

IMAGE NOTATIONS



Front cover, pages 12, 19 and 79
Khadim Ali, *The Arrivals* No. 6, 2016
Photo courtesy the artist and Milani Gallery, Brisbane

“The effects of the refugee’s fragmented journey differ from person to person. But in almost every case the inner spirit is numbed, forcing memories to be forgotten. The smell of home, the scent of love, the delicacy of identity and the fluency of language are erased by the trauma of loss. In our time, political circumstance and misrepresentation has painted these displaced souls as being beyond humanity. Even though they are merely attempting to escape the catastrophe of war, they are portrayed as demons (that is as beings other than human) who threaten the social order. In doing this, our society represses the forlorn hope of human beings who have endured the very limits of survival, ignoring that they seek little more than peace. What is at stake in how we treat them is not just their humanity, but ours. *The Arrivals* seeks to give vision to this contemporary theatre of the absurd.” Khadim Ali, <http://www.milanigallery.com.au>

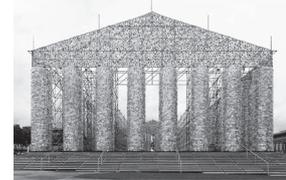


Page 20
Video still from U.S. War Department Bureau of Public Relations film BPR 1182, ‘Mussolini is Executed’. Caption: “Shows a crowd of Italian Communist partisans; closeups of the corpses of Mussolini, his mistress Clara Petacci, and other Italian Fascists hanging head down from overhead beams... and closeups of the bloody features of Mussolini and Clara Petacci.” At one stage in the film one of the partisans kicks (more like a toe tap) the head of Mussolini. At the end of the film Mussolini’s head is seen crushed beyond recognition. <https://www.youtube.com/watch?v=Kw4noLlFgGQ>

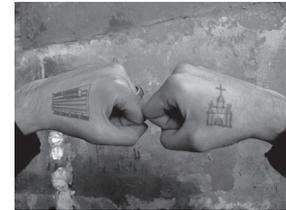


Page 25
Video stills, from the video by “LucyBrown” of the protest against LD50 Gallery, in North London, 25 February, 2017. Its caption reads: “A brave man stood up for free speech and was physically assaulted and accused of being a Nazi by AntiFa. I was also accused of being a Nazi and threatened by the men at the end of the video. The protest was at the supposed ‘Alt Rite’ speakers who had previously given talks at the LD50 gallery in Dalston.” See <https://vid.me/iSeH>.

Several hundred protesters from the Shut Down LD50 Campaign marched against the gallery accused of spreading ‘alt-right’ propaganda and hosting a conference of far-right speakers in 2016. The counter-protester was Daniel Miller, a writer: “None of the campaigners had seen the exhibition, or listened to the talks, or researched the story for themselves; they’d just believed things they had read on Facebook and the internet. I... decided to make a counter-protest, in support of freedom to discuss ideas, and against intimidation. I made a sign saying “The Right to Openly Discuss Ideas Must be Defended” (the reverse side said “Stand-up to Violence and Intimidation”) and... in the morning stood against the gallery wall... Almost immediately, I was surrounded by a group of people screaming... “Nazi”, “white supremacist”, “fascist”, etc. I said I was Jewish, and also an anti-fascist, and I believed in discussion.” See <https://medium.com/@dctvbot/no-platform-for-aristotle-867a04c5da50>
On the Shut Down LD50 Gallery website, under the banner ‘LD50’s Fascist Conference in Hackney, Secrecy, and the Attempt to Introduce Racist Ideology into the London Artworld’, its subtitle stated, “LD50 will not be referred to in what follows as a ‘gallery’. The space did not function as a gallery. It functioned as an organising space for racists and as a media platform to infiltrate the London artworld.” See <https://shutdownd50.tumblr.com/post/157713539211/ld50s-fascist-conference-in-hackney-secrecy-and>
The gallery was forced to close after multiple activist group protests. <https://shutdownd50.tumblr.com>



