

# AESTHETIC JUSTICE



# INTRODUCTION

Shannon Brunette

*The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak. The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.*

– James Joyce<sup>1</sup>

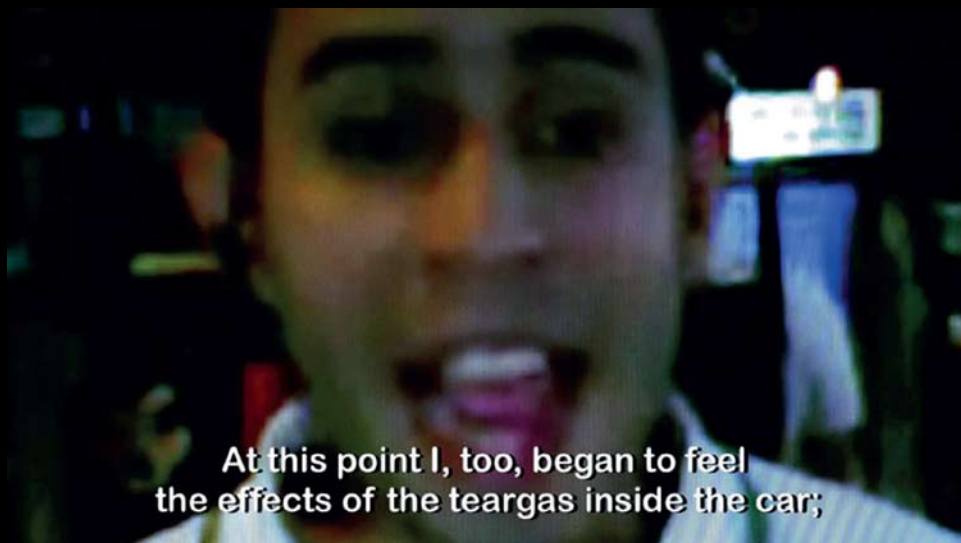
In partnering with Provisions Learning Project, Lambent Foundation has the opportunity to create a focused dialogue, addressing the intersection of artistic and social practices. Niels Van Tomme's vision for *Aesthetic Justice* was one that connected to "our aim to shed light on the potential for aesthetics and beauty to serve alongside advocacy and organizing efforts for social justice," as Michelle Coffey, Executive Director states. The exhibition introduces the notion of *Aesthetic Justice*—that is justice from the perspective of an aesthetic experience instead of a normative model. It underscores the transformative potential of linking both concepts in displaying artworks by Alyse Emdur, Rajkamal Kahlon, Carlos Motta and Josué Euceda, and Larissa Sansour. Stéphane Symons' review in *Le Magazine, Jeu De Paume* thoughtfully recounts these works, "Motta and Euceda, Emdur, Kahlon and Sansour reveal that some forms of socio-political dominance are so extreme that it is only in art that reality can be called to order, not in order to judge over it, nor even to determine who

is responsible and who is not, but to create a renewed responsiveness to demands and longings otherwise too fragile to be picked up."<sup>2</sup>

Lambent Foundation's programming strives to enrich our philanthropic work, the partners we serve, and our staff, while supporting our mission to explore the impact of contemporary art as a strategy for social justice. Our programming vision deepens Lambent's engagement with creative cultural practices through curated conversations such as the *Aesthetic Justice Seminar*. Thought-provoking ideas ignited when the artists sat down on May 14, 2011, to participate in conversations with influential human rights practitioners and an invited audience. Discussions arose about representation, evidence, and testimony in the instance of bearing witness, for which Carlos Motta suggested the term *poetic witnessing*. Emotions stirred when Rajkamal Kahlon read from the autopsy reports published by the ACLU Freedom of Information Act from her project *Did You Kiss the Dead Body?*. In sharing the vision of *Aesthetic Justice*, the day-long seminar curated by Thomas Keenan and Niels Van Tomme, and through the works of the artists, we ask you – our readers, viewers, colleagues, fellow artists to employ the role of arts and culture in moving us forward to a more fair and just society for all.

