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Graphic Design:

Judith Butler
EXCITABLE SPEECH. A POLITICS OF THE PERFORMATIVE
(Routledge, New York & London 1997)

Introduction. On linguistic vulnerability.

When we claim to have been injured by language, what kind of claim do we make? We ascribe an agency to language, a power to injure, and position ourselves as the objects of its injurious trajectory. We claim that language acts, and acts against us, and the claim we make is a further instance of language, one which seeks to arrest the force of the prior instance. Thus, we exercise the force of language even as we seek to counter its force, caught up in a bind that no act of censorship can undo.
Could language injure us, if we were not, in some sense, linguistic beings? Beings which require language in order to be? Is our vulnerability to language a consequence of our being constituted within its terms? If we are formed in language, then that formative power precedes and conditions any decision we might make about it, insulting us from the start, as it were by its prior power.

The insult, however, assumes its specific proportion in time. To be called a name is one of the first forms of linguistic injury that one learns. But not all name calling is injurious. Being called a name is also one of the conditions by which a subject is constituted in language; (...)

The problem of injurious speech raises the question of which words wound, which representations offend, suggesting that we focus on those parts of language that are uttered, utterable, and explicit. And yet, linguistic injury appears to be the effect not only of the words by which one is addressed but the mode of address itself, a mode – a disposition or conventional bearing – that interpellates and constitutes a subject. One is not simply fixed by the name that one is called. In being called an injurious name, one is derogated and demeaned. But the name holds out another possibility as well: by being called a name, one is also, paradoxically, given a certain possibility for social existence, initiated into a temporal life of language that exceeds the prior purposes that animate that call. Thus, the injurious address may appear to fix or paralyze the one it hails, but it may also produce an unexpected and enabling response.
J. L. Austin proposed that to know what makes the force of an utterance effective what establishes its performative character, one must first locate the utterance within a "total speech situation". There is, however, no easy way to decide on how best to delimit that totality. (...)

If the temporality of linguistic convention, considered as ritual, exceeds the instances of its utterance, and that excess is not fully capturable or identifiable (the past and future of the utterance can not be narrated with any certainty), then it seems that part of what constitutes the "total speech situation" is a failure to achieve a totalized form in any of its given instances. (...)

In this sense, it is not enough to find the appropriate context for the speech act in question, in order to know how best to judge its effects. The speech situation is thus not a simple sort of context, one that might be defined easily by spatial and temporal boundaries. To be injured by speech is to suffer a loss of context, that is, not to know where you are. Indeed, it may be that what is *unanticipated* about the injurious speech act is what constitutes its injury, the sense of putting its addressee out of control. The capacity to circumscribe the situation of the speech act is jeopardized at the moment of injurious address. To be addressed injuriously is not only to be open for an unknown future, but not to know the time and place of injury, and to suffer the disorientation of one's situation as the effect of such speech. (...)

Matthias Kreutzer (GER)
Paul Gangloff (FRA)
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Vilém Flusser

THE FREEDOM OF THE MIGRANT

(Anke K. Finger (ed.), University of Illinois Press, Urbana & Chicago, 2003)

On the Alien

Whenever we pose existential questions, we confront the Alien. Who am I? Where am I? Where do I come from? Where am I going? Those are all questions with which the "Alien" confronts me. Questions of identity and difference cannot be posed separately. There is an enormous literature on this subject, but the subject is inexhaustible. It is inexhaustible, because the crisis of identity is permanent. The act of self-identification constantly throws one into crisis, because self-identification requires one to be differentiate oneself from others, to discriminate against others. The words, crisis, criticism, criterion and crimen are all derived from a single root meaning "to differentiate". Identity is thus the consequence of a crisis, a criticism – a "crime" in the precise meaning of the word. "Who am I?" is a criminal question.

The criminal aspect of self-determination is not emphasised in the literature. That assertions such as "I am a father, a German, a Christian" are criminal is generally not brought up. It appears that there is a silent conspiracy to suppress this crime. René Girard recently published a book, Le Bouc émissaire, which treats the criminal side of self-determination. It examines how societies and individuals form identities. It examines discrimination against the Alien. The book makes for disturbing reading. Its thesis is as follows. Every society (and each individual) is subject to crises. these crises – such as plagues, droughts, earthquakes – dissolve the order that regulates relationships among people. Society is thus transformed into an amorphous mass. All distinctions disappear: parents devour their children; sons rape their mothers; humans couple with animals. Wherever distinctions disappear, so do identities. Nobody knows who he is or what his place is. In such a critical situation it is pointless to look for the cause of the crisis. There would be no advantage to discovering what or who brought on a plague; the dissolution of the social order would in any case make it impossible to fight the cause. What is needed is to find someone to blame for the crisis. Having done so, the masses can then attack the guilty. The crisis is surmounted by means of mass murder, because the guilty are the ones who are differentiated from the mass. And as soon as difference is re-established, identity once again becomes possible. Mass murder forms the basis of a new order.

This is what gives the guilty, the Alien, the "scapegoat" that ambiguity that is peculiar to all saints. Because in his guilt he is to blame for the crisis and the chaos, the scapegoat is devilish; because he is the founder of the new order, of the cosmos, he is divine. The Alien is holy because he negates me while at the same time allowing me to affirm myself. According to Girard this ambiguity in the saint, the Alien, forms the basis of all religious experience. All myths, from the most primitive to those that express themselves in present-day ideologies, conceal the scapegoat at their core. They are all myths of the scapegoat. Myths of self-determination. If one wishes to pry the scapegoat from this core, however, one must first expose the myths and ideologies. None of them speaks of the scapegoat, the innocent victim, as such. To the contrary, they all speak of the guilty Alien, of an Alien whose guilt no one, not even he himself, doubts. In myth Oedipus is presented not as a scapegoat but rather as the one who brought down the plague on Thebes by sleeping with his mother and killing his father. And he did this because he was different from other Thebans; he was an alien: he limped. It is not the myth itself but the analysis thereof that identifies the scapegoat in the myth. This is true of all myths, of African, Indian, Germanic, and Mexican ones, as well as of those that currently motivate our own deeds and experiences. (...)

-break-
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Relocated Identities

Susan Sontag
REGARDING THE PAIN OF OTHERS
(Penguin Books, London 2003)

Chapter 2.

Being a spectator of calamities taking place in another country is a quintessential modern experience, the cumulative offering by more than a century and a half's worth of those professional, specialised tourists known as journalists. Wars are now also living room sights and sounds. Information about what is happening elsewhere, called 'news' , features conflict and violence – 'if it bleeds, it leads' runs the vulnerable guideline of tabloids and 24-hour headline news shows – to which the response is compassion, or indignation, or titillation, or approval, as each misery heaves into view.
How to respond to the steadily increasing flow of information about agonies of war was already an issue in the late ninetieth century. In 1899, Gustave Moynier, the first president of the international committee of the Red Cross, wrote:

We know now what happens everyday throughout the whole world...the descriptions given by daily journalists put, as it were, those in agony in fields of battle, under the eyes of [newspaper] readers and their cries resonate in heir ears.

Moynier was thinking of the soaring casualties of combatants on all sides, whose sufferings the Red Cross was founded to succour impartially. The killing power of armies in battle had been raised to a new magnitude by weapons introduced shortly after the Crimean War (1854-56), such as the breech-loading riffle and the machine gun. But though the agonies of the battlefield had become present as never before to those who would only read about them in the press, it was obviously an exaggeration, in 1899, to say that one knew what happened 'everyday throughout the whole world'. And, though the sufferings endured in faraway wars now do assault our eyes and ears even as they happen, it is still an exaggeration. What is called in news parlance 'the world' – 'You give us twenty-two minutes, we'll give you the world', one radio network intones several times an hour – is (unlike the world) a very small place, both geographically and thematically, and what is thought worth knowing about it is expected to be transmitted tersely and emphatically.
Awareness of the suffering that accumulates in a select number of wars happening elsewhere is something constructed. Principally in the form that is registered by cameras, it flares up, is shared by many people, and fades from view. In contrast to a written account – which, depending on its complexity of thought, reference, and vocabulary, is pitched at a larger or smaller readership – a photograph has only one language and is destined potentially for all.

In the first important wars of which there are accounts by photographers, the Crimean War and the American Civil War, and in every other war until the First World War, combat itself was beyond the camera's ken. As for the war photographs published between 1914 and 1918, newly all anonymous, they were – insofar as they did convey something of the terrors and the devastation – generally in the epic mode, and were usually depictions of an aftermath: the corpse-strewn or lunar landscapes left by trench warfare; the gutted French villages the war had passed through. The photographic monitoring of war as we know it had to wait a few more years for a radical upgrade of professional equipment: lightweight cameras such as the Leica, using 35-mm film that could be exposed 36 times before the camera needed to be reloaded. Pictures could now be taken in the thick of battle, military censorship permitting, and civilian victims and exhausted, begrimed soldiers studied up close. The Spanish Civil War (1936-39) was the first war to be witnessed ('covered') in the modern sense: by corps of professional photographers and lines of military engagement and in the towns under bombardment, whose work was immediately seen in newspapers and magazines in Spain and abroad.
The war America waged in Vietnam, the first to be witnessed day after day by television cameras, introduced the home front to new tele-intimacy with death and destruction. Ever since, battles and massacres filmed as they unfold have been a routine ingredient of the ceaseless flow of domestic, small-screen entertainment. Creating a perch for a particular conflict in the consciousness of viewers exposed to dramas from everywhere requires the daily diffusion and rediffusion of snippets of footage about the conflict. Understanding of war among people who have not experienced war is now chiefly a product of the impact of these images.

Something becomes real – to those who are elsewhere, following it as 'news' – by being photographed. But a catastrophe that is experienced will often seem eerily like its representation. The attack on the World Trade Center on September 11, 2001, was described as 'unreal', 'surreal', 'like a movie', in many of the first accounts of those who escaped from the towers or watched from nearby. (After four decades of big-budget Hollywood disaster films, 'it felt like a movie' seems to have displaced the way survivors of a catastrophe used to express the short-term unassimilability of what they had gone through: 'It felt like a dream.')

Nonstop imagery (television, streaming video, movies) is our surround, but when it comes to remembering, the photograph has the deeper bite. Memory freeze-frames; its basic unit is the single image. In an era of information overload, the photograph provides a quick way of apprehending something and a compact form for memorising it. The photograph is like a quotation, or a maxim or proverb. Each of us mentally stocks hundreds of photographs, subject to instant recall. Cite the most famous photograph taken during the Spanish Civil War, the Republican soldier 'shot' by Robert Capa's camera at the same moment he is hit by an enemy bullet, and virtually everyone who has heard of that war can summon to mind the grainy black-and-white image of a man in a white shirt with rolled-up sleeves collapsing backwards on a hillock, his right arm flung behind him as his riffle leaves his grip; about to fall, dead, onto his own shadow.

It is a shocking image, and that is the point. Conscripted as part of journalism, images were expected to arrest attention, startle, surprise. As the old advertising slogan of *Paris Match*, founded in 1949, had it: 'the weight of word, the shock of photos.' The hunt for more dramatic (as they 're often described) images drives the photographic enterprise, and is part of the normality of a culture in which shock has become a leading stimulus of consumption and source of value. 'Beauty will be convulsive, or it will not be', proclaimed Andre Breton. He called this aesthetic ideal 'surrealist', but in a culture radically revamped by the ascendancy of mercantile values, to ask that images be jarring, clamorous, eye-opening seems like elementary realism as well as good business sense. How else to get attention for one's product or one's art? How else to make a dent when there is incessant exposure to images, and overexposure to a handful of images seen again and again? The image as shock and the image as cliché are two aspects of the same presence. Sixty-five years ago, all photographs were novelties to some degree. (It would have been inconceivable to [Virginia] Woolf – who did appear on the cover of *Time* in 1937 – that one day her face would become a much-reproduced image on T-shirts, coffee mugs, book bags, refrigerator magnets, mousse pads). Atrocity photographs were scarce in the winter of 1936-1937: the depiction of war's horrors and the photographs Woolf evokes in 'Three Guineas' seemed almost like clandestine knowledge. Our situation is altogether different. The ultra-familiar, ultra-celebrated image – of an agony, of ruin – is an avoidable feature of our camera-mediated knowledge of war.

