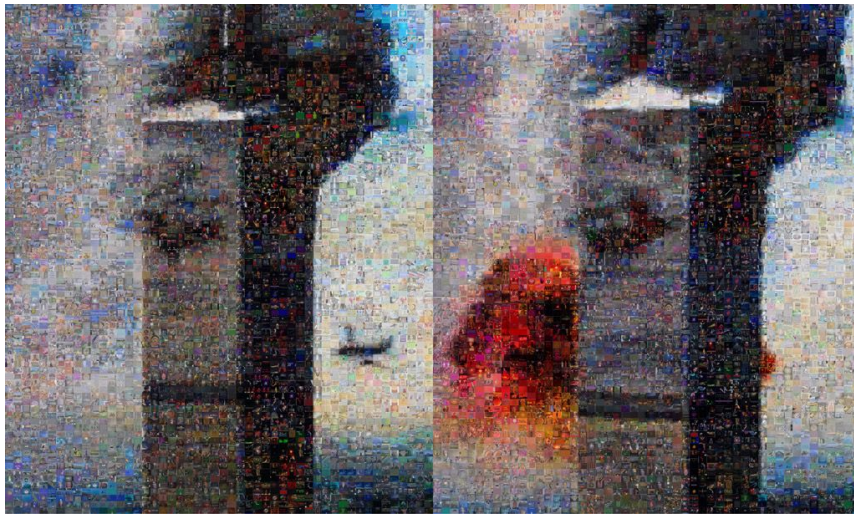


THE ONASSIS CULTURAL CENTRE
PRESENTS:

**CARTOGRAPHIES OF THE IMAGE
IN THE TWENTY-FIRST CENTURY**

APRIL 12-14, 2019

AT THE FRENCH INSTITUTE OF ATHENS
AND THE ATHENS CONSERVATORY



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“Cartographies of the Image in the Twenty-First Century” has been organized in conjunction with the “For Ever More Images” exhibition at the Onassis Cultural Centre, which will be on view April 9-22, 2019 at the Onassis Stegi. This international symposium will bring together philosophers, architects, artists, photographers, filmmakers, media theorists, literary theorists, anthropologists, and scholars in the area of performance and race studies, to explore the innumerable mediums and forms in which the image appears today: its role and place within the areas of forensics and surveillance, medical and sonar technologies, informatics and weaponry, electronic fields of weaponized data, social media and digital platforms, computer vision and artificial intelligence, cinema and the technical media, algorithms of vision and perception, climate and human rights contexts, classificatory schemas of all kinds, and any number of heterogeneous and often fragmentary forms. The symposium’s participants represent the United States, Canada, Spain, Great Britain, the Netherlands, France, Israel, Morocco, Pakistan, and Greece, with several of the participants specializing in areas that also include India, Thailand, South Africa, and elsewhere. Together, we will consider the changing status of images today and in the future as an urgent question rather than as something that we understand.

We thank the French Institute of Athens, the Athens Conservatory, and NYU in Athens for their generous support of this event.

PROGRAM

Friday, April 12th, 18:00-23:00, French Institute of Athens, Sina 31

18:00: Welcome Remarks, Christos Carras (Onassis Cultural Centre) and Eduardo Cadava (Princeton University)

18:30-19:45: The Future of Future Images

Jean-Luc Nancy (in French, with simultaneous translation into Greek and English)*

Moderator: Eduardo Cadava (Princeton University)

20:00-22:00: Screening, co-sponsored by NYU in Athens, of *Hale County This Morning, This Evening*, followed by a conversation between director RaMell Ross and Liana Theodoratou (NYU and NYU in Athens). The film is in English, with Greek subtitles.