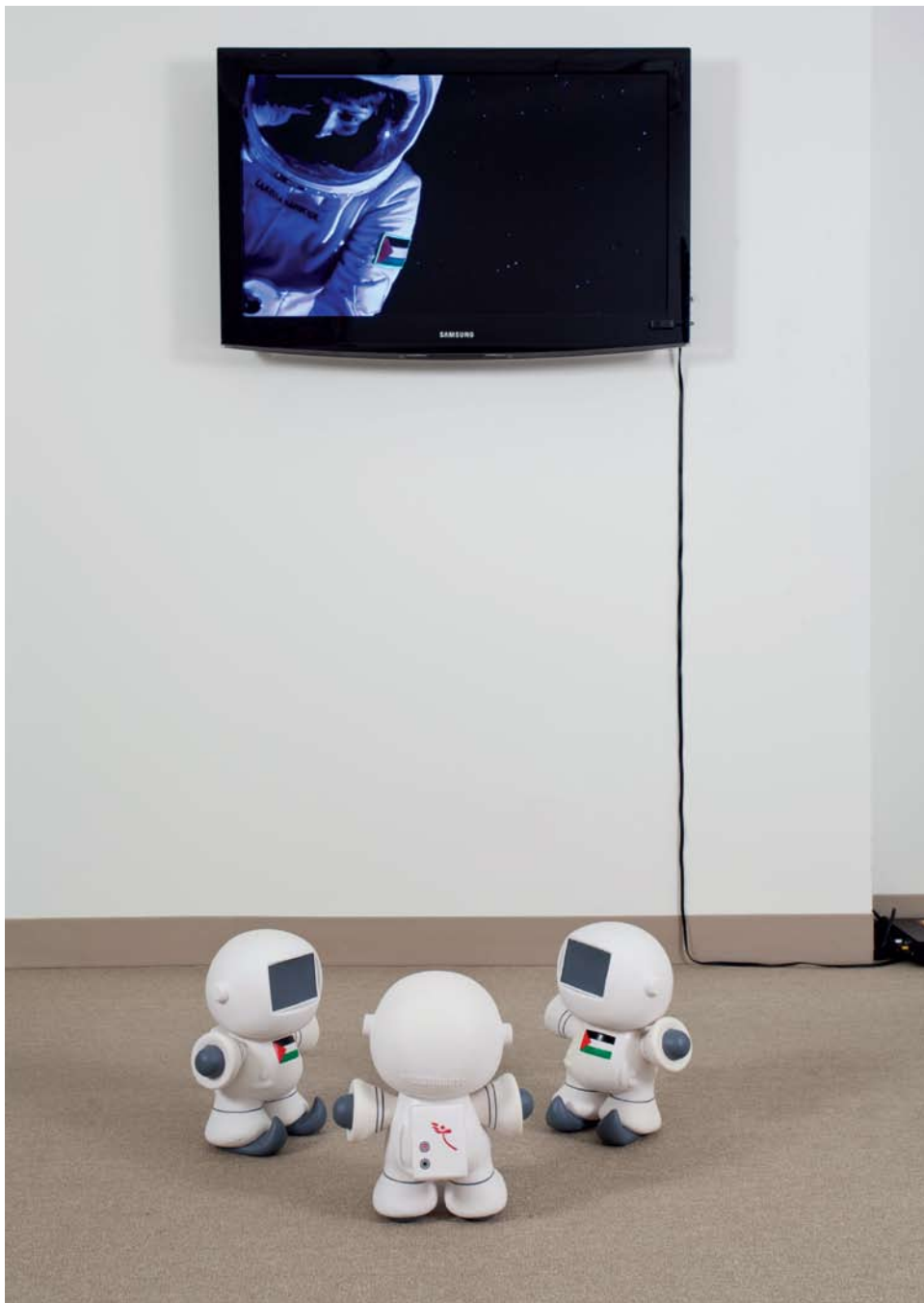
The publication that follows is to extend this dialogue, allowing the exhibition of these exceptional works to simply be the beginning of continued contemplation on the idea of *Aesthetic Justice*.

1. James Joyce, *A Portrait of the Artist as a Young Man*, Mineola, New York: Dover Publications, 1994.
2. Stéphane Symons, *Aesthetic Justice*, blog review for *Le Magazine, Jeu De Paume*, <http://lemagazine.jeudepaume.org/blogs/hildevangelder/2011/05/30/aesthetic-justice/>, accessed June 5, 2011.



CARLOS MOTTA and JOSUÉ EUCEDA, *Resistance and Repression*, 2010  
Single channel video. 4min 36sec, color, sound. Courtesy of the artists





Installation view LARISSA SANSOUR, *A Space Exodus*, 2009,  
and *Palestinonauts*, 2010

## AESTHETIC JUSTICE

Niels Van Tomme

The somewhat unusual and provocative proposition of ‘aesthetic justice’ joins two habitually unrelated terms in the context of the arts. The American philosopher Monroe Beardsley first introduced the concept in an article he wrote for the *Journal of Aesthetic Education* in 1973.<sup>1</sup> In this essay, Beardsley connects ‘aesthetic justice,’ which he defines as the “equal distribution of aesthetic welfare,” to theories of social justice in urban design and planning processes, arguing that an aesthetically pleasing environment is an important source of welfare in society.<sup>2</sup> This is neither the occasion nor the time to argue against Beardsley’s conceptualization of ‘aesthetic justice,’ but it should be clear from the outset that this project is not interested in constructing aesthetically pleasing environments as a way of enhancing ideas of justice.

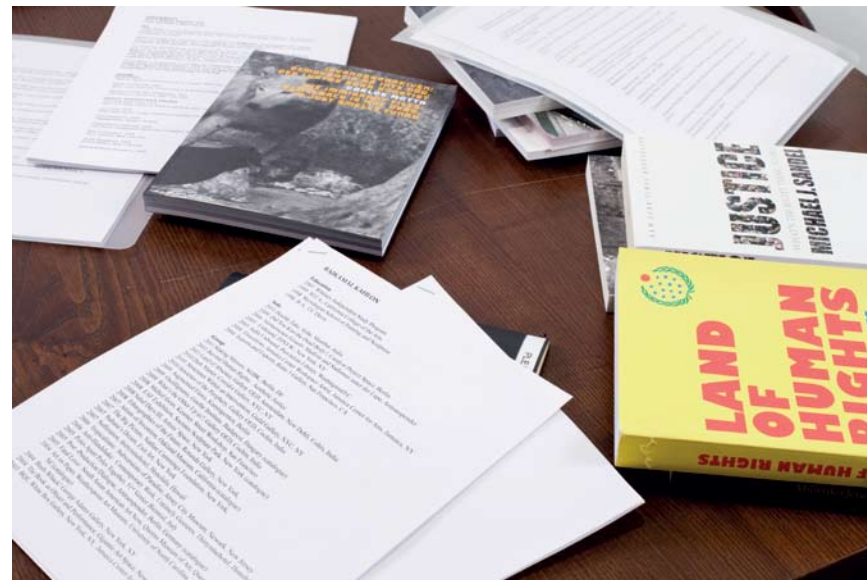
Similarly, Elaine Scarry, in *On Beauty and Being Just*, constructs a claim about the relationship between beauty and justice, in an attempt to equate these two concepts. Thus, she writes that the experience of beauty awakens in people “the aspiration to political, social, and economic equality”—a statement that is somewhat ungraspable and obscure.<sup>3</sup> While her ideas are thought-provoking, it seems somewhat unconvincing to relegate aesthetics merely to the experience of beauty and justice to the dream of equality.

