

Places

of a

Present

Past

Places of a Present Past

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PLACES OF A PRESENT PAST

A conversation between
Noah Simblist and Sally Frater



INTRODUCTION

Noah Simblist

This publication, *Places of a Present Past*, brings together three exhibitions that were presented at the Pollock Gallery at SMU, Meadows School of the Arts in 2014. These exhibitions addressed the traces trauma left on particular sites; paying close attention to the scars left by the wounds of war. Jin-me Yoon's work invokes the colonial relationship between Japan and Korea in the first half of the twentieth century. The group exhibition *Where Are You From* included artworks recounting the story of the Israeli occupation of Palestine. Finally, Sarah Morris's film points to the legacy of the Holocaust in Germany and beyond.

Shared Histories

These three exhibitions implicitly dialogue with one another through their transnational histories. Sarah Morris's *1972* is based on the Palestinian terrorist attack on Israeli athletes during the Munich Olympics—one of many moments when the unresolved nature of Israel-Palestine spilled over onto an international stage. The group that perpetrated the kidnapping and murder of eleven Israeli athletes was called the Black September Organization, named after an event on September 16, 1970 when Jordan killed or expelled thousands of Palestinians from its territory. Dubbed Black September this event was a conflict between two Arab entities, despite its roots in a Palestinian diaspora inflicted by the Israeli regime. Furthermore, the Palestinian exile, which began in 1948 with the establishment of the State of Israel, was an event that, to some degree, was the result of Jewish refugees fleeing Nazi Germany in the 1940s.¹ In *Where are You From*, Aissa Deebi's film *The Trial*, is based on a 1973 deposition by Daud Turki, a Palestinian-Israeli poet and intellectual arrested by Israel for espionage and collaborating with the enemy following a trip to Syria. Turki's arrest was a

1) For more on the causal effects of the Holocaust on Israeli nationalism see Idith Zertal, *Israel's Holocaust and the Politics of Nationhood* (Cambridge University Press, 2010)

direct result of a crackdown by Israeli authorities on Palestinian resistance movements following the Munich massacre. These artworks by Morris and Deebi speak about a moment in history when the political histories of Germany, Israel, Palestine, Jordan and Syria collided.

Jin-me Yoon's work in *Extended Temporalities* includes performative videos that document her crawling—from the U.S. to the Japanese embassies in Seoul, in front of an atomic treatment center in Beppu, Japan, and around a park—a former US army base spared from the attacks on Hiroshima and Nagasaki. Japan occupied Korea from 1910 until the fall of the Japanese empire in 1945 with brutal control, during which thousands of Koreans were forced to serve as either soldiers or sex slaves. The end of the occupation in 1945 began a period of regrowth where cities like Seoul and Tokyo developed into cities of the future. Concurrently, the U.S. held considerable economic and cultural influence over both South Korea and Japan at this time. The End of World War II ended both Japanese and German colonialism. In this sense, 1945 began a moment of postwar reconciliation for Japan and Germany, that dealt with national pasts characterized by totalitarian regimes. It is here that Jin-me Yoon's work intersects with Sarah Morris's *1972*—both raising the specter of a similar past. Liz Park has pointed out that memorials in Korea can be compared to those in Germany as each selectively remembers past traumas. She suggests that artists like Yoon break down the immobile, vertical authority of official accounts of the past and open the possibility that remembering is a flexible process, open to revision.²

Place

The artists in these exhibitions focus on place as a platform upon which we can reconcile ourselves with historical trauma. Through carefully composed shots, Sarah Morris focuses on the stadium in Munich designed to signify postwar Germany's openness to a heterogeneous society. We now know that this sleek modernist space was also the site of abject violence. Jin-me Yoon traces the contours of the ground in Japan

2) Liz Park,
"Crawl and Trace:
Invisible Histories
and the Project of
Remembering" *Fillip*
11, Spring 2004

3) "Psychogeography sets for itself the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals."
Guy Debord, "Introduction to a critique of Urban Geography" in Ken Knabb *Situationist International Anthology* (Berkeley: Bureau of Public Secrets, 1981) p30

4) De Certeau, Michel. *The Practice of Everyday Life* (Berkeley: University of California Press) p123

5) Ibid

6) *The Nakba* (Arabic for catastrophe) is a term that Palestinians use to refer to the establishment of the state of Israel in 1948 and their consequent exile and dispossession.

and Korea that bears the scars of invasion and occupation. Her movement echoes a Situationist *dérive*, unpacking the psychogeography of a loaded site.³ Finally, the artists in *Where Are You From* show works that address Palestinian subjugation under an Israeli occupation through particular cities. For Aissa Deebi it is Haifa, the native city of Daud Turki. For Dor Guez it is Lod, or as it is known in Arabic Al Lydd, a city that includes a persecuted Christian Palestinian population. Kamal Aljafari, locates his film *The Roof*, in Ramleh and Jaffa, two cities within Israeli territory that contain the ruins of his family's Palestinian past and the hope for an eventual return.

Michel De Certeau described place as, "an instantaneous configuration of positions. It implies an indication of stability."⁴ He contrasted this with space, which is, "vectors of directions, velocities and time variables" and, "Thus space is composed of intersections of mobile elements...space is a practiced place."⁵ In De Certeau's terms, when we think about the works in terms of place and the past, we are paying attention to the intersection between place and space. *The architecture of a stadium, an embassy, or a courtroom can be described in terms of place when we consider the stability of its architectural facticity, made up of wood, brick, steel and glass. But when we consider these places in terms of space, suddenly memories, like vectors of historical trauma, run through them.* In this sense, these exhibitions look at the ways that artists reveal the spatial nature of place, destabilizing it through a series of affective gestures.

A Present Past

The artists in this volume describe the complex relationship between collective and individual memory. Dor Guez, in *Where Are You From*, taps into his personal history to evoke the conditions of a Palestinian cultural relationship to the Nakba.⁶ In his video *Watermelons Under the Bed*, Guez's uncle describes the process through which his parents chose to assimilate into Israeli society for reasons of safety. He shows a moment from the past influencing the lived reality of a family's present condition. Sarah Morris similarly uses

the interview as a primary form of unearthing the past in a present moment. She talks to Georg Sieber a consultant and psychologist hired by the National Olympic Committee to train the 1972 Olympiad security team. In this case, Morris does not share any familial or cultural ties to her subject. She is absent from the film. We only hear his answers that, despite his detached tone, reveal regret and bitterness. In this case, the individual and collective memories at stake are not connected to the artist herself. Jin-me Yoon's videos lack interview and speech. We see only her body. As a Korean-Canadian, she is implicitly tied both personally and culturally to the Korean history that is the subject of many of the works included in *Extended Temporalities*.

The artworks in this book are bound together by a historiographical impulse. In some sense, these artists act as historians. Mark Godfrey has pointed out that the impulse of artists to engage in historical representation was primary for many artists until the late nineteenth century. But as abstraction emphasized autonomy and Pop addressed the present, looking at the past became retrograde.⁷ Another metaphor used for artists working with history is archaeology. Dieter Roelstrate said that many artists today want to “turn back the tide of forgetfulness, or they make art *about* remembering and forgetting.”⁸ For example, research and storytelling through art, a cultural methodology often associated with the imagination, is more aligned with fantasy than reality (in contrast to historians that use research to arrive at an approximation of truth). The artists included here are less interested in the truth than the way that we feel through the legacies of past traumas. They reveal the oblique ways that we repress historic trauma, burying it in the very sites of their origin. *Places of a Present Past* is filled with an archaeological ethic, metaphorically digging down, both spatially and psychologically into the depths of transnational grief.

7) Mark Godfrey, “The Artist as Historian,” *October*, Vol. 120 (Spring, 2007), pp.140-172.

8) Dieter Roelstrate, “The Way of the Shovel: On the Archaeological Imaginary in Art” *E-flux journal* #4 (March 2009) p1.

**JIN-ME YOON:
EXTENDED TEMPORALITIES**

March 7-29, 2014

Pollock Gallery
Meadows School of the Arts
Southern Methodist University

EXTENDED TEMPORALITIES

Sally Frater

Often the act of crawling is equated with being in a compromised state. It is associated with acts of supplication, imploring and infantilism. Crawling is the stage that most infants pass through on their way to becoming upright. Although it is acknowledged to be a time of vast discovery for children, as it grants them greater mobility and agency, we do not view the position of horizontality as one of empowerment. Thus it is significant that Jin-me Yoon, cognizant of the “lowly” connotations with this action, employed this as a primary gesture within her practice for the last eight years. Since 2006, Yoon has embarked on a series of lateral explorations of historically significant sites around the world. Employing a rolling platform—a wooden plank attached to four wheels—the artist enacts performative actions that are documented on video. In addition to “tipping the vertical city of skyscrapers and bipedal humans onto a horizontal plane,”¹ Yoon’s lateral explorations draw attention to the intersecting relationships between the body and power, history, site and commemoration. In choosing to move laterally, or “crawl,” the artist challenges the primacy that is placed on verticality and opens up alternate modes of engagement and knowing.

The three videos that comprised the exhibition *Jin-me Yoon: Extended Temporalities* document the artist as she performs these “crawls” in Japan and Korea. Drawn from a series of 5 works that feature the artist traversing locations in both countries, these three selected works highlight the nations’ shared histories of war, colonization and trauma. With each work we witness the artist propelling herself through different sites, presenting us with a variety of positions through which to enter into an engagement with each locations’ specific history. In *The dreaming collective knows no history (U.S. Embassy to Japanese Embassy, Seoul)*, (2006) Yoon traverses the distance between the U.S. and the Japanese embassy in Korea’s capital. During her navigation of the

1) Jin-me Yoon, artist statement, 2006

city's urban landscape, we see the artist pass through different settings: Yoon moves across a variety of paved surfaces, bypasses pedestrians in business suits, negotiates traffic and moves past plant life that perhaps serves to offset the grey concrete and dull brick found in the numerous examples of contemporary architecture that populate the city's core. The video begins with the artist lying still on her rolling platform before the U.S. embassy; in the right corner of the frame we can make out the shape of armed guards at their post. Trained on Yoon as she moves along her route, the camera provides the viewer with a vantage point that parallels the artist's. Throughout the video Yoon pauses several times to either reposition herself on the platform or to catch her breath when the efforts of her task threaten to overtake her. When the artist finally reaches her destination, she lies on the platform, breathing heavily, while the camera pans up the facade of the Japanese embassy and rests on the flag flying atop it before panning downwards to rest on the artist's bowed head and heaving body. In moving from the U.S. embassy to the Japanese embassy within Seoul, Yoon draws a connection between both nations' histories of colonization within Korea.

Yoon has stated that she was influenced by Walter Benjamin's *The Arcades Project*. The text is a collection of essays that focuses on the arcades, the rows of glass-topped shops that were the center of nineteenth-century Paris that were early sites of consumerism. The last work produced by Walter Benjamin before his untimely death near the outset of World War II, the unfinished text is one of the most influential works from his oeuvre and is widely cited for its explorations of modernity and urbanism. Among the many topics that Benjamin extrapolates on are the archive, urban alienation, the figure of the urban stroller, the *flâneur*, the notions of "true history" and theories of progress. Reading *The dreaming collective knows no history* through the lens of *The Arcades Project*, one can easily draw parallels between the two works. As Yoon makes her way through the urban space of Seoul, she occupies the role of the urban observer. Her journey

is meant to engage with specific narratives of history and of modernity as they relate to Southern Korea. Seoul's urban architecture, which is redolent of the International Style, is the result of modernity taking hold of the country in the rush to rebuild in the wake of World War II which resulted in the erasure of many key elements inherent in the foundation of Korean culture and identity. Furthermore, Yoon's passage from the US embassy to the Japanese embassy can be viewed as an indictment of both nations' direct involvement in the destruction of Korean society and culture through their separate colonization. Yet Yoon's passage, and her overall project, depart and do not function as the distillation of the ideas expressed by Benjamin in the text. While her project is meant to engage with many of the same themes, it moves beyond them by questioning what there is to do when one is confronted by a seemingly insurmountable history. Yoon exemplifies this conundrum during the final moments of *The dreaming collective knows know history*. Spent after her exhaustive journey, Yoon bows her head before the Japanese embassy, seemingly overcome by the magnitude of the institution, and the history that it represents.

In the second video, *As it is Becoming (Beppu, Japan), Atomic Treatment Centre*, (2008) Yoon executes a crawl in front of an atomic treatment center in Beppu, Japan. Unlike the crawl that was performed in *The dreaming collective knows no history*, which saw the artist move in a trajectory from a starting point at the U.S. Embassy and concluded at the Japanese Embassy, this action features the artist moving in a looped pattern in the road directly beside the atomic treatment centre. The center provided medical care for Japanese victims of the atomic bombs that were dropped on Japan by the U.S. army during World War II. Less widely reported than the overall devastation and destruction leveled upon Japan by the bombings, is the fact that 80,000 Koreans were living in Hiroshima at the time of the bombing, with 20,000 perishing as a result.² Many of the remaining survivors returned to Korea as the Japanese-Republic of Korea Normalization Treaty of 1965 rendered it impossible for Korean victims of the bombings to seek

2) Gage Bentley, "Hiroshima's forgotten victims: A Korean survivor's tale" *Global Post*, August 6, 2013. <<http://www.globalpost.com/dispatch/news/regions/asia-pacific/japan/130805/hiroshima-forgotten-victims-korean-survivors>>

3) Ibid.

treatment in Japan for any medical conditions resulting from the bombings, until a lawsuit in 2003 redressed this erroneous occurrence.³

Though likely done as a protective measure undertaken by the artist when executing her lateral explorations, Yoon's bound hands suggest medical bandages and reference the physical suffering experienced by the bombing victims in Hiroshima and Nagasaki. Both Koreans and Japanese nationals were victims of the bombing in Japan. The artist's movements in front of the center serve as a reminder of this history: her body acts as an ephemeral monument to facts that are neither widely known nor acknowledged.