Ever since cameras were invented in 1839, photography has kept company with death, because an image produced with a camera is, literally, a trace of something brought before the lens, photographs were superior to any painting as a memento of the vanished past and the dear departed. To seize death in the making was another matter: the cameras reach remained limited as long as it had to be lugged about, set down, steadied. But once the camera was emancipated from the tripod, truly portable, and equipped with a range finder and a variety of lenses that permitted unprecedented feats of close observation from a distant vantage point, picture-taking acquired an immediacy and authority greater than any verbal account in conveying the horror of mass-produced death. If there was one year when the power of photographs to define, not merely record, the most abominable realities trumped all the complex narratives, surely it was 1945, with the pictures taken in April and early May at Bergen-Belsen, Buchenwald and Dachau in the first days after the camps were liberated, and those taken by Japanese witnesses such as Yosuke Yamahata in the days following the incineration of the populations of Hiroshima and Nagasaki in early August.
The era of shock – for Europe – began three decades earlier, in 1914. Within a year of the start of the Great

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War, as it was known for a while, much that had been taken for granted came to seem fragile, even undefendable. The nightmare of suicidally lethal military engagement from which the warring countries were unable to extricate themselves – above all, the daily slaughter and the trenches on the Western Front – seemed to many to have exceeded the capacity of the words to describe. In 1915, none other than the august master of the intricate cocooning of reality an words, the magician of the verbose, Henry James, declared to *The New York Times*: 'One finds in the midst of all this as hard to apply one's words as to endure one's thoughts. The war has used up words; they have weakened, they have deteriorated and then…' And Walter Lippmann wrote in 1922: 'Photographs have the kind of authority over imagination today, which the printed word had yesterday, and the spoken word before that. They seem utterly real.'

Photographs have the advantage of uniting to contradictory features. Their credentials of objectivity were inbuilt. Yet they always had, necessarily, a point of view. They were a record of the real – incontrovertible, as no verbal account, however impartial, could be – since a machine was doing the recording. And they bore witness to the real – since a person had been there to take them.

Photographs, Woolf claims, 'are not an argument; they are simply a crude statement of fact addressed to the eye'. The truth is they are not 'simply' anything, and certainly not regarded just as facts by Woolf or anyone else. For, as she immediately adds, 'they eye is connected with the brain; the brain with the nervous system, That system sends its messages in a flash through ever past memory and present feeling.' This sleight of hand allows photographs to be both objective record and personal testimony, both a faithful copy or transcription of an actual moment of reality and an interpretation of that reality - a feat literature has long aspired to, but could never attain in this literal sense.

Those who stress the evidentiary punch of image-making by cameras have to finesse the question of the subjectivity of the image-maker. For the photography of atrocity, people want the weight of witnessing without the taint of artistry, which is equated with insincerity or mere contrivance. Pictures of hellish events seem more authentic when they don't have the look that comes from being 'properly' lighted and composed, because the photographer either is an amateur or – just as serviceable – has adopted one of several familiar anti-art styles. By flying low, artistically speaking, such pictures are thought to be less manipulative – all widely distributed images of suffering now stand under that suspicion – and less likely to arouse facile compassion or identification.

The less polished pictures are not only welcomed as possessing a special kind of authenticity. Some may compete with the best, so permissive are the standards for a memorable, eloquent picture. This was illustrated by an exemplary show of photographs documenting the destruction of the World Trade Center that opened in storefront space in Manhattan's SoHo in late September 2001. The organizers of *Here Is New York*, as the show was resonantly titled, had sent out a call inviting everyone – amateur and professional – who had images of the attack and its aftermath to bring them in. There were more than a thousand responses in the first weeks, and from everyone who submitted photographs, at least one picture was accepted for exhibit. Unattributed and uncaptioned, they were all on display, hanging in two narrow rooms or included in a slide show on one of the computer monitors (and on the exhibit's website), and for sale, in the form of a high quality ink-jet print, for the same small sum, twenty-five dollars (proceeds to a fund benefiting the children of those killed on September 11). After the purchase was completed, the buyer could learn whether she had perhaps bought a Gilles Peress (who was one of the organizers of the show) or a James Nachtwey or a picture by a retired schoolteacher who, leaning out the bedroom window of her rent-controlled Village apartment with her point-and-shoot, had caught the north tower as it fell. 'A Democracy of Photographs', the subtitle of the exhibit, suggested that there was work by amateurs as good as the work of the seasoned professionals who participated. And indeed there was – which proves something about photography, if not necessarily about cultural democracy. Photography is the only major art in which professional training and years of experience do not confer an insuperable advantage over the untrained and inexperienced – this for many reasons, among them the large role that chance (or luck) plays in the taking of pictures, and the bias toward the spontaneous, the rough, the imperfect. (There is no comparable level playing field in literature, where virtually nothing owes to chance or luck and where refinement of language usually incurs no penalty; or in the performing arts, where genuine achievement is unattainable without exhaustive training and daily practice; or in film-making, which is not guided to any significant degree by the anti-art prejudices of much of contemporary art photography.)

Whether the photograph is understood as a naive object or the work of an experienced artificer, its meaning – and the viewer's response – depends on how the picture is identified or misidentified; that is, on words. The organizing idea, the moment, the place, and the devoted public made this exhibit something of an exception. The crowds of solemn New Yorkers who stood in line for hours on Prince Street every day throughout the fall of 2001 to see *Here Is New York* had no need of captions. They had, if anything, a surfeit of understanding of what they were looking at, building by building, street by street – the fires, the detritus, the fear, the exhaustion, the grief. But one day captions will be needed, of course. And the misreadings and misrememberings, and new ideological uses for the pictures, will make their difference.

Normally, if there is any distance from the subject, what a photograph 'says' can be read in several ways. Eventually, one reads into the photograph what it *should* be saying. Splice into a long take of a perfectly deadpan face the shots of such disparate material as a bowl of steaming soup, a woman in a coffin, a child playing with a toy bear, and the viewers – as the first theorist of film, Lev Kuleshov, famously demonstrated in his workshop in Moscow on the 1920's – will marvel at the subtlety and range of the actor's expressions. In the case of still photographs, we use what we know of the drama of which the picture's subject is a part. 'Land Distribution Meeting, Extremadura, Spain, 1936', the much-reproduced photograph by David Seymour ('Chim') of a gaunt woman standing with a baby at her breast looking upward (intently? apprehensively?), is often recalled as showing someone fearfully scanning the sky for attacking planes. The expressions on her face and the faces around her seem charged with apprehensiveness. Memory has altered the image, according to memory's needs, conferring emblematic status on Chim's picture not for what it is described as showing (an outdoor political meeting, which took place four months before the war started) but for what was soon to happen in Spain that would have such enormous resonance: air attacks on cities and villages, for the sole purpose of destroying them completely, being used as a weapon of war for the first time in Europe. Before long the sky did harbour planes that were dropping bombs on landless peasants like those in the photograph. (Look again at the nursing mother, at her furrowed brow, her squint, her half-open mouth. Does she still seem apprehensive? Doesn't it now seem as if she is squinting because the sun is in her eyes?)

The photographs Woolf received are treated as a window on the war: transparent views of their subject. It was of no interest to her that each had an 'author' – that photographs represent the view of *someone* – although it was precisely in the late 1930's that the profession of bearing individual witness to war and war's atrocities with a camera was forged. Once, war photography mostly appeared in daily and weekly newspapers. (Newspapers had been printing photographs since 1880). Then, in addition to the older popular magazines from the late nineteenth century such as *National Geographic* and *Berliner Illustrierte Zeitung* that used photographs as illustrations, large-circulation weekly magazines arrived, notably the French Vu (in 1929), the American *Life* (in 1936), and the British Picture Post (in 1938), that were entirely devoted to pictures (accompanied by brief texts keyed to the photos) and 'picture stories' – at least four or five pictures by the same photographer trailed by a story that further dramatized the images. In a newspaper, it was the picture – and there was only one – that accompanied the story.

Further, when published in a newspaper, the war photograph was surrounded by words (the article it illustrated and other articles), while in a magazine, it was more likely to be adjacent to a competing image that was peddling something. When Capa's at-the-moment-of-death picture of the Republican soldier appeared in *Life* on July 12, 1937, it occupied the whole of the right page; facing it on the left was a full page advertisement for Vitalis, a men's hair cream, with a small picture of someone exerting himself at tennis and a large portrait of the same man in a white dinner jacket sporting a head of neatly parted, slicked down, lustrous hair.3 The double spread – with each use of the camera implying the invisibility of the other – seems not just bizarre but curiously dated now.

In a system based on the maximal reproduction and diffusion of images, witnessing requires the creation of star witnesses, renowned for their bravery and zeal in procuring important, disturbing photographs. One of the first issues of *Picture Post* (December 3, 1938), which ran a portfolio of Capa's Spanish Civil War pictures, used as its cover a head shot of the handsome photographer in profile holding a camera to his face:

Relocated Identities Part II:
RELOCATING PRODUCTS AND PEOPLE
(25June-10July 2005)

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in collaboration with PSWAR
Production:
Mhairi Macfarlane (GB)
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During the months May/June/July
2005 PSWAR dedicates its program
to issues of identity and migration.
Two exhibition projects and series
of screenings and lectures approach
this theme from different angles.

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The 1st part of the project
Relocated Identities is an
exhibition on the overexposure
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Can one ever represent overexposure
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(*Pablo Pijnappel*, BR 2004,
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Andrew Reid

'The Greatest War Photographer in the World: Robert Capa'. War photographers inherited what glamour going to war still had among the anti-bellicose, especially when the war was felt to be one of those rare conflicts in which someone of conscience would be impelled to take sides. (The war in Bosnia, nearly sixty years later, inspired similar partisan feelings among the journalists who lived for a time in besieged Sarajevo.) And, in contrast to the 1914-18 war, which, it was clear to many of the victors, had been a colossal mistake, the second 'world war' was unanimously felt by the winning side to have been a necessary war, a war that had to be fought.

Photojournalism came into its own in the early 1940's – wartime. This least controversial of modern wars, whose justness was sealed by the full revelation of Nazi evil as the war ended in 1945, offered photojournalists a new legitimacy, one that had little place for the left-wing dissidence that had informed much of the serious use of photographs in the interwar period, including Friedrich's *War Against War!* and the early pictures by Capa, the most celebrated figure in a generation of politically engaged photographers whose work centered on war and victimhood. In the wake of the new mainstream liberal consensus about the tractability of acute social problems, issues of the photographer's own livelihood and independence moved to the foreground. One result was the formation by Capa with a few friends (who included Chim and Henri Cartier-Bresson) of a cooperative, the Magnum Photo Agency, in Paris in 1947. The immediate purpose of Magnum – which quickly became the most influential and prestigious consortium of photojournalists – was a practical one: to represent venturesome freelance photographers to the picture magazines sending them on assignments. At the same time, Magnum's charter, moralistic in the way of other founding charters of the new international organizations and guilds created in the immediate post-war period, spelled out an enlarged, ethically weighted mission for photojournalists: to chronicle their own time, be it a time of war or a time of peace, as fair-minded witnesses free of chauvinistic prejudices.

In Magnum's voice, photography declared itself a global enterprise. The photographer's nationality and national journalistic affiliation were, in principle, irrelevant. The photographer could be from anywhere. And his or her beat was 'the world'. The photographer was a rover, with wars of unusual interest (for there were many wars) a favorite destination.

The memory of war, however, like all memory, is mostly local. Armenians, the majority in diaspora, keep alive the memory of the Armenian genocide in 1915; Greeks don't forget the sanguinary civil war in Greece that raged through the late 1940's. But for a war to break out of its immediate constituency and become a subject of international attention, it must be regarded as something of an exception, as wars go, and represent more than the clashing interests of the belligerents themselves. Most wars do not acquire the requisite fuller meaning. An example: the Chaco War (1932-35), a butchery engaged in by Bolivia (population one million) and Paraguay (three and a half million) that took the lives of one hundred thousand soldiers, and which was covered by a German photojournalist, Willi Ruge, whose superb close-up battle pictures are as forgotten as that war. But the Spanish Civil War in the second half of the 1930's, the Serb and Croat wars against Bosnia in the mid-1990's, the drastic worsening of the Israeli-Palestinian conflict that began in 2000 – these contests were guaranteed the attention of many cameras because they were invested with the meaning of larger struggles: the Spanish Civil War because it was a stand against the fascist menace, and (in retrospect) a dress rehearsal for the coming European, or 'world', war; the Bosnian war because it was the stand of a small, fledgling southern European country wishing to remain multicultural as well as independent against the dominant power in the region and its neo-fascist program of ethnic cleansing; and the ongoing conflict over the character and governance of territories claimed by both Israeli Jews and Palestinians because of a variety of flashpoints, starting with the inveterate fame or notoriety of the Jewish people, the unique resonance of the Nazi extermination of European Jewry, the crucial support that the United States gives to the state of Israel, and the identification of Israel as an apartheid state maintaining a brutal dominion over the lands captured in 1967. In the meantime, far crueller wars in which civilians are relentlessly slaughtered from the air and massacred on the ground (the decades-long civil war in Sudan, the Iraqi campaigns against the Kurds, the Russian invasions and occupation of Chechnya) have gone relatively under-photographed.

