

Ramón Esono Ebalé, El sueño CMYK de una prostituta, 2010

About the Artists

(b. 1957, Beijing, China; lives and works in Beijing)

Ai Weiwei is an artist and a social activist. His work encompasses diverse fields including fine arts, curating, architecture, and social criticism. In collaboration with Herzog & de Meuron, Ai Weiwei designed the 2012 Serpentine Pavilion in London. He won the Václav Havel Prize for Creative Dissent from the Human Rights Foundation in 2012. He has had major solo exhibitions at the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Taipei Fine Arts Museum, Taipei, Taiwan; Tate Modern, London; Haus der Kunst, Munich, Germany; and Three Shadows Photography Art Center, Beijing, among others.

RAMÓN ESONO EBALÉ

(b. 1977, Nkoa-Nen Yebekuan (Mikomeseng-Kie Ntem), Equatorial Guinea; lives and works in Asunción, Paraguay)

Ramón Esono Ebalé, alias Jamón y Queso, is a self-taught artist who combines his graphic novels with his work as a graphic designer. He has won international awards from the Angoulême International Comic Festival, France, and the Coco Bulles International Festival of Cartoons and Comics, Abidian, Ivory Coast. His work has been shown at the Spanish Cultural Center. Malabo and Bata; International Festival of Comics of Algeria; ARCO Contemporary Art Fair, Madrid; Cervantes Institute, Madrid; The Studio Museum of Harlem, New York; and Galería Planta Alta, Asunción, Paraguay. He is the artist and director of the Spanish/ Equatorial Guinea animated documentary One Day I Saw 10,000 Elephants, in collaboration with Pere Ortín and Alex Guimerá.

BARBAD GOLSHIRI

(b. 1982, Tehran, Iran; lives and works in Tehran)

Barbad Golshiri's practice is prolific and wide-ranging, extending from photography and sculpture to installation, performance, film and video, translation and critical writing. He studied painting at The School of Art and Architecture, Azad University, Tehran. His art has been shown at the Göteborgs Konstmuseum; Saatchi Gallery, London; Chelsea Art Museum, New York; Jeu de Paume, Paris; Barbican Center, London; Museum für Neue Kunst, Freiburg; Apexart, New York: Thomas Erben Gallery, New York: Aaran Gallery, Tehran: Access Artist Run Center, Vancouver: Azad Art Gallery. Tehran; and in international biennials. Golshiri is also translator and editor of the dramatic works of Samuel Beckett into Persian.

KHALED JARRAR

(b. 1976, Jenin; lives and works in Ramallah, Palestine)

Khaled Jarrar works with photography, video, and performance. He completed his education in Interior Design at the Palestine Polytechnic University, 1996, and the International Academy of Art Palestine, BA, Visual Arts, 2011, His exhibition, At the Checkpoint, 2011, was placed in full view of the Israeli soldiers at Howarra & Qalandia checkpoint. Recent solo exhibitions include Galerie Guy Bartschi, Geneva; Galerie Polaris, Paris; Al-Mahatta Gallerv. Ramallah; Al-Mahatta Gallery, Ramallah; International Academy of Art Palestine, Ramallah, In addition, Jarrar is an award-winning filmmaker whose recent documentary, The Infiltrators (2012), won several accolades at the 9th Dubai International Film Festival.

ZANELE MUHOLI

(b. 1972, Umlazi, South Africa; lives and works in South Africa)

Zanele Muholi won the 2013 Index on Censorship - Freedom of Expression art award in London. Her *Faces and Phases* series is included in the South African Pavilion at the 55th Venice Biennale and is installed at Galerie Verbeeck Van Dyck, Antwerp as part of the official cultural programme of the World Out Games. Muholi was the 2009 Ida Ely Rubin Artist-in-Residence at the Massachusetts Institute of Technology (MIT). In Africa she was a community relations officer for the Forum for the Empowerment of Women (FEW), a black lesbian organization, and a photographer and reporter for *Behind the Mask*, an online magazine on lesbian and gay issues. Solo exhibitions include those at Michael Stevens and Market Photo Workshop, Johannesburg.