The last video in the exhibition, *As it is Becoming, (Beppu, Japan) Park, Former U.S. Army Base*, (2008) shows Yoon "crawling" around the perimeter of a park in Beppu, Japan. The area was once the site of a spa used to service U.S. Army officers during World War II and was spared during the attacks on Hiroshima and Nagasaki. The park, lush with the greenery of looming bamboo trees and the sounds of birds chirping, presents a meditative space disrupted only by the far off sounds of honking horns and cars rushing past. Unlike the other two videos in which Yoon proceeds at a fairly brisk pace, the artist seems exhausted as she makes her way around the perimeter of the park. Yoon's movements are slightly sluggish; the dragging sound of the metal wheels against the pavement heightens this impression. The camera follows the artist as she makes her way around the perimeter and then disappears into the thick of the trees in between two plots of land. The camera then pans upwards, following the length of the trees and rests on the upper section, capturing the motion of branches and leaves swaying in the breeze. As this transpires, Yoon's actions remain audible though she is hidden from view, and as she emerges from the thicket of trees the camera pans downward to focus on the artist once again. The overgrowth of vegetation obscures the history of the site as an occupied space, a site that is implicated within acts of colonization and war that lead to ecological and social devastation (these undertones become more explicit when this work is considered in

tandem with the other works in the exhibition).

Similar to the gesture of circling a spot on a map, the site gains significance when Yoon circles it. She marks the perimeter of a site that formerly housed a structure where acts of leisure were predicated on acts of extreme violence and subjugation on bodies that bore similar ethnic markers to hers. As the “rest and relaxation” center no longer stands, Yoon’s lateral exploration recall memories of war crimes and histories that are largely unspoken in Japan: a country that refuses to acknowledge this history. Knowledge is often evidenced through language; the awareness of the abuse of the comfort women occurred because these women spoke of their mistreatment and abuse. Here, Yoon uses her body to create a monument to these women and their histories, employing physical gestures to articulate the repression of a discourse and to attest to the connectivity between thought and action.

In Politics and the Art of Commemoration, Katherine Hite writes about the counter-monument, commemorative artworks that function as the antithesis of traditional commemorative works. These are characterized by not being of a “monumental” scale, and are frequently impermanent while still attempting to address heinous acts of violence that have been committed against humanity.

In the context of elusiveness, the uncertainty of the staying power of some of the most evocative memorials, counter-monument movements, and commemorations...are intriguing. They remind us there is no such thing as permanence in time or space, and perhaps, more importantly, there is no such thing as closure on traumatic memories.⁴

Though, on one level, the works are about mapping the territory of specific locations by navigating the terrain of a city’s grid on another they are very much about staging encounters with specific histories that have been obscured by urban development. Yoon’s action of adopting a “lowly” stance alludes to the shame and abjection associated with these particular strains of history; emphasized by the sullyng that she undergoes

4) Katherine Hite, *Politics and the Art of Commemoration: Memorials to Struggle in Latin America* (New York: Routledge, 2012) p16

through conducting these actions. The artist's position of horizontality places her within close proximity to the histories that have been suppressed. Yet her actions serve to excavate and bring them forth into the present moment so that we may commemorate them.

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Jin-me Yoon

As It Is Becoming
(Seoul, Korea)

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Jin-me Yoon

The dreaming collective
knows no history (U.S.
Embassy to Japanese
Embassy, Seoul)

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Jin-me Yoon

As It Is Becoming
(Beppu, Japan): *Atomic*
Treatment Centre, Onsen

p. 22

Jin-me Yoon

As It Is Becoming
(Seoul, Korea)

Exhibited Works

Jin-me Yoon

The dreaming collective knows no
history (U.S. Embassy to Japanese
Embassy, Seoul)

2006, DVD, 18:07

Courtesy Catriona Jeffries

Gallery, Vancouver and the artist

Jin-me Yoon

As It Is Becoming (Beppu, Japan):
Atomic Treatment Centre, Onsen

2008, single channel HD video,
monitor, 10:33

Courtesy Catriona Jeffries

Gallery, Vancouver and the artist

Jin-me Yoon

As It Is Becoming (Beppu, Japan):
Park, former U.S. Army Base, 2008

Single channel HD video

projection

14 minutes 23 seconds

Courtesy Catriona Jeffries

Gallery, Vancouver and the artist

Jin-me Yoon

As It Is Becoming (Seoul, Korea)

2008, 12 single channel videos;

11 SD videos on CRT monitors and

1 HD projection, 2:51 to 9:02

Courtesy Catriona Jeffries

Gallery, Vancouver and the artist









PLACES OF A PRESENT PAST



Jin-me Yoon

*As It Is Becoming (Beppu, Japan):
Park, former U.S. Army Base*

Dor Guez

40 Days, Scanogram #11

Sarah Morris

1972, 2008

35mm, rt: 38:12

A conversation between
Noah Simblist and Sally Frater

Noah Simblist: This publication emerged from the confluence of themes in these three exhibitions: a solo show by Jin-me Yoon that addresses the history of Japanese imperialism with Korea; the traces of Israeli occupation in the daily life of Palestinians; and Sarah Morris's retelling of the story of the 1972 Munich Olympics. You and I have both been interested in the complex



Kamal Aljafari
The Roof

ways that artists address memory and trauma, and the ways that either sites or individuals are affected by the mark of history. How did you first become interested in this territory of inquiry?

Sally Frater: When I was fairly young, around 6 years of age, *Roots* (the miniseries that was based on

Alex Haley's best selling novel) was being re-aired on television and my babysitter was preparing to watch it. I am fairly certain that was the point at which I was made aware of the Transatlantic slave trade because I have no prior memory of discussing it with anyone. I know that someone had disclosed the contents of the series to me, mainly the physical violence



Sarah Morris
1972

that was enacted against those who were enslaved, because I was scared and refused to watch it. I remember that I was very disturbed by the idea of what I came close to encountering. I did see *Black Moses*, the Harriet Tubman story that starred Cecily Tyson shortly afterwards and was traumatized by that film. I knew, although I couldn't articulate it then, that

there was psychic connection between the racism that I was then subjected to as a young girl in Southern Ontario in Canada and these histories that were represented in these films. Later that same year I became aware of the Holocaust, because my aunt brought home *The Diary of Anne Frank* from the library for my sister and me to read, and she also told



Jin-me Yoon

*As It Is Becoming (Beppu, Japan):
Atomic Treatment Centre, Onsen*

Dor Guez

Watermelons Under The Bed

us about the bombing of Hiroshima and the resulting casualties and physical suffering that occurred as a result. It was probably at that point that these separate histories of violence, dispersal and trauma became interconnected in my mind. It was later on as a graduate student that I encountered Marianne Hirsch's theory of post-memory, and this

became a useful aid in articulating the notion or experience of inherited trauma, which I had mainly experienced in relation to the African diaspora but could see it paralleled in other histories and with other demographics.

What was your point of entry into this terrain?

NS: Most recently, I'm working on a dissertation called *Digging Through Time: Psychogeographies of Occupation*. I'm looking at contemporary Palestinian and Israeli artists that act like historians, addressing a series of key traumatic moments in the history of Israel-Palestine. It's divided into four sections: the first focuses on biblical history and the ways that artists deal with archaeology both literally and symbolically as a space of ideological work; the second looks at the Holocaust and the ways that it has been instrumentalized by the State of Israel; the third looks at the *Nakba*, a term, meaning catastrophe, that Palestinians use to refer to the establishment of the State of Israel in 1948 and the starting point of Palestinian exile and displacement; and finally the fourth chapter looks at the 1982 Israeli invasion of Southern Lebanon, which pushed out the Palestinian Liberation Organization but led to an occupation of Southern Lebanon until 2000. The last section includes a discussion about some works by Akram Zataari, who was part of a generation of artists that made work in the immediate aftermath of the Lebanon Civil War.

In the course of an interview that I did with Walid Sadek in Beirut, he noted that many of the writers that have thought through these issues use the Holocaust, like Cathy Caruth and Shoshana Felman, not unlike the way that you did to link the Jewish and African diasporas through Marianne Hirsch. But he said that for a Lebanese artist like himself, Palestinians or others

in the Arab world, using the Holocaust as a touchstone for thinking about trauma can be problematic when you stop to think that many of the traumas of the Lebanese Civil War or Palestinian exile are intimately linked to Israel which uses the Holocaust as an implicit justification for its aggression.

Maybe to get at some of the particular circumstances on the artists and artworks in the three exhibitions that we are discussing, how do you think about the identities of the artists in these three exhibitions function in relation to the more general notions of site and trauma?

SF: Well, I think that all artwork that is generated by an artist is basically about identity. With 1972 Sarah Morris is very much interested in issues of power and she's also interested in failure. Obviously, when you're dealing with specific structures of power, they're often linked to themes around trauma. For example, she found in doing her research that the Olympic Stadium was built on the rubble of World War II, so that clearly feeds into that site and to the subsequent events that happened there.

With Jin-me Yoon's work, I think there is a direct relationship to issues of trauma tied to histories of colonization between Korea and Japan and also her being someone who is Canadian and having the colonization of First Nations people figure largely into one's consciousness if you are dealing with work around identity. Then given her own personal history with Korea, going back to revisit



Dor Guez
40 Days, Scanogram #4,
40 Days, Scanogram #6

Jin-me Yoon
As It Is Becoming (Seoul, Korea)

these sites that she's researched, she is engaging with that history of trauma directly, even if it's not literal.

NS: Would she say that the performances that she did in relationship to the Japanese colonial control of Korea were directly related to her Korean heritage?

SF: Well, I don't know that she would say that because it is something that she can't really extract herself from. For example, when she's traveling from the U.S. Embassy to the Japanese Embassy, I think there is something that's very direct and she's certainly making a statement there that is directly dealing with trauma. Then there's the crawl that takes place in



Jin-me Yoon

The dreaming collective knows no history
(U.S. Embassy to Japanese Embassy, Seoul)

front, I think it's called "Onsen," in front of the Atomic Treatment Centre that's dealing with the trauma in a very physical way, in the lingering effects in the body, the effects of radiation on the body. It's another kind of trauma or violence that she's dealing with. Then there are other crawls in this series that deal with the project of colonization and the cultural erasure

that occurs as a result.

NS: Is the crawl from the U.S. to the Japanese Embassy addressing the relationship between U.S. colonialism and Japanese colonialism or the U.S. role in the Korean War?

SF: Yes, and that's also dealing with—I'm quoting her directly—



Dor Guez

40 Days, Scanogram #10

tipping the city from a vertical plane onto a horizontal axis. But she's also dealing with the history of architecture and the cultural erasure that occurred. There are these different parallel threads that run through her work but she's definitely dealing with the U.S. history, its military presence, in Korea and that history of colonization, and the

Japanese use of comfort women as well, and drawing a parallel between the two.

NS: Okay. We haven't talked so much about site per se yet. How do you think that it's related to identity?

SF: One of the reasons why I was interested in site was that I

CONTINUED ON PAGE 58 ----->

WHERE ARE YOU FROM?

Aissa Deebi
Dor Guez
Kamal Aljafari

August 29-
September 26, 2014

Pollock Gallery
Meadows School of the Arts
Southern Methodist University

WHERE ARE YOU FROM?

Noah Simblist

A common question that emerges in the course of casual conversation is “Where are you from?” But this seemingly simple prompt, searching for locational identity, can reveal the fraught territory of nationalism in the case of contested sovereignty. Indeed, when Israel-Palestine is addressed in the context of international exhibition practices, the trend is to quickly categorize artists in terms of national identity.¹ But the contemporary reality on the ground, as well as the histories of both Israeli and Palestinian subjectivity, suggests that nationalism manifests itself in a hybrid way, at the borderland between the imaginary and the real.²

The exhibition *Where are you from?* explored the identity of Palestinians within Israel through the work of Kamal Aljafari, Aissa Deebi, and Dor Guez. These artists work at the bizarre intersection of nationalisms that the occupation of Palestine has produced. Their work draws from both personal histories and communal memory.

In 1948, when the State of Israel was established, some Palestinians became Israeli citizens. Today they make up over 20 percent of the Israeli population but are still a minority that lives in a present state of oppression, recalling the physical and political displacement of what Palestinians call the *nakba* (catastrophe). *Nakba* is a term commonly used to refer to the events of 1948, including the Arab-Israeli war, the establishment of the State of Israel, and the consequent expulsion of 750,000 Palestinians from their homes. While the majority of Palestinians live in exile—either in refugee camps in the West Bank, Gaza, Jordan, Lebanon or Syria, or as citizens of other countries around the world—the Palestinians in Israel are referred to as “those inside.”

Palestinian-Israelis are sometimes called “Arab-Israelis” or “48 Palestinians.” The term “Arab-Israeli” is more often used in mainstream Israeli society, but it denies the notion of a Palestinian identity and replaces it with the more general descriptor “Arab,” in reference

1) Aissa Deebi’s *The Trial* was included in the 2013 Venice Biennale in an unofficial Palestinian Pavilion. It was the second Palestinian exhibition to occur within the construct of the Venice Biennale. The first was the 2009, “Palestine c/o Venice,” curated by Salwa Mikdadi. In 2013 the artist featured in the Israeli pavilion was Gilad Ratman.

2) Benedict Anderson famously described a nation as an “imagined community,” a socially constructed group that, unlike a real community, does not involve everyday face-to-face interaction. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 2006)

to an ethnic identity rather than a national one. The term “48 Palestinians” is more often used in accordance with the identification that Palestinians with Israeli citizenship feel with the larger umbrella of Palestinian nationalism, including Palestinians in the West Bank and Gaza, and in the diaspora. I am using the term “Palestinian-Israeli” to refer to the hybrid national identity that many Palestinians in Israel experience.