Page 27
Marta Minujin, *The Parthenon of Books*, 2017
Friedrichsplatz, Kassel, documenta 14.
As a replica of the Parthenon in Athens, *The Parthenon of Books* symbolises the aesthetic and political ideals of the first democracy. As many as 100,000 banned books were needed to create the work on Friedrichsplatz in Kassel, where, on 19 May 1933, 2,000 books were burned by the Nazis during the so-called “*Aktion wider den un deutschen Geist*” (Campaign against the Un-German Spirit). In 1941, the Fridericianum, which was being used as a library at the time, was engulfed in flames during an Allied bombing attack, and circa 350,000 books were lost. See <http://u-in-u.com/documenta/2017/parthenon-of-books/> Photo Roman März



Page 28
Sophia Tabatadze, from the cross-media project *Pirimze* (2012-14) (film, installation and book that researches social and visual changes affecting a luxury six-floor building in the centre of Tbilisi.)
Photo courtesy the artist
The Pirimze building was built in 1971 in Soviet Georgia, providing working space for multiple kinds of traditional handicrafts and services. All craftspeople had private booths with personalised interiors—decorated with snippets from glossy, foreign magazines, pin-ups and hand-drawn advertisements. As a result of her visual fascination of the site, Sophia Tabatadze decided to reconstruct it while the memories of the people who once worked there were still vivid. The destruction of Pirimze, viewed in a larger context, concealed alternative motives as well as social and political agendas of the different players involved in this process. All craftspeople were ejected in the summer of 2007, and Pirimze was torn down. The Pirimze Plaza now stands in its place. The project’s theme unfolds a broader picture and presents developments in Georgia since the collapse of the Soviet Union. <http://www.boell-brandenburg.de/en/2014/04/09/pirimze>.



Page 33

Taus Makhacheva (*Super Taus*), *Untitled*, 2016

Photo courtesy the artist

Super Taus, the artist's alter ego, set out on a journey from Makhachkala to Moscow (passing by the Centre Pompidou in Paris) in order to find the right place for a sculptural monument to Maria Korkmasova and Khamisat Abdulaeva—two vigilators from Dagestan museum who managed to save Rodchenko's painting *Abstract Composition* (1918) from the hands of a burglar in 1992. From 2 July–27 September 27, 2016 this work was presented in *VII Permanent Collection Display Interaction: Contemporary Artists Respond to MMOMA Collection* by the Moscow Museum of Modern Art. This exhibition was structured around a dialogue between the museum collection and eleven invited artists and art groups. Each artist created a display or a total installation based on works from MMOMA, exploring the everyday life of a museum collection, including issues relating to preservation and transportation of works, the museum's acquisitions policy and its legal aspects, as well as the life of the artists whose works are in the collection and the broader questions relating to the role and functioning of museums in the modern world.

Taus Makhacheva grew up in Moscow, while her background is in Dagestan in the Caucasian part of Russia; it is this personal connection that is often the starting point for her work, exploring a complex relationship between history, politics of memory and contemporary life. Working primarily with video as well as installation, photography and objects, Makhacheva often turns her attention to the traditions of her multi-ethnic origin before Sovietisation. The question she asks is what actually remains from that past: how and in what forms has it been re-introduced into everyday life by her contemporaries in their struggle to find the country's new identity. The artist's position isn't nostalgic but rather captures the processes of mixing, borrowing and assimilation, of interaction between the familiar and the alien. In this sense, Makhacheva's work opposes the official ideological claim for cultural authenticity and instead investigates re-invented traditions and newly created rituals conditioned by the commercialisation of the culture that is supposed to help consolidate post-Soviet Dagestan society. <https://www.gold.ac.uk/calendar/?id=9486> Also presented in *Viva Arte Viva*, 57th Venice Biennale 2017, curated by Christine Macel



Page 36

Sophia Tabatadze, Top: installation view from the *Pirimze* project, in *Aesthetics of Repair in Contemporary Georgia*, Tartu Art Museum, Estonia 24 March–29 May 2016 Bottom: installation view, 8th annual international contemporary art exhibition *Artisterium*, Karvasla, Tbilisi, Georgia, 6–16 November 2015

Photos courtesy the artist



Page 42, 45

Orgast Part I and II, Ted Hughes and Mahin Tadjadod (playwright), Peter Brook (co-director with Arby Ovanessian, Geoffrey Reeves, Andrei Serban), International Centre for Theatre Research, commissioned in 1971 by the Festival of Arts, French Ministry of Culture, and *Naqsh-e Rostam*.