How, then, should we understand the concept of ‘aesthetic justice?’ As an act of considerate subversion, it intends to deliberately disturb commonly accepted understandings of both aesthetics and justice by opening up a series of critical questions. What kind of justice are we talking about and in what way

should we interpret the broad field of aesthetics? Should we understand justice as the fair distribution of rights and entitlements, establishing the idea that “every person in a society or group ought to be treated in accordance with the same rules,” solely through legal means, or is there another kind of justice possible, based upon notions of interdependency and precariousness?<sup>4</sup> And, should we understand aesthetics in its dominant mode as a “science of sensuous knowledge,” taking shape in “the end form of a process,” as it was defined early on in modern aesthetic philosophy?<sup>5</sup> Or should we interpret it as a radically different kind of aesthetics, interested “in the messy *informe* of the ongoing-ness of process,” to use the words of cultural critic Ben Highmore?<sup>6</sup>

To be clear, *Aesthetic Justice* is not geared toward experiences of beauty, and thus is not embracing the end form of a process. Instead, the project regards aesthetics as a means to reflect on, or make visible the relationship between the world of ideas and artistic practices, on the one hand, and the world of “brute force politics, corporate and state power, and military force,” to quote Edward Said, on the other.<sup>7</sup> If aesthetics is understood as a strategy, or a means, to make political or social realities visible, then the works of art resulting from such a conceptualization will accordingly reflect some of the messiness of these realities and translate those in new process-based and ever-evolving forms. In that sense, an understanding of aesthetics should equally take into consideration the *anti-aesthetic*, understood as a critique of the very notion of the aesthetic, to reference another well-known philosophical stance.<sup>8</sup>

Similar to rejecting the reduction of aesthetics to beauty, it seems necessary to evoke some remarks on the straightforward equation of justice



top:  
Installation view Resource table

bottom:  
Installation view CARLOS MOTTA and JOSUÉ EUCEDA, *Resistance and Repression*, 2010; Alyse Emdur, *Prison Landscapes*, 2008–2011



top:  
Installation view ALYSE EMDUR, *Prison Landscapes*, 2008–2011,  
and *The Great Escape*, 2010

bottom:  
Installation view ALYSE EMDUR, *The Great Escape*, 2010

with equality, by moving away from a strict normative definition of the concept. Of course, we all believe, or wish to believe in ideas of equality, but a more radical, and possibly more controversial idea of justice is necessary if we wish to engage with it more profoundly in a global context.

In her books *Precarious Life* and *Frames of War*, Judith Butler conceptualizes an idea of global justice based upon the acceptance of difference instead of equality. According to Butler, it is the recognition of the lives of others as fundamentally wronged, injured, and lose-able, that allows making “broader social and political claims about rights of protection and flourishing.”<sup>9</sup> In a number of remarkable passages, Butler points to conflicts of justice that arise when confronted with one’s own survivability and the complex ways in which violence is a primary and primal issue for the human subject. According to her, though, “non-violence arrives as an address, or an appeal,” to which we need to respond.<sup>10</sup> Referencing the writings of the late French philosopher Emmanuel Levinas, she writes: “there is fear about one’s own survival, and there is anxiety about hurting the other, and these two impulses are at war with each other, like siblings fighting. But they are at war with each other in order *not* to be at war, and this seems to be the point.”<sup>11</sup> Seen as such, a conceptualization of justice based on precariousness and interdependency should always be seen as a justice yet to come—as a process in which one’s responsibility lies in the understanding of the tense and vulnerable relationship to the other, to which one is inextricably bound.

*Aesthetic Justice* turns to artistic practices to investigate the ways in which art can mediate, enhance, and make tangible new understandings of the notion and practice of justice. Bringing



together the works of four prominent socially engaged artists, the exhibition reflects on the question of justice within the specific socio-political contexts the artworks engage with: police brutalities in Honduras in Carlos Motta and Josué Euceda's *Resistance and Repression*, 2010; the U.S. prison industrial complex in Alyse Emdur's *Prison Landscapes*, 2008–2011; the torture of Iraqi and Afghan prisoners by the U.S. government in Rajkamal Kahlon's *Did You Kiss the Dead Body?*, 2010–2011; and the plight of the Palestinian people in Larissa Sansour's *A Space Exodus*, 2009. In a broader sense, the exhibition investigates whether a new imagining of affect and responsiveness is possible through the use of specific visual, narrative, poetic, and formal frameworks.

In his collaboration with Josué Euceda, New York-based Columbian artist Carlos Motta turns his attention to Honduras. The video *Resistance and Repression* narrates Euceda's witnessing of a brutal act of police repression committed against protesters of the resistance movement during the 2009 coup d'état. The overthrow occurred when the military ousted president Manuel Zelaya and flew him into exile, while assigning an interim president. In the wake of these events, a series of heated confrontations between civilians and the authorities occurred, as Hondurans took to the streets both in support of Zelaya and in opposition to his return. Josué Euceda, a medical student in Tegucigalpa, was a direct witness to one of these confrontations. In the first part of the video, Euceda narrates, via Skype, the violent injustices of the authorities, providing a narrative account of the event, whereas the second part features a single photographic image, offering a disturbing visual representation of the same conflict.

The photograph, taken by Euceda, presents the viewer with a seemingly objective representation of



ALYSE EMDUR, *Prison Landscapes*, 2008–2011  
 Lenard Stokes, Louisiana State Penitentiary Angola, LA, 2009  
 Photograph. Courtesy of the artist



04-21-07

DEAR LEE LANA,

I WOULD BE HONORED AND MORE THAN HAPPY TO ASSIST YOU IN YOUR ART PROJECT. UNFORTUNATELY, I ONLY HAVE ONE PICTURE OF MYSELF IN THE VISITING ~~ROOM~~ ROOM BECAUSE I'M ORIGINALLY FROM CHICAGO AND MOST OF MY FAMILY AND FRIENDS RESIDES THERE, WHICH MAKES IT HARD FOR THEM TO VISIT.

BUT THIS PRISON IS ONE OF THE LARGEST PRISONS IN AMERICA AND IT HAS THREE SEPERATE VISITING AREAS WITH 2 MURALS AT EACH ONE. I'M SURE YOU CAN GET PERMISSION TO PHOTOGRAPH EACH ONE BECAUSE THIS PRISON IS VERY "TOURIST FRIENDLY". THERE IS A MUSEUM WITH PRISONER'S ART HERE ALSO. THEY HAVE TOURS HERE.