Of the works included in the exhibition, Aissa Deebi’s film *The Trial* (2013) most directly sets up the historical issues connected to Palestinian-Israelis. This two-channel video installation depicts two male actors sitting at a table in a dark room dressed in red T-shirts with the word “REVOLUTIONARY” printed across their chests. Deebi uses doubling as a formal device with the two video channels and choreographed staging of the two actors. The piece starts with one actor facing the camera and the other with his back to us. At one point, the actors switch places and continue to read their lines. This is the first of four cycles within the video, each introduced by a woman in a blue T-shirt who walks on stage, says “The Trial,” and walks off. In the second cycle, one actor moves his chair to sit next to the first actor, so that both of their backs are to the camera. In the third cycle, one actor faces the camera from behind the table and the other sits sideways then puts his feet up on the table. In the fourth cycle, the first actor is set up just like in the previous scenario, while the second actor doesn’t sit, but instead paces back and forth in front of the camera.

The Trial is based on a 1973 deposition given by Daud Turki: a Palestinian-Israeli poet and intellectual. Turki, who grew up in Haifa, was a member of the Revolutionary Communist Alliance–Red Front and was arrested by Israel for espionage and collaborating with the enemy following a trip to Damascus (allegedly to meet with Syrian intelligence). As the video unfolds, we hear the two actors deliver impassioned intersecting monologues that detail Turki’s political trajectory. He was a member of the Israeli Communist Party until he was expelled in 1963 for his Maoist views and his insistence on the Palestinian “right of return.”³ Turki

3) “The right of return” is a phrase that refers to the political position that all Palestinian refugees and their descendants have a right to return to their homes and property left behind during the 1948 and 1967 wars in what is now Israel.

then joined Matzpen, the Israeli Socialist Organization, which was both anti-Zionist and anti-capitalist.

Deebi has choreographed this trial, an allusion to the absurdity of Franz Kafka's eponymous tale, so that the speakers are constantly interrupting each other or being interrupted by others who bring glasses of water or coffee that are set down loudly on the table in front of them. These actions tug at the expected dramatic arc of revolutionary rhetoric, producing a farcical picture of utopian idealism that is at once recalled and refused. Indeed, it is common in the West Bank to hear Palestinians refer to the occupation—including housing demolitions, checkpoints, and limited access to water—as “Kafkaesque.” But it is not only occupation that had produced this absurdist condition. It is also the failure of various ideological responses that have emerged in Palestinian civil society since 1948. As Rawan Sharaf notes, Palestinian identity has become increasingly fragmented, from the early revolutionary struggle of the Palestinian Liberation Organization in the 1960s and 70s, to the creation of the proto-state the Palestinian Authority (PA) post-Oslo, to the failure of the PA to achieve any semblance of autonomy or sovereignty.⁴ Thus, in *The Trial*, as the two actors begin reading Turki's statement together, filled with the strident purities of revolutionary rhetoric, Deebi sets up an allegory for unity. But as the two actors eventually diverge and the formal balance between them unravels (so much so that they are reading completely different portions, interrupting each other, shouting over one another, or leaving the stage altogether in exasperation) they tell the story of a promised, if broken and unrealized, dream of Palestinian unity.

Kamal Aljafari's 2006 film *The Roof* also addresses the contradictions inherent in Israeli-Palestinian identity, but through the lens of autobiography. Aljafari was raised in Ramleh, a town in central Israel with a population of both Arabs and Jews. *The Roof* presents us with a portrait of his family that combines documentary detail with a spare cinematic beauty.

There is a sense of suspended time in this film, where characters often seem to be mourning the *nakba*.

4) Rawan Sharif, “Otherwise Representational: The Risks of Nations Without States” in Ryan Bishop and Gordon Hon eds. *Otherwise Occupied* (Jerusalem: Al Hoash, 2013) p41

5) For more information on housing demolitions see work of the Israeli Committee Against Housing Demolitions (ICAHN) <http://www.icahd.org/>

6) Samuel Beckett's play *Waiting for Godot* premiered in 1953 and tells the story of two men, Vladimir and Estragon, who meet near a tree and wait endlessly for a man named Godot, who never appears.

In one scene, Aljafari sits on the Jaffa coast and listens to his uncle tell stories of the former glory of this once vital port town, a set of moored rusted boat hulls clustered behind him. But the *nakba* doesn't just refer to 1948, it also refers to the contemporary conditions of occupation. In another scene in Ramle, Aljafari walks by a house with one of its walls torn off. As the camera pans across the elision of a border between private and public space, we can see straight through into a family's living room. The woman who owns the house explains that the city had been doing some roadwork and one of the bulldozers accidentally backed into her house. This incident echoes the far more deliberate housing demolitions that are a central part of the Israeli occupation.⁵ The characters in Aljafari's film also seem to be waiting for something. One long shot involves Aljafari's mother silently looking out the window, while another has her sitting on her roof, unfazed by the fall of dusk around her. *The Roof* recalls works such as artist Paul Chan's production of *Waiting for Godot*, set in New Orleans, which turned Samuel Beckett's tale into a metaphor for a community that waits, to no avail, for help to come to a place ravaged by disaster.⁶

The title of Aljafari's film refers to the roof missing from the house that his family moved to in 1948. But why would his family live in a house that is unfinished? In a voiceover, Aljafari describes his grandparent's experience in 1948. They had fled Jaffa because of the bombing and were on a boat headed towards Beirut when the choppy waves of the Mediterranean Sea during a weeklong storm forced the boat back. By the time they returned to port Israeli forces had gained control of the area and their home was gone. They were forced to live in the homes of other Palestinians. So, later, when Aljafari's family leaves the roof of their house unfinished, it is to preserve the right of return for the Palestinians who originally owned this house and also so that they too might return to their original homes. What is interesting about this is that the phrase 'right of return' is usually used for Palestinian refugees living in camps in the West Bank or in exile outside of historic Palestine. Furthermore, the return is often imagined

as a reclamation of homes from Israeli inhabitants. But Aljafari shows us, through his own family's experience, that the displacement of the *nakba* produced an exponential set of further displacements. So the 'right of return,' signaled by an unfinished roof is not singular. It promises a wholesale restructuring of land ownership in historic Palestine..

The work of Dor Guez also addresses the complications of a mixed Israeli-Palestinian identity. Guez's family is from Lod (formerly Al-Lydd), a town right next to Ramleh, which also experienced the expulsion of the majority of its Palestinian population in 1948. His video installation *40 Days* (2012) chronicles the destroyed gravesites of Lod's Christian Palestinian cemetery. At one point in the video, we see Guez talking to his grandmother, who shows him the photographs that his grandfather took to substantiate the graves' desecration to the police. But the photos are wet and have stuck together, so as she tries to reveal them to her grandson, she pulls them apart, ripping an imagistic archive in such a way that reflects the violence perpetrated on a marginalized community. Guez scanned these snapshots, including both the imagery depicted in them and their ripped, tattered edges. He calls these prints *scanograms*. Shown alongside the video, they depict the materiality of a photographic archive and remind us that traces of destruction can scar not only a house or a city, but also the conditions through which we envision our past.

In *Watermelons Under the Bed* (2010), Guez films his grandfather, Jacob Monayer, in everyday situations around his house; such as sleeping in a bed under which he keeps watermelons to keep them cool, or peeling cactus fruit in the kitchen. The attention to these almost archetypal fruits is symbolic of a Palestinian relationship to the land. These scenes are intercut with an interview with Jacob's son Samih, who recalls the ways that his parents coped with the political changes of 1948. He says that his parents chose to assimilate into Jewish Israeli society for their own safety, a notion echoed by Guez's grandmother who urges him off camera to not ask her about politics.

7) Jalal Toufic,
*The Withdrawal of
Tradition Past a
Surpassing Disaster*
(Forthcoming Books,
2009)

Perhaps more than any other artist in the exhibition, Guez embodies the complexity of the Palestinian-Israeli through his own identity. His mother's side of the family, those depicted in *40 Days* and *Watermelons Under the Bed*, are Palestinian-Christian, while his father's side of the family are Tunisian-Jewish. Yet both his mother and father are Israeli. Guez's family includes both Christian and Jewish Arabs; upending any simplistic and wrongheaded binary of Jewish Israelis and Muslim Palestinians.

While there are many similarities that exist in the overlap of these artists' histories and their respective practices, it would be a mistake to conflate their work by essentializing them in terms of locational identity. Aissa Deebi teaches in the New York area, Kamal Aljafari is based in Germany, and Dor Guez lives and works in Tel Aviv. They all show their work internationally and function both in and out of Palestine, the place that often serves as a point of departure for them. Their practices exist in a diasporic space, a middle zone that reveals the unsettled state that artist and filmmaker Jalal Toufic calls, "The Withdrawal of Tradition Past as Surpassing Disaster."⁷ The disaster of the *nakba* has left some things intact, like the remnants of Palestinian communities in Haifa, Ramleh, and Lod, but it continues to unfold as the traditions of these communities are constantly under threat. *In Toufic's terms, these three artists resurrect a Palestinian past that is always already present. Whether it be through a photograph of a photograph, a video of a performance based on the transcript of a trial, or a film that depicts towns that are Israeli copies of Palestinian ones; these three artists construct representations that resurrect a tradition that withdrew in the wake of disaster. These traces, these ghost like images, like the Palestinian in exile, remain unmoored, constantly searching for their original referent.*

Statement made by Daud Turki in the court-room, summarizing his political stance regarding Israel and the motivations that led him to organize "The Network"

(1)

I was born into a family of farmers in the village of Maghar in 1927. I left the village with my family when I was five years old, to Haifa. I was forced to do work that did not correspond with my desires, I moved around several black and harsh jobs, I did not choose the work, and the Histadrut workers' syndicate expelled non-organized workers, despite the fact that Histadrut itself did not allow the Arab Workers Front to be members of it, and therefore there were other workers organizations for Arab workers, and the Association of Arab workers in Israel was established.

(2)

After the establishment of Israel, I found out that the law stipulates that whoever wants to work must be assisted through an intermediary. After the fall of Haifa I returned to Maghar 1948 and remained there until the end of 1949, and I had to acquire a permit to get out of Maghar, and it was not easy to obtain a permit, especially for those who were considered against the regime in power.

(3)

Land confiscation and discrimination against Arab citizens in the country and prosecutions against Arab workers and Arab citizens and the demolition of houses, all of this reinforced my thinking of communism, and I considered Najib Sridon an example for me, that's why I joined the Communist Party in 1948, an issue that increased prosecutions against me, not because I am an Arab, but because I am communist as well.

(4)

In order to support my family, I had to obtain a permit from the military ruler, and after a long struggle I would obtain a weekly permit that I wasted two days to acquire, after submitting the application and a day to return for a new permit.

(5)

I was active within the ranks of the Communist Party due to my faith in socialism and in the general scope of the party. In 1960, there was the debate between the two communist parties; the Soviets and the Chinese, and this debate entered the ranks of the party here and I was faithful to the Chinese party, so I was dismissed, or I left the party that did not give a solution to this, this is why I left the ranks of the party, because I do not believe in peaceful coexistence between socialism and communism on the one hand, and between capitalism and colonialism on the other hand.

(6)

I think that colonialism cannot be repressed without power and the mobilization of the masses towards this goal, this is why I worked towards the establishment of the socialist revolution- which solves the problems of nationalism and builds the community where everyone can enjoy true equality without any national, ethnic, or religious discrimination.

(7)

Since I left the ranks of the Communist Party, my interest in what is happening here and in the world increased, and I see myself as an integral part of the revolutionary movement of the world, and I see my own war for national and social freedom in the heroic war of the people of Vietnam. I also see my war and the war of all the prisoners for political goals in the war of the freedom fighters in Latin America. I gave and I give, and I will continue to give all that I have in the future, and I dedicate my life to this purpose.

(8)

Arabs in Israel

Arabs in Israel are discriminated against, a matter that has stirred people's feelings and working against the pillaging of the lands and the military rule or the dismissal from work, and employment, and in the wake of this policy came the 1967 war that changed my view of Israel entirely, where I used to think before the war that what the Jewish people suffered through should rouse the interest of all peoples.

(9)

Against immigration

I think that the Jewish people should have solved their problems in the countries where they lived against all forms of discrimination, and by doing that earning the sympathy of the people. But the displacement of the Jews and their collective placement here in Palestine, of whose population I am a part, that is not the right solution, this applies to all the populations that should not migrate and leave their homelands if they face injustice, rather they must fight within those nations.

(10)

Zionism

Zionism, which believes in the deportation of all Jews in the world to this country took advantage of this idea against the Arab Palestinian people and did not even take into account the existence of these people in their homeland, the homeland of this people that have lived here for thousands of years.

(11)

June 1967 war

I used to think that the Jews who emigrated to this country really wanted a place to live in quietly, within a sought after national life that

pleased them, but Zionism did the opposite of that and expressed its objective of expansion, as if the millions of Arabs that were expelled or forced to leave their homes due to the war weren't enough, Zionism's aspirations spread further than the areas it occupied in 1967 towards other areas in order to complete the borders of the historical kingdom of Israel.

(12)

Right to resist occupation

When the Israeli army entered the West Bank, Sinai and the Gaza Strip it entered as an occupying army and the preliminary right of the citizens in these occupied areas is the resistance of this occupation, as it had happened before during and in the aftermath of World War II in France and the Soviet Union and in all states whose territories fell under occupation, it's within the rights of Arabs here as well to also resist the occupation by all the means that these citizens may deem appropriate, as it is not only their right, but rather the duty of all those living under occupation, this duty also extends to all the supporters of freedom in Israel, without distinguishing between Arabs and Jews, supporting and advocating for those under occupation.

(13)

Parties in Israel

Although there are non-Zionist parties in Israel, but the mere approval and acceptance that these parties demonstrate towards the actual facts and truths, these parties are in my point of view helping or at least accepting Zionism.

This is why I did not find my place in any of the existing parties in Israel this is despite the fact that few of the parties accept the entrance of Arabs in their ranks.

(14)

When he began to think of the establishment of a new organization-

At the cusp of the 1967 war I started thinking about the establishment of a new organization that believes in Marxism-Leninism benefiting from the experience of other revolutionaries in the world such as the internationalist hero "Che Guevara" and the leader of the Communist Party of China "Mao Tse-Tung."

