

List of Illustrations

F/B. Olaf Nicolai, *2500 × Fillip 16*, 2012. *Irisdruk* on paper, 136 pages plus cover. Edition of 2,500.

4/8/9. Photographs from Paul Ekman's Facial Action Coding System—"a taxonomy of every human facial expression" from Ekman and Wallace Friesen, *Unmasking the Face* (Upper Saddle River, NJ: Prentice-Hall, 1975). Included: neutral, surprised, and happy expressions.

16. Arab men applying for travel permits to work for Jewish employers. September 1, 1949. Israeli Government Press Office. Courtesy of Ariella Azoulay.

20–25. Elle Flanders and Tamira Sawatzky, *West Bank Road Atlas*, 2012. C prints.

26. Caravaggio, *The Fortune Teller*, c. 1595. Oil on canvas. Louvre, Paris.

34. Makan Space, Amman, Jordan, 2009. Courtesy of Ola El-Khalidi.

42. Alice Yard, Port of Spain, Trinidad and Tobago, 2007. Courtesy of Georgia Popplewell.

84. *N.E. Thing Co. Ltd. Environment*, National Gallery of Canada, Ottawa, 1969. Installation view. Courtesy of Art Metropole, Toronto.

87/88. Robert Filliou, ephemera from *Galerie Légitime*, c. 1968. Courtesy of Art Metropole, Toronto.

92. Christian Philipp Müller, *News and Gifts*, 2009. Installation view.

96. AA Bronson and Ryan Brewer, *Red Shroud*, 2011. Acrylic on cotton. 200 × 100 cm. Photos by Andrea Rossetti. Courtesy of Esther Schipper, Berlin.

100/101. AA Bronson and Ryan Brewer, *Black Red Gold*, 2011, details. Hahnemühle Fredrix canvas, fixed onto stretcher. 210 × 140 × 4 cm. Photos by Andrea Rossetti. Courtesy of Esther Schipper, Berlin.

106. General Idea, *The Ruins of the 1984 Miss General Idea Pavillion*, performance with smoke bombs. Kingston, Ontario, 1977. Courtesy of AA Bronson.

114–19. Work from *Occupy Wall Street Life Drawing* performance. Courtesy of David Horvitz and Adam Katz.

122. Olaf Nicolai, *Warum Frauen gerne Stoffe tragen, die sich gut anfühlen* (Why women like to buy fabric that feels good to the touch), 2010. Curtain, satin of cotton and silk, machine woven. 347 × 900 cm. Courtesy Galerie EIGEN + ART, Leipzig/Berlin.



Fillip: Issue No. 16

Publisher: Jeff Khonsary
Editor: Kristina Lee Podesva
Associate Editors: Antonia Hirsch,
Magnolia Pauker, Kate Steinmann,
Amy Zion
Founding Editor: Jordan Strom
Copyeditor: Jaclyn Arndt
Design: The Future
Interns: Liza Eurich, Rob Ondzik,
Alex Turgeon, Alan Woo, Dirk Wright

Printed in Belgium by Die Keure
Edition: 2,500
Paper: 100 gsm Munken Print White,
80 gsm Colorado Grey, and 80 gsm
Coloraction Savana

Spring 2012
ISBN: 978-0-9868326-6-6
ISSN: 1715-3212

Board of Directors

Jeff Derksen, Peter Gazendam,
Christoph Keller, Jonathan Middleton,
Melanie O'Brian, Jordan Strom,
Cheyanne Turions

Advisory Board

Patrik Andersson, Sabine Bitter,
Zoe Crosher, Maria Fusco, Silvia
Kolbowski, Ken Lum, Larry Rinder,
Kitty Scott, Matthew Stadler, John
Welchman, William Wood

In memory of Steven Leiber

Address

305 Cambie Street
Vancouver, BC
Canada V6B 2N4

Subscriptions

Canada and US: \$30/year
International: €30/year
Institutions: \$50/year

Distribution

Fillip is available at bookshops and
magazine stands worldwide and is
distributed by Motto Distribution in
Europe and Disticor Magazine Distribu-
tion Services and Textfield Inc. in North
America.

All content © 2012 the authors, artists,
and editors. Unauthorized reproduc-
tion is strictly prohibited. All images are
reproduced courtesy of the artist unless
otherwise specified.

The views expressed in Fillip are not
necessarily those of the editors or the
publisher. Letters may be sent to the
editors at letters@fillip.ca.

Fillip gratefully acknowledges the
support of the Andy Warhol Foundation
for the Visual Arts, the City of Vancou-
ver, the Canada Council for the Arts, the
British Columbia Arts Council, and the
Goethe Institut.

Contents

In This Issue

4. Series: Intangible Economies

16. Series: Apparatus, Capture, Trace

26. Patricia Reed
*Co-autonomous Ethics and the
Production of Misunderstanding*

34. Ola El-Khalidi & Diala Khasawnih
Gastronomica Makan

42. Christopher Cozier & Claire Tancons
*No More than a Backyard
on a Small Island*

82. Vincent Bonin
Here, Bad News Always Arrives Too Late

96. Jon Davies
The Masculine Mystique

106. Philip Monk
*Crises (and Coping) in the Work
of General Idea*

113. *Occupy Wall Street Life Drawing*

End Matter

122. Commission

124. Notes

131. Further Illustrations

Intangible Economies

Broadening the notion of economy beyond its financial dimensions, this series focuses on the multifarious forms of exchange fuelled by affect and desire. Intangible Economies speculatively investigates the fundamental role these affective transactions play in modes of representation and, accordingly, in cultural production.

4. Melanie Gilligan
Affect & Exchange

122. Commission
Olaf Nicolai, *2500 × Fillip 16*

Forthcoming: *Intangible Economies*
anthology collection published as part
of Fillip Editions' Folio Series (available
September 2012)

Series Editor: Antonia Hirsch

Apparatus, Capture, Trace

Taking as its point of departure Giorgio Agamben's suggestion that subjectivity emerges from the relentless struggle between living beings and the various apparatuses in which they are captured, Apparatus, Capture, Trace reflects on the links between two such apparatuses whose operations today appear increasingly intertwined: photography and biopolitics.

16. Ariella Azoulay & Elle Flanders
The Right to Share the Public Archive

20. Elle Flanders & Tamira Sawatzky
West Bank Road Atlas

Insert: Ariella Azoulay
Different Ways Not to Say Deportation

Forthcoming: Maria Muhle on
biopolitics as an imitation of life

Series Editor: Kate Steinmann



Ariella Azoulay & Elle Flanders

The Right to Share the Public Archive

*A conversation about Ariella Azoulay's
Different Ways Not to Say Deportation*

Georgette told me she left on one of the convoys with her mother and aunts. Her father had been taken away as a prisoner with her uncles. "Huwaje," her aunt said, "please stop, my niece is not with us. I must go back and get her." In the chaos, the one-year-old child was left under a tree. "Huwaje is the name for a Jew," Georgette explains. "My aunt was braver than my mother to speak with the driver—he waited." They drove from Ramle to Latrun, where they were left, no shelter, no food. "We walked for many kilometres; some children died along the way. A mother left her child because she couldn't feed her. We slept in a field for days until we found an old barn. Most slept under the olive trees. We only had nothing with us, just some clothes for the children; we thought we would be home in two weeks. Many weeks later the UN came, and the Red Cross. We didn't have food. They set up tents."

Elle Flanders: I look at your images and I imagine Georgette amongst the well-dressed deportees of Ramle. She is a tiny woman, maybe seventy. She is our neighbour in Ramallah. She hands me *ma'amoul*, date-filled cookies she baked for Easter, over our shared fence. She invites me in and tells me her story. "Bring your camera next time," she says. "I can tell it again so it is recorded." Her picture appears on page 140.

When I first saw your photo essay, I was stunned. The levels at which this all unfolds are astonishing. Your traces are indeed photographs akin to the first apparatuses. One cannot ignore the camera lucida inference on both levels in your work: the tracings that reference the mechanical source and the reference of course to Barthes's text of the same name. The shading in your images reminds me of something the poet Mahmoud Darwish said in reference to the condition of Palestinian exile: "What remains of the garden behind us

is the power of the shadow." It also reminds me of course of the shadows cast in the camera obscura.

The stories embedded within the photos that have been kept from our gaze, allowing for a collective blindness, are here resurrected by you as tracings accompanied by a text about your interaction with the images that not only brings them to light but reveals the violence done twice. In its attendance at the deportation, its documentation of it, and then in its suppression of these photographs in relation to your work, the Red Cross exposes its complicity in the deportation, and, in effect, the transfer, of a civilian population.

In choosing to defy the Red Cross's prohibition against using these images further, you enact a form of civil disobedience. Can you talk more about your choice to sketch, or what I prefer to think of as "trace," these images? What did that act symbolize for you?

Ariella Azoulay: My act may be interpreted as one of "civil disobedience," but that understanding of it mistakenly assumes that I recognize the constituent violence of the regime that acted against the local population as *the* law. While the violence of the law cannot be forgotten anymore and the legality of the law is rejected, we cannot speak anymore simply of a civil disobedience. Archives that prevent citizens from sharing their pasts preserve this same violence. The law of archives whereby pictures of our past are kept by others who exclude us is closer to a surrender declaration perpetuating unequal power relations, than it is to a common law that is supposed to protect all of the parties involved. Common documents are supposedly deposited in the archive for safekeeping, not to become its property. The handling by archives of common documents as private property contradicts a fundamental right that should be formulated as the right to share the public archive.

