

Crisis of History

Example of how art can provide new insights into a geopolitical problem

1. Welcome to the End of History

“History is stuck. It has lost its power as a driving narrative for human development. History is only used to justify the present. Where is humanity headed towards? We don’t know. The historical narrative offers no perspectives on the future, it has become dead-ended.”

Starting point: Iraq in 2010. The neoliberal democratic model which seems to be the final state of political history has been imposed on Iraq – and Iraq is stuck. What about Saudi Arabia? Afghanistan? Where are they heading, and is there no alternative?

“The artists in this first exhibition revisit the forgotten dreams of modernity, asking what has happened to the ambition for a different future. They demonstrate that the arrested development of the Middle East has created unbearable tensions in its societies”.



Aman Mojadidi (Afghanistan / USA): A Day in the Life of a Jihadi Gangster, 2010



Jannane Al Ani: **Shadow Sites**. Video, 2009



Ahmed Mater
(Saudi Arabia),
Empty Land:
Aerial
Photography,
2011.

Ahmed Mater
(Saudi Arabia),
Desert of
Pharan 2 /
Room with a
View.
Photography,
2012





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History as a Fraud

- History is full of little lies, plagued by inconsistencies, and its very foundations are threatened by major fault lines. These have been plastered over with ideologically motivated cosmetic surgery, rendering History like an old dame trying to appear young and still attractive. As a result 19th century nationalist narratives are thriving throughout 21st century Europe, as if they held any solution to our current crises.
- We used to believe we were going somewhere, in history. During the 19th and 20th century the ambition of modernity swept all over the world, bringing considerable change and promising much more. What has happened to the ideals that motivated our parents? Can we even connect to them now?

Urok Shirhan (Iraq / Beirut / NL): Communist Parents (video, 2013)



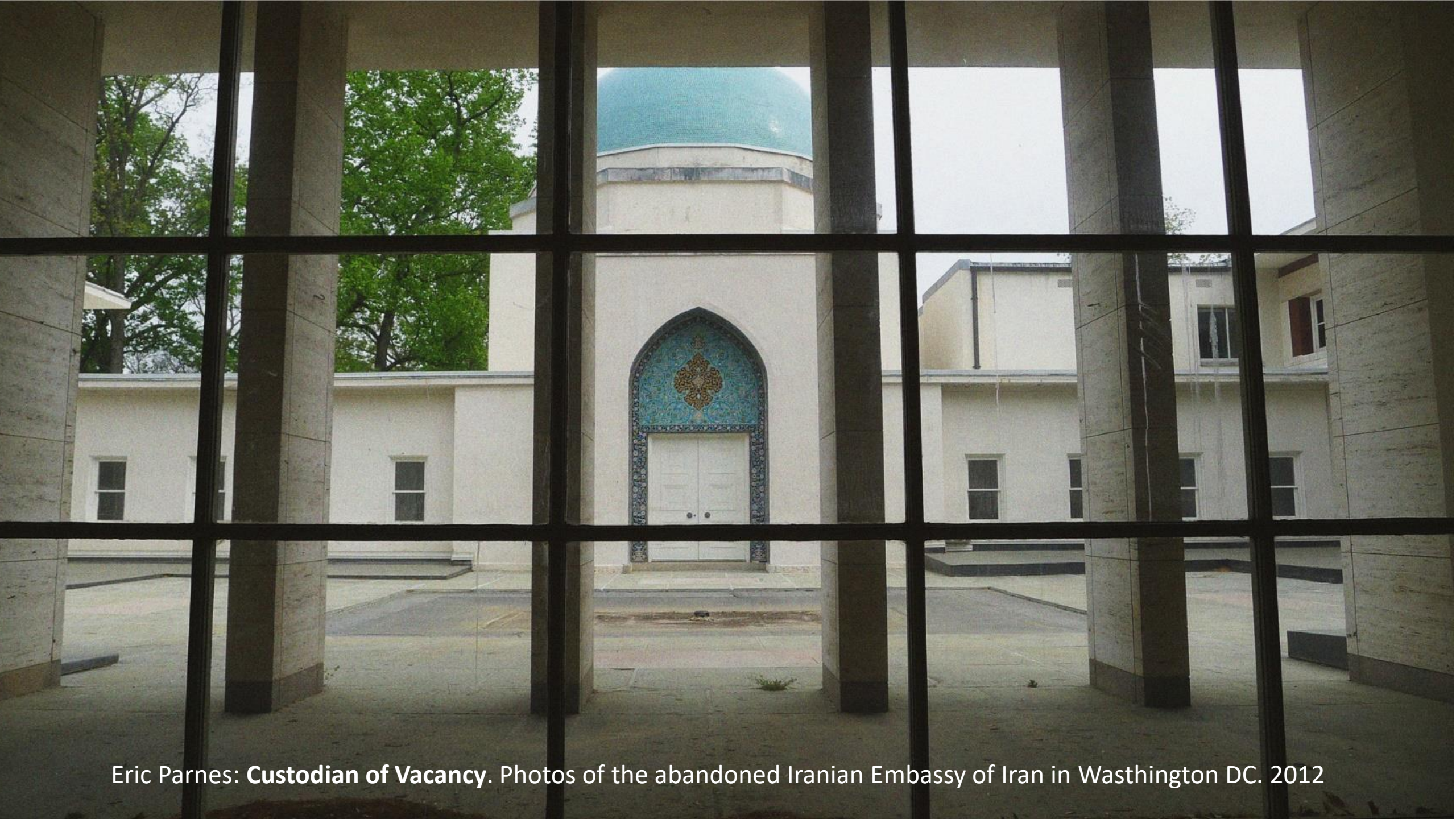
Ibrahim Quraishi (Yemen/World): Family Portraits (Digital prints, 2011-12)