I was planning that my organization would include all the Arabs and Jews in Israel who are willing to accept the socialist ideology and work to achieve the socialist idea. The goal of this organization is to establish a socialist ideology in Israel and the Arab world, and to my deep regret I have not been able to achieve my goal in the establishment of this organization. I also wanted for it to believe in democratic centralism, this organization secretly elects the members of its central committee, which manages the work of the organization and draws its plans and objectives not allowing each member to do as he pleases.

(15)

Jews in the organization

I believe that the Jewish members of my organization have a place in my organization because they are partners with the same goal and that is because I do not know a Palestinian organization that believes in the right of the Jewish people to join it and because of this and due to the fact that I do not think the Jews should be expelled and thrown into the sea, and I am against this idea, the members are Jews and Arabs aiming for the realization of socialism, which is the goal of all working people and peasants whose rights are diminished in Israeli society, and the Jews have a major role in this organization in order to establish a new governance that gives opportunities for both populations to help the Arab people in the national and social liberation.

(16)

Back to Zionism

Zionism over the years of its establishment has always worked towards highlighting the differences and disagreements between the Arab Palestinian people here and the rest of the Arab people. This at a time when it should have gone with the Arab peoples for national and social liberation, but it chose to align itself with their enemies. Zionism actively supports American imperialism, which persecutes the Vietnamese people and the peoples of Latin America, in addition to the fact that this colonialism seeks to exploit Asia, and Africa and its wealth and puts the Jews in an ethnic dispute with the Arab people. This stance equally opposes the interests of both the Jewish and Arab populations.

It is not an aim of my organization to be in contact with the Syrian or Egyptian intelligence or any other intelligence organizations.

We believe that we have partners in the Arab countries, but we do not believe in the current boundaries and we seek to find links with other countries on the basis of intellectual views and agreeing on our common goal.

(17)

Habib Kahveci

The prosecution claims that Kahveci is a foreign agent and also accuses me of having connections to him. This Kahveci was born in Palestine, he was born in Fassuta in Hebron within the borders of Israel, I knew him as a teacher, poet and a scholar, and I also knew him as a nationalist with progressive directives and ideas.

I have known him for 25 years until 1967 he had extremist and nationalist views, but after the war he started thinking that the Arab nationalist liberation movement had to take a social tenor, I do not say this to deceive the court, but I am saying it because I met with Kahveci and

discussed these opinions with him, and when we talked about the role of Jews and their place in the new organization, he agreed with me that the Jews have every right to live with us within a single state that ensures equality for all its citizens, Kahveci is not a foreign agent and does not have any connection with any intelligence agencies, rather he is a freedom-fighter.

Zionist authorities expelled Kahveci. And his connections abroad are not with the systems of governance, but with individuals that are his partners in the fight for nationalist and socialist freedom, both within the Palestinian organizations or within the existing parties in the Arab countries, including Syria.

I used to contact him by mail openly, writing of his address and my address, I was in contact with him on a daily basis before his expulsion in 1968, and in my meetings with him abroad I was able to ascertain that he is against injustice here and in Arab countries, and also that he believed that the war between the Arabs and Israel, that has been ongoing for 25 years must be put to an end.

(18)

Why arms

I said in my testimony to the police that I asked for arms from Habib Kahveci and this is for two objectives, first, to defend ourselves from the risk of attack by the League of Jewish defense led by the racist Rabbi Meir Kahane, and secondly, that in the long term we may need to arms for the revolution, and I repeat in the long term.

(19)

Israeli democracy

Israeli democracy is the democracy of the ruling class and not absolute democracy, because of this, any action that could affect Zionism will expose its perpetrators to prosecutions and pursuits, and it then becomes a dictatorship, or this reason it was found appropriate to

maintain the confidentiality of the members of the organization, at least at the beginning of its establishment in order to avoid injustice and persecution.

I suffered injustice because I speak my mind freely and I think that the differences in my views with those in power, without my life and work being threatened, despite the fact that democracy reserves the right to freedom of expression, the implementation is different in that this democracy does not guarantee a person's livelihood, in the case of his opposition to those in power. Anyone who thinks or breathes without the consent of the ruling class is a traitor.

(10)

Expert testimony

When an expert in the Israeli intelligence agency gave his testimony yesterday, to give an assessment of the organization that I intended to establish and the danger that it posed to the state, he left me the impression that even the person who eats with his food using his left hand is a leftist against the state.

This expert, who compared between Yasser Arafat and Nayef Hawatmeh and said that Arafat is a fascist and Hawatmeh is a left-wing extremist, said in a mouthful, that Hawatmeh in his opinion is more dangerous than Arafat, and it is not difficult to understand what he meant because those who are fighting and believe in a political and social ideology for this war get in the way of Zionism in its fight against them internally and globally, because it is easier for Zionism to insinuate that the Palestinian fighters are against the Jewish people and their rights. Zionism cannot tolerate people like me and my comrades. People who believe in the possibility of working between Jews and Arabs to thwart the Zionist schemes that have been working since its inception and since the first migration. Last Migration has always been with the foreigner against the people of this country, and not with

the people of the country against foreigner. Our place is with the Arab states and not as Zionism does. The goal of my organization is the socialist revolution and not sabotage, the socialist revolution in the long run because the revolution isn't set off by a hundred or two hundred people, it's set off by the conscious educated masses that believe in socialism. The establishment of the rule of the workers and peasants requires a long time, the intellectual preparations, as the organization faces difficulties and problems and overcomes them.

(21)

Cannot change unless force is used

I admit with full responsibility that the revolution or the change that we are aiming for can only be achieved by force, the force that will be used in the future as the members of the organization determine for themselves when it's time for that.

(22)

My visit to Syria

During my visit to Syria I met Habib Kahveci and other Palestinians, and nobody from the Syrian regime, and I am wondering if the prosecution see Habib Kahveci as an enemy of the state why he was released in 1968 and expelled from the country instead of being put on trial? The authorities' actions in the way that they took action, I thought that there was nothing wrong with corresponding with Kahveci and meeting him and so on, I started contacting him when he was in Cyprus, and I met him there, and after that in another visit, we travelled together to Syria, as I have already confessed.

During the investigation the investigators threatened me that they could get to my daughter Aida in Turkey, who was studying Chemical Engineering. I just have three girls, and the investigators threatened me that they could contact the Turkish authorities where Aida was

studying, and inform them that we were withdrawing her Israeli nationality and asking for her to be delivered to us and tried, the investigators exploited the my daughter's story to pressure me during the investigation, to give them my testimony and confirm the information that the investigators already knew in detail.

The interrogator would change my words, if I said explosive materials, he would write destructive materials, and if I said the Egyptian man, he wrote "the Egyptian Intelligence" man... And so on.

(23)

I am Palestinian

Although I am an Israeli citizen, I feel that I am an Arab Palestinian part of the great Arab population, and my directive is an internationalist orientation, and from here I do not see any boundaries between me and my fellow Jews.

I think that as an Arab and for my Palestinian people, and the Jews as Jews and for their Jewish people, we must work together to avoid wars and bloodshed, I do not hate any people, but let's say that the French who are christian catholic like me came to this country in the same way that Zionism did, I would have fought in resistance.

(24)

Lessons from the past

The Arab people have proved throughout the course of history that resisting occupation and the occupiers' lust for their land isn't from a racist perspective or an extremist nationalist one, but stems from the idea of ingrained resistance to the occupation in itself.

(25)

Anthem of the heads of the network

On their way from the police car to the courtroom, and the way back, Daud Turki and his colleagues of suspected in the (network) case would shout loudly, chanting their national anthem, and the Jewish "comrades" who weren't fluent in Arabic would sing along to the music in the same rhythm. And (Al Fajr) was able to record the anthems that the suspects were chanting.

O peoples of the East

O peoples of this East
Time to repay the oppressors













انتقلت الى رحمة ربها
والمرحومه
خديجة عيبره
اميرة الرحموم سليم جبريل
توفيت في ١١/٢٧/١٩٧٩ م
عمرها يناهز ٨٠ عاماً





مشاور
ملکوت

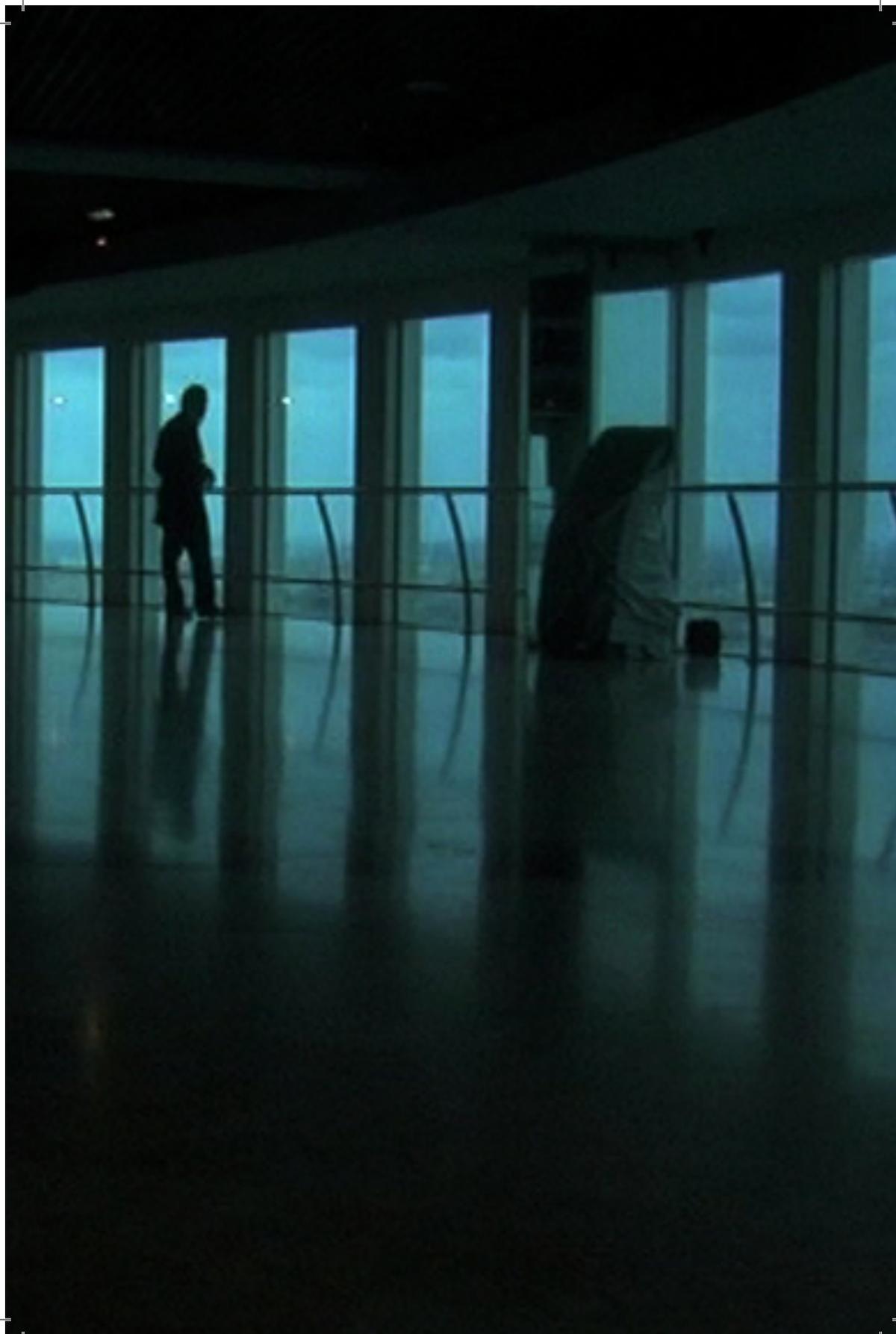
ارشد المصطفیٰ بن شاهان
سنة ۱۲۸۰













Jin-me Yoon
As It Is Becoming (Seoul, Korea)

wanted to expand on the way to discuss issues of identity because it tends to flatten the work or pigeonholes artists who were dealing with those things. So dealing with site is about where we're located in relation to identity, whether in memory or architecture or geography. It's a way to expanding on identity.

NS: Yes, identity based artworks from the '80s and '90s were much more tied to a rhetoric of the body, right? So now it can be productive to shift from the body to a sense of place, or in terms of artistic genres we move from the figure to the landscape.

In the case that you brought up earlier with the stadium in 1972, I'm wondering

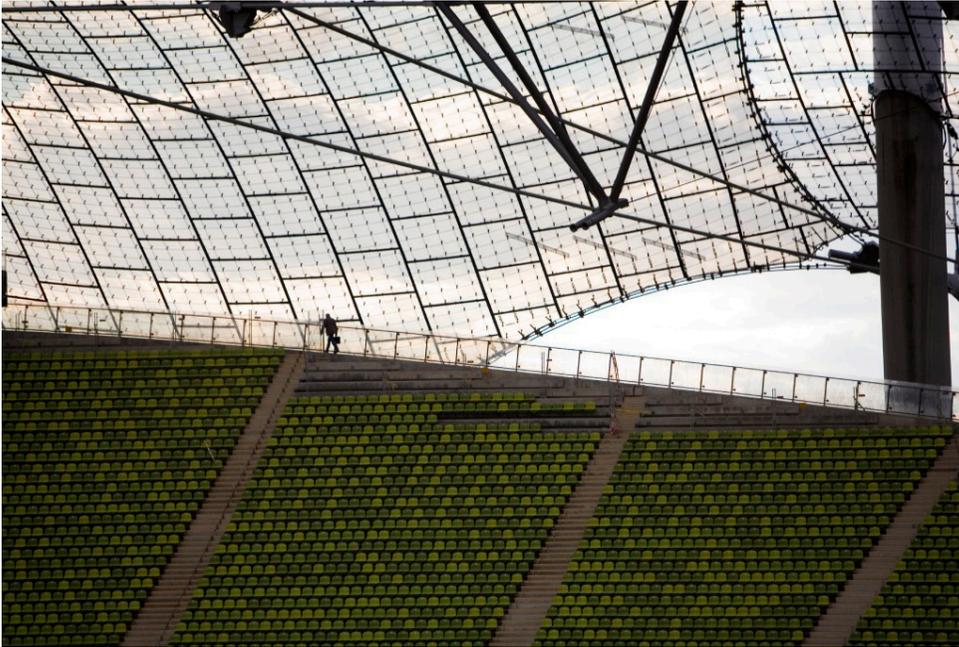


Jin-me Yoon
The dreaming collective knows no history
(U.S. Embassy to Japanese Embassy, Seoul)

if you have any thoughts about the way that Sarah Morris uses the architecture of the stadium, especially when it's so empty and devoid of a human presence in the film. She seems to be declaring that the architecture contains the trace of some kind of sociality. In particular, it contains the traces of violence, whether that is Nazism in Germany in general or the particular

instance of the terrorism that occurred in Munich.

