

Figure 4.24: Samia Halaby, *From the Mediterranean Sea to the Jordan River* (2003), acrylic on canvas and paper, 85 x 154 inches, Collection of Naim Farhat.



Figure 4.25: Vera Tamari, *Tale of a Tree*, (1999-ongoing), ceramics and photo transfer on plexiglass, print: 60 x 61.5 inches, platform 78 x 62 x 9 inches, ceramic trees vary, Collection of Naim Farhat.



Figure 4.26: Yazan Khalili, *4' / f3.5* from the *Landscape of Darkness* series (2010), photograph, courtesy of the artist.

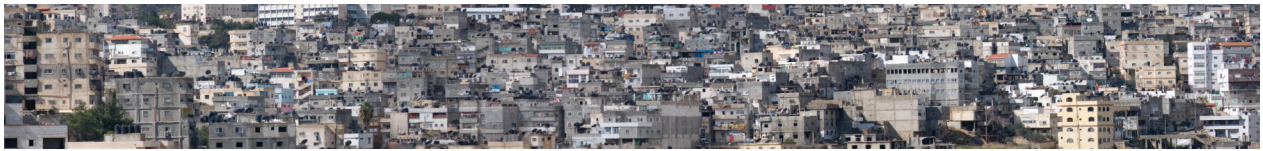


Figure 4.27: Jawad Al-Malhi, *House Number 197* (2009), panorama photograph, 236.22 x 31.49 inches, Collection of Barjeel Art Foundation.



Figure 4.28: Emily Jacir, *Hana*, from the series *Where We Come From* (2002-2003), wall text and C-print, 35 x 27 inches, courtesy of the artist.

Go to Haifa and play soccer with the first Palestinian boy you see on the street.

I have never been there, unfortunately, but you bet it will be the first place I go to, if and when, I get my American passport. If I go to Israel, and my passport shows that I have been there, it would limit my ability to visit my family in Lebanon which is a must at the moment.

- Hana  
Born in Beirut, living in Houston, TX  
Lebanese Passport  
Father and Mother from Haifa  
(both exiled in 1948)

Notes: I played soccer with a boy named Kamel in the Halisa neighborhood of Haifa.

إذهبي إلى حيفا و العبي كرة القدم مع أول ولد فلسطيني ترينه في الطريق.

للأسف لم أذهب إلى هناك أبداً، ولكن بالتأكيد، ستكون فلسطين أول مكان أذهب إليه إذا ما حصلت على جواز سفر أمريكي. إذا ذهبت إلى إسرائيل وظهر هذا في جواز سفري، فإن هذا سيحد من إمكانية زيارة عائلتي في لبنان، وهذا أمر في غاية الضرورة في هذا الوقت.

- هناء  
من مواليد بيروت، و تعيش في هيوستن، تكساس  
مواطنة لبنانية  
الأب والأم من حيفا  
(نفيًا عام ١٩٤٨)

ملاحظات: لعبت كرة القدم مع ولد اسمه كامل في منطقة الحليصة في حيفا.

Figure 4.29: Emily Jacir, text detail, *Hana*, from the series *Where We Come From* (2002-2003), wall text and C-print, 35 x 27 inches, courtesy of the artist.

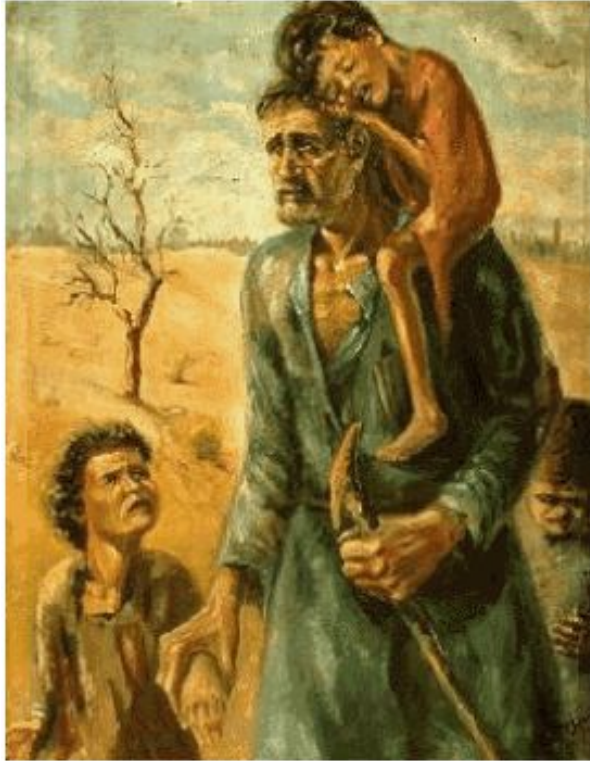


Figure 4.30: Ismail Shammout, *Where to?* (1953), oil on canvas, 37.40 x 47.24 inches, collection of Ismail Shammout (Amman, Jordan).



Figure 4.31: Jack Madvo, Jarmana (emergency refugee camp created after the 1967 War near Damascus, Syria), courtesy of UNRWA.

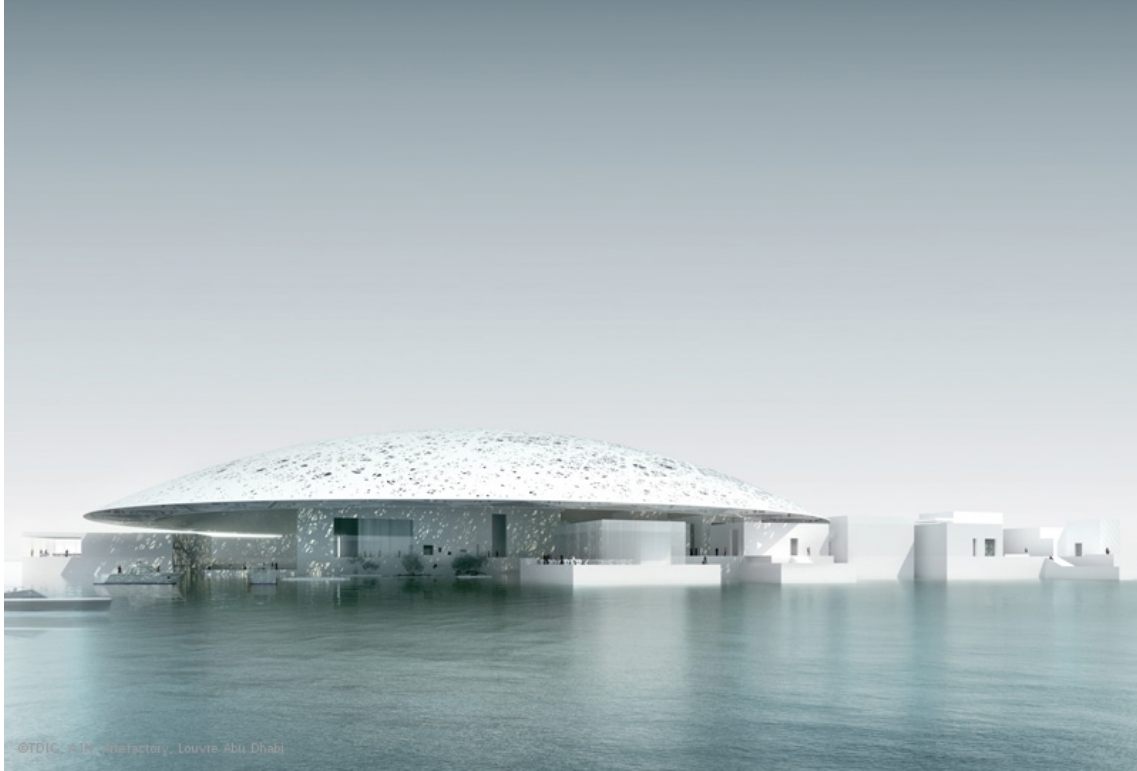


Figure 4.32: Digital rendering of Louvre Abu Dhabi, design by Jean Nouvel, ©TCA, AJN, Artefactory, Louvre Abu Dhabi.



Figure 4.33: Digital rendering of Guggenheim, design by Frank Gehry, courtesy Gehry Partners, LLC.

