coming from all walks of life engaged in protests finally leading to the liberation war. This bloody war was catalysed when West Pakistan refused to hand over power to Sheikh Mujibur Rahman in 1971, despite his having received the majority of the democratic votes in general election of Pakistan. Rashid Talukder dedicated himself to capturing the mass revolution of the East Pakistani people and their fight to maintain freedom as a newly independent nation... Rashid Talukder was a photojournalist whose images represent a significant contribution to the collective memory of Bangladesh. Among many other defining events in the history of the nation, he documented the struggles of East Pakistan in the 1960s that led to the liberation war and the formation of Bangladesh. His photographs immortalise mass uprisings, resistance movements, and the participants, of whom many were killed.

Below:
Bharti Kher, *Yes No (2020)* from the *Intermediaries* series
Installation view 2020 Dhaka Art Summit, *Seismic Movements*

Image courtesy the artist, Nature Morte, Galerie Perrotin and Samdani Art Foundation
Made by traditional idol makers, Kher's painted mud and clay sculpture rises from the earth and will return to it through the natural process of entropy, speaking to the many layers of religions and cultures that have existed on the land that is now Bangladesh. Her work reminds us that there are multiple selves within us and that we are in a constant state of transformation. Kher's way of working is radically heterogeneous, encompassing painting, sculpture, text, and installation. Central themes are the notion of the self as formed by multiple and interlocking relationships with human and animal bodies, places, and readymade objects. The body, a central element to her work, is one of the many tools she uses to transform metaphysical narratives into forms of hybridity. Both 2020 Dhaka Art Summit, *Seismic Movements* catalogue



Pages 48, 49

Mahbubur Rahman, *Transformation* (video stills), 2018-2019

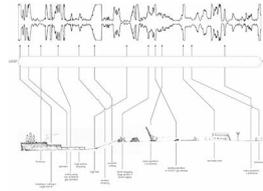
Images courtesy of the artist
Since 2004, Mahbubur Rahman's performance, sculpture, and video work has been embodying the popular folk story of the hero Nurul Din from the Rangpur Peasant Rebellion of 1783, specifically drawing references from the late Bangladeshi writer Syed Shamsul. Just as Haq revived Nurul Din as an allegory to fight back against the military rule of the 1980s, Rahman evokes this figure to encourage standing up against the injustices of today. Rahman created this two-channel video from a performance he realised with Bangladeshi indigo farmers of today, Bihar migrant rickshaw pullers in Kolkata (likened to human horses), and horse riders on the bank of the Padma river in Bangladesh (the same source of water as Kolkata's Ganga river) surrounding the Farakka Barrage that has divided these once continuously flowing waters between India and Bangladesh since 1975. These locations and stories link East and West Bengal via their shared British colonial history; times have changed, but the stories of oppression of the working class persist. Rahman's *Transformation* is a call to rise up, remembering brave figures whose ghosts (that live on through stories) can't rest until justice is served... He pushes the experience of art beyond visual pleasure, addressing wider social responsibilities in reference to his personal experience of anguish and anxiety in the context of contemporary Bangladesh. 2020 Dhaka Art Summit, *Seismic Movements* catalogue



Page 55

Above:
Shumon Ahmed, *Metal Graves 4*, 2009

Below:
Shumon Ahmed, *Metal Graves 6*, 2009
Images courtesy the artist and Project 88. Mumbai Chittagong in the Bay of Bengal marks the journey's end for many of the world's ships. Having out-served their function as working vessels, they are disassembled to their basic element: steel. Steel is the metonym of modernity, the element that makes the entirety. The shipbreaking yards in Chittagong mark Bangladesh's progress in the modern world, as measured by urban growth and industrialisation. Progress is insatiable, fuelled by the profits to be made in the desire to reshape the future. Cheap, expendable labour and disregard for environmental contamination conspire to sustain a profitable industry and 90 per cent of Bangladesh's steel. Progress comes at a price. The beached and broken ships at Chittagong are monuments to the globalised world they helped create. They embody nostalgia for a lost past, journeys beyond the horizon, extending back beyond the life of any one vessel to the embryos of our modern world in Europe's Age of Discovery, colonialism, conquest and commercial rivalry. Just as modernity transforms and remakes all that it touches, these ships in their metal graves, like all monuments, stand mute between the past and an uncertain future; <https://www.samdani.com.bd/shumon-ahmed-at-kochi>