JOSÉ TOIRAC and MEIRA MARRERO

(b. 1966, Guantánamo, Cuba) and (b. 1969, Havana, Cuba)

José Toirac and Meira Marrero have collaborated on joint projects since 1994, conducting intense archival and art historical research in a range of media including painting, drawing, sculpture, installation and photography. Toirac received his degree from Havana's Instituto de Arte Superior in 1990: Meira Marrero, a curator and art critic, was awarded Cuba's National Curator Prize in 1998, 2002 and 2008. Their work has been exhibited at the Museo Nacional de Bellas Artes, Havana; the Whitney Museum of American Art; the Museé des Beaux-Arts de Montréal; the Arizona State University Art Museum: Art in General, New York: Mattress Factory, Pittsburgh; Factoría Compostela, Santiago de Compostela: and the Cultural Centers Banco do Brasil.

Foreword + Acknowledgements

Margaret Miller, Director, USF Institute for Research in Art

Foreword

In an era characterized by increasing globalization and widespread use of digital media, the USF Contemporary Art Museum is continually examining the role of the visual arts in contemporary society.

The exhibition SubRosa: The Language of Resistance was inspired by my travels to Cuba and China, and the realization that many of **Acknowledgements** the artists I met in those places were offering critiques of their social and political realities *sub rosa*, or covertly.

Noel Smith provided curatorial leadership in researching and building this idea into an exhibition that includes artists from China, Cuba, Equatorial Guinea, Iran, Palestine and South Africa. The exhibition the loans; Tony Palms designed the exhibition with Noel Smith; offers viewers an opportunity to assess the efficacy, as well as the and Vincent Kral coordinated the installation. Don Fuller assisted diversity, of political art and raises questions about the power of art and artists, in conjunction with their audiences, to transform our sense of the world.

medium as a vehicle for his or her message with the intention of effecting change. Politically inspired artworks often have a first life in the public sphere and a second life in the comparatively elite environment of a museum or gallery.

Ai Weiwei and his collaborators Xu Bing and Zeng Xiaojun designed and published an encyclopedic volume of influential artists to counter government censorship. Khaled Jarrar creates sculptures by chipping pieces from the West Bank barrier separating Israel from Palestine, and his documentary videos are transmitted through mass media to a broad and diverse contemporary art. audience. Ramón Esono Ebalé uses the graphic novel format to protest conditions in Equatorial Guinea. Barbad Golshiri's machine outputs prints that critique the use of religion to promote political ideologies; audience members can take a print with them in exchange for a contribution to Reporters Without Borders. Zanele Muholi chooses the photographic portrait as a means of revealing the taboo subject of lesbianism in South Africa. José Toirac and Meira Marrero collaborate to create portrait paintings that were post-Castro government.

The objects in this exhibition are critical representations of current political and cultural realities but also symbols of the resilience of the human spirit in the face of oppression and humiliation. It is my hope that SubRosa will provoke interdisciplinary dialogue at USF on Studio of Ai Weiwei; IFC Films; Thomas Erben Gallery, New York; a range of issues including the dissemination and display of images of political protest, the aesthetics of activist art, and the role of museums in presenting exhibitions of socially engaged art.



The organization of any exhibition and related educational programs is the product of a talented team of collaborators. I thank Noel Smith for her considered selection of artists, Alexa Favata, Deputy Director, coordinated the entire project; Shannon Annis arranged with video installations and designed the invitation, brochure and promotional materials; Megan Voeller edited texts for the brochure; Amy Allison coordinated travel of artists and scholars and organized events associated with the opening; Mitzi Gordon planned the One of the greatest challenges for the artist-activist is choosing a reception; and Randall West managed all fiscal matters. Additional staff of students and interns include: Chris Elmore, lan Foe, Eric Jonas, Ville Mehtonen and Andrea Tamborello.

> Taylor Pilote and Sarah Howard, with Graphicstudio, are recognized and thanked for their efforts to reconstruct Barbad Golshiri's sculpture Distribution of the Sacred System.

artworks of the 20th century and distributed it among young I thank Bárbara Cruz, Professor in the USF College of Education, and interns Sarah Travis and Valeria González, who worked with Noel Smith to create InsideART: SubRosa, the on-line program for secondary students that combines the study of social studies with

> I acknowledge and thank the colloquium participants: Tutu Alicante, Executive Director of EG Justice, and Esra Akin-Kivanc, Assistant Professor of Islamic Art, USF School of Art and Art History.