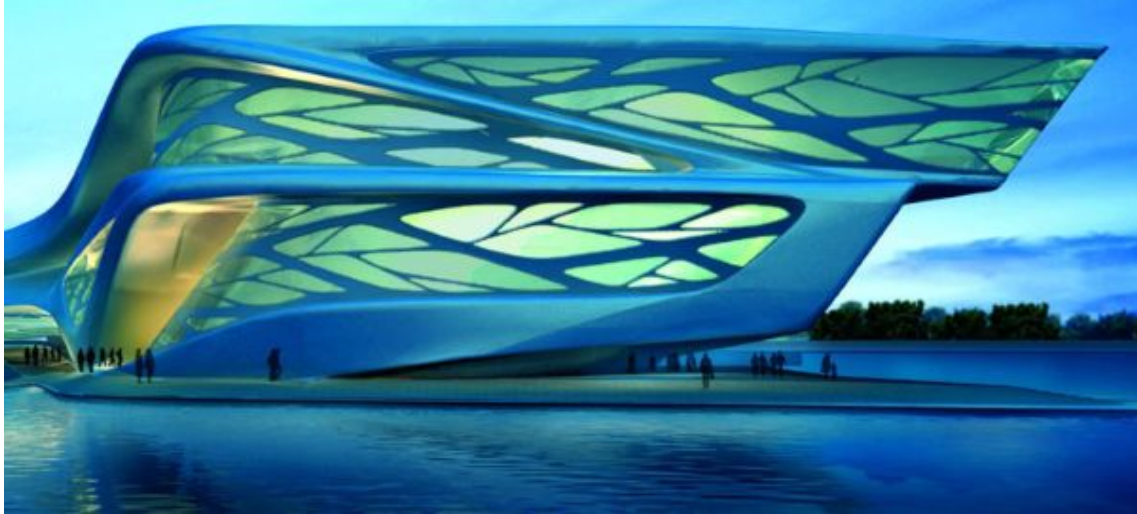


Figure 4.34: Digital rendering of Performing Arts Centre, design by Zaha Hadid, courtesy of Zaha Hadid Architects.



Figure 4.35: Digital rendering of Zayed National Museum, design by Norman Foster, courtesy of Foster and Partners.





Figure 4.36: Tarek Al-Ghoussein, *(In) Beautification 1947* (2011), Chromogenic Print, 23.62 x 39.37 inches, edition of 6, courtesy of the artist and The Third Line.



Figure 4.37: Tarek Al-Ghoussein, *(In) Beautification 2385* (2011), Chromogenic Print, 23.62 x 39.37 inches, edition of 6, courtesy of the artist and The Third Line.



Figure 4.38: Tarek Al-Ghoussein, (*In*) *Beautification 0225* (2011), Chromogenic Print, 23.62 x 39.37 inches, edition of 6, courtesy of the artist and The Third Line.

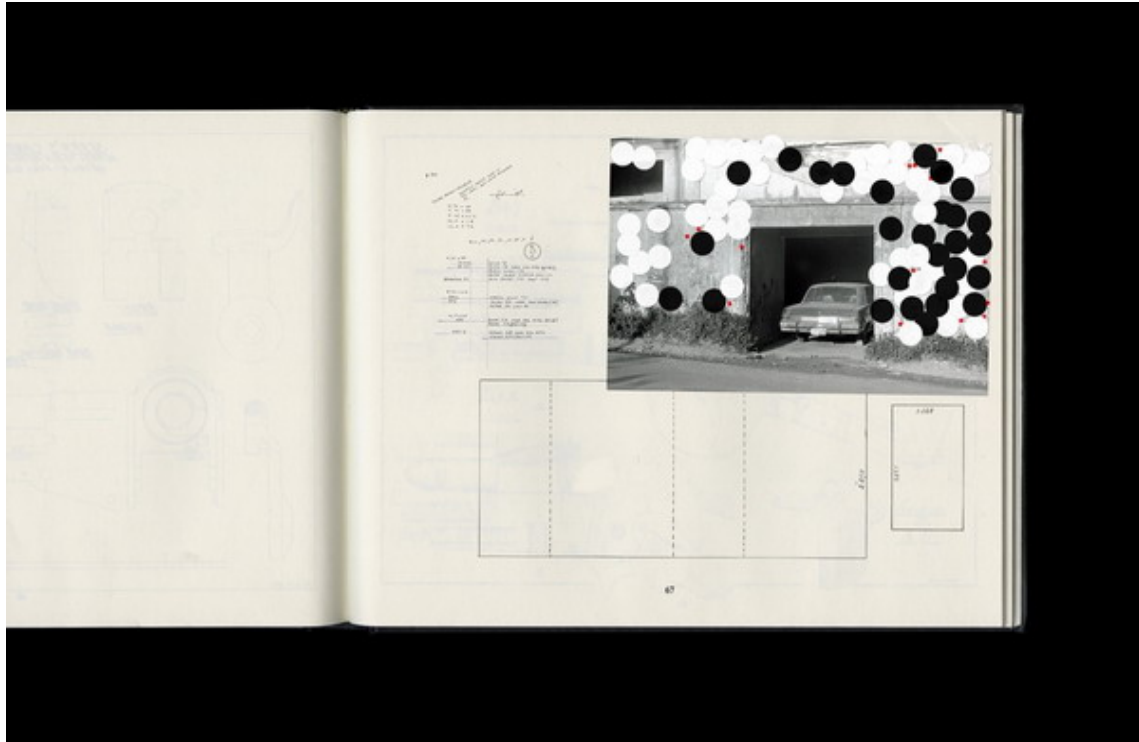


Figure 5.1: Walid Raad, *Let's be honest, the weather helped, China* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).

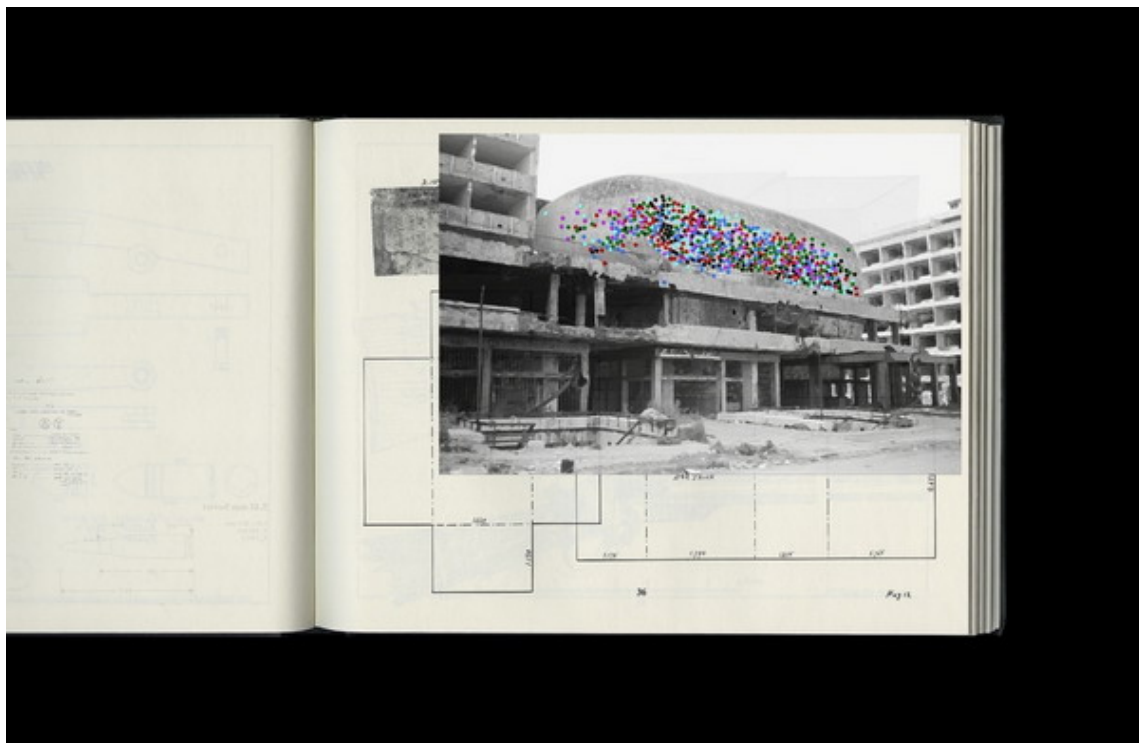


Figure 5.2: Walid Raad, *Let's be honest, the weather helped, Israel* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).

