FILLIP *Issue No. 16*

Spring 2012
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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, satinet of cotton and silk, machine woven. 347 × 900 cm. Courtesy Galerie EIGEN + ART, Leipzig/Berlin.

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.

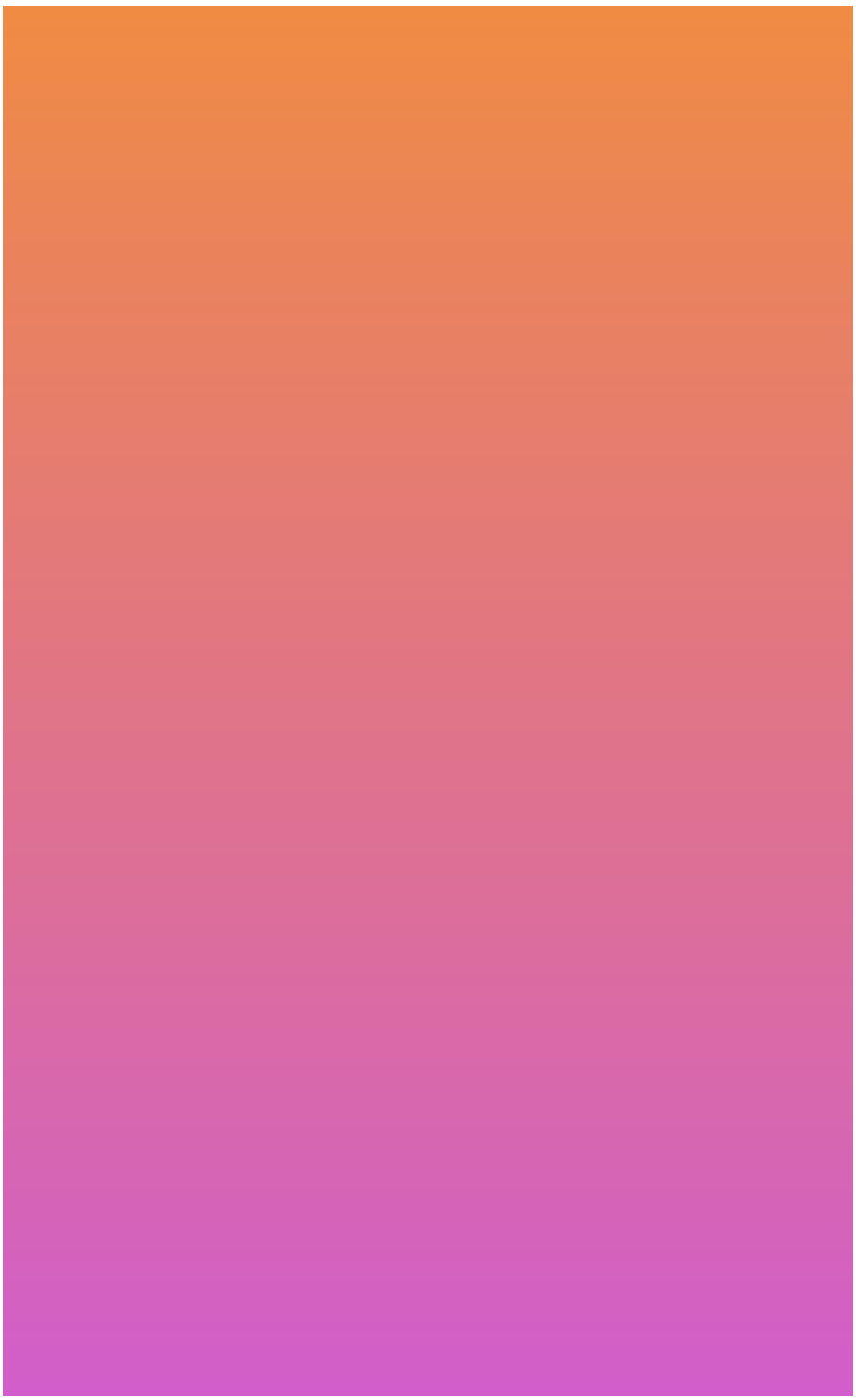
Flanders and Sawatzky's exhibition *Road Shots* (March 17–April 21, 2012, O'Born Contemporary, Toronto), a series of large-scale photographs tracing the political landscape of Israel–Palestine, is drawn from this same body of photographic work. The exhibition photographs are "engraved" with computer-generated 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.

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