



In the
Belly
of the
Whale

In the Belly of the Whale

9 September – 31 December 2016
Witte de With Center for Contemporary Art,
Rotterdam

*Advancing American Art (1946-47),
Minia Biabiany, Broomberg & Chanarin,
Tania Bruguera, Mariana Castillo Deball,
Jean-Martin Charcot, Paul Ekman, Hamza Halloubi,
International Academy of Art Palestine (IAAP),
Emily Jacir, Käthe Kollwitz, Susanne Kriemann,
Britta Marakatt-Labba, Pratchaya Phinthong,
Jeremy Shaw, Amie Siegel, Charles Thomson Rees
Wilson, Van Abbemuseum and Khaled Hourani*

Curators: Natasha Hoare and Adam Kleinman



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Foreword

by Defne Ayas

On behalf of Witte de With Center for Contemporary Art, with this e-publication, I am proud to share the extensive reflection that went into the making of the exhibition *In the Belly of the Whale* at Witte de With (9 September – 31 December 2016).

It all started with a discussion with Adam Kleinman, editor-in-chief of our online platform *WDWReview.org* and adjunct curator, on the ethics of the artist today, deliberating: What does it mean to have vision? We quickly agreed that such is a question both artists and institutions must ask themselves; and that ideally, it is a question they ought to pose and investigate together. To formulate and foster such vision requires contextualization; whether it be for a particular time or place, for a proposal of the here and now, or a vision with a broader take on the collective role of the artist and the art institution in society today. It was this discussion that seeded our desire to, on the one hand, bring together artists and non-artists across multiple disciplines through staged live events, and, on the other, to seek to cover and uncover the fertile ground between the artists and

their relationship to society with a timely group exhibition evolved through the insight of our in-house curator Natasha Hoare, in collaboration with additional interlocutors.

Instead of pretending to be the definitive and final logos, *In the Belly of the Whale* kicked off a delicious investigation – an urgent dialogue with regard to the various forms of “transaction” of art and ideas vis-à-vis power structures. Such research was substantiated by generous contributions – in the form of exhibition readings – from peers such as Aaron Peck (author and art critic), Noline van Harskamp (artist), Mohammad Salemy (critic and curator) and Aaron Schuster (philosopher), and punctuated by a symposium which introduced case studies on the United Nations art collection and gift economies, the adjudicated case of *The Prosecutor v. Ahmad al-Faqi al-Mahdi*, and the photography archive of the Tropenmuseum, among others, presented by esteemed colleagues such as Ana Teixeira Pinto, Anke Bangma, Patrick Goddard, Kapwani Kiwanga and Fadi El Abdallah. As with the exhibition, their deliberations tracked and traced formations of meaning and the possible appropriation of objects by societal forces over time. In particular, each of the invited exhibition readers and symposium participants were invested in revealing foils in all forms, the proceedings of which you can witness, in part, in this e-publication. In these highly volatile times, politically and economically, they provide invaluable cues through which to think on the value and use of art, ideas, and their various transactions (intellectual, emotional, physical, economic, and political) situated in the folds of history.

For all this, I would like to thank the exhibition curators who made it all happen with their generous input and dedication, all the artists who participated in this open journey, the exhibition readers, and the symposium participants. Please enjoy the reflection that ensued.

In the Belly of the Whale – and Out Again

by Adam Kleinman & Natasha Hoare

This group exhibition brings together artworks and objects to trace various transformations of meaning, reception, and use over time. The titular metaphor of the whale's belly—a mythic space separated from lived reality—plays on the residual legacy of the white cube as an allegedly bracketed space of reflection, contemplation and perceptual or political transformation.

Just as Jonah, who in the biblical account was swallowed by a whale, and perhaps the visitor, are transformed through isolated meditation, *In the Belly of the Whale* plays content against its framing to question both how an artifact references a given historical moment and how different modes and moments of display effect signification. Or, to present these questions in another way: do images and artifacts indicate fixed meanings independent of their context, or are they inherently unstable, and tempered by situational and institutional inscription?

Foregrounding conditions of presentation, ownership, reception, and provenance, artworks, artifacts, and their passage through

time and narrative discourses are played off the figure of the cloud chamber. This early twentieth-century device, invented by Charles Thomson Rees Wilson, uses water vapor to mark the movement of invisible subatomic particles—the heated particles produce condensation trails within the vapor, which can be photographed to create images of each particle's trajectory. Wilson's invention laid the ground for the experimental study of particle physics and provides the exhibition with a central conceit: can we use objects and artworks to track developments in reception that in turn map paradigmatic shifts in the societies that tooled, displayed and shaped them? How are these processes examined in contemporary art, and why?

The exhibited works are here positioned as 'objects' caught in motion, images whose trajectories operate to articulate power structures, disrupt official histories, colonial legacies, and other forms of epistemological violence. The exhibition also examines how these choreographies are of central interest

Susanne Kriemann,
Pechblende (Chapter 1),
2014-16.





Charles Thomson Rees
Wilson, *Photograph cloud
chamber*, glassplate
negative, c. 1911-13.



to contemporary artists. For example, in Susanne Kriemann's *Pecheblende*, inverted camera obscurae project live images of mining objects used in East Germany to extract uranite, a key ingredient for nuclear power and weaponry. These objects are not only geological clocks through the half-life depletion of their irradiation, but they have now physically moved from their use in the belly of the earth into an art space as objects for contemplation, around which potential political agency opposed to nuclear exploitation can be built. Amie Siegel's work *Provenance* tracks the illicit trade in furniture from Corbusier's government building in Chandigarh, through restoration and auctioning at inflated prices to adorn the front rooms and yachts of wealthy buyers—a perfect mapping of the cultural capital of failed utopian modernism, swallowed whole by a rapacious commodity market. Mariana Castillo Deball takes as her subject the Borgia Codex, an ancient Mayan scroll whose passage between various owners writes the history of Mexico as a European colony, through a beautiful animation; a meta-version of the scroll that

Jean-Martin Charcot, *Iconographie photographique de la Salpêtrière*, 1878; Paul Ekman, *New Guinea Man Photo Set 2*, 1971.



narrates the story of its own making, loss, rediscovery, and codification within Western systems of knowledge.

The exhibition splits to admit a relationship between grounding an object as a reference for its socio-historical origin, and the object's latter life, which may produce other realities as a ripple effect. Here the figure of Jean-Martin Charcot, a neuroscientist central to the pathologization of hysteria as a medical category, looms large —particularly through his use of photographic taxonomies as a form of evidence. His findings underpin contemporary facial recognition techniques pioneered by psychologist Paul Ekman, who similarly used a photographic taxonomy to 'prove' his findings concerning the universality of human emotions. Photography played a central role in establishing new epistemologies in the realm of psychology, anthropology, and medicine, which lay the ground for ongoing colonial exploitation, and discourses of race and gender. Through the work of Broomberg and Chanarin, a microhistory of this process is offered to



Pratchaya Phinthong,
Broken Hill, 2013.





Amie Siegel, *Provenance*
(still), 2013, HD video,
color/sound, 40 min.



undermine the medium's claim to objectivity through Kodak's production of film that couldn't differentiate tones of dark skin, what Godard pointed to as inherent racism. Likewise, the work of Pratchaya Phinthong traces the removal of cultural heritage - in this case a neolithic skull - from Zambia to the British Museum, a passage that delineates the nature of power relations, both economic and cultural, under colonial and neo-colonial occupation.

Regardless of authorial intention, artworks are often repurposed and recoded either as investment vehicles bearing the extra-agency of the market as in the work by Siegel mentioned above, above, or turned into unfaithful political instruments. Take for example Käthe Kollwitz's *Deutschlands Kinder hungern!* (*Germany's children are starving!*), a 1923 lithograph included in the show. Kollwitz designed the work as an anti-war response to the plight of a starvation-struck post-World War I Germany and allowed it to be used for protest posters by various groups, including the Internationale Arbeiter-Hilfe (Workers International Relief). A decade later, the Nazi regime appropriated the image and re-captioned it for its own propagandistic ends by claiming that it instead showed victims of Communism. At the same moment, the government forced Kollwitz, a signatory of a 1932 petition aimed at stopping the rise of Nazism signed by artists, authors and scientists including Heinrich Mann and Albert Einstein, to resign from her position at the Prussian Academy of Arts (she was the first woman to hold a role there) and removed her works from museum collections. Mirroring this troubled history of erasure and overwriting, *In the Belly of the Whale* suspends the idea that artifacts have inherent meaning, let alone autonomy, to show how they have been bent or twisted, often paradoxically.

Käthe Kollwitz,
*Deutschlands Kinder
hungern!* (*Germany's
children are starving!*),
1923.

Like fragments or links in a larger system, the works collected in the exhibition and the texts commissioned for this publication offer perspectives with which to bounce aesthetic concerns against the political environment in which they were birthed or later received. Our interest in this subject came at a time when a new lexicon of hate imagery, much of it based on appropriated source material, was being produced through online memes by right-wing movements across the Europe and the United States. Eschewing any neat synthesis, the show instead parallels a sense of investigation from within, an encompassing space of removal wherein transformation can be tracked, re-animated, and observed so as to understand such mechanics, if not disrupt them.

Conspiracy Theory and Cognitive Mapping

by Ana Teixeira Pinto

Invited to participate in *Every Contact Leaves a Trace...*, an interpretative symposium held at Witte de With in conjunction with the exhibition *In the Belly of the Whale* (2016), Keynote speaker Ana Teixeira Pinto considered two artworks, Jon McNaughton's *The Forgotten Man* (2010), and Dani Gal's documentary film *Hegemon* (2017), as clues to unearth political narratives obscured under the penumbra of the current yet failing global capitalist order. By process of reasoning-by-interpolation, Teixeira Pinto draws out the formal and aesthetic characteristics and conditions that advance the rise of right-wing ideologues, often relying on the artworks and various conspiracy theories as signals pointing to the codification of such constructions.

Ideology

Writing in 1936, Walter Benjamin saw fascism as a mock revolution: the mobilization of revolutionary demands towards an epic feat of

showmanship, which stages the power of the masses without granting them rights. Fascism, he noted, gives expression to the masses' "will to power" while preserving capitalist class structures and keeping property relations intact. The outcome of this revolutionary carnival is the spectacularization of politics: the mass rallies, the histrionics, the paranoid discourse, the need to turn the lack of material resources into a drama of presence and absence charged with sexual intensity.

With Trump, who openly campaigned for less democracy, elected president—and with the continued electoral success of far-right anti-liberal movements across Europe—the question of fascism, or rather the question of why there is such a fundamental non-identity between class consciousness and mass movements, has again become a pressing one.

Marx argued that the class which owns the means of material production also, by extension, controls the means of discursive production. In Marxist theory, Fascism is typically depicted as a mistaken choice resulting from false consciousness: the masses are, by virtue of their condition, ignorant and gullible, and thus easily led into contradictions. In the wake of the *Reichstagsbrandverordnung* (Reichstag Fire Decree, February 28, 1933), which suspended the civil rights protections afforded by the Weimar Republic's democratic constitution, Wilhelm Reich proposed an alternative theory. Refusing to absolve those who cheered for Hitler, Reich contended that Marxism was "unable to understand the power of an ideological movement like Nazism" because it lacked an adequate conception of ideology's "material force as an emotional or affective structure."¹

If one were to guess what kind of art Trump would endorse, I believe most people would

1. Quoted in Etienne Balibar, *Masses, Classes, Ideas: Studies on Politics and Philosophy Before and After Marx* (New York: Routledge, 2013), 179.

place their bets on Jeff Koons. Instead, *The Guardian* reported that “The Forgotten Man” by Jon McNaughton, purchased by Fox News anchor Sean Hannity as a gift for Trump, was rumored to be potentially adorning the walls of the White House. Robustly pre-modern, McNaughton’s symbolic realism is reminiscent of the socialist realism, minus the socialism, favored by the Russian oligarchy.

In front of a twilit White House, with the American flag at half-mast, all the past presidents of the US are gathered. In the left foreground is a Caucasian man, sat on a bench, his gaze cast downwards –“distraught and hopeless as he contemplates his future,” as the artist puts it. Behind him stand Abraham Lincoln, Ronald Reagan, Thomas Jefferson and George Washington, who point in his direction as they look beseechingly to the figure on the right: Barack Obama, who stands aloof, arms folded, looking the other way, surrounded by an applauding gaggle including Bill Clinton and Franklin Roosevelt. Founding father James

The Forgotten Man, which depicts Obama trampling on the US Constitution, has been bought by Fox News anchor Sean Hannity, who plans to present it to Trump.



Madison beckons towards Obama's feet, looking aggravated. Obama is stepping on the US Constitution.

Ever since Trump won the US presidential election, there has been a heated debate about whether those who voted for him were economically disenfranchised or racially motivated. The contradiction is only apparent: The idea of the "forgotten working men" has a two-fold origin. In 1932, the aftermath of the Great Depression, President F. D. Roosevelt (FDR), called upon the country to tend to the 'forgotten man at the bottom of the economic pyramid'. FDR pushed for an economic stimulus in order to halt both the fascist tide and the pull towards communism. The second birth of this expression, however, is tied to President Richard M. Nixon, who spoke of the 'silent majority' in the aftermath of the 'race riots' of 1968, referring to whites who resented the end of formal racism in the US (Jim Crow) and who equated the anti-war movement with treason. Trump retained both these lineages, the first economical, the second racial, in his rhetoric, interpellating his voters as working class whites.

Trump ran on a protectionist platform, and he benefited from disillusion with NAFTA and other trade agreements, which failed to benefit workers. But the struggle between free trade and protectionism is a false debate: Struggles between advocates of free trade vs. protectionism are first and foremost struggles between different modalities of capital, between industries who stand to gain or lose more from one than the other.

Neoliberalism never signified a retreat of the state; on the contrary, it marked the apex of Big Government in its legislative efforts to ease the circulation of transnational financial flows. As Sven Lütticken notes, the neoliberal

Big Government, though correlated with the waning of the welfare state is “itself formed under the pressure of lobbying and a relentless ideological barrage, and the resulting capitalist globalization does exactly what it is meant to do: instead of making “labor relationships equal in countries throughout the world,” it “[generalizes] the perverse mechanisms of unevenness and inequality everywhere.”

The imaginary of nation-states, Susan Buck-Morss argues, is “purely political.” The economy plays no role in it. But precisely because economic actors are not recognized as political agents, capitalism is “incapable of providing a code that will apply to the whole of the social field.”² Instead, it sets in motion a deterritorializing machine plagued by contradictions: theoretically, at least, the free movement of capital should lead to a corresponding free movement of workers, in which case capitalism, unable to sustain its mode of production, would dissolve into a different socio-historical figure. From this perspective, capitalism requires fascism to violently and artificially reterritorialize social and sexual mores. Immigrants, for instance, are the ideal capitalist subjects: most migrants on temporary work arrangements are not entitled to vote or to receive formal benefits, but even when working illegally they are still taxable through VAT. On the other hand, the abolition of immigration restrictions would eventually even out wages across the globe, and the labor supply would dry up in the places that exploit it the most. This possibility explains the surge in nationalist rhetoric and the need to fix unmoored labor by reinstating national boundaries. As long as capitalism remains able to recruit fascist rhetoric to wage war on the same underclass it feeds on, the two figures can happily coexist. But the balance is precarious, which is why liberal democracies tend to cultivate fascist tropes while marginalizing fascist parties.

The political debate, largely the preserve of the conservative right and of what Tariq Ali called the “extreme center,” provides an ample platform for xenophobic views while churning out articles which point out that xenophobia is on the rise. Needless to say, these forces work in tandem, to effect a multidimensional suppression of dissent: the will of the people must be honoured when they express racist sentiments –by voting Brexit or Trump– but must be crushed when they oppose financial dogma. The Greek political alternative under Syriza, the Middle Eastern pro-democracy activists, Podemos, or Occupy were all persecuted, displaced or marginalized, while nativism, nationalism, and xenophobia are normalized.³ The rejection of globalization is possible on a social level but not on an economic one. As I write, the UK’s new foreign secretary is busy articulating the demands of the new post-Brexit order: Free markets without freedom of movement!

Economy

After World War II, there was a broad consensus about full-employment policies. Mass unemployment had been blamed for breeding unrest and instability, ultimately ushering in two world wars. But full-employment policies mean that, in order to hold on to labor, employers need to continuously raise workers’ wages. Needless to say, the only way to accommodate rising wages, without loss of profits, is to push up prices, which leads to what economists call: ‘cost-push inflation’, a situation where wages and prices push each other up. According to Mark Blyth, Professor of Political Economy at Brown University, in the post-war years, “as inflation rose, debts fell in real terms, and labor’s share of national income rose to an all-time high, while corporate profits remained low and were pummelled by inflation.” But inflation,

2. Deleuze and Guattari, *Anti-Oedipus* (Minnesota: University of Minnesota Press, 1987), p. 33.

3. A recent article in the Guardian —allegedly, a left wing newspaper— even equated anti-gentrification protests with xenophobia because the demonstrators rallied against foreign oligarchs buying scores of properties in central London.