Photos courtesy Archeology of the Final Decade



Page 46

Shahr-e Qesheb (City of Tales), written and directed by Bijan Mofid, University Hall, 1968

Photo courtesy Dariush Hajir, Bijan Mofid Foundation, and Archeology of the Final Decade



Page 50

Top: *Orgast I and II*, rehearsal with composer Dick Peaslee and director Peter Brook, Persepolis, 1971.

Bottom: *Vis o Ramin*, Mahin Tajaddod (play adaptation of Gorgani's 11th century verse), Arby Ovanessian (director), Persepolis, 1970. Photos courtesy Archeology of the Final Decade

"The sound of the Orgast language—its rhythms, tone, texture as it reverberates and echoes all over the mountains is virile and austere, yet touched with pity and human suffering. The actors, speaking with totally new vocal techniques, produce a symphony of sound and word which underscores their international composition, and evokes the lost memory... of tongues for thousands of years. Hard "ot," "gr," "tr," soft "sh" sounds, the five vowels sliding from one to the other to mesh into one word, transport the listener to Oriental African-Semitic-Greek-Persian worlds, or perhaps to a time when language was magic and primordial." Margaret Croydon, <http://www.nytimes.com/1971/10/03/archives/peter-brook-learns-to-speak-orgast-peter-brook-learns-to-speak.html?mcubz=1>



Page 54
Tom Nicholson, *Comparative Monument (Shellal)* (2014-16)
Photo courtesy the artist and Milani Gallery, Brisbane
Photo Christian Capurro



Page 57
Top: Australian Lighthorsemen preparing the Shell Mosaic before shipping it to Australia. Photo courtesy the Australian War Memorial, Canberra, P04604.015
Bottom: Tom Nicholson, *Comparative Monument (Shellal)* (video still), (2014-16)
Photo courtesy the artist and Milani Gallery, Brisbane



Page 58
Shellal mosaic sketch by Francis McFarlane, New Zealand Wireless Troop; <https://blogs.otago.ac.nz/thehockenblog/2016/04/22/shellal-mosaic-fragments-of-middle-eastern-history-at-the-hocken/>

Page 60
Top: Australian War Memorial, P10445.027.001
Chaplain Maitland Woods holding up the inscription from the Shellal Mosaic circa April 1917. A literal translation of the inscription reads: "This temple with rich mosaics did decorate our most holy bishop... and the most pious George, priest and sacristan, in the year 622 according to the era of Gaza, in the 10 years of the indiction." From the collection of Wallace Owen McEwan, 6th Australian Light Horse Regiment. <https://www.awm.gov.au/collection/P10445.027.001>
Bottom: Tom Nicholson, *Comparative Monument (Shellal)* (video still), (2014-16)
Photo courtesy the artist and Milani Gallery, Brisbane
Caption: "Australian War Memorial: construction of Hall of Memory Mosaics. The artist Napier Waller explains the work and process." <https://www.awm.gov.au/collection/F01944/>



Page 62
Tom Nicholson, *Comparative Monument (Shellal)* (video stills), (2014-16)
Photos courtesy the artist and Milani Gallery, Brisbane

Page 65
Taus Makhacheva, *Tightrope* (video stills), 2015
Photos courtesy the artist
In *Tightrope*, a tightrope walker named Rasul Abakarov is depicted crossing the abyss of a canyon in the highlands of the Caucasians mountains using twentieth century artworks of various Dagestani artists to maintain his balance instead of a balancing pole, creating a structure that evokes a museum storage space. The way the artworks are moved above the void suggests the fragile balance of post-Soviet subjectivity reinventing itself and looking for an equilibrium between the traditional past and the national, local and contemporary culture. Ultimately the precarious balance of the tightrope embodies the existential experience of an artist always vacillating on the verge of appreciation and oblivion. <http://www.lawnieshabibi.com/news/119/>