The memorable sites of suffering documented by admired photographers in the 1950's, 1960's and early 1970's were mostly in Asia and Africa – Werner Bischof's photographs of famine victims in India, Don McCullin's pictures of victims of war and famine in Biafra, W Eugene Smith's photographs of the victims of the lethal pollution of a Japanese fishing village. The Indian and African famines were not just 'natural' disasters; they were preventable; they were crimes of great magnitude. And what happened in Minamata was obviously a crime: the Chisso Corporation knew it was dumping mercury-laden waste into the bay. (After a year of taking pictures, Smith was severely and permanently injured by Chisso goons who were ordered to put an end to his camera inquiry.) But war is the largest crime, and since the mid-1960's, most of the best-known photographers covering wars have thought their role was to show war's 'real' face. The color photographs of tormented Vietnamese villagers and wounded American conscripts that Larry Burrows took and Life published, starting in 1962, certainly fortified the outcry against the American presence in Vietnam. (In 1971 Burrows was shot down with three other photographers aboard a US military helicopter flying over the Ho Chi Minh Trail in Laos. Life, to the dismay of many who, like me, had grown up with and been educated by its revelatory pictures of war and of art, closed in 1972.) Burrows was the first important photographer to do a whole war in color – another gain in verisimilitude, that is, shock. In the current political mood, the friendliest to the military in decades, the pictures of wretched hollow-eyed GIs that once seemed subversive of militarism and imperialism may seem inspirational. Their revised subject: ordinary American young men doing their unpleasant, ennobling duty.

Exception made for Europe today, which has claimed the right to opt-out of war-making, it remains as true as ever that most people will not question the rationalizations offered by their government for starting or continuing a war. It takes some very peculiar circumstances for a war to become genuinely unpopular. (The prospect of being killed is not necessarily one of them.) When it does, the material gathered by photographers, which they may think of as unmasking the conflict, is of great use. Absent such a protest, the same antiwar photograph may be read as showing pathos, or heroism, admirable heroism, in an unavoidable struggle that can be concluded only by victory or defeat. The photographer's intentions do not determine the meaning of the photograph, which will have its own career, blown by the whims and loyalties of the diverse communities that have use for it.

(*Pablo Pijnappel*, NL 2003)

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Participants:
Anke Bangma (NL)
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Relocated Identities Part II: RELOCATING PRODUCTS AND PEOPLE
(25June-10July 2005)

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in collaboration with PSWAR
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The booklet has been printed by PSWAR to accompany the Relocated Identities I project, without any intention of publishing texts without permission of copyright holders.

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Can one ever represent overexposure

ONE GROUND. 4 PALESTINIAN & 4 ISRAELI FILMMAKERS

UCR/CMP California Museum of Photography, 1.3.2003-31.8.2003
From: http://www.cmp.ucr.edu/oneground/dialogue.html

Email dialogue between participating artists and curators (excerpts)
During the course of planning and preparing this exhibition a unique and important dialogue emerged among the artists, architects and curators involved.
As this dialogue developed it changed not only the title of the exhibition but also the way it was shaped and handled. It also became clear that this dialogue was itself an important text indicating the strength of networks and the power of communication. What follows are excerpts from some of the emails that circulated among the group and became the foundation for this exhibition.

From: Mitra Abbaspour [mitra@.....]
Date: 7/23/02 1:53 PM
To: Palestine/Israel List
Subject: Exhibition at UCR/CMP
Dear All, Below is a paraphrased curatorial statement and a list of films under consideration. I know that many of your are concerned with the direction of the exhibition and the context within which your work will be framed.
Best, Mitra

Original Curatorial Statement Artists have frequently been able to cut through the immediate politics of a conflict to seek out the essential truths that acknowledge the importance of each human being and define the human condition. Shared Histories which will be on view from March 1 to June 15, 2002 at UCR/California Museum of Photography presents a multi-part program with the intention of creating a dynamic and rich neutral ground for dialogue.
Main Gallery: Featured in the main museum gallery will be the work of four Israeli and four Palestinian contemporary video artists. Shared Histories differentiates itself from other exhibitions concerning the Middle East because of its shift in focus from social documentary footage that depicts the literal events of political conflict to the presentation of more conceptual works. Shared Histories will center around a two-part exhibition that addresses some of the metaphorical issues that come out of this politically charged region. The first part presents the eight video artists whose works shift their focus away from politicized headlines and specific events to instead address the more universal issues of exile, loss, belonging, identity and home. The emphasis on these issues highlights the many shared experiences of both Palestinians and Israelis while heeding the complexity and specificity of their situations.
Films under Consideration:
Measures of Distance, Mona Hatoum
Field 1, Michal Rovner
Waiting, Rashid Masharawi
Promises, B.Z. Goldberg & Justine Shapiro
Dew, Wave, City Film, Ori Gersht
With Love from Texas, Emily Jacir
Divine Intervention, Elia Suleiman
August, A Moment Before the Eruption, Avi Mograbi

[...]

From: Emily Jacir [ejacir@.....]
Date: December 13, 2002 2:02 PM
To: Jonathan Green [jgreen@.....]
Dear Jonathan,
I am giving you Raed Andoni's email. he is a producer here in Palestine, and has produced some of Rashid's work. raedandoni@--------- Regarding my participation in the exhibition, I have serious issues with the title of the show "Shared Histories". I am not so sure I can be a part of that. This title implies that there is a common history when there is not. The fact that a people has been colonized and occupied by strangers from abroad needs to be more clear. What I read through the curatorial statement seems reasonable, but "Shared Histories" does not. Just yesterday I was held at gunpoint for 3 hours in the freezing cold rain trying to get to work and my American passport was thrown in the mud by Israeli soldiers. It is not a situation between two equal sides with two equal relationships with the land here. It is as different as Americans and Native Indians.....I would like to hear your thoughts on this...
I did not have any problem with any of the people you mentioned who may be in the show from either the Palestinian or the Israeli side, in fact I admire all of the artists you mentioned. Have you confirmed anyone in the exhibition yet? Looking forward to discuss this matter with you further.
Best Emily

[...]

From: Avi Mograbi [mograbi@.....]
Date: Saturday, December 14, 2002 3:40 PM
To: Jonathan Green [jgreen@.....]
Dear Jonathan,
I have read Emily Jacir's reservations concerning the title and could only suggest "unshared histories" as an alternative. I will probably agree to any modifications

without adding to it?

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in collaboration with PSWAR
Production:

suggested that will enable the Palestinian artists to find the unlikely presentation with Israelis comfortable. I will also be happy if you include in the programs catalogue the following statement that was issued by the Israeli participants in a program of Palestinian and Israeli films entitled Empty Land that was presented in Amsterdam in January 2001.
We believe that there can be no peace between Palestine and Israel without the end of occupation. Ending the occupation could have, in our view, only one meaning: the withdrawal of all Israeli forces and settlers from the territories occupied by Israel in the 1967 war. We, as Israelis, hope to see a truly independent Palestinian state alongside Israel with Al Quds as its capital that will determine its own destiny. We think that Israel should acknowledge its responsibility for the 1948 Palestinian Catastrophe (Nakba) and along with the Palestinian State it should determine a way to retrieve the rights of the 1948 refugees.
We believe that the current Palestinian uprising is a legitimate act of liberation from the 35 year long oppression imposed on the Palestinians by the Israeli occupation.
We denounce the horrifying measures taken by the Israeli government in order to suppress the Palestinian people's rightful struggle for freedom and independence. We would like to express our support and solidarity with the Palestinian people's struggle for self determination.
We call on Israel to stop the discrimination of its non-Jewish citizens, to uproot the apartheid policy that divides its population to different classes of citizenship, to recognize the full equality of the Palestinian citizens of Israel, and to turn itself into a true democracy - a state of all its citizens.
Another thing: I understand that you have difficulties locating Rashid Masharawi. He is in Paris for the past few months and can't go back to his home and family in Ramallah. The Israeli military will let him go back only to his home town (Shati refugee camp) in Gaza Strip where he has not been living for the past 25 years but is registered in. Moving from Gaza to Ramalla these days is out of the question if you are a Palestinian. Anyway his Paris mobile phone number is ------- and his updated e-mail address is rashid@------.
One last thing, I don't know if you know my film "Happy Birthday Mr. Mograbi" and my video installation "Relief". If you don't please allow me to send them to you as I think you might find one of them more suitable for your program.
Best
Avi

[...]

From: Mona Hatoum [mhatoum@....]
Date: Wed, 18 Dec 2002 20:32:55 +0000
To: Jonathan Green [jgreen@.....]
Subject: Shared Histories
Dear Jonathan,
I have just skimmed through the proposal for the exhibition and here are some of my immediate thoughts on it:
- I find the title of the exhibition quite problematic as it is presenting Palestinians and Israelis as having shared histories when all they share is conflict and their respective position in the conflict is completely unequal. I would not want to participate in a show with this title.
- Since 1993 I have been approached by so many curators wanting to present my work either with one Israeli artist or in the context of a group exhibition with an equal number of Palestinian and Israeli artists. I have resisted participating in these exhibitions because I feel that they are trying to create the illusion of a dialogue between the artists (and by implication between the two people) when there isn't one.
- I am familiar with the work of Elia Suleiman and Emily Jacir whose work I admire and would like to know the final list of participating artists (and final title of the exhibition) before committing myself.
I am going away on Friday and will be out of the studio all day tomorrow so will probably not be able to answer any e-mails until my return to London in early January.
Best, mona

[...]

From: Ori Gersht [ogersht@.....]
Date: Monday, December 23, 2002, 4:03 PM
To: Jonathan green [jgreen@.....]
Subject: shared histories
Hi Jonathan,
Thank you for the information about the show. I was pleased to hear that you are interested in showing my videos. In regard to the title of the show, I agree with Emily, "Shared Histories" is inaccurate. I wish both cultures were genuinely willing to share, but as it stands we are nourishing partiality and denial. I believe that at the current reality the use of the word shared is problematic. I think that the title must be less directed and more open for interpretations. I thought about; Ground Vision. I read carefully the written discussion concerning the title of the show and felt that all these letters should be compiled and presented as a complementary text. I believe that such an active debate is just as important as the work itself. As a document it provides a complex account of the current tragic reality. Looking forward to hearing from you.
Ori

[...]

Mhairi MacFarlane (GB)
Andrew McKee (GB)

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LECTURE & ROUND-TABLE DISCUSSION
› Saturday 18th of June 7-10pm
PSWAR has invited writers and curators who have been approaching identity issues

From: Mitra Abbaspour [mitra@.....]
Date: Thursday, January 9, 2003 5:23 PM
To: Palestine/Israel List
Subject: Exhibition Dialogue

Dear All,

I would like to begin with a greeting of peace and joy in anticipation of the promises of a new year. For those of you I have yet to communicate directly with I want to introduce myself. I am Mitra Abbaspour and am the curator working with Jonathan Green here at the museum on putting together this incredible exhibition of contemporary Palestinian and Israeli film artists. I was involved in the inception of the show and in selecting the list of invited artists and though I have been visibly absent from the dialogue for the last 2 months I am thrilled to see that Jonathan has made contact with all of you. For those of you with whom I have already spoken I want to apologize for my absence and let you know that I have partially returned to work and will be back nearly full time as of next week.

I have spent the last two days catching up on the extensive email dialogue that you all have generated and I want to start by saying what an inspirational dialogue it is to read both in spite of and because of its moments of tragic reality and sincere thought. In the spirit of this dialogue I want to propose a title and short summary statement for the show to the entire group at once both as a means of furthering the group discussion and also very importantly at this point confirming the participation of all the invited artists.

Many of you have requested a new title and list of participating artists. I chose and wrote the title and statement below as an evolved version of my original statement as transformed by the inclusion of dialogue and suggestions of the last two months.