Blyth argues, acts as a tax on the returns on investment and lending. Unsurprisingly capital began to mobilize and fund policy makers who would engineer a pro-market revolution. Full employment policies were jettisoned in favor of a new target—price stability—which would restore the value of debt, and labor was disciplined through the introduction of endemic unemployment. This measure, advocated by Milton Friedman and by the Austrian School, was called NAIRU, the non-accelerating inflation rate of unemployment, that is, the level of unemployment below which inflation rises. In the subsequent decades, capital's share of national income rose to an all-time high and wages stagnated, while unions were crushed due to the twin shocks of aggressive legislation and the outsourcing of production. Credit has come to cover the gap between earning and spending.

Contradicting expectations, the fall of the Berlin Wall didn't mark the beginning of a global democratic era – rather, its opposite. As a United States Senator once said, the European welfare state was an aberration, an effect of the Cold War; once Communism had been defeated, social democracy became redundant. Globalization had promised to formalize the informal economies of the so-called third world nations. Instead, the opposite happened: freed from the need to pay formal salaries, first world economies have replaced benefits, health care pensions, and social safety nets, with barter and informal rewards. At present, the survival of industrial capitalism depends on the Chinese Communist Party providing cheap, non-unionized, labor for outsourced industries, whose low-cost products, in turn, meet the purchasing power of an increasingly impoverished Western working class. But despite the decline in the manufacturing and production sectors, the deregulatory restructuring of finance since the 1980s and the resulting exponential increases

in the volume and velocity of global trading, investments, and markets has generated a stock market boom and a steep hike in financialization and asset inflation. Production, narrowly defined, as Shimshon Bichler and Jonathan Nitzan detail, has become merely one of the many faces of capitalization.⁴ The money value of “capital goods” is a very small fraction of the overall value of capitalization. Most disturbingly, the rates of growth of the two magnitudes move in *opposite* directions: when the growth of the “capital stock” accelerates, the growth of capitalization decelerates and vice versa.⁵ This observation mirrors a recent report from the Bank of England, whose economists describe the role of money in the modern economy as “just a special form of IOU, or in the language of economic accounts, a financial asset (...) Because financial assets are claims on someone else in the economy, they are also financial liabilities – one person’s financial asset is always someone else’s debt.” We can thus conceptualize the economy as a set of interlocking balance sheets, in which the financial liabilities of one agent are the financial assets of another.⁶

The type of economy that is here described is disjunctive in nature: The inequality it engenders is not a temporary phase that will ultimately be overcome; it is rather a structural effect of the system itself. Deprived of other means to make ends meet, wage earners, whether fully or underemployed, have incurred too much debt. Within a deflationary environment, the value of their debt keeps increasing while wages, –i.e. their ability to pay off this debt– keep decreasing. Though the debtors can’t pay, governments across the globe have been restructured into vast debt-collecting apparatuses, acting on behalf of the financial industry, which demands repayment whatever the social costs.

Macroeconomically, the present situation could

4. Jonathan Nitzan and Shimshon Bichler, *Capital as Power: A Study of Order and Creorder*, New York: Routledge, 2009.

5. Ibid.

6. Bank of England Quarterly Bulletin 2014 Q1: Money in the modern economy: an introduction. By Michael McLeay, Amar Radia and Ryland Thomas of the Bank’s Monetary Analysis Directorate.

potentially prolong itself for decades. Politically, however, and this is crucial, the traditional parties of the center left and center right, are –correctly– identified by the debtors with the least assets, as acting on behalf of those demanding repayment in an already unequal system. With most left-wing alternatives crushed –in Europe, Syriza met exemplary punishment, *pour décourager les autres* (to discourage others)– marginalized or displaced, this situation produces “coalitions-in-waiting that are ripe for the picking” by insurgents and neo-fascists on the right.⁷

Conspiracy

The term *conspiracy theory* was popularized by the CIA in the 1960s to discredit the speculations surrounding JFK assassination (according to Lance de Haven-Smith’s 2013 book *Conspiracy Theory in America*). But the belief in nefarious forces acting in the shadows is far older, as Richard J. Hofstadter argued in his *The Paranoid Style in American Politics*, a seminal text on American political psychology. Beginning with the hostility towards Catholicism, and the trope of the culturally incompatible alien, who once inside, will undermine and erode our moral values, the spread of paranoia is correlated with xenophobia and bigotry,⁸ but also with disenfranchisement and opacity.

7. Mark Blyth, ‘Global Trumpism. Why Trump’s Victory Was 30 Years in the Making and Why It Won’t Stop Here’, 15 November 2016, *Foreign Affairs*.

8. “A great tide of immigration, hostile to free institutions, was sweeping in upon the country”.

9. Richard J. Hofstadter, *The Paranoid Style in American Politics*, essay first published in Harper’s Magazine in November 1964.

In Europe, the concept of conspiracy and betrayal is famously tied to the German World War I defeat. Within military ranks, it was widely believed that the German Army had won the war but was betrayed by the Republican government –in their view a loose coalition of unpatriotic intellectuals, Socialists, and Jews– when it signed the Armistice on November 11, 1918. Popularized by right-wing circles, the *stab-in-the-back* narrative whipped up support for the budding National Socialist movement, and helped depict the

Weimar Republic as “a morass of corruption, degeneracy, and national humiliation.” A multitude of newly formed paramilitary units (the Freikorps), recruited from the ranks of the defeated Imperial Army, were instrumental in destabilizing the Weimar administration, precipitating its fall. The Freikorps felt betrayed by Kaiser Wilhelm II, who abdicated in the aftermath of the November Revolution, and by the Weimar Republicans, who negotiated the armistice. But most importantly, they had returned to a country whose changes felt shocking: civil conflicts had given rise to multiple attempts to establish communist councils (Arbeiter und Soldatenräte) throughout Germany—in Kiel, Bremen, Braunschweig, and Würzburg. Bavaria and Alsace had proclaimed themselves Soviet Republics (on April 6, 1919, and November 8, 1918, respectively). The feminist demand for suffrage, which began in the Wilhelmine period, had in 1919 won women the right to vote, while the Weimar Constitution consecrated equal pay, equal opportunity, and equal access to education. “Having no access to political bargaining or the making of decisions,” the recently disbanded squadrons “see only the consequences of power—and this through

Still from *HEGEMON*, a documentary by Dani Gal.



distorting lenses—and have no chance to observe its actual machinery” thus coming to find “their original conception that the world of power is sinister and malicious fully confirmed.”⁹ The Freikorps lore thus combined an element of truth—for the military class, war, however life-destroying, was a means of social reproduction, and the preservation of their own rank and privilege implied the preservation of certain social and gender hierarchies—with an element of untruth or paranoid delusion: As Klaus Theweleit put it in his seminal work *Male Fantasies*, they “experience communism as a direct assault on their genitals.”¹⁰

In *Hegemon*, a 2017 documentary by Israeli artist Dani Gal, Lawrence B. Wilkerson, former Chief of Staff to United States Secretary of State Colin Powell, sustains that, for the US military, the war in Vietnam was a Weimar moment.

Convinced they had won, US troops came to see the defeat not as a result of military ineptitude but of home-front betrayal. The movement against the involvement of the US in the Vietnam War had polarized society, generating a vast anti-establishment coalition, empowering the African-American civil rights movement, to women’s liberation, and sectors of organized labor mostly in and around Chicago. No longer able to recognize “their” country, sectors, which had supported the war effort, the so-called War-Hawks like William F. Buckley, claimed that the one-sided criticism by the liberal media eroded public support for the war and ultimately cost the US its victory. Like in Weimar Germany, the enemy is within.

Despondency breeds resentment and suspicion. The nativist, Sara Ahmed argues, portrays himself as acting “out of love,” struggling to defend his nation against “others, who threaten to steal it away.” From his perspective, his critics

–antifascists, liberals, leftists, feminists, anti-racist organizations– are the true hatemongers: “by being *against* those who are *for* the nation” those who criticize nativism “can only be *against* the nation.” The threatening figures of the Catholic, the Jew, the communist, or more recently, the Muslim and the immigrant, are all ciphers for the threat of loss: lost jobs, lost money, loss of land, loss of status. The threatening other also provides the paranoid with an explanation for his failed emotional investment, if the object of one’s affection, be it the nation or capitalism, fails to return one’s devotion it is because it has been corrupted or overpowered by others: “the racial others become the obstacle that allows the white subject to sustain a fantasy that without them, the good life would be attainable, or their love would be returned with reward and value. The failure of return is explained by the presence of others, which allows the investment to be sustained. We can even consider the reliance on the other as the origin of injury as *an ongoing investment in the failure of return*.”¹¹

The slippage between nativism and paranoia hinges on these feelings of persecution and victimization. Social conflict is not something to be mediated, via political means –no compromise can be found because what is at stake is a conflict between good and evil; between *us* and *them*. The enemy they oppose has vast and terrifying qualities: “He wills, indeed he manufactures, the mechanism of history.”

Oscillating between dejection and megalomania, one finds what Emily Apter called “Oneworldedness,” a “delirious aesthetics of systematicity, vulnerable to persecutory fantasy, catastrophism, and monomania,” which “envisages the planet as an extension of paranoid subjectivity.”¹² Conspiracy theory becomes the mode of representation for this

10. Klaus Theweleit, *Male Fantasies* (Minnesota: University of Minnesota Press, 1987), p. 74.

11. Sara Ahmed, *Fascism as Love*, Blog post of November 9, 2016 in *feministkilljoys*: <https://feministkilljoys.com/2016/11/09/fascism-as-love/>.

12. Apter, E. S. (2006). On Oneworldedness: Or Paranoia as a World System. *American Literary History* 18(2), 365-389. Oxford University Press. Retrieved June 6, 2017, from Project MUSE database.

overly suspicious psychology, held in place by the paranoid premise that “everything is connected.”¹³

“Oneworldedness” is a *portmanteau* of worldedness, the process of world-production in literature and One-World, which stands for planetary integration, but it also has an uncanny kinship to Hanna Arendt’s concept of worldlessness. For Arendt, worldlessness is defined as the condition of those who do not matter as individuals; it expresses their lack of a social and political world. Typically this condition afflicts those who are stateless or otherwise deprived of political rights, but it can be extrapolated to all those who are deprived of a way to make their actions significant and opinions effective; in short, anyone who has been alienated from the public and political realm.

Capital, as Shimshon Bichler and Jonathan Nitzan argue, is not a simple economic entity, but a symbolic quantification of power, whose logic is inherently differential. There is no such thing as “economic power”; nor is there “political power” that “somehow ‘distorts’ the economy.”¹⁴ Instead, all social institutions and agents—from ideology and culture to organized violence, religion, and law; from ethnicity and gender to international conflicts, labor relations, manufacturing techniques, and financial organisms—hinge on the “differential level and volatility of earnings.” As the authors point out, from this perspective, we cannot discern “economic exploitation from political oppression.” Instead, there is a dialectical entanglement of capital accumulation and social formation, through which “*power is accumulated as capital.*” Marx’s greatest achievement –unparalleled to this day – was to render this process visible. Once communism was defeated, Marxist hermeneutics was displaced by conspiracy theory. The poor man’s version of ideology critique, conspiracy theories,

as Fredric Jameson noted, are a degraded cipher for the totalizing logic of capital, whose failure to grasp the complexity of geopolitical vectors is marked by a “slippage into sheer theme and content.”

Epilogue

The defining narrative for the twentieth-century global order, Susan Buck-Morss argued, was tied to the geopoliticization of communism: by forging an identity between communism and the Soviet Union, the Western Block could equate internal dissent with treason, casting unionized labour as unpatriotic, and discrediting constituencies as diverse as African-Americans, feminists, socialists, workers, ecologists, and pacifists. “Viewing opposition to capital as aggression by a foreign nation, normalized an enemy,” which would otherwise represent an absolute threat because it “challenged both space as the determinant of sovereignty and the separation between political and economic discourses,”¹⁵ upon which capitalism is predicated. In the US, to be a leftist was to be un-American (in the sense of both an alien-presence and a moral threat) producing a discourse about internal enemies (the red scare) and its correlated paranoid psychology.¹⁶ By forging an identity between anti-capitalist movements and soviet imperialism, the US could justify its intrusions –and invasions– into the internal affairs of sovereign nations –paradoxically claiming to be protecting their national interests and sovereignty. In order to displace the notion of class-consciousness and solidarity, this discourse also tied collective identity to national homogeneity –needless to say, there is a thin line between cultural and racial homogeneity.

13. Ibid.

14. Fredric Jameson, *The Geopolitical Aesthetic. Cinema and Space in the World System*, (Indiana: Indiana University Press, 2009), p. 9.

15. Susan Buck-Morss, *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West*, (Massachusetts: The MIT Press, 2002), p. 2.

The geopoliticization of the protests, which became known as the “Arab Spring” mirrors this strategy: confining dissent to a specific geolocation, the Arab Spring narrative obscures the continuity between these uprisings and other protest movements such as the Indignados and Occupy. Once again social struggles are displaced onto the site of a phantasmatic antagonism between the “Free World” and “Islamic Fundamentalism.”

Capitalism, as German economist Wolfgang Streeck recently put it, is dead, but there is no political will to move its corpse out of the way. The future will hang in limbo for what will likely be a decades-long sink, but the rot will only be experienced partially: as a multitude of monstrous creatures –the epiphenomena of gradual disintegration– springing forth from the blisters and broken tissues to feast on the decaying flesh, adding a note of tension and terror to an otherwise lengthy and morose blight.



Amie Siegel: Provenance

Interview by Adam Kleinman

Amie Siegel's practice uses film to delineate the complex trajectories materials, goods, and artifacts take through the systems of globalized trade and related infrastructures. By tracking these movements cinematically, her camera becomes a kind of witness evincing how different kinds of value are both constructed and accrued. In the case of *Provenance* (2013), a tripartite installation shown in the exhibition at Witte de With, audiences follow various items of furniture designed by the epochal architects Le Corbusier and Pierre Jeanneret, which were removed from buildings in Chandigarh, India, so as to be restored, auctioned, and ultimately displayed in the homes and super yachts of wealthy westerners. This transformation from public office furniture to privately held status symbol spins a contradictory history between the aspirations of modernist utopian planning and its recuperation through contemporary patterns of conspicuous consumption and its related marketing.

Adam Kleinman: *In The Belly of the Whale* tracks the material history of things and how that history

can be used, almost as a baseline or mirror, to note the contexts through which an object goes. *Provenance*, of course, does this by looking at the market circuit of specific furniture. What you see is this whole network of chairs and furniture as they're acquired, refurbished and sold into the market. Yet, in the film, you chose to show this in reverse.

Amie Siegel: Yes, like a provenance document which accompanies any artifact or object deemed of cultural value, *Provenance* proposes a history of ownership. The film begins with the present-day owners and locations of the Le Corbusier and Pierre Jeanneret furniture: the homes of collectors all over the Western world, in Paris, London, Antwerp, the Hamptons, and a yacht on the Mediterranean. Initially made for Chandigarh, India, the film traces the design objects backward from their current habitat, to their being auctioned at every major Western auction house - Phillips de Pury, Artcurial, Sotheby's, Christie's - and back further still, to their putative restoration in Europe, specifically in Belgium. Finally returning to their place of origin, Chandigarh.

AK: And a chair or a table is constant throughout...

AS: The furniture doesn't change unless it's restored. Or "restored". The artwork is, in a way, an act of collage in that it accumulates and doesn't end; it continually slices the furniture out from their current context and moves them, well, purportedly forward. Every time the furniture is inserted into a new context, it becomes increasingly alienated; its origin slips further away. However, regarding the film's narrative cycle, in tracing backward, while the furniture moves further away, at the same time, the furnishings return closer to their place of origin. Imagined as a collage, this would be the original page from which they were initially cut out and removed. A kind of background-foreground relationship that is continuously repeated and changing.



Amie Siegel, *Provenance*
(still), 2013, HD video,
color/sound, 40 min.



AK: A viewer juxtaposes each setting in their mind –the chair situated in a private apartment juxtaposed with, say, its original functioning in a Chandigarh courthouse– so you have another map of alienation in a sense.