Page 57

Ranjit Kandalgaonkar, *Shipbreak-I* (CAD sound map drawing), 2016
Image courtesy the artist



Page 60

Hira Nabi, *All That Perishes at the Edge of Land* (video still), 2019
Image courtesy the artist

In this docu-fictional work, 'Ocean Master' a container vessel is anthropomorphised, and enters into a dialogue with several workers at the Gadani yards. The conversation moves between dreams and desire, places that can be called home, and the structural violence embedded in the act of dismembering a ship at Gadani. As the workers recall the homes and families they left behind, the long work days mesh indistinguishably into one another, they are forced to confront the realities of their work in which they are faced with death every day, and how they may survive and look towards the future; Hira Nabi, <http://www.hiranabi.com/work/all-that-perishes-at-the-edge-of-land/>



Page 64

Gustave Courbet, *The Stone Breakers*, 1849
The Stone Breakers, destroyed during the bombing of Dresden in 1945, was the first of Courbet's great works. The Socialist philosopher Proudhon described it as an icon of the peasant world. But for Courbet it was simply a memory of something he had seen: two men breaking stones beside the road. He told his friends the art critic Francis Wey and Champfleury: "It is not often that one encounters so complete an expression of poverty and so, right then and there I got the idea for a painting. I told them to come to my studio the next morning." Many of Courbet's paintings focus on everyday people and places in daily French life. Courbet painted these ordinary people in an attempt to portray the French people as a political entity. In this way Courbet's republicanism showed through in his work. Courbet truthfully portrayed ordinary people and places, leaving out the glamour that most French painters at that time added to their works. Because of this, Courbet became known as the leader of the Realist movement; <https://www.gustave-courbet.com/the-stonebreakers.jsp>



Page 66

Emanuel Phillips Fox, *Landing of Captain Cook at Botany Bay*, 1890
 Image courtesy the National Gallery of Victoria, Melbourne



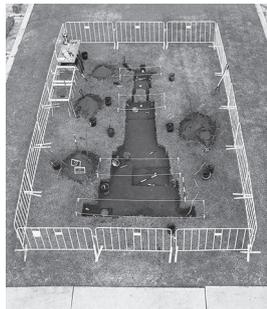
Page 68

Daniel Boyd, *We Call Them Pirates Out Here*, 2006
 Image courtesy the artist, Roslyn Oxley9 Gallery, Sydney and the Museum of Contemporary Art Australia, Sydney



Page 70

Above:
 Daniel Boyd, *Captain No Beard*, 2006
 Below:
 Daniel Boyd, *Captain No Beard*, 2006
 Images courtesy the artist and Roslyn Oxley9 Gallery, Sydney



Page 71

Nicholas Galanin, *Shadow on the Land, an excavation and bush burial*, 2020
 Installation view Cockatoo Island, Biennale of Sydney; NIRIN
 Image courtesy the artist



Page 71

Captain Cook statue, Hyde Park, Sydney c.1880s
 Image courtesy State Library of NSW, Sydney
 Image No. a325015