I therefore prefer to conceptualize my act of tracing the event of photography as the realization of a civil right, not as an act of disobedience. This is the right of each and every one of us to share documents kept in an archive. This right is derived from the fact that the documents at hand touch upon our shared life. In my work on the concept of the archive, I reject its commonplace

description as an institution for the preservation of the past, and I begin my discussion of it from the physical apparatus that awaits us at the archive—from card catalogues through the gloves to be worn while handling the pictures. From this apparatus one can reconstruct this right of ours as inalienable. This right is written in this apparatus and recognized by it, and therefore the archive seeks to restrict it, attempts to curb our freedom of movement within its maze, making sure we stay on permitted pathways and abstain from wild historical speculation. Recognizing this right of ours, the public archive, then, including the state archive, tries to pacify the demons liable to awaken at any moment as a result of our encounter with the archive documents and break out in a menacing dance with us.

— Your texts challenge the images in an important way, speaking to them and through them and hence back to us. Would you say you are using these tracings as a way to enact and/or reverse the photographic violence done and challenge the spectator to become an active rather than passive viewer? Would this be an example of the “citizenry of photography” as you define it in your 2008 book *The Civil Contract of Photography*? Can you explain?

— The photographs were taken in a violent reality, and I must emphasize that this violence is not over as we view them now. The viewing position plays a cardinal role in the way our relations with others—the photographed, the photographer, other spectators—continue to unfold. As we view the photographs in which violence has been inscribed, we are forever participating in the shaping of the power relations that would result from them. The archive tempts us to regard the formation of power relations already shaped—the strong imposing their will upon the weak—as the order of things, for “that’s how it was,” a past event. The way I conceptualize the event of photography, insisting upon the event that takes place as a viewer faces a photograph, we no longer view a completed past but are, rather, witnessing a continuous present.

— The Palestinians who are being expelled in these images could be considered those excluded from the juridical system *in toto*. In this sense they are identified as non-citizens. How does the tracing of them, the redrawing of the photographs, interact with or affect their status?

— Their status has been officially fixed by the regime that governs them or has turned them into the non-governed, as in the case in question. The non-governed is a category I elaborated upon in one of my early essays¹ on those named “refugees,” and it is meant to point out the connection between those whom Israel expelled from their land and the Israeli regime that decided their fate, turning them into people it does not wish to govern and therefore expels. The official status of the refugees has not changed; nor will it change as a result of reading photographs. But if we understand political regime not merely as a collection of institutions but as the way in which we are governed alongside others, in the world that I redraw one layer on top of the other, the Palestinians and I myself are governed on the same plane, by the same regime, and the form of violence called deportation or expulsion appears insufficient to create separation—quite the contrary is true. The tracing of the photographed persons enables me to reconstruct violence as a bond of sorts rather than of separation. Once we recognize the bond, we are called upon to transform its nature.

— You bring your own history as an Israeli and very much as a woman (categories often on different ends of the citizenship spectrum) to these images. While much of my own photo-based work about Palestine is meant to give voice to alternative narratives and to debunk central mythologies of the Zionist dream, as a Jew who grew up in Israel and who participated in that Zionist dream, I often think of my work as public acts of contrition. Your insistent text, your questions of the people in the images and to those who took them, almost feel like questions the Israeli public should be asking but are not. Can you speak a little more about the almost incantation-like feel of the texts that accompany your drawings?

— I like to spend much time with photographs until the recorded scene comes to life and the specific point of view from which they were taken ceases to dominate the event of photography that I participate in. When I began to draw the photographs, I was surprised to discover that in spite of my careful observation, many details had escaped my attention. Only upon tracing the photograph that opens this series, for example, did I realize I was much too taken with the girl resolutely marching at the head of the line. Having always followed the procession in her footsteps, I had forgotten the other girls. The act of drawing exposed to me the girl who was having difficulty walking, the one whose legs were buckling under her, who had not the strength to do what was now required of her and march erect. She needs the comforting hand not only of her mother but of another woman as well. The hands of the two women walking beside her are full. One holds a baby, the other carries a heavy sack on her head. Neither of them is having an easy time, but their hardship pales in view of this girl’s need of two hands to hold her, to reassure her, pressing her little palm to let her know she is safe, that two hands would forever hold her, even while ordered to walk many miles in the sand, thirsty, tired, sad, lost.

— When I began photographing the Palestinian villages of 1948, or rather the villages that no longer exist, I would often tell people, of course somewhat facetiously, that I had been taking photographs of “nothing” for fifteen years. But I was interested in what the images could hold and what the spectator could see. Several years ago, I decided that, as an act of solidarity, I would photograph these villages for my exiled Palestinian friends: the homes of their imaginations, of their parents and grandparents, mostly a generation who had never seen these places and likely never would. The results were of course difficult, complicated, and often unexpected. Here is a response my friend Fady Joudah, the poet, wrote after I sent him a photograph of Isdud, his father’s village: *The daisy flock in the photo reminds me of a line from Palestinian poet-laureate Mahmoud Darwish that he wrote for his father. As for my words, I don’t know what to say: That Israeli poet Yehuda Amichai fought there while*

my father at fourteen walked back alone in the night to collect his school papers because his illiterate mother was not sure that the new schools for refugees would recognize his schooling, while Amichai rested, and fatigue rested in his memory for years in order to come alive again in a poem about the three most exhausting times of his life. It puts poetry to shame. He probably, or at least one would hope, would be ashamed of himself and his poems had he known or even thought of the child my father was that night.

— The denial of 1948 and the silencing of the expulsion are a part of the ongoing crime of 1948, committed not only against the Palestinians but also against Israelis, accomplices in a crime that does not appear to them as such. One of the things I tried to reconstruct out of the photographs from which I created an archive of that period—*From Palestine to Israel*²—was the disaster’s becoming a non-disaster, or a disaster from the point of view of the Palestinians. Photography played—and continues to play—a significant role in this. Our habitual viewing gesture, saying “this is X,” namely “this is a refugee” or “this is an infiltrator,” is part of that which grants recognition to the criminal political categories that turn citizens into the embodiments of regime perversions. The spectator affirms or rejects the validity of these categories not due to a specific mindset or any incidental ignorance. At hand is the orchestrated, uncompromising state construction of a civil flaw, doing everything to hinder the Israeli citizen’s ability to recognize the 1948 disaster as such. Therefore, the belated discovery of the Nakba [the Palestinian catastrophe] is laden with seething pain and shame for every minute of one’s previous unaware, oblivious existence.

About the Authors

Ariella Azoulay is the director of Photo-Lexic Research Group at Minerva Humanities Center, Tel Aviv University. Among her recent books are *Civil Imagination: The Political Ontology of Photography* (forthcoming, Verso, 2012), *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947–1950* (Pluto Press, 2011), and *The Civil Contract of Photography* (Zone Books, 2008).

Elle Flanders’s biography appears on page 24.

Notes begin on page 125.







West Bank Road Atlas

Elle Flanders and Tamira Sawatzky created this atlas from photographs they took in 2008–09 while travelling through the West Bank of the Palestinian territories, where they observed the existence of a dual, separate system of roads: small country roads for Palestinians and modern highways for Israeli settlers. The atlas images form a set of typologies that emerged from the larger body of photographs the artists took during that period. These typologies reveal patterns in the landscape of Israel–Palestine that are too often the subject of what Ariella Azoulay describes elsewhere in this issue of *Fillip* as “untaken,” “inaccessible,” or “unshowable” photographs—images and discursive framings that lie outside dominant narratives and

are thus especially subject to censorship, redefinition, or destruction. In making these landscape patterns visible, Flanders and Sawatzky contribute to the ongoing production of both the public archive and the political and physical environment of Israel–Palestine, offering conceptual revisions to them in tracings of the everyday, infrastructural violence of the occupation. The system of roads depicted here, while frequently punctuated by sudden outbursts of conflict, is at the same time a site of ordinary, unspectacular daily struggle that is made all the more difficult to navigate by the ever-shifting yet strictly controlled political boundaries of the region. Flanders and Sawatzky’s documentary-style grids evoke bureaucratic regulation as well as geographical lines of control and segregation,

pointing out underrepresented, overlooked, and suppressed aspects of the region’s landscape and reminding us of the stretched-out trauma effected through the ongoing restriction of the mobility of entire populations. *West Bank Road Atlas* is an unconventional and potent reminder of the asymmetrical ways a divided people is administered and governed over time.

Flanders and Sawatzky’s exhibition *Road Shots* (March 17–April 21, 2012, O’Born Contemporary, Toronto), a series of large-scale photographs tracing the political landscape of Israel–Palestine, is drawn from this same body of photographic work. The exhibition photographs are “engraved” with computer-generated line drawings that evoke the harmony and geometric order of traditional Islamic architecture while suggesting

the literal and figurative borders that divide the landscape, including the “security” fences and walls that keep one people isolated from another. While the images in the exhibition are different from the typologies that make up *West Bank Road Atlas*, the typologies represent the archive that underlies the exhibition.

The artists’ video installation *Road Movie*, filmed in stop-motion animation in the West Bank, debuted at the 2011 Toronto Film Festival and was showcased at the 62nd Berlinale in February 2012. *Road Movie* depicts episodes of contemporary life in Palestine, illustrating the ways the segregated road system the artists examine in *Road Shots* and *West Bank Road Atlas* complicates the everyday movements of people.