The list of artists and works is based on those artists who have been invited, contacted and from whom we are awaiting confirmation of their commitment. It must be understood that because a name is on the list does not mean that a final commitment has been given; however, since some artists wanted a complete list of included artists before they made a commitment I have included all names of all the potential participants. It has been a rewarding and meaningful experience for Jonathan and I to open the curatorial vision for this show to group dialogue and we both want to emphasize that while we must move towards final decisions we remain open to discussion and eager to further the dialogue that has begun over the issues of this exhibition.

After reading all the viewpoints and considering my original intentions for the exhibition I would like to join a few of the proposed titles and proceed with:

ONE GROUND 4 Palestinian & 4 Israeli Filmmakers FINAL EXHIBTION LIST:
Measures of Distance, Mona Hatoum
Border, Michal Rovner
Waiting, Rashid Masharawi
Promises, Justine Shapiro & B.Z. Goldberg
Dew, Encounters, Neither Black Nor White (3 short films) Ori Gersht
From Texas with Love, Emily Jacir
Chronicle of a Disappearance, Elia Suleiman
Happy Birthday Mr. Mograbi, Avi Mograbi

ONE GROUND has taken shape simultaneously as the result of a dialogue and as a platform for dialogue. Given the realities of the Middle East it is clear that it would be dishonest and unjust to suggest the illusion that a working dialogue exists between Palestinians and Israelis; however, UCR/CMP sees the exhibition and the dialogue that it generates as equally important. Both have the great possibility of enlarging the audiences' -- especially the American audiences' -- understanding and sensitivity to both the current causes and the roots of enormous suffering and seemingly endless state of crisis between Palestinians and Israelis. The show and the dialogue offer the possibility of a neutral ground and allow the strength of each artist's film to evoke experiences, relationships and desires central to the human character and in this way make the conflict an issue of vital interest to all citizens of the world.

Critical to the conceptualization and presentation of this exhibition is the specifically designed architectural environment. A team of four architects who have both personal ties to the region of Israel and Palestine and also share experiences of cross-nationality, feelings of simultaneous belonging and loss, and a sincere interest in creating a neutral ground for dialogue on these issues as they concern Israel and Palestine. Egyptian architect Mohamed Sharif and his Israeli partner Joel Blank together with Susie Tashiro, and Jennifer Myers will design an exhibition space specific to each film and the overarching concepts of the exhibition. Joel and Mohamed were finalists in a collaborative proposal for the Yitzak Rabin Peace Forum Memorial in Tel Aviv.

It is with great anticipation that I look forward to working with each of you and urge you to contact us all with any responses, concerns, and/or questions.

Warmest regards,
Mitra
_____
<

from different angles.

Lecture:
Marko Stamenkovic (SCG)
Participants:
Anke Bangma (NL)
Tanja Elstgeest (NL)
Annie Fletcher (IRL/NL)
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Oliver Marchart
'MEDIA DARKNESS. REFLECTIONS ON PUBLIC SPACE, LIGHT AND CONFLICT' (extract)
From:http://www.debalie.nl/artikel.jsp;jsessionid=94D48BE63597E86558F5FCA8A5CE230A?articleid=19694 as in 5/6/2005)

This essay deals with the relationship of media and the public sphere. It was commissioned for the book that documented and concluded the Dutch/Russian Art/Media project "Debates & Credits - Media/Art/Public Domain" (De Balie, Amsterdam, 2003). The project consisted of a series of artist' electronic media interventions in public urban spaces in Moscow, Amsterdam and Ekaterinburg in the Fall of 2002.

There is an unshakable belief in the idea that what defines the mass media is that they produce or constitute, in all their different ways, a public. So while there is agreement on the fact that not every public sphere is a communication medium, many people tend to think that every communication medium constitutes a public sphere - the most recent and prominent candidate being, of course, the Internet. But is this claim as to the public quality of all media, hegemonic as it may be today, really tenable?
A most simple test will immediately disprove such fantasy: Try and enter your main national television station. In most cases you will not even make it into the lobby. Another test: Try and publish your opinion on a certain political issue in a major (or not so major) national (or not so national) newspaper. In the case of the television station you will experience a significant likelihood of failure, unless you are Rupert Murdoch. Otherwise you will be lucky if they let you pass on to their car park. And in the case of the national newspaper you may not fare any better, unless your name is Jürgen Habermas. If the public sphere is characterised by universal access, and what sense would it make if it wasn't, how can it ever be justified to credit a broadcasting company or a mainstream newspaper with the qualifier 'public'? So the mere fact that something is called a 'medium' does not provide sufficient reason to conclude that it will also constitute or produce something of the order of a public sphere.

Yet accessibility is only one criterion if we want to talk about the public. That accessibility alone is not enough can easily be seen from the fact that there are many places in our society that remain tendentially accessible, yet nothing significant happens. A shopping mall might be accessible even for people who do not intend to buy anything, yet as long as nothing happens there apart from shopping it does not constitute a public space - it simply constitutes a shopping space. Of course, with the increasing privatisation of formerly 'public' areas such as train stations or pedestrian zones, even these places of mere physical accessibility tend to disappear - and with them disappears accessibility as such (one just has to think of the oppressive habit, in some cities, of forcefully extraditing homeless people from the inner city areas to the outskirts). Still it should be obvious that accessibility in itself is not a sufficient criterion, it can only be one criterion or, perhaps, a mere pre-condition: A place to which everybody has access yet in which nothing of any political significance happens is not a public space. So we need additional criteria. What is it that makes a public sphere public? In what follows I propose to consider as one such criterion what I call the light of conflict. In this I wil l partly pursue a hint from Hannah Arendt. Our reading of course will constitute a transmutation and extension of Arendt's theory, a radicalisation perhaps, and may not correspond to other aspects of her work. Yet as there is not enough space to develop a critical and in-depth account of her theory we can only, for the time being, take her work as a sort of theoretical tool-box. The tools we pick up from this box are the tools of light and conflict.

The light of conflict

For Arendt, the public sphere is a space of appearance. Whoever enters the public exposes him/herself and appears in front of others. By crossing the border, by stepping out of the realm of the private and entering, in one of Arendt's typical formulations, the light of the public one becomes visible. While the private is a dark space or 'twilight' space, the public is a bright and radiant space. Yet by becoming visible one also becomes vulnerable. Public self-display implies risks - there is no guarantee that one will not be blinded by the light of the public. Politics is a risky enterprise and the stepping out of private invisibility requires courage. Of course, Arendt worries about the very collapse of the differentiation between public and private in modernity. Historically it was the emergence of society that resulted in the blurring of the border between the 'shadowy' private and the 'shining' public, and in some of Arendt's more pessimistic moments it seems that nowadays universal twilight has befallen not only the private but also society as a whole, for where the border between the private and the public is not operative anymore all things are painted grey-in-grey: 'The emergence of society - the rise of housekeeping, its activities, problems and organizational devices - from the shadowy interior of the household into the light of the public sphere, has not only blurred the old borderline between private and political, it has also changed almost beyond recognition the meaning of the two terms and their significance for the life of the individual and the citizen.' [1]. While in ancient Greece people had to cross the gulf between their household and the public, thus 'rising' into the realm of politics, and while in the medieval ages such gulf at least persisted in the (non-political) 'tension between the darkness of everyday life and the grandiose splendour attending everything sacred' [2], it is only with modernity and the rise of society that this gulf has disappeared and light and darkness intermingle.

Katarina Zdjelar (SCG/NL)

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There is no point here in discussing whether or not Arendt's account is correct historically or whether the picture she paints of ancient democracy lives up to historical reality. What counts for our purpose only is the very model of the public sphere she delineates. And in Arendt, the public sphere is modelled upon an arena or theatre stage. As for actors on a stage, visibility is something joyful and yet it takes courage to expose oneself. In the case of acting as well as in the case of politics you may encounter stage fright, and as soon as you enter that stage, the most brutal spot-light will immediately fall on you. But what is the source of this light? Why is public visibility a risky thing? Arendt's answer is the following: The public realm is characterised by 'a fiercely agonal spirit', by some sort of constant low level conflict, 'where everybody had constantly to distinguish himself from all others'. [3] At the source of light we discover conflict: agonism.

Yet for Arendt this agonism, even as it was shared with others, was something purely individualistic: 'it was the only place where men could show who they really and inexchangeably were' [4]. Such agonism of the individual is not compatible with our own idea of politics as something intrinsically collective. Thus, Laclau and Mouffe's notion of antagonism is much more appropriate if we want to describe how politics works in reality: and it in fact works through a conflictual construction of a we versus a them. The identity of a given collectivity can only be established via the latter's delimitation vis-à-vis a constitutive outside. Arendt does agree that people act together, that they act in concert, but she underrates the extent to which they act against other people in order to come together and to establish their own collective in the first place.

So in a first step it makes sense to establish antagonism as the defining criterion of the public realm rather than agonism. What both terms share, though, is the element of conflict. Yet antagonism sheds a much harsher conflictual light onto things than agonism, which, at least for Arendt, has more to do with individual grandeur than with the

non-individual construction of collective identities. So one could even hold that antagonism is the more original or primordial category from which agonism is derived. (Agonism, on the other hand, would then be nothing other than a secondary and sublimated form of antagonism.) Hence, antagonism is the inescapable condition of politics. What follows from this condition is the rather non-Arendtian conclusion that there is no such thing as a politics without exclusion or enmity.

However, if every acting-in-concert is always, at one and the same time, an acting-in-conflict, this emphasis on the conflictual dimension of politics does not imply that every political act must necessarily lead to some sort of riot or civil war. On the contrary, today's political theorists - such as Chantal Mouffe, Norberto Bobbio, William Connolly, or Ulrich Dubiel - tend to maintain to some extent the differentiation between antagonism and agonism as the difference, in Mouffe's words, between enemy and adversary. [5] Agonism in their view can be seen as an already domesticated form of antagonism. Here it is precisely the binding force of conflict - the bond of conflict - which must be emphasised: As soon as I realise that my own identity depends on that which is negated (my enemy), that it is constituted by way of such negation in the first place, a minimal symbolic bond of recognition might emerge as a product of reflection: The enemy (to be destroyed) turns into an adversary (to be partially accepted). Not necessarily of course, as there will always remain a second option: I can always seek to renounce the bond, cut through it, and destroy the enemy. This would constitute the authoritarian or totalitarian solution. It can justifiably be called totalitarian, not because of the deplorable fate of the enemy, but because of a deeper, a structural reason - the reason being that, together with the enemy, the bond and thus conflict as such disappears. What results is a society without any conflict, and isn't this precisely the ideal of totalitarianism?

[...]

Notes:

1 - Hannah Arendt: The Human Condition, 2nd edition, Chicago: University of Chicago Press 1998, p.38.
2 - Hannah Arendt, op.cit., p.34.
3 - Hannah Arendt, op.cit., p.41.
4 - Hannah Arendt, op.cit., p.41.
5 - For this reason it is apparent that Mouffe is rather on the side of the Schmittian version of the political than on the side of the Arendtion, as it was Schmitt who first introduced the difference between enemy and adversary.

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Sophie Calle
DOUBLE GAME (excerpts)
(Violette, London 1999)

THE RULES OF THE GAME

In his 1992 novel *Leviathan*, Paul Auster thanks me for having authorized him to mingle fact with fiction.
And indeed, on pages 60 to 67 of his book, he uses a number of episodes from my life to create a fictive character named Maria, who then leaves me to live out her own story. Intrigued by this double, I decided to turn Paul Auster's novel into a game and to make my own particular mixture of reality and fiction.

I

The life of Maria and how it influenced the life of Sophie

In Leviathan, Maria puts herself through the same rituals as I did. But Paul Auster slipped some rules of his own inventing into his portrait of Maria. In order to bring Maria and myself closer together, I decided to go by the book. The author imposes on his creature a chromatic regimen which consists in restricting herself to foods of a single color for any given day. I followed his instructions. He has her base whole days on a single letter of the alphabet. I did as she does.

Reinaldo Laddaga (ARG/USA)
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II

The life of Sophie and how it influenced the life of Maria

The rituals that Auster "borrowed" from me to shape Maria are: The Wardrobe, The Striptease, To Follow..., Suite Vénitienne, *The Detective*, *The Hotel*, *The Address Book*, *and The Birthday Ceremony*. *Leviathan* gives me the opportunity to present these artistic projects that inspired the author and which Maria and I now share.