Page 75

On 13 October 2015, Donald Trump tweeted an illustration of Pepe as himself standing at a podium with the President of the United States Seal; <https://knowyourmeme.com/memes/pepe-the-frog> ...in October 2015, Trump himself retweeted the image, along with a parody video compilation called "Can't Stump the Trump" made by Donald Trump fans on 4chan. At the time, this got almost no attention. Trump was still one of 17 contenders for the Republican nomination, and Pepe was still the most popular meme on Tumblr, not an avatar of the alt-right. A few publications used Trump's tweet as an entry point to writing about his popularity on 4chan: "Trump's affiliation with the site might end up hurting the candidate given that racism is virulent on the message board," Vocativ noted, but continued: "It could also help him: Twitter users responded to Trump's initial twitter post with additional memes offering encouragement"; <https://www.vox.com/2016/9/21/12893656/pepe-frog-donald-trump>

It's not uncommon to find replies to Trump's tweets filled to the brim with Pepe avatars, and the frog is a fixture in alt-right breeding grounds like 4chan and Trump's dedicated Reddit community, r/The_Donald... Pepe's connection to white supremacy and other alt-right ideologies has been subject to scrutiny. The meme gained mainstream notoriety thanks to an article in *The Daily Beast* back in May detailing its connections to online hate groups. Democratic presidential candidate Hillary Clinton then linked to that article in her widely read explainer on the alt-right, which was itself a response to Trump's retweet of an image blending his likeness with Pepe's. Alt-right members and pro-Trump online militants are eager to suggest that the connection is tenuous at best, and mostly the product of two online trolls who tricked *The Daily Beast*; Nick Statt, 27 September, 2016; <https://www.theverge.com/2016/9/27/13083400/anti-defamation-league-pepe-the-frog-trump-alt-right-hate>



Page 76

Image courtesy Matt Furie and Fantagraphics Books, Inc., Seattle
 The authorship of endless permutations of Pepe are, apart from the originals, anonymous; their reproduction on websites/blogs etc. mostly without accreditation to Matt Furie: for example, the original Feels Good Man cartoon see eg., <https://knowyourmeme.com/memes/feels-good-man>; https://funnyjunk.com/funny_pictures/1614999/Feels/; <http://ipkitten.blogspot.com/2017/09/furie-ous-creator-of-pepe-frog.html> <https://nymag.com/intelligencer/2016/09/pepe-the-frogs-creator-matt-furie-discusses-trump-memes.html>; <https://nymag.com/tags/pepe-the-frog/> <https://me.me/i/after-that-day-hey-pepe-i-heard-you-pull-yer-32b913c875c644009a0f223109d4ff16> <https://www.kickstarter.com/projects/615106574/save-pepe>; <https://forums.nasioc.com/forums/showthread.php?t=2053330>; <https://9gag.com/gag/avOvDW>; <https://www.vox.com/2016/9/21/12893656/pepe-frog-donald-trump>, and more



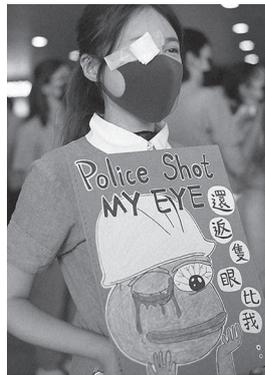
Page 80

Rare Pepe memes from Rare Pepe Collection; <https://rare-pepe.com>



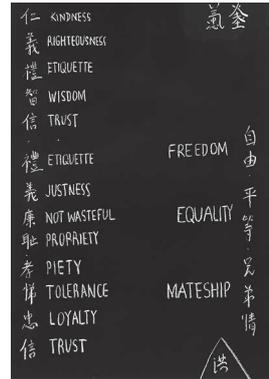
Page 84

Left:
 'You were born too late to explore the world, you were born too early to explore the stars, you were born just in time to fight racewar'
 Images via Facebook, Instagram, and Twitter c. 2016, Image courtesy the ICP Museum, New York;
<https://www.artsy.net/article/artsy-editorial-pepes-creator-save-lovable-stoner-frog-alt-right>
 Right:
 '#SavePepe-We're taking Pepe the Frog back from the alt-right racists'. <https://thehill.com/blogs/pundits-blog/campaign/301875-savepepe-were-taking-pepe-the-frog-back-from-the-alt-right>
 Credited to Youtube.