Sussan Babaie, Lecturer in Asian Art at The Courtauld Institute of Art, has provided an insightful essay on activist art in the Middle East. Other scholars consulting on the selection of artists include Corina censored in Havana because they dared to raise the topic of a Matamoros, Curator of Contemporary Cuban Art at the National Museum of Fine Arts in Havana and Chad Elias. Lecturer in the Department of Art History at the University of York, United Kingdom.

> The artists and lenders to the exhibition are recognized and thanked for their generosity: the Museum of Modern Art. New York: The Aaran Gallery, Tehran; Ayyam Gallery, Beirut, Damascus, Dubai, London and Jeddah; Yancey Richardson Gallery, New York; and Laura Lee Brown and Steve Wilson, 21c Museum, Louisville, Kentucky,



Above: José Toirac and Meira Marrero, Cuba 1869-2006, 2006 (detail)

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The Language of Resistance

August 26 – December 7, 2013 USF Contemporary Art Museum

SubRosa: The Language of Resistance

Noel Smith, Curator of Latin American and Caribbean Art, USF Institute for Research in Art

Referencing the ancient practice of hanging a rose to designate covert ideological ends. The work, which combines sculpture with prints meetings, the Latin term *sub rosa* for centuries has denoted secrecy of schematic drawings and text in Persian, is full of puns and double or confidentiality. The seven international artists in this exhibition entendres that mask its horrific indictment. An accompanying video are among the untold many around the world who contend with documenting a performance shows the artist with a megaphone, environments where censorship—real and threatened—violence and which becomes the voice of dissent. imprisonment are daily realities for those who speak out against the social and political oppression they experience. Together with their compatriots, these artists find ways to live with dignity, honesty and hope for change, and they choose to use their art for activism. Operating often in a *sub rosa* mode—covert, coded, dissimulated they find languages for resistance in accomplished and intriguing works that span a range of media and registers, reaching diverse audiences in their own countries and across the world.

I was pushed into that corner because I thought being an artist was the only way to have a little freedom." Ai Weiwei, China¹

Book (1997) and The White Cover Book (1995) are quiet works that aspects of the illegal and often harrowing journey. were important contributions in the development of contemporary Chinese art. When the artist returned to China in 1993 after 13 years in New York, he created the books (in collaboration with artists Xu Bing and Zeng Xiaojun) to distribute images and text about modern and contemporary Western art and to document the work of his South Africa⁵ Chinese contemporaries—all information then strictly controlled by government censors. With discreet and unassuming covers, the 3,000 copies of each book were quickly and surreptitiously distributed to the underground art community in China.

"I only had to draw well. My dreams don't count for much anymore. Ramón Esono Ebalé, Equatorial Guinea²

Like many other African artists, Ramón Esono Ebalé has adopted the graphic novel. Equatorial Guinea, a Spanish colony until 1968, has since endured the rule of a single family; the discovery of oil reserves in 1996 made the country one of the richest in Africa, yet the wealth has remained in the hands of the Obiang ruling family in a country that is considered one of the world's worst violators of human rights. La muerte de un idiota (The Death of An Idiot) satirizes the Obiang family; the brilliantly colored Mi Avatar (My Avatar) looks at the colonization of his country by Western concerns; and the artist tackles oppression and censorship and its history, rooted in the slave trade, in the series of drawings *Bozales* (Muzzles).

"The only relationship between many of my colleagues and the government is censorship." Barbad Golshiri, Iran³

Barbad Golshiri's work is highly coded, produced in the Islamic Republic of Iran, a theocracy that, according to the International to both the diverse roots of Cuban society and its enduring racism, Committee to Protect Journalists, is the fourth most censored country in the world. Golshiri's installation Distribution of the Sacred System addresses the theocracy's manipulation of religion for political and in chronological order, ending with Fidel Castro, Raúl Castro, and an

"I am an activist for freedom, so this is how I find the role of the artist." Khaled Jarrar, Palestine⁴