III

One of the many ways of mingling fact with fiction, or how to try to become a character out of a novel

Since, in *Leviathan*, Auster has taken me as a subject, I imagined swapping roles and taking him as the author of my actions. I asked him to invent a fictive character which I would attempt to resemble, I was, in effect, inviting Paul Auster to do what he anted with me, for a period of time to a year at most. Auster objected that he did not want to take responsibility for what might happen when I acted out the script he had created for me. Instead, he preferred to send me "Personal Instructions for SC on How to Improve Life in New York City (Because she asked...)". I followed his directives. This project is entitled *Gotham Handbook*.

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Dominique Gonzalez-Foerster
'PIERRE HUYGHE, NO GHOST JUST A SHELL, 2000'*

No Ghost just a Shell is the general title of a collaborative project by Philippe Parreno and myself. At the outset we contacted a Japanese agency that specializes in producing Manga figures to be sold to fiction publishing houses that distribute comic strips, cartoons, commercials or video games. This industry is extremely important today, as it creates the foundation that nourishes the demand for stories...

The price of these characters depends on their narrative potential. The more elaborated ones have numerous attributes and skills; their graphic design is more sophisticated and thus more expensive. However, most of these figures are secondary ones that only appear for a few seconds in a cartoon or on several pages of a magazine before vanishing forever.

We have purchased the rights of a cheap figure that was selected from a catalogue. Removed from its chain of distribution and robbed of its primary function, namely serving the fiction market, the sign represents nothing. To exist it also needs actors so that it can live different stories through different formats. It is now available. It is a tool, which can be appropriated by artists and charged with content. The project *No Ghost just a Shell* is an exhibition that evolves over time and moves in different contexts.

This active sign is now in the service of a real story. It raises issues relating to the rights of the author and the territory he/she occupies as well as to the potential of a sign to become human or to capture a moment in time. (p. 100)

The process can begin

Ann Lee in Anzen Zone, 2000

Ann Lee monologue

There will be no safety zone
You will disappear into your screen
I make this promise – I promise you
I promise on the head of my clones and on your purple planet
Just like anyone born in a lab who feels, from inside his circuits...
They will invade your structures
They will separate you from your feelings
They will transform your emotions

There is nowhere to go
Absolutely nowhere in this completely lost universe
I speak with all my voice
From here until the end of Jupiter
Through the desert suburbs of Mars
And even further beyond the galaxy
And everywhere else in the universe
And on the moon
There will no longer be considered a safety zone

There will be no safety zone
I can guarantee you that
The safety zone will be eliminated-eradicated
As sure as my name is Ann Lee
You will be sent to a place of no return
It's a trip to nowhere
And if I think this will be fun, there is a surprise waiting for you
I might only be a digital creature
But believe me,
I know what I'm talking about
I'm not crazy
And don't say I didn't warn you
I warned every one of you
There will be no safety zone...

* From Double Life - Identity and Transformation in Contemporary Arts, Breitwieser, S. (ed.) (Generali Foundation, Wien/Walter König Verlag, Köln, 2001)

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Pierre Huyghe
'TWO MINUTES OUT OF TIME, 2000'*

I can imagine you...it's easy!
I can see you...and I can see her!
I am looking at an image!
Facing an imaginary character.
She is a passer-by, an extra,
she was designed just like that.
Nobody planned that she would
ever have to speak.
Given no particular ability to survive,
she would probably be dead by now.
This is her true story:
a fictional character with a copyright designed by a company and proposed for sale.
That's it...
While waiting to be dropped into a story,
she has been diverted from a fictional existence and has become what she is now,
a deviant sign...
She says
I've got two minutes, two minutes
of your linear time.
That's more than what I would have spent anyway in a story before being forgotten...
in less than two minutes I'll be gone.
My name, my name is Ann Lee, Ann Lee,
I've a common name,
I was a frozen picture, an evidence submitted to you.
I have become animated, however not by
a story with a plot,
no...I 'm haunted by your imagination ...
and that's what I want from you...
See, I'm not here for your amusement...
You are here for mine!
...it was pretty...(hmm)...

Deux Minutes en dehors du temps/Two minutes out of time/Zwei Minuten aus der Zeit, 2000, Animation film

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Friedl Kubelka
'PHOTOGRAPHY AS A PRETEXT', 1979*

I use my camera as a pretext for being alone. My camera is my faithful companion. I use my camera when I do not want to be alone. I aim my camera to strangers. This manifests my interest in them. The amount of time and film I spend on them tells them how much interest I have in them. The person being photographed does not know whether he will be portrayed kindly or maliciously, as a decorative extra or as an individual. In order to find this out, he rewards me with interest on his part. I can then continue the conversation with an explanation. Even when observing without a camera, if you display an interest in people they will give you a sharp, questioning look after a few seconds - a look designed primarily to establish whether danger is near or erotic contact is being established. When I am introspective, but in company, I use my camera as a mask. It gives me the function of a reporter and relieves me of the obligation to communicate. If I want people to notice me, my camera, handled correctly, becomes a pedestal on which I am raised, an ornamental symbol of active vitality.
If a well-known person arouses my interest, I ask him to pose for me and to meet me at a certain place. The artistic aspects of photography permit such encounters, meetings at which the person with the camera dominates.
When I photograph a person whose company I shun, I use my camera as a protective wall. Unfortunately it also turns into a distressing barrier when I photograph those close to me. Even when used with affection, the camera still resembles a weapon. This destructive element is possible due to the fact that the photographer tries to capture the essence of his subject in 1/100 or 1/1000 of a second. When I am bored with life, I venture in adventurous situations to which my camera gives me access. I use my camera as a ticket that admits me to the private lives of other people. When I find life too exciting, I photograph the things that are upsetting me. The technical manipulation required enables me to examine people and things with which I could not establish contact without my camera. In places like ladies' changing rooms, psychiatric hospitals, and underworld cafés, you are an intruder, a traitor when you work with a camera. Hanging round the neck the tourist, the camera becomes a harmless object. It is a status symbol and an ornament, and sometimes a handbook.
With the help of a camera you can persuade girls to pose naked on a stone in a marshy landscape at sunrise or men to repeat deeds of daring. Groups of people of all classes will pose before a person holding a camera.
However, a sensitive person will feel that his camera puts him in his place outside the flow of life, preventing him from taking part in it.
The uncanny radiation and effect of my little black box has fascinated me since I was sixteen years old. I used it unwittingly, trying mainly to make my miserable existence as an apprentice clerk bearable.
So much for the psychological powers of the camera as an object. I now insert a film in my camera, enlarge the photographs and use the medium of photography.

I produce a product and have a place in society.
I sell my photographs and live from their value.
I display my photographs, and with them my personality and my ability. Displaying photographs is an erotic activity. It is full of joy and suffering as love. It is a means of extending erotic attraction to a large number of people and of severing it from one's own ageing, doomed body. The prospect of displaying photographs is a strong incentive to me in the laborious task of completing my work. It provides me with yet another occasion for establishing contact with the people who interest me. I have seen, and I am convinced that every photographer uses one or more of the pretexts I have listed here.
I first realised the therapeutic possibilities of photography in 1972-73, when I escaped from the confines of my restricted, narcissistic view of life with the aid of hundreds of self-portraits. It was with great reluctance that I began to work on self-portraits, with which I did not wish to identify, because they exposed traits of character which I despised. The idea and the act of photographing myself every day freed me of creative inhibitions, protected me from the amorphous passage of time and pacified me as only daily exercise otherwise can.
I stuck life-size portraits of people who caused me suffering on the walls. In the same way as young people hang pictures of their idols in their rooms, living with them and subconsciously hoping that the qualities which they admire in their idols will have an effect on their own still malleable characters, I hope that the portraits of the people who aroused aggression in me would enable me to settle my difference with them calmly by means of their passive, but continuous presence eye to eye with people I hate or loved, I was asked to admit to feelings that were inhibited when they were physically present
A method to find out more about other people is to study commercial portrait subjects. When I give them contact sheets with a view to selecting with them the best portraits in the conventional sense of the word, some of them start to discuss one photograph after the other, expressing their own opinions of themselves with varying degrees of frankness and honesty. They do this unconsciously, helped by the fact that people have regarded the photographic medium as a true-to-life likeness for 150 years. With indignation or surprise they realise that some photographs show them as old, uncertain, fearful, sullen, depressed. Some of them imagine qualities which the portrait does not show. After photographing the same person many times in the course of several years, I was usually able to observe a psychic process in the contact sheets. Posture, clothing and facial expression can be compared and analysed and after a fruitful basis for discussion.
Of course it is not necessary for years to elapse between photographic sessions. Photographs taken at regular weekly or monthly intervals are easier to evaluate. As a result, the product of years of photographic observation might be a folder of contact sheets from which it would be possible to see and follow through the changes that have taken place in that person. (Does psychotherapy make sufficient use of photography?)
As far as I am concerned, this method gives me a pretext for making photographic portraits which are not the result of split-second decisions.

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The booklet has been printed by PSWAR to accompany the Relocated Identities I project, without any intention of publishing texts without

Press Release : **EXHIBITION OPENING**

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Part I: OVEREXPOSURE

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In the photographer's dark room negatives are turned to positives, recorded instances become visual narrations. When a photosensitive surface is exposed to light, the light gives birth to an image. Overexposure to light can cause the image to be distorted.

The **1st part of the project** *Relocated Identities*, presented by **Public Space With A Roof**, is an exhibition on the overexposure of identity-related issues in art events. It brings together within an exhibition space artists from the Balkan, the Middle East and the Far East.

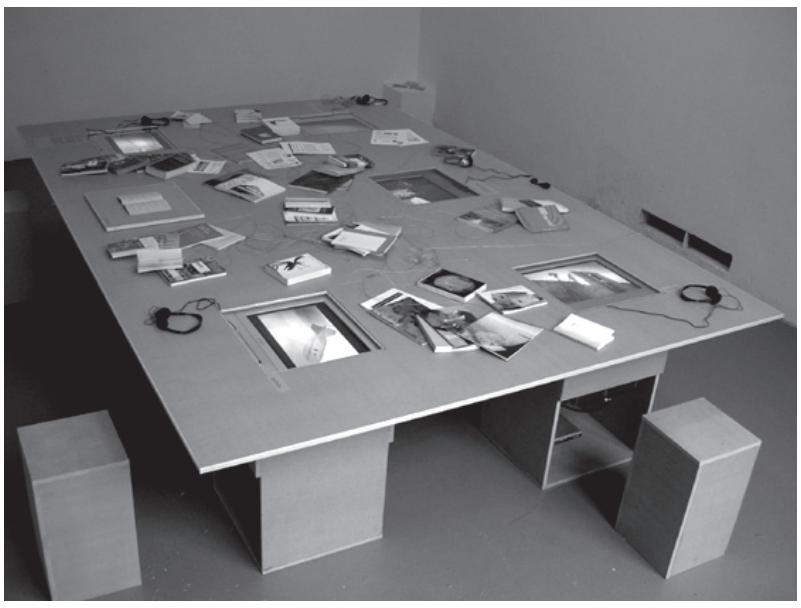
Can one ever represent overexposure without adding to it?

Exhibition making is never a practice within a vacuum. It is an articulation within the past, the present and the future of other articulations - of other exhibitions, of other exposures, of the totality of the themes handled, of the people involved, of the vulnerability of those referred to, eventually of wounds that no exposure within an art world context could ever claim to heal.

At present, socio-politically engaged art appears to have almost become the victim of its own overexposure. To which extent has the excess of exhibitions on identity-related themes become a determining parameter, patronizing the artists and issues curated? Could overexposure have engendered a negative impact on the meaning and the content of this engagement? Or even on the issues handled? Could art have any such power?
Or could the context of its staging?

The 1st part of the project RELOCATED IDENTITIES has two main characteristics:
Firstly, by unwarrantedly reflecting world news in an intentionally simplistic understanding of identity as national origin, the gallery presentation includes renowned artists, whose national origins have constituted a major contextualizing and interpreting tool in many of the curatorial approaches, to which they been exposed.
Secondly, by staging all the typical 'parallel events' of most contemporary art shows - discussions, artists' presentations, film screenings as well as archive materials from further identity-related art events - *R.I. Part 1* asks to be considered within the whole 'engaged-art-situation' as it has been (re)presented on art exhibitions over the past few years. And in doing so, to stake its 'success' on the possibility of questioning the potential of its own contextualizing and contextualized exhibition format.