Reception 22:00-23:00

Saturday, April 13th, 12:00 to 20:30, Athens Conservatory, 17-19, Vasileos Georgiou B & Regillis Streets

12:00-13:30: Forensic Architecture and “The Pavlos Fyssas Case”

Eyal Weizman (Forensic Architecture, London)

Christina Varvia (Forensic Architecture, London)

Moderator: Aristides Baltas (Professor Emeritus, National Technical University of Athens, and former Minister of Education and Culture)

14:00-15:30: The Climates of Images

Tom Cohen (SUNY, Albany)

Yates McKee (Cooper Union)

Moderator: Faye Tzanetoulakou (art historian, Athens)

Break

17:00-18:30: The Sounds of Images

Raviv Ganchrow (Institute of Sonology, The Hague)

Fred Moten (New York University)*

Moderator: Christos Carras (Onassis Cultural Centre)

19:00-20:30: The Fury of Images

Joan Fontcuberta (visual artist, Barcelona)

Moderator: Eduardo Cadava (Princeton University)

Sunday, April 14th, 12:00-19:00, Athens Conservatory, 17-19, Vasileos Georgiou B & Regillis Streets

12:00-13:30: The Rights of Images

Tom Keenan (Bard College)

Sharon Sliwinski (University of Western Ontario)

Moderator: Athena Athanassiou (Panteion University)

14:00-15:30: The Geography of Images

Zahid Chaudhary (Princeton University)

Rosalind Morris (Columbia University)

Moderator: Elizabeth Plessa (art historian and independent curator, Athens)

Break

17:00-18:30: The Migration of Images

A conversation between Bouchra Khalili (visual artist, Berlin) and Susan Meiselas (photographer, NY)
Moderator: Eduardo Cadava (Princeton University)

18:45-19:00: Closing Remarks, Eduardo Cadava (Princeton University)

*Asterisked participants will join the symposium via conference call.

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SESSIONS AND PANELS:

The Future of Future Images

Jean-Luc Nancy

In a series of writings on the image, the world-renowned French philosopher Jean-Luc Nancy has described the unsettling forces unleashed by the images that confront us, the limits that bind us to them, the death that stares back at us from their frozen traits and distant intimacies, and the violence and ambivalence so often at their heart. In a world increasingly saturated with images, can we any longer say that we know what an image is? Can we imagine the future of images, and even the future of future images?

Hale County, This Morning, This Evening

Directed by RaMell Ross

Conversation with RaMell Ross and Liana Theodoratou

RaMell Ross's stunning directorial debut, *Hale County This Morning, This Evening*, has garnered critical acclaim and a host of accolades, including an Academy Award nomination for Best Documentary Feature. An impressionistic and avant-garde film set in Hale County, Alabama, it examines the quotidian and intimate moments of its African American protagonists and the community in which they live. A lyrical documentary in which dramas are embedded, elicited, extrapolated, and in which tone and mood—and the visual and sonic moments and associations that they conjure—are inseparable from the observation and evocation of character and personal experience, the film presents an emotive impression of the historic South. Interweaving images that replace narrative arc with visual movements, Ross crafts an inspired tapestry made up of time, history, environmental wonder, sociology, and cosmic phenomena, producing a new aesthetic framework that offers a new way of seeing and experiencing the lives of people in the Black Belt region of the U.S. as well far beyond. The film asks whether we can live a life sustained by the benefits of technology without sacrificing the knowledge, experience, and heritage of a life lived in relation to particular histories.

Forensic Architecture and “The Pavlos Fyssas Case”

Eyal Weizman and Christina Varvia

Conflicts around the globe have increasingly become complex data and media environments and it is therefore necessary to develop analytic techniques and strategies that can match this complexity. Director of the Forensic Architecture Agency, Eyal Weizman, will discuss the ways in which image fields—produced by digital recording equipment, satellite communications, remote sensing

technologies, and social media platforms—can be used to analyze violations of human rights and international humanitarian law. He will explain how the creation of animations and interactive cartographies not only helps us model events as they unfold in space and time but also helps us invent new techniques of media research and new ways of presenting investigations of violence in urban and architectural environments. Deputy Director of Forensic Architecture, Christina Varvia, will discuss the agency’s efforts to reconstruct the events leading to the murder of Pavlos Fyssas from audio and video material. The resulting video investigation and the accompanying report, presented in court September 2018, joins CCTV footage, recordings of communications between police and emergency services, and witness testimony, and points to the role images can play within forensic and criminal investigations.