Khaled Jarrar was once a captain of the Palestinian presidential guard before he decided to study art. Many of Jarrar's works reference the Israeli West Bank barrier between Palestine and Israel known as "the wall." sometimes in obvious ways and other times metaphorically. and address issues of displacement, possession and reclamation. The short video Concrete shows the artist chipping away at a section of "I've never planned any part of my career—except being an artist. And the wall; from the shards, he makes objects such as a soccer ball and a sculpture that is half concrete, half olive branch. The surreptitious crossing of the barrier by Palestinians is documented in *Journey 110*, Ai Weiwei's The Black Cover Book (1994), The Grey Cover excerpted from the feature length film Infiltrators, which looks at many

> "I always say to people that I'm an activist before I'm an artist. To me, you take a particular photo in order for other people to take action. So you become an agent for change in a way." Zanele Muholi,

Classically trained as a photographer and with experience as a reporter, Zanele Muholi creates documentary style photography that captures moments from the lives of South Africans who are often brutally oppressed for their sexuality despite constitutional protections. Four images from her series *Being* show lesbian couples in intimate emotional poses. In the performative self-portrait Miss Lesbian I Muholi both satirizes and adopts the internationally popular beauty pageant trope. The image of Lynette Mokhooa, with its black and white format and pattern on pattern, recalls the iconic images of the Malian photographer Seydou Keïta, at once giving Muholi a pedigree and inserting her subject into the canon of mainstream African portraiture.

"You have to be very clear what you are creating is a piece of art and not a political statement, or go to jail." José Toirac and Meira

José Toirac and Meira Marrero work in an intensely collaborative manner, combining historical and archival research to reexamine and reposition images and events that have resonance for Cuban culture. Ave Maria presents aesthetically and ethnically diverse icons of the Catholic patron saint of Cuba, La Caridad del Cobre (Our Lady of Charity), who in the popular Afro-Cuban syncretic cults is also worshipped as the goddess Ochún. The work speaks despite the Revolutionary government's claims of its eradication. In Cuba 1869-2006, the artists present portraits of the presidents of Cuba



Above: Zanele Muholi, Katlego Mashiloane and Nasipho Lavuta, Ext. 2, Lakeside, Johannesburg, from the series Being, 2007. Facing page: Khaled Jarrar, Football, 2012

empty nail, raising the question of who will govern Cuba next. Plans to exhibit the installation at the National Museum of Fine Arts, Havana, in 2007 were halted by government intervention; the piece was censored.

1. Ai Weiwei, Weiwei-isms, edited by Larry Walsh, Princeton University Press, 2012. 2. Convergencias y Divergencias: Ramón Esono Ebalé. Catalog for the exhibition. AECID/ Centro Cultural Español Malabo, 2010.

3. Skurvida, S. (2012). Time we stopped: A correspondence with Barbad Golshiri. Retrieved from: http://www.arteeast.org/pages/artenews/Cplus/1020. 4. Gogolak, E. (2012). Khaled Jarrar stamps his authority. Rolling Stone. Retrieved from:

http://www.rollingstoneme.com/index.php?option=com_content&view=article&id=1145 5. Clarke, M. P. (2011). A conversation with Zanele Muholi. Retrieved from: http://nomorepotlucks.org/site/captured-and-seen-a-conversation-with-zanele-muholi 6. Retrieved from: http://groups.yahoo.com/group/CubaNews/message/130894

Noel Smith is Curator of Latin American and Caribbean Art at the USF Institute for Research in Art: Contemporary Art Museum and Graphicstudio. Exhibitions she has curated or co-curated for the USFCAM include The Amazing and the Immutable (2004). Los Carpinteros: Inventing the World (2005). Werner Reiterer: Raw Loop (2009), Carlos Garaicoa: Making Amends (2010), Open Score (2013), and Occupying, Building, Thinking: Poetic and Discursive Perspectives on Contemporary Cuban Video (2013). A literary translator, she has worked extensively with Cuban curators and critics. As Curator of Education, Smith also directs the USF Museum Studies Graduate Certificate.

Practices of 'participation'

ussan Babaie

For the time being, it appears that an unlikely assemblage of young activists calling themselves Tamarrod (Arabic for "rebellion") incited the regrouping of the opposition that led to the Egyptian military overthrow of an elected president, Mohamed Morsi, on July 3, 2013. Shortly afterwards, in an article in *The New Yorker* titled "The Showdown" (July 22, 2013). journalist Peter Hessler suggested that Tamarrod's understanding of its activities was so loose, and its actions so spontaneously devised, as to constitute "a kind of performance art." Such a blurring of the boundaries between performance as art and the performance of contemporary political life within the region of Islamicate societies—principally the Middle East, with Turkey teetering between Europe and the East—has been so pervasive as to make a cynic speculate on the authenticity of intentions. How much of such rhetoric is driven by intertwining interests in shaping both revolutions and art into certain marketable forms?