AS: I often say the piece is the most Hollywood film I ever made; it so fastidiously adheres to a linear structure, which builds up a sense of suspense with regard to where you're headed – a characteristic tactic of Hollywood film: to have linear narrative paired with the simultaneous sense of the tension between information withheld versus information given. Establishing shots are repeatedly used in the work as a structural trope. As you travel from one collector's home to another, from one country or city to the next, you are provided with an establishing shot, which functions exactly as establishing shots do: in an informative way. This is funny to me; it was odd to be deploying, in part, what I consider to be a very classical cinematic system. Yet, somehow, in *Provenance*, they also come to function quite mysteriously.

AK: The tracking shots are almost a seamless edit?

AS: I think the tracking shots are doing something different; they're not classical. They have a history; a very specific cinematic history. As for the traveling shot, it depends whether it's locked down to a track or moving more organically via a jib-arm dolly, or just a dolly that is not on a track like a Panther dolly. Someone like Jean Renoir is famous for his use of that kind of moving dolly. If you think of the free-floating movement present in his films, such as *Rules of the Game*. However, that's a very different effect than being locked down on a track, producing a parallel line or perspective line that splices through space– the tracking shots function internal to themselves. Regarding the almost seamless edit of the scenes themselves, as you've mentioned, the tracking shot is what performs

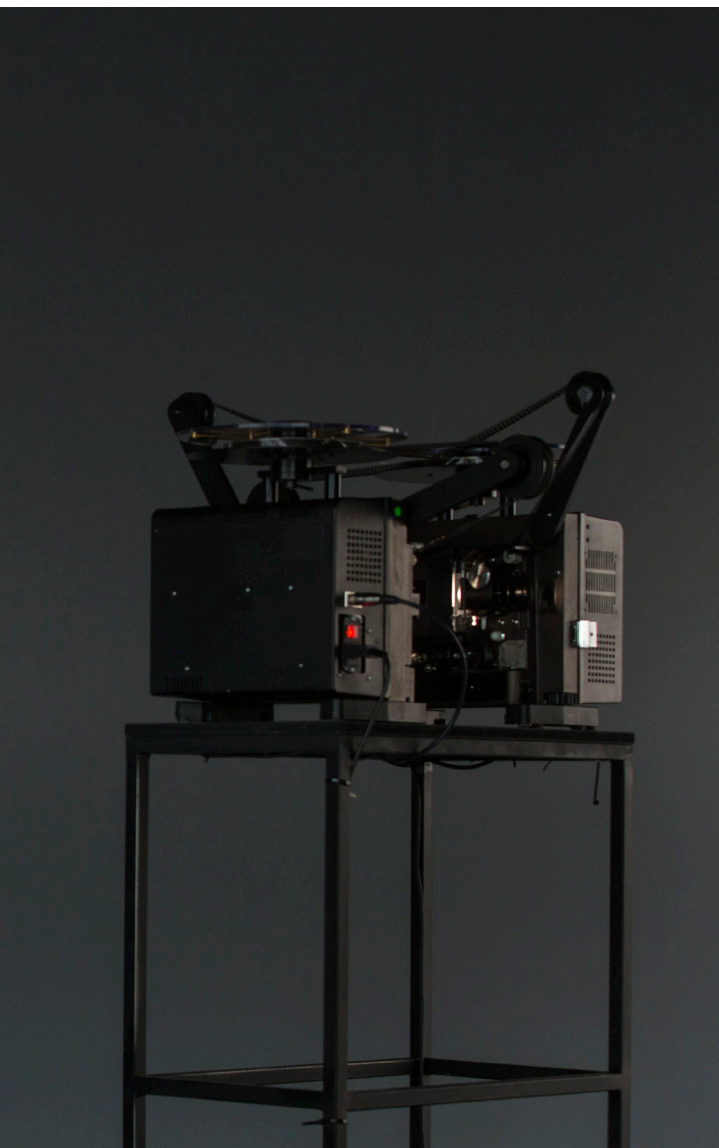
this accumulation of scenes in one moment. In one ‘take’ as it were, that pulls everything into the frame. You’re anticipating something to come, and always – at least slightly – aware of that which is located beyond the frame. You’re aware of your anticipation: your desire to see that which slowly and partially enters and exits the frame. That’s at least one of the functions of the tracking shot. When I was in my early twenties, I read an essay by Brian Henderson called *Toward a Non-Bourgeois Camera Style* that was really important to me. It pitched Godard’s use of the tracking shot as Brechtian, in so far as it remained parallel and so didn’t involve itself emotionally within the scene it maintained. That’s in contrast to the classical “track in”, which, moving towards the subject, promotes psychological involvement with the character. If you remain lateral to the subject or scene, you’re maintaining that particular landscape as an act of representation rather than as an act of emotional verisimilitude. As a staging, let’s say, rather than one of pathos or identification. Although it seems to me, there is a certain pathos in recognizing a formal artistic gesture...

The tracking shot is something that returns throughout many of my works, and the instances where I haven’t used it have been very deliberate. I think in all of my work I’m using these gestures. I don’t regard any of them as necessarily indigenous to my work. It’s more that my work deploys them as genres and as tropes, to activate the operations with which we’ve come to associate them.

AK: Technique as a genre?

AS: Exactly. That’s how they read to me. When I made *Double Negative* (2015), which is composed of two opposed synchronized 16mm film projections and a color HD video, in the color video, I didn’t make use of tracking shots at all, not a single one. It is instead a very specific engagement with the kind of locked-down, fixed-





Amie Siegel, *Double Negative*, 2015, two synchronized 16mm films, black & white/silent, HD video, color/sound, exhibition view.

tripod, camera of the observational cinema of the 60s and 70s. And I mean ethnographic cinema, not the first person *vérité* in the American and slightly European sense, but in terms of the idiom of the anthropological film units that went out into the world. The locked-down tripod, which purports a seemingly ‘objective gaze’, is something I associate with certain documentarians and ethnographic filmmakers—there are so many I don’t even know where to start. Going back to the *actualités*, to early cinema, where camera crews were sent out into the world to just *film everything*. Early cinema has this intrinsic relationship to the colonial.

AK: Maybe this is a kind of imaginary myth of cinema: that the edit changed everything. Because the *actualités* were shot straight, there was no editing, or at least that’s more or less the case in my understanding.

AS: Well yes of course. In a rather classical understanding of film history, the edit, the Eisensteinian edit, changed everything. He was, of course, brilliant about it: He understood and made amazing connections to hieroglyphs, ideograms, and Chinese characters. In so far as they are pictographic, Eisenstein understood that if you have one Kanji, or character, it comes to function as the Kuleshov experiment. Bringing together a single Kanji (or shot) that indicates “bowl”, for example another Kanji (or shot) that indicates “girl”, gives rise to an idea born between the two pictograms (or shots): “hunger”. Eisenstein put it wonderfully; he called montage “copulative” because it’s two things combining so as to arrive at a third. But what has been most important to me is the fact that while the two elements that combine are on screen, the third is not – it is conceptual. It is an idea.

AK: The third thing is conceptual, but it can be highly telegraphed in a sense no?

AS: The important thing is that it is not a visual

unfolding; it's in the edit, the juxtaposition or combination of shots. Going back to what we were saying about movement and collage, it's the juxtaposition of the first element with a newly introduced second element each time. The first being the furniture or the chair, and the second being the context that it is dropped into. It's interesting because you were saying something before about the singularity, the furniture... about how it functions synecdochically, as a part that speaks to the whole, as an act of collage. That is something that I realized when I made *Provenance*, which was a new idea for me. When I talked about the work, I'd always referred to it as an act of montage. At least within the main film, and then another act of montage or collage comes later. It has to do with the difference between whether you witnessed the chair in its new or old place, alone or amongst people. When a chair was alone it functioned in this synecdochic way: it referred back to its origins as an orphan of sorts; somewhat isolated.

AK: Can you elaborate on an example of this from the film?

AS: This is in any of the scenes where a single chair is by itself. Like in the classroom scene at the very end, or when that same chair is photographed for the auction house. The one chair that is a little like a student chair, or the blue chair in the collector's home. The pieces of furniture function like orphans; they have this particular kind of pathos about them because they are alone and adrift from their original context. But then when you see the yacht, and the large collection of furniture, the pieces function quite differently, they become this menagerie—a group that came together and are illustrative of wealth and taste. A monarchic menagerie, not in a zoological, educational sense, but instead illustrative of choice, style, and class. Regardless of the fact it comes from a western architect, Le Corbusier, the menagerie has this

patina of the exotic granted by its coming from India. I thought that difference was interesting in terms of whether something moved alone or as part of a family unit in this kind of diasporic condition.

AK: They become a set piece per se, so that the framing is inscribing another narrative onto them?

AS: It's almost encyclopedic. It is an example of everything. We have the whole collection; we don't just have one.

AK: Now you've got me thinking of people like Humboldt, who sort of used an encyclopedic quest for a universal truth as a justification to appropriate objects, etc.

AS: That is what I mean by a monarchic collection; it's something you would find in Schönbrunn. Instead of a menagerie of exotic animals, you have a menagerie of furniture.

In connection to your point about the edit and the single shot, of course, the single shot returns later with great sophistication with Gregg Toland, Orson Welles, and *mise-en-scène*, which one could understand as an inner montage between things, objects, textures, characters, and focal planes within a single, highly choreographed and composed shot. But my original point had to do with the tropes of fiction versus non-fiction and the deployment of ideas of objectivity. I find it endlessly amusing to think of *Provenance* in the zone of non-fiction because to me it's highly fictional. The reason it doesn't communicate as such right off the bat is because there aren't performers. But there are performers, of course, they're the chairs, the furniture, but the real performance is of the cinematic language being used—elements imported from narrative cinema, with narrative being a synonym for fictional.

AK: Have you ever read the debates within the literary world between creative non-fiction vis-à-vis reportage?

AS: Not with any intention. It's funny because I find the idea that the lock-down shot, the long take, is somehow more objective than cutting, a bizarre idea, since of course any moment you set down a camera, you cut something out - the rest of the world. You're making a choice that is highly subjective; what to include in the frame, what to hear and not hear. Whether that becomes fiction or not is a whole can of worms.

AK: Instead of opening a can of worms, let's talk about the other work we nearly included in the exhibition *Double Negative*.

AS: It's interesting to think about a work we were going to show but didn't. What was your first instinct in the idea of including *Double Negative*?

AK: Ethnography, and the pitfalls therein, is a leitmotiv of the exhibition, which we looked at through various material histories included in the show. So *Double Negative* was gelling specifically with that in its focus on Le Corbusier's iconic white Villa Savoye outside Paris, and its doppelgänger, a black copy located in Canberra, Australia, which is now an ethnographic institute.

AS: For me, the operative thing in *Double Negative* — that which connects with the ideas of material history so acutely and also so distinctly — is that the work doesn't just look at this material history as far as all of the objects, sound recordings, documentary films, 35mm slides, photographs, plus artifacts and objects of Aboriginal and Torres Strait Islander culture housed inside the black villa, but also how they have been represented by the ethnographic institute itself. There's already plenty of layers in the piece, but what that struck me so acutely was the idea of a space that is a

copy of a space in the other hemisphere, such as Le Corbusier's white *Villa Savoye* - the black copy is itself dedicated to a mnemonic function. What the Australian archivists were doing all day long, as you see in the color video, is transferring, or copying, all that analogue ethnographic material to digital.

AK: The archivist as hero [laughs]?

AS: Strangely, a whole material culture was created under the ethos of what we used to call "salvage ethnography", the idea that you're going to document the rituals of a culture before they vanish, which paradoxically are vanishing by their coming into contact with the documentarists. Ironically, in *Double Negative*, you see that "salvage ethnography" has become "salvage media" – salvaging the very media by which salvage ethnography was practiced.

AK: : Because of antiquation and decay?

AS: All of that analogue media is deteriorating, falling into disuse and the playback machinery is out of date. It has to be moved over and migrated. It is curious that all these metaphors of object movement and cultural movement start to enter into the material itself. This idea of material migration includes both the physical actuality of it, but also the ideas that conceptual modes get repeated. When I went to Australia to film, what I found both intriguing and important was that my own camera crew and I also became a kind of mimetic repetition. The ethnographic tribe that we're observing – the culture – is the culture of the archivist and the media preservation folks who carry out this kind of copying and salvaging; we're copying the observational cinematic mode of those ethnographic films, in a way. So there were all these layers of copying, of standing in for, of preservation and migration going on – relationships to ideas around material culture that don't usually get discussed.



Reading the Exhibition

by Aaron Peck

Writer and novelist Aaron Peck was invited to Witte de With to perform an exhibition reading. The event was part of a series in which 'Guest readers' are invited to interpret, critique, analyze, translate and disrupt curatorial choices and methodologies deployed within the exhibition. Each invited 'reader' responds to the exhibition drawing from their own background and interests, opening up the documents and works on view to unexpected interpretations and complementary perspectives. The below is an adapted transcription of Peck's talk that evening.

I came to contemporary art through literature and writing, and I think of myself first and foremost as a writer, over being even an "art writer." As a result, the line between literature and contemporary art has always fascinated me, how it is transgressed, how it is blurred, how it is abused, or even appropriated. Perhaps that is what intrigued me the most about this series of programs at Witte de With – an "Exhibition Reading". What does it mean to "read" an exhibition? Seems to me to be a literary endeavor. Reading can be an act of deciphering the meaning of written letters, and that, of course, is

impossible in the case of an exhibition. It can also be an interpretation, a performance, a recitation of a text. The exhibition's title is, of course, an invitation to read: it's taken from a literary (or sacred) text. The Book of Jonah from the Old Testament. However, before I come to what I think that might have to do with the works we find ourselves among, I first want to speculate on the relationship between literature and contemporary art generally.

What we now call contemporary art developed out of the canonical mimetic arts (painting, sculpture, and drawing). Even though innovations in contemporary art since the 1960s have been based on departures from canonical forms, it nevertheless retains elements of depiction: the dual nature of being both a document and an artwork at the same time. Two of the great art critics of the modernity—Charles Baudelaire and Gertrude Stein—both theorized about this in different ways. Baudelaire claimed that all art has two parts—the universal part (i.e., its beauty), let's call that the art part and its particular part (what he, in fact, calls the work's "modernity" – the part of it that captures what he calls the "gait, gesture, and glance" of its time). Furthering this, Gertrude Stein believed that all art works—the important ones, anyway—composed their time. It is a strange phrase. They did so she claimed, by "seeing" it. The artwork that most "saw" the present paradoxically composed its time. As Stein said:

"The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything. This makes the thing we are looking at very different and this makes what those who describe it make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen as it is seen. Nothing changes from generation to generation except the thing seen and that makes a composition."¹

1. Originally published by Hogarth Press in 1926, "Composition As Explanation" was written in January 1926 for lectures at Oxford and Cambridge.

So, according to Stein, the act of composing is an act of seeing the time in which the artist lives, of recognizing it, and thus, in a sense, of documenting it. But I think there's more to it, and I think this exhibition illustrates that.

What an artwork documents is not always interesting, and a work's aesthetic value is not dependent on its documentary value. These are two separate things, and sometimes they don't align. Each has value, but they are of different orders. If I could be extremely simple, I could say that *In The Belly of the Whale* explores the way the meaning of an artwork changes in different times and social political contexts. So, how an artwork's reception is transformed repeatedly by its surroundings, how an artwork cannot be divorced from its context. It is, in a sense, about what happens when Jonah leaves the belly of the whale.

If each artwork or rather arrangement in this exhibition is interested in the way in which reception changes the social and political meanings of the artwork, I am equally interested in, paradoxically, what is 'fixed' in each one as well. That is, what

Jeff Wall, *Lost luggage depot*, 2001.



does it document or record? Not all of the works do this in a particularly obvious way, while some are extremely obvious about it. A document, of course, is a recorded account of something, whether visual, oral, or written. Of the various definitions in the entry for “document” found at the Society of American Archivists, I am particularly interested in the second: “Information or data fixed in some media”. So, in other words, the data or information cannot exist outside of the media that expresses it. That is one of the questions I am interested in looking at in this exhibition.

Documents are closely related to two other things: records and facts. And the dynamic between these three things is very unstable. However, these three things together determine how we can write about the human condition. For my exhibition reading, I’m interested in the way that an artwork documents the time in which it was composed, sometimes in spite of itself, or rather that it documents something that the artist had not intended. This, I believe, works with what I understand to be the thesis of the show—the way in which the social and political meaning of art objects is unstable and can change over time.