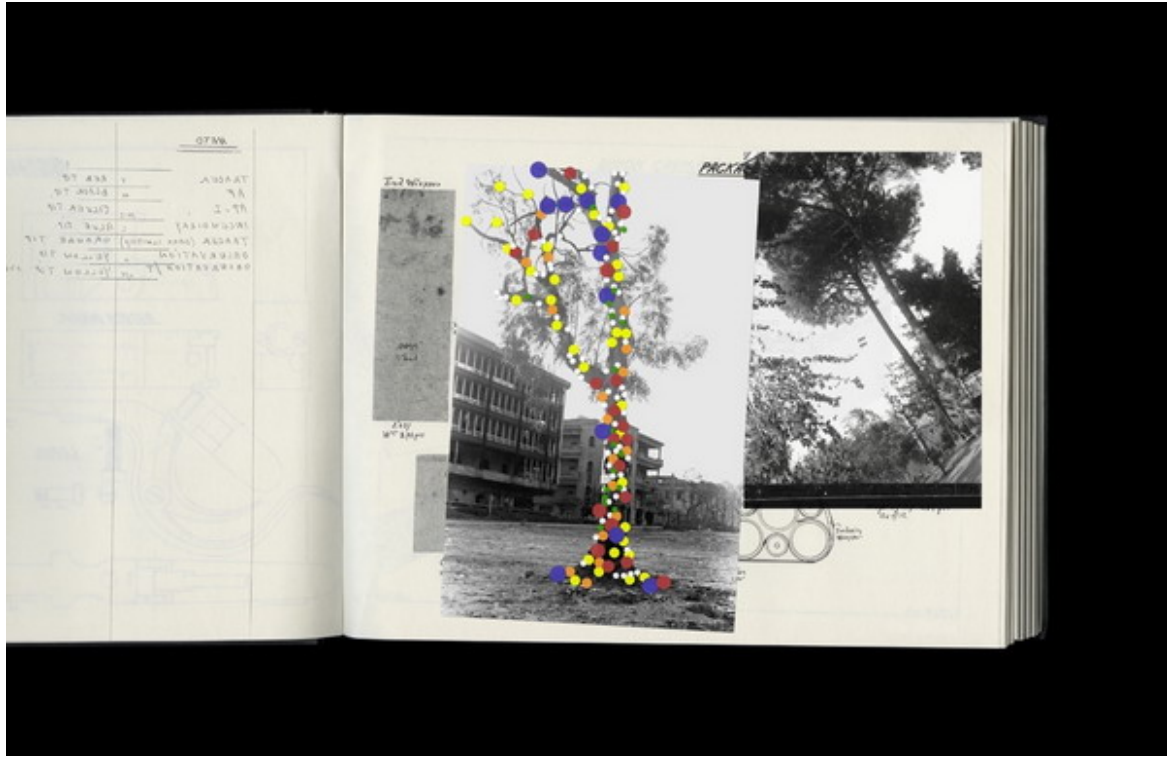


Figure 5.3: Walid Raad, *Let's be honest, the weather helped, N.A.T.O.* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).

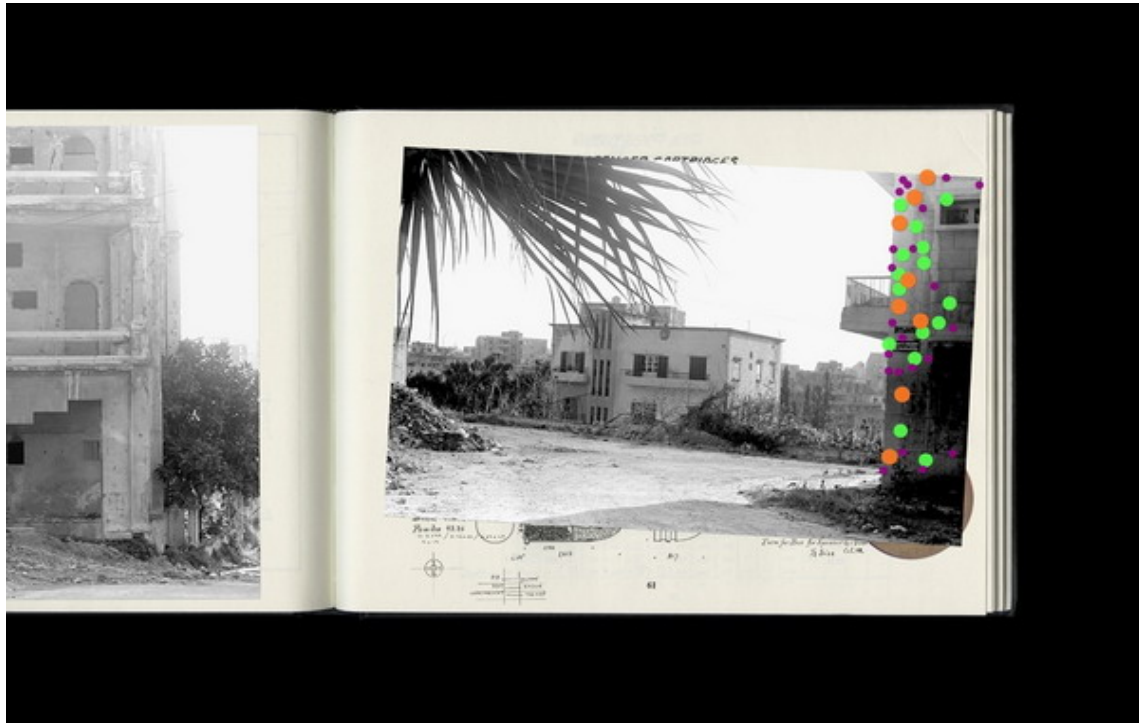


Figure 5.4: Walid Raad, *Let's be honest, the weather helped, Saudi Arabia* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).

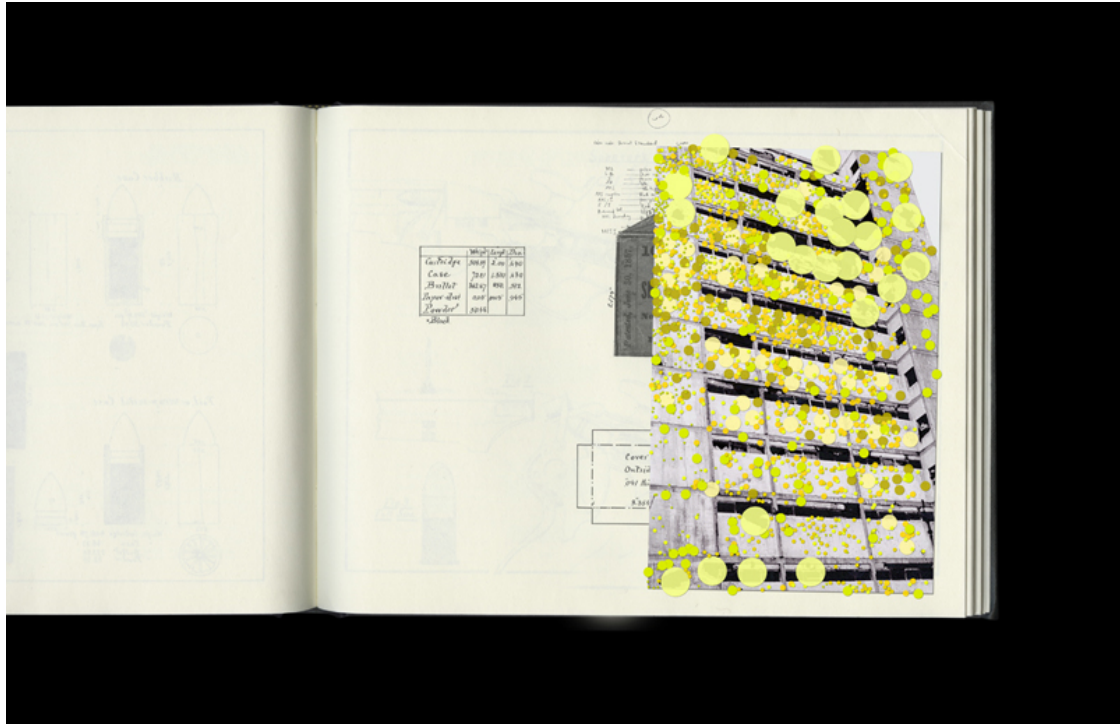


Figure 5.5: Walid Raad, *Let's be honest, the weather helped, Egypt* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).