Before the Tahrir Square uprisings of 2011, much of what the cognoscenti of the global community could recognize as political art in Egypt sprang from the Townhouse Gallery. For instance, I witnessed a performance there in 2009 by the late film and performance artist Amal Kenawy in which two parallel rows of men, recruited from workers in the gritty neighborhood, were asked to crawl like sheep on all fours down a sidewalk near the gallery in downtown Cairo. The message of Silence of the Lambs seemed clear—and its dig at Mubarak's regime indeed attracted attention from the then-president's dreaded security forces. But their reaction was less revealing than the indignation voiced by local workers and neighbors, who found little sympathy for the politics of this performance art piece and instead felt humiliated in front of the largely foreign audience. Here seems to lie an example of a fissure in understanding between the diverse audiences and performers of the politics of art. An alternative position is exemplified by Huda Lutfi, an Egyptian visual artist of international fame who lives in the same gritty neighborhood in downtown Cairo, and has produced multimedia works that evince a profound grasp of the cultural and political pulse of the country.

Not far away from Tahrir, the eco-conscious political resistance to the urban developments planned for Gezi Park in Istanbul matured in May 2013, into culturally and politically motivated sit-ins and protests in Taksim Square and elsewhere in Turkey. In the wake of the Turkish government's heavy-handed response, the scene almost immediately transformed into full-blown performance art initiated by Erdem Gündüz, an actual performance artist; it reverberated among the citizenry when people silently protested the crackdown by standing motionless in public places where activists had been hosed down, tear-gassed and driven away. The gathering of the Marxist high-school student associations the Anti-Capitalist Muslims, the university students and professors, the secularists, the citizenry in all their diversity in make-shift tents, among nomemade banners and flags, with food and tea stands, music stages, ending library—a veritable mini city in the smallish Gezi Park—the sound of banging on pots and pans heard after 9 p.m. from windows and balconies across the middle-class neighborhoods of Istanbul; these visual and performative representations of resistance inspired a case of déià vu for me as an Iranian who witnessed the 1978-79 Revolution.

I carry, with some measure of pride, the knowledge that I was a from various sources of reporting on this case and especially those by student at the Faculty of Fine Arts of the University of Tehran during the Khaled Yacoub Oweis, the Reuters correspondent who was expelled 1978-79 Iranian Revolution when, despite our wildly divergent beliefs and from Damascus in March 2011, the voices of protest against the artists' political (or apolitical) inclinations, we engaged in the language of protest arrest generate mainly from the region: Lebanon, Iraq and Syria. Could it and resistance through something tangibly artistic, or so we thought: silkbe that Abdelke's brand of political art and visual language of resistance screened posters on standard A4 paper made on the floor of an empty does not quite fit the standards and expectations of the circuitry of living room in a nondescript apartment in a middle-class neighborhood of contemporary art? Abdelke is a painter and a master printmaker with Tehran during the long nights when martial law was imposed before the an interest in figurative representations of politically charged subject collapse of the Pahlavi regime. The posters were portraits of Che Guevara, matter of the sort now dismissed as old-fashioned socialist-leftist. He Fidel Castro. Ho Chi Minh, and their Iranian revolutionary brethren like Dr. is well known in Syria and its neighboring Arab region, but his work Ali Shariati, the famous sociologist of religion considered to have been is scarcely the kind of art that sells at sleek galleries in Berlin, Dubai, the ideologue of the Islamic revolution, and the gentle Samad Behrangi, London and New York. And he is in his early 60s and not possessed of a folklorist and writer famous for his social critique cloaked in the garb the youthful twittering and videotaping social-media savvy that we, in of children's stories—especially the beloved *The Little Black Fish*. The the collective 'western' view, see as the voice of the people. posters were to be distributed in the morning and plastered on walls, Who represents that voice? Whose definition of 'people' does

lampposts and doors across the city. We thought we were engaged

The Iranian Revolution was violent and seismic on a world

'artists,' but in light of history we were not making art!