SF: Well, the thing that's interesting about that site is it is currently in use but it gets used for things like concerts or other kinds of large social gatherings, and I thought that was interesting, given the history of what occurred there. But she did speak about



Sarah Morris
1972

going there and how open it was and how that paralleled the ways that Germans approached issues of security post WWII and how this idea of openness reflected the ways that they were trying to present Germany to the world.

One of the things I did speak to her about that struck me was that the piece is called "1972" and not "Munich." Just

a little search on Wikipedia shows all the different events that occurred in 1972, and I think that the title of the film encapsulates the entire year. I thought that was interesting because even in looking at the other things that transpired that year, I don't know that everyone would have positioned that as being the overarching, sociopolitical event of the year.

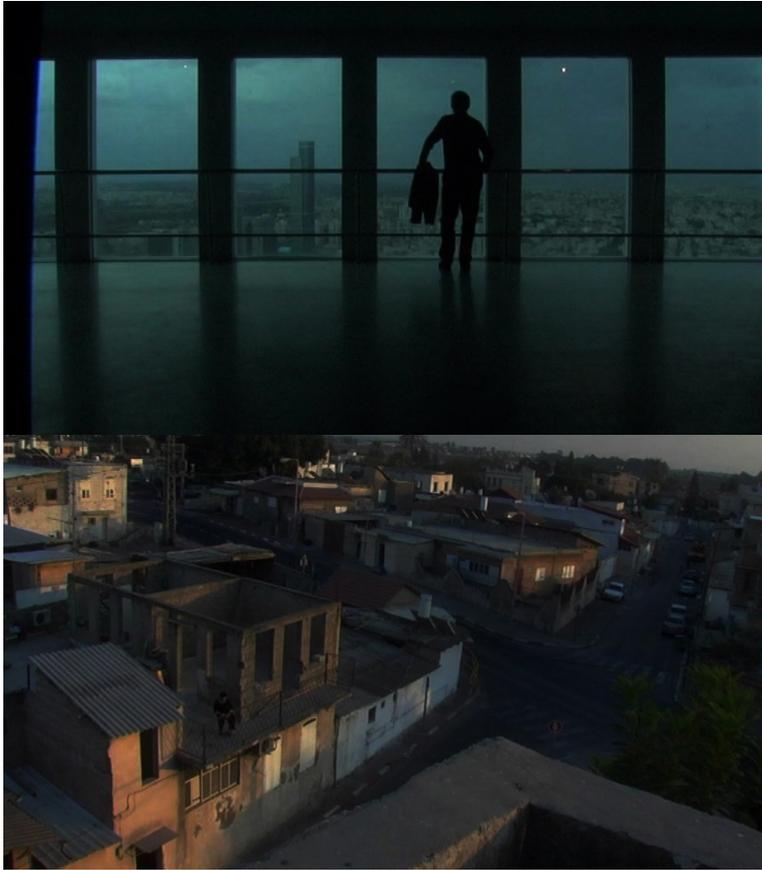


Sarah Morris
1972

But I think it's interesting that she came to this subject matter through doing research on the Beijing Olympics, so I'm thinking about how she constructs her other films as portraits of cities or sites that she arrives at a through studying the architecture of the space, not only the buildings but also the architecture of social space. I can definitely draw parallels between

how Morris approaches space and Jin-me's work. But I think the way that Jin-me Yoon was interested in engaging with these sites is through the body and how we physically move about these different spaces.

NS: It's interesting how that relates to 1972. Sieber, the film's main protagonist, is encountered through



Kamal Aljafari
The Roof

a conventional interview. And in terms of embodiment, even though he is constantly talking you can see the emotional distance in his body. For instance, you don't see him smoking a cigarette until the end of the film and that seems like a very intimate moment, where his guard is let down, in contrast to his presence through the rest of the film. Whereas in

Jin-me's films she doesn't say a word but somehow her prostration in public space seems very raw and intimate.

SF: What I think is interesting is that, while there's no language in Jin-me's work, it's really informed by text. She was thinking about Walter Benjamin's *The Arcades Project*. Also, I have been thinking lately that people



Aissa Deebi

The Trial

are often very cerebral, we attempt to talk through things and talking through trauma is a means of trying to exert control over something over which you have no control. It's this idea that if you can explain something, you can contain it in a sense or you can decrease that power that it has over you. When Sieber speaks in 1972, he's reciting facts about a series of

events that he has undoubtedly repeated over the years. He's in an office and he plays the role of a psychiatrist but he's also taking the role of the patient. Even though it's not really confessional we do see little glimpses of where he's located emotionally. His involvement in the events of 1972 is really problematic. When he talks about having a zero percent success

he's grasping the magnitude of and some sense of responsibility for these events.

NS: What did you think was problematic about it?

SF: Well, maybe I shouldn't say problematic. I'm not Jewish and I'm not German, so it's really easy for me to step back and wag my finger. Maybe his resentment or disappointment wasn't towards Israel but I sense that it was. It's just the way that the scenario was constructed and how he was implicated in it. He doesn't say this and of course, I'm projecting but he's implicated by the fact that he is German.

NS: It seemed that he was resentful because the Israeli authorities took over the operation and then it failed, and then he was blamed for it.

SF: But it was interesting hearing Sarah Morris speak about the things that caught her attention. She was intrigued by the fact that he quit at the beginning, then she was saying that act of quitting was very responsible. She said that he could be very funny, but she said that he said to her, "You know, you're very cruel by bringing this up again and like making me revisit all of these memories."

NS: I can imagine that this must have been difficult for him on so many levels, one of which was that these horrible events played into a stereotypical narrative of the relationship between Jews and Germany, right? Even when Germany is trying its best to be open and welcoming, still

the Jews get killed and the question is if they are in some ways complicit. But it's interesting that what you are saying because I was making this kind of extreme comparison between Jin-me Yoon's sense of embodiment and the ways that she embraces the affect of the body, as opposed to Sieber's absolute distance. But his use of speech may not necessarily be purely cognitive and rational because from a psychoanalytic standpoint it's a process of therapy. He is working through his past but he could also be confessing, which when we think of what Shashana Felman says about the relationship between trials and trauma. For her Hannah Arendt's coverage of the Eichman trial tells us about cultural memory and trauma. Another example is the South African Truth and Reconciliation Commission where the idea of just speaking the truth of past barbarity out loud and admitting some kind of wrong is somehow linked on a community level, to offer a kind of catharsis.

I think a huge container for the presentness of the past is speech. For instance, Aissa Deebi's video, *The Trial* is based on speech; literally a monologue that keeps on getting interrupted. There is this expectation that speech could actually exorcise demons that are haunting us from the past. But that his speech is constantly interrupted, so that it can actually achieve the thing that it's supposed to be doing. But what's interesting is that the real trial that Aissa's piece references, the trial of Daoud Turki, occurs in 1973, right after Munich.

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**SARAH MORRIS:
1972**

October 10-
November 8, 2014

Pollock Gallery
Meadows School of the Arts
Southern Methodist University

1972

Sally Frater

Especially in this case, there won't be a historical truth in the sense of a reality. Historical truth is only the sum of subjective perception, interpretations and thoughts which can be checked by comparing dates and comparing statements and documents. But the real truth remains an ideal, a dream, something which isn't real.

—Georg Sieber

In 1972, the city of Munich hosted the Summer Olympics. As the first competition to be held in Germany following the Second World War, the Olympics were to be a time of celebration for the country and the rest of the world. Given the moniker, “the Happy Games,” the competition was expected to provide opportunity for the country to distance itself from the horrors of the Holocaust and to recast itself as a place that was safe and removed from the specter of politics and hyper-nationalism. Instead, it became the site of a massacre when eleven members of the Israeli Olympic team were kidnapped and murdered by the Palestinian terrorist group Black September. The Munich Massacre, as it came to be known, tethered the country once again to acts of extreme brutality.

In the aftermath of the Munich Massacre, many felt that the hostage crisis was possible because of lax security provided by the Munich police. George Sieber was a consultant and psychologist hired by the National Olympic Committee (NOC) to train the security team for the 1972 Olympiad. His role in that capacity held him (and in some ways still holds him) directly and indirectly responsible for the travesty that occurred. Sarah Morris' film *1972* features Sieber extensively. Appearing throughout the film in talking head footage interspersed with archival images panning the Olympic Stadium, empty offices, a screening room and the like, Sieber can present his version of events. To start, he

recounts his involvement in the leftist student activist group SDS during the late 60s: Sieber outlines his trajectory towards security consultancy, beginning when he devised a successful method of non-violent intervention that allowed the police to maintain a presence at student demonstrations without curtailing participants' right to protest. Seemingly informed by pragmatism and idealism in equal measure, this tactic first allowed Sieber to gain the support of government agencies hiring him as an advisor on security matters.

On to the subject of preparations undertaken for the Olympics, Sieber recalls the training measures, including, interestingly enough, textbook scenarios that described the approaches of various terrorist organizations such as the Palestinian Liberation Organization (PLO). Sieber presents a convincing case for faith in procedure, rehearsal, and systematic structures, as well as a fairly effective display of "objectivity." But when he begins to speak about the events following the hostage crisis and the fallout that ranged from the murders of the athletes to the dismantling of his consultancy firm, his narrative disrupts and undermines itself. His statements reveal biases and resentment toward the burden of the political history of his motherland. Further, despite his attempts to deliver an objective account of a politically charged and significant moment, the version of the truth that he presents is ultimately only another "subjective perception."

By structuring the film in a style that ostensibly follows the documentary format, the artist adroitly interrogates the notion of "truth," in both historical and personal veins. By shooting Sieber in settings such as his chauffeur-driven BMW and his office, Morris lends his statements an air of authority and officiousness. His narrative appears as fact, and perhaps might be taken as such were it not for Morris's inclusion of sly disruptions that lead viewers to question the veracity of Sieber's statements. The first shots of Sieber in his office reveal the wooden carving of a Pinocchio figurine hovering in the background. Later in the film, the artist includes a scene in which Sieber answers his desk phone and brusquely dismisses the caller, noting

that he is in the midst of being filmed. This allusion to the fact that Sieber is performing throws doubt on the authenticity of his account.

Morris' films usually do not feature language. Frequently they are ruminations on a specific place that focus on a particular location's architecture to form a psychological portrait of a place that encapsulates elements of a site's history and its socio-political and economic traits. To an extent, *1972* functions in this way. The film's inclusion of spaces such as the Olympiastad, and adjoining Olympic village (which are featured in the opening sequence of the film) help establish the setting of the work as the site of the Munich Massacre. However, the vast spaces seem rather innocuous, and it is only when they are coupled with other "sites" within the film, such as Sieber's office and brief shots of the archive, that we begin to understand them as a landscape or setting connected to a series of traumatic events.

1972 is the artist's second film, after 2006's *Robert Towne*, to incorporate "text" (in the form of speech) into the work. In both films, the "text" takes the form of talking head footage, which is a common element of documentary film. Though *1972* appears to follow the documentary format, the filmmaker is not attempting to convince viewers of a particular "truth." Instead, Morris appears to be more invested in urging viewers to question the notion of truth in terms of the material being presented to them through the work. However, as the majority of the film consists of Sieber as the primary subject, Sieber's speech functions specifically as a speech act. The narrative that Sieber presents creates an alternate version, or to be more specific, an alternate consideration of the events leading up to and including the Munich Massacre.

There are three main states in which Morris captures Sieber speaking: the first is of him in the back of his chauffeured car, introducing his presence in the film; the second is him sitting at his desk in the office, and the third is in his office still seated at his desk, but smoking. His presence in the film shifts between these depictions and one can detect changes in his demeanor

that correspond with each state or setting. (It could also be said that there is an additional representation, the moment when he “breaks character” upon answering the phone and informing the party on the other end that he is filming).

Sieber is first introduced in the film meditating on the impossibility of ascertaining historical truth. Sieber’s words in this moment create the lens through which the content of the film is viewed. When he is speaking at this juncture, one can detect an underlying impatience but also some resignation to the matter at hand. When he is recounting why he was chosen to work with the IOC, his speech is largely factual although he does invoke allegory and metaphor. Conversely, when he is smoking at a later point in the film and recounting the actual hostage crisis along with the response from the IOC, some bitterness emerges, as well as hints of xenophobia when he speaks about the “Arab mentality”. For the most part, Sieber maintains his composure when recounting his narrative, which includes the loss of business experienced after losing his client base due to his inadequate response to the hostage crisis. The use of language allows Sieber to recall and order the events related to the Massacre, and the attempt to explain the ordeal of the 1972 Olympics is a way of exerting control over a narrative and scenario that he was unable to guide at the time it transpired.