We kindly invite you and your friends to the opening of our first thematic focus:
Relocated Identities Part I:
OVEREXPOSURE on Sunday, May 29th at 7 pm



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PARTICIPATING ARTISTS – statements & works' descriptions
Relocated Identities Part I: OVEREXPOSURE

Yael Bartana
Exhibition: *Freedom Border*, (ISR, 2003) - Screenings program: *Kings of the Hill* (ISR, 2003), *You Could Be Lucky* (Liverpool, UK 2004)
I am focusing on Israel in order to ask: what is this place where I grew up? How long will this troubled nation continue to perpetuate this pattern of ignorance? By manipulating form, sound and movement, I create work that triggers personal resonance. Personal, intimate reactions have the potential to provoke honest responses and perhaps replace the predictable, controlled reactions encouraged by the state.

Hala Elkoussy
Exhibition: *Peripheral Stories* (EG, 2005)
The point of departure of my work is how identity is constructed, transformed and expressed through the making, coding and consumption of an image. Within the parameters of a visual culture which is trying to come to terms with an inherited discouragement of figurative representation, there is a continuous feeding-off, assimilation, recycling and adaptation of western popular and mass media imagery. Control of the content of news, literature, and art production manifests itself officially through stringent censorship laws, and unofficially through conservative currents that direct public life and foster self-censorship. Existing within a cultural system in which the photographic, except in the context of family photography and advertising, is viewed with scepticism, even feared, my practice attempts to coin a personal/public language. I take my cue from the codes of mainstream modes of visual expression - such as advertising - and proceed to push the boundaries of the "photographable" and the "photogenic". Meanwhile, I attempt to break down and question socially transfixed roles and the process of social integration/marginalization of difference. My work is largely framed in the "art world" according to my place of origin and background as a Middle-Eastern woman. I am quite aware of the inevitability of such classifications in the absence of local informed critical readings. "Peripheral" art history is still authored in the "centre". The "unknown" tends to be read as a collective to simplify the process of assimilation and the processing of information about the unknown "other". In my work, I build-in mechanisms which work against readings that reinforce and perpetuate preconceived reductionist ideas about my concerns as an individual. I attempt to broaden the viewer's experience of an artwork from the "periphery" as more than just a product of geography and politics, but as a fluid space for the interplay of personal, societal, conceptual and aesthetic concerns.

Wartan Arror Jiftjian
Exhibition: Diary (artist's book, 2001)
Growing up in fear without meeting it, giding from bravery meaning has no function, you have to believe in something. A man cannot live without fate, the apostle was right about his statement, again enemies, let them grow, love your enemies.

Meiro Koizumi
Exhibition: *Jap* (JAP, 2003) - Screenings: *Merokozuuuumi* (JAP, 2000), *Amazing Grace* (JAP, 2001)
Whether or not to sing the national anthem at public ceremonies is a very hot issue in Japan today. Our national anthem is contaminated with the dirty history of WWII. Some nationalistic politicians are trying to make people sing it 'from the bottom of our hearts'. Some left wing minded people are refusing to sing it. But what would happen if someone sang it oddly or too loudly?

Avi Mograbi*
Exhibition: Deportation (ISR, 1989) - Screenings: *Happy Birthday Mr Mograbi* (ISR, 1999)
(...) Well yes, I have taken a lot of effort to make the deportation scene that is portrayed in the film remote from what it really looks like. During the first Intifada there were lots of deportations done by military – of Palestinian political leaders the state realized would not be convicted in court for their activity. So instead of locking them up they were thrown out of the country. Whenever such a scene was in the TV news it seamed very brutal. People were thrown out of vehicles, heads covered with sacks, aggressively led by solders and practically thrown to the other side of the border where an extremely loud party of supporters would wait for them with banners and cheers.
My feeling was that the people around me were reserved concerning this act mainly because of its brutality. I decided too present it in a totally different manner from how it really was in order to suppose the hypocritical reaction to it and try to raise a moral discussion concerning the act, which has been lost and forgotten in the process. I kind of like the way the two guys on top of the dam (who are supposedly UN officials) give the event a cold war atmosphere, how they look alike and also look like gangsters. I was happy w ith the decision that the party that is supposedly neutral in the scene looks the meanest. (...)
A documentary is never really a capture of reality but rather an expression of what its filmmaker thinks reality may be.
Later, much later, I realized another thing about my incentive. The way I encounter it, reality is never there in itself, it is always represented by someone in the way he sees fit (and I am not talking necessarily about documentaries). There are a lot of forces out there that interpret reality for us all the time, and thus the meaning of reality has become a tool in their hands to promote their agenda. I find myself often confronting those interpretations with frustration, feeling that reality should be presented differently in a way that would do more justice to this slippery evasive concept. Making films has allowed me to contribute to that. For ninety minutes or so I take the stand and give whoever is willing to pay attention my own account of the world, for that period of time what the audience may experience is my "real". I hope that is not understood as a wish to distort what reality really is, not at all, I take a lot of caution in trying not to meddle with the history of the world. What IU try to do is give my account of it.

* 'True Documentary. A Conversation with Avi Mograbi' in *Avi Mograbi : (fictional) Documentary* (Edith Russ Site for Media Art, Revolver 2003).

Katarina Zdjelar
Exhibition: *Ode to Joy* (2005)
The Ode to Joy is an ode written in 1785 by the German poet and historian Friedrich Schiller, and known especially for its musical setting in the fourth and final movement of Ludwig van Beethoven's Ninth Symphony. The Ode to Joy was adopted as Europe's anthem by the Council of Europe in 1972, with an official arrangement for orchestra written by the Austrian conductor Herbert von Karajan in 2003. The EU chose Beethoven's music for the poem as the EU anthem, without German lyrics, because of the many different official languages used within the European Union. Therefore, the EU anthem is in effect the Beethoven theme (or melody) rather than Schiller's poem, although its connection with the ideal of human brotherhood in the text is understood. This ideal is stated in much more universal terms in Beethoven's adaptation "all human beings become brothers" than in Schiller's original, which states that "beggars become the brothers of princes." My special interest with this project starts with the European Union as a binary model; not only because of non-EU coexistence and inhabitation of the cultural, social and geopolitical borders of the EU, but more with its a-priory established dualism through intergovernmental organization of the EU and its constant re-mapping. EU is a trans-national society, a meeting and melting point of similar and dissimilar cultural characteristics and, more importantly, it is a generator. By constitution of EU each member state's profile is modified/compromised/ supplemented; physiognomy, language and sense of nationality are hybridized. But it is not finished; the process won't stop. The European Union has yet to grow. In such a dualistic structure, where interior and exterior are interwoven and create shared history, the most important point that I work on within this project is the progressive potential of hybridization in terms of dramaturgy of that history (as the carrier of a identity) and the place where the performance can happen. Since history is a time-based chain of acts, I am seduced by the speculation of simultaneity in the historical acts of establishing and witnessing European identity and place.

Production:
Mhairi Macfarlane (GB)
Andrew McKee (GB)

Booklet editors:
Eva Fotiadi (GR/NL)
Tamuna Chabashvili (GE/NL)

Graphic Design:
Matthias Kreutzer (GER)
Paul Gangloff (FRA)
Selina Bütler (CH)

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VSB Fonds, Amsterdams Fonds voor de Kunst (AFK), Stadsdeel Oud-West Amsterdam, S.I.C.A. Foundation

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Relocated Identities Part II:
RELOCATING PRODUCTS AND PEOPLE
(25June-10July 2005)

Curated by:
Inga Zimprich (GER)
in collaboration with PSWAR
Production:
Mhairi MacFarlane (GB)
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During the months May/June/July 2005 PSWAR dedicates its program to issues of identity and migration. Two exhibition projects and series of screenings and lectures approach this theme from different angles.

Relocated Identities
Part I: OVEREXPOSURE
Opening: Sunday, 29th May 2005
Duration: 29th May–19 June 2005

The 1st part of the project Relocated Identities is an exhibition on the overexposure of identity-related issues in art events.
Can one ever represent overexposure without adding to it?

EXHIBITION
Yael Bartana (ISR/NL)
Hala Elkoussy (EG/NL)
Wartan Arror Jiftjian (LB/ARM)
Meiro Koizumi (JPN/NL)
Avi Mograbi (ISR)
Katarina Zdjelar (SCG/NL)

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Netherlands Media Art Institute. Montevideo/Time Based Arts presents:
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(*Julika Rudelius*, NL, 2004, 16min)
_imovie_1 The Agony of Silence
(*Els Opsomer*, BE, 2004, 12min)

> Sunday 12th of June at 5pm
Shadow Festival presents:
Break the Silence
(*Paul Riniker*, CH, 2003, 15min)
Eux et Moi (Them and Me)
(*Stéphane Breton*, FR 2001, 63min)

> Sunday 19th of June at 3pm

PARTICIPATING ARTISTS - Curricula Vitae

Yael Bartana - (b. Israel 1970)
By manipulating form, sound and movement, Bartana creates work to trigger personal resonance as she seeks to answer the question "What is this place where I grew up?" Through personal, intimate reactions she aims to provoke honest responses to replace the predictable, controlled reactions encouraged by the state. Bartana studied in Israel, the Netherlands and New York. Her participation in numerous exhibitions in Israel, Europe and North America include *Time Zones* (Tate Modern, London, 2004), *Liverpool Biennial* (2004), Territories (KW, Berlin & Witte de With, Rotterdam, 2003). She was awarded the *Dorothea von Stetten - Kunstpreis* (Kunstmuseum Bonn, DEU, 2005), the *Anselm Kiefer* Prize (Wolf Foundation, ISR, 2003). In 2005 she is a candidate for the Prix de Rome (NL, 2005) and will also be showing work in the upcoming *Istanbul Biennial*. She lives and works in the Netherlands and Israel.

Hala Elkoussy - (b. Egypt 1974)
Hala Elkoussy is concerned with pushing the boundaries of the "photographable" and the "photogenic" as she questions socially transfixed roles and the process of social integration/marginalization of difference.
In her latest work *Peripheral*, she uses photography and video to explore the edges of the city. Geographical peripheries become the stage on which an investigation of less tangible issues of marginalisation takes place.
Although not political on the outset, Elkoussy's work inevitably generates political reflection, and, on occasion, has generated media outcry.
She is co-founder of the Contemporary Image Collective, an independent, artist-run platform based in Cairo, dedicated to the visual image. She taught photography at the American University in Cairo and has been actively involved in organising and curating several projects, among which *PhotoCairo* (2003), *In A Furnished Flat In Cairo* (2004). Her work has been shown in Bamako, Beijing, Cairo, Dakar, Ramallah, Taipei and several European cities.She is currently an artist in residence at the Rijksakademie Van Beeldende Kunste, Amsterdam.

Wartan Arror Jiftjian - (b. Libanon 1974, of Armenian origin)
"Growing up in fear without meeting it, hiding from bravery meaning has no function, you have to believe in something. A man cannot live without fate, the apostle was right about his statement, again enemies, let them grow, love your enemies."
Wartan Aror Jiftijan has studied in the Netherlands. Principally a performance artist, he also works with video, writing and jewellery design. He currently lives in Beirut.

Meiro Koizumi - (b. Japan 1976)
The videos of Meiro Koizumi take the viewer by surprise with their harshness and directness. The combination of seemingly simple content and very strong imagery lead to artworks that are simultaneously repulsive and captivating. So much so, that an art critic might sometimes feel redundant.
Meiro Koizumi studied in Tokyo and at Chelsea College of Art in London. He was artist in residence at *ARCUS*, Japan, in 2003 and gained a Student Film & Video Award in 2001. He has exhibited at the 2002 Liverpool Biennale - *New Contemporaries*, at the Barbican Centre (London, UK) and elsewhere in Europe, Japan and New Zealand. He is currently an artist in residence at the Rijksakademie Van Beeldende Kunste, Amsterdam.