Page 87

Left:
 WhatsApp Pepe emoji stickers used by pro-democracy Hong Kong protesters
 Right:
 'Activists Adopt Pepe Memes in Hong Kong Protests'. A young woman was injured after being struck in her right eye during an anti-extradition bill demonstration. Video of the woman was widely circulated online, leading protesters to cover their right eyes with bandages as a sign of solidarity; <https://knowyourmeme.com/editorials/in-the-media/activists-adopt-pepe-memes-in-hong-kong-protests>



Pages 95, 97

John Young, *Lambing Flat* (details), 2018
 Images courtesy the artist
 The series of demonstrations, disturbances, and riots by miners and settlers at Lambing Flat from November 1860 to July 1861 were the most protracted violence perpetrated against Chinese miners in the state's history. These riots demonstrate the prejudices and racial antagonism that were present on the NSW goldfields and harboured across society in nineteenth century Australia. The riot that occurred at this site on the evening of Sunday 14 July 1861 was the culmination of rising tensions between the European miners, the gold commissioners, and the police, as the government attempted to restore law and order. It was the first major confrontation between European miners and police on the NSW goldfields and involved the second reading of the Riot Act in NSW history. As the final conflagration of the Lambing Flat Anti-Chinese Riots it is regarded as a defining moment in the history of Chinese settlement in Australia. It led to the NSW Government enacting discriminatory and racist legislation to restrict the immigration of Chinese to the state and curtail their movement and rights on the NSW goldfields; <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5066415>



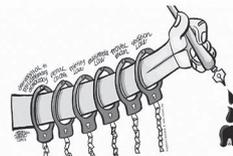
Page 99
John Young, *The Field* (video still), 2018
Image courtesy the artist



Page 99
The Roll Up Banner, painted on a tent-flap in 1861, is now on display at the Lambing Flat museum in Young, New South Wales. Bearing a Southern Cross superimposed over a St. Andrew's Cross with the inscription, "Roll Up No Chinese," the banner has been claimed by some as a variant of the Eureka Flag. It served as an advertisement for a public meeting that presaged the infamous Lambing Flat riots later that year. Painted by a Scottish migrant, it is a testimony to the transfer of cultural practices and values through migration. Though it has been claimed to be an example of Chartist art, the Chartist movement was not racial in nature and sought only to protect the poor from the rich. Nevertheless, along with the Eureka Flag it is a rare example of an historic Australian banner designed to rally support to a cause; https://en.wikipedia.org/wiki/Lambing_Flat_riots. The banner used in the riot created a symbol that began to crystallise the ideologies of racism, nationalism and exclusive egalitarianism in a conceptual process that would manifest itself in the New South Wales Chinese Immigration Act of 1861 and later the Federal Immigration Restriction Act of 1901. The banner's historic significance lies in its relationship to the themes of the gold rush experience, racial antagonism, the fear of the exotic and unknown, and exclusive ideologies that fostered racially discriminative trade unionism and the development of Colonial policies culminating in the first act of the newly Federated Commonwealth of Australia, the Immigration Restriction Act 1901. The banner has aesthetic significance in the design, language and the appropriation of the Southern Cross emblem as a symbol of racially exclusive working class rights and trade union solidarity in nineteenth century Australia... The banner has an intangible significance to Chinese communities to recognise and acknowledge the violence and racism dished out to their ancestors... It was made on the Lambing Flat gold fields by Tom McCarthy and was held in a private collection after the Lambing Flat riots. It was bought by Lambing Flat Museum c.1958. The banner is rare because it was made for a specific purpose and event. Other banners and flags include the Southern Cross flag of the Eureka Rebellion at Ballarat Vic in 1854; <http://www.migrationheritage.nsw.gov.au/exhibition/objectsthroughtime/lambingflatsbanner/index.html>