I'M GOING TO LEAVE YOU WITH THIS PRISON'S CONTACT INFO SO YOU CAN CALL TO INQUIRE ABOUT TAKING PHOTOS OF THE MURALS. I HOPE THEY GRANT YOU FULL ACCESS.

BELOW IS THE INFO YOU'LL NEED TO CONTACT THIS PRISON. ASK FOR WARDEN BURL CAIN. HE MIGHT ALSO GRANT YOU PERMISSION TO BRING YOUR OWN CAMERA TO PHOTOGRAPH ME ALONG WITH ALL THE OTHER MURALS HERE.

Louisiana State Penitentiary, Angola, Louisiana 70712-9813 • (225) 655-4411 • Fax (225) 655-2319  
www.doc.la.gov  
An Equal Opportunity Employer

I WISH YOU THE BEST.

PLEASE LET ME KNOW THE OUTCOME OF YOUR PHONE CALL TO MY WARDEN.

I HOPE TO HEAR FROM YOU SOON!

LOOKING FORWARD,



the event he has narrated subjectively throughout the first part of the video. The image presents a striking but silent form of witnessing, the so-called objectivity of the photographic medium undoubtedly rendered more ambiguous by the preceding narrative account. But, there seems to be more at stake than a one-dimensional juxtaposition of “narrative” and “visual” representations, as the binary structure of the video at first suggests. During the Skype narration, which at first glimpse references homemade video journalism, Carlos Motta actually appropriates some of the more striking formal characteristics of the political talking head documentary. A number of zooms and edits manipulate the usually “fixed” image of Skype conferences, thereby accentuating certain moments within Euceda’s speech. Through these processes, the video blurs notions of ‘bearing witness,’ secondary accounts, and verbal reenactments—something that is reinforced by Euceda’s ambivalent ‘performance’ as he, at times, seems to take on the role of news reporter. With *Resistance and Repression*, Carlos Motta and Josué Euceda suggest “a space for the articulation of memory” through aesthetic processes, revealing the manifold difficulties and inherent contradictions of narrating and representing a traumatic political event.<sup>12</sup>

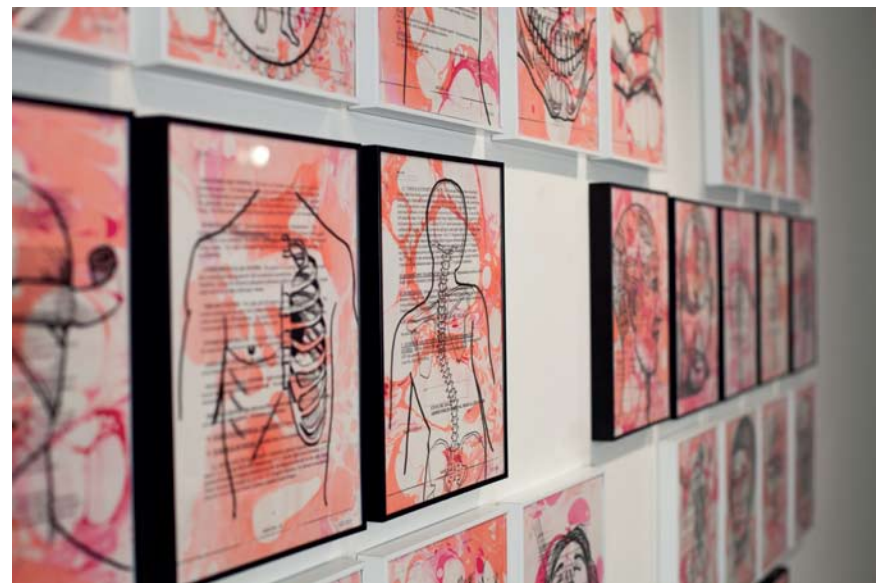
For her photography and correspondence project *Prison Landscapes*, Alyse Emdur has been collecting photographs of incarcerated people across the U.S. by sending a written request: “I [...] would like to invite you to contribute to a book that I’m working on. Growing up, my older brother spent many years in and out of prison. Memories of visiting him remain vivid and significant to me. In a family photo album, I recently found many Polaroid pictures of him posing in front of various scenic

backdrops. He tells me that murals painted by talented inmates of tropical beaches, flowing waterfalls, and mountain vistas are common features in prison visiting rooms across the country.”<sup>13</sup>

*Prison Landscapes* presents a survey of prisoners photographed in front of visiting room backdrops across the U.S. The project deals with complex and conflicting questions of representation, as these backdrops, and the act of posing in front of them, are most often the prisoners’ sole mode of visual self-representation. Even though talented inmates produce them, the painted landscapes in reality function as instruments of power for prison institutions—a means to have control over the imagery that circulates inside and outside of the institution. Notwithstanding the fact that these fantasies of freedom are enacted in the most severe conditions of imprisonment, they are actually staged by inmates as gifts for their loved ones. As such, the project provides a unique opportunity to look at incarcerated people through the lens of emotional human connections instead of criminality, offering an unusual alternative to the habitually condemning, stigmatizing, and decidedly one-dimensional representation of prisoners in the media. According to Angela Davis, “the prison is one of the most important features of our image environment,” a process that legitimizes the all-pervasiveness of the prison industrial complex.<sup>14</sup> *Prison Landscapes* suggests not only an alternative to such a deeply ingrained societal structure, but also a harsh tension between the notion of landscapes, habitually connoting openness and a particular honing in on the perspective of one’s natural spatial surroundings, and a decidedly encapsulated, isolated, and claustrophobic prison environment.