scale, deeply transformative, as anyone familiar with the history

of the region can testify. Now, it seems overshadowed

by the isolation of Iran and by the more recent and

freshly visible political and revolutionary upheavals in

Egypt, Libya, Syria and Turkey. Iran's uprising was

unimaginably hopeful and pluralistic; there was

that morning when we awoke to the sound of

Radio Free Iran, in a country we had envisioned

as a wildly diverse assemblage of idealisms and

social re-fashionings, as the subjects of our

posters indicated. As imaginings go, those may

have been na

ive and idealistic, but they were what

young students—more secularist than religiously

they seated in Qum, Tehran, Moscow or Washington

motivated—understood as the condensation of various

ideals of resistance toward the institutions of rule, be

That art, performance and politics in the Islamicate

region currently appear to be interchangeable and intertwined does

not detract from their tremendous political significance or the social

implications of the artists' engagement. Their significance does,

however, tend to pale in view of the scale and extent of repression and

the measure of sacrifice imposed on the millions in, for instance, Syria

today (or even in the revolutions in Iran of 1978-79, and 2009). The

staggering losses and gruesome conflict in their cities and villages.

We must ask who really cares or what really matters when so

the idea of such a voice presume? The artist collective Slavs and Tatars has produced a complex body of work that remains detached from their personal identities, although they 'perform' and lecture in person as part of their multiplatform practice. Their work, mostly installation-

> performance-publication projects, are research-based artist's book and trans-regional, and deeply committed to history as 9 x 7-3/16 x 1/2 in Edition: 3 000 a vehicle for understanding the cultural and political The Museum of Modern Art, New York. presents in parts of the world between the Berlin Wall and the Great Wall of China. In so broad and

elusive a landscape, Slavs and Tatars have delved Ramón Esono Ebalé into political art and the politics of art in ways that Bozales, 2009 are subtler than their titles and their extravagant installations might suggest. The Friendship of 16 x 11-3/4 in. Nations: Polish Shi'ite Showbiz looks at "the unlikely Courtesy of the artist moments of resonance between Iran and Poland" Ramón Esono Ebalé going as far back as the 17th century and projecting

inspirations of the 20th century. As a multiplatform markers project, it incorporates a range of material including handmade textile banners by Catholic and Shi'ite seamstresses and a

forward to their shared revolutionary moments and

mirror mosaic that "addresses the role of crafts as a vehicle for social critique or revolutionary ideology." Their first installment of the Friendship of Nations at the 10th Sharjah Biennial (March 2011) attracted diverse audiences "from local bakers and butchers to art world folks" confirming the artists' strategy of accessibility, their recognition of the urgency of practices, ideas, and behaviors "that are not confrontational, insular, and

point is neither a matter of size nor even a matter of definition of the obstinate but rather considered, critical and generous in their approach." language of resistance. The Palestinian case has had a longer life than The exhibition SubRosa amply demonstrates the incredible diversity of points-of-view and political experiences that inform any others we know in the region—and we may not have an Iragi or a Bahraini art of revolution, but we do have Iraqi and Bahraini politicallanguages of resistance and engagement. And that is the point I wish to performance of art. In the case of Svria, it is doubtful that the Svrian have made here—that artists, as all mindful people, respond, intervene. collectives would valorize an 'aestheticized' sort of engagement and its and instantiate social action, and they do so as individuals within an message of resistance; resistance to what, they might ask, given the interlacing of complex social threads that bind us to our collective pasts.

little has been uttered by the gallerists, biennialists, and pundits of the Sussan Babaie teaches at the Courtauld Institute of Art, University of London. Educated as a graphic designer at Tehran University, and as a historian of art cutting-edge global art scene regarding the arrest by the Syrian security at the Institute of Fine Arts, New York University, she writes and lectures on forces on July 19, 2013, of the artist Youssef Abdelke. He and two of his Persianate arts in the early modern period and on aspects of contemporary arts colleagues had signed a declaration calling for the departure of President Bashar al-Assad, thus joining thousands of other activists. Gleaning

Exhibition Checklist

Ai Weiwei The Black Cover Book, 1994 artist's book

9 x 7-3/16 x 3/8 in Edition: 3.000 The Museum of Modern Art, New York. Gift of the artist, 2011