The Climates of Images

Tom Cohen and Yates McKee

This panel will explore the relations among the technical media (especially cinema, photography, painting, and artificial intelligence) and questions about climate change and what has been called the “Anthropocene.” Focusing on materials ranging from films by Hitchcock, Kubrick, and Hitchcock, to photographs by Robert Capa and Sebastio Salgado, to paintings by Andy Warhol, it will trace the figures of disaster, death, and extinction that circulate in relation to both the world of images and the crises of our biosphere. If we are witnessing the twin accelerations passed so-called “tipping points” in the public imaginary, beyond reversibility—climate chaos and A.I.—we can also register the identifications between cinema and extinction, between images and the “Anthropocene,” between security measures and the displacement of populations. Can we think about the relation between what Hal Foster has called the “distressed image” and a world whose climates and atmospheres are increasingly distressed and even devastated?

The Sounds of Images

Raviv Ganchrow and Fred Moten

Can we speak about the sonic frequencies of images, about their phonographic content? Is looking always accompanied by listening, and does seeing always redouble itself as sound? Within the complex music of the image, improvisation is activated in a sound that holds information in the implicit graphics of its rhythm, in a spatial representation that is sound, a space whose aurality exceeds but does not oppose visual-spatial determination. Indeed, attempts to materialize sound vibrations, whether by conferring on them object-like qualities or transposing them into visual manifestations, have played an important role in the historic epistemology of sound. From Chladni’s figures to the “phonoautograph,” the visibility of acoustics has continually underlined the dimensional characteristics of sound. Raviv Ganchrow, Fred Moten, and Fernando Zalamea will explore the aural energies of images, their “vibrant terrain” and their sonic topographies, by considering their circulation within the history of vibration-sensing technologies and in texts such as M. NourbeSe Philip’s *Zong!*, in which the history of the middle passage is sounded, and space is (phono)graphed.

The Fury of Images

Joan Fontcuberta

Catalonian visual artist Joan Fontcuberta has recently explored what he calls “the fury of images,” the wild proliferation and circulation of images in all sorts of media and in nearly every dimension of our daily life. At the same time, his writings and his practice as a photographer and artist suggest that this saturation of images obliges us to think about images that remain missing, images that have never existed, that have existed but have remained unavailable, that have been lost to our collective memory or been prohibited or censored. This is why, often taking his departure from already existing archives, he so often invents new ones with different kinds of computer software and algorithms. In this way, he encourages us to think about the new status of the image in an age in which its mad itinerancy prevails over its content.

The Rights of Images

Tom Keenan and Sharon Sliwinski

It is difficult to imagine making claims for human rights without using images. For better or worse, images of protest, evidence and assertion are the lingua franca of struggles for justice today. And they seem to come in a flood, more and more, day and night. But through what channels does the torrent pass? This panel will examine the pathways through which these images and ideas circulate routes that do not merely enable, but actually shape human rights claims and their conceptual background. What are the technologies and languages that structure the global distribution of humanism and universalism, and how do they leave their mark on these ideas themselves? How have technologies of the image and the channels of communication transformed the very terms of human rights? If human rights discourse and activism increasingly rely on mediatic presentations of evidence, can we also think of the rights that images not only seek to produce but that they also have themselves? What gives images the right to exist, and how might this right be linked to human and nonhuman rights?