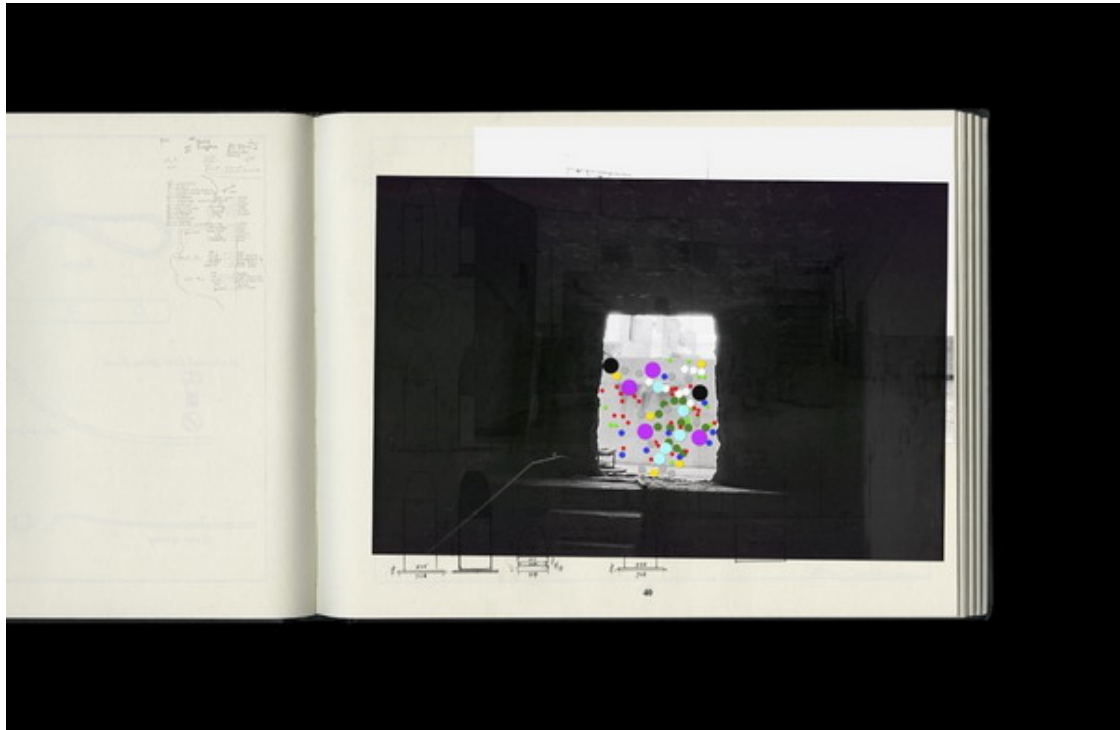


Figure 5.6: Walid Raad, *Let's be honest, the weather helped, U.K.* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).

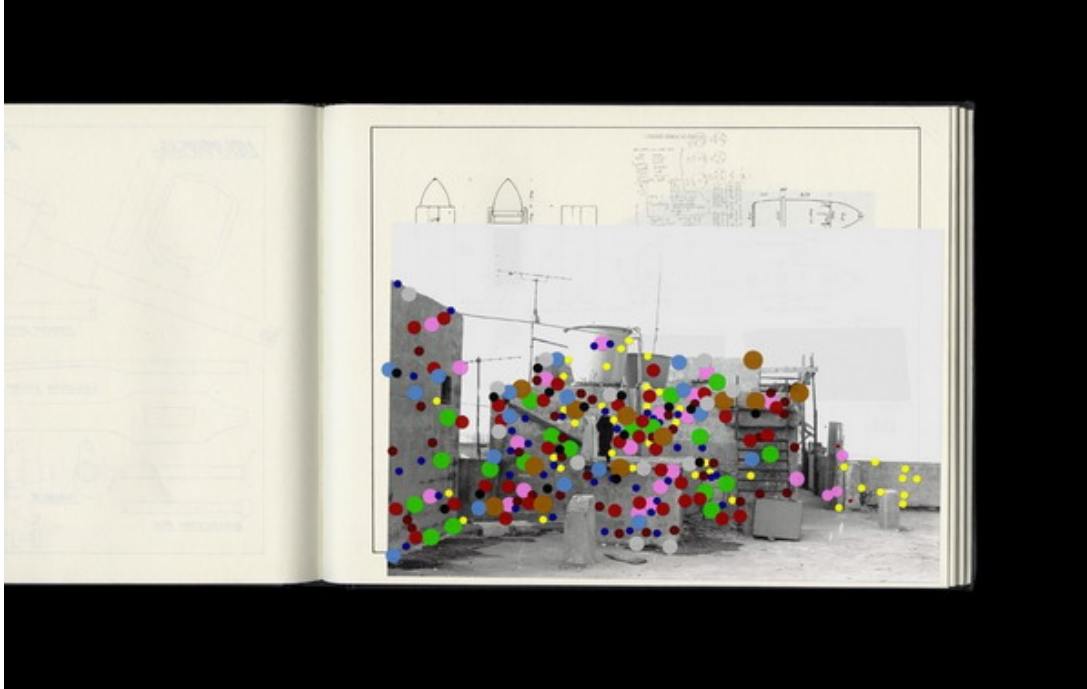


Figure 5.7: Walid Raad, *Let's be honest, the weather helped, U.S.* (2006), set of 7 plates, framed digital prints, 17.71 x 28.34 inches, edition of 7 plus one artist proof, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA).



Figure 5.8: John Baldessari, *Studio* (1988), lithograph with screenprint in colors on Somerset paper, 30 x 38.5 inches, edition of 150, co-published by ART/LA 88 and Cirrus Editions, Los Angeles.

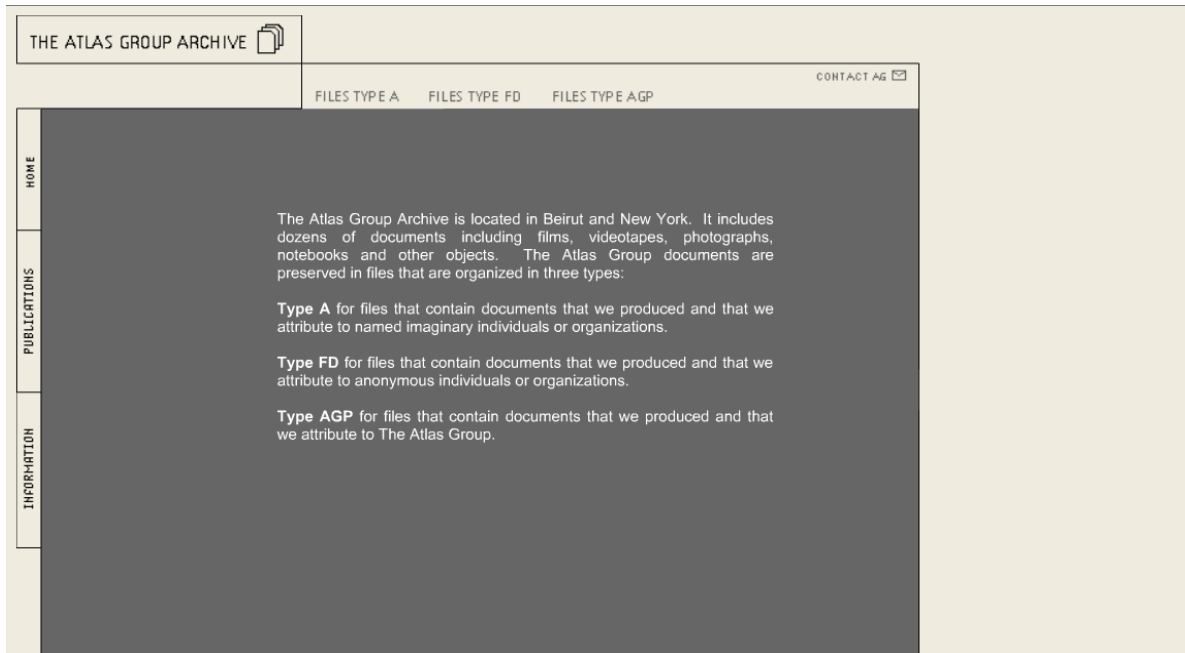


Figure 5.9: Walid Raad, screenshot of [www.theatlasgroup.org](http://www.theatlasgroup.org), courtesy of the artist.