The other predominant way that text emerges in *1972* is through a series of silkscreen prints Morris produced in conjunction with the work, entitled *1972 Timecodes*. Each of 31 ½ x 22 5/16 screen prints is placed within a white frame; the separate prints feature a number in blue in the top left hand of the print and underneath are listings of time codes that correspond with the film. Minimalist in their aesthetic, and printed in white font on an inky black background, the *Timecodes* form an index of all of the scenes and actions that take place in the film. When installed in the Pollock Gallery, the works hung in a straight horizontal line, giving viewers the impression that the works both followed the chronological format of the film and encapsulated the entirety of it in text. Closer

inspection, however, revealed that the first print in the series did not correspond to the beginning of the film, thwarting viewers' expectations both of what the prints are meant to represent and how the prints are intended to be read. The *Timecodes* prints order and catalogue a series of events (this is the case with Sieber's speech in the film). What differs between the prints and film is that the *Timecodes* offer an alternate way of engaging with the information and/or histories that both works deal with. Written language comprises the bulk of the imagery in the *Timecodes*. Unlike the film, there are no figures represented: there is no Sieber as subject speaking, no individuals working in the archive, or lone figures walking up the steps of the Olympic stadium. There is no inflection of tone or facial expression that accompanies the written text, but rather a description of the scenes and structure of the film. Thus viewers are presented with seemingly objective images that operate like a transcript, deconstructing Morris's film but also remove the "charge" of the content that it focuses on.

Toward the end of the film, Sieber details how, in reviving his consultancy firm, he renamed it with the acronym KST, which stands for "Knowledge Systems Transfer," the three most common words with consistent spellings in a multitude of languages. He also addresses the appropriateness of naming the Munich Olympics "the Happy Games," stating that Germans are quite "Mediterranean" in nature, and he mentions, years after the massacre, that he and the former head of the German police, Dr. Schreiber, still receive mail for each other. Prior to this, Sieber brings up Otl Aicher, the graphic designer who was effectively charged with branding the Munich Olympics (in the film's introduction, Morris includes brief shots of some of the posters that he designed for the games). Aicher, whose "stick figure" pictograms designed for the Munich games have had a far-reaching and lasting effect on graphic design and communication, believed that graphic design could be employed as a vehicle to achieve social democracy and affect social change. Dismissive in his reference to the designer's contributions to the games, Sieber appears ironically unaware of the existing parallels

1) Like Sieber, Aicher also had leftist political leanings; he was an ardent anti-Nazi who was arrested for refusing to join the Hitler Youth and was an army deserter during the Second World War.

between the two,¹ and how, in his own efforts to address a historical period that he believes has fallen victim to mischaracterization and misrepresentation, he has engaged in an exercise deeply indebted to branding in his own attempts to evade a past that still emerges in the present.

Plates

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Sarah Morris
1972

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Sarah Morris
1972 *Timecodes 1*

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Sarah Morris
1972 *Timecodes 2*

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1972 *Timecodes 3*

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1972 *Timecodes 4*

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Sarah Morris
1972

Exhibited Works

Sarah Morris
1972
2008, 35mm, 38:12

Sarah Morris
1972 *Timecodes*
2008, 31 1/2 x 22 5/16 in.
silkscreen print on paper



01 1972

A Film by Sarah Morris

Non-Sync Footage

1:00:00	Exterior / Munich Olympic Park / BMW Building / Day / Wide Shot / Camera Pans Right To Olympic Village / Connolly Strasse
1:00:26	Olympic Park / BMW Building / Camera Pans Right To Olympic Village / Connolly Strasse
1:01:02	Olympic Park / BMW Building / Right Screen Olympic Tower / Lens Flare / Camera Pans Right
1:01:30	Olympic Park / BMW Building / Right Screen Olympic Tower / Lens Flare / Camera Pans Right
1:01:54	Olympic Park / BMW Building / Center Screen Olympic Tower
1:02:05	Olympic Tower / Left Screen / BMW Building
1:02:16	Olympic Park / BMW Building / Tight Shot
1:02:32	Olympic Park / Hills / Tight Shot / Camera Pans Right Over Olympic Park To Stadium
1:03:06	Olympic Stadium / Tight Shot / Camera Pans Left To The Hills
1:03:30	Olympic Stadium / Wide Shot / Top Of Olympic Tower Cropped / Camera Pans Left / Camera Pans Right
1:04:09	Olympic Tower / Wide Shot / Camera Tilts Up And Camera Tilts Down
1:04:25	Olympic Park / Hills
1:04:50	Olympic Park / Hill / Close-Up / Pan Left To Olympic Stadium
1:05:29	Olympic Park / Hill / Close-Up / Pan Left To Olympic Stadium
1:06:02	Olympic Stadium / Day / Tight Shot / People Walking
1:06:15	Olympic Stadium / Tight Shot / More People Walking / Bicyclist / Bird
1:06:32	BMW / Four Cylinder Tower
1:06:48	Olympic Park / Water / BMW / Four Cylinder Tower / Olympic Stadium
1:07:06	Olympic Park / Water / BMW / Four Cylinder Tower / Stadium / Bicyclist
1:07:30	Olympic Park / Olympic Swimming Hall / Tight Shot
1:07:51	Olympic Park / Olympic Swimming Hall / Tight Shot / Camera Pans Right / BMW / Four Cylinder Tower
1:08:30	Olympic Park / Olympic Stadium / Tight Shot / Camera Pans Right / BMW / Four Cylinder Tower
1:08:48	Olympic Swimming Hall / Tight Shot / Camera Pans Right / BMW / Four Cylinder Tower
1:09:26	Olympic Stadium / Tight Shot / People Walk From Left And Right
1:09:53	Olympic Swimming Hall / Camera Pans Left From Grass Steps Across Swimming Hall Roof To BMW / Four Cylinder Tower
1:20:00	Interior / Bavarian Principle State Archives / Lecture Hall / Tight Shot / Film Projector Running
2:00:20	Bavarian Principle State Archives / Lecture Hall / Tight Shot / Profile Of Film Projector Running / Center
2:00:36	Bavarian Principle State Archives / Lecture Hall / Film Projector / Close Up
2:00:55	Bavarian Principle State Archives / Lecture Hall / Film Projector / Center / Lights Screen Right / Screen Left Fade
2:01:16	Bavarian Principle State Archives / Lecture Hall / Film Projector / Screen / POV Behind Film Projector / Demonstration Film / Screen
2:01:48	Bavarian Principle State Archives / Lecture Hall / Film Projector / Screen / Dark / Demonstration Film / Screen
2:02:30	Bavarian Principle State Archives / Lecture Hall / Film Projector / Screen / Lights On / Image On Screen Blurred / Lights Fade / Screen Image Clear / Protesters
2:03:04	Bavarian Principle State Archives / Lecture Hall / Screen / Dark
2:03:25	Bavarian Principle State Archives / Lecture Hall / Dark
2:03:45	Bavarian Principle State Archives / Lecture Hall / Screen / Police Surveillance Film / Police Curve
2:03:56	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Demonstration
2:02:20	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Demonstrators Strike Police Officers With Flag Poles
2:04:30	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Demonstration Storming Police Officers

02 1972

A Film by Sarah Morris

2:04:55	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Demonstration
2:05:06	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Going Through The Gate
2:05:49	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Faces Of Demonstrators / Faces / Tight Shot
2:06:11	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Demonstrator With Bull Horn / Approaching Barricade
2:06:27	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Bullhorn
2:06:47	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Crowd Storming Gate
2:07:15	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Police Attempt To Hold Crowd Back
2:07:32	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Metal Barricade
2:08:02	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm
2:08:12	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Stadium Under Construction / Police / Dark
2:08:29	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Park / Chopper Flying Above
2:08:39	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Park / Cars Parking / Olympic Security / White Coats / White Hats
2:08:52	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Park / Cars Parking / Olympic Hills
2:09:06	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Park / Police Walking / Volkswagen / Bullhorns
2:09:23	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Chopper / Dusk
2:09:35	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Police / Parking Directions
2:10:08	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Volkswagen / Near Olympic Stadium
2:10:23	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Red Cross Military
2:10:41	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Camera Pans Over Foot Bridge
2:10:51	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Chopper
2:10:54	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Crowd Entering
2:11:07	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Crowd Moving Toward Camera
2:11:55	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Crowd Outside Of Stadium
2:12:08	Bavarian Principle State Archives / Lecture Hall / Chopper / Camera Pans / From Tight To Long Shot
2:12:16	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Stadium / Night / Score Board
2:13:07	Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Stadium Field / Night / Soccer Game Pitch / Germany / USSR

03 1972

A Film by Sarah Morris

- 2:13:23 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Large Crowd / Olympic Stadium Seats
- 2:13:28 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Black Frame / Text On Screen / Abmarsch Der Zuschauer In Richtung U Bahn
- 2:13:33 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Stadium / Empty / Morning
- 2:13:48 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Stadium / Tower / Empty / Morning
- 2:14:04 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Olympic Stadium / Police Checking Green Seats / Camera Zooms From Wide To Tight Angle
- 2:14:13 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Police Checking Green Seats
- 2:14:26 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Police Checking Green Seats
- 2:14:29 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Police Checking Green Seats
- 2:14:33 Bavarian Principle State Archives / Lecture Hall / Full Screen / Police Surveillance Film / Color / 8mm / Chopper Above Stadium / Flags
- 2:14:51 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Color / Yellow Carpet / Athlete
- 2:15:14 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Athlete / Torch Bearer / Flags
- 2:15:23 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Field / Olympic Stadium / Spectators / Athletes
- 2:15:28 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Stadium Roof / Crowd In Seats / Score Board / 20km Gehen Entscheidung
- 2:15:36 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Olympic Stadium / Track & Field / Men's Running Event
- 2:15:48 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Athlete / Hurdles
- 2:16:08 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / 5 Runners / Crossing The Finish Line
- 2:16:22 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Large Clock
- 2:16:34 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Blurred Spectators / Athletes / Night
- 2:16:51 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Empty Stadium / Blank Score Boards
- 2:17:03 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Empty Stadium / Green Chairs
- 2:17:14 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Urban Model / Suited Officials
- 2:17:26 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Spectators / Packed Stadium
- 2:17:39 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Cars / Men In White Shirts / White Hats / Blue Slacks
- 2:17:49 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Empty Swimming Hall / Orange Chairs
- 2:18:02 Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Empty Olympic Stadium

04 1972

A Film by Sarah Morris

2:18:15	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Spectators / Runners / Track & Field
2:18:29	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Exterior Of Swimming Hall / Stadium
2:18:39	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Map / Pastel Plans
2:18:52	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Model Of Olympic Village / Sepia
2:19:01	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Map Of Olympic Village
2:19:13	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Map / Pastel Plans
2:19:25	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Map / Pastel Plans
2:19:35	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Map / Green / Yellow Plans
2:19:48	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Map / Blue / Yellow / Green / Pool Plans
2:20:00	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Olympic Stadium Roof
2:20:20	Bavarian Principle State Archives / Lecture Hall / Full Screen / 35mm Slide / Technical Drawing / White / Yellow / Blue / Die Schwimmhalle / Room Goes Dark
2:20:24	Bavarian Principle State Archives / Lecture Hall / Behind Slide Projector / Fade To Dark
2:20:31	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Screen At Center
2:20:51	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Yellow / Athlete / In And Out Of Focus
2:20:56	Bavarian State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Olympic Stadium / Spectators / Athletes
2:21:00	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Athlete / Torch Bearer / Flag
2:21:02	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Stadium Roof / Crowd In Seats
2:21:06	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Olympic Stadium / Track & Field / Men's Running Event
2:21:13	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Stadium Roof / Crowd In Seats / Out Of Focus
2:21:15	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Olympic Stadium / Track & Field / Men's Running Event / Out Of Focus
2:21:18	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Athlete / Hurdles / Out Of Focus
2:21:23	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Five Runners / Finish Line / Out Of Focus
2:21:26	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Large Clock / Out Of Focus
2:21:29	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Blurred Spectators / Athletes / Night / Out Of Focus
2:21:36	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Slide Projector Action / Empty Stadium / Blank Score Boards / Out Of Focus
2:21:44	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Urban Model With Suited Officials / Out Of Focus
2:21:46	Bavarian Principle State Archives / Lecture Hall / Dark Room / 35mm Slide / Center / Spectators / Men In White Shirts / White Hats / Out Of Focus
2:21:49	Bavarian Principle State Archives / Lecture Hall / Day / Through Windows / Outside Archive Hall / Camera Pans Right / Technician Hides

05 1972

A Film by Sarah Morris

3:00:00	Bavarian Principle State Archives / Lecture Hall / Day / Through Windows / Outside Archive Hall / Camera Pans Right
3:00:31	Bavarian Principle State Archives / Archive Hallway / Day / Through Windows / Outside Archive Hall / Camera Pans Right
3:00:55	Bavarian Principle State Archives / Archive Hallway / Day / Through Windows / Outside Archive Hall / Camera Pans Right / Lights Up
3:01:26	Bavarian Principle State Archives / Guard Seated / Glass Guard Station / Camera Pans Left / Staircase
3:01:35	Bavarian Principle State Archives / Archive Vaults
3:01:40	Bavarian Principle State Archives / Archive Vaults / Woman Exits Archive
3:01:59	Bavarian Principle State Archives / Microfiche / Reflection Of DVD / Plant
3:02:06	Bavarian Principle State Archives / Woman With Glasses At Microfiche Viewer / Plant
3:02:20	Bavarian Principle State Archives / Woman With Glasses At Microfiche Viewer / Looks Toward Camera
3:02:24	Bavarian Principle State Archives / Back Of Woman's Head / Stack Of Archives
3:02:42	Bavarian Principle State Archives / Print Archive / Wide Shot
3:02:57	Bavarian Principle State Archives / Print Archive / Wide Shot
3:03:15	Bavarian Principle State Archives / Print Archive / Stack / Vault
3:03:22	Bavarian Principle State Archives / Print Archive / Vaults / Woman Moving Vault
3:03:42	Bavarian Principle State Archives / Print Archive / Vaults / Woman Enters Vault Stacks
3:03:55	Bavarian Principle State Archives / Print Archive / Vaults / Woman Moves Vault / Coming Out Of Stacks
3:04:17	Bavarian Principle State Archives / Print Archive / Sign / Plant
3:04:46	Bavarian Principle State Archives / Spiral Staircase / Lights / Lines / Circular Ceiling
3:05:12	Bavarian Principle State Archives / Spiral Staircase / Camera Tilts Down / Camera Tilts Up
3:05:35	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book
3:05:50	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Text On Page Blurred / One Hand On Page
3:05:58	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / One Photo / Two Choppers
3:06:09	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / One Photo / One Chopper
3:06:24	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Diagram / One Photo / Two Choppers / One Finger On Page
3:06:34	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Diagram / Two Choppers
3:07:02	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Diagram / One Chopper / Close-Up
3:06:49	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Diagram / Two Choppers
3:07:00	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Diagram / Two Choppers
3:07:08	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Diagram / Two Choppers / Close-Up
3:07:21	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Photograph / Chopper / Close-Up
3:07:32	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Photograph / Chopper
3:07:44	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Photograph / Two Choppers
3:07:58	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Photograph / Two Choppers / Close-Up