The Geography of Images

Zahid Chaudhary and Rosalind Morris

As elements of ever-expanding archives, images resist being fixed in a single location. While they travel around the globe and across different geographies, they are constantly transformed and further displaced whenever they are re-contextualized and reread. This is why we must learn how to trace the movement of images across all sorts of borders and how to regard them as simultaneously material artifacts, mediums of communication, and disembodied and itinerant networks of relations. Indeed, as cameras document, enable, or control human movement across geographical, cultural, and political divides, images themselves migrate with their makers, subjects, and viewers. Exploring image-making practices in India, Israel, Thailand, South Africa, and other countries around the world, Zahid Chaudhary and Rosalind Morris explore diasporic photographic practices that raise questions about the extent to which images bear the traces of specific geographical and historical contexts or the degree to which they are instead associated with a network of different locations. Can we talk about the geography of images or must we speak of an image's several geographies? Do images remain linked to a specific location or is a certain decontextualization and abstraction always at work within them?

The Migration of Images

Bouchra Khalili and Susan Meiselas

Much of the work of Bouchra Khalili and Susan Meiselas has been devoted to issues of conflict, migration, displacement, and the movement of both people and images. Because photographs and cinematic images speak and move across historical periods, national borders, and different media, it is perhaps not an accident that photography and film are among the privileged modes for representing the crises of migration and refugees, and this because every image is itself a kind of refugee. Every image turns what it presents into a kind of refugee—tearing it from its context and displacing it to another place and moment—and every image circulates in the world away from its “original” context. What makes an image an image is perhaps its capacity to wander, often far from the moment and place in which it was produced. This is why the mass circulation of images that characterizes our present moment requires that we develop a visual and linguistic lexicon for understanding their migratory character and the agency they might or might not have in relation to their movement and displacement. Taking its point of departure from Khalili and Meiselas' work, this session will think about the ways in which the itinerancy of images helps us think about the migration and displacement of peoples, even as it can also hinder such thinking.

PARTICIPANTS

Eduardo Cadava is Professor of English at Princeton University. He is the author of *Words of Light: Theses on the Photography of History*, *Emerson and the Climates of History*, and, with Fazal Sheikh, of *Fazal Sheikh: Portraits*. He also has co-edited *Who Comes After the Subject?*, *Cities Without Citizens*, a special issue of the *South Atlantic Quarterly* entitled *And Justice for All?: The Claims of Human Rights*, and *The Itinerant Languages of Photography*. He has co-curated installations and exhibitions at the MAXXI Museum in Rome, the Slought Foundation in Philadelphia, Storefront for Art and Architecture in New York, the Al-Ma'mal Center for Contemporary Art in East Jerusalem, and the Princeton University Art Museum. He has translated several works by Jacques Derrida, Philippe Lacoue-Labarthe, and Maurice Blanchot, and recently has introduced and co-translated Nadar's memoirs, *Quand j'étais photographe*. A collection of his essays on photography has appeared in Spanish under the title *La imagen en ruinas*, and his book *Paper Graveyards: Essays on Art and Photography* is forthcoming from Princeton University Press.

Zahid Chaudhary is Associate Professor of English at Princeton University. He specializes in postcolonial studies, visual culture, and critical theory. His first book, *Afterimage of Empire: Photography in Nineteenth-century*, provides a historical and philosophical account of early photography in India, analyzing how aesthetic experiments in colonial photographic practice shed light on the changing nature of perception and notions of truth, memory, and embodiment. His current book project, *Impunity: Notes on a Global Tendency*, analyzes juridical, economic, political, and aesthetic aspects of the practices of impunity from the Cold War to the present, from postcolonial states to the United States. The book considers documentary film, contemporary art, development projects, and architecture. He has written on Alfonso Cuarón's *Children of Men* and on Fazal Sheikh's aerial photographs in the photographer's *Desert Bloom*.

Tom Cohen is Professor of English at SUNY, Albany, and the Director of the Institute for Critical Climate Change. He is the author of *Anti-Mimesis—from Plato to Hitchcock, Ideology and Inscription—“Cultural Studies” after Benjamin, de Man, and Bakhtin*, and a two-volume work entitled *Hitchcock's Cryptonymies*. He is also the editor of *Telemorphosis: Theory in the Era of Climate Change*, and co-author, with Claire Colebrook and J. Hillis Miller, of *Theory in the Disappearing Future—de Man on Benjamin*. Cohen has lectured and taught widely internationally, including assignments in China and Fulbright sponsored work in Thailand. He has essays in forthcoming volumes or special journal issues on Nietzsche and Media, War, Digital Theory, the Materialist Spirit, The Technologies of “The Book,” Deconstruction and “Life,” among others. Book projects that are “in progress” include a monograph on the Brazilian director Jorge Padilha's *Bus 174* and cinema “after” biopolitics; and a monograph on *Oil and the Image*.