Louis-Cyprien Rials: Three Zones

photography slideshow, 2014



Eric Parnes: **Custodian of Vacancy**. Photos of the abandoned Iranian Embassy of Iran in Washington DC. 2012

2. Fight History: Strategies of Resistance

In their search for a breakthrough, to counter the stagnation of ideology, the artists poke holes in the fabric of history by asking deeply disturbing questions. How blinding can the Western fear of the Muslim become? Is the Western dream being sacrificed on the Syrian battlefield? Has the West at all understood the Arab populations in which it intervenes militarily? Can the West accept equal democratic relations with the Arab or Muslim people?

Jonas Staal
(Netherlands)

Rojava:
Anatomy of a
Revolution

Documentary
photography
and video,
2015



Alain Declercq (France):
Camion Citerne, 2011





Alain Declercq: B52 (2003), Mike (2005) and Reconstitution de Perquisition (2005)





Ahmed Mater
(Mecca):

**Desert of
Pharan /
Ground Zero**

Found footage
displayed on
mobile phones,
installation
2013-15

NIGHT OF BUSH CAPTURING

New Game

Load Game

Options...

Quit

ليلة القبض على بوش



الجماعة الإسلامية العالمية
Global Islamic Media Front

Credits...

About...



Wafaa Bilal (Iraq): **Virtual Jihadi**. Hacked Video Game, 2009

Nermine Hammam (Egypt): **Codes of My Kin** (Unfolding Series) Digital Prints on Rice Paper, 2012



Shady Alzaqzouq (Gaza/Paris): **Hybrid Muslim Punk**. Oil Paintings framed in bicycle tires, 2011-13