Ai Weiwei The Grey Cover Book, 1997 artist's book

 $9 \times 7 \times 7/16$ in Edition: 3.000 The Museum of Modern Art, New York. Gift of the artist, 2011

Ai Weiwei The White Cover Book, 1995

Gift of the artist, 2011

12 composition boards with colored markers Damascus, Dubai, London, Jeddah

Mi Avatar. 2009

six composition boards with colored

16-1/2 x 11-1/2 in. Courtesy of the artist

Ramón Esono Ebalé La muerte de un idiota. 2009

six composition boards with colored

Reconstructed 2013 for exhibition by USFCAM

Gallery, New York and Aaran Gallery, Tehran, Iran

with permission from the artist. Thomas Erben

16-1/2 x 11-1/2 in. Courtesy of the artist

Ramón Esono Ebalé Zanele Muholi Lynette Mokhooa, KwaThema El sueño CMYK de una prostituta, 2010

10 composition boards with colored markers **Community Hall, Springs**, 16-1/2 x 11-3/4 in. Johannesburg, from the series Faces and Phases, 2011 Courtesy of the artist

silver gelatin print The Distribution of the Sacred System, 2010 Courtesy of the artist and Yancey Richardson

13-1/2 x 6 x 5 in.

Zanele Muholi

Lambda print

30 x 30 inches

Gallery, New York

series *Being*. 2007

installation, action and video documentation: Gallery, New York digital print on black canvas, pulley prints: 27 x 71 in. each; video: 13:45 min

Khaled Jarrar Bus Stop Sept 5, 2012

video 4·13 min Courtesy of the artist and Avvam Gallery, Beirut, Damascus, Dubai, London, Jeddah

Khaled Jarrar Concrete, 2012 video

1:52 min.

Courtesy of the artist and Avvam Gallery, Beirut, Damascus, Dubai, London, Jeddah

Khaled Jarrar Football, 2012

cement sculpture 9-1/16 in. diameter

Courtesy of the artist and Ayyam Gallery, Beirut Damascus, Dubai, London, Jeddah

Khaled Jarrar Journey 110, 2009

12:27 min. Courtesy of the artist and Ayyam Gallery, Beirut,

Khaled Jarrar Olive Tree Branch, 2013

Courtesy of the artist and Yancey Richardson

cement and olive tree sculpture silver gelatin print 30 x 20 in.

Courtesy of the artist and Ayyam Gallery, Beirut, Courtesy of the artist and Yancev Richardson Damascus, Dubai, London, Jeddah Gallery, New York

Zanele Muholi

Lambda print

Zanele Muholi

Gallery, New York

Zanele Muholi

Lambda print

Gallery, New York

Zanele Muholi

30 x 30 in.

series Being, 2006

Lambda print

30 x 20 in.

30 x 20 in.

Miss Lesbian I. Amsterdam, from the

Courtesy of the artist and Yancey Richardson

Mini Mbatha Durban, Glebelands, Jan.

Courtesy of the artist and Yancev Richardson

Nando Maphisa and Mpho Sibiva.

Sasolburg, Johannesburg, from the

Courtesy of the artist and Yancev Richardson

Pearl Hlongwane and Katso Makhafola

II Masisulu Ladies Hostel, Vosloorus,

Johannesburg, from the series Being,

2010, from the series Beulahs, 2010

series Miss (Black) Lesbian, 2009

Katlego Mashiloane and Nasipho Lavuta, Zinzi and Tozama II Mowbray, Cape Ext. 2, Lakeside, Johannesburg, from the Town, from the series Being, 2010 silver gelatin print 18 x 24 in.

> Courtesy of the artist and Yancev Richardson Gallery, New York

José Toirac and Meira Marrero Ave Maria, 2010

figures of Nuestra Señora de la Caridad, table with inscription, saw horses, carpet dimensions variable Courtesy of the artists

José Toirac and Meira Marrero Cuba 1869-2006, 2006

oil on canvas, wood frame and metal identification, nail 39 individual paintings each framed: 30-3/4 x 22-1/8 in.: one frame 29-15/16 x 37-13/16 in.

Collection of Laura Lee Brown and Steve Wilson, 21c Museum, Louisville, Kentucky