Joan Fontcuberta is a Spanish visual artist who lives and works in Barcelona. His many publications include *Herbarium*, *Fauna*, *Artificial History*, *Sputnik*, *Twilight Zones*, *Contranatura*, *Landscapes Without Memory*, *The Photography of Nature and the Nature of Photography*, and *Joan Fontcuberta: Paralipomena*. He also has published four books of essays on photography: *The Kiss of Judas: Photography and Truth*, *Science and Friction: Photography, Nature, Artifice*, *Pandora's Camera: Photogr@phy After Photography*, and, most recently, *La Furia de las imágenes*. He is the recipient of several awards, including the David Octavius Hill Medal from the Fotografisches Akademie GDL in Germany, the Chevalier de l'Ordre des Arts et des Lettres from the Ministry of Culture in France, The National Photography Award in Spain, and, in 2013, the Hasselblad International Photography Award.

Raviv Ganchrow is currently a faculty member at the Institute of Sonology, University of the Arts, The Hague. His work researches the interdependencies between sound, place, and listening, aspects of which are explored through installations, writing, and the development of pressure-forming and vibration-sensing technologies. Recent installations examine context-dependent sites of contemporary listening relating to environmental infrasound (*Long-Wave Synthesis*), mineral piezoelectricity (*Quarzbrecciakammer*), materiality of radio transmission (*Radio Plays Itself*, *Forecast for Shipping & Spark-Gap*), and anechoic chambers (*Padded Sounds*). The latest work (*Agora Circuit*) rewires in-situ human-mineral

binds by way of an expansive circuit at the ancient agora of Messene. His ongoing *Listening Subjects* project tests an ambient circuitry whereby audibility, surroundings, and subjectivity are mutually conductive.

Tom Keenan is Associate Professor of Comparative Literature and Director of the Human Rights Program at Bard College. His research interests revolve around media and conflict, literary and political theory, humanitarianism and human rights, and violence and politics. In the field of human rights, he has worked closely with the Soros Documentary Fund, *WITNESS*, and *The Journal of Human Rights*. He is the author of *Fables of Responsibility: Aberrations and Predicaments in Ethics and Politics*, and of several essays on matters of surveillance, digital warfare, and global information networks. Together with Wendy Hui Kyong Chun, he edited a collection of essays that explore the age of digital culture, *New Media, Old Media: A History and Theory Reader*. He is also the co-editor of *The End(s) of Museum* (with John G. Hanhard), *The Human Snapshot* (with Tirdad Zolghadr), and *The Flood of Rights* (with Suhail Malik and Tirdad Zolghadr). He is also an editorial and advisory board member of *Journal of Human Rights*, *Grey Room*, and *Humanity*.

Bouchra Khalili is a Moroccan-born, Berlin-based visual artist. Raised between Casablanca and Paris, she studied Film at Sorbonne Nouvelle and Fine Arts at École Nationale Supérieure d'Arts. Her practice, based on film, installation, photography, and printmaking, articulates relations among language, subjectivity, and geographical explorations. Each of her projects investigates strategies and discourses of resistance as elaborated, developed, and narrated by individuals, often members of political minorities rendered invisible by the nation-state model. She has had solo shows at the MOMA in New York, the MRS in Boston, the Jeu de Paume in Paris, the MACBA in Barcelona, and the Sessession in Vienna. She has received numerous awards, including the Ibsen Award and the Abraaj Art Prize and, in 2018, she was a finalist for both the Guggenheim's Hugo Boss Prize and the Artes Mundi Prize. She is a Professor of Contemporary Art at The Oslo National Art Academy and a founding member of *La Cinémathèque de Tanger*, an artist-run non-profit organization developing film culture in Northern Morocco.