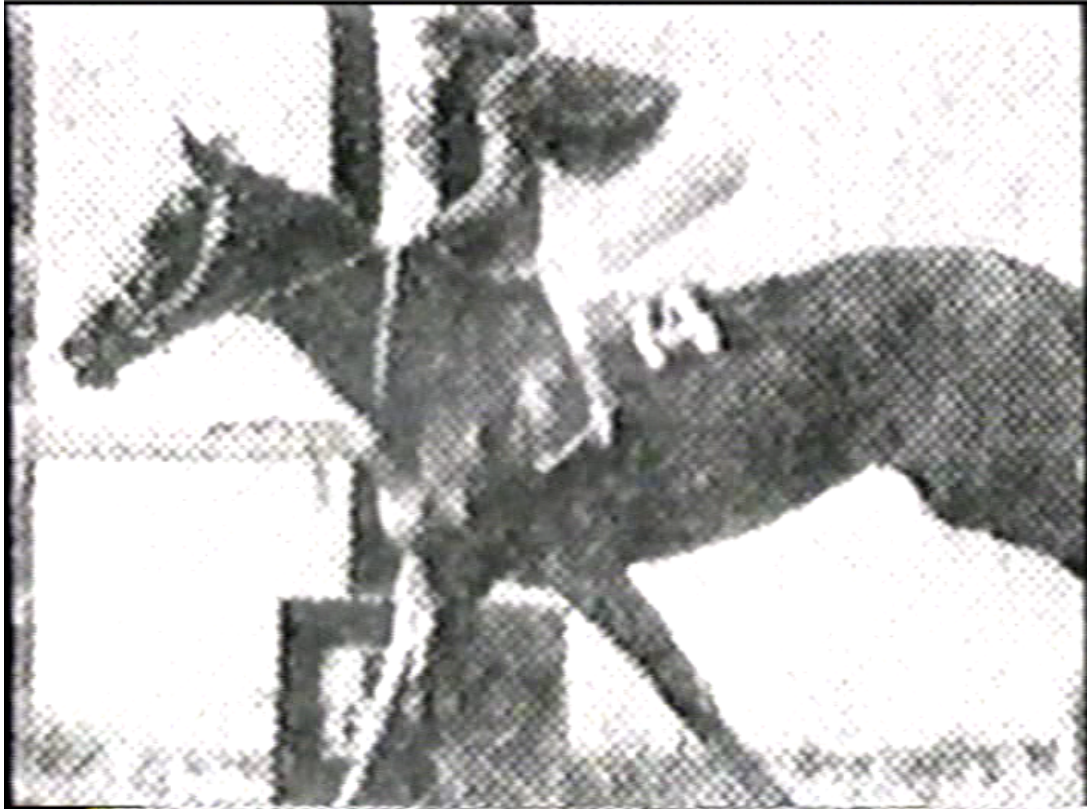


Figure 5.10: Walid Raad, film still from part one of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.

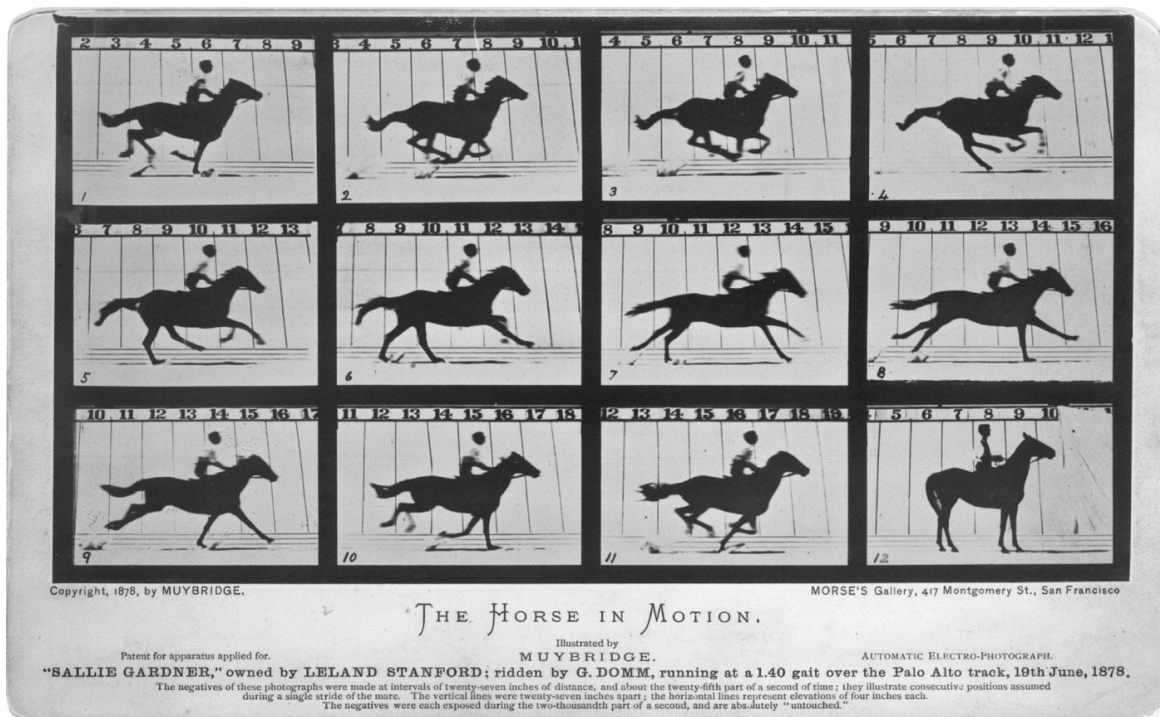


Figure 5.11: Eadweard Muybridge, *Sallie Gardner at a Gallop* (1877), photographs printed on card, Library of Congress Prints and Photographs Division.



Figure 5.12: Walid Raad, film still from part one of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.

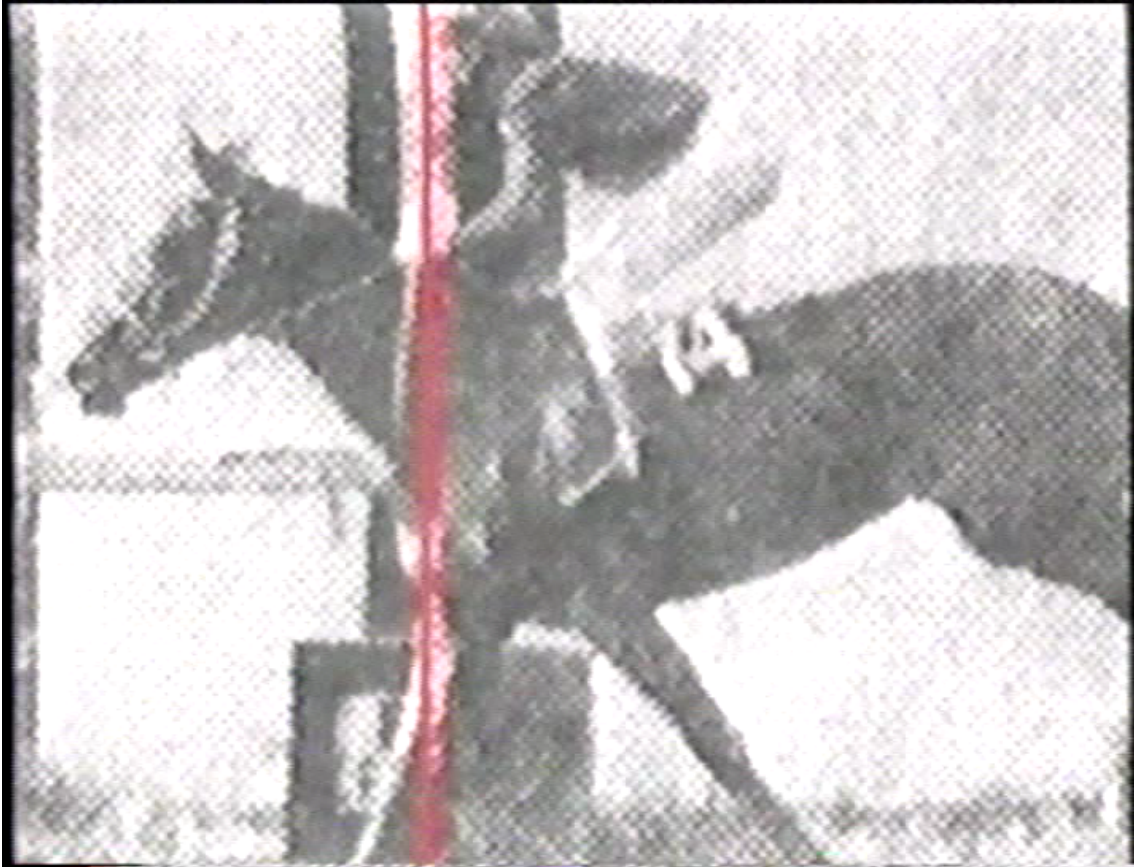


Figure 5.13: Walid Raad, film still from part one of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.14: Walid Raad, film still from part one of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.15: Walid Raad, film still from part two of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.16: Walid Raad, film still from part two of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.17: Walid Raad, film still from part two of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.18: Walid Raad, film still from part two of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.





Figure 5.19: Walid Raad, film still from part two of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.20: Walid Raad, film still from part two of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.21: Walid Raad, film still from part three of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.22: Walid Raad, film still from part three of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.