Imagining the Arab Spring in Paris' suburbs

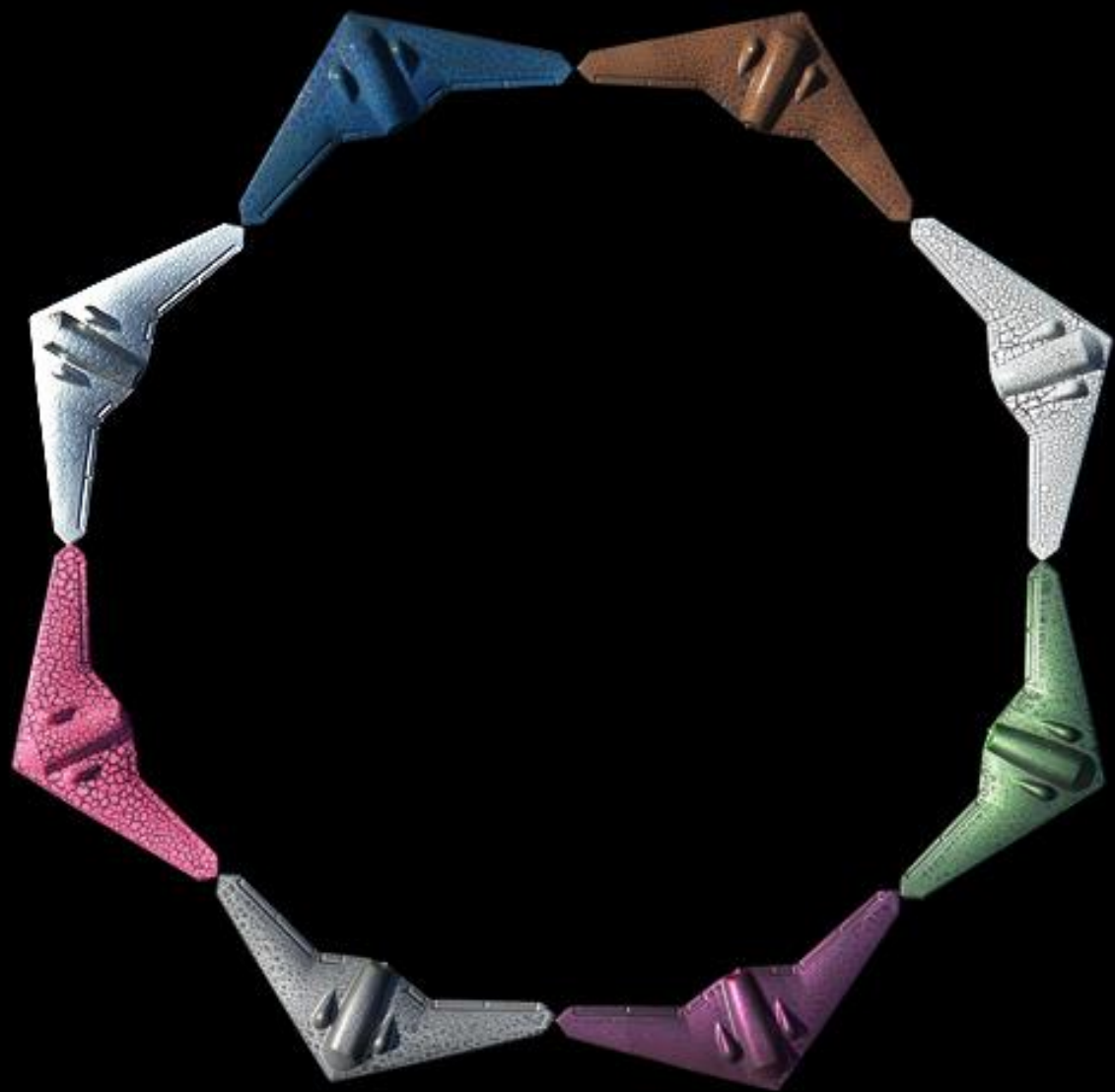




Tammam Azzam

The Dance, from
the Syrian Museum
Series.

Digital Print, 2012



Eric Parnes: **The Ishtar Machine.**
Installation with wallpaper, 3D printer
and 3D printed
drones. 2012-2015

3. Beyond History – Exercise in Imagination

“this last exhibition takes as its departure point the crumbling of the great historical narrative, and is guided by the question: how can we deal with the past, present and future outside the normative framework offered by history?”



#03
CRISIS OF HISTORY
BEYOND HISTORY

CURATED BY ROBERT KLUIJVER AND EIHAM PURIYAMEHR IN COLLABORATION WITH FRAMER FRAMED



Imperial Highness of Ethiopia, Ras Makonnen, August 1902

Mehreen
Murtaza
(Pakistan):