I got thinking about the nature of documents in art when I attended the opening of this exhibition a few months ago. As soon as I arrived, I walked to see a sculpture on the other side of the Erasmus Bridge by Canadian artist Jeff Wall called *Lost Luggage Depot*, 1996. It’s made of cast iron and it’s painted brown, which is odd because the artist is known for large-scale backlit transparency photographs. But here in Rotterdam, he is the author of a life-size circular shelving unit that depicts a luggage depot. I have written about Wall extensively, and as I had never been to Rotterdam until this year, I was eager to see the work, which is often described erroneously as Wall’s only sculpture (he has, in fact, made two). In many ways, this work – which is not even part of the exhibition – illustrates my first major point about *In the Belly of the Whale*: that the works in

it record their time in specific ways. So if you can imagine, for the moment, a large brown colored cast iron circular open-air shelving unit, on its shelves is sundry lost luggage. *Lost Luggage Depot* interests me as a record in two ways. First, the objects in the sculpture already seem dated. We see a CD player, and we see a lot of old hard cover suitcases, the kind my grandfathers had. In other words, the work is completed in 2001 and captures and records the material culture of the late twentieth century. In 1990, the Dutch government gifted the city of Rotterdam a sizable sum of guilders to commemorate the 650-year anniversary of the city. The sculpture then, so long as it stands, also records a particular kind of political moment in the city's history when the Federal government gave the city money to commemorate it. So in this way, you have at least two ways that this work documents things: firstly the political history of the Netherlands in the early 1990s; and secondly, in its depictions, the material culture of the late twentieth century. Knowing Wall's work, the second one is intentional. But an artwork always functions as that second kind of document, too. In that way, I think it sets up a case study in how the curators were thinking of *In the Belly of the Whale*.

Thus, what I am interested in "reading" about the exhibition is this sense that every artwork is, in a sense, Jonah. It flees from its calling, or intention. The curators have done something in this exhibition that relates to where I want to start the next phrase of my understanding of the word "reading". In the corridor, we see a number of objects in vitrines. This is one of my favorite things about the exhibition, the curators have managed to give us a "key" to the ideas behind it, without coming across as too didactic. They simply have presented a series of artifacts – *documents*, if you will—that encourage us to consider the exhibition through certain ideas.

These two vitrines in front of us present some rare historical objects. The first here is a copy of Jean-Martin Charcot's book *Iconographie photographique*

de la Salpêtrière, 1878. Charcot was influential for shifting the diagnosis of the so-called “women’s disease” of hysteria from a hereditary to a psychological one. He made his argument here, in this book, with his use of photography, showing the women in various states of “hysteria.” This particularly edition is important as well: you’re looking at Sigmund Freud’s personal copy. Freud had studied with Charcot, and psychoanalysis developed, in part, out of Charcot’s theories of neurology. What’s important here for the exhibition is that these new understandings of psychology were, in part, based on photography: How a particular kind of machine made a new kind of visual document to convince and provide so-called greater accuracy than before. This played out even more clearly in Paul Ekman’s photographs, which in some ways are a continuation of the tradition that began with Charcot. Ekman’s research, launched in 1967, attempts to argue that human facial expressions are, in fact, universal. Ekman, more recently, founded a Startup called Emotient Inc., purchased by Apple, and his research was used by the US’s Transport Security Agency to figure out if micro-expressions indicate lying at border control. So what starts, in the 19th century, as a model for presenting scientific breakthroughs (the photographic document) ends up being the sample for political uses. There we have that moment of shifting, as it relates to how photography is “used.”

The issue of the artwork’s documentary nature is probably best exemplified by the technical term “provenance”—the recorded history of ownership and exhibition of an artwork. In Khaled Hourani’s project *Picasso to Palestine*, the artist had Picasso’s *Buste de Femme* transported from the Van Abbemuseum in Eindhoven to the International Academy of Art Palestine, in Ramallah. The simple act of moving it there, which is documented in the work, added to the work’s provenance its residence in Palestine. The work, then, becomes documented with this passage. From now on the ownership and

history of the work has this strange intervention into Palestine as part of it. In the presentation of *Advancing American Art, 1947*, the state department gathered a collection of works to show internationally as a propaganda tool. They had to pull the project when they discovered that 24 of the 47 artist works they had purchased were associated with left wing political causes, as a result the entire exhibition was recalled. This wasn't the last time that the US would use art as a tool for propaganda in the postwar period – later the art critic Clement Greenberg would be invited to give lectures in Europe about abstraction as an epitome of American individualism and exceptionalism.

As a child, I wanted to be an archeologist. Perhaps it was the Indiana Jones franchise of the 1980s. Perhaps it was the romance of ruins. I don't know why I wanted to become one. And I don't know why or when I decided not to pursue it. It's still the answer I give if people ask me if there is anything else I could imagine myself being other than a writer. An archeologist. I say it because archeology connects us to a shared human past. There is something dignifying about attempting to connect with the human record. Even with civilizations that we have no access point into. It asks us to uncover things deep within the earth – trapped in the belly of the whale – that document what it means to live as a human being, for a period of time, on this planet. Perhaps that is what I like about art too. The way in which artworks document the time of their composition, even in spite of themselves, is one of my favorite things about art: it is an awesome humanistic form of time travel. The show here, in looking at how meaning is transformed by social context, by examining that idea through a series of sub categories (indigenous sovereignty, ethnographic systems of knowledge, the sometimes unintended political function of art in spite of a work), *In the Belly of the Whale* asks that we consider how the world around us shifts the meaning of our residence on earth.

Susanne Kriemann: *Pechblende*

Interview by Natasha Hoare

Spanning geological time frames, decaying and infinitum, contaminating and transferring across bodies, plant life, and objects, and staging a transformative role in human history, atomic matter is one of the appropriate materialities to be represented in the exhibition. In her work, Susanne Kriemann uses photographic processes to capture atomic matter and its effects, creating a scenario in which political and social action can be provoked around an object that is invisible. For *In the Belly of the Whale*, she showed *Pechblende (Chapter 1)*, (2014-16), a series of inverted camera obscurae that contained various objects used in uraninite mines in post-war East Germany. That these objects, loaned from a mining museum, have moved from use, to museum display, to contemporary art context, is revealing of the shifting social relationship to atomic matter, and the potential for contemporary artists to repurpose or deploy a contextual shift as a methodology. That these objects still bear traces of radiation, physically ramifies the vast temporalities of radiation decay, beyond the

human, and beyond the scope of other works in the exhibition. Her work also interconnects with others in the exhibition in terms of histories of photographic imaging, the camera obscura being the birthplace of this technology, and her use of autoradiography, an early imaging technique for capturing radiation, touches closely on the figure of the Cloud Chamber.

Natasha Hoare: When I first contacted you about the show, you had a very specific response to the title.

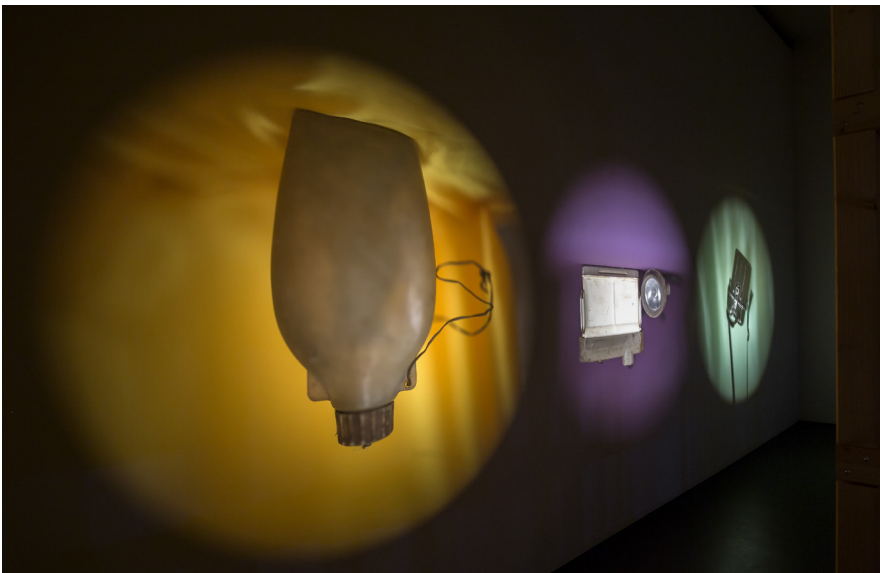
Susanne Kriemann: Yes. My response was related to information about the amount of plastic waste that has recently been found in the stomachs of whales. There was an image posted online where on dissecting beached whales whole plastic buckets were found in their gut (30 buckets mentioned in one post). In our time even whales are infected by the waste that we're generating, and the ocean is in a catastrophic state. So, when I received your invitation, I thought immediately about these buckets of plastic and also how future archeologists will look at these findings. In the natural history museum, when you see skeletons of whales, they will come to be skeletons embedded with plastic in all shades and shapes.

NH: The material quality and form of the plastic in that story is linked to my second question. The work that we eventually decided to show in the exhibition deals with a specific atomic history in the form of exposed miners' objects – such as picks, a pit lamp, a helmet - from East German Uranium mines active in the post-war period. Atomic matter works as a metaphor for the primacy of the trace itself in the exhibition, in that radiation is passed from subsurface rock, to pulverized dust, and into the bodies of those miners who were exposed to it. Was the primacy of the trace something you also felt when you

came and encountered the show, and did this provide somewhat of a recontextualization of your work?

SK: For me, the context of the trace across time is most apparently exhibited in the photos made in the cloud chambers by Thomson Rees Wilson, and this does set ascendancy for perceiving other works, too. The camerae obscurae, which are used in my work for showing the tools, also refer to the concept of time, which is a complicated one when it comes to radioactivity and half-lives. When we allocate time as past, present, future, and then assign this to a radioactive rock, for example, time and decay are expanded beyond the human frame of perception. The decay of unstable particles, for example in Uranium 235, which is used for yellow cake production, schedules a half-life of 703,8 million years. It's decay, recorded on photosensitive paper, allegorizes a constant present. The work seeks to expose what kind of assumptions we make in the perspective we use to look at these things. If we look at press

Susanne Kriemann,
Pechblende (Chapter 1),
2014-16.



coverage of Fukushima Daiichi Nuclear disaster or Chernobyl disaster, it mostly talks about these as past events. But, the tragic problem is that it is not past at all. It continues to be an event. It shows how difficult it is to adequately word these kinds of disasters with a language based on the conception of history, encoded in a past that runs behind us, and (a hopeful) future that flows ahead of us.

NH: Your work's problematizing of time is very interesting in the context of the show. We operated very much in the space of the linear flow of time, across which art objects, images, and artifacts can trace contextual shifts, political upheavals and changes of reception. You yourself make use of images that resurface from previous historic moments, not least in the history of science. In the opening of your book *P(ech) B(lende): Library for Radioactive Afterlife* you feature a series of autoradiographs of radiated material decaying over different time periods. These formally remind me of the cloud chamber images and perform a similar function in imaging a 'movement', more accurately the decay, of particles over time through a photographic process. The autoradiograph is a process that you adopt from Nobel Prize winning French physicist Henri Becquerel who was the first to discover proof of radioactivity in the nineteenth century.

SK: Indeed, I was interested in putting myself into Becquerel's position of 'discovering' radioactivity: a rather ordinary looking stone emits invisible, odorless, inaudible rays. The sheet films recorded these. However, I used other timelines, 3, 6, 9, 12 days and more to perhaps decline radioactivity according to my rhythm of working. All the stones I worked with have similar radioactive isotopic properties. The images document the different patterns in which uraninite occurs within the rock. Later,

I tested the stone for as long as the duration of the exhibition (in Ernst Schering Foundation Berlin) itself; 112 days of exposure. I've been going a little step in another direction from Henri Becquerel, and most other scientists, by showing that it is an accumulative process. The longer you expose, the lighter the image becomes; the time scale of 112 days is only one 112 days in 4.5 billion years. It is something I discovered through this process: a shift in perception of time (photographic/ camera) which led me to engage with the technique of the inverted camera obscura. Firstly, I didn't think of the aspect of the projection being 'live', a continuous speed of light. But after all, the camerae obscurae are somehow a metaphoric tool for displaying radioactivity's discovery; when the lights are switched on inside the box, the tool's image is projected in real time onto the wall, creating a live exposure of the objects inside the box.

NH: What was Henri Becquerel's process?

SK: An autoradiograph is created through laying a stone with radioactive properties on a photosensitive plate. Sigmar Polke made autoradiographs in the nineties, beautiful pink cloud images. It was near the time when Chernobyl had happened, I believe. There is a cloud chamber at the Technical Museum just around the corner from where I live. Every visitor can observe how the visualization of ionizing radiation is also a reconfiguration of forms, and how this is surely unstable and uncontrollable. You showed negatives of this imaging process, a recording system of sorts like Becquerel, in the show, which was truly amazing, also since they are the originals from that time of discovering radiation.

NH: In your book, the writer Jussi Parikka recalls that uranium played a key role in the history

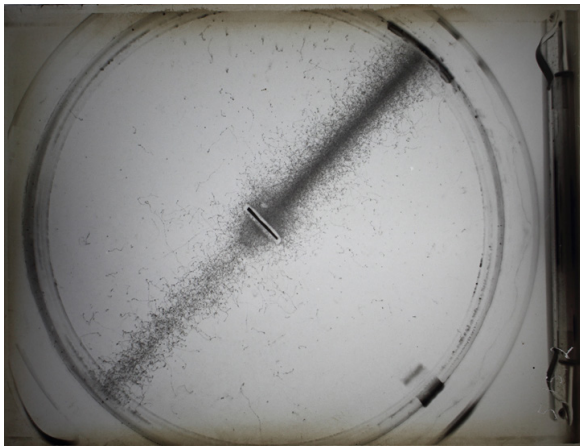
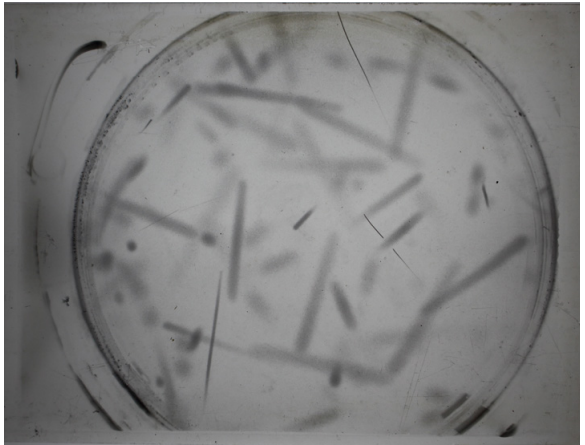
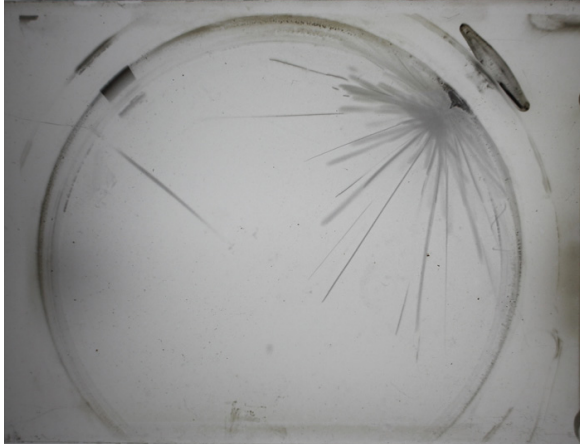
of photography - in the form of founding the invention of the x-ray - and as such it's materially written into the visuality that photography ushered in as a medium. He makes an explicit link to the cloud chamber as being part of an age of 'various apparatuses of mediation' on a planetary scale. What is your ongoing relationship to photography as a medium?

SK: It's a friendship of sorts, I believe. At this moment photography as we know it is being modified by interesting discourses around its materiality. For me, this becomes inspiring when geological science and image making are set to fuse. Jussi, for example, launches the 'garbed' tools (camera, monitor, laboratory) into the discourse of deep time and future archeology of media.

When I researched how to 'discover' the radioactivity in stone, I was told that the digital camera chip would show irradiation in the rendering process when holding it close to the emitter. But it did not appear in the dramatic way I wished for. There I realized that I had to change the approach, investigating what writing 'ray/ light' means today when there is near zero proximity between the generating, recording, and showing of data.

I am sorry this sounds rather formal, and I would like to mention that for me it is important that the content of the work is laid out in an analogical way with its formal coordinates. Here, the history and future of a region that was heavily polluted by uranium mining for USSR nuclear armament, and which is now being rehabilitated into the far future.