Yates McKee teaches art history in the CUNY system, and is an organizer with MTL Collective, Decolonize This Place, and the CUNY Climate Action Lab, which is located in the CUNY Center for the Humanities. He is the author of *Strike Art: Contemporary Art and the Post-Occupy Condition* and co-editor of the collection *Sensible Politics: The Visual Cultures of Nongovernmental Activism*. His writing has appeared in *October*, *Grey Room*, *Oxford Art Journal*, and *The Nation*, and he has written about matters of climate justice in the work of artists including Subhankar Banerjee and Allora / Calzadilla.

Susan Meiselas is a Magnum photographer and presently the President of the Magnum Foundation. She is best known for her project on carnival strippers, her coverage of the insurrection in Nicaragua and her documentation of human rights issues in Latin America, and her six-year project curating a hundred-year photographic history of Kurdistan. She has had solo exhibitions in Paris, Madrid, Amsterdam, London, Los Angeles, Chicago, and New York, and her work is included in collections around the world. She has received the Robert Capa Gold Medal for "outstanding courage and reporting" for her work in Nicaragua, the Leica Award for Excellence, the Engelhard Award from the Institute of Contemporary Art, the Hasselblad Foundation Photography Prize, the Cornell Capa Infinity Award, and the Harvard Arts Medal. In 1992, she was named a MacArthur Fellow. Her most recent exhibitions have included retrospectives of her work at the Tàpies Foundation in Barcelona, the Jeu de Paume in Paris, and the SFMOMA.

Rosalind Morris is Professor of Anthropology at Columbia University. She is the author of *The Returns of Fetishism: Charles de Brosses's The Worship of Fetish Gods and its Legacies*, with Daniel Leonard, *Accounts and Drawings from Underground: East Rand Proprietary Mines, 1906*, with William Kentridge, *That Which is Not Drawn: William Kentridge in Conversation with Rosalind Morris*, and she has edited *Can the Subaltern Speak? Reflections on the History of an Idea*, and *Photographies East: The Camera and its Histories in East and Southeast Asia*. In 2011, Morris created "RoCaM Productions LLC," to make her first narrative feature film. Starring Bill Griffin and Eric T. Miller, *Gertrude Stein's Brewsie and Willie* is based on her own adaptation of Stein's last novella, published in 1946, and was released in 2014. With co-librettist Yvette Christiansë and composer Zaid Jabri, she is also the co-creator of a major new opera entitled *Cities of Salt*, based on the novel by Abdelrahman Munif.

Fred Moten is Professor of Performance Studies at New York University's Tisch School of the Arts. He works in the areas of black studies, performance studies, poetics and critical theory, and sound studies. He is author of *In the Break: The Aesthetics of the Black Radical Tradition*, *Hughson's Tavern*, *B. Jenkins*, *The Feel Trio*, *The Little Edges*, and a three-volume collection of essays whose general title is *consent not to be a single being*. Moten is also co-author, with Stefano Harney, of *The Undercommons: Fugitive Planning and Black Study*, *A Poetics of the Undercommons*, and, with Wu Tsang, of *Who touched me? (If I Can't Dance, I Don't Want to be Part of Your Revolution)*. He recently participated in a panel discussion at the Tisch School of Arts entitled "What Difference Does the Digital Make: Critical Encounters at the Edges of Psychoanalysis and Technology."

Jean-Luc Nancy is the Georg Wilhelm Friedrich Hegel Chair and Professor of Philosophy at the European Graduate School. He has taught at the Université des Sciences Humaines in Strasbourg, and has been a guest professor at numerous universities, including the Freie Universität Berlin, the University of California, Irvine, and the University of California, Berkeley. His work is very diverse and he has written on Descartes, Kant, Hegel, Heidegger, Lacan, Bataille, Blanchot, and Derrida. He has explored the question of community, the nature of the political, German Romanticism, psychoanalysis, literature, technology, and hermeneutics, and he also has written several books on the arts and on filmic and photographic images, including *Multiple Arts*, *The Ground of the Image*, *Portrait*, *The Muses*, *Being Nude: The Skin of Images*, and *The Evidence of Film*.