The Dubious
Birth of
Geography

Digital Prints
2011-12



Amos Gervely (1824-1865) Swiss paleontologist

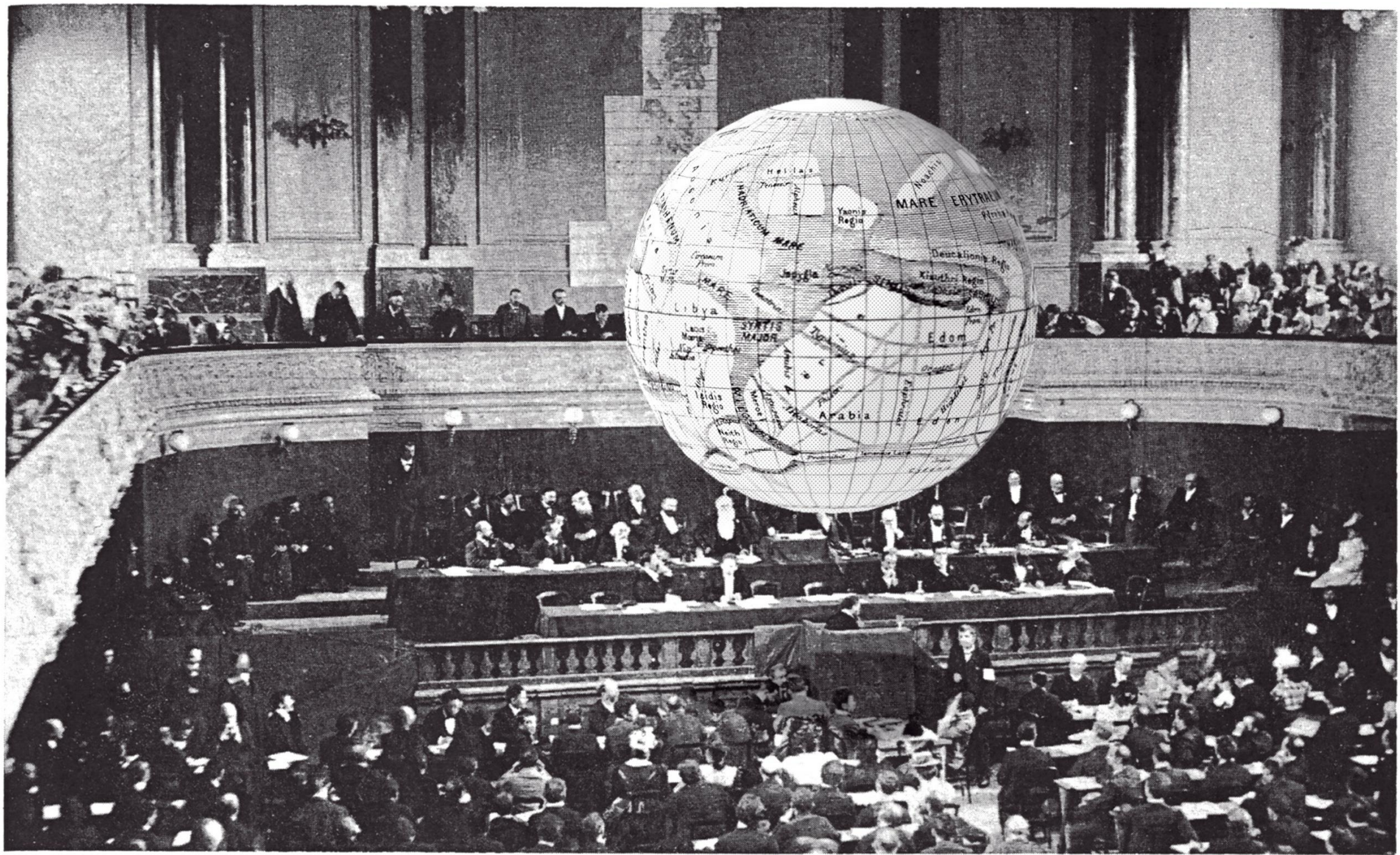


Figure 2. The Second Zionist Congress in Basle, 1898. Theodor Herzl is speaking. Courtesy Central Zionist Archives, Jerusalem.



Figure 8. Ottoman heliograph crew at Huj during World War I, 1917. American Colony Jerusalem

POMÓŻ MILICJI

SPALUJSIE SAM!

HELP THE MILITIA

- BEAT YOURSELF UP!

Slavs & Tatars (Poland & Iran):

2 banners from the series Polish-Shiite Showbiz.

Embroideries on printed cotton, 2010

SAMORZĄD - TWÓJ LOS W TWOICH

REKACZ, SOLIDARNOŚĆ.

بِأَنَّ اللَّهَ سَمِيعٌ عَلِيمٌ

بِأَنَّ اللَّهَ سَمِيعٌ عَلِيمٌ

بِأَنَّ اللَّهَ سَمِيعٌ عَلِيمٌ

FATE IN YOUR HANDS.