06 1972

A Film by Sarah Morris

3:08:09	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Cover Of The Book / Close-Up
3:08:15	Bavarian Principle State Archives / Print Archive / Terror Reconstruction Book / Text / Code For People / Police / Hostages Not Marked
3:08:32	Bavarian Principle State Archives / Spiral Staircase / Camera Tilts Upward / Static / Person
3:09:02	Bavarian Principle State Archives / Spiral Staircase / Person
3:09:41	Bavarian Principle State Archives / Spiral Staircase / Camera Tilts Upward
3:09:52	Bavarian Principle State Archives / Into The Archive Room Downstairs / Yellow Room
3:10:40	Bavarian Principle State Archives / 35mm Slide / 16 Dead
3:10:56	Bavarian Principle State Archives / 35mm Slide / 16 Dead / Wide Shot
4:00:00	Exterior / Olympic Stadium / Top Of Stadium / Empty / Late Afternoon
4:00:19	Olympic Stadium / Top Of Stadium / Empty / Munich Sign
4:00:46	Olympic Stadium / Top Of Stadium / Silhouette Of Two Figures Walking
4:01:00	Olympic Stadium / Top Of Stadium / Silhouette Of Three Figures Walking
4:01:12	Olympic Stadium / Top Of Stadium / Guy With Briefcase
4:01:41	Olympic Stadium / Top Of Stadium / Stadium Lights Detail
4:01:53	Olympic Stadium / Top Of Stadium / Single Figure Walking
4:02:07	Olympic Stadium / Top Of Stadium / Green / Stadium Doors / Camera Pans Left / Empty Seats
4:02:40	Olympic Stadium / Top Of Stadium / Empty Seats
4:03:04	Olympic Stadium / Top Of Stadium / Empty Seats
4:03:30	Olympic Stadium / Top Of Stadium / Empty Seats
4:03:35	Olympic Stadium / Top Of Stadium / Empty Seats
4:03:58	Olympic Stadium / Top Of Stadium / Empty Seats
4:04:10	Olympic Stadium / Top Of Stadium / Empty Seats
4:04:23	Olympic Stadium / Block M / Tight Shot
4:04:33	Olympic Stadium / Block M
4:04:42	Interior / Olympic Village / Tourist Information Center / Olympic Park Model / Close-Up
4:05:04	Olympic Village / Tourist Information Center / Olympic Park Model
4:05:23	Olympic Village / Tourist Information Center / Olympic Park Model / POV / Same As BMW / Four Cylinder Tower
4:05:47	Olympic Village / Tourist Information Center / Olympic Park Model / Light On
4:06:01	Olympic Village / Tourist Information Center / Olympic Park Model / Roof / Camera Pans Right
4:06:18	Olympic Village / Tourist Information Center / Olympic Park Model / Roof / Camera Pans Right
4:06:36	Olympic Village / Tourist Information Center / Olympic Park Model / Roof / Camera Pans Right
4:06:47	Olympic Village / Tourist Information Center / Black Architectural Model
4:06:57	Olympic Village / Tourist Information Center / Waldi
4:07:11	Olympic Village / Tourist Information Center / Waldi / Close-Up
12:00:00	Exterior / Munich / City Street / Front of BMW / Driving On Cobblestone Street / Back Of Arri Van / Day
12:00:46	Munich / City Street / BMW 7 Series / Driving On Tight Street
12:01:09	Munich / City Street / BMW 7 Series / At A Stop / Turning Signal On
12:02:45	Munich / City Street / BMW 7 Series / Driving On Busier Street / Crane / Crosswalk
12:03:53	Munich / City Street / Behind BMW 7 Series / Following / Modern Buildings
12:04:19	Munich / City Street / BMW 7 Series / Driving Through Munich / More Colorful Buildings / Tram
12:04:40	Munich / City Street / Behind BMW 7 Series / Fast Road / Munich Passes / Under Flyover
12:06:03	Munich / City Street / BMW 7 Series / Driving Through Munich
12:06:22	Munich / City Street / Angle / Waldi / Furry
12:06:29	Munich / City Street / Waldi / Sitting
12:07:42	Munich / City Street / Waldi / Running

07 1972

A Film by Sarah Morris

12:08:20	Munich / City Street / Waldi Runs Slower
12:08:30	Munich / City Street / Waldi Runs Slower
12:08:40	Interior / Bayerischer Hof Hotel / On Door / Olympic Poster / Green / Runners / Hurdles
12:08:51	Bayerischer Hof Hotel / On Door / Olympic Poster / Green / Legs
12:09:04	Bayerischer Hof Hotel / On Door / Olympic Poster / Green / Poster Lines
12:09:13	Bayerischer Hof Hotel / On Door / Olympic Poster / 1972
	<i>Sync Footage</i>
4:07:28	Interior / Intelligenz System Transfer / Dr. Georg Sieber / Sitting At Desk / Green Eames Chair / Interest In Psychology / Development / Ballet And Theater / Movement And Crowd Control / Demonstrations
4:09:01	Intelligenz System Transfer / Dr. Georg Sieber / Crowd Movement / Criminal Psychology / First Developed In Theatre / Stage Crew / Psychology In Munich / Approached Institutions That Organize Mass Events
5:00:08	Intelligenz System Transfer / Dr. Georg Sieber / Conflict Of Interest Between 1968 And Crowd Control / Involvement With SDS / Did Not See The Conflict / Police Were Dealing Very Awkwardly With The Students / Wrote An Offer To Munich Mayor Hansi Vogel
5:05:05	Intelligenz System Transfer / Dr. Georg Sieber / Submit Proposal / Betrayal / Did Not See It As A Conflict / SDS Found It Suspicious / Planning More Humane Police Operations
5:07:16	Intelligenz System Transfer / Dr. Georg Sieber / Coordination Between Two Different Institutions / Answers Phone #1 / Filming To 4pm / Call Back / Did Not Want To Reconcile The Two Institutions / Munich Very Successful Handling Demonstrations / Replace Old Police Methods
6:00:00	Intelligenz System Transfer / Dr. Georg Sieber / You Have Lost If You Use Force / Integrated Operation / Modern Methods To Be Used At 1972 Olympics
6:03:33	Intelligenz System Transfer / Dr. Georg Sieber / Researched Critical Points / Classified All Possible Scenarios / Three Different Categories Of Response / Security / Police / Military
6:07:41	Intelligenz System Transfer / Dr. Georg Sieber / Nobody Was Interested In Terror Attack / Attack Before Sunrise / Wasn't Difficult To Write The Scenario / Textbook Case / PLO
6:10:22	Intelligenz System Transfer / Dr. Georg Sieber / Woke Up To 5am Phone Call / Moped / Important Officials Were Already At Scene / Israeli Government
7:00:00	Intelligenz System Transfer / Dr. Georg Sieber / Crisis Management Room / Israelis Controlling The Situation / Media Presence / ZDF / Idiomatic
7:02:37	Intelligenz System Transfer / Dr. Georg Sieber / Answers Phone #2 / No One On The Other Line
7:02:52	Intelligenz System Transfer / Dr. Georg Sieber / Answers Phone #3 / You're Unwelcome Now / Bloodbath / Resigned / Watched It On Television
7:06:12	Intelligenz System Transfer / Dr. Georg Sieber / Scenario #26 / PLO / Should House According To Sport Not Nation / Not Accepted By IOC
7:07:14	Intelligenz System Transfer / Dr. Georg Sieber / High Noon Situation / Three Ministers There In Munich / Exterior Minister / Interior Minister / Minister Of Justice / Deal Had Been Struck Beforehand / Legal Question / Who Assumes Responsibility
8:00:00	Intelligenz System Transfer / Dr. Georg Sieber / Mossad Did Not Know How Munich Was Prepared / Media / Israel / Attacked On German Soil / Humiliation For Germany / G3 / Snipers
8:04:46	Intelligenz System Transfer / Dr. Georg Sieber / Remote Control / Press Conference Malfunction
8:05:57	Intelligenz System Transfer / Dr. Georg Sieber / Smoking And Listening To Translator / No Sound
8:08:48	Intelligenz System Transfer / Dr. Georg Sieber / No Conspiracy / Not Incompetence / Airport Example / Fürsti / Scenario #26 / Arab Mentality / Make Them Feel To Be Ignored
9:00:00	Intelligenz System Transfer / Dr. Georg Sieber / Police Action Cannot Be Calculated Entirely / Germans / Perhaps A Better Result / Most Negative Result Was Achieved / Parallels Embassy Law / Israeli Territory / Israeli Citizens / Acceleration / Police Methods Not Military

08 1972

A Film by Sarah Morris

9:04:22	Intelligenz System Transfer / Dr. Georg Sieber / Wide Shot / Mossad Inspected The Plane
9:06:18	Intelligenz System Transfer / Dr. Georg Sieber / Speculation / Yugoslavia / Reasonable Solution / Three Terrorists Handed Over / Imprisonment Is Questionable Solution
9:08:37	Intelligenz System Transfer / Dr. Georg Sieber / Politicians In Democracies Utilize Big Events / Post 1972 A Special Command Force Was Created / Hardliners Appeased
10:01:17	Intelligenz System Transfer / Dr. Georg Sieber / Answers Phone #4
10:01:57	Intelligenz System Transfer / Translator / Female Hands Writing Notes / SM Questions / No Sound
10:05:41	Intelligenz System Transfer / B Roll / One Bad Apple
10:05:51	Intelligenz System Transfer / Close-Up Of Table / Pinocchio
10:06:07	Intelligenz System Transfer / Antique Clock
10:06:13	Intelligenz System Transfer / Cigarettes / Liquor / Calendar / Pencils
10:06:47	Intelligenz System Transfer / Black And White 1972 Photograph Of Sieber And Assistant
10:06:47	Intelligenz System Transfer / Close-Up
10:06:57	Intelligenz System Transfer / Etchings Of Different Types Of Torture
10:07:08	Intelligenz System Transfer / Torture Etchings / Fragment Of Warhols
10:07:23	Intelligenz System Transfer / Fencing Helmet
10:07:36	Intelligenz System Transfer / Fencing Helmet / Close-Up
10:07:49	Intelligenz System Transfer / Fencing Helmet / Super Close-Up
10:08:07	Exterior / Munich / Guy Driving A BMW 7 Series Through Munich / Dashboard
10:09:52	Interior / BMW / 750 Li / Dashboard / Driving / Lower Down / Faster Pace
11:00:02	Interior / BMW / 750 Li / Dr. Georg Sieber / Speaking In English / No Historical Truth / Multiple Perspectives / Car Moves Through Munich
11:00:46	BMW / 750 Li / Dr. Georg Sieber / Sieber In German / Only Subjective Interpretations / Historical Truth Is Not The Real Truth / Next Question Please
11:01:23	BMW / 750 Li / Dr. Georg Sieber / SM Voice / Design Of The Olympics / Spring Festival / Germans Were Exhilarated / Exceptional Design / How Germans Are Perceived
11:03:34	BMW / 750 Li / Dr. Georg Sieber / Architecture Completely Insignificant To Terrorists / Architecture Of Sports Arenas Is Critical
11:04:45	BMW / 750 Li / Dr. Georg Sieber / Intelligenz System Transfer / Need To Completely Re-Establish The Company / Post 1972 / First To Criticize
11:06:02	BMW / 750 Li / Dr. Georg Sieber / Identity Of Sieber And Schreiber Forever Mixed Up / Still Gets His Mail
11:07:52	BMW / 750 Li / Dr. Georg Sieber / History of Name / Intelligenz System Transfer / Simple Story / Friend In Paris / 30 Words Most Understood And Used Internationally / Chose The First Three / That's It
11:09:24	BMW / 750 Li / Dr. Georg Sieber / Speaking In English / Most Interesting Client / We Wrote His Speeches
11:10:29	BMW / 750 Li / Dr. Georg Sieber / Turn To Right / Return To Headquarters / Black Mercedes S-Class Waiting / My Client Is Still Here / Good Boy







Kamal Aljafari
The Roof

SF: Yes, I was thinking about *The Trial* in relation to 1972. Both speak to the failure of modernity and about the impossibility of reaching a final stasis, and instead being in a state limbo, a liminal space. I was thinking about how Palestine functions as a liminal space even though it is an actual space.

NS: Yes, certainly in terms of international law, with Gaza and the occupied territories, the question of sovereignty is unclear.

SF: But I was thinking about the implications of that on your identity. What does it mean that your identity is located in this place, which is considered to be liminal?



Jin-me Yoon
As It Is Becoming (Beppu, Japan):
Atomic Treatment Centre, Onsen

From my own experience, I find that it's a very strange place to be located in. I mean, in some instances, it's very positive. But in terms of location or relationship to an event it's this exercise of frustration. That was how *The Trial* functioned.

There can be a parallel drawn to Jin-me's work as well because she's

doing these really cyclical rotations through the streets but there's really no resolution and if any of her works either. When you learn more about the Atomic Treatment Centre, then you can see this work being about a healing restorative process but then we see her traveling aimlessly around that park, how do you reconcile these things?