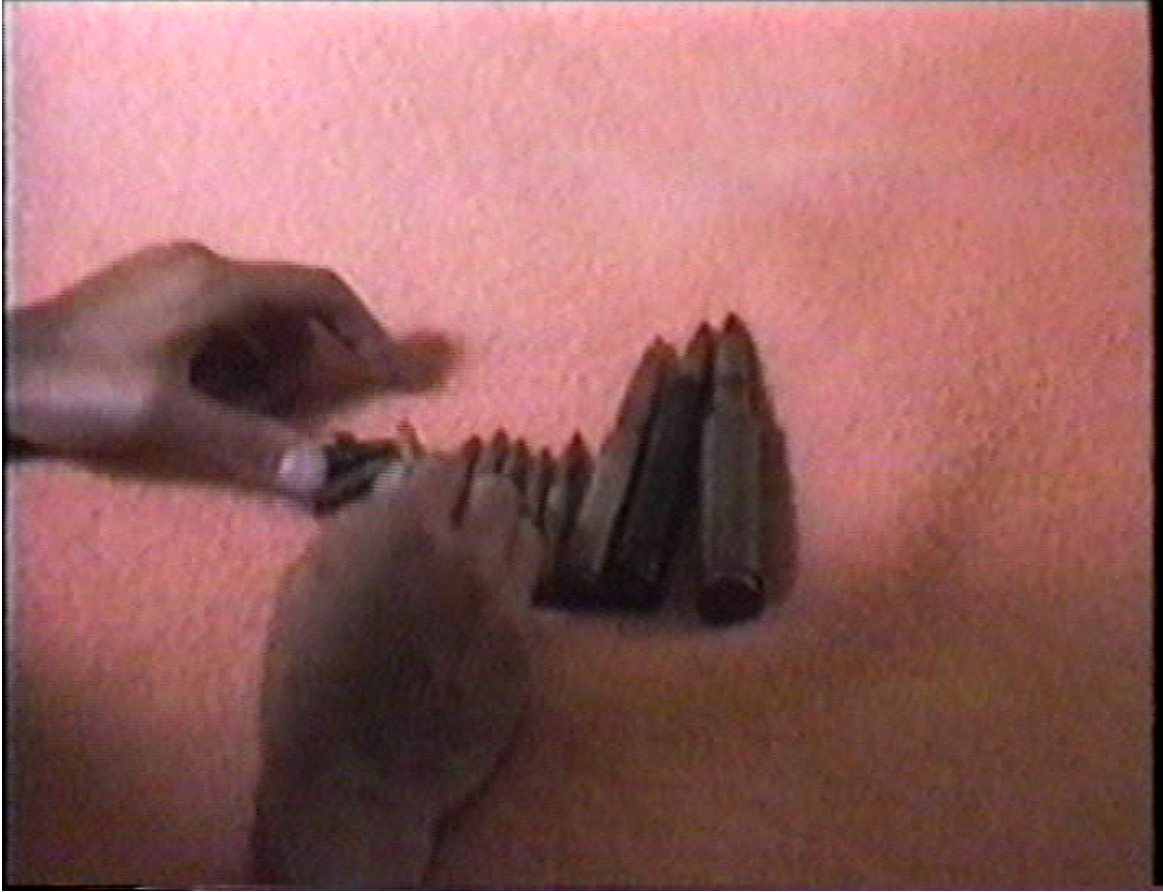
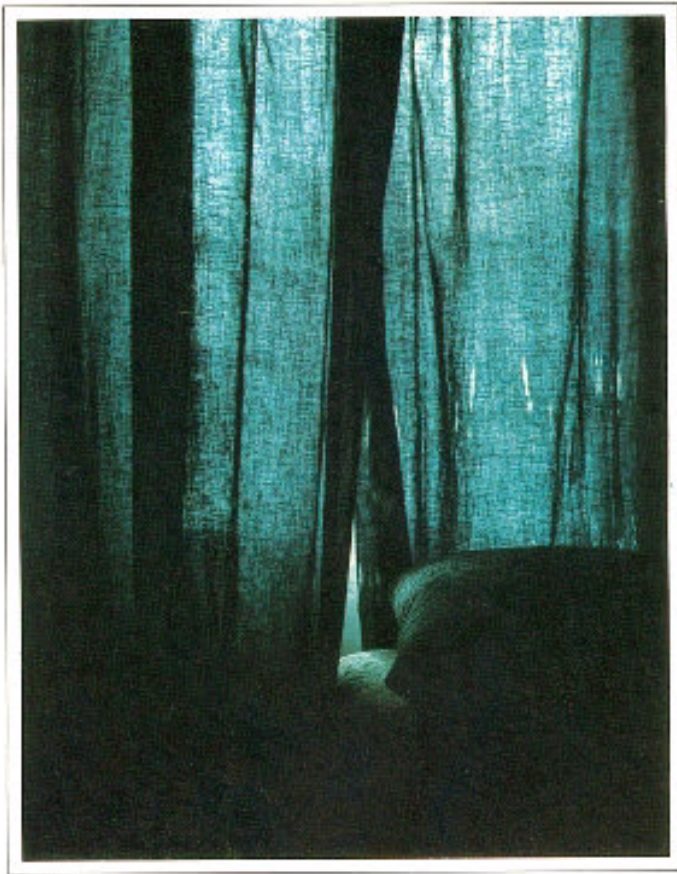


Figure 5.23: Walid Raad, film still from part three of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Figure 5.24: Walid Raad, film still from part three of *Missing Lebanese Wars (in three parts)* (1996), 6-minute single channel video, courtesy of Video Data Bank, School of the Art Institute of Chicago (Chicago, IL, USA) and the artist.



Daniel Boudinet : Polaroid, 1979

Figure 5.25: Daniel Boudinet, *Polaroid* (1979), photograph, published in Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981).



Figure 5.26: Walid Raad, *Scratching on Things I Could Disavow\_ Preface to the Second Edition: Plates I* (2012), archival ink jet print, 59.05 x 78.75 inches, edition of 5 plus 2 artist proofs, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Walid Raad.



Figure 5.27: Walid Raad, *Scratching on Things I Could Disavow\_ Preface to the Second Edition: Plates II* (2012), archival ink jet print, 59.05 x 78.75 inches, edition of 5 plus 2 artist proofs, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Walid Raad.



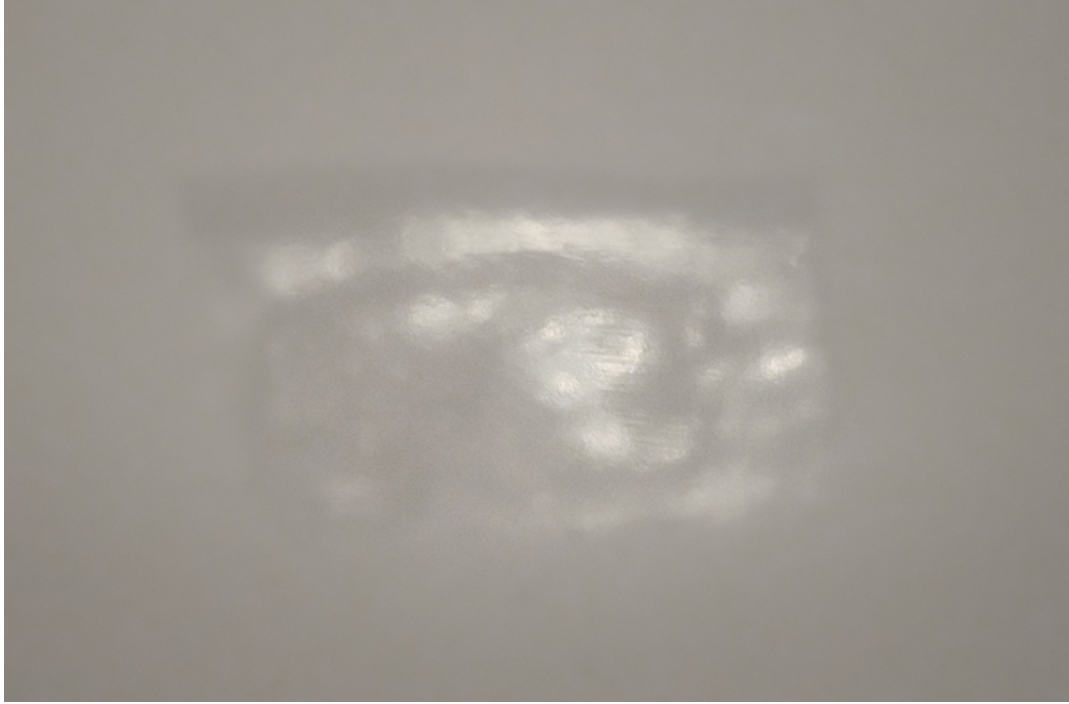


Figure 5.28: Walid Raad, *Scratching on Things I Could Disavow\_ Preface to the Second Edition: Plates III* (2012), archival ink jet print, 59.05 x 78.75 inches, edition of 5 plus 2 artist proofs, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Walid Raad.



Figure 5.29: Walid Raad, *Scratching on Things I Could Disavow\_ Preface to the Second Edition: Plates IV* (2012), archival ink jet print, 59.05 x 78.75 inches, edition of 5 plus 2 artist proofs, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Walid Raad.