—Kate Steinmann

About the Artists

Elle Flanders is an award-winning filmmaker and artist based in Toronto. She was raised in Montreal and Jerusalem and holds both an MA in Critical Theory and an MFA from Rutgers University. Her work has been exhibited at museums and festivals internationally, including the Museum of Modern Art (MoMA), New York, and the Berlin International Film Festival. She directed the award-winning feature documentary *Zero Degrees of Separation* (2005), which has screened worldwide and has been broadcast on the Sundance Channel, the Documentary Channel, and MTV. Flanders is a PhD candidate in the Visual Arts Studio Program at York University, where she also teaches.

Tamira Sawatzky is an award-winning architect and artist working in Toronto. Her work has been exhibited at the Museum of Contemporary Canadian Art, the Art Gallery at York University (AGYU), and Flux Factory, New York. Together with Elle Flanders, she founded Public Studio; their recent works include *Kino Pravda 3G* (2010–11), a multi-channel video installation, and *What Isn’t There* (2011), a photo installation.

Notes

Pages 4–15

Melanie Gilligan
Affect & Exchange

1. See my work *Self-Capital* (2009) regarding my approach to translating these conditions to a video work. Find *Self-Capital* online in three parts via my YouTube channel: <http://www.youtube.com/user/mgilligan7/videos>.
2. Bertolt Brecht, “The Modern Theatre Is the Epic Theatre,” *Brecht on Theatre*, trans. John Willett (London: Methuen, 1964).
3. Gilles Deleuze lecture, *Spinoza*, January 24, 1978, trans. Timothy S. Murphy, <http://www.webdeleuze.com/php/texte.php?cle=11&groupe=Spinoza&langue=1>.
4. Benedict de Spinoza, *Works of Spinoza*, vol. 2, trans. R. H. M. Elwes (New York: Dover Publications, 1955), 130.
5. Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002). The reading of difference between affect, feeling, and emotion is taken from Eric Shouse, “Feeling, Emotion, Affect,” *M/C Journal* 8, no. 6 (December 2005), <http://journal.media-culture.org.au/0512/03-shouse.php>.
6. Real subsumption is a means of increasing the surplus value extracted from labour through boosting productivity. There are two ways in which the capitalist can increase the quotient of surplus value that he or she makes in production: formal and real subsumption. Formal subsumption is the extension of time in the working day. Real subsumption is the implementation of novel technological, social, or organizational processes (to name a few) that increase productivity, hence decreasing the amount of time needed to create the same amount of surplus value. If less socially necessary labour is required in a workday and the capitalist maintains a workday of the same length, this will deliver a larger amount of surplus value. Real subsumption is a condition that increasingly touches all parts of our existence as more and more aspects of our lives are optimized to increase productivity and profitability.
7. Gilles Deleuze, “Postscript on the Societies of Control,” *October*, no. 59 (Winter 1992), <http://www.n5m.org/n5m2/media/texts/deleuze.htm>.

8. The process of capital accumulation that enables capital’s own reproduction and expansion (as theorized by Marx in its simple, not expanded—more complex and non-linear—form) involves capital investment in production, which produces commodities that are sold for more capital than what was initially invested, which in turn is reinvested in producing more commodities, which bring in more capital, and so forth, creating a cycle of expansion. This expansion and multiplication of capital (on an individual level) happens through realizing the value of commodities (or valorizing them) in circulation and exchange, a process of expansion that is mirrored on the level of capital’s self-valorization as a whole.
9. Karl Marx, “The General Formula for Capital,” in *Capital* (1867), vol. 1, chap. 4, <http://www.marxists.org/archive/marx/works/1867-c1/ch04.htm>. Author’s emphasis. Marx goes on to say that “its valorization is therefore self-valorization. By virtue of being value, it has acquired the occult ability to add value to itself. It brings forth living offspring, or at least lays golden eggs.” To be clear, when Marx, or I, say “value,” this is defined as the socially necessary abstract labour embodied in a commodity. This definition of value as “socially necessary” labour means that the labour inherent to a commodity is determined by contextual conditions such as the price of the workers’ housing, food, and other consumption, as well as the rate of employment, demonstrating how each variable is always determined by all the other variables and thus the total system of capital.
10. Karl Marx, “Estranged Labour,” in *Economic and Philosophical Manuscripts of 1844* (1932), <http://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm>. *All these consequences are implied in the statement that the worker is related to the product of labor as to an alien object. For on this premise it is clear that the more the worker spends himself, the more powerful becomes the alien world of objects which he creates over and against himself, the poorer he himself—his inner world—becomes, the less belongs to him as his own.*
11. John Maynard Keynes, “The State of Long-Term Expectation,” in *The General Theory of Employment, Interest and Money*, (Cambridge, 1936), <http://marxists.org/reference/subject/economics/keynes/general-theory/ch12.htm>.
12. For instance, credit default swaps

(CDSs) that are at the heart of the current euro crisis—which are literally a contract (mainly backed by banks) agreeing to swap a debt asset should the debtor default—are, in volatile times such as now when the European bond market is collapsing, instigators of a much more perilous future as they redistribute the risk of debt far beyond Europe.
13. Many articles can be found describing the situation in these terms, including Guy Dinmore, “Could Berlusconi Gambit Buy Him More Time?” *Financial Times*, November 8, 2011. After Berlusconi’s resignation the article stated that Berlusconi’s “coalition is under notice from European partners and panicking debt markets that he will honour his commitments quickly.” See also: Victor L. Simpson, “Silvio Berlusconi Resignation: Billionaire Slain by the Markets,” *Huffington Post*, November 8, 2011, http://www.huffingtonpost.com/2011/11/08/silvio-berlusconi-resignation_n_1082550.html.
14. Victor Mallet, “Spanish Frontrunner Begs for ‘More than Half an Hour,’” *Financial Times*, November 18, 2011.
15. Brian Massumi, “The Future Birth of the Affective Fact,” *Conference Proceedings from Genealogies of Biopolitics*, accessed January 9, 2012, <http://browse.reticular.info/text/collected/massumi.pdf>.
16. *It is not only workers and capital that is reproduced, it is the state and all its organs, the family structure and the system of gender relations, the constitution of the individual as a subject...and so on.* “Crisis in the Class Relation,” *Endnotes*, April 2010, <http://endnotes.org.uk/articles/2>.
17. It is a totality in Hegel’s sense, in that, after passing through different stages, the totality preserves within itself all of these stages as elements in its structure and can only be comprehended as a whole, not in its parts.
18. That totality is what Marx described as “total social capital,” the disparate whole of all the individual capitals in their dynamic interrelations, concatenation, and reproduction, including their roles in social reproduction. Karl Marx, “Introduction,” in *Capital* (revised 2nd ed. of 1885 publication), vol. 2, chap. 18, <http://www.marxists.org/archive/marx/works/1885-c2/ch18.htm>.
19. Geoff Pilling, “The Concepts of Capital,” in *Marx’s Capital—Philosophy and Political Economy*, accessed January 8, 2012, <http://www.marxists.org/archive/pilling/works/capital/pilling6.htm>.
20. I myself subscribe to the notion that

communism as first envisioned by Karl Marx was never realized in any of the real world social systems that came about in the last century.
21. In Germany, crowds of weavers fighting against poor labour conditions rioted, destroying machinery along with the deeds to the machinery, demanding money from local merchants.
22. Karl Marx, “Critical Notes on the Article: ‘The King of Prussia and Social Reform. By a Prussian,’” <http://www.marxists.org/archive/marx/works/1844/08/07.htm>. Originally published in *Vorwärts!*, no. 63, August 7, 1844.
23. Raya Dunayevskaya, “Practicing Proletarian Reason,” accessed December 30, 2011, <http://libcom.org/library/practicing-proletarian-reason-dunayevskaya>.
24. Jason Reade, “The Production of Subjectivity: From Transindividuality to the Commons,” *New Formations*, no. 70 (Winter 2011), 118.
25. Ibid.
26. Alfred Sohn-Rethel, *Manual and Mental Labour: A Critique of Epistemology* (London: MacMillan Press Ltd, 1978), 25–29.
27. Gilles Dauve, “When Insurrections Die,” *Endnotes*, October 2008, <http://endnotes.org.uk/articles/9>.
28. The contemporary art context equivalent to labour-money is *Time-Bank* by e-flux. See <http://e-flux.com/timebank/>.
29. Karl Marx, “The Chapter on Capital,” in *Grundrisse*, accessed December 30, 2011, <http://www.marxists.org/archive/marx/works/1857/grundrisse/ch05.htm>.
30. Gilles Dauve, “When Insurrections Die.”

Pages 16–19

Ariella Azoulay & Elle Flanders
The Right to Share the Public Archive

1. Ariella Azoulay, “The Governed Must Be Defended: Toward a Civil Political Agreement,” *Sedek* (special translated issue), 2008, <http://arenaofspeculation.org/wp-content/uploads/2011/05/Sedek-eng-final.pdf>.
2. Ariella Azoulay, *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947–1950* (London: Pluto Press, 2011); this is the English translation of her book *Constituent Violence 1947–1950* (Tel Aviv: Resling, 2009).