Rajkamal Kahlon's series of drawings *Did you You Kiss the Dead Body?* highlights relationships of abuse and power through a focus on state violence. The project takes its title from a poem Harold Pinter read during his acceptance speech of the 2005 Nobel Prize for Literature, which was a passionate condemnation of the U.S.'s involvement in Iraq and a deep critique of the country's foreign policy.<sup>15</sup> One year prior to Pinter's speech, the ACLU released, under the Freedom of Information Act, a number of shocking autopsy reports and death certificates emerging from U.S. military bases and prisons in Iraq and Afghanistan. The reports use a rational language, cataloguing in precise scientific descriptions the details to be found on the corpses while attempting to determine their cause of death, "ranging from 'natural' to 'undetermined' to 'suicide'."<sup>16</sup> Kahlon used these autopsy reports as the source materials for a series of intense and emotional ink drawings, employing violent imagery framed by hints of aggressive psychedelia.

These drawings on top of autopsy reports shift our attention back to the questionable process of archiving and its implications for the reconstruction of personal histories. If the archive, in its traditional mode, can be seen as "the means by which historical knowledge and forms of remembrance are accumulated, stored, and recovered," then Rajkamal Kahlon's rendering of archival documents proposes new ways of affective association, allowing for a series of emotional and empathic affiliations.<sup>17</sup> *Did You Kiss the Dead Body?* shows how state violence is enacted on the body while analyzing the social consequences of acts of deliberately inflicting pain. The work is about "the way other persons become visible to us, or cease to be visible to us," to quote Elaine Scarry, and could be read as a form of resistance against the systematic categorization of bodies as archival objects.<sup>18</sup>



top:  
Installation view RAJKAMAL KAHLON, *5 men* from *Did You Kiss the Dead Body Project*, 2010–2011; Larissa Sansour, *Palestinants*, 2010

bottom:  
Installation view RAJKAMAL KAHLON, *5 men* from *Did You Kiss the Dead Body Project*, 2010–2011



LARISSA SANSOUR, *A Space Exodus*, 2009  
Single channel video  
5min 24sec, color, sound. Courtesy of the artist





top:  
Installation view LARISSA SANSOUR, *Palestinonauts*, 2010

bottom:  
Installation view LARISSA SANSOUR, *A Space Exodus*, 2009,  
and *Palestinonauts*, 2010

In Palestinian artist Larissa Sansour's short film *A Space Exodus*, we follow the artist as a space traveler on an imagined journey through the universe. The video echoes the visual and aural language of Stanley Kubrick's well-known film *2001: A Space Odyssey*, 1968, here interspersed with orientalist accents. With a sense of deviant provocation, Sansour posits the idea of a first Palestinian being launched into orbit. Referencing Neil Armstrong's historic landing on the moon, she plants a Palestinian flag on this newly conquered space, and in a voiceover declares this proposition as "A small step for a Palestinian, a giant leap for mankind." She then waves to planet Earth, and finally floats and fades away into outer space, while repeating the word "Jerusalem." Although carefully crafted and seemingly straightforward in structure, *A Space Exodus*, which is part political commentary and part science fiction fantasy, is a relatively complex film that mostly draws inspiration from Palestinian political history.

The exodus obviously refers to the removal of the Palestinian people from their homeland after the Second World War, and the ways in which the prevalent Israeli perspective, and the shaping of their very own exilic mythology, has greatly influenced the international understanding of the Palestinian reality. In his book *The Iron Cage*, Palestinian historian Rashid Khalidi, asks if "it is not possible that the Palestinian people will continue to exist indefinitely into the future [...] in a stateless limbo," and if we are "perhaps too obsessed with the very idea of a state, in our attempts to place the state at the center of the historical narrative?"<sup>19</sup> Proposing an entirely fictionalized world that is even more surreal and absurd than the everyday political reality, Larissa posits the bizarre idea of a Palestinian state into outer space, the ultimate, final frontier. Contextualizing this event

in a universal visual language, by, for example, appropriating the moon landing as “a Palestinian triumph,” the film gives a sense of agency and self-determination to the Palestinian people, even if it is interspersed with moments of great grief and anxiety about the impossibility of ever returning home again.<sup>20</sup> As the artist points out, “the pain of the real, forced exodus of the Palestinians is doomed to remain a private grief, forgotten by the rest of the world.”<sup>21</sup>