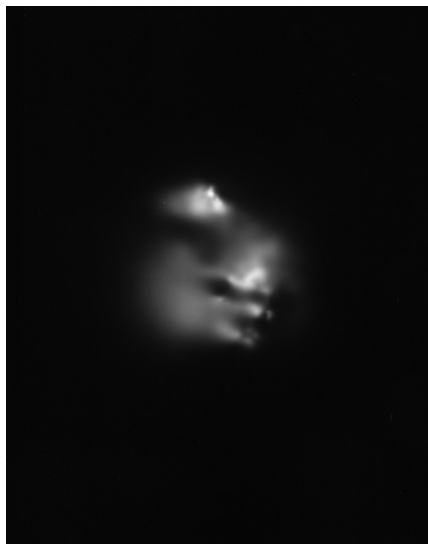
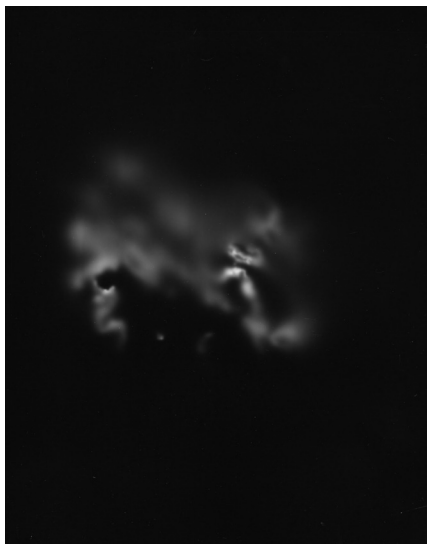
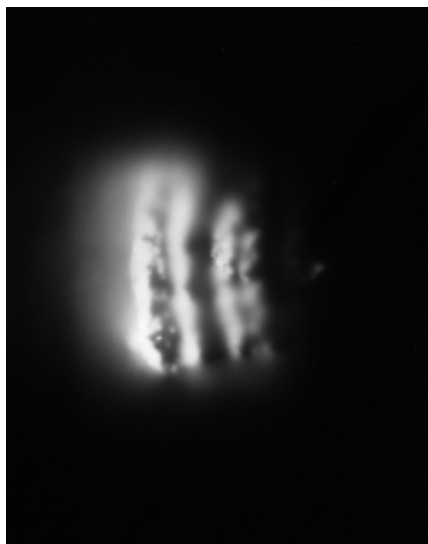
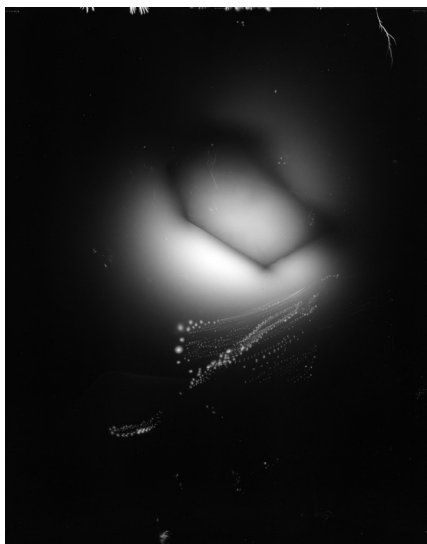
NH: We have this duality in the show with photography in which there are certain instances of photography being used to track objects moving through contexts, and how these might



Charles Thomson Rees
Wilson, cloud chamber
photographs, glass plate
negatives, c. 1911-13.

Pechblenden, AMNH, Autoradiography, American Museum of Natural History, New York City, 2015, Sample: C 59072, Uraninite, Saxony, Germany, School of Minerals, Egleston Collection, Presented by A.H.&C.T. Barney, Columbia College N.Y.C.

Pechblenden, MfN 11 days in 2016, half-life 4.5 billion years. Samples of pitchblende from Schlema, Hartenstein, Aue-Alberoda, Schneeberg / Germany Collection of the Museum für Naturkunde, Berlin Test 3, (left to right, top to bottom) Sample 1999_0505, 2002_7856, 2002_7881.



trace the operating of power. I am thinking of Emily Jacir's work *ex libris* (2010-12) particularly, in which she has used a mobile phone to photograph books taken from Palestinian homes as abandoned property, now part of the Israeli national library. Photography becomes very problematic in the other section of the show in which we are looking at how the photographic images have produced realities especially with Jean-Martin Charcot's images that pathologise female hysteria, and Paul Ekman's use of it within proving the universality of human emotions. Broomberg and Chanarin play on this problematic role of the full frontal portrait as used in anthropology. But, I think your use of it, through the medium of the camerae obscurae, brings us back to another part of photographic history.

SK: While working on *Pechblende*, I encountered the book *The Miracle of Analogy* by Kaja Silverman (2015), which deeply inspired me. In the book, Silverman describes that photography originates in what is seen. And that it is the

Emily Jacir, *ex libris*, 2010-12, installation.



way the world reveals itself to us, through a process of light.

Once some years ago I stayed in a hotel room, which took absolute care of its guests being able to sleep in perfect darkness. In the morning, I saw strange things appearing on one wall, which, after some time of misunderstanding my very condition, emerged as the cars and trees in front of the hotel room upside down. It was a really powerful experience, particularly due to the fact I had not expected it. Somehow, this experience and the visuals it produced were simultaneously inside of me and external to me; operating outside of any art-related context also.

In *Pechblende*, the miners' tools that sit inside the camerae obscurae branch both sides of the image-making properties: they can be seen and at the same time are located within the 'eye' of the camera. The threshold between the one and the other way of seeing things as a material entity, for example, to be used to exploit geological strata, is not granted here. Since you, as the viewer, are inside the event, positioning yourself as 'other' is denied. Seeing and being seen becomes one.

There is a beautiful quote by Sartre in his *Being and Nothingness* (1943) that Eva Schmidt quotes in an essay about the inevitable moment you see snow from far away you immediately 'know it', 'to see something is to already possess it'.¹ However, as you approach it, this knowing falls away into emptiness, and you are unable to reconstitute what you see in terms of your first impression of it. This explains much about the human consciousness towards their surroundings. There is this total disconnection between what you see, what you understand of what you see, and what you do.

1. *I DO NOT KNOW WHAT I SHOULD DO WITH IT – APPROPRIATION VERSUS UNAVAILABILITY* Eva Schmidt

Susanne Kriemann, *Untitled (Pöhla)*, 2016, Pigmentdruck auf Hahnemühle PhotoRag, 114 x 152 cm, Ed. 1/3.

NH: In the work we showed, the camerae obscurae contain objects taken from a mining museum. Are these still irradiated? What is the affect of their direct presence in the exhibition?

SK: These tools date back to the 80s when (theoretically) protective gear had to be worn by the miners. The real condition, however, implied that the workers didn't wear or carry with them anything other than underwear, a pit lamp, a water bottle, a 'lifesaver', a helmet, and the drills. In the lowermost mine of Eastern Thüringen, 3,5km in depth, it was about 60 degrees Celsius. My motivation to select these specific tools was to equip the 'absent' miner with his minimum gear.

The objects have never been irradiated to much of a degree. This only happened to objects in Chernobyl or Fukushima, as poignantly described in the Chernobyl diaries of Svetlana Alexievich, in which she explains how every single household object including doors became little nuclear reactors. In uranium mining, it is the dust of the



uraninite rock that settles and causes cancer.

NH: This is a work that is part of a series that deals with the radioactivity as a subject. Is your project an explicitly political one, in trying to expose the material legacies of something that is otherwise intangible or invisible? How do you think the work tracks a shifting relationship to radiation across time and social or political realities?

SK: Radioactivity is a very fascinating subject matter; it is extremely abstract. Radioactivity cannot be disjoined from politically or economically motivated narratives. It is being used, in a shameful way. The nightmare of 'clean energy', the 'testing of nuclear weapons and the relocation of indigenous people from, and even more disgraceful, to these (former) testing areas, just to name some of many more false alliances. One example perhaps vouches for many versions of handling radioactivity in modernity, in different scales of radioactive contamination. In the former Uranium mining territory of Thuringia and Saxony, the rehabilitation of the landscape is scheduled to be concluded in 2045. Today, many of the visible traces of the mining activity disappeared, seen from a fugitive point of view. Helicopters and drones are browsing and scanning the territory for radioactive leftovers after the immense cleansing effort during 1991 and 2016 and 2045... At the same time, it is said that the pumps that separate ground water from (radioactively and other) polluted rainwater (from above), and water used to flood the former mines (from beneath ground water levels), have to operate for approximately 100.000 years till decay of radioactive isotopes has ebbed.

Occasionally I'm granted the opportunity to join a team of geologists and biologists of University of Jena to undertake field research. The tests

relate to ground water properties and the surviving of plants on those contaminated fields. Some of the plants growing in those meadows have properties comparable to the mainboard of my smartphone (in quality not in quantity), with detectable deposits of Aluminium, Arsenum, Caesium 137, Copper, Gadolinium, Germanium, Lanthanum, Lead, Lignin, Magnesium, Mercury, Nickel, Uranium 235, Vanadium, Zinc, etc.

You asked about shifting relations...when the scientists I worked with confirmed my suggestion as to whether I could compare a wild carrot grown on the Gessenwiese test field with a mainboard of a smartphone, it was really unsettling. It reflected the way I had learned to work with computers, smartphones, hard disks, and their cold shells, their squared-ness, their techno-plastics. So perhaps there is another way I could think these tools, as well as the data they produce and archive, and also the material properties of the images I would like to make in my work: non-plastic, non-metal, non-mined, but grown, spun like a cocoon by a silkworm.

Callex, Rustic Lamp Large

by Patrick Goddard

I am privy to the conversation between a London gallerist (not to be named for liable reasons) and an art collector at the leviathan-like Basel art fair. The gallerist is doing their pitch, talking up a photographic work from the 1970s by the iconic feminist artist Hannah Wilke.

The photograph depicts Wilke naked but for some bejeweled high heels, sitting open legged in the corner of a raw-floor-boarded room. Elbow on knee and head on hand she stares through the camera at us the audience with a resigned boredom, daring and denying us to objectify her. In front of her is a presentation of toy guns: tommy, pop, ray, revolver, an orange pistol (though the photograph is black and white – I imagine the pistol to be the orange of one I had myself as a child). Symbols should be thought of as being part of an ecology of signs. Amongst the guns are also two small Mickey Mouse figurines and all these plastic objects, refined from now most likely long dried up oil wells, spill forth from her splayed legs. Superimposed text reads: *What does this represent? What do you represent?*

I really like this work.

There is this subtle delusion, perhaps a modernist hang-up and white cube myth, that imagines the art object as some kind of hermetic meaning generator that has no, and needs no, context. But, there is always a conceptual frame for the work (intentional or not), there is no neutral setting, market or audience that can allow it its autonomy. In this case, the fair becomes, at least in part, the frame, and it is no coincidence that the most prestigious art fair in the world takes place in Switzerland, number one haven for global tax shirking (as rated by the tax justice network). Rumors circulate of vast underground banking vaults full of artworks, classical to contemporary, next to chambers of unmarked gold bullion. The unceasing need to diversify investment portfolios, dodge taxes and hide assets leads to vast swathes of art works stored in humidity-controlled bunkers down where the sun never shines. Artwork is perhaps the ultimate commodity: uniqueness commanding monopoly rates combined with comparability

Still image from Patrick
Goddard, *Tune into Sanity*
FMI, 2016.



within a networked theory of value. Art work pricing is always speculative.

In this conversation the gallerist, I should note is female, talks museum quality this, auction records that. Seminal work etcetera (which I think is an interesting application of the word). The collector, an older gentleman clearly of some wealth and fancying himself rather dapper, reservedly enjoys the attentiveness of this slightly younger gallery owner. I suspect most elite shopping includes this deferential experience gratis, though I hear that in the upper echelons of the gallery world it is the collector who fawns. Artworks, of course, validate money in more ways than one; beyond merely art-washing murky capital, the rich want what can't be bought: taste and class.

This would-be-buyer quips “they clearly didn’t know about female hygiene back then!”. Pointing with his eyes and a wry smile at Wilke’s very much on show pubic hair in the center of the image. The gallerist laughs - wait, what? Are they flirting? - and I have an unsettling insight into this man’s pubic milieu.

Still image from Patrick Goddard, *Tune into Sanity FMI*, 2016.



What does this represent?

I could have forgiven her if it was a nervous laugh, if it was an awkward little *ha*. But she follows up with sycophantic fellow chortling; implying an I-assure-you-that-I-don't-have-pubic-hair defensiveness and mutterings of oh-well-how-times-have-changed deflections. Times have changed. I felt she could have politely used this moment as the feminist talking point for which the work yearns, but art fairs are not cheap and integrity does not sell well. Times haven't changed.

What do you represent?

Guy Debord wrote that: "Art – already image, is the easiest of all spectacle to recuperate. All you have to do is ignore it, and, if that doesn't work, buy it." I am, however, unsure if the Wilke photograph is totally culpable of this – lying perhaps just on the interesting side of confrontational. A far worse pseudo-political offender sits on another booth a corridor across: A huge light box reading 'End White Supremacy' on an orange background is gawked at by gaggles of (admittedly tanned) Caucasians, ironically-not-really-ironically using it as a selfie back drop. This is the VIP art fair preview and botoxed dilettantes mill about like white on rice.

Political content is not enough on its own to challenge art's status as the absolute commodity. As Benjamin writes, 'the bourgeois apparatus of production and publication can assimilate an astonishing number of revolutionary themes, and can even propagate them without seriously placing its own existence or the existence of the class that possesses them into question.' To use political concerns then as an alibi for a work's existence and circulation as commodity reduces its 'subject' to a spectacle to be consumed voyeuristically;

leaving it with no other social function than the amusement of its audience as an ‘artified’ version of whatever happens to be politically in vogue. I hope however that this Wilke photograph moves beyond this bind. I hope that the man is haunted when he closes his eyes by flashes of Hannah’s unashamed vagina. I hope, but who knows?

The gallerist takes the older-man-with-a-taste-for-the-shaven gently by the elbow on the cusp of linking arms and guides him towards a blue rectangular thing with murmurings of *perhaps this is more up your alley* and *surely lobby appropriate*. I am left with the thought that today the political must assume but also go beyond the aesthetic. That today’s radicalism must surely take place outside of the canvas.

The Hannah Wilke photograph, not hung on one of the temporary walls, but held up for the client viewing by myself, is returned to the art storage cupboard to await later pimping. I am left another deaf and dumb art handler clenching a white-gloved fist in a sweaty pocket. Complicit at Basel art fair, treading water in the digestive juices of the whale.

Exhibition Walk-Through

I. (Room #1)

Tania Bruguera

*Opening Session of the foundational process of
INSTAR Instituto de Artivism Hannah Arendt, 2015*





BRUIKLEENOVEREENKOMST | LOAN AGREEMENT

Informatie over de werken | Information on the

inv.no
387

beschrijving | description
Pablo Picasso
BUSTE DE FEMME, 1943
oil on canvas
104,7 x 85,9 x 3 cm (incl. lijst.)

Bruikleen | Loan **L.2010-42**

waarde | value
EUR



Number of works: 1

EUR

Deze werken worden door de bruikleengever aan de bruikleennemer in bruikleen gegeven, voor de duur van de in dit contract genoemde periode en onder de algemene bruikleenvoorwaarden van het Van Abbemuseum (zie bijlage) en de in dit contract genoemde speciale voorwaarden. | *These works are given in loan under the general loan conditions of the Van Abbemuseum (see appendix) and the mentioned special conditions.*

Adres halen en terugbezorgen |
Address pick-up and return

Bilderdijklaan 10
5611 NH Eindhoven NL

Transport & verpakking |
Transport and packing

Neem contact op met de registrar |
Contact the registrar for details.

Voor accoord | Signed

Datum | Date : 09 / 06 / 2011

Bruikleengever | Charles Esche
Lender Director | Director
Van Abbemuseum, Eindhoven

Datum | Date :

Bruikleennemer | Khaled Hourani
Borrower International Academy
of Art Palestine

Annex 1 General Loanconditions Van Abbemuseum
Annex 2 Conditions Insurance and policy

Bruikleencontract | L.2010-42
Loan Agreement

pag 3

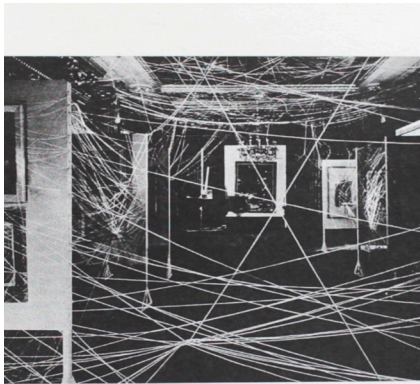
II. (Room #1)

**Van Abbemuseum Eindhoven and International
Academy of Art Palestine (IAAP)**

Picasso to Palestine, 2011



was bombed by the fascist forces.