Pages 26–33

Patricia Reed
Co-autonomous Ethics and the Production of Misunderstanding

1. Claire Bishop, “Antagonism and Relational Aesthetics,” *October*, no. 110 (Fall 2004), 51–79.
2. Claire Bishop, “The Social Turn: Collaboration and Its Discontents,” *Artforum*, February 2006, 178–83.
3. Jacques Rancière, “The Ethical Turn of Aesthetics and Politics,” trans. J. P. Deranty, *Critical Horizons* 7, no. 1 (2006), 1–20.
4. Alain Badiou, *Infinite Thought: Truth and the Return to Philosophy*, trans. Oliver Feltham and Justin Clemens (London: Continuum, 2005), 56.
5. Jacques Rancière, *Aesthetics and Its Discontents*, trans. Steven Corcoran (Cambridge: Polity Press, 2009), 109–32.
6. On “socially reflective” artworks: When a distinction is made between “the social” and “politics,” the social is synonymous with the normative operation of things, functions, people, and places whereas the political is understood as that which disrupts a given ordering. Socially reflective artworks are then those that remain entrenched within a normative ordering, and mirror this system mimetically; they represent given structures of domination, without affirming something or indeed anything other.
7. Jacques Rancière, “Ten Theses on Politics,” in *Dissensus: On Politics and Aesthetics*, trans. Rachel Bowlby and Davide Panagia (London: Continuum, 2010), 27–44.
8. Jacques Rancière, *Hatred of Democracy*, trans. Steven Corcoran (London: Verso, 2006).
9. Rancière, “The Ethical Turn of Aesthetics and Politics,” 1–2.
10. Margaret Thatcher coined what has now become the slogan of neoliberalism, repeating across countless speeches: “There is No Alternative” to the instituted policies of economic liberalism.
11. Simon Critchley, *Infinitely Demanding: Ethics of Commitment, Politics of Resistance* (New York: Verso, 2007), 17.
12. Alain Badiou, *Ethics: An Essay on the Understanding of Evil*, trans. Peter Hallward (London: Verso, 2001), 14.
13. Ibid., lvi.
14. “Otherness” is a term with multiple psychological/philosophical lineages, so it is necessary to clarify that I shall

use it here with the most generic of significations: that which is inharmonious to the given and that which is unfamiliar/unknown—environmentally, socially, in the figure of the stranger and other subjectivities.
15. A neologism in English, “politicity” is a translation of the French *politicit  *, indicating the capacity to be political.
16. Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (London: Athlone Press, 1986), 14.
17. Thomas Hirschhorn, “The Bijlmer Spinoza Festival,” lecture at the Autonomy Project Symposium, Van Abbemuseum (Eindhoven, NL), October 8, 2011.
18. Liam Gillick, “The Good of Work,” *e-flux journal*, May 2010, <http://www.e-flux.com/journal/view/142>.
19. Critchley, *Infinitely Demanding*, 2.
20. Ibid., 89.
21. Jodi Dean, *Blog Theory: Feedback and Capture in the Circuits of Drive* (Cambridge: Polity Press, 2010), 26.
22. Terry Eagleton, *The Function of Criticism* (New York: Verso, 2005), 10.
23. Bruno Latour, “Why Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern,” *Critical Inquiry* 30, no. 2 (Winter 2004), 225–48.
24. Ibid.
25. Jacques Rancière, *Disagreement: Politics and Philosophy*, trans. Julie Rose (Minneapolis: University of Minnesota Press, 1998).
26. Ibid., 27.
27. Ibid., 16.
28. Jacques Rancière, “Literary Misunderstanding,” trans. Mary Stevens, *Paragraph* 28, no. 2 (July 2005), 91–103.

Pages 34–41

Ola El-Khalidi & Dalia Khasawnih
Gastronomica Makan

1. The “group” here refers to Ola El-Khalidi, Dalia Khasawnih, and Samah Hijawi, sometimes referred to as Makan’s collective.
2. If living in the Mission district of San Francisco, get fresh okra from the Civic Center farmers’ market or the Duc Loi Supermarket (2200 Mission Street). Otherwise, plant your own.
3. Samah Hijawi is an artist and a member of Makan, presently running the space and program in Amman, Jordan.
4. In September 2009, Ola and Dalia took Makan to a residency called *Quien puede vivir en esta casa* run by artist

Lucrecia Urbano in Buenos Aires. They spent three weeks at the residency during which, in response to great demand, they invited a crowd to a Levantine meal. Alongside the meal, they produced a cookbook for future residents including the recipes made that day and where to find required ingredients in Buenos Aires. The menu comprised lentil soup, chicken *fatteh*, okra in olive oil, aubergine with tahini, and hummus. The residency also included a dance class conducted by Ola. See <http://makanhouse.net/content/makan-cooks-argentina>.

5. On April 1, 2011, Makan was invited to cook *ful* as part of the event "April's Ful" responding to the Arab Spring. The event was part of the Oakland Museum of California's Oakland Standard series, organized by the Citizen's Laboratory. See <http://museumca.org/theoakland-standard/april-fuls-night>.

6. Saddam Hussein, the ruler of Iraq at the time, invaded Kuwait on August 2, 1990. As a result of the Palestine Liberation Organization's position in support of Saddam Hussein's invasion, an estimated 450,000 Palestinians were expelled from Kuwait.

7. *Meeting Points* started in 2003 and is organized by the Young Arab Theater Fund. It has become an international multidisciplinary event that comprises visual arts, film, theatre, dance, music, and performance. Its sixth edition runs from April 2011 to March 2012. Makan has been a partner since its inception.

8. *Labaneh'S-Cool* is a work made for the show *Home?* that featured Jeanno Gaussi (a member of Shatana Workshop 2009) along with Ola and Diala. It was curated by Deirdre Visser as part of the arts program at the California Institute of Integral Studies, and ran September–November, 2011.

9. As a variation on the dish, Diala's Damascene grandmother used whole leaves of *mulukhyyyeh*. She got them fresh, semi-fried the leaves whole, and then kept them in the freezer. In a bowl, place in layers: 1. fried or grilled (as long as crunchy) little squares of pita bread; 2. white rice (with tiny vermicelli mixed into it); 3. the whole leaf *mulukhyyyeh* stew; 4. the chicken; 5. a spoonful of finely chopped onion soaked in white vinegar. Best eaten with small bites of green chili. For more on *mulukhyyyeh*, see <http://en.wikipedia.org/wiki/Corchorus>.

10. In reference to breakfasts in Shatana, Juan Der Hairabedian (Shatana

participant 2008 from Argentina) wrote: *Y la caricia volverá a ti Es verano. El sol asoma a las 5 a.m. en el pequeño y montañoso pueblo de Shatana. Hace calor y las ventanas están abiertas. El viento sacude las cortinas y una luz intensa baña la blanca habitación que comparto con Mohamed (Marruecos), Bashar (Palestina) y Mustafa (Jordania). Tengo con migo las anteojerías que la azafata repartió en el avión. Las uso para aprovechar un rato más de sueño. Sé que de 8 a 10 a.m. puedo disfrutar del desayuno.*

En Shatana Workshop no hay horarios, no hay obligaciones externas. Lo que haces lo haces porque quieres y lo consideras necesario. Sólo las comidas tienen horarios y la primera por supuesto es el desayuno. Las comidas, el tiempo del alimento, son un gran momento de intercambio entre la veintena de artistas que compartimos esta corta e intensa residencia de quince días. Las comidas en Shatana Workshop son la manifestación del espíritu que la organización proyecta sobre el grupo. Hay en las comidas una caricia, algo suave, algo que nos predispone de modo particular a ese intercambio. No importa cuánto calor hace, no importa cuán duro estés trabajando, no importa si tu proyecto marcha como quisieras o no. Tres veces al día esa caricia volverá a ti en Shatana Workshop.

11. Tom Bogaert, when asked to describe a meal in Makan, wrote: *In the Spring of 2010, I did a 98 day residency at Makan. Part of the deal was to cook for the Makanese people and while I'm not a natural born cook, I promised Diala (my Makan guardian angel) to give it my best. Life was busy as always, amongst other things with painting Jordanian flags on fresh cucumbers and baking meringues made with washing powder bought in the West Bank settlement of Ariel; all very useful and relevant artistic cooking activities but alas no time for preparing real food for real people as promised.*

I started feeling a bit guilty and in order to buy some time, I decided to go for takeaway from a well known restaurant in Downtown Amman. You have to know; Makan is situated on a hill overlooking Downtown and there are no easy solutions in getting to the restaurant: walking? the heat! driving? the traffic! flying? no wings! Once again Diala saved my day and said: "Take your bag and walk to the nearby multi-storey parking lot, take the elevator to the ground floor level (12 floors down), walk through the men's suit souk, don't look the salespersons in the eye, cross the street, be careful, enter the

restaurant, show them this note, order the food and bring it back up to Makan by elevator."

That's what I did and one hour later we had a fantastic lunch on Makan's terrace—it was one of the best meals I had in my entire life. I kept the post-it as a souvenir; I've used it many times since. I wasn't off the hook though. About two weeks later I cooked spaghetti con calamari and we talked about fish and Gaza—but that's another story.