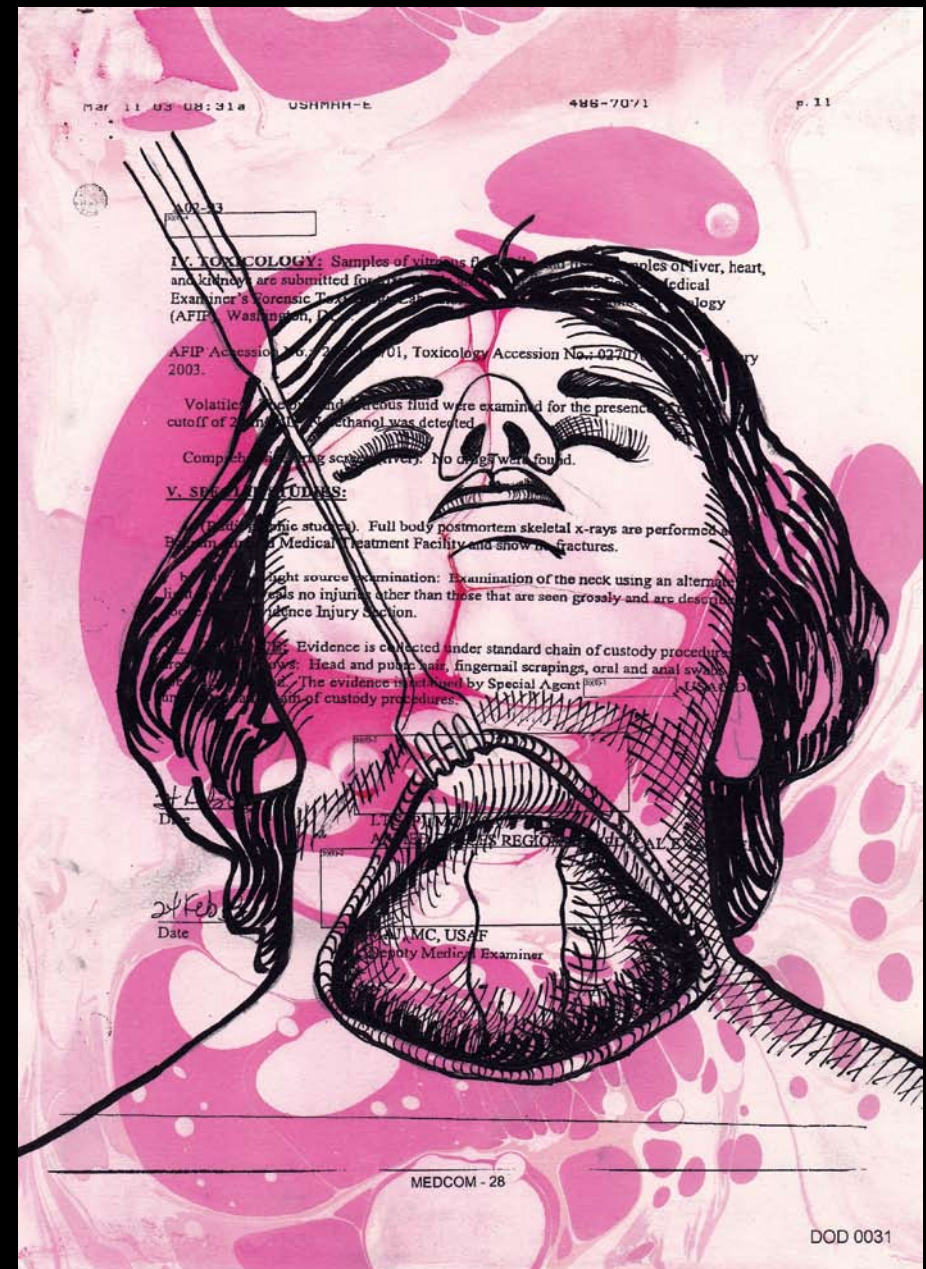
In presenting these works, *Aesthetic Justice* establishes a somewhat open and undefined dialogue between the seemingly detached global contexts the artists engage with. “World society is the theater of affectivist art,” writes Brian Holmes in *The Affectivist Manifesto*, “the stage on which it appears and the circuit in which it produces transformations.”<sup>22</sup> Instead of proposing concrete political change, the profound role of the artworks, here, lies in their potential of increasing an understanding of the *possibility* of change. Using imagination as an artistic device, the artists, each in their own specific way, help thus produce a precondition for politically and socially transformative effects. As Svetlana Boym points out, “only through imagination does one have the freedom to picture otherwise, of thinking ‘what if’ and not only ‘what is’.”<sup>23</sup> Imagining the injurability of all people and one’s own responsibility and role within such processes, the artists use strategies of affect and empathy to install a thought-provoking discourse on the possibility and impossibility of justice. As such, the exhibition space truly becomes a dynamic space in which different notions of aesthetics and justice can be experienced, projected, and made visible.

Finally, proposing the concept of ‘aesthetic justice’ instigates a series of much-needed conflicts,

questions, and dialogues that emerge when combining two conflicted terms. Interested in how such coining renders each term’s commonly accepted connotation more complex, it opens up an imaginative space instead of making generalized statements about either the field of aesthetics or that of justice. Disclosing a number of aesthetic positions one can adopt towards the idea of global justice, and, more broadly, universal human rights, the exhibition explores how such positioning can provide new models that, using Slavoj Žižek’s words, allow for “the intervention of a mysterious agency that we can call, in a Platonic way, the eternal idea of freedom and justice.”<sup>24</sup>

1. Monroe Beardsley, “Aesthetic Welfare, Aesthetic Justice, and Educational Policy,” *Journal of Aesthetic Education*, Vol. 7, No. 4, Oct., 1973.
2. *Ibid.*, 53.
3. Elaine Scarry, *On Beauty and Being Just*, Princeton: Princeton University Press, 2001, 68.
4. Tom D. Campbell, “Justice” in *The Blackwell Dictionary of Twentieth-Century Social Thought*, ed. William Outhwaite and Tom Bottomore, Oxford: Blackwell Publishers, 1993, 304.
5. Ben Highmore, “Bitter after Taste: Affect, Food, and Social Aesthetics” in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth, Durham: Duke University Press, 2010, 123. The German philosopher Alexander Gottlieb Baumgarten (1714–1762) defined aesthetics as a “science of sensuous knowledge,” supplementary and parallel to logic. In so doing, he gave the word aesthetics a new significance, inventing its modern usage.
6. *Ibid.*, 123.
7. Edward W. Said, “Opponents, Audiences, Constituencies, and Community” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, New York: The New Press, 2002, 136.
8. First published in 1983, Hal Foster’s collection of essays *The Anti-Aesthetic* is considered by many as a seminal work of late-twentieth-century cultural criticism, considering the full range of postmodern cultural production.
9. Judith Butler, *Frames of War: When is Life Grievable?*, Brooklyn: Verso Books, 2010, 2.

10. Ibid, 165.
11. Judith Butler, *Precarious Life: The Powers of Mourning and Violence*, Brooklyn: Verso Books, 2006, 136.
12. Carlos Motta, *Amnesia and Repression: A Crossroads in the Memory of the Political Conflict and a Series of Attempts to Establish a Memory Project from an Aesthetic Practice*, unpublished lecture.
13. Alyse Emdur, "Artist Project / Prison Landscapes" in *Cabinet Magazine*, Spring 2010, issue 37.
14. Angela Y. Davis, *Are Prison Obsolete?*, New York: Seven Stories Press, 2003, 18.
15. Harold Pinter, in his poem "Death (Births and Deaths Registration Act 1953)" of 1997, forces the reader to face the dead. In his own words: "We can't face the dead. But we must face the dead, because they die in our name. We must pay attention to what is being done in our name." [http://www.haroldpinter.org/poetry/poetry\\_inart.shtml](http://www.haroldpinter.org/poetry/poetry_inart.shtml), accessed May 24, 2011.
16. Rajkamal Kahlon, *Did You Kiss The Dead Body?*, unpublished project description.
17. Charles Merewhether, "Introduction" in *The Archive*, ed. Charles Merewhether, Cambridge: The MIT Press, 2006, 10.
18. Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World*, Oxford: Oxford University Press, 1987, 22.
19. Rashid Khalidi, *The Iron Cage: The Story of the Palestinian Struggle for Statehood*, Boston: Beacon Press, 2006, XIX.
20. Quoted from email correspondence with Larissa Sansour, February 7, 2011.
21. Ibid.
22. Brian Holmes, "The Affectivist Manifesto" in *Escape the Overcode, Activist Art in the Control Society*, Eindhoven: Van Abbemuseum, 2009, 15.
23. Svetlana Boym, *Another Freedom: The Alternative History of an Idea*, Chicago: The University of Chicago Press, 2010, 27.
24. Slavoj Žižek, "Why fear the Arab revolutionary spirit?," *The Guardian*, Tuesday 1 February 2011, <http://www.guardian.co.uk/commentisfree/2011/feb/01/egypt-tunisia-revolt>, accessed May 24, 2011.