In 1942, Marcel Duchamp organizes



Here is the painting by Morandi from the same y

III. (Room #1)

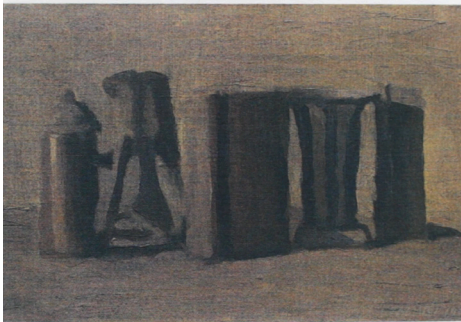
Hamza Halloubi
Nature Morte, 2013



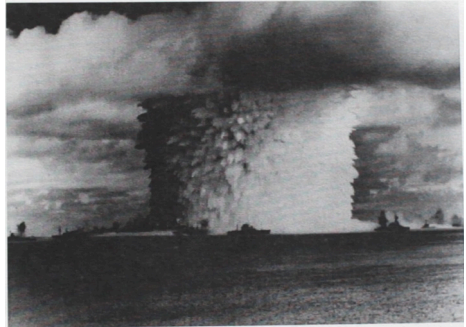
which has the same name as the town.



In the same year the Italian painter Giorgio Morandi



Morandi painted this still life in the same year.



the first experimental atomic explosion test.



Those objects are neither symbolic nor expressive.



The quality of Morandi's painting resides in the fact



In a small room on the third floor of a house in Bologna.





IV. (Room #1)

Advancing American Art, 1946–47

Georgia O'Keeffe, *Cos Cob*, 1926

V. (Room #1)

Käthe Kollwitz

*Deutschlands Kinder hungern! (Germany's children
are starving!), 1923*









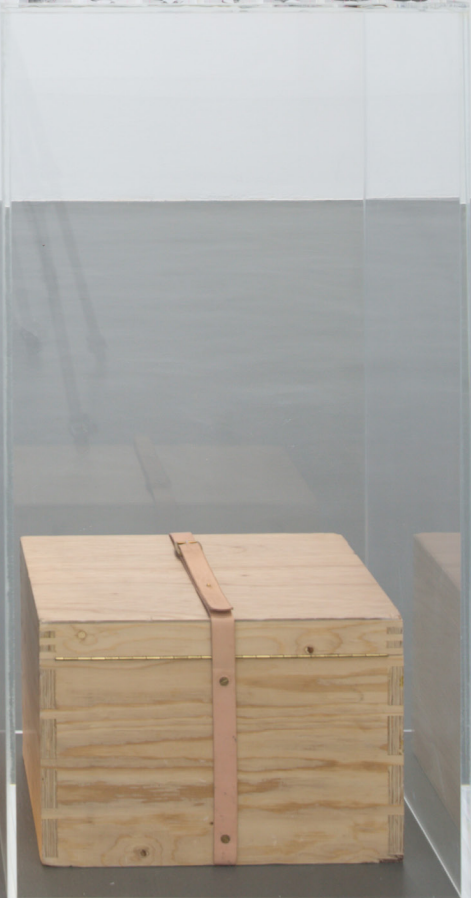
VI. (Room #2)

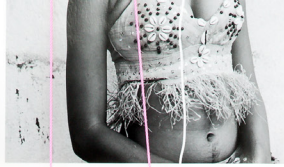
Emily Jacir
ex libris, 2010–12

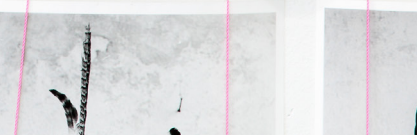
VII. (Room #3)

Pratchaya Phinthong
Broken Hill, 2013









VIII. (Room #3)

Adam Broomberg and Oliver Chanarin

Untitled (165 portraits with dodgers), 2012

Strip Test 1, To Photograph the Details of a Dark Horse in Low Light, 2012

IX. (Room #3)

Jeremy Shaw

Towards a Universal Pattern Recognition, 2016









X. (Corridor)

Jean-Martin Charcot

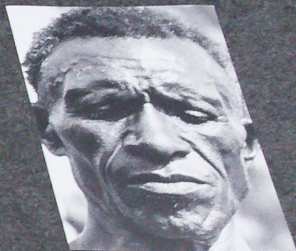
Iconographie photographique de la Salpêtrière, 1878 in Pierre Janet, *Névroses et idées fixes Vol. I and Vol. II*; Portrait of Jean Martin Charcot, Albumen photograph (Carte de viste), 1886



XI. (Corridor)

Paul Ekman

New Guinea Man Photo Set 2, 1971







XII. (Corridor)

Charles Thomson Rees Wilson
Cloud Chamber Slides, 1911–13

XIII. (Room #4)

Britta Marakatt-Labba

The Crows, 1981







XIV. (Room #4)

Mariana Castillo Deball

El donde estoy va desapareciendo / The where I am is vanishing, 2011

XV. (Room #4)

Minia Biabiany
the unity is submarine, 2015













XVI. (Room #5)

Susanne Kriemann

Pechblende (Chapter 1), 2014–16

XVII. (Room #6)

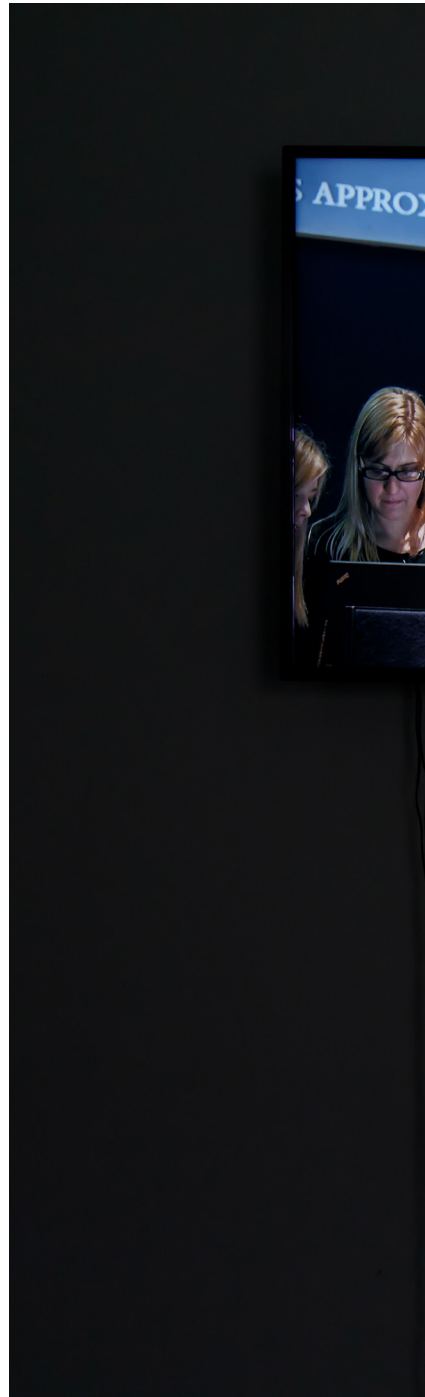
Amie Siegel
Provenance, 2013

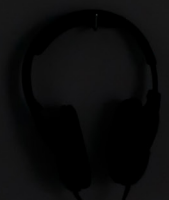


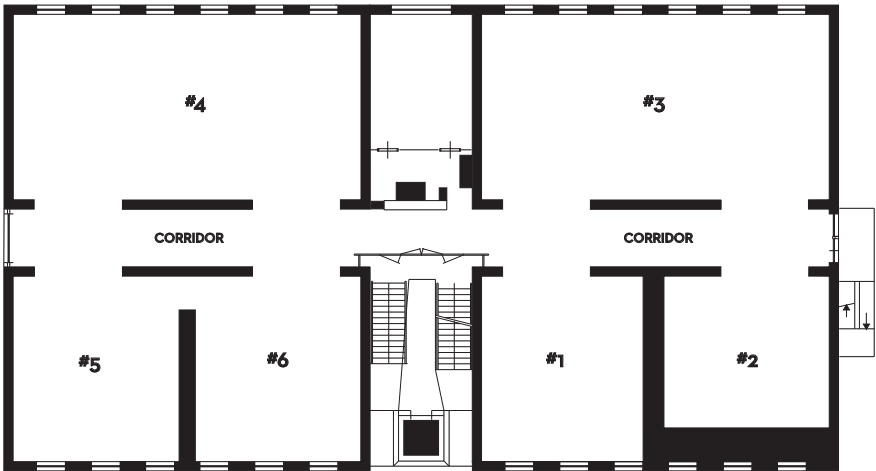


XVII. (Room #6)

Amie Siegel
Lot 248, 2013







I.

Tania Bruguera

*Opening Session of the foundational process of INSTAR
Instituto de Artivism Hannah Arendt, 2015*

How can we measure the affective potential of an artwork? On May 20, 2015, as part of the Havana Biennial, Cuban artist Tania Bruguera staged a reading of Hannah Arendt's *The Origins of Totalitarianism*. The date of the reading — Cuba's Independence Day — was significant for it had not been officially celebrated since the early 1960s (the celebration was shifted to July 26, a date marking the beginning of Fidel Castro's armed struggle against dictator Fulgencio Batista). Prohibited from performing in public, Bruguera moved the reading session into her home (which also houses Bruguera's *Hannah Arendt International Institute of Artivism*) and installed loudspeakers pointing out to the street. The state responded by dispatching a brigade of workers to drill along the length of Tejadillo Street to drown out the performance. Bruguera was arrested and freed shortly afterwards.

II.

Van Abbemuseum Eindhoven and International Academy of Art Palestine (IAAP)

Picasso to Palestine, 2011

In 2011, *Buste de Femme* (1943), a painting by Pablo Picasso, made the journey from the Van Abbemuseum in Eindhoven to the International Academy of Art Palestine in Ramallah. Conceived by artist Khaled Hourani, the project radically challenged the limits of museological process, transforming a hypothetical and potentially absurd idea into reality. Moving across olympian hurdles of transportation, insurance, and installation, crossing borders permeable to goods, not people, each process

traced the lines of occupation and demonstrated the radical potential of international museum loans. The painting is now inscribed with its geographical passage, radicalized by the act of movement encoded in its provenance.

III.

Hamza Halloubi

Nature Morte, 2013

Nature Morte traces the response of artist Hamza Halloubi to the life and work of Italian painter Giorgio Morandi (1890–1964). The film juxtaposes Morandi's still life paintings with images drawn from art history and events during the part of the twentieth century termed by Marxist historian Eric Hobsbawm as "the age of extremes". The film questions the relationship between artists and the political realities in which they exist, and the validity of the inscription of these works in their times. The stillness of Morandi's paintings is read by Halloubi as a quality that imbues them with a resistance to time and history. The film thus performs a paradoxical double-bind of placing the painter's work in a historical trajectory only to reassert its timelessness.

IV.

Advancing American Art, 1946–47

Can a work's reception radically alter it as an art object? *Advancing American Art* was the title of an exhibition of paintings purchased and organized by the American State Department Office of International Information and Cultural Affairs in 1946. As an early example of the United States' cultural diplomacy, the show was intended to travel across Europe and Latin America for five years promoting

“the most advanced currents in America today”, showcasing the creative and intellectual freedom American artists enjoyed in a democratic society in order to counteract the steady encroachment of communism — here, the state explicitly attempted to mobilize art’s intrinsic affective potential. However, the seventy-nine oil and thirty-eight watercolor paintings by artists including Stuart Davis, Marsden Hartley, and Georgia O’Keeffe, engendered sharp criticism by traditionalist artists and conservative Congressmen who judged modern art to be subversive and informed by a leftist ideology. After the House Un-American Activities Committee (HUAC) had eventually ascertained that twenty-four of the forty-seven artists were associated with leftist political activities, the then Secretary of State, George C. Marshall, recalled the exhibition in February 1947 — just one year after the initial purchase.

V.

Käthe Kollwitz

Deutschlands Kinder hungern! (Germany’s children are starving!), 1923

One image, two very different political destinies. In the early 1920s, Käthe Kollwitz created this lithograph as an anti-war response to the plight of starvation-struck post-war Germany. The image was used to create powerful posters for various groups, including the Internationale Arbeiterhilfe (international workers’ welfare organization). A decade later the Nazi government appropriated it for propagandistic ends claiming that it showed victims of communism. Paradoxically, at the same moment the government forced Kollwitz to resign from her position at the Prussian Academy of Arts (she was the first woman to hold a role there) and removed her works from museum collections.

VI.

Emily Jacir*ex libris*, 2010–12

ex libris commemorates the approximately thirty thousand books belonging to Palestinian homes, libraries, and institutions that were looted by Israeli authorities in the aftermath of the 1948 Palestine War. Six thousand of these books are kept and catalogued at the Jewish National and University Library in Jerusalem under the designation 'A.P.' (Abandoned Property). Jacir photographed inscriptions in the books, the names of their previous owners, notes in the margins — traces of their origins and stark reminders of the assimilation of this body of knowledge by a colonizer. Their fate and ultimate absorption or non-absorption into the rest of the library is dictated by the appropriators.

VII.

Pratchaya Phinthong*Broken Hill*, 2013

The Broken Hill skull is the first early human fossil found in Africa and provided the primary evidence to support Darwin's theory of evolution, proposing humans as the natural descendants of primates. Discovered by Zambian miners in 1921, the skull was taken to London by the British colonial authorities who later sent a replica replacement back to the Museum of Natural History in Zambia. Here, Phinthong presents a replica of the replica skull, staging another remove in provenance and authenticity, deftly examining how histories are performed through objects. Britain's colonial legacy is traced through the skull's replica, symptomatic of a power structure that worked both through economic exploitation — the skull was found in a British lead and zinc mine — and ownership of cultural

narratives. Photographs document an exhibition of the work in a London gallery, where museum curator Kamfwa Chishaca from Zambia narrated the story of its removal.

VIII.

Adam Broomberg and Oliver Chanarin

Untitled (165 portraits with dodgers), 2012

Strip Test 1, To Photograph the Details of a Dark Horse in Low Light, 2012

“Nothing seems to escape representation when representation itself is represented.” — David Caroll, *Paraesthetics: Foucault, Lyotard, Derrida* (1987)

What ostensible truth does photography support and how do contemporary practices problematize these, especially within the realm of ethnography? *Untitled (165 portraits with dodgers)* forms part of a body of work titled *To Photograph the Details of a Dark Horse in Low Light*, in which artists Adam Broomberg & Oliver Chanarin explore the history of a Kodak film released in the 1980s that was unable to differentiate the tones of darker skin — filmmaker Jean-Luc Godard famously refused to use the film when on assignment in Zimbabwe claiming it was inherently racist. It was only after the confectionary and furniture industries complained that the film could not capture their products that Kodak addressed the issue. Broomberg & Chanarin cite the influence of filmmaker Jean Rouch, whose technique of ‘shared anthro-pology’ refused to obscure the non-neutral authorial status of the ethnographic director, foregrounding the entanglements of modes of representation in colonial discourse. Here ‘dodgers’ block the faces of the portrait sitters as the darkroom technique of ‘dodging’, used to lighten areas of an image, is made visible to render the subjects of the photo-graphs at a remove.

IX.

Jeremy Shaw

Towards a Universal Pattern Recognition, 2016

Arms raised to the skies, mouth open in ecstasy: *Towards a Universal Pattern Recognition* depicts moments of religious rapture gathered from newspaper photo archives. Each image is diffracted through a prismatic lens of acrylic, summoning the kaleidoscopic vision of psychedelic imagery from the 1960s, whilst also suggesting a cold machine eye. Shaw speculates on the resistance of mining these sublime transportations by A.I. facial recognition systems that have quantified and commoditized our expressions. Is there something intrinsic to transcendental states that refuse such quantification?

X.

Jean-Martin Charcot

What power do images wield and to what extent are they reliable for evidential purposes? In the nineteenth century, Jean-Martin Charcot — the ‘father of modern neurology’ — sought to determine the origins of hysteria. Until the seventeenth century, the term hysteria (ancient Greek *hystera*; womb) had referred to a mysterious disease that was generally believed to be specific to sexually inactive women. At the Salpêtrière Hospital in Paris (also known as ‘Women’s Hell’ or ‘Second Bastille’), using controversial techniques such as hypnosis and magnets, Charcot examined several ‘hysterical’ women including a young girl named Augustine. He documented, sketched, and photographed the various stages of her attacks: the epileptic phase, followed by a state of buffoonery, in which she contorts her body, and the phase of ‘passionate positions’ in which Augustine rears up before

pausing in a prayer pose and talking nonsense. Charcot used the photographs as evidence for the pathologization of hysteria. Consequently, and due to Charcot's failure to recognize subtle neurological disorders and other medical conditions that actually gave rise to the alleged symptoms of 'hysteria', a massive inflation of the pseudo-diagnosis of 'hysteria' occurred.

XI.