12. Iz Oztat (Shatana 2009 participant from Turkey) wrote: *I found a wooden decorated surface to push the dough into and it prints shapes on the bread to be cooked. My excitement upon finding this object was patiently rewarded by everyone. They explained the festive bread made with it and gave me the recipe. Once the ingredients were ready, with the local women cooking for us and Diala at the backstage, the festive bread is realized and glazed with olive oil. One final anecdote that reflects the centrality of food in the Shatana experience and the generosity: on one of the last days, Ola arrives with a huge tray of kunefe and ice cream. Makan got a grant that will make it survive for a while longer and we eat sweets to celebrate! We have a saying in Turkish; if you could not have enough of something, you say "the taste stayed in my palate."*

13. Shatana is a small village of one hundred and fifty inhabitants north of Amman where Makan ran the Shatana International Artist Workshop in 2007, 2008, and 2009. This residency brought twenty-five artists to live, eat, talk, and work together for the duration of two weeks. The people of Shatana sustain themselves economically through short-lived army careers and dairy production. Widad processes a thousand kilograms of milk every day and makes dairy products including butter, cheese, and yogurt. *Labaneh* is one of the things that Widad makes and we serve it every morning for Shatana Workshop breakfasts. If you live outside of Shatana and want to make your own *labaneh* at home, then get a tub of full-fat plain yogurt (with no added sweeteners, like Greek yogurt), pour it onto a piece of muslin that is contained in a sieve in a bowl. Mix in some coarse salt, and tie the muslin into a bundle. Place something heavy on it to help push out the whey. Within a day or two, depending on the weather, you will have a thick paste called *labaneh* that can be used as a spread. If you wait a couple more

days you have a thicker version that can be rolled into little balls and soaked in a jar of olive oil.

On a related note, Nicolas Simarik (Shatana participant 2009 from France) wrote: *Je me souviens de beaucoup de très bon repas en Jordanie mais il y a une chose exceptionnelle dont je me souviens encore. C'est la manière dont vingt personnes sont capables de cuisiner les mêmes ingrédients mais de composer différents repas. De plus, les artistes ont une capacité à transposer leur culture dans un autre pays. Pour ma part, je me souviens avoir cuit de l'agneau dans de la bière et du whisky comme nous faisons souvent cuire des choses dans l'alcool en France. Mais mon plus grand souvenir culinaire de Jordanie se trouve chez moi aujourd'hui. En effet je crois avoir été la seule personne à avoir acheté du fromage séché sur le toit de cette fromagerie pendant tout l'été. J'en avais acheté deux kilos et à la date d'aujourd'hui (2 ans plus tard), je pense en avoir consommé 300 grammes au total. Il est si dur et si sec qu'aucun couteau ne peut le couper. J'avais donc décidé d'en mettre un morceau dans de l'huile pendant un an. Mais même après cela, ce fut toujours aussi difficile à couper. J'ai raconté l'histoire de ce fromage à beaucoup de gens et certaine je leur donnais un morceau de fromage. Un de mes amis me dit un jour qu'il était agréable de le râper et de l'utiliser comme du parmesan italien. Je pense qu'effectivement c'est une bonne solution de dégustation. La morale de cette histoire est que peut être que ce fromage est a l'image des liens aussi durable que j'ai pu construire avec ces différents artistes en Jordanie.*

Je vous embrasse solidement. Fromagement. (Cheese!)

14. Organized by Flux Factory in New York City in October 2011, this event brought together collectives from cities across the globe to get to know one another, talk about collectiveness, and realize projects. Parts of the event included the public. Makan's project created a pilot restaurant called *LBC-Makan Restaurant* (LBC: Lentils Beyond Control) in which other participating collectives bought shares. However, the business plan proved to be unfeasible so Makan ventured on its own.

15. Shereen Najjar is a longtime friend of Samah's, a graphic designer and passionate cook.

Pages 42–51

Christopher Cozier & Claire Tancons
No More than a Backyard on a Small Island

1. Alice Yard's Web site is at <http://aliceyard.blogspot.com/>. Christopher Cozier's Web site, Visual Matters, is at <http://christophercozier.blogspot.com>.

2. Described as "a contemporary arts programme based in Port of Spain, Trinidad and Tobago," *Galvanize* ran from September 14 to October 26, 2006, and was supported by CCA7. See <http://projectgalvanize.blogspot.com/>.

3. *ARC Magazine's* Web site is at <http://archthemagazine.com/arc/>.

4. The *Draconian Switch's* Web site is at <http://www.artzpub.com/home>.

5. The Web site for Small Axe's "SX Space" is at <http://www.smallaxe.net/sxspace/>.

6. *Paramaribo SPAN's* Web site is at <http://paramaribospan.blogspot.com/>.

7. *South-South* is the title of an exhibition that was held at the Barnicke Art Gallery of the University of Toronto (2009) to which Cozier contributed a critical essay on the work of fellow Trinidadian artist Marlon Griffith.

8. Popop Studios International Center for the Visual Arts is an artist residency founded by artist John Cox in Nassau, Bahamas. See <http://www.popopstudios.com/>. The Tembe Art Studio is an artist residency and art centre initiative lead by artist Marcel Pinas in Moengo, Suriname. See <http://www.tembeartstudio.org/>. Projects & Space was founded by the artist Sheena Rose. It seeks spaces to realize projects throughout Barbados. See <http://projectsandspace.tumblr.com/>.

9. *Mancrab* is the name of the King's character and costume in Peter Minshall's *River mas'* band of 1983. A competitive art form, Carnival involves several juried categories, of which the King costume is one. Peter Minshall (born 1941) revolutionized mas' by bringing a conceptual outlook more commonly associated with the visual arts and a sophistication in costume design learned from his training in theatre at London's Central Saint Martins in the mid 1960s. Minshall's work played an important role in shaping the conversation around contemporary art in Trinidad during its heyday in the mid 1980s to the mid 1990s. Although under-recognized in the realm of contemporary art, Minshall's influence on creative

practice in the Caribbean and beyond is enormous. For instance, he was a recipient of a Guggenheim Fellowship in carnival design and kinetics in 1982 and a Prince Claus Fund Award in 2001. Minshall organized the opening ceremonies of three Olympic Games (Salt Lake City, 2002; Atlanta, 1996; Barcelona, 1992) and designed performances for Jean-Michel Jarre's concert-spectacles in the 1990s (among many other contributions to international theatrical, music, and sporting events), in addition to producing large-scale costumed bands for the annual Trinidad carnival from 1976 to 2006.

10. Claire Tancons, "Spring," in *The 7th Gwangju Biennale. Annual Report: A Year in Exhibitions*, ed. Okwui Enwezor (Gwangju: Gwangju Biennale Foundation, 2008), 334–63, http://independent.academia.edu/ClaireTancons/Papers/1104258/7th_Gwangju_Biennale_SPRING; Claire Tancons, "Occupy Wall Street: Carnival Against Capital? Carnavalesque as Protest Sensibility," *e-flux journal*, December 2011, <http://www.e-flux.com/journal/occupy-wall-street-carnival-against-capital-carnavalesque-as-protest-sensibility/>; Claire Tancons, "Curating Carnival? Performance in Contemporary Caribbean Art and the Paradox of Performance Art in Contemporary Art," in *Curating in the Caribbean*, eds. David Bailey, Alissandra Cummings, Axel Lapp, and Allison Thompson (Berlin: Green Box, forthcoming).

Pages 82–95

Vincent Bonin
Here, Bad News Always Arrives Too Late

1. This event is commented on by Susan Alter Tateshi in "The House that Jack Built: Fifteen Years Later," *Carfac News* 10, no. 2 (Summer 1985), 2–3.

2. On the Art Workers' Coalition, see Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam Era* (Berkeley: University of California Press, 2009).

3. For a detailed analysis of this project, see David Tomas, "The Dilemma of Categories and the Overdetermination of a Business Practice," in *Protocoles documentaires/Documentary Protocols (1967–1975)*, ed. Vincent Bonin with the collaboration of Michèle Thériault (Montreal: Galerie Leonard et Bina Ellen, 2010), 217–54.

4. Condé and Beveridge recount this

period of their career in Clive Robertson, "The Art World and Its Other: Forever the Twain Shall Meet?" *Class Works*, ed. Bruce Barber (Halifax: Press of the Nova Scotia College of Art and Design, 2008), 37–44.

5. For a review of the exhibition, see Eric Cameron, "C'est toujours de l'art pour privilégiés/It's Still Privileged Art," *Vie des arts* 21, no. 84 (1976), 60–61, 94.

6. *Vocation/Vacation*, exhibition catalogue (Banff: Banff Centre, School of Fine Arts, Walter Phillips Gallery, 1981).

7. Acquisition file of the work, National Gallery of Canada Archives, Ottawa (Voici Alcan 1972–3 1–3). In the press file, see Norman Provencher, "Alcan Attacks 'Offensive' Museum Exhibit," *Citizen* (Ottawa), June 8, 1988; John Bentley Mays, "Too Much Ado about Artist's Pot Shots at Alcan," *Globe and Mail*, June 14, 1988.

8. Andrea Fraser, "From the Critique of Institutions to an Institution of Critique," *Institutional Critique and After*, ed. John C. Welchman (Los Angeles: Southern California Consortium of Art Schools; Zurich: JRP Ringier, 2006), 126. Proceeding from conference organized by the Southern California Consortium of Art Schools, Los Angeles County Museum, May 21, 2005.

9. Andrea Fraser, "In and Out of Place," in *Museum Highlights: The Writings of Andrea Fraser*, ed. Alexander Alberro (Cambridge, MA: MIT Press, 2005), 17–28.