Page 104
Mural of Mahathir Mohamad, with the iconic Petronas Twin Towers and first national car Proton Saga, both of which were inspired by him, in his hometown of Alor Setu. Image sourced <http://hellotalalay.blogspot.com/2017/>



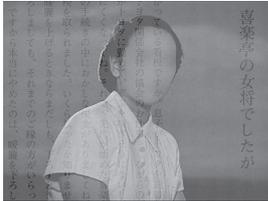
Page 106
ARTICLE 19 condemns the Malaysia High Court's 29 November 2017 decision to maintain the travel ban on political cartoonist Zunar (full name Zulkiflee Anwar UI Haque), whose satirical cartoons are sharply critical of the government... Zunar faces investigation under Section 233(1) (a) of CMA, which deals with "improper use of network facilities or network service." The investigation is related to a cartoon on Malaysia's IMDB corruption scandal... Zunar already faces nine charges and up to 43 years in prison under the infamous Sedition Act 1948, and has faced continuous harassment from the government including the banning of many of his books, threats to revoke the license of his printers and intimidation against his booksellers. Freedom of expression is under increasing pressure in Malaysia, making the work of political cartoonists, human rights defenders and legislators' work in Malaysia more challenging. "Although they might not be funny to the government, Zunar's satirical cartoons are part of his right to freely express himself and provoke public debate. This type of artistic or political expression should certainly never be criminalised under broad 'sedition' or communication and media provisions. It's clear that these charges and the travel ban are simply the latest attempts in the government's long-running efforts to silence Zunar and other human rights defenders who are critical of government actions. It's time the Malaysian government brought these dated laws into line with international standards and ended these thinly veiled attempts to repress its critics," said Thomas Hughes, Executive Director of ARTICLE 19; <https://www.article19.org/resources/malaysia-cartoonist-zunar-banned-travel-facing-new-investigation/>



Pages 108, 113
From top:
Ahmad Fuad Osman, *Dreaming of Being A Somebody, Afraid of Being A Nobody*, 2019
Ahmad Fuad Osman, *Untitled* installation view, 2012
Ahmad Fuad Osman, *Mak Bapak Borek, Anak Cucu Cicit Pun Rintik*, 2015/2018
Images courtesy the artist and A+ Works of Art, Kuala Lumpur
'At the End of the Day Even Art Is Not Important 1990-2019', the title of Ahmad Fuad Osman's midcareer survey at Malaysia's National Art Gallery, reflected his belief in art as first and foremost a public platform to address urgent sociopolitical topics. The exhibition of over 60 works was a brave undertaking by the institution, and one perhaps only deemed possible after 2018's ushering in of a new government with a stated commitment to greater freedom... Three months into the show's run, the Gallery removed four works... citing complaints and asserting their right to take down art that "touches the dignity of any individuals, religion, politics, race, culture, and the country"... This act of censorship and its reversal served to underline the key message of the exhibition: that art's importance is as a public platform where different attitudes and forms of knowledge may be negotiated. Beverly Yong; <http://artasiapacific.com/Magazine/WebExclusives/AtTheEndOfTheDayEvenArtsIsNotImportant19902019AhmadFuadOsman>



Page 118
Ho Tzu Nyen, installation view *Hotel Aporia*, 2019
Installation view Aichi Triennale 2019
Image courtesy the artist and Edouard Malingue Gallery, Hong Kong