Kamal Aljafari
The Roof

NS: Yeah, that relates to both to the question of place and identity. In terms of place, Kamal Aljafari's film, *The Roof* is all about an unfinished house that is kept unfinished precisely as a symbol of his family's and all Palestinian's unresolved relationship to place and the question of the Right of Return. That could refer to a return to their home or the return

of a Palestinian State. It's unclear what the resolution is, but in some ways, the unfinished site of the house is a symbol. It's weird, the architectural trope of openness that the Germans wanted the Munich Stadium to be was really about the tattered shreds of a torn history, not like the openness of open arms that are welcoming for other people.

SF: But then it's interesting because that openness was what led to the trauma of the Munich massacre. But I was thinking about how Dor Guez's work functions slightly differently. One of the things that struck me with the *Watermelons Under the Bed* was that there is something that was a very nostalgic involved in his work, which isn't really something that occurs in the other works.

NS: That's true, the watermelons are kept under the bed because that's how his father and grandfather kept them. Then there's this nostalgia in the most lyrical sense when they talk about whether the melon is sweet or not, and the idea of fruit and sweetness is a metaphor between history, family, and land. I feel like some of *The Roof* has elements of nostalgia like when Kamal is sitting next to his uncle on the Jaffa beach in front of the rusted hulls of boats, everything looks kind of worn and rugged and decaying. Kamal's uncle is telling stories about how Jaffa was once so great and beautiful. But maybe this speech is more mournful than nostalgic, right?

SF: Yes, I felt that *Watermelons Under the Bed* was mournful as well. But there was something about it. I guess because personally, I could connect it to my childhood. It seemed very familiar. But I think that Guez's *Forty Days* has more parallels with Jin-me's work. It represented the events that had transpired, but was a horizontal way of entering into that discourse.

NS: I was wondering about the relationship between site and identity. Within the exhibition *Where are you*

from, Dor is the only one who lives in Palestine, the site where he grew up and his parents grew up and his parent's parents, because he's been living in Jaffa which is 20 minutes from Lod, where these videos of his were shot. Whereas Kamal is based in Germany, so he is coming home to his family and interviewing them, when everyone knows that he's going to leave again. It's the same thing with Aissa. He shot *The Trial* in Haifa but he wasn't living there at that time. He's based in New York now. I guess that's this question of the diasporic relationship to these issues of place and memory, right? I was just thinking about that with Dor's work. I wonder if the tenderness that we see in his work might have to do with the fact that he's much more present on an everyday level in the community that he is representing.

I guess that's why I was thinking about identity in the beginning of our conversation with Sarah Morris and her relationship to her subjects and her site versus Jin-me and her relationship to her sites. For Dor, I think it's literally his family and his immediate family in their homes, they're proximal to the site of their own exile. In some ways that's Kamal's literal relationship to his family home. I'm just trying to think if there are ways that the biographical aspect of the works that we are discussing comes through.

SF: I think it comes through with everyone's work. I mean, earlier I spoke about what drew me to this subject matter. I encountered Jin-me's work as an undergraduate student, and



Dor Guez

40 Days, Scanogram #2

40 Days, Scanogram #3

then I met her when I was researching the objects during my masters and we are both invited to participate at a conference because I'd actually done this exhibition that was called, "The Life and Death of I.D." which was about the state of identity politics in Canada. Then I ran into her a couple of times and so we've had these conversations and she's been quite

open with me. Then with Sarah Morris, I had a 30 minutes conversation. I think they both do a lot of research but the way that they used time-based media is very different. The way that they engage with language is very different but I think what's similar about their work is that it's very multilayered and the way that the research that they do emerges is isn't always detectible.



Aissa Deebi
The Trial

I was also thinking about the different socialist and communist movements that were happening on a global scale in the 1960s and 70s and I was thinking, about how Daoud Turki, in *The Trial*, makes reference to Che Guevara who is this international symbol of socialism and of communism and just how Che himself was very mobile and engaged in these different spaces.

Then I realized that there an overlap in terms of the two occurrences of Turki's trial which revolved around Israelis, Palestinians and Syrians and what had recently happened in Munich between Israelis, Palestinians and Germans and in both occurrences there is a notion of revolution and class struggle.

NS: Certainly! I think that those intersections are really interesting. This point of view of internationalism and cosmopolitanism, as opposed to things that are rooted and local, is a much more accurate picture of what was really going on in the 1960s and 70s. Even more so when we realize that internationalism could be a product of diasporic exile. But on the other hand, it's something that could become very positive, as in the sense of the Communist International, where the struggles of different groups of disenfranchised people are seen as connected on a horizontal level, based on class as opposed to vertical levels of location identity. That was the whole premise of Daoud Turki's involvement with the Israeli Communist Party and the Palestinian Communist Party potentially having that overlap. When you were speaking earlier about 1972 being chosen as the title for the Sarah Morris piece, I was thinking about the German feature film, *The Baader Meinhoff Complex* that came out a few years ago. There was a scene where this ragtag group of revolutionaries is in Jordan, staying at a Palestinian training camp but eventually their brand of revolution begins to clash with the much more socially conservative society in Jordan. Baader Meinhoff was to smoke pot and have sex and display their freedom through free love. But this notion of freedom comes into collision with the P.L.O.'s notion of freedom.

A similar thing comes through in the Spielberg movie, *Munich*, about the Munich Massacre. The film starts from the Black September Movement, in this case a group of Palestinians that

were named after the events in which Jordan expelled the P.L.O. through a bloody violence. And through a truly global twist of fate, this group ends up in Germany to carry out an attack on Israelis. But there's a scene in *Munich* where there are Basque Separatists called E.T.A. from Spain, the I.R.A. from Ireland, Baader-Meinhof and the Red Brigades from Germany, The A.N.C. in South Africa, and the P.L.O.—basically representatives from radically different groups with radically different agendas and they're hiding out in a safe house together. This is this really poignant moment when Eric Bana, playing a Mossad agent who is pretending to be a German communist is smoking a cigarette in a stairwell with a Palestinian. The Mossad agent argues for the communist international but the Palestinian says that the idealistic coming together of these different factions will fall apart when everyone realizes that some of them want class revolution and some simply want a homeland. So this notion of class solidarity that Daoud Turki called for ends up in failure.

SF: I think that's why *Munich* ends the way it does when Bana's character is haunted by all of his actions. I think one of the reasons why I found 1972 to be so particularly haunting was the impossibility of catharsis and the unfairness in which Sieber, all of Germany are robbed of the opportunity to create a space of openness and inclusion.

I was thinking about this notion of the lack of resolution and particularly with *The Trial* because it's really difficult to sit there and listen to



Jin-me Yoon
As It Is Becoming (Seoul, Korea)

Kamal Aljafari
The Roof

and feel the escalating voices. But obviously, there is a point to it and at the end, it's sort of accurate—that's where we are.

NS: Yes, completely unresolved, whether it's the introduction of the soaring rhetoric in *The Trial* or Jin-me Yoon's going around in circles, or the unfinished roof in Kamal's

film. But at the same time Sieber is doing okay. He was able to build his business back up after like the State of Israel has done. There are a lot of things that are okay but certainly not the question of Palestinian sovereignty.

AUTHOR BIOS

Noah Simblist is Chair and Associate Professor of Art at SMU Meadows School of the Arts. He works as an artist, curator and writer with a focus on art and politics in Israel-Palestine and has contributed to *Art Journal*, *Modern Painters*, *Art Papers*, *Art Lies*, *Art21* and other publications. Curatorial projects include *Yuri's Office* by Eve Sussman and the Rufus Corporation at Ft Worth Contemporary Arts, *Out of Place* at Lora Reynolds Gallery, *Tamy Ben Tor* at Testsite, and *Queer State(s)* at the Visual Arts Center in Austin. He was also on the curatorial team for the 2013 Texas Biennial. Writing projects include interviews with Kader Attia, Khaled Hourani, AL Steiner and AK Burns, Omer Fast, Jill Magid, Walead Beshty, Yoshua Okon, and Nicholas Schaffhausen.

Sally Frater is an independent curator and writer and was the 2014 Pollock Curatorial Fellow at SMU, Meadows School of the Arts. She holds a BA in studio art from the University of Guelph and an MA in contemporary art from The University of Manchester/ Sotheby's Institute of Art. Frater has curated exhibitions for the Glassell School of Art at the Museum of Fine Arts, Houston; Justina M. Barnicke Gallery, Toronto; Georgia Scherman Projects, Toronto; The Print Studio, Hamilton, Ontario; Art Gallery of Peterborough, Ontario; A Space Gallery, Toronto; and the McMaster Museum of Art, Hamilton, Ontario. Her writing has appeared in publications for The Studio Museum in Harlem, The Art Gallery of Greater Victoria, *Art21*, *Artforum* online, *NKA*, *Prefix Photo*, *Border Crossing*, *FUSE*, *X-TRA*, and *Canadian Art*. A former Critical Studies Fellow in the Museum of Fine Arts, Houston's Core Program and artist-in-residence at Project Row Houses, she is currently a member of IKT (International Association of Curators of Contemporary Art) and ICI (Independent Curators International).

ARTIST BIOS

Kamal Aljafari is a filmmaker and visual artist. He is a graduate of the Academy of Media Arts in Cologne, where he received the visual arts award of the city of Cologne in 2004. His films include *The Roof* (2006), which won the Best International Award at the Images Festival in Toronto, and *Port of Memory* (2009), which received the Prix Louis Marcorelles. He was a featured artist at the 2009 Robert Flaherty Film Seminar, and in 2009- 2010 was the Benjamin White Whitney fellow at Harvard University. In 2013 he received the art medal of the state Rio Grande do Sul Brazil.

Aissa Deebi is a visual artist and scholar based in New York and Genève. His early work investigated the complexity of daily practices in post 1948 Palestine. Later Deebi's work tackled the theme of immigration and alienation, which culminated into his PhD research, providing critical analysis of Arab Diaspora as a creative space. Most recently in 2013 Deebi's work *the Trial* was exhibited at the Venice Biennale. Deebi has held several positions teaching art and design at a number of institutions including the Winchester School of Art, University of Southampton, in the United Kingdom, Centre de Estudios Superiores de Monterrey Design, Mexico and Chulalongkorn University, Bangkok Thailand and the American University of Cairo's Arts Department as a Professor of Art and Design. Additionally Deebi was the Director of the Sharjah Art Gallery at the American University of Cairo. Currently Deebi is the Chair

of the Department of Art and Design at Montclair State University, New Jersey. Deebi was a founding member of ArteEast in New York City, where he served as the first Director of the Visual Arts and Director of the Board. He is also a consultant on education for the Birzet University's Museum in Palestine, and the curator of Mizna, the Arab American Art and Literature Magazine in Minneapolis, USA. His work was exhibited across the globe from the 55th International Venice Biennale, and the Queens Museum of Art in New York to the Haus am Lutzowplatz in Berlin, in addition to the Asia-Pacific Triennial, Taipei in Taiwan, VCU Art Gallery in Doha, Elga Wimmer Gallery in New York, and Art in Dubai.

Dor Guez is an artist, a scholar, and the head of the Photography Department at Bezalel Academy of Arts and Design, Jerusalem. His installations combine diverse modes of video and photographic practices. His work has been the subject of over 20 solo exhibitions around the world, including at the KW Institute for Contemporary Art, Berlin; The Jewish Museum, New York; Tel Aviv Museum of Art, Tel Aviv; Rose Art Museum, Boston; Artpace, San Antonio; The Mosaic Rooms, London, and more. His work has also been featured in group shows at the 12th Istanbul Biennial, Istanbul; 17th International Contemporary Art Festival, Videobrasil, Sa'õ Paulo; the 3rd Moscow International Biennale, Moscow; Biennale Benin, Cotonou; Palais de Tokyo, Paris; Tokyo Metropolitan Museum of Photography, Tokyo; and Maxxi

Museum, Rome, amongst others. Guez is the recipient of the Young Artist Award, Ministry of Culture; Orgler Scholarship, Tel Aviv University; Ruth Ann and Nathan Perlmutter Artist in Residence Award, Rose Art Museum, Brandeis University; International Artist in Residence Award, Artpace, San Antonio; and BNL Award, Maxxi Museum, Rome.

Since the mid-1990s, Sarah Morris has been making complex abstract paintings and films. These works, based on different cities, are derived from close inspection of architectural details combined with a critical sensitivity to the psychology of a city and its key protagonists. Morris was born in 1967 in the UK and grew up in Providence, Rhode Island. She lives and works in New York. Morris has participated in many important exhibitions including the 4th Site Santa Fe Biennial (2001); 25th São Paulo Biennial (2002); and Days Like These: Tate Triennial (2003). Solo exhibitions include Nationalgalerie im Hamburger Bahnhof, Berlin (2001); Kunstforeningen, Copenhagen (2004); Moderna Museet, Stockholm (2005); Palais de Tokyo, Paris (2005); Kestnergesellschaft, Hannover (2005); Museum Boijmans Van Beuningen, Rotterdam (2006); Fondation Beyeler (2008); Lenbachhaus, Munich (2008); MAMbo, Bologna (2009); MMK Museum für Moderne Kunst, Frankfurt (2009); and MCA Chicago (2013).

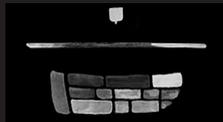
Jin-me Yoon is a vital member of the Vancouver art community. For the past two decades her works have contributed to ongoing discussions of place and identity on national and international levels. Yoon's more recent video work explores the interrelationship between bodies, cities and history in an accelerated globalized era. The artist's work has been shown in solo and group exhibitions in galleries and festivals including the Vancouver Art Gallery, the National Gallery of Canada, The National Museum of Women in the Arts, Jack Shainman Gallery, the Art Gallery of Ontario, the Portland Institute for Contemporary Art, the Queens Museum of Art, MOCA Shijiazhuang, Seoul Museum of Art and the Houston Center for Photography. A faculty member at Simon Fraser University's School for the Contemporary Arts, Yoon holds a B.A. from the University of British Columbia, a B.F.A. from the Emily Carr College of Art and Design and an M.F.A. from Concordia University. The artist is represented by Catriona Jeffries Gallery.

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