10. Michael Asher, *Writings 1973–1983 on Works 1969–1979*, written in collaboration with Benjamin H. D. Buchloh (Halifax: Presses of the Nova Scotia College of Art and Design; Los Angeles: Los Angeles Museum of Contemporary Art, 1983); AA Bronson and Peggy Gale, eds., *Museums by Artists* (Toronto: Art Metropole, 1983).

11. Bronson and Gale, eds., *Museums by Artists*, 9.

12. Ibid., 10.

13. Brian O'Doherty, "The Gallery As a Gesture," *Artforum*, December 1981, 26–34.

14. Kirsi Peltomäki, *Situation Aesthetics: The Work of Michael Asher* (Cambridge, MA: MIT Press, 2010). See also Rachel Haidu's doctoral thesis, *The Absence of Work: Marcel Broodthaers, 1964–1976* (Cambridge, MA: MIT Press, 2010). During her research, Haidu also consulted archival documents that enabled her to give narrative coherence to the more fragmentary and lesser-known project of the Belgian artist.

15. See Julia Bryan-Wilson, "A Cur-

riculum for Institutional Critique, or the Professionalization of Conceptual Art," *Werksted*, no. 1 (2003), 89–109. The issue is titled "New Institutionalism," edited by Jonas Ekeberg.

16. Alexander Alberro and Blake Stimson, eds., *Institutional Critique: An Anthology of Artists' Writings* (Cambridge, MA: MIT Press, 2009).

17. Alexander Alberro, "Institutions, Critique, and Institutional Critique," in *Institutional Critique: An Anthology*, 2–19 and Blake Stimson, "What Was Institutional Critique?" in *Institutional Critique: An Anthology*, 20–41.

18. Alberro, "Institutions, Critique, and Institutional Critique," 5.

19. Alberro and Stimson's assessments were inspired in large part by Frazer Ward's 1995 analysis. See Frazer Ward, "The Haunted Museum: Institutional Critique and Publicity," *October*, no. 73 (Summer 1995), 71–89.

20. Stimson, "What Was Institutional Critique?" 31.

21. Luc Boltanski and Ève Chiapello, "À l'épreuve de la critique artiste," in *Le nouvel esprit du capitalisme* (Paris: Gallimard, 1999), 501–76. Translated into English under the title *The New Spirit of Capitalism* (New York: Verso, 2006). See also: Ève Chiapello, "Evolution and Cooptation: The 'Artist Critique' of Management and Capitalism," *Third Text* 18, no. 6 (2004), 585–94.

22. Luc Boltanski, *De la critique: Précis de sociologie de l'émancipation* (Paris: Gallimard, 2009).

23. Ibid., 105. Our translation.

24. Andrea Fraser, "From the Critique of Institutions to an Institution of Critique," 105.

25. See Andrea Fraser, *Museum Highlights: The Writings of Andrea Fraser*, ed. Alexander Alberro (Cambridge, MA: MIT Press, 2005). For a discussion about the work of this second wave of practitioners, see James Meyer, *What Happened to the Institutional Critique?* (New York: American Fine Arts Co., 1993). This exhibition was held at the American Fine Arts Co. Gallery (New York) in 1993, and gathered the works of Tom Burr, Mark Dion, Andrea Fraser, Renée Green, Zoe Leonard, Christian Philipp Müller, and Fred Wilson. In his curatorial text, Meyer expanded the rubric of institutional critique to address such issues as the AIDS crisis, notably through an assessment of artist Greg Bordowitz's important activist work of the 1990s.

26. The Austrian curator Peter Weibel coined the rubric "Kontext Kunst" for

an exhibition that he organized at the Neue Galerie im Künstlerhaus in 1993. See *Kontext Kunst*, Peter Weibel, ed., *Kunst der 90er Jahre* (Graz: Neue Galerie im Künstlerhaus, 1992). Catalogue of the exhibition.

27. Stefan Germer, "Parmi les voutours, L'art contextuel dans son contexte," in *Une Anthologie de la revue Texte Zur Kunst de 1990 à 1998*, eds. Catherine Chevalier and Andreas Fohr (Dijon: Les presses du réel, 2011), 384–401.

28. Isabelle Graw, "Beyond Institutional Critique", in *Institutional Critique and After*, 147.

29. See Nina Möntmann, ed., *Art and Its Institutions: Current Conflicts, Critique and Collaboration* (London: Black Dog, 2006).

30. See Simon Sheikh, "The Trouble with Institutions, or, Art and Its Publics", in *Art and Its Institutions*, 142–49. For another perspective on this redefinition of curators as co-authors in the exhibition context, especially as it relates to institutional reflexivity, see Marianne Eigenheer, Barnaby Drabble, and Dorothee Richter, eds., *Curating Critique* (Frankfurt am Main: Revolver, 2007).

31. See *Art and Its Institutions: Current Conflicts, Critique and Collaboration* and Nina Möntmann, "The Rise and Fall of New Institutionalism, Perspectives on a Possible Future," European Institute for Progressive Cultural Policies, August 2007, <http://eipcp.net/transversal/0407/moentmann/en>.

32. See Boris Buden, "What Is the eipcp? An Attempt at Interpretation," European Institute for Progressive Cultural Policies, July 2007, <http://eipcp.net/transversal/0407/buden1/en>.

33. Gerald Raunig, "Instituent Practices: Fleeing, Instituting, Transforming," in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, eds. Gerald Raunig and Gene Ray (London: MayFlyBooks, 2009), 3–12.

34. In the same book, Stefan Nowotry makes similar observations. See Stefan Nowotry, "Anti-Canonization: The Differential Knowledge of Institutional Critique," in *Art and Contemporary Critical Practice*, 21–28.

35. See Andrea Fraser, "Speaking of the Social World," *Texte Zur Kunst*, March 2011, 153–56.

36. AA Bronson, "The Humiliation of the Bureaucrat: Artist-Run Centres as Museums by Artists," *Museums by Artists*, 30.

37. Vincent Bonin, "Protocoles documentaires/Documentary Protocols," in

Protocoles documentaires/Documentary Protocols (1967–1975), 18–59

38. For a history of the impact of 1970s and 1980s American politics on alternative spaces, see Brian Wallis, "Public Funding and Alternative Spaces," *Alternative Art New York, 1965–1985*, ed. Julie Ault (Minneapolis: University of Minnesota Press; London: Drawing Center, 2002), 161.

39. In a conference given in 1999, Ken Lum describes the prosperous era of the mid 1980s, a period when artists enjoyed the full extent of the "funding complex": *In a perfect cradle to coffin scenario, a Canadian artist in 1980 could conceivably receive a financial grant from the government to produce work, which could then be shown in an artist run space from which the artist would receive an exhibition fee and perhaps a residency stipend. The artist could get to the place of exhibition with assistance from a Travel Grant. Afterwards, the artist could make a submission to the Canada Council Art Bank to purchase the exhibited art. A jury comprised of [sic] other artists, each representative of a region in Canada, would make a decision about purchase. If at some future time, the artist would like to repurchase work sold to the Art Bank, he or she need only pay the original purchase price plus a supplementary charge for storage, maintenance and administration for the period the work was kept in the Art Bank. The important point is that at every stage of this hypothetical but highly possible scenario, Canadian artists are the ones to don the hats of the curator, the critic and the collector. In the name of a non-hierarchical system of artistic measurement, Canadian artists would be evaluated first and foremost by Canadian artists, peer groups in effect, without the need to rely on expert opinions from non-artists.* Ken Lum, "Canadian Cultural Policy: A Metaphysical Problem," paper given in Wrocław, Poland, June 1999, <http://apex-art.org/conference/lum.htm>.

40. Frank Georgi, ed., *Autogestion: La Dernière Utopie?* (Paris: Publications de la Sorbonne, 2003).

41. Georgi, "Avant-propos," *Autogestion*, 8.

42. Clive Robertson, *Policy Matters: Administration of Art and Culture* (Toronto: YYZ Books, 2006), 26.

43. Ibid.

44. Robert Labossière, ed., *Decentre: Concerning Artist-Run Culture/à propos des centres d'artistes*, (Toronto: YYZ Books, 2008).

45. Here is an incomplete sample of such organizations created since the

mid 1980s: in the United States: Colab, Fashion Moda, Orchard (New York); in Germany: Friesenwall 120 (Cologne); in Canada: Instant Coffee (Toronto), Cornershop Projects, colourschool (Vancouver), Silver Flag, Holding Environment, We Left the Warm Stable and Entered the Latex Void (Montreal). To this day, most of these structures have disbanded. Some of them had established ties with the market, while others survived solely through the investment of its members' own economic resources.

46. See Orchard's Web site at <http://www.orchard47.org/>

47. See "Orchard Dossier," *Grey Room*, no. 39 (Spring 2009), 90–127, which is composed of the following articles: John Miller, "Fun Gallery," 92–99; Melanie Gilligan, "Public Image LLC: The Three Years Plan," 100–07; David Joselit, "Institutional Responsibility: The Short Life of Orchard," 108–15; and Andrea Geyer and Ulrike Muller, "An Idea-Driven Space," 116–27.

48. Hito Steyerl, "The Institution of Critique," European Institute for Progressive Cultural Policies, January 2006, <http://www.eipcp.net/transversal/0106/steyerl/en>.

