

# Large Text

## Overt: Militarization as Ideology

Curated by Fatma Yehia

Works by Harun Farocki, Hajra Waheed,  
Hiwa K, James Bridle, Lawrence Abu Hamdan,  
Lamis Haggag

October 28–November 21, 2020

—

University of Toronto Art Centre

Art  
Museum

This exhibition is produced as part of the requirements for the MVS degree in Curatorial Studies at the John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto.

We gratefully acknowledge operating support from the Canada Council for the Arts, and the Ontario Arts Council, with additional project support from the Goethe-Institut Toronto, the Ontario Arts Council, TD Insurance, the Germanic Languages and Literatures Department and the Near and Middle Eastern Civilizations Department at the University of Toronto, and the Reesa Greenberg Curatorial Studies Award and International Travel Fund.

# Table of Contents

4	Exhibition Essay by Fatma Yehia
10	Curator's Acknowledgements
12	Visiting the Art Museum

# Exhibition Essay

In English, the word “military” primarily refers to the armed forces of a country, and often points to the role played by the army. In Arabic, the translation of the word “militarization” yields a verb and a noun, which can mean strength or to strengthen, gather or collect, camp or settle down—the military and its society and the redundancy of a thing.

With the start of the “war on terror” and the proliferation of militarized technologies, many artists developed new aesthetic approaches to explore military sites and industries. The exhibition *Overt* focuses on the ways in which artists have engaged aesthetically with the concept and condition of militarization. It highlights the human-technological relationships that have been amplified due to the ever-intensifying intrusion of military research in everyday life. The artists included in *Overt* urge us to think of

militarization beyond military deployment, war, and conscription and underline the urgency to examine its ideological impact on culture and society. They interpret, theorize, and represent militarization from their perception of or direct experience with military technologies, industries, and systems.

The complexities of military-civilian relationships take visible forms during war and often become invisible in peaceful times and spaces. For instance, the transformation of what is now the ubiquitous technology of TV production from glitchy images to mass entertainment emanated from military attempts during WWII to fix cameras on targeted missiles and drones.<sup>1</sup> Advanced automation, originally developed by military research to replace and protect combatants in the battlefield, now infuses everything from computers to camera drones and perhaps even all conceptions of the future—for example, the invention of drones and their infiltration of the civilian market.<sup>2</sup> This exhibition asks: What becomes visible or remains invisible when it comes to representing militarized technologies? Is the relationship between military and civil worlds one of discontinuity or deep entanglement? Are military technologies oppressive or can they be emancipatory?

Harun Farocki is known for his explorations of the societal ramifications of war, industry, and technology. In *War At A Distance*, Farocki interweaves the relations between US military facilities during the first Gulf War and European industrial factories in the twenty-first century. The historical narrative in the film elucidates not only the connections between military and industrial production but also the links between destruction and creation in light of their increased distance from human agency.

Hajra Waheed's *Signed R.E. Moon 1-24* focuses on the human perception of invisible militarization. Each signed page in this series of technical drawings by "para-fictional" persona R.E. Moon depicts reconnaissance satellite parts on original mechanical drafting paper from the Douglas Aircraft Company—the American aerospace manufacturer that became McDonnell Douglas, one of the US government's primary sources for military technologies during the Cold War. Waheed's work explores the partial and fragmented histories revealed through classified evidence while signalling towards the volume of covert data in our contemporary national-security states.

James Bridle scrutinizes the overlaps between history and the future in an ambiguous world where artificial intelligence takes over humanity. Questioning humanity's interactions with the technology it invented in *Se Ti Sabir*, Bridle critically imagines our future as human beings and our desire to find ways of communicating with other, non-human species. Bridle explores our disconnect from the devices and machines we have created and define as "intelligent," suggesting that we cannot envision a plausible affinity to them.

Lawrence Abu-Hamdan is interested in forensics as aesthetics. In *Walled Unwalled*, he places the viewer in two different realms, a simultaneous investigation of what is violent and what is aesthetical. Reckoning with violent incidents, the work is visually and acoustically immersive, creating a setting that subtly mimics a GDR prison. Abu-Hamdan questions the role of borders and walls as means of protection, as well as the efficacy of incarceration, criminal investigation, and constitutional debates. He also demonstrates that militarized technologies have infiltrated and controlled societies, in all parts of the world.