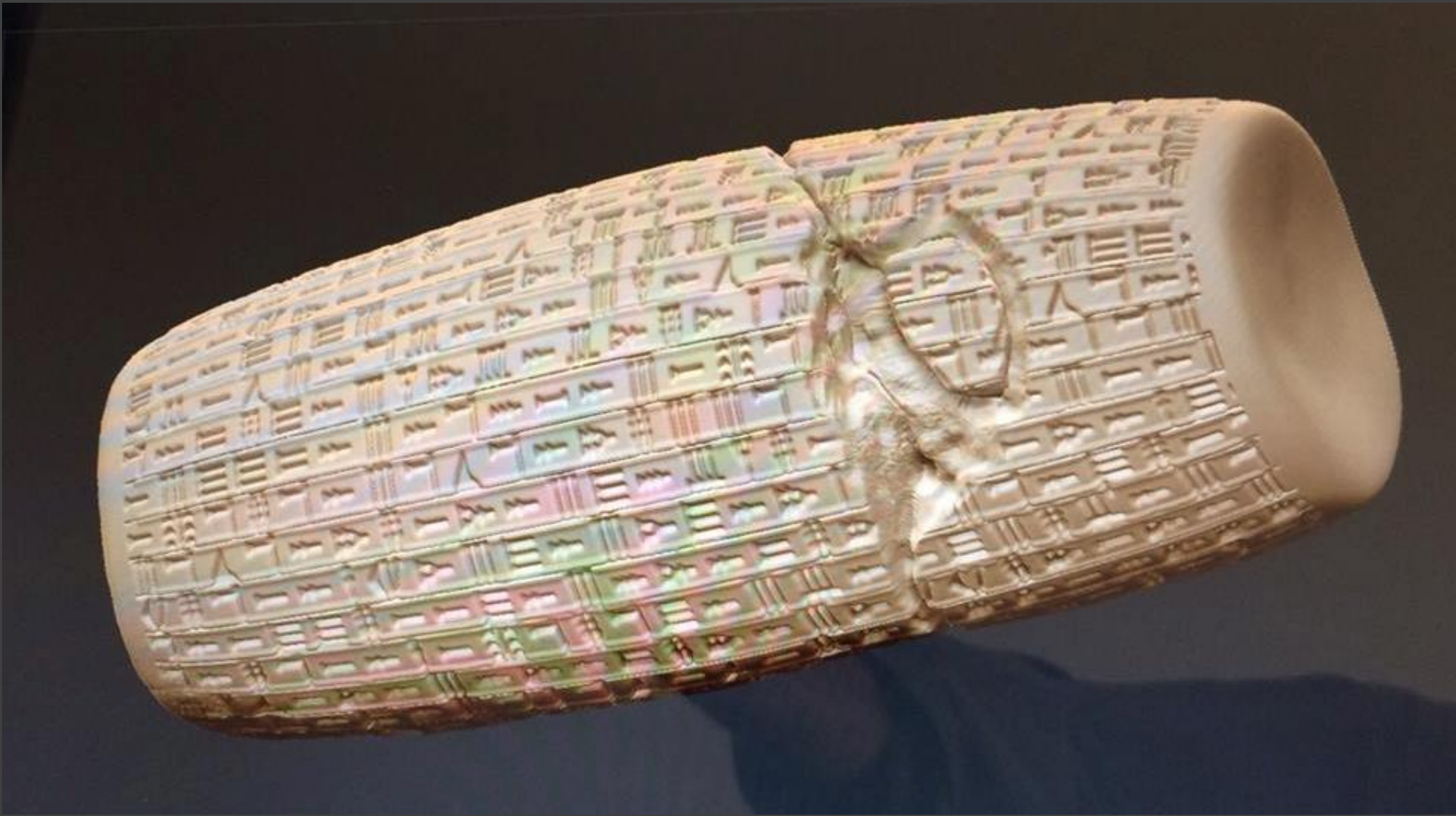
SELF-MANAGEMENT BODY - YOUR



Eric Parnes

Hajji Baba, of the Dubious
Ancestors series

Neon sculpture, 2015



Liane Al Ghusain (Kuwait): **Let This Not Be A Record of Our Times.**
3D printed sandstone seal celebrating the opening of the Avenues Mall in Kuwait. 2015

Aman Mojadidi: **Humanity House**. Kochi – Amsterdam, 2012-2015. Archaeological excavation, site museum, objects, logbook, panels and 3D printed objects





خواجه شمس الدین محمد بن بهاء الدین حافظ شیرازی، شاعر سدهی ۸ ه.ش.



رضا عباسی، نقاش سدهی ۱۱ ه.ش.

Mohammad Ghazali (Iran): **Where The Heads of the Renowned Rest.** Photography, 2013



Barbad Golshiri (Iran): **On Hallowed Grounds**. Detail of an installation with 47 photographs, 2015

Barbad Golshiri: Cenotaph for Arin Mirkan. Sculpture *in situ* 2014