49. "Malaise dans le réseau: sur l'absence de critique institutionnelle au Canada."

Pages 96–105

Jon Davies
The Masculine Mystique

1. Guy Hocquenghem, *The Screwball Asses*, trans. Noura Wedell (Los Angeles: Semiotext(e), 2010), 69.

2. AA Bronson, preface to *Queer Spirits*, ed. AA Bronson and Peter Hobbs (New York: Creative Time; Winnipeg: Plug In Editions, 2011), 4.

3. However, the authors do not note the dates that the seances took place.

4. In *Queer Spirits*, the authors have playfully treated the ectoplasm pictured in Hamilton's photographs—the gauzy substance that enfolds spirits when channeled by a medium—with a glow-in-the-dark substance.

5. Bronson and Hobbs, *Queer Spirits*, 113.

6. Peter Hobbs quoted in Michael Slenske, "AA Bronson and Peter Hobbs, On Butt Plugs, Magic," *Art in America*, March 23, 2011, <http://www.artinamericamagazine.com/news-opinion/>

the-scene/2011-03-23/aa-bronson-invocation-queer-spirits-peter-hobbs-creative-time/.

7. Bronson, preface to *Queer Spirits*, 4. Only the opening seance in Banff and the concluding one on Fire Island were attended exclusively by Bronson and Hobbs.

8. Bronson and Hobbs, *Queer Spirits*, 26.

9. "AA Bronson: We Are the Revolution," Plug In ICA, accessed October 23, 2011, <http://plugin.org/exhibitions/2010/aa-bronson-we-are-revolution>.

10. Peter Hobbs, "The Art of Drifting: 43 Lessons from a Naked Cocktail Party," in *Queer Spirits*, 132.

11. I found no evidence in the book or in my other research of other public exhibition components to the project beyond the aftermath of the invocation on Governors Island.

12. General Idea is the pioneering conceptual artists' group that Bronson formed with Felix Partz and Jorge Zontal in 1969.

13. Hobbs, "The Art of Drifting," 171.

14. Bronson and Hobbs, *Queer Spirits*, 26.

15. Examples include his work as a healer and the *School for Young Shamans* project.

16. Hobbs, "The Art of Drifting," 132.

17. Elizabeth Freeman, introduction to "Queer Temporalities," *GLQ: A Journal of Lesbian and Gay Studies* 13, nos. 2–3 (2007), 165.

18. Ibid.

19. A fate by no means exclusive to the queer movement.

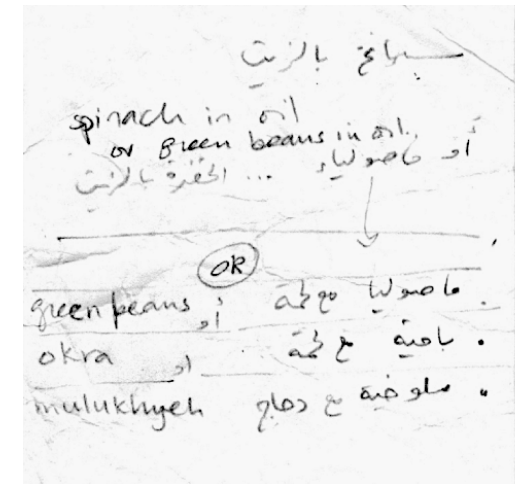
20. Carla Freccero et al., "Theorizing Queer Temporalities: A Roundtable Discussion," *GLQ: A Journal of Lesbian and Gay Studies* 13, nos. 2–3 (2007), 184.

21. "AA Bronson and Peter Hobbs talk about *Invocation of the Queer Spirits*," audio recording of a conversation with Anne Pasternak, *Invocation of the Queer Spirits*, Creative Time, 2008, <http://creativetime.org/programs/archive/2008/invocation/home.html>. Both Creative Time, New York, and Plug In ICA, Winnipeg, supported the *Invocation of the Queer Spirits* project and co-published the book.

22. Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham, NC: Duke University Press, 2004). In a (very crude) nutshell, "reproductive futurism" refers to Edelman's influential theory that every politic is ultimately about enshrining a future Child (and therefore the ongoing reproduction of the species), and that non-procreative queerness is the site of a "death drive"



(7, 8)



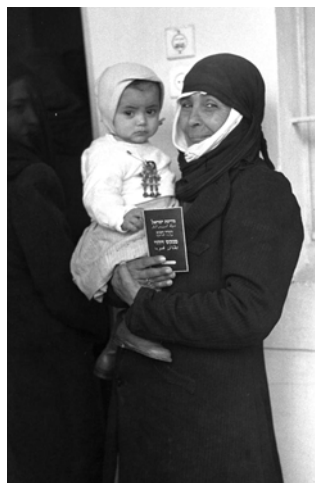
(12, 13)



(9)



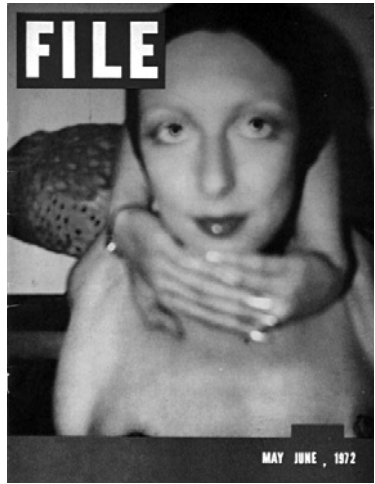
(14)



(10, 11)



(15, 16)



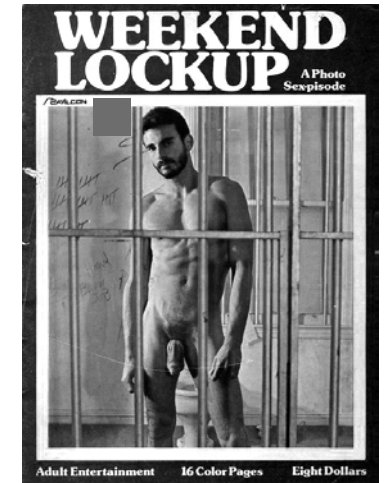
(17, 18)



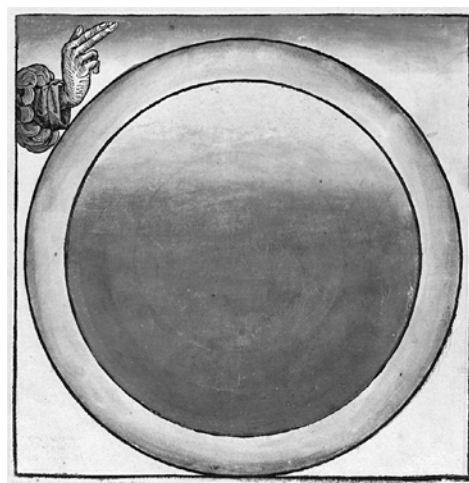
(23, 24)



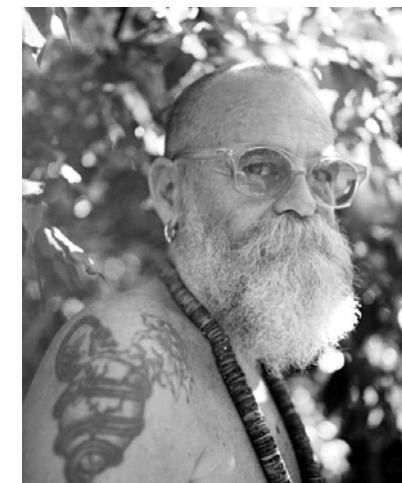
(19, 20)



(25, 26)



(21, 22)



(27, 28)

that places us in a position to resist this ultimate heteronormativity: *[The] Child remains the perpetual horizon of every acknowledged politics, the fantasmatic beneficiary of every political intervention.... Queerness names the side of those not "fighting for the children," the side outside the consensus by which all politics confirms the absolute value of reproductive futurism* (3).

23. Bronson and Hobbs, *Queer Spirits*, 26.

24. I am interested in this in part because Bronson meticulously documents his work, which is the object of decades of critical discourse on which I can draw.

25. AA Bronson, "Felix, June 5, 1994," *Looking Glass*, Vienna Secession, 2000, <http://aabronson.com/art/LookingGlass/Wien8.htm>.

26. Deborah Gould, *Moving Politics: Emotion and ACT UP's Fight Against AIDS* (University of Chicago Press, 2009), 421–22.

27. AA Bronson, "Part 2: HIV-Negative," *Negative Thoughts*, MCA Chicago, 2001, <http://www.aabronson.com/art/Negative/MCAframe.htm>.

28. Ibid.

29. "Introducing Butt Massage at John Connelly Presents," John Connelly Presents, March 31, 2004, http://aabronson.com/art/connelly/press_release.htm.

30. Steve Lafreniere, "AA Bronson: Shaman," *Things That Fall*, accessed October 23, 2011, <http://thingsthatfall.com/commercebooks/PIT-shaman.php>.

31. "On Looking in the Mirror and Finding AA Looking Back: Bill Arning Interviews AA Bronson," AA Bronson: *The Quick and the Dead* (Toronto: Power Plant; Vancouver: Morris and Helen Belkin Art Gallery, 2003), 22.

32. AA Bronson, "Nayland and AA," *MIRROR MIRROR*, MIT List Visual Arts Center, 2002, <http://aabronson.com/art/mirrormirror/lookingglass/video1b.htm>.