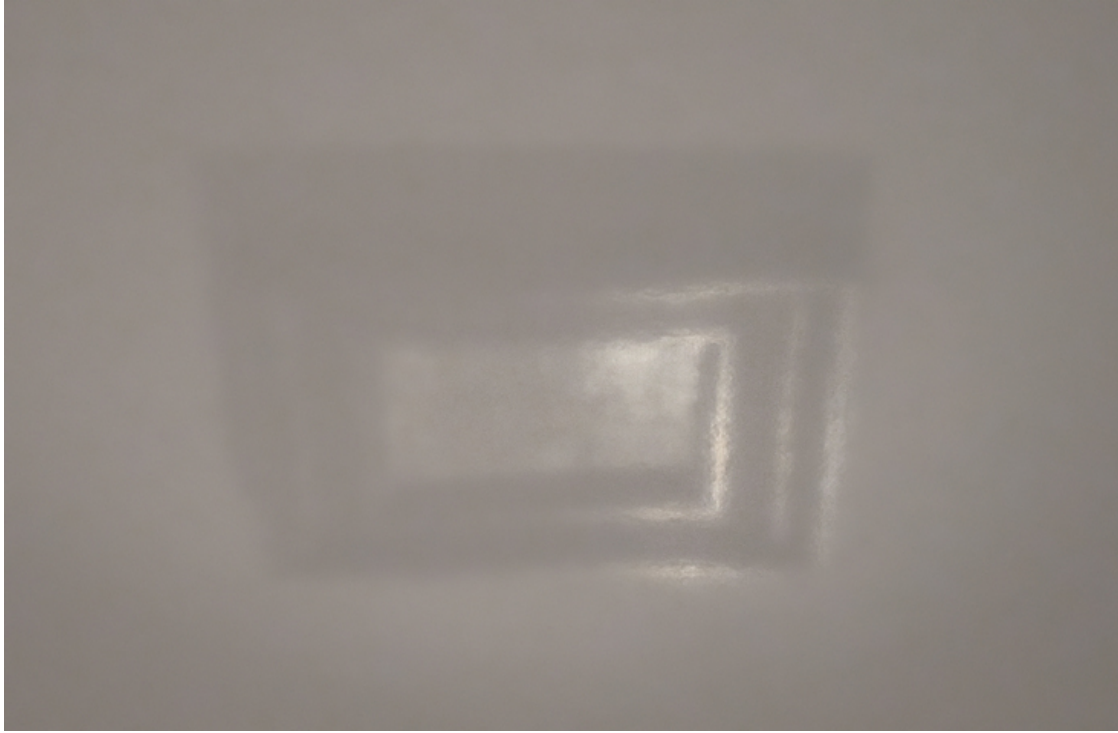


Figure 5.30: Walid Raad, *Scratching on Things I Could Disavow\_ Preface to the Second Edition: Plates V* (2012), archival ink jet print, 59.05 x 78.75 inches, edition of 5 plus 2 artist proofs, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Walid Raad.



Figure 5.31: Claude Monet, *Water Lilies* (c. 1920), oil on canvas, 31.5 x 18.11 inches, California Palace of the Legion of Honor (San Francisco, CA, USA).

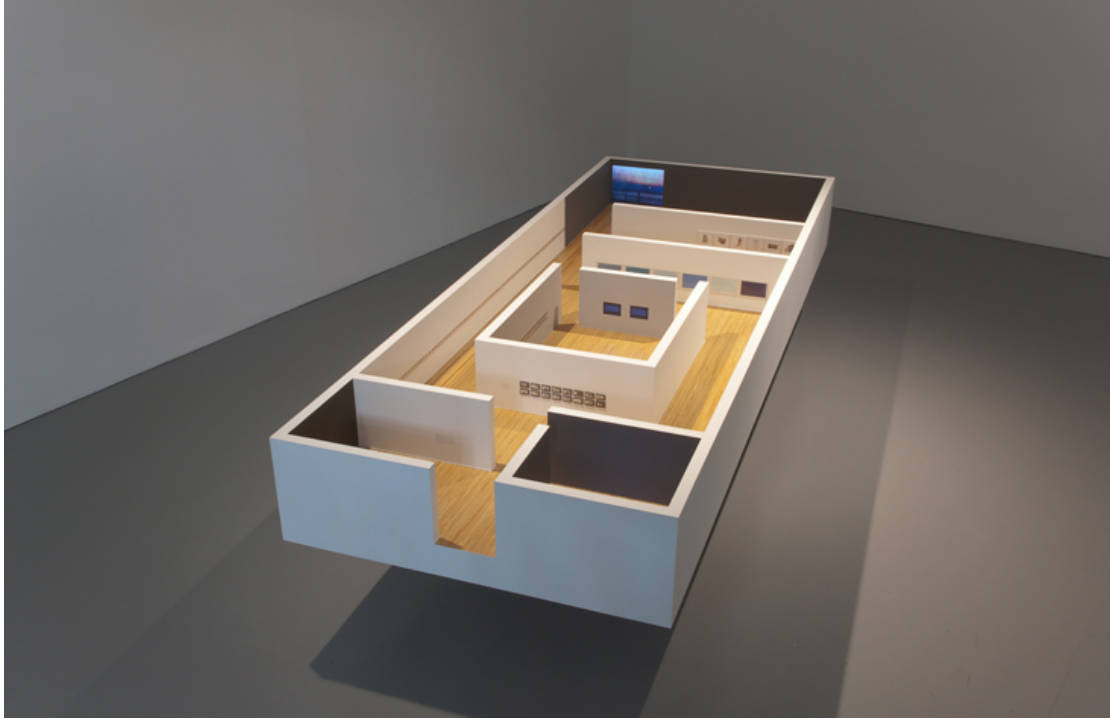


Figure 5.32: Walid Raad, full view of *Scratching on Things I Could Disavow\_ Section 139: The Atlas Group (1989-2004)* (2008), mixed media, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Agostino Oslo.

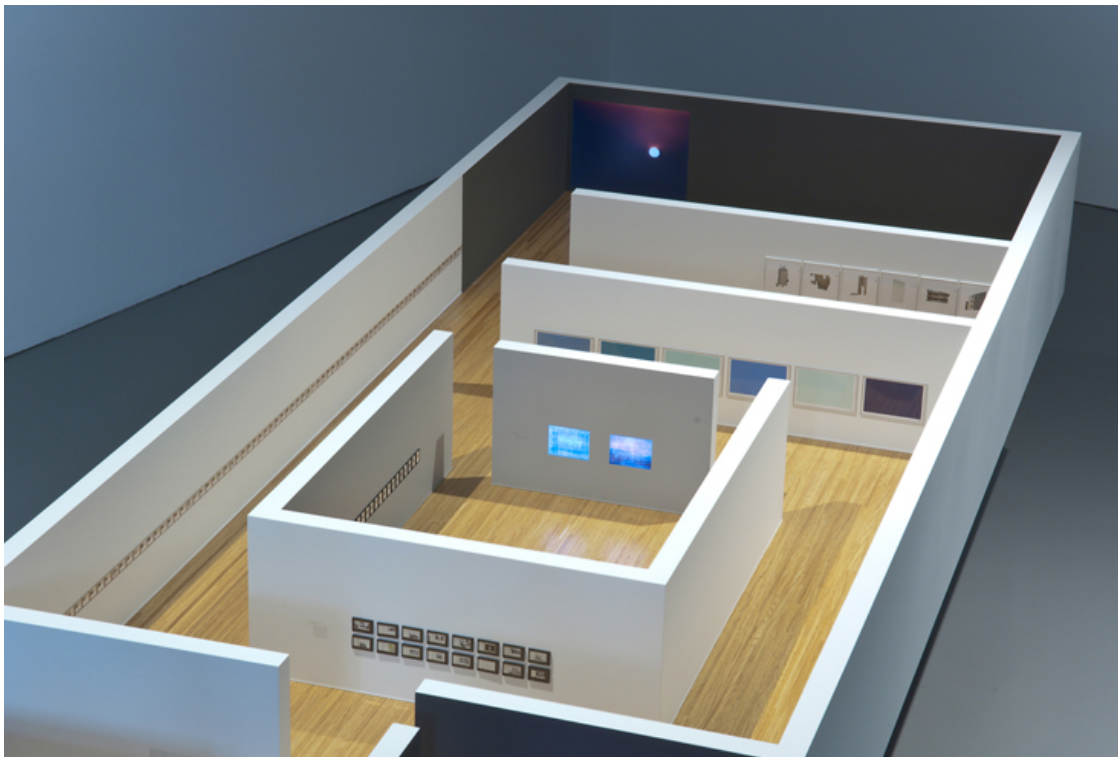


Figure 5.33: Walid Raad, detail of *Scratching on Things I Could Disavow\_ Section 139: The Atlas Group (1989-2004)* (2008), mixed media, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Agostino Oslo.