RAJKAMAL KAHLON, Detail from *Did You Kiss the Dead Body*, 2010–11  
Ink on Marbled U.S. Military Autopsy Reports  
8 ½ x 11 in. Overall dimensions variable. Courtesy of the artist



612)-2

## HOSPITAL REPORT OF DEATH

NAME AND LOCATION OF HOSPITAL

INSTRUCTIONS - Medical Officer in attendance will send form, without delay to the Registrar or Administrative Officer of the Day, for necessary action and for preparation of record, number of copies.

Prepare, in one copy only, Items 1 through 10 and sign Item 11. Print or type entries.

### SECTION A - ATTENDING MEDICAL OFFICER'S REPORT

PERSONAL DATA

1. PATIENT DATA (Patient's ward plate will be used to imprint identifying data if available)

2. TIME OF DEATH (hour-day-month-year)

3. MEDICAL EXAMINER/ CORONER'S CASE

4. RELIGION

5. CHAPLAIN NOTIFIED

6. NAME, ADDRESS AND RELATIONSHIP OF RELATIVE OR FRIEND PRESENT AT DEATH

7. DISEASE OR CONDITION PREVIOUSLY LEADING TO DEATH (This does not mean a history of disease, but a disease or condition which caused death or contributed to death, or a complication which caused death or contributed to death.)

8. OTHER CAUSE OF DEATH (This does not mean a history of disease, but a disease or condition which caused death or contributed to death, or a complication which caused death or contributed to death.)

9. DATE

10. TYPE OF ACTION

11. TELEPHONE TO MEDICAL OFFICER NOTIFIED

12. POST MORTEM EXAMINATION NOTIFIED

13. INFORMATION OFFICE NOTIFIED

14. POST MORTEM EXAMINATION NOTIFIED

15. RED CROSS NOTIFIED

16. OTHER (Specify)

### SECTION C - RECORD OF AUTOPSY

17. AUTOPSY PERFORMED BY (Name and Grade of Physician Performing Autopsy)

18. AUTOPSY ORDERED BY (Name and Grade of Physician Ordering Autopsy)

19. SIGNATURE OF PHYSICIAN PERFORMING AUTOPSY

20. SIGNATURE OF PHYSICIAN ORDERING AUTOPSY

21. DATE

22. TIME

23. TYPE OF ACTION

24. TELEPHONE TO MEDICAL OFFICER NOTIFIED

25. POST MORTEM EXAMINATION NOTIFIED

26. INFORMATION OFFICE NOTIFIED

27. POST MORTEM EXAMINATION NOTIFIED

28. RED CROSS NOTIFIED

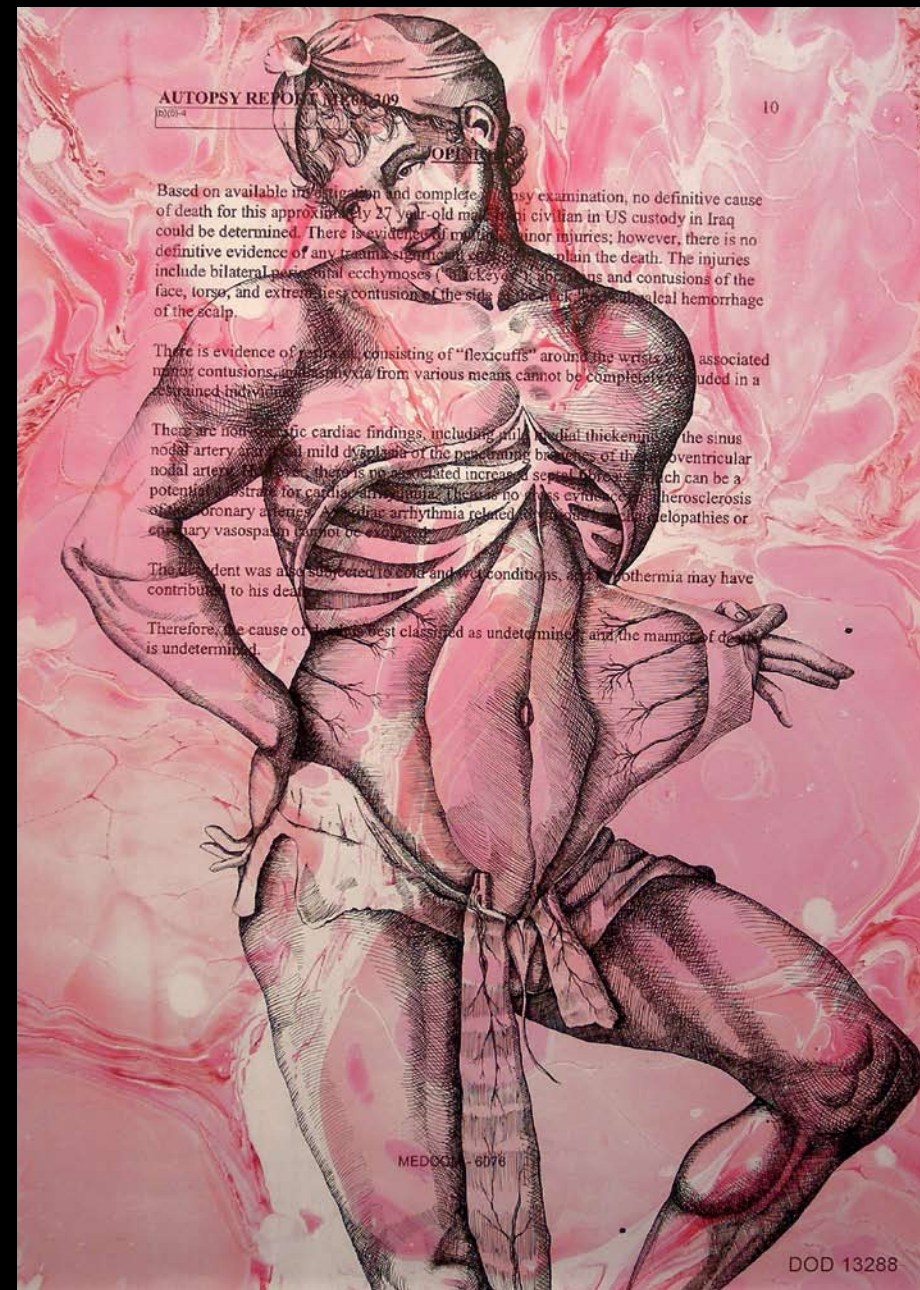
29. OTHER (Specify)