The relationship between the military and civilian

realms takes another form in Hiwa K's *View From Above*, which emphasizes the faith humans have placed in machines and systems rather than their own kind. The EU asylum system uses images generated by drones and GPS to classify safe and unsafe zones in Kurdistan and Iraq, granting asylum in European countries only to those applicants who can prove they come from an unsafe zone. Capturing the discrepancy between the view taken from a distance in the aerial image and the lived reality from a citizen's view in the city of Kurdistan, Hiwa K's work is a poetic critique of a system that trusts an aerial image but not a human narrative to decide what makes a person safe.

The proximity of military technologies prevails in Lamis Haggag's installation, *Structural Ambiguity*, which integrates deep learning and language coding to understand the structure of language. Using Google Cloud Speech to build up an analogy between English and Arabic, Haggag raises questions about how we may reconfigure militarized technologies to understand the discontinuity of language and identity.

This exhibition interweaves two worlds, the Middle East and the West, and their different interpretations of militarization. Starting from the



linguistic difference between English and Arabic in defining militarization, this exhibition urges its visitors to think of militarization as an ideology shaping our lives in multiple parts of the world.

—Fatma Yehia

- <sup>1</sup> Harun Farocki, *War At a Distance* (2003), documentary film.
- <sup>2</sup> Adam Rothstein, *Drone* (New York: Bloomsburry, 2015).

# Curator's Acknowledgements

Thanks to the MVS faculty and the Art Museum team—this exhibition wouldn't have happened without your support and dedication. Deep gratitude to Barbara Fischer for her vigilant and brilliant mentorship and pedagogy.

I can't be thankful enough for the outstanding group of artists who generously worked with me on this exhibition. I am blessed to have Sameer Farooq as my external advisor—thank you for guiding me through this curatorial adventure, helping me to read between the lines and crystalize my thesis.

Thanks to my MVS cohort and to my family and friends in Egypt and Canada. Special thanks to Kate Whiteway, Jenine Marsh, Paul Darius, Lamis Haggag, and Jenny Hachem for being my backbone in times of transition and hardship. To Deborah Cowen and Stanka

Radovic, thanks for your inspiring courses, amazing pedagogy, and thoughtful empathy that led me through academic progress.

I am honoured to have had the mentorship of Bassam El-Baroni, Barnaby Drabble, and Khaled Hafez throughout my curatorial experience. Your advice is the flame that continues to ignite my passion for curating. Thanks to Emily Butler (curator, Whitechapel Gallery, London, UK) and the Tate Intensive 2017 alumni for being an Art Family. Thanks to Amin Alsaden and Ali Phi for their generous and professional support.

To my loving son Saif—you are the fuel of my life, the flower of my dreams, and the light of my future.

# Visiting the Art Museum

## **Justina M. Barnicke Gallery**

7 Hart House Circle

Toronto, Ontario M5S 3H3

416-978-8398

## **University of Toronto Art Centre**

15 King's College Circle

Toronto, Ontario M5S 3H7

416-978-1838

## **Our hours have temporarily changed:**

Tuesday Noon–5pm

Wednesday Noon–7pm

Thursday Noon–5pm

Friday Noon–5pm

Saturday Noon–5pm

Sunday Closed

Monday Closed

Closed on statutory holidays. Admission is FREE.

[artmuseum@utoronto.ca](mailto:artmuseum@utoronto.ca)

[artmuseum.utoronto.ca](http://artmuseum.utoronto.ca)

[@artmuseumuoft](#)

Art Museum  
University of Toronto

—

Justina M. Barnicke Gallery  
University of Toronto Art Centre

7 Hart House Circle  
Toronto, Ontario M5S 3H3  
[artmuseum.utoronto.ca](http://artmuseum.utoronto.ca)



UNIVERSITY OF  
**TORONTO**

**HartHouse**



UNIVERSITY  
**COLLEGE**