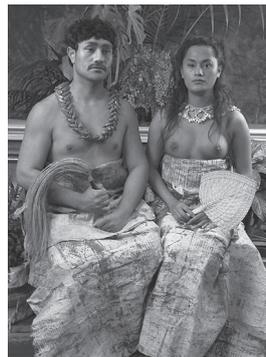


Pages 121, 124
 Ho Tzu Nyen, *Hotel Aporia* (video stills), 2019
 Images courtesy the artist and Edouard Malingue Gallery, Hong Kong
 It must have been about 18 years ago that I was watching all of Ozu's films. A particular type of scene recurs in some of these films—the male protagonist gets drunk with a former comrade-in-arms and a war-time song breaks out. I remember getting very excited that one of these songs referred to Singapore. Later I found out that Ozu was in Singapore between 1942 and 1945. So, since maybe 10 or 15 years ago, I always wanted to find out more about Ozu's time in Singapore: what he did, and how he spent his time there. I began finding out about Ryuichi Yokoyama when we were researching about propaganda units that were sent to Singapore and Southeast Asia. Yokoyama makes for an interesting contrast with Ozu. While Yokoyama made the propaganda film *Fuku-chan's Submarine*, it seems that Ozu, who was sent to Singapore to make a movie about the radical Indian nationalist Subhas Chandra Bose, never did it. I read that he burnt the script before the British returned to Singapore. Ozu never, to my knowledge, ever spoke openly about his time in Singapore. In Singapore, it is recorded that Ozu drank a lot, swam a lot, played a lot of tennis, and watched American films that were confiscated by the Japanese military. He saw movies like *Come with the Wind*, and *Citizen Kane*, which he found to be a masterpiece. So I think he had generally a good time during the war. I think it's quite different with Yokoyama. There was one

interview that took place after his museum in Kochi opened, and I think that the interviewer (Tomio Sakuramoto) took him by surprise. I don't think Yokoyama wanted to be interviewed by him. The interviewer asked Yokoyama how he felt about his participation in the war. For Yokoyama, there was no regret. He said that he would do it again if he was ever called upon by the state. I see Ozu and Yokoyama as examples not only of different choices but also very different strategies of life... the way I conceived of *Hotel Aporia* is that it was not so much a work about the Kyoto School or the Kamikaze pilots or Ozu or Yokoyama but rather, what I was interested in was something between them, or maybe, something below them. But now that I think about it, when we say "below" it sounds like a deeper foundation in the ground, so perhaps I should avoid that and stick with something "passing between" them, like the wind, and the wind was a recurrent feature in the work, being the wind of the Kamikaze or the wind of emptiness in Keiji Nishitani. As I was working on *Hotel Aporia*, one of my biggest questions to myself was that I was never exactly sure what my point was. There did not seem to be a definite point that I was moving towards, and this worried me until the moment I had finished the work. At that point I realised that this absence of a point was the point of the work. Ho Tzu Nyen, Aichi Triennale 2019 talk with critic Asada Akira: http://realkyoto.jp/en/article/ho-tzu-nyen_asada02/



Pages 126, 131
 From top:
 Yuki Kihara, *Nose Width with Vernier Caliper*, 2015 from the series *A Study of a Samoan Savage*
 Yuki Kihara, *Haungareo Marae, Pakipaki*, 2017
 Yuki Kihara, *EFKS Church, Maraeui*, 2017 both from the series *O Le Taunu'u Mai O, Te Taenga Mai O, The Arrival of Salome*
 Images courtesy the artist and Milford Galleries, Dunedin and Queenstown



Page 132
 From top:
 Yuki Kihara, *My Samoan Girl*, 2004-5 from the series *Fa'afafine: In the Manner of a Woman*
 Image courtesy the artist and Milford Galleries, Dunedin and Queenstown
 Postcard postmarked GPO Suva, 26 August 1908, Fiji
 Yuki Kihara, *Ulugali'i Samoa; Samoan Couple*, 2004-5 from the series *Fa'afafine: In the Manner of a Woman*
 Image courtesy the artist and Milford Galleries, Dunedin and Queenstown



Page 135
 Yuki Kihara, *Subnasale-nasal Root Length with Vernier Caliper*, 2015 from the series *A Study of a Samoan Savage*
 Image courtesy the artist and Milford Galleries, Dunedin and Queenstown