DA FORM 3834, 1-61 (72)

REF. PROC. OF FORM 8-257, 1-61 (72) WHICH WILL BE USED.

4386

DOD-037446



RAJKAMAL KAHLON, Detail from *Did You Kiss the Dead Body*, 2010-11  
Ink on Marbled U.S. Military Autopsy Reports  
8 1/2 x 11 in. Overall dimensions variable. Courtesy of the artist



## RECOMMENDED READING / VIEWING / LISTENING

Alyse Emdur:

- Thomas Benson and Carolyn Anderson, *Reality Fictions: The Films of Frederick Wiseman*, Carbondale: Southern Illinois University Press, 2002.
  - Theodore Browne, *How To Legally Escape From An American Prison (State or Federal)*, Bloomington: AuthorHouse, 2004.
  - Steve Castillo, *Prisoner Self-Help Manual to Challenge Gang Validation*, Oakland: California Prison Focus, 2010.
  - Jeremy Deller and Alan Kane, *Folk Archive: Contemporary Popular Art from the UK*, London: Book Works, 2005.
  - Steven Fazekas, *How to Survive Prison*, Bloomington: AuthorHouse, 2010.
  - Laura Frisbee, *Family Guide to Visiting California State Prisons*, La Habra: Cali Love Publishing, 2005.
  - Steven Hansen, *Hardcore Fitness: Training Developed in Some of America's*
- Toughest Prisons*, West Conshohocken: Infinity Publishing, 2008.
- Ethan Hoffman and John McCoy, *Concrete Mama: Prison Profiles from Walla Walla*, Columbia: University of Missouri Press, 1986.
  - Michael Jackson, *How To Do Good After Prison: A Handbook for Successful Reentry*, Willingboro: Joint FX Press, 2001.
  - Douglas Kent Hall, *In Prison*, New York: Henry Holt Company and Publishers, 1988.
  - Danny Lyon, *Conversations with the Dead*, New York: Henry Holt & Company, 1971.
  - Patricia McConnel, *Creativity Held Captive: Guidelines for Working with Artists in Prisons*, Logoria Books, 2005.
  - William Mitchell, *How to Survive Prison for the First Time Inmate*, CreateSpace, 2010.

Rajkamal Kahlon:

- Mikhail Bakhtin, *Rabelais and His World*, Bloomington: Indiana University Press, 2009.
- Radha Bharadwaj, *Closet Land*, Imagine Entertainment and

Universal Studios, USA, 1991.

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## PROVISIONS LEARNING PROJECT

Provisions Learning Project, Washington, DC, is a research, education, and production center investigating the intersection of art and social change. They support artistic, intellectual, and activist endeavors that explore the social dimensions of contemporary culture.

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## LAMBENT FOUNDATION

Lambent Foundation leverages the critical role of arts and culture at the intersection of social justice. Through grantmaking and creative programs, they explore the impact of contemporary art as a strategy for promoting sustainable cultural practices.

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## AESTHETIC JUSTICE

Conceptualized and  
curated by  
Niels Van Tomme

Organized by  
Provisions Learning Project

## EXHIBITION

March 2 – June 22, 2011

Lambent Foundation  
55 Exchange Place,  
Suite 406  
New York, NY 10005

Artists  
Alyse Emdur, Rajkamal Kahlon, Carlos Motta and Josué Euceda, Larissa Sansour

## SEMINAR

Saturday, May 14, 2011,  
10 AM – 6 PM

Las Americas Conference Center  
Hispanic Federation  
55 Exchange Place,  
5th Floor  
New York, NY 10005

Co-curated by  
Thomas Keenan and  
Niels Van Tomme

Participants  
Alexander Abdo | ACLU,  
Shannon Brunette, Alyse Emdur, Sam Gregory | Witness, Rajkamal Kahlon, Daniel B. Karpowitz | Bard Prison Initiative, Thomas Keenan, Amitava Kumar, Todd Lester | freeDimensional, Carlos Motta, Larissa Sansour, Niels Van Tomme

An online archive with complete audio recordings of the seminar can be accessed at:

[www.provisionslibrary.com/aestheticjustice](http://www.provisionslibrary.com/aestheticjustice)

[www.lambentfoundation.org/aestheticjustice](http://www.lambentfoundation.org/aestheticjustice)

## LECTURE, SCREENING, AND DISCUSSION

Tuesday, June 14, 2011,  
7 – 9 PM

Cabinet  
300 Nevins Street  
Brooklyn, NY 11217

Artist: Carlos Motta

**Provisions Learning Project and Lambent Foundation, 2011**

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