Paul Ekman

New Guinea Man Photo Set 2, 1971

Dr. Paul Ekman is a researcher and author best known for furthering our understanding of nonverbal behavior, encompassing facial expressions and gestures. In 1967, Dr. Ekman traveled to Papua New Guinea to further study the nonverbal behavior of the Fore people, an, as Ekman called it, "isolated, Stone Age culture" located in the South East Highlands. His research provided the strongest evidence to date that Darwin, despite the counter claims of Margaret Mead, was correct in claiming facial expressions are universal. The collection of four black and white photographs shown here depict tribesmen's expressions of happiness, anger, disgust, and sadness.

In addition to his scientific research, Dr. Ekman is an advisor to Emotient Inc., a start-up recently bought by Apple that studies sentiment analysis based on facial expressions so as to advance emotion-aware computing. Early maps of micro-expressions, which, in theory, give away signs of deception, were controversially adapted by the United States Transportation Security Agency for their Screening Passengers by Observation Techniques program.

XII.

Charles Thomson Rees Wilson*Cloud Chamber Slides, 1911–13*

Charles Thomson Rees Wilson was a Scottish physicist and meteorologist who won the Nobel Prize in 1927 for his invention of the cloud chamber, a sealed environment containing a supersaturated vapor of water or alcohol. Rees Wilson was inspired to create the chamber after becoming fascinated with the development of clouds at an observatory on the summit of Ben Nevis, the highest mountain of Scotland. Initially, Wilson intended to study cloud formation in general with the device; however, he observed that it could be used as a particle detector — when microscopic charged particles, such as alpha or beta particles, transit through the chamber ions condense along the path and leave a visible trail that can be photographed and analyzed. What new readings of art objects open up when viewed in parallel to the cloud chamber's process of tracking unseen phenomena?

XIII.

Britta Marakatt-Labba*The Crows, 1981*

“Since the end of the 70s I have been doing narrative embroidery that depicts scenes from everyday Sami life, political reflections, stories of Sami culture and history and Sami mythological pictures. Embroidery work requires an aesthetic based on slowness. It is a journey in time and space in which every stitch breathes experiences and reflection, and creates stories.” — Britta Marakatt-Labba

One of these stories is on view at Witte de With, namely, the history of the Alta Conflict, a series of

protests in the late 1970s and early 1980s over the construction of a hydroelectric dam on the Alta River in Northern Norway. The power station pitted both environmentalists and the local indigenous Sami peoples against the unilateral planning efforts of the Norwegian Parliament. In the fall of 1979, activists staged two conjoined acts of civil disobedience; a sit-in at the dam site itself was linked to a group of Sami hunger strikers outside the Parliament building in Oslo. *The Crows* revisits the dam-side occupation by presenting a murder of crows morphing into the policemen who confronted the protestors at the height of the controversy. Although the dam was ultimately built, the Alta Conflict placed both ecological and indigenous issues onto the national agenda. Thus the conflict culminated in various policy changes — such as the Finnmark Act (2005), which transferred a majority of the region’s land management to a local agency — while stoking concern for Sami heritage and their rights in general. Embroidered at the height of the conflict, *The Crows* is both a symbol of that particular struggle as well as a reminder that the fight for greater Sami and indigenous representation still continues till this very day.

XIV.

Mariana Castillo Deball

El donde estoy va desapareciendo / The where I am is vanishing, 2011

“I began to forget where I came from. My shapes went mute.” The Borgia Codex is one of the few manuscripts from pre-Columbian times, surviving both the Spanish invasion of Mexico and the destruction of the culture of the Aztecs. Rendered on animal skins folded into 39 sheets, it records rituals, divinations and weather patterns. In *El donde estoy va desapareciendo* Mariana Castillo Deball creates a meta-version of the codex that tells

the story of the object itself, from the hunting and skinning of a deer, to its passing through various hands. A film tracks over the artwork narrating how the object was brought to Europe to be stored for several hundred years in the Vatican collection in Rome, before finally being identified by the Prussian scientist Alexander von Humboldt in 1805. The objects' odyssey is narrated in the languages of its various owners, tracing a history of the rise and fall of empires and colonial powers through the possession of cultural heritage. Original drawings Debball made to create her own codex are also on display.

XV.

Minia Biabiany

the unity is submarine, 2015

On June 22, 1962 Air France Flight 117 crashed into a forested hillside in Guadeloupe under suspicious circumstances. The investigation following the crash could not determine the exact reason for the incident and proposed a combination of atmospheric disturbances and various human errors as possible causes. All 113 passengers onboard died; among them was the poet Paul Nizer (the pen name of Albert Beville) and the politician Justin Catayée, two activists vital to independence movements against French colonial power. Artist Minia Biabiany's installation stages a mytho-political retelling of this event and its obscured causes and consequences. Salted objects based on remnant plane wreckage from the crash site, as well as those based on plants cultivated in French colonies, cover the gallery space. Biabiany plays on the paradoxical nature of salt as a material: both in its preservative and corrosive properties. As parts of Flight 117 also fell into the sea and are buried therein, *the unity is submarine* evokes how silenced or lost testimonies are unable to give closure to the event, leaving it to linger on in our collective memories through doubt.

XVI.

Susanne Kriemann*Pechblende (Chapter 1), 2014–16*

Highly radioactive and uranium rich, ‘pechblende’ or uranite, was relentlessly mined in the Ore Mountains of the former German Democratic Republic between 1946 and 1989 to make yellow cake, ultimately facilitating nuclear armament in the USSR. Despite the toxicity of the mines, and the documented health threats to the miners who worked there, the landscape of the Ore Mountains has now been transformed into a tranquil mountain vista, with few recognizable traces of the still-radiating industrial work sites.

In *Pechblende (Chapter 1)* Kriemann incorporates a range of objects lent by the Museum Uranbergbau Schlemka, including tools, chains, and clothing, that together refer to the toxic history of uranium mining and its impact on the body of the miner. Illuminating these objects with an inverted camera obscura — the world is inside the box — Kriemann reflects on the artistic possibilities of making the invisible perceivable, whilst also presenting objects whose presence evidences intangible traces of radioactivity. These mundane objects become political ones with the potential of transformative affect in the nuclear arms and power debate.

XVII.

Amie Siegel*Provenance, 2013; Lot 248, 2013; Proof (Christie's 19 October, 2013), 2013*

Provenance, a three-part installation, traces the global trade of furniture from the Indian planned city of Chandigarh, in reverse. Following the partition of India in 1947, the then Prime Minister, Jawaharlal

Nehru, commissioned several European Modernists to envision an administrative seat for the newly divided region. In addition to producing a celebrated yet controversial plan, Le Corbusier and Pierre Jeanneret, designed and built several structures including the city's Capital Complex — declared a UNESCO World Heritage Site this July. Utopic in scope, the architects outfitted many of the buildings with original furnishings including tables, chairs, settees, desks, etc. Many of these pieces, however, have recently been acquired, crated, and sold by auction houses the world over for commanding prices. Charting the movement of several pieces, the film begins in their new settings: lavish New York City apartments, posh London townhouses, lux Belgian villas and the salons of avid Parisian collectors. From here, *Provenance* tracks backwards through history documenting these items' sale at auction, their display at preview exhibitions and the related photography used for the auction catalogues, to their restoration, and shipment from Indian ports — ending finally in Chandigarh, a city in a state of entropy.

On October 19, 2013, *Provenance* was auctioned in the Post-War & Contemporary art sale at Christie's in London, turning the film into another object at auction, inseparable from the market it depicts. *Lot 248*, a second film, captures the auction of *Provenance*, becoming a mirror of the first, repeating and completing the circuit of design and art that define speculative markets. Capping the installation is *Proof (Christie's 19 October, 2013)*, a facsimile of the auction's catalogue paper for *Provenance*, embedded and preserved in a Lucite frame.

Biographies

Defne Ayas

Defne Ayas (1976, GER) is a curator and publisher in the field of contemporary visual art and its institutions. From 2012-2017 she was the director of Witte de With Center for Contemporary Art in Rotterdam, where she oversaw an exhibition program devoted to artists, writers, and curators from across the globe. At Witte de With she has commissioned and (co-)curated numerous long-term projects and exhibitions including *Bit Rot* by Douglas Coupland (2015–16) and the three-part series *Art In The Age Of...* (focussed on energy and raw materials, asymmetric warfare and planetary computation, 2015). Ayas has worked on a number of biennial projects as: curator of the Turkish Pavilion at the 56th Venice Biennale; co-curator of the 6th Moscow Biennale; co-curator of the 11th Baltic Triennial; city curator for the 9th Shanghai Biennale; and curator-at-large for PERFORMA in New York and Spring in Hong Kong. In 2013, Ayas launched *WdW Review*, Witte de With's online arts and culture journal, together with Adam Kleinman as chief editor.

Minia Biabiany

Minia Biabiany's (1988, Guadeloupe, FWI) work derives from the intertwining of present colonial realities and past memories, their poetics, and an observation of the exhibition space. She builds a Caribbean imaginary that questions reoccurring notions of interior and exterior. The materiality and historical charge generate fragmented narratives that are constituted by the relations between the elements involved in her installations. Her work has been shown at TEOR/ÉTica, San José Costa Rica; South London Gallery, London; Cráter Invertido and Bikini Wax, Mexico city; SIGNAL, Malmö. In 2016, she initiated the pedagogical and artistic project Semillero Caribe: an experimental seminar based on exercises with the body and drawing engaging with concepts of Caribbean thinkers.

Adam Broomberg & Oliver Chanarin

Adam Broomberg (1970, ZA) & Oliver Chanarin (1971, UK) live and work in London. Tackling politics, religion, war, and history, Broomberg & Chanarin open the fault lines associated with such imagery, creating new responses and pathways toward an understanding of the human condition. Trained as photographers, they now work across diverse media, with language and literature playing an increasing role as material for their multifaceted work.

Together they have had numerous solo exhibitions including the Jumex Foundation in Mexico City, Fotomuseum The Hague, and the Stedelijk Museum Amsterdam. Their participation in international group shows has included Tate Modern (London), Shanghai Biennale, Museum of Modern Art (New York), the 9th Gwanju Biennale, and the KW Institute for Contemporary Art (Berlin). Their work is held

in major public and private collections including Tate (Londen), MoMA (New York), Stedelijk Museum Amsterdam, the V&A (London), the International Center of Photography (New York), and the Art Gallery of Ontario. They have been awarded ICP's Infinity Award (2014), and the Deutsche Börse Photography Prize (2013).

Tania Bruguera

Tania Bruguera (1968, CU) researches ways in which art can be applied to the everyday political life; focusing on the transformation of social affect into political effectiveness. Her long-term projects have been intensive interventions on the institutional structure of collective memory, education and politics.

She was awarded an Honoris Causa by The School of the Art Institute of Chicago and selected as one of the 100 Leading Global Thinkers by Foreign Policy magazine, shortlisted for the #Index100 Freedom of Expression Award, a Herb Alpert Award winner, a Hugo Boss Prize finalist, a Yale World Fellow and the first artist-in-residence in the New York City Mayor's Office of Immigrant Affairs (MOIA). In 2013 she was part of the team creating the first document on artistic freedom and cultural rights with the United Nation's Human Rights Council.

Tania's work has explored both the promise and failings of the Cuban Revolution in performances that provoke viewers to consider the political realities masked by government propaganda and mass-media interpretation. In 2014, she was detained and had her passport confiscated by the Cuban government for attempting to stage a performance about free speech in Havana's Revolution Square. She had planned to set up a microphone and invite people to express their visions for Cuba. In May 2015, she opened the

Institute of Artivism Hannah Arendt, in Havana.

Her work was exhibited at Documenta 11, Venice Biennale, Tate Modern (London), Guggenheim Museum (New York City) and Van Abbemuseum (Eindhoven), among others. She lives and works in New York and Havana.

Mariana Castillo Deball

Mariana Castillo Deball (1975, MX) lives and works in Berlin. Working in installation, sculpture, photography, and drawing, Deball explores the role objects play in our understanding of identity and history. She takes a kaleidoscopic approach to her work, creating rich and resonant images that arise from the collision and recombination of these different languages. Deball holds an MA in Fine Art from the Universidad Nacional Autónoma de México (Mexico City) and completed a postgraduate program at the Jan Van Eyck Academie in Maastricht (NL). She has presented her work internationally at amongst others MoMA, New York; dOCUMENTA (13), Kassel; the Venice Biennale ; Centre Georges Pompidou, Paris; Institute of Contemporary Art, London; MACBA, Barcelona; de Appel arts centre, Amsterdam; Museo de Arte Contemporáneo de Oaxaca, Oaxaca de Juárez; Kunsthalle Lissabon,; Hamburger Bahnhof, Berlin.

Jean-Martin Charcot

Jean-Martin Charcot (1825 - 1893, FR), one of France's greatest medical teachers and clinicians of the 19th century, was instrumental in developing modern science in the field of neurology with fifteen nomenclatures to his praise. His techniques, discoveries, and passion for the subject made the brain and the spinal

cord the epicenter of all medical innovations towards the early 19th century. Charcot developed a special interest in a rare disease at the time, called hysteria, and developed the term for another condition called multiple sclerosis. Charcot's employment of hypnosis in an attempt to discover an organic basis for hysteria stimulated Sigmund Freud's interest in the psychological origins of neurosis. Charcot was affiliated with the University of Paris (1860–93) where he began a lifelong association with the Salpêtrière Hospital (Paris) in 1862 and influenced many medical enthusiasts all over the world. His students included names such as Sigmund Freud, Alfred Binet, Pierre Janet and Georges Gilles de la Tourette.

Paul Ekman

Paul Ekman (1934, US) is an eminent psychologist and co-discoverer of micro expressions. His research focuses on non-verbal behavior, facial expressions, and gestures. He discovered that facial expressions of emotions are cross-culturally universal. He proved that they are biologically determined, as claimed by Darwin, rather than culturally. He developed the Facial Action Coding System (FACS), a tool for measuring and identifying facial expressions. Ekman holds a PhD in clinical psychology which he got from the Adelphi University. After an internship at the Langley Porter Neuropsychiatric Institute, he became a First Lieutenant and chief psychologist at Fort Dix. In 1972 Ekman became a professor of psychology at the UCSF medical school, where he retired in 2004. In 2009, TIME magazine ranked Dr. Ekman one of the 100 most influential people in the world. He wrote books and publications, including *Telling Lies and Emotions Revealed: Understanding Faces and Feelings to Improve Emotional Life*.

Patrick Goddard

Patrick Goddard (1984, UK) is an artist working in London. He completed an MFA at Goldsmiths University in 2011, and is currently studying for a doctorate in fine art practice at Oxford University. He creates video, publications, performance, and installations. Recent solo shows include: *Looking for the Ocean Estate*, Almanac Gallery, London (2016); *Gone To Croatan*, Outpost Gallery, Norwich (2015); and *Revolver II*, Matt's Gallery, London (2014). Recent group shows include: *Fig2 with the White Review*, ICA, London (2015); *Objective Considerations of Contemporary Phenomena*, M.O.T. International Projects, London (2015); and *IV Moscow International Biennale of Young Art*, Moscow Museum of Modern Art (2014). Recent performances have taken place at Matt's Gallery, N.O.W. here Gallery, Wysing Arts Centre, French Riviera, and Grand Union. His debut graphic novel, *Operation Paperclip*, was launched at Matt's Gallery in 2014. He completed residencies at Black Rock (2016) and Wysing Arts Centre (2014).

Hamza Halloubi

Hamza Halloubi (1982, MAR) studied visual art at La Cambre in Brussels and HISK in Ghent, Belgium. In clear and concise language, Hamza Halloubi develops narratives that unfold in a sphere that balances between documentary and fiction. He approaches history in a poetic manner involving recurrent themes such as reading, memory, and exile. These narratives, situated somewhere between the personal and the collective, run parallel to the official version of history but question it at the same time. Halloubi has been resident at the JCVA in Jerusalem and the Rijksakademie van beeldende kunsten in Amsterdam. He has presented his

work at amongst others the Museum De Pont, Tilburg; BOZAR-Palais des Beaux-Arts, Brussels; EYE Filmmuseum, Amsterdam; S.M.A.K., Ghent; Marrakech Biennale; Haus der Kulturen der Welt, Berlin; Centre Georges Pompidou, Paris.

Natasha Hoare

Natasha Hoare (1984, UK) is a writer and curator based in London. She holds an MA in Curating from Chelsea College of Art and Design, London. She was formerly Curator at Witte de With Center for Contemporary Art (2014-2018) where she was the lead curator of *Para | Fictions*. She was Associate Curator for *An unpredictable expression of human potential*, Sharjah Biennial 13: Tamawuj Act 2 in Beirut, (2017). Prior to joining Witte de With she was Assistant Curator of the Marrakech Biennale 5 (2014). She is the author of *The New Curator* (2016), published by Laurence King.