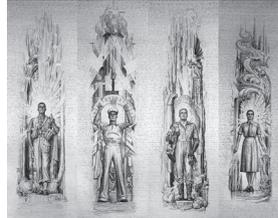
Page 66
Aslan Gaisumov, *Prosthetics*, 2011
Photo courtesy the artist
Born in Grozny in the midst of military conflict and political crisis, Aslan Gaisumov's attempts to work with history, reconsider ambiguous events, document traumas and develop a unique critical approach make him a rare and subtle observer of the destiny of the Chechen people. He aims not only to study his national context, but also to pose questions of a supranational and universal nature. <http://trienal.garagemca.org/en/AslanGaisumov>



Page 67

“‘Banksy of Bulgaria gives war statue a makeover in support of Ukraine uprising: The monument to the Soviet Army in Sofia has been defaced several times in recent years by an unknown artist.’ A mystery artist has painted a Soviet Army monument the colours of the Ukraine flag in the latest of a series of spray-painted political makeovers. The statue, in Sofia, Bulgaria, was built to mark Russia’s ‘liberation’ of the country in 1944 but has since become a target for political activists. After pro-European uprisings in Ukraine saw the removal of President Viktor Yanukovich the statue was daubed yellow and blue in an apparent show of support to protesters. The monument depicting the Soviet Red Army has previously been painted pink and transformed to depict American comic book heroes in statements of dissent against Russia. Moscow urged Bulgaria to ‘expose and punish the hooligans behind vandalism’ when the figures were painted as Superman, Ronald McDonald and Santa Claus in 2011. The street artist left a spray-painted caption reading: ‘In step with the times’. Last year [2013], the statue was covered in pink on the 45th anniversary of the Prague Spring—which saw the Soviet Union invade Czechoslovakia. The words ‘Bulgaria apologises’ were also left on the monument—which was quickly cleaned after both transformations.” <http://www.mirror.co.uk/news/world-news/banksy-bulgaria-gives-war-statue-3176990>

On 23 February 2014, the monument was painted by unknown perpetrators, this time the statue of one of the soldiers and the flag above it were painted in the national colours of Ukraine. The phrase “Glory to Ukraine” was written in Ukrainian... This act was in support of the 2014 Ukrainian Revolution. The Russian Ministry sent a protest note to the Ministry of Foreign Affairs of Bulgaria with a request to “conduct a thorough investigation of this hooligan incident and to accuse those guilty of such an unlawful conduct and also take appropriate measures to bring the memorial back to its normal state.” Among right-wing supporters in Bulgaria the movement for removal or demolition of the monument is very strong, while the Russophiles insist on keeping it... It has a special place as a gathering place of skaters, ravers, rasta and other subcultural groups around it who feel its atmosphere somewhat surrealistic or unreal, between the tension of pro and anti- groups and the natural occupants of the place... https://en.wikipedia.org/wiki/Monument_to_the_Soviet_Army_Sofia



Page 68

Napier Wallis, *Mosaics, Hall of Memory, Australian War Memorial*
The walls and dome of the hall are lined with one of the largest mosaics in the world... unveiled in 1959. The mosaic inside the dome depicts the souls of the dead rising from the earth towards their spiritual home, represented by a glowing sun within the Southern Cross. The figures on the walls—a soldier, a sailor, an airman and a servicewoman—recall the Australian experience of the Second World War. Over six million pieces of glass tesserae, or tiles, imported from Italy, were used in the composition; the installation was overseen by Italian craftsmen and took three years to complete. <https://www.awm.gov.au/collection/ART90410.004>



Page 68

Tom Nicholson, *Comparative Monument (Sbellal)* (2014-16)
Photo courtesy the artist and Milani Gallery, Brisbane
Photo Christian Capurro



Page 69

Tom Nicholson, *Comparative Monument (Sbellal)* (2014-16)
Photo courtesy the artist and Milani Gallery, Brisbane
Photo Christian Capurro



Page 70

Ranbir Kaleka, *House of Opaque Water* (video installation view), 2012-13
Photo courtesy the artist and Volte Gallery, Mumbai