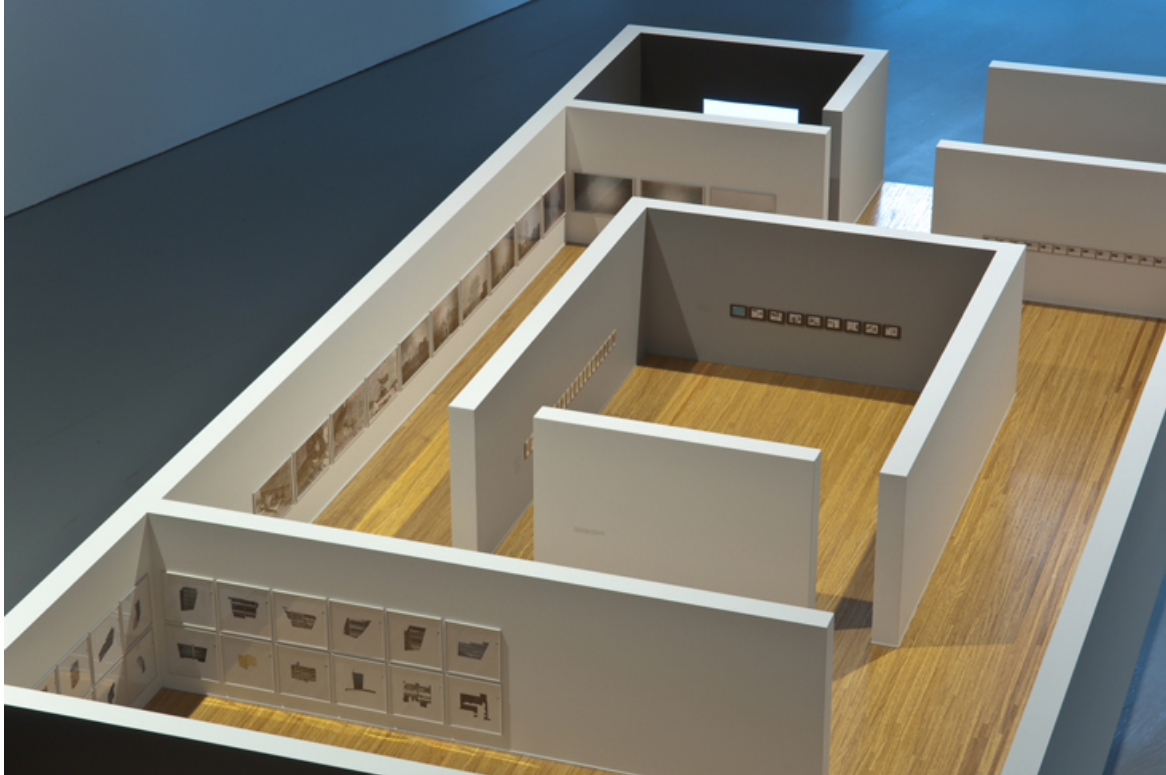


Figure 5.34: Walid Raad, detail of *Scratching on Things I Could Disavow\_ Section 139: The Atlas Group (1989-2004)* (2008), mixed media, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Agostino Oslo.



Figure 5.35: Walid Raad, detail of *Scratching on Things I Could Disavow\_ Section 139: The Atlas Group (1989-2004)* (2008), mixed media, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Agostino Oslo.



Figure 5.36: Walid Raad, detail of *Scratching on Things I Could Disavow\_ Section 139: The Atlas Group (1989-2004)* (2008), mixed media, courtesy of Galerie Sfeir-Semler (Beirut, Hamburg), Anthony Reynolds Gallery (London, Britain), Paula Cooper Gallery (New York, NY, USA), ©Agostino Oslo.



Figure 5.37: Marcel Duchamp, *La Boîte-en-valise* (1935-41), brown leather valise with handle containing 69 miniature replicas and printed reproductions and one original, *Virgin (No. 2)*, 1938, hand-colored collotype, valise (closed): 16 x 14  $\frac{3}{4}$  x 4  $\frac{1}{4}$  inches. ©Artists Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp.



Figure 5.38: Marcel Duchamp, *Fountain* (1917), second version dated 1950, porcelain, paint, ready-made, 11.97 x 15.04 x 18.07 inches, Philadelphia Museum of Art (Philadelphia, PA, USA).





Figure 5.39: Gulf Labor, Poster introducing 52 Weeks campaign, 2013, from <http://gulflabor.org/page/4/>, courtesy of Gulf Labor.



Figure 5.40: Photograph of an activist hanging a poster at Venice Biennale, from <http://gulflabor.org/category/actions/>, courtesy of Gulf Labor.

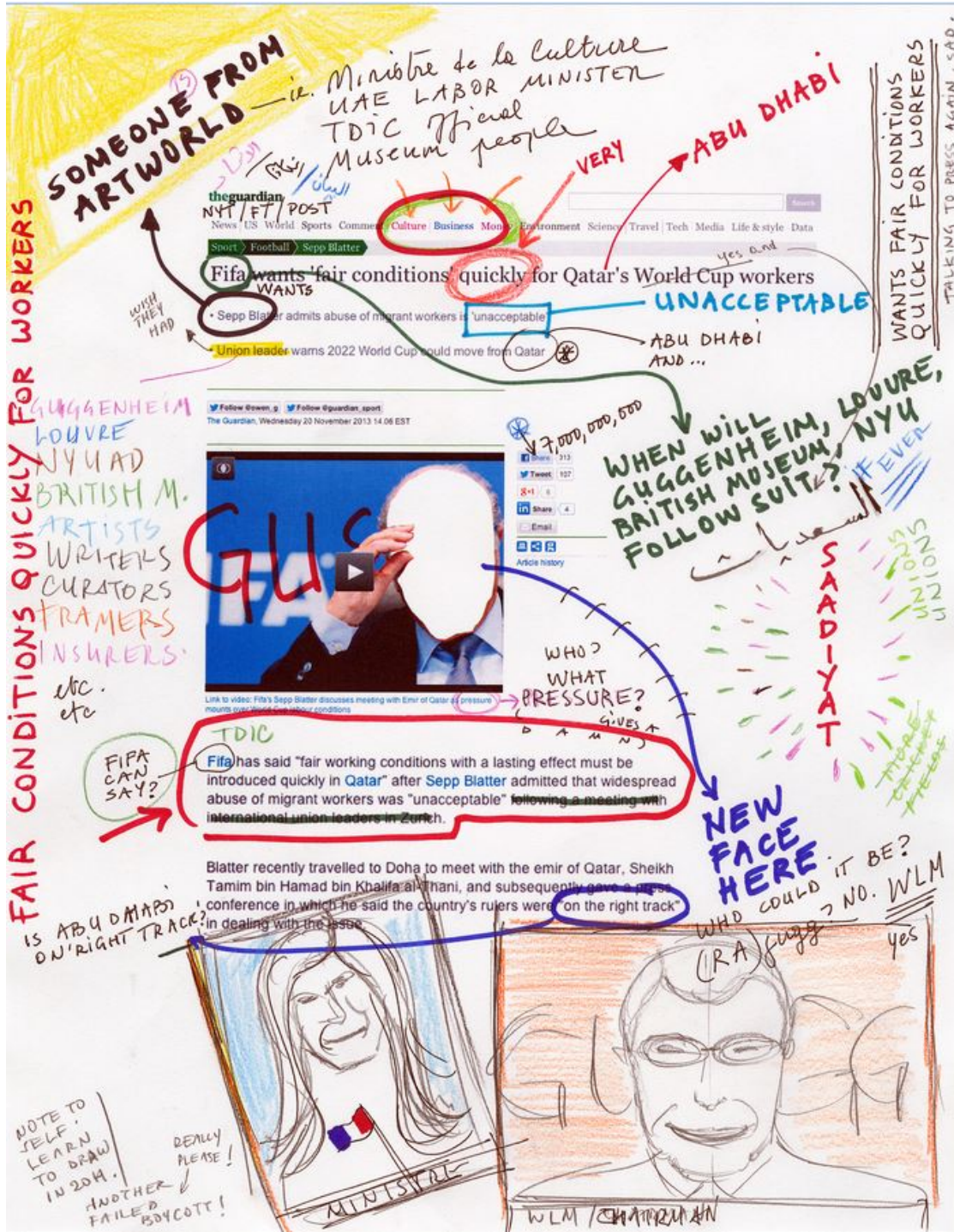


Figure 5.41: Farid Sarroukh and Maha Traboulsi in collaboration with Walid Raad, *If FIFA did...* (2013), poster, courtesy of the artist and Gulf Labor.

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