33. Bronson has collaborated with women in his projects, especially more recently; for example, he co-founded the Institute for Art, Religion, and Social Justice at Union Theological Seminary in New York with Kathryn Reklis, and the Institute's first exhibition, *Compassion* (2009–10), curated by Bronson, included several women artists. Bronson was also a juror and visiting artist in 2011 for the inaugural Fire Island Artist Residency, which is open to applications from any GLBTQ artist, and to any artist working on queer themes.

34. AA Bronson, "About This Book," in

Queer Spirits, 6.

35. Hobbs, "The Art of Drifting," 134.

36. "Interview with Anne Pasternak and AA Bronson," *Invocation of the Queer Spirits*, Creative Time, 2008, <http://creativetime.org/programs/archive/2008/invocation/interview.html>.

37. Hobbs, "The Art of Drifting," 133.

38. Ibid., 162.

39. Bronson and Hobbs, *Queer Spirits*, 47.

40. Deborah Gould, *Moving Politics: Emotion and ACT UP's Fight Against AIDS* (Chicago: University of Chicago Press, 2009), 258.

41. Ibid., 5.

42. Bronson also literally wrote the book on queer zines: Phillip Aarons and AA Bronson, eds., *Queer Zines* (New York: Printed Matter, 2008). The publication traces a distinctly multi-gender queer zine history—acknowledging the impact of feminism in the process—as compared to the recent, more fashion- and design-oriented, men's-interest wave I refer to here.

Pages 106–112

Philip Monk
Crises (and Coping) in the Work of General Idea

1. "Smoking in Bedlam," *Showcard* 1093, 1977.

2. In the performances *Hot Property* (Winnipeg Art Gallery, October 22, 1977) and *The Ruins of the 1984 Miss General Idea Pavillion* (Kingston, November 1977).

3. Consider your mirror's feelings. Must it always reflect you? A) Coerce all your mirrors to look at each other. B) Now that you've turned them onto the ultimate narcissism, steal away your reflection while they aren't watching. Carefully. It's all done without mirrors. How they'll talk about you! The vacuum created by your invisibility has got to be filled with words. They'll talk and talk.... "Are You Truly Invisible," *IFEL* 2, no. 3 (September 1973), 35.

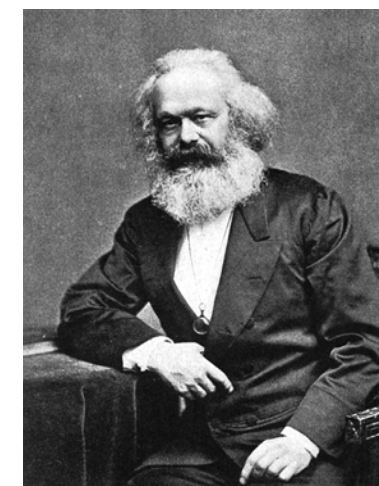
4. "Glamour is a passive defense [whose strategies are] simple but evasive: 1. Concealment, i.e., separation, postured innocence; 2. Hardening of the Target, i.e., closure of the object, a seeming immobility, a brilliance; 3. Mobility of the Target, i.e., the superficial image hides an APPARENT emptiness (changing one's mind, shifting stance, 'feminine' logic)." "Glamour," *FILE* 3, no. 1 (Autumn 1975), n.p.

5. See General Idea's second and third Borderline Cases: *Imitation of Life (Mimicry)*: ...There's safety in numbers and two can have a mind of its own. Our two hands applauded the engagement and came out dueling. In the crack of dawn a narcissus is blooming. All together now, one two, one two, one two. Self Conscious: ...Driving the wedge down deep through the centre and splitting the images in halves. There is two of us now to contend with now. Two heads are better than one but it's really just one more mouth to feed on. Casting our image in the mirror revealed a cast of two. Our very own dialogue to talk to ourselves. We're not the one we used to be. "General Idea's Borderline Cases," *IFEL* 2, no. 3 (September 1973), 14, 16.

6. See the 1977 *Showcards* "Three Heads are Better" (1–078), "Three Men" (1–079), "Group Decision" (1–080), and "Right Hand Man" (1–076): *The three of them are all each others right-hand man but they aren't taking any chances. If one was lost on the job it would throw off the balance. They know that three's a crowd and a basic social unit and they'd hate to be reduced to a couple.*

7. We are the poodle, banal and effete; note our relished role as watchdog, retriever and gay companion; our wit, pampered presence and ornamental physique; our eagerness for affection and affectation; our delicious desire to be groomed and preened for public appearances; in a word, our desire to please: those that live to please must please to live. General Idea, "How Our Mascots Love to Humiliate Us," in *General Idea: 1968–1984* (Eindhoven: Stedelijk Van Abbemuseum, 1984), 23.

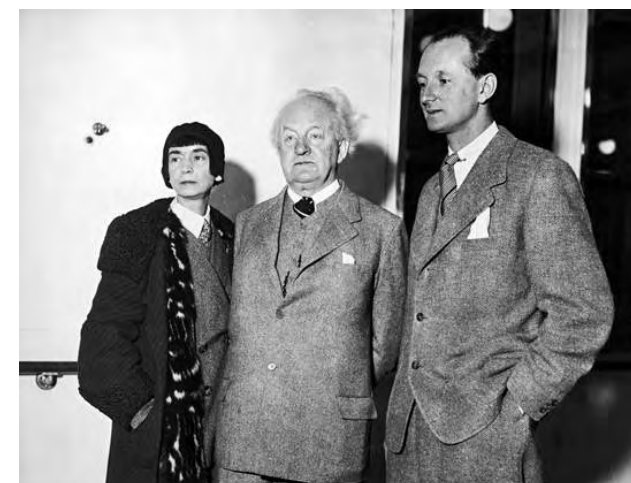
8. The irony disappeared when we moved to New York in 1986. It was the first year we exhibited in the U.S., at the Albright-Knox Art Gallery in Buffalo, although we had been exhibiting in Europe for ten years. The American audience wasn't prepared to deal with the complexity of our narratives. They didn't want something that couldn't be digested in a split second. We had to completely rethink what we were doing for the work to have any meaning, for it to communicate in any way with the New York audience. Snowden Snowden, "Bzzz Bzzz Bzzz: AA Bronson on General Idea," *Metropolis M*, February/March 2011. Or as AA Bronson said more directly in an interview with Hans Ulrich Obrist, "We had to make that very complex narrative less visible because it was too confusing for America" (*UOVO*, April/May/June 2008, 205).



(1, 2, 3)



(4)



(5, 6)



(29–31)

Further Illustrations

1/2. Photographs from Paul Ekman's Facial Action Coding System—"a taxonomy of every human facial expression."

3. John Mayall, photograph of Karl Marx, 1875.

4. *The Weavers*, 1952. Pictured (from left to right): Pete Seeger, Lee Hayes, Fred Halterman, and Ronnie Gilbert.

5. Gerhart Hauptmann, c. 1890.

6. Gerhart Hauptmann with his wife and son, c. 1915.

7. Bedouin man with his assigned ID number, photographed by Fred Chesnik, November 1949. JNF Photographic Archive.

8. Photograph of "Georgette," referenced by Elle Flanders on page 17.

9. Zippy (Borowsky) Porath and other American students in Jerusalem holding newspapers announcing the UN vote on the Partition Plan for Palestine. November 30, 1947.

10. Arab woman holding an Israeli "Identification Card" granting rights of citizenship. January 25, 1949. Israeli Government Press Office. Courtesy of Ariella Azoulay.

11. Caravaggio, *The Fortune Teller*, c. 1594. Oil on canvas. Musei Capitolini, Rome.

12. Mulukhyeh. Leaves of *Corchorus* species, which are used as a vegetable in Middle Eastern, East African, North African, and South Asian cuisine. Mulukhyeh is bitter, and when boiled, the resulting liquid is a thick, highly mucilaginous broth. It is often described as "slimy," rather like cooked okra.

13. Note written by Diala Khasawneh on behalf of Tom Bogaert, spring 2010, referenced to by Ola El-Khalidi and Diala Khasawneh on page 126, note 11.

14. General Idea, *The Ruins of the 1984 Miss General Idea Pavillion*, performance with smoke bombs. Kingston, Ontario, 1977. Courtesy of AA Bronson.

15. General Idea, *Smoke Portrait*, 1977. Courtesy of AA Bronson.

16. Robert Filliou, ephemera from *Galerie Légitime*, c. 1968. From AA Bronson and Peggy Gale, eds., *Museums by Artists* (Toronto: Art Metropole, 1983). Courtesy of Art Metropole, Toronto.

17. Cover of *FILE Magazine*, May/June, 1972.

18. General Idea, *Pas for Poodle*, 1983. C-print.

19/20. Advertisement for Tommy Bentley's French Poodle Revue "Featuring Fashions for Poodles—Outstanding Acrobatic Stunts," c. 1959.

21. General Idea, poster for *The 1971 Miss General Idea Pageant*, Art Gallery of Ontario, Toronto and A Space, Toronto, 1971. Featuring found image supplied by Glenn Lewis and rubber-stamped with Lewis's pseudonym "Flakey." Edition of 10. Courtesy of Art Metropole, Toronto.

22–31. Various images from AA Bronson, *Queer Spirits* tumblr blog, 2011–. Courtesy of AA Bronson. For more information see: <http://queerspirits.tumblr.com>.