After a long careful look, the man says, “This is my home”. He is in a boat, surrounded by water on all sides. He points to the surface of the water about six metres away from him. His house and his village were swallowed up by the water amongst the depleting mangroves of the Sundarbans in India. His companion points to another part of the sea, “This is school and this is the path that leads to our friend’s house.” We see nothing only the swirling waters around the boat. He wants to document the narratives of the villagers... In the house memory-image we are in possession of a veritable principle of psychological integration. The house, the shelter and other spaces of lived-experience as a topography of our intimate being is what he wants to explore. <https://www.google.com/culturalinstitute/beta/asset/house-of-opaque-water/9AE2JbMrVa2AWA>



Page 71

Ranbir Kaleka, *Forest* (video still), 2009
Photo courtesy the artist and Volte Gallery, Mumbai

The *Forest* is full of metaphorical events which I believe have universal resonance. A field of flowers reveals burnt ground underneath where a man flagellates himself as an act of atonement. Signs of burnt-ground has in recent times meant “hidden atrocities” and false encounters... The flagellant gets up and walks off changing into an animated cartoon. He appears at various points in the video: he rescues some books from a burning library. He educates himself with the books. He shows power of knowledge by re-growing lost limbs. He pours the ‘water of knowledge’ into a hole dug by a child. From the hole fountains rise and we see a city born underneath... I have shown a lion as the guardian of knowledge. The lion is driven away by the forces of destruction as the library is burnt. Ranbir Kaleka, http://www.rkaleka.com/video_works_forest_galleryhtml



Page 72
Liew Kung Yu, *Wadah No. 7*, 1999
Inspired by a visit to Galeri Perdana in Langkawi, a museum containing the many thousands of gifts presented to Dr. Mahathir and his wife during the former's tenure as Prime Minister, I created *Wadah Untuk Pemimpin* using an eclectic collection of photos, a smoke machine, spinning disco lights, a *Malaysia Boleh* clock, glass bottle souvenirs, an aquarium, sequins, plastic flowers, concrete fountains, and a stitched portrait made of [my] own hair of Dr Mahathir shedding tears during the announcement of his retirement, as a comment on how we idolise and revere our leaders.
Liew Kung Yu



Page 73
Wall graffiti image of Mahathir, from KTemoc Considers, 'Mahathir Unforgiven'. Riffing on the title of Clint Eastwood's film, the blog presents commentary concerning the current political polemics re UMNO and Mahathir's record during his twenty-two year reign. It presents the quote, "Why have they been so forgiving of Mahathir, once their *bête noire*, a man they scornfully called *Mahafiraun*?"
<http://ktemoc.blogspot.com.au/2017/02/mahathir-unforgiven.html>
Mahathir had been accused by political opposition and civil society activists who involve particularly in the *Reformasi* (reform movement) in 1998-99 as a dictator called *Mahafiraun* (the great pharaoh) and *Mahazalim* (the ruthless dictator).
See <http://artsonline.monash.edu.au/mai/files/2012/07/mohdazizuddinmohdsani.pdf>
Also twitter <https://twitter.com/MahaFiraun>



Pages 74-75
Ullens Centre for Contemporary Art
exhibition posters



Pages 76
Xu Zhen: A MadeIn Company Production, *Eternity*, 2013
Photo courtesy the artist
An irreverent artist with a voracious appetite for global information and a unique ability to produce work across multiple platforms and media, Xu Zhen is the key figure of the Shanghai art scene and a foundational figure for the generations of Chinese artists born since 1980. Including over fifty installation pieces, ten videos, forty painting and collage works, and several performances, together filling UCCA's signature Great Hall, the exhibition spanned Xu Zhen's early works made in his own name beginning in the late 1990s, works produced under the "contemporary art creation company" MadeIn Company which he founded in 2009, as well as major new pieces produced specially under MadeIn Company's newly launched brand "Xu Zhen." Presented together, Xu Zhen's oeuvre reflects the lingering concerns of an artist participating in the international art world while remaining deeply skeptical of it and its conventions, most immediately the label "Chinese contemporary art." Xu Zhen's artworks probe the various mediations that corrupt the viewer's experience of an artwork, particularly in observing a culture that is not one's own.
<http://ucca.org.cn/en/exhibition/xu-zhen-madein-company-production/>
With *Eternity*, "Xu Zhen literally and winkingly juxtaposes East and West, that operative cliché of so much art in China, by mounting headless replicas of key Hellenic and Buddhist sculptures neck to neck."
<http://ucca.org.cn/wp-content/uploads/2014/05/140119-Xu-Zhen-Press-Release.pdf>