Avi Mograbi - (b. Israel 1956)
Mograbi makes use of a sharp and lucid humor. In this way, his films become an instrument of interrogation, exposing the construction of lies and fiction.*
Mograbi studied Fine Art and Philosophy in Israel. For over 20 years, he has been working in the Israeli feature and commercial film industry. He has collaborated with local and international directors, and in the past few years he has been showing Palestinian films in Tel Aviv on a regular basis.
His own films constitute a very particular combination of documentary and fiction. Therefore, Mograbi has been invited to and awarded by many different film festivals worldwide, including the *Shadow Film Festival* Amsterdam, and an out-of-competition entry at the last *Cannes Film Festival*. He has also been invited to art exhibitions such as *One Ground* at UCR / California Museum of Photography, at the Edith-Ruß-Haus für Medienkunst, Germany, and *Old Habits Die Hard* at Signal, Malmo. He lives in Israel.
"I try not to make any distinction between public events and my personal life. It is sure that many of my compatriots find the occupation of the Palestine territories as unacceptable, as I do. But they don't allow this political problem to go into their lives, they don't do anything to either change or take the responsibility for anything" A. Mograbi 1996-7

* (from: http://www.nova-cinema.com/main.php?page=archives/2002/59/04mograbi.nl.htm as in 25/05/2005)

Katarina Zdjelar - (b. 1979, Serbia-Montenegro)
She has finished her studies at the University of Fine Arts and the School of Art Theory in Belgrade. She is currently residing in the Netherland as a participant of the Piet Zwart Institute in Rotterdam. Her activities include, among others, solo and group exhibitions, theatre (as drama writer and/or stage designer and/or actress),performances (as author and/or performer) in Serbia and Montenegro and in the Netherlands as well.
Her previous and current work is focused on social circumstances in which she lives and works and is in that sense very site-sensitive. Her current field of interest is based around the notion of mobility. Within the projects she does, her primary goal is not to illustrate the social reality of migrants and natives, nor the representation of the foreignness within the host country, but rather to examine consequences of the exchange, to point out the psychological struggle resulting from the simultaneous functioning of mutually shared desires of the guest as well as of the host, to be/keep/stay safe with-in their authenticity.

Manu Tau Cinema presents:
Selection of additional films & videos by participating artists:
Kings of the Hill
(*Yael Bartana*, ISR 2003, 7min 30sec)
You Could Be Lucky
(*Yael Bartana*, UK 2004, 8min)
Happy Birthday Mr Mograbi
(*Avi Mograbi*, ISR 1999, 77min)
-break-
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Andrew by Maya Pijnappel
(*Pablo Pijnappel*, BR 2004, 3min 49sec)
Andrew Reid
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LECTURE & ROUND-TABLE DISCUSSION
› Saturday 18th of June 7-10pm
PSWAR has invited writers and curators who have been approaching identity issues from different angles.

Lecture:
Marko Stamenkovic (SCG)
Participants:
Anke Bangma (NL)
Tanja Elstgeest (NL)
Annie Fletcher (IRL/NL)
Oliver Marchart (AUT/CHE)
Ruben de la Nuez (CU/NL)
Reinaldo Laddaga (ARG/USA)
Moderator:
Will Holder (GB/NL)

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(Following screenings at 3pm)
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Hala Elkoussy (artist, EG/NL)
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PROGRAM OF SCREENINGS

PSWAR has invited the Netherlands Media Art Institute. Montevideo/Time Based Arts, the Shadow Film Festival and ManuTau Cinema to select films and videos for three evenings of screenings at P.S.W.A.R./OT 301 Cinema.

ABOUT THE FILMS

› Sunday 5th of June at 7pm
Netherlands Media Arts Institute. Montevideo/Time Based Arts presents:
Two short films that investigate in very particular ways the relation between the artist and reality. The point of departure in these films is the identity of the creator - but as an outsider.

Your Blood Is As Red As Mine
(Julika Rudelius, NL, 2004, 16min)
An investigation into identity and the meaning of black and white. In her film Your Blood Is As Red as Mine, the filmmaker and artist Julika Rudelius piles up all the clichés about black and white. Even though she is not herself passing any judgments, the film demonstrates the absurdness of prejudices. Your Blood Is As Red as Mine (2004) is one of the most direct films of Rudelius' oeuvre. For the first time she appears on the screen both as maker and as interviewer, posing the question of how those portrayed want themselves to be shown on the screen/to be portayed. Both her photographic works as well as in her videos examine the perception of reality, by means of going deeper into the meaning of the filmed reality. In other words, what appears at first to be a random observation of an everyday situation, reveals to be more constructed and sometimes even staged, than we, as viewers, would like to believe.

imovie[1] The Agony of Silence
(Els Opsomer, Be, 2004, 12min)
In places that are so marked by conflict and violence and where noise is in fact omnipresent, silence has a grim character. It brings no peace, but is always the forerunner of new disasters. And as long as you do not know where or when that disaster will strike, it could be hovering right above your head.
The Agony of Silence' is a personal visual report of a short journey through Israel and Palestines territories. For this purpose, Opsomer made use of the photos she took on her trip, which she refilmed with a video camera, and then edited the images in 'Imovie', a DIY-processing program from Apple. The video camera appears to be looking for traces of what it felt like to be there, but the frozen images of streets, barriers, checkpoints, and even the faces of the people, reveal very little in that respect. This retrospect investigation is provided with subtitles that include a letter from Opsomer to some friends, which she wrote when in the area. Where the images fail, it is the words that indeed manage to convey something of the huge impact of this experience. An experience in which not only the loud bangs of explosions and gunfire, but also the silences in between, have an overwhelming effect.

› Sunday 12th of June at 5pm
Shadow Festival presents:
The Shadow Festival, founded in 2000, screens documentary films as an independent fringe or 'off' festival during the annual Amsterdam documentary festival (IDFA). The Shadow Festival accents unusual documentaries that cause questions to arise, rather than films on relevant issues or politically correct subjects. The filmmaker's signature is spotlighted, whether it be in the form, way of telling, or in the curious relationship a cineaste has to his or her subject.
Stefan Majakowski

Break the Silence
(Paul Riniker, CH, 2003, 15min)
More than 6000 Swiss citizens from the country's four language areas were asked to speak their mind for one minute. This compilation of fourteen touches upon something typically European: a vociferous mix of moralism, tragedy, despair and humor. The project was initiated by Swisscom.

Eux et Moi (Them and Me)
(Stéphane Breton, FR 2001, 63min)
The filmmaker/ethnologist Breton observes the Wodani people in the mountains of Irian Jaya, New Guinea. The frustrations of the ethnologist and the speculations surrounding his project are the theme of the film. This is not a documentary on an exotic society but on the exoticism of the man who watches and, perhaps, on the art of exchanging looks. The film aims to reverse the traditional ethnographic approach and wants to show how the native tribe views the person studying it. The film is made up of what other travel and adventure films have left on the cutting room floor.

› Sunday 19th of June at 3pm
Manu Tau Cinema presents:
Selection of more films & videos by Yael Bartana, Meiro Koizumi as well as Avi Mograbi that are not shown in the exhibition, as well as two films by Pablo Pijnappel.

Yael Bartana, Kings of the Hill, (ISR 2003, 7min 30sec)
Yael Bartana, You Could Be Lucky, (Liverpool, UK 2004, 8min)
Avi Mograbi, Happy Birthday Mr Mograbi, (ISR 1999, 77min)
(break)
Meiro Koizumi, Merokozuuuumi, (JAP 2000, 9min)
Meiro Koizumi, Amazing Grace, (JAP, 2001 4min 30sec)
Pablo Pijnappel, Andrew by Maya Pijnappel, (2004, 3min 49sec)
Pablo Pijnappel, Andrew Reid, (NL, 2003)

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Graphic Design:

PROGRAM OF SCREENINGS

'The Last Documentary' by Stefan Majakowski 2005*

One apparent aspect of modern artistic expression from the middle of the twentieth century on is the tendency an individual art form has to encourage its self-destruction or allow its own dissolution. This goes far beyond artistic irony. However eloquent the quipping of Marcel Duchamp is, there are key traces of the tragic contained at the heart of his project. Viewed historically, Dadaism dealt with a tendency that became most evident much later in Pop Art: the end of art and its inclusion or passing into (daily) life. The dissolution of art, a self-negating gesture on the part of artists like Duchamp, Picabia or Schwitters, is carried out within an idiom that salutes technology and the conceptual. But its overriding resonance is oddly that of hope, for it points towards a future, another time when art will simply no longer be needed. Now, amidst all the accenting and praising of the pluriform and spectral, from the post-war period up to the present-day ruses of the New Media, the once self-negating movement that engendered Dadaism can be seen to have preserved a linear element, precisely the element that allowed for a future and the hope for another epoch.

Let us consider the documentary's dissolution, or rather the absence of any pretence towards its self-abolition. It may be reassuring to think of certain exemplary documentaries as being allegories: Franju's Le Sang des Betes (1949), Marker's le Joli Mai (1962), and Sans Soleil (1982). These films offer a specific reading of reality that reveals something gone stale, something of the emptiness of the world. A bit too vital in tone, the Marker films may seem just barely allegorical, but do maintain a magical ability to portray the normally hollowed-out elements of everyday life transformed into poignant emblems of the modern (like the drunk directing traffic in the Tokyo suburb of Sans Soleil). Although not apparently documentary, another film of Marker, La Jetée (1962), is linked seminally to the originary cinematic allegory, Resnais' Nuit et Brouillard (1955). This represents the first of the films on the concentration camps or other camps in other places and other historical periods (more recently, Thierry Knauff's Wild Blue (2000) can also be considered as belonging to this strand). Nuit et Brouillard uniquely brings the past of the camps into the present, all along questioning the possibility of a unified reality and the creative position of the author/filmmaker. The filmmaker can be found simultaneously within this cloven reality and standing outside it, being able to provide commentary and reflecting upon it. Resnais manages to let hope survive in this film. And in spite of the obvious social-historical relevance of the content, the film deals as much with the role of authorship and creativity while questioning the possibility of the witnessing and transmitting of history. In this sense Resnais did not by any means set out to be overtly relevant. This means the film is noticeably lacking in moralism. What if we were to consider Nuit et Brouillard as the very last documentary, as if it culminates and concludes a series of statements in cinema after which this particular creative form, the documentary, would dissolve? The very allegorical tradition that Resnais' film instigates would then end abruptly without variations, repetitions or new examples. But in fact nearly all documentaries operate within the allegorical mode, giving us a presumed reading of reality and the promise of hope (for change). Instead of Resnais' film symbolically ending an art form, it commences an endless series of repetitions. The trap that allegory sets for itself lies in the promise it embodies, however implicitly: in spite of its astonishing ability to reveal the enigmas and secrets of reality, it cannot set things right (who was it who stated 'The time is out of joint'?). Now let's return to the idea of tragedy. Dating from the historical Baroque, allegory is faced with a world in upheaval. The author of an allegory, an 'allegorist', aims at the world's salvation or redemption by transmitting the intimate knowledge of enlightenment he alone perceives. However, there is no sense of another epoch or time, no pointing towards the future, as ultimately, within the tumult, all is locked in a repetitive, petrified present. Tragedy as a dramatic mode and a perception of events opposes this. Foreseeing a future, the tragic hero is more or less isolated in his present, like Hamlet, unable to communicate with those around him, because he already speaks in the idiom of a time still to come. The future is the life blood of tragedy and can be continually felt in it. The tragic hero cannot announce a new time since then he would partake of the never-ending present from which he must escape. Silence is therefore his true idiom.

Silence is anything but the characteristic of the documentary. Now more than ever burdened with relevance and overproduction, the documentary is most clearly situated in the realm of allegory. The central figure in Marker's La Jetée, the time traveller, represents this very situation; he alone is the link between the catastrophic past, fossilized present and promise of the future. But the present is inaccessible to him; the closer he comes to sustained contact with the woman he is infatuated by, the nearer he is to his own extermination. For today's documentary audience there will be no infatuating lure of a woman's smile, but rather images from Srebrenica or Grozny. When past events, however recent, are cinematically transmitted into our present, only one thing remains. This remainder is at best a sense of guilt at our inaction in the face of yet another disaster; in this way the documentary accumulates a debt, constantly and noisily extorting a deal from us: action or guilt. This debt overloads our present and renews itself with no end. However floating and lacking in context images can be, the documentary subjects them to the terror of meaning whereby any sense of becoming of an event is out of the question. Everything seems downloaded from the archive of that which has happened already. Indeed when we hear the commentary that accompanies images of Bosnia speak of ethnic cleansing, we are reassured, since we expected all along that that horrendous practice had to surface, as long as there are fascists on Earth (which we know there always will be). However intensely visual a documentary can be

Matthias Kreutzer (GER)
Paul Gangloff (FRA)
Selina Bütler (CH)

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Relocated Identities Part II:
RELOCATING PRODUCTS AND PEOPLE
(25June-10July 2005)

Curated by:
Inga Zimprich (GER)
in collaboration with PSWAR
Production:
Mhairi Macfarlane (GB)
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The booklet has been printed by PSWAR to accompany the Relocated Identities I project, without any intention of publishing texts without permission of copyright holders.