RaMell Ross is a Providence, Rhode Island-based writer, photographer, filmmaker, and Mellon Gateway Fellow and Assistant Professor in Brown University's Visual Art Department. His work has been exhibited nationally and internationally, and he has received grants from the Sundance Institute and Tribeca Film Institute for his experimental documentary, *Hale County This Morning, This Evening*, which premiered at the Sundance Festival in 2018. *Hale County* has won several awards, including the *U.S. Documentary Special Jury Award for Creative Vision* at the 2018 Sundance Film Festival 2018, the *Reva & David Logan Grand Jury Award* at the 2018 Full Frame Documentary Film Festival, the *Best Documentary Award* at the 2018 Gotham Awards, and has been nominated for an Oscar this year.

Sharon Sliwinski is an interdisciplinary scholar whose work forges a bridge between the fields of visual culture, political theory, and the life of the mind. Her first book, *Human Rights In Camera*, explored the visual politics of human rights. She has contributed broadly to the field of photography studies, most recently co-editing *Photography and the Optical Unconscious*. Sliwinski's most recent work investigates the social, political, and cultural significance of dream-life, which is represented in her book *Dreaming Dark Times* and in her project, *The Museum of Dreams*. In 2017, she was elected to the Royal Society of Canada's College of New Scholars, Artists, and Scientists, and she currently holds the 2017-19 Rogers Chair in Journalism & New Information Technology. She also has been a long-time member of the research collective known as the *Toronto Photography Seminar*.

Liana Theodoratou is Clinical Professor and Director of the A. S. Onassis Program in Hellenic Studies at New York University. She is also the Director of the NYU in Athens Institute. Trained as a classicist, she now specializes in Modern Greek literature and culture, with particular interests in poetry, film, music, and theater. She has worked for the Greek Ministry of Culture, and she has served on the Executive Board of the Modern Greek Studies Association. She has published widely on Modern Greek poetry and presently finishing a book entitled *Mourning Becomes Greece: Poetry of the Greek Civil War*. She also has translated several works by Walter Benjamin, Louis Althusser, Michel Foucault, and Jacques Derrida into Modern Greek.

Christina Varvia is an architectural researcher and Deputy Director of Forensic Architecture. She is a graduate of the AA School of Architecture and Westminster University. Her previous research includes studies on digital media and memory as well as the perception of the physical environment through scanning and imaging technologies, research that she deploys through time-based media. She joined the Forensic Architecture team in 2014, where she has developed methodologies for the *Rafah: Black Friday Report*, which reconstructed one day in the 2014 war in Gaza, *Saydnaya: Inside a Syrian Torture Prison*, *77 sqm, 9:26 minutes*, *The Murder of Pavlos Fyssas*, and many other projects and exhibitions.

Eyal Weizman is Professor of Spatial and Visual Cultures and founding director of the Centre for Research Architecture at Goldsmiths, University of London. In 2010 he founded the research agency Forensic Architecture. The work of the agency is documented in the exhibition and book *FORENSIS*, as well as in *Forensic Architecture: Violence at the Threshold of Detectability*, and in numerous exhibitions worldwide. In 2007, he established, with Sandi Hilal and Alessandro Petti, the architectural collective DAAR in Beit Sabour/Palestine. This work is documented in the book *Architecture After Revolution*. His other books include *The Conflict Shoreline*, *Mengele's Skull* (with Tom Keenan), *The Least of All Possible Evils*, *Hollow Land*, and *A Civilian Occupation*. He is on the editorial board of *Third Text*, *Humanity*, *Cabinet*, and *Political Concepts* and is on the board of directors of the Center for Investigative Journalism and on the Technology Advisory Board of the International Criminal Court in the The Hague.