Pages 77
Xu Zhen: A MadeIn Company Production, *New* (2014) and *Calm* (2009) installation.
Photo courtesy the artist and ShangART Gallery, Shanghai
New represents Guanyin, one of the most revered goddesses in the Chinese Buddhist pantheon. Computer-generated and based on a porcelain figure preserved in the Forbidden City, the work features bright colors that break with traditional white, a metaphor for purity. Transformed by the artist into a kind of ready-made, the sculpture appears to be a symbol of a new pop faith grounded in contemporary society.
https://www.perrotin.com/artists/Zhen_Xu/302/new/38590



Page 78
Khadim Ali, from the series *The Arrivals*, 2016
Photo courtesy the artist and Milani Gallery, Brisbane
"The golden-haired and demon-like figures muse upon something, their memories wrapped in parcels hidden by leaves of the gum tree. The Eucalyptus leaves flank all the figures in the paintings like streamers at a celebration. There are no celebrations here. The artist seems ambivalent about the characters that populate his work. They live with claustrophobic encumbrances in an alien environment, which presses upon them. The foliage is never comforting, flames encompass, and there are no companions, only fellow sufferers. Woven into these narratives of dejection are visible endeavours to prevail upon circumstances."
Salima Hashmi



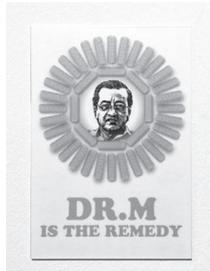
Page 80
Ranbir Kaleka, *Cockle-doodle-do*, 1991
Photos courtesy the artist and Volte Gallery, Mumbai



Page 85
Ranbir Kaleka, *Man with Cockerel 1*, 2001-02
Photos courtesy the artist and Volte Gallery, Mumbai



Page 90
The Petronas Towers, the central element of the Kuala Lumpur City Centre development, are a modern expression of Malaysia's culture, history, and climate, and symbols of its economic growth and hopes for the future [symbolic of Dr. Mahathir's period of rule]. The twin towers rise from a mixed-use base of cultural, commercial, and public spaces set in a large park in the centre of the city. Until 2004, they were the world's tallest buildings. To create a uniquely Malaysian design, Pelli Clarke Pelli Architects drew from Islamic culture, Kuala Lumpur's climate and light, and Malaysian craft and design. <http://culturenow.org/index.php?page=entry&permlink=13444>



Pages 94
Kenneth Chan, *#DrMLovesU*, 2014-16
Photos courtesy the artist



Pages 96
Ray Langenbach, *Lalang* (video stills), 1994
Wong Hoy Cheong's *Lalang* performance from the *Warbox, Lalang & Killing Tools* project, with Bayu Otomo, Wong Hoy Cheong and Raja Sharhman; music by Carburetor Dung. Produced by Five Arts Centre, Balai Seni Lukis Negara, Kuala Lumpur
Photos courtesy the artist



Page 99
Liew Kung Yu, *Wadah No. 6*, 1999
Photo courtesy the artist
This work, a lineup of miniatures encased in decorative glass, is particularly noteworthy among the *Wadah* series as it was auctioned to raise funds for the Opposition Party in Malaysia's 2008 General Election (the irony of Mahathir's legacy serving his political enemy's interests). Liew Kung Yu



Page 101
Xu Zhen: *A MadeIn Company Production, Eternity*, 2013, installation view UCCA
Photo courtesy the artist