The International Academy of Art Palestine

The International Academy of Art Palestine (IAAP) is situated in Ramallah. The academy opened in 2006 and was the very first institution dedicated exclusively to the study of visual art in Palestine. The academy focuses particularly on the historical and geopolitical context of Palestine.

Emily Jacir

Emily Jacir (1972, PS) is a Palestinian-American artist and filmmaker whose ongoing practice is concerned with movement through public space, exchange and silenced historical narratives. In video, photography and other media, she explores national identity and works from the

collective experience to the individual person. Jacir has received a Golden Lion at the 52nd Venice Biennale; a Prins Claus Award; the Hugo Boss Prize and Herb Alpert Award. Her works have been shown at MoMA, New York; San Francisco Museum of Modern Art (SFMOMA); Fondazione Sandretto Re Rebaudengo, Turin; dOCUMENTA (13), Kassel; Venice Biennale (2005, 2007, 2009, 2011 and 2013); 29th Bienal de São Paulo, Brazil; 15th Biennale of Sydney; Sharjah Biennial 7; Whitney Biennial and the 8th Istanbul Biennial. Jacir's recent solo exhibitions include Irish Museum of Modern Art, Dublin; Whitechapel Gallery, London; Darat il Funun, Amman; Beirut Art Center and Guggenheim Museum, New York. She is currently Andrew W. Mellon Foundation Rome Prize Fellow at the American Academy in Rome.

Adam Kleinman

Adam Kleinman (1978, US) is a writer, curator, educator, and sometime performer. Former dOCUMENTA (13) agent for public programming. At Witte de With, Kleinman co-runned *WdW Review*, and has led the curation of numerous exhibitions and public programs. Kleinman was curator at Lower Manhattan Cultural Council, where he created the interpretative humanities program "Access Restricted" and developed LentSpace, a cultural venue and garden design by Interboro Partners, which repurposed an entire vacant Manhattan block. He is a frequent contributor to multiple books and magazines including, among others, *Artforum*, *e-flux journal*, *frieze*, *Mousse*, and *Texte zur Kunst*.

Käthe Kollwitz

Käthe Kollwitz (1867 - 1945, GER) was the last great practitioner of German Expressionism and

is often considered to be the foremost artist of social protest in the 20th century. An eloquent advocate for victims of social injustice, war, and inhumanity, Kollwitz portrayed the plight of the poor and oppressed with the powerfully simplified and boldly accentuated forms that became her trademark. She studied art in Berlin and began producing etchings in 1880. From 1898 to 1903 Kollwitz taught at the Berlin School of Women Artists, and in 1910 began to create sculpture. A museum dedicated to Kollwitz's work opened in Cologne, Germany, in 1985, and a second museum opened in Berlin one year later. The *Diary and Letters of Käthe Kollwitz* were published in 1988.

Susanne Kriemann

Susanne Kriemann (1972, GER) lives and works in Berlin. She studied under Joseph Kosuth and Joan Jonas at the Akademie der Bildenden Künste in Stuttgart and holds a degree from the Ecole Nationale Supérieure des Beaux Arts in Paris. As an artist working with and on photography, Kriemann is especially attuned to the politics of image production in the so-called “age of the post-medium condition”. The reach of her investigative gaze includes the history of photography and kindred representations, Germany's traumatic recent past, the obsolescence of industrialism and the constant metamorphosis of urban culture – all filtered through a relentless process of the medium's self-questioning. Kriemann has presented her work internationally, including Museum of Contemporary Art Chicago; Kunsthalle Wien; Stedelijk Museum Amsterdam; Kunsthalle Winterthur; 21er Haus; Museum Boijmans Van Beuningen and has participated in Moscow Biennial 2015 and 5th Berlin Biennial. Besides, she is a long-term advisor at the Jan Van Eyck Academy in Maastricht (NL) and co-founder of the artist initiative AIR Berlin Alexanderplatz in Berlin.

Britta Marakatt-Labba

Britta Marakatt-Labba (1951, SE) is a Swedish textile designer and artist. Her works mainly consist of textile embroidery, watercolor painting, and lithographs, but she has also illustrated books and worked as a costume and set designer. Her embroidered narratives show scenes and mythologies from the Sami culture, history, and daily life. The Sami people are the indigenous people who live in the polar regions in the north of Norway, Sweden, Finland, and Russia. With these works, Marakatt-Labba creates politically engaged miniature worlds. Marakatt-Labba studied at Sunderby College, the Industrial Art School in Gothenburg and at the Sami College in Kautokeino. Her works have been exhibited at the Scandinavia House and Norbotten Museum. Her work is part of the collections of the Swedish Parliament, The Sami Collections in Karasjok, The Sami Parliament of Norway, The University of Tromsø, SpareBank 1 Nord-Norge's Art Foundation and the Northern Norway Art Museum.

Aaron Peck

Aaron Peck (1979, CA) is the author of the novel *The Bewilderments of Bernard Willis* and a monograph *Jeff Wall: North & West*. He is a regular contributor to *Artforum* and currently lives in Paris.

Pratchaya Phinthong

Pratchaya Phinthong (1974, TH) lives in Bangkok, where he studied Fine Arts. He has had solo exhibitions at the Galleria d'Arte Moderna e Contemporanea, Bergamo, and the Centre d'Art Contemporain, Brétigny. Phinthong has participated in the Museum Triennial in New York, and the Singapore Biennale.

Jeremy Shaw

Jeremy Shaw (1977 CA) works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience. Often combining and amplifying strategies from the realms of conceptual art, ethnographic film, music video, mystical and scientific research, Shaw proposes a post-documentary space in which disparate ideals, belief-systems, and narration are put into crisis. Shaw has had solo exhibitions at MoMA PS1, New York City; Schinkel Pavillon, Germany, and MOCCA, Toronto and been featured in group exhibitions at Stedelijk Museum, Amsterdam; Palais de Tokyo, Paris; and KW Institute, Berlin. Work by Shaw is held in public collections worldwide including the Museum of Modern Art, New York, and the National Gallery of Canada. In 2016, he is featured in *Manifesta 11*, Zurich, and shortlisted for the 2016 Sobey Art Award.

Amie Siegel

Amie Siegel (1974, US) works variously between film, video, photography, performance, and installation. She is known for her layered, meticulously constructed works that trace and perform the undercurrents of systems of value, cultural ownership and image-making. The artist's recent solo exhibitions took place at The Metropolitan Museum of Art, (New York City), Museum Villa Stuck (Munich); Kunstmuseum Stuttgart and the MAK in Vienna. Her work is in public collections including the Whitney Museum of American Art (New York City), The Metropolitan Museum of Art (New York City), Tate Modern (London) and the Solomon R. Guggenheim Museum (New York City). She has been a fellow of the DAAD Berliner-Künstlerprogramm and the Guggenheim Foundation.

Ana Teixeira Pinto

Ana Teixeira Pinto (1973, PT) is a writer and cultural theorist based in Berlin. She is a lecturer at Universität der Künste, Berlin, and a research fellow at Leuphana University, Lüneburg. Her writings have appeared in publications such as *e-flux journal*, *art-agenda*, *Mousse*, *frieze d/e*, *Domus*, *Inaethetics*, *Manifesta Journal*, and *Texte zur Kunst*. She is the editor of *The Reluctant Narrator* (Sternberg Press, 2014), and has recently contributed to *Alleys of Your Mind: Augmented Intelligence and its Traumas* (edited by Matteo Pasquinelli, 2015) and *Nervöse Systeme* (edited by Anselm Franke, Stephanie Hankey, and Marek Tuszynski, 2016).

Charles Thomson Rees Wilson

Charles Thomson Rees Wilson (1869-1959, UK) was a Scottish physicist and meteorologist who received the Nobel Prize in physics in 1927 for his invention of the cloud chamber – a glass container with air and water vapor and ingenious devices that allow traces left by ionizing radiation and particles that pass through the chamber to become visible and be photographed. Wilson studied zoology, botany, and geology in Manchester (UK) and went on to study physics and chemistry at Cambridge University where he also began working on his cloud chamber at Cavendish Laboratory. Wilson remained at Cambridge as a professor of natural philosophy at Sydney Sussex College from 1925.

Van Abbemuseum

The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe in 1936. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky,

Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Körmeling. The museum has an experimental approach towards art's role in society, focusing on openness, hospitality and knowledge exchange.

Credits and Image Captions

Cover: Charles Thomson Rees Wilson, cloud chamber photograph, glass plate negative, c. 1911–13, Royal Scottish Academy of Art & Architecture collections (The CTR Wilson collection of Cloud Chamber Photography) © the estate of CTR Wilson, image © Sandy Wood

In the Belly of the Whale – and Out Again

12: Susanne Kriemann, *Pechblende (Chapter 1)*, 2014-16, installation, courtesy the artist, photo by Aad Hoogendoorn.

13: Charles Thomson Rees Wilson, *Photograph cloud chamber*, glassplate negative, c. 1911-13, © the estate of CTR Wilson, image © Sandy Wood.

15: Jean-Martin Charcot, *Iconographie photographique de la Salpêtrière*, 1878, courtesy the Freud Museum, London; Paul Ekman, *New Guinea Man Photo Set 2*, 1971, photo by Aad Hoogendoorn.

16: Pratchaya Phinthong, *Broken Hill*, 2013, installation, courtesy ADRASTUS COLLECTION, photo by Aad Hoogendoorn.

17: Amie Siegel, *Provenance* (still), 2013, HD video, color/sound, 40 min, courtesy the artist and Simon Preston Gallery, New York.

19: Käthe Kollwitz, *Deutschlands Kinder hungern! (Germany's children are starving!)*, 1923, lithograph, courtesy Museum der Brotkultur, Ulm, photo by Aad Hoogendoorn.

Conspiracy Theory and Cognitive Mapping

25: *The Forgotten Man*, which depicts Obama trampling on the US Constitution, has been bought by Fox News anchor Sean Hannity, who plans to present it to Trump, photo by Jon McNaughton.

32: Still from *HEGEMON*, a documentary by Dani Gal.

Amie Siegel: *Provenance*

41: Amie Siegel, *Provenance* (still), 2013, HD video, color/sound, 40 min, courtesy the artist and Simon Preston Gallery, New York.

45: Amie Siegel, *Double Negative*, 2015, two synchronized 16mm films, black & white/silent, HD video, color/sound, exhibition view, courtesy the artist and Simon Preston Gallery, New York.

The Exhibition

55: Jeff Wall, *Lost luggage depot*, 2001.

Susanne Kriemann: *Pechblende*

63: Susanne Kriemann, *Pechblende (Chapter 1)*, 2014-16, installation, courtesy the artist, photo by Aad Hoogendoorn.

67: Charles Thomson Rees Wilson, cloud chamber photographs, glass plate negatives, c. 1911-13, Royal Scottish Academy of Art & Architecture collections (The CTR Wilson collection of Cloud Chamber Photography) © the estate of CTR Wilson, image © Sandy Wood.

68: Pechblendes, AMNH, Autoradiography, American Museum of Natural History, New York City, 2015, Sample: C 59072, Uraninite, Saxony, Germany, School of Minerals, Egleston Collection, Presented by A.H.&C.T. Barney, Columbia College N.Y.C.

Pechblendes, MfN 11 days in 2016, half-life 4.5 billion years. Samples of pitchblende from Schlema, Hartenstein, Aue-Alberoda, Schneeberg / Germany Collection of the Museum für Naturkunde, Berlin Test 3, (left to right, top to bottom) Sample 1999_0505, 2002_7856, 2002_7881.

69: Emily Jacir, *ex libris*, 2010-12, installation, public project and book, dOCUMENTA (13), Kassel, 2012, commissioned and produced by dOCUMENTA (13) with the support of Alexander and Bonin, New York and Alberto Peola Arte Contemporanea, Torino, photo by Aad Hoogendoorn.

71: Susanne Kriemann, *Untitled (Pöhl)*, 2016. Pigmentdruck auf Hahnemühle PhotoRag, 114 x 152 cm, Ed. 1/3.

Callex, Rustic Lamp Large

76: Still image from Patrick Goddard, *Tune into Sanity FM!*, 2016. Courtesy the artist.

77: Still image from Patrick Goddard, *Tune into Sanity FM!*, 2016. Courtesy the artist.

Exhibition Walk-Through

I: Tania Bruguera, Opening Session of the foundational process of INSTAR Instituto de Activism Hannah Arendt, May 20 - May 24, 2015.

II: Van Abbemuseum Eindhoven and International Academy of Art Palestine (IAAP), *Picasso to Palestine*, 2011.

III: Hamza Halloubi, stills from *Nature Morte*, 2013, Single-channel video installation, 11 min 24 sec, color, sound. Courtesy the artist.

Spread: Installation overview *In the Belly of the Whale*, photo by Aad Hoogendoorn.

IV: Georgia O’Keeffe, *Cos Cob*, 1926, oil on canvas, 40.6 x 30.5 cm, Fred Jones Jr. Museum of Art, The University of Oklahoma, Norman, Purchase, U.S. State Department Collection, 1948.

V: Käthe Kollwitz, *Deutschlands Kinder hungern!* (*Germany’s children are starving!*), 1923, lithograph, courtesy Museum der Brotkultur, Ulm, photo by Aad Hoogendoorn.

VI: Emily Jacir, *ex libris*, 2010-12, installation, public project and book, DOCUMENTA (13), Kassel, 2012, commissioned and produced by DOCUMENTA (13) with the support of Alexander and Bonin, New York and Alberto

Peola Arte Contemporanea, Torino, photo by Aad Hoogendoorn.

VII: Pratchaya Phinthong, *Broken Hill*, 2013, installation, courtesy ADRASTUS COLLECTION, photo by Aad Hoogendoorn.

VIII: Adam Broomberg and Oliver Chanarin, *Untitled (165 portraits with dodgers)*, 2012, fiber-based print, courtesy the artist and Lisson Gallery, London, photo by Aad Hoogendoorn.

Spread: Installation overview *In the Belly of the Whale*, photo by Aad Hoogendoorn.

IX: Jeremy Shaw, *Towards Universal Pattern Recognition (St. Mary's Seminary, July 19, 1979)*, 2016, kaleidoscopic acrylic, chrome, archival colour photograph, courtesy the artist and König Gallery, Berlin, photo by Aad Hoogendoorn.

X: Jean-Martin Charcot, *Iconographie photographique de la Salpêtrière*, 1878, courtesy the Freud Museum, London, photo by Aad Hoogendoorn.

XI: Paul Ekman, *New Guinea Man Photo Set 2*, 1971, photo by Aad Hoogendoorn.

XII: Charles Thomson Rees Wilson, Photograph cloud chamber, glass plate negative, c. 1911-13, © the estate of CTR Wilson, image © Sandy Wood.

XIII: Britta Marakatt-Labba, *The Crows*, 1981, embroidery, wool on linen, courtesy the artist, photo by Aad Hoogendoorn.

XIV: Mariana Castillo Deball, *El donde estoy va desapareciendo / The where I am is vanishing*, 2011, installation, courtesy the artist and Galerie Barbara Wien, Berlin, photo by Aad Hoogendoorn.

XV: Minia Biabiany, *the unity is submarine*, 2015, installation, courtesy the artist, photo by Aad Hoogendoorn.

Spread: Installation overview In the Belly of the Whale, photo by Aad Hoogendoorn.

XVI: Amie Siegel, *Provenance* (still), 2013, HD video, color/sound, 40 min, photo by Aad Hoogendoorn.

Amie Siegel, *Lot 248*, 2013; *Proof* (Christie's 19 October, 2013), 2013, photo by Aad Hoogendoorn.

XVII: Susanne Kriemann, *Pechblende (Chapter 1)*, 2014-16, installation, courtesy the artist, photo by Aad Hoogendoorn

Colophon

This publication follows the exhibition *In the Belly of the Whale* which was presented at Witte de With Center for Contemporary Art (9 September – 31 December 2016) and was curated by Adam Kleinman and Natasha Hoare.

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Published by

Witte de With Center for Contemporary Art
Rotterdam, the Netherlands

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2017

Published with the support of:

Witte de With, Center for Contemporary Art is
supported by: the City of Rotterdam (DKC) and the
Ministry of Education, Culture and Science (OCW)

Advancing American Art (1946-47), Minia Biabiany, Broomberg & Chanarin, Tania Bruguera, Mariana Castillo Deball, Jean-Martin Charcot, Paul Ekman, Hamza Halloubi, International Academy of Art Palestine (IAAP), Emily Jacir, Käthe Kollwitz, Susanne Kriemann, Britta Marakatt-Labba, Pratchaya Phinthong, Jeremy Shaw, Amie Siegel, Charles Thomson Rees Wilson, Van Abbemuseum and Khaled Hourani