During the months May/June/July 2005 PSWAR dedicates its program to issues of identity and migration. Two exhibition projects and series of screenings and lectures approach this theme from different angles.

Relocated Identities
Part I: OVEREXPOSURE
Opening: Sunday, 29th May 2005
Duration: 29th May–19 June 2005

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Can one ever represent overexposure without adding to it?

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Yael Bartana (ISR/NL)
Hala Elkoussy (EG/NL)
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Meiro Koizumi (JPN/NL)
Avi Mograbi (ISR)
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Netherlands Media Art Institute. Montevideo/Time Based Arts presents:
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(think of any film by James Benning) there is now no escape from meaning. To gain access to the future the documentary may have to do more than be visual, it must re-introduce the space and especially the dimension of human action. The hero of La Jetée, although surprised by the astonishing objects he encounters in the present, is all too aware of how doomed he is to leave that particular present; he is after all a guinea pig, injected with chemicals that force him to travel in time. In this way, he never has a present within which he can act, nor a future, but only really the nostalgia of the past, his memories which in the end prove fatal (without his memories he would have never been singled out to be experimented on). To give back to the present the power of a potential can never involve meaning, but must engage the physical, one might say the meta-ethical, pointing toward a space, a community, a world yet to be constructed. In the closing sequence of Nuit et Brouillard the commentary asks 'Who is responsible...?' - several images later we are lead to the film's final frame: a milky white screen. Thus, this film which is most logically expected to deal with and assess guilt leaves the question open and offers a blank slate. This white screen is clearly part of the film, its final scene, and also suggests the end of documentary (filmmaking). The film has taken us through a complete spatial spectrum, starting with just any country road, introducing a first limit in the form of a bit of left-over barbed-wire fencing, then continuing deliberately through scene after scene of archival footage, before ending up with this ethereal but somehow very real white screen. The space in this film is as much as anything else the space of the constructing of the film itself. The past of the camps is brought into the present by the film's very first phrase: 'How does one build a concentration camp?' From there on we assist Resnais in both the construction of the camps and the editing of an almost fictional narrative. The shock we get when we realize that we have quite happily accepted this complicity is physical; there is no debt extorted because we are not instructed to make a judgement or to accept one made by the filmmaker. In this sense, Resnais and his film are quiet, even silent. The point of departure for allegory is that ours is a fallen world; there is always something to be put forth as 'out of joint', hence its endless repetition, hence the allegorist's clamorous announcing of the meaningful (since, as high priest of the relevant he discovers that in fact everything can symbolize the fallen world). Nuit et Brouillard succeeds in bringing a specific historical moment into the present. The traumatic past is made into a vital (ethical) part of the present and is thus brought to a conclusion. End of lamentations. A historically specific tragedy is thus able to free us for the potential of the future.

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The title Eux et Moi (2001) is a clue. Just as Resnais understood that a history had to confront space, its limits and physicality, cineaste/ethnologist Stéphane Breton appears to deny the viewer endless panoramas and vistas that one feels more or less owed these days. But the camera's tight framing is not a kind of impressionism trying to ultimately relate just how dense and claustrophobic a life in the forest is, there in New Guinea. Eux et Moi (= Them and me) is not strictly about a space or framing of an environment, but about a relationship. The space of this relationship is literally the distance between the filmmaker and his subject(s).

* This text was written on the occasion of hosting the Shadow Festival in the screenings' program of Relocated Identities Part I: OVEREXPOSURE.

-break-
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(*Meiro Koizumi*, JPN 2000, 9min)
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(*Meiro Koizumi*, JPN 2001, 4min 30sec)
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> Saturday 18th of June 7-10pm
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Marko Stamenkovic (SCG)
Participants:
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Tanja Elstgeest (NL)
Annie Fletcher (IRL/NL)
Oliver Marchart (AUT/CHE)
Ruben de la Nuez (CU/NL)
Reinaldo Laddaga (ARG/USA)
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Relocated Identities

ONE LECTURE & ROUND TABLE DISCUSSION
PARTICIPANTS OF JUNE 18TH 2005

PSWAR has invited writers and curators who have been approaching identity issues from different angles for a lecture and a round-table discussion.

Lecture: *Marko Stamenkovic*
Moderator: *Will Holder*

Anke Bangma - (b. Netherlands)
Anke Bangma (the Netherlands) is a cultural theorist and curator based in Rotterdam. She is currently course director of the postgraduate programme in Fine Art at the Piet Zwart Institute, Rotterdam.
Recent projects include the lecture and screening series: *Body Language and Embodied Meaning*, Piet Zwart Institute/TENT/Witte de With, Rotterdam (2004-2005); *Experience, Memory, Re-enactment*, in collaboration with Florian Wüst, Piet Zwart Institute/TENT, Rotterdam (2004) and Bergen Kunsthall, Bergen (2005); *Constructing Visions*, in collaboration with Florian Wüst, Piet Zwart Institute/TENT, Rotterdam (2003-2004).
Recent publications include: *Experience, Memory, Re-enactment*, (ed. with Steve Rushton and Florian Wüst), (Piet Zwart Institute, Rotterdam/Revolver, Frankfurt forthcoming 2005); *Looking, Encountering, Staging* (ed.), Piet Zwart Institute, Rotterdam/Revolver, Frankfurt (2005); The Projection (ed.), part of Now What? *Dreaming a better world in six parts*, (BAK, basis voor actuele kunst, Utrecht, 2003); *Madam I'm Adam* (ed. with Jeanette Pacher, Peter Westenberg et al), Piet Zwart Institute, Rotterdam/Kunstuniversität Linz (2003); *Territorial Invasions of the Public and Private* (ed.), Piet Zwart Institute, Rotterdam (2002).

Tanja Elstgeest - (b. Netherlands 1973)
Tanja Elstgeest has studied art history at the UvA and curatorial training at de Appel, Amsterdam. She has worked at the Netherlands Institute for Media Arts Montevideo/TBA, de Appel (Amsterdam), de Vleeshal (Middelburg) and Witte de With (Rotterdam). She is currently working as Artistic Leader-Visual Arts at the Veenfabriek, a new artistic ensemble in Leiden.
As assistant curator at Witte de With (2000-2004), she has been involved in the projects (selection): *Strangers & Paradise, Squatters #2, Contemporary Arab Representations, Based upon: True Stories, Project WORK IN TRANSIT 2004: Social Actors in Transformation/ Dispersion: Diego Barajas/News from Tehran; Nasrin Tabatabai & Babak Afrassiabi/Making Things Public, Lieven De Boeck/Indonesia Under Construction; Karel Doing, Lulu Ratna/ Time Suspended; Herman Asselberghs, Els Opsomer & Pieter Van Bogaert/Transit; Taysir Batniji/Untitled [Tower & Square]; Fear of the City.*
As curator at de Vleeshal (2004) she has been involved in the exhibitions: *Superstudio: Life Without Objects and De Werkelijkheid.*

Annie Fletcher - (b. Ireland)
Annie Fletcher is an independent curator based in Amsterdam. She is interested in generating situations of active information exchange and knowledge production, as a key dynamic in artistic practice.
She is currently involved in the projects: *If I Cant Dance, I Don't Want To Be Part*, Festival aan de Werf (Utrecht); *Theatrefestival Bouelvard* 2005 – 2007, with Frederique Bergholtz and Tanja Elstgeest (Åes-Hertogenbosch and Leiden); *Cork Caucus* in Cork with Charles Esche.
Previous projects include (selection): *The Paraeducation Department'* at Witte de With /Tent (Rotterdam, 2004), *Now What? Dreaming a Better World In Six Parts*, BAK, (Utrecht, 2003), *Adam and Eve, Sex, Tolerance And Other Dependencies*, De Appel (Amsterdam, 2002)
Her published essays include texts on Garrett Phelan, Gerard Byrne, Matthew Barney, Paddy Jolley, Susan Philipsz, Phil Collins, Otto Berchem, L.A. Raeven and Apolonija Sustersic and interviews with Liam Gillick, Sarat Maharaj and Nathan Coley. She has also edited several publications including *Now What! Artists Write* (BAK, Utrecht), *Becoming Oneself* (BAK, Utrecht) and the catalogue of the 2. *Berlin Biennale Für Zeitgenössische Kunst* (Oktagon Verlag, Köln 2001).

Will Holder - (b. Great Britain 1969)
Will Holder is an independent graphic designer living and working from Amsterdam. A guiding principle in his work for various cultural institutions (publications and publicity) is evolving forms of language as a means of presentation. He is currently translating William Morris' News from Nowhere (An Epoch of Rest) (1876) into a curriculum for design education and practice: the original version is written 130 years into the future (set in 2003), as is this one (set in 2135). Will Stuart (compound name with Stuart Bailey) is editing designer of Metropolis M, Dutch contemporary Art magazine.

Reinaldo Laddaga - (b. Argentina 1963)
Reinaldo Laddaga is Assistant Professor at the Department of Romance Languages, University of Pennsylvania. He obtained a PhD at New York University and has been a visiting professor at Princeton University, the Pontificia Universidade Catolica Rio de Janeiro and the Universidad Nacional de Rosario, Argentina.
He is the author of the books *La euforia de Baltasar Brum* (Tusquets, Buenos Aires 1999), *Literaturas indigentes y placeres bajos* (Beatriz Viterbo, Rosario Argentina 2000), the forthcoming *Hacia una estética de la emergencia. La formación de otra cultura de las artes* (Adriana Hidalgo, Buenos Aires 2005) as well as of numerous essays on art and literature.
He was one of the editors of Shifting Map Artists' Platforms and Strategies for Cultural Diversity (NAi Uitgevers, Rijksakademie van Beeldende Kunsten, Amsterdam, RAIN Artists' Initiatives Network, 2004).

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Ruben de la Nuez - (b. Cuba 1970)
Rubén de la Nuez (Havana, 1970) is a theoretician and art critic. Between 1996 and 2001, he taught Art Theory at the Faculty of Arts and Letters, University of Havana, where he had previously completed his BA and MA degrees in Art History. He also carried out a research residency at the Jan van Eyck Academy, in Maastricht, for which he was granted a UNESCO scholarship. Currently, he is a PhD candidate at the Amsterdam School for Cultural Analysis, University of Amsterdam. De la Nuez has published, lectured on and curated exhibitions related to contemporary art. His fields of interest include translation and contamination between cultural paradigms, and the nexus between science and poetics, avant-garde art and popular culture, and between the concepts of selfness and otherness.

Oliver Marchart - (b. Austria 1968)
Oliver Marchart is a media theorist. He works at the Media Studies Department of the University of Basel and teaches political theory at the University of Vienna. He was a scientific consultant for documenta 11, editor of the book series "Art Exit" and editor of the philosophical magazine Mesotes.
His books include *Neoismus. Avant-garde and Selbsthistorisierung* (Selene 1997); *The End of the Josephinismus - To The Politicalization of the Austrian Cultural Policy* (Selene 1999), *Laclau. A Critical Reader*, ed. by Simon Critchley and Oliver Marchart (London & New York: Routledge, 2004) and the very recent: *Eine Politische Theorie Künstlerischer Praxis* (republic_art, Bd. 7. Wien: Verlag Turia+Kant 2005)

Marko Stamenkovic - (b. Serbia-Montenegro 1977)
Art historian based in Belgrade (Serbia). MA candidate in Cultural Policy and Cultural Management at the University of Arts in Belgrade, specializing in Curatorial Studies and Art Gallery Management. Since 2001 active in various international programs (Artists Space Gallery-New York, Guggenheim Collection–Venice, SKC Gallery–Belgrade).
His research interests range from interdisciplinary analyses of contemporary visual arts and art theory to curatorial studies and art administration. His current research, based on post-Marxist thought, revolves around the issue of curating contemporary art, focusing on themes such as: status of curatorial practices in post-socialist conditions, cultural implications of EU enlargement, methodologies in terms of organizing exhibitions in the context of globalization, critical positioning within the global sphere of art production, and discursive projects dealing explicitly with political, social, and economic features of contemporary art and art systems.
In the past he has workd as intern at the artists' Space Gallery (New York, 2001), the Student Cultural Centre, SKC Gallery (Belgrade, 2002-03), the Peggy Guggenheim Collection (Venice, 2004).