Page 102
Top: Yan Pei-Ming, *Landscape of Childhood*, 2009
Photo courtesy the artist
Imagined as an abounding walk through faces and urban views, the exhibition powerfully... gives the audience an opportunity to discover a striking vision of 'our world in a landscape of crisis and beyond. Yan Pei-Ming is famous for his monochromatic large portraits executed in either black and white or red shades. His portraits, furiously and quickly executed with a strong, large brushstroke technique, bring about the artist's concerns on social conflicts and international politics and present his ongoing interest for problems of universal human nature. <http://www.e-flux.com/announcements/38001/yan-pei-ming/>



Page 102

Bottom: Zhang Huan, *Hope Tunnel*, 2010
Photo courtesy the artist
The exhibition included the wreckage of a train destroyed during the 2008 Sichuan earthquake and a documentary recounting every step of the train's journey from Xi'an to Shanghai to Beijing. When the Sichuan earthquake struck on 12 May, 2008, cargo train no. 21043 was passing through a tunnel in the border region between Gansu, Sichuan and Shanxi Provinces. Loaded down with grain and fuel, the train caught fire and became trapped in the tunnel's inferno. It took workers six months to dig out the wreckage, clear the tunnel and reopen the railway line to earthquake-damaged areas of Sichuan. Zhang Huan purchased what remained of the train and transported it to his workshop in Shanghai for selective renovation. *Hope Tunnel* is conceptual art on a grand scale, a monument to hope, a curated project designed to promote positive social change. A towering display of destructive power frozen in time, it allows us to reflect on the scale of the disaster, commemorate the victims and contemplate the possibility of reconstruction and the challenges that lie ahead. <http://ucca.org.cn/en/exhibition/zhang-huan-hope-tunnel/>



Page 106

Gu Dexin, *The Important Thing is not the Meat*, 2012
Photo courtesy the artist
Gu Dexin first came to prominence in 1986; in 1989, he was among three Chinese artists included in the epochal exhibition *Magiciens de la Terre* at the Centre Pompidou, in what was arguably the first international display of contemporary art from China. This exhibition presented Gu's work as an alternative history of the development of contemporary art in China. http://ucca.org.cn/wp-content/uploads/2014/05/GDX_Press_Release_EN.pdf



Page 108

Joseph Beuys, *Ohne Titel (Untitled)*, 1970
Photo courtesy Antonia Reeve and the National Galleries of Scotland, Edinburgh



Page 112

Top: Joseph Beuys, *Fettstuhl (Fat Chair)*, 1963
Photo courtesy the Estate of Joseph Beuys
"The fat on the *Fat Chair* is not geometric... I placed it on the chair to emphasise this, since here the chair represents a kind of human anatomy, the area of digestive and excretive warmth processes, sexual organs and interesting chemical change, relating psychologically to will power. In German the joke is compounded as a pun since *stuhl* (chair) is also a polite way of saying shit (stool), and that too is a used and mineralised material with chaotic character, reflected in the texture of the cross section of fat." <http://www.cupblog.org/?p=5678>
Bottom: Sigmar Polke, *Höhere Wesen befablen: rechte obere Ecke schwarz malen!*, 1969
Photo courtesy the Estate of Sigmar Polke, Köln



Page 117

Top: Man Ray, *Marcel Duchamp Obligation pour la Ronlette de Monte Carlo*, 1924
Photo courtesy the Centre Pompidou, Paris and the Man Ray Trust
Bottom: Matthew Barney, *Cremaster 4*, 1994
Photo courtesy the artist and Barbara Gladstone Gallery, New York



Page 119

Joseph Beuys, *Kunst = CAPITAL*, 1979
Photo courtesy the Estate of Joseph Beuys
"The irony of this particular work is the large, iconic artist's signature that takes pride of place on the face of the note. This authorial statement, the form of a defacement, enacts a particular economic alchemy (such a suitable word in relation to Beuys' oeuvre): it elevates it even closer to gold and exponentially further away from any intrinsic 'use value'. Perhaps, to give him credit, this was Beuys' intention. Often though, his critical gestures were weighted heavily in favour of his own self-mythologisation." <https://selfinterstandsypathy.wordpress.com/2008/01/08/kunst-kapital/>

Page 124

Khadim Ali, from the series *The Arrivals*, 2016
Photo courtesy the artist and Milani Gallery, Brisbane